



DESIGNED HISTORIC LANDSCAPE REPORT

MINNESOTA GOVERNOR'S RESIDENCE (HORACE H. AND CLOTILDE M. IRVINE HOUSE)



1006 SUMMIT AVENUE
ST. PAUL
RAMSEY COUNTY, MINNESOTA

Prepared for the
GOVERNOR'S RESIDENCE COUNCIL

and the
1006 SUMMIT AVENUE SOCIETY

by
LANDSCAPE RESEARCH LLC
ST. PAUL, MINNESOTA



FINAL REPORT
2013

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**Final Report
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Abbreviations:

GRC Governor's Residence Council Records, Minnesota Historical Society
MHAPO Minnesota Historic Aerial Photographs Online
NWA Northwest Architectural Archives, University of Minnesota
RCHS Ramsey County Historical Society

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1.0 INTRODUCTION AND OBJECTIVES

In 2012 the Minnesota Governor's Residence Council and the 1006 Summit Avenue Society hired Landscape Research LLC to prepare a Designed Historic Landscape Report for the Minnesota Governor's Residence. The 20-room house was built for and occupied by Horace and Clotilde Irvine and their family between 1912 and 1965. In 1965 the property was donated to the State of Minnesota by Clotilde "Coco" Irvine Moles (1914-1975) and Olivia Irvine Dodge (1918-2009) and has since served as a state ceremonial building and the residence of nine governors and their families. The house is located on a 1.5-acre site that includes a carriage house-garage, a brick and concrete terrace, gardens, and a parking lot. Listed on the National Register of Historic Places (NRHP) in 1974, the property is located in the locally-designated Historic Hill Heritage Preservation District. The District is also listed on the NRHP.

This report has three objectives:

1. Development and analysis of historic contexts related to the landscape and architectural significance of the Governor's Residence.

Historic contexts provide a background for understanding the development of the property during the Irvine family occupancy (1912-1965), and the evolution of the site during its use as a state-owned building (1965-present). The contexts also assist in understanding the property's National Register "period of significance."

2. Inventory and evaluation of historic landscape features.

Historic plans and photographs and existing conditions are the basis for determining historic landscape integrity.

3. Recommendations for future historic landscape management.

Recommendations consider the significance of extant historic features and address issues related to listing on the National Register of Historic Places, location with the Historic Hill Heritage Preservation District, and status as a National Register-listed, state-owned building.

The *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* and National Register Bulletin 18, "How to Evaluate and Nominate Designed Historic Landscapes" were consulted in the preparation of this plan.¹

Carole S. Zellie, Lance M. Neckar ASLA, and Amy M. Lucas of Landscape Research LLC conducted the research and fieldwork and prepared the draft report. Kathe Flynn RLA prepared the final site plan. Landscape architects James Hagstrom FASLA and William Sanders FASLA provided assistance throughout the project, as did Amanda Simpson, Governor's Residence Manager, and Lorinda Balfanz, Governor's Residence Groundskeeper.

¹See <http://www.nps.gov/history/hps/hli/landscapeguidelines/index.htm> for Standards and Guidelines. Bulletin 18 is

1.1 Project Area

The Governor's Residence is located at 1006 Summit Avenue in St. Paul, Minnesota in Section 2, Township 29N, Range 23W. It occupies the west 15 feet of Lot 12 and all of lots 6 through 11 of Block 34 of the Summit Park Addition (Figure 1).

The property is bounded by well-traveled Summit Avenue to the north, residential property now in institutional use to the east and west, and a paved alley at the rear (south) perimeter (Figure 1). Grand Avenue, to the south, is an important commercial corridor. Security-controlled vehicle entrances are on Summit Avenue and the alley; visitor pedestrian access is through security gates at the front walk and front drive.

1.2 Project Background

The building and grounds have long commanded a prominent location on Summit Avenue. At the time of construction for Horace H. and Clotilde M. Irvine, the avenue had long been lined with architectural showpieces built by some of the city's leading residents. Situated at the then-western edge of Summit Avenue, the property's original architectural scheme included a landscape setting that fully reflected early twentieth century design, one anchored by modern streets and automobile garages rather than carriage houses.

As noted in 1.0 above, the architectural and historical significance of the property was first formally recognized in 1974 with listing in the National Register of Historic Places.² The documentation for this listing did not, however, evaluate the significance of the surrounding grounds. The historic formal gardens created for this Summit Avenue property, like many others of its period in St. Paul, do not survive. However, the framework established by the gated entry on the avenue, the ribbon of concrete leading to the entry and under the porte-cochere, the relatively undisturbed front lawn grades and ornate wrought iron fence along Summit Avenue remain intact features of the Irvine-period historic landscape (1912-1965).

A number of studies have assessed the historic significance of the building and grounds, beginning with property acquisition by the State of Minnesota in 1965. The Governor's Residence Council has guided renovation and new construction on the grounds since 1980. They are supported by the 1006 Summit Avenue Society and funding from private and public sources. Today's landscape is largely the product of recent decades, including an extensive terrace and fountain project completed in 1989. As a state-owned National Register-listed property that is a contributing property in the Historic Hill Heritage Preservation District, alterations to the grounds are subject to review by the State Historic Preservation Office (see Section 6.0). The property is also locally designated by the St. Paul Heritage Preservation Commission and is a contributing property in the Historic Hill Heritage Preservation District (Appendix Map 1).

² Lynne Van Brocklin, "Minnesota State Ceremonial Building." National Register of Historic Places Nomination Form, 9/12/1974. Minnesota State Historic Preservation Office, St. Paul.

2.0 SOURCES AND METHODS

2.1 Archival Research

Several archival collections provided primary source material for the study of this property and its landscape. The Governor's Residence Council Records at the Minnesota Historical Society span the period from approximately 1912 to 1990 and include approximately 13.5 cubic feet of material in 14 boxes.³ Landscape Architecture Committee folders of the Governor's Residence Council Records contain detailed information about the period ca. 1980-2000. Master plans, various other studies, and some records of executed work are also included.⁴ Governor's Residence staff and Council Landscape Architecture Committee members provided additional information about the period 1990-2012. The Minnesota Historical Society also holds original ink-on-linen drawings of the house. Blueprints of two sheets of site plans are on file at the State Historic Preservation Office. The Northwest Architectural Archives (NWAA) at the University of Minnesota hold drawings of other residential commissions by William Channing Whitney, including a rendering of the terraced garden design by for the William Dunwoody House in Minneapolis. The Whitney Scrapbooks at NWAA include several photographs of the Irvine house (Figures 25 and 29).

Information about the Irvine family and their occupancy of the house was obtained from primary and secondary sources. Sources on the general development of Summit Avenue include Ernest Sandeen, *St. Paul's Historic Summit Avenue* (1978). Among sources on the history of the Irvine family and the house is Patricia D. Baker, "Minnesota Governor's Residence" (1980). This work was adapted for several other publications, including tours and brochures. The most recent work on the gardens is Karine Pouliquen and Lori Schindler, "With Style, Grace, and Pride: The Gardens at the Minnesota Governor's Residence" (*Ramsey County History* Summer 2011). Historic photographs at the Minnesota Historical Society provided views of the property primarily during the decade following construction. Important photographs for this period are also provided by Holm & Olson catalogs of 1911, 1916, and 1920.

2.2 Interviews

On December 12, 2012 Carole Zellie interviewed landscape architect William Sanders FASLA, who served on the Governor's Residence Council in the 1980s. On December 14, 2012 she interviewed landscape architect Ed Reid, owner of Park Nursery and grandson of its founder, and his wife, Dorothy Reid. They provided valuable information about The Park Nursery and Holm & Olson's work on the Irvine property, 1912-1965.

2.3 Fieldwork

Existing site conditions were recorded in October and November 2012. Additional study was conducted in May and June 2013.

³ For detailed information on holdings see "Governor's Residence Council: An Inventory of its Records at the Minnesota Historical Society."

⁴ Records of the Landscape Committee of the Governor's Residence Council, which oversaw work after 1980, are primarily located in 127.E. 13.6F and 127.E.14.2F, Governor's Residence Council Records.



**Minnesota Governor's Residence
Designed Historic Landscape Report 2013
1006 Summit Avenue
St. Paul, Minnesota**

LR Landscape Research LLC

Map Source: City of St. Paul

**Figure 1
Aerial View**

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3.0 HISTORIC CONTEXT: The Grounds at the Horace H. and Clotilde M. Irvine House, 1912-1965

3.1 Introduction

1006 Summit Avenue, a stone-trimmed, brick English Tudor residence then commanding more than four St. Paul city lots, was completed by lumber dealer Horace H. and Clotilde M. Irvine in 1911-12 and remained in family ownership until 1965 when the property was donated to the State of Minnesota. The early years of this period mark the growth of the western end of Summit Avenue during a time of great prosperity for Irvine and other St. Paul business leaders. The concurrent development of the modern city of St. Paul during the “City Beautiful” era—one with well-equipped dwellings on newly engineered streets—is also notable. Irvine’s stately house and grounds were representative of the work of a new generation of architects active in the Twin Cities, including William Channing Whitney. The property was in continuous use as a single-family residence until its donation to the State of Minnesota, surviving a post-World War II period that saw many conversions of such large houses to institutional use, as well as some demolitions.

3.2 Horace H. and Clotilde M. Irvine

Horace Hills Irvine (1878-1947) was born in Beef Slough, Wisconsin, as the only child of lumber dealer Thomas Irvine (1841-1930) and Emily Hills Irvine (1847-1899). Thomas was a native of Ontario, Canada. He worked for the Benjamin Hershey lumber firm in Muscatine, Iowa in the 1850s, becoming the company manager in 1860 and then a partner in Hershey and Irvine. In 1872, this firm became one of eleven that joined the Mississippi River Logging Company led by Frederick Weyerhaeuser of St. Paul. The firm was headquartered near Nelson, Wisconsin.⁵

Emily Hills, the daughter of an Episcopal minister, was a native of Wabasha, Wisconsin.

Between 1880 and 1894, Thomas Irvine joined Alexander McDonell in McDonell and Irvine at Chippewa Falls, Wisconsin. Irvine and his family relocated to St. Paul, following the pattern established by Frederick W. Weyerhaeuser and other lumber dealers.⁶ The Irvines resided at 677 Dayton Avenue.⁷

Thomas Irvine’s lumber interests expanded with the creation of the Thomas Irvine Lumber Company, organized in 1899 and subsequently operated as Thomas Irvine and Son. He was also a founder and director of the Weyerhaeuser Timber Company. In 1902 he founded the Irvine Family Investment Company to manage profits from his timberlands in central Oregon. He also served as secretary and general superintendent of the Beef Slough Boom Company. His Holstein cattle and Percheron horses were raised at his Cloverdale Stock farm in Washington County and Fairview Farms in Dakota County.⁸ Irvine commissioned architect Cass Gilbert for the design of Grace Memorial Church (1900, NRHP) in Wabasha, Minnesota as a memorial to his wife and her parents.⁹

Horace joined his father’s lumber business after graduation from St. Paul Academy

⁵ Irvine family information in 127.E. 13.6F, Governor’s Residence Council Records.

⁶ Ibid.

⁷ Ibid.

⁸ <http://www.dakotahistory.org/downloads/oty%20brandtjen.pdf>.

⁹ *Centennial 1859-1959*. Grace Memorial Episcopal Church, Wabasha, Minnesota, 11/10/1959.

and attendance at Barnard College.¹⁰ He became a director of the Weyerhaeuser Timber Co. (1902-47), president and chairman of the executive committee (1946-47), and director and second vice-president of the Wood Conversion Company, (1933-47). He was also president of Thompson Yards. The Minnesota lumber industry peaked after 1905, but Weyerhaeuser and Irvine interests were well established in western and other markets. Irvine was a director of the First National Bank of St. Paul, First Bank Stock Corporation, First Trust Company of St. Paul, and the St. Paul Fire and Marine Insurance Company. He was also a founder of Northwest Airlines, Inc.¹¹ A trustee of Carleton College, he held many other corporate directorships and served on the boards of organizations such as the White Bear Yacht Club and St. Paul Athletic Club.

In 1907 Horace married Clotilde McCullough (1884-1964). She was the daughter of Isobel Huffman and Edward B. McCullough of Memphis, Tennessee. The Irvine's children were Elizabeth Hills (1909-1949), Thomas Edward (1910-1953), Clotilde Emily (1914-1975) and Olivia Ann (1918-2009). In 1910 the Irvines rented a house at 873 Goodrich Avenue with their first-born, Elizabeth. Two domestic servants and a nursemaid were also in residence.¹²



Figure 2. Horace H. Irvine, 1934; Clotilde M. Irvine, 1925



Figure 3. Clotilde Irvine with children Elizabeth, Thomas, and Clotilde, ca. 1917.

¹⁰ See Sarah Rubenstein, Research Paper on 1006 Summit Avenue. Minnesota Historical Society, 1978; Patricia D. Baker, "The Governor's Residence," Macalester College, St. Paul, 1980. Governor's Residence Council Records, 127.E. 13.6F.

¹¹ Rubenstein, 1; *National Cyclopaedia of American Biography* Vol. XXXVI (New York: James T. White, 1950), 335.

¹² 1910 United States Census ED 102:8B.

3.3 The Irvine's Summit Avenue Block



**Figure 4. *Plat Book of the City of St. Paul* (1916), Plate 19.
The H. G. Allen House post-dates this atlas view.**

On April 12, 1910, the Irvines purchased lots 6, 7, 8, 9, and 9 ½ of Block 34 of the Summit Park Addition from the St. Paul Title and Trust Company for \$7,000.¹³ The building permit was issued December 12, 1910.¹⁴

Horace H. Irvine joined a previous half-century of city leaders when he chose the city's most prominent avenue of landmark houses for his new residence. Summit Avenue's elaborate dwellings marked St. Paul's economic progress founded on river and railroad transportation, banking and commerce, and manufacturing.

Outstanding domestic examples of Italian Villa and Queen Anne and Romanesque styles from the period 1860-1890 lined Summit during its first decades. The Romanesque Revival Style James J. Hill House—boasting 36,000 square feet and designed by Peabody and Stearns of Boston (1887)—anchored the eastern end of the avenue.

The Summit Park Addition was created in 1891 and was bounded by Oxford Street at the west and Victoria and Grotto streets at the east.¹⁵ The addition's northern boundary was Laurel Avenue, and it extended south to Goodrich Avenue and Victoria Street, and south to Osceola Avenue east of Victoria. Each block was served by an alley. Summit Avenue parcels were narrow, averaging 40 feet for mid-block lots. Large houses were sited on multiple parcels.¹⁶

The first dwelling on Block 34, facing Summit Avenue between Oxford and Chatsworth streets, was completed before 1885. A Queen Anne style frame house at the corner of Oxford and Summit, it was owned by St. Paul City Treasurer F. J. Renz.¹⁷ At 986, Leo A. Guiterman, a dry

¹³ Baker, 9.

¹⁴ St. Paul Building Permit #56100.

¹⁵ Ramsey County Recorder's Office.

¹⁶ St. Paul Real Estate Board, *Plat Book of the City of St. Paul* (Philadelphia: G. M. Hopkins, 1916), Plate 19.

goods merchant, commissioned Clarence H. Johnston, Sr., for the design of his limestone Georgian Revival house completed in 1904. It occupied two lots with a garage placed at the alley.¹⁸

In 1906, lumber dealer William O'Brien built a new residence, replacing the F. J. Renz house. Designed by architect Louis Lockwood, the tan brick Tudor Revival building at 1034 Summit Avenue was placed on lots 11, 12, 13 and 14 of Block 34.¹⁹ William Tilden of the Tilden Produce Company purchased the property in 1916. The building was later donated to St. Luke's Catholic church for use as convent. Walter Butler of the Butler Construction Company purchased the house in 1965 for his own residence.²⁰

Irvine built near the then-developing western edge of the avenue, as it became a boulevard beyond Lexington Avenue after the turn of the century. New construction boomed: the period 1909-1914 had 76 new building starts on Summit Avenue, with those in 1910 numbering 17. Although construction included property east of Lexington, all but 59 of the 76 new starts were west of Irvine's parcel.²¹

In 1916, Harry G. Allen, a wholesale grocer, completed a house immediately east of the Irvine property. Designed by Thomas Holyoke, who had worked for William Channing Whitney, the limestone Georgian Revival building occupied lots 1 and 2 of Block 34.²²

3.4 The Summit Avenue Landscape at the Turn of the Century

Early twentieth-century buildings along the avenue were increasingly modern structures beneath their Tudor Revival, Georgian Revival, and other traditional exteriors. Some fireproof concrete and hollow tile structures were molded into such high-style, Beaux Arts exteriors embellished with interior exotic woods, marble and ornamental plasters.

One writer notes, "The Beaux Arts tradition was exactly what St. Paul's leading citizens seemed to want at the turn of the century."²³ The architects of the pioneer period were retired or deceased; a new group of architects were practicing in Minneapolis and St. Paul, including Clarence H. Johnston (1859-1936), James Knox Taylor (1857-1929), and Cass Gilbert (1859-1934). Their work showed the influence of academic training at the Massachusetts Institute of Technology and European travel, and also reflected the education Americans were receiving at the Ecole des Beaux Arts in Paris. This tradition drew heavily on the study of European architecture. For domestic architecture along Summit Avenue and adjacent blocks, it inspired many picturesque Italian Renaissance and English Tudor variants, as well as a sampling of Georgian Revival treatments.²⁴

¹⁷ Ernest Sandeen, *St. Paul's Historic Summit Avenue* (St. Paul: Living Historical Museum, 1978), 102; U.S. Census 1880 Ramsey Co. E.D. 12:6.

¹⁸ Sandeen, 102.

¹⁹ Sandeen, 102.

²⁰ R. L. Polk, *St. Paul City Directory*, 1918; *Minneapolis Star*, 9/6/1965:1B .

²¹ Sandeen, 108.

²² Sandeen, 102.

²³ Sandeen, 84.

²⁴ For general discussion see J. A. Hess and P. C. Larson, *St. Paul's Architecture: A History* (Minneapolis:University of Minnesota Press, 2008). Also, P. C. Larson, *Minnesota Architect: the Life and Work of Clarence H. Johnston* (Afton Minnesota: Historical Society Press, 1996).

The Irvines' architect, William Channing Whitney (1851-1945), was among the group of designers creating a new generation of buildings. A native of Massachusetts, Whitney received a B.S. from the Massachusetts Agricultural College (now the University of Massachusetts) in 1872. He arrived in Minneapolis in 1877 and was in partnership with James C. Plant from 1879 to 1885. He founded his own practice in 1895 and worked for notable Minneapolis clients such as Frank Heffelfinger (1902) and William Dunwoody (1905). Whitney was a member of the Minneapolis Club, and designed the Minneapolis Club Building and Abbott Surgical Hospital (1910-11). Although his residential work—largely in Minneapolis and at Lake Minnetonka— has been characterized as “never really innovative,” his conservatism solidified his reputation with many wealthy clients seeking traditional designs.²⁵ Several of his important commissions, including Dunwoody, were also the site of important gardens designed by Warren H. Manning (1860-1932; see Section 3.6).



Figure 5. F. T. Heffelfinger, 21st and Park Avenue, Minneapolis, W. C. Whitney, architect (1902; NWAA)

3.4.1 Summit Avenue Landscape Precedents

Summit Avenue architects and landscape designers responded to the scale of the avenue that began on Cathedral Hill and provided a panoramic view of the city and the Mississippi River. The avenue would eventually stretch four and one-half miles back to the river gorge. Conceived as the city's central promenade, the largely twentieth-century extension west of Lexington Avenue featured turf-covered boulevards that framed a central median stretching to the river.

