



1990

"The Route of Scenic Charm": A Case Study of the Delaware, Lackawanna, and Western Railroad in the American Landscape, 1880-1940

Susan Elizabeth Ellis
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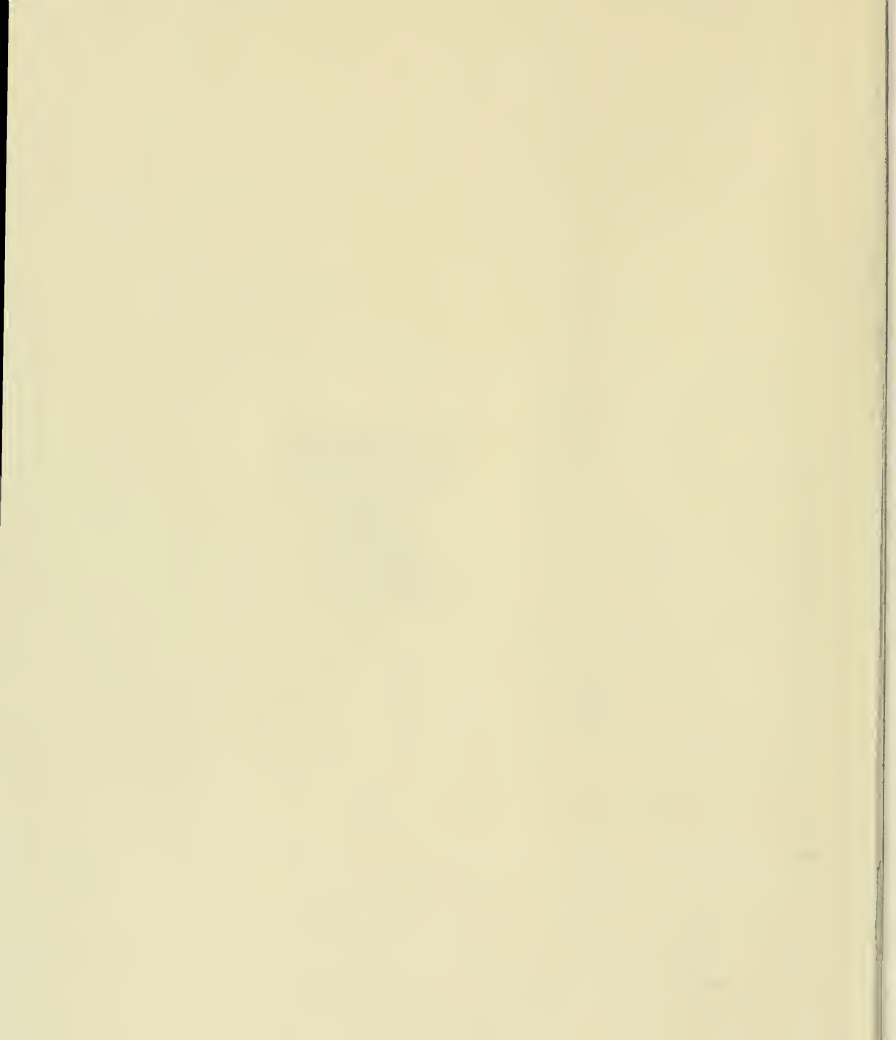
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"THE ROUTE OF SCENIC CHARM":
A CASE STUDY OF THE DELAWARE, LACKAWANNA, AND
WESTERN RAILROAD IN THE AMERICAN LANDSCAPE, 1880-1940

Susan Elizabeth Ellis

A THESIS

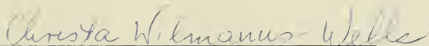
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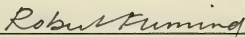
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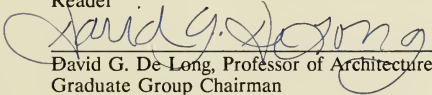
Presented to the faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

1990


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I would also like to acknowledge my parents, who instilled in me a fascination with the past and an interest in the world around me. I would like thank them, most of all, for their constant love and support.

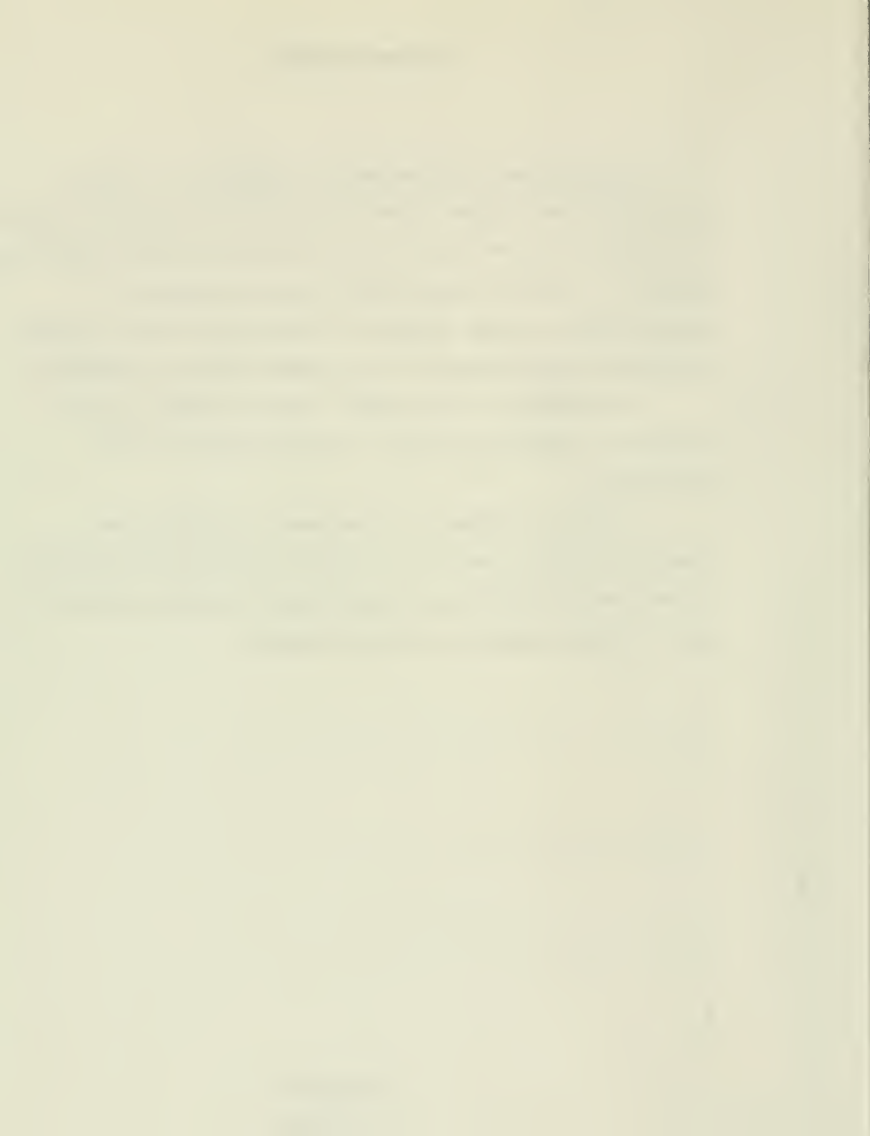


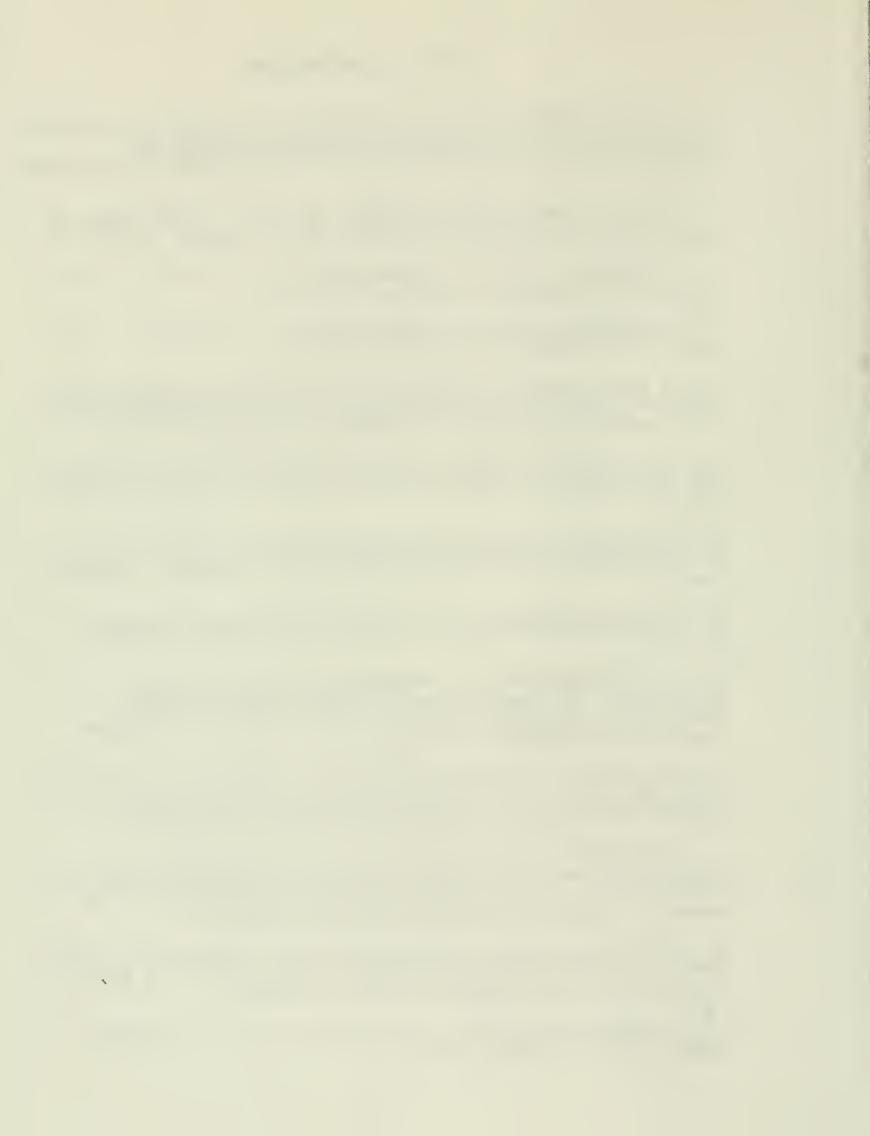
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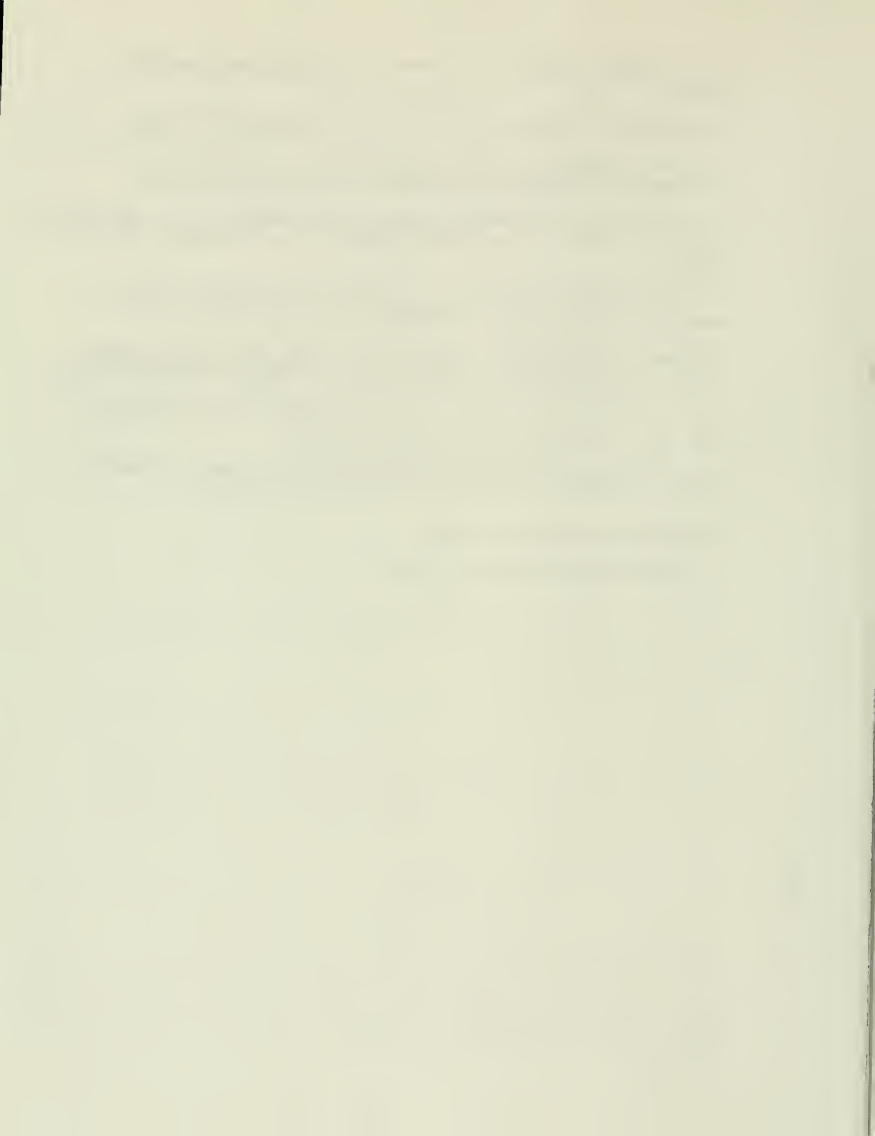
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INTRODUCTION

"It's time to go with Phoebe Snow,
Where banks of rhododendron blow...."

This thesis will explore the relationship between the railroad and the American landscape during the nineteenth century. It investigates the way in which the railroad companies, specifically, the Delaware, Lackawanna, and Western, manipulated the landscape both indirectly and directly. The study of dozens of publications issued by the D. L. & W. for more than half a century provided an important archival resource. This material, I discovered, shed light on the ways in which the railroad first used the natural, untouched landscape to its own economic advantage and then later altered certain landscapes along rights-of-way and around stations in order to promote itself and to gain economic benefits.

The first two chapters will provide the historic context for the unique relationship between the railroad and the American countryside. Chapter One briefly describes the industrialization and suburbanization of the United States as it was effected by the railroad, and also traces America's perceptions of the landscape over time. The second chapter offers a concise history of the D. L. & W. Railroad and its early advertising campaigns. Chapter Three considers the evolution of tourism and excursions in this

country and the ways in which the D. L. & W. used the untouched landscape along their various routes to appeal to the public. In the next two chapters, the development of railroad beautification in the United States is studied, from Donald G. Mitchell and early improvement societies to the D. L. & W. and its New Jersey suburbs. Chapter Six explains the demise of the railroad, the end of the D. L. & W.'s elaborate advertising campaigns based on the landscape around them, and the subsequent disappearance of the railroad station garden. In addition, practical applications for station garden restoration are discussed. Suggestions for today include those aimed at existing sites and potential new ones.

The Delaware, Lackawanna, & Western Railroad Collection at the Pennsylvania Historical & Museum Commission Railroad Museum in Strasburg provided the majority of the primary source material for this thesis. The nearly one hundred curatorial, research, and photography boxes devoted to the D. L. & W. contain a wealth of information, including original booklets, pamphlets, brochures, advertising cards, ticket stubs, timetables, maps, postcards, and articles, but unfortunately they are entirely uncatalogued. In addition to the PHMC Railroad Museum, the Free Public Library of Morristown and Morris Township, in New Jersey, the Free Library of Philadelphia, and the Pennsylvania Horticultural Society proved to be extremely helpful.



The railroad played a very crucial role in the development of the United States throughout the nineteenth and early twentieth centuries. Its importance in shaping the country and its imprint upon the landscape are still recognized today. For these reasons, the railroad and its stations, the gateways to America's towns, possess invaluable historical significance. And today, in the face of the disappearance of this once-great institution, the preservation of its legacy is of critical importance.

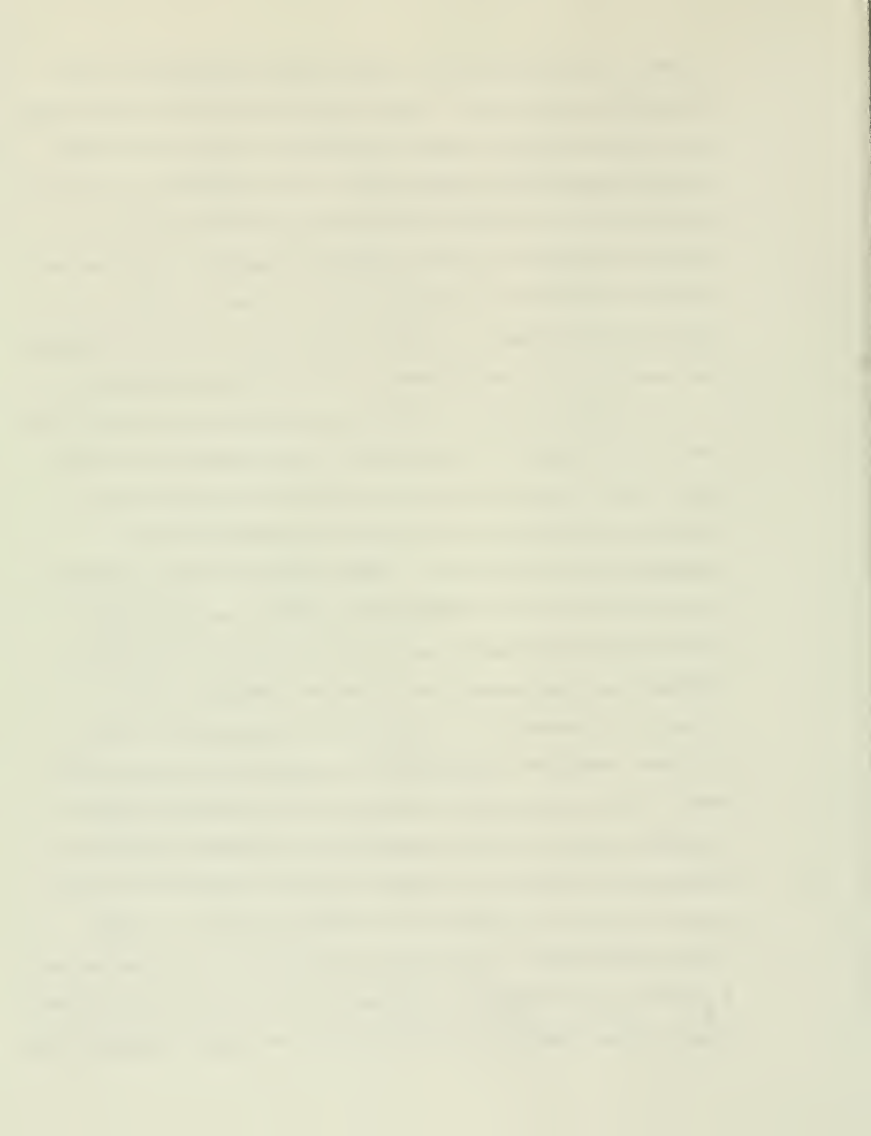
AMERICA IN THE 19TH CENTURY

The nineteenth century in America was characterized by rapid population growth and the dramatic economic expansion of the Industrial Revolution. A shift in the population from the historic centers to the outskirts of large cities was brought on by a new trend evidenced in the separation between place of work and place of residence; and it was manifested in the increase of the average businessman's journey to his place of employment. As a result of the Industrial Revolution and one of its primary instruments, the steam railroad, invented in 1814 by Englishman George Stephenson, America was becoming a nation of movement.¹

At first, it was the poorer classes who moved out of the urban centers and into the periphery, where land was more affordable and the city still accessible.² Simultaneously, the emerging *nouveau riche* class, the industrial giants of the nineteenth century like Cornelius Vanderbilt, Andrew Carnegie, J.P. Morgan, and John D. Rockefeller, began to move out of the increasingly congested cities and into the country immediately outside.³ Following the British tradition of the 'gentleman's country estate', this rising upper class purchased vast amounts of real estate within commuting distance of the big cities; these wealthier individuals could afford to be farther away from the city, while the lower classes were constrained by

economic necessity to live within closer proximity of the burgeoning metropolis.⁴ The railroad during this period was both a blessing and a curse, supporting the trend towards suburbanization and contributing to the economic boom, but also adding to the social problems of the American city. The railroad made the urban centers accessible to those who wished to live in the suburbs, but, because of the relatively high cost of fares, the railroad regulated where the people could reside based on their economic status.

Initially, the railroads were established primarily for industrial reasons, to facilitate the transportation of coal, iron, and ice, and later to link the large urban centers of a country that was still expanding into unexplored frontier lands. Modern observers have referred to the railroad of the nineteenth century as the "prime instrument of the large-scale industrialization which re-created American nature into 'natural resources' for commodity production."⁵ Like any vast institution, the railroad companies sought profits wherever they could find them.⁶ By building small stations in the rural villages through which their lines passed, the railroad companies encouraged villagers to commute to the large cities at the end of the lines, as well as to take day trips to other small towns nearby. This practise became so profitable, as a result of the hoards of people fleeing the cities for the peace of the country, that the 1870s and 1880s witnessed the



mass establishment of commuter rail lines throughout the country, particularly along the eastern seaboard.⁷

The suburban and rural villages along the railroad lines were primarily small, self-contained communities scattered throughout the countryside "like beads on a string", with the majority of their population and small businesses concentrated around the railroad station.⁸ The railroad successfully drew the upper classes to the outlying villages, promoting them as ideal weekend retreats and vacation spots, while encouraging middle class businessmen to settle in the suburbs, a more pleasant and more affordable environment than the city. Andrew Jackson Downing pointed out, in the mid-nineteenth century, that "[h]undreds and thousands, formerly obliged to live in the crowded streets of cities, now f[ound] themselves able to enjoy a country cottage, several miles distant" from the metropolis.⁹ The emergence of the suburban country club in the 1890s secured the patronage of the railroad by the elite weekenders. The opportunity to participate in outdoor sports like golf, cricket, and polo with one's social and economic peers was something unique to these exclusive suburban clubs. By the 1900s, the American suburb could be characterized as a population comprised predominantly of upper and middle class businessmen, and a significant portion of the lower classes who worked for them.

Although the introduction of the railroad was perhaps

the single most significant factor in the suburbanization of America, there were numerous other elements that gave impetus to this shift in population density and also contributed to the railroad's success. The urban centers of this country during the nineteenth century were becoming increasingly overcrowded, dirty, and unsafe; squalor, poverty, inadequate means of sewage and garbage disposal, rising crime rates, and periodic labor violence all contributed to the unhealthy image of the American metropolis. In addition, some of these abominable conditions encouraged occasional outbreaks of cholera, small pox, and yellow fever.¹⁰ Frederick Law Olmsted blamed these problems on the high density population of the cities and the presence of alcohol, prostitution, and an unequal distribution of wealth.¹¹ People began to search for any escape from these malevolent conditions, and the dream of unspoiled nature encountered in the country, where fresh air, sunshine, and greenery produced a healthier atmosphere, seemed to provide the perfect solution.¹²

As referred to above, it was just such intolerable conditions in American cities that led men like Olmsted and his partner, Calvert Vaux, to develop a unique program for bringing the country to the city, in the form of a vast public green space. Olmsted led the way for the urban park movement with his belief that every citizen should have access to a green space, an idea that had been inspired by



Downing.¹³ Olmsted believed that "the great advantage which a town finds in a park, lies in the addition to the health, strength and morality which comes from it."¹⁴ It was widely hoped that the creation of places like Central Park would contribute to the salvation of the overgrown city by "serv[ing] as the lungs of [the] metropolis."¹⁵

Unfortunately, as successful as these urban parks were, they were not the ultimate solution. They provided only a momentary respite from the squalid conditions in which many urban residents spent most of their lives. The industrial age had gradually brought with it time- and labor-saving devices which, although they made life easier, came at a substantial cost. Some of these 'costs' to parts of the urban population were manifested in the subsequently lower pay and poor working conditions in the factories, as well as in the dirt, disease, and increasingly hectic pace of city life. Inventions like the railroad provided greater and easier access to distant areas but also brought an increasing awareness of time. As Thoreau pointed out in his classic book, Walden, the trains came and went "with such regularity and precision, and their whistle [could] be heard so far, that the farmers set their clocks by them, and thus one well-conducted institution regulate[d] a whole country."¹⁶ The stress of timetables and 'punching' time was an inescapable aspect of industrialization. When Olmsted realized that the urban park was not the cure for



all the stresses and evils of the metropolis, he turned his attention to the countryside immediately beyond the city limits. The country was both prevention and cure: some city dwellers fled to the country, where they found "repose for body and soul in its leafy groves and pleasant pastures..." for the entire summer, while others made short convalescent visits.¹⁷

The mixture of town and country that comprised the American suburb was described by Olmsted in 1868 as "the most attractive, the most refined, and the most soundly wholesome form of domestic life."¹⁸ And in these suburbs, linked to the nearby metropolis by the railroad, Olmsted and others saw the point at which the nineteenth century machine and nature met.¹⁹ Because of the advent of industrialization, wrote Edward W. Bok in 1895, "[e]verything in our large American cities [was] hustle and bustle....The great American centres [were] for business, not for living purposes," and it was only in the outlying villages where American life truly existed.²⁰ Parris T. Farwell viewed these small towns where beautiful, healthful, and wholesome environments had been created as a solution to the problems of the period.²¹ By transferring their efforts from the city to the suburban towns and rural villages, nineteenth-century planners sought to reconcile the increasingly divergent spheres of technology and nature. At the same time that urban and rural leaders were



attempting to counteract the machine age's negative effects, the American people were beginning to look at nature in a different way. Due primarily to the writings of men like William Cullen Bryant, Thomas Cole, and James Fenimore Cooper, and with a significant debt to the artists of the Hudson River School, nature began to be idealized for its beauty and grandeur.²² Nature was no longer an untamed wilderness but rather a breathtaking, majestic result of God's handiwork; where once man had feared nature, he now stood in awe of it. With the opening up of the West, America's curiosity about the rest of the country was piqued. Publications such as Bryant's Picturesque America (1874), which provided "full descriptions and elaborate pictorial delineations of the scenery characteristic of all the different parts of our country," allowed the public to experience some of the wildest and most beautiful scenery in the world, without having to leave their homes.²³ By portraying the natural wonders of the land such as waterfalls, virgin forests, shimmering lakes, and mountains, America's creative minds provided their audience with a new perception of and appreciation for the land around them. All over the nation, people slowly began to become conscious of and to perceive of the need for natural beauty as a remedy for society's ills, and the importance of the preservation of such beauty for the future. This change in attitude is corroborated by the establishment, in 1864 and

in 1872 respectively, of the country's first state and first national parks, Yosemite and Yellowstone, which were soon joined by others such as Niagara Falls. The attitudes of people and corporations towards the preservation and beautification of those landscapes, traversed and touched by the Iron Horse, the simultaneous blessing and curse of nineteenth-century progress, will be discussed further in subsequent chapters.

The History of Railroad Beautification

The practise of beautifying the lands that were touched by the ever-expanding lines of the railroad had its origins in Europe, and initially focused on the area immediately surrounding the village station.²⁴ During the 1800s, Theophile Gautier wrote that the stations were "places of modern industry where the religion of the [nineteenth] century [was] displayed, that of the railways. These cathedrals of the new humanity [were] the meeting points of nations, the centres where all converge[d], the nucleus of huge stars whose iron rays stretch[ed] out to the ends of the earth."²⁵ More recently, the importance of the station to the village it served was summarized by David St. John Thomas, a celebrant of English country stations:

The station was the place where the railway greeted its local customers and took their money, the doorway through which important people...would pass,...the storeplace for every kind of commodity,...in transit from town to country and vice versa. It was also the place where news came

from the outside world either by telegraph...or by newspaper or word of mouth. It was the place where every piece of invention of the Victorian age could first be seen...Just how important the station was to the life of the community can be gauged from the numerous stretches of approach road and land that were improved at the ratepayers' expense.²⁶

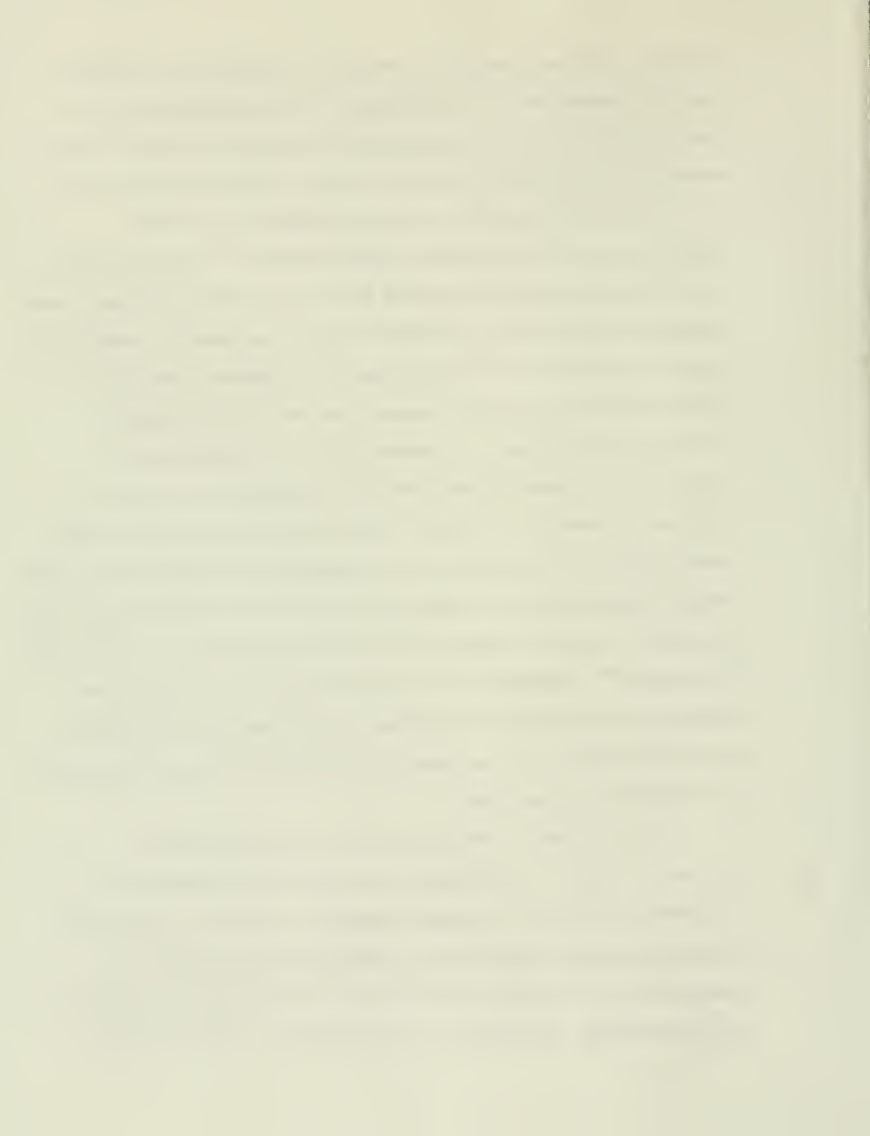
In the early days of the railroad, the station master performed a variety of duties, from selling tickets to switching the lines, and usually inhabited living quarters provided by the company and situated directly on the station grounds. The station masters' wives, like their non-railroad peers, were accustomed to raising flowers and vegetables in small kitchen gardens outside their back doors, and so it was only logical that they maintain this practise around their new living quarters.²⁷ American travellers throughout Europe, and particularly in France, were quick to notice and appreciate this tendency, which had apparently not made its way to the United States as yet.

Donald G. Mitchell, a prolific writer and Connecticut landscape architect of the latter half of the nineteenth century, was one American thoroughly impressed by the station grounds of France, Germany, and Switzerland. Upon his return to this country, Mitchell's writings began to praise this European practise and to encourage its adoption by American station masters, villagers, and railroad companies. In his 1867 book Rural Studies (republished in 1884 as Out-of-Town Places), Mitchell heralds the American

railroad station and its grounds as an area with a great deal of potential for improvement. The railway and its various station were "prominent feature[s] in many of our suburban landscapes" and were "being sadly overlooked."²⁸

Mitchell urged the railroad companies and the inhabitants of the villages with stations to join together in an effort to transform the station grounds from the "most unkempt and noisome wilderness" into a noteworthy example of their civic pride.²⁹ The end result of these endeavors would serve as an advertisement for both the railroad company and the town it represented. In addition to adapting his observations for the improvement of station grounds in America, Mitchell took this European precedent a step further. He extended the necessity for beautifying the grounds immediately around the station to the land along the railroads' rights-of-way, an idea that appears to be without precedent.³⁰ Although this proved to be a less practical attempt at improvement than the simpler station garden, it was nevertheless one of Donald G. Mitchell's more intriguing and innovative concepts.³¹

A little over a decade after the publication of Mitchell's book a frenchman, Edouard Andre, produced a European equivalent to Rural Studies, entitled L'art des jardins: traite general de la composition des parcs et jardins. Like Mitchell, Andre also encouraged his readers to pay particular attention to the gardens around railroad



stations and devoted a number of pages in various chapters to their discussion. In an early chapter of his treatise, Andre argued that the railroad station garden deserves a considerable amount of attention; he criticized the exaggerated ornamentation of English examples while praising those he encountered in Germany.³² Sections in later chapters included recommendations for appropriate plantings as well as descriptions and plans for a small station garden.

By this time, during the 1880s, American railroad companies were beginning to heed Donald G. Mitchell's advice and take an active role in beautifying the landscape along their lines. According to Parris T. Farwell in his 1913 book titled Village Improvement, the trend towards station ground improvement was begun by a Massachusetts baggage master named E. A. Richardson. His single-handed efforts at his own station were noticed by the Boston & Albany Railroad officials who subsequently appointed him 'Superintendent of Station Gardens' and encouraged this practise at all of their stations.³³

The Boston & Albany Railroad was one of the first companies to go beyond the traditional utilitarian structure and erect an architect-designed station building in an attractive, planned setting. The B & A paired the well-known architect H. H. Richardson with Frederick Law Olmsted in an attempt to make their stations more appealing to

residents, commuters, and travellers.³⁴ Following the lead of the B & A and Olmsted, other railroad companies, like the Boston & Maine, Lackawanna, and Michigan Central, and community improvement societies began to take an interest in improving the grounds around their stations.³⁵ The Lackawanna Railroad hired an unknown landscape architect, sometime prior to 1881, to design the station grounds at Demorest, New Jersey, while in 1890 the citizens of Beverly, Massachusetts joined together and hired Charles Eliot to make their Boston & Maine Railroad station more attractive.³⁶ These private efforts did not go unnoticed, as the B & M subsequently established an annual prize for the best station gardens.³⁷

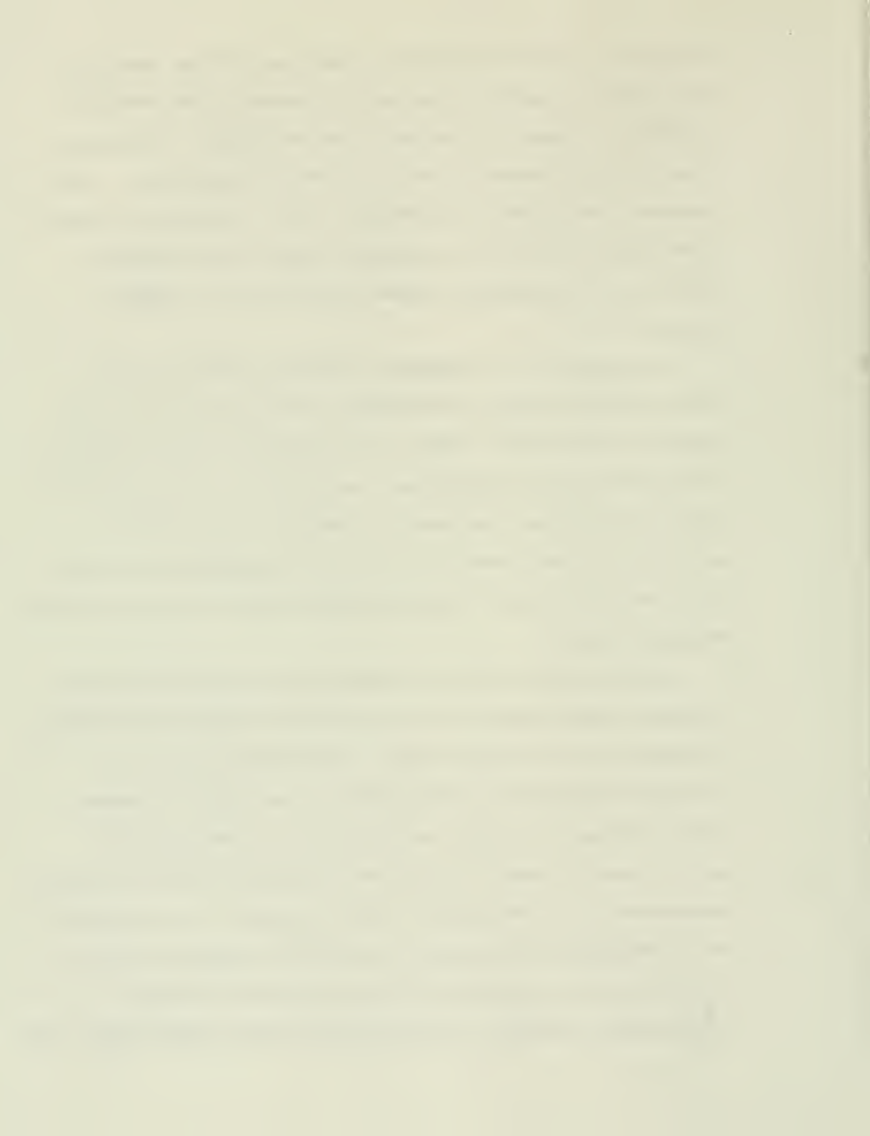
Railroad beautification on this continent was not limited to the United States, as evidenced by the large-scale implementation of these practises on the part of the Canadian Pacific Railway. A self-proclaimed "pioneer in realizing the economic value of horticultural beauty throughout its system," this North American company involved its station agents, section foremen, and other employees in cultivating gardens at many of their stations.³⁸

Meanwhile, back across the ocean, British railroad companies were promoting the country station as a thing of beauty, and even established a number of annual prizes awarded to those stations with the best-kept gardens. The North-Eastern Railway was just one such British company that

encouraged a friendly rivalry among its village stations. Every August, company directors and staff heads gathered together to judge the various station gardens, choosing a total of sixty winners from a variety of categories. The monetary awards were divided into first, second, and third class prizes and then distributed among each station's staff, with the station master receiving the largest portion.³⁹

Throughout the nineteenth century, Americans were fascinated and greatly influenced by English culture and adopted many of their ideas and conventions with regard to architecture and landscaping. Men like A.J. Davis and A.J. Downing introduced the American public to the British country villa and encouraged the use of popular Victorian plant varieties, such as picturesque weeping trees and deep-colored flowers.

