

Government House and the Fanningbank Estate: A Guidebook

Reginald Porter



The Friends of the
Gatehouse Cooperative
2015



Government House and the Fanningbank Estate: A Guidebook

Reginald Porter

The Friends of the Gatehouse Cooperative
Charlottetown
2015

© Reginald Porter, 2015.

The Author retains any and all Intellectual and Commercial Rights to the Present Document. Prior permission has been obtained from the Author by the Friends of the Gatehouse Cooperative of the Government House Committee of the PEI Museum & Heritage Foundation to publish in Hard (Printed) Copy, to extensively quote, or to post on the Internet any portion of this Document for any purpose that falls within their mandate.

The Copyright of all the Illustrative Material is held by the Institutions or Organizations or Individuals indicated under each picture. Where no owner is indicated the source is the Reg Porter Collection.

The Author wishes to express his gratitude to the Confederation Centre of the Arts Art Gallery and Museum, the Prince Edward Island Museum and Heritage Foundation, the Provincial Archives and Records Office of Prince Edward Island and various individuals for permission to reproduce illustrative material from their collections.

Disclaimer: This Guidebook has been reviewed by the Friends of the Gatehouse Co-operative of the Government House Committee of the PEI Museum & Heritage Foundation and approved for distribution. Approval does not necessarily signify that the contents reflect the views and policies of the relevant organisations and departments under whose responsibilities and jurisdiction Government House and the Fanningbank estate fall.

Preface

To mark the 2014 Prince Edward Island Sesquicentennial celebrations of the 1864 Conference, the Friends of the Gatehouse Cooperative, an arm of the Government House Committee of the PEI Museum & Heritage Foundation, applied for funding from the 2014 Committee and received a grant for a three-part venture called the Government House Legacy and Research and Interpretation Project.

The aim of this project was to gather together and publish, both on paper and electronically, three works that would give easy access to the pictures and archival material that are associated with Government House and its evolution and also an illustrated history of Government House and its estate.

We wish to acknowledge the assistance of The Honourable H. Frank Lewis, O.P.E.I., Lieutenant-Governor of Prince Edward Island, and Mrs. Lewis, for providing a most generous amount of time to discuss the implications of a modern-day Governor living and working in a restored Government House and also providing entry to the House for study and photography.

The author is also grateful to the Friends of the Gatehouse Cooperative for having invited him to write the third section of this project – this history of the House and its estate. As well he thanks Cindy Cheverie and Krista Rodd on the gubernatorial staff at Government House, for providing access to valuable documentary material in the Government House files. He also thanks Dr. Edward MacDonald and Boyde Beck for providing information through personal communications.

It would have been impossible to write a coherent history of the various gardens in the past twenty or so years without the generous assistance of Jean Riordon, a former member of the Garden Committee and designer of several of the major gardens. Rev. Ian Glass, the present Chair of the Garden Committee, was also very helpful both in providing a measured plan and discussing current garden issues.

Finally the author wishes to thank Ann Thurlow for her fine and detailed editorial advice.

Reginald Porter
July 28, 2015

Table of Contents

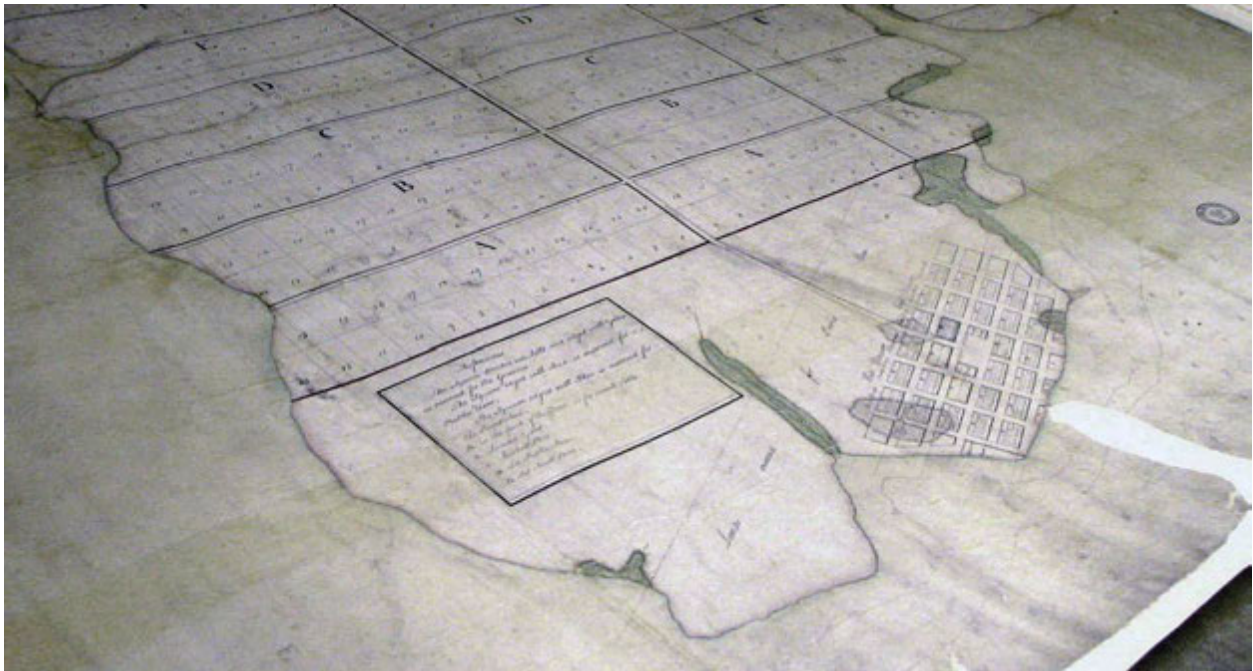
	Preface	3
1	The Evolution of the Fanningbank Estate	7
2	Isaac Smith and the Design of Government House in the Greek Revival Style	37
3	The Exterior of Government House in Art and Photography to 1970	53
4	The Exterior - The Government House Committee Years	83
5	Ancillary Buildings and Structures	93
6	The Interior of Government House	107
7	The Gardens at Fanningbank in the 19 th and Early 20 th Centuries	143
8	The Gardens at Fanningbank in the Government House Committee and Garden Committee Years	167
	Appendix 1 – House plans	187
	Appendix 2 – Contemporary Interior Design of the Public Rooms	189
	Appendix 3 – The Office and Accommodations of the Lieutenant- Governor	195
	Appendix 4 – Recommendations	201
	Illustrated Glossary	213
	Bibliography	223

Chapter 1

The Evolution of the Fanningbank Estate

Government House sits in a prominent position at the bottom of Kent Street overlooking Charlottetown harbour with its dramatic narrow entrance near the site of the old French capital, Port-la-Joye. The House is surrounded by groves of old trees and a number of gardens along with ancillary buildings. Although much reduced by the city of Charlottetown's need for a large public park, Fanningbank is arguably still the most beautiful spot in the city.

When Samuel Holland produced his magnificent map of Saint John's Island in 1765, along with the sixty-seven lots he set aside for the British government's great lottery, he also designated where the three county capitals would be. Charlottetown, the capital of Queen's County would also serve as the capital of the colony. Here, a Governor appointed by the British Crown would eventually reside and administer the affairs of the colony. Holland did not indicate where the Governor would reside although he did set aside nearby one hundred acres each for the use of the Governor, the church and a school.



Detail of Charles Morris, "A Plan of Charlotte Town on the Island of St. John", Mss., 1768. showing the proposed layout of the city, the Commons and the Royalty. National Archives, Kew. Photo courtesy of Dr. Douglas Sobey.

Before the appointment of Walter Patterson, its first governor, in 1769 the colony of Saint John's Island was administered from Halifax. In 1768 the Chief Surveyor, Charles Morris, was sent to prepare a map of the capital of the colony which had already been selected and named Charlottetown by Holland. That map survives in the British Archives and clearly shows the basic geometric concept for the city that would eventually evolve into the plan that has survived largely intact to this day. Above the grid arrangement of streets is an area that Morris reserved for what he called "pasture lots" that would soon be called the Common in the language of the day and above that a large reserved area set aside for the future development and expansion of the city. This would become known as the Royalty and has provided, with amazing accuracy, the basis for the expanded city we know today.



Edmund Fanning (1737-1818), stipple engraving by B Reading after a portrait by Goddard.

The first Governors did not have a specially designated place to live. However on May 16, 1789 Governor Edmund Fanning issued a proclamation under the Great Seal of the Island granting to Lord Dorchester, Captain-General and Commander in Chief, one hundred acres of the town common for the use and residence of the Lieutenant-Governor. (Later surveys adjusted this area to 83 $\frac{3}{4}$ acres.) The grant was bounded on the north by Brighton Road, west and south by Charlottetown Harbour and by a marshy inlet on the east. This large tract of valuable land, almost as big as the city itself, came to be known as Fanning Bank or, more commonly, Fanningbank.



Detail of a manuscript map, of unknown date and provenance, showing the Fanningbank estate to the west of the city across from the inlet that would become Government Pond when a dam was constructed. Christian's Bridge has not yet been built nor is there any indication of the Battery.

According to Pollard (1898) the first Governor, Walter Patterson (1769-87), lived at Fort Amherst, up the slope from where the French fort at Port-la-Joye had been and later moved to a house on Queen Street. The second Governor, Edmund Fanning (1787-1804), obtained the block between Great George and Prince, Sydney and Richmond Streets and built his house on the SW corner, filling the rest of the block with gardens and trees. Until the house burned in 1850 this beautiful oasis in a very shabby and messy town was a source of pleasure for the citizens.

The third Governor, Joseph Frederick Wallet Des Barres (1805-12) somehow obtained land in the Common where he built a fine house with beautiful grounds west of the brook at Spring Park. This continued the process already begun of the gradual invasion of the reserved pasture land by influential individuals who wanted substantial estates within easy distance of the town itself. The fourth Governor, Charles Douglas Smith (1812-24) chose to live with his family at the St. George Barracks.

Governor John Ready (1824-31), the fifth Governor, stayed at the Barracks during his first term but then moved to Holland Grove in 1826. John Frederick Holland, son of Surveyor-General Samuel Holland, owned much of the block contained by Great George Street and Euston, Fitzroy and Prince Streets and built a substantial house on it in the early 19th century. Because of the dense growth of trees, the block was widely known as Holland Grove. In 1826 Holland rented it to the Colony as a residence for the Lieutenant-Governor. The sixth Governor, Sir Aretas

William Young (1831-1835) lived at Holland Grove until Government House was ready in 1834. Thus it took 65 years before the colony was able to provide its Governors with a permanent home.



A picture believed to represent Holland Grove, possibly painted by S. W. Martin, who was active in Charlottetown in 1840. CCAGM.

Fanningbank was not immune from encroachments by the government. Fortification of the harbour, in the form of batteries strategically placed to provide cross fire at enemy ships approaching the city, was energetically pursued. This was encouraged in the late 1790s by Prince Edward, Duke of Kent, who was in charge of the garrison in Halifax. Batteries were built at Block House Point, Battery Point near Keppoch, George's Battery at the end of Water Street and on the south shore of Fanningbank. This was called the Kent Battery in 1798 in honour of the Duke. In 1803 it was renamed Prince Edward Battery because a structure of the same name at the foot of Great George Street was dismantled as the focus was now on the much-improved George's Battery which became the centre of military activity in Charlottetown. With the exception of George's Battery the other defensive posts were small and poorly built, badly maintained and were often in a state of serious disrepair. In time Prince Edward's Battery became known as Fort Edward, the name it retains today.



A circa 1860 photo of the Prince Edward Battery at Fanningbank shows the poor condition of the gun platforms and the eroded earth bastions. This neglect was visible for much of the battery's active life. PAPEI.

At some early time a bridge to provide access to the Battery was constructed at the bottom of Kent Street over the salty tidal inlet formed by the stream from Spring Park in Brighton as it drained to the sea. The bridge has always been known as Christian's or Captain Christian's Bridge. Boyde Beck (personal communication) says that "Two companies of the 104th (New Brunswick) Regiment made up the garrison from 1804 until 1812 (technically until 1814, but they all went to Lower Canada in the winter of 1813.) One of the Company commanders was named Thomas Christian". The dates are right for the first construction of this bridge. What we do not know is whether the builder constructed the dam and sluice that created Government Pond or if that was the product of a later rebuilding of the bridge. We do know that in 1835 after Government House had been built, urgent repairs to the dam became necessary (JLA 1835, p 141). Government Pond was not dammed to turn a mill wheel, rather it seems to have been created to obliterate the ugly salt marsh and create a sheet of water in the Picturesque tradition at the foot of the rise on which the House would be built.

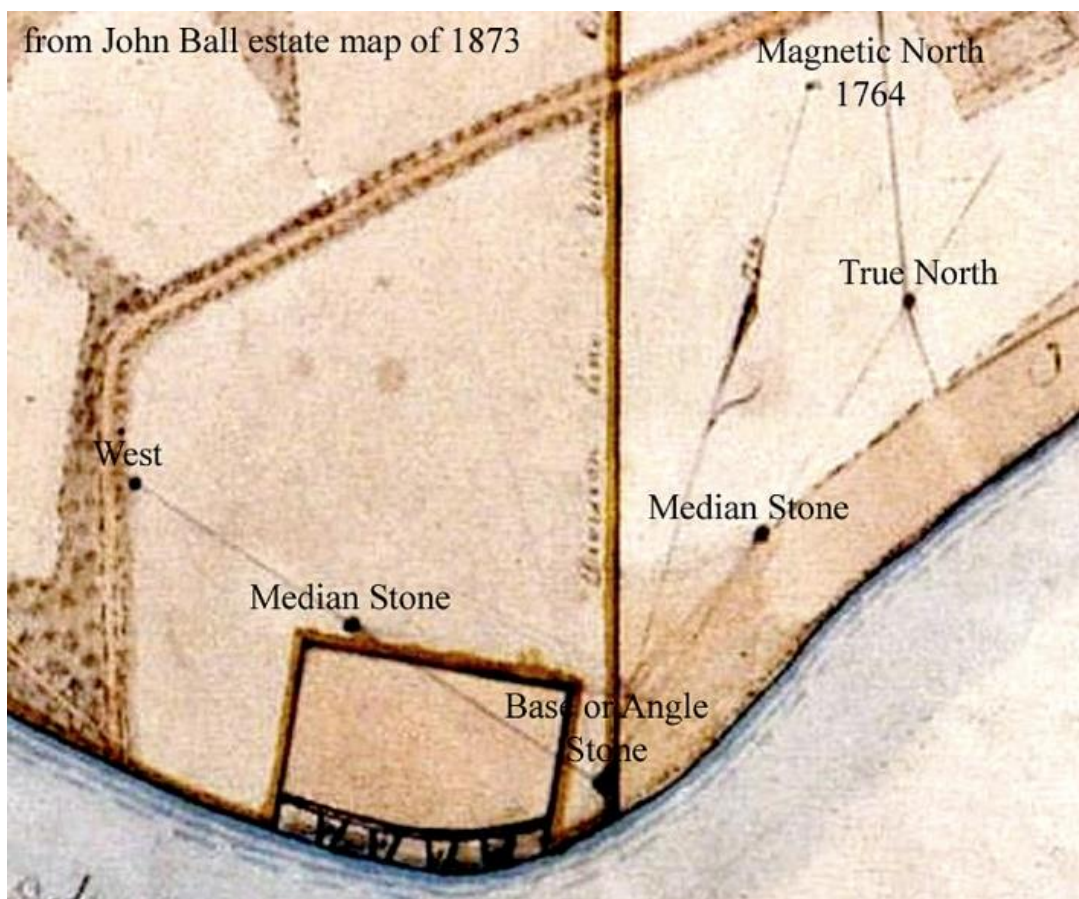
There were major repairs made to the Fort Edward Battery in the 1860s resulting in the acquisition of new cannon and the building of a very fine vaulted brick powder magazine that remains as an important element of the preserved fort site.

When Samuel Holland surveyed the Island into sixty-seven 20,000 acre lots it was intended that the farms of all the tenants would be enclosed by lines drawn parallel to the Magnetic North of 1764. For the most part this seems to have been followed in the early years of the colony. Delineating the boundaries of a farm in the wilderness of an unsettled Lot led to many difficulties and the end result of the surveying was often inaccurate. The need for finely-tuned surveyors instruments led to another intrusion into the Fanningbank estate when in 1820 and 1846 a series of markers were set up to indicate the official meridional line of the colony. In 1809 the Legislature had passed the following act for establishing a meridional line to regulate surveyors in this colony but nothing was done about it for eleven years.

“WHEREAS it is highly necessary, to promote accuracy in surveying the Lands of this Colony, that a Meridional line should be established by Astronomical Observation.

1. Be it enacted, by the Lieutenant Governor, Council and Assembly, That it shall and may be lawful to and for the Governor, Lieutenant Governor, or Commander in Chief of this Colony for the time being, to nominate and appoint three commissioners, (of whom His Majesty’s Surveyor-General of Lands in this Colony shall be one), for the purpose of establishing a Meridional line in manner hereinafter directed – that is to say, that a Meridional line, by Astronomical Observations, shall be properly drawn and ascertained, by correctly fixing three stones, of such sufficient height and dimensions, as will admit a full view from the most northerly stone of the two others in the said Line, which Stones to have the Line accurately marked thereon, together with the variation and the year in which the same was done – the said Meridional Line to be fixed in the most convenient place in or near Charlottetown, by the said Commissioners, within six months after the passing of this Act, and by which all surveyors shall regulate and rectify their several instruments once in every year at least, and in the presence of the Surveyor-General or of some person by him duly authorized for that purpose, or of one or more of the said Commissioners. And all and every surveyor of lands is and are hereby required to demand and obtain from the said Surveyor-General, or person authorized as aforesaid, or from one or more of the said Commissioners, a certificate that the several instruments of such Surveyor or Surveyors to be used or employed in surveying, are good and sufficient; and in the certificate so to be granted, shall be set down and expressed the Variation found at the period of making such Certificate so to

be granted, which the Surveyor-General, or some one or more of the said Commissioners, is and are hereby authorized to do...”

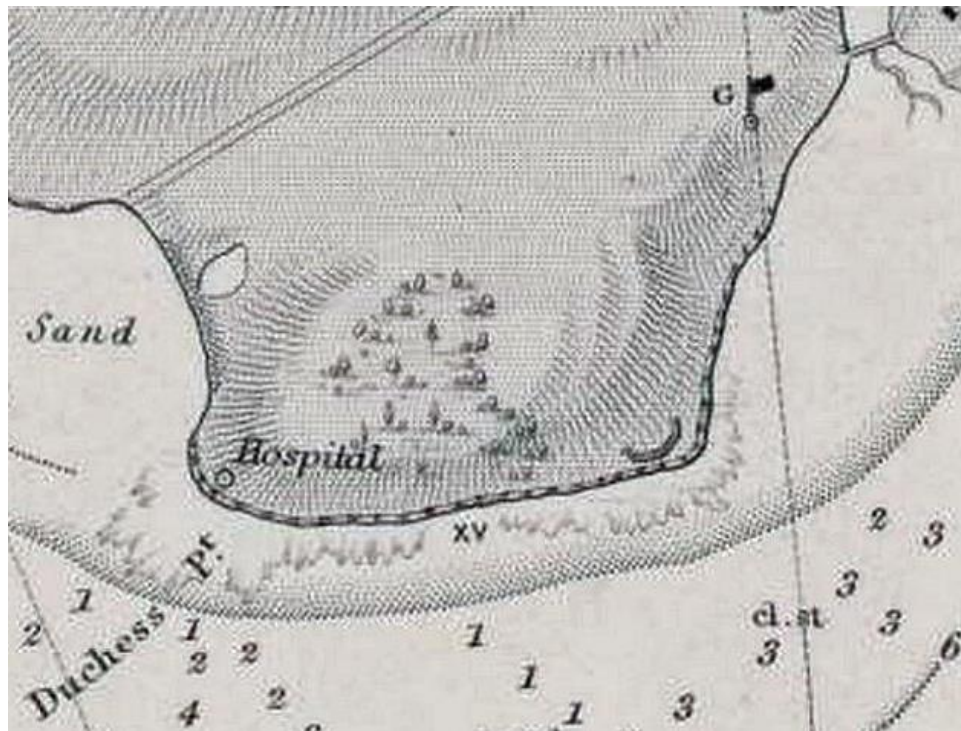


Detail of the John Ball 1873 plan of Government Farm and the proposed park showing the locations of the meridional markers – five stones and a cannon barrel for the Magnetic North of 1764.

Finally in 1820 three stones were set up in the general area of the Prince Edward battery. The Commissioners charged with this task recommended that an additional marker be set up designating the Magnetic North of 1764 as that was the line that had to be followed if property surveys were to fit into the lots surveyed by Holland. In 1846 another Act required that two markers be set up at right angles to the base stone of the original alignment to mark True East and West. This was done but one of the stone markers is now missing from this alignment, removed in recent times, it is said, because it interfered with a playing field. It is believed the rest of these markers still stand in their original positions, spanning both Fanningbank and Victoria Park. As can be seen in the detail of the Ball plan these markers covered a large area of ground where no obstacles or vegetation could obscure the sightings made by surveyors as they adjusted their instruments. This

influenced the evolution of that landscape. In June of 2005 these markers, consisting of the four surviving stones and the cannon barrel, were enclosed in decorative iron cages with appropriate interpretative panels.

Although virtually ignored today this collection of markers remains as a sort of sacred site, the very place where the perfection of the Island artefact was assured. Their significance and presence must never be lost as they refined the tools with which our physical identity on the land was established once and for all.



Detail - Bayfield, Orlebar, Bedford – Chart of Charlottetown Harbour, 1869, showing location of quarantine hospital. LAC.

In the mid-nineteenth century fear of epidemics manifested itself in Prince Edward Island as news of break-outs on the mainland reached the city. Cholera, smallpox, typhus and typhoid fever could infect travellers crowded together in small ships for weeks as they crossed the Atlantic and then be brought ashore to spread among the citizens of the town. Feeble attempts were made in several locations in the city to provide quarantine hospitals in case infected travellers should bring disease ashore. One of these hospitals was built near Duchess Point at the west end of Government Farm. The history of this hospital has never been written and there are no known images of it. It is not marked on the 1847 Wright map of the estate but is present in the 1856 Daly map, suggesting a time of construction between those dates. It

appears on hydrographic charts of that period up into the 1860s. By the time of the Ball map in 1873 it seems to have disappeared.

In the 45 years that passed from Fanning's Proclamation to the time when Government House was actually built in 1833-34, those acres of land that comprised the Fanningbank estate must have been put to various other uses. Some of the land was cleared because by 1826 a farmhouse and barns were built on the site (*PEI Register*, 18 Nov. 1828).



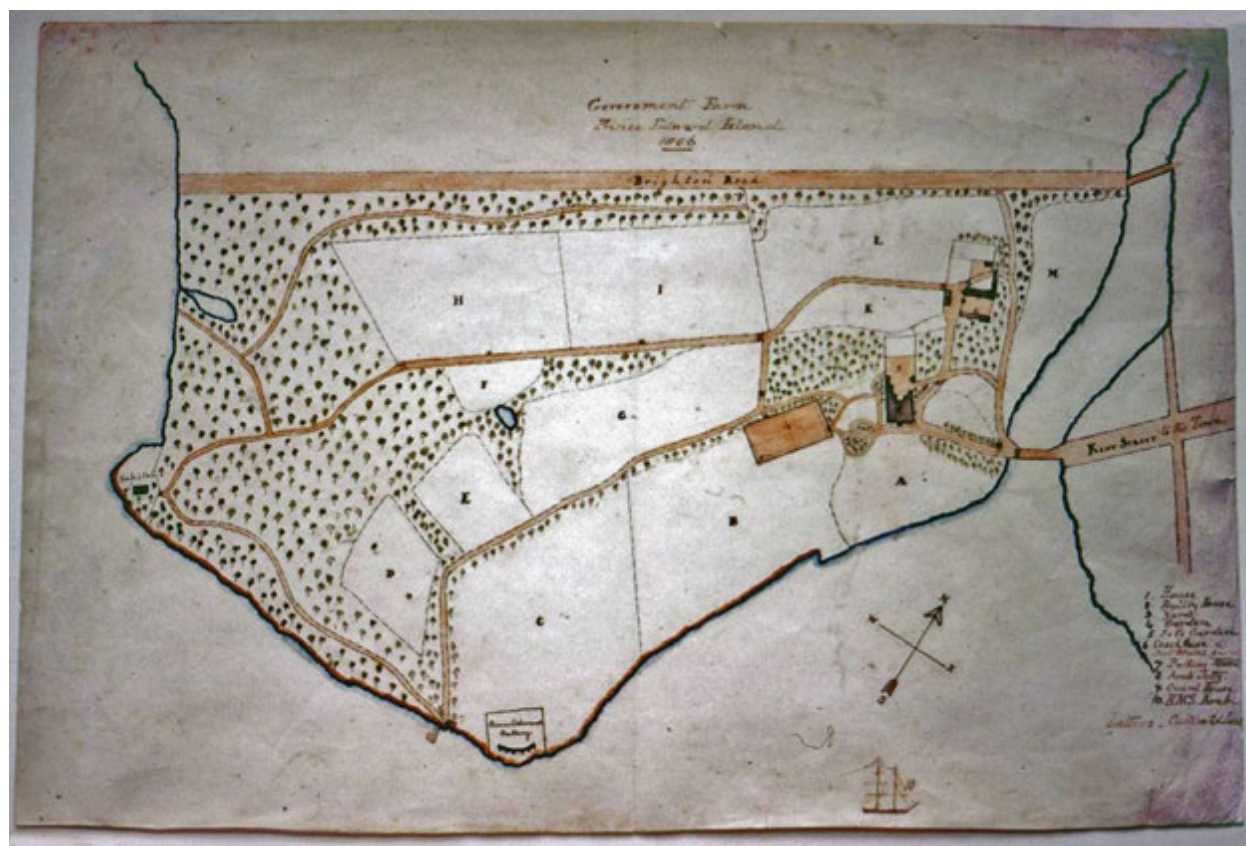
George Wright, Surveyor General, "Plan of Government House Farm in Prince Edward Island", 1847, PARO.

The first clear and detailed impression we have of the Fanningbank estate is the small plan tinted with watercolour wash that was produced by George Wright, the Surveyor General, in 1847. It contains much information about the many developments that took place on the estate in just 13 years.

This is a complete map of Government Farm showing all the divisions of the fields, their acreage, the progress in clearing land, the vegetation, buildings and layout of the grounds including clearly defined garden plans on the west side of the

House. This appears to be the earliest survey of the estate and is of enormous importance as the starting point to all study of Fanningbank. Governor Huntley, who was in office when this plan was drawn, was a keen farmer and did much to improve the productivity of the land. In a letter to his brother dated May 1842 (PARO) he claims to have “37 acres fit for cropping and shall this year, if not prevented by events beyond my control, supply everything wanted for the stables, cattle and much towards purchasing the butcher’s meat ...”

Detailed maps of the estate have survived from the years 1847, 1856, 1873 and 1894. They document many kinds of changes that took place in that time.



Government Farm, 1856, plan from the time of Governor Daly. CCAGM.

The Daly plan is full of details not visible in the other maps and this is further enhanced by a key that identifies many different features of special interest to the family. In many ways it is not an “official” plan like the Wright map of nine years before where all the acreage and its various uses are carefully listed in a table, but it is more of a family map, showing the world that the Dalys occupied, obviously with great pleasure. During their time of occupation, 1854-59, various members of the Daly family produced, not only carefully annotated plans of how they used

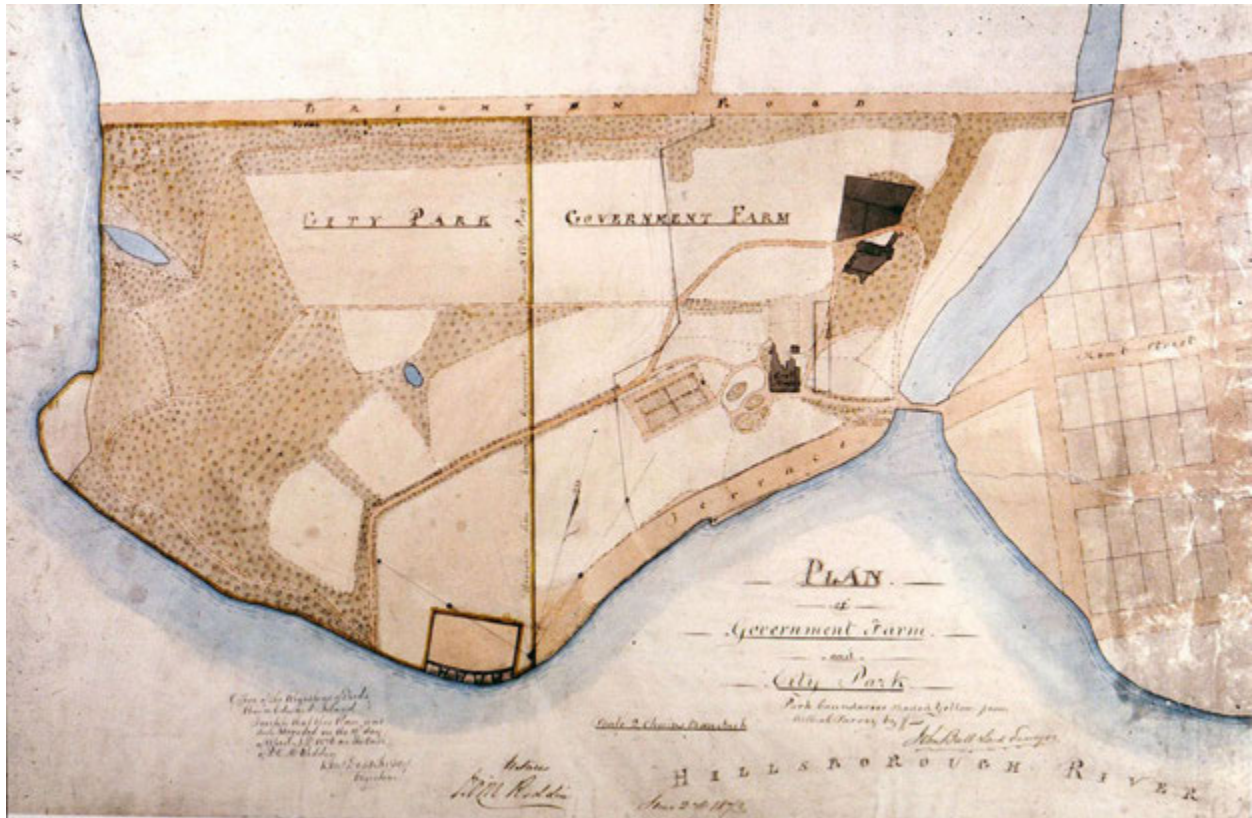
both floors of the House (the only time this has ever been done), a plan of an actual or proposed small formal garden, but they also delighted in producing pictures of various aspects of the house and the estate in the context of the city panorama.

Governor Daly and his successor George Dundas lived through periods of intense historical importance for the Island that saw the incorporation of Charlottetown as a city in 1855, and the Charlottetown Conference of 1864, an event of seminal importance to the formation of Canada. By 1873 Prince Edward Island had joined Confederation and became a province of Canada with a Lieutenant-Governor subservient to the Governor-General in Ottawa.

Charlottetown, basking in the joy and privilege of being an incorporated city since 1855, now began to turn its attention to Fanningbank estate. By the 1870's life had changed in many ways with the effects of the Industrial Revolution being felt all over the country. Manufactured goods for all aspects of living became increasingly available and soon the building of the railroad made it possible to move those goods to every part of the Island as they arrived by shipload from the great manufacturing centres of North America. It was no longer necessary for the Lieutenant-Governor to have a large 100 acre farm and Charlottetown, badly needing a large public park for the amusement of its citizens, looked at Fanningbank with undisguised cupidity.

Negotiations began with the government and by 1873 on June 14, sixteen days before the colony became a province of Canada, an Act was passed by Governor William Cleaver Francis Robinson which vested responsibility of 49 acres of Government House farm to the city "to and for the use of all Her Majesty's subjects as a park, promenade and pleasure ground. On no condition may it be used for circuses, shows or exhibitions and any kind ..." John Ball's map, appended to the Act that made this a reality, decisively set out the boundaries of the new park which would soon be named after Queen Victoria.

From the very beginning it was obvious that an access road leading directly from the city centre would be necessary. There was only one route possible and that crossed Christian's Bridge and continued along the harbour embankment to Fort Edward. In anticipation of this John Ball's map vividly indicates the huge appropriation necessary, completely depriving Fanningbank of all its water frontage. This was to cause a huge uproar with various governors but in the end the city was successful in obtaining the necessary land. Actual construction of the new park roadway would not commence until 1897.



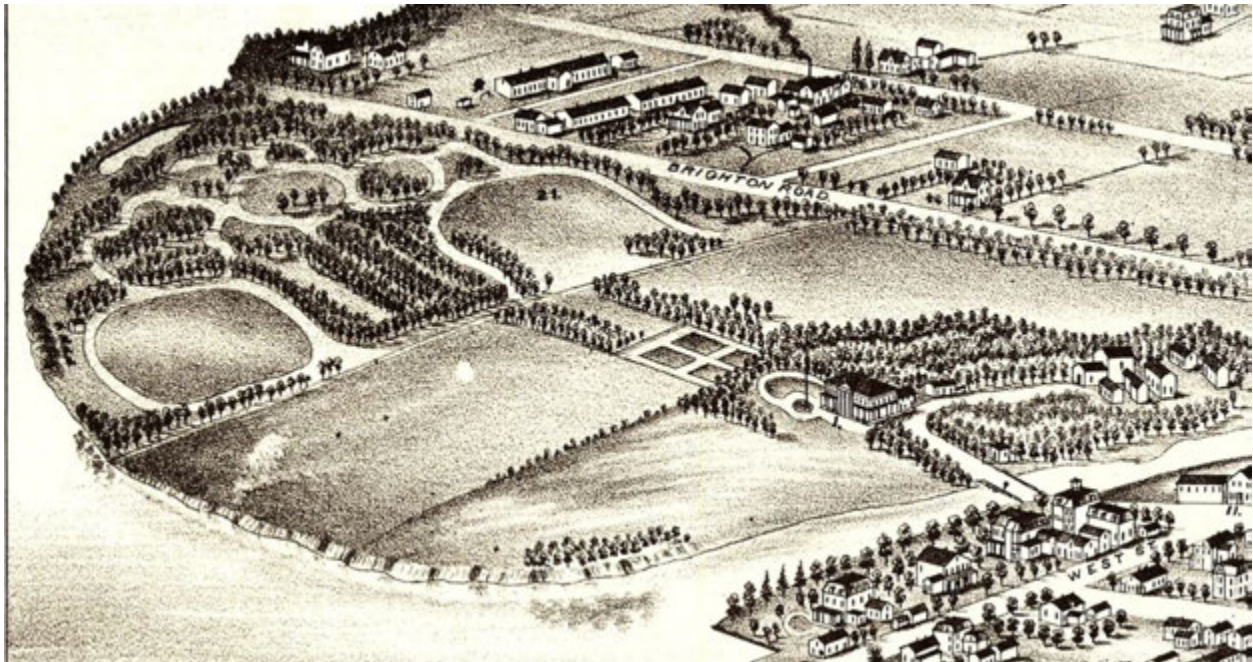
John Ball, Plan of City Park and Government Farm, 1873, PARO.

In the twenty four years since Fanningbank gave up the land for Victoria Park and the construction of the Roadway began, life at Government House continued as it always had but with one essential change: the Governors were no longer the direct appointees of the British Crown but were selected from Islanders of note who brought a more intimate manner to the running of affairs and, in their honourary posts, a relaxed atmosphere that had not been present before.

Two views of the Fanningbank estate from the 1878-1880 period show the new division of land and largely fantastical views of what was intended to be Victoria Park.

In 1878 a remarkable lithographic bird's eye view of Charlottetown was published by Albert Ruger, an American who specialised in this sort of map. It is remarkably accurate in its detail and all major buildings and features in the city are identifiable, making it a very important document in studying Charlottetown topography. All of Government Farm can be clearly seen, having been divided up just a few years before to create Victoria Park. All the component parts of Fanningbank are clearly set out and the view is especially important in understanding the layout of the farm buildings. The formal garden is cruciform in its design and one gets a clear idea of

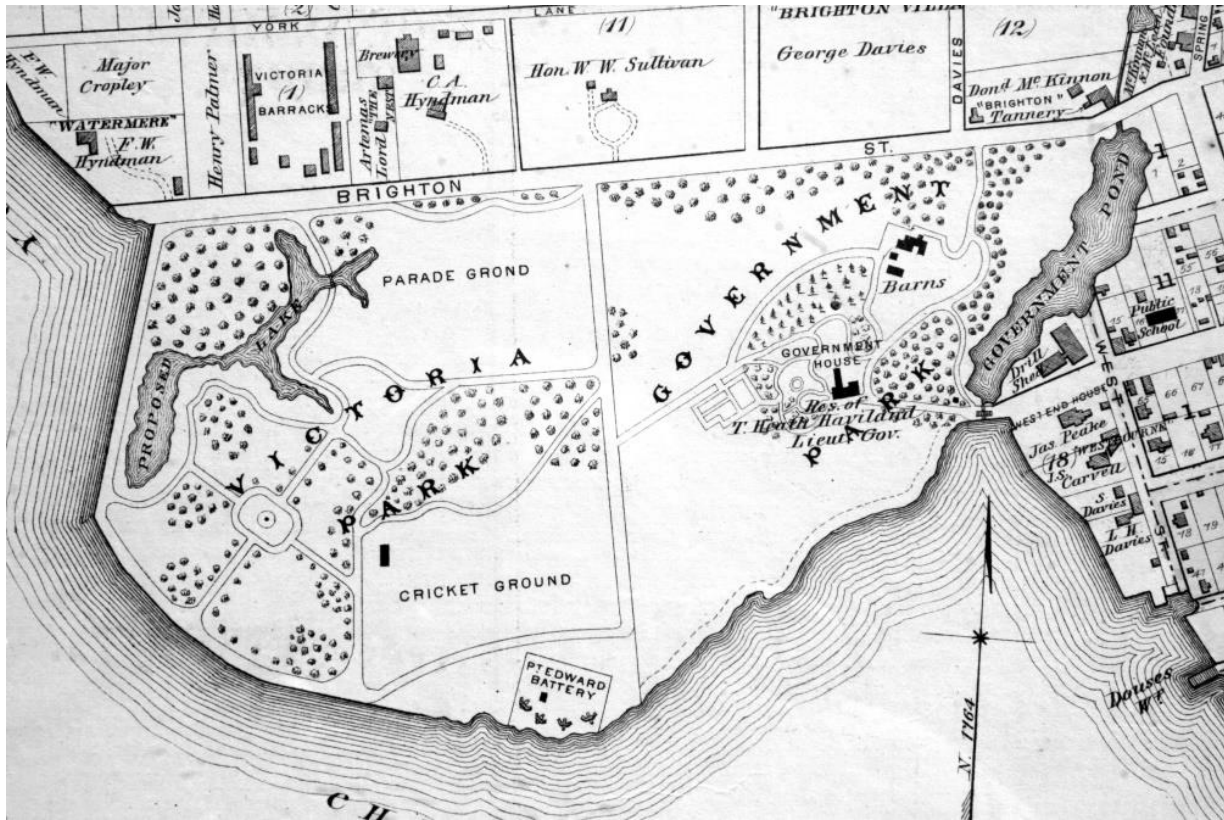
what the area immediately next to the House on the west side looked like. In this view the formal garden looks isolated from the house by some trees and it is difficult to tell if this was really the case. Access to Victoria Park is gained from Brighton Road and what one can see in the picture suggests that very little had been done to impose a grand design on this most important city park.



Detail of Ruger's bird's eye view of Charlottetown, 1878. The cricket field and parade ground are clearly delineated and it looks as if major attempts were made to bring order to the wilderness.

Another contemporary representation of the Fanningbank estate is found in the map of Charlottetown published in Meacham's *Atlas* in 1880. The Meacham map of Victoria Park and Government Farm is deeply interesting in that it presents a concept of what the new park might be like. It is proposed to enlarge the lake to several times its original size and Dead Man's Pond appears to have been filled in. A Parade Ground across the road from Brighton Barracks would have provided the militia with a fine space to practice their military maneuvers for the delight of the population while a cricket ground, close to Fort Edward, provided ample space for that sport. A large building, possibly a clubhouse, is shown on the grounds.

At the extreme west end of the park is a most interesting feature that was never built. It would have given the park a special area of focus where paths circled a formal feature that could have been a fountain or a statue and where a cruciform arrangement of paths led through leafy groves to the centre, the very soul of the park.



Detail of Charlottetown map from Meacham's *Atlas* published in 1880. Compared to the Ruger bird's eye view a plan for Victoria Park seems to have been optimistically superimposed on that area. It was never developed.

At present there is no known source for this design but an article in *The Daily Examiner* of July 20, 1877 offers tantalising hints about what was happening in Victoria Park at that time. The writer of the article interviews a Henry Curtis described as the "Superintendent of Public. Pleasure Grounds." Curtis is described as "a florist, botanist, and perspective designer, he has probably no equal in this Province. He has been in the Public Parks of Liverpool, Manchester, Leeds, York, and a score of other large towns of Great Britain ..." Further in the article is a list of twenty projects Mr. Curtis has identified as desirable for a great city park and they are typical of what one would expect to find. Perhaps the concept shown in Meacham's map just three years later is part of this master plan.

What is here called "Government Park" is very well represented and may reflect fairly accurately the arrangement of the forty or so acres left to Fanningbank. The area to the west of the house seems to reflect what was depicted in Ruger. Government Pond appears very large. The volume of water it contained at any given time could be controlled by the dam at Christian's Bridge. The stream that fed the pond served to provide water and power for two tanneries and a foundry at

that time and the quality – and stench – of the water must have diminished the beauty of the setting the pond provided for Government House as one approached the bridge.

The most dramatic event of the end of the century was the building of the park roadway that would take away from Fanningbank all its access to sea frontage. On April 30 1896 an Act was passed granting a roadway along the shore to Fort Edward and Victoria Park, with ready access from Kent Street. This road, set aside in the Ball survey of 1873 as a “terrace”, was created at the expense of taking away a considerable amount of land from Government Farm. The Lieutenant-Governors of the day fought this proposal bitterly. A bill passed in 1876 failed to receive Royal Assent. Even after an Act was passed in 1887 work on the project was still halted. Eventually this acrimonious debate reached the Supreme Court of Canada and an agreement was finally reached.



The Park Roadway nearing completion. *Prince Edward Island Illustrated*, The Examiner, 1897.

The above photo, taken as the roadway was nearing completion, clearly shows the new high boundary fence at Fanningbank, the raised terrace for foot traffic and below, the road, not far from the high tide mark. A low embankment of piles and planks is visible in the middle distance. Erosion would always be a problem here.

With the great expense of constructing this roadway there seems to have been little money left to design and construct a park worthy of a capital city. It is true that a great deal of clearing was done, stumps removed and bath houses constructed. It was reported that 600 cart loads of mud were removed from Dead Man's Pond in search of a spring. All sorts of activities would take place in Victoria Park and photographs survive showing processions and parades with people walking along with a marching band and mounted horsemen. Having arrived at Fort Edward, visitors to the park would have little to attract their attention, no monument to tell them that they were in the major park of a capital city.



Parade along the newly-constructed Park Roadway. PARO.

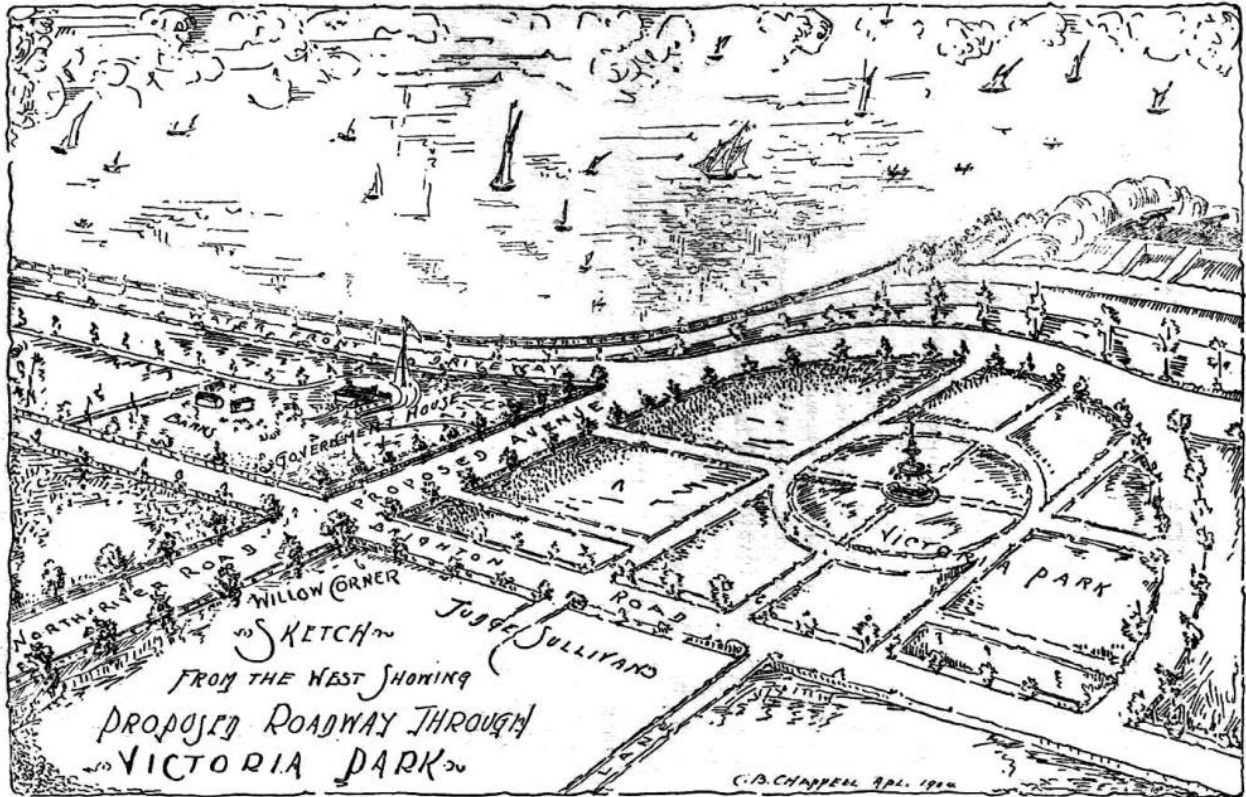
In 1903-05 money was found to extend the park roadway from Fort Edward around the west end of the park to Brighton Road. This opened up easily accessible space for bathing sheds where swimmers could change and where stairs leading to the beach could be built.



The Park Roadway heading in the direction of Brighton Road. “The Garden of the Gulf, PEI and its Handsome Capital Charlottetown”, published by Carter and Co. in *Canadian Scenic Places*. Circa 1905-10.

Interest, and perhaps public anxiety, over the failure to apply a suitable design to the entrance of Victoria Park prompted the architect C. B. Chappell to publish a concept of a park suitable for the city of Charlottetown.

In this well-articulated concept for a grand city park Chappell proposes to take an even larger part of Government Farm, running the boundary from North River Road down to the sea. In the middle of formal paths that run to a large circular enclosure is what appears to be an imposing fountain. The designations of a parade and cricket ground that appear in Meacham twenty-four years before are now absorbed within the rectilinear grid that underlies the plan. There is a clever play of rectangle and circle in the whole design. The pond seems to have been eliminated. But where would the cricketers bat and the soldiers march? Chappell’s plan is perhaps more of an aesthetic concept than a practical plan which would require special areas set aside for the increasing number of activities in which the public would expect to indulge.



C B Chappell's proposal for an extended Victoria Park. *The Island Magazine*, Vol. 6, No. 3, May 1904

This fantasy was never seriously considered and inertia and neglect, along with lack of funds, allowed the park to develop helter-skelter. This tendency has still not been corrected although the city commissioned an important study in 2013 that attempts to provide solutions to some of the problems described above.

