CULTURAL LANDSCAPE INVENTORY
GLEN FOERD ON THE DELAWARE

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I. INTRODUCTION

The structure of and information in this report are broadly based on the Cultural Landscape Report program of the U.S. National Park Service. The Cultural Landscape Inventory (CLI) is a preliminary document in the preparation of the Cultural Landscape Report, the principal treatment document for cultural landscapes developed by the Park Service. The Cultural Landscape Inventory assembles information that will be used in the eventual preparation of a Cultural Landscape Report. The Cultural Landscape Inventory is almost by definition an open-ended document that allows for the inclusion of information as it is compiled.

Inventory Parts

The Cultural Landscape Inventory for Glen Foerd's landscape is organized in three parts. The first provides a general description of the property and assessment of its condition, character-defining features, and the historic integrity of the Glen Foerd landscape as a whole. The second documents the history of Glen Foerd's landscape's periods of development from the early nineteenth century to the present. The third presents recommendations for historic preservation priorities for the property. Finally, appendixes and illustrations provide a chronology for the property and document relevant sources.

Summary of Findings

The Cultural Landscape Inventory for Glen Foerd is a study, with summary preservation recommendations, that briefly describes the condition and more fully documents the history of the Glen Foerd landscape from the time in the early nineteenth century when it was part of a hotel property to the present, through the ownership of two wealthy families, an institution, and the City of Philadelphia. Between 1850 and 1895, Glen Foerd, then called Glengarry, was owned by the Macalester family, and first developed as an country seat estate. Charles Macalester was among the wealthiest men in Philadelphia at the time of his retirement from the most active period of his business life in 1849, and developed Glengarry as part of an elite enclave from a property of approximately 84 acres, which he named Torresdale for his family's Scottish homeland. After Charles's death in 1873, the property was owned and used by his daughter Eliza (Lily) Macalester Laughton until her death in 1891. In 1895, the Glengarry property, as well as adjacent lands, was purchased by Robert H. Foerderer, a German immigrant industrialist whose leatherworks factory employed some 3,000 people in the nearby Frankford section of Philadelphia. In between his purchase of the property and his untimely death in 1903 from Bright's disease, Foerderer accomplished a significant campaign of renovation to the main house and grounds of the estate, which was renamed Glen Foerd. After his death, his widow Caroline continued to use and probably develop the estate. Between the late 1920s and late 1930s, Florence Foerderer Tonner, Caroline and Robert's daughter, an important collector of books, prints, antiques, and paintings, made a number

of significant changes to and developments at the property, including the establishment of several new garden areas in the southwestern portion of the property. In 1973, the property changed from private residence to institutional use with the opening of a conference center for the Lutheran Church, thanks to the bequest of Florence Tonner. In this period the property deteriorated and was saved from destruction by a dedicated group of neighbors who formed the not-for-profit Glen Foerd Conservation Corporation to manage the estate, which was purchased by the City of Philadelphia in 1983.

The character-defining features of the Glen Foerd landscape are multiple. They consist of the historic built structures and buildings in the landscape, the zones of the landscape and their features, including lawns, specimen and grouped trees, and historic shrubs, including flowering azaleas and roses, as well at the historic topography and relationship to physical context of the site. Viewsheds of the main house and of the Delaware River are also key.

Recommendations for the preservation of the Glen Foerd landscape are prioritized. The first priority is maintenance tasks, some of which are part of ongoing efforts, and many of which are large scale, including the clearing of vines from significant portions of the site and from tree trunks, the elimination of weed trees, and the investigation and stabilization as required of landscape buildings and structures. The second recommendation is the more complete documentation of existing conditions through a woody plants survey. Finally, this report recommends selective rehabilitation of garden areas and features, including the gardens established by Florence Foerderer Tonner on the south and southwest of the main house, and increased public interpretation of the Glen Foerd landscape.

Methodology and Study Administration

This CLI was prepared using a variety of sources of information. The bulk of the information used was derived from the primary documents and physical remains at Glen Foerd, including plans and archival photographs. Many historic photographs and maps have been reproduced as part of this document. Research in materials at Glen Foerd was supplemented in historic newspaper, map, and other published sources, including information available through the U. S. Censuses.

This CLI was written for Glen Foerd by Emily T. Cooperman, M.S., Ph.D., and was made possible by a grant from the National Trust for Historic Preservation. Invaluable assistance in its preparation was provided by Meg Sharp Walton, Executive Director of Glen Foerd, and Erica Harvey, Curator of Education and Collections.

II. OVERVIEW SITE DESCRIPTION, CHARACTER-DEFINING FEATURES, AND INTEGRITY

Glen Foerd is located in a dramatic natural landscape at the mouth of the Poquessing Creek at the northeastern edge of the City of Philadelphia on the Delaware River: the property is bounded on the northeast by the creek and on the southeast by the river. It is bounded on the southwest by Grant Avenue and on the northwest by State Road. The natural features of this landscape include the relatively high riverbank at this location and a relatively flat topography for most of the site, with the exception of a swale to the northwest of the main house, in which a paved road leads down to the creek edge, and a low area to the northwest of this swale along the creek edge where formerly a pond was located from the mid-nineteenth to the early twentieth century. Broadly speaking, the landscape can be understood as being organized in zones, none of which are completely separated from each other, but which are partly defined by the property's roadways (plate 1).

On the northwest, adjacent to the north entrance and Grant Avenue, is a zone of an open lawn areas bordered by screens of mature trees that arises from the traditions of the English landscape garden (plates 2, 3). This area includes an important specimen of weeping hemlock, trees that formerly lined a carriage or service road, and an octagonal stone platform. This area is in fair to good condition: some of the trees in this area have been overgrown by vines, including ivy, grape, and poison ivy. The character-defining features of this area are its groups and individual specimen mature trees and shrubs and its open lawns, which provide vistas across this space.

Further east of this, an area defined by drives that connect the ca. 1897-1901 carriage house and by an observation tower (originally a water tower) and cottage (originally a gas house), forms a service area that formerly included the property's vegetable garden, and still retains cultivated grape arbors (plates 4, 5) as well as some peonies that formerly lined the drives in this area. The carriage house itself, which is flanked by mature sycamores probably planted at the time of its construction, marks the point where this zone, the English landscape garden, and the north grove zone meet. A metal gateway or arbor also survives in this area, as well as structures what are probably the bases of cold frames or similar structures, and a Macalester family burial crypt near the river behind the cottage. This area is in fair to good condition, with significant weedy growth along the river edge, intrusion of vines in some locations, and deterioration of the observation tower, including the loss of glass in several windows. The character-defining features of this area are its open lawns, grape arbors and surviving peonies, historic buildings and remnant structures, the screen of mature trees along the river edge, and lines of boxwood and yew shrubs near the cottage.

Beyond this is a lower area that was developed as a tennis court in the early twentieth century after filling a pond that existed in this zone. This portion of the property includes the surviving brick

pillars that bounded the court, some surmounted with ornamental urns, and a decorative niche or fountain that probably dates to the 1920s (plate 6). This area is extensively overgrown with vines and sapling trees and is in generally poor condition. The character-defining features of this area are the structures of the tennis court and the niche, and the formerly open landscape of this part of the property.

To the south, the area around the main house (plates 7, 8) is defined by more open lawn and specimen trees, and by views of the river, and includes a traffic circuit that fronts the entrance elevation of the building. This area includes a historic gazebo and statue of the Macalester's dog ("Little Ugly"), an event tent erected in 2014, and a reconstructed boat house, as well as a gravel path to the river, and a stone walk on the northeast corner of the house that dates to at least the 1930s. Low hedges of ilex crenata have been introduced along the gravel path to the river without historic precedent. A historic privet hedge near the service wing defines what was probably a drying yard. This area is in generally good condition, with vines growing on some of the rose bushes near the parking lot and weed trees and invasive (although probably historic) bamboo growing on and adjacent to the river banks. The character-defining features of this area are the open view to the river, the gravel and stone walks around and to the house, and the gravel walk along the river's edge. Character-defining features also include the visual connection to the river, open lawns and mature trees that form a high canopy that does not interfere with vistas of the river, and the historic structures and Little Ugly statue.

To the west of house, on the north side of the south entrance drive, is a zone characterized by a rose garden that probably dates to the 1910s and an adjacent allée garden that dates to the 1930s. (plates 9, 10). This zone includes a garden house originally constructed as the headhouse for two large ranges of greenhouses built by the Foerderers ca. 1897-1901. This area also formerly held the Macalesters' greenhouses. A historic rose trellis, a historic metal bench, the remains of a historic terrace adjacent to the garden house, and a historic pedestal and benches at the end of the allée survive in this area. A statue of *Nydia, the Blind Girl of Pompeii* formerly stood on the pedestal, and a fluted pedestal formerly stood in the center of the rose garden. A circle of box bushes in the rose garden was planted by the Foerderers, and some historic roses survive on site. The dogwood allée retains a number of its original plantings of hollies, dogwoods and arbor vitae, but a number have been lost from the formerly symmetrical composition. Circulation paths formerly connected the rose garden to the traffic circle near the house, separated the rose garden from the allée, and led from the drive to the area behind the garden house. This area is in generally good condition, with degradation to the historic terrace, and vines growing on some adjacent trees. Its character-defining features include the historic built elements and structures, the rectilinear pattern of the beds in the rose garden, the former circulation paths, and the surviving historic roses, box bushes, and symmetrical planting pattern of the dogwood allée.