Perhaps one of the most significant indications that railroad beautification was of interest to American society throughout this period, was its introduction into the landscape architecture curriculum at the hands of Frank A. Waugh. Waugh, an author and professor at Massachusetts Agricultural College, brought the topic of railroad station improvement into his studio class in 1905. As a result of the subsequent publication of an article describing this project, and the release of a report by the Railroad Improvement Committee of the American Civic Association, the



issue of railroad beautification was brought to the forefront of landscape architecture and to the attention of the general public.⁴⁰

Eventually, the responsibility for improving station grounds shifted away from the railroad companies and was taken up by neighborhood committees and village improvement societies, comprised of local citizens.⁴¹(see Chapter Four) Meanwhile, the railroad companies turned their attention and resources to beautifying the endless rights-of-way that snaked across the countryside. Where once the unspoiled, untouched beauty of nature had been sufficient to entice travellers on the rail lines, now companies felt that they had to attract and please their passengers with ornamental plantings, picturesque groupings of trees and shrubs, and meticulously sodded banks of grass. Among other incentives offered by the railroad companies, the promise of magnificent, unspoiled panoramas or vignettes of nature and the captivating station gardens of the suburbs successfully enticed people away from the cities and into the 'moving' experience of the countryside nearby. Unfortunately, as it turned out, the railroad companies would not be given much time to carry out their plans, as the birth of the automobile would soon bring an end to the age of the railroad, and with this new mode of transportation came a new and vastly different perspective of the American landscape.

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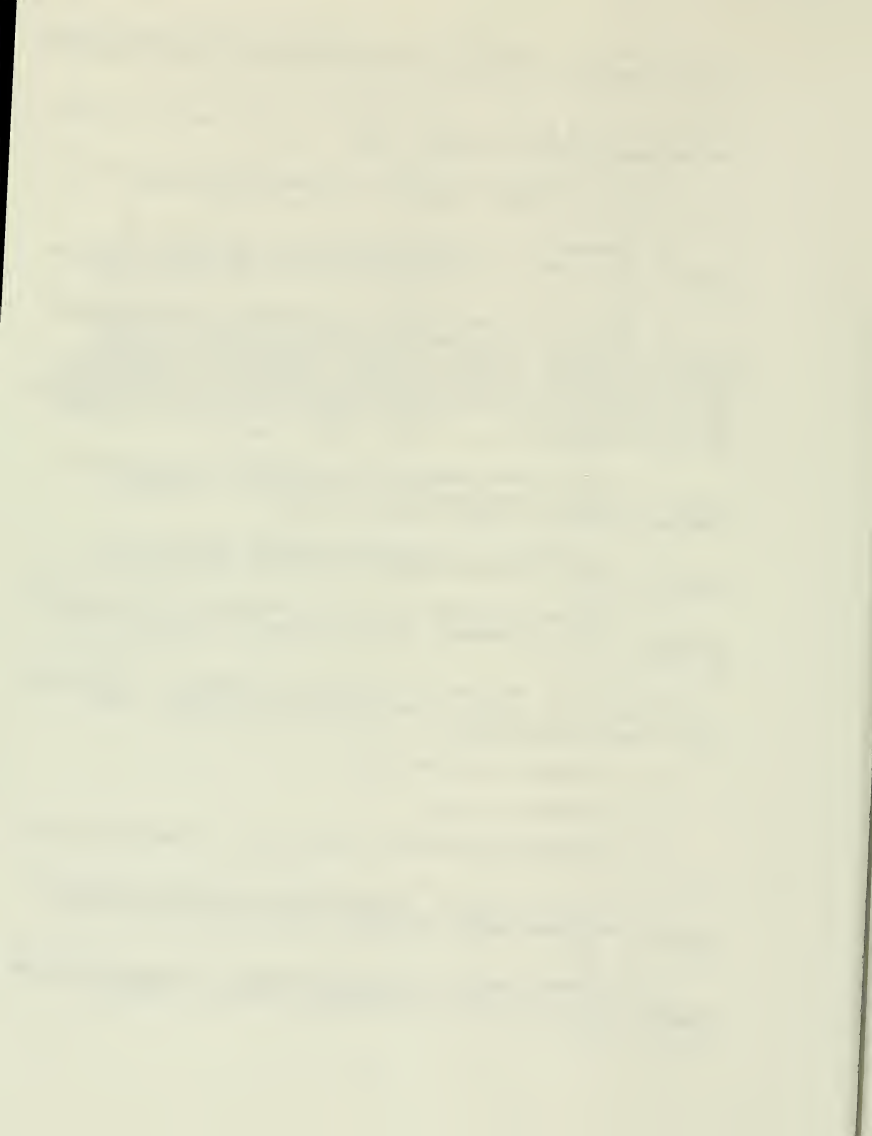
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THE DELAWARE, LACKAWANNA & WESTERN RAILROAD

Origins of the D. L. & W.

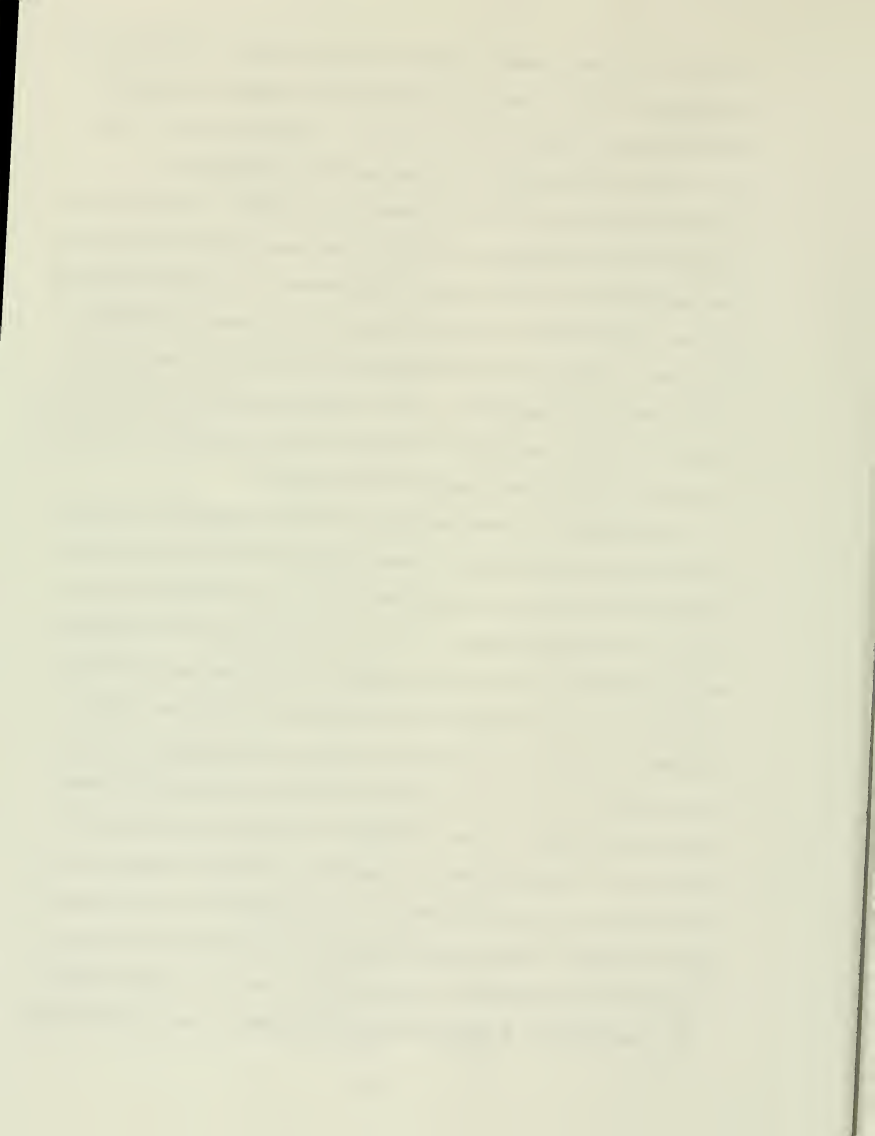
The Delaware, Lackawanna & Western Railroad was the parent company of an entire family of railroad companies serving Pennsylvania, New York, and New Jersey and officially came into existence in 1853. What eventually became the Delaware, Lackawanna & Western Railroad began in 1851 as a small company in Pennsylvania by the name of Liggett's Gap Railroad. When this company merged in the same year with the Delaware & Cobb's Railroad, and also acquired the Cayuga & Susquehanna Railroad, their joint name was changed to the Lackawanna & Western Railroad, which was subsequently changed again, in 1853, to the Delaware, Lackawanna & Western Railroad.¹ The D. L. & W. Railroad, with its headquarters located in Scranton, was created primarily for the purpose of hauling coal from the anthracite mines of the Lackawanna and Wyoming Valleys in Pennsylvania.²

The company was extremely interested in expanding its market and accomplished this by broadening the extent of its service through the acquisition of nearby railroad companies. The Warren Railroad was leased by the D.L.& W. Railroad in 1857, as was the Morris & Essex Railroad in 1868, adding new sources of revenue with the transport of iron ore and ice from the numerous mines and lakes of New

Jersey to other areas served by the D.L. & W. The Syracuse, Binghamton & New York Railroad and the Oswego & Syracuse Railroad were added to the D.L. & W. family in 1869 and a year later the Greene Railroad and the Chenango & Susquehanna Valley Railroad were also added. In 1873 the Lackawanna & Bloomsburg Railroad was acquired, and 1882 saw the addition of the New York, Lackawanna & Western Railroad to the vast empire of the Delaware, Lackawanna & Western Railroad, a domain that encompassed the mining regions of northeastern Pennsylvania, the Pocono Mountains and Delaware Water Gap area, northern New Jersey, New York City, Buffalo, and the Finger Lakes region of New York.³

The Morris & Essex Railroad, which eventually became the Delaware, Lackawanna & Western Railroad's main branch serving the lake region and New York City suburbs of New Jersey, was established in 1835. The Morris Canal brought anthracite coal to the iron forges and furnaces of Morris County via the Delaware River from 1824 until the 1870s. However, the canal missed Morristown, the county seat, by nine miles, a fact that upset its residents, whose funds, along with those of the residents of nearby Chatham and Bottle Hill (known today as Madison), formed a majority of those used to build the canal. A decade after the Morris Canal opened, disgruntled residents conceived the idea of connecting Morristown to the canal by way of a railroad.⁴

The 'Morris & Essex Railroad Company' was incorporated



on January 29, 1868 by Isaac Baldwin, William Britten, John I. Bryans, Israel D. Condict, James Cook, Jephtha B. Munn, and William N. Wood, all prominent Morristown residents and businessmen. Dr. Lewis Condict, a member of the New Jersey State Legislature and later a Congressman, was named as President of the Board. The construction of this railroad proved to be an expensive project with the line costing about \$16,000 per mile, for a total cost of \$288,000, another \$12,000 for the erection of depots, watering places, and the like, not to mention the exorbitant prices demanded by property owners for valuable right-of-way lands. To compensate for these high costs, the company sought 'strip gifts' as a means of acquiring necessary land, and also solicited a contract to carry United States mail. On November 19, 1836, the Morris & Essex Railroad was officially opened (see Illustration 1); when the D.L. & W. began leasing it in December of 1868, it became known as the Morris & Essex Division of the Delaware, Lackawanna & Western Railroad.⁵

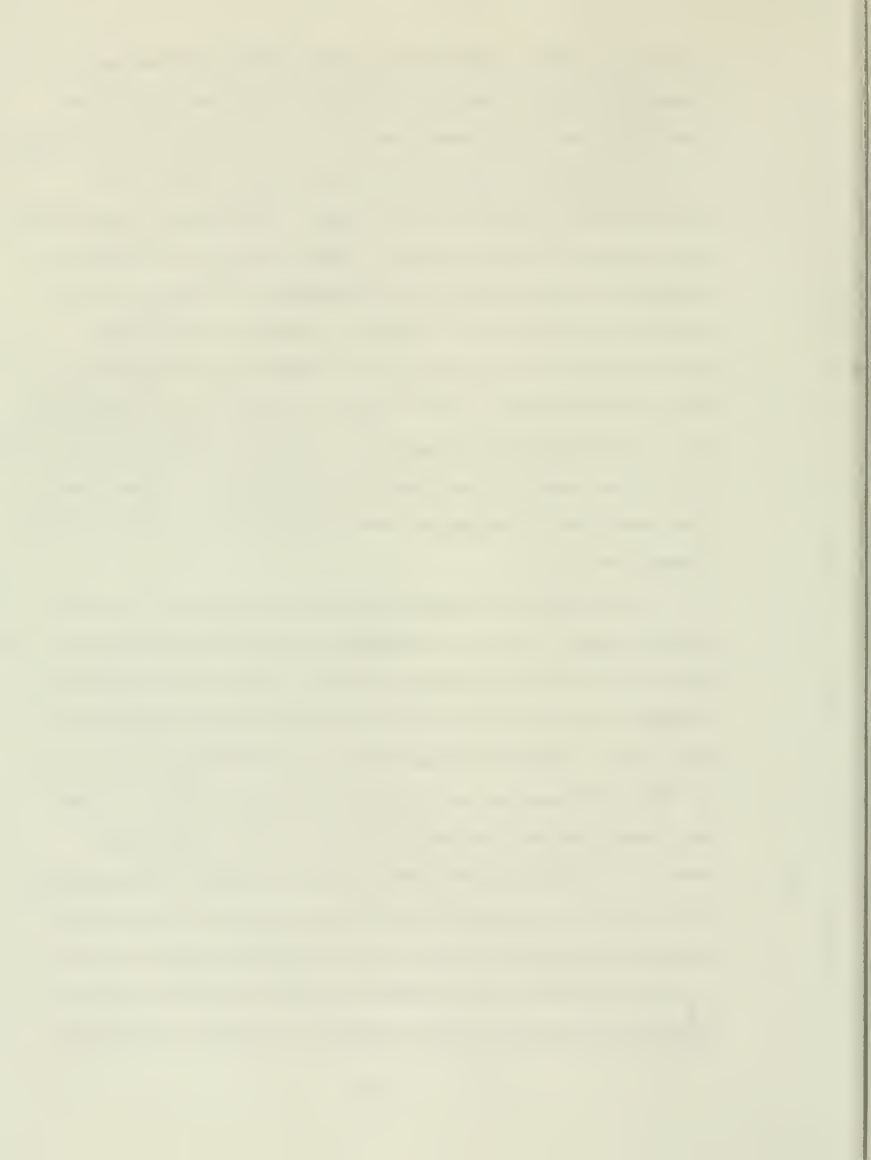
D. L. & W. Advertising Campaigns

Throughout the decades of its existence, the Delaware, Lackawanna, & Western Railroad (commonly known as the Lackawanna Railroad) had a long and creative history of publicity and advertising. The rapidly expanding railroad companies of the mid-1800s were eager to advertise by



illustrating the scenic beauty which their routes made accessible to the public. In 1855, just two years after they came into existence, the D. L. & W. commissioned George Inness to paint a view of the Lackawanna Valley that included their trains and the newly constructed roundhouse.⁶ This now well-known painting, "The Lackawanna Valley" was originally called "The First Roundhouse of the D. L. & W. Railroad at Scranton." Inness, a native of New York, journeyed to Scranton by stage to make his preliminary sketch for the work. This initial attempt was rejected by the railroad committee because it failed to show all four of the trains that the president had requested. Inness was also required to emphasize the initials "D. L. & W." on the locomotive.⁷

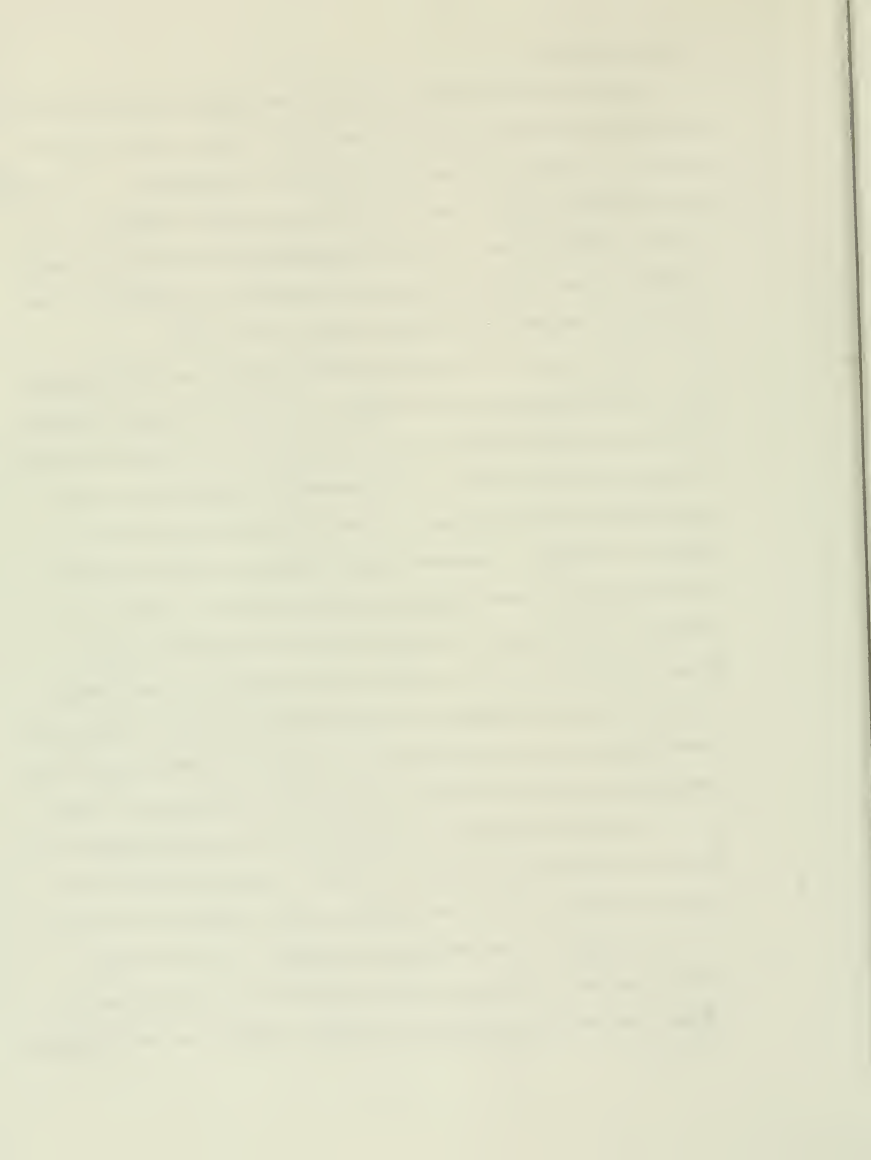
It has recently been speculated that the D. L. & W. commissioned a suite of landscape paintings from Inness. In addition to the "Lackawanna Valley," this suite may have included two paintings which were both titled "Delaware Water Gap," and dated from 1857 and 1859.⁸ (see Illustration 2) The 1859 version of the Delaware Water Gap was later reproduced as both an etching and a color lithograph. Because, as current art historians have noted, these three paintings were completed within four years of each other, are exactly the same size, and all feature views of the D. L. & W. Railroad, it is possible that these works were indeed commissioned by the company in order to advertise



their railroad.⁹

Another attempt to bring the Lackawanna countryside to the public via art can still be seen today in the lobby of the D. L. & W.'s former main station in Scranton. The lobby was decorated with a series of mosaics which depicted some of the scenery that could be witnessed along the railroad's routes; these scenes continue to decorate the lobby of the recently renovated building, now a major hotel.

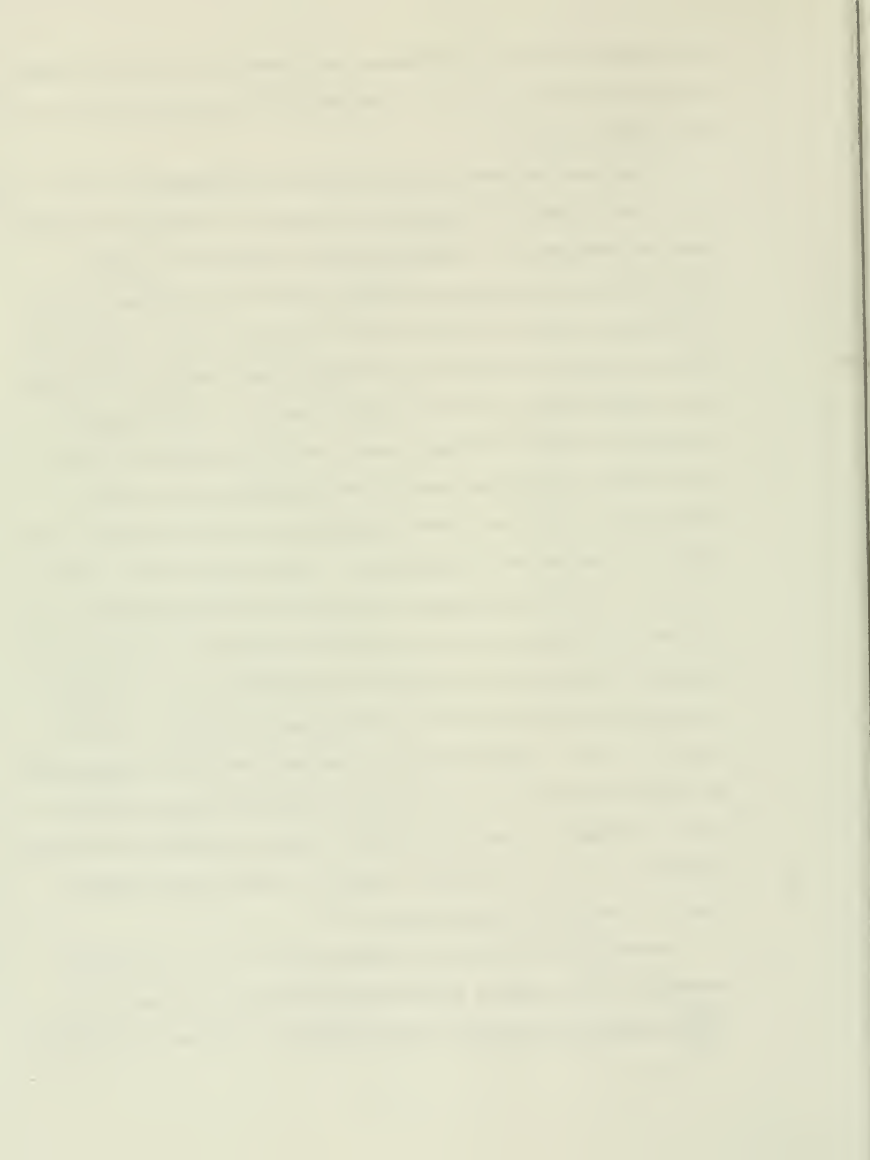
The D. L. & W.'s first direct attempts at advertising were aimed at the growing number of people who were seeking sojourns in the country as a respite from the rigors of day-to-day life in the city. To encourage families to take excursions and vacations in areas served by the D.L. & W. Railroad, General Passenger Agent Thomas W. Lee published two booklets, "Summering on the Lackawanna" in 1897, and "Ghost of the Glacier and Other Tales" written by Will Bogert Hunter in 1900. Both of these publications, which will be examined further in the following chapter, provided descriptions of the excursions available, as well as of the scenic attractions and small towns along the lines.¹⁰ The D. L. & W also increased its visibility by participating in the Pan-American Exposition of 1901. The exposition was held in Buffalo, N.Y., one of the cities served by the D.L. & W., and lasted from May until November. By providing special excursion trips to the exposition, maintaining an exhibit on the site, and publishing a "Catalogue of Pictures



and Exhibits of the Lackawanna Railroad at the Pan-American Exposition," the D.L. & W. successfully promoted itself on a very grand scale.¹¹

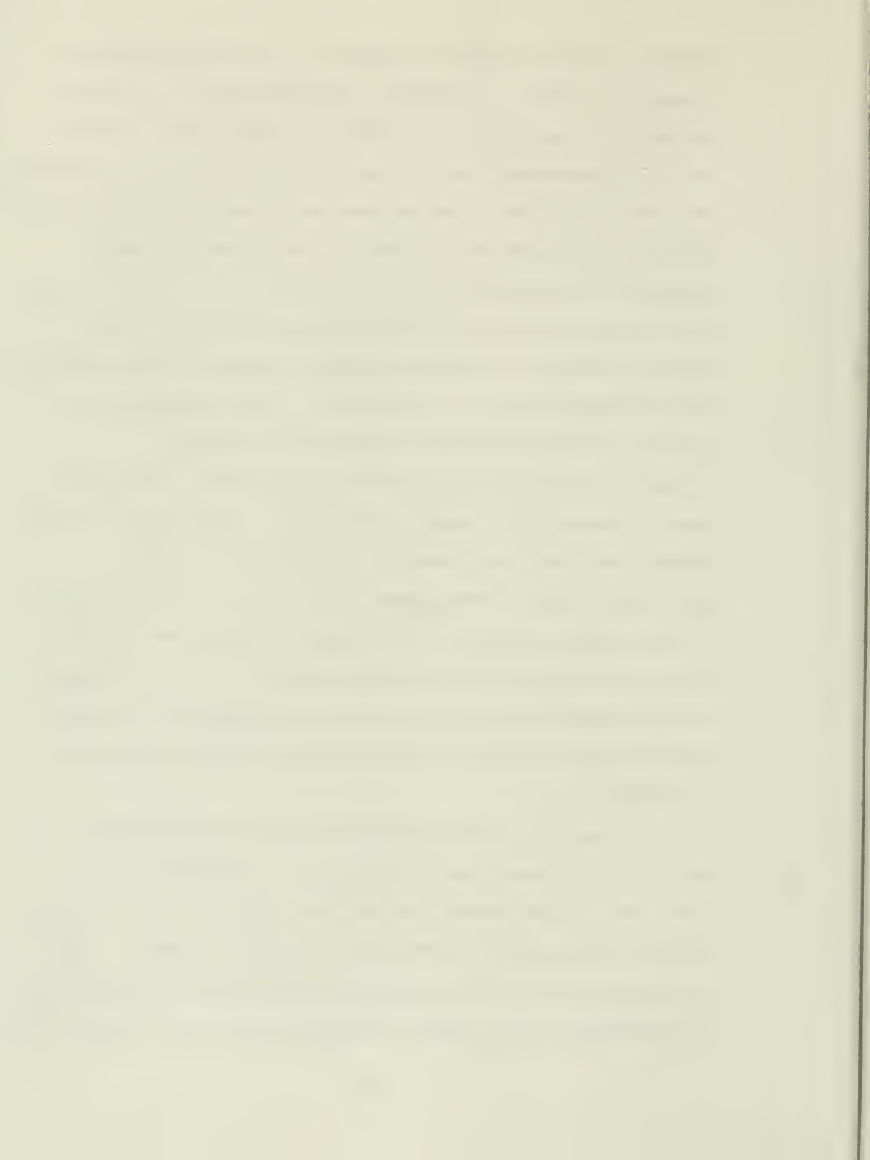
The next attempt at advertising undertaken by the D. L. & W. was aimed at long-haul passengers, people on vacation, and businessmen who travelled great distances by train. This memorable campaign centered around the mythical figure of Phoebe Snow, conceived by Mr. Lee and D.L.& W. president William Haynes Truesdale, and served the company for nearly two decades from 1900 until World War I.¹² Following the successful reign of Phoebe Snow, the company turned its advertising attention towards the suburban communities developing along the lines leading out of New York City and into the New Jersey countryside. During the 1930s, the D. L. & W. Railroad produced a series of booklets promoting the virtues of living in the railroad's suburbs. (The railroad company's attempts to capture the commuter market through station beautification will be examined in Chapter Five.) The D. L. & W. hoped that their efforts would be appreciated by individuals who in turn would recommend the railroad to their friends. Underlying each of these different campaigns was the D. L. & W.'s belief that the "best advertisement [was] a 'walking advertisement.'"¹³

Around the turn of the century, D. L. & W. President Truesdale, his General Passenger Agent, Mr. Lee, and an outside advertising agent named Wendle P. Colton, decided to



choose a positive aspect of the D. L. & W. Railroad and transform it into a successful campaign theme. A recent letter from Mark Twain in which the author wrote to the railroad management that he had "left New York on Lackawanna Railroad this A.M. in white duck suit, and it's white yet" inspired the three men to choose cleanliness as their primary selling point.¹⁴ (See Illustration 3) The D. L. & W. was justifiably proud of its spotless railroad, which boasted immaculate wooden passenger cars that ran on some of the best-kept tracks in the country. The most obvious example of the railroad's commitment to cleaner transportation was its exclusive use of hard, anthracite coal to power their steam locomotives. While most of their competitors were using softer bituminous coal, which produced a dirty, sooty smoke, the D. L. & W.'s anthracite-fueled engines emitted little smoke and very few cinders. The use of this harder coal provided D. L. & W. passengers with a cleaner journey and reduced the amount of volatile by-products, which inhibited growth of plants along the railroad.¹⁵

The earliest advertisement cards for the 'Road of Anthracite,' consisted of an image of a 'Maiden all in Lawn,' and a poem describing how her white dress and gloves remained unblemished throughout the entire journey. The first card, circa 1901, depicted an attractive young woman in a spotless white dress standing beside one of the D. L. &



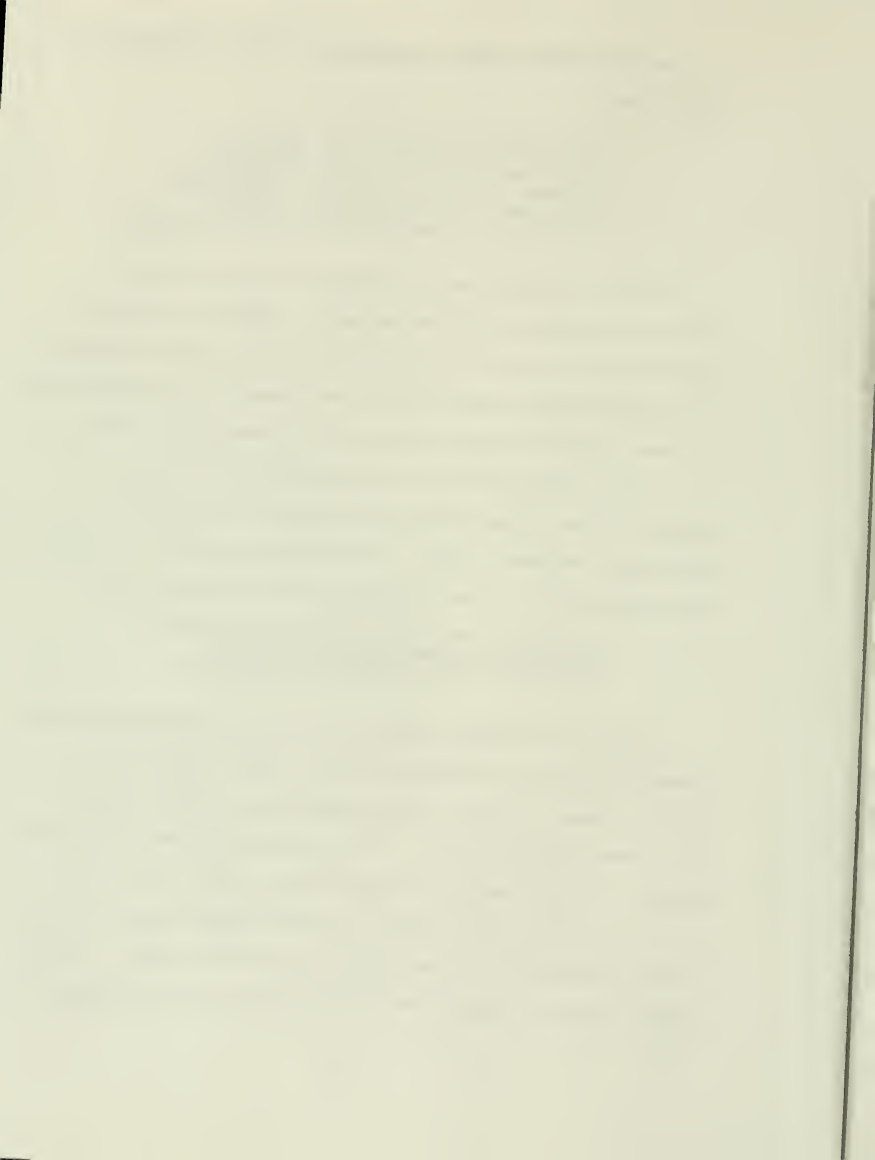
W.'s railroad cars; the accompanying jingle informed the public that

This is the Maiden all in Lawn
Who boarded the train one early morn
That runs on the Road of Anthracite
And when she left the train that night
She found to her surprised delight
Hard Coal had kept her dress still bright.¹⁶

In 1902, on the heels of these catchy car cards, Colton, Truesdale, and Lee produced a booklet called, "A Romance of the Rail."¹⁷ This collection of seven similarly illustrated poems described the marriage of the 'Maiden all in Lawn' and continued to extol the cleanliness of the D. L. & W. With this publication, the railroad also began to emphasize the natural beauty that could be seen along the railroad's various routes. The opening poem was accompanied by a scenic view of the Delaware River and stated that

These are the views disclosed to sight
Of Water Gap and mountain height
That lie on the Road of Anthracite.¹⁸