Victoria Park gained more acreage in the early Twentieth Century. British military forces had control of land around Fort Edward and adjacent to the Fanningbank estate across the Park Driveway on Brighton Road which comprised 16 acres in total. In 1905 this was given to the city to add to Victoria Park. During the 1970s and 1980s two softball fields were constructed on the piece of land across the Park Driveway from Memorial Field.

Maps of towns and cities, used to classify different sections for insurance purposes, were produced in great numbers by fire insurance companies. The 1903-17 Goad map of Charlottetown very clearly represents Victoria Park and Government Park as separate entities each given classification numbers. What is astonishing is that this map raises more questions about the park and the farm than it answers. Here

Victoria Park is very much based on the Meacham concept and is represented as reality. It was never thus.



Chas. E. Goad, Civil Engineer, map of Charlottetown. Surveyed in 1903 and revised to 1917. PARO.

This map also raises all sorts of questions about Fanningbank. There are obvious errors that can be pointed out at once: the "Park Drive" in fact follows the shore and does not cut across the estate and the outline of Government House shows only one wing at the back, not two. There is nothing to indicate the presence of farm buildings, a small number of which, such as a horse barn and coach house, must have survived the changes that happened in the 1890's. Most curious of all is the representation of the garden and paths on the west side of the house. The formal garden is gone, replaced by a huge circular drive. A road, as in the Meacham map, joins up with the road that forms the boundary between the park and the farm. If the information provided in this map is accurate then the large rectangular formal garden disappeared before World War I and explains why a nurses' residence could be constructed on or near that site when the hospital was built in 1917.

A few years before the Goad map was produced a coloured postcard was printed that shows Fanningbank as a much-reduced entity shoved aside, as it were, by the

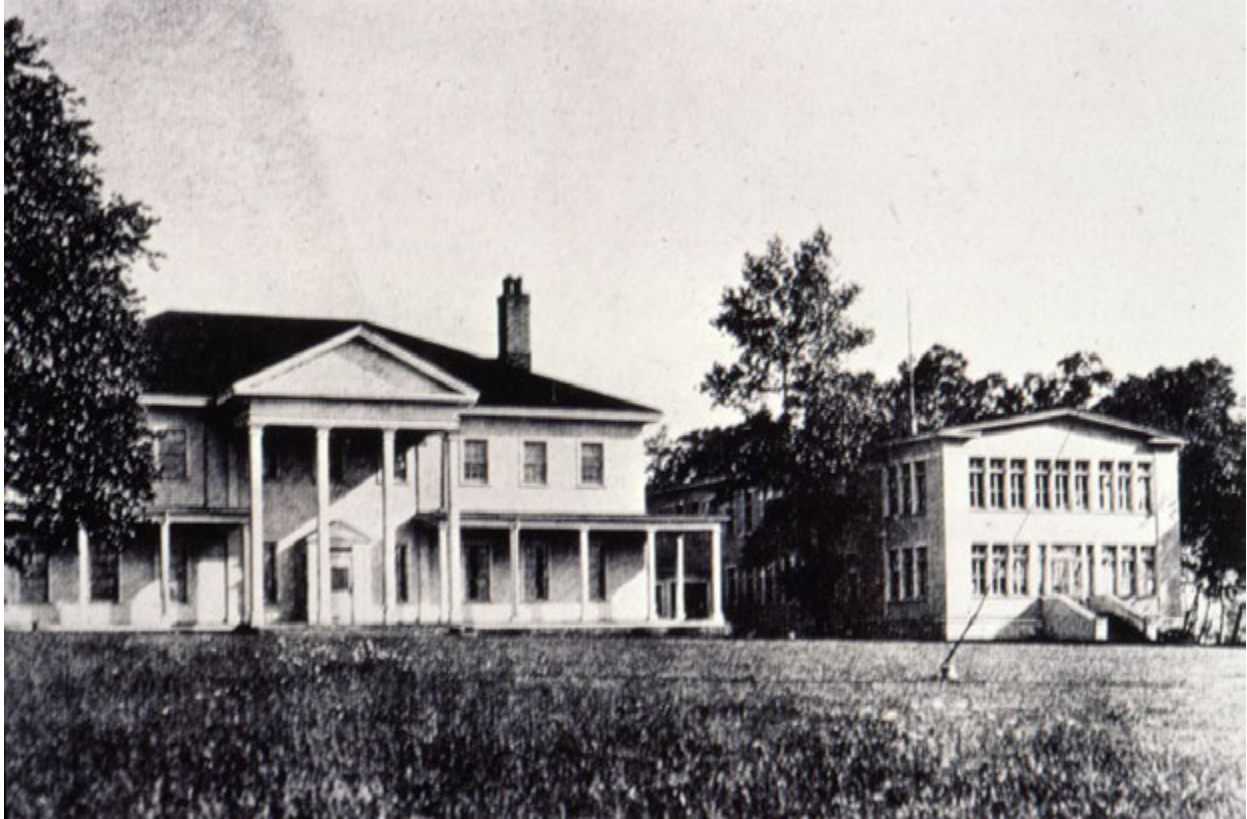
new predominance of the Park Roadway as a broad extension of Kent Street. Probably taken from the roof of the Kent Street School the photo displays a panorama that takes the eye straight to the powder magazine at Fort Edward and the south end of the park.



Coloured postcard of the entrance to Victoria Park, circa 1905-07.

Christian's Bridge is absorbed into a broad street under which will pass the outflow of Government Pond and the waste from storm sewers running down Kent Street. This unintentional marginalisation of Fanningbank marks the beginning of a very low ebb in the fortunes of Government House that will, by the 1920s, threaten its very existence.

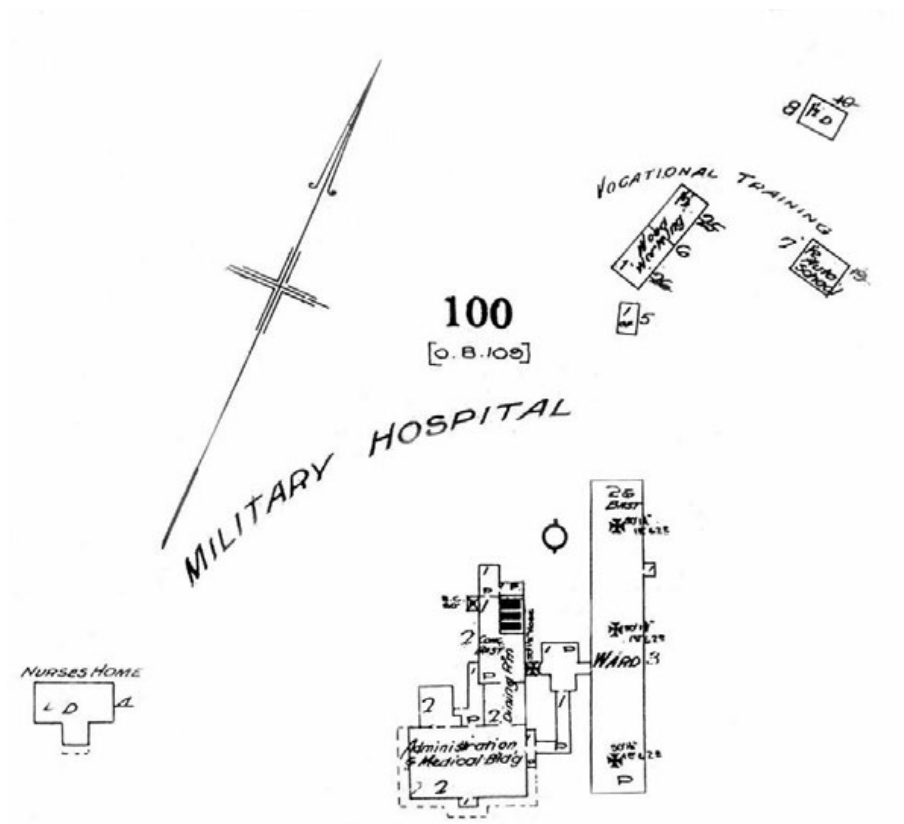
As World War I was drawing to a close there was a great need for convalescent homes and re-education centres. Lieutenant-Governor A. C. Macdonald (1915-19), the governor of the day, offered his home to the province and it was accepted. He then moved into the home of Sir W. W. Sullivan on Brighton Road. A large hospital building, with additional shops for vocational training, was then built, starting in 1917, and Government House became the administrative centre of the quite large complex.



Government House with the convalescent hospital begun in 1917 and completed the next year. In 1919 it was officially named the Rena McLean Memorial Hospital, after a nurse who lost her life when the ship she was on was torpedoed. PARO.

The impact of this brief patriotic project – 1917-25 – was great, not only for the House, which was adapted as an administrative centre and suffered architectural changes, especially on the east side, but also the grounds. Most of the barns had been demolished in 1890 (Rogers 1983, p. 33) but on the plan below one can see that vocational extensions to provide therapy in woodworking and auto mechanics were built where they once stood. When the hospital closed in 1920 the facility was converted into the PEI Agricultural and Technical School until 1925 when Federal funding ran out.

A large nurses residence had been built on or close to the site where the formal garden once stood. After the hospital was shut down this residence was cut in two and the halves moved to the west end of Brighton Road where they became private residences at numbers 116 and 118. The plan below clearly illustrates all these changes to Fanningbank estate.



Plan of the convalescent hospital and associated buildings, circa 1917. PARO.



The vast cellar of a hospital structure was revealed behind the kitchen wing when archaeologist Scott Buchanan explored the area in 1998. For many years it had been used for garbage disposal.



Detail of an aerial oblique photo of Government House and the hospital and its outbuildings taken circa 1928. Although of poor quality this rare photograph is of the greatest importance in understanding the impact of the hospital on the Fanningbank estate. In spite of all the new construction the old groves of trees were respected and not cut down. LAC.



Coloured postcard from the 1920s showing the architectural impact of the hospital on the Fanningbank landscape. The park's entrance now has a grandstand and flagpole.

Things now looked very bleak for Government House. During the war and until the closure of the technical school in 1925, Governors A. C. MacDonald and Murdoch MacKinnon continued to use the Sullivan house. When Frank R. Hartz became Governor in 1924 he did not bother to move into Government House but used his own home on West Street as the Vice-Regal residence. However, amidst vituperative talk, starting in 1920, that the old and now dilapidated Government House should be turned into a summer tourist home or demolished, Hartz strongly believed that it should be saved and restored to its former glory. He lived to see this happen although he was never a resident of the House. In his time all traces of the hospital and its associated buildings were completely removed. The grounds, which had been rented to an aide de camp, Colonel Parker Hooper, to grow potatoes were now restored to lawns.

The Public Accounts for 1931-32 indicate that the Department of Public Works spent \$20,678.65 to restore the house to its pre-war arrangement. There had been no governor living in the House for fifteen years. Soon gleaming white in its restored landscape Government House once again was the jewel of Fanningbank. Trees and shrubs were planted and the ravages of the preceding years gradually began to heal.



Postcard - aerial oblique photo of Fanningbank circa 1935. Canadian Airways Limited.

This circa 1935 aerial oblique photograph clearly shows the condition of the grounds in the years after the restoration of the building to its original function. In the shadows thrown by the angled light the ground appears to be very rough, especially in the area where the nurse's residence was built. It is hard to interpret what one sees on this site of the original formal garden. Is it just rough ground after the building was cut in two and moved away or is it the beginning of the reconstruction of the formal garden?

Fanningbank estate was to lose a great deal more land, so much so that its total size would be reduced to a mere ten acres – about one tenth of its original extent. The ever-expanding Prince Edward Island Hospital was built on 5.85 acres of land expropriated from Fanningbank in 1931. The finished hospital is clearly visible in the 1935 aerial photograph below. With the building of the Queen Elizabeth Hospital it became the Prince Edward Home, offering in the next 30+ years palliative care and varieties of long-term care. For a while it was the home of the Hospice Palliative Care Association of PEI.



Detail of aerial photograph taken in 1935 as part of the first ever almost-complete photographic survey of the Island. Photo: Government of Canada.

In this photo we see that the hospital, built in 1932, takes up much of the land behind Government House. There is no trace of the 19th Century formal garden although a square patch, perhaps a vegetable garden, is visible. The grounds are

starting to heal after the violent upheaval of construction, then demolition, of around seven structures built in the 1917-25 period.

It would take years for the scars of the 1917-25 period to disappear. Aerial photographs can tell us, at a glance, a great deal about the evolution of landscape and they are of special use in the study of the Fanningbank estate during the past eighty years. Prince Edward Island was captured in aerial photographic surveys in 1935, 1958, 1974 and 2000. Satellite photos would follow. Each of these surveys reveals aspects of Fanningbank and Victoria Park that are of significance to the evolution of the topography of these areas. The photos above and below of the Prince Edward Island Hospital and the nearby nurse's school show how much land from the original estate has been taken over since 1935.



Aerial photograph, circa 1958. Government of Canada.

In the above photo we can see that a much smaller formal garden has been replanted in a different location, more to the north, and there is a vegetable garden next to it. Government Pond still provides a sheet of water to set off the picture of Government House that caps the ground rising from the water and a roadway runs next to it to join Brighton Road.



Vertical aerial photograph of Victoria Park and Fanningbank, 1974. Government of Canada.

This photograph from 1974 reveals the drastic changes that have taken place in very recent years. The Provincial Government took over the large area of the city bounded by Kent, Rochford and FitzRoy Streets leading down to Government Pond in order to build the provincial government buildings. To the surprise and indignation of many Charlottetown residents the Government decided to fill in Government Pond almost completely, leaving only a small oblong next to Christian's Bridge. Soon this began to fill up with polluted water and clogging vegetation. That is how it is today. The Picturesque effect of a reflecting pool is almost completely lost

In the early 1970's there was a most important event that would ensure that what remained of Fanningbank and Government House would be preserved for the future with as much integrity as possible. The Prince Edward Island Heritage

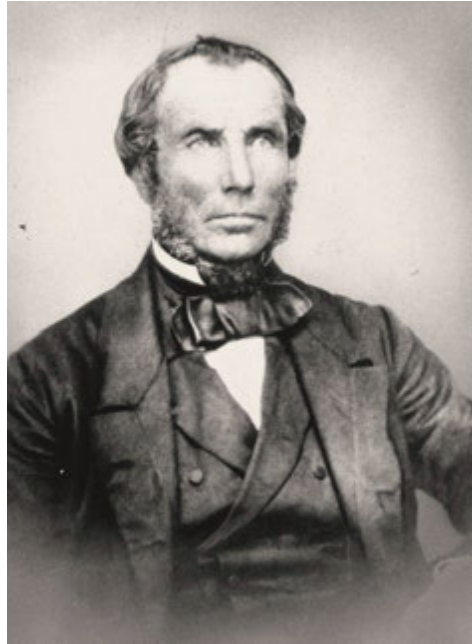


Google aerial photo of Victoria Park and Fanningbank, 2014.

Looking at a recent satellite photo of what began as the Fanningbank estate it is possible to see how it has shrunk to a fraction of its former glory. If, as is proposed in the 2013 Victoria Park study, the city takes over the former hospital land for park activities the landscape will change yet again, part of an unstoppable evolution that has now been taking place for over 225 years.

Chapter 2

Isaac Smith and the Design of Government House in the Greek Revival Style



The Enigma of Isaac Smith

In 1817 the twenty-four year-old Isaac Smith (1793-1871) immigrated to Prince Edward Island from Yorkshire and settled in Charlottetown where he would remain for 32 years. During that time, with various colleagues, he was involved in the construction of nearly every important public building on the Island in the capacity of designer and builder. As far as we might guess Smith was trained as a carpenter yet, in the more than two dozen buildings attributed to him on Prince Edward Island, he produced a variety of structure types that any architect would have been proud to have designed. He built the Plaw Round Market, built jails and courthouses, a splendid Wesleyan chapel and churches for other denominations, a lunatic asylum, the Central Academy, the Point Prim Lighthouse and his great triumphs, Government House in 1834 and the Colonial Building in 1842-48.

How could a carpenter achieve so much with no extensive training in the elements of Classically-inspired architecture, no training or experience in building with stone and no knowledge of the vast numbers of architectural conventions and specifications required to produce such a wide variety of models? The answer may be found in the great estate where he grew up, Duncombe Park, which comprised

over 40,000 acres and incorporated, as romantic decaying follies, the ruins of Helmsley Castle and Rievaulx Abbey, both dating from the middle ages and, in their day, as rich and powerful as was possible.



Duncombe Park in 1829. Drawn by JP Neale. Engraved by W Radclyffe and published by Jones & Co., Temple of the Muses, Finsbury Square, London.

In 1713, at the start of the Palladian Revival, Thomas Duncombe, one of the wealthiest commoners in the country, built Duncombe Park near the town of Helmsley in Yorkshire and a short distance from Isaac Smith's home town of Harome. As can be seen in the engraving above it features a massive central portico supported by four Tuscan Doric columns and from the main body of the house radiate two pavilions connected by curved corridors. The house is surrounded by vast grounds in the Picturesque style, popular throughout most of the 18th Century in England, that featured extensive parkland for farming and forests for wood and the raising of hunting stock. Groves of trees were planted that articulated the vistas that could be seen from various parts of the house. As well as the great forecourt, where guests would arrive in coaches drawn by many horses, there were two large formal gardens with beds arranged in geometric fashion. The owners and their guests could wander through these gardens, admiring their rational formality or follow shaded serpentine paths through carefully maintained woodland, filled with the sights and sounds of nature and featuring many kinds of trees and shrubs. Much of this was inspired by an amazing expansion in the knowledge and enthusiasm for botanical specimens brought from all over the

world that was a characteristic of the European Enlightenment. Visitors could make their way to a round Ionic temple to enjoy long vistas of the rolling surrounding countryside.

This vertical aerial photograph from Google of the core of the estate shows the grand house placed in its own particular highly articulated landscape.



Isaac Smith's father was a tenant on the estate but we don't know in what capacity. It is most probable that Isaac would have seen the great house looking exactly as pictured in the 1829 engraving above. It is equally probable that he would have been part of the army of workers required in every capacity imaginable to keep such a place in good order and running perfectly. It is easy to imagine the young Isaac Smith spending the ten years prior to his move to Prince Edward Island gaining all sorts of skills in the use of wood and stone, the elements of design learned by working on great buildings, inside and out, and becoming aware of every kind of landscape element that belonged to a great house in the country.

In various accounts of Isaac Smith that have been written his family's landlord is always referred to as Lord Feversham. However it was only after Smith emigrated to PEI in 1817 that Mr. Duncombe was elevated to the peerage, becoming Baron Feversham in 1826. His grandson was made Earl Feversham in 1868 with the additional title of Viscount Helmsley. The house that Smith knew was remodelled in 1843 and gutted by fire in 1879 only to be rebuilt in 1895 mostly on the original design.

Marianne Morrow, who has written an important article on Isaac Smith (*The Island Magazine*, No. 18, Fall/Winter 1985), believed that Smith might have been inspired by Duncombe Park when he designed Government House. It is entirely credible that such a powerful memory of grandeur and authority, known first-hand for years, could have lingered in his imagination to be used years later in designing Government House and its extensive picturesque grounds.

The Palladian style and Picturesque movement.

Isaac Smith's impressions of grand architecture and beautifully arranged landscape elements were formed at Duncombe Park, itself one of the earliest and greatest examples of Palladian architecture and the Picturesque tradition. Although he would build in another style when he lived in Charlottetown, his values, both for architecture and landscape, had been formed by the experiences of his youth.

The Picturesque style was inspired by the vast numbers of country houses that were built in the 18th Century when four Hanoverian princes, all named George, became the kings of England (1714-1830). During that time the wealthy aristocracy were joined by the new very wealthy middle class, made rich by slavery, sugar, banking and the fruits of the Industrial Revolution, in building vast country estates that required grand houses and often the complete re-articulation of the landscape surrounding them. This has quite rightly been called the Picturesque movement and the birth of landscape architecture because, from selected viewpoints, the house, grounds and other decorative features were meant to look like landscape paintings by great Seventeenth Century masters like Nicolas Poussin and Claude Lorraine from France and Salvator Rosa from Italy.

The houses themselves were also inspired by Italian models, especially country houses in the agricultural area south of Venice, part of the region of the Veneto. Here Andrea Palladio (1508-80) built a number of villas that, in some ways, were glorified farm houses. One of the most famous of these was the Villa Rotonda (also called the Villa Capra) finished in 1566. Here, in the manner of Roman temples,

Palladio raised the house on a high base or podium at the top of which he placed a classical porch the height of the main floor which was called the *piano nobile* and where the formal reception rooms were located.



Andrea Palladio – Villa Rotonda or Capra, near Vicenza. Finished in 1566.



Lord Burlington – Chiswick House, 1729

The British upper classes felt strongly, especially in the 18th Century, that their education had to be completed by what became known as the Grand Tour. This involved crossing the English channel, exploring Paris and other parts of France, often a trip through Germany and Switzerland and finally making the perilous crossing of the Alps and descending into Italy where they would make their equally perilous way down to cities like Venice, Bologna, Pisa, Siena, Florence and finally Rome, which at that time was considered the artistic centre of the world.

One of these Grand Tourists (that's where we get the word) was Lord Burlington, famous for bringing Palladian architecture to England and Ireland and who had an avid interest in all the various forms of art that Italy had to offer. While on his tour he fell in love with the various villas built in the Veneto by Palladio. Upon his return to England, with the help of his architect William Kent, who had accompanied him on his tour, he designed a villa to be built on his estate near London called Chiswick. Kent also designed for it a 65 acre landscape garden in the Picturesque style that was one of the earliest and most influential in England.

In 1807 the famous British architect of the Picturesque, John Plaw (1746-1820) settled in Charlottetown and lived there until his death at the age of 74. He had already published several important books and had wide experience in building a variety of extremely sophisticated structures at home in England. Many of these designs were in the Regency style, a lighter, more ornamental and generally

smaller version of the Georgian styles that had been evolving for over seventy-five years. It was named “Regency” after the period (1811-20) when George III’s son, the future George IV, ruled while his father suffered from bouts of mental illness. Plaw designed several buildings during his time in Charlottetown and one of them, a courthouse in Queen’s Square, survived, much changed, into the 20th Century. He also worked as a surveyor and produced a map of Charlottetown. Isaac Smith and John Plaw’s time in Charlottetown overlap by three years. It is difficult to believe that they would not have met and perhaps had extensive conversations about great buildings and landscapes in Britain that they had seen and experienced. It is possible that Smith, who was in his mid-twenties at the time, could well have received instructions from Plaw and might have had access to his books and architectural prints.

Who designed Government House and what inspired it?

In 1832 Isaac Smith, his brother Henry and Nathan Wright drew a plan for the new Government House that was long overdue in being built. This plan was submitted to the Commissioners for superintending the building of Government House and was accepted. We do not know who actually drew the plan and what sort of role Nathan Wright played in Smith’s architectural ambitions. Neither do we know if other plans were submitted or if there were instructions from the governors or the Colonial Office as to how the house was to look and be arranged.

What we do know is that on September 4, 1832, in the Royal Gazette, an ad appeared under the heading “Government Contracts”. It says, “The Commissioners for superintending the erection of a Government House and Academy, will receive Tenders until the 1st November next, for building a Government House at Fanning Bank, agreeably to a Plan and Specification to be seen at the Store of Mr. Brennan— / ... No Tenders will be received unless good and sufficient security be offered for the due performance of the respective contracts.” This was signed by the Commissioners, George Wright, A. Lane, J. Brecken, D. Brennan and G.R. Goodman.

Isaac and Henry Smith and Nathan Wright were paid for their plan and specifications and work began, with the assistance of various specialised contractors, to build Government House. Isaac Smith seems have been the chief contractor and to have kept the accounts. Those that survive are careful and scrupulously exact to a most remarkable degree.

The arrangement of rooms in Government House was largely dictated by British conventions found in stately homes. It consisted of a series or suite of state rooms through which the Governor and his entourage and the citizens invited to the house for whatever reason, moved in a predictable orderly fashion.

And what of the design? The south-facing façade consists of nine bays (window divisions) separated into three sections by the insertion of the two-storey Ionic portico that inserts into the tall hip roof. The reason for using Ionic capitals in this location is that Smith was following the rule for “stacking the orders”, an architectural term that requires that Doric be used on the first or ground floor and the lighter, more elegant Ionic order be used on the floor above. Thus the portico was Ionic because the Doric Order had already been used on the verandas.

From the beginning there are two questions that must be asked about Government House and which are, in our context, of equal importance. The first is where did Smith get his inspiration for the outward form of Government House and its inner articulation, and the second is what did the House originally look like and what inspired the details of its outer cladding?

Government House had to look like a grand country estate that reflected other such kinds of buildings in England but it also had to meet the needs of the Lieutenant-Governor who lived there and from which the affairs of the Colony were to be administered. It is generally assumed that Government House was built in the Georgian style or the Neoclassical style. There are even some who believe it is in the Palladian style. What has not been mentioned in relation to Government House until this time is that a new style was popular all over the region of Eastern North America. In the late 18th – early 19th Centuries there was a surge of interest in Ancient Greek architecture. This quickly led to the establishment of a new style, called the Greek Revival, where elements of Greek temples were applied to existing Georgian models, to give the impression of a Greek temple front.

Isaac Smith and his colleagues were sensitive to this new style and even though Government House was basically a Georgian style house the details of its exterior finish would place it soundly in the new architectural movement.

The new Greek Revival style had certain characteristics that can be easily identified. The use of the Doric order, like the Parthenon in Athens or the Greek temples in Italy, was frequent on ground floor elements. The Ionic style, more “feminine” than the Doric, was used, following ancient rules, for the second storey pediments on the fronts of these buildings.

The grouping of images below illustrates how the new style emerged in the Maritimes and the Eastern seacoast of the US, first, as added architectural features to a pre-existing house and next as a fully developed style, consistent in every detail.



Spring Park house, Charlottetown, 1795-1810. A perfect example of a Georgian house, typical of many built in PEI during the British Colonial period. PARO.



Martock House near Windsor, NS, 1790 and 1840. In 1840 a massive Ionic portico and flanking wings or pavilions were added to the Georgian core, very similar to Spring Park.



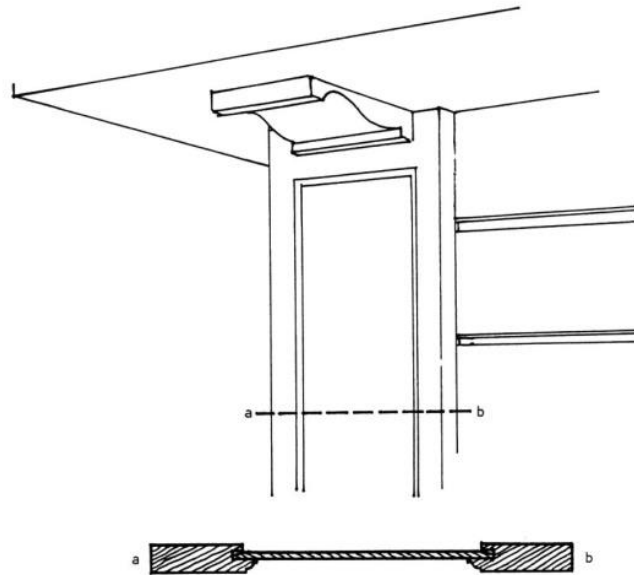
An 1830s fully-fledged Greek Revival House with portico, entablatures carried around the eaves, forming pediments in the gable ends and pilasters on the corners. Connecticut, USA.

When Georgian models were translated to buildings in North America at this time an attempt was often made to incorporate the Greek form of the order. This can be seen on the columns flanking the entrance of Smith's Province House and, in much reduced size in wood, the entrance to Norwood, an 1830's house near Wright's Creek in East Royalty. However the critical indicator for the Greek Revival style in our geographical area was the use of massive corner casings or pilasters, often 16-22 inches wide topped by flat brackets or modillions whose width matched the central panel of the corner board.

The Island Greek Revival Style

The various examples of Greek Revival architecture we have on Prince Edward Island are not at all similar to those found on the Mainland and along the New England coast. In those places the style was more unified with the eaves mouldings going across the gable ends and linked to the solid baseboards by massive pilasters on the corners.

This drawing by David Webber shows the essence of Island Greek Revival found in all surviving houses of which there are at least fifteen that can be identified.



The style consists of a wide corner casing or pilaster rising from a simple base to the eaves. This pilaster consists of a floating panel in grooved stiles just like in a panelled door or piece of cabinetwork. At the very top, and running under broad eaves, is a flat bracket or modillion that takes the place of a capital seen in work of the period in other provinces.



Detail of stereoscopic view of Queen's Square by Lieutenant Trotter of HMS Nile, August 15 1862. Trevor Gillingwater Collection.

Searching for where this unusual feature comes from we find the answer in the Charlottetown of Isaac Smith. In 1811 John Plaw provided a design for a new courthouse on Queen's Square and construction began in that year. We have Plaw's original drawing and very clearly modillions are seen at the top of his broad pilasters. In 1830-31 Smith made various repairs to the Plaw Courthouse, maybe even replacing pilasters and modillions, and the result can be seen in a photograph taken in 1864 by a Lieutenant in the Royal Navy whose ship had docked in Charlottetown.

In Trotter's detailed photograph we can see quite plainly the typical kind of corner casing that survives in a number of Charlottetown Greek Revival houses that have the flat modillions under the eaves. What we also see is the cladding, consisting of wide boards of an equal width visually separated from each other by a deep groove so that the effect is that of French banded rustication, an architectural term that describes this sort of work, but always carved in stone on the ground floor of a building. This technique was later used in stone by Smith on his Colonial Building. The west side of the Northwest wing at Government House still has its original cladding, along with a single pilaster. The modillion is missing.



How Government House first looked



Restoration of the original appearance of Government House by Reg Porter, drawn by David Webber, 1991.

In the reconstruction above we see what Government House might have first looked like when it was finished in December 1834. We know a few things about how it was finished on the outside. It can be inferred from Government documents of the time that Smith used wide boards placed horizontally as cladding. This cladding was contained by massive corner boards or pilasters that gave the structure great distinction and definition.

The preferred colour of the Greek Revival movement was white, suggesting the marble of ancient temples. Smith's accounts for pigments suggest that the house would have been painted white using linseed oil as a base. This oil, probably unrefined, would have quickly become discoloured. Often, to compensate for this brownish colour, additional pigments were added to produce what was called "stone" colour, either cool, by the addition of blue pigment or warm by the addition of yellow and red pigments. (Candee 1978).

That there was an interest in giving the house the illusion of stone in finishing the exterior with imitation banded rustication is further supported by the clear documentary evidence that sanding, a process whereby screened sand is thrown onto wet paint so that it will adhere and give the illusion of sandstone, was done at Government House. It was limited to all the columns for both porticoes and the

verandas and the entablatures above them. It was not done to the body of the house. There is no evidence that this sand was painted over so we are allowed to assume that the body of the house would have been some kind of off-white colour, perhaps imitating stone, while all the architectural trim would have been the colour of our local red sand merged with discoloured white.

The Verandas

For many years there has existed a belief that Government House was constructed without verandas with only the huge South portico dominating the façade of the House. This myth began in 1900 when Elizabeth L. MacDonald, writing as E.L.M., published a series of articles, just before her death, in the *Island Magazine*. In the first of her seven articles she makes the astonishing claim that “Government House, at that time, was not exactly as it is now. The main building was, but there was no verandah then, and the portico was supported by four handsome round pillars, standing on stone supports and reaching above the second story. There was sufficient room for a horse and carriage to drive or stand underneath, as the carriage drive passed along close by the front door and underneath the portico.” This story was generally accepted and when Lorne C. Callbeck wrote *The Cradle of Confederation* in 1964 he picked up on the theme and on pages 141-42 quite literally paraphrased ELM’s own words. Eliot and Porter (1991) presented a weak argument in support of this idea, which had to be abandoned when information from the Public Archives provided evidence that having verandas on the building was intended from the start. There never was a *porte-cochère* to protect the dignitaries from the weather as ELM describes so appealingly in her article. In fact, ELM, must have been referring to the period of occupation by governors at Holland Grove (1826-34) where there might have been such an arrangement on the house which, by all accounts, was extraordinary.

There have always been questions about why verandas were built onto the house on all three main sides. As far as we can tell at present verandas were not common features at that time and no house of the period, except perhaps Belmont in East Royalty, is known to have had one. Smith did use the term “veranda” in his detailed accounts, but often preferred to call them colonnades, a more classically correct appellation. Irene Rogers (1977) mentions that verandas might have been a style brought from the West Indies by an early governor. At this time we just don’t know why verandas were added.

The House was architecturally “complete” without the verandas, resembling countless examples of small country houses in England suitable for a colonial

governor. Building the verandas was relatively easy. Being on the ground floor the columns had to be in the Tuscan Doric style, universally used at the time, but there was to be a serious problem of how they would connect to the house and not break the rules of classical architecture. Smith did his best.

In classical architecture columns and the section above them called the entablature that supports the roof are meant to go completely around the building with no break. However a problem arises when a break becomes necessary. One cannot just end the entablature at the end of a colonnade by cutting it off; it must turn the corner and insert itself into a wall. There must be no cut profile of the various mouldings. At Government House Smith could not cut off the veranda when it came to the South portico or when it came to the ends of the South and East walls; they had to do a full turn and be inserted into the wall behind them. That was easy with the walls but a nightmare with the Ionic south portico because the Tuscan Doric entablature of the veranda could only be inserted into the tall two-storey Ionic pilaster that represented the portico's junction into the main wall. The result is awkward but Smith had no other arguably correct choice.



Insertion of veranda entablature into the pilaster of the South portico. Circa 1860 photograph, Porter Collection. It is a neat solution but architecturally perhaps offensive.

Government House required two entrances for the public, one, the great south Portico that led into a great reception hall that Smith called the saloon. However

this entrance would never be used for day-to-day business and so a second entrance was placed on the east side which gave access to a large room used by the secretary and also leading into the Governor's office which was located in the southeast corner. Isaac Smith was brilliant in the way he gave this inferior entrance dignity and great elegance. By pairing the columns he gave the portico extra design strength and by extending their base or podium to enclose the steps he gently imitated a Roman temple base. He had already done this on the south portico and there the podia were used as a place for the militia in their bright uniforms to stand on ceremonial occasions. Normally the end columns of a portico are reflected on the wall into which the portico inserts by the addition of pilasters as was done on the south front. This is called a respond. This might have been too "busy" on the east side with its small scale and the need to attach winter porches over the doors. In any event it seems that Smith did not bother with this feature.



Restored East portico and doorway.

Isaac Smith's original and elegant exterior design for the Lieutenant-Governor residence, the very crown of Island Greek Revival architecture, had a life of only 26 years before it lost its distinct character.



Government House in 1860 after the removal of the Greek Revival cladding and the introduction of shingles. LAC

For years various governors had complained of how impossible it was to heat Government House adequately and the cladding and pilasters were blamed. When the Prince of Wales visited in the summer of 1860 while on his North American tour, the opportunity was seized to blanket the house tightly with shingles and thin strips of tar paper to cover the joints in the sheathing. While still handsome the exterior of Government House lost the detail and identity of style that had been given to it by Isaac Smith and his colleagues.

The particular exterior details that linked it to the regional Greek Revival Style were lost and that explains the confusion experienced by writers today looking to name the style of the house, hence the use of Neoclassical, Georgian and even Palladian.

Chapter 3

The Exterior of Government House in Art and Photography to 1970

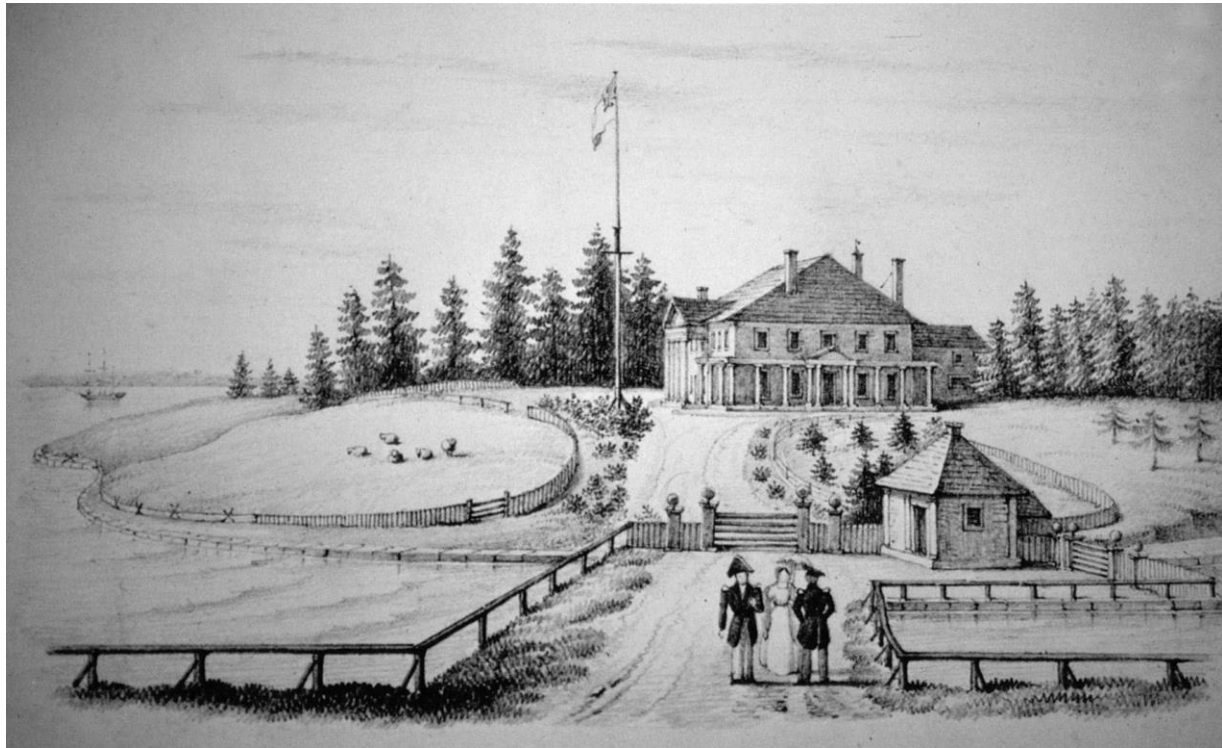
In various public and private collections there is a substantial body of pictures – drawings, engravings, prints and paintings – that show Government House and its grounds at various times in its 180 year history. In the early 1980's, continuing work begun by Catherine Hennessey, the Government House Committee began to collect reproductions of all the images they could find in a loose leaf binder that became known as the "Government House Album". About 75 images were collected and basic catalogue information was added along with interpretative notes. In the ensuing years Reg Porter digitised this data and added another 50 or so images to the collection. Finally in 2014 the Committee hired Dr. Richard Campanaro to assemble all this material, including more images that he discovered in his research, into a book called *Government House Historical Image Catalogue* that now contains over 140 relevant pictures.

The earliest known representation of Government House is as a point of reference in a nautical chart published in 1839. The House, a symbol really, without verandas and with a sight line running through it, is about $\frac{1}{4}$ inch tall on the chart. It does not provide any real architectural information for historians. At that time, with the construction of lighthouses and range lights still in its infancy, ships were guided through complicated channels like those in Charlottetown harbour by means of sight lines based on significant shore features like church steeples and large houses.



Wright and Peacock, Chart of Hillsborough Bay, 1839.
Joseph Corrigan Collection.

The next early view of Government House, this time of the greatest importance for topographical and architectural detail, is a sketch by an itinerant artist called A. E. Santagnello who appears to have been visiting in 1852. This date is found on several of his drawings.



A.E. Santagnello – The Entrance to Government House Grounds, pencil sketch on cream paper, circa 1852. Glenbow Museum, Calgary. David Webber has identified the hats worn by the men in uniform as being current in the 1834-45 period.

This wonderfully detailed sketch, one of a pair Santagnello did of Government House, shows Christian's Bridge in the foreground with two officers and a lady and to the right, the Guard House, with banded rustication cladding and wide pilasters. Next to it there is a formal gateway with heavy square posts topped by turned balls, an architectural classical ornament going back many centuries. Curiously the rails seem to be inserted individually in the posts rather than forming an actual gate. The grounds surrounding the house have been largely cleared with stumps removed to provide pasture for sheep. Shrubs, which appear to have been deliberately planted, line the drive leading to the House, even running up to the base of the flagpole. On the left, beyond the house, is what appears to be a low palisaded enclosure. It is in fact a high board fence set up in 1835 to enclose the large rectangular formal garden that appears on early plans. Government House is accurately depicted and we are given a very handsome view of the east elevation with its Tuscan Doric portico with paired columns. There are other dated views of

Government House drawn in the late 1850s that show many mature trees leading down the drive and to the water and one wonders if Santagnello, with artistic licence, removed them in order to better show the house or if these drawings are in fact earlier than the Glenbow date.

The next early views of Government House are a series of at least three watercolours that have been dated to the 1845-50 period by the presence, in the background, of the Kirk of Saint James that had major alterations to its tower in 1850. Two watercolours survive from this period that depict Government House with significant inaccuracies. In a painting in the James MacNutt collection (not shown) the south portico is given paired columns, obviously a memory of the east portico, and the doorway consists of a large beautifully articulated fanlight with sidelights arrangements. This was never thus and we know this from investigations on the house itself where the shingles surrounding the present – and original – door frame were removed to reveal the original sheathing cut to meet it. In the MacNutt watercolour the insertion of the pediment roofline into the hip roof has been accurately depicted, something that is not always the case in other artworks going right up to 1860.



Government House. Watercolour, circa 1850. PEIMHF.

Another watercolour from this time, in the PEI Museum collection, shows correct intercolumniation but also the huge door assembly with fanlight and sidelights visible in the MacNutt painting. The pediment of the south portico incorrectly inserts into the crest of the roof of the house. Another puzzling feature of this watercolour, and other pictures from roughly the same period too, is the attaching of a flagpole to the pediment. A careful examination of the attic at Government House and the space behind the pediment has not revealed any evidence of a trap door that would have provided access to the flagpole. One also wonders why in these watercolours, with all the minute attention given to the townscape behind Government Pond, so little attention is given to the details of the House itself.

There is another watercolour view from this period that, although it shows very little of the House, nevertheless is important for the very clear view of the city visible from Government House in the late 1840s.



“From the Lawn of Government House, Charlottetown, about 1850”. Watercolour. PEIMHF. (Distortions at top of photo result from picture being taken through glass.)

This watercolour is actually pre-1850 because of the narrow tower with a pyramidal roof on the Kirk of Saint James. The view of the city is fascinating, showing much open ground on the far side of Government Pond and, to the right of the Guard House and gateway hidden behind vegetation, the elegant West End

house built in 1840 and the wooden St. Dunstan's Cathedral built in 1843. We get only a glimpse of Government House and what we see does not relate to the architectural reality. The details of the south portico are inaccurate and the house has been painted to look as if it were made of ashlar masonry like the Colonial Building which was being built at this time. There is also a course of dentillated moulding in the raking cornice of the pediment. This was never a part of the building and is artistic fancy.

Watercolours and Drawings from the time of Governor Daly (1854-59)

There is a considerable body of artworks that survives from the time when Sir Dominick Daly was Governor from 1854 to 1859. These have been collected by the Confederation Centre Art Gallery and Museum and make up a delightful and informative source of information not only about Government House and its grounds, but also the interior of the House and vistas of Charlottetown. These works are very uneven in quality, never achieving first-class work because they were done by amateurs and possibly even by children.



Attributed to John Corry Wilson Daly (1796-1854). Government House in Winter. Watercolour, circa 1850-54. CCAGM.

This charming winter scene with a horse and sleigh waiting at the main door shows a Government House dripping with massive icicles from the eaves and framed on either side with evergreen trees. The winter porch is accurately depicted but there is a major error in the way the south portico is inserted at the crest of the house roof instead of lower down as is the case.

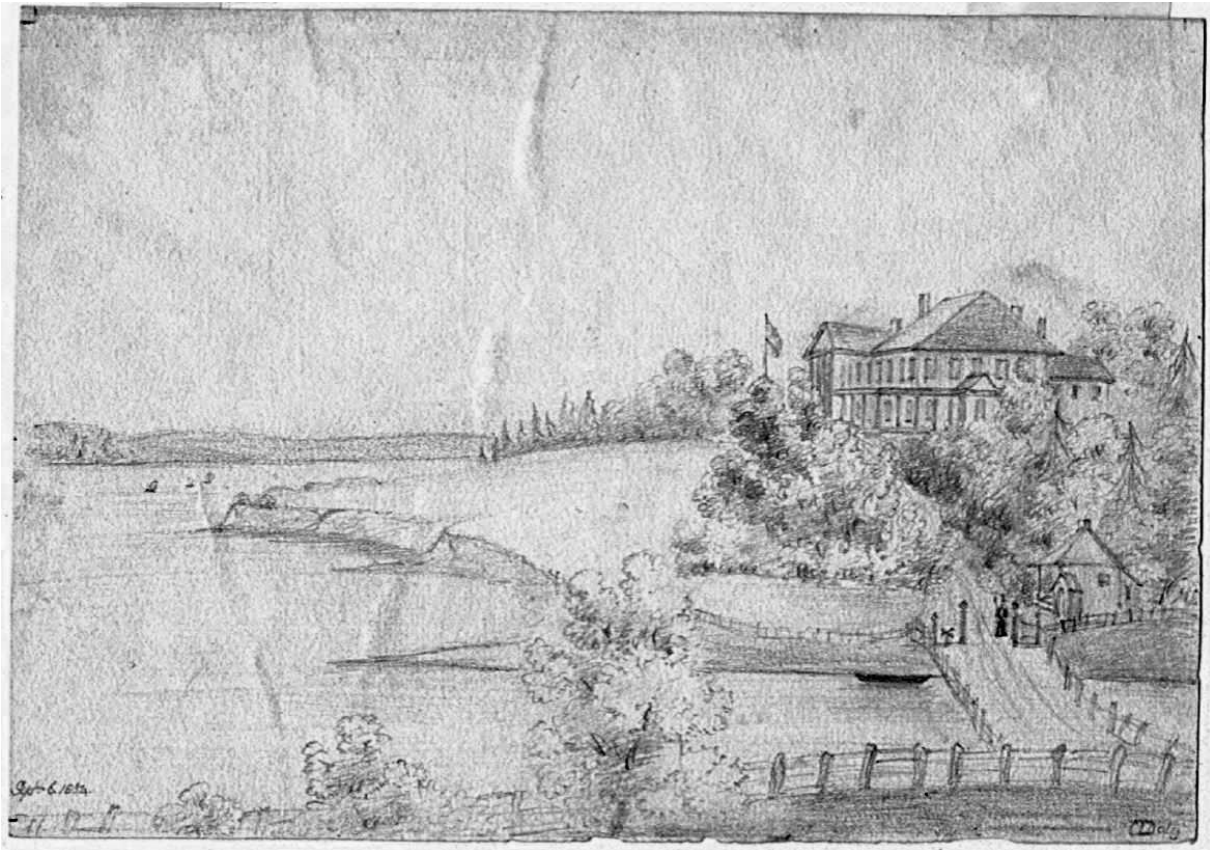
Another picture, attributed to John Corry Wilson Daly, is this watercolour of Government House seen from the harbour. Very significantly, and requiring comparison with the previous watercolour attributed to Daly, is the fact that this time the south portico is correctly inserted into the roof. We must then ask if the same artist could have done these two paintings.



Attributed to John Corry Wilson Daly. Watercolour, circa 1850-54. CCAGM.

Of the good and bad drawings in the Daly art collection two of them deserve special note, showing the view to and the view from Government House. The view below repeats the one drawn by Santagnello and most elements of the picture are recognisable. The Guard House has been given a sentry box and the solid gate has been replaced by a more elegant one with the side pedestrian entrances swaged down from the high posts of the carriage gate. A turnstile has been added on the left. The vegetation, freshly planted in Santagnello's view, has now in so few years grown tall enough nearly to obscure the view of Government House. As well the area to the right has heavy vegetation as if it were desired to block the view of the

city from the House. These signed and dated drawings make us suspect even more the date of 1852 assigned to the Santagnello drawings by the Glenbow Museum.