Beginning with the avenue's first grand houses including the limestone-walled Burbank-Livingston-Griggs at 432 Summit (1862; Figure 6), landscape gardeners, landscape architects, and amateur gardeners created a variety of residential landscapes. These landscapes included multi-lot, terraced and walled parcels as well as small lots with informal gardens. Residential landscape design reflected the progress of investment in the Summit Avenue area and the ideas and interests of property owners as well as designers.

²⁵ Northwest Architectural Archives, University of Minnesota, biographical information from William Channing Whitney Collection.



Figure 6. Burbank-Livingston Griggs House, 432 Summit, ca. 1890.

Landscape Gardening, which is an artistical combination of the beautiful in nature and art—a union of natural expression and harmonious cultivation—is capable of affording us the highest and most intellectual enjoyment to be found in any cares or pleasures belonging to the soil. The development of the Beautiful is the end and aim of Landscape Gardening, as it is of all other fine arts.

Andrew Jackson Downing, *A Treatise on the Theory and Practise of Landscape Gardening, adapted to North America* (1841)²⁶

By the mid-1860s, a flood of advice about landscaping home grounds, from mansion to worker's cottage, appeared in popular periodicals as well as books. Photographs of the grounds surrounding early St. Paul houses suggest their relationship to the illustrated works of horticulturist and landscape designer Andrew Jackson Downing (1815-1852). Downing, of Newburgh, New York, wrote a number of nationally influential books, including *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America* (1841), and *Cottage Residences* (1852). Despite Downing's accidental death in 1852, these and his other books went through many editions throughout the late nineteenth century. Downing provided illustrations of home grounds with upper-story, rough oak canopies and craggy, irregular lower-story conifers, set above smooth turf, which he termed the "Picturesque." He illustrated the "Beautiful" (or graceful) as a landscape of soft, graceful outlines.²⁷

²⁶Andrew Jackson Downing, *A Treatise on the Theory and Practise of Landscape Gardening, adapted to North America* (1841), Second edition (New York: Putnam, 1844), 18.

²⁷ *Ibid.*, p. 53, 55.



Figure 7. *Illustrated Historical Atlas of the State of Minnesota* (1874).

The Thomas Newsom House (1867-1882) at 236 Summit, was one of several Summit Avenue examples in the *Illustrated Historical Atlas of the State of Minnesota* (1874; Figure 7).²⁸ As depicted (at bottom right of Figure 8), the mansard-roofed Newsom house showed the kind of picturesque grounds inspired by Downing.

Picturesque St Paul, a photographic album published in 1888, provides an overview of prevailing home grounds and garden taste.²⁹ Landscape design was conspicuous along Summit Avenue, but some early houses in downtown St. Paul, Dayton’s Bluff and the West Side also featured notable grounds. The A. K. Barnum House (1882) at 345 Summit was illustrated in 1888 surrounded by a grove of trees and shrubs and framed by an ornate wood fence (Figure 8). In 1903, the Ferdinand Hinrichs House at 652 E. 5th Street, on Dayton’s Bluff, was shown decorated with an array of specimen plants and vines (Figure 9). Such gardens sometimes reflected the horticultural interests of their owners, and the expanding repertoire of plant materials from local nursery businesses. Increasingly, local landscape gardeners or “artists,” many of them recent immigrants, advertised their services in city directories but their client lists are difficult to document.



Figure 8. A. K. Barnum House, 345 Summit (1882), in 1888 (left)



Figure 9. Ferdinand Hinrichs House, 652 E. 5th St., in 1903 (right).

²⁸ A.T. Andreas, *Illustrated Historical Atlas of the State of Minnesota* (Chicago: A. T. Andreas Co.), 1874.

²⁹ J. G. Pyle, *Picturesque St. Paul* (St. Paul: Northwestern Photo Co.), 1888.

3.4.2 Horticultural Organizations and Garden Clubs

During this period the Minnesota State Horticultural Society supported gardeners interested in developing hardy, disease-resistant plants. The Society was founded in 1866 as the Minnesota Fruit Grower's Association, an "association of fruit growers who took on the challenge of growing apples and other fruits in a northern climate."³⁰ In 1868 it became the Minnesota Horticultural Society in recognition of the importance of horticulture in the future of the state, and changed its name to the Minnesota State Horticultural Society in 1873.³¹ At that time its purpose was to collect and disseminate information regarding forestry, fruit culture, vegetable and flower growing and "kindred subjects."³² In 1895, the Minnesota State Horticultural Society accepted garden clubs and professional horticultural societies as affiliated members.³³ The society was closely aligned with the University of Minnesota's Agricultural Experiment Station and the leadership of Professor Samuel B. Green (1859-1910).

The Minnesota floricultural industry followed the pace of mid-nineteenth century settlement. The University of Minnesota's Division of Horticulture and Forestry was established in 1888, and supported the growth of the state's retail firms.³⁴

The importance of improving the home landscape, for both mansion and cottage owners, was stressed as a civic matter in both Minneapolis and St. Paul. Garden clubs, realtors, local improvement organizations, and gardening firms cooperated to encourage planting of trees and shrubs and "well kept grounds"³⁵

The Garden Club of Ramsey County, the oldest continually operating garden club in Minnesota, was established in 1912 as the Men's Garden Club of Ramsey County. Women were admitted to membership in 1931, when the name was changed to the Garden Club of Ramsey County.³⁶ The St. Paul Garden Club was organized in 1927 and included Clotilde Irvine as a founding member. In 1934 the St. Paul chapter joined the Garden Club of America.³⁷

³⁰ Information on the Minnesota State Horticultural Society accessed as <http://www.yellowpages.state.mn.us>, 8/31/1908.

³¹ Merrill E. Jarchow, *The Earth Brought Forth: A History of Minnesota Agriculture to 1885* (St. Paul: Minnesota Historical Society, 1949), 253; Richard E. Widmer, *History of Minnesota Floriculture* (Minneapolis: University of Minnesota Press, 1997), 3.

³² Joseph Burnquist, ed. *Minnesota and Its People* (Chicago: S. J. Clarke Publishing Company, 1924), 431.

³³ Ibid.

³⁴ Richard E. Widmer, *A History of Minnesota Floriculture*. Minnesota Report 238-1997. Minnesota Agricultural Experiment Station, University of Minnesota, St. Paul, 1997. Accessed as <http://www.extension.umn.edu/distribution/horticulture/components/6642c01.html>.

³⁵ "Real Estate Men Will Help Beautify City. Dealers to Cooperate with Garden Club to Boost Landscape Work." *Minneapolis Morning Tribune* 8/14/1921:13.

³⁶ See <http://www.ramseygardeners.org/history.htm>.

³⁷ Joe Kimball, "Cultivating Pride and Petunias . . . the St. Paul Garden Club," *Minneapolis Star Tribune* 6/2/2003:1B.

3.5 Creating the 20th-Century Summit Avenue Landscape

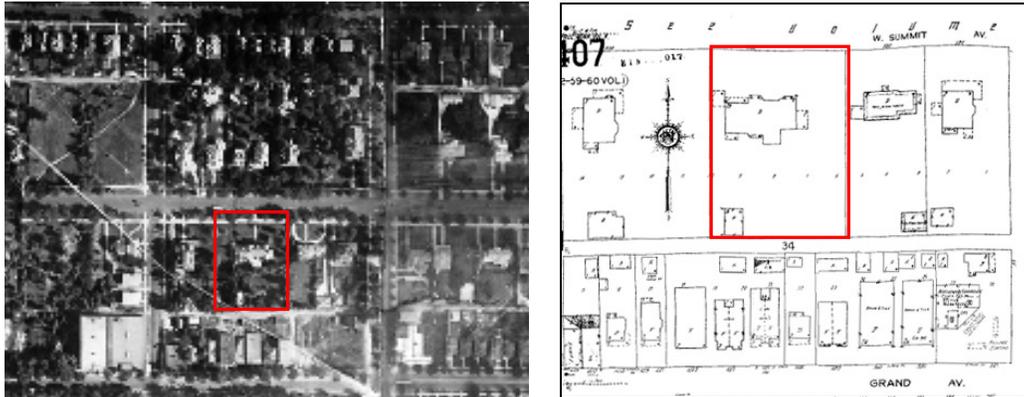


Figure 10. Irvine property and Summit Avenue aerial view, 1923 (left, MHAPO); Sanborn Map Co., 1926 updated to 1951.

Generous budgets for landscape design fueled the creation of the grounds surrounding Summit Avenue houses, perhaps more than the specific horticultural interests of property owners. While an interest in fruit trees, ornamental horticulture and agriculture was likely enjoyed by many, some of these interests may have been explored at other family properties such as farms and lakeshore homes. During the period 1910-1930, Horace Irvine, unlike his father Thomas, was not a member of the Minnesota Horticultural Society. His daughter, Olivia Irvine Dodge, however, recalled in 1988 that her interest in nature was probably sparked by her father. "He was a great nature-lover . . . he knew every bird call."³⁸

One horticultural exception was the Oliver Crosby House at 804 Lincoln Avenue, one block south of Summit Avenue. Designed by Clarence H. Johnston and completed in 1900 on four lots, historic photographs show that although the elevated front lawn was simply executed in turf with simple concrete walks, the owner's horticultural interests fueled the backyard design of a formal garden with circular pool, and a greenhouse.³⁹ As noted in Section 3.7, Crosby, the founder of the American Hoist and Derrick Company, would next greatly expand his landscape design interests at Stonebridge (1916) on Mississippi River Boulevard.

³⁸ John Anderson, "Fear of Development Leaves a Legacy of Conservation." *Star Tribune* 10/27/1988:6Y.

³⁹ Larry Millett, *AIA Guide to the Twin Cities* (St. Paul: Minnesota Historical Society Press, 2007), 460.



Figure 11. Oliver Crosby House, 804 Lincoln Avenue, ca. 1900.



Figure 12. Crosby formal garden, ca. 1910 (left); Crosby pool, ca. 1910 (right).

3.6 Summit Avenue and the H. W. S. Cleveland Legacy

By 1900, the profession of landscape architecture was still in its infancy, but landscape designers and gardeners in the Twin Cities were inspired by the work of H.W.S. Cleveland (1814-1900). Beginning in 1872, Cleveland led the development of park and parkway systems for Minneapolis and St. Paul.⁴⁰ He is credited with the early design of the Minneapolis and St. Paul park systems and Como Park and Oakland Cemetery. In his “Outline Plan of a Park System of the City of St. Paul” (1885) he urged the preservation of bluff views from Summit Avenue.⁴¹ He also advocated for the extension of a boulevarded Summit Avenue between Lexington Avenue and the river. Others, including Rush B. Wheeler of 749 Summit, took up the cause to organize land donations from property owners from Lexington west to the river to allow widening as a 200-foot boulevard.⁴²

Domestic landscape design work by professionally- or academically-trained landscape architects at the turn of the century—primarily experienced professionals from eastern seaboard states and graduates of programs at Harvard University and the Massachusetts Institute of Technology—

⁴⁰ *St. Paul Pioneer*, 2/17 and 2/20, 1872.

⁴¹ H.W.S. Cleveland, “Outline Plan of Park System of the City of St. Paul,” (St. Paul 1885), 3, 4, 7.

⁴² Sandeen, 13.

focused primarily on large institutional grounds and estate design for clients at Lake Minnetonka and vicinity. Between ca. 1898 and 1910, Frederick Law Olmsted-trained landscape architect, Warren H. Manning (1860-1938) of Massachusetts, worked on a home grounds plan in St. Anthony Park, (now St. Paul) for his friend and colleague, Professor Samuel Green, and on the State Capitol approach and Como Boulevard plan (1904). Manning became well-known for estate designs for Minnetonka clients such as F. B. Snyder, F. H. Peavey, and J. S. Bell, and in Minneapolis for home grounds including those for William H. Dunwoody F.T. Heffelfinger, and E. C. Gale.⁴³ Near St. Paul, he designed Dellwood estates for Worrel Clarkson and William Mitchell. At projects such as the Dunwoody property, he collaborated with the building's architect, William Channing Whitney.⁴⁴

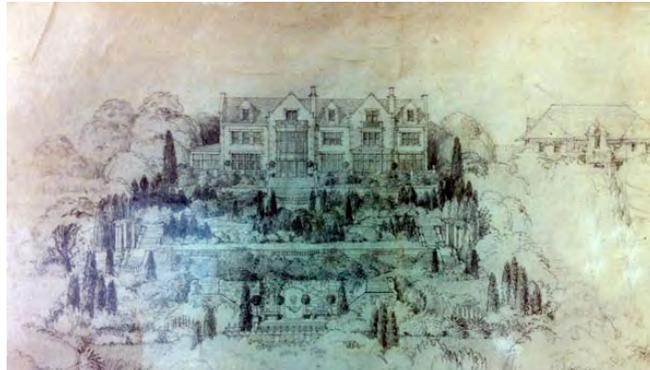


Figure 13. William H. Dunwoody House, 104 Groveland Terrace, Minneapolis. W. C. Whitney, architect. Garden design by W. H. Manning, ca. 1905. (NWAA)

3.7 Morell and Nichols

Although their role in the design of specific Summit Avenue landscapes is not documented, the Minneapolis landscape architectural firm of Morell and Nichols embodied the principles of turn-of-the-century residential design. The firm collaborated with William C. Whitney on occasion, including the estate of E. T. Meredith in Des Moines, Iowa.⁴⁵ In 1911 the firm published an illustrated brochure showing the breadth of their work. Writing of private grounds, they noted,

One of the largest fields for the Landscape Architect is that of the development of Private Grounds. Whether these be large or small, city or country, it is his aim to produce such surroundings to the home as will give the greatest enjoyment to the owner and furnish him with a bit of nature and beauty. Whether it be a walk or drive, tiny bird pool or foundation rustic arbor or pergola, garden gate or massive entrance, flower gardens or formal terraces or the informal grouping of trees and shrubs that enters into the scheme, it receives his most central study as to their arrangement and wit reference to the general color effect, both by foliage and bloom, which will make the ground attractive throughout the entire season.

In the treatment of private grounds, it is not necessary to discuss the matter of formality or informality, as each has its own merits and every problem must be solved to its own

⁴³ Warren H. Manning Client List, Library of American Landscape History.

⁴⁴ Ibid.

⁴⁵ William C. Whitney Collection, Northwest Architectural Archives, University of Minnesota.

individual advantage. Very often in connection with the house a formal garden will act as an outdoor living room, and will be a great addition to the house itself.

Morell and Nichols, *Landscape Architecture* (1911), n.p.⁴⁶

Arthur Nichols (1881-1970) graduated from the Massachusetts Institute of Technology Landscape Architecture program. He worked in New York and Duluth prior to establishing a Minneapolis firm with Anthony Urbanski Morell (1875-1924) in 1909. He met Morell in Duluth. In addition to private estates, the Morell and Nichols firm was very successful with their designs for campus, parkway and park projects.

In 1916 Morell and Nichols completed Stonebridge for Oliver Crosby. The grounds of the 40-acre estate at 302 E. Mississippi River Boulevard in St. Paul surrounded a 24-room palatial house built by Clarence Johnston.⁴⁷ Stone bridges, sunken gardens, a tumbling brook, and an axially-placed pergola anchored the smooth turf and gardens. Millett notes:

Morell and Nichols supervised the planting of hundreds of trees, laid out a garden with statuary, brick walkways, and a pergola, and created a mall extending to Mississippi River Boulevard. They also oversaw construction of two ponds, one acting as reservoir on the highest park of the estate and the other . . . located next to the mansion. A stream fed by the reservoir descended through the grounds in a series of rapids and waterfalls, then flowed beneath a stone arch bridge (which gave the estate its name) before emptying into the Mississippi.⁴⁸

In the 1950s the vacant property was proposed as a site for the Governor's Residence, but the bill failed in the 1953 Legislature.⁴⁹

After Morell's death, Nichols consulted on projects such as the Capitol Approach (1944) and an extensive system of roadside development for the State of Minnesota. Nason, Law, Wehrman, and Knight succeeded the firm after the original partners retired; it was next Sanders, Wacker and Bergly, Inc. of St. Paul and is now Loucks Associates.⁵⁰



Figure 14. Stonebridge, Oliver Crosby estate, ca. 1920 (RCHS)

⁴⁶ Morell and Nichols, *Landscape Architecture* (1911), n.p.

⁴⁷ Jay Pfaender, "Stonebridge: The Story of a Lost Estate and Oliver Crosby, the Inventive Genius Who Created It." *Ramsey County History* 40, 3 (Fall 2005), 4-19.

⁴⁸ Millett, 460.

⁴⁹ Pfaender, 4-19.

⁵⁰ Morell and Nichols biographical information, Northwest Architectural Archives, University of Minnesota.

3.8 Holm & Olson: Shaping Early Twentieth-Century Landscape Taste

The Home Grounds

Massive marble walls ornate carvings and elaborate architectural efforts, do not, by any means, make an attractive public building nor an inviting home. There seems to be a lack of harmony with the surroundings, the sense of restfulness and comfort is disturbed, and you instinctively turn away to a more pleasing view of the grounds that are adorned with grass and trees and shrubs. . . . Some of the most pretentious homes fail to arouse admiration solely because the trees and shrubs do not harmonize with the perspective lines of the houses, or because the plants do not harmonize with each other . . . One may have a perfect lawn, rare trees and shrubs with a splendid collection of plants, yet destroy the effect of the complete planting by a careless or unwise arrangement.

Holm & Olson, *Landscape Development*, 1916⁵¹

Holm & Olson and The Park Nurseries were a leading supplier of plants and garden materials for a wide St. Paul and Minneapolis clientele in the early twentieth century. Under the leadership of landscape artist Edward W. Reid (ca. 1865-1920) they also became authorities on the design of home grounds.

In 1895 florists and Swedish immigrants Elof P. Holm and Olaf J. Olson founded Holm & Olson at 336 St. Peter Street. Olson worked for Charles Bennett, a florist, and E. M. Lemke prior to partnering with Holm. Holm & Olson purchased a floral crop growing range on Duke Street in 1908 and subsequently owned a retail store at 22-24 Fifth Street.⁵² Biographer A. E. Strand reported in 1910,

As both partners are comparatively young men, with a thorough training and a great natural ability, their business has rapidly extended over many of the northwestern and middle states. Although the headquarters of their trade are at St. Paul and its bulk is in Minnesota and adjoining territory, they have six hundred live agents located in various sections of the country and have already established an outside business amounting to fifty thousand dollars per year.⁵³

Locally, Holm & Olson was known as the “Summit Avenue Florist,” because of the concentration of clientele on Summit Avenue and surrounding areas such as Crocus Hill.⁵⁴

Edward W. Reid, a nurseryman and landscape artist from Belmont County, Ohio, arrived in St. Paul between 1900 and 1910 and was initially employed by Holm & Olson.⁵⁵ With funds borrowed from the firm, he established a perennial farm at Lexington and St. Clair avenues, known as The Park Nursery, and which supplied Holm & Olson with plants for their expanding design business. By the 1920s, Reid also became the owner of Holm & Olson and the two firms operated in tandem.⁵⁶ Holm & Olson’s retail business expanded throughout the region, including to Rochester, Minnesota, through a network of wire orders and sales agents. Widmer notes that after World War I, however, “florists built greenhouses in most towns of any size to handle the

⁵¹ Holm & Olson, *Landscape Development* (1916), 2.

⁵² Widmer, accessed as <http://www.extension.umn.edu/distribution/horticulture/components/6642c01.html>; Holm & Olson Corporate Minute Book notes, p. 1.

⁵³ A. E. Strand, ed. *A History of the Swedish-Americans of Minnesota*. Lewis, Chicago, 1910. Vol. 3, 925.