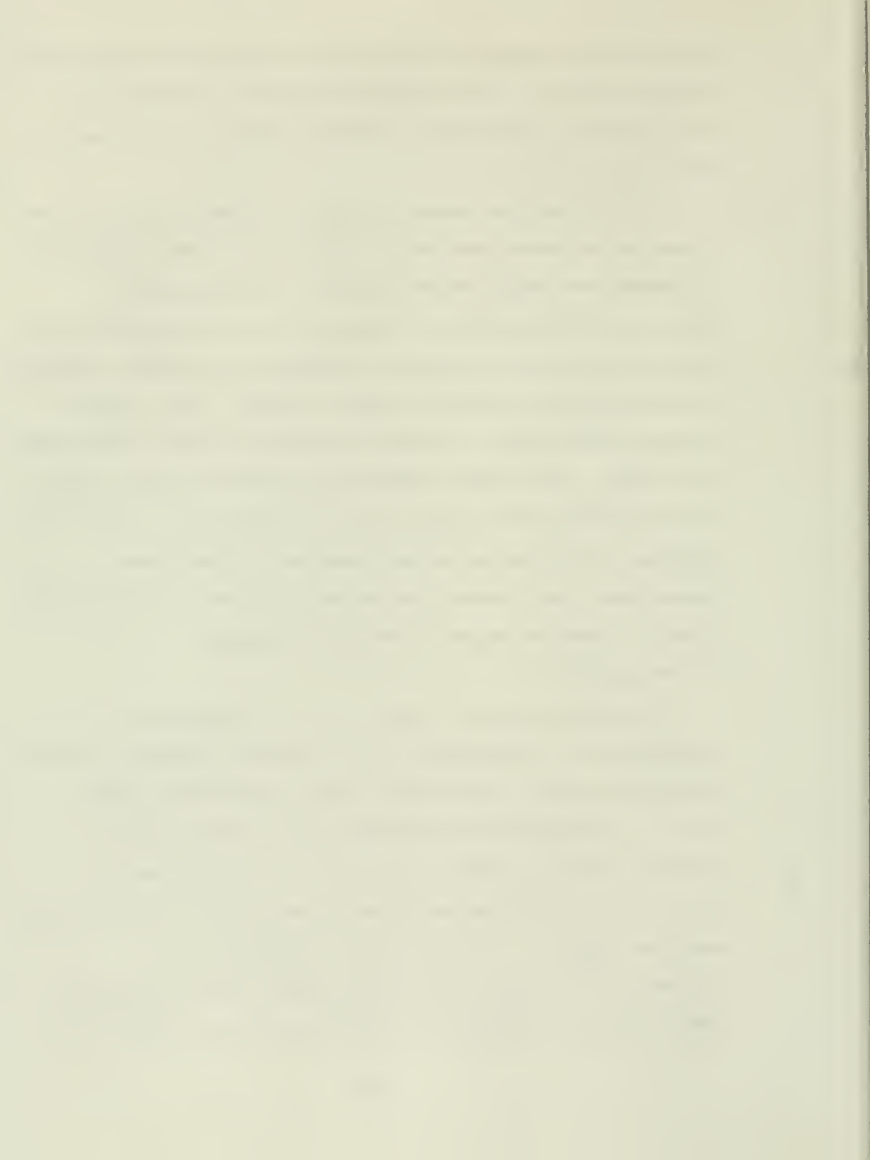
Some time between 1902 and 1903, the railroad and the advertising agency decided to give their 'Maiden all in Lawn' a name, and thus the unforgettable Phoebe Snow was born. (see Illustration 4) W.P. Colton chose Mrs. Marian E. Murray, a young model who had recently come to New York City, to portray Phoebe Snow in their advertisements and also to represent the railroad at publicity events. Mrs. Murray posed as Phoebe Snow for the five most successful



years of the campaign, up until 1907. For the following ten years a variety of women played the part of Phoebe Snow, until she was retired from the advertising campaign during World War I.¹⁹

The Phoebe Snow advertisements took the form of either a drawing or photograph with a descriptive poetic jingle to accompany the image and were seen in newspapers and magazines and as posters. Once an idea was conceived, the desired outdoor scene would be arranged on location, usually in the Poconos or Delaware Water Gap area. With a model posing as Miss Snow, a series of black and white photographs were taken. The catchy jingles were composed later, based on the subjects which they were to illustrate.²⁰ While the newspaper and magazine advertisements utilized these photographs, the posters and advertising cards consisted of colorful drawings based on their photographic counterparts.²¹

As mentioned above, the D. L. & W. frequently emphasized the cleanliness of its railroad together with the exquisite natural beauty that could be seen along their lines. By successfully marketing this combination of enviable characteristics, the D. L. & W. attempted to establish its railroad as the most desirable choice for the American public. In "The Story of Phoebe Snow," a collection of stories and jingles that covered the period from the turn-of-century up until World War I, the D. L. &



W.'s awareness of the landscape was undeniably evident. (See Appendix A) More than ten of the poems included in this booklet were devoted to Phoebe Snow's enjoyment of the alluring scenery of the Delaware Water Gap, Niagara Falls, and the Pocono Mountains:

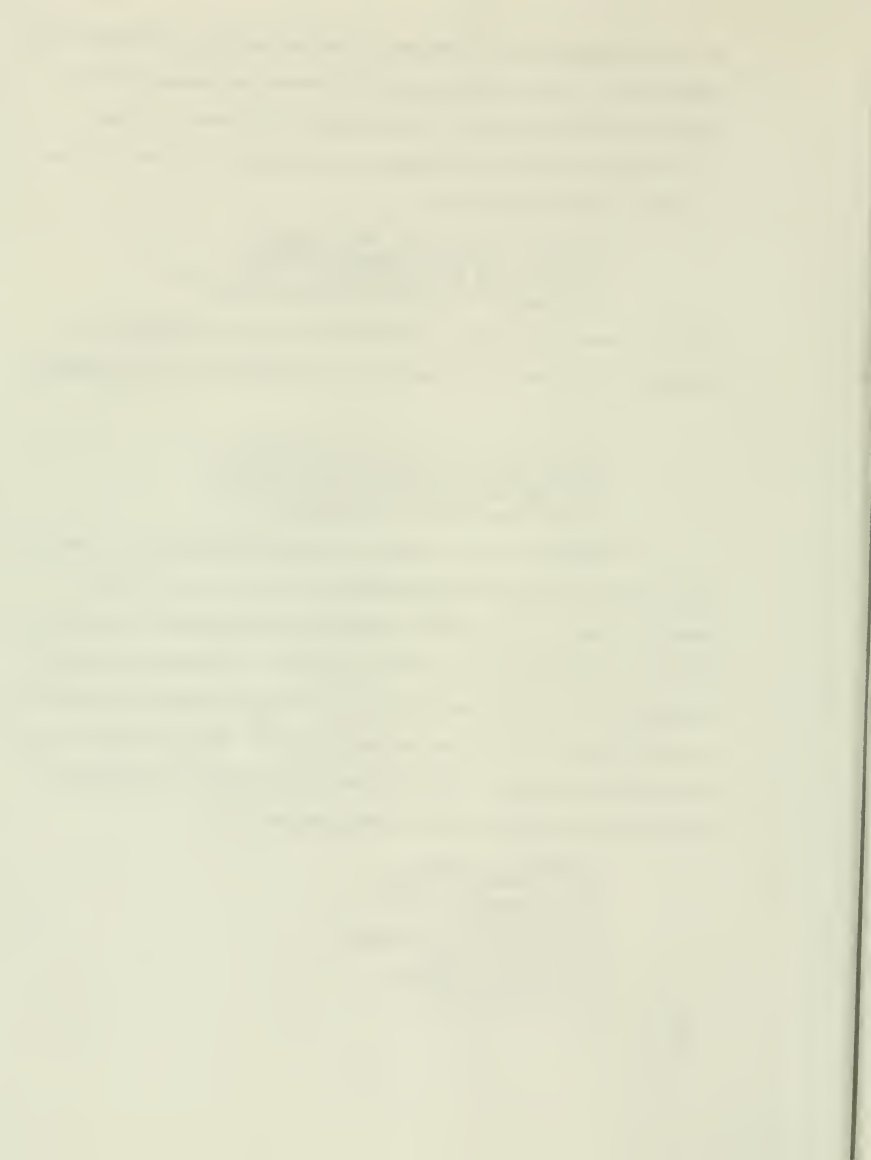
An hour's ride and she's beside
Niagara Falls of fame worldwide -
Her garb of white remains just right
She thanks the Road of Anthracite.²²

Many of these particular jingles were aimed directly at potential customers in search of a vacation in the country:

It's time to go with Phoebe Snow
Where banks of rhododendron blow
In pink and white on every height
Along the Road of Anthracite.

In addition to the earlier advertisements that promised cleanliness and exquisite scenery, the D. L. & W. also promoted some of its other noteworthy attributes, namely the safety and efficiency of the railroad. Nineteenth-century companies were frequently criticized for "spend[ing] more on luxury than on safety or convenience."²³ One of the D. L. & W.'s drawings shows a white-clad Phoebe Snow holding onto her hat as she leans out of the engine car,

Devoid of fear
With roadbed clear
Miss Phoebe with
The Engineer
Notes green and white
Of signal light
'Tis the safe Road
of Anthracite.²⁴



Another advertisement states that

Miss Snow may scan
Through journey's span
Each keen and faithful
Tower-man,
Whose levers bright
Are swung aright
Upon the Road
Of Anthracite,

as she stands on the rear platform of a caboose.²⁵ The D. L. & W. also claimed that its 'Road of Anthracite' offered the shortest route from Manhattan to Buffalo, and Phoebe Snow declared that its stations were "up to date. . . new and bright" unlike those of other railroad companies.²⁶

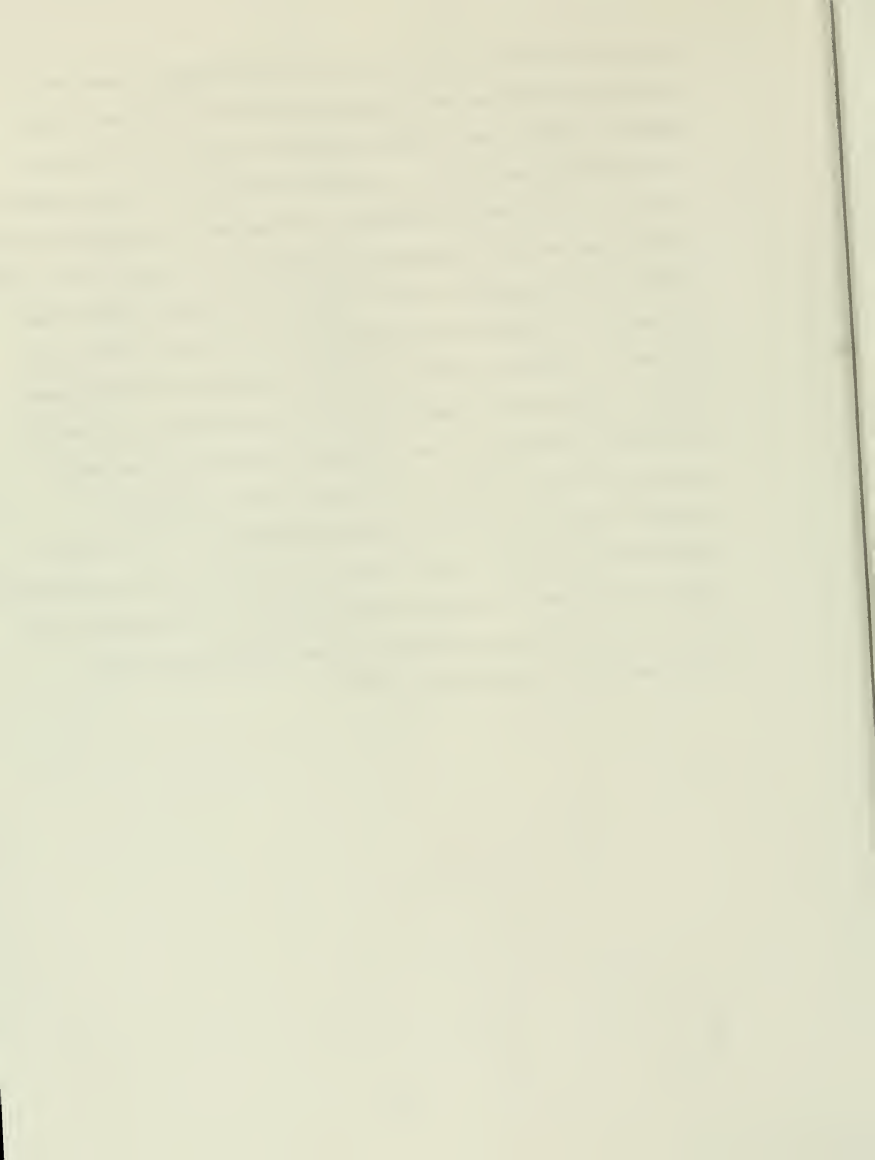
The cleanliness of the D. L. & W., of course, continued to be the railroad's most successful campaign and was usually most evident in the ever-white dress worn by Phoebe Snow in each advertisement, as well as in public, at events sponsored by the railroad. Perhaps one of the last jingles written about this subject, before the retirement of Miss Snow during World War I, is the one that appeared on the front cover of the 1911 booklet, "Anthracitations by Phoebe Snow":

Phoebe says
And Phoebe knows
That smoke and cinders
Spoil good Clothes -
'Tis thus a pleasure
And Delight
To take the Road
of Anthracite.²⁷

Because the government purchased all the hard coal for



their war efforts, the D. L. & W. was forced to use the dirtier and sootier soft coal and thus the spotless white dress of Phoebe Snow became a thing of the past.²⁸ After the advent of World War I, Phoebe Snow was no longer seen in the D. L. & W. advertisements, but she was resurrected for a brief time on three separate occasions during the 1930s and 1940s. In September of 1930, when the electric train was introduced, Phoebe Snow reappeared in her white dress and gloves to promote a more pervasive cleanliness in railroad travel. Miss Snow's next appearance was during the second World War in which she was dressed, not in her customary white, but in an olive drab uniform, in an attempt to promote the activities of the War Department.²⁹ The final appearance of Phoebe Snow, this time once again portrayed by the original Mrs. Murray, was in November of 1949 when the D. L. & W.'s newer and cleaner diesel streamliner was christened the 'Phoebe Snow'.³⁰



NOTES TO CHAPTER TWO

1. Lackawanna: The Route of Phoebe Snow; Brief History of the Railroad with Photographs and Descriptions of its Motives Power. D. L. & W. Railroad Publication. (n.p., n.d.).

2. Thomas Murphy, Lackawanna County, Penna.: Story of Interesting Events from Indian Occupancy of Valley, Connecticut Settlement, Organization of Luzerne County, Start of Anthracite Industry, and Forty Years Effort to Establish Lackawanna County Vol. I (Topeka, KS: Historical Publishing Company, 1928), pp. 100, 102.

3. Lackawanna: The Route of Phoebe Snow, n.p.

4. Thomas Townsend Taber, The Delaware, Lackawanna & Western Railroad**The Road of Anthracite**in the Nineteenth Century, 1828-1899: The History of the Formation and Development of the D. L. & W. 'Family' of Railroads, and Their Locomotives, which, in the Following Century Became One of Our Most Admired and Beloved Railroads (Muncy, PA: Thomas T. Taber III, 1977), pp. 19, 22.

5. Taber, The D. L. & W. in the Nineteenth Century, pp. 22, 78.

6. The Paintings of George Inness at The University of Texas (University Art Museum at the University of Texas, 1965), p. 14.

Also: American Paradise: The World of the Hudson River School (New York: Harry N. Abrams, 1988), p. 234.

7. Paintings of George Inness, p. 14.

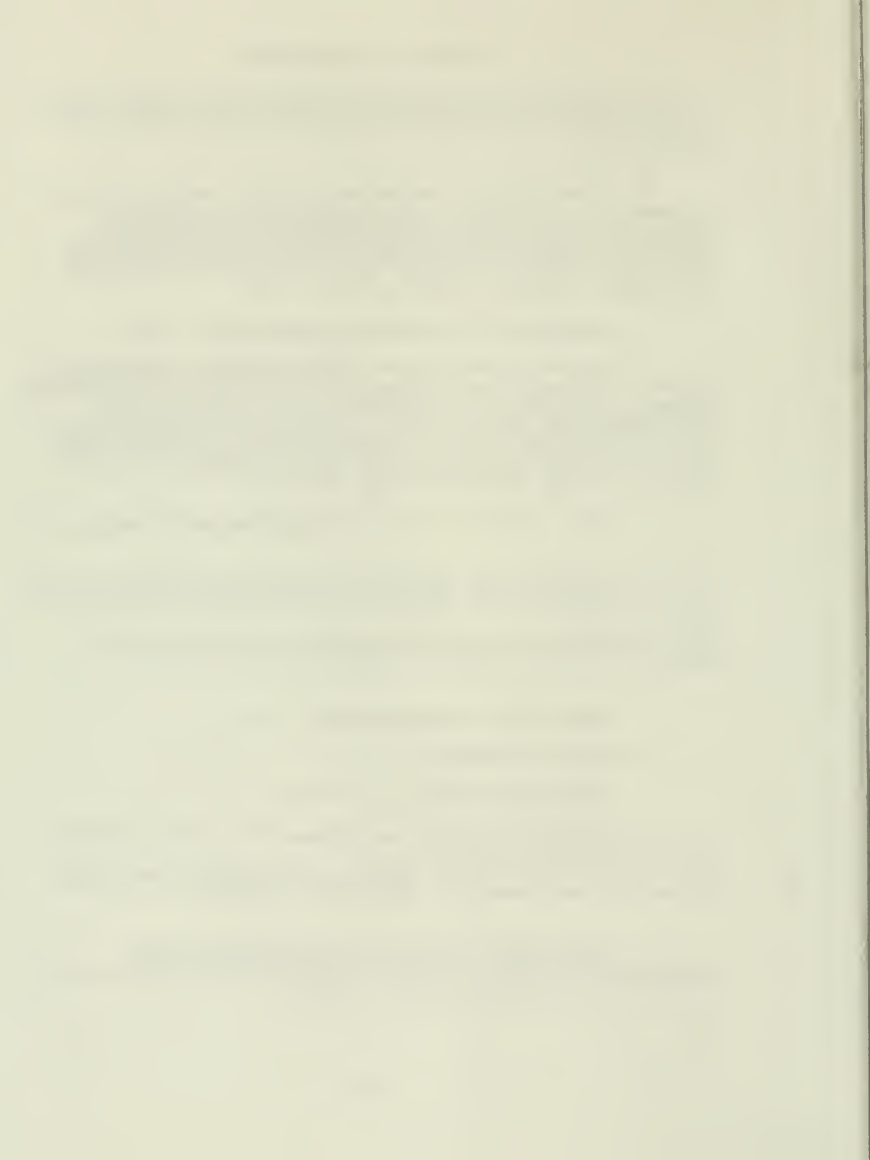
8. American Paradise, p. 234.

9. American Paradise, pp. 234-235.

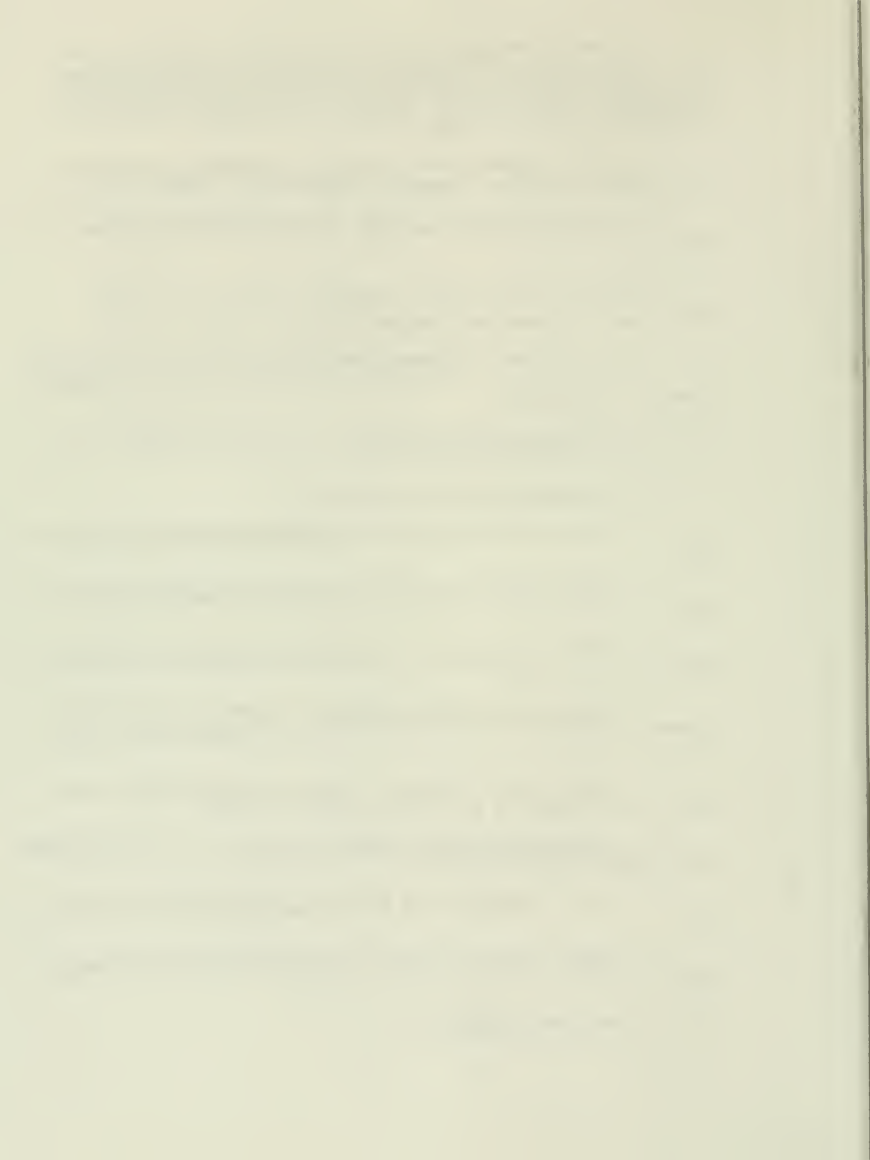
10. Summering on the Lackawanna, D. L. & W. Railroad Publication (n.p., 1897).

Also: Will Bogert Hunter, Ghost of the Glacier and Other Tales (Chicago: Henry O. Shepard Co., 1900).

11. Catalogue of Pictures and Exhibits of the Lackawanna Railroad at the Pan-American Exposition D. L. & W. Railroad Publication (n.p., 1901).



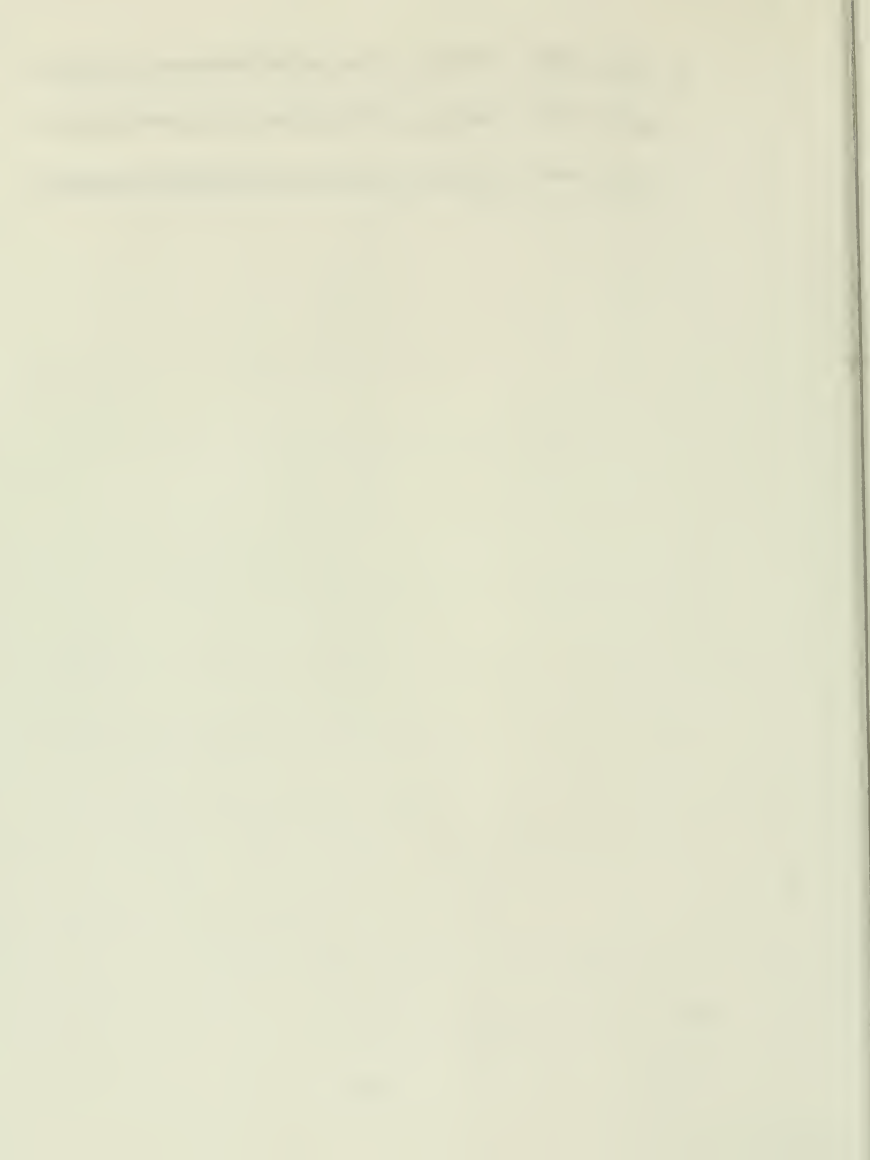
12. Thomas Townsend Taber and Thomas Townsend Taber III, The Delaware, Lackawanna & Western in the Twentieth Century*The Road of Anthracite*in the Twentieth Century, 1899-1960 2 Vols. Vol.2. (Muncy, PA: Thomas T. Taber III, 1981), pp. 392, 395, 398.
13. Will Bogert Hunter, Lake and Mountain Regions of New Jersey (Chicago: Henry O. Shepard Co., 1900), n.p.
14. Taber, The D. L. & W. in the Twentieth Century, p. 395.
15. John Allen Murphy, "Station Grounds for Town Betterment," House and Garden 50(August 1926), p. 89.
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20. Taber, The D. L. & W. in the Nineteenth Century, p. 394.
21. Taber, The D. L. & W. in the Nineteenth Century, p. 398.
22. The Story of Phoebe Snow in Binder, "Interesting Items: 1904-1960," D. L. & W. Railroad Publication (n.p., n.d.).
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26. Taber, The D. L. & W. in the Nineteenth Century, p. 393.
27. Anthracitations, n.p.



28. Taber, The D. L. & W. in the Nineteenth Century,
pp. 397, 398.

29. Taber, The D. L. & W. in the Nineteenth Century,
p. 398.

30. Taber, The D. L. & W. in the Nineteenth Century,
p. 398.

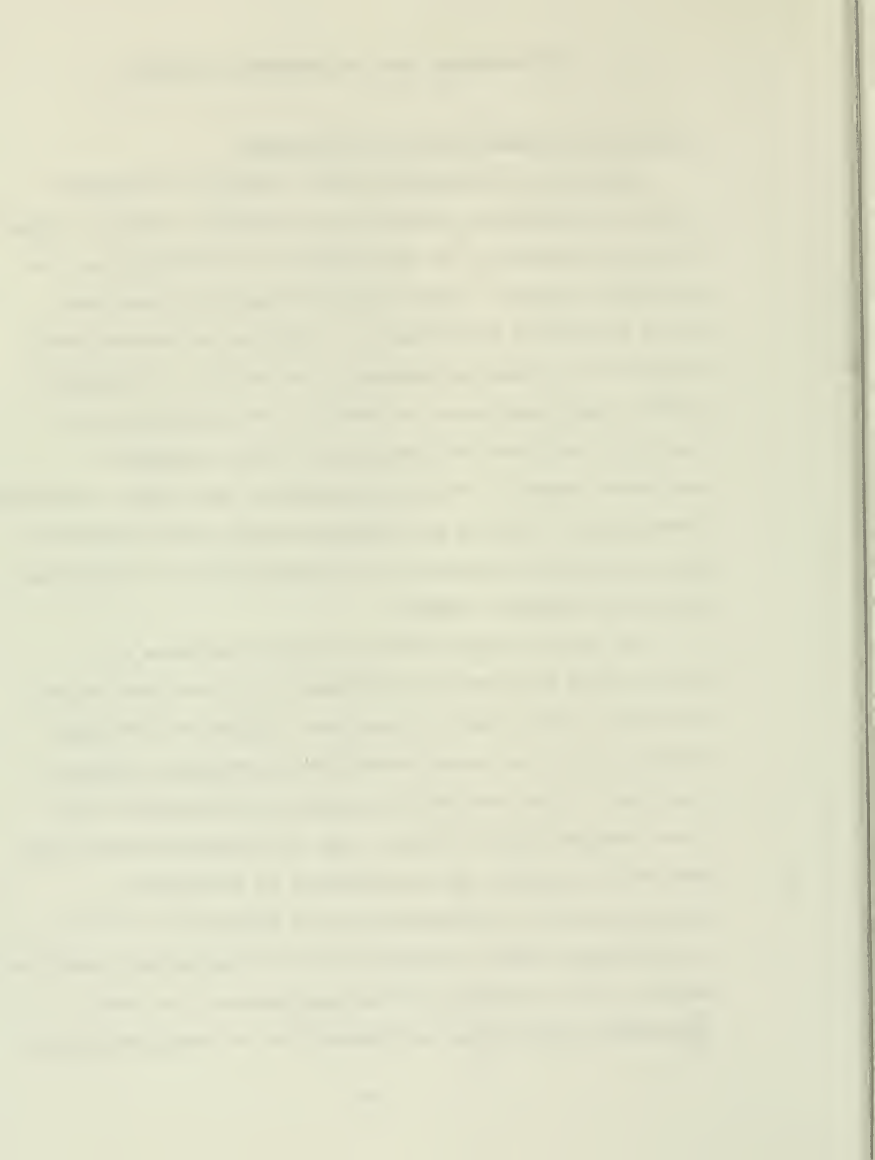


THE RAILROAD AND THE NATURAL LANDSCAPE

American Attitudes Toward the Landscape

During the nineteenth century, American attitudes toward the landscape around them underwent a drastic change brought on primarily by the industrial revolution and its pervasive effects. While the colonists had viewed their newly discovered landscape as a limitless wilderness that needed to be tamed and brought under control, nineteenth-century Americans began to perceive the landscape as a beautiful and awe-inspiring asset of their recently conquered country. For the purposes of this study, American perceptions of nature and landscape during the eighteenth and nineteenth centuries may be generalized and categorized into three distinct phases.

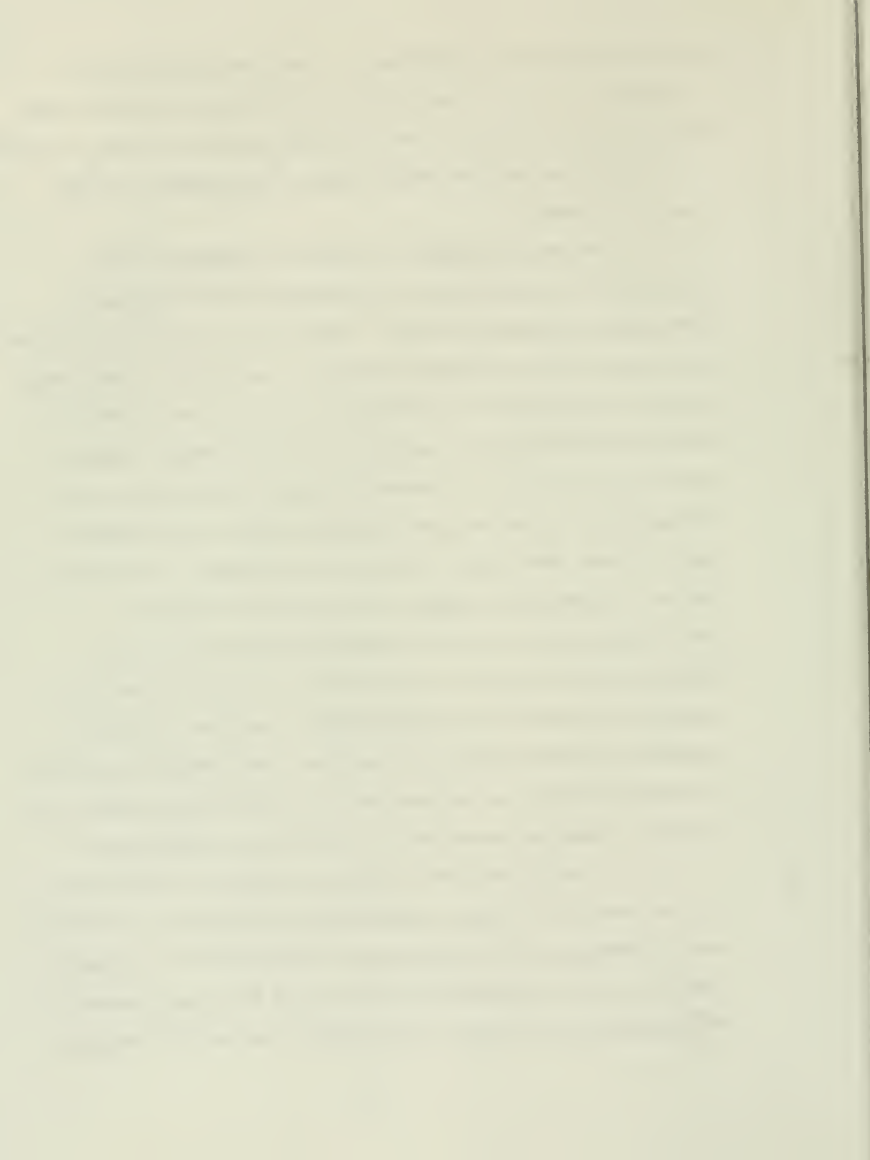
The initial phase occurred during the years of colonization when the first European settlers came to the New World. These early inhabitants thought of untouched nature as wild and often viewed the surrounding landscape with fear.¹ The turn of the century and beginning of the 1800s brought with it a great deal of exploration into the American wilderness and subsequently an increasing appreciation for the magnificence of American's nature.² Following the gradual recognition of the untainted beauty of nature in this country came the realization that the unhindered despoliation and destruction of the land by man



could prove to be irreversible.³ As industrialization swallowed the land, depleting it of natural resources like iron, coal, and virgin forests, some Americans began to fear that their own actions would destroy the beauty they had come to revere.⁴

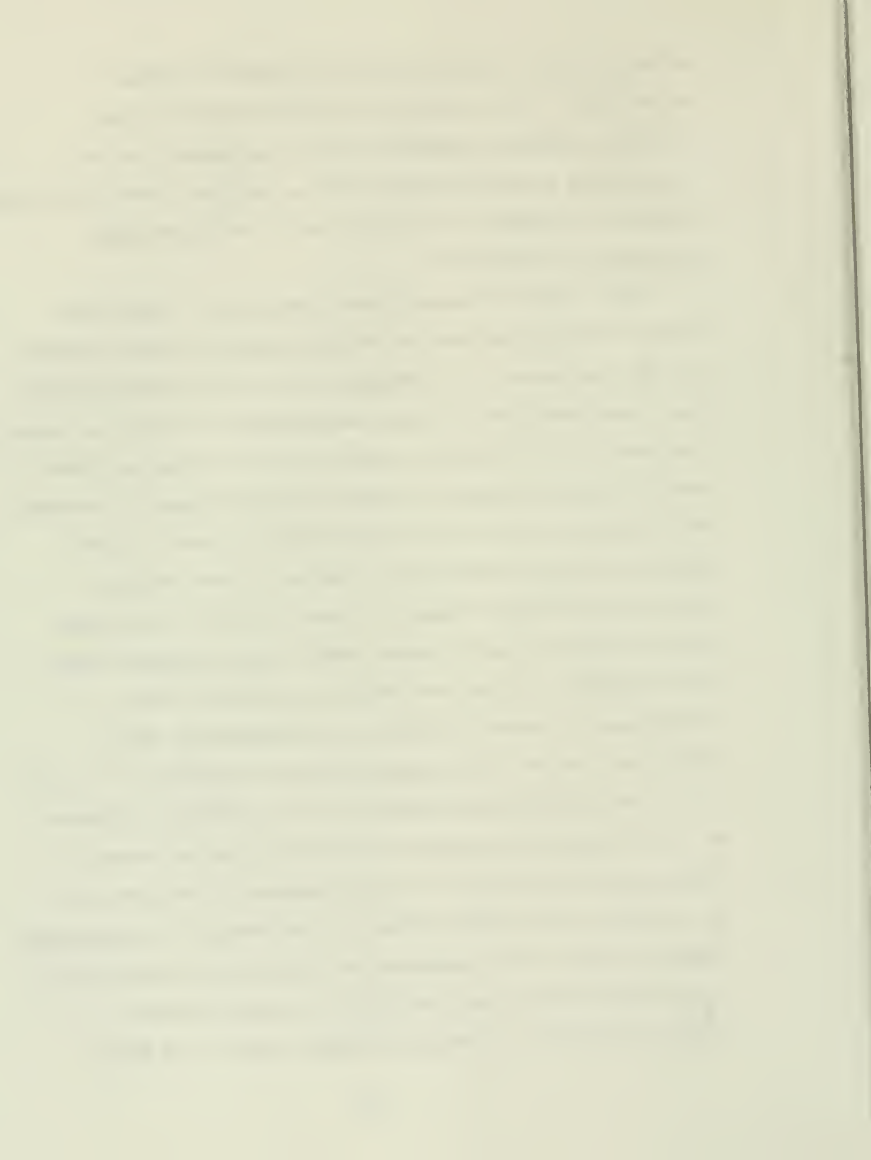
In the early decades of American settlement, the colonists had little time to appreciate the wild beauty indigenous to their new home. For those settlers determined to transform this untamed land into a civilized place, the infinite wilderness surrounding them was to be viewed as a separate and dangerous world where untold evils lurked, usually in the form of "savage beasts, and scarcely less savage men."⁵ The American settlers feared the unknown, those things that they could not see, explain, or control. But as various expeditions, like Lewis and Clark's explorations from 1804-1806, provided the people with descriptions and maps of new lands, the country and its landscape became more understandable. As the colonists gradually pushed farther and farther into unknown territory, subjugating both the Indians and the land as they went, the American landscape acquired a less sinister appearance.⁶