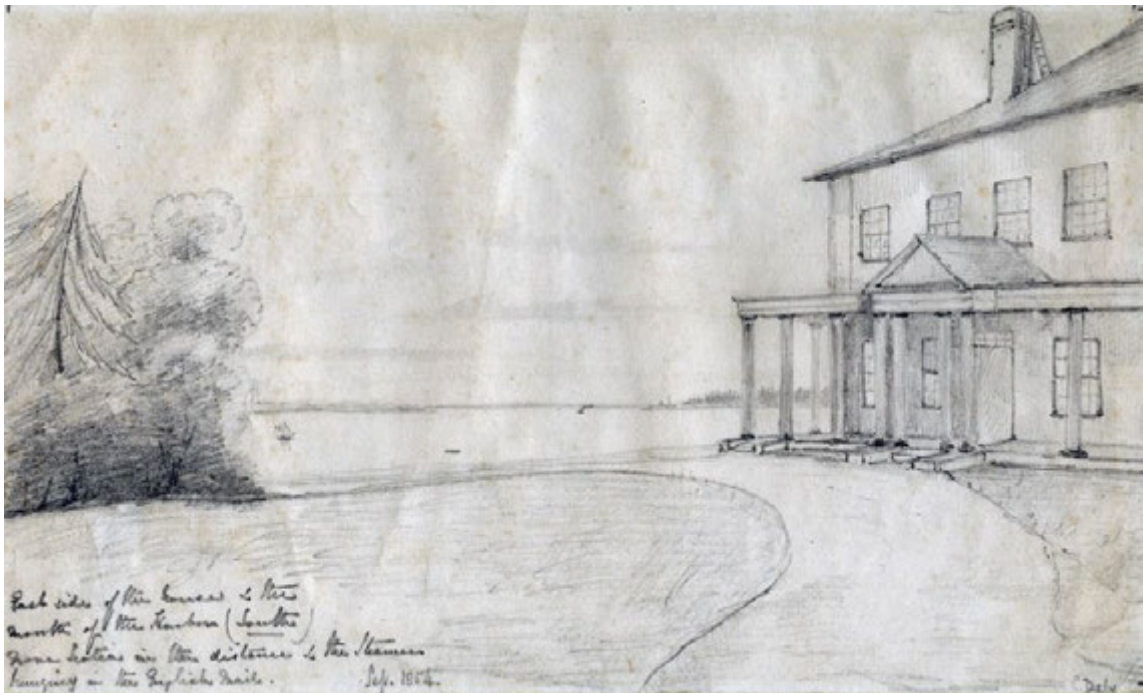
C L Daly – Approach to Government House, pencil, September 6 1854. CCAGM.



Detail of above drawing showing the gateway and Guard House.



Charles Daly – View of the Town from Government Farm. Pencil, circa 1854. CCAGM. This fine panorama of Charlottetown gives us an idyllic picture of the evolving city with more and more fine buildings, all under the benign eye of Government House within its orderly grounds.



Charles Daly – East Portico of Government House. Pencil. September 1854. CCAGM.

This not very skilful drawing (lower left) is all the same of considerable importance as it brings us into the intimate circle of the Dalys as they follow the path up to the house as it approaches the east portico. Although badly drawn it nonetheless provides us with important details about the two sets of steps leading up to the veranda and the portico.

Using works of art from the pre-photography period to analyse architectural details and landscape is fraught with dangers. As we can see from some of the works examined above artists, while appearing to provide accurate details of background elements, will provide an entirely imaginary aspect of the main subject. This is the prerogative of the artist and we must live and work with it.

There are a couple of other views of Government House from this period that should be noted, one for its elegance and technical skill and the other for the information it provides about the entrance to the estate.



Attributed to Fanny Amelia Bayfield – View of Keswick House looking towards Fanningbank. Watercolour. Circa 1855. PEIMHF.



Detail of above.

This splendid watercolour, possibly by Fanny Bayfield, shows a street view of Charlottetown featuring Keswick House which may have stood on the site of the present Rodd Charlottetown Hotel and the Kirk of Saint James, newly embellished in fashionable Gothic ornamentation, looking out over Government Pond to the entrance and Guard House and the drive leading up to Government House. The detail above, although a minor part of the larger painting, is still a very special tribute to the magic of Government House set Camelot-like in its lush landscape.



Anonymous. Coloured pencil drawing of the entrance to Government House. Circa 1860.
Provenance unknown.

Two versions of the above drawing are known, one of them, not extending as far to the left as this one survives as a photograph in the files of PEI Photographic Society (PARO). This more complete one is from a scan of a colour slide from an unknown source in the Porter Collection. There is also a painting of the same subject, now lost, that is known only from an old photograph.

There are similarities to the C L Daly pencil sketch of the entrance to Government House but there is more clearly defined detail in this drawing. The gateway, with all three gates closed, is reminiscent of designs found in John Plaw's books (see page 95). It is an elegant arrangement, delicate even, with curvilinear elements playfully juxtaposed to both horizontal and vertical elements. It would be demolished in 1860 and replaced with a grand gateway in preparation for the Prince of Wales visit. The sentry box, seen in the Daly view of the Guard House, is turned toward to roadway as if for a better view. It is possible that the Guardhouse seen in this picture is the one newly-built in 1860 because it seems to have an overhang supported by slender columns, but the details are not at all clear. The arrangement of fences is interesting as the one with cross-stiles leads in front of the Guard House to the footpath running along Government Pond while the other fences, of different design, go up to the House and continue on to the farmyard.

These intimate, mostly amateur, works of art in various media are for the most part the last cry of traditional art in representations of Government House.

Henry Cundall, Governor Dundas and the Prince of Wales

Henry Cundall (1833-1916) was the son of an English landlord who came to the Island in 1828 to manage, with little success, his large land holdings. Cundall, a lifelong bachelor, received training in surveying and by the time he was 18 in 1851 had produced a new, accurate and extremely elegant and austere map of the province. Working for the great proprietors Samuel and Edward Cunard he travelled widely across the Island surveying their lands and became a property agent. By 1859, in his mid-twenties, he became very interested in photography and is considered a pioneer in the history of the development of Island photography.

Governor George Dundas (1859-68), appears to have shared Cundall's interest in photography and as a result there are quite a few images of Government House, its occupants and guests, that are attributed to Cundall. In recent years a photo album, now in the provincial archives, that belonged to Cundall has come to light and, although still not having been extensively analysed, it gives us an idea of the wide variety of Island subjects at which Cundall pointed his lens.



Henry Cundall – one of the first to photograph Government House. PARO.



Governor George Dundas appears with his family and guests in a number of photos of Government House. PARO.



HRH Prince Albert Edward, the future Edward VII, at the time of his North American visit in 1860. PARO.

These three individuals lived and came together at a critical moment in Island history: when photography would begin to replace art in the representation of everyday life, when Governor Dundas saw the destruction of Isaac Smith's vision of a Greek Revival Government House, the preparation for the first visit of a British Royal to North America and the hosting of the 1864 Conference that would lead painfully to Confederation.

Henry Cundall was probably a frequent guest at Government House and his diary of July 20 1859 reads "AM went to Gov't grounds assisting Munroe taking photograph of house etc." Munroe has not been identified but may have been the person who introduced Cundall to photography. It is difficult to say with any accuracy which of the early images of PEI and Government House were taken by Cundall. By the time Cundall began to take his own pictures other photographers were active on the Island and had even set up businesses. A series of images of Queen's Square taken in August of 1862, and which were long assumed to be by Cundall, turn out to have been taken by a Lieutenant in the British Navy whose ship had docked in Charlottetown that August. It is to him we owe the famous picture of the town crier, John Hatch. Since so many of these early pictures were unsigned and simply pasted on card or in albums, one has to be wary of ascribing photographs to persons because it seems right to do so. Be that as it may these several photos that represent daily life at Government House may well be by Cundall. One is actually signed and the same signature is found in Cundall's own album.



Henry Cundall – Photo of Government House, c. 1860. PARO. Government House had just been renovated for the visit of the Prince of Wales. DuVernet Album, PEIMHF.



Cundall – signed “Winter View of Government House.” Early 1860s. DuVernet Album, PEIMHF.



Attributed to Cundall – Governor Dundas and Mrs. Dundas (?) enjoying winter sports. DuVernet Album, PEIMHF.



On 25 October 1860 Henry Cundall wrote in his journal: *Went to Gov't House with photog equipment accompanied by Mr. DeBlois. Took view of Gov't House and several groups of Gov. and Mrs. Dundas, Lady Fane, Mrs. Clifford, Lieut. Brown & Mr. Thompson. Lunched with them and Mrs. Clifford presented me with a small photograph of the Prince of Wales.* DuVernet Collection, PEIMHF.

The summer of 1860 was to be an exciting time in Charlottetown. For some years governors had complained about the impossibility of heating Government House because it was so full of cracks and places where the cold could blow in. The problem was attributed to Isaac Smith's beautiful Greek Revival exterior cladding which, it must be admitted, was loose and probably had no underlying insulation like birch bark or tar paper. As a result, when it was announced the Prince of Wales would be visiting every effort was made to raise the necessary money to replace the cladding which was now 26 years old. The choice was shingles, which were relatively cheap, and a decision was also made to renovate the Central Academy, soon to be Prince of Wales College, in the same manner.

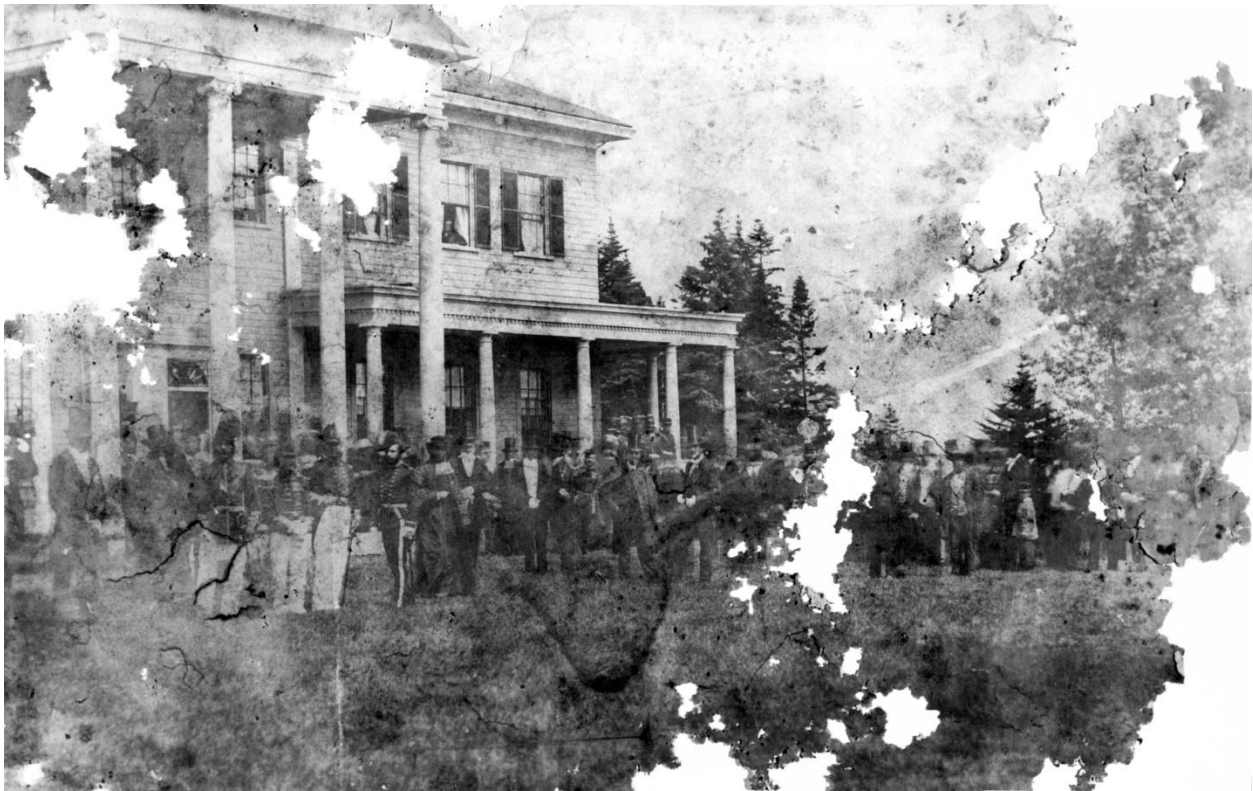
The Prince's visit to North America was a ploy on his father's part to get the dissolute teenager out of the country, away from his fretting mother, so that a voyage of many months might help settle him down and curb his wayward habits. The visit to Charlottetown was but a tiny part of this Royal Tour but like today, Royalty was Royalty, and he was followed wherever he went by the curious and particularly by journalists.



The Illustrated London News must have used an older image of the House or sent their artist early to capture a view of Government House because the new Guard House and gateway were not yet constructed in the engraving they printed on August 4 1860.



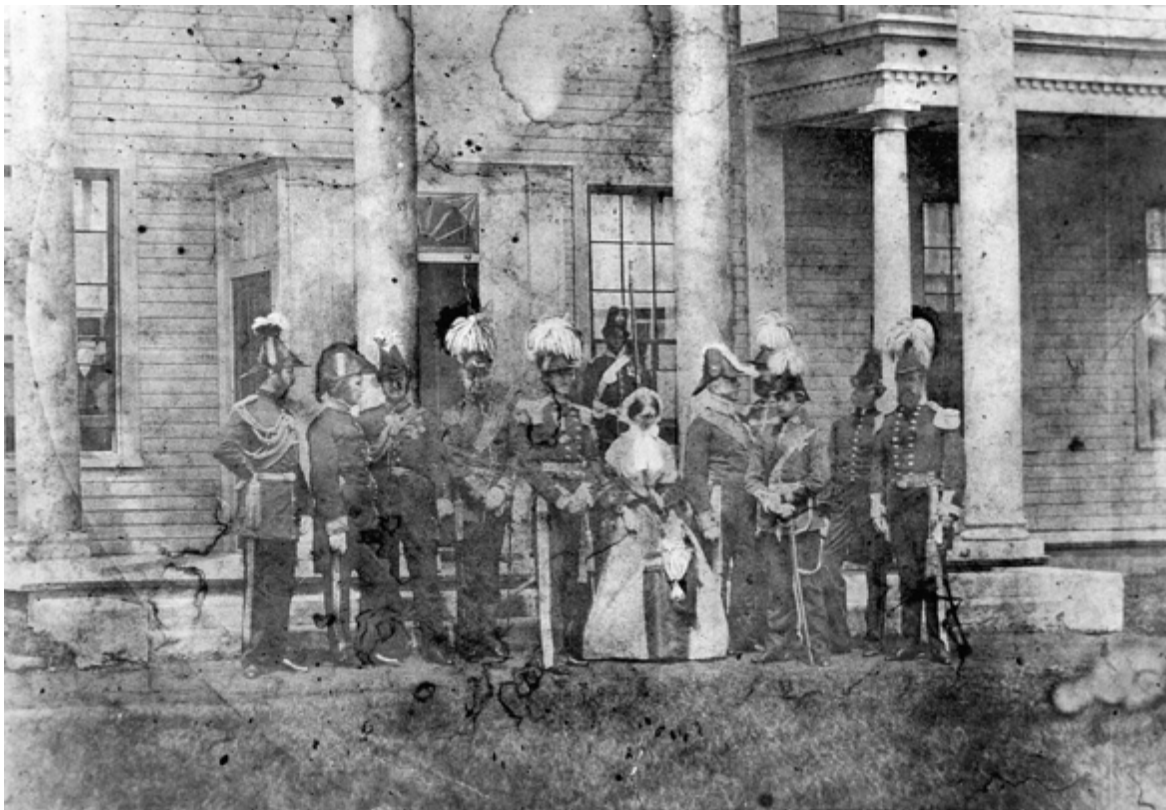
Frank Leslie's Illustrated Newspaper, an American illustrated journal, probably had their artist on the spot when the Prince drove into Government House grounds. The new Guard House and massive gateway are very much in evidence.



Wellington A Chase – Reception given by the Prince of Wales at Government House, August 1860. PARO. Here we see the long receiving line moving up from the gates.

Many photographs must have been taken at the time of the Royal Visit. One of them, quite extraordinary in its journalistic immediacy, a rare thing in that time of slow exposures, was lost for over 130 years and when rediscovered on the wet bottom of a trunk on a clay cellar floor, was in very bad condition with whole sections eaten away. The photographer was Wellington A. Chase from Halifax. Standing in front of the House are various dignitaries in the Prince's party along with ecclesiastics and members of the public privileged to be in the receiving line, which stretches away toward to gates on the right of the picture. The picture is filled with surging movement.

In spite of the extreme damage suffered by this quite large photograph many sharp details of the newly-shingled house can be clearly seen. The porticoes and verandas were not interfered with at this time and represent Smith's original work. This big photograph, and the smaller one below, were very useful when the verandas and porch over the front door were replaced in the 1990s restorations.



Wellington A. Chase – The Royal Party with Governor and Mrs. Dundas. August 1860. PARO. Found with the large photo of the receiving line is this smaller picture showing the various individuals who accompanied the Prince across the Atlantic, along with notables from Halifax. They are standing in full dress in front of the steps of Government House. The Prince is third from the right while Governor and Mrs. Dundas stand in the centre.

The 1860s was an amazing period in the production of photographic images of Government House, whether they were pictures of the House itself or groups of visitors. It was as if the wonder of this new medium became an obsession in the Dundas circle of friends. Such productivity would not be repeated in the ensuing decades when almost no pictures of the House and grounds seem to have been taken.

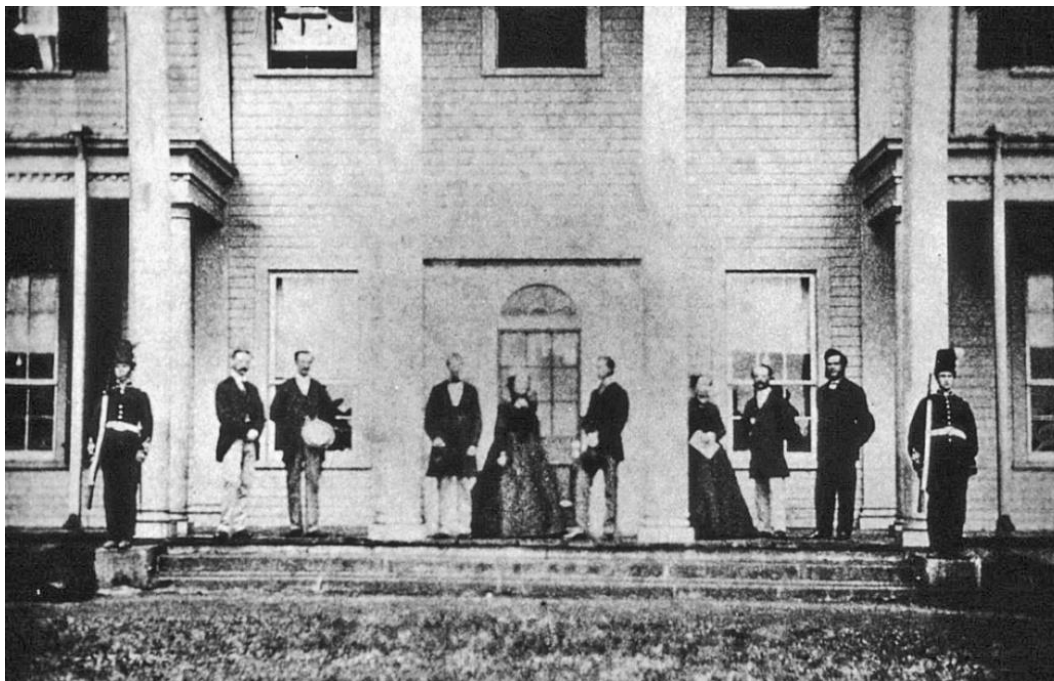
The photographs taken during the time of George Dundas are a precious source of information of life at Government House in that period. They show members of his family and entourage in the grounds but most particularly in the vicinity of the House. They also provide precious details of the House itself which have been of great use in planning the restorations of the verandas, porches and porticos during the past twenty-five years.



Group in front of Government House, early 1860s. Porter collection. An informally-dressed group of people are near the front steps while what appears to be a grass roller occupies the left foreground. It is a clever and unusual composition for the time.



Perhaps Henry Cundall – View of the West side of Government House showing clearly the French doors leading into the Garden Hall. Shutters are also visible and there are flower beds in the foreground. DuVernet Album, PEIMHF.



Unknown photographer. Prince Arthur at Government House – 23 August 1869. DuVernet Collection, PEIMHF. Note the two members of the Militia in dress uniform standing guard on the stone podia that extend out to enclose the steps.



Photographer unknown – View of Government House from the lawn, early 1860s. LAC. This is the only photograph known to exist that shows the East portico, here in profile. The chimneys also look as if they have been repointed and all have matching chimney pots. Below is a detail of the East portico.





G P Roberts – The Charlottetown Conference members on the steps of Government House. September 1864. LAC.

One photograph of Government House has attained the status of a national icon and that shows the various Canadian politicians assembled for the Charlottetown Conference of 1864, an event that has been exceedingly well-chronicled. This photo was of the greatest use in determining the details for the restoration of the stone steps in front of the south Portico.

One of the questions most frequently asked about Government House concerns the presence – or absence – of shutters on the front of the house in the photographs from the time of Governor Dundas. These questions are inspired for two reasons: first, there don't appear to be enough shutters for all 17 windows and secondly, the shutters seem to have a life of their own, migrating left and right depending on the photograph.

These are louvered day shutters, meant to provide ventilation while preventing the sun from shining on the upholstery and carpets and causing them to fade. At that time furniture in public rooms was generally upholstered with silk fabric and the floors covered with woven wool carpet mounted in strips to give a wall-to-wall

effect. The dyes used, while providing beautiful colours, were often susceptible to fading, hence the need reducing the amount of light that entered the house.

We do not know why Governor Dundas did not have a complete set of shutters for the façade of Government House. Perhaps there was no money or extra shutters were considered unnecessary. Shutters were even lacking on the east side during the visit of the Prince of Wales. There seems to have been a complete set for the second floor windows but only one set of three for the first floor. These were generally on the west side, protecting the contents of the sitting room. We have no photographs of the east front and the Daly drawing of the east veranda and portico does not show any shutters. We do know that there were shutters on the west garden front from a photograph in the DuVernet album.

Only one photograph from the 1870s shows a shutter configuration similar to the variations of the 1860s. By the time photographs are taken again in the 1880s no shutters are to be seen. Shutters disappear from Government House from late Victorian times until they appear again, on all windows, after the major restoration of the 1931-32 period when the house was being rehabilitated.

The 1870s and the end of Isaac Smith's Exterior Architectural Details



Government House, circa 1875. PARO.

When Prince Edward Island joined Canada in 1873 there were important changes made to the verandas and porticoes of Government House. In the above rare and important photograph we can clearly see that the two verandas have been completely rebuilt and the East portico removed. Instead of Tuscan Doric columns there are now square posts. The entablature above is somewhat thinner than the original and no effort has been made to replace the dentillated frieze that added so much elegance to Smith's veranda. No effort was made to replace the east portico either and visitors had to enter through the veranda, just like on the garden front on the west side.

No attempt has been made to space out the columns in such a way that the second one in from the corner post lines up with the corner of the house. This is a rule in classically-inspired architecture. All of Isaac Smith's original architectural details, except for the south porch pilaster responds and the cladding on the west wall of the northwest wing, have now disappeared.

The change complete: Government House is now a Victorian House



Picture of Government House said to be from the time of Governor Haviland (1879-84), Helena Bell Collection.

By the time of Governor Haviland's period of residence the round Ionic columns on Smith's south portico have been removed and replaced by tall square posts, similar in style to those used a few years before on the verandas. The only vestige of Smith classicism is the south portico respond, still clearly visible against the wall and picked out with dark paint. The veranda entablature returns into it as in the original construction.

All the shutters are gone and instead the late Victorian practice of keeping rooms darkened with roller blinds is in place. For the first time the house has been painted with what we have come to call "the trim" painted in a heavily contrasting colour around doors, windows and the posts.

For some unknown reason almost no photographs of Government House are securely dated to the 1890s except for one with cows grazing on the front lawn and several indirect views by Sterling up the drive from the Guardhouse.



"Government House at the time of the visit of Governor General Grey", perhaps August 4 1905. PARO, Charlottetown Camera Club Collection. PARO.

When Earl Gray was Governor General of Canada he travelled about extensively and both he and his wife did much to encourage and support all kinds of cultural and sports activities in the country. In August of 1905 he visited Prince Edward Island and the photograph on the previous page is believed to have been taken at the time of his visit. There has been little change in the appearance of the House in the twenty or so years since the time of Governor Haviland, the most obvious being the addition of flower boxes on six second floor windows on the façade and what appears to be a huge planter on top of the south porch!



Detail of photo, Government House, circa 1910. McCord Museum, Montreal.

Photographs of Government House as a construction site are almost unknown until quite recent years. An exception is this photograph in the McCord collection showing various construction activities on the façade of the House around 1910. The upstairs windows are open and it looks as if the process of removing all the window boxes has begun. A person can be seen leaning out of the left upstairs window under the portico holding what appears to be fabric with folds. The porch looks peculiar and flat as if its sides have been removed and its front is resting against the building. There is a general messy air about the place and it is possible to make out what could be small piles of rubble around the veranda and some lumber on top of it. Perhaps this records the end of the Victorian phase of the House's appearance and the introduction of the bright new Colonial Revival coat that appears shortly in the coloured postcards that have now become popular.

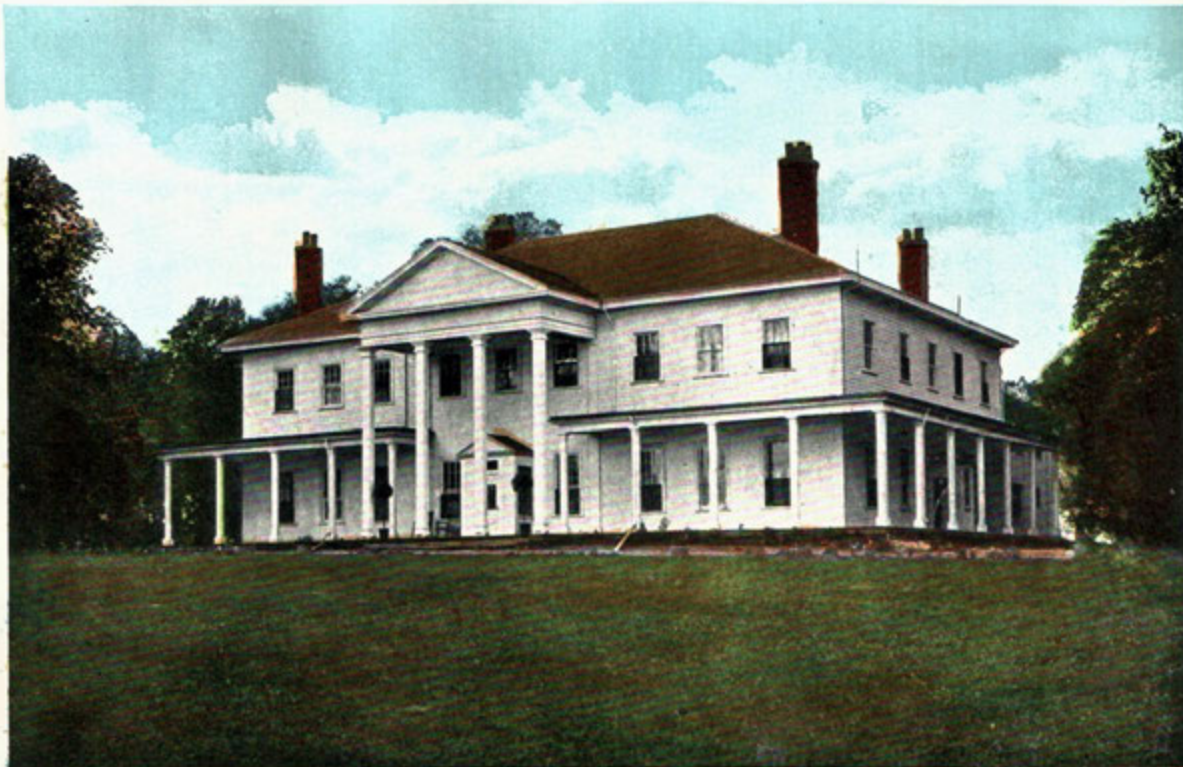
It is around this time that the old south porch was removed and replaced with a new one that had a gabled or pedimented top. Perhaps that is what we see happening in the McCord photograph.



Detail of 1860s photograph showing the porch on the south side.



Detail of a circa 1910 coloured postcard showing the newly-built pedimented south porch.

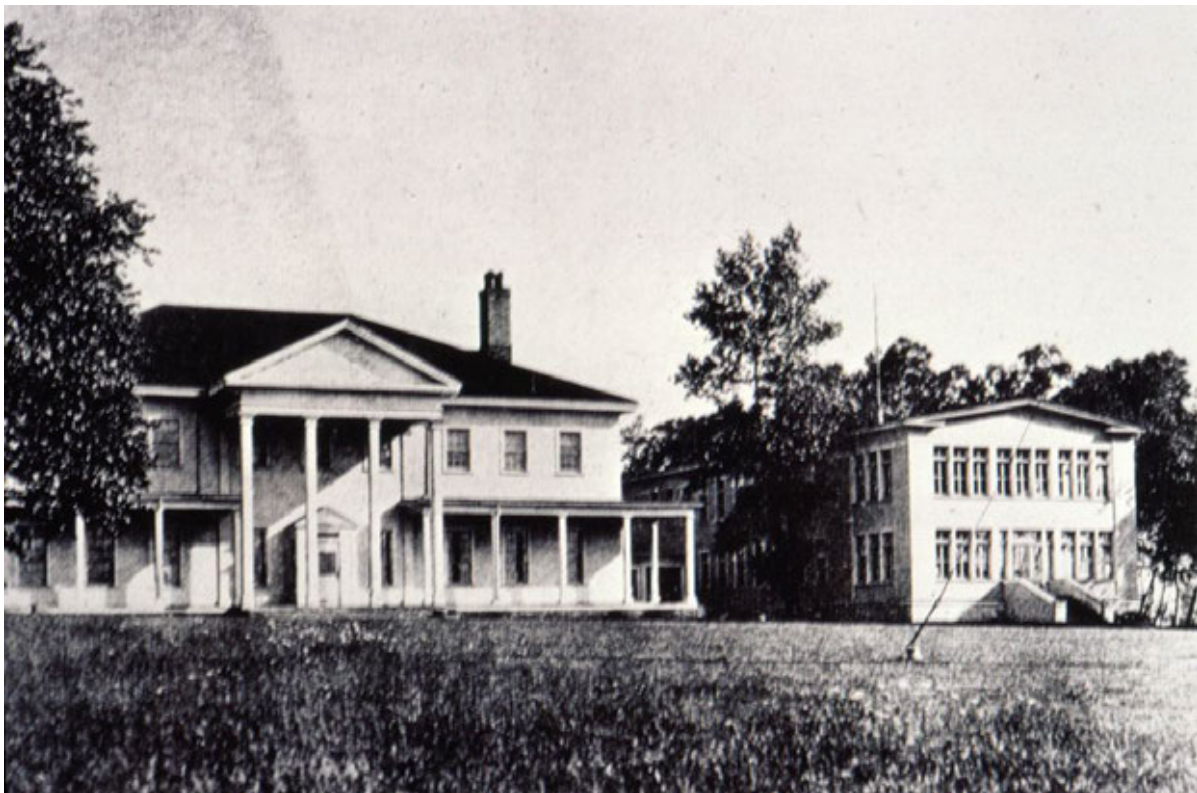


Government House, Charlottetown, P.E.I.

Coloured postcard. Circa 1910.

At this time, just before the First World War, Government House shed its Victorian look and took on the bright white colour that it has had until today. The reason for this was the popularity of a new phase of the American Colonial Revival style where many buildings were painted white or in light colours with white trim. It was decided to paint Government House white all over and the new image was quickly immortalised in the fashionable new coloured postcards of that era.

In 1917, in a grand patriotic gesture, Lieutenant-Governor A. C. Macdonald (1915-19) offered Government House to the Province to be used as a convalescent home for soldiers. The offer was accepted and a huge hospital building next to the House was built and connected to it by a large passageway.



Government House and the Rena Mclean Memorial Hospital, Calendar of the Agricultural and Technical School, 1921. PARO.

Government House contained the offices and accommodations for senior staff. A large nurses' residence was built on the site of the formal garden and in the back, where the barns used to be, woodworking and automotive shops and other small structures.

The hospital, a very long two-storey structure in the Colonial Revival style, soon closed because of lack of patients and the buildings were used for an agricultural

college and a technical school. By 1925 the Federal grant that kept these institutions running had dried up and everything was closed down. The lawns were rented out as potato fields. It was not until 1930 that the energetic exhortations of Governor Hartz inspired the Government to engage on a two-year restoration programme that saw the demolition or moving away of all buildings associated with the hospital and technical schools. Very extensive refurbishments of Government House, inside and out, were made using various plans supplied by the architect J. M. Hunter. In 1932 Governor Charles Dalton moved in briefly, the first Governor to live in the House since 1917 – a period of fifteen years!

During these years all aspects of Government House and the Fanningbank estate had suffered the greatest depredations. The exterior of Government House remained relatively intact except on the east side where a large passageway was built from the hospital building to connect to the House. This led to changes inside the House in the area from the east entrance to the kitchen where a large extension had also been built.

In the 1930s postcard below we can see the new plantings, and finally, shutters on every window of the façade. Vase-like planters can be seen along the front of the building and over toward the west lawn. The roof is now green. We don't know if this was added by the printer to liven up the appearance of wooden shingles. In the new coloured postcards the colour of the roof often changes from red to green.



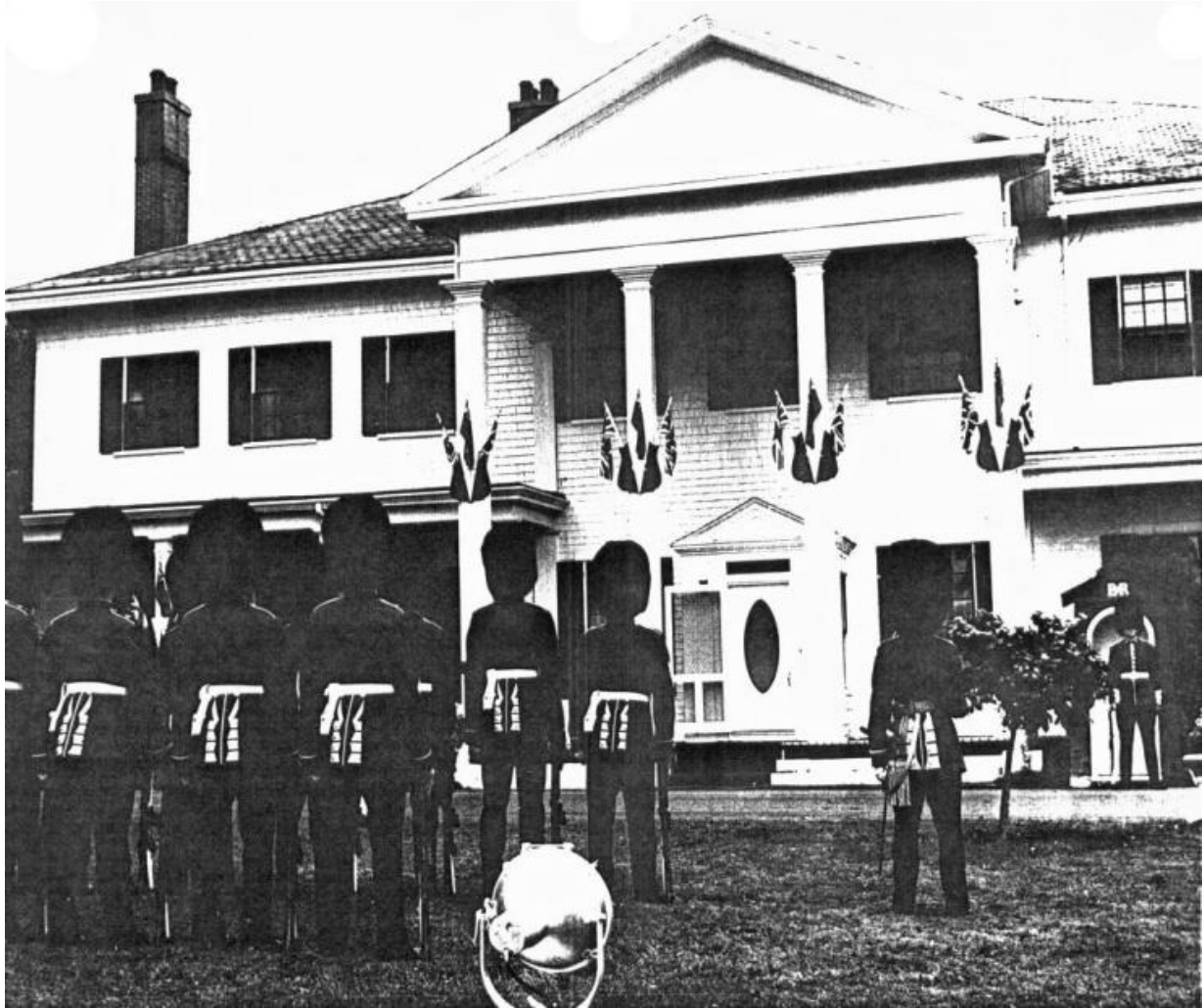
Government House, coloured postcard, circa 1936.



Government House, hand-tinted photograph by Craswell Studios, Charlottetown. 1940s. Anne Mersereau Collection.

In this wartime (?) view of the house we see that a large coat of arms has been inserted into the pediment tympanum and electric bulbs strung along the edges to light it up at night. The roof is now red and we don't know if it is the colour of the shingles or whether it has been painted that colour. Since the photograph appears to be hand-tinted perhaps it was the colourist who decided to liven up the shingles with red as was being done in coloured postcards. We can see that the trees and shrubs planted ten or so years before are growing very well and the damage caused during the 1917-1930 period has more or less disappeared.

With changes in vegetation, the eventual introduction of huge floodlights for the building and the coming and going of shutters, this was the image of Government House that continued to be seen well into the 20th Century. There was always a tendency to neglect the property after enthusiastic bursts of fixing-up and there was much activity to make things look all fresh again when HM Queen Elizabeth II visited in 1964.



The visit of HRH Queen Elizabeth in 1964. Journal-Pioneer Collection, PEIMHF. This is the image of Government House that remained virtually unchanged from the 1950s to 1980 when the Government House Committee began its programme of exterior restorations. The porch has been modified and huge floodlights dot the lawn.

It is difficult to imagine what might have happened to Government House, inside and out, if the PEI Heritage Foundation had not come into being and with it the Government House Committee and subsequent to that the Garden Committee. This happened on October 1, 1970 and a new era began where the House was to be the focus of intense attention right up to the present. A huge amount of energy was spent by enthusiastic board members to locate and obtain original Government House artefacts, restore the interior to the point where once again the original rooms were recognizable for what they were – state rooms – and eventually, the restoration of the exterior to the appearance it had when the Charlottetown Conference took place in 1864.

Chapter 4

The Exterior: The Government House Committee Years

On May 7 1969 the Select Standing Committee for Legislative Library, Standing Rules and Orders and Privileges submitted a report to the Government which was adopted on May 13 1969. The second recommendation was to be of great importance:

Recognizing that Province House and Government House contain many works of art, furnishings, and the like which are of great historical significance to our Province, your Committee recommends the creation of a Province House and Government House Committee to be charged with completing an inventory of such holdings, and for making recommendations as to their safe-keeping and proper maintenance. Your Committee suggests that the Committee might comprise the Deputy Provincial Secretary, the Deputy Minister of Public Works, the Provincial Archivist, and two members of the general public, all to be appointed by Minute-in-Council.

This recommendation was due to Catherine Hennessey who, earlier in the year, had written and expressed concern about these issues and hoped that some sort of long-term committee could be formed to deal with them. For the past two years Hennessey, Ruth MacKenzie and Irene Rogers had been working to identify what had survived of historic significance at both Province House and Government House and were now concerned that something be done to preserve, protect, and conserve the buildings and artefacts that were at the root of Island identity. To that end they got in touch with June Biggar, a well-trained museum conservator and preservationist and she agreed to prepare a report, based on what was known at the time, and so “Government House, Charlottetown, Prince Edward Island: A Feasibility Study for the Restorations Refurbishing of Government House for the Department of Works” was presented on June 23 1970. Only 22 pages in length it presented a very clear vision of what could be the future and practical advice on how that vision could be achieved.

The work of what was now the Government House Committee was under way and one of the first documents it produced in 1977 was a typescript report on the House and its history by Irene Rogers. In 1981 Ruth MacKenzie wrote a similar 10 page closely-typed report of what she knew about Government House. In her accompanying letter she stressed the need for accurate documentation of all the work that would be done.

The PEI Heritage Foundation was now well established and recognised as the provincial museum body. In 1973 historic sites had been opened at Green Park, Orwell Corner, Basin Head, and Elmira with Headquarters at Beaconsfield in Charlottetown. Soon the Eptek National Exhibition Centre in Summerside would join this decentralised museum system.

By the 1980's the staff of the Heritage Foundation had established a fine relationship with the Canadian Conservation Institute of the National Museums of Canada and a great deal of attention was given to the conservation of the furniture at Government House.

Work on the exterior of Government House in the early days of the House Committee was probably initiated by the Department of Public Works in their normal maintenance of the building. By December of 1972 the south portico was in such an unstable condition that the whole structure was strengthened and two of the large square columns were replaced.



It would be another nine years before major restoration work would be done on the House and this involved the replacement of the great Palladian window between

the wings in 1981. Curiously the new window was not exactly the same as the old one in that it was a foot longer at the base. The proportions of all the glass panes were also changed. There is no explanation for this in the Government House Committee minutes from which this information was taken.

It is only in the late 1980s that the Government House Committee now became concerned with the exterior restoration of Government House. At that time, with support from the Provincial Government, they began to plan the restoration of the great south portico. This would involve replacing the large square posts from the 1870s with round wood stave columns, complete with Ionic bases, constructed by the A. F. Schwerd Mfg. Co in Pittsburgh PA. These were delivered in 1987.

The committee decided not to buy ready-made Ionic capitals but to have them locally designed and constructed by Robert Dodderidge, a highly skilled joiner who was given the contract to produce four Ionic capitals that would fit on top of the large Schwerd columns. Dodderidge and the Heritage Foundation's architectural consultant, Irene Rogers, studied one of the original South Portico pilaster capitals that was still on the building and also examined other Ionic capitals in the city, especially those of Province House, and from these observations created the design that he carved out of blocks made up of pieces of sugar pine laminated together.



The Ionic capital designed by Robert Dodderidge for the South portico of the House.

Finally the south portico was restored and the powerful elements of the Ionic style once again brought life and energy to the façade of Government House that it had not had since the 1870s.



Government House, photo by Barbara Morgan, circa 1989. This was the first major stage of the exterior restorations begun by the Government House Committee.

After this challenging task had been achieved the Government House Committee turned its attention to the restoration of the verandas and the east portico. Members of the Government House Committee studied and carefully measured the evidence that was on the House. It was observed that the entablature built in the 1870s, when posts were substituted for columns, was thinner and more plain than the Smith original visible on photographs from the 1860s.

In the midst of all this problems appeared. The Minutes of October 5, 1988 note that the Ionic capitals have begun to fall apart where the wood blocks were glued together. The enormous weight of the pediment, the strength of the winds and the movement of frost in the ground had introduced a shear force situation to develop where pressure and slight lateral motion caused severe damage.



An urgent situation developed and repairs continued to be made for nearly ten years until in 1998 Montreal-based masonry conservator Trevor Gillingwater was asked to produce a model that could be used to cast metal capitals that would fit on the columns which were still in good condition.

All the information required to determine the original dimensions of the South portico columns and their capitals was already on the building in the responds from Isaac Smith's original portico. These had been carefully nailed on top of the shingles applied in 1860 and were there for study. The new columns placed on the South Portico were considerably wider than originals and as a result the Gillingwater capitals had to compensate for this by stretching the lower torus (half-round) moulding so the capitals could fit onto the column tops.



Original pilaster capital from the South portico respond still on the wall of Government House.



The Gillingwater half-capital reconstruction carved out of stone and based on measurements taken from the pilaster capital on the left.



The final full casting in metal of the Ionic capital, based exactly on Smith's original design, but adapted to the larger diameter of the existing columns.

The capitals, cast out of metal, arrived in June of 1999 and were soon placed on the portico columns.



The difficulties with the South portico column capitals having been solved, work began in earnest to restore the east veranda with its beautiful Tuscan Doric portico, a new door behind it and new stone steps leading to the veranda. Plans were also made to restore the west veranda after the east work had been completed. Two different construction firms would receive the contracts to complete these projects.

To start off this massive restoration it was decided to hire Reginald Porter (Porter 1994) to write a report that would provide exact designs and the most precise measurements possible to reconstruct the original verandas and the east portico with their Tuscan Doric columns supporting an entablature with a fine dentillated moulding running above the architrave.

In 1994 the 26 columns needed for the veranda restoration were ordered from the Schwerd company. The architectural firm of Gillis and Guimond were given the task of converting Porter's conceptual drawings into blueprints. Schurman Construction was hired to build the east veranda and portico and work began in October. The work was done in stages, beginning with the East Portico with its paired columns and then the two sections of verandas flanking it.



The newly-constructed east portico was the first element in the major restoration work that began in 1994 and finished in November 1996. The reconstructed doorway with its transom in the Chinese Chippendale style was returned to its original position, found when a section of the outer cladding was taken down. The apex of the pediment was placed directly where old paint marks on the sheathing indicated where it had been originally built, under the sill of the third bay on the east side.

This was also the time when a lot of work was done in the interior of the East side. There was much debate over a number of plans proposed by Reg Porter that would incorporate an entrance vestibule, passage into the saloon, a cloakroom, bathroom and the secretary's office. A door to the Governor's office leading from the Secretary's space was found sealed up in the wall and restored. A working arrangement was eventually settled upon and the changes were made.

In June of 1996 MacLean Construction Limited began the restoration work of the west veranda. It was at this time also that the whole House was re-shingled for the first time since the summer of 1860.



Two years later, in 1998, the south porch under the great portico was rebuilt following plans by David Webber who based his plans on photographs taken in the 1860s.



South porch as reconstructed by David Webber in 1998.



South porch as designed by Isaac Smith when the porches became permanent features.

At the time this work was being completed the stone steps were rebuilt with Wallace sandstone, matching, as carefully as possible, the ones shown in the photograph with the Fathers of Confederation standing on them in 1864. Similar steps were built on the east side.



This is what we see today, the result of the Government House Committee's evolving commitment to archaeological accuracy and attention to precise detail.