⁵⁴ Widmer, op cit.

⁵⁵ Author’s interview with Ed and Dorothy Reid, 12/14/12; U.S. Census 1900 Belmont Co. Ohio E.D. 9:18.

⁵⁶ Author’s interview with Ed and Dorothy Reid, 12/14/12.

local trade, and the agent system gradually faded away.”⁵⁷ Edward Reid’s son, Harold (1892-1961), continued the two businesses, as did Harold’s son, Edward. Harold and Edward were graduates of the landscape architecture program at the University of Illinois at Champaign-Urbana. Park Nursery, operated by Edward, relocated to Grant Township in 1968.⁵⁸



Figure 15. *Landscape Development*, Holm & Olson, St. Paul, 1920.

By the time of construction of the Irvine house in 1910-1911, Holm & Olson and Park Nurseries were providing design and landscape materials to a wide clientele. Their catalog, typical of handsome volumes developed by nurseries and landscape architects across the county, was designed and printed by the McFarland Publicity Service of the Mount Pleasant Press in Harrisburg, Pennsylvania. The printing firm advertised that they specialized in advertising “things that grow” and were popular with nurseries across the country.⁵⁹ The Mount Pleasant Press was founded by civic improver and National Parks advocate, J. Horace McFarland.

Chapters in the catalog were practical, advising on the limitations of an urban lot or lots, and specifying a relatively modest range of proven plant materials. Client gardens were illustrated, with the Irvine house featured in *Landscape Development* (1911), *Creating Your Landscape* (1916), *Landscape Development* (1920), and possibly other volumes.⁶⁰

In comparison to the often more ornamental landscape design of previous decades, the Holm & Olson catalog designs are simple and subdued and generally rely on large masses of informally grouped trees, foundation plantings of conifers and flowering shrubs such as hydrangea and spirea, smooth expanses of well maintained turf—recommended as the seeded “Velvet Sod”—and a decorative repertoire based on stone or concrete instead of wrought iron.

Formal garden plans have strong axial arrangements, with masonry walls and walks defining the property boundaries and interior circulation. Turf panels, often enclosed by a hedge or wall, sunken gardens, pergolas, fountains, sundials, Italian terra cotta vases, benches, gazebos, and small rustic structures including “summer houses” were typical features. A circular or rectangular pool, often placed in proximity to a pergola or other structure was a standard feature of larger

⁵⁷ Widmer, op cit.

⁵⁸ Author’s interview with Ed and Dorothy Reid, 12/14/12.

⁵⁹ J. Horace McFarland Company advertisement in the *National Nurseryman*, January 1914, 39.

⁶⁰ 1911, 1916, and 1920 are the only volumes that appear to be available in local collections.

landscapes. In addition to a standard selection of deciduous trees and shrubs, specimen plants such as the Camperdown elm (*ulmus pendula*), weeping mulberries (*morus alba pendula*) and cut leaf weeping birch (*betula pendula*) were available.

Colorful perennial beds were placed along borders, and roses grouped in gardens. Service yards at the rear were located near a rear delivery door, in proximity to vegetable and fruit gardens. In 2012, Ed Reid noted that early nursery stock was likely obtained from Bailey Nurseries of Washington County.⁶¹ As noted in the preceding sections and in Section 3.9.2, Holm & Olson's formal garden work reflects the tradition of the English Arts and Crafts garden and that of emerging American landscape architects.

3.9 Horace and Clotilde Irvine Occupancy, 1912-1964



Figure 16. Horace and Clotilde Irvine House, 1006 Summit Avenue, after ca. 1916.

3.9.1 English Tudor Architecture

William Channing Whitney produced a richly detailed English Tudor architectural design for the Irvines. The two- and one-half story, 20-room house was constructed for \$50,000 and was occupied by 1912.⁶² The building exterior presented public and private facades linked by a metal-clad, hip-roofed porte cochere on the west end.⁶³ The slate-clad gable roof terminates in a shallow brick parapet, with end chimneys trimmed with stone and finished with chimney pots. The exterior is finished in red brick and Bedford stone, and stone coping traces the parapet walls on the gable ends, and stone quoins decorates the building corners. The central entry is framed by engaged Tuscan columns and is surmounted by a round arch and broken pediment finished with a stone keystone. There is a smooth entablature with a stone balcony and strapwork tracery. A terrace with stone balustrades frames the entry. The outer double leaf doors at the main entry are clad in wrought-iron grillwork. The interior vestibule doors feature 36 leaded panels; six are

⁶¹ Interview with Ed and Dorothy Reid, 12/14/12.

⁶² R. L. Polk, *St. Paul City Directory*, 1912.

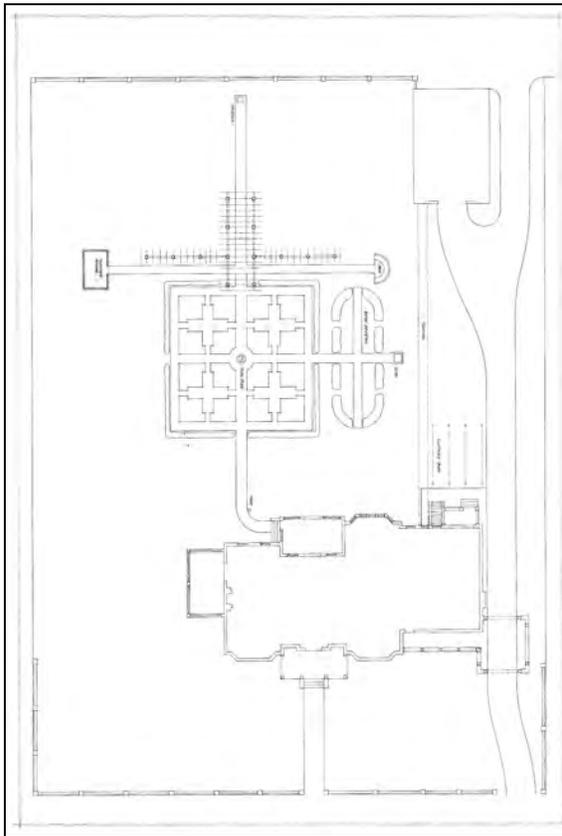
⁶³ See Baker, 9-11 and “Minnesota State Ceremonial Building” National Register of Historic Places Nomination, 1974 (State Historic Preservation Office, St. Paul).

etched with a flower-and-leaf motif. An arched, recessed gallery extends from the porte cochere to the west projecting bay. On the opposite side of the building, two open porches (now enclosed) at the east elevation provide views of the rear and side lawn as well as Summit Avenue. The prow-shaped solarium and dining rooms edge the rear grounds. The solarium was enlarged to its present size in 1922; this is the only major alteration to the building perimeter.

A tunnel connects the two-story brick “carriage house” garage at the southeast corner of the original parcel to the house. The basement below the two-car garage contained the heating plant for the house. The upper level provided living quarters for servants. The house was built during an era when families such as the Irvines would have owned an automobile, as suggested by a photograph of ca. 1914 (Figure 35).

3.9.2 Irvine House Grounds and Garden Design

During the early Irvine occupancy the property was developed into a formal landscape likely representative of others of similar scale and budget along the avenue. For such relatively compact grounds, landscape designers and nurseries collaborated to create and maintain designs that reflected Minnesota’s short growing season and harsh winter and local plants as well as national practice. Early photographs show how the perimeter of the property was fairly transparent: a concrete block wall was erected along the south property line, but did not block views of Grand Avenue, where initial two-story residential development was gradually replaced with one- and two-story commercial buildings. The Irvine’s rear grounds, nevertheless, functioned as a private realm anchored by gardens.



N ▼
Figure 17. 1006 Summit Avenue, W. C. Whitney, architect, 1910. Redrawn by Wehrman and Chapman, 1981.

Whitney’s suggested layout of the Irvine rear grounds as a lawn and rectilinear court included an exedra-ended pool (tank) and pergola.⁶⁴ The design shown in Figure 17 embodies formal elements (balustraded terraces, herbaceous borders, and flower parterres) that link his design with the English Arts and Crafts period. The English Arts and Crafts, as associated with house and garden design, reflected the work of important English practitioners such as the sometime team of architect, Edwin Lutyens (1869-1944) and garden designer, Gertrude Jekyll (1843-1932). Within Lutyen’s architecturally-described formal frame, Jekyll and her followers championed a painterly, wild-appearing herbaceous border with seasonal color change appropriate to the English climate and also a staff of gardeners. These types of designs were published in many popular books and domestic design magazines such as *Country Life*. Putteridge Bury (1911), in Bedfordshire, illustrates some of the features of the Arts and Crafts garden, including massive yew hedges and a reflecting pool, which influenced domestic designs like the Irvine’s (Figure 18).⁶⁵



Figure 18. Putteridge Bury (1911), Bedfordshire, England, garden design by Edwin Lutyens and Gertrude Jekyll. (Landscape Research collection)



Figure 19. Illustration from *Country Life*: the herbaceous borders at Hatfield House, Hertfordshire, England. (8/11/1900; Warren H. Manning Collection, Iowa State University)

⁶⁴ Whitney, W. C. “Architect’s Plans, H. H. Irvine Residence, St. Paul, 1910-1911.” Minnesota Historical Society.

⁶⁵ <http://www.beds.ac.uk/putteridgebury/history>

In the case of the Irvine planting, Holm & Olson provided a more restrained, relatively easy-to-maintain palette of hardy plants appropriate to Minnesota. Nearly all of the design elements, including foundation plantings, carefully seeded turf, and formal garden and pergola can be traced to those shown in Holm & Olson catalogs of 1911, 1916, and 1920. Based on available evidence, Edward Reid was the likely translator of Whitney’s ideas and supervisor of the garden installation.

3.9.2.1 Front (North) Lawn

Set on a slight elevation above the street, the houses of Block 34, like most along Summit Avenue, likely presented a fairly uniform public façade in keeping with early twentieth-century landscape taste. The Irvine house was introduced to a relatively treeless landscape, without the mature trees and deep shaded canopy evident today. During its earliest years, the north-facing, Summit Avenue lawn presented a simple composition of smooth turf and ribbons of smooth concrete leading to the entry and porte cochere. The main entry was accessed by a walkway leading from a low, semi-circular brick wall placed at the lot line and framing three steps. Within a year or two, seven stone-capped brick piers with finials were added, and by ca. 1916-17 an wrought iron fence infilled between each pier. An iron arch bearing the house number, 1006, was placed over three concrete steps at the foot of the walkway, and the composition was finished with a grouping of shrubs.



Figure 20. The front lawn before 1916, looking west, as shown in the 1916 Holm & Olson catalog as exemplary of “Velvet-Sod Lawn Seed.”



Figure 21. The front lawn after 1916, looking west.



Figure 22. The front lawn after 1916, looking east.



Figure 23. Wrought iron fence, brick parapet wall, and stone piers with finials, after ca. 1916.

Photographs from the first decade, ca. 1912-1922, show spirea and hydrangea at the foundation. Clipped potted trees, like those shown in Holm & Olson catalogs, provide a medieval accent. The deep Summit Avenue terrace was shaded by two elm trees. Here as throughout the grounds, turf produced by “Velvet-Sod Lawn Seed” dominated the landscape; the front lawn was illustrated in 1916 by Holm & Olson as exemplary of a “properly made lawn . . . [which] enhances the beauty of the home and the plantings.”⁶⁶ Also illustrated was the spirea, along with English ivy and climbing roses placed at edge of the east porch. Initially, elm, evergreen and birch were planted in the front lawn to the east and west of the entry. Overall, the early grounds present a very manicured appearance, somewhat in contrast to an undated photograph that suggests the spirea had grown to almost half the first-story window height (Figure 25).



Figure 24. Spirea and foundation plantings and clipped potted trees as shown in the Holm & Olson catalog, 1916.



Figure 25. Undated photo (ca. 1920s?) showing mature and untrimmed shrubs; mature vine on east wall of house. (NWAA)

⁶⁶ Holm & Olson, *Creating Your Landscape* (1916).

3.9.2.2 Rear (South) Lawn

By ca. 1916, the rear lawn was divided into a formal garden framed by a pergola at the south and a small rose garden to the west. The formal composition was placed off-axis from the house, providing a functional west sideyard, including a drying yard adjacent to the kitchen and carriage house.

Irvine family recollections of the use of the grounds for entertaining were gathered by Patricia Baker in 1980. Olivia Irvine Dodge recalled that “lawn parties and dances were held, with portable dance platforms, canopies, and Japanese lanterns brought in for the most festive occasions.”⁶⁷ Croquet wickets and portable metal and fabric gliders are among features that suggest casual use of the space.

Families also entertained at summer homes; the Irvines retreated to Manitou Island on White Bear Lake. Certain other events, particularly those in winter, might be held at venues such as the Saint Paul Hotel. For example, in 1914, the *Minneapolis Morning Tribune* noted that the Irvines entertained 300 guests at a debutante party for Miss Dorothy Campbell and Miss Josephine Sweeney of Stillwater in the Palm Court of the hotel.⁶⁸



Figure 26. Rear grounds before landscaping, ca. 1911.

Formal Garden

The Whitney plan suggested a large formal garden linked to the house by a single path from the east-side solarium entrance (Figure 17). As built, a smaller and apparently short-lived version of the garden was placed near the house, separated from foundation plantings by a turf panel.

Three views from the period 1913-1916 show the garden’s early characteristics. Four quadrants framed by a low hedge were planted with a variety of perennials, conifers, and pyramidal bay or box. The 1916 Holm & Olson Catalog offered pairs of 7- and 8-foot pyramidal bay (*laurus nobilis*) for \$40. The north end of the garden was framed by a pair of Camperdown elms (Figure 27). This picturesque weeping tree, (*ulmus pendula*) grafted onto ash rootstock (*Fraxinus L.*), remained until the 1980s.⁶⁹ The 1916 Holm & Olson catalog noted, “trees of this class are not

⁶⁷ Baker, Governor’s Residence Tour Guide, 1980.

⁶⁸ “Minneapolis People at Dance in St. Paul,” *Minneapolis Morning Tribune* 12/10/14:14.

⁶⁹ Wehrman Chapman Associates, *Minnesota Governor’s Ceremonial Residence Site Evaluation and Master Development Plan* (1981), 22.

mournful, as the expression would seem to imply, but the tendency of their growth is drooping . . . they are interesting from their oddity, and indispensable for landscape effects.”⁷⁰ The Camperdown elm was only about 15 feet in height, but could extend its branches horizontally to form a complete arbor spanning nearly 40 feet.



Figure 27. Formal garden on rear lawn, ca. 1913. Elizabeth and Thomas Irvine are shown. (GRC)

By ca. 1916, a rose arbor was added, and perennials and shrubs filled out each quadrant. A stone sundial was placed at the center of the garden. The sundial was moved several times, from the center of the early formal garden to the hydrangea border near the rear wall. It was extant in 1980, but is no longer on the property.⁷¹ Stone benches—or “Italian seats”— were also placed at various locations and appear to have been moved around the grounds. The sundial and seats look like those that could be sourced from Holm & Olson catalogs, where they appear on page 82. The Italian seats were made of reinforced concrete.

At the west edge of the formal garden, informally grouped evergreens, a deciduous shrub hedge, and perennials were installed prior to 1922, probably added to further screen the view of the carriage house. Fruit trees may have been part of this grouping.

⁷⁰ Holm & Olson, *Creating Your Landscape* (1916), 37.

⁷¹ Wehrman Chapman Associates, op cit. 22.



Figure 28. Formal garden on rear lawn, before 1922, looking northwest. Rose arbor at west is show; also drying yard behind garden. (GRC)



Figure 29. Formal garden on rear lawn, before 1922, looking northwest. Sundial is prominent feature at center. (NWAA)

Pergola and Reflecting Pool

A pergola and reflecting pool were added by ca. 1916.⁷² The pool featured lily pads, iris, and corner plantings of pyramidal box or bay. The design includes features shown in the 1916 Holm & Olson catalog. Whitney did not provide plans for the pergola he showed on his site plan, and it appears a stock item such as the concrete structure illustrated on page 82 of the catalog was constructed (Figure 31). Along with the shrubs and trees added to the south alley wall, the pergola provided significant new screening from views of Grand Avenue.

⁷² Based on comparison of rear lawn photos and Holm & Olson *Creating Your Landscape* catalog (1916).



Figure 30. Pergola at south wall of lawn, ca. 1916, looking southeast. Reflecting pool with iris and pyramidal box in foreground. (GRC)



Figure 31. Rear and east lawn with pergola and sundial, ca. 1915. As shown in the Holm & Olson catalog, 1916.

In 1922 the Irvines built an enlarged sunroom and flagstone terrace.⁷³ The addition and terrace extended into the south lawn and apparently resulted in removal of the formal garden. By this time, however, the garden may have already been removed and planted in lawn.

⁷³ St. Paul Building Permit #87090.

3.9.2.3 East Lawn

As suggested by photos from ca. 1912 to ca. 1922, much of the east property line, as well as the south wall, was planted with a deep border of flowers and shrubs. Informal groupings of evergreens were also added for accent, including one group illustrated by Holm & Olson in 1920 as exemplary of “three years from planting.” Elms, possibly those shown burlapped in the 1920 catalog as “The Beginning-Midwinter” may have been added to the east perimeter planting.⁷⁴



Figure 32. East lawn showing border plantings and evergreens, ca. 1914. Pergola not yet constructed. Formal garden still extant at far right.



Figure 33. Looking west across east lawn to carriage house border, ca. 1923.

⁷⁴ Holm & Olson, *Landscape Development* (1920).

3.9.2.4 Driveway

The concrete driveway that sloped from Summit Avenue to the carriage house was illustrated in the Holm & Olson catalog of 1920 as exemplary of an “approach planted with a good selection of hydrangeas, barberries, elders, and other shrubs.”⁷⁵ A tall poplar was part of a screen between the Irvine and O’Brien properties.



Figure 34. Drive and porte cochere, 1916.



**Figure 35. Unidentified driver and passengers in automobile, 1912.
Scored concrete driveway; dog at far right.**

⁷⁵ Ibid.

3.9.2.5 Carriage House

Hydrangeas and other foundation plantings were initially installed along the east wall of the carriage house. Some photographs show iris and other perennials in the border. Evergreens lined a portion of the driveway in ca. 1916. A wire fence between the Irvine and O'Brien properties is evident in some photos take prior to ca. 1922 (Figure 36).



Figure 36. Carriage house and drive with evergreen border, ca. 1916.



Figure 37. Carriage house hydrangea border, ca. 1920.

3.9.3 The Grounds and the Household, ca. 1922-1965

No photographs documenting the grounds during the period between ca. 1923 and 1965 have been identified. The Irvines witnessed the 1924-1926 construction of the Church of St. Luke at the southeast corner of Lexington Parkway and Summit Avenue. In 1930, the local magazine, *Amateur Golfer and Sportsman*, featured the Irvine house as its “Home of the Month.” The article focused on interior decor, but mentioned the 1922 solarium addition.⁷⁶ Although families such as the Irvines maintained their Summit Avenue residences during the Depression, many large houses were converted to multiple-family and institutional use. Next door, for example, the William O’Brien house, first sold to William Tilden, next became a convent for the Sisters of the Church of St. Luke (see Section 3.3).

In 1930, the Irvine household included Horace and Clotilde and their four children. Five servants, including a cook, maid, nurse, butler, and waitress, were also in residence. None of the servants were described as gardeners.⁷⁷

In 1940 the household included Horace, Clotilde, and their 21-year-old daughter, Olivia Irvine, as well as Clotilde’s father, Edward C. McCullough. Six servants, including gardener Emil Krieal, were also in residence. Krieal was a native of Germany.⁷⁸

During this period the pergola and reflecting pool shaded a portion of the rear grounds. The primary canopy was provided by a maturing group of elm, basswood and conifers in addition to the pair of Campderdown elms near the south wall of the house. No major changes are documented during the post-World War II period, one which included the death of Horace Irvine in 1947. Clotilde’s death in 1964 ended the Irvine family occupancy.