To the south of the rose garden, on the south side of the south entry drive, is the southwest terrace and woodland walk area created beginning in the late 1920s by Florence Foerderer Tonner (plates 11, 12). The historic masonry, including a fountain and tile basin, of the James Bush-Brown-designed terrace survives in generally good condition in this location, as do some historic plantings of the woodland walk, a historic stone platform, well head and adjacent stone wall, and historic stag statue. The platform formerly held a stone pedestal, which at one time was topped with a sundial or astragal. The lily pond, which has not held water since 1973, formerly featured a sculptural group, *The Spirit of Youth*, by artist Anna Coleman Ladd, the central figure of which was stolen from the property, as was a putto/Pan figure that was part of the fountain on the masonry terrace. The *Nydia* statue formerly was located adjacent to the woodland walk on the river side. The plantings around the terrace were lost beginning in ca. 2000, as the area was enclosed by a tent and then a semi-permanent structure for events. The area formerly featured many flowering spring bulbs and a predominance of white-flowered shrubs. The curvilinear, low stone wall defines a wooded area adjacent to the woodland walk and south entrance drive. This area is in fair to good condition, with considerable vine and weed tree growth in the lily pond area. The character-defining features of the area include the terrace, the former sculptures and surviving low wall, platform, well head, and lily pond, the former shrub plantings of the terrace and the woodland walk axis with its shrub and bulb plantings, and the high canopy of mature trees.

Beyond these primary zones, two secondary zones are located at the north and south perimeter of the property. The south grove zone (plate 13), the site of another house until the 1930s, has extensive vine growth over both trees and shrubs, which includes historic azaleas. The north grove and entry drive (plate 14), which historically included another vegetable or cutting garden, also has extensive vine growth and debris piles near the carriage house.

In addition to the landscape zones, the character-defining property features include its historic two gateways (plate 15) on Grant Avenue that date to the early part of the Foerderer ownership, ca. 1897-1902. The gates are in generally good condition. A portion of the former north entrance gate from the historic bed of State Road (now at James Street) survives, but is no longer part of the property. The character-defining features also include the historic stone stair entrances from the river, which vary in condition from fair to good, as well as the stone base wall built first by the Macalesters and then extended by the Foerderers along the Poquessing Creek (plate 16), whose condition varies from fair to poor, and the former carefully manicured river banks. Finally, the character-defining features of the property include its roadway and path system, some parts of which date to the Macalester era. The asphalt surface is not historic, but the cast stone gutters are characteristic of the property's roadways from the early twentieth century.

While many individual landscape features of the property have deteriorated as noted, the property as a whole retains the vast majority of its character-defining historic features with minimal intrusions, particularly with the removal of the former event structure. The landscape zones remain legible to the visitor, and important views, many historic plantings, and historic structures and buildings survive from the Foerderer and even remnants from the Macalester era survive. The property as a whole thus retains historic integrity as a Delaware River elite, country estate landscape that evolved from the mid-nineteenth century to the late 1960s in the hands of two families.

III. DEVELOPMENTAL HISTORY

1. Initial Period of Development, 18th Century to 1850

There is no evidence that the property that is now Glen Foerd was developed for residential use by European settlers and their successors before the mid-nineteenth century. In the eighteenth and early nineteenth centuries, the area of what was then Philadelphia County that would become Torresdale after Charles Macalester (1798-1873) purchased it in 1850 (see next section) was relatively remote from the original city of Philadelphia. The principal artery through the region, the Bristol Pike, was the main means of overland travel from the city going north. State Road was not established until after the Civil War. Some country seats were created not far from the area of Glen Foerd in the eighteenth and early nineteenth centuries, but were generally located further inland nearer the higher ground that provided views. A guide book for travelers going from Philadelphia to New York and Philadelphia to Washington published in 1804 noted two country estates on "Prospect Hill"(the high ground near Bristol Pike and Grant Avenue), the Clarkson and Sicard properties, but none near the river in their vicinity, in contrast to the mention of China Retreat, which stood on the north side of the Neshaminy Creek. The 1804 guide book records that Prospect Hill "commands a most beautiful and extensive view of the surrounding country, in which the Delaware adds grandeur to the picturesque scene."[1] Properties on both the Pennsylvania and New Jersey sides of the river were, of course, also accessed by boat. Before the establishment of both railroad and steamship routes in the area, however, access was relatively limited. Further, even after the establishment of the Philadelphia and Trenton railroad in the early 1830s, this rail line stopped in Kensington and service from Center City did not exist until the completion of the Connecting Railroad in 1867. While country seats were created on the Pennsylvania side of the river beginning in the eighteenth century, the property that was to become Glen Foerd remained either undeveloped or in agricultural use until at least 1835.

That year, John Risdon purchased approximately 110 acres along the river, stretching from the Poquessing Creek southwest toward Philadelphia. At the time of his purchase, Risdon was already an innkeeper. The antiquarian and Presbyterian minister Samuel F. Hotchkin identified Risdon as a native of Holmesburg, then the closest village in Philadelphia County to the Bucks County line, and as the owner of the Washington Hotel there. Further, Hotchkin records that Risdon "maintained a line of stages between Holmesburg and Philadelphia" and thus depended on travelers for a living. [2]

[1] S. S. Moore and T. W. Jones, *The Traveller's Directory: or A Pocket Companion . . .* (2nd ed., Philadelphia: Printed for Mathew Carey, 1804), p. 21. The maps included in the publication show no country seats in the area of the mouth of the Poquessing Creek, although a number are indicated along the Delaware in Bucks County on the northeast side of the creek.
[2] S. F. Hotchkin, *The Bristol Pike* (Philadelphia: George W. Jacobs & Co., 1893), pp. 121-22.

The 1835 purchase of the land along the river for the considerable sum of $7,000 was presumably to expand his business.[3] He proceeded to build the Robin Hood Hotel (figures 1, 2) on the property, as well as a boat landing for a ferry and, eventually, for access to excursion steamships that brought guests to the hotel.[4] In the late 1840s, at least two steamships stopped for passengers at Risdon's twice a day.[5]

Hotchkin also records that the clientele of Risdon's hotel were of the same wealthy, elite class as those who had been creating country seats along the river since the eighteenth century. These "gentlemen" came to the Robin Hood to fish, sail. and shoot game. Hotchkin notes that "the shad cooked here were famous for their excellence."[6] The relative lack of access to and development in the area, and thus its exclusivity and abundance of fish and game, were, in fact, key to its attraction.

The specific character of the Risdon property landscape is not well documented. Notably, Risdon does not appear to have advertised his hotel in Philadelphia newspapers of the period, a common practice for hotels in contemporary resorts, including Cape May, New Jersey.[7] Risdon apparently relied on word-of-mouth among the largely young, male clientele who came up for sport. Thus, the hotel would not have been intended as one on a par with those of Cape May, for example, although all hotels in these sorts of locations were far more primitive in terms of their decoration than those of the late nineteenth century. Because of the nature of the establishment, it would have been unlikely that Risdon would have developed the grounds in any kind of gardens. When Charles Macalester purchased a significant portion of the Risdon property in 1850, he bought the hotel and a farm, strongly suggesting that most of the Risdon acreage remained in agricultural production. [8] Hotchkin does mention that Macalester "left many of the ancient trees which flourished in Risdon's day," but makes no mention of tree planting efforts on Risdon's part.[9]

[3] Philadelphia Deed Book AM 64, pp. 431-2.
[4] Hotchkin notes that guests were rowed to the steamboats from the hotel landing, p. 231.
[5] See, for example "Two Excursions up the Delaware," *North American*, 20 August 1849, p. 3.
[6] Hotchkin, pp. 216, 230.
[7] Historic newspaper databases were searched for the key words "Robin Hood," "John Risdon" and "Risdon" with no results relating to the Risdon hotel.
[8] Hotchkin, p. 230.
[9] Hotchkin, p. 229.

2. Glengarry period, 1850-1895

When Charles Macalester purchased the Risdon property in 1850 at the age of 52 after retiring from the most active portion of his career the previous year, he was among the wealthiest men in the country, if not the nation.[10] He had gained his fortune as a broker and investor, and was sufficiently prominent and well respected to provide financial advice to U.S. presidents. Macalester was born in Philadelphia to a Scottish immigrant of the same name. It is not known how Macalester came to learn about the Risdon property or how he came to persuade the owner to sell it, but it seems likely that he would have come to the hotel as a guest, or his son, also named Charles (1826-1873), was among the young "gentlemen" who were its customers. Interestingly, and in contrast to some other Philadelphians of his wealth and social class, Macalester is not known to have owned a country estate before his purchase of the land that would become Torresdale.

Macalester purchased nearly 84 acres from Risdon's 110-acre holding in a transaction that simply terms it a "tract or piece of land" and gives no details about what might have been developed on it.[11] Notably, and in contrast to earlier developments along the river by wealthy Philadelphians, Macalester did not seek to create a large, single country seat estate on the former Risdon land, but instead chose to develop a suburban enclave by subdividing lots and developing them for himself, his family, and others like him. Further, the area became effectively closed to the public when Macalester purchased it, since the hotel ceased operation and became Macalester's base before his constructed his own house.[12] Hotchkin also records that Macalester named this enclave "Torresdale" (also spelled Torrisdale) in honor of the estate owned by his father's family in Scotland, and the house that he would eventually build there was dubbed Glengarry.[13]

The establishment of country seats at Torresdale was not completed until later in the 1850s. Neither "Torresdale" nor "Torrisdale" appear as a place name in Philadelphia city directories before 1856. That year, several property owners of Macalester's cohort are listed as residing in the vicinity, although not all were located on Macalester's land.[14] Evidence provided by Hotchkin and historic maps indicate that Macalester first occupied Risdon's inn before beginning to develop and/or sell off lots in Torresdale, and that several houses were developed by Philadelphia drug seller Samuel Grant, Jr. and by Macalester's nephew Edward M. Hopkins (figures 3, 4). These men were of the

[10] See "Charles Macalester," in *The Progressive Men of the Commonwealth of Pennsylvania* 2, Col. Charles Blanchard, ed. (Logansport, IN: A. W. Bowen & Co., 1900), p. 879
[11] The deed for Macalester's purchase from Risdon is recorded in Philadelphia deed book GWC 36, pp. 352-3.
[12] Hotchkin, p. 231. Hotchkin states that the hotel was subsequently purchased by William McKee. He was in residence there at the time of the U. S. Census of 1860.
[13] Hotchkin, p. 229.
[14] James Fisher, Thomas Morgan, and William Stewart, all given as living at "Torrisdale," had properties outside of the Macalester purchase. *McElroy's Philadelphia Directory for 1856* (Philadelphia: E. C. and John Biddle, 1856), pp. 200, 461, 510, 619.

