



What's Out There

Philadelphia



The Cultural Landscape Foundation (TCLF)

TCLF provides the tools to see, understand and value landscape architecture and its practitioners in the way many people have learned to do with buildings and their designers. Through its Web site, lectures, outreach and publishing, TCLF broadens the support and understanding for cultural landscapes nationwide to help safeguard our priceless heritage for future generations.

learn more at tclf.org

Dear *What's Out There Weekend* Visitor,

Welcome to ***What's Out There Weekend***. The materials in this guide will tell you about the history and design of the places you can tour during this event, the sixth in a series that we offer each year in cities and regions throughout the United States. Please keep it as a reference for future explorations of Philadelphia's unrivaled legacy of significant landscapes.

On May 18 and 19, 2013, The Cultural Landscape Foundation (TCLF) will host *What's Out There Weekend*, providing residents and visitors opportunities to discover and explore more than two-dozen of the city's publicly accessible sites through free, expert-led tours.

Philadelphia has some of the nation's most diverse landscapes spanning more than two centuries of design including hidden gems in Fairmount Park, the Beaux Arts grounds of the Rodin Museum and the Philadelphia Museum of Art, Colonial Revival and Modernist design near Independence Hall and Society Hill, and the Postmodernist plazas of Venturi Scott Brown. The goal of *What's Out There Weekend* is to tell the fascinating stories of Philadelphia's shared landscape heritage. The tours reveal the design history of these valued places and the individuals who designed them, along with insights about city shaping and landscape architecture.

What's Out There Weekend covers a sampling of the sites found in the Web-based *What's Out There*, the most comprehensive, searchable database of the nation's historic designed landscapes. The free and profusely-illustrated database offers a broad and interconnected way to discover the breadth of our landscape legacy, while *What's Out There Weekend* gives people the opportunity to experience the landscapes they see every day in a new way.

On behalf of The Cultural Landscape Foundation, I thank you for participating in *What's Out There Weekend*, and hope you enjoy the tours.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND FOUNDER, THE CULTURAL LANDSCAPE FOUNDATION

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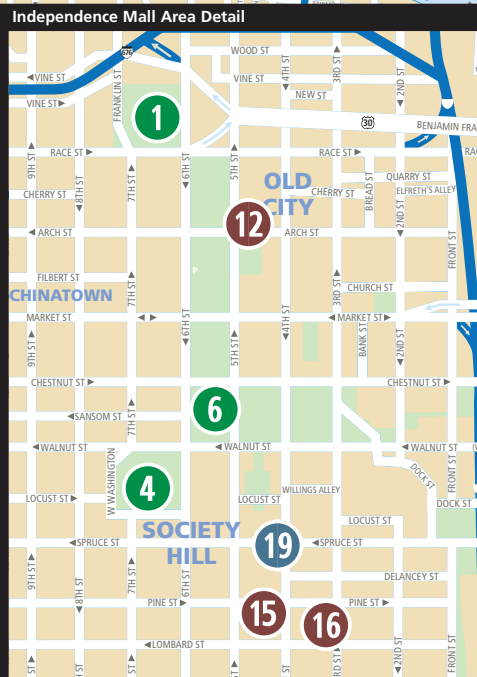
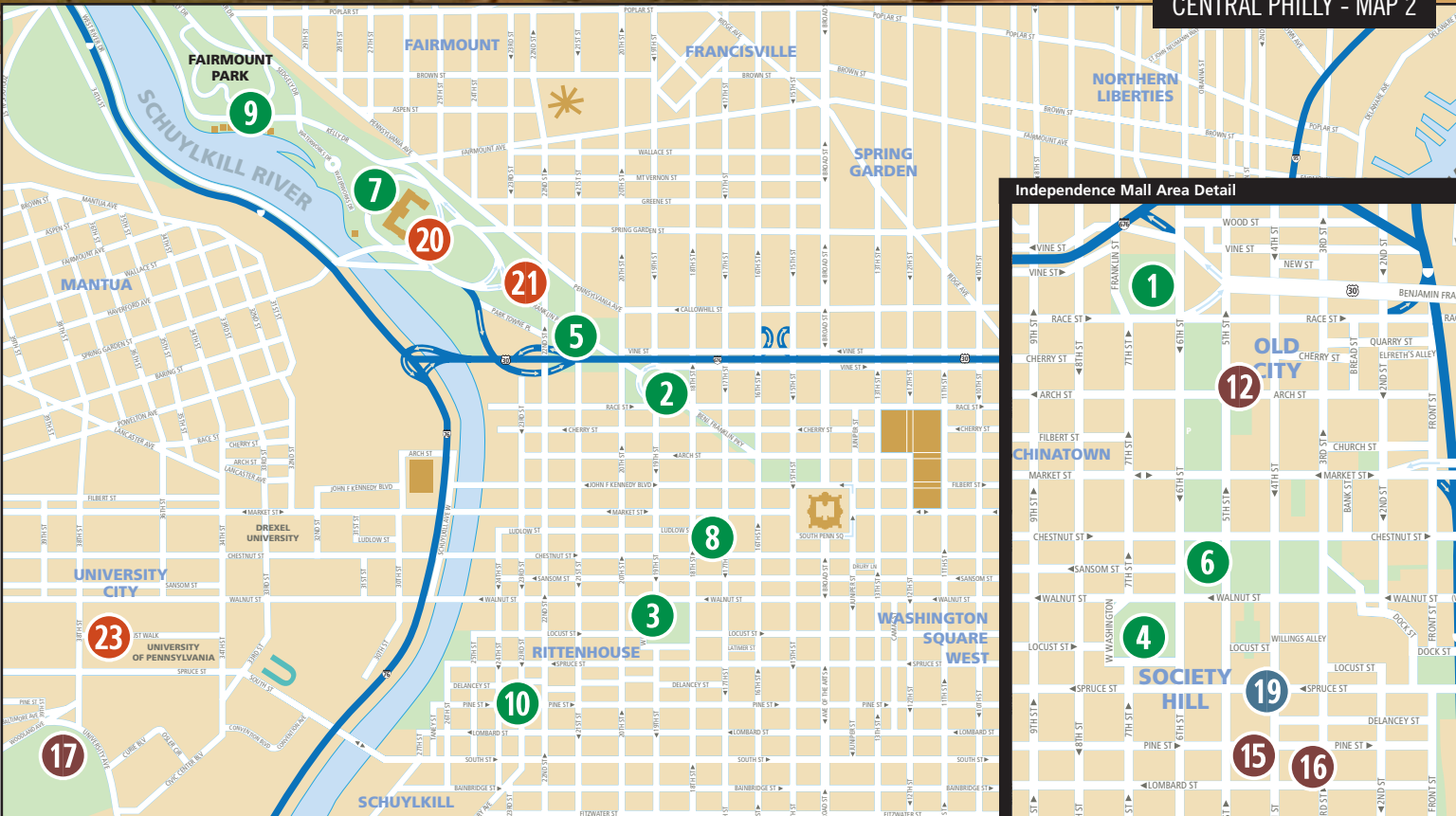
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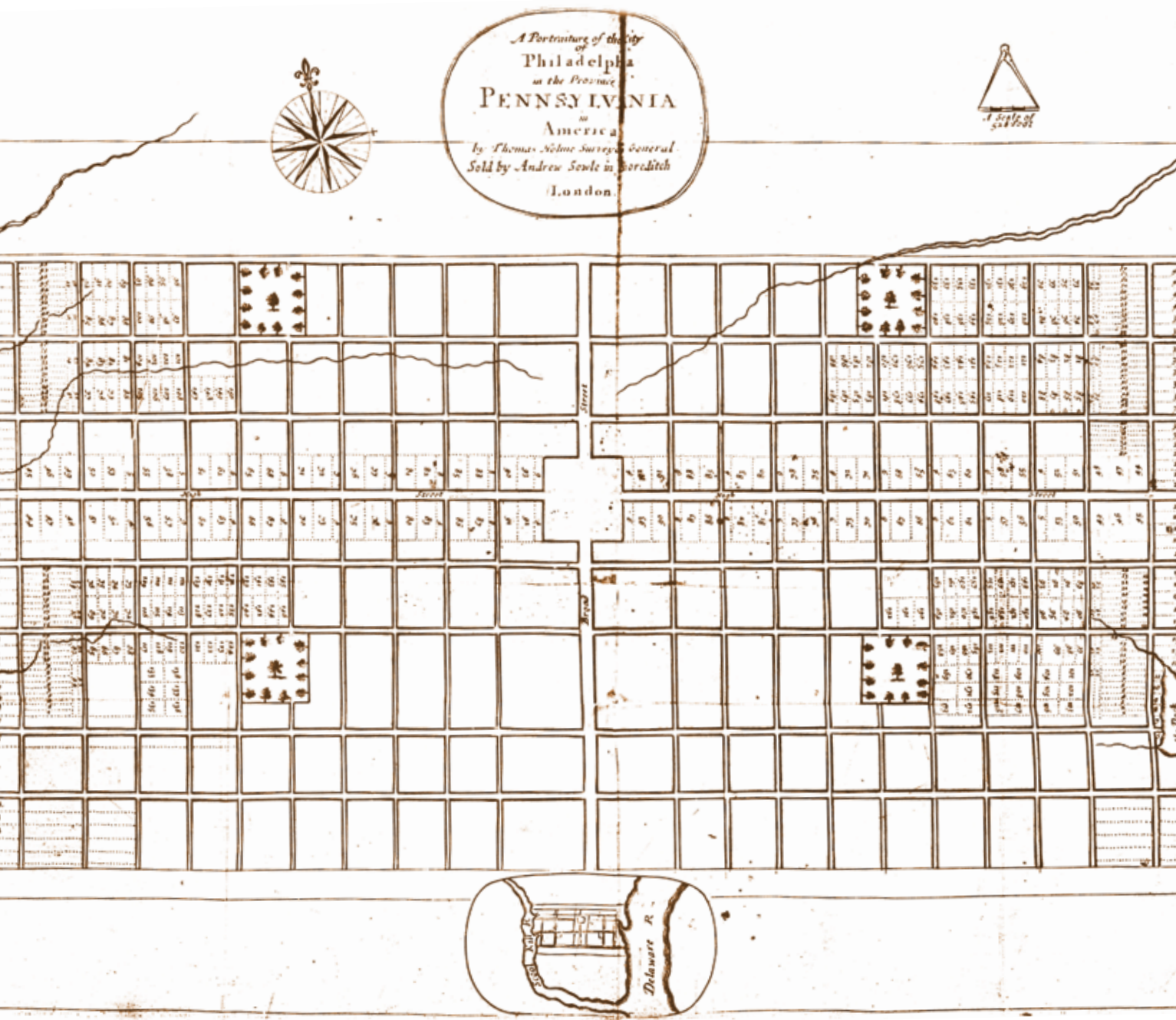
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Plan courtesy of Philadelphia Parks and Recreation