By the middle of the nineteenth century, a great deal of the country had been investigated and surveyed. Journals and illustrations from explorers' travels became extremely popular as they allowed the rest of the American population who were settled in small towns along the eastern seaboard



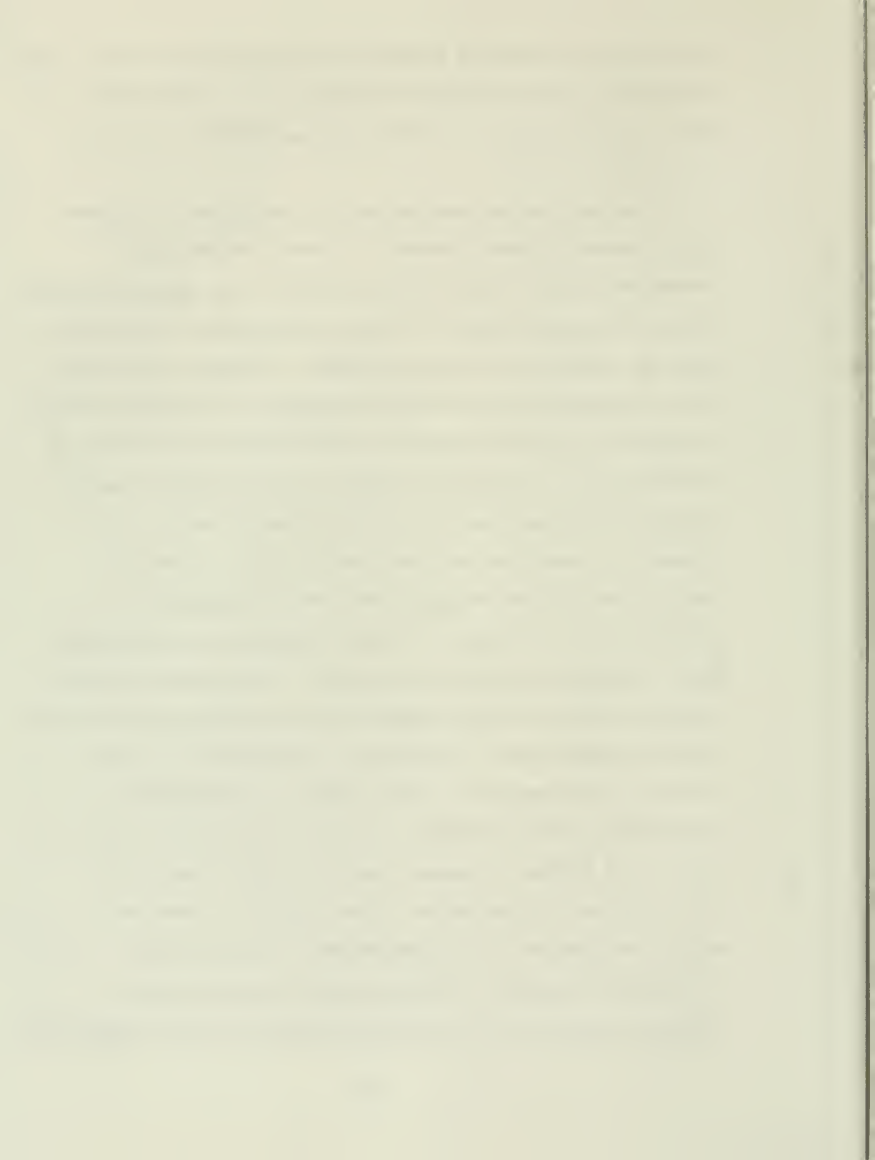
an opportunity to participate vicariously in these expeditions.⁷ The variety and expansiveness of the untouched American landscape surely impressed its new inhabitants who had recently left a European landscape whose "primitive features of scenery [had] long since been destroyed or modified."⁸

As a result of expeditions like that of Lewis and Clark, American artists and writers began to depict nature and the landscape in a different manner, one which showed a new, idealized view of their surroundings. Nature no longer inspired fear but rather a sense of awe and appreciation, a notion which was inspired by the European romantic movement. The artists and writers of this period, as well as the general American population, revelled in the natural, relatively untouched beauty of their country. Men like William Cullen Bryant, Thomas Cole, James Fenimore Cooper and Washington Irving used prose to celebrate "the loveliness of verdant fields, the sublimity of lofty mountains, or the varied magnificence of the sky,..." in the "wild and uncultivated scenery" of the country.⁹ Likewise, artists began to celebrate the country's native beauty as landscape painting came to the forefront of American art. As William Cullen Bryant wrote in the preface to Picturesque America in 1874, "Art sigh[ed] to carry her conquests in to new realms [and in] our Republic she [found] them - primitive forests, in which the huge trunks of a past



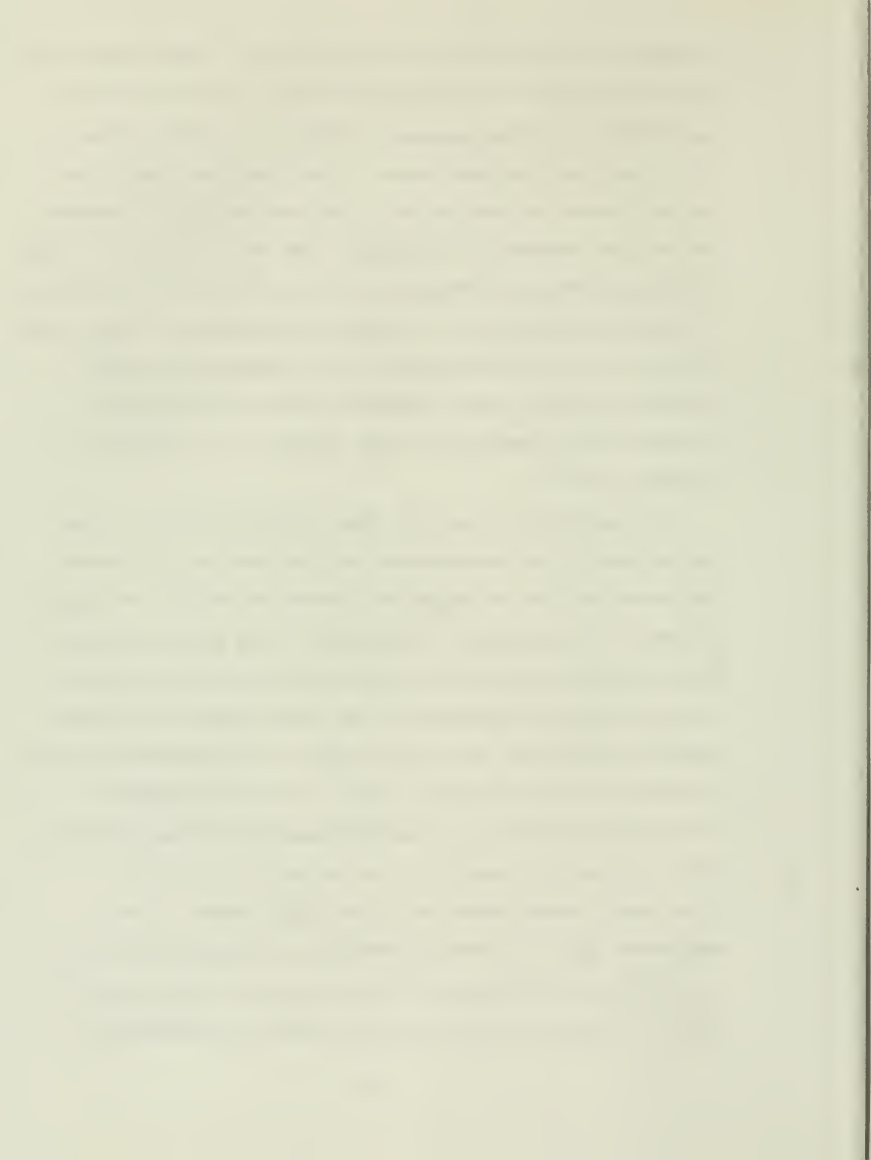
generation of trees be mouldering in the shade of their aged descendants; mountains and valleys, gorges and rivers, and tracts of sea-coast,...[and] glens murmuring with waterfalls."¹⁰

Through the watercolor and oil paintings of Thomas Cole, Jasper Cropsey, Asher B. Durand, Thomas Moran, Frederick Church, and Albert Bierstadt, the American public first became more aware of their surroundings and better able to identify with the landscape. Scenes from places like the Catskills and the Adirondacks or the Hudson River in New York, and the Poconos or the Delaware Water Gap in Pennsylvania, were common subjects of nineteenth-century American landscape painting and provided viewers with a glimpse of unspoiled nature close to home. Using the mountainous regions of New York, the Adirondacks and Catskills, as the source of their inspiration, the Hudson River School, the best-known group of landscape painters during this period, portrayed "the picturesque, the sublime and the magnificent" of America's countryside.¹¹ They focused on the mountains, the lakes and rivers, the waterfalls, and the forests of the northeastern regions of the United States. Perhaps one of the most important contributions of the Hudson River School to American attitudes towards the landscape was their nostalgic perception of nature. These artists recognized the ephemeral quality of the American landscape and attempted to



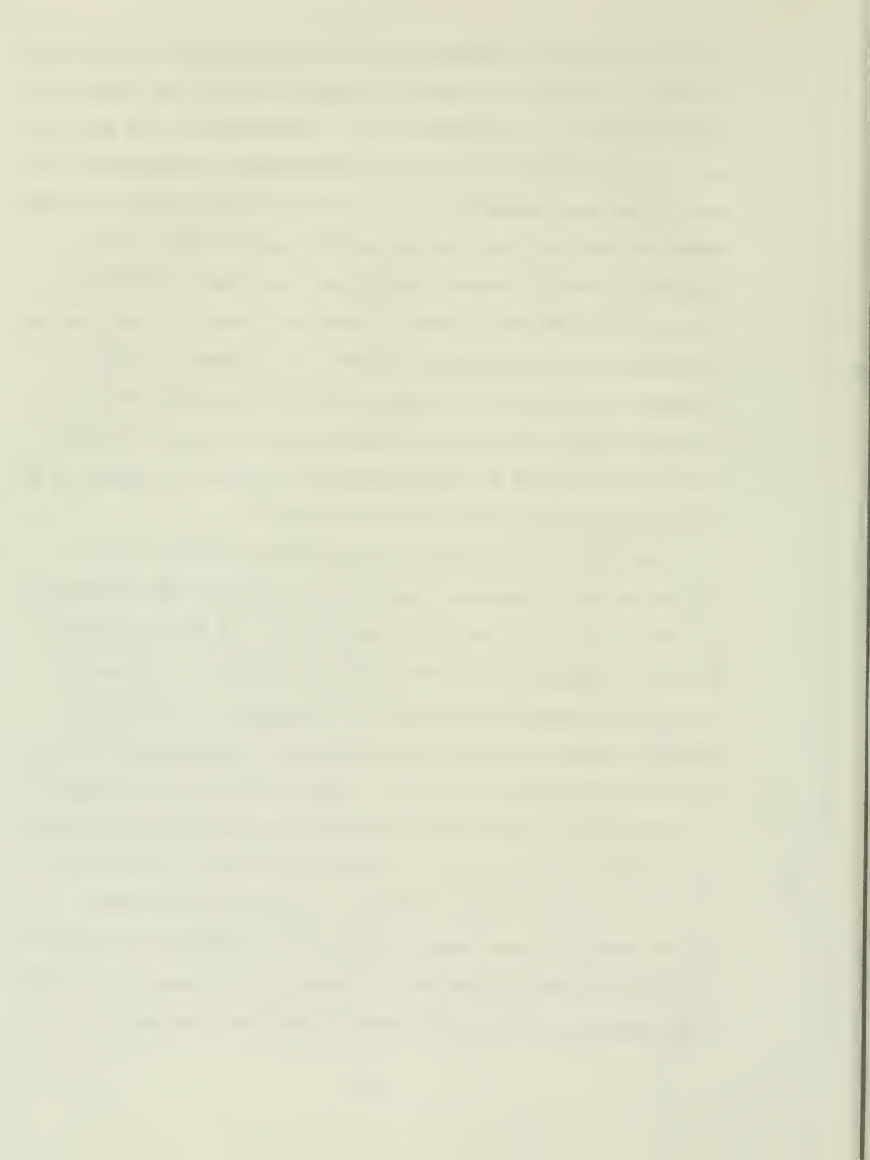
capture this characteristic for eternity. When Thomas Cole was commissioned by Luman Reed to paint a series of five paintings titled The Course of Empire, he wrote to Reed in 1833 that the paintings would "illustrate the history of a natural scene, as well as be an epitome of Man, - showing the natural changes of landscape, and those effected by man in his progress from barbarism to civilization - to luxury - to the vicious state, or state of destruction - and to the state of ruin and desolation."¹² By capturing a single instant on canvas, the landscape painter recorded for posterity his impression of one moment in a constantly changing scene.

At around the same time that the Hudson River School was producing its masterpieces of the American landscape, the technological advances and inventions of the industrial era were re-shaping the countryside.¹³ As exploration and exploitation of natural resources spread farther west and industrialization transformed the urban centers and their immediate environs, Americans began to be concerned with the effects of progress on the land.¹⁴ One could broadly generalize that while the generations before them had been afraid of nature, people in the latter half of the nineteenth century were now afraid for nature. Some Americans began to "regret that with the improvements of cultivation the sublimity of the wilderness should pass away."¹⁵ This new fear that the American landscape was



being irrevocably destroyed sparked a widespread concern for the fate of existing unspoiled lands and sites of exquisite natural beauty like Niagara Falls. These fears and concerns manifested themselves in the establishment of national parks and wilderness preserves. Following the exploration of vast areas of the West and the subsequent portrayal of these regions by artists such as Bierstadt and Moran, Yosemite became the first state park in 1864 and then Yellowstone was set aside for the American people as the country's first national park in 1872. Niagara Falls was established as a national park in 1885, and Yosemite followed suit in 1890. All of these areas had been brought to national attention by the writers and artists of this period.¹⁶

Meanwhile, the recently developed railroad, which dominated the landscape, certainly furthered the settlement of the continent by uniting the Eastern and Western United States.¹⁷ However, it also contributed to the destruction of the wild American landscape by transporting hordes of people to settle and transform the West, scarring the land with its rails in the process. The railroad also attempted to capitalize on the American desire to witness first-hand what they had seen in art, which resulted in a burgeoning tourism industry¹⁸. The advent of railroad excursions during the 1870s and 1880s proved to be extremely lucrative for the railroad companies.¹⁹ These trips allowed thousands of nineteenth-century Americans to explore the rapidly

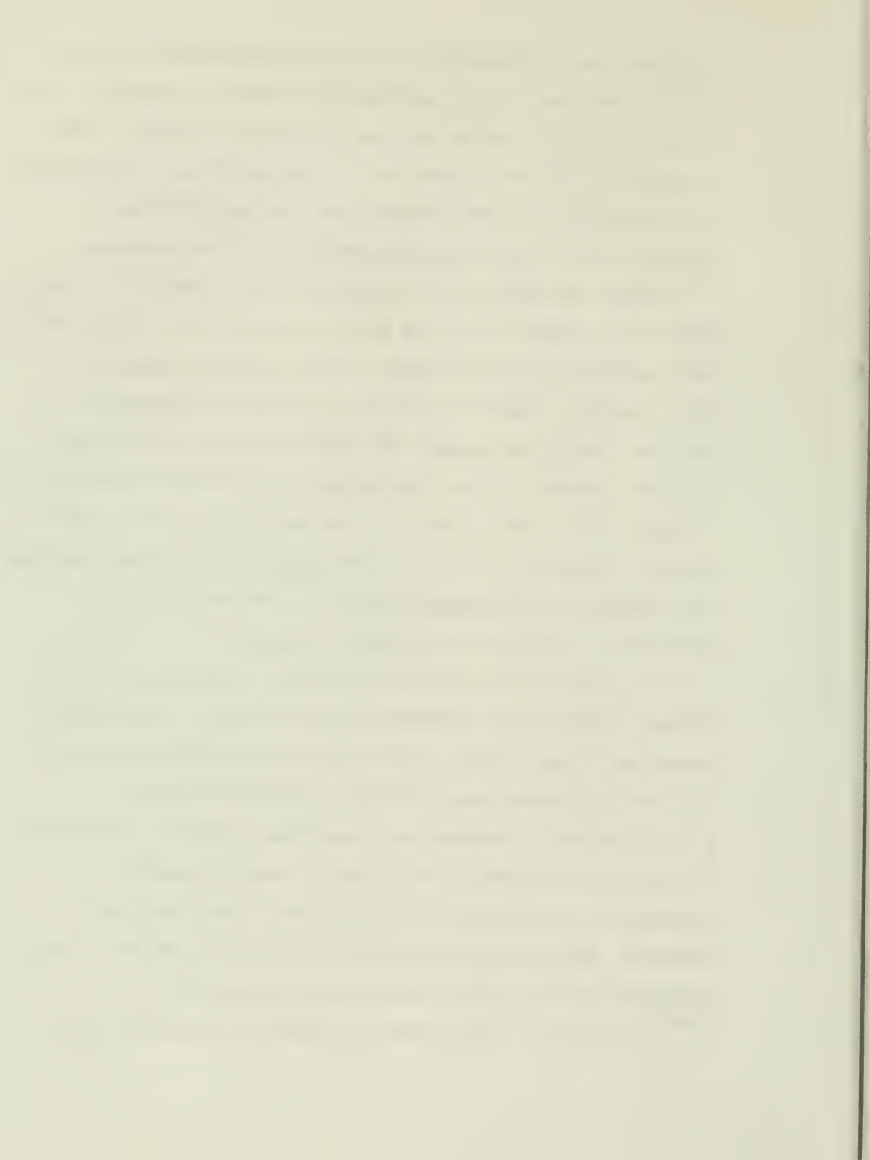


disappearing pristine landscape and provided them with a means of escape from an increasingly technical society, all at a substantial profit for the railroad companies.²⁰ The railroad was viewed by many as a "chariot winging Americans on an aesthetic journey through the new empire"²¹ and brought with it yet another perception of the landscape.

While the Hudson River School artists captured a single moment of a scene, the view from a railroad car, which was a "moving window on the country," was even more ephemeral.²² Only a general impression of the unfolding scenery was captured, and once passed, the image was gone, surviving only as a memory in the mind of each individual traveller.²³

As Mrs. Frank Leslie wrote in her description of a cross-country excursion in 1877 titled California: A Pleasure Trip from Gotham to the Golden Gate, "we have no time for geological or scientific studies just now... while the rapidly moving train whirls us through this region, where Nature seems to have indulged herself in mad, purposeless exercise of her vastest powers, with little heed for man's approval or convenience."²⁴ The railroad companies enthusiastically courted this new type of patron; numerous illustrated guidebooks and colorful advertisements in newspapers and magazines bear witness to the railroads' efforts. Each railroad claimed to have the one route that featured America's most inspiring countryside.²⁵

In addition, the companies sought to enhance their



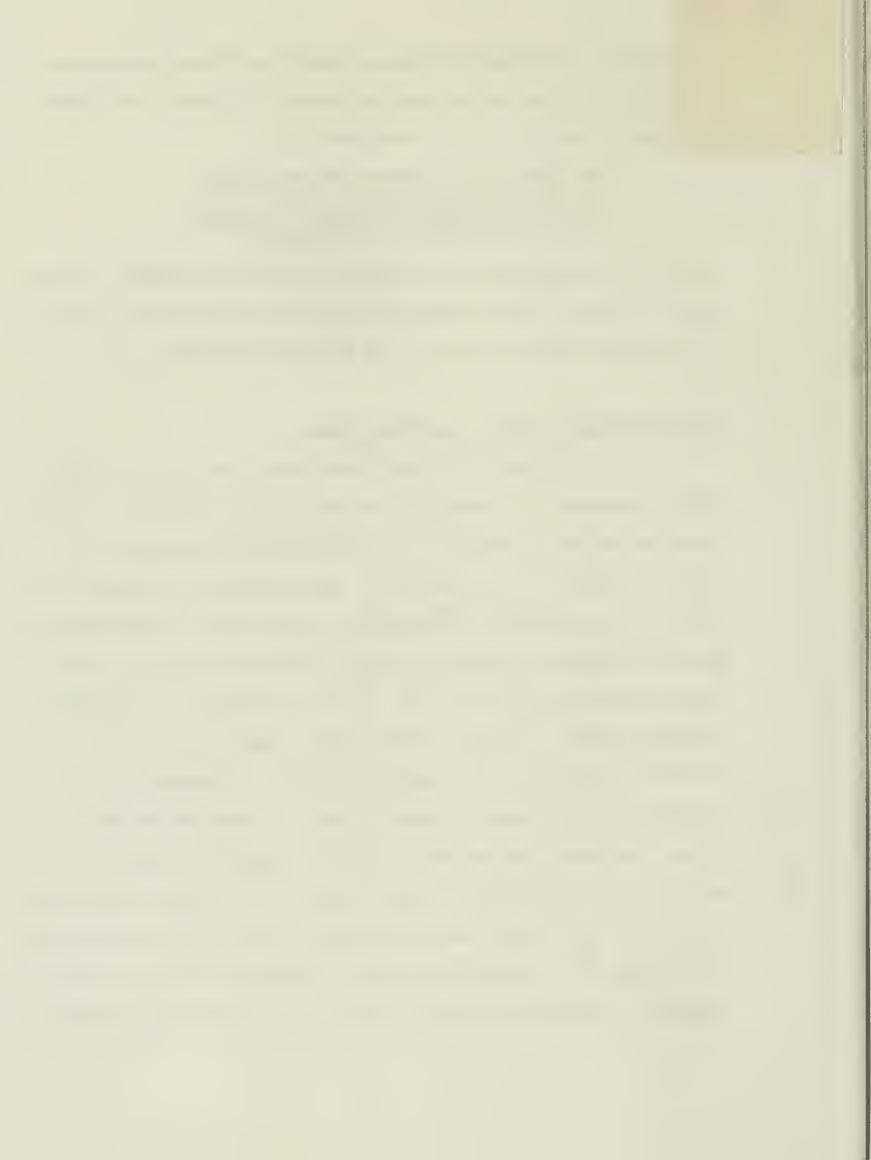
passengers' enjoyment of nature while on these excursions by introducing observation cars with swivel chairs and larger windows.²⁶ The D. L. & W. claimed that,

No trip is far where comforts are,
An Observation Lounging Car,
Adds new delight to Phoebe's flight
Along the Road of Anthracite.²⁷

The railroad companies also added observation decks to the rear of their trains and beautified the travellers' points of departure and arrival - the railroad station.

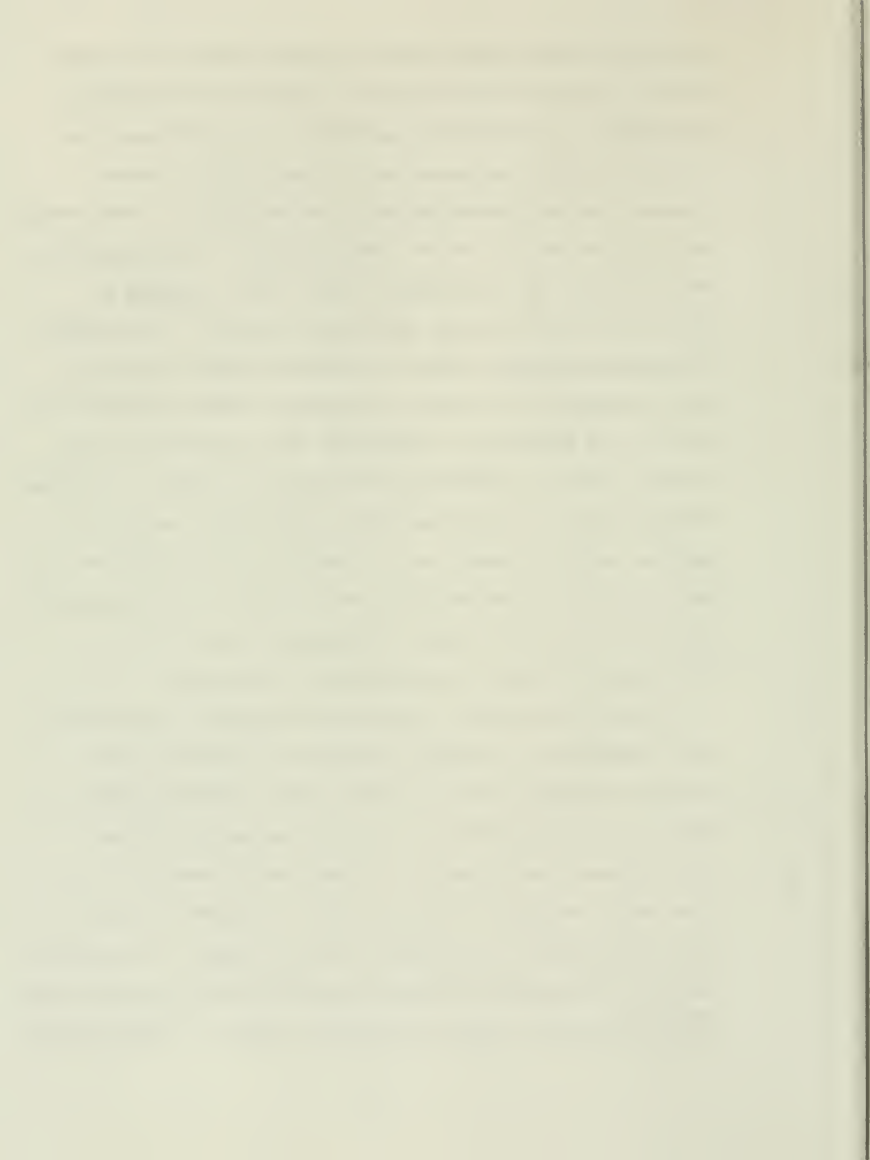
The Vacation: Tourism and Excursions

Around mid-century, many Americans, and particularly urban reformers, became disgruntled with urban life and the negative effects wrought on it by the technological and social changes of the period.²⁸ In the years following the Civil War, residents of America's cities found themselves in desperate need of relief from the anxiety, monotony, and impersonality of urban life. In 1867, Donald G. Mitchell observed that, "[e]very season there [was] a whirl of citizens, tired of city heats and costs, traversing the country in half hope of being wooed to some summer home, where the trees and order invite[d] tranquility and promise[d] enjoyment."²⁹ The necessity for leisure time and the chance to escape the malevolence of the city became top priorities for nineteenth-century Americans and thus the concept of vacation began to pervade all levels of society.



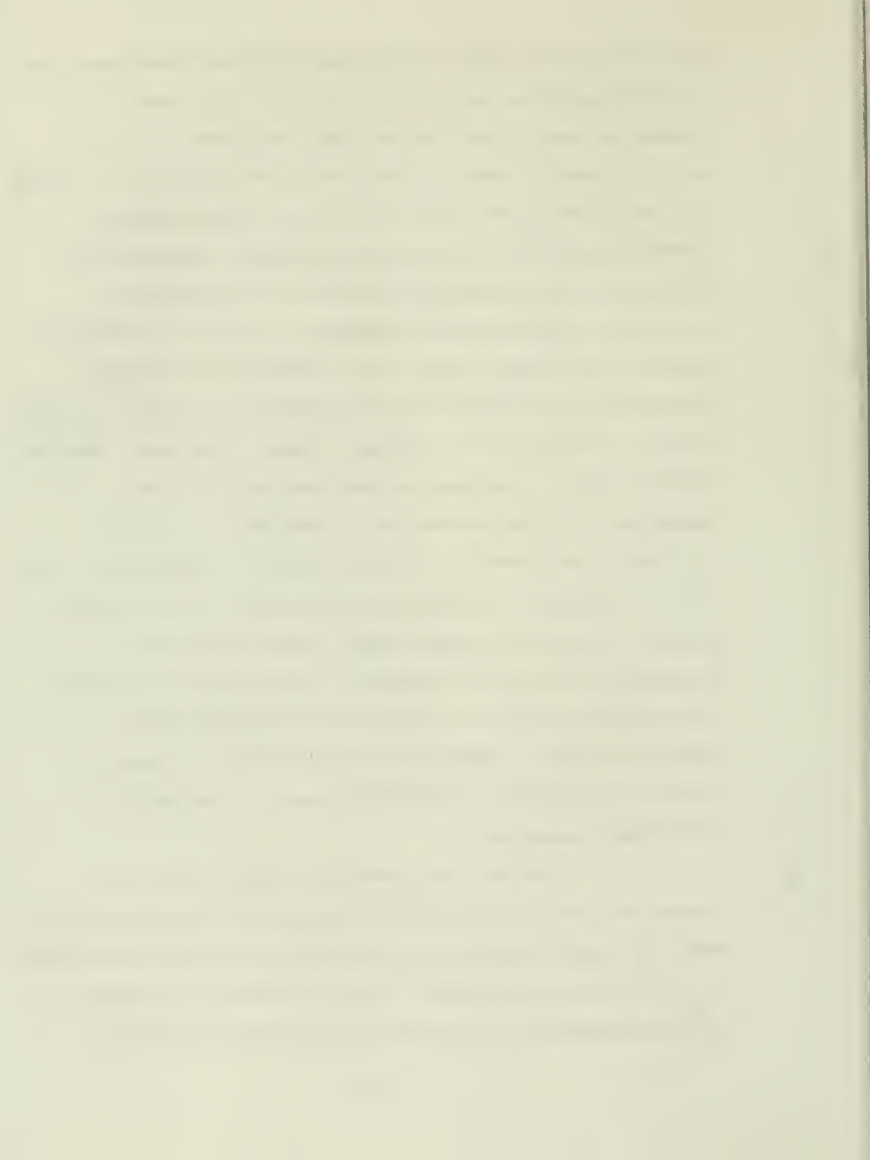
Americans increasingly fled the cities during the summer months, leaving behind the heat, the smell, the epidemic diseases, and the 'moral depravity' of the metropolitan centers for the slow-paced environment of the cooler, cleaner, verdant countryside on the periphery. "The veneer of civilization with which, unfortunately, most [urbanites were] clothed by circumstance, [was] fast becoming a discarded garment during the summer months."³⁰ The editor of Putnam's Monthly noted this growing trend in June of 1856, commenting on "what a thoroughly modern phenomena it [was], this practice of 'emptying' the town" during the summer months.³¹ Throughout the eastern seaboard, in places like New York City, Philadelphia, and Boston, people of various economic means were travelling to the seashore, to the mountains of Pennsylvania and New York, to the springs of Pennsylvania, New York, and Virginia, and to the wilderness of Maine, New Hampshire, and Canada.

While at first only the wealthier upper classes could take advantage of a summer vacation and travel to the numerous exclusive luxury resorts that catered expressly to them, it was the advent of the railroad excursion that democratized travel during the last three decades of the nineteenth century.³² The railroad, of course, played a significant part in developing this new type of tourism in America by recognizing the profitability of excursions and providing greater access to vacation areas.³³ Capitalizing



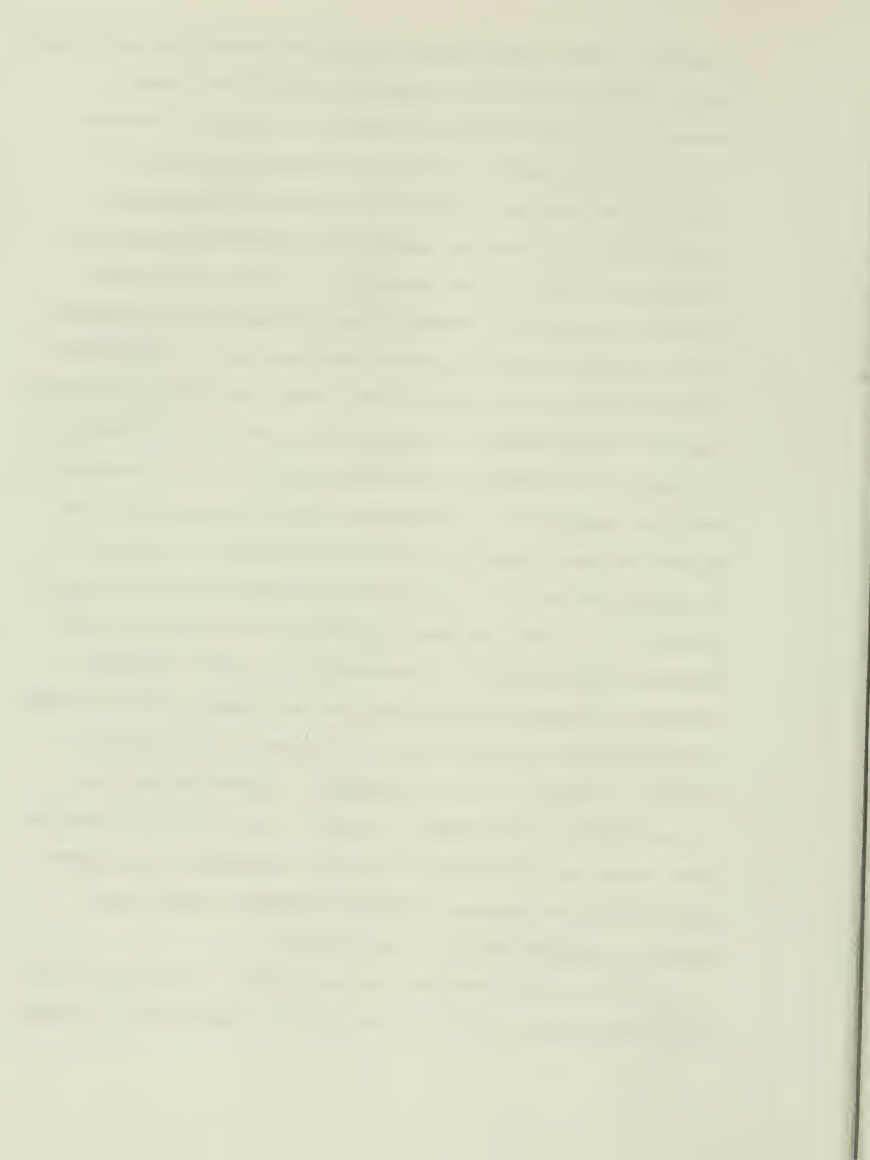
on the American desire to experience nature first-hand, the railroad companies portrayed travel by train as an 'aesthetic experience,' an activity unto itself and not merely a means of getting from one place to another. Along with the rise of the summer vacation and the weekend excursion came the first tourist agencies, companies who organized trips, attracted clients, and were paid a commission by the railroad companies. Two of the earliest agencies were Thomas Cook & Son, imported from England around 1865, and Raymond and Whitcomb Travel Agency, founded in 1879 by the son of a railroad company president. Raymond and Whitcomb, in conjunction with various railroad companies, provided excursions to the West, including California, Yellowstone, and the Rockies.³⁴ Eventually, the railroad companies decided to provide their own tourist services via the passenger agent, rather than pay commissions to outside agencies. The competition between the railroad companies and the tourist agencies was obviously fierce, judging from the variety and number of brochures, guidebooks, and advertisements created by individual companies.