same generation, and it seems likely that Grant's connection to Torresdale may have been through one of the young "gentlemen" members of the extended Macalester family – Edward Hopkins or Charles Macalester, Jr. – who could have frequented Risdon's hotel. Macalester also sold a lot to his brother-in-law Nicholas Hopkins (Emily Macalester Hopkins's husband). Hotchkin notes that "Mr. Macalester built a house for his mother and sister near his first residence," the latter of whom is most likely to have been Mrs. Hopkins.[15]

There is no known documentation of the precise date when Macalester built his main house at Glengarry, nor when he began to develop its landscape. Macalester first insured a new house and detached kitchen at Torresdale in 1850, but this did not correspond to Glengarry.[16] Hotchkin records that he was told that Macalester built a house "next to that of Mr. Grant and used it as a summer residence for many years," and that "he afterward built Glengarry at the point." Because Hotchkin is referring here to the Grant place as the "place next above the wharf," later maps (see figure 12) make clear that the Grant house referred to here is one that was formerly located at the southwest corner of what is now the Glen Foerd property (and was later used by the Foerderer family, see below). Thus, the first building constructed by Macalester for his own use was a house adjacent to this and to its east, which appears in all subsequent nineteenth-century visual sources (see figures 5, 7, 10-13). In 1858, Charles, Jr. is first listed as residing at Torresdale, but whether this was at this first house or at Glengarry is not known.[17] Two years later, the U. S. Census of that year enumerated Macalester at Torresdale. His household was of significant size, and included not only Charles, Jr. (then age 30) and his wife and three young children, but also his unmarried daughter Lily (26), and 9 servants. Almost all of these were Irish immigrants, and included a coachman and two boatmen.[18] The size of this household suggests that Glengarry, then the biggest dwelling constructed at Torresdale, was complete and in use by the Macalesters by this date.

The 1860 Census also reveals an interesting pattern of households immediately surrounding the Macalesters. Specifically, the large households of the property owners, including Macalester, Hopkins, merchant William McKee, and Samuel Grant, Jr., alternate with those of gardeners. This strongly suggests that these workers were living in the secondary buildings that appear on property maps and real estate atlases in later periods, as they are enumerated as separate households. At Glengarry, this is most likely to have been a frame house that appears on real estate atlases beginning in 1876 (see figure 5), perhaps corresponding to the location of the lily pond later created by

[15] Hotchkin, p. 231. On Macalester genealogy, see Charles H. Browning, *Americans of Royal Descent* (2nd ed., Philadelphia: Porter and Coates, 1891), pp. 626-629. This volume traces Macalester's ancestry back to William the Conqueror. Macalester had no other sisters who remained in the Philadelphia area after marriage.
[16] See Philadelphia Contributionship Archives records, policy 8271, available at http://www.philadelphiabuildings.org/pab/app/ho_display.cfm/795764, accessed 1 September 2014.
[17] *McElroy's Philadelphia Directory for 1858* (Philadelphia: E. C. and John Biddle, 1859), p. 444.
[18] Macalester was also enumerated in his Center City residence that year.

Florence Tonner located to the southwest of the house today, or to the earlier, masonry portion of the gatehouse (figure 6), which survives on the property today. Immediately adjacent to the Macalester household is that of gardener George Nicols, a 30-year-old Scottish immigrant whose wife Elizabeth had been born in Pennsylvania. In addition to their three young children, this household included two farm laborers: Albert Lindsay, also a Scottish native, and Christopher Simon, who had been born in Bavaria. It cannot be known for certain that these individuals were in Macalester's employ, but they are the closest such workers to the Macalester household. It is equally unknown whether these workers occupied either the gate house, which was built around the period of Glengarry's construction, or the former building on or near the site of the later lily pond.

The documentation of other structures and of plantings in Charles Macalester's lifetime is also meager. Hotchkin notes succinctly that "Mr. Macalester left many of the ancient trees which flourished in Risdon's day, but added by planting lines along the avenues and river." It is unclear whether Hotchkin refers here to Glengarry specifically or Torresdale more generally, and it seems just as likely that he is discussing the latter as the former.

The best evidence of the conditions at Glengarry during Charles Macalester's lifetime is provided by a lithographed view of the property by Philadelphia professional printmaker William H. Rease (ca. 1818-1893), "the most prolific lithographer of advertising prints in Philadelphia during the 1840s and 1850s."[19] This undated view (figure 7) is from the east from a vantage point on the river is likely to date to ca. 1871-73, since it shows the statue of "Little Ugly," the Macalester dog who died in 1871 and whose grave survives on the property. Philadelphia directories indicate that Macalester continued to maintain a residence in the city, but his son Charles lived at Glengarry full time.

The image documents both buildings and landscape features. Near the left margin appears a building with Gothic Revival labels over two doors and a wooden stair leading to a margin of beach or shoreline just above the waterline. This building would later be converted to a boathouse, but at the time of the creation of the image it appears to be a changing or storage building with a viewing platform or terrace on the roof level. Behind this building, the windows of a two-story building, presumably the one on or near the site of the later lily pond, can be made out among trees. The main house features a porch on the two main river sides – the northeast and southeast. To the left of the house, a statue, presumably the one of "Little Ugly" still on the property (plate 8), stands facing right at the top of a stair from the waterline with a gate at the bottom. To the left of the statue a structure that appears to be a water tower is visible behind some trees, and then, to its left, what is presumably the 1-story gas house later converted to a cottage. It should be noted that the artist distorted what could be seen from the water at this point slightly: the 1-story gas house, which

[19] "Rease, W. H.," http://lcpdams.librarycompany.org:8881/R/?func=dbin-jump-full&object_id=79677&local_base=GEN01, accessed 3 September 2014.

sits in a swale, would not likely have been visible to the extent shown by Rease, if at all. Rease presumably "raised" it in order to document the key features of the property. He did not, however, show the full height of the water tower, thus probably giving a more accurate representation of what could be seen from the artist's vantage point.

The evidentiary value of this image with respect to the exact nature and locations of plants at the property should be approached with some skepticism, although, if the adjustments noted with respect to the gas house are indicative, the lithograph represents the key characteristics of the Glengarry landscape. The print shows a stone wall at the base of a sculpted and manicured riverbank, with a couple strolling along the sandy water edge at left, thus emphasizing the river's edge as hospitable and usable. A set of stairs descends the river bank in front of the dog statue, as it does to the present. The image shows what appears to be an iron gate at the bottom of the steps. Dense groves of trees that appear to be pines or hemlocks flank the house on either side and around the water tower, gas house, and demolished building near the lily pond site. A line of apparently regularly-spaced trees stand near the edge of the bank to the right (northeast) of the house. The house appears to be fronted on its water side by a lawn with a number of scattered shrubs and small trees. An open area on the land side of the building suggests a front lawn. Two trees of weeping habit that appear to be willows are clearly visible: one adjacent to the storage/changing building on the riverbank immediately to its southwest, and one in the vicinity of the water tower to its left (south) in the image.

While this image my not be "photographically" accurate, a number of observations may be made with respect to the information that it provides. First, that the area around the house was cleared of existing, mature trees for the purposes of establishing a lawn that was then likely planted with trees and individual shrubs. This general approach is consistent with the practice of the mid-nineteenth century, as illustrated in later editions of A. J. Downing's seminal *Treatise on the Theory and Practice of Landscape Gardening* (figures 8, 9). Further, it is possible that most of the existing, mature canopy trees were evergreen conifers, although the species is unknown. It can also be observed that the secondary building on or near the site of the later lily pond may have been shielded by these trees. Given that this building would have been visible to anyone entering the property from the land side, some amount of screening seems likely. This image gives a sense of openness around the gas house and water tower, with a background of woods behind (northwest) of them.

Historic property maps offer relatively little evidence about the developments in the Glengarry landscape during Charles Macalester's ownership, which is typical of the period before the 1880s. A survey by Isaac Shallcross from around 1860 (figure 4) shows two lots flanking what is now the main southern entrance to the property on Grant Avenue, which were certainly developed by 1876 and presumably during Charles Macalester's lifetime. While they do flank an entrance road that

leads to the house (past the building near the lily pond site), the presence of these two building lots strongly suggest that this was not the principal formal entrance to the property in the Macalester period. Before the completion of the Connecting Railroad and service from Center City, or the late nineteenth-century construction of State Road, access to the property by land would have been less frequent than by water, either by private boat or steamship. Anyone arriving by land would have come from the Bristol Pike via the lane that would become Grant Avenue. An undated photograph (figure 6) of the gatehouse and entrance from Grant Avenue that dates to the Macalesters' ownership (but whether to Charles's or Lily's is not known) shows an imposing, exedral entrance at the northern portion of the property. Stylistic evidence suggests the fence and stone pillars and wall could easily date to the period of Charles Macalester's ownership along with the gatehouse itself. The presence of these two lots, suggests that the southern entrance was the secondary way in, presumably primarily already in the Torresdale community. While no atlas dating to Charles Macalester's lifetime records a carriageway from this northern entrance to the house, later maps to document such a road, and there would have been little point in constructing a gate house and grand entrance with no access to the other parts of the property.

After the death of both Charles Macalesters, father and son, in 1873, the Glengarry property was inherited by the elder Macalester's surviving child, Eliza Lytle Macalester, known as Lily. She had married, in 1861, Alfred C. Berghmanns, a Belgian diplomat, and moved to Washington, although it is likely that she continued to visit Glengarry in the summer, as she did after her father and brother's death.[20] Berghmanns predeceased Lily's father and brother by a year, so she was a widow with a young daughter, Camille, at the time of her considerable inheritance. Lily was among the leaders of Washington's social scene, and was very active in the Mount Vernon Ladies Association, becoming the second regent, or leader, of the organization in 1874.