William Penn's Philadelphia Plan

To repay a debt owed to William Penn's father, King Charles II granted him land southwest of New Jersey. The new territory, Pennsylvania, served as an early safe haven for religious, racial, and gender equality, Quaker ideals which Penn wove into his concept for the design of Philadelphia. The plan was centered on a 1,200-acre plot, laid out by surveyor general Thomas Holme in 1682. It was organized into a rectangular grid pattern with lettered and numbered streets perpendicular to each other and broader civic-oriented streets for commerce and transportation forming the grid's main axes. Each quadrant features a public square with open green space, today known as Logan, Franklin, Washington, and Rittenhouse Squares, with City Hall in the center. Evenly spaced lots allowed residents to have private outdoor space for gardens and retain a sense of country living within the rapidly-expanding city. Penn's concept set a precedent for planning in many early American cities.

The greatest alteration to Penn's plan is the Benjamin Franklin Parkway, begun by Jacques Gréber in 1917. Sections of streets and buildings were removed to create the tree-lined, mile-long parkway that cuts diagonally from City Hall northwest to Fairmount Park, where it terminates on axis with the Philadelphia Museum of Art. Logan Square was transformed to a grand traffic circle, and the parkway is now lined with the museums and cultural institutions envisioned by Gréber. Expressways have also changed the city's Penn-era fabric, bordering the grid on three sides and particularly affecting Logan and Franklin squares on the Northern side.

Landscape Type:
Boulevard
Public Park: Greens/Commons/Squares

Designed By:
William Penn
Thomas Holme



Photo courtesy of Philadelphia Parks and Recreation



Photo by Charles Birnbaum

Franklin Square

Originally encompassing eight acres, this public park was conceived by William Penn as one of the city's five original squares. Renamed in honor of Benjamin Franklin in 1825, it was used as a communal grazing pasture, livestock market, and a burial ground through much of the 18th century.

Landscape Style:
Beaux Arts / Neoclassical

Landscape Type:
Public Park: Greens/Commons/Squares

Designed By:
Thomas Holme
William Penn

Situated in the oldest part of the city, Franklin and Washington squares were the first to be redeveloped into public parklands. In 1815, the square was leveled, planted and enclosed in an iron fence. A round stonework fountain with forty jets, encircled by iron railing, was erected at the square's center in 1838. It is the oldest fountain in the four remaining Penn Plan squares.

Over time, houses in the area were replaced by warehouses and factories, instigated by the construction of the Benjamin Franklin Bridge between 1922 and 1926, which abuts the square's eastern border. By the mid-20th century, the square was flanked by highways and in poor condition. The progenitors of Independence Mall re-envisioned it as the northern terminus to their newly created Modernist linear park. It remained isolated and derelict until 2006, when a major renovation transformed the square into a playground with a large carousel and miniature golf course. Now, measuring 7.5 acres, Franklin Square is an open space with trees, paved walks connecting the fountain to the park's four corners, benches, sculpture, and the recently-restored central fountain. It was listed in the National Register of Historic Places in 1981.



Photo by Zachary Lifton



Photo by Zachary Lifton

During the Revolutionary War, the square housed a powder magazine, and it was used for military drills during the War of 1812.

Photo by Zachary Lifton



Commemorative sculpture around the square includes Stirling Calder's *Shakespeare Memorial*, Charles Grafly's *General Galusha Pennypacker Memorial*, Paul Manship's *Aero Memorial*, and the Sister Cities Plaza.

Photo by Charles Birnbaum



Logan Square

Originally a burial plot, pasturing ground, and place for public executions in the city, Northwest Square was one of five squares in William Penn's plan for the city. It was renamed in 1825 for James Logan, secretary to William Penn and chief justice to the Pennsylvania Supreme court. Over time the city began improving the area, planting trees and installing sidewalks and fencing.

The site became a focal point in Jacques Gréber's Parkway plan of 1917. Inspired by the Place de la Concorde in Paris, Gréber designed a traffic circle for the Benjamin Franklin Parkway passing through the square and enlarged it to twelve acres, with formal gardens and a large monument in the center and more planting and seating on the perimeter. The centerpiece is a grand fountain called *The Swann Memorial Fountain or The Fountain of the Three Rivers*, designed by Wilson Eyre, Jr. and sculptor Alexander Stirling Calder. Calder's three bronze Native American figures, representing the city's major waterways, sit in the midst of Eyre's large basin and dramatic arcing water jets. Gardens surround the fountain and the edges of the square, today planted with grasses, flowering shrubs, and colorful seasonal flowers. Deciduous shade trees, including sycamores and paulownia, are planted outside the circle, alongside numerous commemorative sculptures in the square's corners. Logan Square was listed in the National Register of Historic Places in 1981.

Landscape Style:
Beaux Arts / Neoclassical

Landscape Type:
Public Park: Greens/Commons/Squares

Designed By:
Thomas Holme
William Penn
Jacques-Henri-Auguste Gréber



Photo courtesy of Phila. Parks & Rec



Photo by Charles Birnbaum

Rittenhouse Square

Landscape Style:

Beaux Arts / Neoclassical

Landscape Type:

Public Park: Greens/Commons/Squares

Designed By:

Thomas Holme

William Penn

Paul Philippe Cret

Named Southwest Square in 1682 as part of William Penn's original concept for the city, the square was renamed for local scholar, inventor, and Revolutionary War patriot David Rittenhouse. The square initially housed livestock and was surrounded by brickyards into the 1700s. The park was enclosed with metal fencing in 1816, funded by local residents as part of continuing neighborhood improvements in the mid-19th century.

Around 1913 the Rittenhouse Square Improvement Association formed and hired Paul Philippe Cret to redesign the six-acre site; except for small alterations his original plan is intact today. Diagonal walkways cross the square from all four corners, meeting in the center at an oval plaza. The plaza houses a rectangular reflecting pool symmetrically opposite a large planter bed, with a centralized, small, glass pavilion anchoring the space. A circular path rings the plaza and intersects the diagonal walkways. Urns on low pedestals and stone balustrades define the square's sequence of spaces while now mature trees and lush understory plantings provide color and texture. The park's numerous significant sculptures include Antoine-Louis Barye's *Lion Crushing a Serpent* (1890) in the central plaza, Paul Manship's *Duck Girl* (1911) located in the reflecting pool, and the *Evelyn Taylor Price Memorial Sundial* along the northeast walkway. Rittenhouse Square was listed in the National Register of Historic Places in 1981.



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Rittenhouse Square is the only square of the original five in Penn's plan not used as a burial ground.