⁷⁶ *Amateur Golfer and Sportsman* Clipping, ca. 1930, Governor’s Residence Council Records.

⁷⁷ U.S. Census 1930, Ramsey Co. E.D. 62-96:5A.

⁷⁸ U.S. Census 1940, Ramsey Co. E.D. 90-149:7B.

4.0

Historic Context:

The Grounds at the Minnesota Governor's Residence, 1965-2013

In 1965, Clotilde Irvine Moles and Olive Irvine Dodge, daughters of the late Horace H. and Clotilde M. Irvine, donated their family home to the State of Minnesota as a memorial to their parents.⁷⁹ As the State Ceremonial Residence, later renamed the Minnesota Governor's Residence, the house has been transformed from the Irvine's private residence to multi-functional public and private spaces. Each administration has made changes to and maintained the grounds, in concert with private supporters, the Minnesota Department of Administration, the Minnesota Historical Society, other state agencies and, after 1980, the Governor's Residence Council and the 1006 Summit Avenue Society. Three master plans—1966, 1981, and 1997 and with subsequent updates—have guided landscape design efforts.



Figure 38. Governor's Residence, ca. 1966. Initial landscape design following the Minnesota Nurserymen's Plan included installation of alpine currant along the fence line and new foundation plantings. The deep Summit Avenue terrace is shaded by American elms.

4.1 Introduction

In 2011, a *Ramsey County History* article about the Governor's Residence noted, "more than forty years later, the gardens still flourish."⁸⁰ The present gardens and landscape almost entirely represent the period of the Residence (1965–). Most of the historic landscape of the Irvine occupancy (1911-1965) is no longer extant, except in existing grades and circulation to the front entry and carriage house, and the driveway and porte-cochere. North of the house, the Summit Avenue lot line is bounded by a wrought iron fence with stone piers and a brick and stone base, and portions of the masonry wall at the south alley also date to the Irvine period.⁸¹

⁷⁹Rubenstein, 4; Baker, 22.

⁸⁰Karine Pouliquen and Lori Schindler, "With Style Grace, and Price: The Gardens at the Minnesota Governor's Residence," *Ramsey County History* (vol 46), 2011.

⁸¹ See Section 5.0 for site inventory.

Many recommendations for landscape design, including those developed by the Minnesota Nurserymen’s Association (1966), Wehrman Chapman Associates (1980–1), and MacDonald and Mack Architects Ltd. with Close Landscape Architecture (1997), have been implemented. The Wehrman Chapman Associates Master Plan (1981), which provided guidance for improvements in the 1980s and early 1990s, addressed project phasing, and noted, “it is anticipated that all funding for site improvements . . . will be derived from private sources in the form of donations, gifts, etc.”⁸³ For this reason, there has sometimes been a significant gap between plan proposals and construction. Many private individuals, organizations and landscape and nursery firms have supported landscape design efforts. Organizations have included the Minnesota Nurserymen’s Association, St. Paul Garden Club, Minnetonka Garden Club, Minnesota Historical Society and White Bear ATVI, under the direction of the Governor’s Residence Council Landscape Committee and the residence gardener or groundskeeper.⁸⁴

This historic context provides an overview of the Governor’s Residence landscape during the period 1965 to 2013, with a focus on major landscape changes prior to 2000 and the completion of the most recent master plan (1997).

4.1.1 Minnesota State Ceremonial Building



Figure 39. Dedication Plaque (1965); photo 1965.

Minnesota Representative William J. O’Brien (1930-2007) was a sponsor of House File 1676, “A Bill for an Act Relating to a State Ceremonial Building.” O’Brien was the grandson of lumberman William O’Brien, who built the house to the west at 1034 Summit Avenue. Representative O’Brien recommended to Clotilde Irvine Moles of White Bear Lake and Olive Irvine Dodge of West St. Paul that they consider donation of the property to the State of Minnesota as a memorial to the Irvines.⁸⁵ The building was conceived as the “State Ceremonial Building” and the bill stated, “it is the intent of the legislature that the state own such as Ceremonial Building, and that living quarters may be incidentally provided in such building for the governor.”⁸⁶ The bill passed on May 21, 1965. On August 31, 1965, Moles and Dodge formally presented the house to the State of Minnesota. It was designated as the State Ceremonial Building and the Commissioner of Administration was appointed to oversee maintenance. The legislature provided \$100,000 for redecoration of the property and \$30,000 for maintenance.

⁸³ Wehrman Chapman Associates, 1981.

⁸⁴ Governor’s Residence Council Records.

⁸⁵ Rubenstein, 4.

⁸⁶ HF 1676. Minn Leg., Sec 1 [16.871], 1965. In Joseph G. Gall, “Minnesota Governor’s Mansion: Past and Present.” June 1980, Manuscript on file, Governor’s Residence Council Records, 127.E.13.7.B 6, 6.

On September 6, 1965 it was announced that the Alice O'Brien Family Foundation donated an 80- by 250-foot parcel, planned for use as parking, on the west side of the property.⁸⁷

Renovations began immediately and were overseen by the Commissioner of Administration. The Minnesota State Arts Council, the Minnesota Historical Society and the Minneapolis Institute of Arts were among organizations consulted on the improvements.⁸⁸

4.1.2 Governor Karl Rolvaag and First Lady Florence Rolvaag, 1966–1967

Governor Karl Rolvaag and First Lady Florence Rolvaag moved into the house in October 1965. On October 5 and 6 Crown Prince Harald of Norway was the first of many important visitors.⁸⁹ At the beginning of the Rolvaag administration the grounds had, in the recollection of Ed Reid, become a casual arrangement of dug-up garden plots “scattered around the whole lawn.”⁹⁰ The ca. 1915 pergola and pool remained, as well as a flagstone terrace built by the Irvines after 1922 (Figure 43). Iantha Levander, the First Lady of the following administration, recalled that around that time the “lawn was getting sort of bumpy like it had mole holes in it.” She also remembered two “umbrella trees.”⁹¹ These were the Camperdown elms (*Ulmus pendula*) featured in Holm & Olson’s 1916 catalog.⁹²

A survey of the property was completed in October 1965 by Charles O. Georgi Company of St. Paul (Figure 42).⁹³ The survey noted three mature maples and an elm in the front yard, and elm, maple and basswood in the rear yard. Seven elms lined the terrace in front of the house. A chain link fence separated the front and rear yards, and divided the garage drive from the rear yard. A concrete block wall framed the rear property line along the alley. The pergola and pool installed by the Irvines was shown, and the small terrace opposite the solarium.

Among the initial changes during the Rolvaag occupancy were the installation of flagpoles on the north lawn to flank the central walkway, and planting of an alpine currant hedge along the Summit Avenue fence line. The south edge of the property had never had a full screen from the commercial land uses of Grand Avenue and the existing concrete block wall was raised two feet. A parking lot was also surveyed and graded; its configuration and screening would evolve over the next decade.

⁸⁷ “More Land Donated to Expand Proposed Governor’s Mansion,” *Minneapolis Star* 9/6/1965, 1B.

⁸⁸ “A Home for Minnesota’s Governor,” *Gopher Historian* (Spring 1966), 12.

⁸⁹ Rubenstein, 5.

⁹⁰ Author’s interview with Ed and Dorothy Reid, 12/14/12.

⁹¹ Lois Wilder, “Interview with Mrs. Harold LeVander. April 27, 1978.” Manuscript on file, Governor’s Residence.

⁹² These trees do not appear on the 1965 survey but at least one was extant.

⁹³ “Site Map, Governor’s Residence St. Paul, Minn.” Charles O. Georgi Co., St. Paul, 1965.



Figure 40. View of north lawn, ca. 1965, looking southwest.



Figure 41. View of north lawn, ca. 1965, looking southeast.

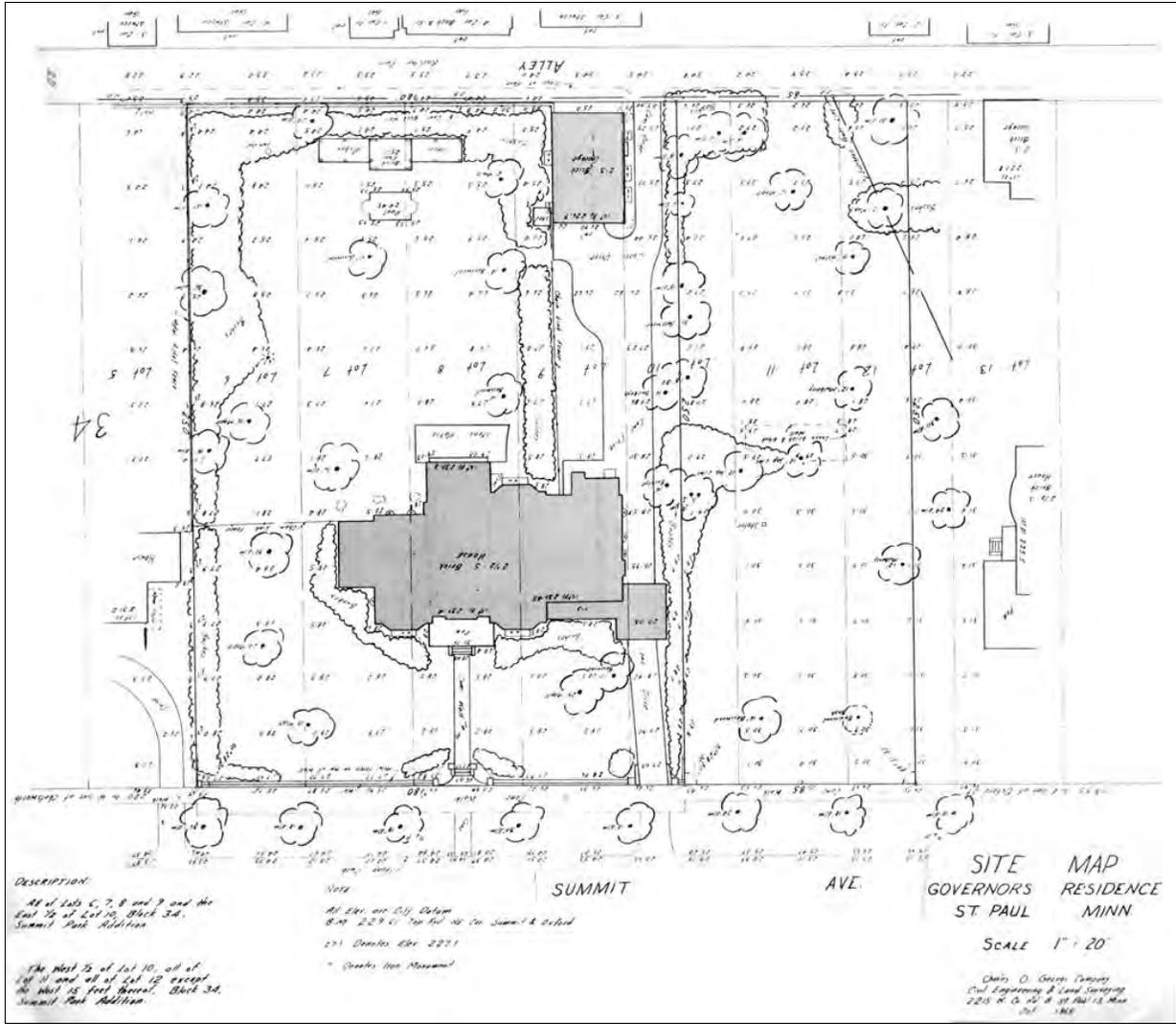
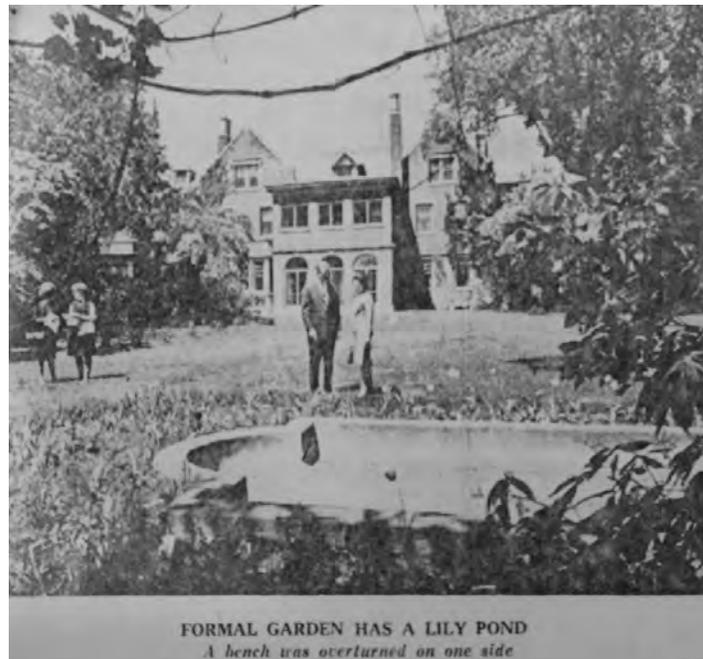


Figure 42. Site Map, Governor's Residence St. Paul, Minn.
Charles O. Georgi Co., St. Paul, 1965.



**Figure 43. View of house from reflecting pool, looking north.
*Minneapolis Tribune, May 26, 1965.***

4.1.3 Governor Harold LeVander and First Lady Iantha LeVander, 1967–1971

During the LeVander administration, extensive electric, plumbing, and mechanical upgrades were completed on the house, as well as upgrades to interior furnishings and decoration. A budget was developed with the State Building Commission of the 1967 Legislature.⁹⁴ The property became established as the venue for many public functions, despite the “house being in a continual state of upheaval” due to continuing renovations.⁹⁵ The grounds experienced a similar period of intense construction.

4.1.3.1 Minnesota Nurserymen’s Plan (1966)

The Minnesota Nurserymen’s Plan, a volunteer effort led by design chairman and landscape architect Ted Harris of Minnesota Tree in Hopkins, was first drafted during the Rolvaag occupancy (October 1965–January 1967), although it was constructed primarily during the LeVander occupancy. In addition to Harris, Sam Giltner of Homedale Nursery, Manny Watts of Bachman’s and Orv Bakke of Park Nursery were other committee members.⁹⁶ An enlarged brick and concrete patio with a reflecting pool and walk framing square perennial beds was placed on axis with the house, and a curved aggregate path bordered by wildflower shade gardens with stepping stones was built along the east property border. A kidney-shaped pool with a steep waterfall was placed near the east end of the house (but not shown on the plan). The plan reflects some trends of mid-twentieth-century residential landscape design, notably the use of smooth planes of concrete, exposed metal and wood, and exposed aggregate pavement (Figures 46-49). Existing historic ornamental features such as picturesque pergolas and ponds were seldom retained in such modern schemes, and the plan accordingly called for removal of the pergola and

⁹⁴ Wilder, 2-3.

⁹⁵ Rubenstein, 7.

⁹⁶ Flanagan, undated.

reflecting pool (Figure 44). In 1988, one critic called the 1966 design a fusion of the “English landscape style, the French Formal, Modern and the Japanese Style.”⁹⁷

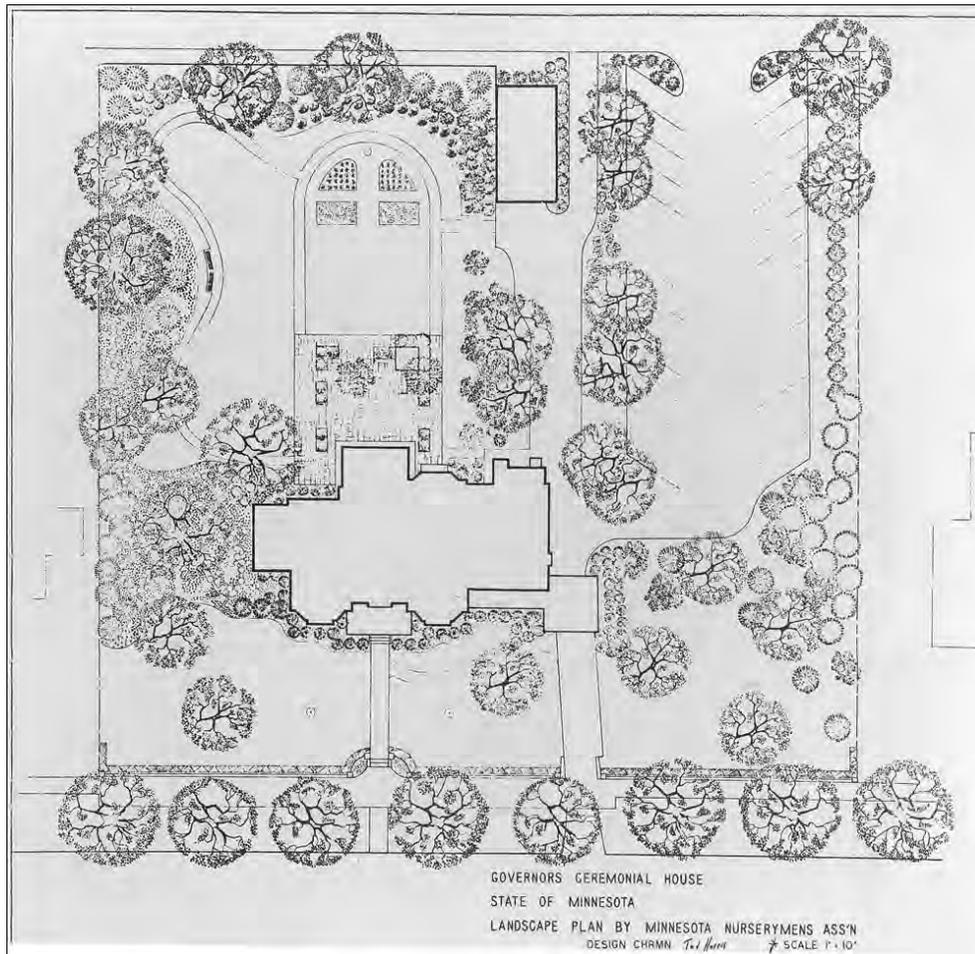


Figure 44. Governor’ Ceremonial House Landscape Plan.
Minnesota Nurserymens’ Association, ca. 1966. The plan did not show the
kidney-shaped pool built east of the house.

Screening for the new parking lot was also introduced, along with plantings of evergreens and deciduous trees at the property borders. A new front lawn sidewalk to provide access from the driveway directly to the front entry was not shown on the plan, but was included in later plans and illustrations (Figure 45).

⁹⁷ Management Issues Document, unattributed author, Governors Residence Council Records, ca. 1988.