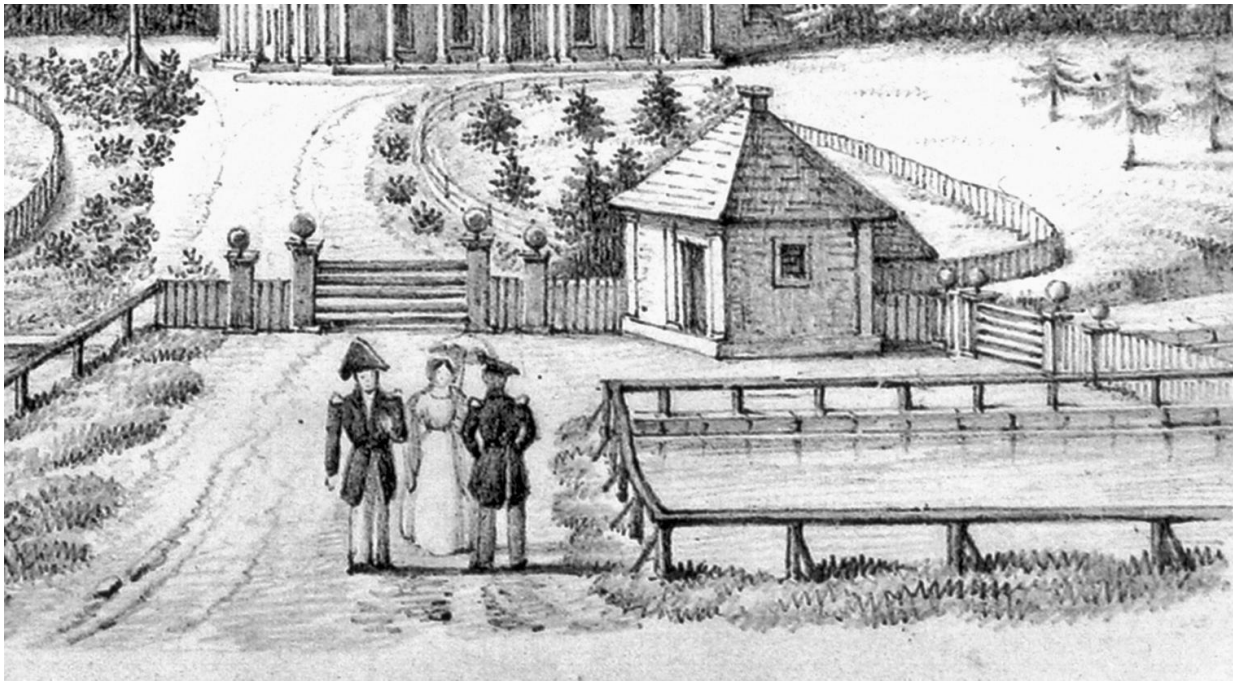
Chapter 5

Ancillary Buildings and Structures

Fanningbank, in its early days, was a complicated arrangement of buildings and spaces that served its many functions and levels of social interaction. The House, with its formal and business entrances, was the impression that visitors took away with them but there were other buildings, structures and fixtures that responded to other needs. Many different ancillary buildings were necessary to run the House and a productive farm. These were hidden away behind trees and hedges, as was the back of the house, considered really a part of the farm yard and which played no role in the august functions of the Governor and his office. In this chapter we will examine a number of the more prominent buildings and structures that made up the Fanningbank estate.

The First Guardhouse 1835 – 1860

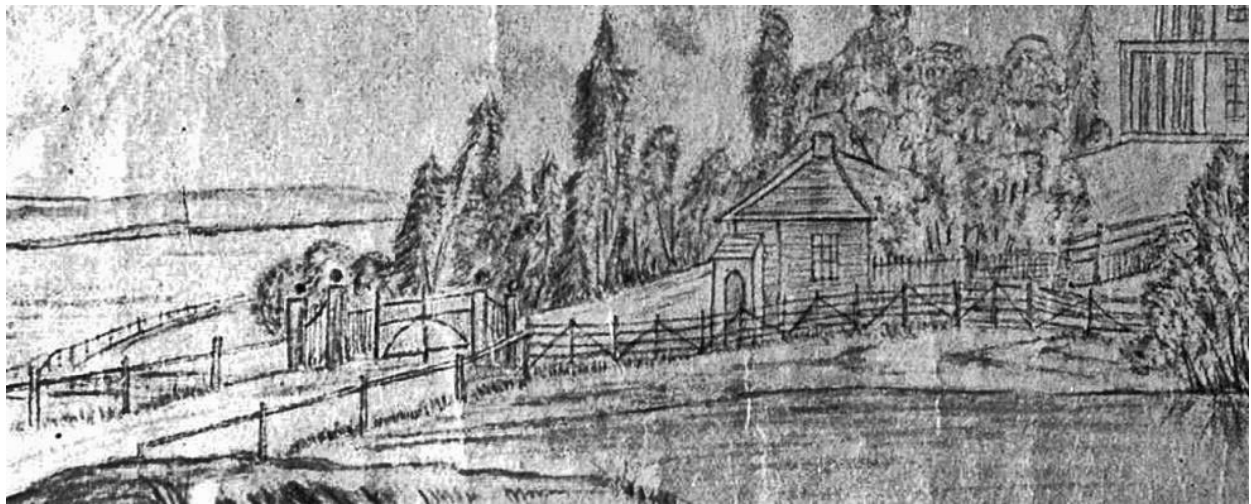
Very visible, and intending to make a powerful impression on visitors, was the Guardhouse and the formal estate gate next to it. There would be, over the next 179 years, many gates and four Guard Houses.



Detail from Santagnello – The Entrance to Government House Grounds and Christian's Bridge, pencil sketch on cream paper, 1852. Glenbow Museum, Calgary.

In the Santagnello drawing we see the first Guardhouse built in 1835. It is quite small and its proportions do not take away from the drama of Government House behind it. It was constructed by Isaac Smith in the same style as the House itself, the Greek Revival, with massive corner pilasters and horizontal board cladding imitating banded rustication. It has a hip roof and the chimney comes out of the crest of the roof, acting like a finial or ornament. A small window faces the approach to the House while the door faces south. There is a small overhang of the eaves which, in this drawing, does not seem sufficient to give protection from the weather to a soldier on duty. Later in 1837 a sentry box will be provided.

The gates depicted by Santagnello are very handsome but there are problems with the articulation of details. They are well-scaled with heavy square posts surmounted by ball finials and there are two smaller gates for pedestrians that flank the main gate. All are closed. The problem with the drawing is that there appear to be no actual gates that open and close, only rails inserted into the gateposts. Surely this must be an error of representation. Near the Guardhouse are two paths, one leading to the House and the other, on the right, to the barns. Social distinctions are maintained in the articulation of the grounds.



Detail from an anonymous coloured pencil drawing of the entrance to Government House. Circa 1860. Provenance unknown.

This detail from a pencil sketch based on, or preparatory to, a painting of the same composition, shows the configuration of the Guardhouse and gates around the time of the 1860 rebuilding for the Prince of Wales visit. At some earlier point the difficult gates portrayed in Santagnello have been replaced by very elegant sets that contrast vertical and horizontal elements with curved ones. It seems probable that Isaac Smith, who most probably designed these gates, may have been inspired

by this plate in John Plaw's *Ferme Ornée* published in 1795 and with which he most likely was acquainted. There are many similarities.



Plaw, John – *Ferme Ornée; or Rural Improvements*, 1795, detail of Plate 1.

The fence designs in the general area also vary greatly and it is possible to see four different styles going from left to right.

A sentry box, purchased from Smith and Wright on January 4 1837 for £2/15 has been placed at the corner of the Guardhouse facing the bridge. This sentry box appears only once more in the Government House iconography and that is in an earlier Daly drawing dated September 1854. Here it is placed to the right of the guardhouse, facing south.

There is a final note regarding this picture and its mate done as a painting. Both seem to show the second Guardhouse with a porch overhang, supported by posts, greater than what one sees in the Santagnello drawing. This was not possible until 1860 when the second Guardhouse with a lean-to at the back was built and a new monumental gate erected. It is perhaps possible that these pictures were painted in 1860 *after* the second guardhouse was constructed but *before* the new monumental gateway was built. This argument is supported by a watercolour (formerly in the Dr. Landrigan collection in Halifax and now being sold at auction) painted perhaps in the late spring of 1860 and most probably used as the model for the *Illustrated London News* engraving showing Government House and its approach published in August 1860. It has already been noted that the ILN engraving was done a short time before the Frank Leslie print showing the Prince entering the Government House grounds through the new gates.

The Second Guardhouse: 1860 – April 30 1871

By the end of the decade the first Guardhouse would be seen as inadequate, along with the gates, and all would be demolished to make way for a new Guardhouse and entrance gates to be made ready for the arrival of the Prince of Wales in August of 1860.

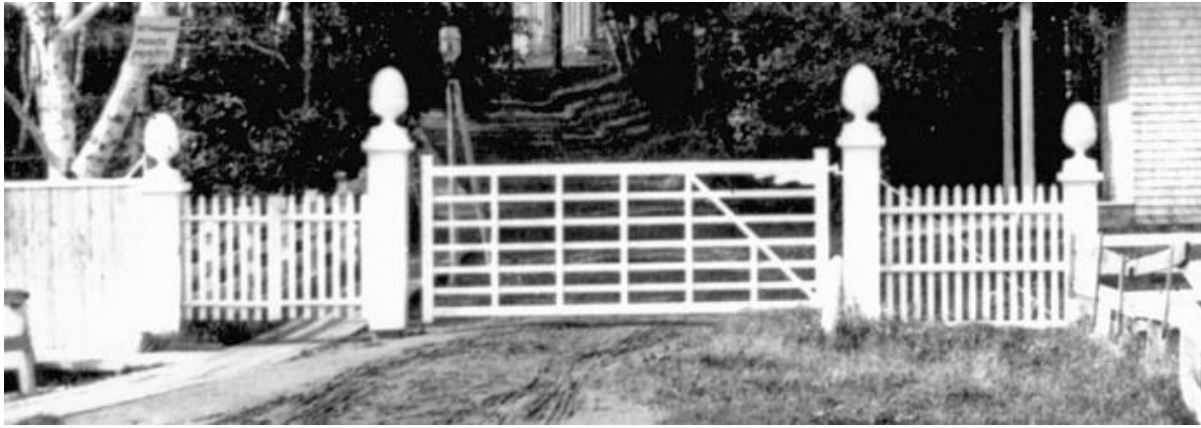


Detail of photo from the DuVernet Album, page 88, circa 1862. PEIMHF at PARO.

Only one photograph of the second Guardhouse appears to survive in several copies, a winter scene, possibly taken by Henry Cundall around that time. The cladding for this Guardhouse comes as a surprise because, at the same time as Smith's Greek Revival cladding was being removed from the House it was being applied to the second Guardhouse! This is very clear in the photograph. The basic design of the building is still the same – a rectangular hipped roof structure with the chimney emerging from the apex. There are two major changes though, one being a porch-like extension on the South side or front of the building supported by a pair of slender columns and a fairly large lean-to inset at the back. Neither of these features was present in the first Guardhouse. The sentry box is no longer needed.

The whole configuration of the gateway is changed and made larger, more imposing and more dramatic. Large square posts are topped by turned acorn

ornaments, a motif taken from the Provincial Great Seal, on which the oak tree and the *parva sub ingenti* motto were first used in 1769.



Detail of photograph of the entrance to Government House, 1894. PARO, Sterling Collection.

This handsome gateway, or repaired versions of it, seems to have lasted from 1860 until perhaps 1905 where it appears in a Louson photograph.

The Third Guardhouse 1873 – circa 1910

On April 30 1871 a fire, possibly caused by repairs to the gas line leading to the House, completely destroyed the second Guardhouse. It was only two years later that government grants for the fiscal year 1873 granted £163 for building a new Guardhouse. We have several photographs and a watercolour by Ackermann done in 1877 that show us what the new guardhouse looked like. Two features appear to have been changed. First the porch overhang has been reduced and the lean-to at the back brought forward so that it is flush with the main wall.



The second guardhouse built in 1860 with cladding similar to the Greek Revival exterior then being removed from Government House.



The new, third 1873 guardhouse with changes both at the front and back of the building.

The best image we have of this new arrangement dates 21 years after the construction of the third guardhouse.



Sterling - Entrance to Government House, 1894, PARO Sterling Collection.

The construction details are quite clear. The pitch of the roof has been raised although the chimney still emerges from its apex. The porch overhang has been reduced by about half but is still supported by very narrow colonnettes or maybe just unarticulated posts. The lean-to at the back remains about the same in size except that its wall has been brought forward so that it is flush with the east wall of the Guardhouse. The most significant change is that the Guardhouse has been covered with shingles like the House itself. Now everything matches.

The later fate of the Guardhouse and Gateway

As time went by the need for a guardhouse diminished. Even though the third one was built the year Prince Edward Island joined Confederation, the formalities of the British colonial period would start to fade. David Webber (1990) describes the change that took place very poignantly: “At 12:00 noon on 1 July 1873 the union of the Island with the Dominion of Canada was finally consummated in a proclamation from the Colonial Building’s south portico balcony by Sheriff William R. Watson. ... The men of the Queen’s County Regiment took part in the

celebrations that day with a twenty-one gun salute and a *feu-de-joie*, while the band played the national anthem. It was to be their swan song. On 4 March 1874, the regiment performed its last public duty by providing the salute and guard for the very first opening of a provincial legislature. ... The colonial militia had come to an end.”



Louson – Entrance to Government House, circa 1905. PARO.

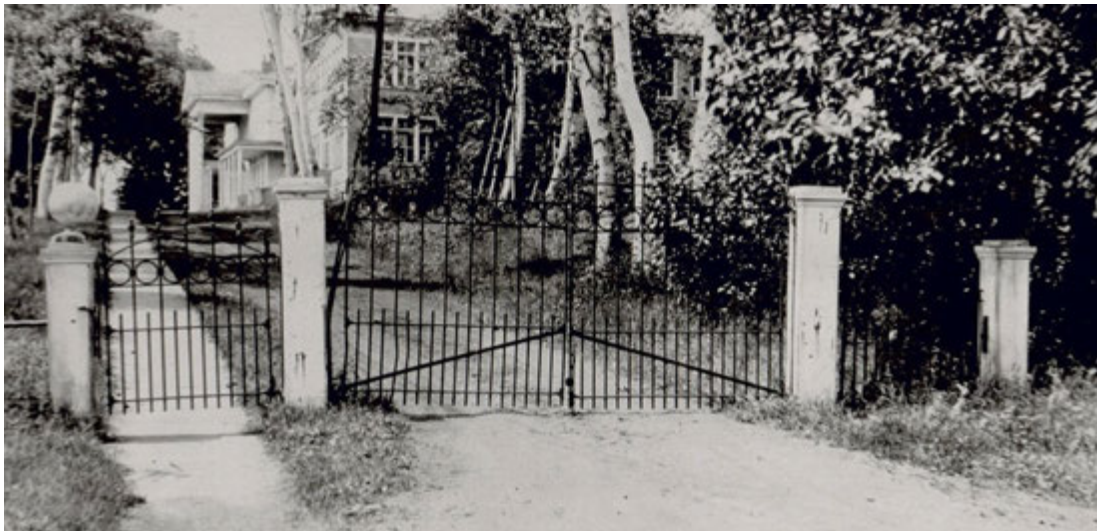
By 1905 as we see in this Louson photograph the guardhouse has lost the two posts supporting the porch overhang. Although we do not know when the guardhouse was demolished it must have been soon after this time. In 1902 the stone embankment along the edge of the pond was built and the path running along the edge was improved to provide access by the public to the northeast corner of the estate where the city wanted more land for Park use (MacNutt 1943).

The grand gateway was to go as well to be replaced, around the time the Convalescent Hospital was built in 1917, with a far less impressive gate made of new fashionable materials: cement, strap iron, iron pipe and wire. When one looks

at the photograph reproduced below it is plain that the guard house has finally been removed.

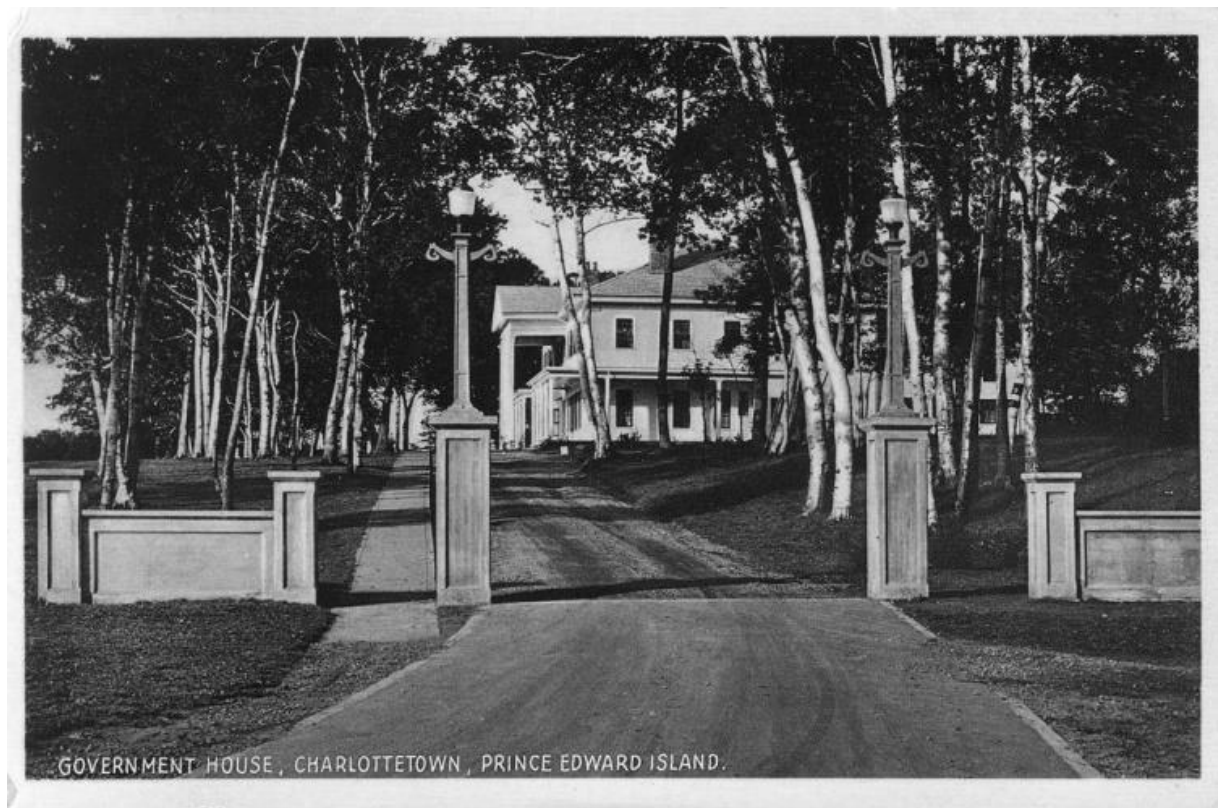


Photograph looking out through the Government House gates, circa 1917. PARO, Mitchell Collection.



By the time the technical school and agricultural college closed in 1925 the gates were in poor condition, having lost three of the ornamental cement balls on the gate posts. Photo by Bayer, July 23 1927, PARO.

After a period of sad neglect Government House and its grounds received a thorough renovation in 1930-32 when all traces of the hospital building and its auxiliary structures were removed. Great efforts were made to restore the grounds and a splendid new cement and iron gate with large lamp standards, in the Art Deco style, was constructed. This was to stand into the 21st Century when it was replaced by a reproduction of the third gateway.



Gateway to Government House – circa 1935, postcard.

Recent History of the Guardhouse and Gates

In May 2002, in a report written by Dr. C W J Eliot and appended to the Minutes, the Government House Committee expressed a wish to reconstruct the guardhouse (persistently and incorrectly called the Gatehouse to this day) as an interpretative centre and to rebuild the gates to the estate in the manner they appeared at the time of the Charlottetown Conference. This was to be the fourth guardhouse. David Webber was hired to prepare conceptual drawings for both the guardhouse and the gates and eventually in 2002 the Province made the funds available and construction of the guardhouse/interpretative centre, the exhibit and the gates was finished in 2003. Webber and John Burden designed the interpretative centre and supervised its installation.



With so much money and energy expended in the 1987-2003 period, major work on Government House and its grounds stopped for some years.

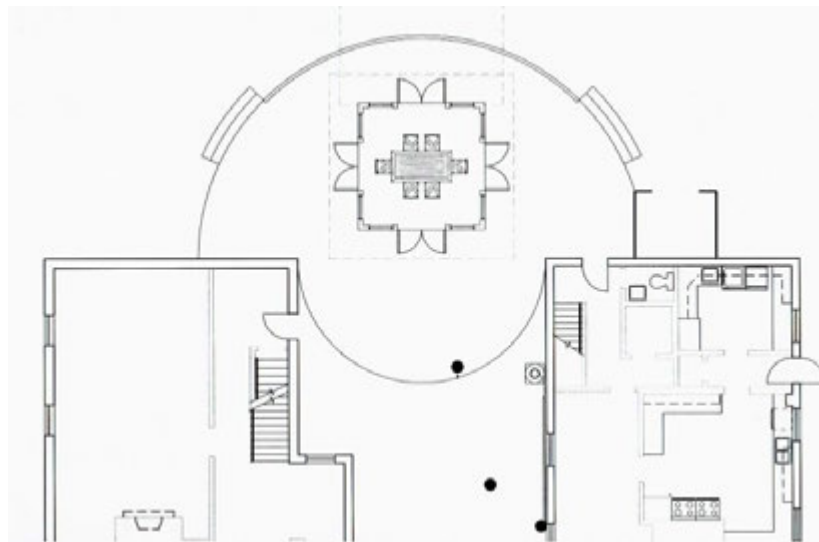
The New Pavilion

In 2013 the present Lieutenant-Governor expressed a desire for a badly-needed structure required for outdoor entertainment. The back of the House, originally part of the original farmyard and with little architectural articulation, was chosen to be the site of a summer structure.





Except for the powerful Palladian window on the landing of the main staircase the back of the house was featureless. Plans for a low shed joining a deck built by a previous governor were abandoned. Reg Porter submitted a concept for a square summer pavilion echoing the shape of the guard house with its hipped roof. This would be situated on a large circular brick patio. The concept was accepted and built according to plans drawn by provincial architect Raymonde Arsenault.



Plan courtesy of PEI Department of Transportation and Infrastructure Renewal.

The presence of the pavilion rearticulates what was largely a blank ugly space into an area of delight. Gradually the space between the wings may become an enclosed garden, joining up with the shrub garden near the garage.

The Barns at Government Farm

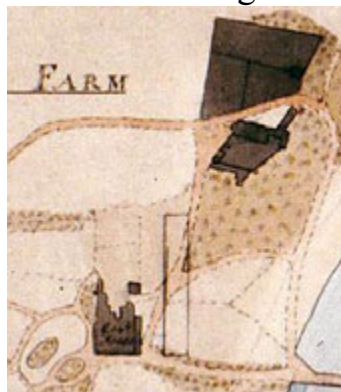
The history of the barns on the Fanningbank estate deserves some discussion because of their importance in those years when Fanningbank was an active farm. Little is known about these barns except their outlines on the estate plans that survive and in perspective on the Ruger view. Grouping all the barn plans together, except for the early years, does not really give us a clear idea of what was there.



1847 – Wright



1856 – Daly



1873 – Ball



1878 – Ruger



1880 – Meacham



1894 – Shaw

As can be seen in the details above it is very difficult to make sense of the actual configuration of the barn buildings over the years. Ruger and Meacham, so close in

time make no sense at all when compared. The Wright, Daly and Ball plans make more sense and there is a consistency in the 25 years they span.

Reading through the Public Accounts can provide a substantial amount of material concerning the farm yard. In the 1840s we learn that there is a farm house, a groom's cottage, stables needing many repairs, a cow shed also much in need of major repairs, a shed built over the ash pit and one for the wheelbarrow and other supplies, cart sheds, root house, brick coach house and harness shed, and a privy. A special concentrated study would give us a clearer image of everything that was connected to the farm yard but it would be almost impossible to locate these structures identified with their specific functions in a comprehensive plan.

It is believed that most of the barns and associated structures were demolished in the 1890s as there was no further use for them.



As can be seen in the above detail from a plan of the convalescent hospital built in 1917-18, there was a woodworking shop and an auto school for therapeutic activity. When the hospital was later briefly turned into a technical school these became part of the facilities and were demolished or moved away around 1930.

The last structure that remains from the barn period on the grounds of Fanningbank is the barn with a loft that serves as a garage and garden shed. This building has been adapted from an older structure on the grounds and in its loft are strong signs of a fire having once singed the rafters.

The Bridge and Dam at the Entrance to Fanningbank

It would have been gratifying to include a section on Christian's Bridge, the formal entrance to the Fanningbank Estate, but at the present time it is not possible to tell that story due to lack of information. We can say however that the first bridge, possibly built by a Captain Christian who was here with the military from about 1805-1813, may have been just that, a bridge over a narrow salty estuary to permit easy access for the soldiers to Prince Edward Battery, following a path in the woods along the shore. At some time however a decision was taken to build a dam at the site of Christian's Bridge that would get rid of the salty tidal inlet by flooding it with a continuous supply of fresh water from Spring Park and creating a beautiful pond at the foot of the rise leading up to Government House. At present we don't know if Christian built the first dam and sluice or if it was built around the time the House was constructed. We do know that in the *Journal of the House of Assembly* for February 26, 1835, the Legislature discussed the following problem identified in a submission from the Secretary's office: "The Dam at the entrance of the premises is in a dangerous state, and will require repair early in the spring." This is followed up in later entries and suggests that the dam had been in place long enough to require serious maintenance.

The Various Flagpoles

Another subject concerned with ancillary structures connected with Government Farm concerns the various flagpoles associated with the House throughout the years. In early watercolours from the 1850s the flagpole is seen both attached to the South pediment, with no obvious means of access, or most frequently on a flagpole placed in the ground, often near the southwest corner of the House in the vicinity of large flower beds. Over the years the flagpole moved around a lot and appeared in many manifestations. The whole matter of the flagpole and the regulations for flying the flag over the years is a subject for future research.

Chapter 6

The Interior of Government House

There is much material to sift through with pleasure regarding the exterior of Government House but very little visual and written evidence for what happened on the inside of the House during the last 180 years.

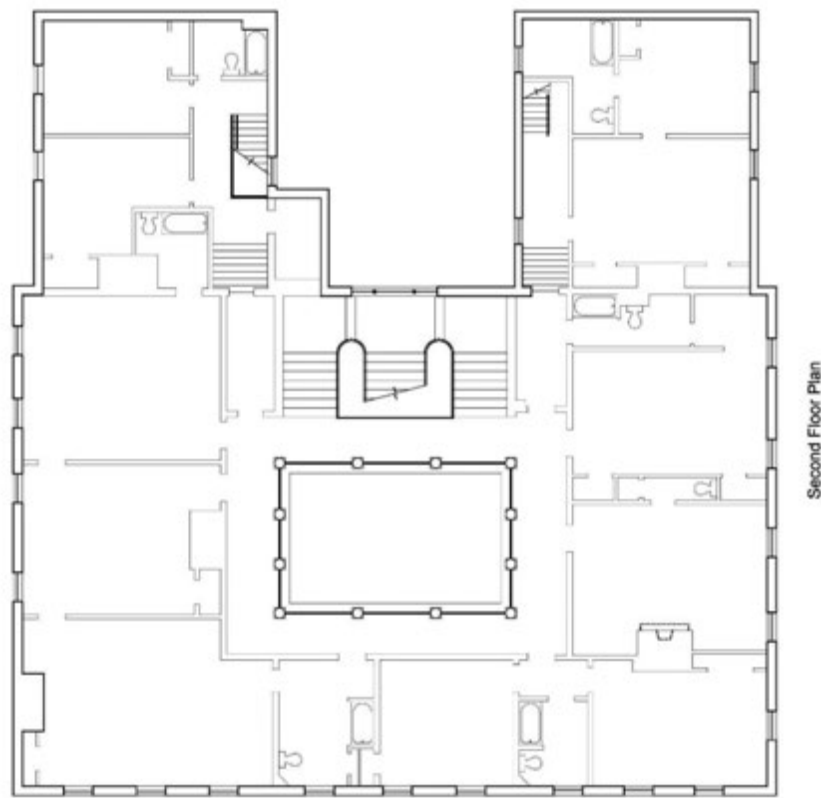
The official rooms that survive today are, for the most part, what Isaac Smith built. However there have been extensive changes in other parts of the house.



First floor plan courtesy of PEI Department of Transportation and Infrastructure Renewal

The suite of official rooms on the west side remains almost exactly as they first looked after 1839 and the Governor's office on the southeast corner has also regained its original appearance except, perhaps, for the loss of its ornamental

ceiling plasterwork. The secretary's office and the two back wings have been extensively modified to adjust to modern requirements.



Second floor plan courtesy of PEI Department of Transportation and Infrastructure Renewal.

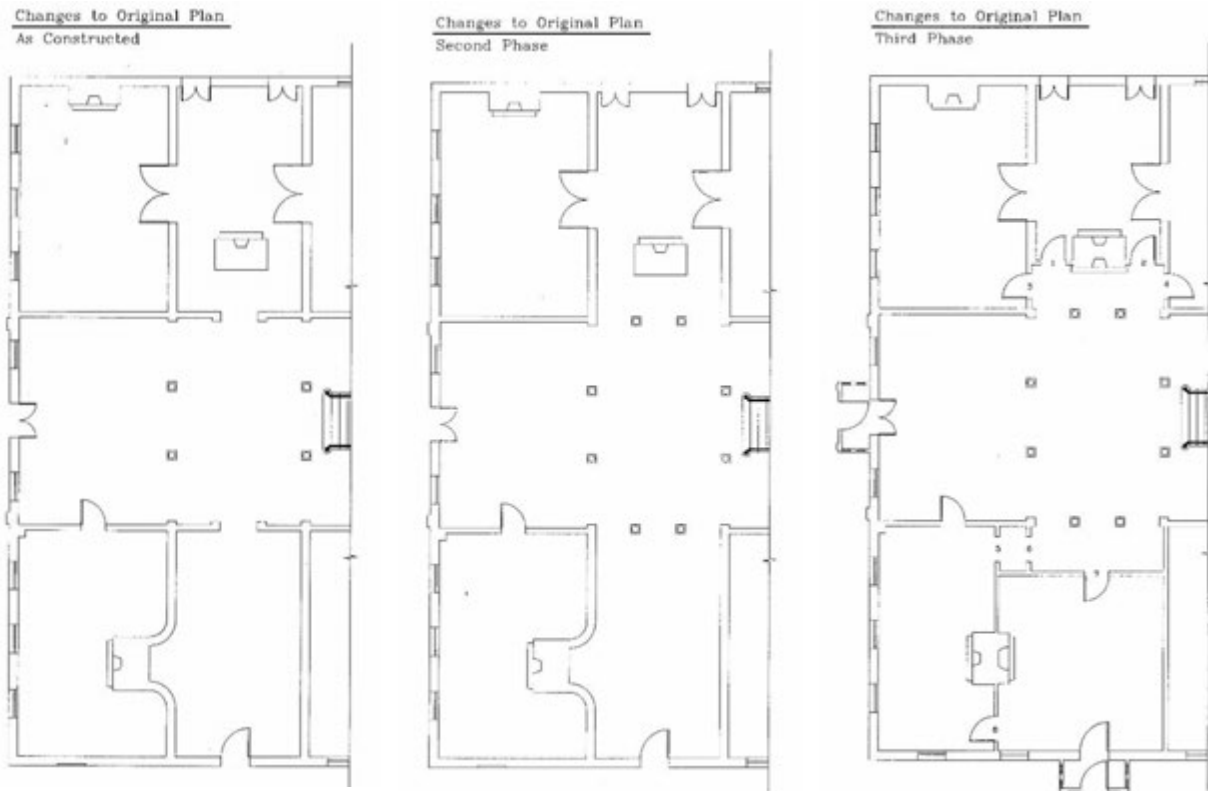
On the second floor there have been many changes required by the necessities of modern living, such as bathrooms and closets. This has been achieved with great difficulty in spaces that were never meant to have these conveniences. Some of the bathrooms are very tiny.

The south and west sides of the House provide two suites – the “Royal” one along the west side, turning the corner on the side of the façade to provide a suitable bathroom and the remaining space along the south front has been made into a suite of bedroom, sitting room and bathroom for the Governor in office. There are two other bedrooms on the East side.

The northwest wing contains bedrooms connected to the Governor's private sitting room in the space below and there are two small former servants bedrooms in the northeast wing, now used as office space.

The mystery of the eight doors and other early changes

The first evidence that something was not quite right on the ground floor comes from accounts with the Smiths and Wright recording payment for work done in 1834 and 1835 with other bills going to 1839. All these early changes have been discussed in considerable detail (Porter 1994) and so will only be summarised here.



Phase 1 – as built. The secretary's office and the garden hall are blocked by doors. The entrance hall is a huge space oriented to the staircase.

Phase 2 – these walls and doors are removed, providing a three-way cruciform vista and 4 columns replace the 4 pilasters that were in the walls to support the gallery.

Phase 3 – 8 new doors installed to seal off the garden hall, the secretary's office, the Governor's office, and other passages. Space is tighter and more controlled.

All of this work was done during the time of Sir Aretas Young (1831-35), Sir John Harvey (1836-37) and Sir Charles FitzRoy (1837-41) and it is safe to assume that much of it reflects their wishes to make the House more functional now that daily routines and heating problems had been sorted out or identified. These were things that Smith could have never planned for. The saloon, once a great closed hall leading to the grand staircase where the Governor would appear at formal events, is opened up into a fascinating and intriguing cruciform space as you are invited to

look in the direction of the garden hall and the east entrance (the secretary's office) and up the soaring staircase to the landing below the great Palladian window.

However, for privacy and probably heating purposes, the walls and doors removed were reconstructed but pushed back to leave an interesting space behind the new screen of columns. This was not for utility but for visual effect. In the garden hall the fireplace would have less space to heat and so the room would be cosier. A very interesting play of doors is introduced behind the screen of columns where two lead into the garden hall on either side of the chimney stack and one each, not there before, go into the sitting room and the dining room.

On the east side the effect is different. The secretary's room becomes square and larger by pushing back the wall into the Governor's office, making it smaller and aesthetically more pleasing in the area of the fireplace and mantelpiece. The same thing also happens in the secretary's office. Now both rooms have a regular chimneybreast. Also the Governor now has a private door to his secretary's office and, mysteriously, the original door to his office from the saloon is supplemented by a tight boxed passage consisting of another entrance through two doors. To date this configuration lacks an explanation.

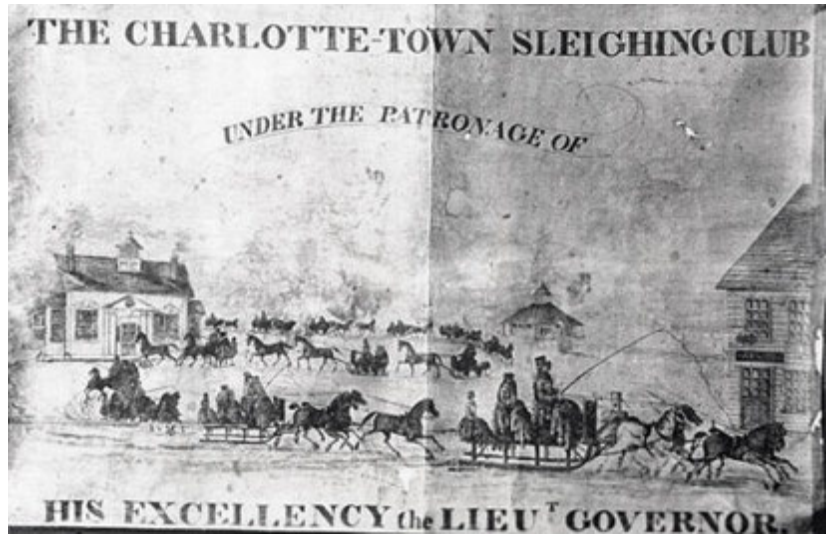
Also at this time winter porches were built for the south and east entrances, an effort, no doubt, to prevent the heat from escaping and the snow from blowing in. In fact, it is possible to argue that many, if not most of these changes were concerned to some degree with increasing heat efficiency and preventing heat loss. Many stoves were bought to compensate for the inability of the big open fireplaces to heat any room adequately. All these changes were completed by September 1839.

The next Governor to have real and/or mythical influence upon the architecture of the first floor was Sir Henry Vere Huntley (1841-47). Huntley was an enthusiastic and impulsive person who began his term as Governor supporting the conservative elite but later showing support for the reformers over the land question. He was very interested in farming and did much to improve the extent of cleared land on the property so that the farm became more self-sufficient.

Huntley was an avid horseman and according to Mr. Whelan in the *Report of Debates of the House of Assembly*, (1859, p. 22) the Governor stabled his horses in the main hall or saloon. He certainly stored the wheels of his fine carriage there during one winter.



Sir Charles Vere Huntley 1841-47, a passionate horseman, is said to have stabled his horses (and carriage wheels) in the central hall of Government House.



Ticket or advertisement for the Charlotte-Town Sleighing Club. Founded by Sir Charles FitzRoy (1837-41) it was extremely popular. Here every kind of sleigh, horse and rider cavorts through Queen's Square before the Colonial Building was constructed. Circa 1840s. PEIMHF at PARO.

Whether or not the horse stabling story is true or just a later anecdote to deride a former governor, Huntley did ask for major changes at the House. He wanted a partition across the dining room to make room for a large wine cellar. He wanted to divide the central hall or saloon in two and place the dining room there, with large folding doors opening into the other half. He also wanted large double doors cut from the hallway into the drawing room. Discussion for these changes, their costs and specifications, crop up frequently in government documents of the time. In Appendix J of the *Journal of the House of Assembly* for 1842 there is a detailed account of the proposed changes and the accompanying expenses. It would later be voted down.

Ornamental plasterwork for the ceilings features prominently in the public accounts. There seems to have been stiff competition between the plasterers who plied their trade in Charlottetown. For centuries it had been the practice to create ornamental ceilings out of plaster and/or stucco. Normally the chief decoration was in two places, the cornices and the centrepieces or roses in the geometric centre of the ceiling. Both cornices and centrepieces could be very elaborate indeed. The simplest cornice was manually “run” in applied wet plaster using a template cut with various mouldings arranged in a pleasing and classically correct profile. A fine example of a simple cornice is found on the coffered ceiling of the great hall or saloon at Government House.



The very elegant vaulted ceiling of the gallery.

For a grand house like this the cornices could be very complicated and involve the attachment of separately cast elements to create elaborate light-catching effects.



Cornice with cast elements in the sitting room.



Cornice with cast elements in the garden hall.

This type of cornice work was far more expensive than a simple running cornice and involved often hundreds of tiny cast parts, mostly leaves or plant ornaments that then had to be attached in a perfectly regular fashion to the smooth running cornice that had first been prepared to receive this extra decoration. Cornices like these are usually not painted with strong colours in this period, but left white so that when observed the play of light on the various elements can be both delicate and pleasing.

In the centre of the ceiling was always a centrepiece from which hung lamps or chandeliers. These were often called “roses” from the tradition, hundreds of years old, of hanging a rose from the ceiling in a council chamber and then obliging those present to speak *sub rosa* or “under the rose”, implying absolute confidence about the proceedings. This design tradition became very popular even in small private homes and at Government House there are a number of these centrepieces, all elaborately constructed with classical leaf ornaments applied to the smoothly run base rosette.



Centrepiece or rosette from Saloon ceiling showing the delicate interplay of light.



Centrepiece from sitting room that has been vividly coloured, thus losing its delicacy.

There is often discussion about whether or not one should paint these ornaments or leave them plain. The origins of the design are classical therefore implying white marble. The various elements like the acanthus leaves and lotus plants seen in these rosettes, along with the necklace of beads called astragals, were used in ancient architecture not only to provide a symbolic design but also to play with light, especially establishing a light/dark exciting effect called *chiaroscuro*. In comparing the two centrepieces above it is possible to argue that the white-based *chiaroscuro* is far more effective than the heavy treatment visible in the sitting room which is so strong that all delicacy is lost. Centrepieces can be painted, but with great care and restraint, perhaps with a touch of gilt and pastel-toned colours. In houses of quality like Government House it is perhaps best that all cornices and centrepieces be left unadorned, allowing the wonderful play of light from both natural and artificial light establish design energy through *chiaroscuro*.



The gallery at Government House is quite splendid and provides an exciting feature in the architecture of the saloon. Appropriately the grand staircase is

located at the rear of the entrance hall below the great Palladian window. The upper space along the south entrance wall is taken up by suites of bedrooms and it is only when you are inside the front door that you become aware of the energy of the columns rising in front of the staircase, penetrating the floor and rising again right to the top of a beautifully articulated coffered ceiling with fine classical ornamentation. At Government House a huge entrance hall called the saloon was built where large events took place. At this time the saloon, with its grand staircase and gallery supported by columns, was just becoming fashionable. Highclere Castle, the Hampshire home of Lord Carnarvon, better known to the world as Downton Abbey after the popular TV series, was opened in 1842, eight years after Government House was finished and its central feature is just such a saloon, staircase and gallery surrounded by a suite of rooms

Other architectural elements called pilasters, visible in the staircase/gallery arrangement, involve columns and their equivalents embedded in walls. The style of column used here is called Tuscan Doric which was invented by the Romans and much used in the Renaissance and then passed on to the Neoclassical 18th and 19th Centuries. Following correct procedures Isaac Smith made sure that a line of columns ended correctly against a wall or around a corner by the use of a flat pilaster. This reflected the arrangement of the mouldings found on both top and bottom of the columns. At times the pilasters had to wrap around corners as they faced two advancing lines of columns.





The gallery is provided with a very simple balustrade that consists of a rail and square balusters or spindles, similar to those found in practically all houses of that period on the Island. It runs from column to column and then snakes elegantly down where it terminates in a simple spiral newel post also typical of the times.

There is an unusual feature of the balustrade that requires some explanation. Quite improbably one of the middle sections on the east side has been made into a hinged gate that opens into empty space. The iron hardware is custom-made for this application and is attached to the columns with forged straps. Documentation for its installation has not yet been identified but it appears, according to oral tradition, that it was placed there so that an infirm or inebriated governor could be hoisted up to his chamber at bedtime by means of a block and tackle arrangement.

The staircase at Government House was designed for grand effect and was intended to be a stage for the various ceremonies – almost rituals – which were associated with the function of Governor. The moment when the most important person in any important event first appears has always been carefully choreographed for maximum effect, a tradition that goes back to ancient times, and so the architecture must provide a stage for that appearance. Here the divided staircase with its landing backed by a great window fulfills the purpose.



Other architectural elements that deserve comment are the mantelpieces. Since their invention in the middle ages fireplaces have always been the centre of the room. The heat of the fire drew people together. Through the centuries the fireplace received a great deal of decorative attention because of its importance as the heart and soul of the room. Generally the wall covering the chimney was

widened and brought forward so that a combination of decorative elements could be set up. In time the mantelpiece was invented, and like everything else, was given classical treatment with pilasters supporting a cornice that supported the mantel shelf. At Government House marble mantelpieces were ordered for the principal rooms. In lesser rooms wooden mantels would be installed.

The first fireplaces at Government House had wide openings that tapered inward. This design consumed vast quantities of wood and was inefficient because all the heat went up the chimney. From the beginning the House was found difficult to heat and the public records show that many stoves were bought. Whether these were inserted in the fireplace itself or placed in front is not known.

By the late 18th Century various individuals like Benjamin Franklin experimented with small iron stove inserts that could be placed inside a fireplace. These gave off a great deal of heat and used up less wood. As time went by this metal insert replaced the big open brick fireplace and was eventually adapted, with even smaller proportions, as coal-burning grates. Gradually Government House had these installed as occupants struggled to keep warm in those vast spaces.



Original marble fireplace in the Governor's Office. At a later time an insert, much like a Franklin stove, was inserted to provide more efficient heating.

In the *Journal of the House of Assembly* for March 19 1835 mention is made of the purchase of four marble mantelpieces costing £62/9/7. This mantelpiece in the Governor's Study made of black marble is typical of the original mantelpieces installed at Government House. Two simple Doric engaged columns support a top cross piece or entablature decorated with rosettes and a long cartouche. Originally the bricks that framed the fireplace itself would have come to the edge of the marble. With the passing of time and the introduction of small wood or coal-burning grates, purchased from stove manufacturing companies, the big opening was bricked up and plastered over as we see in this instance.

In the preceding centuries it had become fashionable to provide rich decoration above the mantelpiece. Elaborate gilt mirrors were often chosen to reflect extra light to the room and were generally flanked by gilt sconces. Furniture was grouped around the fireplace for comfort and conversation and in the middle of the room, centre tables became popular in the early 19th Century where young ladies could sit and work and be observed by suitable young gentlemen.



Mass-produced painted slate mantelpiece supplied with coal-burning insert. Circa 1880-90.

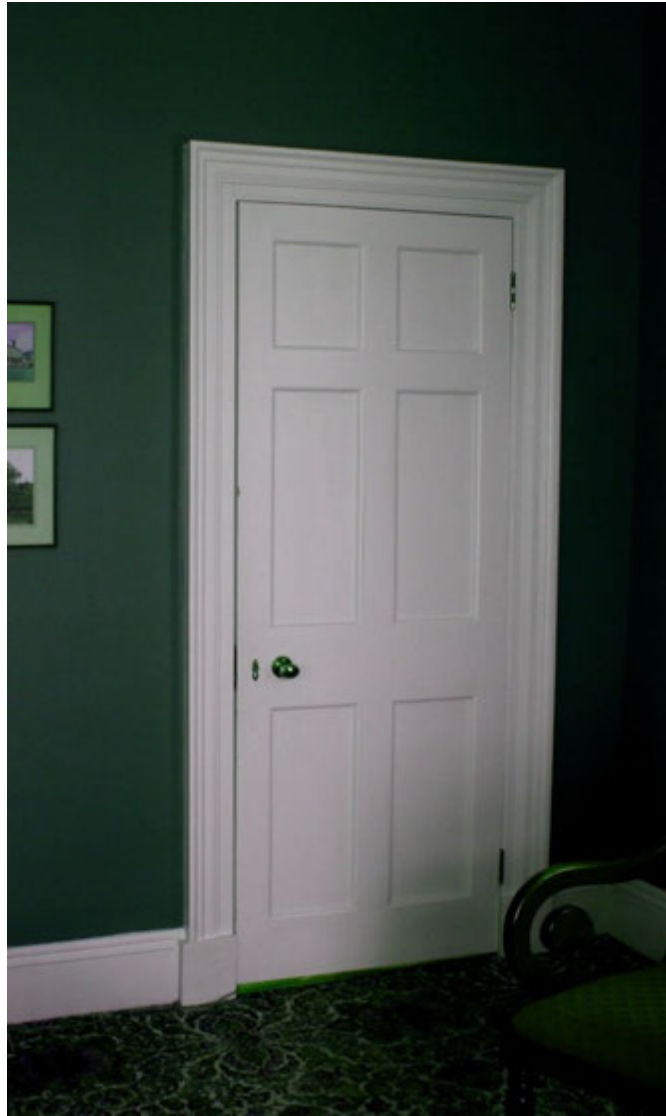
There are a number of mantelpieces at Government House that follow the design pictured above. They obviously date from the days of mass-production when special coal-burning grates with suitably custom-fitted fire surrounds became popular and fashionable. These mantelpieces were made of slate, which was easy to shape in an industrial setting, and they were nearly always marbleised to look like various kinds of marble. Expensive versions of this could be purchased that were made of good marble. What could never be hidden by any amount of surface design or keystone bosses was the fact that these mantelpieces are only mass-produced shapes joined together with clamps and hooks. They lack perfection of detail. There are several of these at Government House, in the sitting room, the dining room and the Garden Hall. All would have been installed in the 1870-90 period when they were in their prime. They were considered an important advancement in heating as they were designed to burn coal which gave off more heat than wood.

There are a number of other mantelpieces at Government House which will not be considered in this Guidebook because they are not original, do not represent a generalised new wave in heating technology but have been added in recent years to give dignity to rooms that received some degree of restoration. They are old and they more or less fit into the whole.

More elements of the fabric of the house involve the doors and the frames that surround them, and the windows with their frames, all called architraves by Smith and his colleagues, as was the custom of the time.

For many years before the time Government House was built the favourite kind of door was of the six-panelled variety which in some American States was called the "Christian door" because of the cross motif seen in the arrangement of the four upper panels. These doors were beautifully constructed using planks held together by mortise and tenon joints pinned together by round pegs or dowels. At no time was glue used in the process of manufacture. Where the planks enclosed panels grooves were cut into them and the thinner panels, tapered to the grooves, were then inserted during assembly and the whole kept together by pegs. In the days before central heating, when wood reacted often quite dramatically to the cold and wet of the seasons, the wood could move, as every piece was free, and so cracks and warping from stress were prevented. The locks were generally external box locks with small oval handles but in the passage of time these became miniaturised and inserted in cavities carved into the door frame itself. Government House has lost all its box locks. Hinges were of iron or brass. Doors meant for exposure to the outside were much heavier for security purposes and the panels might be

configured differently. There are still examples of these varieties of doors all over Charlottetown and the surrounding countryside where old houses survive.