Photo by Charles Birnbaum



The redesign of Washington Square was part of a larger effort to improve the area, which led to the creation of Independence Mall and Society Hill's Modernist insertions.

Photo by Charles Birnbaum



Washington Square

Southeast Square was drawn into the original plans for Philadelphia in 1682 by William Penn’s surveyor Thomas Holme. For the first 120 years the square was defined primarily as a burial ground, used by the city’s African-American population then by the Continental Army in the Revolutionary War, and later during the city’s yellow fever epidemics. It was in poor condition when it closed around 1800.

In 1815 French botanist Francois André Michaux began converting the square into a public park, planting nearly sixty different tree species to create a small arboretum. In 1825 the site was renamed Washington Square in honor of George Washington and the Revolutionary War soldiers buried there. The square was redesigned in 1952, primarily by George Edwin Brumbaugh. His plan, largely intact today, features colonial-style red brick walls and sidewalks around the perimeter and uses the same lampposts unique to the adjacent Society Hill neighborhood. The four entrances are ornamented with brick pillars topped with globes, while diagonal concrete paths connect across the square, meeting in the center at a circular fountain. Intersecting the main diagonals is a square walking path. Parkland with open lawn and deciduous trees, predominantly sycamores, make up the field between the paths. The west side of the square houses the Washington Memorial, with a full size bronze cast of Washington; at the foot of this statue sits the Tomb of the Unknown Soldier. Washington Square was listed in the National Register of Historic Places in 1981.

- Landscape Style:**
Colonial Revival
- Landscape Type:**
Public Park: Greens/Commons/Squares
- Designed By:**
Thomas Holme
William Penn
George Edwin Brumbaugh



Photo courtesy of Independence National Historical Park



Photo by Charles Birnbaum

Benjamin Franklin Parkway

The spine of Philadelphia's cultural district, this grand diagonal avenue connects City Hall to the Philadelphia Museum of Art. Designed in 1917 by Jacques Gréber for The Fairmount Park Commission, it was constructed from 1917 to 1929. Gréber's plan built on a concept from 1871 and a 1907 plan developed by Paul Cret, Horace Trumbauer, and Clarence Zantlinger and his partners.

Landscape Style:
Beaux Arts / Neoclassical

Landscape Type:
Parkway

Designed By:
Jacques-Henri-Auguste Gréber

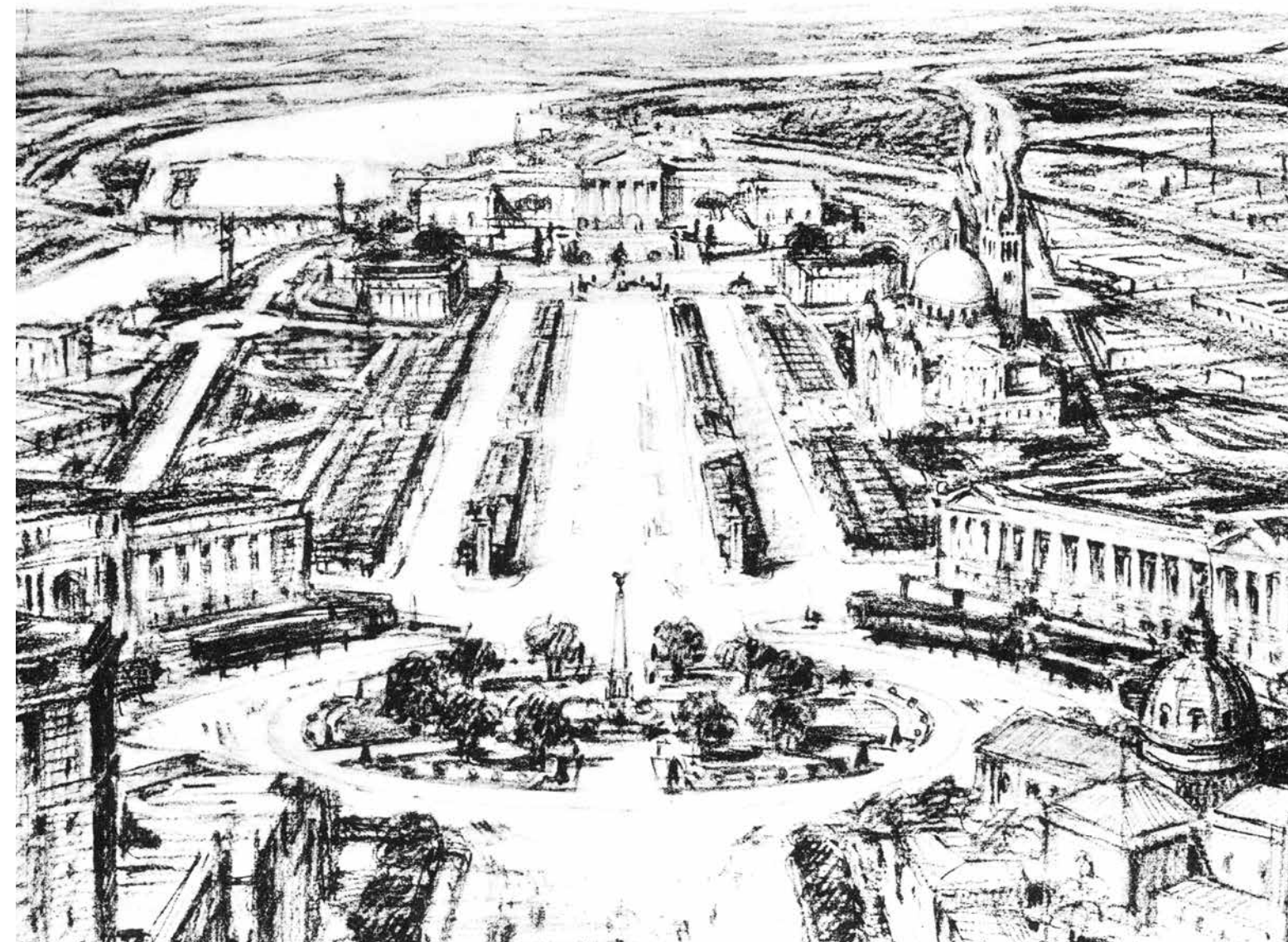
Gréber's plan was developed at the same time as other linear parks and pleasure drives in cities across the country. In Philadelphia, the northern, broader section of the parkway included a central avenue edged by two medians planted with two rows of red oak trees. These were flanked by secondary drives bordered by up to five rows of plane trees. Logan Square, the terminus of this wide section of the parkway, is a circular space with a central fountain surrounded by trees, gardens and lawn. The parkway section from Logan Square south to City Hall is a narrower right-of-way, with a single row of trees on each side of the street. This more modest portion ends at a small, circular lawn in front of City Hall. Over the years museums, monuments and sculpture have been added along the parkway and are an integral part of design. A decline in the health of the trees led the Fairmount Park Commission to implement a 1989 rehabilitation project which focuses on the preservation treatment of the tree plantings on two central medians.



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Independence National Historical Park was designated a National Historic Landmark District in 1966.

Photo by Charles Birnbaum



Independence National Historical Park

Part of an overarching urban renewal scheme in the city's oldest commercial district, the creation of Independence Mall State Park was realized between 1950 and 1967.

Roy F. Larson's initial Beaux Arts plan for the monumental, 15.5-acre mall was given a more Modernist style by Edmund Bacon, director of the city's planning commission. Each block varied in design and program, and was unified by a brick and granite perimeter wall. The block closest to Independence Hall, completed in 1954, featured a central lawn flanked by walks, bosques, and terraces, with a planting plan designed by Wheelwright, Stevenson and Langren. The next block featured a central fountain and square pool flanked by terraced gardens and an underground parking garage topped with a marble-paved plaza and two brick arcades. Dan Kiley's 1963 plan for the northernmost block represented Philadelphia's five original squares with five fountains and placed a gridded bosque of 700 honey locust trees, planted 12.5 x 18 feet on center, within a brick-paved plaza. The trees failed in such close proximity, leading to the removal of alternating trees and the decline of the site's design integrity.

The mall was transferred to the National Park Service in 1974, renamed, and incorporated into Independence National Historical Park in 1997. That same year the Olin Partnership (now OLIN) created a new master plan for the entire mall, with structures on the west side, smaller parks with shade trees on the east, and straight brick paths that extend the original street grid as pedestrian walkways across the mall.