In 1872, the railroad passenger agents organized themselves into an association whose primary function was to agree on common excursion rates and thus to compete en masse with the tourist agencies.³⁵ One of the most successful railroad companies in the excursion business was the



Delaware, Lackawanna & Western Railroad, whose brochures and booklets highlighting the Pennsylvania and New Jersey landscape as their major selling point will be discussed later in this chapter. Like the railroad companies, the tourist agencies also attempted to solicit business by appealing to the American need for an acceptable means of escaping the ills of the metropolis. Thomas Cook & Son produced a promotional magazine called Cook's Excursionist, which served to advertise their services and to legitimize leisure time. In an August, 1901 issue, the editorial told its reader to "regard [a vacation] as a duty to himself and his family, and [that he] should plan for it as a necessary hygienic measure."³⁶ In addition to the propaganda issued by the railroad companies and travel agencies, a flurry of new magazines and journals aimed at perpetuating the rising interest in nature, outdoor recreation, and scenic travel appeared during the late nineteenth and early twentieth centuries. These publications, as confirmed by John Stilgoe in Borderland, were devoted to all types of restorative leisure activity, including camping, bird-watching, and outdoor sports like hiking, canoeing, and fishing.³⁷ Some of these magazines and journals aimed at recreation included Country Life in America, Field and Stream, Living Age, Outlook, Overland Monthly, and Outing.

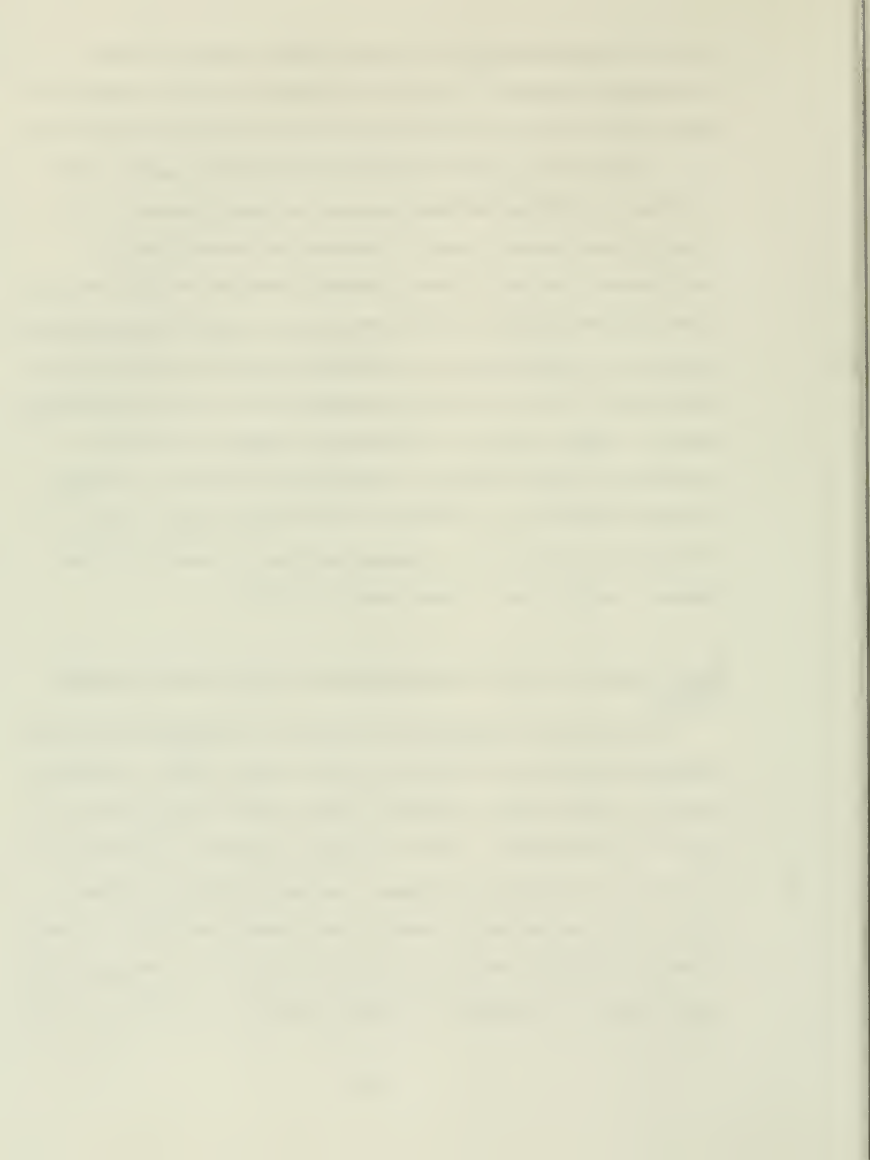
This varied literature was successful in popularizing excursion trips, since railroad travel experienced a seventy



percent increase during the last fifteen years of the nineteenth century.³⁸ The new phenomenon of "the vacation" continued to draw more and more of the American people into its grasp as they entered into the twentieth century and railroad excursions gained popularity among people of all economic and social levels. Decreasing travel costs, particularly in train fares, rising average income, and the institutionalization of paid vacations allowed more and more Americans to experience the landscape around them by way of excursions. Just as in the industrial era of the nineteenth century, "there [was] an increasing tendency among the dwellers in [the] municipal canyons to seek some antidote for the necessarily congested life of the larger cities, to get back to nature- to a wooded retreat in some unspoiled region - and there to relax completely."³⁹

The D. L. & W. in the Countryside of Pennsylvania and New Jersey

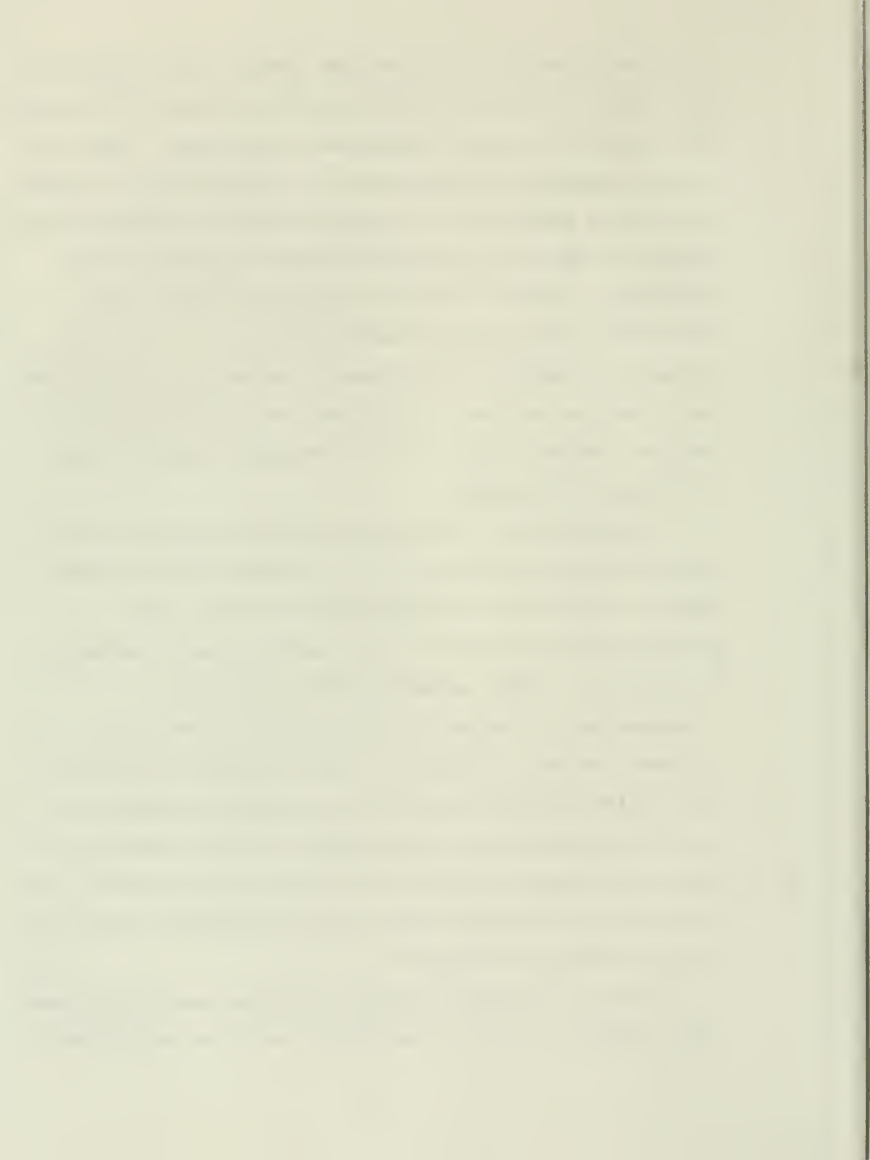
The railroad companies of the late nineteenth and early twentieth centuries obviously were a major force in shaping American ideas about recreation and leisure time as well as about the landscape.⁴⁰ The railroads used the landscape as a means of attracting customers and encouraging tourism. One of the companies who extensively used the appeal of the countryside along their rail lines to entice travellers was the Delaware, Lackawanna & Western Railroad. The D. L. & W.



was acutely aware of the landscape around it and used every opportunity to promote its railroad as a vehicle for viewing the magnificent scenery indigenous to the area. There was so much unspoiled landscape along the lines of the railroad during this period that it was unnecessary to manipulate the scenery in any way; the natural beauty spoke for itself. Eventually, however, the path of progress altered this relatively pristine environment, and the D. L. & W. was forced to intervene in an attempt to maintain an attractive route for its patrons. This direct manipulation of the railroad company's lands will be examined further in the following two chapters.

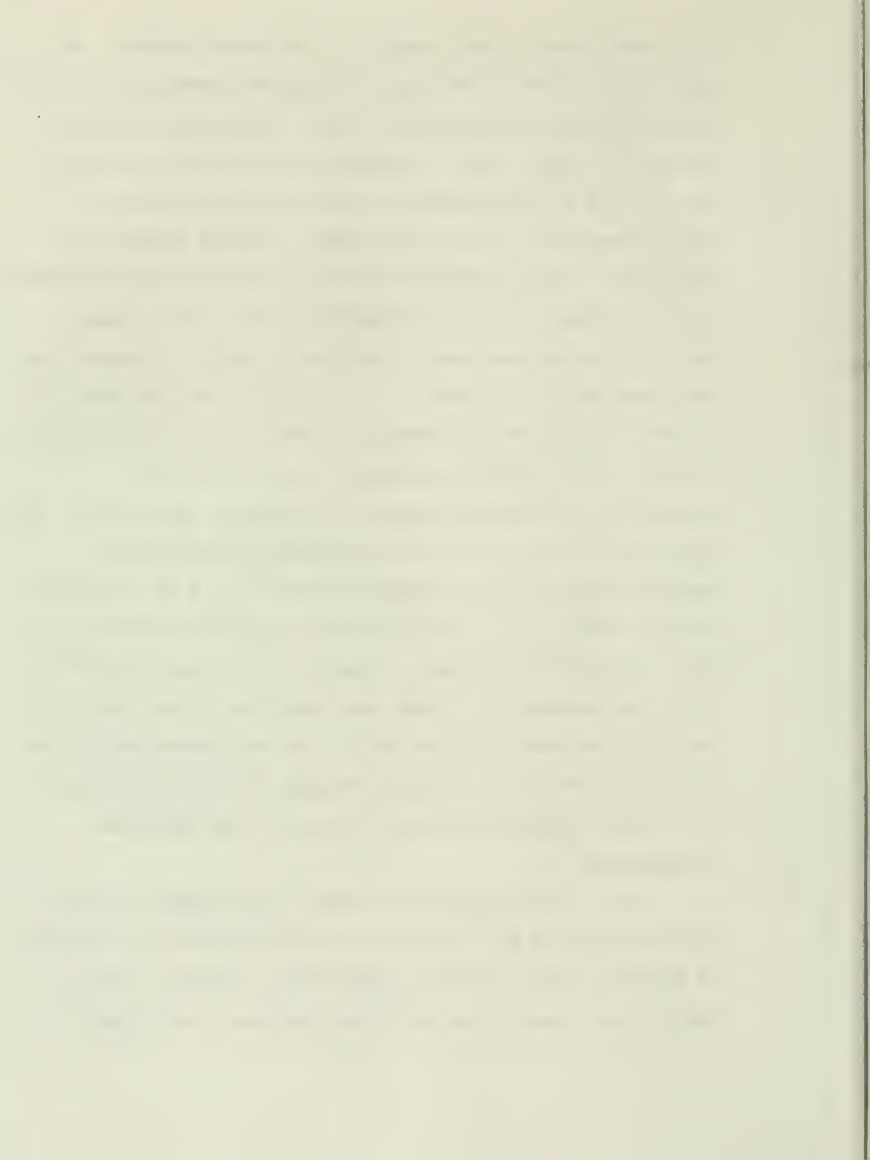
Concentrating on the Poconos, the Delaware Water Gap, and Lake Hopatcong, the D. L. & W. produced and published dozens of advertisements, promotional booklets, and brochures around the turn of the century. (see Illustration 5) Ranging in their subject matter from simple illustrations of scenes along the routes of the D. L. & W., to poems and short stories, to recommendations on hunting and fishing, these publications glorified the mountainous region of Monroe County, Pennsylvania and the lake area of Morris and Sussex Counties, New Jersey as less crowded, and more affordable alternatives to the Adirondacks, Catskills, and Lake George in New York.⁴¹

Morris and Sussex Counties in northern New Jersey have long attracted people in search of a healthier environment



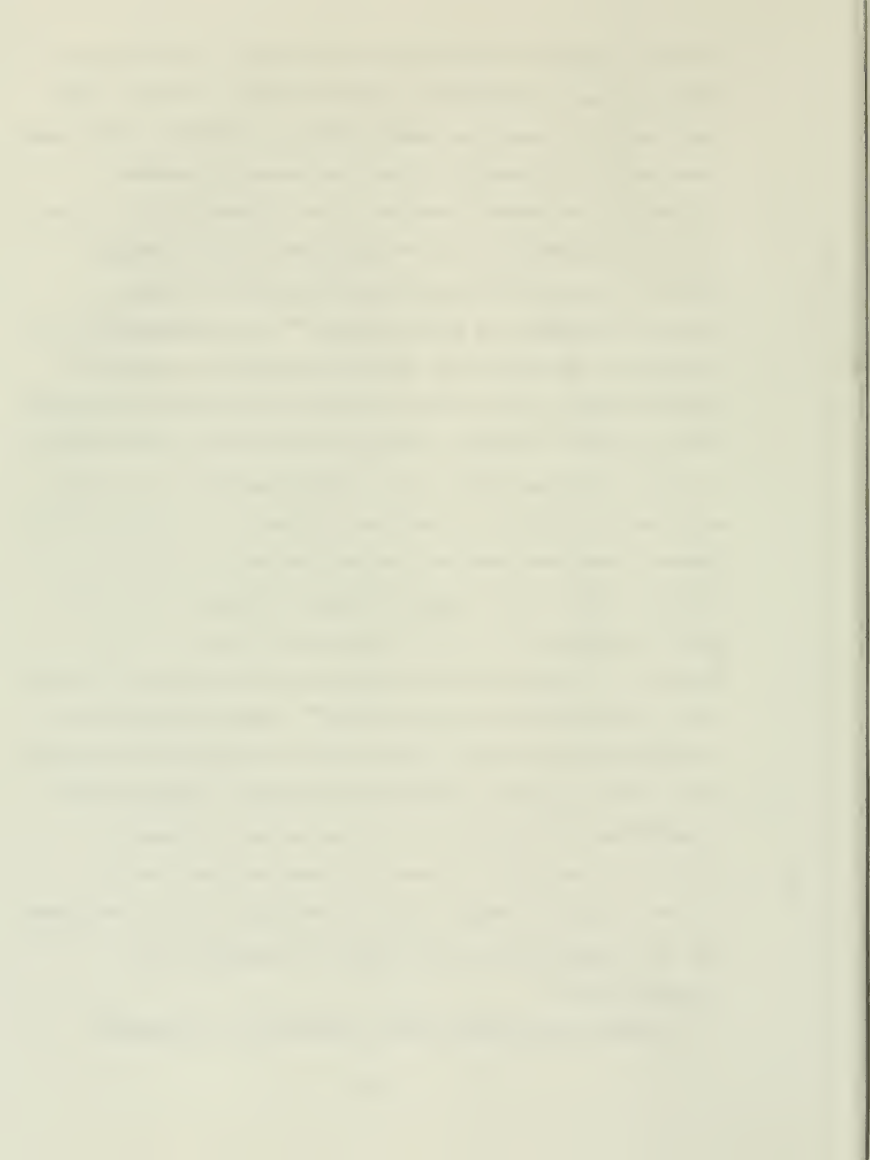
than that found in the squalor of the urban centers. As early as the 1700s, the first travellers journeyed into this region seeking mineral water cures at Schooley's Mountain Spring near Budd Lake.⁴² In their Pan-American catalogue, the D. L. & W. cited Schooley's Mountain as one of the famous resorts of the country where tourists came to take the waters of the chalybeate spring that had been discovered by the Indians.⁴³ An 1890 guidebook of the area claimed that the spring was "very effective in certain diseases and invigorating in all cases..."⁴⁴ Although the introduction of the railroad at mid-century allowed for some exploitation of the area's natural resources, iron ore and ice, recreation and tourism remained the primary industries. The clean water, pure air, and predominantly undeveloped countryside which was promoted by the D. L. & W. continued to draw people to it throughout the nineteenth century and into the twentieth century. The D. L. & W. capitalized on the close proximity of these two counties to New York City and their accessibility by way of the railroad's main line, which stretched from Hoboken, through northern New Jersey and eastern Pennsylvania up to Buffalo, New York. (see Illustration 5)

Morris and Sussex Counties are just thirty to fifty miles outside of New York City, and with their combination of mountains and over two hundred lakes and ponds, they provided an ideal haven for urban sportsmen and those



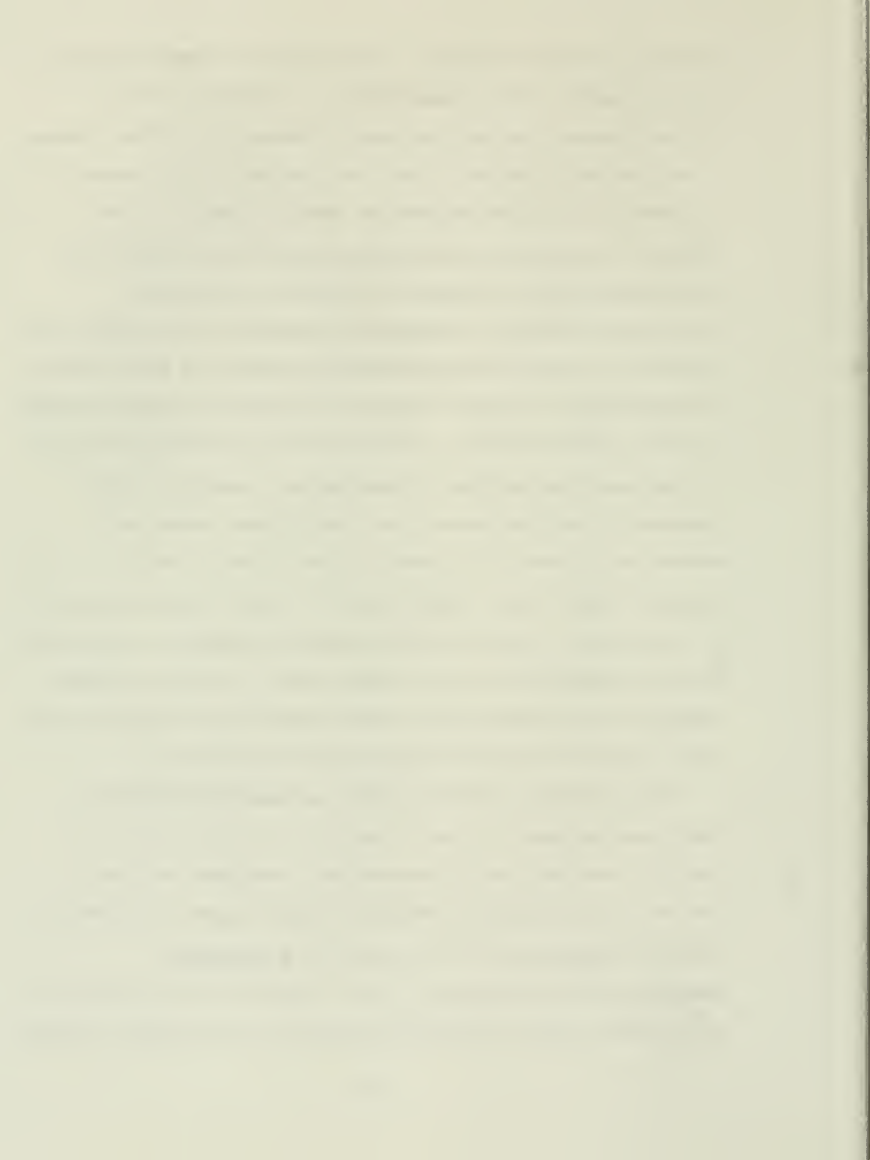
seeking a healthy vacation from the city. The Kittatinny Mountains and Lake Mohawk in Sussex County, and the Green Pond Mountain range and Lake Hopatcong in Morris County drew hundreds of city dwellers into New Jersey on weekend excursions and summer vacations. (see Illustration 6) This area was promoted for its "variety of mountain ranges, chains of hills and magnificent intervening valleys, beautiful streams and pretty lakes."⁴⁵ Lake Hopatcong, the largest of the New Jersey lakes, covering more than two hundred acres, was a popular excursion destination from the 1840s onward.⁴⁶ Often called the Lake George of New Jersey, it rose "from among the hills [and] greet[ed] the beholder with one of nature's friendliest smiles."⁴⁷ A nearby tavern served travellers passing through the region by coach, and by the middle of the century regular carriage excursions were commonplace.⁴⁸ A few years later, the D. L. & W. brought its 'scenic route of charm' into the area, with its line running directly by the lake.⁴⁹ Lake Hopatcong was transparently green and, being full of black bass, pickerel, and catfish, was the "rendezvous of expert fishermen and fisherwomen."⁵⁰ By the turn of the century, dozens of hotels had been built around the lake and the area had become a popular resort spot, due entirely to the landscape and the transportation that made it accessible. (see Illustration 7)

Across the Delaware River from Morris and Sussex



Counties is Monroe County, Pennsylvania, a topographically similar region that is best known for the magnificent Delaware Water Gap and the popular Pocono Mountains. After a trip to this region in 1841, Washington Irving wrote to his cousin that "for upwards of ninety miles [he] went through a constant succession of scenery that would have been famous had it existed in any part of Europe."⁵¹ Development and more extensive settlement came to this area between the river and the mountains during the first decade of the 1800s, when the first road through the Delaware Water Gap was constructed and a road across the Poconos was built by the newly established Wilkes Barre - Easton Turnpike Company.⁵² Ferries across the river linked these main Pennsylvania roads with those of New Jersey. The D. L. & W. railroad's main line, which made its debut around the middle of the century, connected Scranton to Tobyhanna, crossed the Pocono Mountains at Pocono Summit and Mt. Pocono, through Analomink and Stroudsburg, across the river at the Delaware Water Gap and into New Jersey. (see Illustration 5)

The Delaware Water Gap area had been popularized by landscape painters of the latter half of the nineteenth century; George Inness featured this exquisite subject in two of his paintings and William Cullen Bryant included a colored lithograph of it in his 1874 Picturesque America. (see Illustrations 2, 8) This area, noted for its spectacular views and excellent fishing and boating, quickly



blossomed into a popular resort spot. The D. L. & W. and the resorts of the Water Gap and the Poconos enjoyed an extremely successful symbiotic relationship in which both entities used the landscape and each other to promote their respective businesses. The D. L. & W.'s advertising campaign centered around the glorification of the nearby landscape and enticed customers with the promise of a variety of luxury accommodations at journey's end. In 1900, the D. L. & W. published a directory of lodging available in the area. This pamphlet, entitled "Hotels and Boarding Houses on the Lines of the Lackawanna Railroad," included all the information desired by prospective tourists. Besides the name of each hotel or house, the pamphlet listed their distances from the railroad station, their capacity and rates, and critiqued the quality of the fishing and shooting nearby.⁵³ The resorts continued the campaign in the same vein, also using the landscape to attract people to their hotels and benefitted from the quick, convenient and comfortable access provided by the D. L. & W.

One of the many ways in which the D. L. & W. promoted itself was by offering selected excursions to the most scenic regions of its domain. In addition to public excursions, the railroad also hosted a number of exclusive ones for specific national organizations. These convention excursions exposed large groups of businessmen to the D. L. & W.. In 1899, members of the American Association of

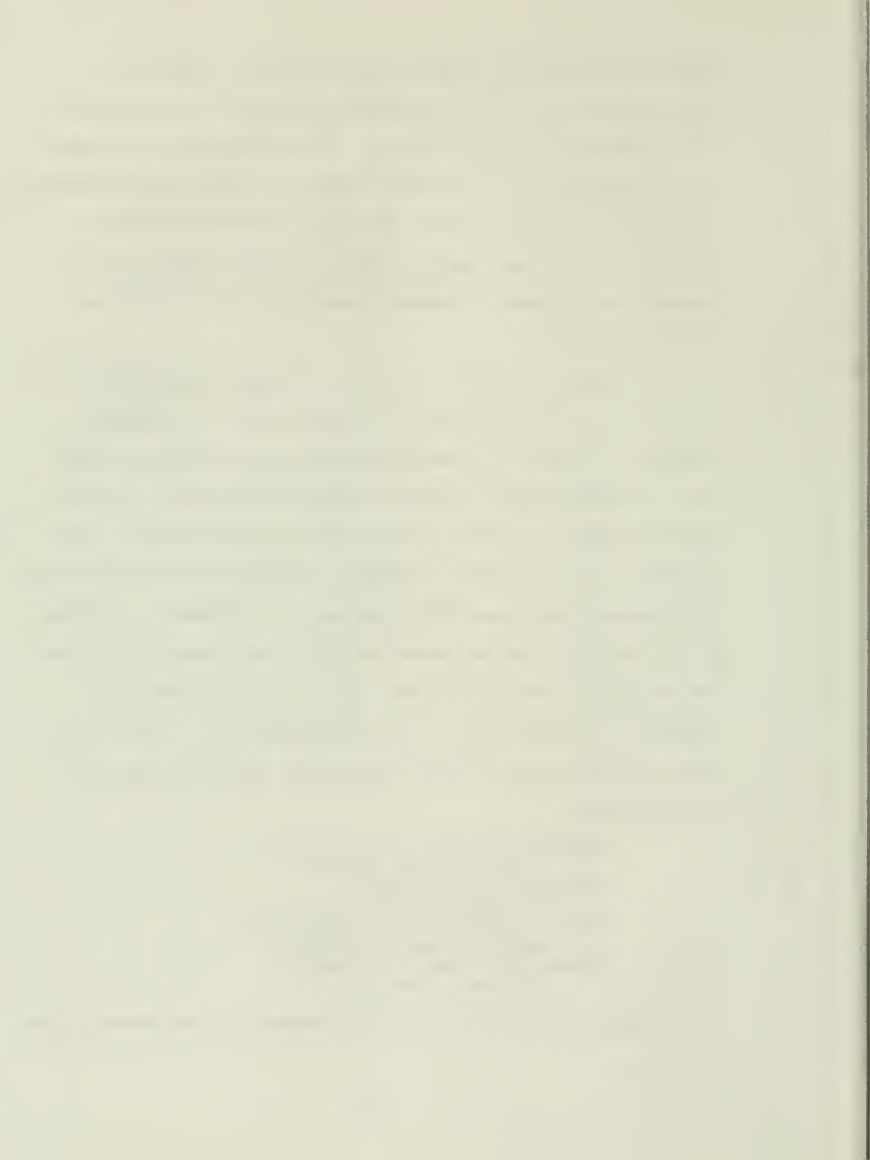
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General Passenger & Ticket Agents were encouraged to patronize the D. L. & W. railroad enroute to the society's forty-fourth annual convention. The association was wooed with promises of "a landscape radiant in the gorgeous beauty of Autumn; fields of amber and brown; mountains buried 'neath all the warm hues of Nature; valleys where green borders the silver of sweeping and rippling rills."(see Illustration 9)

In June 1902, the D. L. & W.'s advertising agent, W. P. Colton, in a clever attempt to publicize the railroad, decided to invite all the editors of the various New York city newspapers on a special two-day excursion to observe the making of a series of Phoebe Snow advertisements.(see Illustration 10) While the editors would have the pleasure of accompanying Phoebe Snow through the Delaware Water Gap to Mt. Pocono, the railroad, in turn, was guaranteed free and extensive media coverage. To entice the newspaper editors to participate in this excursion, Mr. Colton sent out invitations with a poem that made the journey sound irresistible:

Swinging through the forests,
rattling over ridges,
Shooting under arches,
rumbling over bridges;
Whizzing through the mountains,
buzzing o'er the vale -
Bless me! This is pleasant
riding on the rail.⁵⁴

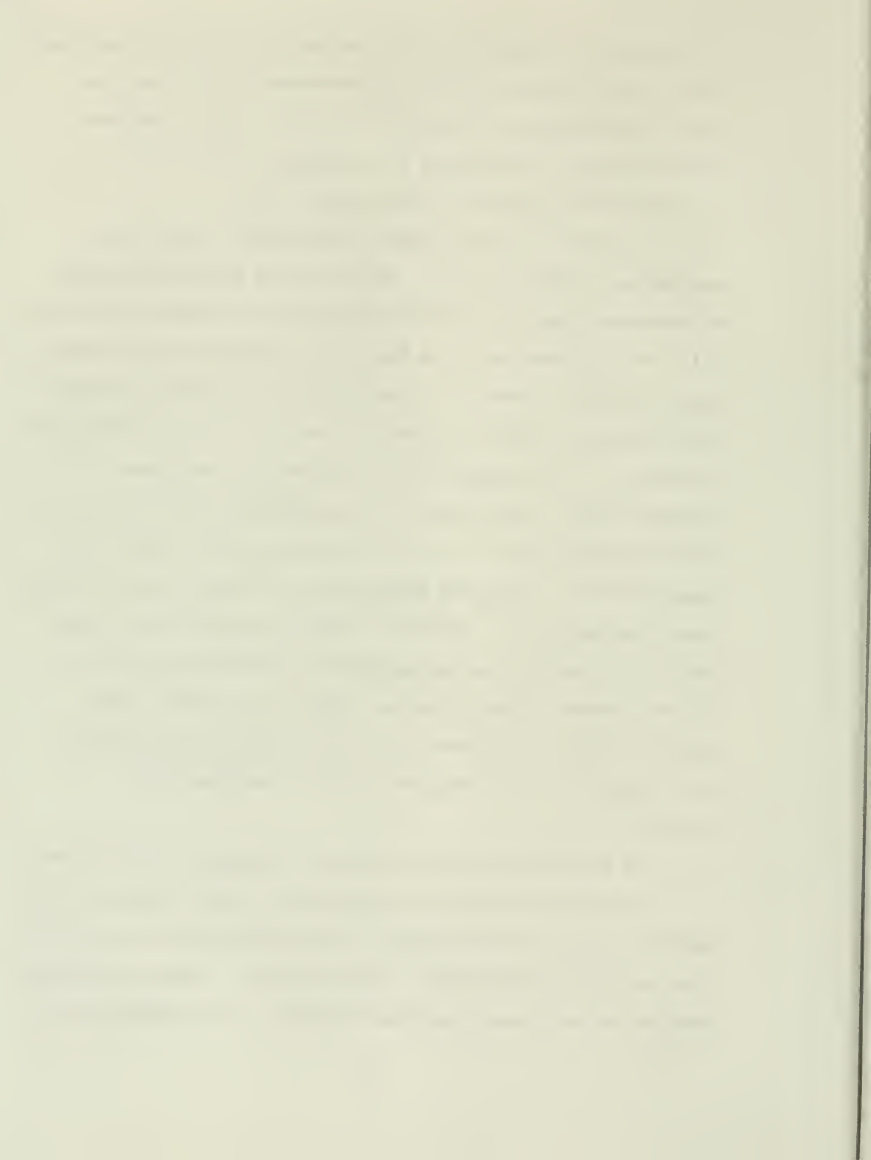
The D. L. & W. also invited members of the Association



of American Railway Accounting Officers to use the railroad while participating in their Seventeenth Annual Meeting, which was held in New York City in 1905. This gracious invitation was illustrated by a dramatic view of the Delaware Water Gap. (see Illustration 11)

Excursions for the general public were also made available by the D. L. & W. and featured such destinations as Rockaway Beach and Cranberry Lake. (see Illustrations 12, 13) The 1885 excursion to Rockaway Beach went from Orange, just outside of Newark, to Morristown, and passed through the villages of South Orange, Milburn, Chatham, and Madison en route.⁵⁵ A 1902 publication expressly advertised Cranberry Lake, New Jersey, as a pleasure resort and picnic ground owned by the D. L. & W.⁵⁶ The lake was located in Sussex County, near Lake Hopatcong along the railroad's main line from Hoboken to Scranton. The railroad company was explicitly encouraging excursions to Cranberry Lake for church groups, Sunday schools, lodges, and clubs, and promised nooks and groves for quiet resting and outdoor activities like lawn bowling, quoits, boating, and bathing.⁵⁷

The Pocono Mountain Special was "designed particularly for business men and others desiring to spend Sunday in the mountains...an alluring Resort for Health and Pleasure."⁵⁸ This excursion, described in the pamphlet, "Pocono Mountain Special to the Lake & Mountain Resorts on the Lackawanna,"



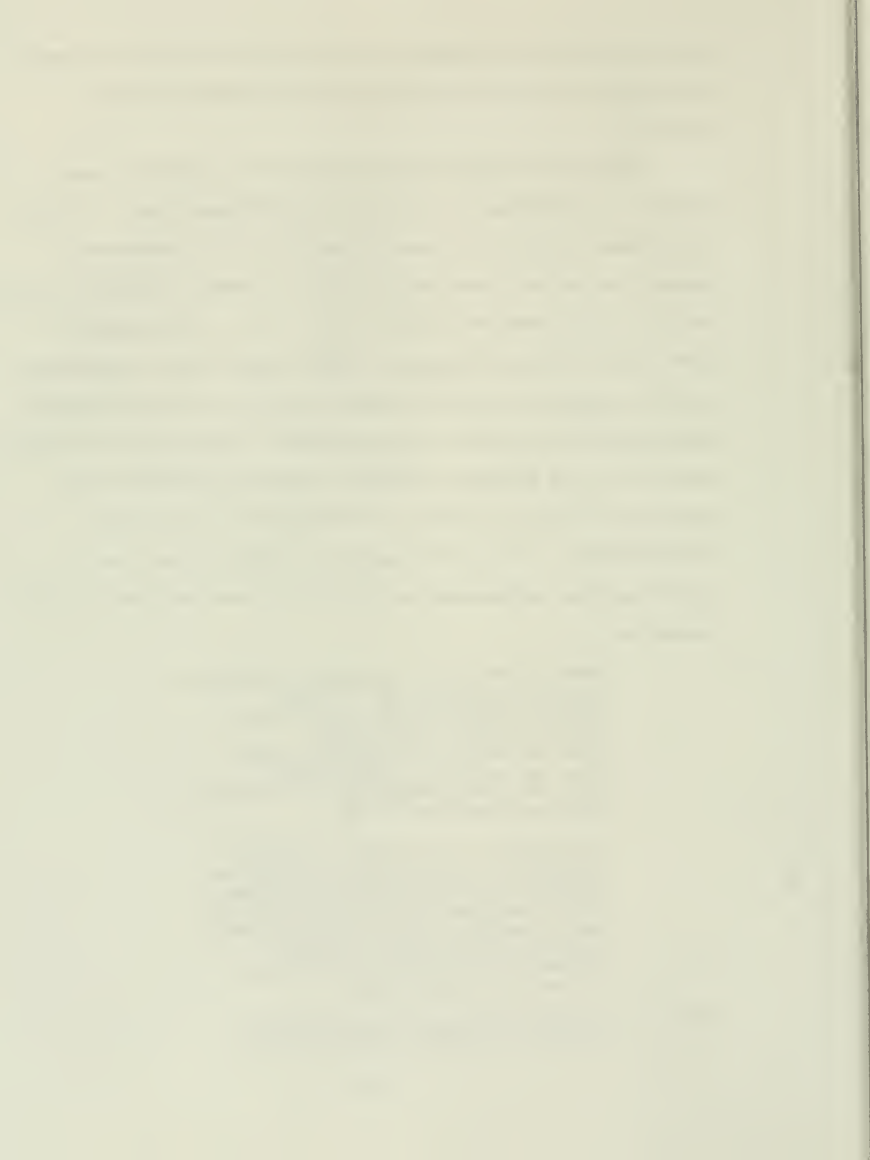
took passengers from New York City directly to the Delaware Water Gap and then onto Tobyhanna, the summit of the Poconos.