Door leading from the Governor's office to the Saloon.

The door frame or architrave surrounded the door itself and at the bottom inserted into a base or plinth which was an extension of the baseboard. The boards that made up these architraves were extremely labour-intensive to make as each moulding was done by hand with a special moulding plane and then all the relevant strips nailed into place. The style used by Isaac Smith was not the massive Greek Revival like in other provinces but modest Georgian designs found in other fine houses in the city.

The windows were very complicated affairs in a house like this. First there were the sashes with their characteristic small panes of glass originally made necessary by high taxes on larger panes. Thus we find in most Island houses of the time a six-over-six arrangement, or for a more impressive show and more light a nine-over-six variation. At Government House, as one might expect, the main “official” floor has nine-over-six sashes while upstairs all the windows are six-over-six.

On the outside some of the windows had louvered shutters called summer shutters which were invented in Mediterranean countries to keep out the sun and let some air circulate. These shutters also protected curtains, carpets and upholstery from fading.

A little know feature of Government House is that it had night shutters, stout panels that were engineered to slide into the wall during the day but slide closed at night to provide security but also keep out the night air which, in those days, was believed to be a carrier of disease.



In Appendix C of the *Journal of the House of Assembly* published in 1835 there is a very detailed and extensive inventory of the furniture and materials for decoration purchased for Government House and it is so valuable that we reproduce the whole three pages in facsimile.

Appendix C of the Journal of the House of Assembly published in 1835

[C.]

[SEE PAGE 60.]

To His Excellency Sir *ARETAS WILLIAM YOUNG*, Knight, Lieutenant Governor and Commander in Chief in and over His Majesty's Island Prince Edward, and its Dependencies, Chancellor and Vice Admiral of the same, &c. &c. &c.

May it please Your Excellency;

The Commissioners appointed by your Excellency, under and by virtue of a clause in the Act of 4th Will. 4th, cap. 23, for purchasing the Furniture for the hall, three rooms, office and anti-room, and the necessary Stoves for the new Government House, beg leave to report to your Excellency, that without delay they took the proper steps to ascertain what furniture and stoves would be suitable and proper for the House now occupied by your Excellency; and keeping in mind the sum to which they were limited, unanimously agreed to the inventory of the furniture, &c. a copy of which is hereto annexed (marked A).

That after some trifling delay, Bills on England were procured at the most reasonable rate of premium, and, together with the Inventory, transmitted to John Bainbridge, Esq. the Colony Agent.

That in the month of October last, the Furniture arrived in Charlotte Town, and with a few exceptions, in good order; Mr. Bainbridge at the same time forwarding the Upholsterer's and Ironmonger's bills, copies of which (marked B and C) are hereto annexed.

The Commissioners regret that the Colony Agent should have exceeded the order for the Stoves, &c. by an amount so large as he appears to have done—the sum limited for that purpose being One Hundred Pounds Sterling, and that expended One Hundred and Eighty-four Pounds, nine shillings and sixpence. Since the arrival of the Furniture from London, the Commissioners have caused the sum of Twenty-five Pounds ten shillings currency, to be expended in procuring an office table, paper case, and one dozen chairs, for the Lieutenant Governor's study.

There remains in the hands of the Commissioners the sum of One Hundred and seventy one Pounds fourteen shillings and sixpence currency, which it is estimated will purchase a bill for One hundred and twenty Pounds; and if this sum be remitted, there will then remain due to Mr. Bainbridge, about Seventy Pounds Sterling.

The Commissioners cannot but observe, that all things considered, the overcharge is not more than might reasonably have been expected. All which is respectfully submitted, by

Your Excellency's

Most obedient humble servants,

E. J. JARVIS,	{	Commissioners for purchasing Furniture for the new Govern- ment House.
A. LANE,		
J. LAWSON,		
DANIEL BRENNAN,		
S. NELSON.		

[A]

INVENTORY OF FURNITURE FOR THE NEW GOVERNMENT HOUSE.

DRAWING ROOM.

{	Chintz Curtains for three windows, with fringe, pole, ornaments, &c. complete.
	Brussels Carpet, made to fit the room, and hearth rug.
	Paper Hanging, 20 pieces, or sufficient for the room, with bordering, bell ropes, &c.
	One Drawing Room Loo Table and cover.
	One do. Sofa Table do.
	Two do. Card Tables do.
	Two do. Sofas.
	One doz. do. Chairs.
	A hanging Lamp.
	Two Pier Looking Glasses.

£ 170 Stg.

DINING ROOM.

{	Moreen Curtains for two windows, with fringe, pole, ornaments, &c. complete.
	Brussels Carpet, made to fit, and hearth rug.
	Paper hangings and bordering, bell ropes, &c.
	Mahogany Telescope Dining Table for 6 to 24 persons.
	Mahogany Sideboard.
	One and a half doz. Mahogany Chairs.
	Two Arm Chairs, to match.
	Hanging Lamp.
Pier Chimney Glass.	

£145 Stg.

CENTRE DRAWING ROOM.

£56 Stg. { Chintz Curtains for two windows, with fringe, pole, ornaments, &c. complete.
Brussels Carpet, made to fit, and hearth rug, bell ropes, &c.
Half a doz. Chairs.
Paper hangings, 15 pieces, & bordering.
Hanging Lamp.

OFFICE.

£20 Stg. { Moreen Curtains for three windows, complete.
Carpet made to fit, & rug, bell ropes, &c.

WAITING ROOM.

£15 Stg. { Moreen Curtains, 1 window complete.
Carpet made to fit, and rug.

HALL OR SALOON.

£55 Stg. { A patent Oil Floor Cloth, to cover the whole floor.
Large lamp to hang from ceiling of Saloon.
Thirty yards Stair Carpet, and Brass Rods for do.

GRATES AND STOVES.

£100 Stg. { Kitchen range, with Boiler and Oven, Roasting Jack, Fire Irons, &c. complete.
Large handsome Stove for Hall or Saloon.
Four Franklin Stoves, with grates, for the principal rooms and hall, with Fenders, Fire Irons, &c. complete.
Six common Franklin Stoves with grates.

£561 Stg.

[B]

Messrs. BAINBRIDGE and BROWN, DRS.

To THOMAS and GEORGE SEDDON,
Cabinet Manufacturers and Upholsterers to His Majesty, Gray's Inn Road, and (Alder's) London House, Aldersgate Street.

1834, August 19th.

DRAWING ROOM.

Three pair of Window Curtains, of broad red stripe Chintz, lined with green glazed calico, also drapery tags and escharpes, rimmed with silk pendant fringe, and suspended from gilt pole, cornices, with foliage centre, and end ornaments, including three brass pulley rods, six drawing brackets, pullies, hooks, &c.

Seventy-seven yards of Brussels Carpet.
Making up do.

A Brussels Hearth Rug.

Fifteen pieces of glazed figured Paper.

Six doz. of bordering, to go round do.

A pair of silk and worsted Bell Pulls and Tassels.

£ s d

£ s d

A 4 ft. 6 in. Mahogany Loo Table, on massive turned pillar and triangular plinth, ball feet, and concealed castors, the whole highly polished.

A painted Baize cover to do.

A mahogany Occasional Table, on square standard end, and elliptic top, ball feet, and castors, the whole highly polished.

A painted baize cover to do.

A pair of mahogany Card Tables, on massive pillars and triangular plinths, ball feet, and castors, the whole highly polished.

Two painted baize covers to do.

Twelve mahogany Trafalgar seat chairs, with carved tops and moulded legs, the seats stuffed and covered with broad red stripe chintz, as curtains.

Two seven feet stuffed over Sofas, on mahogany carved legs, the backs, ends, squab, seats and pillows, stuffed and covered with broad red stripe chintz, trimmed with silk gimp, and rosettes.

An antique ormolu spout Lamp, with 4 burners, including round glass globes and chimnies.

Two plates of silvered glass, in moulded frames, gilt in the best manner, in mal and burnished gold, also strong panelled blind frames.

The whole 175 0 0

Twelve loose cases for the Chairs in this room, and two do. for the Sofas, of fine brown Holland, and white calico lining. Ordered by the Governor as being indispensably necessary—Extra.

7 0 0

DINING ROOM.

Two pair of Window Curtains of Scarlet cloth pressed moreen, headed with brass rings, bound with lace, and finished with a deep double twine fringe, supported by mahogany poles, with turned ornamental ends, including hooks, pullies, lines, &c.

Seventy-two yards Brussels carpet.

Making up do.

A Brussels Hearth Rug.

Fifteen pieces of figured Paper.

Five doz. of bordering to go round do.

A pair of Silk and Worsted Bell Pulls.

A set of mahogany telescope frame dining tables, on massive turned and channelled legs, with brass socket castors, the whole highly polished.

A large mahogany Sideboard, with pedestal ends, with cellaret drawer and shelves, inclosed by panelled doors, a pe-

Carried over. £182 0 0

Brought up 182 0 0
 diment shape back board on top, with carved pattern ornament—the whole highly polished.

Eighteen mahogany scroll top Chairs, with turned front feet, the seats French stuffed, and covered with morone morocco leather, finished with silk gimp, &c.

Two elbow do. to match.

A bronze antique spout Lamp, four burners, ground glass shades, and chimnies, &c. complete.

The whole 155 0 0

CENTRE DRAWING ROOM.

Two pair of Window Curtains, of shawl pattern chintz, lined with green glazed calico, headed with brass rings, escharpes at the corners, trimmed with fringe, suspended from brass pole, cornices, and ornamental ends, including lath, brackets & fixings.

Sixty-one yards of Brussels Carpet.

Making up do.

A Brussels Rug.

Two bell pulls and tassels.

Six mahogany fly Chairs with caned seats, French polished.

Thirteen pieces of figured paper.

Four and a half doz. of bordering, to go round do.

An ormolu antique lamp, with three burners, ground glass shades and chimnies, &c. complete.

The whole 56 0 0

OFFICE.

Three pair of Window Curtains of drab cloth pressed moreen, headed with brass rings, and suspended from mahogany poles, with ornamental ends, including two brackets, pullics, &c.

Fifty-two yards of Kidderminster carpet.

Making up do.

A mottled rug.

A pair of bell pulls and handles.

The whole 20 0 0

WAITING ROOM.

A pair of Window Curtains of drab cloth pressed moreen, headed with brass

Carried up £413 0 0

Brought up 413 0 0
 rings, &c. suspended from a mahogany pole, with ornamental ends, two brackets, loops, &c. included

Forty-one yards Kidderminster Carpet, and making up do.

A mottled rug.

The whole 15 0 0

HALL OR SALOON.

134 4-9 yards of floor cloth, 30 yards Brussels stair carpet, 36 stair rods, 6 doz. stair eyes, a 20 inch hexagon shape Lantern, with 4 light burners and chimnies, 15 feet iron chain, ceiling hook, &c. including 1 gross of cottons and mandrel; also 12 extra chimnies. The whole. 60 0 0

A Close case, containing papers and borders. 0 7 0

Do. do. 3 Lamps. 0 8 0

A Skeleton do. Dining Tables, 6 Drawing Room chairs, 6 fly do. including 5 mats, paper, hay, &c. 2 11 0

Do. do. Sideboard, glass, lamp, globes, and chimnies, including 5 mats, paper, hay, &c. 1 17 0

Do. do. Occasional Table, Card Tables, including 5 mats, paper, hay, &c. 1 8 6

Do. do. Loo Table, two elbow Chairs, 2 small do. including 4 mats, paper, hay, &c. 1 14 0

Do. do. Sofa curtains, bell pulls, and hay. 1 4 6

Do. do. Sofa, 5 rugs, stair carpet, including 5 mats, paper, hay, &c. 1 11 0

Do. do. 6 mahogany chairs, window cornices, paper, hay, &c. 0 17 0

Do. do. 8 Dining Room chairs, hay, &c. 1 10 0

Do. do. 8 Dining Room chairs, gilt pole, hay, &c. 1 10 0

A Close case do. 2 Pier Glasses and frames. 1 6 6

Do. do. a Hall Lantern. 1 6 6

Do. do. Floor cloth. 1 16 6

A Bale 2 Brussels carpets, 2 mats, 0 3 6

Do. a do. and 2 Kidderminster do. 2 mats, &c. 0 3 6

£507 14 6

Decoration of the House

The early records show that considerable attention was paid to the decoration of the main rooms of the House. There are orders for carpets, wallpapers and draperies and records of painters coming in to paint bare plaster with various colours of a paint called distemper. Distemper as a paint has its origins in antiquity and consists of a mixture that varies but usually contains ground pigment in any combination of colours, ground chalk, casein from dried milk and water, all mixed together and applied to bare plaster. It is cheap but prone to being uneven and unstable, sometimes flaking off.

There is no comprehensive description or picture that shows any part of the interior at Government House except for the two Daly watercolours reproduced on page 129. It is very sad that at a time when it was a fashionable pastime, especially for ladies, to paint pictures of the interiors of their homes or those of their friends, that no such pictures have turned up that depict any room in Government House. Here is one such picture by an amateur English artist of the period that shows what a sitting or drawing room at Government House might easily have looked like.



Mary Ellen Best – watercolour of an English drawing room from the 1830s. (Davidson 1983).

Many such watercolours survive and have been published in various books on period decoration. Such books should be studied for ideas on how to understand what the decoration of the formal rooms at Government House might have been like at various times in the Nineteenth Century.

Worthy of comment at this time is the trouble and calculations that had to be done to make sure that the floors were all suitably carpeted. At the time Government House was built the favourite kind of floor covering was one that produced a wall-to-wall effect. Since broadloom carpeting did not exist at that time narrow patterned woven strips, *generally 27 inches wide*, were sewn together and tacked to the floor, covering every part of the room.

The most popular carpets in use at the time were Kidderminster and Brussels which were sold by the yard. This table (Porter 1994) is interesting because it is possible to compare the actual size of the room in question with the number of yards ordered to cover it. There are some curious discrepancies in dimensions and we assume that the reason for this is the renovations discussed above made in the 1835-39 period. Some room dimensions changed significantly due to moving some walls about or building new ones.

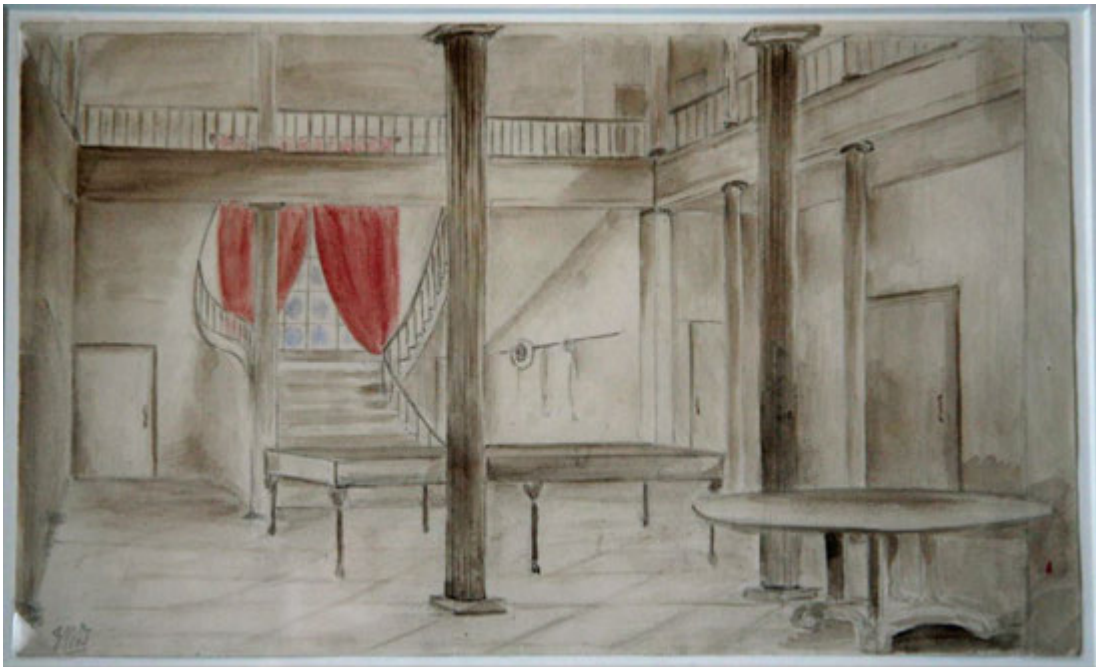
ROOM	Actual Square Yards	Lengths ordered (27 inches wide?)	Square yards ordered.
Drawing room	54	77 yards Brussels	57.75
Centre original size	48	61 yards Brussels	45.75
Centre after alterations	37.3	61 yards Brussels	45.75
Dining room	54	72 yards Brussels	54
Office – original size	54	52 yards Kidderminster	39
Office—reduced size	42	52 yards Kidderminster	39
Anteroom – original size	48	41 yards Kidderminster	30.75
Anteroom - enlarged	37.3	41 yards Kidderminster	30.75
Anteroom—final state	46.6	41 yards Kidderminster	30.75

Of course other kinds of carpets were used at that time. In special places imported oriental rugs might be used as table cloths or placed on top of the floor covering.

This plan gives us a clear impression of what the various rooms on the first or ground floor were used for and, in many instances, the pieces of furniture found in those rooms on the eve of Confederation. It deserves the closest study and could guide curators in patterns of furniture placement.



Daly family – Saloon looking to South entrance, 1854-57, PEIMHF.



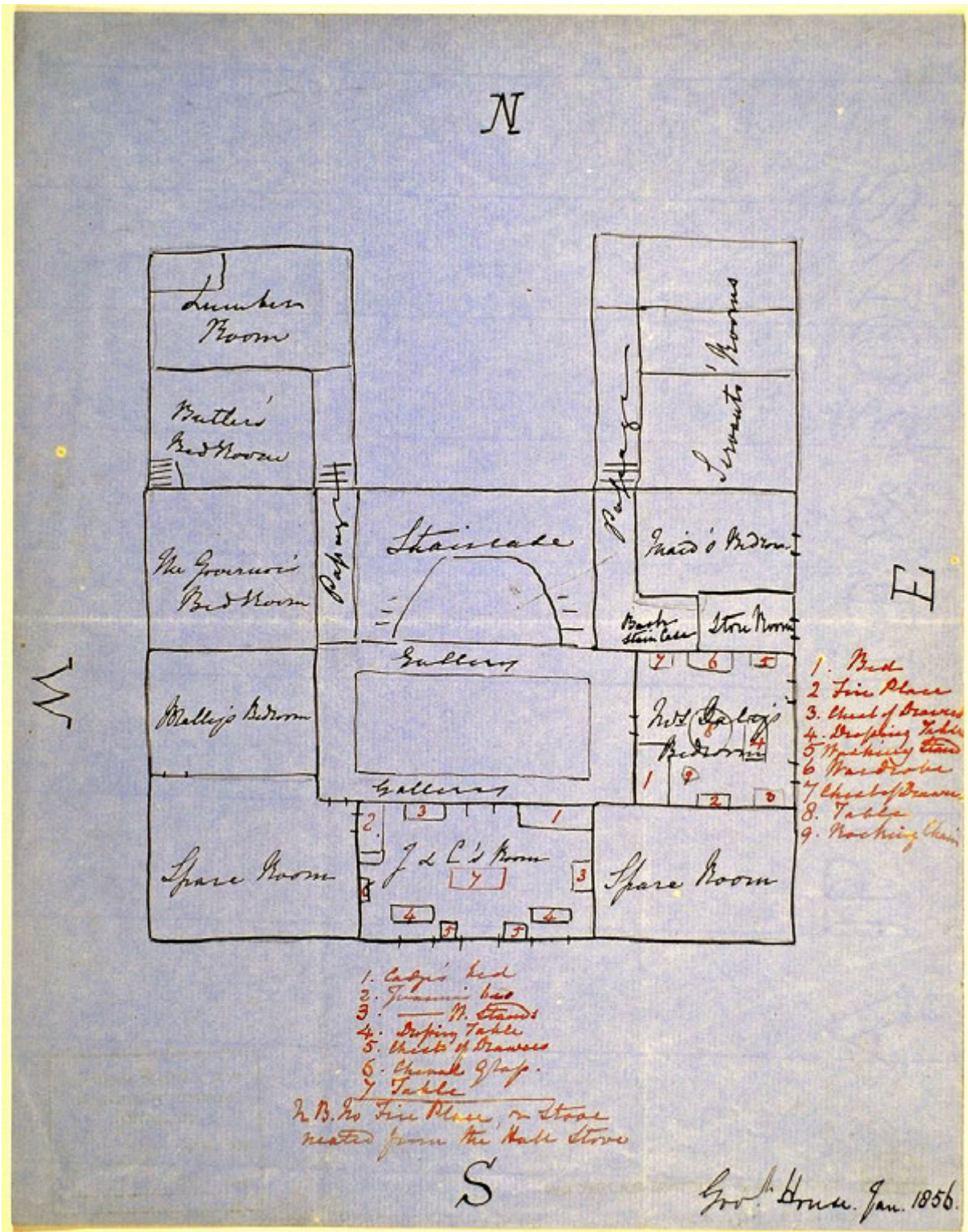
Daly family – Saloon looking to grand staircase, 1854-57, PEIMHF.

The two watercolour wash sketches above illustrate clearly the great hall or saloon that formed the core of the house. The space is very austere decorated with the principal decorative excitement coming from the bright red curtains that frame the large Palladian window and the windows and mirrors that flank the south or principal entrance. Some chairs or seats can be seen near the front door and maybe some sorts of pictures or hangings above them on the wall.

The only two large pieces of furniture in the hall are a billiards table (now lost) at the foot of the stairs and a large round pedestal table in the hall facing the door. Such a table does survive at Government House and, if not the original, is very similar. This is typical of the great elegance and variety of domestic furniture in the first half of the 19th Century. Mahogany and walnut were very popular.



Although through the years a number of lists and inventories have been made of the Government House furniture, they are not of great use to us because the descriptions lack sketches or photographs and the furniture itself lacks inventory numbers that can be compared to the lists. Most of this information was contained in an oral tradition that got passed down by word of mouth. The bearers of that knowledge have mostly died. There is much work that needs to be done in this area by a person with historical and furniture skills.



Daly family – Plan of second floor of Government House, January 1856, PEIMHF.

This plan, like the one of the first floor, is self-evident. Every room is accounted for and we are happy to learn that, just as Governor Huntley described in his

correspondence to the Government, there are 12 bedrooms upstairs! Not all of them are used. The two front corner rooms, for example, are empty and called “spare rooms”.

It is evident by the inscriptions in red ink that the Daly children were very keen on identifying their private empire. In “J and C’s Room” (probably Joanna Wynn Daly (1830-1909) and Caroline Louisa Daly (1832-1893) every piece of furniture has been identified. This was also done in Mrs. Daly’s room, situated across the huge gallery space from the Governor’s room.

There was no “Queen’s Bedroom” until it was invented in the post 1970 period when the Government House Committee came into being and appropriate furniture bought to give the room the qualities it needed. Queen Elizabeth did stay one night at Government House during her 1959 visit but no designated room awaited her.

Original Furniture Still Found at Government House

About ten pieces of original furniture that can be identified in the order to Thomas and George Seddon, the great English cabinet-making firm in London, have survived. The company had come into prominence early in the 18th Century and had gone from strength to strength, making furniture in most of the styles of the great designers. The Royal Family were among their clients. Messers Bainbridge and Brown, the agents charged with furnishing Government House, did the Province proud although the higher than expected costs caused distress in the Legislative Assembly.

The items that survive or have been carefully re-discovered and purchased for Government House consist of, for the Drawing Room, two upholstered sofas, quite rare at the time and described as “two seven feet stuffed over Sofas, on mahogany carved legs, the back, ends, squab, seats and pillows, stuffed and covered with broad red stripe chintz, trimmed with silk gimp, and rosettes”. There were two card tables described as “A pair of mahogany card tables, on massive pillars and triangular plinths, ball feet, and castors, the whole highly polished”. As well for this room two mirrors (tentatively) described as “two plates of silvered glass, in moulded frames, gilt in the best manner, in mal and burnished gold”. Also for the Drawing Room was “A 4 ft. 6 in. Mahogany Loo Table, on massive turned pillar and triangular plinth, ball feet and concealed castors, the whole highly polished”. For the Dining Room there was a table, perhaps not the one at present in the dining room, described as “A set of mahogany telescope frame dining tables, on massive turned and channelled legs, with brass socket castors, the whole highly polished”,

and “A large mahogany Sideboard, with pedestal ends, with cellaret drawer and shelves, inclosed by panelled doors, a pediment shape back board on top, with carved pattern ornament – the whole highly polished”.

Here are photographs of what survives from this time.



“two seven feet stuffed over Sofas, on mahogany carved legs, the back, ends, squab, seats and pillows, stuffed and covered with broad red stripe chintz, trimmed with silk gimp, and rosettes”



“A pair of mahogany card tables, on massive pillars and triangular plinths, ball feet, and castors, the whole highly polished”



“two plates of silvered glass, in moulded frames, gilt in the best manner, in mal and burnished gold”



“A 4 ft. 6 in. Mahogany Loo Table, on massive turned pillar and triangular plinth, ball feet and concealed castors, the whole highly polished”



“A large mahogany Sideboard, with pedestal ends, with cellaret drawer and shelves, inclosed by panelled doors, a pediment shape back board on top, with carved pattern ornament – the whole highly polished”



A table, perhaps not the one at present in the dining room, described as “A set of mahogany telescope frame dining tables, on massive turned and channelled legs, with brass socket castors, the whole highly polished”

These items of furniture, believed to be original to the house, give an excellent idea of the appearance and quality of the furnishings listed in the 1835 inventory reproduced above in facsimile.

Later Decoration of the House

There are no known records of what the interior of Government House looked like in the 19th Century except perhaps the interior backgrounds seen in portraits of Governor and Mrs. Dundas from the early 1860s and details from the rare newspaper accounts of receptions given at the House at various times. The same applies to the 20th Century except for an unusually complete account in *The Guardian* of May 30, 1951 of the complete redecoration project undertaken at the time T W L Prowse became Governor.

The Governor and his Lady embarked upon a remarkably thorough decoration programme which a most enthusiastic reporter for *The Guardian* recorded in purple prose. It is worth reproducing a few paragraphs, first, because of the details they give us about what must have been a very expensive project completely directed by the incumbents, something they saw as their responsibility, and secondly, as a monument to the taste of the time when new colours of paints and wallpaper designs were becoming available locally.

Retaining the traditional dignity which is expected of the Lieutenant-Governor's home, the new décor brings also a warm atmosphere of hospitality which is felt as soon as one enters through the main door. This last is achieved by the deviating from old rules in decoration, and by the warm and rich colour schemes which have been especially chosen to fit the rooms in which they are used.

...

The ballroom or main hall is finished in sparkling white with pastel turquoise walls and this latter color is picked up in a darker shade in heavy portieres which frame the windows. In striking contrast are the rich ruby rugs which cover the hardwood floors, and stretch up the wide staircase to the halls above. The only pictures used here are new signed portraits of Their Majesties which were received early this year.

The right sitting room uses mushroom rose and soft green as its predominating colors, and the fireplace wall is decorated in a large magnolia

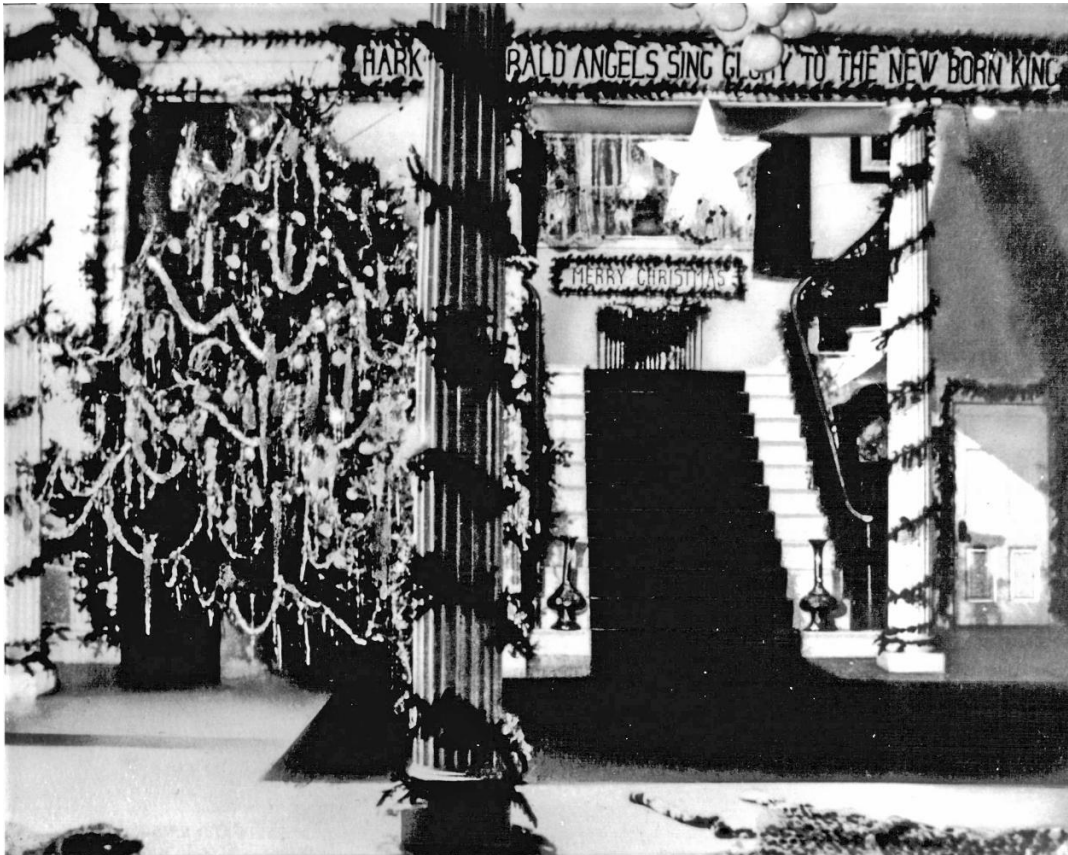
paper in various shades of the latter colour. Other walls are covered in a green and white pinstripe pattern and the mushroom rug, green and mushroom upholstered pieces, and mushroom drapes give a lived-in feeling in a room which could quite easily be formal and cold.

...

The drawing rooms on the left of the ballroom are decorated in heavy paper depicting what might easily be a scene from Dickens. In soft greens, browns and touches of blue, the colors are brought out in the upholstery of many mahogany pieces which are placed on the beautiful carpets.

Heavy rose-fringed blue tapestry drapes in the large dining room have their colors repeated in the festoon wallpaper which might have been designed especially for use in this room.

The extent and dramatic effect of the make-over is quite breath-taking and the newspaper article rings the knell of these privately-planned projects.



Detail of saloon decorated for Christmas, circa 1930-40. PARO.

There is one photo from the 1930-40 period that shows the saloon magnificently decorated for Christmas and which reminds us that Government House was a living house when the incumbents had full control of the entire building. Various snapshots from the 1960s survive in small numbers that show visitors being entertained in the House but these do not provide any significant information of how the interior spaces looked at that time.

Before too long the responsibility for the decoration of Government House would be given to a committee and the new governors would carry out their duties in spaces decorated on their behalf. With this came an ever-expanding policy of separating the governors from the restored sections of the house and limiting their domestic existence to private apartments salvaged from what used to be servants' quarters.

Starting early in the 1970s the Government House Committee began an open-ended project to restore the public rooms of the House to an appearance compatible with their original style. Suitable wallpapers were sought out and applied and a great effort was made to furnish the house with original furniture or with pieces compatible with the general scheme of things.

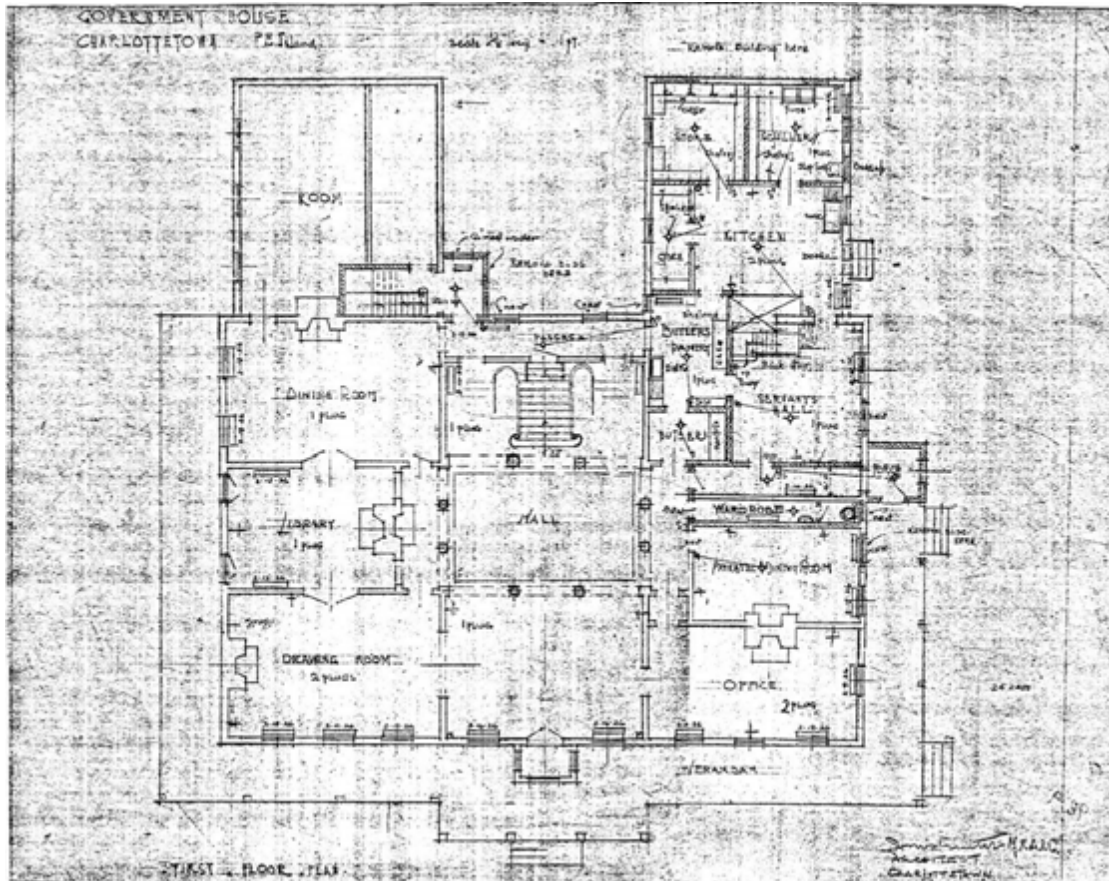
In the late 1990's the public rooms of the House received a complete make-over using, for the most part, paint on the original plaster. This was done to save the money that would be spent on wallpaper but also to experiment in an affordable way with colour schemes that would complement the rooms and their accessories. At that time it was agreed that a full restoration was impossible for practical and financial reasons but every effort was made to provide an historical ambience to the various spaces.

Later recorded changes to Government House

Before the Twentieth Century the Daly plans are the only record we have of how Government House was laid out. It can be assumed with some confidence that if there were changes made here and there they would be on a small scale and probably limited to the general area of the kitchens and pantries.

When Government House became a convalescent hospital and later a technical school in the 1917-25 period there were many changes made to the fabric of the house on the east side. At present we know of no visual record of this but we do have several sets of plans and blueprints by the architect who restored the house in 1931-32, J M Hunter. These reproductions are scanned from photocopies of old

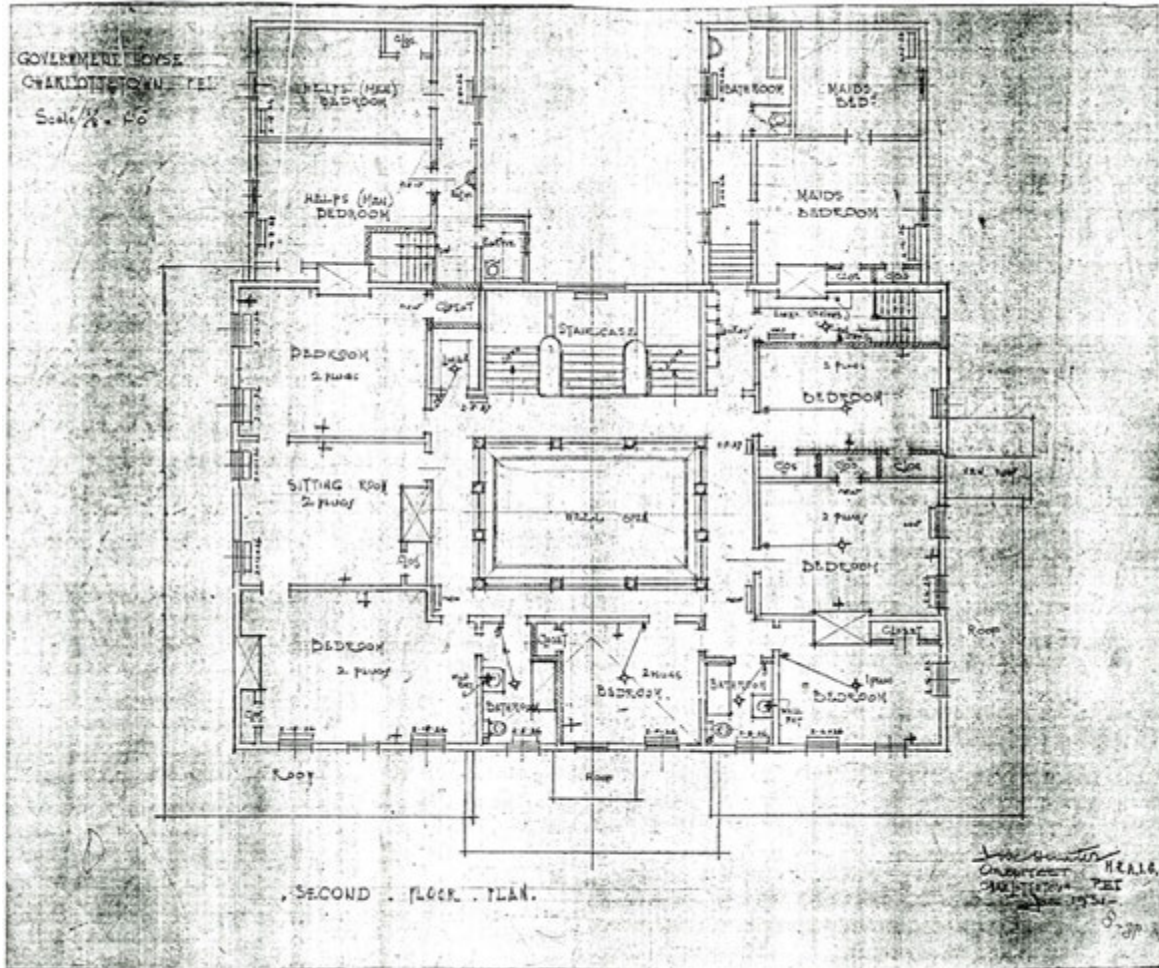
discoloured originals in the Public Archives and, in spite of computer processing, are not very clear. However, as far as providing specific information about various changes and restorations they are the best of the lot.



J M Hunter, Blueprint of the first floor of Government House, January 1931. PARO.

As can be expected the official suite of rooms is untouched although what is now called the Music Room is here labelled the Library. The Governor's office is where it should be but in other plans it is called the living room. The secretary's office is here labelled a private dining room. There is a warren of kitchens, pantries, butteries and servants hall and storage areas. The East entrance is exiguous to say the least with a narrow corridor and a parallel wardrobe and a WC hidden away at the back. The east veranda is cut off at the entrance porch.

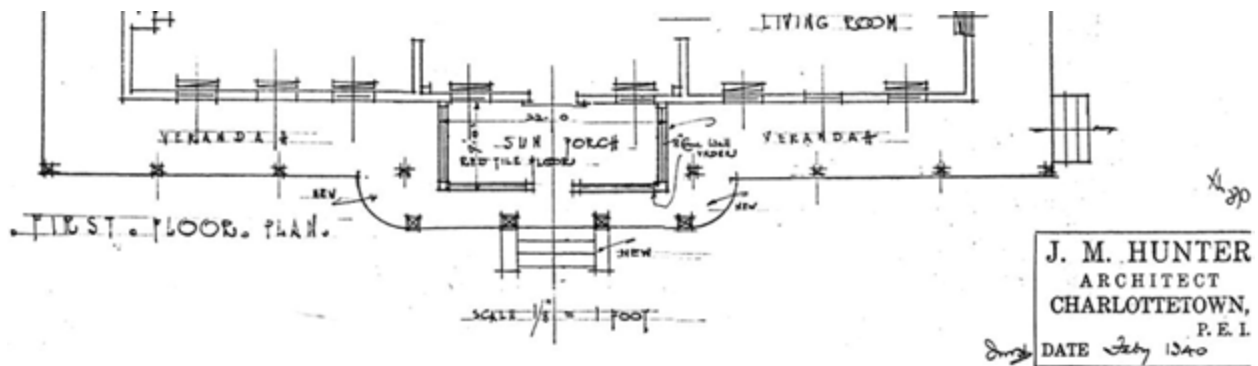
In this plan there is a large opening into the drawing room from the hall, probably to facilitate circulation at various events. There has been much speculation about when this opening was cut because the wooden trim matches that of the other doors on the first floor. We believe that this probably dates from the 1930s restoration.



J M Hunter, Blueprint of the second floor of Government House, January 1931. PARO.

The upstairs main part of the house is divided into six bedrooms and a sitting room. Closets and bathroom have been installed where possible and like those today are desperately squeezed in where a sliver of room can be found. It is not very satisfactory but then the House was not designed with those amenities in mind. In the wings, where the sexes are firmly separated, there are four bedrooms for servants.

Hunter prepared another set of plans for Government House dated February 1940. Here and there are minor changes in the east wing and in the main part of the house the Governor's Office has been renamed the Living Room as opposed to the Drawing Room across the hall. What is fascinating is that he proposes that a sun porch be built right at the main entrance under the great south portico. Sun porches were a 20th Century innovation connected with ways of treating tuberculosis that were being explored between the wars. The style quickly caught on and many verandas on old houses were glassed in – with or without – tuberculosis.



J M Hunter – Plan of Government House with a Proposal for a Sun Porch at the front door under the South Portico. PARO.

There is no evidence that this was ever built.

The interior of Government House continues to evolve as new needs, especially in the service areas, are identified and as new redecoration projects are developed. Always present though is the historic ambience of the house and the fine furniture and accessories from its early days that are to be seen in the various public rooms.

Chapter 7

The Gardens at Fanningbank in the 19th and Early 20th Centuries

Almost from the beginning it was necessary to construct a formal garden at Fanningbank. In the Journal of the Legislative Assembly, p. 141, 1835, it is resolved that “it is the opinion of this Committee, that a sum not exceeding One hundred and forty Pounds be granted, and placed at the disposal of the Lieutenant-Governor, for the purpose of erecting a Fence to inclose a Garden at Government House, and to repair the Dam leading to the premises – providing that the said Fence shall not inclose any of the erections distinguishing the Meridional line, or variation, on the said premises.”

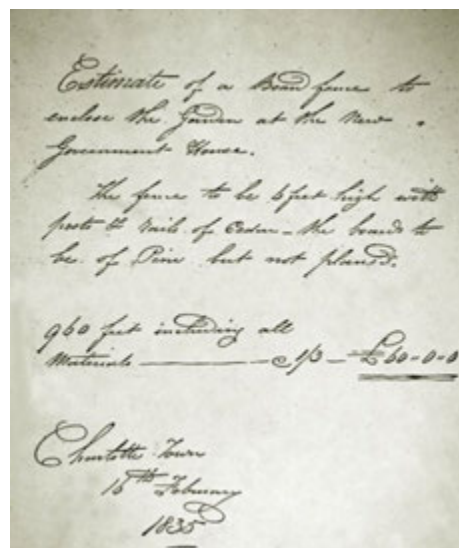
Before the first winter of the House’s existence had passed, again in the Journal of the legislative Assembly for 26 February 1835, the following was published:

Estimate of the board Fence, to enclose the Garden at the New Government House.

The Fence to be 6 feet high with posts and rails of Cedar – the boards to be of Pine, but not plained [sic].

960 feet including all materials, at 1s. 3d. £60 0 0

Isaac Smith’s estimate on a scrap of paper in the public archives, dated a few days earlier, still survives.



Estimate of a board fence to
enclose the Garden at the New
Government House.

The fence to be 6 feet high with
posts & rails of Cedar - the boards to
be of Pine but not plained.

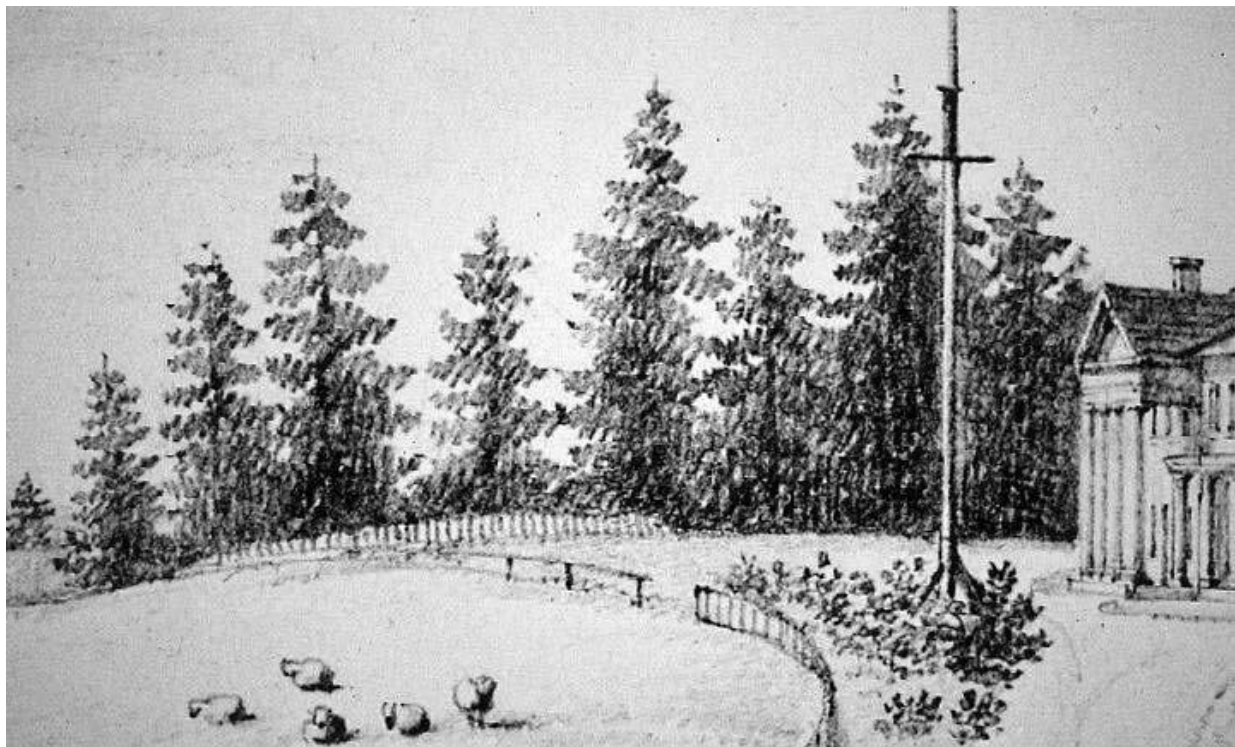
960 feet including all
Materials ——— £60-0-0

Charlotte Turner
18th February
1835

Anxiety that the garden might be so large that it would invade the space of the meridional alignments continued. In the business of the Assembly for Thursday, March 19, in talking of a fence around the Government House Garden, Mr. Pope said, “part of the ground to be enclosed as a garden was that on which one of the stones was erected for the purpose of enabling Surveyors to adjust their instruments by the meridional line.” (Royal Gazette, March 24 1835).