Landscape Style:

Colonial Revival
Modernist

Landscape Type:

Public Park: National Park;
Greens/Commons/Squares

Designed By:

Grant Miles Simon
Charles E. Peterson



Photo courtesy of Independence National Historical Park



Photo courtesy of Independence National Historical Park



Photo courtesy of Independence National Historical Park

Independence Mall

Landscape style: Modernist - **Type:** Public Park: National Park, Greens/Commons/Squares
Designed by: Roy F. Larson, The Olin Partnership (now OLIN), Edmund Bacon
This 15.5-acre landscaped park was realized between 1950 and 1967. Each of its three blocks varied in style and program, unified by a brick and granite perimeter wall. The block closest to Independence Hall featured a central lawn flanked by walks, bosques, and terraces, with a planting plan designed by Wheelwright, Stevenson and Langren. The next block north featured a central fountain and square pool surrounded by terraced gardens, and an underground parking garage topped with a marble-paved plaza and two brick arcades. Dan Kiley designed the northernmost block, using fountains to allude to the five original Penn Plan squares, set within a brick-paved plaza under a gridded bosque of 700 honey locust trees. The mall became part of Independence National Historical Park in 1997. That same year the Olin Partnership (now OLIN) created a new master plan, locating structures on the west side, smaller parks with shade trees on the east, and straight brick paths that extend the original street grid across the mall.

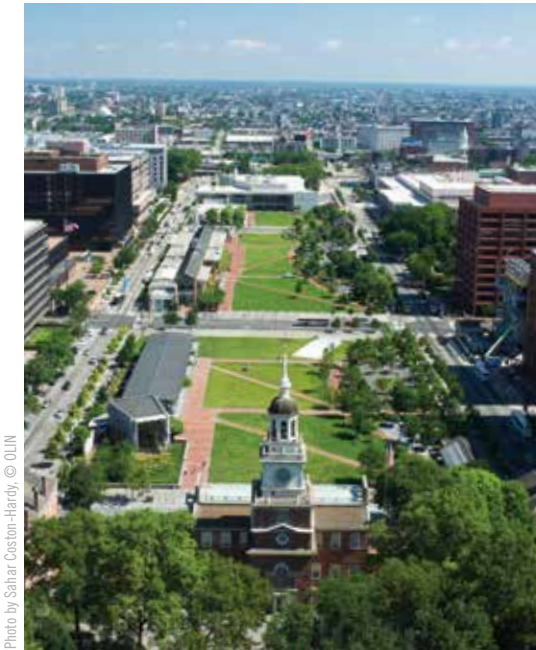


Photo by Sahar Coston-Hardy © OLIN



Photo courtesy of Independence National Historical Park

Independence Square

Landscape style: Beaux Arts/Neoclassical - **Type:** Public Park: National Park, Greens/Commons/Squares
In 1730 the Pennsylvania Assembly authorized the purchase of one city block for a new state house at the outskirts of town. The first designed landscape there was implemented in the 1780s, when Samuel Vaughan designed a manor house garden which included naturalistic serpentine walks, mounds and shrubs, and a double allée of elm trees along a broad north-south central walkway. Anticipating the nation’s Centennial, the city implemented a more formal design, with flagstone walks superimposed on the lawn in a wheel-and-spoke pattern, and a statue of George Washington set within the central circle. In 1915-1916, the grounds were re-landscaped again, now with new Colonial Revival features and still retaining the tree canopy and central walk from Walnut Street. Over the next decades the neighborhood declined. Civic leaders successfully lobbied Congress to identify Independence Hall as a National Historic Site in 1943.



Photo courtesy of Independence National Historical Park

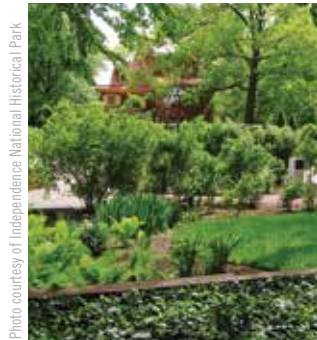


Photo courtesy of Independence National Historical Park



Photo courtesy of Venturi, Scott Brown and Associates, Inc.

Magnolia Garden

Landscape style: Colonial Revival - **Type:** Public Park: National Park
Located south of Locust Street between 4th and 5th streets in Society Hill, the Magnolia Garden was created by members of the Philadelphia Committee of the Garden Club of America and dedicated in 1959. The small garden, 1/3 of an acre, pays tribute to the nation’s founders and in particular to George Washington. The wide, rectangular space is enclosed by a wrought-iron fence and features a central lawn panel edged with a stone-paved walk and white-painted iron benches. At the western end of the lawn lies a small circular basin with a singular jet fountain. The perimeter is lined with planting beds and mature trees including 13 saucer magnolias which symbolize America’s original 13 colonies.

Rose Garden

Landscape style: Modernist - **Type:** Public Park: National Park
The garden was created by the National Park Service from 1958 and 1963 as a connection between the new national park and the adjacent Society Hill neighborhood. In 1971 the Daughters of the American Revolution honored the signers of the Declaration of Independence by planting over 200 antique roses in the center of the space, giving the garden its current name. Ornate iron gates and colonial-style brick walls with stone copings mark the entrances, while the main body of the garden is a Modernist plaza paved with red brick. Wide, shallow stone steps and low stone-capped, brick walls separate two small terraces which are planted with perennials, evergreen shrubs, and mature shade trees.

Welcome Park

Landscape style: Postmodernist - **Type:** Plaza, Commemorative Landscape - **Designed by:** Venturi, Scott Brown and Associates
The plaza was conceived as an “open air” museum by Venturi, Scott Brown and Associates. Commissioned by the Friends of Independence Mall National Historic Park to honor William Penn and opened in 1982, the design is laid out as a giant map of the original grid iron street plan of Philadelphia constructed atop a marble ground plane. It includes miniature representations of significant features related to Penn, including the City Hall statue and his original slate-roof house. Individual trees demark the four historic squares that were part of Penn’s original plan of 1683. The park is enclosed by two perimeter walls which provide a chronological, interpretive narrative that provides a biography of Penn.

Azalea Garden

Created in 1952, this thematic garden located between the Philadelphia Museum of Art and Boathouse Row was sponsored by the Pennsylvania Horticultural Society to honor its 125th anniversary. It was donated afterward to the Fairmount Park Commission, and now comprises a portion of the Schuylkill Recreation Path which parallels the Schuylkill River in the heart of downtown.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park

Designed By:
Frederick W.G. Peck

The four-acre, fan-shaped garden was designed by landscape architect Frederick W.G. Peck, and features over 150 species of azaleas and rhododendrons planted in kidney-shaped planting beds adorned with colorful annuals and perennials, including irises, daffodils, crocuses and tulips. Gently curving paths transect a lawn shaded by oaks, magnolias, and sycamores. The mall leading to the museum is dotted with statues of American Revolutionary War soldiers, with the marble Fountain of Sea Horses, donated to the city in 1926, at its center.

In 1989, the landscape architecture firm of Shusterman & Steiger renovated the garden with guidance from consulting horticulturalists, including Fred C. Galle. Aging azaleas and rhododendrons were replaced with newer specimens as well as hydrangeas, hollies, stewartia, and crape myrtles. A new entrance, featuring a pergola with a stone-seat wall and brick terrace, was built at the same time.



John F. Collins Park

Designed by John Francis Collins, Chestnut Park opened in June 1979 as one of the city's early pocket parks. After visiting Manhattan's Paley Park, philanthropist Dorothy Haas proposed the Philadelphia park, which was funded by the William Penn Foundation. The narrow, rectilinear space, occupying less than 1/10th of an acre, is situated between two existing buildings in the city's central core between Chestnut and Ranstead Street. Designed to reference the region's rich native landscape and indigenous people, the park is defined by ivy-covered walls, constructed of local building and plant materials, and furnished with movable wooden furniture. The space is shaded with a diversity of native trees including redbud, dogwood, sugar maple, hickory, and American holly. At the park's center, a cascading fountain made of vertical cast concrete plinths abstracts Native American totems. Shallow steps provide access to the thin layer of water that pools at the fountain's sunken basin. Two ornamental iron gates, sculpted by Philadelphia artist Christopher T. Ray, reference the flora and fauna of the Wissahickon Valley and tidal landscapes. The concrete pavers used throughout the park are distinct from the surrounding neighborhood's more traditional red brick paving. In 2011, the park was renovated and re-opened to the public as John F. Collins Park.

Landscape Style:
Modernist

Landscape Type:
Public Park: Vest Pocket Park

Designed By:
John Francis Collins



Fairmount Park

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park: Large Municipal Park

Designed By:
Jacques-Henri-Auguste Gréber
John C. Sidney
Herman J. Schwartzmann

Bracketing the Schuylkill River in the Wissahickon Valley, this 4,100-acre municipal park is the largest in the nation. It was established in 1812 with the five-acre Fairmount Water Works. The 20-acre South Garden, designed in 1829, is considered one of the earliest formalized public gardens in the country. In 1855, the city acquired two adjacent estates to safeguard the water supply, and hired James Sidney to design park grounds in 1859. By 1868, the parklands encompassed 2,800 acres and occupied banks on both sides of the river; the park was declared public open space in perpetuity and the Fairmount Park Commission was established.