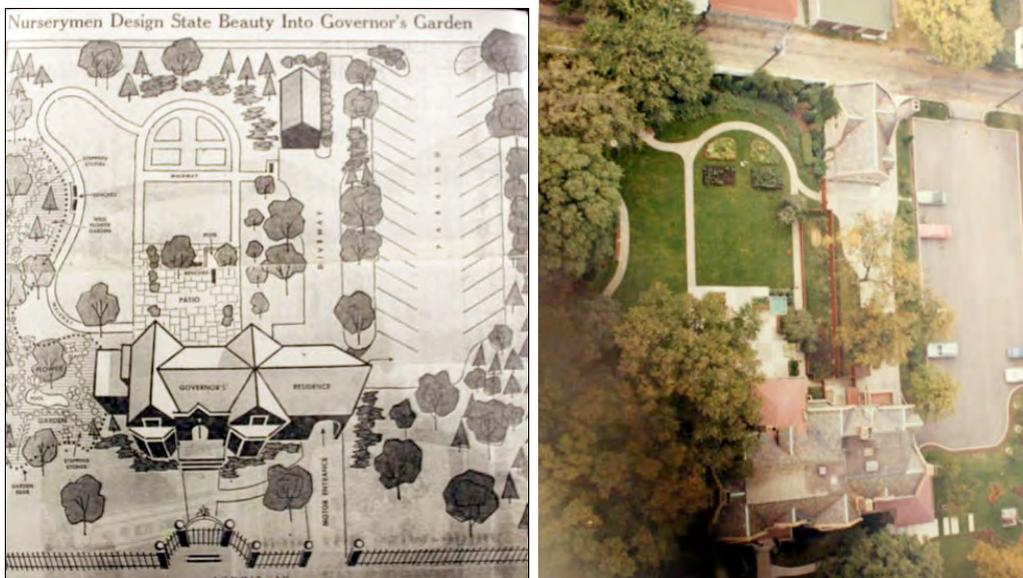


Figure 45. Sketch of Minnesota Nurserymen's Plan, 1969 (left); aerial view, ca. 1972 (right).

Ted Harris reported that Mrs. LeVander “asked only that the new plantings reflect what is important and unique in Minnesota.”⁹⁸ As part of an effort to have the house reflect Minnesota themes, blue and gold dominated some bedding schemes. The creation of some of the garden features was apparently directly guided by Iantha LeVander. In a 1978 interview she recalled, “I had a little pond made for a what do you call it, a fiberglass loon. I bought that from a man that Mr. Breckenridge recommended. And he made an absolute replica of the loon, and when we built the little garden with all the stones and things.”⁹⁹ Mrs. LeVander credited “Bill” (Ted) Harris with the design. “I met with him and I told him that I wanted the state tree. The Norway Pine. And I wanted sort of a wildflower garden. These little steps you know. So the people could walk through after tea and see some of Minnesota’s wildflowers.”¹⁰⁰ The Camp Fire Girls presented wildflower plants, and the designers obtained other specimens from nurseries in Askov and Grand Rapids. Five types of ferns were introduced.¹⁰¹ The Minnesota Horticultural Society and Minnesota Nurserymen’s Association also supported the project.¹⁰²

⁹⁸ Flanagan, undated.

⁹⁹ Wilder, 11.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Flanagan, undated.



Figure 46. Views of the patio, looking southeast (left) and south (right), ca. 1970. Redwood fence along driveway is shown in right image.



Figure 47. Views of aggregate walkway, Irvine-period sundial, Colonial lighting, and wood benches, looking southeast (left); perennial bed, bronze sculpture, and patio, looking north, ca. 1970 (right).



Figure 48. Kidney-shaped pool, ca. 1968, looking east (left); pool in ca. 1970 with modifications including new Japanese lantern and removal of stone wall, looking east (right).

Large boulders were trucked in to shelter the edge of the kidney-shaped pool. LeVander recalled “it was my idea having these big boulders moved in there cause I thought it would be a nice rock garden. And having this little pond it would be a nice refuge . . .”¹⁰³ The rock garden and pool were part of an installation that included new concrete steps leading from the east porch. A redwood fence, constructed in 1972, screened the parking lot from the rear yard. The concrete block wall along the alley was whitewashed.

¹⁰³ Wilder, 11.

4.1.3.2 Minnesota Garden Memorial (1970)

On Veterans Day 1968, Mrs. LeVander announced the effort to build the Minnesota Garden Memorial to honor the Minnesota men and women who served in the Vietnam War. Mrs. Earl W. Seldon of St. Paul chaired the Vietnam Garden Memorial Committee. Sculptor Paul T. Granlund of Minneapolis won the competition to create the design, which he executed in cast and fabricated bronze (Figure 49). “Man–Nam” was dedicated on September 27, 1970. The figure was placed on the northwest lawn, on the north end of the parcel donated by the Alice O’Brien Family Foundation in 1965.



Figure 49. Man–Nam Sculpture, Paul Granlund, sculptor. Photograph ca. 1970.

The sculptor explained, “when war is the crisis—man against man and man against death—the measure of his courage is also the measure of his tragedy. In the sculpture, the elements emerge as positive and negative images of man in gestures of conflict . . . My business is to honor life, its victories and its dilemmas. I honor those who have sacrificed themselves.”¹⁰⁴

The Man–Nam sculpture, rock garden and kidney-shaped pool are extant features from the LeVander occupancy. The concrete front walk extending from the driveway to the main entrance and the parking lot were also completed and landscaped during this period.

4.1.4 Governor Wendell Anderson and First Lady Mary Anderson, 1971–1976

The Minnesota Nurserymen’s Plan was largely installed by the time Governor Wendell Anderson and First Lady Mary Anderson occupied the building. By the early 1970s, as documented by a series of aerial views, the property had been transformed by a 26-car parking lot at the west, an enlarged patio and kidney shaped and reflecting pools, and new planting beds (Figure 51). Screening trees and shrubs were placed along the parking lot, and a new fence defined the property boundaries. Black light poles with Colonial lanterns were placed along the paths. Although the new scheme for the terrace and pools was largely installed during the previous

¹⁰⁴ Governor’s Residence Tour Guide Handbook, 1979.

administration, photographs from the Anderson's occupancy, which included three small children, provide detailed views of some casual family use of the spaces. Public access to the property was inaugurated on July 4, 1973, when more than 11,000 people toured the building.¹⁰⁵ The Women's Organization of the Minnesota Historical Society also began offering bi-monthly tours of the house and grounds. Site upgrades included snow melting equipment and a redwood fence screening the drive and parking lot. No concrete-block wall yet screened the parking lot from the alley.

The historical significance of the property was recognized in 1974 with listing of the Minnesota State Ceremonial Building ("Irvine House") in the National Register of Historic Places.¹⁰⁶ The nomination focused on the architectural and historical significance of the house, but did not discuss the grounds.

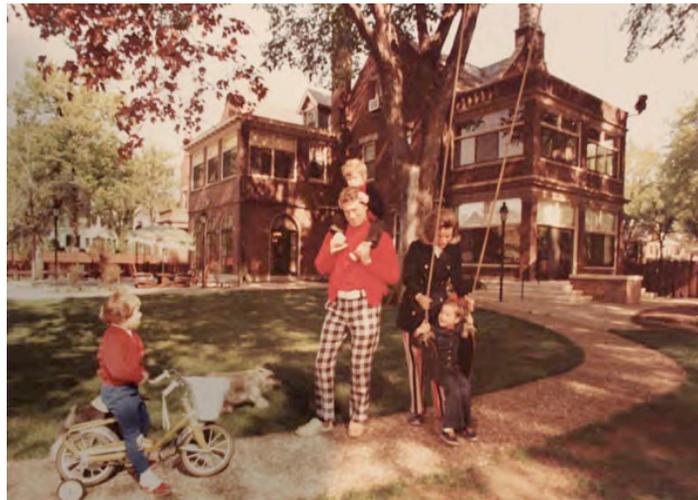


Figure 50. Governor Anderson and family on aggregate path, looking northwest, ca. 1974.

During this period the American elms that shaded the site since the Irvine occupancy were in decline due to Dutch Elm disease. The Andersons planted a Swedish American Mountain Ash "as a remembrance of their years in the Governor's Residence."¹⁰⁷ This tree is no longer standing.

¹⁰⁵ Joseph G. Gall, "Minnesota Governor's Mansion: Past and Present." June 1980, Manuscript, Governor's Residence Council Records, 127.E.13.7.B.

¹⁰⁶ Lynne Van Brocklin, "Minnesota State Ceremonial Building." National Register of Historic Places Nomination Form, 9/12/1974. Minnesota State Historic Preservation Office, St. Paul.

¹⁰⁷ Norma Sommerdorf to Axel Peterson 12/20/1976, Governor's Residence Council Records.



Figure 51. Aerial views, ca. 1972, looking south (top) and north (bottom), showing progress of the Minnesota Nurserymen's Plan (ca. 1966).

4.1.5 Governor Rudy Perpich and First Lady Lola Perpich, 1976–1979

As in previous and following years, the perennial gardens proposed in the Nurserymen’s Plan (1966) and developed by the St. Paul Garden Club and other participants continued to evolve during the first Perpich administration. In a memo to Axel Peterson and Clarence Ernst, Maureen Flahaven of the Residence staff noted, “Mrs. Perpich and I have again discussed the flowers after your visit on Monday. We still feel strongly we want an old fashioned flower garden with some flowers to be available to cut for house use. We feel this is also an appropriate style of garden for a house, rather than the more formal rows as used previously . . . some of the things used last years, such as cockscomb, are not appealing to us.”¹⁰⁸

The property was locally designated as a St. Paul Heritage Preservation site in 1979. As discussed in Section 6.0, the designation provides for review of building permit applications for alterations to the building exterior and to alterations on the grounds such as fences and structures.¹⁰⁹

During this period, the Women’s Organization of the Minnesota Historical Society led public tours of the property twice per month.¹¹⁰

4.16 Governor Albert Quie and First Lady Gretchen Quie, 1979–1983

Planning for extensive new development for the grounds began during the four years that Albert Quie and First Lady Gretchen Quie occupied the Residence. The Nurserymen’s Plan of 1966, largely executed during the LeVander occupancy, was extensively revised with several new plans that grew from the Site Evaluation and Master Development Plan prepared by landscape architects Wehrman Chapman Associates Inc. (1981).

4.1.6.1 Governor’s Residence Council

The State Ceremonial Building Council, soon renamed the Governor’s Residence Council, was organized 1980, an initiative begun by Lola Perpich during the first Perpich administration.¹¹¹ The Council was charged with oversight of renovation of the house and grounds. Concurrently, landscape architecture students studied the grounds as part of a site master planning course. The Council sought a landscape architecture firm to “gather historical data on the mansion, analyze and evaluate site functions, and develop a master plan.”¹¹²

The Minnesota State Legislature created the Governor’s Residence Council in 1980 to “assist and guide any restoration, rehabilitation or redecorating” of the residence. The organization was charged to “develop an overall restoration plan, approve alterations in the structure, and accept gifts for the benefit of the State Ceremonial Building.”¹¹³ The council was initially comprised of the Commissioner of Administration; the Governor’s spouse; the executive Director of the State Arts Board; the Director of the Minnesota Historical Society; a member from the Minnesota Senate and the Minnesota House of Representatives; one member each from the Minnesota

¹⁰⁸ Maureen Flahaven to Axel Peterson and Clarence Ernst, 4/28/1977.

¹⁰⁹ Terry Pfoutz to Pat Allen, 3/14/1979.

¹¹⁰ Governor’s Residence Tour Guide, n.d.

¹¹¹ Linda Mack, “Renewing This Old House,” *Star Tribune* 12/9/1989:1E.

¹¹² Wehrman Chapman Associates 1981:2.

¹¹³ Summary Report on the State Ceremonial Building (the Governor’s Residence). September 13, 1989. Governor’s Residence Council Records, 127.E.13.9.B. The council operates under the provisions of Minn. Stat. Section 16B.27. The Department of Administration provides administrative support for the council while the Governor’s Office provides for the staffing and resources for operating the residence.

chapters of the American Society of Interior Designers, the American Institute of Architects, and the American Society of Landscape Architects; a member from the field of higher education; a member of the family that donated the house, and four public members. In 1983, the Minnesota Legislature renamed the property the “Minnesota Governor’s Residence.” Donations to fund improvements were received from many organizations, including the Minnesota Nurserymen’s Association and the St. Paul Garden Club, and the Residence Groundskeeper provided landscape maintenance.¹¹⁴

During this period, the Landscape Committee of the Governor’s Residence Council was organized to provide leadership on landscape design issues.

4.1.6.2 1006 Summit Avenue Society

The non-profit 1006 Summit Avenue Society was formed in 1982 to raise funds to be used “for preserving the grace and beauty of Governor’s Residence.”¹¹⁵

4.1.6.3 Wehrman Chapman Associates Inc. Master Plan (1981)

Wehrman Chapman Associates Inc. were selected for the Master Plan. The initial work was conducted in 1980-1981 and resulted in recommendations for a six-phase landscape renovation, with a total budget of \$273,122.¹¹⁶ Initially guided by the House Development Council, later the Governor’s Residence Council, led by Chairman John Ondov and First Lady Gretchen Quie, the plan outlined a history of site development and conducted an existing site inventory. The plan was designed “to enhance the elegance of the Minnesota State Governor’s Ceremonial Residence”¹¹⁷ A further objective was to

redesign the Governor’s Residence landscape in a manner that is functional for its present use and activities, is attractive and inviting for both the Governor’s family and their guests and is consistent with the English Tudor style of the house and the period in which it was built.¹¹⁸

The site evaluation and analysis, conceptual development plan, schematic plan, and site master plan outlined the need for a larger terrace and more circulation at the rear yard.¹¹⁹ This was in addition to maintenance, security and accessibility issues. In organizing the study with a detailed historical preface, the consultants considered the potential significance of historic landscape design features, although most had already been removed. The existing conditions survey (1981; Figure 52) in the Master Plan noted that a sundial, likely that of the original Irvine landscape, was still extant along the curving path of the Nurserymen’s Association Plan. Old American elms, maples, and the Camperdown elms were surveyed, but most other tree and plants appear to date from the recommendations of the 1966 Minnesota Nurserymen’s Plan.

¹¹⁴ Governor’s Residence Council Records, 1980-1984.

¹¹⁵ 1006society.org.

¹¹⁶ Master Plan Cost Estimate prepared by Wehrman Chapman Associates, 5/21/1981.

¹¹⁷ Ibid.

¹¹⁸ Wehrman Chapman Associates 1981, n. p.

¹¹⁹ Wehrman Chapman Associates 1981. Master Plan sheet.

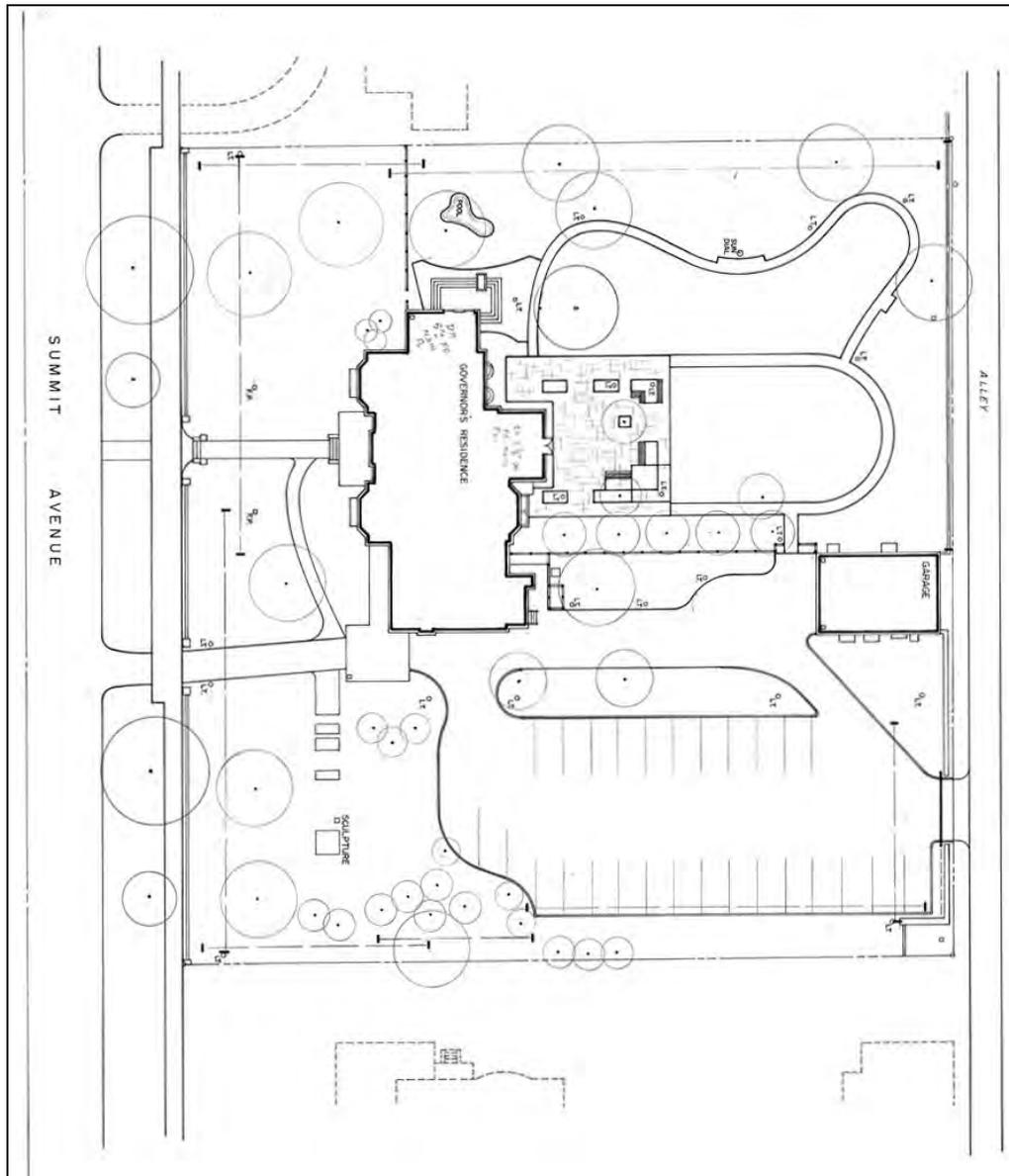


Figure 52. Wehrman Chapman Master Plan Existing Conditions Survey, 1981.

The Wehrman Chapman plan zoned the grounds into entry, sculpture terrace, garden, and service areas (Figure 53).¹²⁰ The initial focus on the east and south terraces included the proposed removal of the existing terrace and construction of a new formal terrace, walls, and footings as well as an extensive balustrade. The terrace capacity was designed for 50 and overflow for up to 200 persons.¹²¹ A renovated axial garden was aligned on the sunroom at the north, with the formal fountain and what the plan called a visual feature such as a “major sculpture” at the south. Screening from the driveway, and a pergola and pool were also proposed, along with an

¹²⁰ Wehrman Chapman Associates 1981, 28.

¹²¹ Governor’s Residence Council Landscape Architecture Committee Meeting Minutes, 10/28/1987.

“informal lush perennial garden with a meandering flagstone path.”¹²² The Master Plan retained a portion of the Nurserymen’s Association plan curvilinear path along the east property line.