A number of sources testify to the fact that Lily Macalester (who married J. Scott Laughton, Assistant U. S. Treasurer, in 1877) spent her summers at Glengarry, although it is not known whether she spent every summer there, nor how long her stays were at the property. During the time of Lily's ownership, Torresdale changed from an enclave largely connected by family and friendship to one that was not, even if it remained occupied by Philadelphia's wealthy and prominent, including the city's mayor Edwin H. Fitler.

A number of visual documents provide evidence about the Glengarry landscape up to the point when it was bought by the Foerderer family. It is difficult if not impossible to know whether many of these show developments there, such as the exedral entrance shown in the early photograph of the gatehouse, that date to Lily's or her father's ownership. Given her seasonal use of the property,

[20] For an announcement of her wedding, see "Personal," *New York Times* 1 January 1861, which calls the event a "wedding in high life."

some of its details seem unlikely to have been created by Lily Macalester Laughton. There are no known detailed land surveys or real estate atlases that survey document all the buildings and landscape features during Charles Macalester's lifetime. It would be typical that real estate atlases (figures 5, 10-13) of the period omit certain information, or that the information shown in these sources varies from one publisher to another. The most detailed maps, including the survey of the property commissioned by Robert Foerder in 1895 (figure 14), date, in fact, to the period just after Lily's death and just before the Foederers' purchase. It is not known if the atlases of this period show more structures and pathways on the property because of a later, higher standard in mapping, because of changes over time, or because of both factors. Further, the 1895 survey is probably the most accurate with respect to the footprints and locations of structures and buildings, but it fails to label the secondary buildings or show landscape features such as paths and roadways. Much of what the late maps show may easily have existed well before their creation, but precisely when many of the features they document were created is uncertain.

Two other categories of visual information provide evidence about the Macalester era. In addition to the Rease lithograph, a group of photographs from the Macalester family, including the one of the gate house and north entrance already discussed, show some secondary buildings and landscape features. Surviving physical fabric and later photographs also inform an understanding of developments and conditions in the Macalester era. For example, despite Lily Macalester Laughton's apparently episodic occupation of the property, visual evidence in the form of the style details of the boathouse and the cottage suggest significant alterations during her ownership.

The landscape features for the Macalester era are addressed in individual categories in the discussion that follows.

Buildings and Structures

Atlases of the Macalester period relatively consistently represent the majority of the buildings and structures that are evident in the Rease lithograph: the roughly square-plan, masonry house, its wrapping porch on the northeast and southeast (water) sides, the secondary building or earlier Macalester house to the southwest of the house, and the square-plan water tower. No atlases show the shoreline building that may have been a storage structure at the time of the Rease print, and the maps are inconsistent in representing the masonry gas house, perhaps because of its topographically depressed situation. The earliest map to show details of the property, the 1876 Hopkins atlas (figure 5), also show only these buildings, although the precision of this map with respect to exact size and location is doubtful. Most of the maps, including the 1895 Foerderer survey, show an H-plan, frame building between the location of the gas house and the water tower. Its purpose is unknown.

All of the maps created after 1876 show a number of other buildings in the Glengarry landscape. Several show a second frame building between the secondary building in the vicinity of the later lily pond and the main house, although its scale varies from one survey to another. Both the 1895 Foerderer survey and the 1894 Bromley atlas (figures 11 and 14) show it as much smaller than the secondary building. Given its size and footprint, the foundation of this smaller building is a more likely candidate for the basis of the lily pond than the larger secondary building/early Macalester house in this area first documented in the background of the Rease lithograph.

Most of the plans also show a group of buildings on the northwest of the south entrance drive immediately to the east of the northern of the two house lots on Grant Avenue at what is now the south entrance. The northernmost of these is a rectangular-plan, frame building close to the property line that is designated as a stable or shed, although it could equally have been a carriage house. The 1895 Foerderer survey suggests this building had two volumes. Two buildings are also indicated in all but the 1876 atlas to the southeast of this stable/carriage house. These are identified by 1890s atlases as greenhouses, and correspond to a Macalester era photograph (figure 15) of two greenhouses on the property. Atlases show an elongated cruciform plan for the larger of these, and a two-part configuration of materials for the smaller. This corresponds to what is shown in the Macalester photograph: a larger house with a higher, central section and a smaller, gabled house with a rear brick half. Both houses appear to have been artificially heated, since each features a chimney. It is not known what was grown and/or overwintered in these structures. Their appearance suggests they were built ca. 1870 or before, but they cannot be definitively dated.

The 1894 and 1895 Bromley atlases, and 1895 Foerderer survey (figures 11, 13, 14) also show the extent of the wall at the river's edge as well as a frame structure on the river bank to the northeast of the house. The 1895 survey also shows the set of steps to the Poquessing that survive on site at this location (plate 16). Most plans also show two relatively small, rectangular-plan, frame buildings on this side of the house. The one, adjacent to the house and on its northwest and oriented, is identified in annotations of the specifications for the ca. 1901 alterations to the house by William J. McAuley & Co. in the Glen Foerd collection as an ice house, but the basis of this identification is unknown. It would equally be logical for this building to have been the kitchen. The other stood to the northeast of the house near the river bank edge.

Finally with regard to map evidence for buildings of the Macalester era, the 1894 Bromley atlas (figure 11) shows a round-plan building or structure at the edge of the river bank to the south of the main house. Given its scale, it is conceivable that this was the cast iron gazebo that stands to the northeast of the house today.

Macalester photographs also show the appearance of both the water tower and the southeast side of the gas house before they were altered in the Foerderer era (figures 16 and 17).

More recent photographs and, in the case of the cottage, surviving fabric, suggest changes during the 1870s and 1880s to the gas house and boathouse. Slides in the Glen Foerd collection from 1989 (such as figure 18) show the boat house before it was burned and reconstructed in 2000. Comparison with the Rease lithograph, and such details as the raised stone base, jigsaw-cut rail, punchwork cornice, and Eastlake brackets strongly suggest its alteration in the mid- to late 1870s. In addition, the characteristic flaring brick chimneys, exposed rafter tails, cantilevered upper floor and scalloped shingles indicate that the gas house was converted to its present use and general exterior configuration in the 1880s, presumably at a point when the lighting system in the main house no longer depended on gas produced on the property. Later documents suggest that the altered gas house served as a boathouse.

Circulation Systems

Circulation within the Glengarry property is shown in real estate atlases beginning in 1876, and is most detailed in the 1890s. As suggested above, this probably corresponds to a lower level of recording on the part of earlier depictions rather than just a greater level of development later. The 1876 Hopkins atlas plate (figure 5) shows only the two entrance to the property and a circular drive in front of the mansion. Comparison and analysis of the of the 1887 Hopkins, the 1894 Bromley, and the 1895 Baist maps (figures 10-12) suggest both the pattern and hierarchy of circulation within the property. It also suggests that much of the driveway system as it exists today was established in the Macalester era and was modified and augmented only in certain parts in the Foerderer era. The most detailed is the 1894 Bromley atlas, and shows, for example, that the shape of the "circle" in the front of the house dates to at least this point, and most likely much earlier. Broadly speaking, and looking at these maps as a group, it seems clear that the general pattern of the larger, carriage-scale driveways is shown in the 1887 Hopkins map, if somewhat inaccurately. This shows the two entrances from what is now Grant Avenue, with drives to the house from each. The drive from the north entrance led in a more or less straight line across the property, crossing what is the lawn in this part of the property today.

Both main drives led to a circuit in front of the house, and another led around this building. Another drive connected the cross-property road with the north side of the house, corresponding very closely to the driveway leading to the parking lot behind the house today. This drive also led, on the west side of the cross drive, toward Grant Avenue and presumably to the carriage house or stable in this part of the property. A dense screen of trees surviving on the property today (plate 2, top) may reflect the remnants of the effort to hide this portion of the property from the main cross-drive. A line of trees seen in the Macalester greenhouses photograph probably served as a screen

between Glengarry and the house that formerly fronted on Grant Avenue at this location. The 1887 Hopkins atlas shows a drive connecting the south entry drive to the carriage house, but this appears on no later atlases and was probably an error. The 1894 Bromley and 1895 Baist maps also show a drive continuing around the water side of the house along the riverbank edge, as well as one circling the building to the southwest of the main house.

The 1894 Bromley atlas also gives a sense of smaller paths and walkways. Around the house, paths led to the waterfront stairs already noted. A small circular walkway is located to the south of the mansion. It seems likely that this circular area would have been planted specially or held a feature such as a sundial, sculpture or fountain, or some combination of these. Paths near and between the greenhouse which are clearly indicated in the Macalester photograph of them are more fully delineated in the 1895 Bromley atlas. Another set of paths is found on the northwest side of the shed/stable. It is possible that these may have related either to livestock pens or vegetable gardens, which would have existed on the site in some location.

In addition to the greenhouses image, one of the photographs (figure 19) from the Macalester album shows the land side entrance to the house and the relatively light-colored, gravel drive at this location.

Plants and Landscape Features

One of the most striking landscape features of the Macalester era that is no longer part of Glen Foerd today is a large pond on the northeast part of the property. The water tower stood adjacent to it, and presumably drew water from it to pressurize the plumbing and irrigation systems at Glengarry and other properties at Torresdale. The pond may have served as a place to launch and perhaps even moor boats if it was deep enough, although it is doubtful that it was deep enough to moor any vessel of anything other than shallow draft.

Very little information survives about the details of the plants and trees at Glengarry. The Rease lithograph and Hotchkin's remark with respect to the mature trees in the area suggests that one of the principles of the Glengarry landscape was the selective removal and retention of existing trees on the property before its development to form lawns, groves, and selected specimens. This type of organization would have been a typical approach to landscape gardening of the period, which had ultimately been developed the century before in Britain. As noted above, the Rease lithograph suggests the selective planting of trees and shrubs in the open lawn, as would also have been typical of the period, as well as the use of the still-fashionable weeping willow.