In 1874, Philadelphia’s zoological gardens opened in West Park, which also became the site of the Centennial Exhibition of 1876. Architect Herman J. Schwartzmann created the exposition’s 250-acre site plan. Remaining exposition elements include Memorial Hall, the Ohio House, a fountain, and Centennial Lake. In 1907 the Fairmount Park Art Association commissioned an official plan for what became the Benjamin Franklin Parkway, building on an idea from the 1870s. The plan was further developed by Jacques Gréber and largely completed by 1929. In 1933 Paul Cret designed the Ellen Phillips Samuel Memorial Sculpture Garden, sited along the Schuylkill River.

In addition to athletic and recreational facilities, the park features the Centennial Arboretum, Boathouse Row, the Azalea Garden, the Philadelphia Museum of Art, and seven historic houses. It was listed in the National Register of Historic Places in 1972.



Photo by Scott Emery, courtesy of Phila. Parks & Rec



Photo by Denise Francis, courtesy of Phila. Parks & Rec



Photo courtesy of Phila. Parks & Rec

Fairmount Park was listed in the National Register of Historic Places in 1972..



Photo by Wuttiiphong Thongtan, courtesy of Phila. Parks & Rec

Fitler Square

Landscape Style:
Beaux Arts / Neoclassical

Landscape Type:
Public Park: Greens/Commons/Squares

Designed By:
Norman Rice

This half-acre square situated southwest of Rittenhouse Square was named for Philadelphia mayor Edwin H. Fitler and dedicated in 1896. It anchors the neighborhood, which was a shipping, shipbuilding and brick-making center through the 19th century.

Created from a former brickyard, the square originally contained paths that bisected stands of sycamores and elms. In 1953, after a long period of decline, a residents' association hired local architect Norman Rice to rehabilitate the park. Rice reduced the number of entrances from six to three in order to enlarge the green space, and replaced a decrepit wooden shelter with a pentagonal brick one. Long benches were affixed to brick-paved seating areas and the groundplane planted with English ivy and purple winter-creeper as well as shrubs and trees, including Japanese holly and firethorn.

Within a few years, Rice's landscape was marred by vandals. The Fitler Square Improvement Association, formed in 1962 by local residents, placed an ornate, Victorian cast-iron fountain at its center in 1976, and undertook a renewal of the park in 1981. Brick walkways and lighting were installed, and a decorative wrought-iron fence placed around its perimeter. Animal sculptures were added to the park, beginning with Gerd Hesness' *Fitler Square Ram*, and including Eric Berg's *Grizzly and Family of Turtles*. Fitler Square was listed in the National Register of Historic Places as part of a local historic district in 1995.



Photo courtesy of Fitler Square Improvement Association



Photo courtesy of Fitler Square Improvement Association

Wissahickon Valley Park and Trail (Forbidden Drive)

This urban woodland in northwest Philadelphia encompasses 1,800 acres extending from the northern suburb of Chestnut Hill to Manayunk in the southwest. Its spine is the seven mile-long gorge of Wissahickon Creek, a tributary of the Schuylkill River which became a locus for regional industry. From the mid-18th century, the creek was dammed and diverted to power mills and manufacturing facilities along its banks.

In 1868, the Fairmount Park Commission acquired the Wissahickon Valley land to protect the city's water supply, and demolished most of the historic houses, mills and taverns that lined the vale's steep, wooded slopes. The wide, gravel Wissahickon Turnpike, which skirts the western banks of the creek, was closed to vehicular traffic in 1923, earning it the name Forbidden Drive. Open to pedestrians, bicyclists, and equestrians, the route incorporates historic stone and concrete bridges that span the creek as well as the wooden, covered bridge on Thomas Mill Road, built in 1737 and a rare historic landscape feature in an urban setting.

Today, the park's woodlands encompass a wide variety of native trees and reveal craggy schist, gneiss and quartzite formations. The steep cliffs are crossed by 57 miles of coarse trails, and include 13 rustic shelters erected by the Works Progress Administration between 1935 and 1943. Vestiges of the early industrial landscape remain, including five stone arch bridges from the early 19th century and Rittenhouse Town, the site of America's first paper mill. Wissahickon Valley Park was designated a National Natural Landmark in 1964.

Landscape Style:
Picturesque

Landscape Type:
Public Park: Scenic Reservation



Photo by Andrew Odonnell, courtesy of Phila. Parks & Rec



Photo by Lisa Smalley, courtesy of Phila. Parks & Rec



Photo courtesy of Phila. Parks & Rec

Cemeteries

Christ Church Burial Ground

Landscape Style: Cemetery - **Address:** N. 5th and Arch Streets, Philadelphia

This two-acre cemetery was established in 1719 as the new burial ground for the Christ Church congregation. It was initially enclosed with simple fencing, which was replaced by a brick wall with stone coping in 1772. Marble headstones and slab tombs crowded the green expanse but were superseded by more ornate monuments through the 19th century. In the early 1800s, twenty family vaults, stretching 36 linear feet, were laid on either side of a central brick path originating at the 5th Street entrance and flanked by single rows of mature shade trees. After decades of decline, the cemetery was restored in 2003. Five signatories of the Declaration of Independence, including Benjamin Franklin, are at rest here; the path to Franklin’s grave was repaved with brick in 2005 and the gravesite was given a marble surround.

Eden Cemetery

Landscape Style: Picturesque or "Romantic" - **Type:** Cemetery: Lawn Cemetery - **Address:** 1434 Springfield Rd, Collingdale

In 1899, five African-American men established the Eden Cemetery Company, considered the country’s oldest African-American public cemetery organization. In 1902, the company purchased 49 acres from John Bartram in Collingdale, selected for its proximity to Philadelphia and its scenic landscape. Although the burial ground was never formally planned or landscaped, it assumes the character of a lawn cemetery, with a pastoral setting in which grave markers are set in continuous expanses of lawn. The rectangular parcel, consisting of gently undulating terrain with steep hillsides and a narrow stream in the north, is bounded by a historic, four-foot high stone and metal picket fence. A Gothic-style, stone entrance gate marks the southern boundary, through which a paved drive weaves through the park-like landscape, planted with shrubs and wisteria and with mature trees that frame dramatic, distant views.



Christ Church Burial Ground, photo by Zachary Litton



Eden Cemetery, photo courtesy Eden Cemetery

As the second oldest rural cemetery in the nation and Notman’s first known commission, Laurel Hill Cemetery was designated a National Historic Landmark in 1998.

Laurel Hill Cemetery, photo courtesy Laurel Hill Archives



Laurel Hill Cemetery

Landscape Style: Picturesque or "Romantic" - **Type:** Cemetery: Rural Cemetery - **Designed By:** James P. W. Neff, John Notman, James C. Sidney, John Jay Smith - **Address:** 3822 Ridge Avenue, Philadelphia

Horticulturalist John Jay Smith and three partners founded Laurel Hill Cemetery in 1836 on the eastern banks of the Schuylkill River. They hired landscape gardener John Notman to design the cemetery on 20 acres of elevated, rolling terrain. Notman's Picturesque plan centered on a 16-foot wide elliptical drive which parallels the ridge, offering panoramic views of the river. Notman's section was expanded on ten acres to the north, then followed in 1849 by the non-adjacent, 27-acre southern section, which was planned by civil engineer James C. Sidney and architect James P. W. Neff as a simpler reproduction of Notman's scheme. The cemetery's central section, 21-acre Fairy Hill, was acquired in 1861, bringing the total area to 78 acres. Its more formal design consists of a grid of equidistant paths punctuated by rond-ponts and encircled by a meandering loop drive. The cemetery's granite block walls and cast-iron fencing were erected between 1875 and 1900. Monuments range in styles from Roman, Egyptian, Greek and Gothic revivals through Victorian to L'Art Nouveau.

Old Pine Street Churchyard

Landscape Type: Cemetery - **Address:** 412 Pine Street, Philadelphia

Established in 1764 as a satellite church for the First Presbyterian Church of Philadelphia, this colonial-era chapel and churchyard occupies a 102-foot by 174-foot lot on the southwest corner of 4th and Pine streets. The burial ground was laid out in a grid comprising five sections with 41 rows. Interments on the western portion of the site began in 1764, and continued around the east and south sides of the church. Single graves were dug to a depth of nine feet to allow for as many as four burials per grave, and the cemetery also contains over 100 vaults. Large deciduous and smaller flowering trees shade the layers of stone grave markers, and a 19th-century decorative wrought- and cast-iron fence encloses the churchyard. With health ordinances in the 1830s and new rural cemeteries outside the city, burials at Old Pine Street Church largely ceased.