The railroad apparently continued to promote these kinds of excursions up until the second World War. In 1931, a brochure titled, "Enroute to New York via Lackawanna," elaborated on the "healthy climate and scenic beauty" of the region still serviced by the D. L. & W.⁵⁹ The Poconos in particular were highlighted as "the world's most scenically admired mountain districts with a wealth of natural beauty, sparkling trout streams and waterfalls, fine drives and cool walks over the mountain highways, roads unsurpassed for beauty and lined for miles...with banks of laurel and rhododendron." As if that were not enough incentive to travel on the Lackawanna, a clever poem was included in this brochure:

There are waves of billowy blossoms
On the hillside now, I know
And the laurel foam is breaking
On the heights of Pocono.
Far below the rolling tree tops
Lie, an endless, emerald sea.
And the soft, South wind is singing
Its own symphony to me.

I can hear the mountain torrents
Splash and tumble, leap and glide
Through the rhododendron tangles
Where the speckled beauties hide.
And I wonder if the whip-poor-will
I heard that night in June,
Is complaining from the thicket
To another rising moon.

Through the open office window
Comes the clangor of the street,

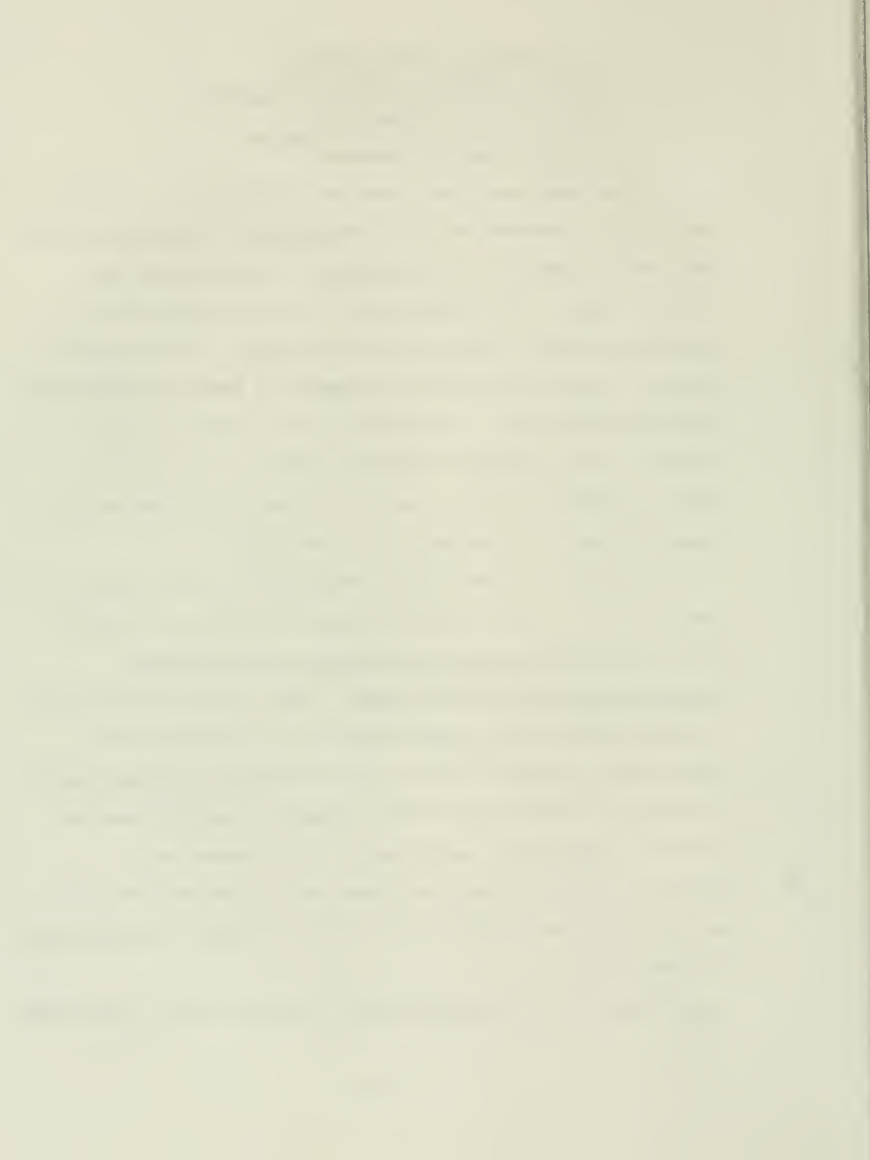


The traffic of the trolley
And the tramp of tired feet,
But the South wind's softly calling,
And I know it's time to go,
For the laurel foam is breaking
On the heights of Pocono.⁶⁰

As has been mentioned previously, the D. L. & W. was particularly aggressive in its advertising, capitalizing on the natural assets of the landscape which bordered its various routes. The executives of the railroad and its advertising agency were quick to recognize, in the inherent beauty of the surrounding countryside, a means of attracting customers and thus of increasing their revenue. This practise became evident through my study of the actual advertisements, booklets, and brochures distributed by the company from the 1870s well into the 1930s.

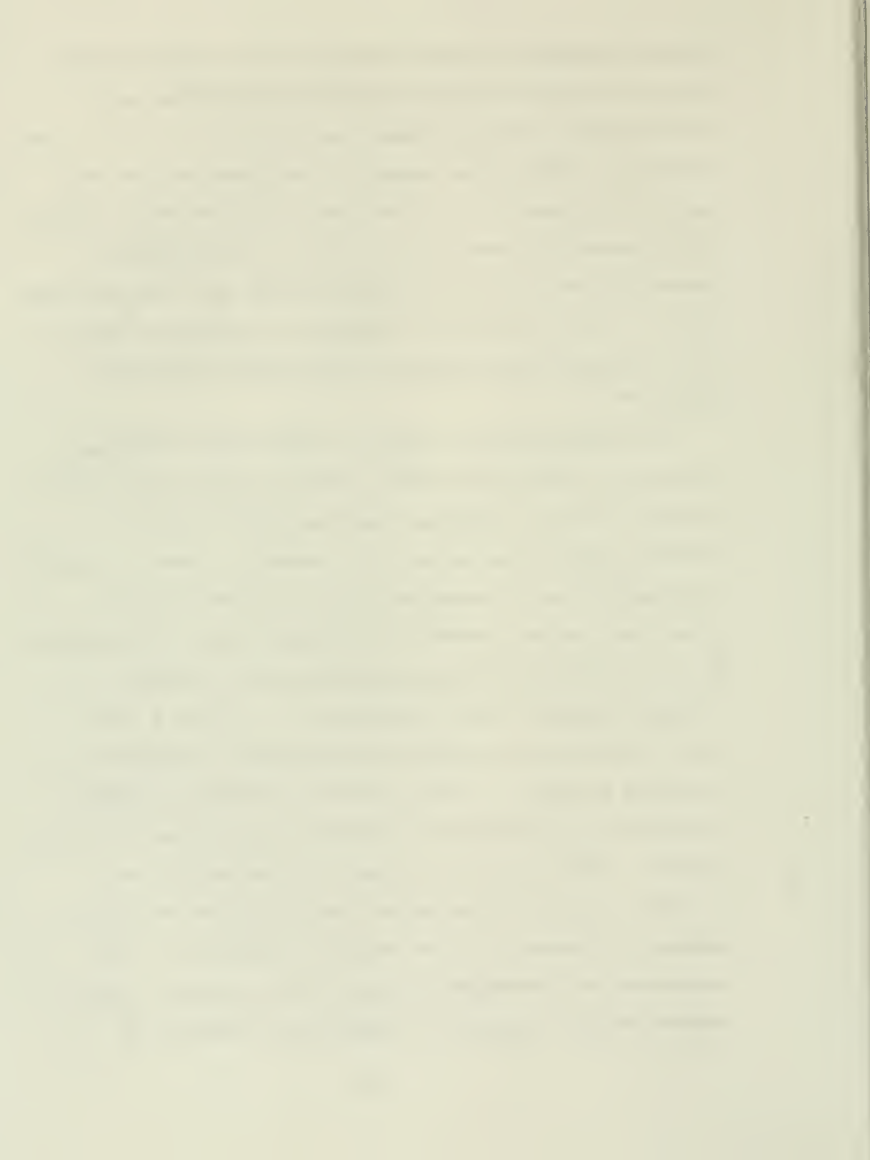
In 1874, J. K. Hoyt first brought the scenic route of the D. L. & W. to the general public's attention with his small book, Pen and Pencil Pictures on the Delaware, Lackawanna, and Western Railroad. This booklet consisted of a collection of small engravings which illustrated the countryside along the lines of the railroad and supplemented the text.⁶¹ Despite this early attempt at publicizing the scenery, cleanliness, and safety of the 'Route of Anthracite,' it was not until the end of the century that the railroad really began in earnest to market the landscape for profit.

"Summering on the Lackawanna" was published in 1897 and

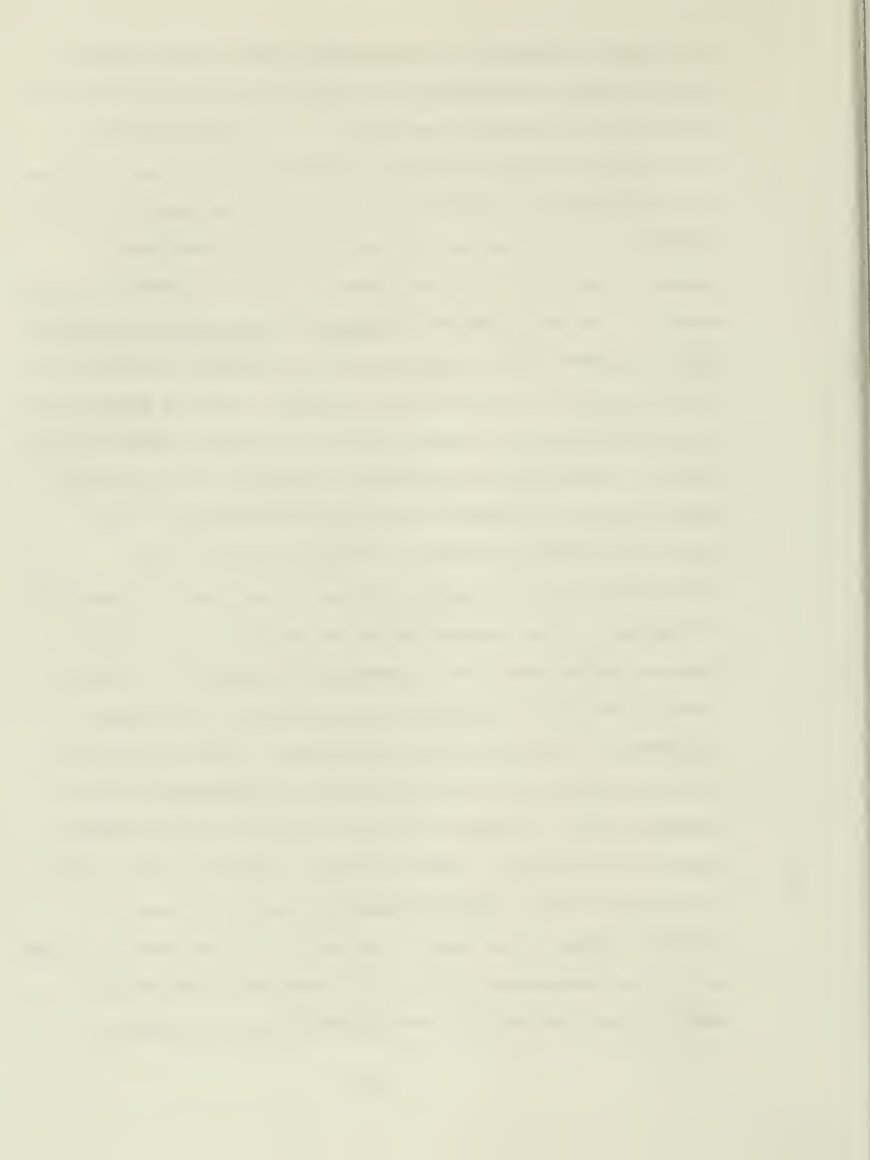


included wonderful scenic vignettes of the landscape and written descriptions of the suburban communities and vacation spots along the main line of the D. L. & W.⁶² This promotional booklet was apparently designed to give its readers a glimpse of the sites they might see while taking an excursion or travelling to a resort destination for a summer holiday. About the Delaware Water Gap, the railroad wrote, "of all the resorts along the...Lackawanna, none is more strikingly beautiful than this great handiwork of Nature."⁶³

In addition to the beauty of the natural landscape displayed in these photographs, there was also iconographic evidence that the landscape could be artificially or artfully manipulated by man. For example, a pair of images highlighting the Stroudsburg Station featured circular flower beds amidst extensive landscaping that surrounded the station building and as such presented the railroad in a favorable manner.⁶⁴ (see Illustration 14) It was a more active technique than simple featuring God's handiwork as an incentive to take the train, and this additional design element will be discussed in greater depth in the following chapters. The practise of using both the natural and designed landscape as an advertisement for the railroad company was consequently an explicit indication of the importance of landscaped environs to the railroad. The overwhelmingly successful 'Phoebe Snow' campaign, as



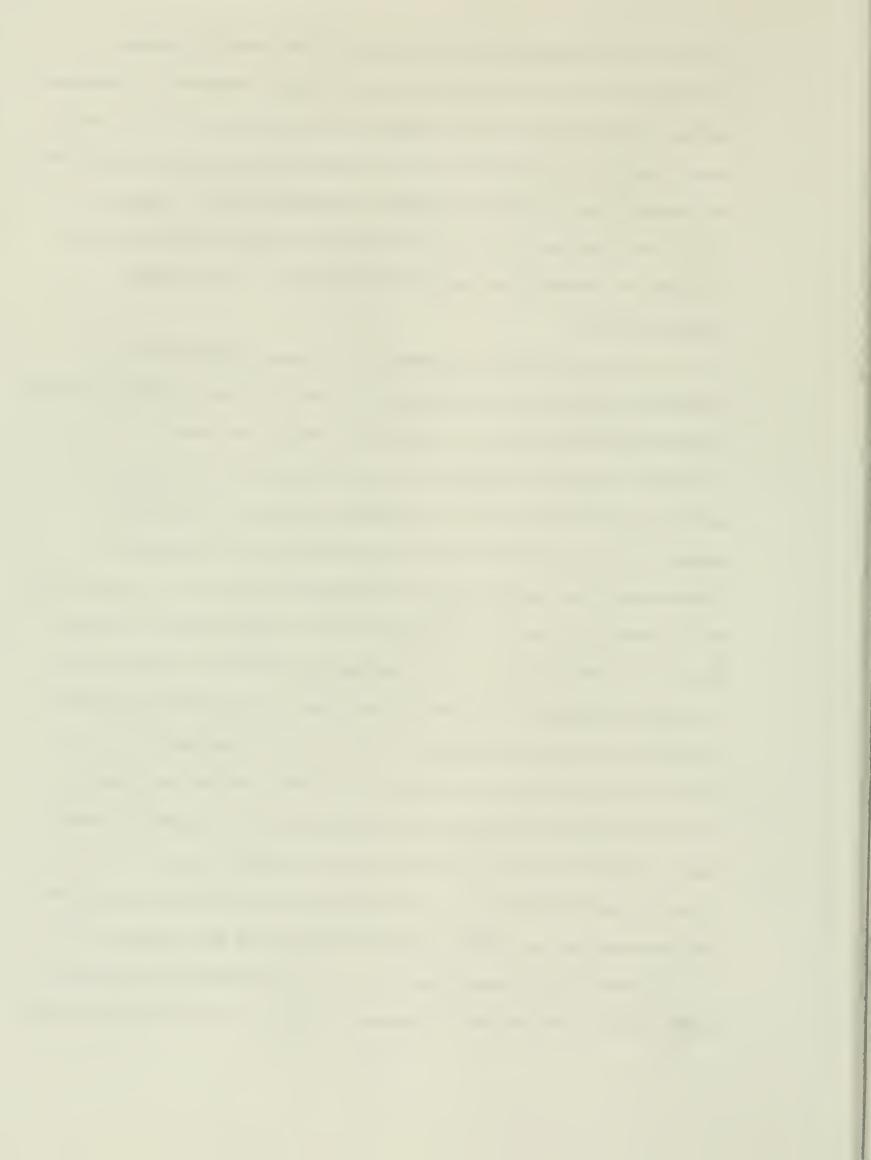
discussed in Chapter Two; depended on both poetic jingles and delightful illustrations to portray an attractive image of the railroad and its environs. Another powerful tool for attracting customers proved to be the use of prose, which the company turned to in 1900 with the publication of a group of short stories written by Will Bogert Hunter. Issued by the D. L. & W. Railroad, "Line of Legend, Lore and Beauty," the ten chapters of Ghost of the Glacier and Other Tales included both fictional and non-fictional articles on the railroad, its surrounding landscape, and the history of the adjacent areas. Besides the title story, "Ghost of the Glacier," there were nine others, including "Nine Hundred Square Miles of Grandeur"; "Making a Revolution"; "New Jersey as a Summer Resort"; "Sculpture of the Elfs"; "Susquehanna Trail"; "Once a Pillar of the World"; "Feathers of Fashion"; "Four Hundred Miles of Beauty"; and "Just a Thousand Words about the Lackawanna Railroad".⁶⁵ "Ghost of the Glacier" told the story of the making of the Jersey highlands. Written in the first person, from the ghost's point of view, this story details the transformation of a snowflake into a glacier that shaped the lake and mountain region of New Jersey. "To this day, in damp or wet weather, a thin vapor rises from the mountain, and if a shout be given an answer rolls back. Men say it is the camp fire and the cry of Quaquaehela. It is the form and voice of the Ghost of the Glacier."⁶⁶ "Sculpture of the Elfs" was a



story of the Delaware Water Gap and the nearby Pocono Mountains. In this piece, an elfin king, Majesty, creates a dream court and a magnificent estate for his bride, Beauty. Their realm, of course, was the present-day region near the Delaware River in northeastern Pennsylvania.⁶⁷ "Once a Pillar of the World," and "Feathers of Fashion" told the stories of Oswego and Ritchfield Springs, New York, respectively.

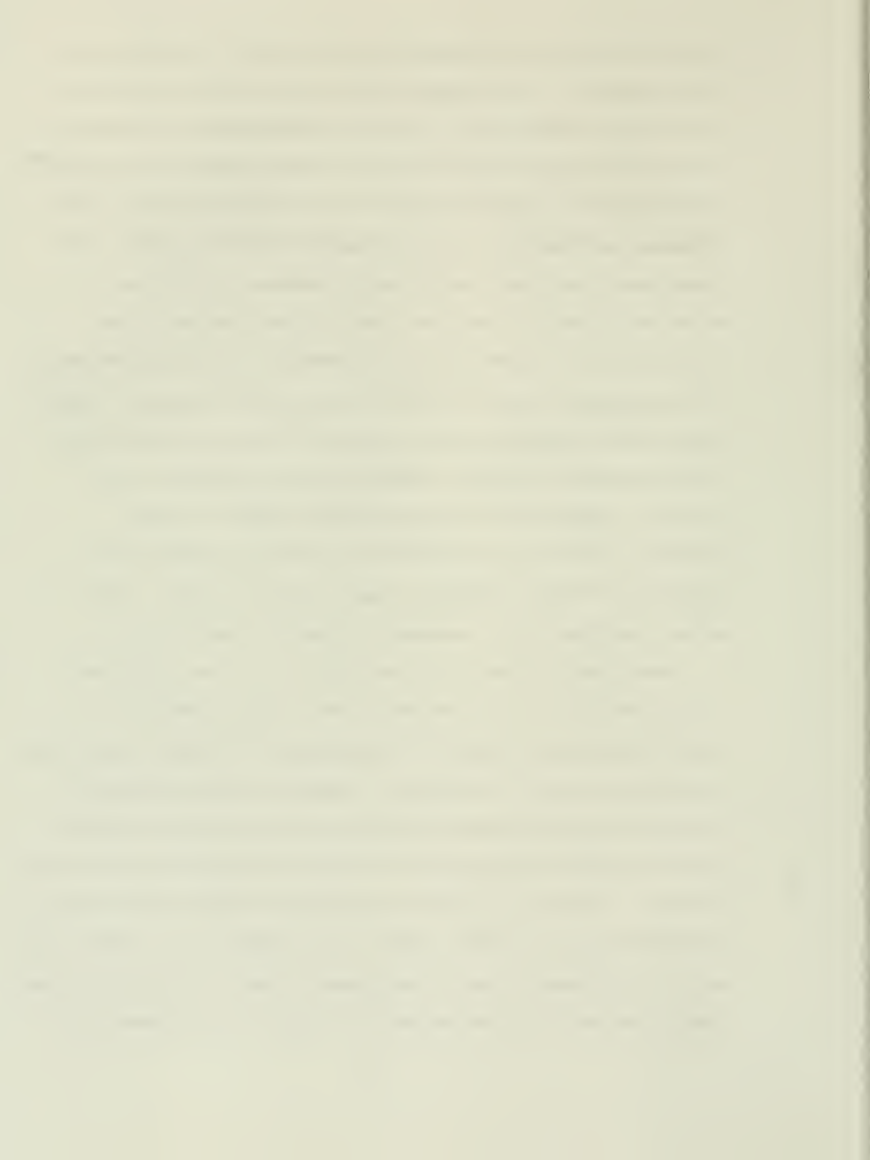
In 1903, Passenger Agent T. W. Lee undertook an extensive advertising campaign to promote vacationing in the Pocono Mountains and the Delaware Water Gap area. Illustrations that depicted a handsome couple enjoying outdoor activities like horseback riding and canoeing appeared in over one hundred newspapers and magazines throughout the country. (see Illustrations 15, 16) And, for those desiring more information about this scenic area of eastern Pennsylvania, an illustrated booklet titled, "For Reasons of State" was available from the railroad company. The Poconos were described in their advertisement as " a region of woodland and water, 2000 feet above sea level..., dry, cool and invigorating," and boasted " splendid roads [and] modern hotels."⁶⁸ The Delaware Water Gap, "in the Blue Ridge Mountains..., surrounded by delightful resorts" was touted as "an ideal region for spring and summer."⁶⁹

Around this same time, T. W. Lee produced additional brochures in an effort to appeal directly to New York City



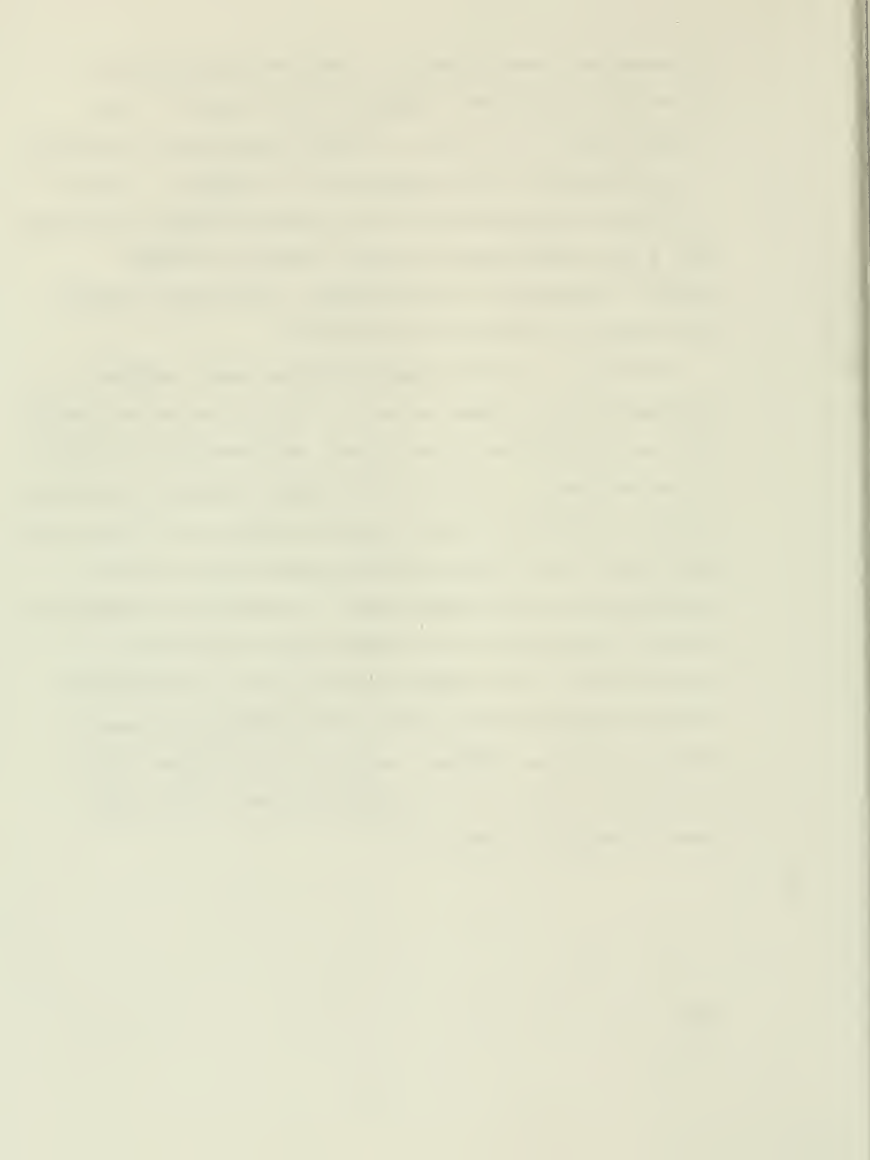
sportsmen and to encourage them to journey to places like Lake Hopatcong, the Delaware Water Gap, and the Poconos. The railroad compiled a list of selected trout streams and published them in "Trout Fishing in the Pocono Mountains."⁷⁰ Another similar pamphlet was, "A Few Pointers about Trout Fishing and Shooting along the Lackawanna Railroad" that enumerated the "hard, cold facts" substantiating the D. L. & W.'s claim that it had "the best fishing and shooting territory in its section of the country."⁷¹ (see Illustration 17) According to the brochure, which was actually a sample page from a book that was in press at the time, 250 agents were surveyed in order to determine the quality of the region. Ninety-three agents reported bass in their environs, while five reported deer, and in between were reports of rabbit, pickerel, quail and partridge, trout, perch, squirrel, fox, pheasant, woodcock, and bear.⁷²

Many years later, in 1940, the D. L. & W. published what appears to be one of their last major attempts to promote the resort areas of Pennsylvania and New Jersey. (see Illustration 18) The booklet, "Mountain & Lake Resorts," contained two-page descriptions of these various vacation spots as well as distances and fares from New York City and Buffalo. "Painters," the railroad wrote, "ha[d] known the Poconos for a long time, and so ha[d] people who g[ot] all a painter's pleasure from a landscape without having his pains trying to record it on canvas."⁷³ Again, the laurels and



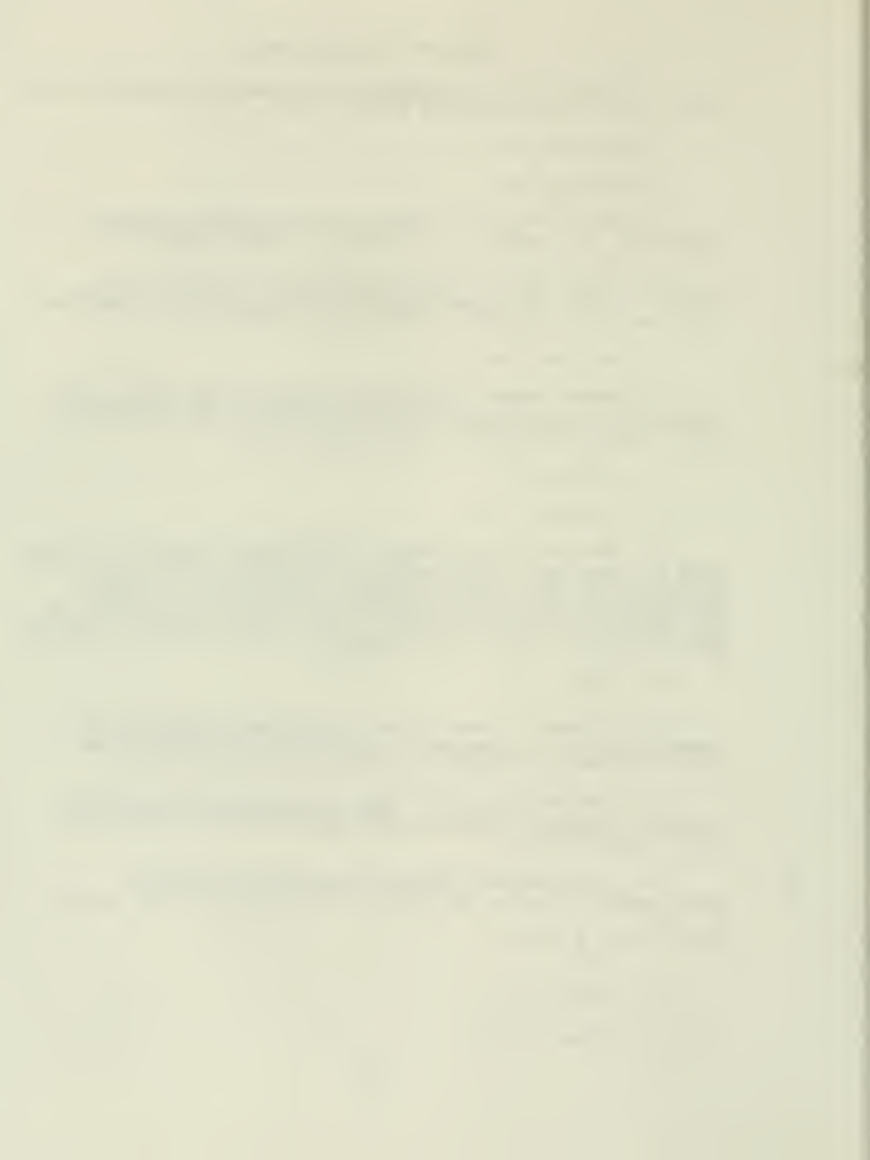
rhododendrons were praised, as were the exquisite fall colors and spaciousness inherent to the region.⁷⁴ The Delaware Water Gap, always a dramatic spectacle, was touted as "the gateway to the playground of the East."⁷⁵ Because of "rapid railroad service," this area had been transformed into a year-round weekend resort, featuring "winter sports,...summer golf and swimming,...and riding, hiking, and hunting" in the spring and fall.⁷⁶

The D. L. & W. also published some other undated publications that likewise were aimed at drawing more people into the countryside of New Jersey and Pennsylvania by way of the railroad. "Landmarks of Historic Interest Along the Lackawanna Railroad" gives a brief history of the region and spotlights some of the significant stops along the way, including the Delaware Water Gap.⁷⁷ Other publications that featured communities in New Jersey will be examined in Chapter Five. All of these various types of advertising served to emphasize and glorify the landscape of Sussex, Morris and Monroe Counties, which in turn brought large profits for the D. L. & W. Railroad as well as for the resort industry of the area.



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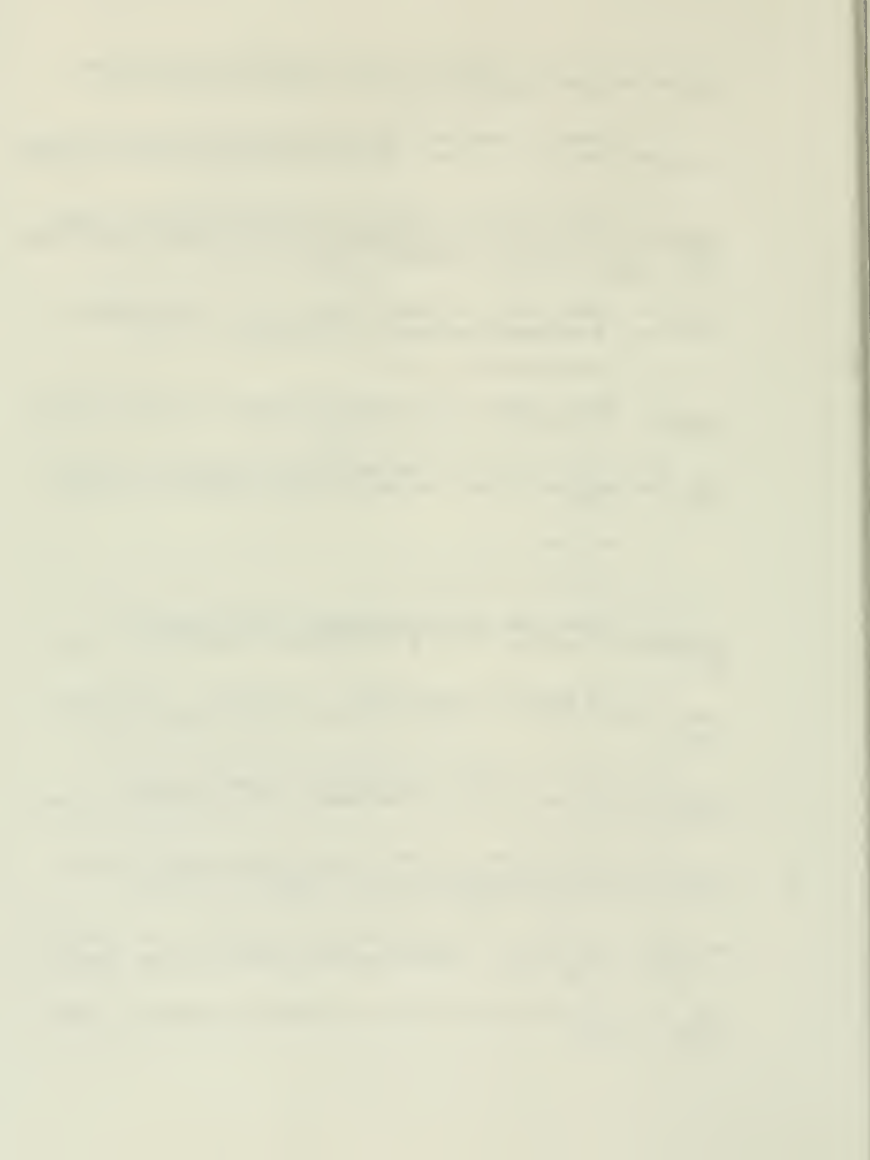
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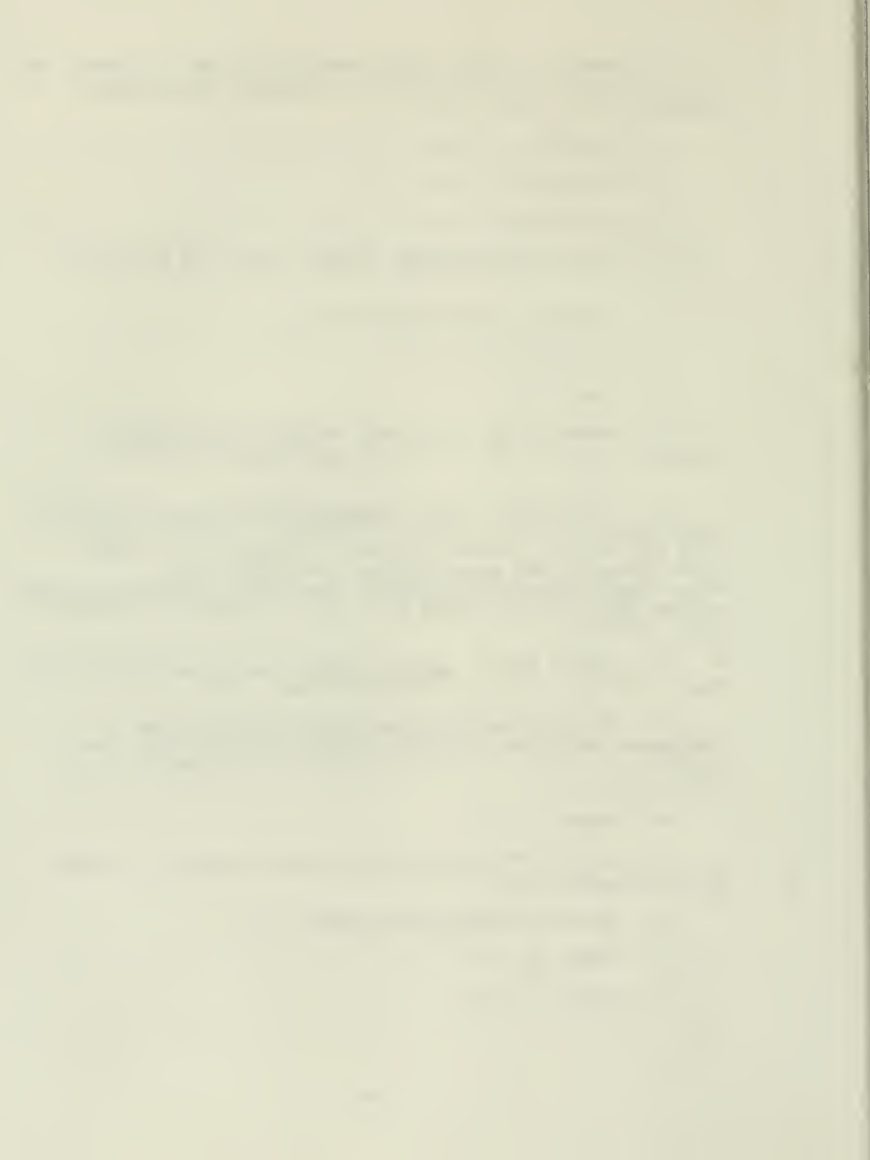
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65. Hunter, Ghost of the Glacier.