As also already noted, a screen of trees separated the greenhouses from the adjacent house on Grant Avenue. Trees may also have screened the area of the property to the northwest of this other house

because it was a service area. A small amount of additional information about trees on the property can be gleaned from other Macalester period photographs. Both the views of the water tower and the gas house are annotated with relevant information. The water tower photograph notes that this structure, which distributed water to other nearby properties, stood in an apple orchard, although no apple trees are seen in the image. Instead, the tower seems to be located in an open area and a large hay mow is seen adjacent to the tower on its southwest, indicating hay cutting on the property and/or livestock feeding, although there is no reason to assume that any kind of large-scale livestock operation was among the landscape activities at Glengarry. Instead, as would have been typical, horses and perhaps a cow would have been kept for household use. The water tower view also shows a number of mature trees behind it at the edge of the pond. The gas house view is also annotated with the information that the building stood at the time between a grove of chestnut trees and "the lawn." The term "lawn" in this period could connote grass interspersed with trees and shrubs, as seen in the Rease view.

A few other Macalester photographs indicate details of the Glengarry landscape. Two of these show the porch (now partially enclosed) on the southeast side of the house (figures 20, 21). One, a view taken on the porch looking southwest toward the greenhouses (which can be made out in the background) shows a variety of trees with different leaf shapes and habits at the southwest end of the porch, in other words, on the southeast (right as one would have faced the portico door) side of the land side of the house, between the circular front drive and the building.

This view, as well as the second of the porch (figure 21) show climbing plants on the columns of both sides of the porch. Their leaf shape and habit suggest roses, but there is insufficient detail in the photographs to determine their species or variety. This second view also shows trees on the northwest end of the porch on the northeast side of the house, perhaps providing a screen between the porch and the secondary building on that side of the dwelling, which is partly visible in the background of this image.

Finally, two images of the portico on the land side entrance of the house (figures 19, 22) show elaborately planted, low vases on either side of the entry steps.

Analysis

There is a notable lack of evidence about the developments of the Glengarry landscape (figure 23). This is particularly remarkable since Charles Macalester was one of the wealthiest and most politically connected individuals in Philadelphia in his lifetime. In contrast to many of his cohort, there is no evidence that Macalester was particularly either engaged or interested in such subjects as horticulture or progressive agriculture. It is also notable that Macalester apparently had no country seat before he developed Torresdale, and that, after purchasing roughly 84 acres of Risdon's land,

that he did not create a single estate there. Instead, he fostered an enclave which may have arisen from his son Charles's associations as much as any other factor. Unlike many of his social and financial position, biographical sources include no discussion of his avocational interests that relate to landscape. Instead, it is clear that his interests lay in his Scottish heritage, his Presbyterian faith, and in education. Macalester created a country seat for his family as much as for himself at a point when he retired from the most active phase of his business career, and after outliving two wives.[21]

The answer to the question of whether Lily Macalester Laughton made significant developments at Glengarry is equally elusive. The visual evidence of changes in the two buildings noted above are suggestive, however, as is information about her life outside of Philadelphia. As second regent of Mount Vernon, she supervised the "restoration" of the site in the 1880s after the death of her second husband in 1878. Her continued summer use of Glengarry, coupled with her active role at Mount Vernon, suggests she may have also been active at Glengarry.

Without such methods as tree ring dating, it is extremely difficult to know precisely how many of the trees on the Glen Foerd property today date to the Macalester period of ownership or even earlier, including such key individuals as the Sargent's weeping hemlock (*Tsuga canadensis* f. *pendula*) along the driveway in the northwestern part of the property. It is plausible that some specimens of native hardwood species indigenous to the area, such as oaks, do date to the period of Macalester ownership and were among those not cleared from the site as it was developed as a residential estate. Exotics such as the weeping hemlock, a naturally occurring sport of the North American species, seem less likely to date to this time in the property's history. The weeping hemlock was first introduced into the general horticultural market around 1875. It is therefore highly unlikely to have been planted by Charles Macalester. The question of whether Lily Macalester Laughton planted this particular individual, as well as others, remains open, however.

While Glengarry reflected the Macalesters' wealth and style of living, it was not a "showplace" intended to establish the identity of a social aspirant. The known documents of its history strongly suggest that it was seen by the Macalesters as a family compound, one that was probably connected to the community of extended family and friends of Torresdale and to the pleasures of summer life along the Delaware above Philadelphia in its still rural circumstances. It was created by someone who had arrived, so to speak, and had, in fact, retired from the most public roles of his life, and it was sufficiently meaningful for the Macalester family that a family crypt was created there, and important enough for Lily Macalester to retain it to the end of her life even after she lived elsewhere. Her daughter even married there.[22] While grand, and clearly meaningful and enjoyable for the Macalester family, Glengarry was not ostentatious by the standards of later generations.

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[21] "Charles Macalester," in *The Progressive Men of the Commonwealth of Pennsylvania, op. cit.*
[22] "Miss Berghmann Married," *Washington Post* 27 October 1887, p. 1.

Several observations can be made about the way the property was organized and how its parts would have functioned during the Macalester era that are indicated by the documents that survive. As noted, the main entrance to the estate for visitors arriving overland from outside the Torresdale enclave would have been from the north gate, where a grand, exedral entry and a gatehouse stood. In a typical progress through the property on a gravel drive, visitors passed an orchard near the water tower on their left, and perhaps a vegetable garden, which would have been located somewhere on the property. At some point visitors would have gained a typically oblique, picturesque view of the main house, depending on the nature of plantings and locations of trees in the property. A likely service area to the northwest of the greenhouses of the property may have been screened from visitors' view. Those entering from Torresdale would have passed the two houses (now demolished) that flanked the entry drive on Grant Avenue, before coming onto Glengarry land. On their left visitors would have seen the greenhouses and approached the house on another picturesque angle. They would also have passed the now-demolished buildings to the southwest of the main house.

The property held areas of tree groves and lawn, the latter of which was planted with shrubs and smaller trees. Open areas not immediately near the house could have been kept as hayfields. Those arriving by water would have seen the manicured river bank with a stone wall at its base and would have reached the house by one of at least two sets of stairs. Vista points on the river were provided by the roof of the storage building/later boathouse, and by the cast iron gazebo on the property, although this may have been located elsewhere, and from the cupola on the house as well as its wrapping porch, which was ornamented with climbing, and presumably flowering roses or vines. Visitors would likely have seen ornamental urns or other containers in the lawn areas holding plants from the greenhouse, and would have been greeted at the entry portico by planted displays in urns.

The Glengarry period effectively came to end with the death of Lily Macalester Laughton at the property in November, 1891. Like her father, she was buried at Laurel Hill Cemetery in Philadelphia. Four years later, the property was sold to its second owner, Robert H. Foerderer. He and his family would retain and develop the property for nearly eight decades after their purchase.

3. Glen Foerd period, 1895-early 1970s

Glen Foerd in Robert Foerderer's Lifetime, 1895-1903

In 1895, Robert H. Foerderer, a successful inventor and industrialist, purchased the former Macalester estate.[23] At the time of this purchase, Foerderer was in a different stage in life from that of Charles Macalester when he created Glengarry. In his mid-30s, Foerderer was the son of German immigrants Edward and his wife Augusta. He was born in Germany, but spent his childhood in Philadelphia. After his apprenticeship in his father's leather business he established his factory in Frankford in 1892 which was reputed to be the largest leather plant of its kind in the world, employing 3,000 people.[24] He had a wife, Caroline, née Fischer, also of German background, and two young children, Florence (born in 1883) and Percival (born 1884). Not long after his acquisition of the former Macalaester property, in 1900, he would be elected a U. S. Representative.

While both Macalester and Foerderer were sons of immigrants (and Foerderer was an immigrant himself), contemporary attitudes toward both their ethnic background and the means of earning their livelihood would have differentiated the two men beyond the discrepancy in their ages and family circumstances at the time of their property purchases. Foerderer was an immigrant industrialist with new money, and his purchase of the Macalester estate, like the grand new house he built on Broad Street in 1894, would have been a statement about his arrival at an elite social status, if not a bid to be recognized for his arrival there.

At the time of the Foerderers' purchase there, Torresdale remained one of the most elite enclaves in the Philadelphia area, but one that was no longer bound by connections to the Macalester family. As noted above, its most famous property owner was Philadelphia mayor Fitler. By the end of Macalester's lifetime, Torresdale was connected to the city by the establishment of State Road and by direct rail service from Center City. When Foerderer bought Glengarry, a hotel had been relatively recently re-established nearby by Edward V. Morrell: the Morelton Inn. By 1894, Morrell had purchased the two houses that fronted on Grant Avenue flanking the entrance to Glengarry as part of his inn's accommodations, as well as the property immediately abutting the Macalester estate on the northwest, that had been developed by Macalester's nephew Edward Hopkins, where Morrell had built the stables for his inn.

Foerderer began the development of the Macalester property as his own country estate by the purchase of the abutting properties. He bought the two houses flanking the south entrance drive

[23] Philadelphia Deed Book JJC 80, p. 366 ff.
[24] For a succinct biography of Foerderer, see *The State of Pennsylvania* (Harrisburg: The Telegraph Printing Company, 1906), p. 132, and "Foerderer, Robert Hermann," in Thomas William Herringshaw, ed., *Herringshaw's National Library of American Biography* 2 (Chicago: American Publishers' Association, 1909), p. 476.

from Morrell in 1896 for $30,000, and the former Hopkins property to the northwest in 1898.[25] The second purchase included land on the Bucks County side of the Poquessing Creek. An 1897 notice published in a Philadelphia trade newspaper, the *Philadelphia Real Estate Record and Builders' Guide*, announced that Foerderer had begun landscaping work at the property after demolition; this was followed by an announcement the following year the architectural firm of J. F. Stuckert & Son was receiving estimates for work at the property.[26] Plans for an unbuilt recreational building that survive at Glen Foerd may correspond to this second announcement.