Laurel Hill Cemetery, photo by Chris Tiegle



Laurel Hill Cemetery, photo by Pam McLean Parker



Old Pine Street Churchyard, photo by Mark Oviatt



St Peter's Burial Ground, photo by Mark Oviatt



The Woodlands, photo courtesy of The Woodlands

St. Peter's Church and Burial Ground

Landscape Type: Institutional Grounds: Religious Cemetery - **Address:** 313 Pine Street, Philadelphia

Founded in 1758 as an offshoot of Christ Church, this Episcopalian church was built on the northwest corner of a city block, on marshy land acquired from the William Penn family; the roughly 1.5 acres of land around it were amassed incrementally over a 24-year period. Never formally designed, the churchyard is enclosed in a brick wall adorned with spherical marble finials, which was erected in 1784. The wall's wrought-iron gates were reconstructed in 1835 and have been periodically repaired. The churchyard incorporates a large burial ground of graves and crypts, including 25 family vaults consisting of stone slabs atop marble bases erected in 1835. An axial brick walkway, laid in 1900, originates on 4th Street and bisects the yard, which is thickly planted with mature specimen trees and shrubs, including sycamores and Osage oranges. The brick paths circumnavigating the church were laid in 1784.

The Woodlands

Landscape Style: Picturesque or "Romantic" - **Type:** Cemetery: Rural Cemetery, Garden, Estate: Colonial Garden

Designed By: Philip M. Price, James C. Sidney, Paul Philippe Cret, Wheelwright, Stevenson & Langran, Robert Wheelwright, Markley Stevenson - **Address:** 4000 Woodland Ave Philadelphia

Overlooking a bend in the Schuylkill River, the 53-acre property was developed in 1770 as the Neoclassical mansion and landscape park of expert botanist William Hamilton. Expanded to 600 acres by 1789, the estate included extensive English-style pleasure gardens and meandering paths and drives. In 1840, 96 acres of the property were converted into a rural cemetery, on land which rolled gently toward the river. Designed by Philip Price, the cemetery's interior spaces were laid out first, divided by curvilinear paths which followed the existing topography. Each section was individually designed over time and featured treed allées and radiating spokes. In the 1860s, James Sidney was hired to design several sections in the cemetery; his plans were loosely implemented. The Neoclassical entrance gates facing Woodland Avenue were designed in 1936 by Paul Cret. In 1957, Wheelwright, Stevenson and Langran created a perimeter planting plan, largely in place today.

Bryn Athyn Historic District

Landscape Style:
Beaux Arts/Neoclassical
Picturesque or "Romantic"

Landscape Type:
Suburb
Institutional Grounds: Religious
Garden and Estate: Country Place
Era Garden

Designed By:
Olmsted, Olmsted, Eliot
Frederick Law Olmsted, Sr.
Charles Eliot
Warren H. Manning

In 1892, Swedenborgian follower John Pitcairn purchased land to build a religious community 17 miles north of Philadelphia. He hired architectural firm Carrère and Hastings and landscape architect Charles Eliot of Olmsted, Olmsted and Eliot to produce plans for his own home on a hilltop site, the Beaux Arts estate Cairnwood. In the valley below Olmsted, Olmsted and Eliot also laid out the New Church community, designing roads and creating residential lots. Named Bryn Athyn, Welsh for "Hill of Unity," it became the Borough of Bryn Athyn in 1916.

A schism in the governing church resulted in the creation of the General Church of the New Jerusalem, seated in Bryn Athyn. In 1914 construction began on a Romanesque Revival cathedral which became a centerpiece for the community. The cathedral, completed in 1929, was initially designed by architect Ralph Adams Cram, with picturesque grounds by Olmsted, Olmsted and Eliot. Raw materials for the cathedral's construction were locally sourced, including stone, timber and glass. Around the cathedral, artist's shops and studios were opened to process the materials. These artisans helped construct Cairncrest, completed in 1928, and Glencairn, completed in 1938, the residences of Pitcairn's sons Harold and Raymond. The community grew to 550 acres and functioned both as a religious enclave and learning center, called the Academy of the New Church. It was designated a National Historic Landmark in 2008.



Photo courtesy of Cairnwood



Photo courtesy of Cairnwood



Photo courtesy of Cairnwood

Today the Bryn Athyn Historic District incorporates 37 acres of the borough's land, including the three Pitcairn estates and Bryn Athyn Cathedral.

Photo courtesy of Cairnwood



The Society Hill neighborhood was listed in the National Register of Historic Places in 1971.

Photo by Mark Oviatt



Society Hill

Named for the Free Society of Traders who owned land in the area in 1682, the residential neighborhood became the city’s main produce market in the nineteenth century. By the 1950s the outdated market was relocated, allowing the city’s planning commission to begin the Washington Square East Urban Renewal Project in 1957 under commission director Edmund Bacon.

Bacon’s vision preserved and restored significant historic fabric in tandem with removing blighted or incompatible structures and replacing them with modern buildings and parkland that integrated with the neighborhood’s historic context. High-rise towers were sited to respond to the adjacent Delaware Expressway and the river, while modern three-story townhouses fit compatibly with old row houses nearby. Bacon hired John Collins of Adleman, Collins & DuTot to design the landscape, including Delancey Park (now Three Bears Park) and numerous other small-scale greenway parks and pedestrian connections woven between the buildings. Collins’ details - richly patterned brick sidewalks and walls, granite curbs and backless benches, alleys, street trees, site-specific light standards and bollards - combined with small courtyards and pocket parks peppered throughout the 120-acre neighborhood, unite the unique blend of historic and modern buildings and landscape features.

Although the project was funded in part by Title I of the Housing Act of 1949, seminal private projects include Society Hill Towers designed by I.M. Pei in 1964 and the NewMarket at Head House Square designed by Louis Sauer Associates and Adolf DeRoy Mark in 1965.

Landscape Style:
Modernist

Designed By:
Edmund Bacon
John Francis Collins
I.M. Pei



Philadelphia Museum of Art

Landscape Style:

Beaux Arts / Neoclassical

Landscape Type:

Institutional Grounds - Cultural

The genesis of the country's third largest art collection stems from the 1876 Centennial Exhibition. At the end of the World's Fair, Memorial Hall remained open as the Pennsylvania Museum of Art and Industry. In 1907 a site for a new museum building was selected, atop the recently abandoned reservoir in Fairmount Park. The ten-acre, U-shaped museum complex was situated at the western end of the Benjamin Franklin Parkway (newly under construction) on top of a terraced prominence. The neoclassical building, awarded in 1911 and built between 1919 and 1928 by Horace Trumbauer's architectural firm with the firm of Zantzinger & Borie, looks out over the city like the Parthenon.

The museum is fronted by Eakins Oval, a grassy ellipse at the terminus of the parkway which holds the bronze-and-granite Washington Monument and fountain. Two round lawn panels flank the fountain and are connected by axial, paved walks. Flights of broad steps lead from the oval to the museum's upper plaza and fountain. The surrounding grounds are composed of lawn planted with mature deciduous trees. After a period of slow decline, the grounds were restored in the 1980s and 1990s by Wallace Roberts and Todd, with funding through the Pennsylvania Horticultural Society. In 2009 the one-acre Anne d'Harnoncourt Sculpture Garden opened, designed by The Olin Partnership (now OLIN) and situated atop a large underground parking garage on the north side of the museum building.



Photo by Sahar Coston-Hardy, © OLIN



Photo by Sahar Coston-Hardy, © OLIN

The Philadelphia Museum of Art complex also includes the Rodin Museum, designed by Paul Cret and Jacques Gréber in 1929 and the Perelman Building opened in 2007.

Photo by Sahar Coston-Hardy, © OLIN



Rodin Museum

Dedicated in 1929 and situated on the Benjamin Franklin Parkway along the Schuylkill River, the museum houses one of the largest collections of Auguste Rodin's sculpture in the world. In the late 1920s movie theater magnate Jules Mastbaum hired architect Paul Cret and landscape architect Jacques-Henri-Auguste Gréber to design the neoclassical building and formal gardens for his extensive collection of Rodin sculpture.

Gréber's plan for the grounds included an approach from the Parkway through a garden sequence with symmetrical paths and planting beds. The entrance is through a grove of sycamore trees that leads to a free-standing stone gate, with Rodin's iconic *The Thinker* in front of the entrance passage. The gate leads into a central courtyard on axis with the building. The courtyard's focal point is a symmetrical, rectangular reflecting pool and wall fountain with pathways that wrap the edge of the pool and planting beds along the perimeter. These paths lead to the museum building, which is raised on a plinth and accessed by stone stairs that are perpendicular to the building face. A multi-year renovation of the garden was completed in 2011 by OLIN, which repaired damaged pavement and stairs and added discrete ramps to enhance accessibility. In keeping with Gréber's original plans, the renovation also accommodated new native plantings, including lavender, thyme, and yarrow, and allowed for the return of Rodin's sculptures to the garden after years inside the museum.