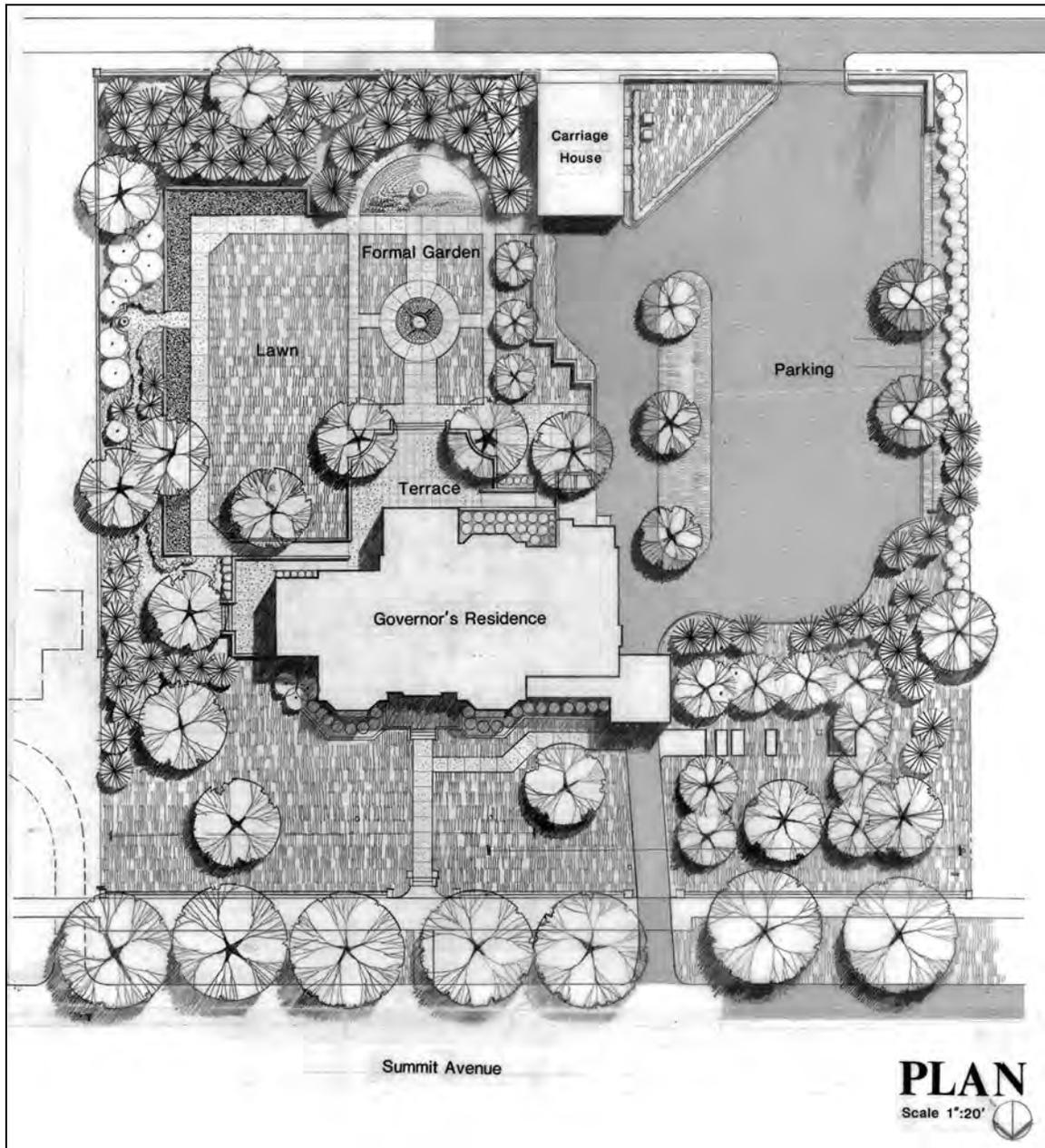


Figure 53. Wehrman Chapman Associates Master Plan, 1981.

¹²² Governor’s Residence Council Landscape Architecture Committee Meeting Minutes, 5/11/1988.

The plan also built on improvements since the 1966 Nurserymen’s Plan, including the Man-Nam Sculpture by Paul T. Granlund.¹²³ The suitability of the sculpture for the property seems to have been addressed by the consultants as early as 1980. One proposed solution was additional work on the sculpture base area to enhance visibility from Summit Avenue.¹²⁴

Landscape architect Meade Palmer (1916-2001) of Warrenton, Virginia was concurrently consulted on planting schemes and the unrealized design of a pergola and pool. Palmer, a faculty member at the University of Virginia, worked on a number of commemorative properties, including the Lyndon B. Johnson Memorial Grove.¹²⁵ Palmer stressed simplicity in the design, and recommended that the Man-Nam sculpture be moved to another public location, noting that he did not believe the “present location does justice to this fine piece of sculpture.”¹²⁶



**Figure 54. Gretchen Quie and perennial garden, ca. 1983.
Deer sculpture at center. (GRC)**

Selected features of the Master Plan would be accomplished in phases during the second Perpich administration (1983–1991). Components ranged from the creation of perennial beds to complete reconstruction of the south lawn to include a new terrace and fountain.

In 1982 landscape architect Ed Reid of The Park Nursery designed a perennial garden in consultation with Polly Dean, St. Paul Garden Club representative to the Landscape Committee. The area began six feet from the east fence and extended to the aggregate walkway on the west, and “from the shade pool on the north to the birdbath at the south.” The perennial bed was intended for beautification and for cutting. Longevity was estimated at 10 years¹²⁷ (See garden as photographed in ca. 1989, Figure 55).

¹²³ Wehrman Chapman Associates (?). Minnesota Governor’s Ceremonial Residence History of the Gardens. Manuscript, 1980.

¹²⁴ K. Wehrman to B. Lenius 3/21/80; Wehrman Chapman Associates 1981, 42.

¹²⁵ Meade Palmer biography, <http://tclf.org/pioneer/meade-palmer>.

¹²⁶ Meade Palmer to Mrs. Albert Quie, 8/20/1980.

¹²⁷ Proposal to the Governor’s Residence Council from St. Paul Garden Club, 1982:1.

4.1.7 Governor Rudy Perpich and First Lady Lola Perpich, 1983-1991

Beginning in 1983, Lola Perpich led an effort to restore the house interior and make improvements to the grounds. The early years of the second Perpich administration had a focus on planting new flower beds and trees and on revitalizing the wildflower garden. A new garden-wall trellis and walkway were considered in 1985. One objective was to provide weather protection to the carriage house, and the design included a translucent roof cover designed by architect Brooks Cavin of Cavin Rova Architects.¹²⁸ This and another proposal for a pergola were not realized.

In 1986, the Nurserymen's Association supplied a spruce border of eight trees for the south wall, and the Minnesota Landscape Arboretum provided azaleas.¹²⁹ The perennial garden of 1982 was revitalized by "Park Nurseries, the St. Paul Garden Club, and Lowell Bersell, the Residence gardener" (Figure 56).¹³⁰



Figure 55. Perennial garden of 1982, refurbished in 1986, photographed ca. 1989. Spruce border and American elm at south wall in background.

An old elm on the lawn southeast of the house was removed in 1984 due to Dutch Elm disease, and a maple on the northeast lawn was damaged in a storm. In 1986 they were replaced by a Green Ash and Red Maple. The project was supported by the St. Paul Garden Club.¹³¹

In 1989, Wehrman Bergly Associates (successors to Wehrman Chapman Associates) and Arthur Dickey were consulted on the design of screen walls, a pergola and gates, and plans for the east garden area.¹³² No pergola was constructed, however. Security and privacy walls were constructed at the south and west property lines.¹³³ The 8-foot design was proposed in brick with a Flemish bond pattern designed to match the house.¹³⁴

¹²⁸ Brooks Cavin Notes, 5/5/1985; "Garden Wall Design" Cavin and Rova Architects 5/31/1985.

¹²⁹ K. Pouliquen and L. Schindler, 19.

¹³⁰ Ibid.

¹³¹ A. Hill to Mrs. W. John Driscoll, 5/12/1986.

¹³² B. K. Wehr to Gerry Robinson 6/2/1989. Basement and Terrace folders, 127-E. 14.1(B).

¹³³ Basement and Terrace folders, 127-E. 14.1(B).

¹³⁴ S. Belmont to American Association of University Women, Basement and Terrace folders, 127-E. 14.1(B).

4.1.7.1 Arthur Dickey Architects Terrace Construction (1989)

A major project, including a new terrace, brick and concrete walkway and circular fountain was installed in 1989. Originally proposed in the Wehrman Chapman Master Plan (1981; Figure 53) and developed in additional proposals by Wehrman Bergly Associates (Figure 56) and Arthur Dickey (1929-2001), the executed work by Arthur Dickey Architects involved demolition of most of the Nurserymen’s 1966 plan, and construction of a large concrete-balustraded terrace and fountain accented with a pair of putti¹³⁵ (Figure 57). A concrete ramp from the parking lot made the outdoor entertaining spaces accessible.

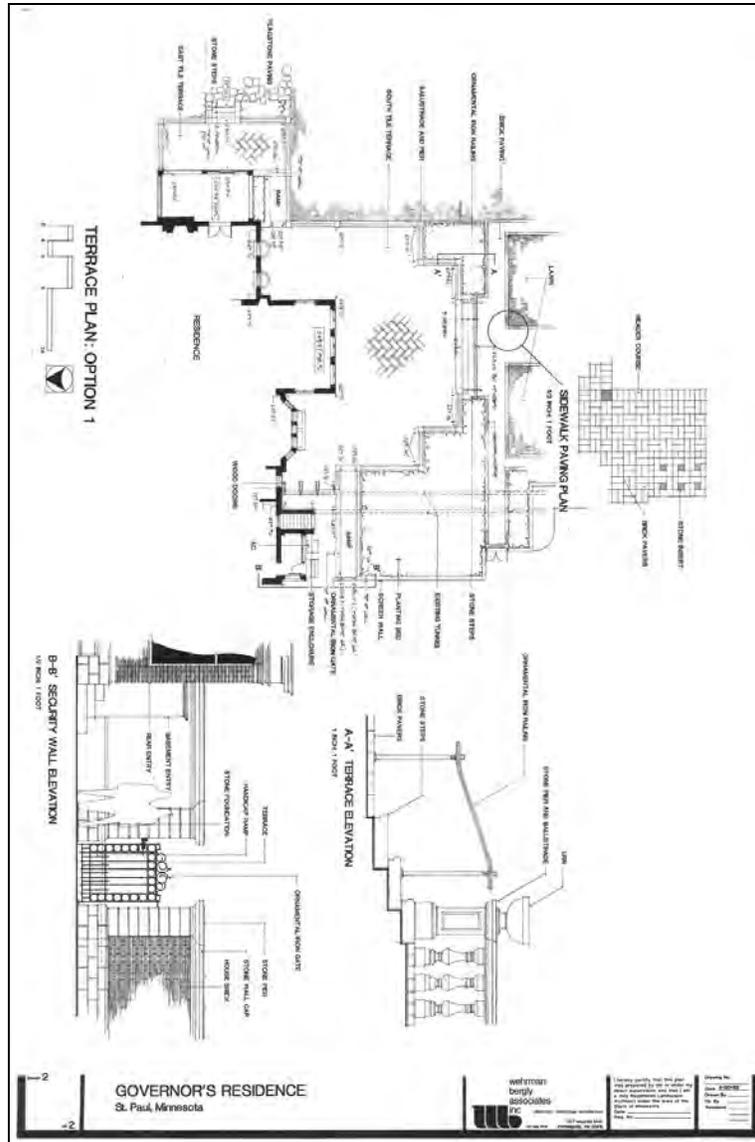


Figure 56. Wehrman Bergly Associates, Terrace Plan Option 1, 1988.

¹³⁵ The fountain sculpture was fabricated in France in the 1850s. Governor’s Residence Council information sheet.



Figure 57.
Lola Perpich (right) and new terrace construction, looking northwest, 1989 (top); terrace and fountain construction, looking north, 1989 (middle); fountain and putti, looking south, 1989 (bottom).

4.1.8 Governor Arne Carlson and First Lady Susan Carlson, 1991–1999

Landscape development during the Carlson administration spanned the creation of the Children’s Garden (1993) and the Minnesota Governor’s Residence Master Plan (1997). By the 1990s, the evergreen screen along the alley had reached significant height. Additional plantings included a Cathedral elm (*Ulmus carpinifolia*).

4.1.8.1 Children’s Garden (1993)

The Children’s Garden designed by Kevin Norby was dedicated on July 20, 1993 (Figure 59). A plaque in the garden states, “The Garden is dedicated to the individualism and spirit of each child, as unique as each flower and plant herein.”¹³⁶ The plaque also states that the garden “serves as a lasting symbol of Minnesota’s commitment to children and as a remembrance of all children who have been a part of the history of the Governor’s Residence.”

A flagstone path extends south from the lily pond and is framed by wildflowers. Large stones with metal plaques bearing the name of each governor’s children line the path. A bronze statue of a boy riding a bicycle is placed at mid-point. Two teak benches and a topiary monkey were part of the original installation.

Funded by Olivia Irvine Dodge, the 1006 Summit Avenue Society, George and Sally Pillsbury, and the Carlson Companies Foundation, materials were donated by Park Nursery, Bachman’s, and ten other firms and institutions. Landscape architect Kevin Norby designed the project and Julie Krune, Governor’s Residence Horticulturist, selected and installed plant materials. An 80-year old Norway pine destroyed in a 1994 storm was repurposed as “The Gift” by chainsaw sculptor Dennis Roghair of Hinckley, Minnesota. The sculpture, on the south wall, depicts a girl holding a bonnet and the book *The Secret Garden*, and a boy holding a bouquet of flowers and a frog.¹³⁷



Figure 58. “The Gift” (1994) on south wall, photograph 2012.

¹³⁶ See also Minnesota Governor’s Children’s Garden brochure, 1993.

¹³⁷ Pouliquen and Schindler, 19.

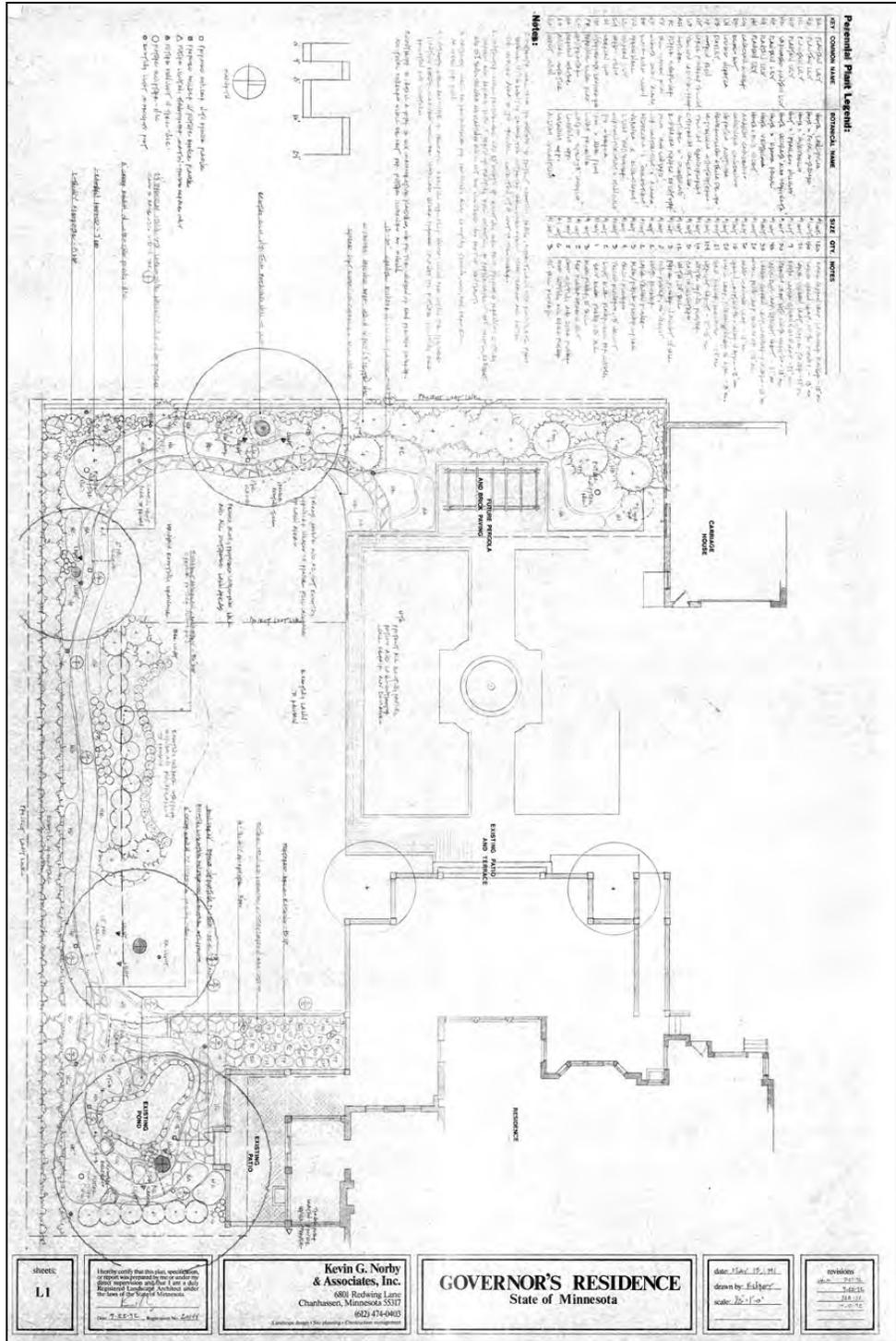


Figure 59. Kevin G. Norby & Associates, Inc. Children's Garden Plan, 1991-2.

4.1.8.2 Minnesota Governor's Residence Master Plan (1997)

In 1997, MacDonald & Mack Architects with Close Landscape Architecture prepared the Minnesota Governor's Residence Master Plan for the Governor's Residence Council.¹³⁸ One focus of the plan were issues not addressed in the 1981 Master Plan, including building codes related to accessibility.¹³⁹

The Historic Landscape Report component of the plan was presented as an appendix to the Master Plan. It evaluated the "Front Lawn, Northwest Lawn, Parking and Service Area, Carriage House Forecourt, Upper Terrace, Back Lawn, South Garden and Security Wall," and "East Terrace and Children's Shade Garden." Recommendations for each area were developed. Most notable were those for reworking and screening of the south driveway near the Carriage House, a new storage building at the parking lot and additional screening, and additional flower beds on the back lawn. The report observed that the "Northwest Lawn," as a continuation of the front lawn around the present Man-Nam sculpture, should be treated part of the public façade of the house. The consultants recommended that the sculpture be moved to a new location¹⁴⁰ (Figure 60).

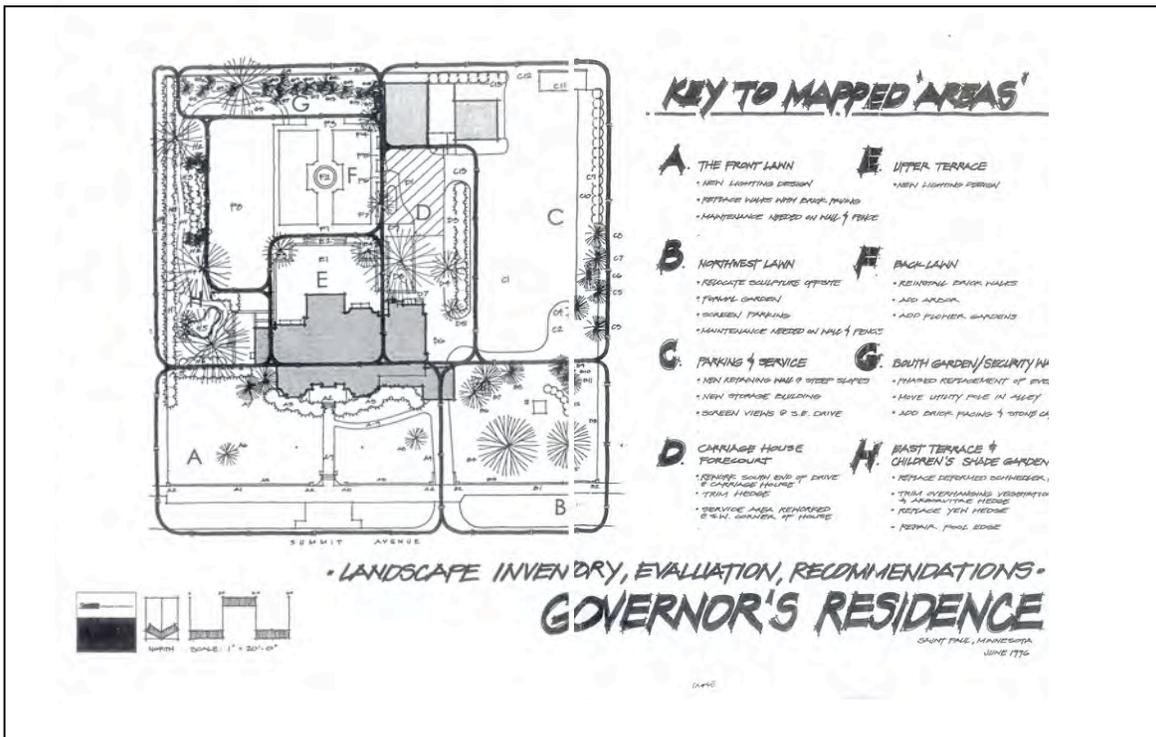


Figure 60. Landscape Inventory, Evaluation, Recommendations. Governor's Residence. Close Landscape Architecture, June 1996.