The Foerderers' campaign of transformation began in 1896 with the creation of new greenhouses to replace the Macalesters'.[27] The exact nature of the 1897 demolition project is unknown, but it was clearly part of a transformation of the property that continued at a grand scale through at least the point when Robert Foerderer died unexpectedly from Bright's disease in 1903. In this campaign, the main house was significantly enlarged according to designs by William J. McAuley & Company, and multiple changes were made in the grounds as well. Given that some of these were complete in 1901, the overall effort must have started as early as the first notice in the *Builders' Guide*.

The 1901 Bromley and 1904 USGS maps (figures 24, 25) suggests the extent of the work by the time of Foerderer's death. A number of buildings had been demolished: the houses on the northwest side of the entrance drive and to the southwest of the main mansion, and the carriage house/shed near the greenhouses. The only house that was retained other than the mansion itself was the dwelling that had probably been built by Samuel Grant at the southwest corner of the expanded property. This house may have been kept as a guest house or as a country house for Robert Foerderer's brother Edward, who, at the time of his suicide in 1911, was reported to be at his residence at the foot of Grant Avenue in Torresdale.[28] The added land on the northwest of the original Glengarry boundaries had been cleared. New buildings had also appeared in the landscape. The current carriage house/garage had been completed. The footprint of the greenhouses on the plan indicates they had at least been altered, and both the surviving garden house and plans preserved at Glen Foerd strongly suggest that the Macalester greenhouses were probably completely replaced by this date.

Both new buildings represent the Foerderers' ambition for a significantly grander scale for the estate, soon renamed Glen Foerd, that would be reflected in the alterations to the main house as well. A surviving set of plans, sections, and elevations (figures 26, 27) give a details of the planned new

[25] Philadelphia Deed Books WMG 85, p. 533 ff.; WMG 289, p. 27 ff.
[26] *Philadelphia Real Estate Record and Builders' Guide*, 13 October 1897; 29 June 1898.
[27] "Greenhouse Building," *American Florist* 12, no. 435 (October 3, 1896): 214.
[28] NEED CITATION FOR THIS FROM MEG

greenhouses, and suggest the Foerderers' taste in landscape activities that would shape its form for several decades afterward.

The unsigned drawings for the greenhouses, which include elevations, sections, and plans, closely correspond with both the appearance of the surviving garden house on the property and with the footprint of buildings shown on real estate atlas maps. The drawings and maps show a T-plan configuration, with a main, three-part house, connected to the brick building that would become the garden house on the southwest, facing the southern drive toward the house. This small brick building held tools and a potting room with a potting bench. To the rear of the southwestern end of the three-part house extended a long, gable-roofed volume. It is not known whether the greenhouses were built as drawn, but the number of specialized sections is worth noting. Certainly, archival photographs in the Glen Foerd collection (figures 28, 29) showing many potted palms in the vicinity of the main house strongly suggest that the complex held a palm house as indicated on the drawings. The drawings suggest the cultivation and display of exotics in the front, tripartite house, which included not only a palm house but also a "show house" and "stove house" for tropicals. The gabled volume was to hold flowers for cutting and perhaps propagation (rose and carnation houses), as well as sections for ferns, African violets, and orchids. Food could be grown and forced in the form of grapes (in hot and cool vineries), lettuce, and vegetables.

One of the other important features of the alterations in the landscape was the establishment of a new entrance to the property through the land purchased to the northwest of the former Glengarry boundaries. The 1904 USGS map shows an entrance drive from the former bed of State Road (now at James Street) had been established by this date. New entry gates (figure 30), one side of which survives in situ (plate 15), were linked by an iron arch with the letter "F," and led to a drive that led along the creek, with a viewing platform (figures 31, 32) and stone stairs in the same style as the gates. It is plausible that a stone wall was completed along the river bank at this time as part of this project as well.

At the time of its establishment, this new entry road crossed the property to the front of the new carriage house, as shown on the Bromley 1920 map (figure 33).[29] Later sources (figures 32, 34) show that the road was lined on either side with regularly spaced deciduous trees, forming an allée. To connect to this roadway and to meet the new carriage house, the location of the road from the gate house entry would have been adjusted toward the northeast to come to the front of the carriage house as it does today. The 1920 map indicates that a turn-around, or traffic island, was located in

[29] Unfortunately, the 1910 J. L. Smith *Atlas of the 23rd, 35th & 41st Wards of the City of Philadelphia* anachronistically shows the state of the property before the changes accomplished by 1901 with the exception of the construction of the new carriage house, and does not reflect Glen Foerd's condition at the date of publication.

front of the carriage house. Given the fashions of the day, this was probably planted in some ornamental way, or held some object like a large planted vase.

The full extent of the changes to the Glen Foerd landscape in the 1897-1903 campaign is not documented. It is not known, for example, if the pond near the creek edge of the property and the tennis court constructed in this location occurred as part of this campaign, or later. The pond had certainly been filled and the tennis court probably had been installed by 1920 (figure 33), although the date of the creation of the adjacent niche or fountain is undocumented.[30] It is also undocumented whether the water tower was altered as a powerhouse and observation tower in this initial campaign. It is likely, however, that this, as well as the filling in of the pond, occurred at this time, based on two factors. First, a General Electric transformer found in the power house addition in 1985 was marked with a series of patents beginning in 1885 and ending in 1896.[31] The later date provides both a probable *terminus post quem* for the addition as well as a circa date. Second, the addition would probably have been on a steep slope into the pond before it was filled.
It is equally uncertain whether the two gates on Grant Avenue (plate 15) were part of this initial campaign. They differ in detail from the former north gate created in this period: the two, square plan columns with limestone caps, coursed ashlars, ball finials, and flanking small foot traffic gates with small roofs and limestone rails do not match the more rustic, random ashlar and former iron arch. The details of the iron scrollwork on all the gates is similar, however, and the random ashlar flanking sections of both the Grant Avenue gates, with upright stones like those on the north gate and Poquessing Creek, do link all the gates' appearance. It would seem likely, regardless, that all the gates were created before Caroline Foerderer's remarriage to Enos Artman in 1908, since they all feature the initial "F" and not, for example, "GF," or the full name of the property.

While the full extent of the changes to the Glen Foerd landscape in the relatively brief time in which Robert Foerderer owned it may never be known, it is clear that the initial campaign was very ambitious. Whether new plantings in the estate grounds occurred at this time is also undocumented. It would be logical, however, to assume that it did. The mature sycamores that flank the carriage house were almost certainly planted at the time of its construction. It would be much more in keeping with the sorts of horticultural fashions and interests evinced by the various sections of the new Foerderer greenhouses that the collecting and planting of unusual and exotic specimens such as the weeping hemlock, was part of, or at least begun, with this campaign.

The 1920 Bromley atlas suggests other developments that may have been part of the early Foerderer project. Specifically, the roadway from the rear of the new carriage house to the main roadway to

[30] John Milner Associates, Historic Structures Report for Glen Foerd, 1989, p. 290, uses the unfortunate term "pit" for this feature.
[31] *Current News* 82, number 3 (March 1985): 17, Glen Foerd Collection.

the house essentially as it exists today was created. Also, a road from what was now a major intersection in the property was created that led between the northwestern end of the greenhouses and a frame structure, round- or octagonal-plan building at this end of the greenhouses connected to the south entrance drive. The nature of this last building is not specifically known, but at least parts of a stone base for it (plate 3) survive on site. Remnants of the drive are visible today.

Glen Foerd Landscape, 1903-1920

After Robert Foerderer's untimely death, the family continued to develop and use Glen Foerd. The Foerderers were among those in Torresdale who employed a full-time gardener: the individual to hold this position at the property in 1909 was Mr. John Fowler.[32] In 1908 Robert Foerderer's widow Caroline married Philadelphia carpet merchant and Civil War veteran Enos Artman, who was some 23 years her senior. In 1912, Caroline was again widowed when Enos died while the couple was travelling in Yellowstone. [33]

Robert and Caroline's daughter Florence married hosiery manufacturer William T. Tonner (ca. 1880-1949) the same year her mother remarried. The couple is said to have moved to Glen Foerd to live with Caroline around 1915, making it their home thereafter.[34] Florence and William were not included in the U. S. Census of 1910, but were enumerated in the U. S. Census of 1920 as living at Glen Foerd with Caroline Artman, along with five servants.[35] While several documents at Glen Foerd suggest that the Tonners lived in the converted former gas house, several factors indicate that they would much more likely have occupied the larger house on the property at the Grant Avenue entrance. The first of these is the fact that a summary of "Glen Foerd's Grounds" created when the property was operated by the Lutheran Church as a conference center beginning in 1973. This notes that the house occupied by the Tonners was "redesigned as a Swiss chalet" which does not correspond to the Eastlake appearance of the former gas house, whose flared chimneys and shaped shingles relate to an earlier period.[36] The second is that it makes little sense for a daughter of the family to occupy a small building when a larger house was available. Remaining historic fabric in the gas house/cottage suggests that it underwent alterations around the 1920s, and was used by Florence and William Tonner's children, perhaps explaining the confusion of these buildings. The third

[32] "Among the Gardeners," *Gardeners' Chronicle of America* 10, no. 1 (October, 1909): 5.
[33] "Obituary Notes," *New York Times* 6 September 1912; "Artman Executors Render Account in Large Estate," *Evening Public Ledger*, 10 September 1915, p. 4.
[34] The move to Glen Foerd in 1915 is given in a historical summary in John Milner Associates, Historic Structures Report.
[35] *List of Motor Vehicle Registrations and Licenses Issued by the State Highway Department of Pennsylvania*
[36] "On Glen Foerd's Grounds," n.d. Glen Foerd Collection. A hand written annotation records that the house was "Torn down after fire. Bill Haas was mgr." Since the gas house/cottage is still extant and the house at the Grant Avenue entrance is not, this would seem to refer to the latter.

relates to Florence Tonner's later developments of gardens in the 1930s on the south side of the main house (see below): their strong linear axis would have led to this house.

Caroline Artman is known to have begun her own changes to Glen Foerd after her first husband's death, perhaps in the 1910s. A linen and ink drawing preserved at Glen Foerd for "Rose Arbor and Bowers for Mrs. Artman" drawn by Joseph Ward of Germantown (figure 36) suggests the beginning of the development of the rose garden along the south drive today. Although the cast iron arches and entrances on site today do not exactly correspond to those in the drawing, their similarity is notable.