Landscape Style:
Beaux Arts / Neoclassical

Landscape Type:
Institutional Grounds - Cultural

Designed By:
Paul Philippe Cret
Jacques-Henri-Auguste Gréber



Temple University (Main campus)

Landscape Style:
Modernist

Landscape Type:
Campus: Multiversity Campus

Designed By:
James A. Nolen
Nolen & Swinburne
George Patton

The urban, 115-acre main campus of this public university, located 1.5 miles north of Center City, grew out of The Temple College of Philadelphia, chartered in 1888. By 1954, the successful institution was continually over-enrolled and crowded, its limited infrastructure comprised of a group of renovated row houses and several disparate academic buildings. The city's Redevelopment Authority declared the university area an Institutional Development District, setting aside 140 acres for university expansion. In 1955, Nolen & Swinburne Associates developed a master plan which replaced all but seven historic structures with clusters of large Modernist towers emanating from a central, interior plaza. By 1978, the institution had been transformed into a coherent Modernist campus.

Two major open spaces form the core of the campus. At the terminus of Polett Walk, open, tree-shaded lawns surround a square plaza paved with alternating bands of white and gray pavers. From the plaza's center rises the concrete, 105-foot tall Campanile. Running perpendicular to Polette Walk, the once through-street Park Avenue was replaced with Liacouras Walk. The historic row houses occupy the eastern side of the walk, while the western edge is lined with a low serpentine wall and lawn panels planted with mature deciduous trees. Maple trees alternating with lampposts run the length of the walk, which breaks at its center into a circular plaza paved in concentric rings of pink and gray paving.



Photo courtesy of Temple University



Photo courtesy of Temple University



Photo courtesy of Temple University

The grounds also include two gardens designed by George Patton: the Johnny Ring Garden and Founders Garden, the final resting place for founder Russell Conwell.

Photo courtesy of Temple University



Today, the Penn campus encompasses 300 acres and contains over 180 buildings and 100 acres of landscaped lawns, gardens, and athletic fields.

Photo by Charles Birnbaum



University of Pennsylvania

Founded in 1750 with the encouragement of Benjamin Franklin, the College of Philadelphia became the nation's first university in 1779. It originally occupied the Philadelphia Charity School on Arch and 4th streets, but relocated to 9th and Chestnut streets in 1802. In 1872, university trustees purchased part of Andrew Hamilton's estate, the Woodlands, and moved the school to its present site west of the Schuylkill River. The first buildings erected were College and Logan halls, designed by Thomas Webb Richards. The quadrangles of Collegiate Gothic-style buildings, designed by Cope & Stewardson between 1895 and the mid-1920s, define the campus's dominant architectural character. In 1913 Paul Cret created the first Campus Plan, which featured a symmetrical ensemble of buildings sited along axes and surrounded by generous expanses of lawn.

Following World War II, the university expanded north and west into brick and concrete Modernist mid-rises. In 1957, George Patton transformed Locust Street into a brick-and-cobblestone pedestrian path. Lined with mature trees, it connects the western residential campus to the central core. The 1977 Landscape Development Plan by Peter Shephard provided a coherent appearance to the sprawling urban campus while creating open spaces such as Levy Park. The Olin Partnership (now OLIN) created a Campus Development Plan in 2001, which provides a framework for new development while strengthening physical links to the surrounding city. In 1978, 117 acres were listed in the National Register of Historic Places.

Landscape Style:

Beaux Arts / Neoclassical
Modernist

Landscape Type:

Campus: Quadrangle Plan

Designed By:

Paul Cret
George Patton
Peter Shephard
The Olin Partnership (now OLIN)



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Awbury Arboretum

In 1852 Quaker ship owner Henry Cope purchased 40 acres of gently rolling pasture and built a Gothic Revival-style country house. In 1870 landscape gardener William Saunders worked with later members of the Cope family to design an English landscape park, with copses of trees and broad lawns framing picturesque views.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Arboretum
Garden and Estate: Picturesque Garden

Designed By:
William Saunders
Arthur Westcott Cowell
Harrison, Mertz and Emlen
Works Progress Administration

Along with Germantown’s famed nurseries, Cope’s holdings remained a pastoral oasis in a rapidly developing urban context. Meadows, ponds, and woodlands were interspersed with the more than 20 private homes and gardens of six Quaker families. In 1916, the Cope family gave much of the property to the City Parks Association for a public garden. Arthur Cowell and the landscape firm of Harrison, Mertz & Emlen created a master plan in 1919, including a beech hollow and a stone-edged watercourse and ponds created from a spring-fed creek. Their work continued on public park and private family grounds through the next two decades. In the 1930s the Works Progress Administration built stone walls around the perimeter, and in the 1940s Thomas Sears created ambitious but unrealized plans for the arboretum.

Surrounded on three sides by dense urban development, the arboretum's 55 acres reflect planning efforts from 1850 to 1950: a “Secret” Woodland Garden; Haines Field’s evenly spaced specimen trees; the Francis R. Cope House; and an agricultural village serving a local food cooperative. Open to the public since 1916, the property was listed in the National Register of Historic Places in 2001 as part of the Awbury Historic District.



Photo courtesy of Awbury Arboretum



Photo courtesy of Awbury Arboretum



Photo courtesy of Awbury Arboretum

Ambler Arboretum

Temple University

Located 20 miles north of Philadelphia, this 187-acre suburban campus and arboretum was established in 1910 as the Pennsylvania School of Horticulture for Women. With funding from supporters, Jane Bowne Haines purchased a 70-acre farm and readapted the Colonial-era farmhouse for administrative and pedagogical purposes. In 1915, the landscape design program was initiated under Elizabeth Leighton Lee; under her tutelage, eight students created the Colonial Revival garden behind the house the following year. A decade later, Markley Stevenson joined the faculty, and under the directorship of Louise Carter Bush-Brown from 1924 to 1952, the campus was expanded by 116 acres, while dormitories and classrooms were erected. The school merged with Temple University’s Ambler Junior College in 1958 and changed its name to reflect its new status three years later.

From the school’s inception, the rolling grounds served as trial gardens which were laid around Dixon Hall. The naturalistic Woodland Garden, created in the 1920s, features flowering trees, shrubs, and spring bulbs. The centerpiece of the landscaped campus is the Formal Perennial Garden designed in 1931 by James Bush-Brown and Beatrix Farrand. Behind Dixon Hall, steps lead down a grassy path lined with two English-style borders. The long, rectangular expanse, enclosed with an arborvitae hedge, is punctuated by a fountain flanked by twin pergolas and garden pavilions. Other gardens include a sustainable wetlands garden, the Albright Winter Garden, and a native plant garden with a central allée of black gum trees.

Landscape Style:
Beaux Arts / Neoclassical
Picturesque or "Romantic"

Landscape Type:
Campus
Arboretum

Designed By:
Jane Bowne Haines
James Bush-Brown
Beatrix Farrand



Photo courtesy of Ambler Arboretum, Temple University



Photo courtesy of Ambler Arboretum, Temple University



Photo courtesy of Ambler Arboretum, Temple University

Bartram's Garden

Landscape Type:
Garden and Estate: Colonial Garden
Botanical Garden

Designed By:
John Bartram

This 45-acre preserve and arboretum is considered the oldest botanical garden in the country. It was begun by John Bartram, America's first botanist and from 1765 the Royal Botanist to King George III.

In 1728, Bartram acquired 102 acres of farmland on the west bank of the Schuylkill River. He began enlarging the property's stone house and erecting fieldstone outbuildings, while also laying out a rectilinear garden, arranged in a grid defined by paths, between the house and the river. He planted it with specimens collected across the colonies, from New England to Florida and west to Lake Ontario. Signature trees from this era include the Bartram oak, a naturally-occurring red and willow oak hybrid; the oldest ginkgo in North America, brought from London in 1785; the Franklinia, discovered in Georgia in 1765; and a yellowwood discovered in Tennessee by Andre Michaux in 1796. Following the American Revolution, the garden was maintained and expanded Bartram's descendants.

The property was purchased in the 19th century by railroad magnate Andrew Eastwick, who preserved the garden as part of his residence. In 1891, it was appropriated by the city as part of a preservation effort led by Thomas Meehan and Charles Sprague Sargent. Since then, the estate has been maintained as a public park by the Fairmount Park Commission and the John Bartram Association, which has partially restored the gardens. Bartram's Garden was designated a National Historic Landmark in 1966.



Photo courtesy of Bartram's Garden



During its peak, Bartram's Garden contained ten greenhouses holding over 1400 native and 1000 exotic plant species.