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69. Advertisements (March 24, 1903) in Binder, "Interesting Items Prior to 1904."

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THE RAILROAD AND THE SUBURBS:

RIGHTS-OF-WAY & STATION GARDENS

Improvement Societies & Early Beautification Efforts

While the railroad companies indirectly used the natural landscape as a tool to further their public image and their profits, they also manipulated the landscape more directly for their own benefit, resulting in the numerous rights-of-way and station gardens evident throughout the American suburbs which will be discussed in this chapter. While excursion landscapes were expressly viewed by the traveller on the train, station gardens were for both the passenger and the stationary observer, be it the person awaiting the train, or a resident of the town.

In response to the pressures of an increasingly technical society, more and more Americans began to turn to the smaller villages outside the metropolis as an alternative to the cities that had become so crowded and overbuilt that they effectively denied their residents any association with nature. "The natural impulses of a crowded population to ally themselves once again with the bounteous amplitude of the field" led thousands of Americans around the turn of the century to flee to the smaller communities that were linked to the urban centers by the railroad.¹ In 1895, Edward Bok pointed out the numerous faults of America's urban centers, while promoting the morality of

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life in the suburbs, where "we find the real American life".² Earlier, Frederick Law Olmsted, in his 1868 preliminary report on the proposed village of Riverside, had referred to the suburbs as "the most attractive, the most refined, and the most soundly wholesome form of domestic life."³ "The real life-blood of our country [lay] not in the great centres..." but rather in the suburban villages whose residents are happier and healthier than their urban peers.⁴ More recently, these turn-of-the-century suburbs have been described as "natural world[s] of greenery and family life that appeared to be wholly separate from the great city yet [were] in fact wholly dependent on it."⁵

Even these outlying communities were not entirely beyond the reach of urban industrialization, and so, many of them were shaped by the railroad, directly or indirectly. Towns grew up around the railroad's newly built stations, and older villages were "disemboweled by the railway" as it charged through their midst, turning "all their showiness inside out."⁶ Unfortunately, these small communities could not ignore the railroad; the "towns and countryside [were becoming] in appearance undeniably shabby" as a result of the encroaching industrialism.⁷

In an effort to preserve the natural beauty and contented life of the suburban villages and to counteract the adverse effects of industrialization and commercial intrusion, the village improvement society was created. The

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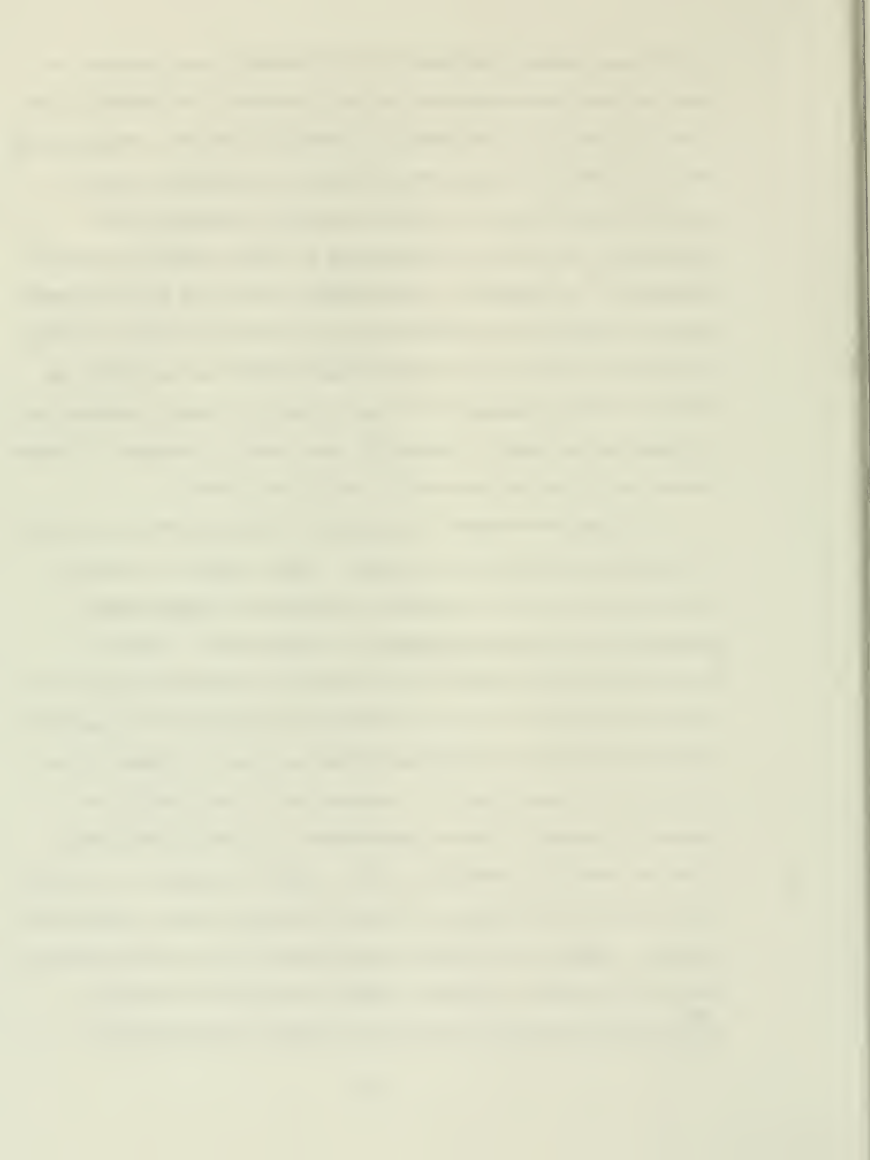
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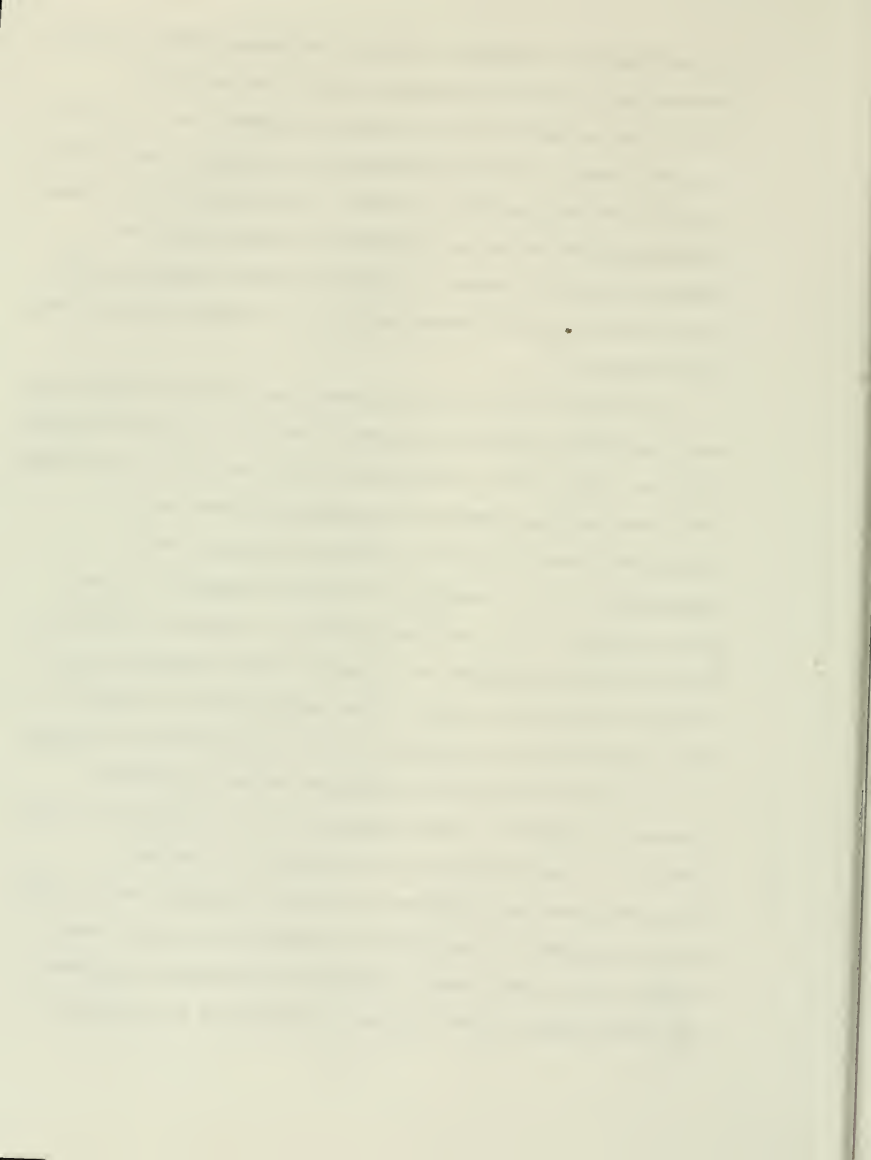
first such group, the Laurel Hill Society, was founded in 1853 by the Massachusetts farming community of Stockbridge. This pioneer group successfully transformed the unattractive areas of their village into Paradise by planting trees, constructing walks, and creating parks throughout the community, as well as by planting a hedge around the local cemetery.⁸ In addition, its members erected a new railroad station building and turned the land around it into a park, "so that a [traveller's] first impression was a vision of beauty".⁹ This seems to be one of the earliest instances of a conscious attempt to beautify the station grounds, a trend which really gains popularity after the 1880s.

Village improvement societies, which led the way in the railroad beautification movement, were lauded by Donald G. Mitchell and Parris T. Farwell, authors of Out-of-Town Places and Village Improvement, respectively. These associations were part of the "slow and painful process of educating people to see the difference between the beautiful and the ugly" and in turn encouraging them to "improve the entire built landscape".¹⁰ Founded by a small group of community members, these improvement societies frequently took the form of afternoon clubs, women's groups, or garden clubs, whose activities included planting trees, collecting rubbish, teaching children horticulture, and creating public parks and flowers gardens. Funds for the associations' activities came from donations of money and supplies by



philanthropic townspeople and from membership dues. Adult members were usually required to pay a fee of about a dollar, or to donate the equivalent in labor, or to plant a tree each year; a child's membership cost about twenty-five cents or its equivalent in labor.¹¹ The membership of these improvement societies was primarily comprised of local schoolchildren and women. As Parris Farwell wrote in 1913, "one zealous woman is often proved to be more efficient than a dozen men".¹²

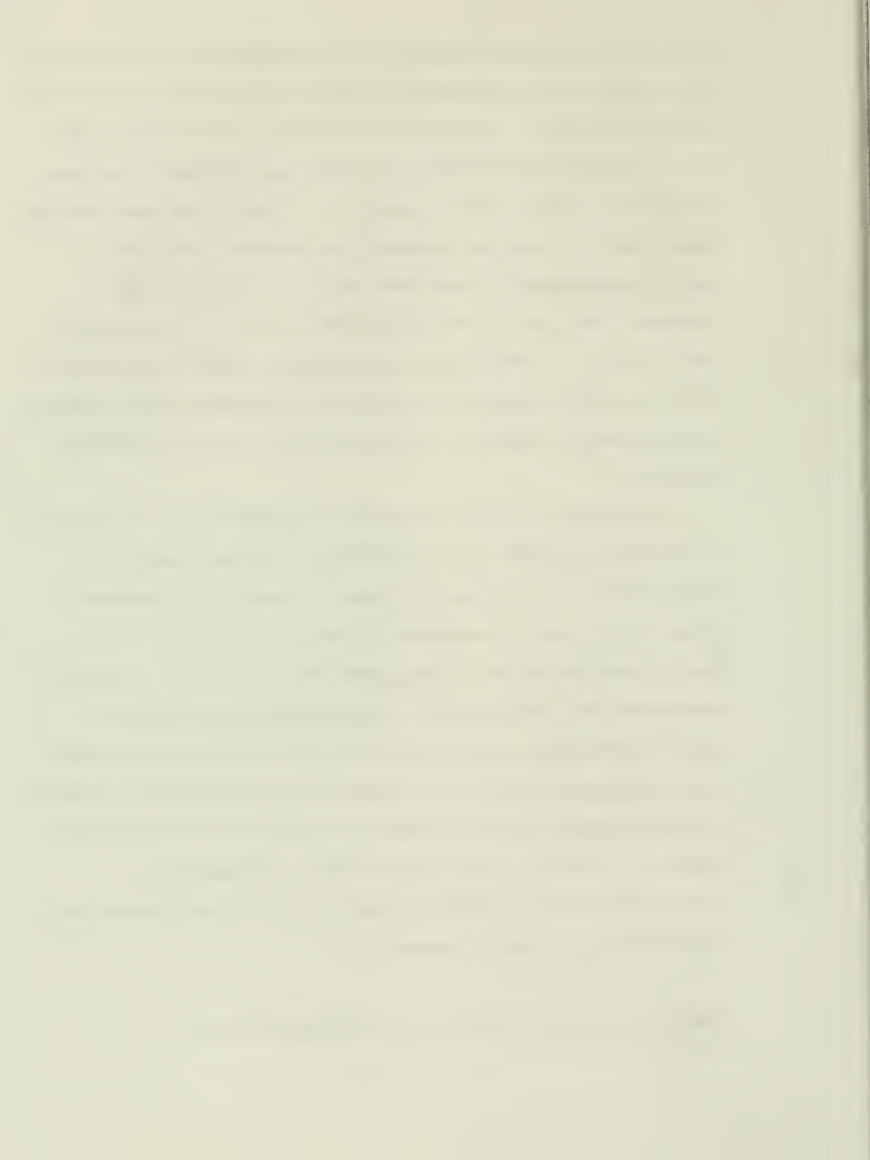
According to the village improvement associations, the most important building in towns along the railroad was the station, which was the entrance to the town, the place where the first and most memorable impressions were made.¹³ Travellers were "naturally inclined to gather their impression...of a community...from the condition of the surroundings of its railroad center."¹⁴ Donald G. Mitchell compared the importance of a town's first impression on a visitor to that of a man's first meeting with a woman.¹⁵ Thus, improving the landscape along the railroad's approach to the town and around the stations became an urgent community priority. Modern observers have referred to this "desire to impress passing strangers" as a uniquely nineteenth-century suburban reaction.¹⁶ Mitchell noted that travellers used to approach the town by way of the main street where a well-kept village green greeted them; but, with the advent of the railroad, travellers were "thrust



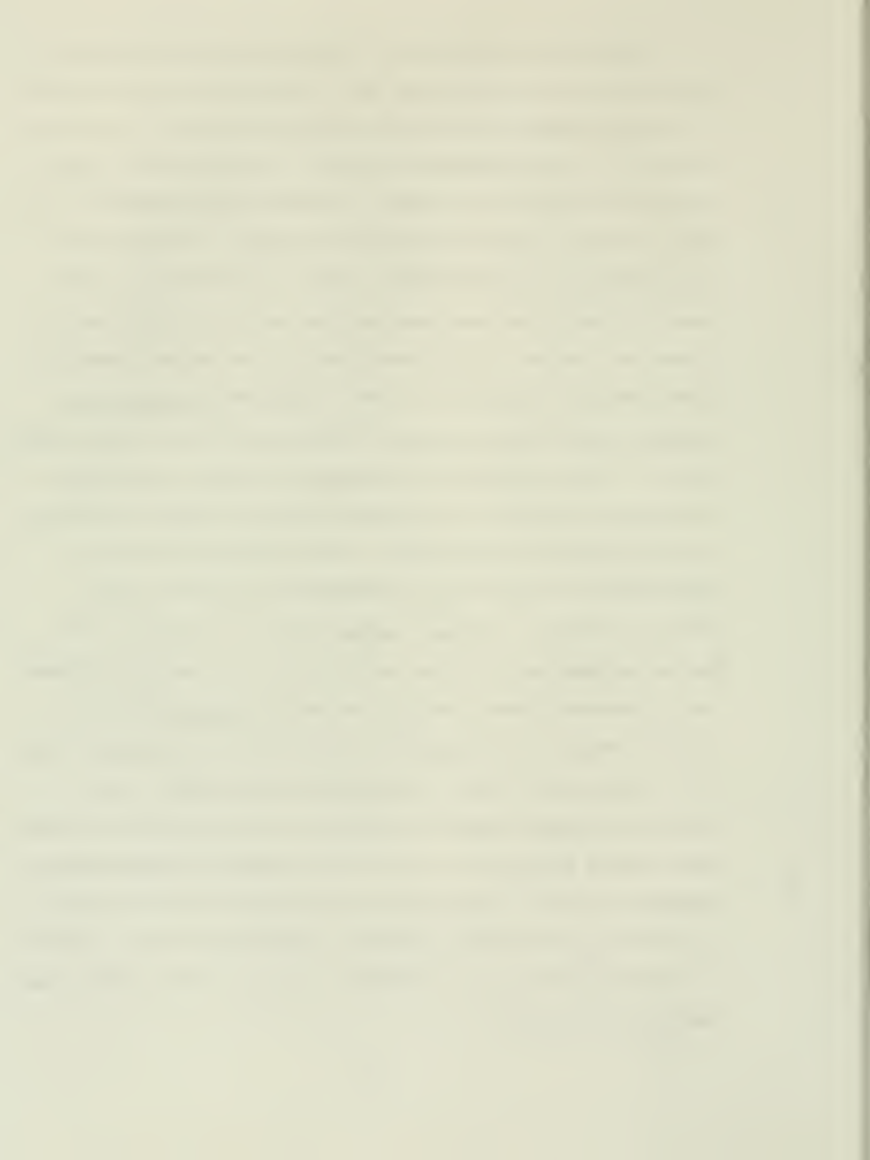
into the backsides of towns" where residents left "the pigs and a mangy dog to squeal and bark a reception to the world of the railway".¹⁷ The railroad station, being the town's new focal point, demanded attention and adornment, as did the right-of-way. Like Mitchell, B.G. Northrop stressed the importance of this new approach to the town, writing in Rural Improvement in 1880 that "every little village [wanted] its little outlying green to give [it] character and dignity".¹⁸ The grounds immediately around the station were the "most unkempt and noisome wilderness" and in their transformation should be the starting point for aesthetic teaching.¹⁹

According to Parris Farwell, the benefits of improving the station grounds were threefold: most obviously, it transformed an ugly spot into one of beauty, it awakened civic pride, and it subsequently encouraged other beautification efforts throughout the town.²⁰ The railroad companies were sufficiently impressed by the efforts of local improvement societies and convinced that the results of this beautification would entice people to move to these suburban towns, that they began to collaborate with them.²¹ Donald G. Mitchell, as early as 1867, encouraged the unification of the railroad companies and local improvement associations in their endeavors.

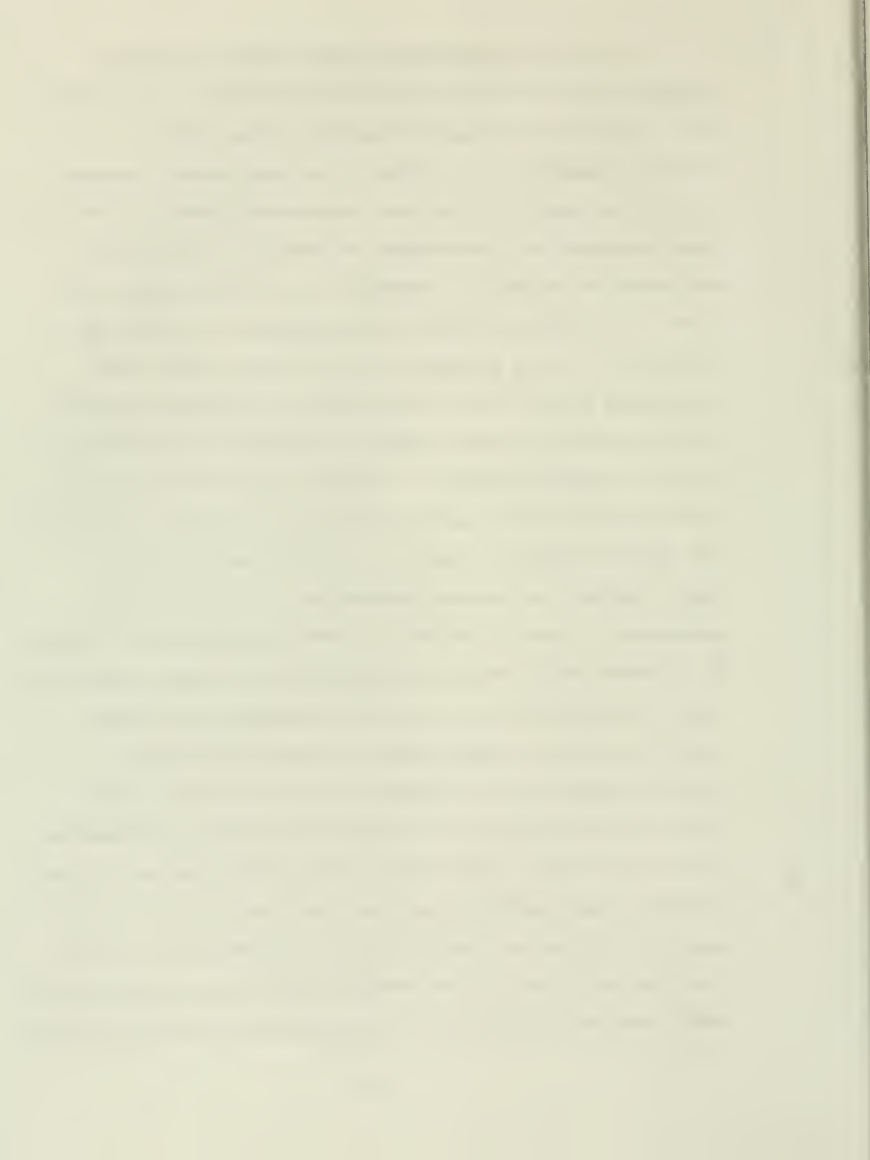
Donald G. Mitchell and Railroad Beautification



Donald Grant Mitchell, a pioneer in American railway beautification, was born in 1822, attended Ellington School, a boarding school in Connecticut, and then went on to Yale College.²² Upon graduation in 1841, he retired for a few years to a 300-400 acre farm in eastern Connecticut.²³ In 1844, Mitchell left his farm for Liverpool, England, and then traveled through England, Italy, and Germany for the next two years; at one point he even served briefly as the consul at Venice. After returning to the United States, he published his first book in 1850, entitled Reveries of a Bachelor, and then proceeded to get married just three years later. A self-professed worshipper of beauty and English landscape traditions, he designed the Connecticut Building for the Centennial Exposition. Mr. Mitchell was also a contemporary and friend of Washington Irving and James Fenimore Cooper. Mitchell served first as the editor of Harper's Magazine and then as the editor of Hearth and Home, and in between these two jobs he wrote Rural Studies in 1867.²⁴ The aim of this publication was "to stimulate those who live in the country, or who love the country, to a fuller and wider range of thinking about the means of making their homes enjoyable" and it was re-issued as Out-of-Town Places in 1884.²⁵ By the time of his death in 1908, Donald G. Mitchell had written numerous books that covered life on a New England farm, his European travels, and the advantages of country-living.²⁶



In his book Out-of-Town Places (originally Rural Studies), Mr. Mitchell devoted three sections in Part III, "Way Side Hints" to the landscaping of the railway, including specifics on rights-of-way and station gardens. He provided design guidelines, suggested plants for use in these designs, and encouraged the town and the railroad companies to cooperate. Mitchell felt that in order "to make a [village] attractive, the approach to it must be attractive" and he proposed to do this by linking the beautified land of the right-of-way and railroad station with that of the village green or commons and adjoining privately-owned property.²⁷ Mitchell was evidently aware that the view from a speeding train was a kinetic experience and quite different in quality from that available to a local resident or passing pedestrian. In encouraging homeowners to spell the names of their estates with flowers, he stressed that, while a person walking by would easily be able to read the name, a railroad passenger should see nothing more than random flowers, except for the one discreet moment when the name would be legible.²⁸ Ideas such as this one were priorities with Mitchell, because he felt that "little regard [had been] paid to the observation of that larger public which [was] hurtling by everyday in the cars" of the railroad.²⁹ Mitchell also hoped that by planning new lines and new stations with their appearance in mind, the future success of railroad beautification would be



guaranteed.

Although Mr. Mitchell appears to be the first American to specifically address the landscaping needs of the railroad, he was certainly not alone in promoting this unique practise. Nearly fifteen years after Mitchell's original treatise Rural Studies was published, railroad beautification became an accepted and extremely popular subject for landscape architects and planners. B.G. Northrop published a book in 1880 that was similar in content to Mitchell's Rural Studies, but was titled Rural Improvement. In 1881, the editor of Scribner's Monthly printed an article on the planting of railways, churchyards, and cemeteries, all areas for improvement that were frequently overlooked.³⁰

By the first two decades of the twentieth century, more and more people, experts and laymen alike, were praising this movement towards beautification and offering their own suggestions for achieving success in railroad landscaping. Parris T. Farwell published his Village Improvement in 1913; this book was akin to those published earlier by Donald G. Mitchell and B.G. Northrop, but expanded on their contents by providing some history of both village improvement societies and railroad beautification. In addition to books on improving America's countryside, numerous articles were published in journals such as Landscape Architecture, Architectural Record, and House and Garden.³¹ Most of

The first part of the document discusses the general principles of the proposed system, which is designed to improve the efficiency of the government's operations. It outlines the various departments and their respective responsibilities, as well as the methods of funding and the expected benefits to the public.

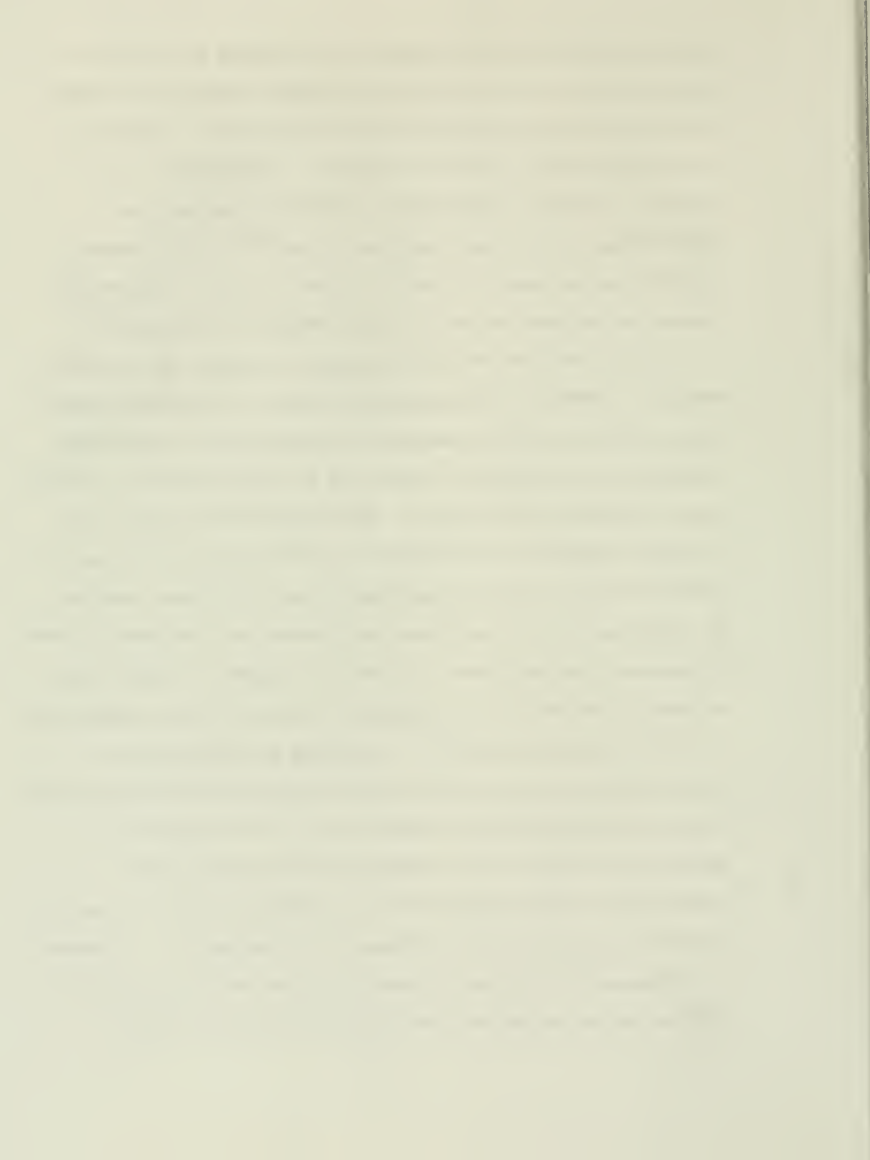
The second part of the document provides a detailed account of the current state of the government's affairs, including a review of the budget and the progress of various projects. It also discusses the challenges faced by the government and the steps being taken to address them.

The third part of the document contains a series of recommendations for the future, based on the findings of the previous sections. These recommendations cover a wide range of issues, from the organization of the government to the improvement of public services.

The fourth part of the document is a concluding statement, in which the author expresses his confidence in the proposed system and his belief that it will lead to a more efficient and effective government.

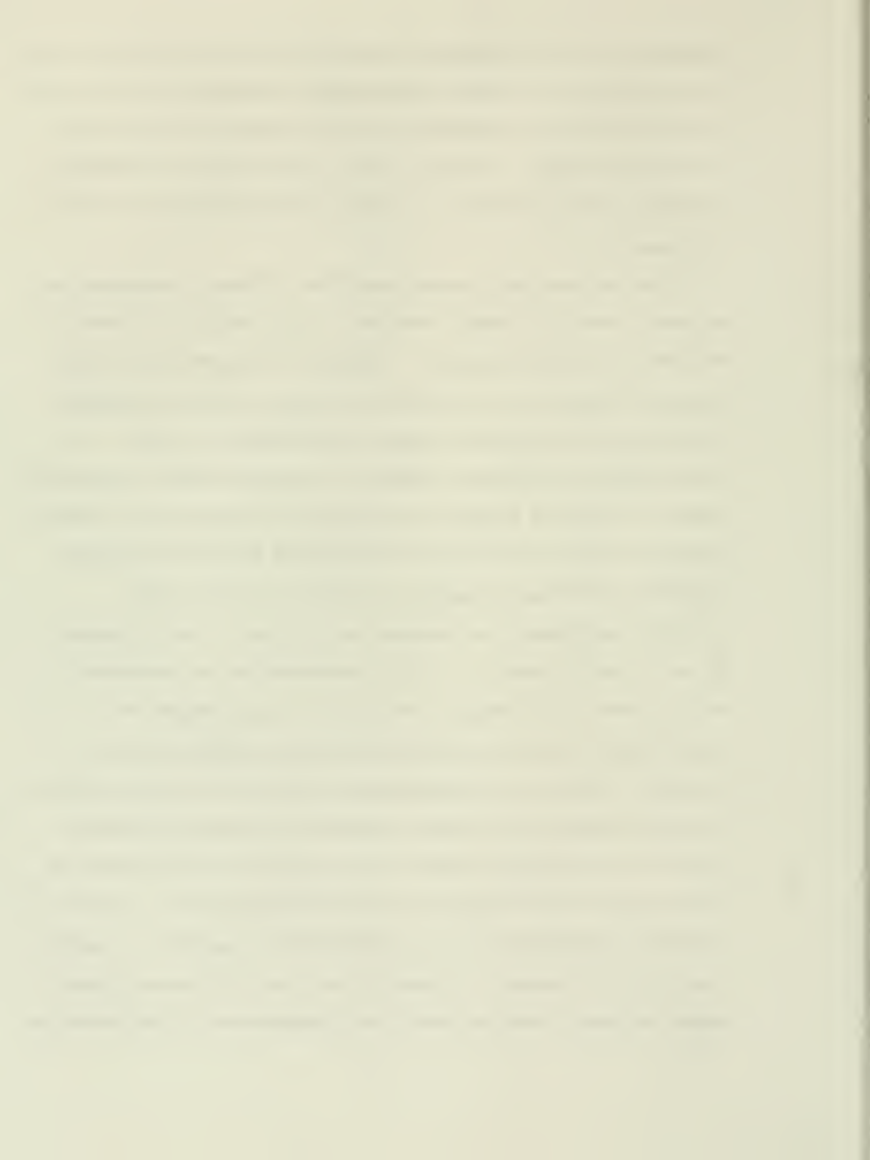
these articles dealt with specific examples of railroad beautification: the pioneering Boston & Albany Railroad's suburban stations designed by H.H. Richardson, architect, and Frederick Law Olmsted, landscape architect;³² the Delaware, Western & Lackawanna Railroad's extensive landscaping along their suburban lines;³³ and the Canadian Pacific Railway who, in 1911, claimed to have "the largest number of gardens of any railway company in the world".³⁴

In his section on the landscape treatment of railways, Donald G. Mitchell addressed the issue of beautifying land along the railroad and began by claiming that those whose residences adjoined the tracks had a responsibility to make their properties attractive. While many people held the railroad companies in contempt and overlooked their duty to improve their lands for the benefit of travellers passing by, Mitchell criticized this selfishness on the part of most villagers. He felt that they had "no right to ignore the onlook of the world" and that this behavior "in a republican country [was] monstrous".³⁵ Improving the backyards of people along the railroad right-of-way would be the starting point for beautifying the entire line. "The usual and perhaps most attractive arrangement [was] that [of] presenting to the traveller on the passing train an area of well-kept rich green lawn fringed by a background of masses of shrubs...."³⁶ Mitchell hoped that the attention paid to private lands adjoining the railroad would serve two



purposes: it would primarily serve as an advertisement for the community, and would subsequently encourage the railroad to follow suit by "harmoniz[ing] its sweep of level line, its barren slopes, its ugly scars, [and] its deep cuttings with the order and grace of [the] fields and homes" of the village.³⁷