In addition to the 1920 Bromley map, two early photographs of the side of the house (figures 28, 29) suggest aspects and details of the gardens in the period before the 1920s.

In addition to the potted palms already noted, these images show cast stone or stone gutters along the driveway in front of the house very similar, if not identical to those on site today. Both images also show the gravel path that led to a small circle near the riverfront that had existed since the Macalester era. Comparison of the 1920 map with the 1894 Bromley map suggests continuity in the circulation paths in the estate from the earlier era with the notable exception of the elimination of those around the demolished buildings, including the small frame structure that stood to the north of the house near the river bank edge. The 1920 map also shows the relatively small, round structure near the river bank to the southwest of the house, which may be the cast iron gazebo still on the property.

The early photographs also show the continuing practice of vines on the columns of the porch, as well as many planted pots along the porch edge. The second of these photographs shows a new addition in this area of the property: a number of low, trimmed bushes which appear to be boxwood are found around the perimeter of the front circle. In both photographs, the drive is still clearly gravel. A central, planted mound is seen in the front circle as well in the later photograph. Mature trees, several of which could easily correspond to individuals still on site, are also located on the land front of the house.

The Glen Foerd Landscape, 1920-1970

During the 1920s, control of the Glen Foerd property shifted from Caroline Artman to her daughter Florence Tonner as Mrs. Artman grew more infirm. Financial records at Glen Foerd indicate that William Tonner was occupied with the Glen Foerd farm on the Bucks County side of the Poquessing, where, among other activities, he was engaged in the raising of Ayrshire cattle.

Surviving design documents and financial records, her art collections, and books she gathered at Glen Foerd all testify to Florence Tonner's interests in, research for, and knowledge of estate gardening. Florence Tonner became the driving force in creating a number of important developments in the Glen Foerd landscape that are much better documented than the efforts of her predecessors.

The changes of the 1920s began with the removal of the greenhouses around 1926, leaving only the headhouse as the brick garden house on the property today. In 1928, Florence directed the addition of an apartment in the service wing of the main house for a housekeeper, and the enclosure and rehabilitation of an extensive part of the side porch of the house as a room that could be used year round.[37]

Although Florence may have been responsible for changes and developments of the Glen Foerd grounds before the 1930s, several projects she directed in the 1930s – the lily pond, the southwest terrace and woodland walk, and the dogwood allée – around the time of her mother's death in 1934 constitute the best documented landscape work at the property. She also documented many areas of the property through a series of watercolors she commissioned at that time from architectural draftsman William F. Suplee.[38] In addition to other areas, these paintings show what were probably the recently completed gardens leading from the new terraces toward the southwest where the house adjacent to the entry drive stood.

Lily Pond

The first of these was the creation of a significant pool with a fountain and sculptures to the southwest of the house, sometime between 1928 and 1932, said to have been built on the foundation of a small building that stood in this location. A view (figure 37) that shows the pool in a configuration that does not correspond to all the details of its built form may show an initial conception for its design. This view shows the house before the alteration to create the sun porch, and thus may date before 1928. This view also shows the figure of a stag, which may be the sculpture that survives on site today. As it was completed (figures 38 and 39), this pool, whose structure survives on site, featured a sculpture group, *Spirit of Youth*, created by artist Anna Coleman Ladd (1878-1939), a close friend of Florence Tonner.[39] The images of this garden feature also

[37] Historical summary, Historic Structures Report. The removal of the greenhouses between 1920 and 1929 is documented by the comparison of the Bromley atlases of those dates. See figures 33 and 35.
[38] Relatively little is known about William F. Suplee (born ca. 1873). He was enumerated in the 1900 U. S. Census in Philadelphia in his parents' household and identified as a painter by profession. The annual yearbooks of the Philadelphia's T-Square Club, a predecessor of the Philadelphia Chapter of the AIA, indicate he was a member of the organization in 1898-1900. Florence Tonner's cancelled checks for the 1930s in the Glen Foerd Collection indicates that his wife, B. Leonore Sweigard Suplee, was also employed by the Tonners. Regular payments to William Suplee suggests he may also have been employed by them beyond the commission to create the watercolors on site in 1933-34.
[39] Correspondence with Ladd is preserved in the Glen Foerd Collection.

shows plantings of perennials, including hostas, around it, and wooden furniture on the lawn between the pool and the house. Also visible in the pictures is a pedestal that later appears on the stone platform on the woodland walk that would connect the house and this pool in the next several years (see figures 46, 47). Its style suggests it dates to at least the late nineteenth century. An image from ca. 1968 (figure 40) indicates that the pool remained essentially unchanged in Florence Tonner's lifetime, but it was drained and the statues removed after the Lutheran Church took possession of the property. The central, upright figure was stolen from the property and was never recovered, although the others survive in storage.

Southeast Terrace and Woodland Walk

Beginning by 1932, Florence worked with the Philadelphia landscape architect and well-known author James Bush-Brown (1893-1986) to create a new terraced garden outside the recently enclosed sun porch. Bush-Brown may also have been responsible for the design of other features of the Glen Foerd gardens, including an allée of dogwoods and hollies on the site of the greenhouses to the northeast of the surviving brick headhouse/garden house, but no construction documents for Bush-Browns work are known for any area other than the terraces.

The masonry work for the Bush-Brown project survives essentially as built, although the plantings do not. His planting plans (figure 42; not all are shown) combine evergreen and flowering shrubs, including azaleas, yews, junipers, cotoneaster, mountain laurel, and Japanese hollies, with perennials. These, which were to be clustered around the upper fountain and in a ground-level bed below the lower, southeast wall, were set out in a typical English border mixed perennial style first championed in the late nineteenth century by Gertrude Jekyll and William Robinson, but which continued to be a mainstay of American gardening in the period of the creation of this feature. The bed below the wall was to particularly feature peonies, and was to be bordered on the front by candytuft. The surface of the main terrace was to be surfaced in tanbark mulch.

The Suplee watercolors (figures 43 - 46) document the completed terrace in 1933, as well as other garden areas near it. The colorful flowers seen in these images may reflect the temporary plantings of annuals, such as the gladiolas that can be made out, given the early state of the garden at the point of Suplee's depictions. The potted plants noted in the project plans are clearly visible in these images. Also evident are two large, blue vases which survive in storage on the property, the round stone platform that now supports a large stag sculpture (see plate 12), and low beds of flowers on either side of the walk, which appears to be covered either in dark gravel or tanbark. In a view looking back toward the house along the "Woodland Walk" that Bush-Brown labels in his earliest plan, a copy of Randolph Rogers's 1860 *Nydia, the Blind Girl of Pompeii* atop a pedestal is clearly visible to the east of the walk. Both the sculpture and the pedestal survive on site; the sculpture is in storage, and the pedestal is located in the dogwood allée (see plate 10). The pedestal appears to date

to the nineteenth century. This was a very popular Victorian sculpture, and it is not known how it came to Glen Foerd. It could conceivably even have been purchased by the Macalesters, and it, and the pedestal might have been the landscape feature in the gravel walk circle in roughly this location on early maps, but this is a matter of speculation. Also visible in this image is what appears to be a sundial on a pedestal on the stone platform (both a sundial and astragal survive on site in storage). As noted, this can be seen in the earliest photographs of the pool. An image from 1976 (figure 47) indicates that a similar pedestal remained in this site until at least this date, although it is not certain the same one was in this position. Suplee's watercolors include an image of the pool, with colorful flowers in bloom around it.

The plantings and features of the terrace and woodland walk changed over Florence Tonner's lifetime. In both areas, woody shrubs and small trees grew to become the dominant features (figures 48, 49). Images from the late 1960s and 1970s document white azaleas below the terrace, and yews and boxwoods on the upper level. They also document a sculpture, a Pan figure (figure 48, later stolen from the site) with water jets at the base that was part of the terrace fountain. Its style suggests it may also have been created by Anna Coleman Ladd.

White-flowered shrubs and trees, including pieris and dogwood, became the main elements of the woodland walk by the end of Florence's lifetime (figure 49), and yews and Japanese maples were also found there. Spring-flowering bulbs provided color rather than the perennials shown in Suplee's watercolors.

One other document may indicate another aspect of the developments in this part of the Glen Foerd landscape in the late 1920s-early 1930s. A receipt for an antique Italian iron well head from a Philadelphia dealer from 1934 may provide a date for the curving low wall and decorative well that is found near the woodland walk (see plate 12).[40]

Dogwood Allée

Other documents in the Glen Foerd collection record another project of the late 1920s-early 1930s. A perspective drawing print by Bush-Brown (figure 50) shows the "dogwood allée." Surviving plantings and a 1938 existing conditions survey (figure 51) by Philadelphia-based, renowned American landscape architect Thomas Warren Sears (1880-1966) show the pattern of dogwoods and hollies of the allée, which was created in the location of one of the demolished greenhouses adjacent to the rose garden. It is not clear whether either Bush-Brown or Sears had a hand in the design of this particular garden feature, whether it was created under Florence Tonner's direction, or some combination of these factors, since no contract documents of this area in either landscape architect's

[40] Receipt from M. Rey & Co., 1617 Chestnut, 21 April 1984, "Convent Bell Corr. & Receipts" file, Print Room Correspondence files, Glen Foerd Collection.

hand is known. The Bush-Brown perspective does show two small benches and a central stone platform, as well as encircling evergreens which appear to match both the 1938 existing conditions survey and the surviving plants on site. Photographs from the 1970s and 1980s (figure 51) show the *Nydia* statue at the apsidal end of the allée, and indicate that one of the seats of the matching benches (since replaced) had been broken by 1989. An elevation of the northeast side of the garden house (figure 53) which may be in Sears's hand (the lettering matches his known drawings), and one of the Suplee watercolors show what was presumably a new terrace on this side of the building. The Sears survey also shows box bushes planted at the rear of the building.