Photo courtesy of Bartram's Garden



Morris Arboretum

Landscape Style:
Picturesque or "Romantic"
Beaux Arts / Neoclassical

Landscape Type:
Garden and Estate: Picturesque Garden
Arboretum

Designed By:
John Morris
Lydia Morris

Pennsylvania's official state arboretum encompasses 175 acres in Chestnut Hill, a northwest suburb of Philadelphia. It began as Compton, the summer estate of siblings John and Lydia Morris, who landscaped the barren site beginning in 1887; many of their original planting arrangements survive. In 1932, the estate was bequeathed to the University of Pennsylvania and opened as a public arboretum featuring flora native to temperate climes in North America, Asia, and Europe.

The arboretum's Romantic landscape centers around the English Park begun in 1912. Open lawn allows long views of the distant Whitemarsh Valley, framed by informal groupings of maples, dogwoods, cherries, witchhazels and stewartias. The Azalea Meadow is similarly edged in masses of firs, pines, and cedars, with azaleas added in the 1950s. This pastoral sensibility is contrasted with the formal Rose Garden, created in 1888 as four quadrants of box-edged walks converging in a marble fountain. Summerhouses, sculpture, and fountains are placed throughout the formal and parterre gardens, such as the Italian Villa Garden, created on a terraced hillside embellished with a terra-cotta balustrade and Etruscan urns. The Japanese-style Hill Cloud Garden was created from the soil excavated from Swan Pond in 1905 and designed by Muto. The Fernery, a Victorian glass house erected in 1899, is the last of its kind in North America.

Beginning in 1948, the arboretum purchased neighboring estates, including Bloomfields and Gates Hall. It was listed in the National Register of Historic Places in 1978.



Photo by Paul Meyer, courtesy of Morris Arboretum



Photo by Paul Meyer, courtesy of Morris Arboretum



Photo by Paul Meyer, courtesy of Morris Arboretum

PHS Meadowbrook Farm

Located 13 miles north of Philadelphia, this 25-acre farm and commercial nursery occupies the core of the former 150-acre estate of florist J. Liddon Pennock, Jr., given to Pennock and his bride in 1936. Surrounded by residential development, the property is buffered by 18 acres of vine-covered, second-growth woodland, while at its core are seven acres of display gardens surrounding an English Cotswold vernacular-style house designed by architect Robert McGoodwin.

Over the course of five decades, Pennock created 15 intimate formal gardens that featured topiary, statuary, garden ornaments, pavilions, reflecting pools, and fountains. The geometric garden rooms, either circular or rectangular, were aligned with rooms in the house and separated by low hedges and stone walls. Vegetated paths and stone steps connect each outdoor space. Pennock lined manicured lawn panels with ornamental planting beds bordered by clipped boxwood and barberry. He planted ivy, pachysandra, and vinca amid shrubs and small flowering trees, as well as annuals and perennials which were used in floral displays. Some specimens are uniquely pruned, such as the large yew pruned in a cloud formation located in the front courtyard, or the espaliered magnolia on the terrace. Pennock designed the Herb Garden and added a swimming pool in the 1950s, followed by the Glass House conservatory in the 1960s. In the 1970s, Pennock added retail greenhouses on his farm and began a nursery business. He bequeathed the property to the Pennsylvania Horticultural Society, which assumed operations in 2004.

Landscape Style:
Beaux Arts / Neoclassical

Landscape Type:
Garden and Estate: Country Place Era

Designed By:
J. Liddon Pennock, Jr.



Photo courtesy of PHS Meadowbrook Farm



Photo courtesy of PHS Meadowbrook Farm

The gift of the arboretum was to honor Arthur Hoyt Scott, a graduate of the class of 1895 and the heir of the Scott Paper Company.

Photo courtesy of Scott Arboretum



Scott Arboretum

Swarthmore College

This 300-acre arboretum, incorporated within Swarthmore College's campus, was founded by the Arthur Hoyt Scott Foundation for Horticulture in 1929 in conjunction with the college's Professor of Botany, Samuel C. Palmer. Spread across the entire campus, the majority of the gardens were designed by John Caspar Wister. Various other landscape architects and garden designers have contributed designs over the years, including Harry Wood, William Frederick, Jr., and George Patton.

The trees, shrubs, vines and perennials exhibited in the arboretum are representative of the Delaware Valley. The thematic gardens display conifers, witch-hazels, crabapples, flowering cherries, hollies, hydrangeas, magnolias, roses, and tree peonies. The Dean Bond Rose Garden, designed by Gertrude Wister in 1956, contains over 650 roses representing over 200 varieties, while the James R. Frorer Holly Collection displays over 350 different holly species. The Pinetum exhibits large conifers from the Mid-Atlantic region, including pines, spruces, and bald cypresses. Crum Woods is a 220-acre natural woodland which houses the Scott Outdoor Amphitheater, designed by Thomas Sears in 1942. A formal allée of dawn redwoods runs behind Parrish Hall and is underplanted with white-flowering anemones, hostas, and beautyberries, while a historic allée of swamp white oaks planted in 1881 creates the main entry sequence to the campus.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Arboretum

Designed By:
William Frederick, Jr.
George Patton
Thomas Sears
John Caspar Wister
Harry Wood



Photo courtesy of Scott Arboretum



Photo courtesy of Scott Arboretum



Photo courtesy of Scott Arboretum

Andalusia

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Garden and Estate: Picturesque Garden

Designed By:
Nicholas Biddle
James Biddle

In 1814, Nicholas Biddle acquired over 100 acres on the banks of the Delaware River, 13 miles north of Philadelphia. The property included an English Regency-style house built for Biddle's father-in-law John Craig, who hired architect Benjamin Latrobe in 1806 to add rooms on the carriage entrance façade. Between 1834 and 1836, architect Thomas Ustick Walter added a Greek Revival-style temple front and portico to the riverside façade, one of the earliest examples of that architectural style in the U.S.

As a gentleman farmer and horticulturalist, Biddle built greenhouses and graperies – artificially-heated stone structures – alongside a vineyard, and planted peach, plum, nectarine, apricot, and cherry trees northwest and southeast of the house. Rare specimen trees and plants were added to the expanses of lawn surrounding the manor, including collections of delphiniums, peonies, roses, and irises. The Picturesque grounds also contain a temple-like Billiard House and a Gothic-style fieldstone grotto.

The landscape has evolved during more than two centuries of Biddle family ownership. The masonry walls of the graperies now enclose a formal holly and rose garden with gravel paths and wisteria arbors. A woodland walk leads to a clearing set with rustic furniture. In the 1960s, James Biddle designed the Green Walk, a collection of dwarf conifers and perennial beds with spring flowering trees and bulbs, and added a swimming pool with a pavilion edged with perennial beds.



Photo by Katharine H. Norris, courtesy of Andalusia



Photo by Connie Griffin Houchins, courtesy of Andalusia

In 1980, Biddle created the Andalusia Foundation to preserve his ancestral home, which was designated a National Historic Landmark in 1966.

Photo by Katharine H. Norris, courtesy of Andalusia



Glen Foerd on the Delaware

Located 12 miles north of Philadelphia, this 18-acre estate belonged to Charles Macalester, a financial advisor to eight Presidents. In 1850, Macalester acquired 1000 acres along the Delaware River which he named Torresdale. There he erected Glengarry, an Italianate house situated atop 20-foot high banks. The estate was purchased in 1893 by manufacturer Robert H. Foerderer; he transformed the house into an Edwardian mansion with the aid of McAuley & Company architects in 1902.

Landscape Style:

Beaux Arts / Neoclassical

Landscape Type:

Garden and Estate: Country Place Era

Designed By:

James Bush-Brown
Thomas Sears

In the 1920s and 1930s, Thomas Sears and James Bush-Brown designed the landscape. The property is traversed by winding drives through copses which lead to the manor and its ancillary structures, a legacy of Macalester's ownership. Five large greenhouses on the grounds were dismantled in 1926 and replaced with a formal boxwood and rose garden. The estate also includes a lily pond featuring a fountain and bronze statuary, a sunken tennis court, and a garden house. A vineyard near the cottage is surrounded by pink and white peonies. The southern lawns, are planted with spring ephemerals, shrubs and specimen trees, including a Japanese Pagoda tree, a post oak, and 300-year-old black and white oaks along the riverbanks.

The last Foerderer inhabited the house until her death in 1971, at which time it was bequeathed to the Lutheran Church in America. In 1985, the Glen Foerd Conservation Corporation and the Fairmount Park Commission assumed ownership of the estate. The gardens are undergoing a gradual restoration. Glen Foerd was listed in the National Register of Historic Places in 1979.



Photo courtesy of Glen Foerd



Photo courtesy of Glen Foerd



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