No accounts of the actual dimensions of this garden have come to light. Obviously if it enclosed one of the meridional stones its location had already been surveyed prior to construction. We know its circumference – 960 feet – from Smith’s estimate but it is difficult to establish the actual lengths of the long and short sides. Using the Wright and Daly estate plans and the given that the House is 95 feet wide, very rough calculations suggest that on the Wright map the dimensions could be 180 x 300 feet and on the Daly map, 195 x 285 feet. That is a huge area of about 55,000 square feet, about 1 ¼ acres! Any wonder there was worry about infringing on the meridional line alignment of markers.

But the fence to enclose the large formal garden was built and the feature we see near the line of trees in the Santagnello drawing may well be it.



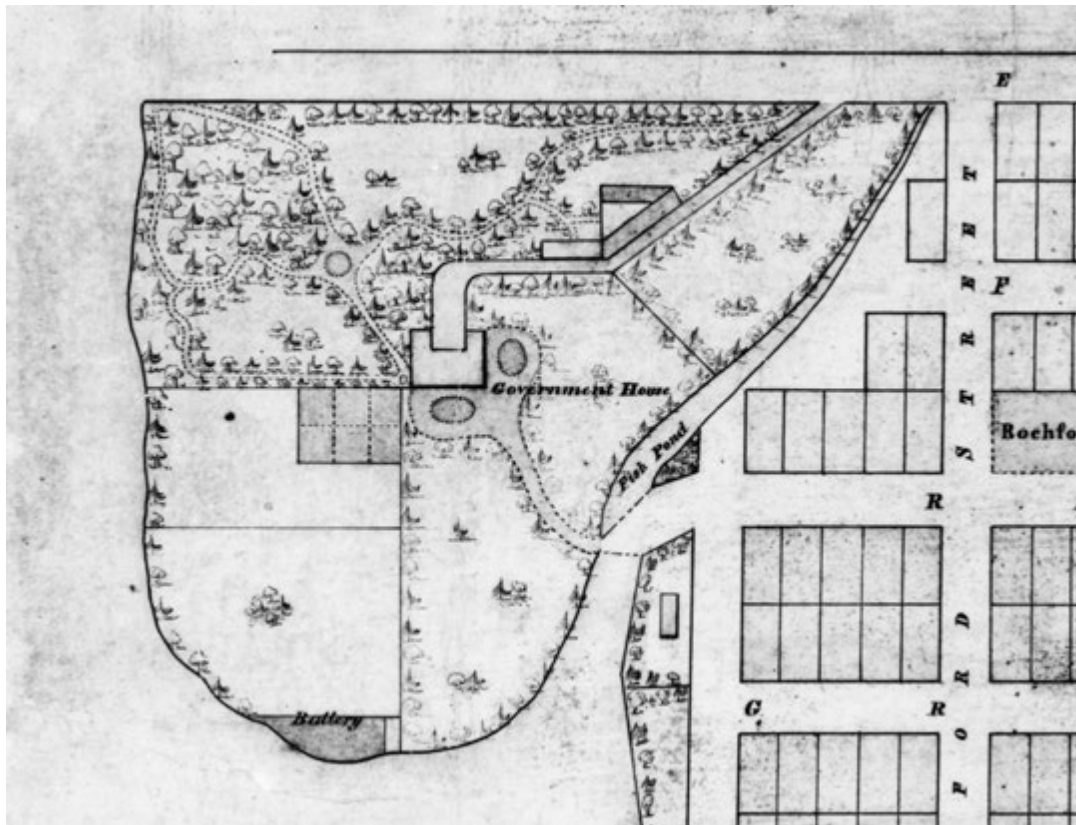
Detail of Santagnello drawing showing entrance and grounds to Government House, circa 1852, Glenbow Museum, Calgary.

the plant list of annuals and perennials, popular in early 19th Century English gardens, is mostly familiar to Island gardeners today.

Ageratum
Candytuft
Chrysanthemum
Columbine
Dianthus
Evening Primrose
Hellebore Morning Pride
Hibiscus
Larkspur
Lupines

Marigold
Mignonette
Polyanthus
Poppies
Roses
Saponaria
Sweet Peas
Tulips
Zinnia

It is important in the context of this Guidebook to reproduce all the images of the Fanningbank formal garden not only for the record but also as a source of thought and inspiration for future versions of this most important space, even though now, following the changes of World War I, it is only $\frac{1}{4}$ of its original size.



Detail of Abiezer Rowe Barnstaple, Plan of Charlottetown, September 1841, LAC.

The first representation of the garden plan itself is found in an improbable map of the city of Charlottetown with a very truncated Fanningbank estate. Although at least fifty acres to the west have been conveniently left out and rounded off because the mapmaker ran out of paper, what he shows of the garden near and about the House makes sense and is attractive.

The House is accurately shown with turnabouts on the east and south sides and, although too close to the House (again, lack of paper) the formal garden is shown with geometric divisions. What is very attractive is the way the paths in the woods have been drawn, perhaps with Dead Man's Pond cleaned-up and used as a garden feature encountered at a clearing in the woods.

The next estate plan to survive is the one prepared by the surveyor George Wright in 1847. The standard for accuracy has now been set for all the features of the estate and it is possible to determine most of the details of the gardens on the west side of the house..

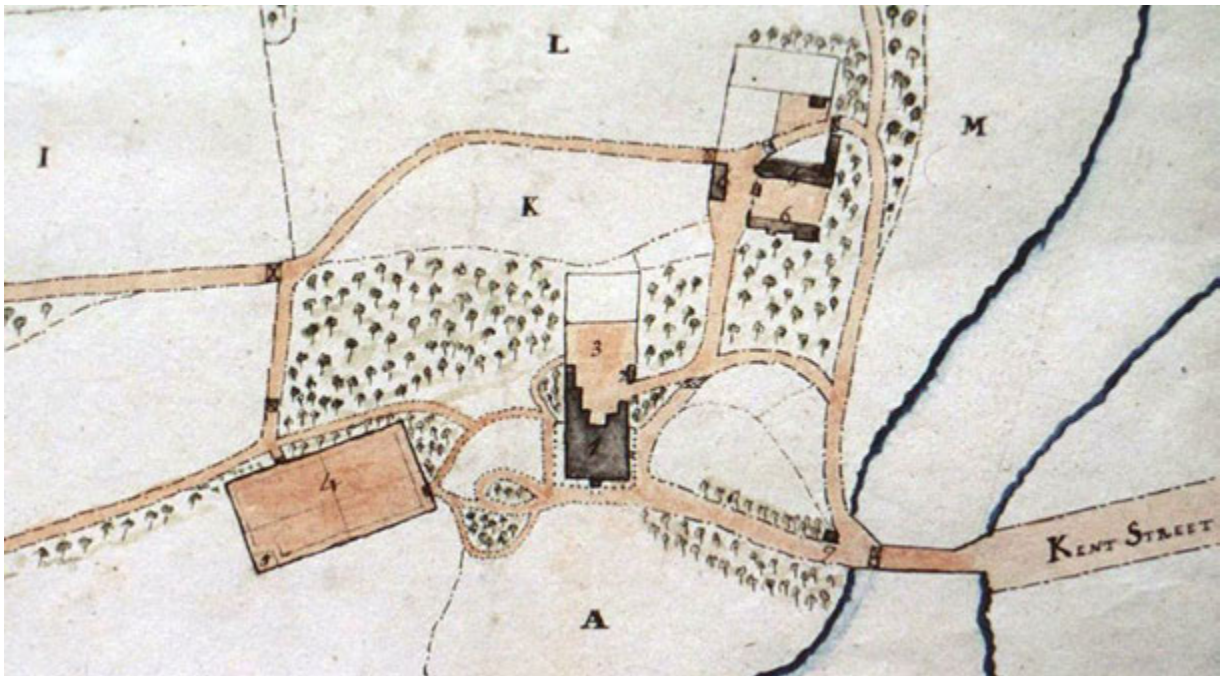


Detail of George Wright, Plan of Government House Farm, 1847, PARO.

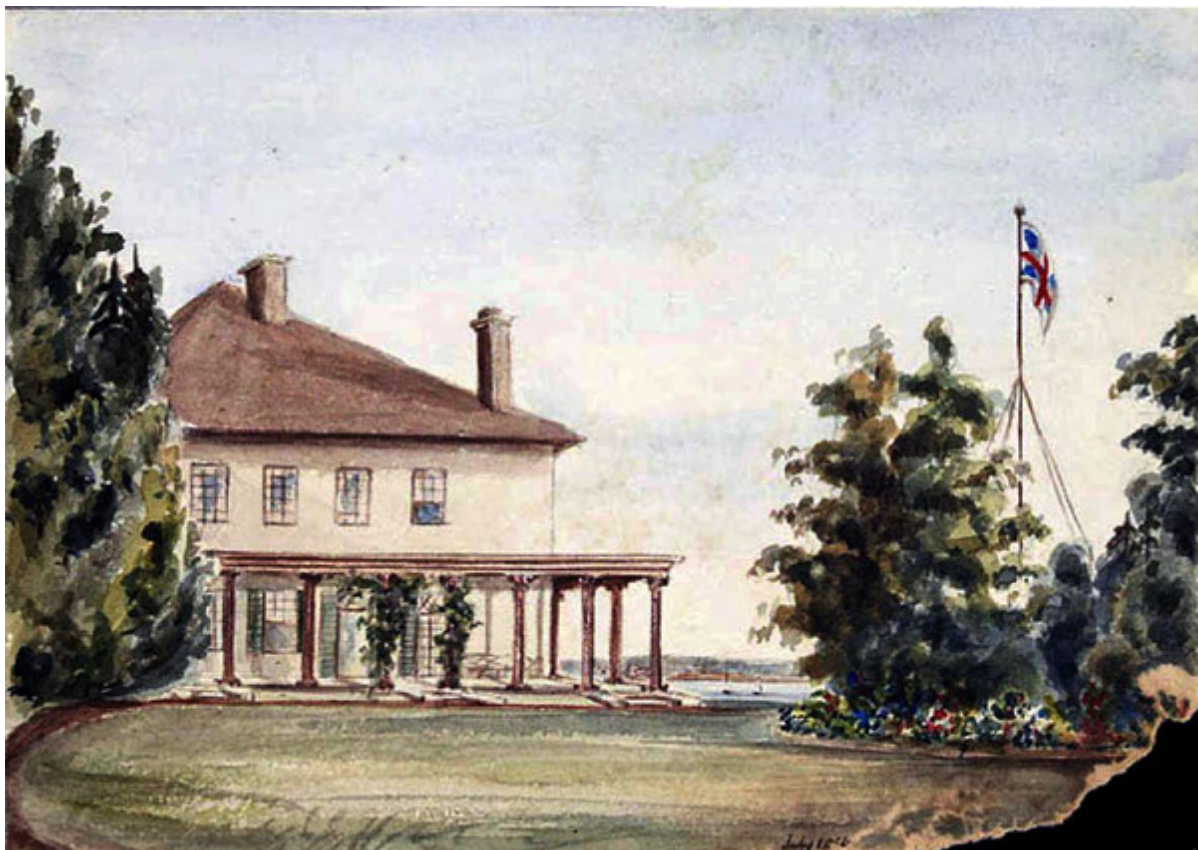
The formal garden, surrounded by a path, is clearly visible and the entrance is from the House on the southeast corner. There is also a more direct entrance on the north side where the roadway coming from the farmyard to the Prince Edward Battery widens in what looks like a large service area. This is probably where the gardeners came in to maintain this vast space. In the southwest corner of the formal garden is a strange round feature that encroaches upon the garden rectangle. It looks like a round temple with columns such as Smith would have seen at Duncombe Park. But why is there no written reference to this feature or an explanation as to its function until we find a few completely unexpected words in the Daly plan? And why does the feature keep reappearing in subsequent maps?

It is important to note that the formal enclosed garden is not the only garden feature to be seen on this property map. In the large area between the west side of the house and the border of the big garden, there is an interesting arrangement of paths and beds of vegetation that divide up the space in an informal manner. This is the West Lawn, the transition between the House and the formal garden and the place where the family could amuse itself, maybe playing games like croquet after it became the rage in the 1860s. Near the turnabout is what appears to be a large round flower bed, perhaps mounded to give it an eminence in the space as was popular at the time. There is a large garden bed along the north/south extension of the west wing. There seems to be no other garden area on the grounds of Fanningbank at this time, the rest of the land being given over to forest and agriculture.

The next bit of evidence concerning the gardens at Government House comes from a beautiful estate map drawn during the Daly period in 1856. In the nine years since the Wright map has been produced there are significant changes in the gardens at Government House. The basic elements are still the big formal garden and the large west lawn between the House and the garden. The Formal garden is now divided into a cruciform shape by lines but not necessarily paths. However the scale of the map is too small to permit details that would help us understand how things were arranged. The enigmatic feature in the southwest corner of the formal garden is still there, only this time we are very surprised by the label in the legend at the bottom right of the plan which describes this simply as “J and C’s Garden”. These initials probably refer to Joanna and Caroline, Governor Daly’s daughters. Could the mysterious 1856 plan be for this garden? The scale of the plan is conceivably small enough to fit in such a space. The large round flower bed north of the turnabout seen in the Wright plan seems to have disappeared but there are shrubs or flowers in the oval shapes enclosed by the roadway.



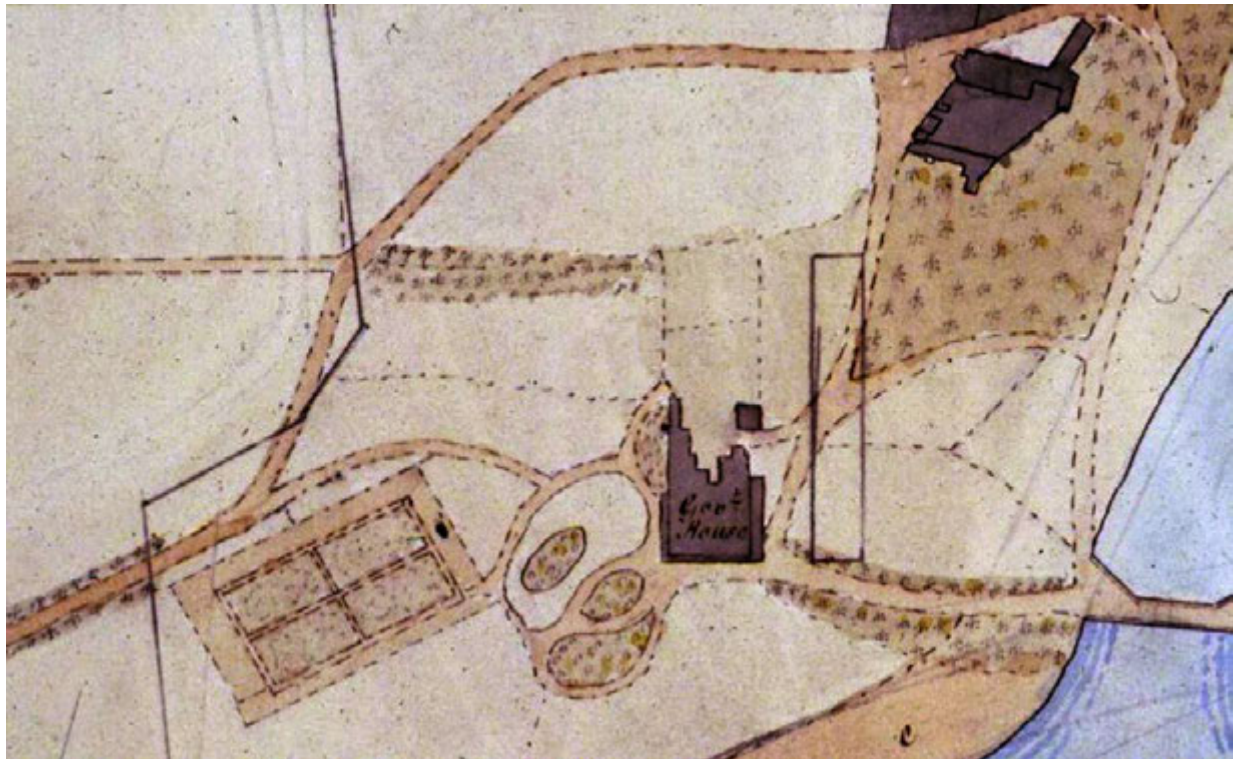
Detail from the Daly Government Farm Plan of 1856. CCAGM.



Watercolour by Caroline Louisa Daly dated June 1854 showing the garden front of Government House with ivy framing the entrance to the veranda that leads to the two French doors of the garden hall or anteroom. CCAGM.

The lovely watercolour on the previous page by Daly's talented twenty-four year old daughter, Caroline Louisa, gives us an excellent view of the West Lawn with its ivy-covered veranda columns opening to the French windows leading into the garden hall or anteroom. There seems to be a step up to the veranda. The city is visible in the background, along with boats in the harbour, but in the middle ground is a clump of trees, partly masking the flagpole, with a beautifully coloured bed of flowers planted in the tear-shaped bed near the turnabout. This watercolour, more than any of the other artworks produced by the Daly family, gives us a powerful sense of atmosphere of what it must have been like to walk in those grounds.

There is no other estate map for the next seventeen years until the very important and symbolic John Ball map makes its appearance.



Detail of John Ball, Plan of Government Farm and City Park, 1873. PARO.

In 1873, the year the Island joined Confederation, Charlottetown, incorporated since 1855, had its way and gained possession of the greater part of Fanningbank estate for a much-needed city park. Now Government House was threatened in every possible way, especially by the nearness of a cricket field and a parade ground for the Brighton Militia, but most of all by the intended takeover of a broad strip of land, all of its shorefront, which would, by the end of the century, become

the Park Roadway. After endless litigation the project went ahead but fortunately, the splendid view of the harbour from the House was not affected.

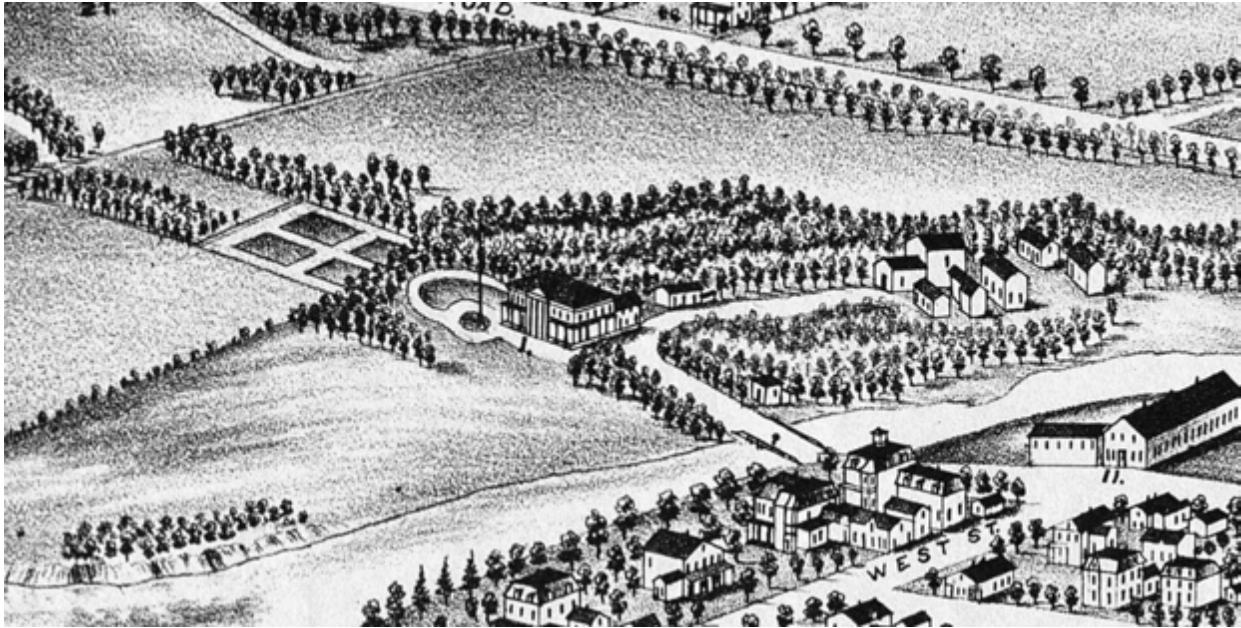
In this representation of the formal garden we see clearly that cruciform paths have been cut along the two axes and there is a much broader border on the outside – grass or soil? – that seems to give even more prominence to this large garden space. The main entrance is still on the corner, not on the long axis and the north service entrance, if we can call it that, has been minimised. We might assume that the 1835 tall fence is still standing but there is no known evidence of its subsequent history in the written records.

We can see in the Ball plan that a very important garden feature has been introduced that reflects popular new trends in garden design – carpet bedding. Selected annuals were started in greenhouses or cold frames and when ready to bloom were planted out in beds that often took their shape from paisley designs, like in the shawls so popular at the time, especially the large tear-shaped bed whose end comes to a point. This movement would become very popular in North America where vast areas were planted in very complicated layouts that imitated the designs of oriental carpets. At Government House this innovation is limited to the area of the south front turnabout. J and C's garden in the southwest corner has disappeared and now the rectangle is regularised.



Detail of George Ackermann, *Entrance to Government House*, 1877, PEIMHF. By this time trees are obscuring much of the House but the combination of Guardhouse, the very ornamental gates, the diagonal lane and the screen of trees in front of the house creates a Romantic ambience.

In 1878 Albert Ruger, an itinerant artist who produced some of the very popular bird's eye views of various North American cities, came to Prince Edward Island and produced views of both Summerside and Charlottetown. The picture of Victoria Park and Government Farm he drew is full of information, much of it reliable in spite of its tiny scale.



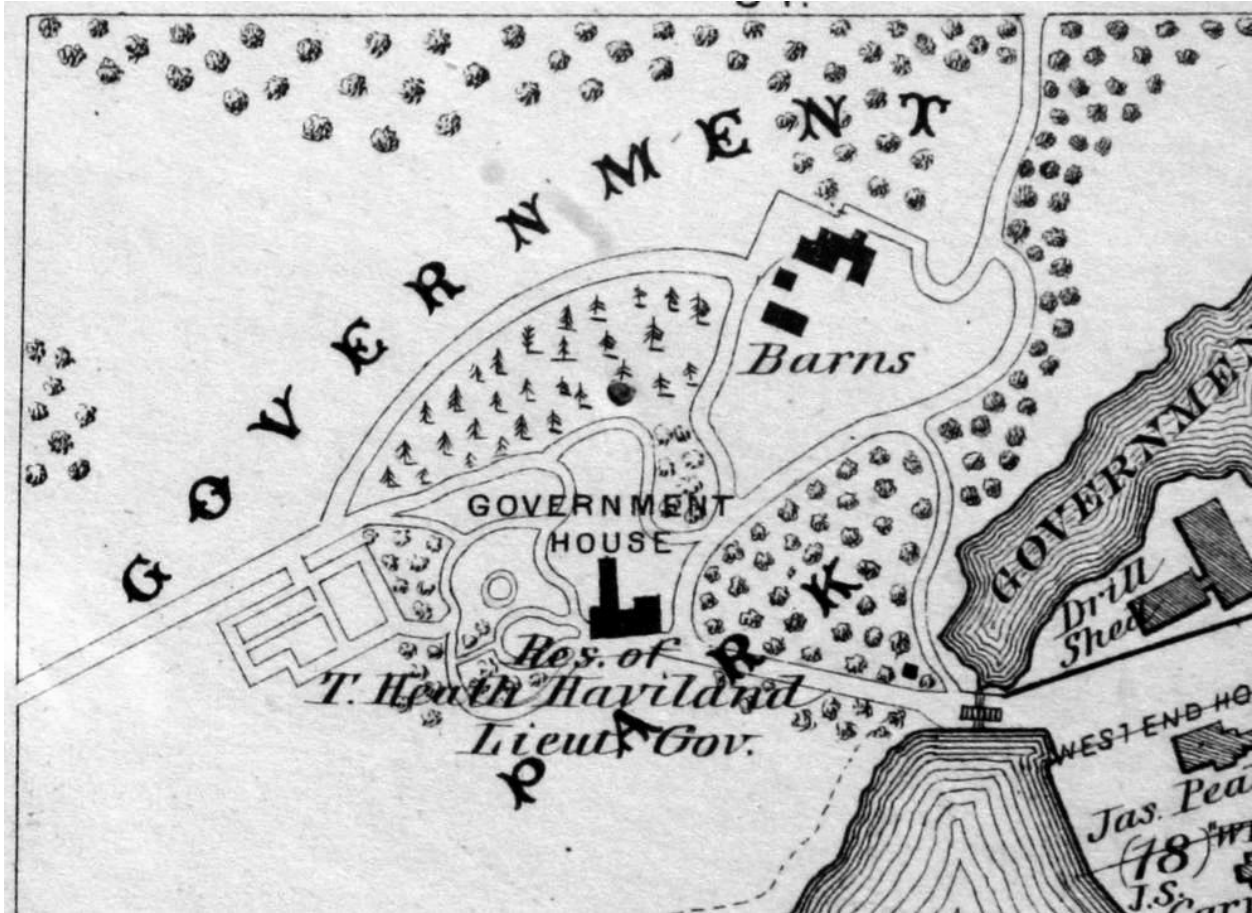
Detail of Government Farm from Albert Ruger's bird's eye view of Charlottetown, 1878.

It is in this print that we get our first comprehensive view of the barns and other outbuildings, but when compared with other plans of the same date there are discrepancies that make you wonder who, if anybody, is accurate in their representation. Barns were just not important enough to rate detailed attention.

Ruger simplifies what we see because he wants to emphasise only those structures that we will recognise and guide us through his streets seen from the air. As a result of this the garden details at Government House suffer. A flagpole seems to be in the middle of a flower bed which makes one wonder how the flag was raised and lowered. The turnaround is clearly visible but not the flower beds seen in other plans.

The formal garden is portrayed in its cruciform shape with wide paths breaking up the big rectangle into quadrants. The formal garden is separated from the west lawn by a tall hedge of mature trees

Two years later in 1880 Meacham would publish his great *Atlas* of Prince Edward Island and among the detailed maps of the various lots there were pictures of individuals, farms in the countryside and many community maps. One of the most handsome maps in the *Atlas*, indeed in all representations of Charlottetown, is his big folio page map of the city. It is filled with an amazing amount of information, both very accurate and also fantastical in projecting future manifestations of civic pride.



Detail of the map of Charlottetown from Meacham's *Atlas*, 1880.

The detail of the map which he calls "Government Park" shows us all the things we have become familiar with regarding the gardens around Government House. But there is more. The formal garden has regained its curious anomaly at the southwest corner but this time it is not a circular feature but a rectangular indentation. The cruciform divisions of the garden are gone and the paths that remain do not make much sense from a garden design point of view. The west lawn can be recognised from earlier representations but the arrangement of paths is extended and becomes more extravagant in its details. In the middle of it all is a huge circular feature that must represent a very large flower bed.

To what degree we can trust all this detail is questionable. Did Meacham's surveyor actually see this configuration of elements or has fantasy entered into it? Just to the west of these gardens is Victoria Park and here, without any doubt, Meacham has departed from the reality shown in Ruger and gives us an elegant plan of Victoria Park with a cruciform arrangement of paths placed in the large oblong of space at the west end (see page 20). What is the source of this design? Did the city have a plan on display that Meacham was encouraged to copy to show what the Park would surely be like in the near future? This practice was common in atlases of the time. However, with Government Farm, Meacham had no need to indulge in fantasy because it was not going anywhere; indeed it had entered a decline in both style and articulation.

The last estate map we have of Fanningbank in its old configuration is by W. H. Shaw drawn in June of 1894. It is the last image of an idyllic landscape that embellished the environs of Government House for the past seventy-five years. Things are about to change.



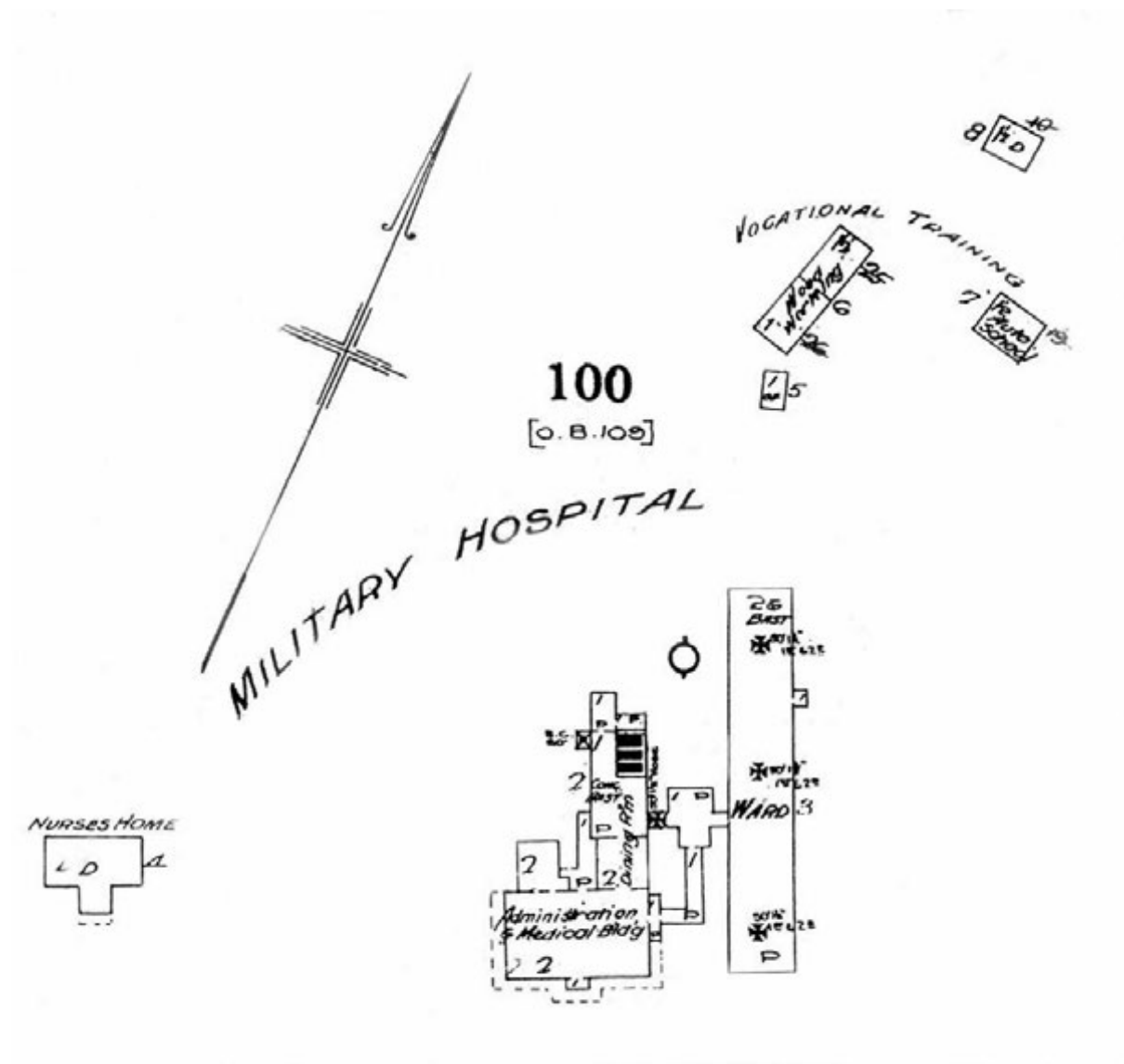
Detail of Map of Government Farm and Pond by W H Shaw in June 1894, PARO.

Charles E. Goad Company, Civil Engineers, surveyed the city of Charlottetown in 1903 with later revisions in 1910 and 1917. This was part of a large chart with the

city divided into zones for fire insurance purposes. These kinds of maps are greatly treasured because they provide a rich assortment of details that assist in studying the topography of the place they represent. We reproduce from Goad's map all that used to be the original Fanningbank estate to see how things have changed.



In 1917 the governor of the day offered Government House to be used as a convalescent home for wounded soldiers returning from the war. This offer was accepted, the Governor moved out and a huge long rectangular structure, filled with bright airy wards, was built next to the House. The House was connected to this new hospital by a large enclosed passageway and became the administrative centre.



Plan of the hospital, agricultural school and technical college arrangement, circa 1917-24, PARO.

Near where the formal garden used to be, and in the vicinity of the huge circular feature in the Goad map, a large residence for the nurses was constructed. We can imagine that to accommodate all this new traffic new roads and pathways were built around the grounds, effacing everything in their way. The Goad map hints at

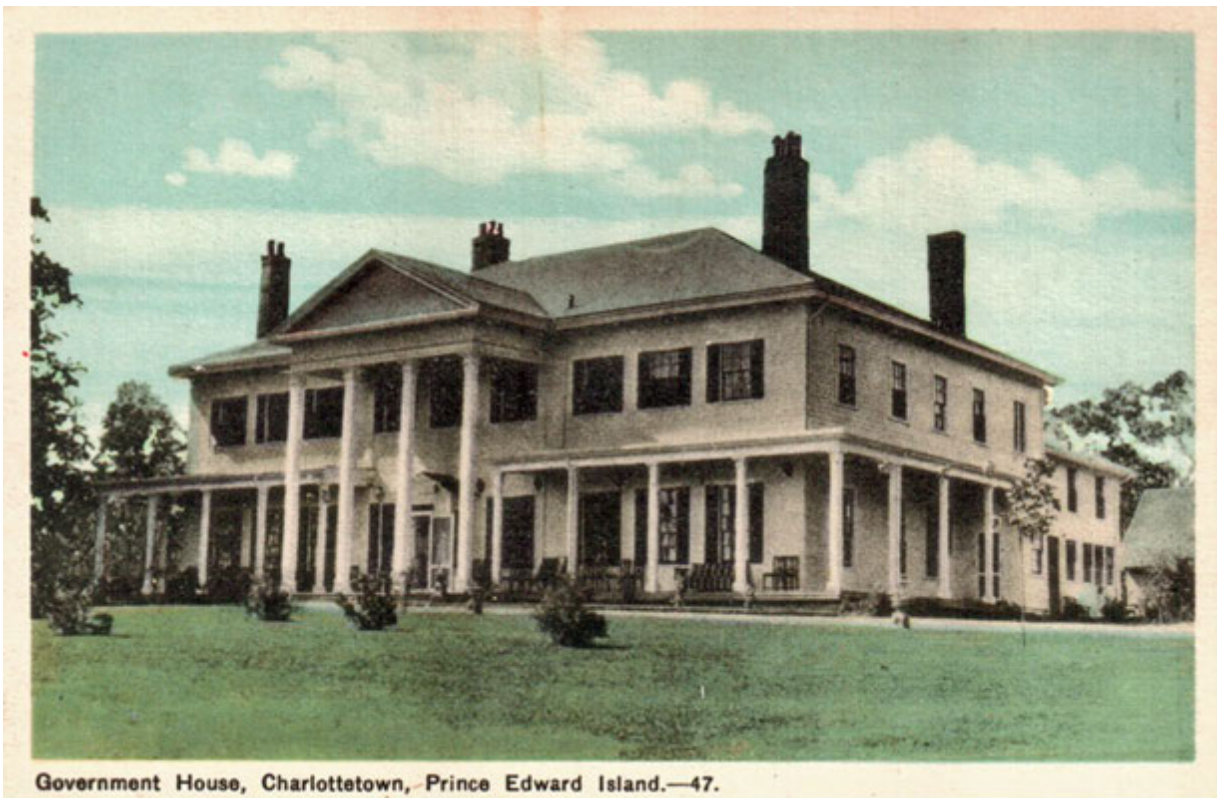
this. We do not know if any fragment of the original gardens survived. We do know however that the woods around the House, or most of them, did survive and we get this information from a very precious and rare, although blurred, aerial photograph taken around 1928.



Detail of aerial oblique photograph, circa 1928. PARO.

The large grove of trees that screened the House from Government Pond and which had been growing since the 1830s has survived as have the various interconnecting groves to the west of the house. We can plainly see all the buildings connected with this complex of many uses and it is possible that the large nurse's residence has already been cut in two and hauled to lower Brighton Road to be converted into separate houses. Only foundations seem to remain. One feature that can be made out perhaps represents a potato-growing venture by a certain aide-de-camp named Colonel Parker Hooper who rented all the arable land around the now empty Government House and hospital to plough up into potato fields.

And thus Fanningbank estate languished after the various experiments of using the complex had all failed. The Federal government withdrew funding for the technical school in 1924. There was talk of turning Government House into a summer tourist home or demolishing it altogether. But a knight in shining armour, Lieutenant-Governor Frank R. Hertz, came along and with his energy, vision and connections convinced the Government to restore this great architectural monument. Amazingly this was done and in 1931-32 all traces of the war-time complex were removed or buried and restoration work was begun on the house itself.



Coloured postcard of the newly-restored Government House, circa 1930.

As can be seen in the postcard new lawns were established and trees and shrubs planted to articulate the vast spaces of the lawns. Flower beds can be seen to the west of the House and there appear to be vase-like planters here and there. At present we do not know when plans were made to restore the formal garden.

Work on the grounds did, however, go on and our next important bit of evidence comes from another aerial photograph dated 1945 that seems to show the newly recreated formal garden. Perhaps this represents the first attempt at rebuilding the garden but we lack documentary evidence.



Detail of an aerial photograph, circa 1945. PARO – Earl Taylor Collection. Below is an enlarged detail of the garden area.



It is very clear that something is going on and three of the white-painted arbours, characteristic of the formal garden for some years, have been constructed. If this is so then it contradicts the Sally Coutts report of 1987 that claims reconstruction began in the 1950s.

Prince Edward Island was photographed from the air again in 1958 and even in this blurred enlargement of Government House grounds, the re-established formal garden with an apsidal end can be clearly seen. North of it is the vegetable garden that would eventually be moved behind the garage.



Detail of aerial photograph of Charlottetown. Government of Canada. 1958.

The garden is not in the same place as its 19th Century predecessor, having been moved somewhat to the north and its axis shifted and it is certainly much smaller. As stated earlier the original garden may have been 195 x 285 feet, giving a total area of around 55,000 square feet. That is about 1 ¼ acre. The garden we see here, which is the base for the garden we have today, is about 160 x 76 feet (Ian Glass personal communication) and a bit less than 12,000 square feet or just over a quarter of an acre. That is a very dramatic downsizing of around 75%!

This very important aerial oblique photograph (below), dating perhaps from 1955-65, gives us our first real detailed view of the restored garden in its new location near Government House.



Aerial oblique photograph of Government House, circa 1955-65, PARO, and detail below.



What is very evident is that the formal garden has been restored more or less to the shape we are familiar with today, a long rectangle with a large apsidal west end. It is possible to see clearly what may be a longitudinal path and, because of the

presence of ornamental trellis gateways, perhaps a cross path, thus restoring the garden to its earlier cruciform plan. We do not know how long this arrangement remained and if the paths were just grass or gravelled. It is difficult to interpret exactly what is going on here. Are the oddly-shaped light patches flower beds? We know from Garden Committee minutes from 1979 that the star-shaped feature in the apse is actually a diamond-shaped bed. Where do the pergolas or trellised gateways lead at the north and south edges? To the south part of the lawn and the vegetable garden? Only more detailed study will answer these questions.



Snapshot view of low basin decorated with conch shells (?) and with fountain in the centre. 1930-40.

A candid photograph labelled “Lily Pond at Government House” has been found which shows a small raised pool of water with rockeries and conch shells and a small fountain. It resembles the fountainhead that used to be located in Queen’s Square. Perhaps when it was dismantled it was given to Government House to adorn the newly-refurbished grounds. The structure is low to the ground and probably built on a cement base. The fountain design is very eccentric and it is not possible to make out its details, only a cone shaped form from which water sprays. This could be the fountain located to the north of the Formal Garden that is referred to from time to time in the Government House Minutes and which, by 1979, was slated to be dismantled, given a new form and relocated to the circle at the centre of the formal garden.



Colour print of the garden in front of Government House, circa 1945-50.

In the photograph above, probably from the period after World War II, we see various shrubs near the verandas that can provide privacy and what looks like a round flower bed bordered with what appears to be a woven wire barrier popular in those years. The shrubbery next to the verandas is also characteristic of foundation planting which became very popular at that time and originates in the wish to hide the tall cement foundations of post-war houses.

This phase of the gardens has not been documented to any significant degree and so we don't know exactly where features such as the lily pond were located. This was still the time when Lieutenant-Governors could decorate the House in any way they fancied and the same freedom of choice and expressions probably obtained outside as well as inside.

For the twenty or so years leading up to the involvement of the Government House Committee in the managing of the Fanningbank estate we have mostly postcards to give us an idea of how the various gardens around the House looked. From them we are able to form an idea of the design of the formal garden and the various projects to create flower beds around the House, foundation planting next to the verandas and the use of urn planters to articulate space.



Postcard of the formal garden, postmarked 1956.



Government House formal garden, postcard, circa 1955-60.



Government House, postcard, 1950s.



Government House postcard, circa 1960-70.

The shutters that were installed in the 1930s restoration on the south and east sides of the house are still there. There is a bit of foundation planting next to the verandas and along the drive in front of the house are large white-painted classical urns probably planted with geraniums.

While the first century of garden evolution is visually well-documented the period of garden reconstruction beginning in 1930 is poorly recorded. No written descriptions have been found and our interpretation of the evolution of the garden and the various beds and features are based mostly on period postcards and snapshots.

Chapter 8

The Gardens at Fanningbank in the Government House and Garden Committee Years

The early 1970s are years of great importance for the heritage of Prince Edward Island. The Heritage Foundation, a decentralised museum system with sites across the province, came into being and was officially opened by the Queen during the centennial celebrations of 1973. Even before that time, in 1969, the Government had approved the formation of a committee to look after the interests of Government House. This soon became known as the Government House Committee and the minutes of its meetings begin on October 30 1970. The Minute books document many of its activities so we are able to reconstruct much of the garden history since that time.

In the annual report of the Government House Committee read on October 27 1971 it says that “The Committee has recognised that a consideration of restoration of Government House necessarily involves consideration being given to the grounds around Government House and the lands adjacent to the house.” Nothing more is mentioned until the Minutes of January 17 1972 where it is noted that \$2000 would be set aside “for garden refurbishment for 1973.”

Nothing more is heard about the gardens until January 23 1974 when Esther Cox and Edward Rice showed Keith Brehaut’s plan for planting shrubs and flowers on the grounds of the House. James MacNutt asked for a complete planting diagram for the Government House grounds and Beaconsfield to be completed by the summer of 1974. This, and a number of other important plans of the Government House gardens referred to during those years in the minutes, cannot be found.

Most importantly of all is that Col. Bill Hunt made a motion that a Garden Committee headed by Gerald Hartlen be established. So we know that as early as 1974 a Garden Committee, a sub-committee of the Government House Committee, was to be established and by February Mr. Hartlen had selected four members. In the minutes of November 25 1975 Mr. Hartlen says the English plan is not suitable for this climate and many plants cannot be obtained. This must refer to the Daly sketch plan of 1856.

There is no further mention in the minutes of either the gardens or the Garden Committee until March 29, 1978, when it is proposed that the *Grounds Committee*

prepare a planting plan of the grounds and contact Public Works for support. Nothing more is heard about this. Then a resuscitated Garden Committee presented a report read by the Chairman, Dr. R. G. Lea, at the November 10, 1978 meeting. We present extracts because it is a critical document in the history of the gardens at Government House in recent times not only for the practical information provided but also on questions about authority, access to expertise and funding, among other things.

“Further consideration has raised serious doubts as to the potential scope for action of this committee until its role has been clearly defined. It must be decided whether this is purely an advisory committee or if it is an executive committee with the capability of implementing its own advice and recommendations. If it is an advisory committee only and if its function is completed when recommendations are made to the Department of Public Works, then no problem exists and conversely little opportunity exists for doing anything worthwhile. If on the other hand, it is an executive committee, then the committee must have at its disposal funds and personnel in its employ to carry out its recommendations. This would entail of course, a budget and the employment of personnel responsible only to the committee.

...

The committee did consider several ideas that offer considerable scope for improvement in the Gardens.

1. We felt that the vegetable garden, productive and well-tended though it was, should not be in a position of such prominence, as it is next to the formal rose garden [Evidently by this time the post-war formal garden had become a rose garden.]. We would recommend therefore, that this be moved to some more suitable and less prominent location.
2. We had an opportunity to view the original outline of plantings for the enclosed formal garden (where the roses now are). It appears to us that most of the plants then grown are still available and it would be a most interesting project to re-establish this garden as it was one hundred years ago. [New interest is shown in the 1856 plan.]
3. This would of course, entail moving the rose garden to another place, possibly the present vegetable garden.

4. Other possible projects would include improving the fountain which exists to the north of the rose garden. There are many possibilities in this respect.
5. The establishment of a winding path in and around the woodlot would, we feel, make an interesting project.

These are some of the possibilities that appear to us at the moment. The question is who approves them? Who carries them out? Who does the day by day supervising? Who hires and directs the labourers and who pays for it all?

We do not feel that a committee such as ours is in any position to do this. On the other hand, government workers would need skilled direction by somebody with authority to hire and direct them. This is why it is felt that our major recommendation is to take steps leading to the creation of a situation where the Government House Grounds would be under the direct supervision of a government employed landscape architect who would in turn be amenable to receiving advice from a lay committee. Until such time as this matter has been considered and acted upon, it is felt this committee has no further role to play.”

As a result of this submission, on December 15, 1978, Mr. Manning of the Government House Committee read a “Terms of Reference” document to guide the Garden Committee. A copy was not included in the minutes so we don’t know what the House Committee had in mind. As an interesting and telling point the Governor, who was present at that meeting, asked whether a representative of the Garden Committee should not be present when there was garden business. This implies that this was not standard procedure at the time.

At the meeting of June 4 1979 the Committee expressed its pleasure at the way things were progressing in the garden. A gardener had been hired part-time and various kinds of flowers were being sought. The fountain, presumably moved to its new location in the Formal Garden, was functioning once again and it was suggested that it be painted green. There was still an interest in re-establishing the paths in the forest area.

On November 19 1979 we learn that the vegetable garden had been moved to the north end of the garage and so away from the more formal components of the gardens.

At the meeting of March 17 1980 another garden report was presented and it shows that good communication had been established between the Government House Committee and the Garden Committee. It also shows how confident the Garden Committee had become in developing, presenting and executing its ideas for improvements to the grounds at Fanningbank:

“Dr. Lea then outlined his plans for the old vegetable garden. He will move the roses out of the centre of the formal garden and create a new rose garden in the old vegetable garden and if the space is not large it will be enlarged. He explained the roses in the formal garden now are all very old varieties and he has asked the P.E.I. Rose Society if they would take our order and select the new roses and that this is being done. Instead of putting the roses in straight rows in the new rose garden he would like to consider dividing them into beds by walks made of old used bricks.”



Aerial photograph taken in the early 1980s by Reg Porter showing location of the new Rose Garden and the vegetable garden moved behind the garage.

On August 8, 1985, Linda Fardin, Senior Landscape Architect with Parks Canada, was invited to meet with the Government House Committee and laid out an agenda

for the future that, in its professional detail, overwhelmed the members of the Garden Committee. Many of her remarks, observations and suggestions were recorded in the Minutes and we include a few extracts.

“The history of a site may be seen as its whole developing period and it is important to represent the contributions of all periods, unless restoring a garden to a specific date. However, the addition of incongruous materials should be avoided.

“Right now there is no axis in the perennial garden. It is not established east to west with the arbours centred on something; nor is the rose garden tied in in any way. One could aim to give a sense of symmetry without being totally symmetrical.