¹³⁸ MacDonald and Mack Architects Ltd. Minnesota Governor's Residence Master Plan. Prepared for Governor's Residence Council, 1997. State Historic Preservation Office files.

¹³⁹ MacDonald and Mack, 1.

¹⁴⁰ MacDonald and Mack, Historic Landscape Report, Appendix A.

4.1.8.3 Tim Bowe Memorial (1998)

Concurrently, the Tim Bowe Memorial was created to honor a State Trooper killed in the line of duty in 1997. Placed east of the Man-Nam Sculpture in 1998, the memorial includes a Red maple (*Acer rubrum*) and a Norway maple (*Acer platinoides*).

4.1.9 Governor Jesse Ventura and First Lady Terry Ventura, 1999–2003

4.1.10 Governor Tim Pawlenty and First Lady Mary Pawlenty, 2003–2011

4.1.11 Governor Mark Dayton, 2011–present

In addition to security and other updates, Pouliquen and Schindler note that recent years, those spanning the Ventura, Pawlenty, and Dayton administrations have focused on “maintaining the spaces, caring for the health of trees and plants, and coordinating the different areas of the yard.”¹⁴¹ They observed that the effort has involved the Residence Groundskeeper, Lorinda Balfanz, and “an expanding number of regional plant societies for materials, time, and labor.”¹⁴² One objective is to plant “as many cultivars hybridized in Minnesota as possible.”¹⁴³

A 2011 Department of Administration facilities assessment addressed accessibility, security and sustainability of the building, and planning for phased design and construction is underway.¹⁴⁴

¹⁴¹ K. Pouliquen and L. Schindler, 20.

¹⁴² Ibid.

¹⁴³ Ibid.

¹⁴⁴ <http://www.admin.state.mn.us/govres/preservation.html>.

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5.0 Existing Conditions

5.1 Property Boundaries

As described in 1.1, the property occupies the west 15 feet of Lot 12 and all of lots 6 through 11 of Block 34 of the Summit Park Addition. It is bounded by well-traveled Summit Avenue to the north, residential property now in institutional use to the east and west, and a paved alley at the rear (south) perimeter (Figure 1). Grand Avenue, to the south, is an important commercial corridor. Security-controlled vehicle entrances are on Summit Avenue and the alley; visitor pedestrian access is through security gates at the front walk and front drive.

5.2 Inventory of Extant Structures and Features

Table 1. Irvine Occupancy, Extant Structures and Features

Irvine Family, 1912-1965	
Structure/Feature	Date
Brick and stone house and porte-cochere solarium addition (1922)	1911-12
Brick and stone carriage house–garage	1911-12
Concrete driveway from Summit Avenue	1911-12
Front walkway from Summit Avenue and steps	1911-12
Wrought-iron fence (and brick and stone parapet and piers, ca. 1914)	ca. 1915
Concrete block wall on south property line (later height additions)	ca. 1912

Figure 61. Irvine Occupancy Inventory



House and porte-cochere



Carriage house-garage



Driveway, front walk, wrought-iron fence and piers



Concrete block wall on south property line

Table 2. Governor’s Residence Occupancy, Extant Structures and Features

Governor’s Residence, 1965-		
Structure/Feature	Date	Administration
Dedication Plaque	1965	Rolvaag
Flagpoles	1965	Rolvaag
Parking lot	1966-	LeVander
Kidney shaped pool	1968	LeVander
Quarried stone boulders	1968	LeVander
Wrought iron fence extension on east property line	ca. 1970-	LeVander
Wrought iron fence extension on northeast property line	ca. 1970-	LeVander
Concrete wSall extension on south property line	ca. 1970-	LeVander
Light poles with Colonial lanterns	ca. 1970-	LeVander
Man-Nam Sculpture (Paul Granlund)	1970	LeVander
Brick and concrete terrace, fountain, and walks	1989	Perpich
Fountain putti (ca. 1850)	1989	Perpich
Children’s Garden flagstone paving and plaques	1993-	Carlson
Children’s Garden bicycle sculpture	1993	Carlson
The Gift (Dennis Roghair)	1994	Carlson
Tim Bowe Memorial	1998	Carlson
Sundial (modern)	unknown	
Stone urns and lanterns	unknown	
Benches and miscellaneous	unknown	

Figure 62. Governor’s Residence Occupancy Inventory



Dedication plaque



Flagpoles



Parking lot (right)



Kidney-shaped pool and quarried stone boulders

Figure 62. Governor's Residence Occupancy Inventory, continued



Wrought-iron fence, east and north end of front lawn



Man-Nam sculpture



Brick and concrete terrace and fountain (to the south)



Brick and concrete terrace and fountain (to the north)



Brick and concrete terrace and fountain (to the west)



Brick and concrete terrace and fountain (to the east)



Fountain putti

Figure 62. Governor's Residence Occupancy Inventory, continued



Children's Garden flagstone paving and plaques



Children's Garden bicycle sculpture



The Gift



Tim Bowe Memorial



Sundial



Urns



Benches

5.3 Landscape Features

5.3.1 Topography and Soils

A succession of landscape projects since 1966 have resulted in highly disturbed soils across the entire south lawn and parking lot area. The north driveway, front entry walk, and adjacent grades appear to have had less disturbance. There is no evidence of other historic circulation paths on the property and the potential for historical archaeology related to the Irvine occupancy is probably low.

5.3.2 Tree and Plant Inventory

Tree and plant identification began in late fall 2012 and was completed in early spring 2013. Lorinda Balfanz, Governor's Residence Groundskeeper, provided updated information including a plant list.

Historic photos and aerial views, Holm & Olson catalogs, and a succession of landscape surveys and plans (1965-1997) provide an overview of trees and plants introduced to the property. The Wehrman Chapman (1981) and Close Landscape Architecture reports and information provided by Lorinda Balfanz, James Hagstrom FASLA and William Sanders FASLA provided a valuable background for inventory and evaluation of existing plants on the site.

Several types of conifers include a Canadian Hemlock (*Tsuga canadensis*), spruces (*Picea abies* and *Picea pungens*), Scotch Pine (*Pinus sylvestris*). Several species of deciduous trees include White Oak (*Quercus alba*) and Bur Oak (*Quercus macrocarpa*); Red Maple (*Acer rubrum*), Norway Maple (*Acer platanoides*) and Freeman Maple (*Acer freemanii*). Common Horse Chestnut (*Aeculus hippocastanum*), Crabapple (*Malus spp.*) and Pagoda Dogwood (*Cornus alternifolia*) are also of note.

With the possible exception of the large American Elm (*Ulmus americana*) located at the edge of the south lawn, no trees or plants from the Irvine occupancy appear to survive. As documented throughout Section 4.0 of this report, natural aging of trees and shrubs, storm damage, and a succession of major projects and many smaller efforts have resulted in a fairly young landscape. General tree and plant health appears to be excellent and the grounds are very well maintained.



Figure 63. American Elm (*Ulmus americana*)

5.3.3 Shrubs and Perennial Beds

Appendix 1 contains a plant list provided by the Residence Groundskeeper (2012-2013). Perennial and annual beds as well as container plantings are changed seasonally and the current study did not document their design development over recent decades.

As documented in Appendix 1, the gardens include a variety of shrubs, notably Japanese spirea (*Spiraea japonica*), Arbor Vitae (*Thuja occidentalis*), Eastern Redcedar (*Juniperus virginiana*), Colorado Redcedar (*Juniperus scopulorum*) and Compact American Cranberry (*Viburnum trilobum*). There are several varieties of Hydrangea including *Hydrangea arborescens* and *Hydrangea macrophylla* and several varieties of peonies.

Perennials include many exotic but hardy plantain lilies (*Hosta spp.*) of several varieties, Iris (*Iris spp.*) and daylilies (*Hemerocallis spp.*) Among the native or near-native plants are Bee Balm (*Monarda didyma*), False Indigo (*Baptisia spp.*), Blazing Star (*Liatris spp.*) and Joe Pye Weed (*Eupatorium spp.*). Several grasses have been used, including two varieties of Feather Reed Grass (*Calamagrostis x acutiflora*) and Switchgrass (*Panicum virgatum*).



Figure 64. Hostas and parking lot garden (left); at pool (right).



Figure 65. Baptisia near kitchen garden (left); peonies near Children's Garden (right).

5.3.4 North and South Lawns

As noted in Section 3.9.2.1, the north (front) lawn and foundation plantings were a focus of Holm & Olson’s catalog illustrations of the house (Figure 24). The early schemes of flowering shrubs and perennials have evolved to include annual beds. As noted throughout Section 4.0, the original arrangement of flower gardens, borders and foundation plantings on the south (rear) lawn has undergone extensive alteration since ca. 1922. The terrace and fountain (1989) and the Children’s Garden (1993) are among the most recent major projects.



Figure 66. North lawn, October 2012 view looking west (left); June 2013 view (right).



Figure 67. North lawn, looking east (left); border garden (right).



Figure 68. South lawn garden, looking north (left); south lawn garden looking west (right).

5.3.5 Kitchen Garden

Kitchen gardens are located in fenced plots south of the rear service entrance. In addition to providing seasonal vegetables and herbs, they screen f the driveway. Portions of this area have previously been devoted to a conifer and hydrangea screen and a redwood fence and crabapples were introduced during the LeVander and Anderson administrations in the early 1970s.



Figure 69. Kitchen Garden, looking north.

5.3.6 Hardscape

The well-maintained brick and concrete terrace, fountain and walkways installed in 1989 are a major feature of the south lawn. Elsewhere, the condition of older paving materials varies; most notably, some of the aggregate pavers and flagstone around the kidney-shaped pool and along the east and part of the south perimeter of the lawn have settled unevenly.



Figure 70. Children's Garden, looking east (left); brick and concrete walkway (right).



Figure 71. Fountain and terrace, looking northeast (left); balustrade and stair detail (right).

6.0 Evaluation and Recommendations

The lawns and gardens of the Governor’s Residence have provided an impressive, evolving setting for the handsome English Tudor house that was first the home of Horace and Clotilde Irvine and their family (1912-1965). Since 1965, it has been the home of nine Minnesota governors and their families. During both periods of development the grounds have been adapted to changing needs, including those for expanded public space, security, and accessibility. Since 1965, designers and volunteer organizations such as the St. Paul Garden Club have attempted to respond to the ideas and needs of each administration while creating formal and informal spaces that welcome Minnesotans to a familiar landscape.



Figure 72. South lawn, looking southwest; ca. 1923 and 2012.

This study provides a detailed overview of the designed historic landscape as it evolved from the initial landscape sketch by architect William Channing Whitney to the present. Many gardeners, landscape designers, landscape architects, and architects have been involved, with funding from private and public sources. Two historic contexts, “The Grounds at the Horace H. and Clotilde M. Irvine House, 1912-1965” and “The Grounds at the Minnesota Governor’s Residence, 1965-2013” provide the basis for evaluating the designed historic landscape features of the Irvine House and the Governor’s Residence. Sections 6.1 through 6.3 review the National Register of Historic Places and local historic designation for the property. Section 6.4 and 6.5 discuss the application of the Secretary of the Interior’s Standards and Guidelines to decisions impacting the historic features and overall setting of the grounds.

6.1 National Register of Historic Places and St. Paul Heritage Preservation Commission Designation

The property was listed in the National Register of Historic Places (NRHP) in 1974 and was locally designated as a heritage preservation site by the St. Paul Heritage Preservation Commission in 1979. It is also a contributing property in both the local and National Register Historic Hill districts. Because the property is owned by the State of Minnesota and is listed on the National Register of Historic Places, alterations to historic features of the house and carriage house are subject to design review conducted by the State Historic Preservation Office. The Heritage Preservation Commission also conducts design review for alterations to properties within the local district. The *Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* [hereafter *Standards* and/or *Guidelines*] provide the basis for these reviews, which can include major alterations to designed

historic landscapes.¹⁴⁵ In addition to the *Standards and Guidelines*, guidance for working with designed historic landscapes is provided by *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes*.¹⁴⁶

6.2 Designed Historic Landscape Definition

According to National Register Bulletin 18, for the purposes of determining National Register eligibility, a designed historic landscape is defined as any of the following:

- a landscape that has significance as a design or work of art;
- a landscape consciously designed and laid out by a master gardener, landscape architect, architect, or horticulturalist to a design principle, or an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition;
- a landscape having a historical association with a significant person, trend, event, etc. in landscape gardening or landscape architecture; or
- a landscape having a significant relationship to the theory or practice of landscape architecture

The NRHP nomination for this property (1974) focused on the house and did not discuss the significance of the grounds. To qualify for the National Register, however, a designed historic landscape must have significance as a historic landscape type and retain integrity of location, design intent, setting, materials, workmanship, feeling, and association and meet National Register criteria.



Figure 73. South lawn, looking northwest; ca. 1916 and in 1973 and 2012.



¹⁴⁵ The *Standards and Guidelines* are accessed at <http://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm>.

¹⁴⁶ J. Timothy Keller and Genevieve Keller, “How to Evaluate and Nominate Designed Historic Landscapes.” National Register Bulletin 18. Accessed as <http://www.cr.nps.gov/nr/publications/bulletins/nrb18/INDEX.htm>.

6.3 National Register Criteria for Designed Historic Landscapes

As defined by the National Historic Preservation Act of 1966 and the National Register criteria, to be eligible for the National Register a designed historic landscape must possess the quality of significance in American history, architecture (interpreted in the broadest sense to include landscape architecture and planning), archaeology, engineering, and culture and integrity of location, design, setting, materials, workmanship, feeling, and association and

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

Criteria Considerations

Under National Register “Criteria Considerations,” it is noted that properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register, but that such properties will qualify if they are integral parts of districts that do meet the criteria.

Period of Significance

The house and carriage house-garage are eligible for the NRHP for its historic architecture and association with William Channing Whitney (Criterion C) and for its for association with Horace H. and Clotilde M. Irvine (Criterion B). The period of significance for historic architecture is ca. 1912, the date of construction completion. The property’s association with the Irvines is their period of occupancy, 1912-1964.

The original landscape design “diagram” for the grounds was provided in 1910 by architect William Channing Whitney and adapted by the Irvines and their landscape designer, Holm & Olson. Evocative of early twentieth-century English Arts and Crafts landscape design complementing the English Tudor Revival house, the landscape plan evolved during its first twenty years. The early formal garden was abandoned, and a new pergola and rectangular pool anchored the design. The Irvines also built a solarium addition and a new terrace that extended out into the rear lawn. Not much is known about the grounds after the mid-1920s because no photographs, drawings, or recollections have been identified. The Irvine period of occupancy, 1912-1965, ends just before the National Register eligibility cut-off of 50 years.

The present study suggests that few features of the Irvine historic landscape survive and retain historic integrity. Remaining features include:

1. Wrought-iron, stone and brick fence and gate arch along the Summit Avenue lot line between the east property line and entrance gates; portion of a concrete wall at the south property line.
2. Circulation pattern at front walkway from Summit Avenue to entry, and driveway from Summit Avenue under porte-cochere to carriage house.

3. Intact grades and open expanses of lawn (mown turf) between the east property line and driveway.

Contemporary plantings, including foundation plantings at the main façade and evergreens and border plantings along the east and south lot lines, generally reflect the treatment of these areas in the 1912-1965 period. With the possible exception of the American Elm on the south lawn, however, none of the plants appear to date from the Irvine occupancy.

Minnesota governors have now occupied the house for as long a period as the family of Horace and Clotilde Irvine. At the time of conversion from a single-family residence to the Governor's Residence, features of the original design such as the pergola remained, but new landscape designs were immediately installed. One planner observed in 1981, "the history of the garden reveals that the garden has, since the first construction of the house, never remained in one state long enough to merit reconstruction." Since 1981, and especially with the creation of a new terrace (1989), the landscape has continued to evolve. Apart from those noted above (6.3.1-3) no designed historic landscape features from the 1912-1965 period retain integrity.

Features created after 1965, including pools, terraces, and gardens, have not been evaluated for historical significance or integrity because they post-date the 50-year cut-off established for National Register eligibility. It should be noted, however, that certain features created after 1965 may—as evaluated in the future—may be found to possess historic significance under National Register criteria listed in Section 6.3.



Figure 74. Looking west over the wrought-iron fence and front lawn, Clotilde Emily, Elizabeth and Thomas Irvine, ca. 1915.

6.4 Guidelines for Treatment of Designed Historic Landscapes and Cultural Landscapes

As noted in Section 6.3, landscape features created during the Governor’s Residence period (1965-present) do not appear to be eligible for the NRHP as part of a designed historic landscape. Although some features of the post-1965 grounds may be potentially significant for their association with the State of Minnesota and its governors, they were created outside the 50-year cut off and most lack individual distinction.

The grounds, however, are part of the landscape that includes the NRHP-listed house and carriage house-garage and planning must address the overall setting rather than the surviving few “historic” landscape features. The impact of major landscape installations, particularly those that involve paving and structures must be considered. The property’s location within NRHP and local historic districts also requires this type of evaluation. This section discusses approaches to the treatment of historic properties and guidelines for landscapes that will be useful in future planning for the house and grounds.

The *Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* outline preservation, rehabilitation, restoration, or reconstruction approaches for the treatment of historic properties including designed historic landscapes. The *Guidelines* apply specifically to landscapes (not reproduced here but accessed at <http://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm>). The objective of these approaches is to retain and conserve extant historic landscape features, provide for overall plant health and sustainable grounds maintenance, and avoid alterations and new construction with an adverse impact on the overall site. The four approaches are discussed below, with text adapted from the *Standards* and *Guidelines*. One set of standards—preservation, rehabilitation, restoration or reconstruction—will apply to features undergoing treatment, depending upon significance, existing physical condition, the extent of documentation available. Interpretive goals and economic and technical feasibility of the project must also be considered.

6.4.1 Preservation and Rehabilitation

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair or historic materials and features rather than extensive replacement and new construction.

Preservation treatment begins with recommendations to identify the form and detailing of those features and materials that are important to the landscape’s historic character and which must be retained in order to preserve that character. The need to meet accessibility requirements, health and safety codes, and energy efficiency and other sustainability objectives while not destroying character-defining features or materials is acknowledged.

The Standards for Preservation are as follows:

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration necessitates repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.

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

Rehabilitation can encompass conservation of historic features while accommodating contemporary needs, including those related to maintenance, sustainability and accessibility.

The Standards for Rehabilitation are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

6.4.2 Restoration and Reconstruction

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of

features from other periods in its history and reconstruction of missing features from the restoration period. Restoration is warranted when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.