In addition to the dogwood allée, the 1938 Sears survey also documents several features of the adjacent rose garden which do not correspond to its later and present condition. The "rose posts" were not arranged in a rectangular plan as they are today. Instead, near the main driveway they curved outward to follow the curve of the gravel walk around the rose garden that existed at this point. Photographs from the 1970s show the trellises essentially as they appear today, and suggest that these were rearranged in Florence's lifetime. These photographs, which show beds of ivy and a central round-plan planting of boxwoods, probably reflect the conditions near the end of her ownership. The Sears plan, which shows a different plan of beds in the garden, does not, however, indicate what was planted in them in 1938. Sears does show a large magnolia tree (species unidentified) planted at the northeast end of the garden, and two large maples on the other side, as well as a young, small Chinese elm, probably planted by Florence, and a cherry tree near the garden house, and a large hydrangea bed to the north of the end of the dogwood allée.

Sears Design for the Southwest Lot

In 1937, before completing the rose garden and dogwood allée survey, Thomas Sears prepared a design study (figures 54, 55) for the former house site at the southwest corner of the property, adjacent to the south entrance drive from Grant Avenue. This design provides a *terminus ante quem* for the removal of this house; at the time of the design, Florence and William were living in the main house, following Caroline's death in 1934. Blue prints in the Glen Foerd collection from other Sears projects in the region suggest that Sears provided the Tonners with examples of his designs for rose gardens and summer houses.[41] The lack of contract and archival documents in the Sears collection and at Glen Foerd, and of photographic and surviving physical evidence, strongly suggest that the Sears project at the southwest lot was never carried out. [42]

[41] The prints show 1932 studies for a summer house for Louis F. Owen of Winston-Salem, North Carolina, and 1929 working drawings for rose posts for a vegetable garden for Walter Janney, Bryn Mawr, PA.

[42] Inquiries to the Archives of American Gardens of the Smithsonian Institution with respect to the Sears Collection there revealed that there is no evidence of drawings or photographs of any Sears project at Glen Foerd in the collection. Correspondence with author, August 2014.

Other Aspects of Glen Foerd During the Tonner Ownership

The Suplee watercolors also show other parts of the landscape of the estate, including the planted drive near the former water tower (figure 56). Clearly seen in this are a scalloped hedge and flowering plants along the drive. Slides from the 1970s (figure 57) show that this hedge survived to, and grew out in this decade under the ownership of the Lutheran Church, and reveals the flowering plants to be peonies. Some peonies still survive along this drive, as do some peonies along the drive to the carriage house, which most likely was also lined with plants in the same way. The Suplee views also show the cast iron gazebo further to the northwest than its current position, and the Poquessing with the entrance drive and viewing platform, as noted above.

Information about the Glen Foerd landscape during Florence Tonner's lifetime can also be gleaned from historic aerial photographs and from photographs taken early on in the ownership of the site by the Lutheran Church.

Historic aerial photographs from 1940 on provide indications of a number of landscape features that are not otherwise documented. A USDA 1940 aerial (figure 34) shows that, by this date, a modification had been made to roadway from the north entrance: the road no longer led to the front of the carriage house, but to its rear, where a large, oblong, planted area was located northeast of the building. In addition to this change, this aerial shows two areas that were probably vegetable or flower gardens. One is located in the roughly triangular area between the roadways to the south of the carriage house, and the other is located to the northwest of the carriage house. Later aerial photographs show row plantings in these locations through the late 1960s, and thus through the end of Florence Tonner's residence at the property.[43] Since it would have been likely that a vegetable and flower garden would have been located at the property from the beginning of its development by the Macalesters, and we have evidence of an orchard near the water tower, it is conceivable that this portion of the property served this purpose for a long time before the garden appears on aerial photographs.

The 1940 aerial also shows what are likely to be the posts of the grape vines on either side of this area to the present. The point when these were first introduced is unknown, but it is unlikely they date to the Macalester era since the roads that they line did not exist before the first Foerderer campaign of construction and changes. They are clearly visible in photographs from the 1970s (figures 57, 58)

In addition to these features, and in addition to the sculptures already discussed, other images from the 1970s show not only the figure of a stag, but a matching doe and faun (figure 59). Other images

[43] See www.historicaerials.com.

reveal her depth of knowledge and interest in arboriculture and specimen collection in already aging tree identification tags around the property. Still others (figure 60) show a carefully cut privet hedge along Grant Avenue, individual weeping cherries, crabapples, and magnolias in the lawn, multiple spring flower bulbs in various locations, expanses of pink azaleas in bloom along the drives near the house, and boxwoods in front of the main house porte-cochere. An image of azaleas in bloom near the house from 1968 indicates that the drives probably all remained gravel in Florence Tonner's lifetime.

4. Institutional and Public Use, 1970s to the Present

In 1968, Florence Tonner agreed to donate Glen Foerd to the Lutheran Church as a conference center. This new use for the property began in 1973, two years after her death.[44] One of the largest changes to the property occurred not long before the opening of Glen Foerd as the Lutheran Center for Education and the Arts in the loss of the northern section with the rerouting of State Road in 1970-1971.

Early 1970s images indicate that with the advent of institutional use, the roadways were paved with asphalt. Other images from the 1970s show the slowly decreasing level of maintenance of the landscape in the 1970s and 1980s, as previously noted. No major new garden spaces or features were created under the Lutheran church's ownership.

Similarly, ongoing maintenance of the property has remained a challenge since the acquisition of the property by the City of Philadelphia and its management by the Glen Foerd Conservation Corporation. In order to provide a funding stream, the site has been available for rent as an event venue. Beginning around 2000, first a tent and then a semi-permanent structure was erected over the Bush-Brown terrace area which resulted in the loss of all the plantings immediately around it. With the removal of this structure in 2014, restoration of this area has begun.

[44] "Lutheran Center for Education, Art Open," *Chicago Defender* 24 March 1973.

IV. RECOMMENDATIONS

As a result of the site observations and documentation of the history of the site, the following measures are recommended in order of priority.

Continued Rehabilitation, Stabilization, and Maintenance
Efforts to clear the site of invasive bamboo, of vines, including wild grape, ivy, poison ivy, and wisteria, and of weed trees in areas that have historically been open have been conducted in the past, and many of them recently. Significant areas of the site, and specimen trees and historic shrubs, continue to be covered with vines, threatening their health and presenting an unfortunate condition to visitors, and threatening the stability and eroding the condition of such features as the pillars and niche of the former tennis court and the lily pond. In addition, weed trees have grown up in multiple locations, including the once-manicured riverbank, and in the former tennis court, as well as on the octagonal remains of a former building northwest of the garden house. We recommend:

- The removal of grape and other vines from shrubs and trees, which is particularly prevalent in the northwest and southwest portions of the property, but can be found in multiple other locations.
- Removal of ivy and poison ivy from the trunks of trees throughout the site.
- Removal of ivy and poison ivy from the tennis court piers and niche.
- Removal of weed trees from the tennis court area, and those from the stone platform in the western lawn area not already removed.
- Clearing of the river bank of woody plants, particularly near the main house, should be considered, and an appropriately qualified landscape architect should be consulted with regard to the appropriate, low-maintenance planting that maintains the historic manicured appearance as best as possible.
- Investigate the possibility of volunteer partners/student workers for some of this work. All workers conducting this landscape rehabilitation should be trained and supervised by appropriately qualified personnel.
- A maintenance plan should be developed for the property's landscape that takes into account tree maintance.

Virtually of the secondary buildings of the property, as well as such structures as the Bush-Brown terrace, show signs of deterioration, for example, the loss of window lights in the observation tower and the carriage house. All of the secondary buildings and landscape structures, including the river stairs and wall, should be surveyed for condition under the supervision of a qualified and experienced architectural conservator or similarly qualified historic preservation professional, and

appropriate rehabilitation undertaken on these buildings and structures. The services of an appropriately qualified structural engineer will likely be part of this project. A maintenance plan should be developed and implemented for the secondary buildings and landscape structures on the property.

Full Inventory of Woody Plants

While some information is known about the presence of important or notable specimen trees on the property, a full survey of the woody plants at Glen Foerd should be completed by a qualified arborist. The survey should include not only species information but approximate age, condition, and treatment recommendations, as appropriate. The collaboration of institutions such as the Morris Arboretum should be investigated in this effort. This baseline of information is essential for future planning for both maintenance priorities and any other future interventions in the landscape. It can also be used for public interpretation and to enhance visitor experience.

Selective Renovation/Reconstruction

Because of the level of documentation about their historic configuration, some specific areas of the garden should be considered for renovation/reconstruction: the Bush-Brown terrace, the Woodland Walk, and the Lily Pond. The terrace adjacent to the garden house could also be considered for reconstruction, and the dogwood allée could be considered for selective replanting to restore its 1938 configuration as documented by Thomas Sears. In formulating the approach for work in these areas, we recommend that the following should be included:

- Whenever possible, original masonry materials should be preserved in situ. Interventions such as the replacement of existing pointing should follow materials analysis by an architectural conservator and appropriate materials should be used in rehabilitation of masonry features.
- Existing condition of planting along the Woodland Walk (can they safely be pruned to a more appropriate size and shape?)
- Existing condition of amount of sunlight in the area, since the amount of shade canopy has changed in some locations in this area of the property.
- Specific character of such features as the color of former walks, the predominance of white-flowered shrubs.
- Amount of institutional resources available for maintenance (staffing, funding)
- The reinstallation of sculpture and pedestals. Because of previous losses, the installation of original sculpture is not recommended. Reproductions of the *Spirit of Youth* and/or replicas of the *Nydia* might be considered, as well as the reinstallation of a central element in the

Rose Garden. The installation of new sculpture might provide opportunities for ongoing engagement with the public in various ways.

Public Interpretation

Information gathered in this report should be used to form the basis of interpretation of the Glengarry/Glen Foerd landscape for the public and the stories it tells about the lives of those who lived and worked at the property. In order to carry this out, such products as in-person tours, fixed outdoor signage, printed materials, and web-based products could be among the strategies considered.