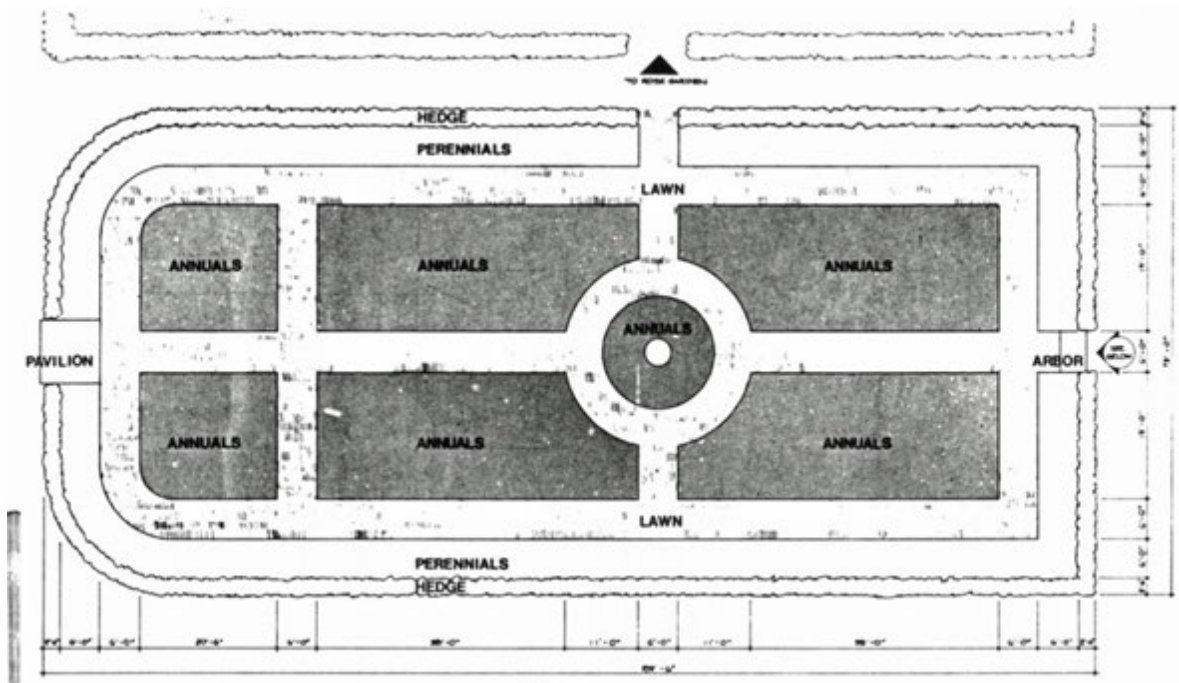
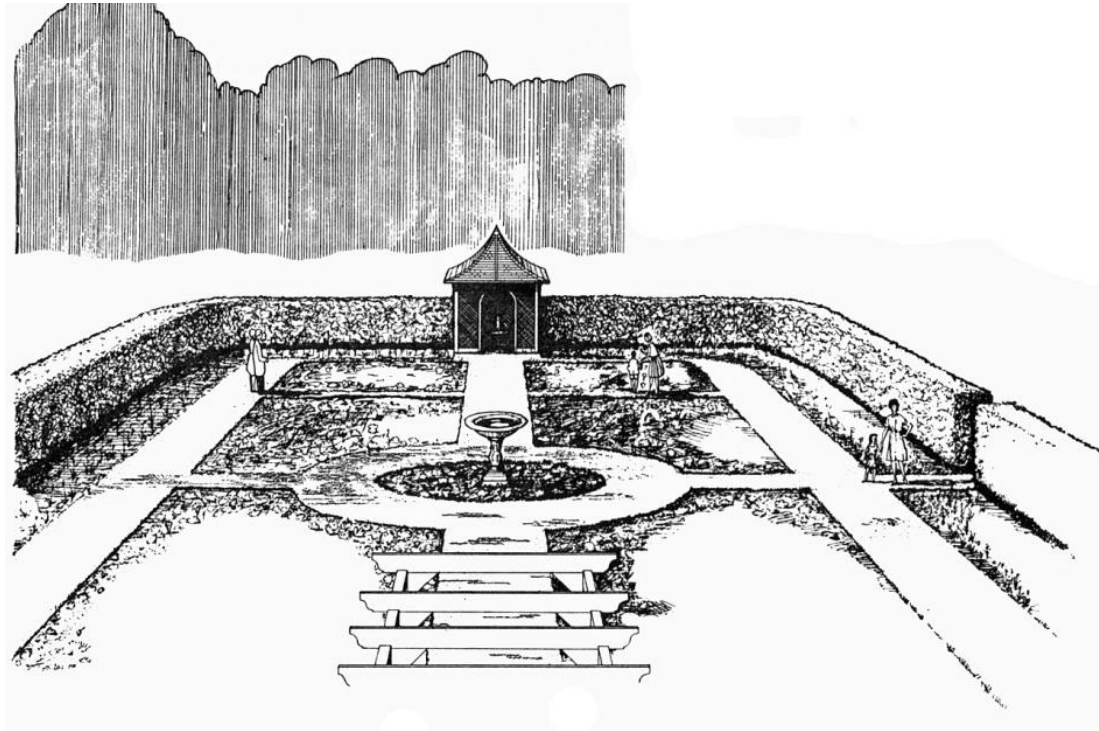
“The woodlot should be included in the master plan for the property. Continue the row of poplars to screen the hospital.”

These Minutes also record Dr. Lea’s reply to the various observations and proposals made by Linda Fardin. He believed that what she suggested was possible but doubted that the resources required for implementing these ideas would ever be available, either as funding from the Government or in personnel with the expertise to put everything into motion. Among other things he had this to say:

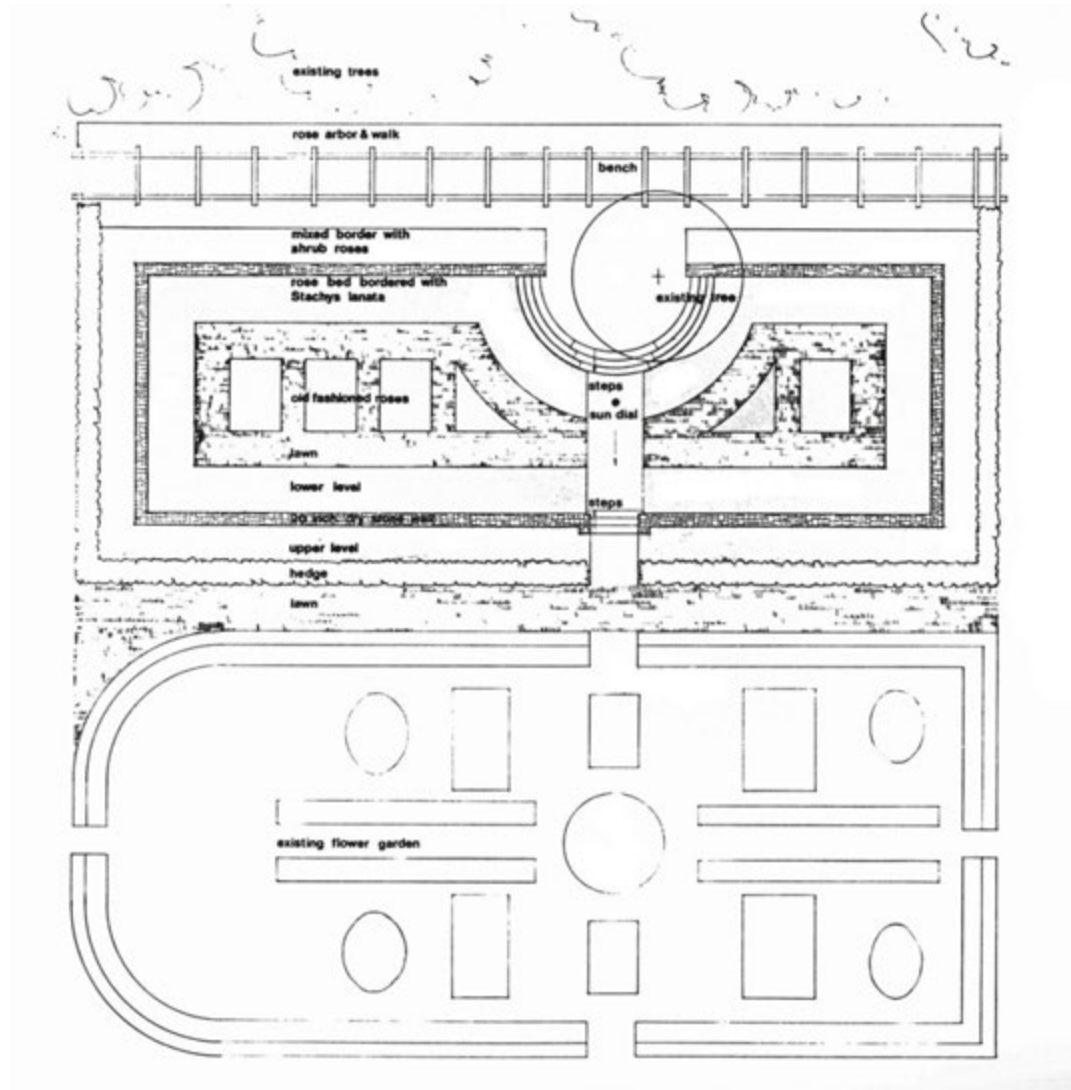
The Garden Committee is made up of people who have experience and an interest in gardening, but who are not professionals and do not have any special expertise. They are in fact, enthusiastic amateurs only. When we were appointed, it was expected that we would look after these gardens as we would our own. The concept here under consideration is far removed from this idea and calls for skills we do not possess and efforts we cannot produce.

Nothing more was heard about the gardens until the Minutes of July 1988 when another extensive report from Dr. Lea appeared in the Minutes. Highlights of this report included the following: Plans were apparently being drawn for the gardens. The woods and trees were receiving a lot of attention with pruning and removal of dead stock. There were experiments in the formal garden in introducing new varieties of annuals while approximately 80 bushes were ordered for the rose garden.

In July 1988 the long-awaited comprehensive report, *Fanningbank, Charlottetown P.E.I., Period Landscape Development Proposal*, was presented by Linda Fardin. There were architectural drawings providing an analysis of the Fanningbank landscape and proposals for what the formal and flower gardens could look like.



In the formal or ornamental garden Fardin proposes a cruciform design with its long east-west axis here culminating in a pavilion. It is surrounded by a tall hedge and its centre is taken up with beds of annuals.



Detail from the rose garden concept plate in the Fardin Proposal. This plan sought to find a way to introduce a significant separation between the two gardens which in theory represent two different traditions. (Fardin 1988)

Fardin also made suggestions regarding the design of the Rose Garden. Utilising the space already selected by the Garden Committee she suggested the introduction of powerful design elements that attempted to create a major axis at right angles to the ornamental garden. As can be seen in the 1993 pictures below none of her suggestions was followed.

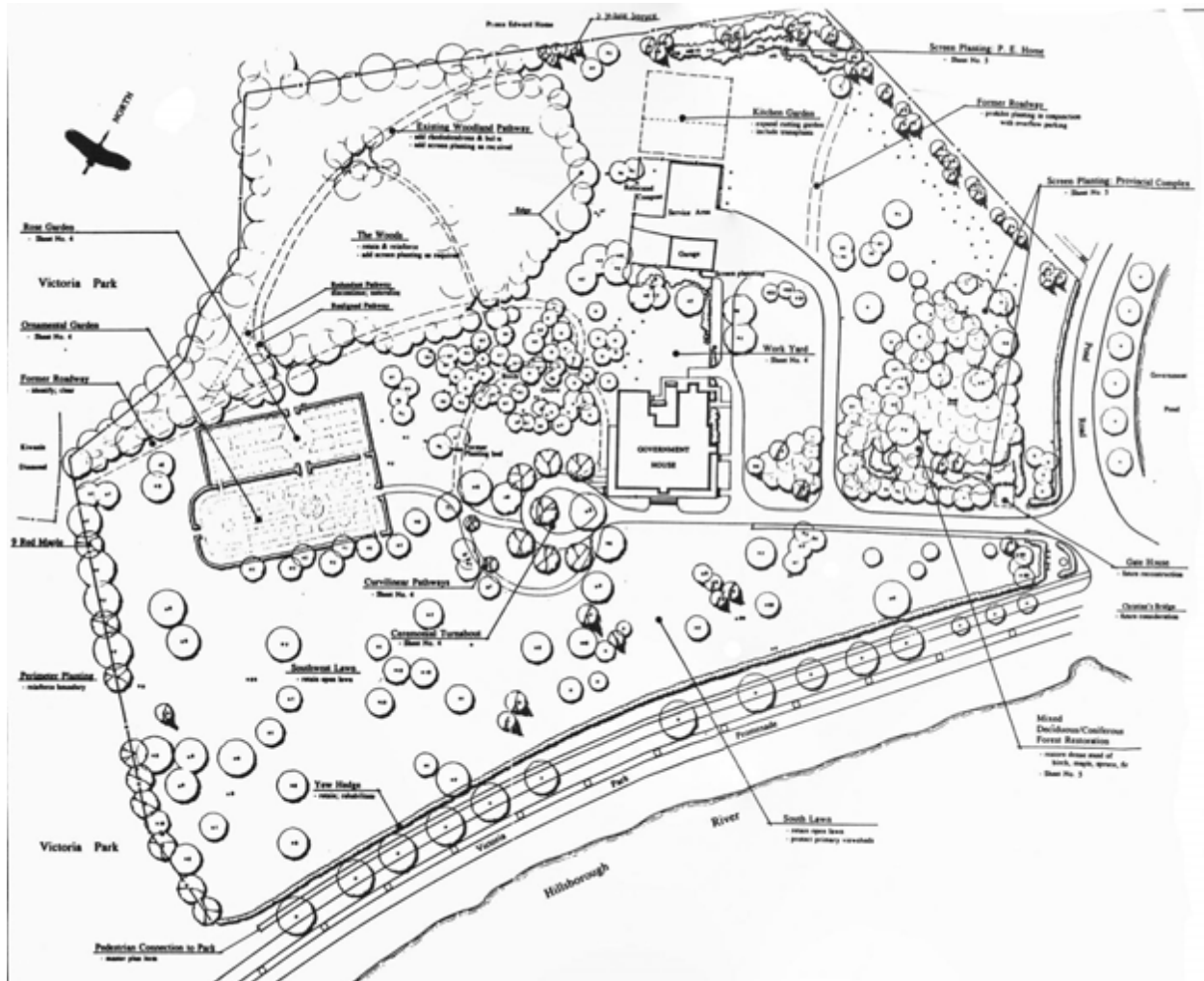


The Rose Garden as it appeared in the summer of 1993.



The Formal or Ornamental Garden as it appeared in 1993.

The Fardin Proposal came, was discussed and with the passage of time and new interests in the restoration of the exterior of Government House, memory of it began to fade. Yet on October 21, 1993, a new report, written by John Zvonar, a conservation landscape architect working for the Heritage Conservation Program of Government Services Canada was presented called *Fanningbank, National Historic Site, Charlottetown, PEI, Landscape preservation Study, Report and Recommendations*.

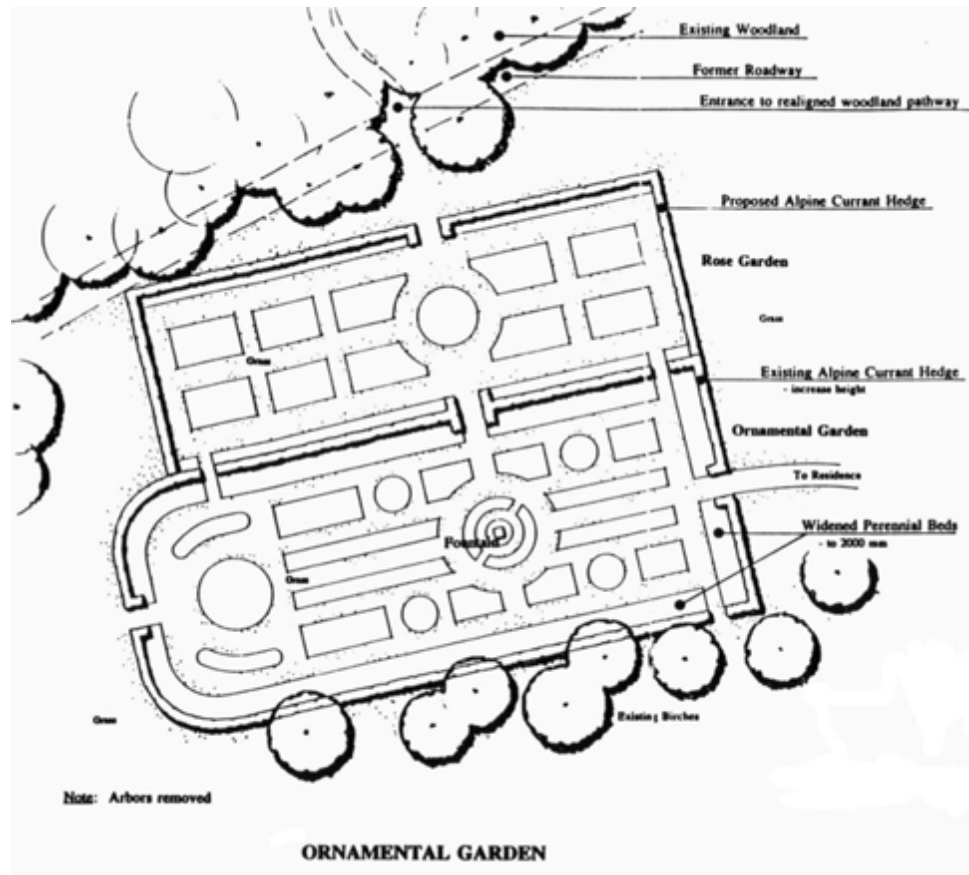


Zvonar Report, Plate 3 – Proposed Site Works.

In his brief 34-page report the author clearly states that his work is based on premises established by Linda Fardin and he quotes them. They have to do with evaluating the grounds as a historic resource, identification of areas for improvement, recommendations for improvements compatible with the site's character, determining site development priorities and identifying areas for future

study. Zvonar also adds that he will deal with aspects outside the property itself as they concern the vistas from various parts of Fanningbank. The study is divided primarily into two parts, observations based on the Fardin study and another section “to effect positive changes on the grounds in the spirit of this most important National Historic Site.”

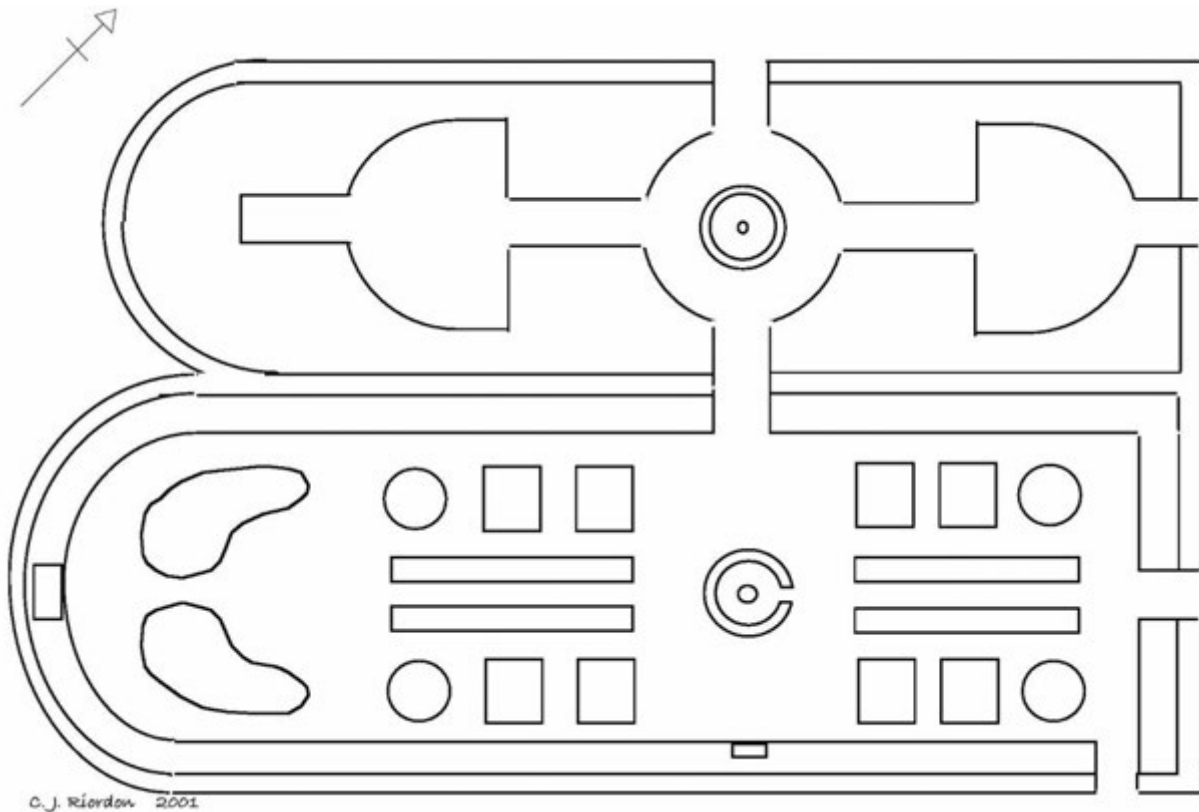
Zvonar’s Plate 3 (above) pinpoints all the places where he feels that work needs to be done at Fanningbank in making the formal (ornamental) and rose gardens more stylistically acceptable, refining the articulation of paths in the grounds and in the woods, managing the types and placements of trees and opening up a number of vistas that he considers important and closing off others that take away from the beauty of the place.



Zvonar Report, detail from Plate 4.

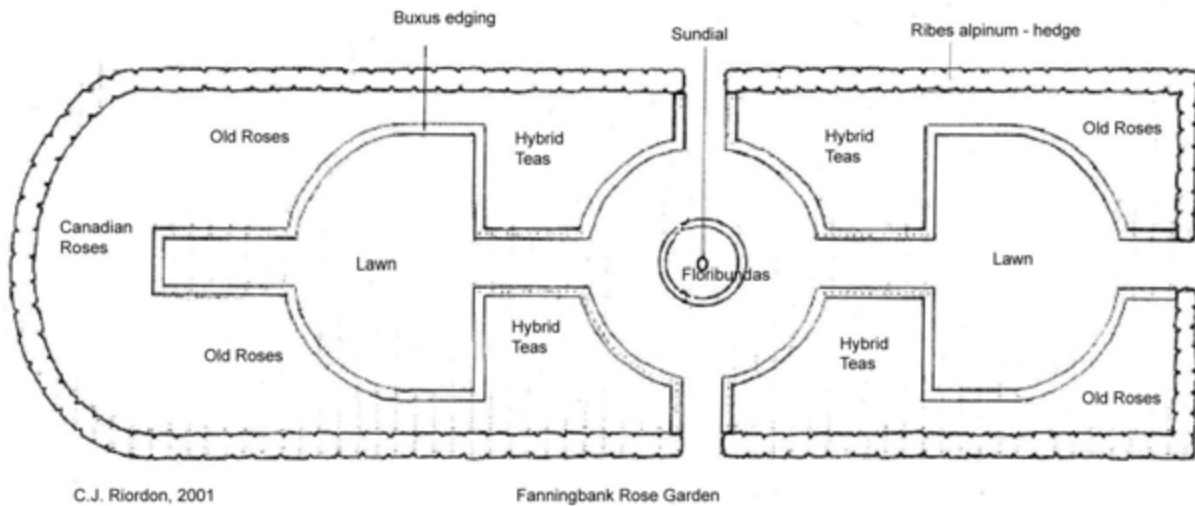
Above is an extract from plate 4 showing his recommendations for improvements to the formal (ornamental) and rose gardens. In this proposal for the two contingent gardens much of what was recommended in the Fardin proposal has been discarded in favour of preserving and developing what was already on the ground.

In a 2001 plan of the two gardens prepared by Jean Riordon, a new member of the Garden Committee, there is a similarity between the existing ornamental garden and Zvonar's proposal. A significant change seen in the Riordon sketch is the placement of an arbor at the west end that closes off the opening in the apse seen in Zvonar's drawing. Most dramatic of all is a new plan for the rose garden that departs sharply from both Fardin and Zvonar.



C.J. Riordon, Concepts for the Rose and Ornamental Gardens, 2001.

The rose garden was treated very differently in this set of plans. Zvonar was content to accept the rectangular beds that had been dug when the roses were moved to their new location. In the plan that Riordon presented this is completely abandoned in favour of an entirely new concept. In her design the round feature in the Rose Garden was surrounded by a large circular area of lawn that was flanked by two slightly larger semi-circular grassy areas. The rest was left for the rose beds. Although the rose garden was now nearly as long as the ornamental garden, though not as wide, these grassy interruptions helped in emphasising that the rose garden was essentially different from the other garden.



Jean Riordon, Concept for a Rose Garden, 2001.



The Rose Garden, 2014.

In the years that followed the Fardin and Zvonar reports the Garden Committee, under new leadership, worked away to improve the major garden features of the property and to implement many of the recommendations presented in both reports. Chief Justice Kenneth MacDonald joined the Committee in October 1997 and as Chairman of the Garden Committee was very active in all aspects of the

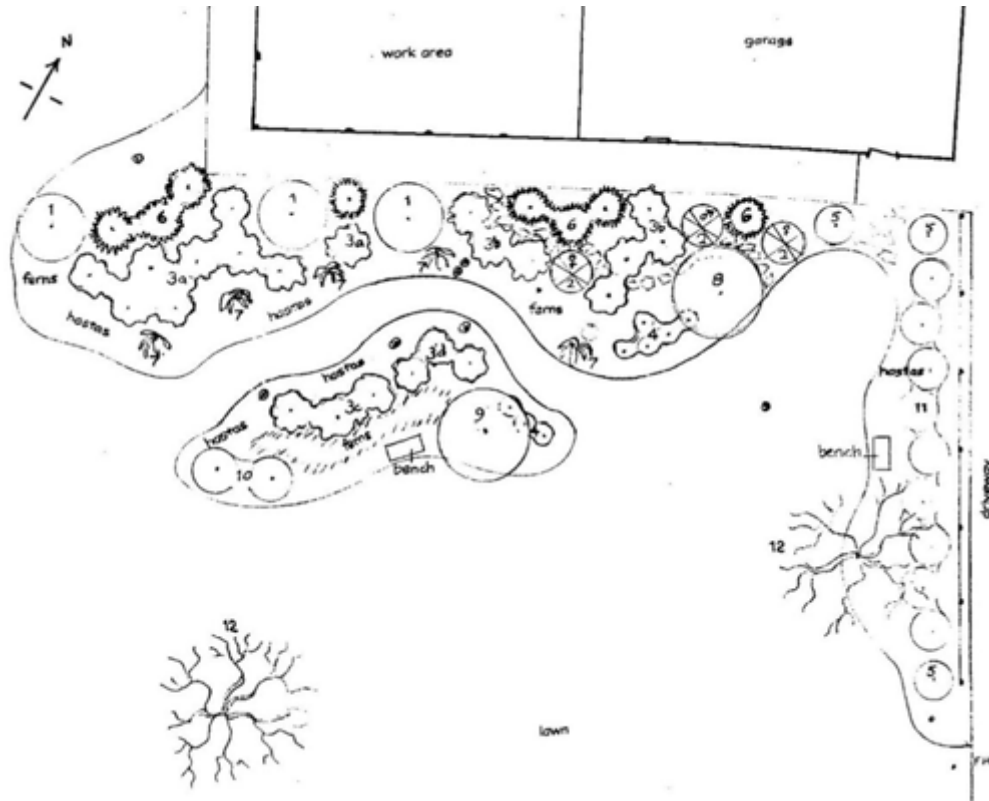
work. In 2000 Roger Younker brought his particular expertise in roses to the Garden Committee and in May he supervised the closing off of the west end of the Ornamental Garden by seeing to the construction of the arched lattice feature – a small apse, in fact, in which a bench was placed.



The Ornamental or Formal Garden, 2014.

Other members of the Garden Committee, both past and present, also contributed in major ways. In a personal communication Jean Riordon (2014) wrote, “... David Carmichael did a tremendous amount of work, using his expertise in trees and shrubs to re-forest the grounds over the past 15 years or so. His efforts have helped to buffer the property from encroaching urban views and activities, particularly to the northwest, north and east. He also has replaced a number of damaged and dead trees over the years.”

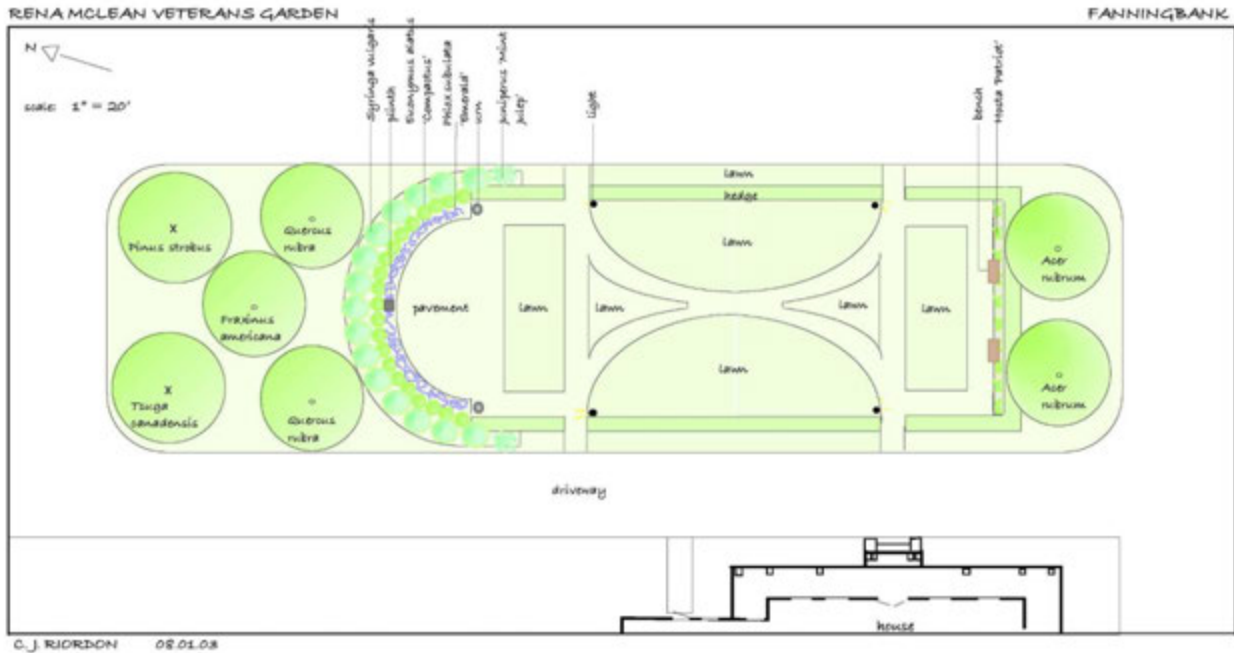
Another smaller garden project at Fanningbank was the Shrub Garden behind Government House that links the lawns with the forest by a series of undulating beds filled with shade-loving perennials and shrubs. The garden was designed by Jean Riordon in 2000 and it was intended to lead right up to the back of the House. It now provides a pleasant feature near the newly-built summer pavilion. There are plans to extend it as much as possible to the back of the house.



Concept for a shady Shrub Garden by Jean Riordon, 2000.

In January 2002 George Wright became a member of the Garden Committee and took a particular delight in designing, planting and taking care of the recently-moved Kitchen/Cutting Garden. It is an attractive fenced-in space that is always evolving as new ideas are tried out.

On the east side of the House the large area of lawn sloping down to Government Pond had always been an awkward feature of Government House landscape. At various times this large area was planted with various flowers, notably some fine peony beds. The house needed to be set off in a formal way that would not obstruct its view or traffic circulation and it was decided to build a parterre or formal garden that would also be a memorial to Island veterans. One of several plans prepared by Jean Riordon was chosen and in 2003 construction was begun on the site of the convalescent hospital built in 1917. After it was completed it was decided in November 2003 to rename it the Rena McLean Veterans Garden, in memory of a World War I Island nurse who lost her life when the hospital ship she was on was torpedoed. This required changes at the north end to accommodate a cairn and plaque and suitable flowers to draw attention to the site. This changed the character of the garden by creating a focal point that was never intended.



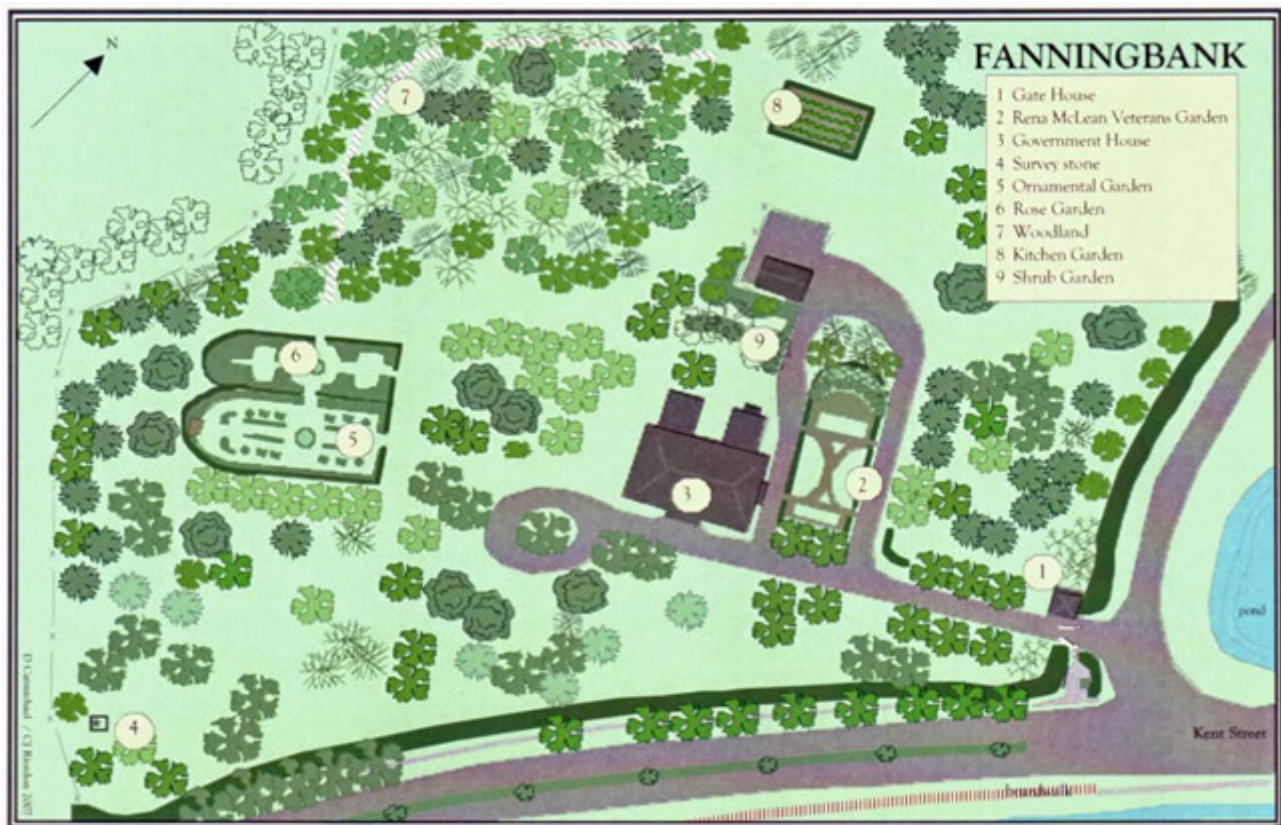
Concept for a formal garden or parterre for the East lawn, by Jean Riordon, 2003. This would soon be renamed the Rena McLean Memorial Garden.



Rena MacLean Memorial Garden or East Parterre, 2014. The memorial cairn is in the hedge at the far end.

In the words of the designer, “The simplicity of its design and plantings is symbolic of the tranquil environment offered to our returning soldiers.” And, “While those [other] gardens are summer gardens, the Rena McLean Veterans Garden is a year round garden” (Jean Riordon – personal communication). The garden is austere and formal in its design. The parterre is an arrangement of grass and finely crushed stone arranged in a geometrical fashion. At either end shrubs provide volume and scale to the area without blocking the view of the house. This was the last major garden project at Fanningbank and it served the purpose of providing a much-needed formal approach to the east side of the House.

Since 1970 when the Government House Committee was first established, and in the following years, starting in 1974, when a Garden Committee came into existence, a great amount of work, directed and done by volunteers and inspired by reports written by heritage garden experts, transformed Fanningbank’s landscape completely. The result of all this dedication can be seen today on a map prepared by the Garden Committee to guide visitors through the grounds. Inevitably, we can also visit from far out into space by means of satellite photographs.



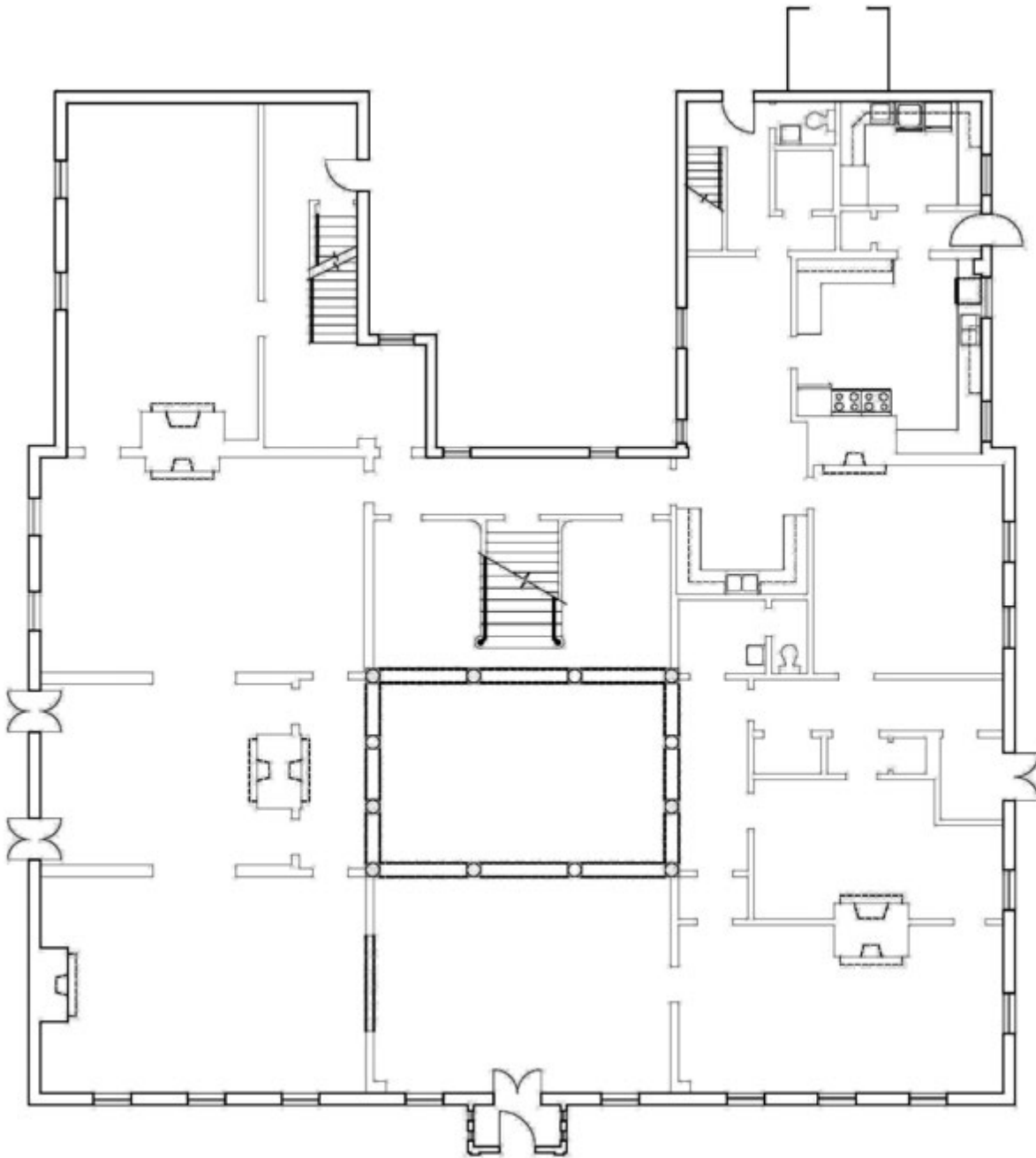
Visitor Guide planned by the Garden Committee and prepared by Jean Riordon, 2007.



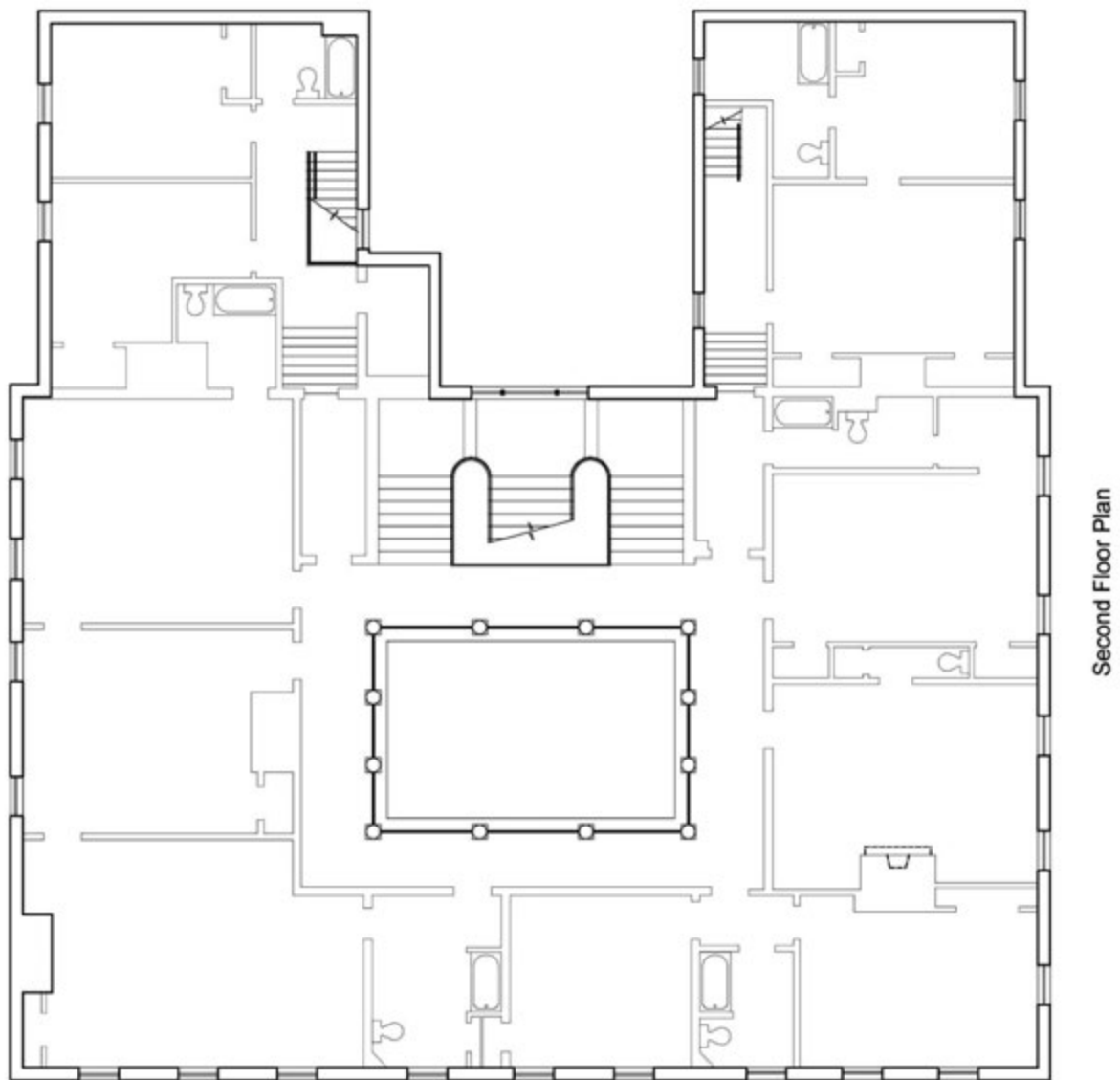
Satellite photograph obtained from Google Earth showing all the gardens in their context.

Appendices

Appendix 1 – House Plans



First (Ground) Floor –Plan courtesy of PEI Department of Transportation and Infrastructure Renewal.



Second Floor –Plan courtesy of PEI Department of Transportation and Infrastructure Renewal.

Appendix 2

Contemporary Interior Design of the Public Rooms

The Problems with the Government House Interiors

It has been 180 years since Government House was built and during that time the House has seen a remarkably large number of periods in the decorative arts. To want to decorate Government House, the living home of Prince Edward Island's Lieutenant-Governor, into any one of these styles is unrealistic. Even if Government House ceased to be the home of our Governor and became a museum, the range of possibilities inspired by various historic events and styles would create many problems that could only be resolved with great difficulty.

If one were to respect the structure built by Isaac Smith and his colleagues then all furniture and decoration would have to show residual traces of the Georgian period, the Regency, the period of William IV, and the beginnings of the very long reign of Queen Victoria (1837-1901) with its multiplicity of styles.

If there was a desire to celebrate the visit of the Prince of Wales in 1860 and the Charlottetown Conference in 1864 – a tendency that has been exhibited by the Government House Committee in planning all its exterior restorations of the past 30 or so years – the decorative elements would have to include some early pieces from the 1830-50 period as well as the new extravagances of the mid-Victorian period, very full of French influences and a general Romanticism that included furniture based on Mediaeval models. All these varieties of furniture styles in their countless manifestations, their association with upper-middle class or aristocratic households, would provide endless possibilities (and expenses) that only the most skilled art historians could achieve.

There would probably be little interest in reproducing the style of Edwardian times with tall vases of grasses and peacock feathers and an abundance of animal skins and stuffed heads. And as one progresses into the 20th Century there are no events in the history of Prince Edward Island that would cry out to Government House to celebrate in the styles of World War I, the Convalescent Hospital period, the inter-war years, World War II and the slide into the modern period following that.

It is important to remember that until quite recent times Government House was completely occupied by the Governor's family. It was their home in every way and the rooms were classified as the public rooms, where all official events took place,

the private bedrooms of the Governor's family and the rooms used by the Butler, Housekeeper and other servants. While there was furniture that belonged to Government House a Governor might take away what he had brought with him when he left for another posting or sell it at auction. Then there were the many changes of style in furnishings that came about in the long Victorian period. A Governor had to keep up-to-date and so furniture came and went with frequency. The Victorian period alone, from 1837-1901, saw a complex evolution in furniture styles that is difficult to understand fully.

When the Government House Committee began its work in the early 1970s its intent was to restore, as much as was possible and practicable, the interior and exterior of the House. In the great flurry of restoration activity, inside and out, that characterised the 1980-2000 period, the Committee made it clear that, on the outside at least, the restorations would seek to bring back the appearance of the house to how it looked when the Prince of Wales visited in 1860. For the most part that was done. The interior was another matter altogether. For about 25 years early furniture from the 1830-50 period had been collected which forms the core of what can be seen in the public rooms, upstairs and downstairs. It was all a far cry from Victorian high fashion of the 1860-65 period. There was no desire to go back to that period nor was there any money to fund such a change.

What did happen is that gradually an eclectic style, based on contemporary models in decoration was adopted. It was now possible to have an elegant combination of various historical pieces of furniture mixed with contemporary items. Very importantly fine arts objects such as paintings of considerable antiquity could be mixed with more recent pictures, even contemporary art. The potential of this decoration policy is great and can continue for any number of years as the most suitable way to deal with the Government House interiors.

Before we continue with this discussion perhaps it will be instructive to look at a number of early interiors that depict what middle-class rooms of the 1830-40 period looked like (Davidson 1985). An amazing collection of watercolours of interiors by Mary Ellen Best, starting with one of her at her easel, shows us how any of the public rooms at Government House could have looked like. All these pictures deserve to be studied closely, all the individual objects identified, so that when planning to decorate a state room at the House there will be a mental inventory of what is appropriate to achieve a period look.