The Standards for Restoration are as follows:

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. A false sense of history should not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

The Standards for Reconstruction are as follows:

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

6.5 Summary and Recommendations

The historic formal gardens created for this property, like many others of its period in St. Paul, do not survive. The State of Minnesota removed the pergola and pool in 1965 and the early formal gardens were removed by the Irvines approximately 40 years before.

The design framework established by the gated entry on the avenue, the ribbon of concrete leading to the entry and under the porte-cochere, the relatively undisturbed front lawn grades and ornate wrought iron fence and gate arch along Summit Avenue remain intact features of the Irvine-period historic landscape (1912-1965). The location of foundation and border plantings also echo the historic pattern although today's numerous bedding areas of smaller plants have somewhat supplanted the groupings of flowering shrubs and other large plants associated with the Irvine period.

As first proposed in the 1981 Master Plan, the terrace and fountain constructed in 1989 successfully reinterprets the axial plan of the William Channing Whitney and Holm & Olson work of the 1910-1923 period.

The following recommendations support the conservation of existing landscape features, but provide for selective replacement of features and new design that is respectful of the historic landscape and architectural setting, allowing for memorable and sustainable new projects.



6.5.1 Design Guidelines and Project Planning

All landscape design work that has a potential effect on historic landscape features should follow the *Standards and Guidelines* as well as applicable local heritage preservation commission guidelines. Design review by the State Historic Preservation Office and the St. Paul Heritage Preservation Commission is based on the *Standards and Guidelines* and will focus on major changes, including new paving and hardscape, walls, and other structural features. Such review, however, may encourage the reinterpretation of traditional models with a more sustainable plant palette and creation of contemporary landscapes, rather than reintroduction of long-missing horticultural elements.

6.5.3 Garden Revitalization and Sustainability

The William Channing Whitney and Holm & Olson design original concept for the Irvine grounds—which balanced large building masses with deep planting beds, large shrubs, and expanses of lawn—may suggest inspiration for new concepts for the east and south perimeter of the south lawn. Consolidation of smaller planted areas into a shrub and native perennial border along the east perimeter, in particular, may offer sustainable benefits that require less water use

and reduced maintenance. A redesigned garden in this area might involve removal of the quarried stone boulders, pool, flagstone path, and reinterpretation of the Children's Garden theme without individual markers.

6.5.4 Public Art

The sundial that graced the Irvine's south lawn was one of a number of objects and furnishings that appear in early photographs. During the period of the governors' occupancy, a succession of plaques, sculpture (including the commissioned Man-Nam), and other site furnishings and objects have been located and variously relocated around the grounds. With limited hours for public access, the Governor's Residence grounds, however, have proven not to be an optimal place for major works of art. Previous studies have recommended the relocation of Man-Nam (see 4.1.8.2). With potential revitalization of the gardens and other spaces, revisiting the history and location of other garden sculpture may also be appropriate.

6.5.5 Interpretation

Future planning efforts should identify opportunities to interpret the history of Minnesota's governors and the Minnesota Governor's Residence and grounds.

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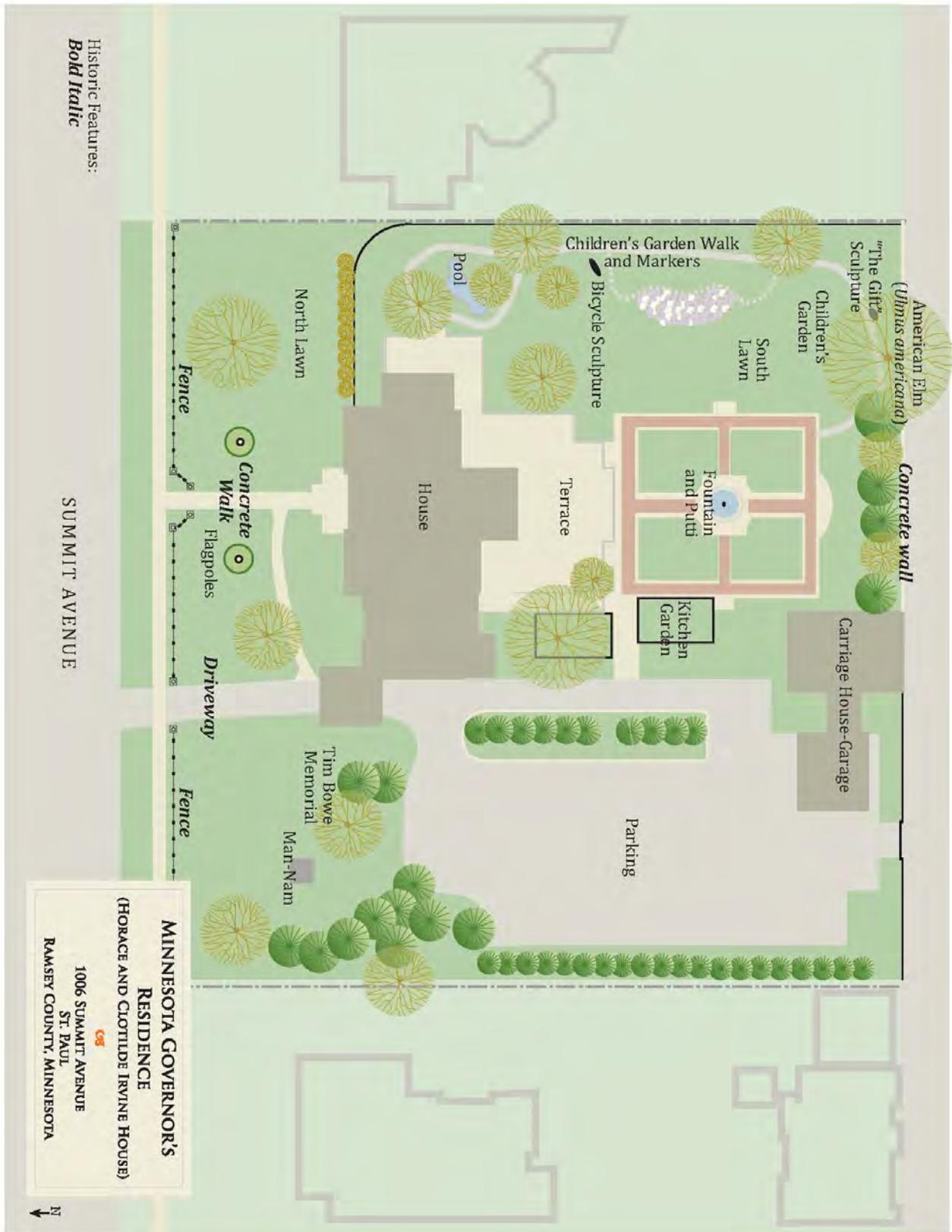


Figure 75. Minnesota Governor's Residence Plan (Historic Landscape Features)

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Appendix 1. Governor's Residence Plant List 2/26/2013. Provided by Residence Groundskeeper.

Botanical Name, Genus, Species	Variety/Cultivar	Common Name	Location in Landscape
<i>Hydrangea arborescens</i>	'Annabelle'	Smooth Hydrangea	Front, Northeast Landscape
<i>Physocarpus opulifolius</i>	'Nanus'	Dwarf Ninebark	Front, Northeast Landscape
<i>Tsuga canadensis</i>		Canadian Hemlock	Front, Northeast Landscape
<i>Acer x freemanii</i>		Freeman Maple	Front, Northeast Landscape
<i>Quercus macrocarpa</i>		Bur Oak	Front, Northeast Landscape
<i>Thuja occidentalis</i>	'Pyramidalis'	Pyramidal Arborvitae	Front, Northeast Landscape
<i>Taxus</i>		Yew	Front, Northeast Landscape
<i>Astilbe japonica</i>	'Deutschland'	False Spirea	Front, Northeast Landscape
<i>Hosta</i>	'Blue Cadet'	Plantain Lily	Front, Northeast Landscape
<i>Hosta</i>	'Gold Standard'	Plantain Lily	Front, Northeast Landscape
<i>Hosta</i>	'Honeybells'	Plantain Lily	Front, Northeast Landscape
<i>Corydalis lutea</i>		Yellow Corydalis	Front, Northeast Landscape
<i>Acer rubrum</i>	'Northwood'	Red Maple	Front, Northwest Landscape
<i>Pinus sylvestris</i>		Scotch Pine	Front, Northwest Landscape
<i>Pinus nigra</i>		Austrian Pine	Front, Northwest Landscape
<i>Picea abies</i>		Norway Spruce	Front, Northwest Landscape
<i>Picea pungens</i>		Colorado Spruce	Front, Northwest Landscape
<i>Quercus alba</i>		White Oak	Front, Northwest Landscape
<i>Hemerocalis</i>	'Stella De Oro'	Daylily	Front, Northwest Landscape
<i>Lamium</i>		Dead Nettle	Front, Northwest Landscape
<i>Asarum canadense</i>		Canadian Wild Ginger	Front, Northwest Landscape
<i>Calamagrostis x acutiflora</i>	'Karl Foerster'	Feather Reed Grass	Ornamental Grass Area, North Parking Lot
<i>Calamagrostis acutiflora</i>	'Stricta'	Feather Reed Grass	Ornamental Grass Area, North Parking Lot
<i>Panicum virgatum</i>	'Heavy Metal'	Switchgrass	Ornamental Grass Area, North Parking Lot
<i>Spiraea japonica</i>	'Goldmound'	Japanese Spirea	West Parking Lot
<i>Thuja occidentalis</i>	'Techny'	Techny Arborvitae	West Parking Lot
<i>Juniperus virginiana</i>		Eastern Redcedar	West Parking Lot
<i>Viburnum trilobum</i>	'Compactum'	Compact American Cranberry	Groundskeeper Garage
<i>Hemerocalis</i>	'After Dark'	Daylily	Groundskeeper Garage
<i>Aesculus hippocastanum</i>		Common Horsechestnut	Middle Island, Between Parking Lot and Back
<i>Juniperus scopulorum</i>		Colorado Redcedar	Middle Island, Between Parking Lot and Back
<i>Iris</i>		Bearded Iris	Middle Island, Between Parking Lot and Back
<i>Iris siberica</i>		Siberian Iris	Middle Island, Between Parking Lot and Back
<i>Phlox stolonifera</i>	'Sherwood Purple'	Creeping Phlox	Middle Island, Between Parking Lot and Back
<i>Artemisia schmidtiana</i>	'Silver Mound'	Wormwood	Perennial Garden, Along South Terrace
<i>Baptisia</i>		False Indigo	Perennial Garden, Along South Terrace

Botanical Name, Genus, Species	Variety/Cultivar	Common Name	Location in Landscape
<i>Clematis</i>	‘Jackmanii’	Clematis	Perennial Garden, Along South Terrace
<i>Dendranthema</i>	‘Minnrose’	Garden Mum	Perennial Garden, Along South Terrace
<i>Dictamnus albus</i>		Gas Plant	Perennial Garden, Along South Terrace
<i>Eupatorium</i>		Joe Pye Weed	Perennial Garden, Along South Terrace
<i>Heliopsis helianthoides</i>		False Sunflower	Perennial Garden, Along South Terrace
<i>Leucanthemum x superbum</i>	‘Becky’	Shasta Daisy	Perennial Garden, Along South Terrace
<i>Liatris</i>		Blazing Star	Perennial Garden, Along South Terrace
<i>Monarda didyma</i>	‘Fireball’	Bee Balm	Perennial Garden, Along South Terrace
<i>Perovskia atriplicifolia</i>	‘Longin’	Russian Sage	Perennial Garden, Along South Terrace
<i>Phlox</i>		Garden Phlox	Perennial Garden, Along South Terrace
<i>Phlox paniculata</i>	‘Starfire’	Garden Phlox	Perennial Garden, Along South Terrace
<i>Rosa</i>	‘Nearly Wild’	Rose	Perennial Garden, Along South Terrace
<i>Rudbeckia fulgida</i>	‘Goldsturm’	Black Eyed Susan	Perennial Garden, Along South Terrace
<i>Veronica longifolia</i>	‘Sunny Border Blue’	Speedwell	Perennial Garden, Along South Terrace
<i>Dianthus</i>		Pinks	Pond Area
<i>Heuchera micrantha</i>	‘Palace Purple’	Coral Bells	Pond Area
<i>Heuchera sanguinea</i>		Coral Bells	Pond Area
<i>Hosta</i>	‘Frances Williams’	Plantain Lily	Pond Area
<i>Sedum kamschaticum</i>		Stonecrop	Pond Area
<i>Sedum spectabile</i>	‘Autumn Joy’	Stonecrop	Pond Area
<i>Rhododendron</i>	‘P.J.M.’	PJM Rhododendron	Pond Area
<i>Sanguinaria canadensis</i>		Bloodroot	Pond Area
<i>Cornus alternifolia</i>		Pagoda Dogwood	Pond Area
<i>Scilla</i>		Siberian squill	Pond Area
<i>Sedum spectabile</i>	‘Autumn Fire’	Stonecrop	Pond Area
<i>Hosta</i>	‘Krossa Regal’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Royal Standard’	Plantain Lily	Children’s Garden, South Landscape
<i>Adiantum pedatum</i>		Maiden Hair Fern	Children’s Garden, South Landscape
<i>Astilbe arendsii</i>	‘Fanal’	False Spirea	Children’s Garden, South Landscape
<i>Brunnera macrophylla</i>		False Forget-Me-Not	Children’s Garden, South Landscape
<i>Chelone obliqua</i>		Pink Turtlehead	Children’s Garden, South Landscape
<i>Actaea ramosa</i>	‘Hillside Black Beauty’	Bugbane	Children’s Garden, South Landscape
<i>Geranium macrorrhizum</i>		Big-Root Geranium	Children’s Garden, South Landscape
<i>Hemerocallis</i>	‘Coin of Realm’	Daylily	Children’s Garden, South Landscape

Botanical Name, Genus, Species	Variety/Cultivar	Common Name	Location in Landscape
<i>Hemerocallis</i>	‘King of Ages’	Daylily	Children’s Garden, South Landscape
<i>Hemerocallis</i>	‘Fear Not’	Daylily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Colossal’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta lancifolia</i>		Plantain Lily	Children’s Garden, South Landscape
<i>Hosta undulata</i>	‘Albo Marginata’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta ventricosa</i>		Plantain Lily	Children’s Garden, South Landscape
<i>Ligularia przewalskii</i>		Ray Flower	Children’s Garden, South Landscape
<i>Polemonium occidentale</i>		Jacob’s Ladder	Children’s Garden, South Landscape
<i>Uvularia grandiflora</i>		Large-flowered bellwort	Children’s Garden, South Landscape
<i>Abies</i>		Fir	Children’s Garden, South Landscape
<i>Acer platanoides</i>	‘Crisom King’	Norway Maple	Children’s Garden, South Landscape
<i>Berberis thunbergii atropurpurea</i>	‘Moretti Select’	Petite Crimson Cabernet Barberry	Children’s Garden, South Landscape
<i>Deutsia</i>		Deutsia	Children’s Garden, South Landscape
<i>Hydrangea macrophylla</i>	‘PIIHM-I’	Endless Summer Twist-n-Shout Hydrangea	Children’s Garden, South Landscape
<i>Hydrangea macrophylla</i>	‘Bailmer’	Endless Summer Hydrangea	Children’s Garden, South Landscape
<i>Magnolia x loebneri</i>	‘Merrill’	Loebner Magnolia	Children’s Garden, South Landscape
<i>Malus</i>	‘Spring Snow’	Crabapple	Children’s Garden, South Landscape
<i>Picea glauca</i>		White Spruce	Children’s Garden, South Landscape
<i>Sorbaria sorbifolia</i>		Ural Falsespirea	Children’s Garden, South Landscape
<i>Tilia americana</i>		American Linden	Children’s Garden, South Landscape
<i>Tilia cordata</i>	‘Greenspire’	Littleleaf Linden	Children’s Garden, South Landscape
<i>Ulmus americana</i>		American Elm	Children’s Garden, South Landscape
<i>Ulmus</i>	‘Cathedral’	Elm	Children’s Garden, South Landscape
<i>Hosta</i>	‘Lake Superior’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘North Point’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘American Icon’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘American Sweetheart’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Atlantis’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Blue My Mind’	Plantain Lily	Children’s Garden, South Landscape

Botanical Name, Genus, Species	Variety/Cultivar	Common Name	Location in Landscape
<i>Hosta</i>	‘Cabaret’	Plantain Lily	Children’s Garden, South
<i>Hosta</i>	‘Cameo’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Cat and Mouse’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Cathedral Windows’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Cherish’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Childhood Sweetheart’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Country Mouse’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Cutting Edge’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Dance With Me’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Dark Shadows ‘	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Earth Angel’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Ecstasy’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Fire And Ice’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Glory Halleluiah’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Golden Friendship’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Hanky Panky’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Heart of Gold’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘High Society’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘High Tide’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Hollywood Lights’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Holy Mole’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Hope’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Ice Castle’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Imp’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Journeys End’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Key Lime Pie’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘May’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Miss Tokyo’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Mourning Dove’	Plantain Lily	Children’s Garden, South Landscape

Botanical Name, Genus, Species	Variety/Cultivar	Common Name	Location in Landscape
<i>Hosta</i>	‘Neptune’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Old Glory’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Pandora’s Box’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Pot Of Gold’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Prairie Moon’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Prairie Sky’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Rainbow’s End’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Rain Dancer’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Regalia’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Restless Sea’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Risky Business’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Silver Moon’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Spartacus’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Stained Glass’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Swan Song’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Sweet Innocence’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘The Shining’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Titanic’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Touch of Class’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Vulcan’	Plantain Lily	Children’s Garden, South Landscape
<i>Hosta</i>	‘Yesterday Memories’	Plantain Lily	Children’s Garden, South Landscape
<i>Iris</i>	‘Sultan’s Ruby’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Aachen Elf’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Seeing Orchid’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Softly Spiced’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Gypsy Flirt’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Skip Stitch’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Tee Times’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Summer Olympics’	Iris	Children’s Garden, South Landscape

Botanical Name, Genus, Species	Variety/Cultivar	Common Name	Location in Landscape
<i>Iris</i>	‘Olympiad’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Anna’s Music’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Working Man’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Mistress of Camelot’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Jessie’s Song’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Greta’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Dreaming Yellow’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Sole Command’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Summer Chase Advent’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Swirling Lavender’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Sky Blue Waters’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Minnesota Classic’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Trouble’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Rush Creek’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Fire in the Sky’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Chickadee’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Apricot Drops’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘My Keepsakes’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Sunny Lynn’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Do the Math’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Caveman’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Westar’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Cats Eye’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Drum Solo’	Iris	Children’s Garden, South Landscape
<i>Iris</i>	‘Plectissima’	Iris	Children’s Garden, South Landscape
<i>Lilium</i>	‘Peaceful’	Lily	Children’s Garden, South Landscape
<i>Lilium</i>	‘August Ruby’	Lily	Children’s Garden, South Landscape
<i>Lilium</i>	‘Manissa’	Lily	Children’s Garden, South Landscape
<i>Lilium</i>	‘Iowa Rose’	Lily	Children’s Garden, South Landscape

Botanical Name, Genus, Species	Variety/Cultivar	Common Name	Location in Landscape
<i>Lilium</i>	'Prawn Tiger'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Baywatch'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Parkland Orange'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Orania'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Rococo'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'La Paz'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Butterscotch'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'America'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Crimson Noble'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Eric'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Landini'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Springfield'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Alessia'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Rosy Dawn'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Scalini'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Carmine Diamond'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Norah'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Suncrest'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Nymph'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Scheherazade'	Lily	Children's Garden, South Landscape
<i>Lilium</i>	'Visaversa'	Lily	Children's Garden, South Landscape



Map 1. Historic Hill Heritage Preservation District (2012)