The rooms are all carpeted wall-to-wall in the manner of the original Government House. Wallpaper fashionable at that time and certainly easily obtainable for use in Charlottetown in the 1830s varies from strong to more modest patterns. The doors, their frames and those of the windows are mostly painted white. The plasterwork on the ceiling, some of it ornamental, is painted white as are the decorative cornices. The windows, in the style of the day, receive perhaps the most elaborate treatment of all from simple swags of light material with visible curtain rods to heavy, lined draperies capped with rich elaborate pelmets with wide fringes. We may imagine all these variations would have been visible at Government House during the time of the 19th Century governors.

These paintings by Mary Ellen Best are also extremely useful to show not only what kinds of pictures and ornaments were hung on the walls but also how they were hung and grouped in most interesting arrangements. There are many engravings seen and one often forgets that they were the predominant kinds of pictures to be found on middle-class walls. There are paintings, too, but these always cost a great deal, especially if they were of the sort called “Old Masters”. Even contemporary oil portraits were relatively rare and hang in special places like above the mantelpiece. We often forget the vast numbers of small portraits that hung in these rooms. People wanted to have memories of their families and friends about them and so miniature portraits painted on ivory or paper and mounted in thick elaborate frames were very common. Silhouettes, in simpler frames, were also seen in great numbers. Itinerant artists skilled in cutting your profile out of black paper with tiny scissors travelled throughout North America and produced thousands of these images, now eagerly collected.

Small collections of tiny objects of all sorts were often displayed by small tiered shelves hung on the wall by a cord. Stuffed birds were very popular and appear in small glass cases on the walls or in free-standing cabinets for large collections, like those described at Governor FitzRoy’s grand ball on July 11 1837.

Finally in these paintings one can see the kinds of furniture that were found in Government House. It is very important to remember that among the upper classes in the English world a common eclectic style was ubiquitous and exactly the same kinds of interiors could be found in all parts of what would become the British Empire.

The *genius loci* as the Romans called it, or the **spirit of the place** as we say in English, is a concept that is of the greatest importance when we consider the decoration of rooms in historic houses. As we have discussed we need not, or

should not, embark upon a slavish imitation of rooms seen in old pictures but rather we should seek to absorb the very essence of what made those rooms, at that time, for these classes of people and for these houses, what they were. Once we have gained that skill we can walk into any room in an historic house and almost immediately see what has to be done, even with using many modern elements, to preserve the original spirit or essence of that room. The house, its style, its rooms, all need to be acknowledged and respected, but with good taste the old and the new can be combined to produce spaces of special beauty.

Appendix 3

The Office and Accommodations of the Lieutenant-Governor

Government House was planned and built to accommodate the Lieutenant-Governor of the Colony so that he could perform his duties as Viceroy to the Monarch but also to emphasize that connection by providing an official residence appropriate to the nature of the Office. It is easy for us today to forget or be unaware of what the Lieutenant-Governor's functions are. These duties are very clearly set out on the Lieutenant-Governor's web site and we reproduce them here:

<http://www.gov.pe.ca/olg/index.php?number=1022327&lang=E>

The Office of Lieutenant-Governor: Role & Responsibilities

The post of Lieutenant-Governor was established in 1769 as part of the initial administration of the Island colony. The British North America Act of 1867 created Canada and a national (or federal) government, and local (or provincial) governments in the former British North American colonies. The Lieutenant-Governor, who had formerly reported to the Colonial Office in London, became initially, an officer of the Government of Canada. In Prince Edward Island, this change took place in 1873 when the colony exchanged its earlier status for that of a province of the Dominion of Canada.

Since the Statute of Westminster of 1931, Canada has been a fully sovereign country; however, Canada has chosen to remain a member of the Commonwealth, a voluntary association of independent states representing approximately 25 percent of the world's population. Her Majesty The Queen is Head of the Commonwealth.

Under Section 9 of the Constitution Act of 1867, Her Majesty is Canadian Head of State and thus, The Queen of Canada.

Representative of the Crown

The Lieutenant-Governor is the representative of the Crown in the Province, and exercises Her Majesty's powers and authorities with respect to Prince Edward Island. In the early years of Confederation, Lieutenant-Governors

were agents of the Federal Government, and were expected to advise the Provincial Government as to the intent of Federal legislation and to ensure that Provincial legislation was within the legislative power assigned to the Province by section 92 of the British North America Act. Over the years however, the role of the Lieutenant-Governor has changed, and is now, primarily, that of the Sovereign's representative and Head of State of the Province.

Important Responsibilities

One of the most important responsibilities is to ensure that the Province always has a Premier. If this Office becomes vacant because of death or resignation, it is the Lieutenant-Governor's duty to see that the post is filled. The Sovereign's representative has the same responsibility if the government resigns following a defeat in the Legislative Assembly or in an election.

The Lieutenant-Governor is an important element in both the Legislative and Executive Government of the Province, and summons, prorogues, and dissolves the Legislative Assembly, as well as reads the Speech from the Throne at the Opening of each Session.

With the advice of the Premier, the Lieutenant-Governor appoints and swears in members of the Executive Council and is guided by their advice as long as they retain the confidence of the Legislative Assembly. Moreover, the Lieutenant-Governor gives Royal Assent in Her Majesty's name to all measures and bills passed by the Legislative Assembly, and signs Orders-in-Council, Proclamations, Crown Grants and many other official documents, all before they have the force of law.

The Office in Law

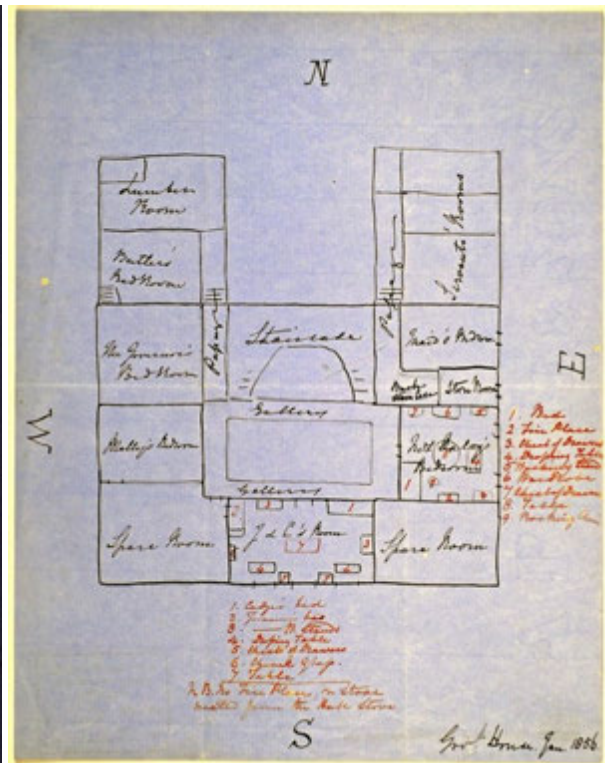
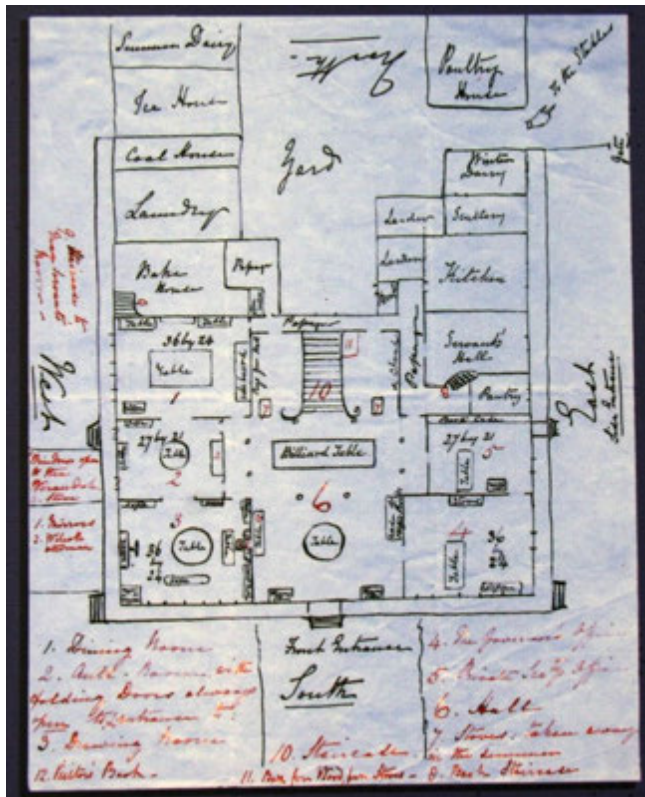
The Offices of the Monarch, Governor General, and Lieutenant-Governor are entrenched in the Canadian Constitution, and no changes can be made to the offices without the unanimous approval of all Provincial Legislative Assemblies, the House of Commons and The Senate.

The Lieutenant-Governor is appointed by the Governor General, on the advice of the Prime Minister of Canada, for a period of not less than five years. Those appointed are generally persons who have served their country and/or province with distinction for many years.

The Canadian Crown is a distinctive and essential part of Canada's heritage and character, and thus a focus for national pride. It is an important symbol of unity, serving to bind Canadians together in their common ideals and aspirations. It is visible proof of the vitality of our traditions, the permanence of our institutions, and the continuity of national life.

As representative of the Crown in Prince Edward Island, the Lieutenant-Governor is both personification and custodian of these traditions and ideals.

Since the 1970s when a private apartment was set up for the Governor so that the restoration of the House could go ahead to make the public rooms a showpiece celebrating the heritage of the building, the practice of the Governor to use these rooms in a private way began to diminish. As the public rooms became more elegant and filled with antiques, a sort of museum atmosphere developed and the various governors lived in this ever-more rarefied atmosphere.



Governor Daly and his family enjoyed full use of the house, as had those who came before him and those who would follow him until the 1970's.



After the establishment of the Government House Committee and the rapid work of restoring and furnishing the interior of the House, the Governor's family, except for a bedroom suite in the Southeast corner of the second floor, lives in the former servant wings.

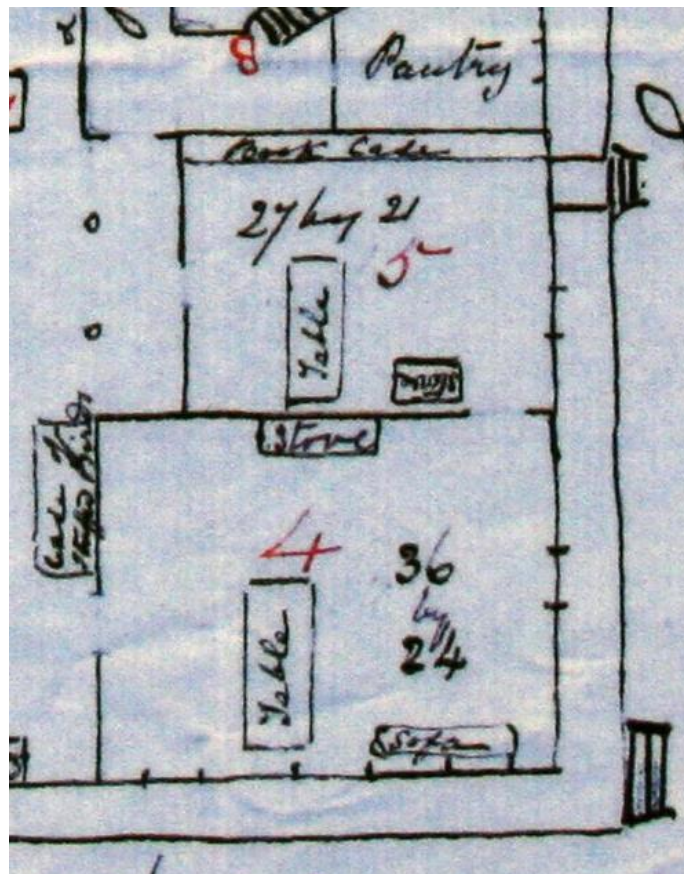
Comparing the use of the two floors in 1856 when Governor Daly occupied the whole house and the Governor's private space today is very instructive and you become aware of how a situation has emerged where the house is divided into the formal public rooms and private spaces for the Governor.

There are, however, ways to make small but significant improvements to the infrastructure that could expand the way the Governors use their home. For example, a physically impaired person, a guest of the Governor perhaps, cannot go to the second floor because there is no lift available at present. On either side of the grand staircase there are spaces where such a specially-designed lift could be installed for a modest expenditure.

The Governors must conduct private business with the highest levels of Government, visiting dignitaries or citizens of the Province who have business with them. At present, *and for a full generation past*, the Governors have not had access to the space set aside for an office in the suite of state rooms.

The office is there, a beautiful room in the southeast corner of the House with windows that overlook the astonishing view of the harbour mouth, but for many

years it has been used variously as a sitting room, morning room and now an exhibition gallery for artworks.



Detail of office from the 1856 Daly plan of first floor.

For quite a few years now the all-important office of the Governor has been located in a former servant's room above the kitchen or in the private dining room.

The day-to-day presence of the Governor in the state rooms could be enhanced and given its rightful place at the right of the grand doorway when you enter the large central hall. There, surrounded by appropriate furniture such as a fine desk, bookcases, storage units for paperwork, a place for a computer and a comfortable seating area for guests, the Governors could be found at the very heart of the house that exists for them and the exercise of their duties.

A human presence would thus be restored to the heart of the building, limiting the encroaching presence of the museum atmosphere, something that inevitably emerges when the grandeur and heritage of the House is celebrated. In that way the

official presence of the Lieutenant-Governor, for whom Government House exists, would be elegantly accommodated.

Appendix 4

Recommendations

Since Government House is a National Historic Site all interventions to the fabric of the house, inside and out, should be conducted following recommendations in the relevant sections of the Parks Canada ***Standards and Guidelines for the Conservation of Historic Places in Canada***. The file is available in pdf format and the internet link is included here. Press Ctrl and Click to follow the link:

[Parks Standards and Guidelines.pdf](#)

It is also extremely important that at all times the Government House Committee be in close touch with their representative from the Provincial **Department of Transportation and Infrastructure Renewal** as it is they who identify, authorise and see that anything is done to the fabric of the house, and to a lesser degree, the grounds. It is they who hire experts and contractors to work on the Fanningbank estate and should be in close communication with the Government House Committee.

The Exterior of the House

1. For the ***long term*** consider planning a restoration of the exterior that would make Government House look the way Isaac Smith and his colleagues built it with a banded rustication plank exterior and massive corner casings.



2. Also in the long term consider replacing the Ionic columns of the South portico with ones that match the diameter of the original columns, which were narrower and matched the respond pilasters still on the house. This would involve casting new capitals in the original style to fit the new columns. The present capitals, although correct, were adjusted to fit the outsize columns now in place.
3. Monitor all the columns regularly for signs of rot. The columns, which are stave construction and therefore hollow, have had soft spots of rot in various places for several years. This is because of lack of ventilation. Ignoring this could cause very serious problems, perhaps even the collapse of a stressed column with a lot of unseen internal rot.



4. Monitor the original board banded rustication siding on the West side of the northwest wing. Look out for signs of rot. It is precious and our only evidence of Isaac Smith's exterior and must be preserved. Below is a cross-section view of one of the boards.



5. It is evident that there are severe drainage problems in the eaves troughs and drain pipes. An expert should be brought in to give advice on how these could be re-arranged so that water is taken off the building and far away from it in the most efficient way possible. This may involve burying the ends of drain pipes into tiles that will take the water far enough away. It should also be remembered that the drain pipes should not be placed in a manner that causes an eyesore and spoils the look of the building.
6. The shutters have been a problem and a subject of constant talk for many years. The present shutters are imitations and, in spite of their correct hardware, are non-functional and therefore should not be on the building. Plan for real shutters on the façade of the.

The Interior of the House

1. Plan a redecoration programme for the interior of the house to get rid of the present colours on some of the walls of the public spaces. The back passages, originally for servants, should be painted a bright warm off-white colour. Continue using paint, as it can accomplish much of what wallpaper can, and is vastly cheaper than wallpaper, and select a new scheme which will relate to early interiors and be a harmonious whole.
2. Consider redecorating completely the Queen's Bedroom. The present combination of colours and patterns is not appropriate for such a room. Think of using a warm colour scheme with fabrics and wallpaper (if used) that match the fine period furniture.
3. Do not paint the elaborate plaster cornices in the House any colour but white. The same applies to the centre rosettes. The play of light on this complicated plaster work is sufficient to present interesting contrasts while respecting the delicate Greek Revival details.
4. Consider replacing all the white-painted slate mantelpieces from the 1890s with very good wooden copies of either of the grey marble mantelpieces, original to the house, found in the Saloon and the Governor's Office. Mantelpieces are a powerful indicator of style and doing this would unify the focal points of all the rooms. If stone copies cannot be obtained a painter skilled in marbling could achieve a match with the originals. If the slate mantelpieces are considered as being a precious part of the evolution of the

house then perhaps they could be marbleised back to their original dark appearance. There are many such mantelpieces in the city from which to copy colours.



5. As quickly as possible restore the Governor's Office to the use of the Governors so that they may meet the public in a functional space that is part of the original suite of state rooms. To give the room a focus found nowhere else in the building it is suggested that the available wall at the far (east) end should be covered with bookshelves in the spirit of this picture found on the Internet.



6. One looks in vain for bookshelves filled with books, either of current interest or purely ornamental old leather-bound editions. Joined to the office of Governor is a tradition of literacy and this should be displayed in various

ways in the Governor's residence. Bookshelves with glass doors would keep the dust off the books. Book cases could be placed in the formal sitting room and in the upstairs sitting room on the west side.

7. Framed maps of Prince Edward Island and Charlottetown would be most appropriate to hang in various rooms of the House, especially the Governor's office. The PEI Museum has a huge collection of these as do the Public Archives. They should be chosen for relevance to the history of the estate and the House.
8. Government House lacks a suitable portrait of the Monarch, something large in oils that could be hung in a prominent place in the Governor's office or the sitting room, preferably above the mantelpiece. Such portraits are easy to come by at reasonable prices in British art galleries that cater to this very market. A smaller signed portrait of the Queen could be placed on a table in the sitting room or the Governor's office. Visitors should always be aware that this is the home and office of the Viceroy.
9. Think about restoring the garden anteroom to its original function and stop calling it the music room. There never was a music room in Government House. This space was originally a hallway when the House was built and only became an anteroom when doors were installed on either side of the chimney and mantelpieces. A selection of suitable furniture, such as one finds there now, could make this into an intimate sitting room and as well, in the summer, as the entrance to the gardens on the West side. The piano should be in the sitting room.

The Gardens

1. When the time comes again, maybe years from now, to reconsider the configuration of the various gardens, a very large effort should be made to restore the cruciform design of the ornamental garden by the introduction of suitable gravel paths, and a fountain or significant ornament where they intersect. This does not imply that the garden should imitate the one in the Daly sketch of 1856 but rather that a more accurate traditional design be applied to this very important garden, *the original garden*. It should also be renamed the formal garden. Other gardens in the grounds can be called ornamental. A suitable plan should be produced by somebody competent in

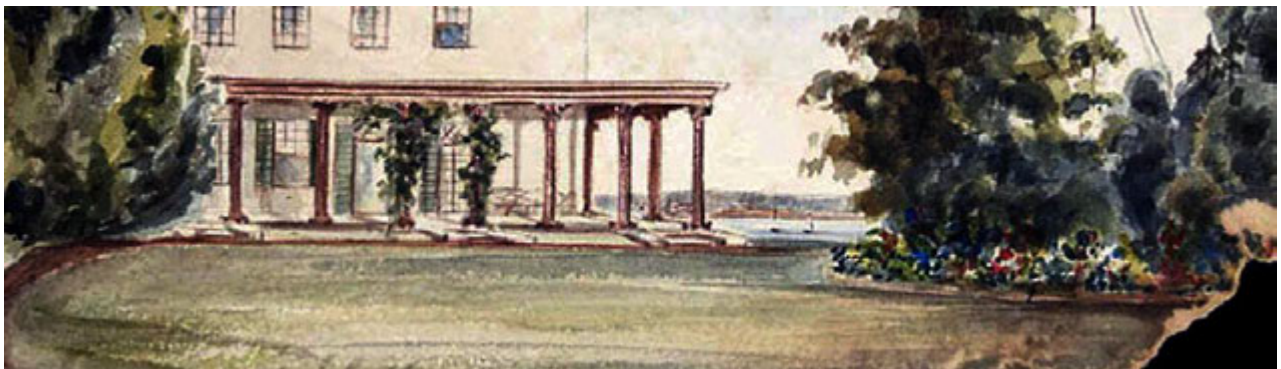
that kind of garden design and large copies printed and given to the Garden Committee to think about and to experiment filling the bed designs with plant designations that they deem appropriate to such a garden. This process can take a long time and should not be perceived as a threat to the current garden layout which is the result of years of hard work by dedicated volunteers and is very beautiful. The Rena McLean Memorial Garden, formal in nature, should perhaps be called the parterre, as that is what such a formal space next to a stately building is called.

2. The Shrub Garden to the north of the House has now become very important because it is in the close proximity of the Governor's Pavilion. Further work should be done on this garden, extending it along the sides of the Pavilion to the back of the House itself so much as it is practicable. This planning was begun as early as 2000 by Jean Riordon and was meant to go up to the House. This would create an area of fantasy appropriate to the theme of the pleasure pavilion.
3. In years to come as the gardens continue to evolve an effort should be made to separate the Rose Garden from the Ornamental Garden into order to stress that they are two different gardens from different traditions and with different symbolism. The most reasonable way to do this is to swing the length of the Rose Garden at right angle to the Ornamental Garden – thus creating an entirely new axis and a physical separation on three sides. This might require a square design as the woods are close by. Again a large outline plan could be printed and given to the Garden Committee to draw on and think about what would be desirable. Rose gardens traditionally are separate enclaves that must at least appear so even when communicating with other garden spaces.
4. The Rena McLean Memorial Garden was originally planned as a formal garden or parterre on the East side of the house. After it was completed it was decided to include a memorial to Rena McLean in the apsidal end. The monument is tiny, now below the tops of the low hedges, and in spite of narrow flanking flower beds to set it off it has little impact and is generally missed. There are also inaccuracies in the inscription that need to be corrected. In her original design Jean Riordon planted a little grove at the north end of the parterre. Could this grove possibly be hollowed out and a small circular shady retreat be formed where a more substantial monument to Rena McLean, like a bust on a pedestal, could be placed? The opening to the grove could be where the monument is now and the paving could be

extended into the grove to form a circle where the monument and benches could be placed.

5. Most curiously the West Lawn, the transition between the House and the formal garden, appears to have received little attention to date in the planning and activities of the Garden Committee and that is a pity. In 19th Century plans of the grounds starting with Wright, then Daly and Ball, we see garden elements in the lawn between the House and formal garden that reflect evolving tastes in garden design. There is a great deal of potential here for very attractive beds that reflect earlier periods in the gardens' history.

We have two contemporaneous images of the way the space was articulated, both dating from the Daly period. In the detail from a painting of the West side of the House by Caroline Louisa Daly we see a wide stretch of lawn bordered by paths and flower beds with trees. Most importantly a special focus is given to the entrance of the Garden Hall or Anteroom by having ivy or vines of some sort climb two veranda columns flanking the steps up to the veranda that denote the entrance to the west side of the House.



Detail of a watercolour from the Daly period (CCAGM) showing vines growing up the veranda posts that flank the steps leading to the garden hall or anteroom of the House.

The vistas are controlled by the house and veranda and the small groves of trees edged by flower beds. The importance of that lawn to the occupants of the House has never been discussed. It is here that they would have sought out private summer entertainment, playing games typical of their day. One imagines a garden croquet lawn set out in the croquet craze of the later part of the 19th Century.

The detail below from the Daly estate map gives us an exact representation of how this area was articulated in 1856. At some time it would be very

important for the Garden Committee to look at this area of the grounds with a view to restoring it as much as possible to the way it looked in 1847, 1856 or 1873 – all of which are clearly indicated in those plans. As it stands today that area is a featureless netherworld that does not relate to the house nor to the ornamental garden. It is just a shady area of grass. It was never meant to be that way.



The Grounds

The grounds at Fanningbank have received and continue to receive a great deal of care not only in maintenance but in new plantings. This should be continued and perhaps these aspects could be concentrated upon:

1. Carefully establish where the principal vistas are to be, following the advice of consultants like Zvonar, and make sure the plantings enhance these vistas.
2. Continue blocking the view towards the old hospital by achieving a more dense growth that will isolate Government House from those views of modern buildings and parking lots with their associated traffic.

3. Re-open the discussion of the stones and cannon barrel that are the remnants of the old meridional lines established in the early 19th Century.

As things stand the alignments are divided by the fence that separates Fanningbank from Victoria Park. This is not a good thing and does not show respect to the heritage that determined where the majority of surveying lines would be, following Holland's surveying of the 67 Lots. It is these lines that make us unique in Canada as the only province or territory that can be truly considered a human artefact.



A barrier has been set up through the monument itself. In the past the City has approached the Government House Committee to move the boundary fence slightly so that the stones and cannon barrel would all be reunited in Victoria Park. This request was refused. Perhaps discussion could be reopened and if it were not found to be desirable to move the fence then perhaps an alcove could be inserted in it so that the stone is in view of all the other markers. There is no real need for Fanningbank to keep one stone hidden away.

Sharing Fanningbank with the Public

The Government House Committee, with the consent and encouragement of various Lieutenant-Governors in recent years, has opened up the grounds to the general public so that they might appreciate at first hand the beauties contained there. This is truly wonderful and typical of Island hospitality. Security issues still

have not caused a reconsideration of this practice but in time such a problem may arise.

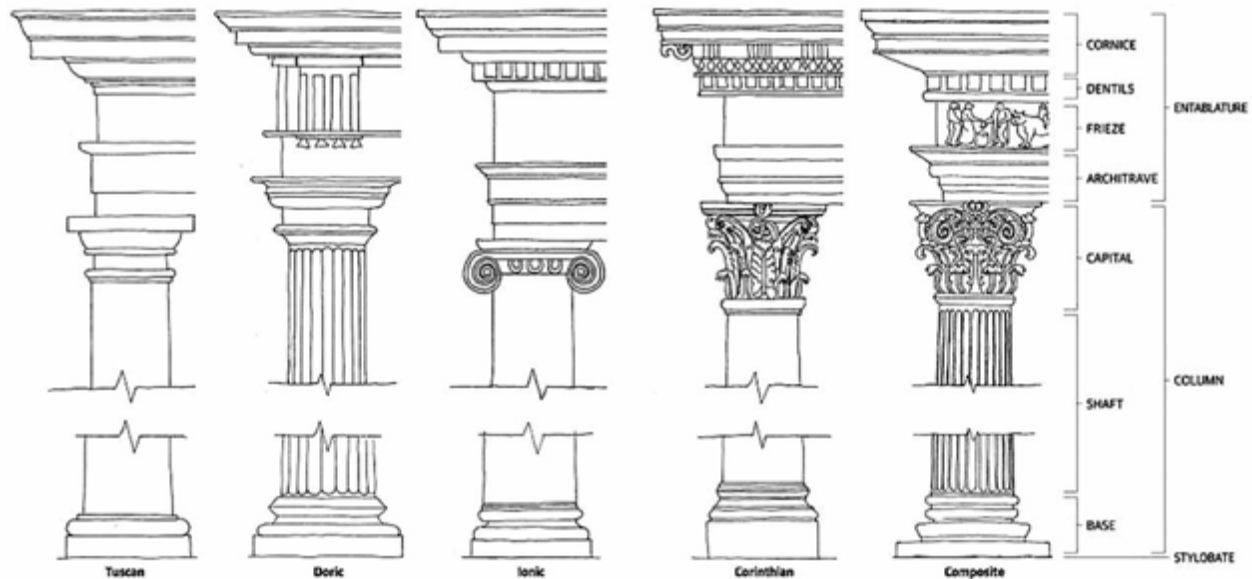
1. Think ahead and, guided by security experts, begin to plan for breaches of security that may increase as time goes on. This might include rowdy behaviour and noise, the making of messes in the grounds, vandalism in all its forms and danger to the House itself. The setting up of a wide system of CCTV cameras will in the future be a necessity and it is best to be aware that this will one day have to be dealt with.
2. Continue the practice of having members of the Garden Committee give tours to interested persons. The excellent brochure available at present is a wonderful interpretation tool and an updated version of it should always be available.
3. Docents, either volunteer or hired, are a real treasure at a site such as Fanningbank where historical interpretation is combined with interpreting a living official function, that of the Lieutenant-Governor. The two should never be confused or merged into a hazy story. Docents should receive regular and comprehensive training at the beginning of each season in the form of workshops involving individuals who possess specialised knowledge about those aspects of Fanningbank that are to be shared with the public. Garden Docents and House Docents should both receive the same specialised instruction required to interpret the estate as a heritage site and the home of the Lieutenant-Governor.
4. Try to avoid the introduction of historical fantasy in naming bedrooms for the Queen, the Duke or the Governor. There is no historical basis for this except that the Queen, and other members of her family, have slept in the House at various times. The “Queen’s Bedroom” is a very modern invention and should not be presented by the guides as a basic or original feature of the House.
5. It is not enough to give workshops to docents and expect them to remember all this information throughout a season. Suitable guidebooks must be prepared and updated so that when memory gives out or difficult questions are asked by visitors, reference can be made to these guidebooks for answers. If there are no answers then the question should be recorded for inclusion in future editions of the guide.

Contemporary Photographic Records/Archive

Consideration should be given to setting up a photographic archive not only of historic pictures of Fanningbank as has already been done by Richard Campanaro but a separate digital archive of photos documenting various events that take place at Government House and in the gardens today. A designated member of the staff could make sure that events are documented or attempts should be made to obtain for the records copies of photos taken by the various media while covering events. An attempt should also be made to extend this digital archive back in time with a separate folder for each governor. This would involve archival research and the scanning of hard copy. Assembling this archive in a computer picture file with appropriate folders would make a good summer works project for a student involved in a photographic programme at some institution and with some knowledge of the classification of archival material.

Illustrated Glossary

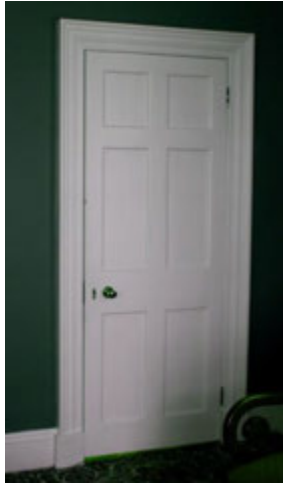
Basic to any glossary of architectural terms is a comparison of the classical orders, usually Roman, with all their parts labelled. We start this glossary with such a chart.



Anteroom – this is a small room or vestibule placed before a larger room. At Government House what is now called a music room is really the antechamber that separates the dining and sitting rooms. See entry for “garden hall”.



Architrave (architectural element) – This is the lower of two decorative bands that separate the columns on a temple from its gabled pedimented roof. It is the lower half of the Entablature.



Architrave (door frame) – This refers to the door mouldings that provide a frame around the door. This can also refer to window frames where the side elements rest on a sill with its own moulding.



Banded Rustication – This is one of the many ways stone can be finished on the exterior of buildings. It can be rough and brutal, implying strength, or smooth along the vertical joints with deep grooves separating the horizontal courses implying an intellectual elegance. This arrangement was applied to the wooden Government House to give the impression and dignity of stone construction. A few years later it would be used with stone on the Colonial Building.



Battery – This refers to a group of guns and cannon arranged on a firing platform in an urban or seaside position in order to defend a town or position of importance. The entrance to Charlottetown harbour was flanked by a number of these, one of them being on the Fanningbank estate and surviving today as Fort Edward as seen in this circa 1910 postcard.



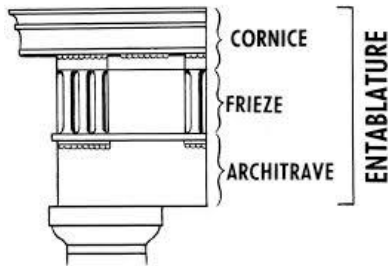
Channelled legs – This is a term used in furniture making that refers to cutting vertical grooves or fluting, either positive or negative, on the legs of tables, chairs or sofas. The original dining table at Government House is described as having such legs.



Day Shutters – These are louvered shutters attached to the outside of windows that are used to keep a room cool in hot weather while providing the circulation of air and to protect precious fabrics used in curtains and upholstery and also carpets from being faded by the sun.



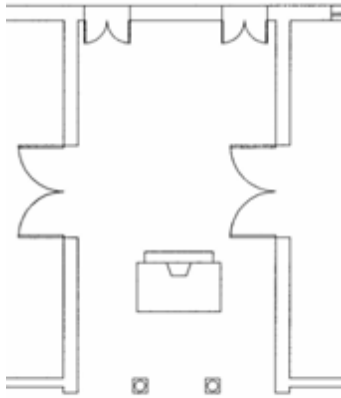
Doric Capital – Greek. The Greeks invented the Doric style. A fluted column supports a capital that looks like a bowl topped by a block. Until the Greek Revival style became popular in the 19th and first half of the 20th Century it was rarely used. In the 1830s on PEI it became stylish and its finest examples are the pairs that flank the entrances to Province House. Originally meant to interplay with sunlight they are now covered by the massive stone porches.



Entablature – this is the structure above a line of columns that supports the roof, often in the form of a pedimented gable. It consists of two bands, the lower, the architrave and the upper, the frieze and an ornamental cornice on top upon which the pediment rests.



Frieze – This is the upper band of the entablature on a temple. It can be left blank but in ancient times was elaborately decorated with either paint or sculpture.



Garden Hall – This is a hallway or anteroom that serves as the way to enter the formal garden, generally placed on the West side of a house. In the original Government House plan what is now the music room had no doors and was a lateral extension of the saloon or great hall. Directly across from it was a similar space leading to the East entrance. Emphasizing this hall function are the two French windows, informal exits to the garden.



Georgian style – This is the name given to a number of styles popular in England from 1720-1830 when the country was ruled by a series of Hanoverian kings all called George. The essence of this architecture is symmetry and classical detail adapted to the English climate. It could be a simple country house, like the original Springpark shown here, or it could be palatial in size. Other names associated with Georgian are Neoclassical, Palladian, Picturesque and Regency. It is often hard to tell them apart.



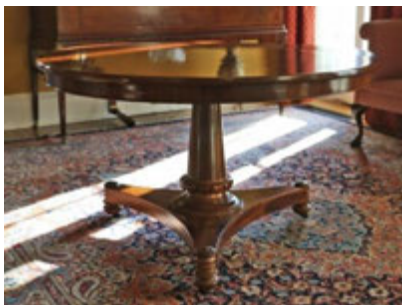
Greek Revival – This was a movement in the late 18th – early 19th Centuries, mostly in Europe and North America. It was linked to Hellenism – the ideals of Ancient Greece. The style was heavy in its detail, like Martock (1790-1840) near Windsor Nova Scotia, with its big Ionic temple portico. Government House, in its original form, had similar majesty although on the Island the actual details of corner casings or pilasters were somewhat different.



Guardhouse – Guardhouses were places where sentries could sleep and eat and were often placed at the entrance to an important building for security purposes. *They are not to be confused with gatehouses*, which are the home of the gate-keeper and his family, situated at the entrance to a huge estate.



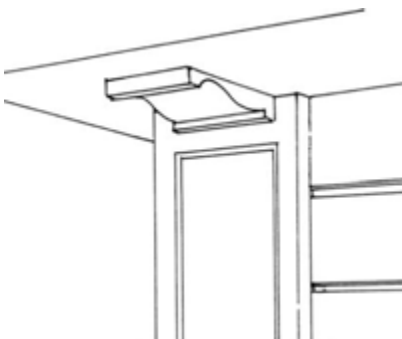
Ionic capital – The Ionic style was the second order of architecture adopted by the Greeks. Its top or capital was elaborate, consisting of a double scroll unrolled over the Doric bowl or echinus. The scrolls are called volutes and the section along the sides, called the pulvina, is pinched in the middle usually with a double ring. Like the Doric it has a top section called the abacus. This is the capital from the South portico and differs considerably from the later Ionic capital on the Colonial building.



Loo table – Loo was a gambling card game with five to nine players. That is why these round card tables are so much larger than ordinary card tables, with diameters 4-5 feet. The one at Government House has a splendid turned pillar on a triangular base and is part of the original furnishing of the House.



Meridional Markers – The meridional markers are a set of stones put into the ground to assist surveyors to adjust their instruments to the meridian (the north/south longitude alignment) of a specific year. Here there are two alignments – True North and Holland's 1764 compass readings because that is what he used to establish all the lot lines in his survey. It was vital to ensure that the 67 lots with their innumerable future sub-divisions would all line up in perfect order with minimal confusion.



Modillion – A modillion is a flat bracket mounted against the overhanging soffit of the eaves, either singly, at the top of a pilaster as in the PEI Greek Revival Style or in rows in grander buildings. As used on the Island it is a rare and elegant ornament and most likely was introduced by John Plaw.



Night Shutters – These shutters could be mounted in a variety of ways – on the inside or outside of window embrasures, or, as in the case of Government House, sliding into the thickness of the wall when not in use. They provided insulation in cold weather, a certain amount of soundproofing and also a degree of security from rowdy behaviour. Although mounted in all first floor windows only one set is functional at present.



Palladian style – This style is based on designs by the late Italian Renaissance architect, Andrea Palladio (1508-1580), who was inspired by certain types of Roman architecture. In the early 18th Century the British adapted this style, often in large country houses, adding side wings and pavilions.



Palladian window – these windows have a large central section usually topped with a semicircular feature. It is flanked by two side windows, each half the width of the central window. Sometimes the semicircular part is left out as can be seen on many Island houses. It is also called a **Serlio** or **Serliano** window after another Renaissance architect who used it.



Parterre – This is a formal garden constructed in front of a stately building with beds, with or without flowers, separated by gravel paths. The design is symmetrical and originated in France during the Renaissance.



Pavilion – pavilion refers to a small building, usually placed close to a larger one, whose architecture causes pleasure. Its intended use is for relaxation. If it overlooks a fine view it can be called a gazebo. The pavilion shown here, the new one at Government House, is for the Governor's private relaxation.



Pediment – In a classical building the gable end is usually the front and it is faced with a shallow triangular structure, decorated with mouldings, which rests upon the roof supports that make up the entablature which in turn is supported by the columns. It is part of the basic language of classical architecture.



Picturesque – this refers to a movement in architecture that emerged in England in the late 18th Century. It means “like a picture” and referred to the practice of placing buildings at various points in the landscape so that it all looked like a painting, especially the kinds of scenes by the Frenchman Claude Lorraine. The whole ensemble, which often involved moving hills and rivers, was meant to rouse the emotions to contemplating the beautiful and the sublime, subjects much discussed in the philosophy of the day. This would eventually lead to Romanticism. Pictured here is a tiny part of Stourhead in Wiltshire where, as you move from place to place, you see a new “picture”.



Pilaster – This is a flat or semi-circular version of a column placed against an interior or exterior wall to make the classical rules or conventions complete. Usually they reflect or *respond* to a column placed in front of them. They can be used on the outside of a building, as in the Greek Revival Style, to suggest columns. They always support an entablature as seen here in this 1860 detail of a photo of the South Porch of Government House.



Plinth – This is a block used to provide support for a statue or some other ornament. It also refers, as seen here, as extensions to steps or staircases on formal entrances to buildings. In a smaller way the block used at the base of door trim in old buildings can be called a plinth.



Portico – This refers to a porch attached to a building that is inspired by a classical temple front with columns supporting a triangular pediment.



Regency Style – This refers to a style of building in Britain during the time when the future George IV was Prince Regent (1811-20). It derives mostly from Georgian architecture, based on classical symmetry and detail, but on the whole is lighter and more elegant. The Carmichael house in Charlottetown has Regency characteristics.



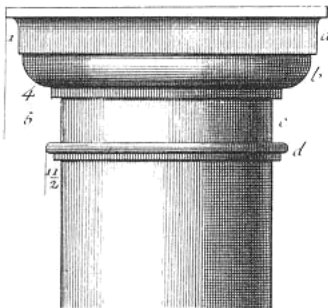
Sentry Box – This is a small structure designed to protect soldiers guarding a building from the heat and inclement weather. This one is from the Tower of London but is similar to the ones pictured in illustrations of Fanningbank in the 1850 period.



Squab – a stuffed cushion placed on the seat of a chair or sofa. It is not nailed down like upholstery but can be lifted out for cleaning.



Stacking the Orders – The Ancient Romans developed an architectural convention of building in layers, like the Colosseum shown here. They used the Classical orders and always placed the heavier Doric at ground level, the lighter Ionic on the second level and Corinthian above that. This convention was followed in later ages. That explains the Tuscan veranda columns and Ionic style second floor pediment on Government House.



Tuscan Doric Capital – The Romans did not adopt the Greek form of Doric, rather they produced their own quite different version of it. This is the Doric that was revived in the Renaissance to modern times and was used by Smith on Government House.

Bibliography

Primary Sources

The Journals of the House of Assembly, containing essential information about the planning, construction and maintenance of Government house, constitute, in the absence of original documents and plans, the primary source for the early history of the house.

The Minutes of the Government House Committee and those of the Garden Committee have been very valuable in establishing a chronology for many changes to the house and grounds at Fanningbank since 1970.

Campanaro, Dr. Richard, *Government House Research Manual Volume I – Historical Images: 1839-1967*, Friends of the Gatehouse Cooperative, 2015.

Campanaro, Dr. Richard, *Government House Research Manual Volume II – Historical Documents: 1825-2008*, Friends of the Gatehouse Cooperative, 2015.

Secondary Sources

The Examiner, Charlottetown, 31 July 1860.

Banham, Joanna, MacDonald, Sally and Porter, Julia, *Victorian Interior Design*, Crescent Books, New York, 1991.

Biggar, June, *Government House, Charlottetown, Prince Edward Island: A Feasibility Study for the Restoration and Refurbishing of Government House*, The Department of Works, Ottawa, 1970.

Boylan, John, “Picture This: A New Perspective on Early Prince Edward Island Photography,” *The Island Magazine*, Number 73, Spring/Summer 2013, pp. 21-33.

Callbeck, Lorne C., *The Cradle of Confederation*, Brunswick Press, Fredericton N.B., 1964.

Candee, Richard M., “Preparing and Mixing Colors in 1812,” *The Magazine Antiques*, April 1978, pp. 849-853.

Clerk, Nathalie, *Palladian Style in Canadian Architecture*, National Parks and Historic Branch, Parks Canada, 1984.

Davidson, Caroline, *The World of Mary Ellen Best*, Chatto and Windus, The Hogarth Press, London, 1983.

Downing, A.J., *The Architecture of Country Houses* (1850), Dover Publications, Inc., New York, 1969.

Eliot, C.W.J. and Reginald Porter, "The Changing Face of Fanning Bank," *The Island Magazine*, Number 29, Spring/Summer 1991, pp. 29-33.

Fardin, Linda, *Fanningbank, Charlottetown, P.E.I.: Period Landscape Development Proposal*, Restoration Services Division, Parks Canada, Ottawa, 1988.

Girouard, Mark, *The Victorian Country House (Revised and Enlarged Edition)*, Yale University Press, New Haven and London, 1975, 1985.

Hamlin, Talbot, *Greek Revival Architecture in America: being an account of important trends in American architecture and American life prior to the war between the States*, Dover Publications, New York, 1964.

Kalman, Harold, *A Concise History of Canadian Architecture*, Oxford University Press, 2000.

Lasdun, Susan, *Victorians at Home*, A Studio Book, Viking Publications, New York, 1981.

Macdonald, Elizabeth (E.L.M.), "Charlottetown Fifty Years Ago," *The Prince Edward Island Magazine*, Vol. II, No. 8, October 1900, pp. 249-256.

MacNutt, Major T.E., "Victoria Park", *The Guardian*, September 28, 1943, page 4.

Manning, Randolph W., "Cows and Convalescents: Government House as Health and Education Centre, 1917-24", *The Island Magazine*, No. 24, Fall/Winter 1988.

Maitland, Leslie, *Neoclassical Architecture in Canada*, National Historic Parks and Sites Branch, Parks Canada, Environment Canada, 1984.

Maitland, Leslie, Hucker, Jacqueline and Ricketts, Sharon, *A Guide to Canadian Architectural Styles*, Broadview Press, Peterborough Ontario, 1992.

Moss, Roger W., *Century of Color: Exterior Decoration for American Buildings, 1820-1920*, The American Life Foundation, 1981.

Moss, Roger W. and Winkler, Gail Caskey, *Victorian Interior Decoration: American Interiors 1830-1900*, Henry Holt and Company, New York, 1986.

Plaw, John, *Ferme Ornée; or Rural Improvements*, London, 1795.

Pollard, James B., *Historical Sketch of the Eastern Regions of New France, from the Various Dates of their Discoveries, to the Surrender of Louisburg, 1758. –also- Prince Edward Island: Military and Civil*, John Coombs, Charlottetown, 1898.

Porter, Reginald and Webber, David, *Planning a Restoration of the Exterior of Government House: A Discussion Paper*, Charlottetown, 1991, 1992.

Porter, Reginald, *Planning Restorations of the East Portico and Verandahs along with Renovations to the East Entrance and the Lieutenant-Governor's Office Suite*, Charlottetown, 1994.

Rogers, Irene L., *Charlottetown: The Life in its Buildings*, The Prince Edward Island Museum and Heritage Foundation, Charlottetown, 1983.

Steegman, John, *Victorian Taste: A Study of the Arts and Architecture from 1830 to 1870*, Century, in association with The National Trust, London, 1950.

Summerson, John, *Architecture in Britain: 1530 to 1830*, Penguin Books, Baltimore, Maryland, 1963.

Welsh, Frank S. and Charles L. Granquist, "Restoration of the Exterior Sanded Paint at Monticello," *Bulletin: The Association for Preservation Ethnology (APT)*, Vol. XV, No 2, 1983, pp. 2-10.

Webber, David, *A Thousand Young Men: The Colonial Volunteer Militia of Prince Edward Island 1775-1874*. Prince Edward Island Museum and Heritage Foundation, Charlottetown, 1990.

Wright, Janet, *Architecture of the Picturesque in Canada*, National Historic Parks and Sites Branch, Parks Canada, Environment Canada, 1984.

Zvonar, John E, *Fanningbank, Government House National Historic Site, Charlottetown, PEI, Landscape Preservation Study Report and Recommendations*, Heritage Conservation Program, Government Services Canada, Ottawa, 1993.

[Young, Arthur, and others], *A Description of Duncombe Park, Rivalx [sic] Abbey, and Helmsley Castle, with notices of Byland Abbey, Kirkdale Church, etc.*, Second Edition, Kirby Moorside, 1821 (Microsoft reprint of British Library copy, n.d.)

_____, *Seasoned Timbers, Volume 1, A Sampling of Historic Buildings Unique to Western Nova Scotia*, The Heritage Trust of Nova Scotia, Halifax, N.S., 1972.

Manuscript Sources

Cameron, Christina, Chief, Architectural History Division, National Historic Parks and Sites Branch, Parks Canada, Letter to Irene Rogers, 2 pages, 8 January 1986.

Coutts, Sally, *Government House Grounds, Charlottetown, PEI*, n.d. [1987].

Eliot, C.W.J., *Notes on Government House Album*, manuscript, 15 pages, 1988.

Eliot, C.W.J., *Fanningbank's Guardhouse: 1835 – circa 1900*, manuscript, 2002.

Hughes, Gilbert, *Transcription of the plant material in the 1856 Daly Garden Plan*, work in progress.

MacKenzie, Ruth H., *Government House, Fanningbank, Charlottetown, P.E.I.*, manuscript, 10 pages, with covering letter, [1981].

Porter, Reginald, *Catalogue of Historical Illustrations relating to Government House and the Fanningbank Estate*, work in progress, 2015.

Rogers, Irene, (attributed), *Government House, Charlottetown, P.E.I.*, manuscript, 11 pages, 1977.

Electronic Sources

http://en.wikipedia.org/wiki/Victoria_Park,_Charlottetown