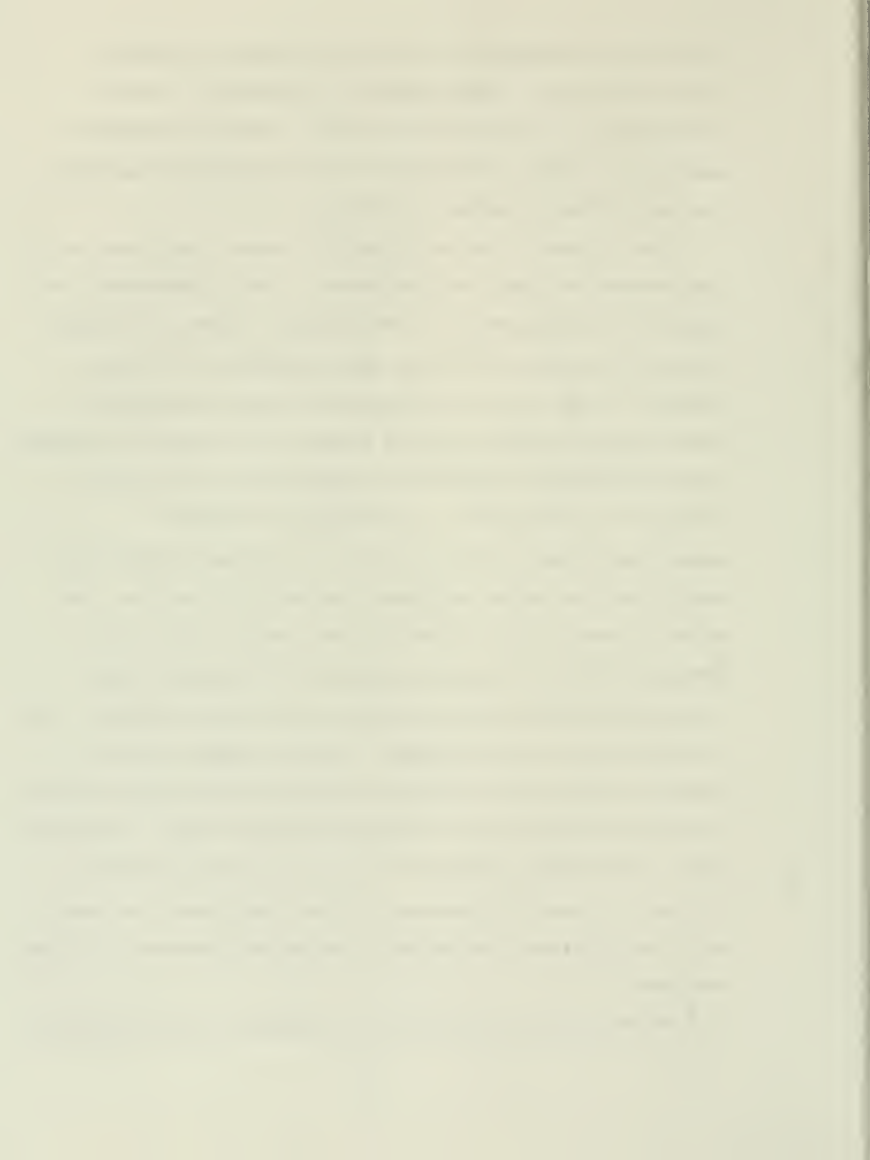
The landscaping suggestions that Mitchell proposed for adjacent property owners were also applicable to rights-of-way and to station grounds. Thickets of evergreen, while giving character to an estate, provided a barrier against the noise of the passing train, and English ivy was recommended for covering flawed or uneven surfaces along the tracks. Secluded properties called for a lawn that "greeted the eye of every intelligent traveller" and was separated from the tracks by a hedge or paling.³⁸ When a high railroad embankment cut through an estate, a "well-tended forest, flowing down in little promontories of shrubbery" would prove a picturesque solution to the problem of landscaping this area; the north-facing embankment was perfectly suited for rhododendrons and various ivies, while the other side was an ideal location for a small forcing house.³⁹ On the other hand, when an estate was bisected by a below-grade right-of-way, the adjoining slopes called for a grassy lawn punctuated by a hedge-row, coppice, or rustic trellis with flowers. Rights-of-way that featured gradual slopes or that were terraced lent themselves to parterres of



flowers and flowering or evergreen shrubs like kalmia (mountain laurel), rhododendron, or hemlock.⁴⁰ If the railroad's line cut through a cliff, Mitchell suggested bunches of crimson columbines "to nod their heads between the eye of the traveller and the sky..."⁴¹

Mr. Mitchell also told property owners that they could use flowers to spell out the names of their homesteads, so long as they appeared to be "a careless ribbon of flowers flecking the green" that was only readable for a brief instant.⁴² The idea of spelling-out words with plants, particularly brightly-colored flowers, was probably borrowed from the European practise of identifying their country stations in this manner. Although Mr. Mitchell concentrated most of his efforts on railroad rights-of-way, he did set the stage for those who would follow him. He hoped to beautify the rights-of-way, which, when left untouched were the ugliest scars of the railroad, and eventually extend these efforts to the station grounds. In his section on village greens, Mitchell made a plea for reform of the station environs, saying that he would like to see a green space with a "flame of flowers" and a "canopy of elms" around every station.⁴³ As early as 1867 Donald G. Mitchell foresaw the success of these landscaped stations with their colorful parterres of petunias, pansies, and four o'clocks.⁴⁴

When railroad beautification practises really began to



be implemented in earnest, in the last two decades of the 1800s, advocates turned to traditional nineteenth-century conventions and institutions for guidance. As was mentioned earlier, local improvement societies, usually women's clubs, were the first ones to attempt to make the station grounds more attractive. Groups like "The Wednesday Afternoon Club" of Montclair, New Jersey, the "Women's Club" of Calhoun, Georgia, and the "Ladies Improvement Club" of Porterville, California were founded to transform the ugly areas of their towns into places of beauty.⁴⁵ Both the Georgia and California associations acquired land from their local railroad companies and then turned it into a park. The "Women's Club" took "an unsightly spot where weeds ran riot and frogs croaked contentment in the slimy ditch-water" and created a beautiful park out of it, complete with a log cabin and a clear stream that meandered through large trees and flowering bushes, under a stone bridge and by some flower beds.⁴⁶

Frequently the decoration of a railroad station was tied in with the local school, when the grounds around it were not sufficient for the horticultural endeavors of its pupils.⁴⁷ During the last decades of the nineteenth century, nature study was being avidly encouraged in school curricula in an attempt to counteract the effects of urban industrialism, while appealing to "the aesthetic, the imaginative, and the spiritual" in the American child.⁴⁸

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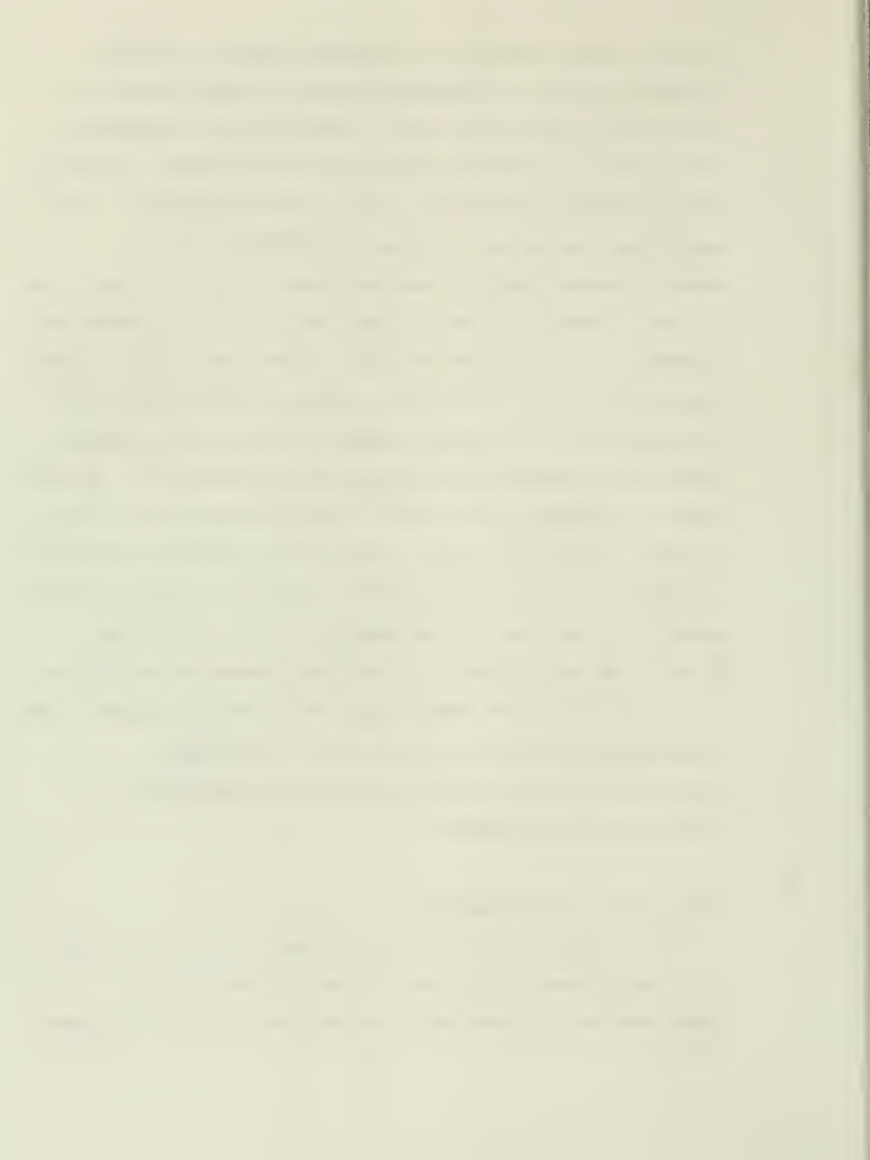
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Allowing these students to cultivate their own gardens provided them with first-hand exposure, however subtle, to horticulture, biology, geology, chemistry, and economics, and above all taught them necessary civic virtues, such as pride, honesty, work ethics, and a love of nature.⁴⁹ The improvement societies promoted the efforts of the schoolchildren, helping them to obtain the use of land owned by the railroad and teaching each child to grow flowers and vegetables in his or her own plot. This was usually a true team effort, with the railroad company providing the land and fencing it in, the town supplying free water, and the improvement association donating seeds and plants.⁵⁰ By the first two decades of the 1900s, it was commonplace for the railroad companies to join with local improvement societies or community government to ensure that the stations would be tastefully designed and surrounded by small gardens or parks.⁵¹ Of course, once the railroad companies recognized the economic value of beautifying their entire systems, they became more involved in the process, establishing greenhouses and hiring their own team of landscape architects and gardeners.⁵²

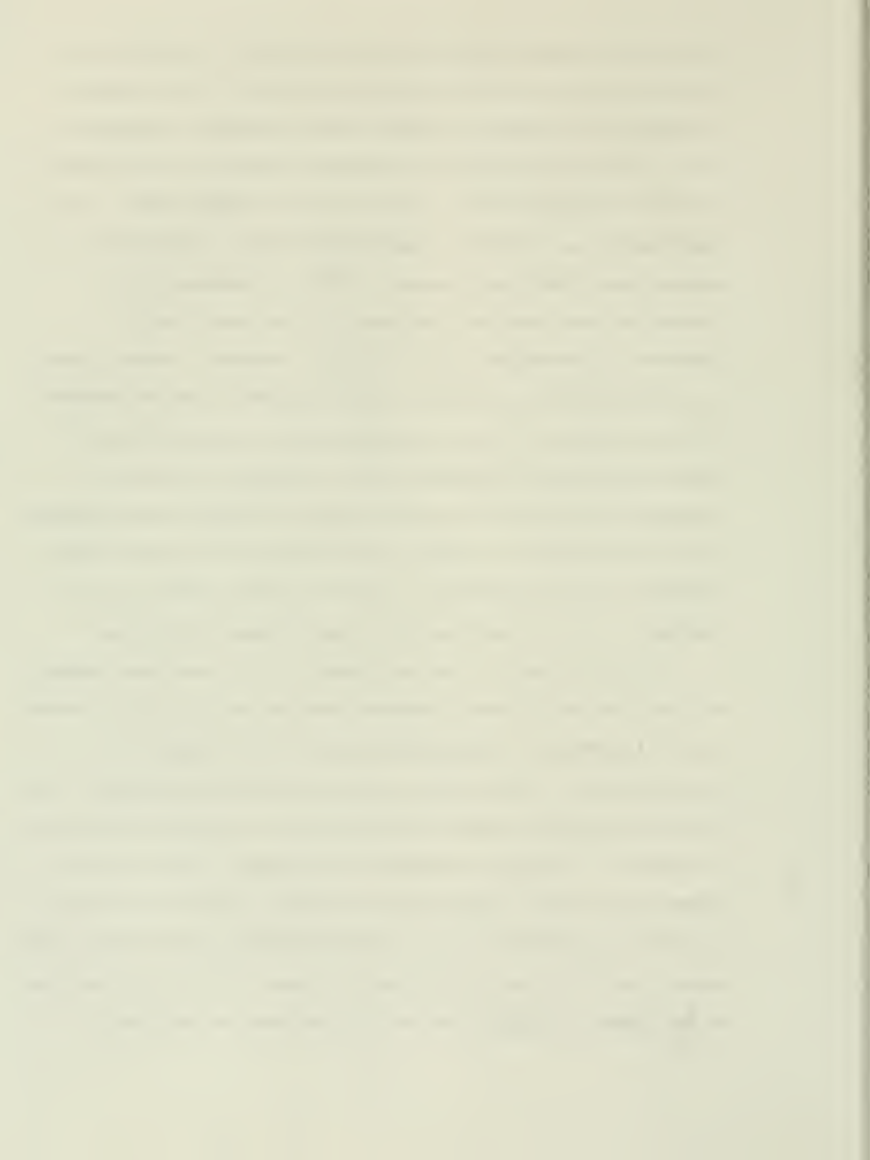
Design and Plant Materials

As railroad beautification became more popular with civic improvement societies and the various railroad companies who had been persuaded by them to improve rights-



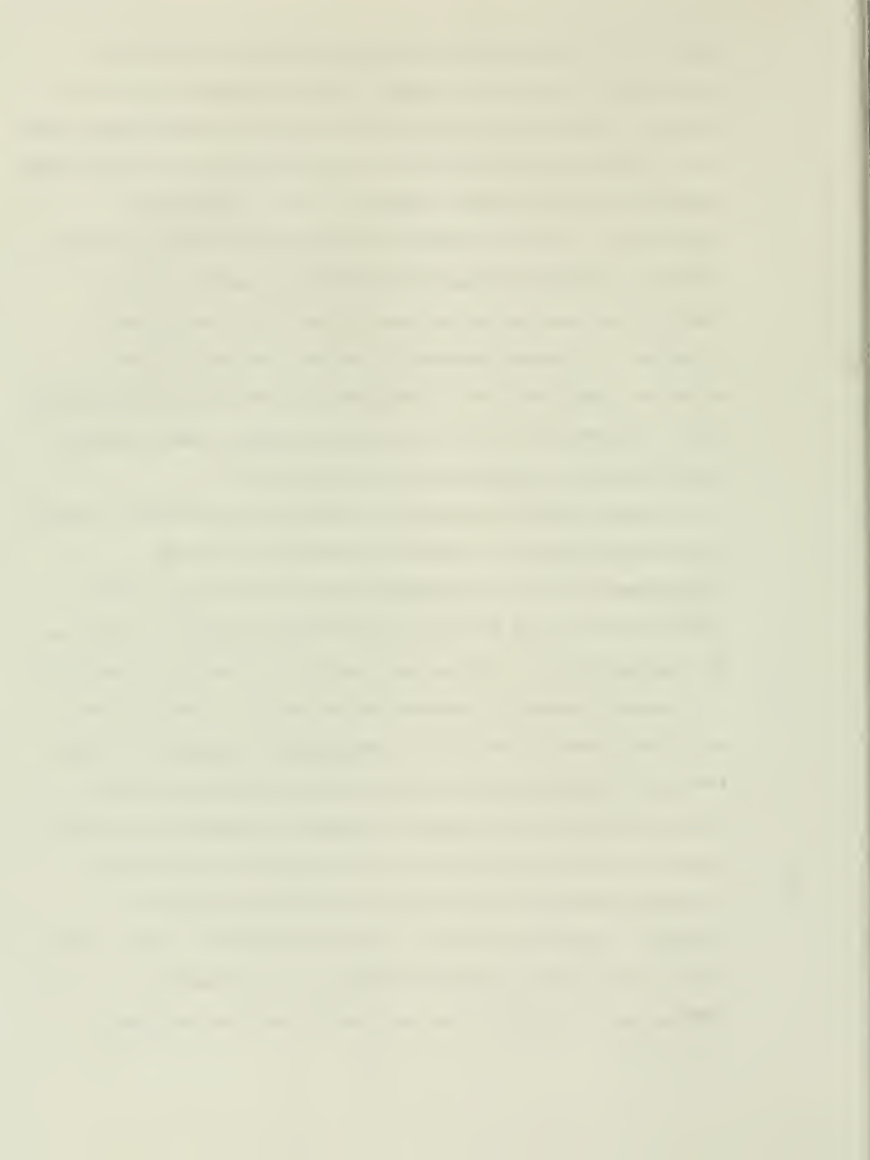
of-way and create handsome station gardens, articles and treatises addressing the practical issues of this unique landscape form began to appear with increasing frequency. Just as they had turned to nineteenth-century institutions for the implementation of these village improvements, so Americans also looked to nineteenth-century conventions for design ideas and plant choice. Modern observers have commented that suburban residents of the late 1800s preferred landscaping with a simple, 'natural' beauty based on the English picturesque, which provided a stark contrast to the ugliness of the encroaching urban industrialism.⁵³ These picturesque tendencies were introduced during the eighteenth century by men like Capability Brown and Humphrey Repton who strove to replace the symmetrical monotony that resulted from the straight lines and right angles of the previous era with curving lines and irregular designs.⁵⁴

In this country, the picturesque ideal was promulgated and carried on by Andrew Jackson Downing who, in 1852, wrote that "all forms of acknowledged beauty are composed of curved lines,...the farther they are removed from those hard and forcible lines which denote violence, the more beautiful are they."⁵⁵ The most desirable arrangement for a station garden consisted of well-groomed grounds with an undulating path that meandered its way through flower beds, shrubs, and shade trees, incorporating nearby views. In an 1881 edition of Scribner's Monthly, the editor praised an improved



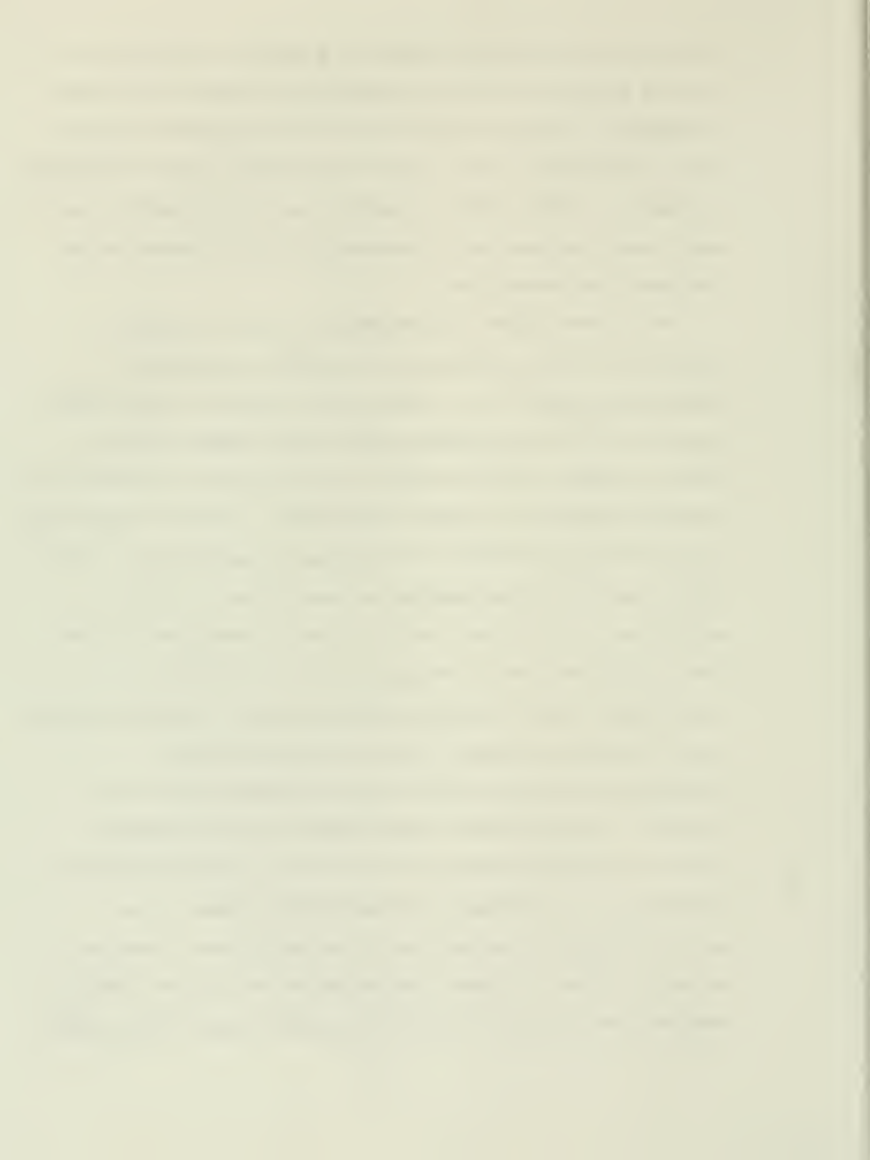
station for its use of a rambling path to successfully create the illusion of a large park-like space on limited grounds. The walk was edged with sod and "wound through the small domain, carried hither and thither so as to obtain the best views of the river near by."⁵⁶ F. L. Olmsted's "picturesque and delightful" designs of the 1880s for the Boston & Albany Railroad were noted for their lack of ostentation and served as models for later improvement efforts. The ample grounds of these suburban Boston stations were "laid out with pleasant modulated surfaces of turf, ornamented with diversified shrubbery" and bisected with carefully studied walks and driveways.⁵⁷

Another important aspect of station landscaping, aside from winding paths, picturesque views and natural arrangements, was its pragmatic side in which plantings along the railroad served a utilitarian purpose as well as an aesthetic one. Plants were not always purely ornamental but rather frequently served the practical needs of the railroad. Most often, trees and hedges were used to hide the ugly structures associated with the workings of the railroad and to give adjacent property owners some privacy. Shrubs provided a "screen to close from view unsightly features along the right-of-way beyond management's control."⁵⁸ Plants were also used to cover the "scars left where the railroad ploughed through a picturesque landscape."⁵⁹ Many of the railroad companies saw the



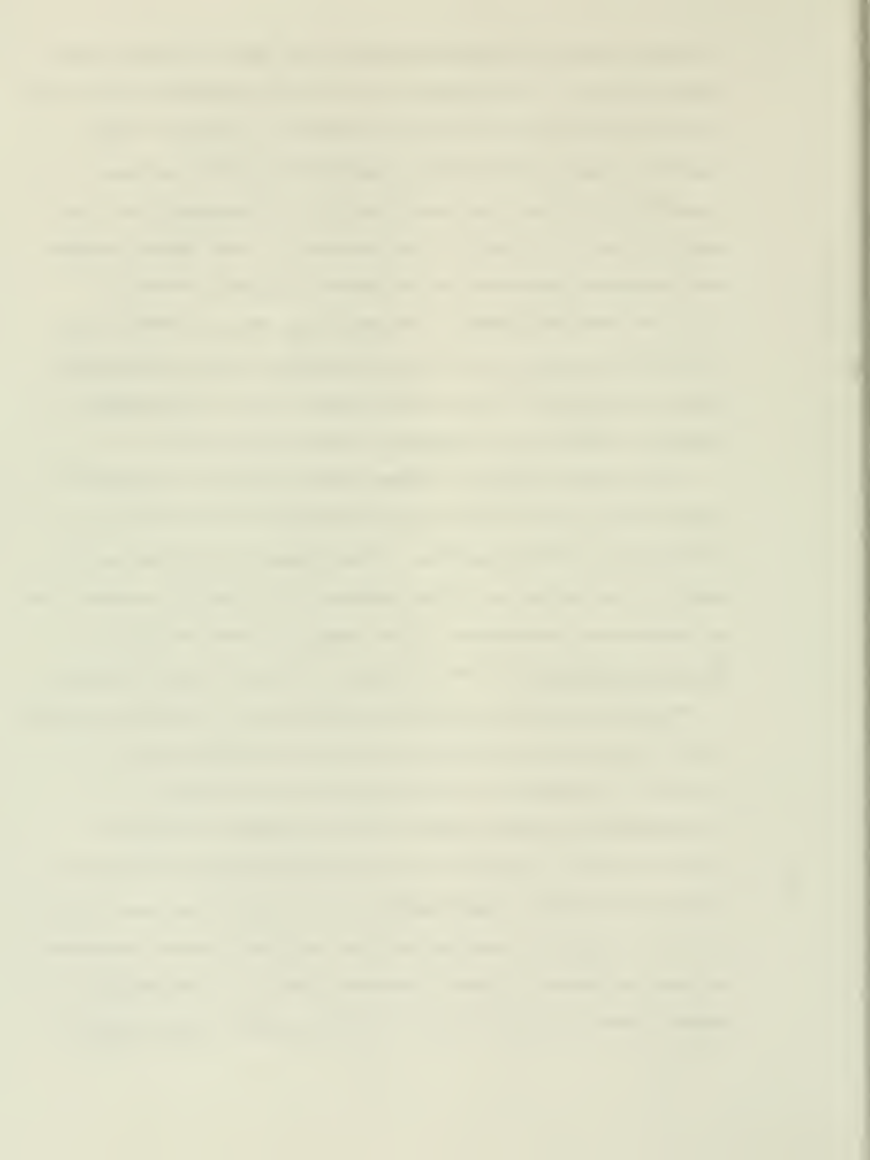
advantages that careful landscape planning could bring and so they planted with an eye towards prevention and future maintenance. Hedges along railroad cuts served to protect these below grade tracks from being buried under snow during the winter, while planting large trees along rights-of-way and around stations could eventually provide cheap timber for posts and cross-ties.⁶⁰

While the plants recommended for use in railway landscaping varied according to climate and personal preference, nearly all of them were as hardy as they were beautiful. The one characteristic that these flowers, shrubs, trees, and ground cover all shared was that they all required relatively minimal maintenance. "Almost everything was simple and permanent in character", needing very little care or attention and consisting most often of local varieties.⁶¹ "A railway station [was] a place for all the year round, and its surroundings must be treated accordingly, and the means nearest at hand, the hardy native trees, shrubs and vines, may be considered both aesthetically and practically the best material to be used."⁶² Tree selection leaned towards the picturesque, such as weeping varieties and conifers, espoused by Repton and Downing, and ground covering plants tended to be attractive while simultaneously preventing soil erosion. Perennials that provided vibrant color at various times of the year were the most common choice for flower beds, while



low-maintenance flowering shrubs were ideal for both beds and walkways. The Victorian taste for variegated leaves and masses of colorful flowers was perfectly suited to the aesthetic goals of railroad beautification.⁶³ Another characteristic of nineteenth-century landscaping was the popular use of oriental plant materials, and these Chinese and Japanese trees and shrubs were sometimes found in railroad station gardens. Hardy local trees, shrubs and herbaceous plants were extremely popular, not only because they were cheaper than exotic imports but, because they remained attractive throughout most of the year.⁶⁴

The trees used most often around stations and their grounds were small species that provided some shade for passengers awaiting trains. Dwarf trees and picturesque weeping varieties were also popular with leading authorities on landscape improvement, like Samuel Parson, editor of Scribner's Monthly.⁶⁵ By contrast, Frederick Law Olmsted, in designing station grounds around Boston, preferred larger trees such as the American beech and the white pine or willow.⁶⁶ Linden, oak, and maple trees were also recommended for shade while dwarf evergreens, such as conical spruce, glaucous juniper, and Nordman's fir were suggested for year-round greenery.⁶⁷ Other trees mentioned for use in railway beautification included weeping beeches and white-barked birches, Lombardy and Carolina poplars, golden oaks, ash, and elm, as well as the smaller purple



beech, stuartia, and magnolia.⁶⁸

Perhaps the simplest method of beautifying station grounds was through the use of ground cover and vines. This type of plant material was perennial, rugged, and easy to care for, as it grew without any assistance. Herbaceous plants such as moneywort, periwinkle, and sedum (Stonecrop), which flower freely during the summer months, and Virginia creeper were cited as the best for ground cover.⁶⁹ Vines were also used on station buildings and on fences around the grounds to produce a picturesque effect and serve as an attractive screen. English and Japanese ivy, fragrant honeysuckle, bridal wreath, and climbing roses were the plants of choice for these purposes.⁷⁰

Hardy, flowering shrubs were the most popular plant material used in railway beautification, both on station grounds and along some rights-of-way. Although not quite as easy to maintain as the no-care ground covers, since shrubbery requires some pruning and shaping, this type of planting was unequaled for its combination of utility and beauty. Donald G. Mitchell suggested kalmia (mountain laurel), hemlocks, and Lawson cypress, while Parris T. Farwell advocated the use of hydrangeas; both Mitchell and Samuel Parson favored rhododendrons.⁷¹ Other blooming shrubs seen in improved station grounds included azaleas, caragana, deutzia, elders, Japanese tamarix, lilacs, mock orange, spirea, and weigela.⁷²

The first part of the book discusses the early years of the nation, from the founding of the colonies to the American Revolution. It covers the struggles for independence and the formation of the new government.

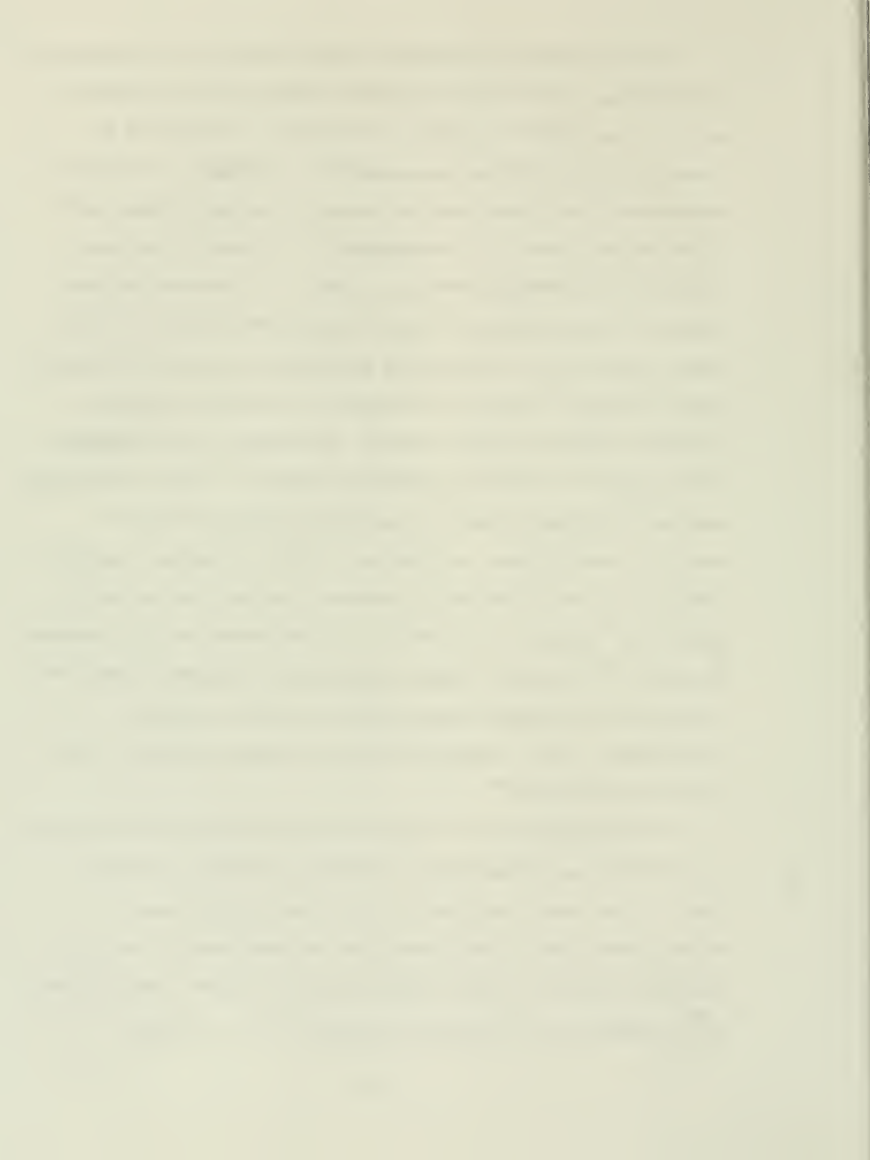
The second part of the book focuses on the period of westward expansion and the growth of the industrial revolution. It examines the impact of these changes on American society and the economy.

The third part of the book deals with the Civil War and Reconstruction. It explores the causes of the conflict, the war itself, and the challenges of rebuilding the nation after the war.

The final part of the book covers the late 19th and early 20th centuries, including the Gilded Age and the Progressive Era. It discusses the rise of big business and the efforts to reform society.

While planting elaborately-shaped beds and parterres of flowers was sometimes criticized because it was expensive and, in the case of annuals, temporary, it remained a favorite with railroad passengers.⁷³ A number of railroad companies spent large sums of money planting annuals and cultivating plants in greenhouses.⁷⁴ Although "the beds [have] to be renewed each year, and in a northern climate last but a few months at best," flower beds were still the most logical way of providing a dazzling rainbow of color at each station.⁷⁵ Donald G. Mitchell's favorite flowers included four-o'clocks, pansies, petunias, and columbines, while Parris T. Farwell preferred phlox.⁷⁶ Some of the most successful flowers used in railroad landscaping were pansies, nasturtiums, marigolds, zinnias, poppies, alyssum (madwort), and geraniums.⁷⁷ Asters, cannas (Indian shot), geraniums, phlox, and lobelia were suggested as good bedding material.⁷⁸ The most common perennials included columbines, delphinium (larkspur), gaillardia (blanket flower), hollyhocks, iris, lychnis (Maltese cross), peonies, pinks, and sweet William.⁷⁹

Another simple yet frequently overlooked way to improve a station's environs was by planting a seeded or sodded lawn. "The usual and most attractive [landscaping] arrangement [was] that presenting to the traveler on the passing train an area of well-kept rich green lawn fringed by a background of masses of shrubs with a varying



skyline."⁸⁰ Throughout Out-of-Town Places, Mitchell recommends a well-kept green around the station, and nearly sixty years later an article in House and Garden notes the attractiveness of this type of landscaping.⁸¹ Sodding was also useful in beautifying rights-of-way as it was both pleasing to the eye of the traveller and helped to prevent erosion.⁸²

The key to station ground design and choice of plant materials was simplicity and durability. For this reason, it is easy to understand why simple design elements like lawns and rock gardens were implemented, and why hardy shrubs and evergreens were used. Railroad companies constantly sought inexpensive yet attractive ways to improve their station grounds, a technique that portrayed them "as catering to the [commuter] and as being a friendly, beauty-fostering institution instead of a soulless corporation."⁸³



NOTES TO CHAPTER FOUR

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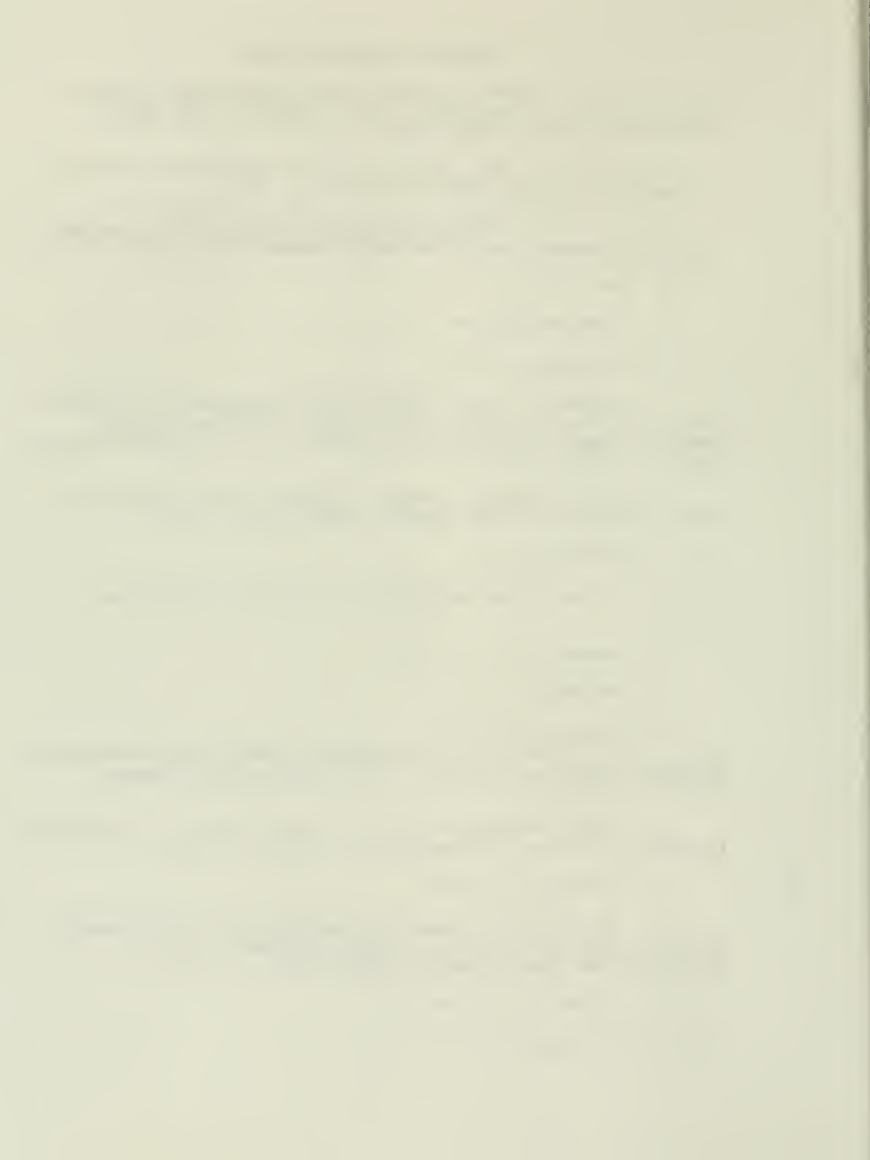
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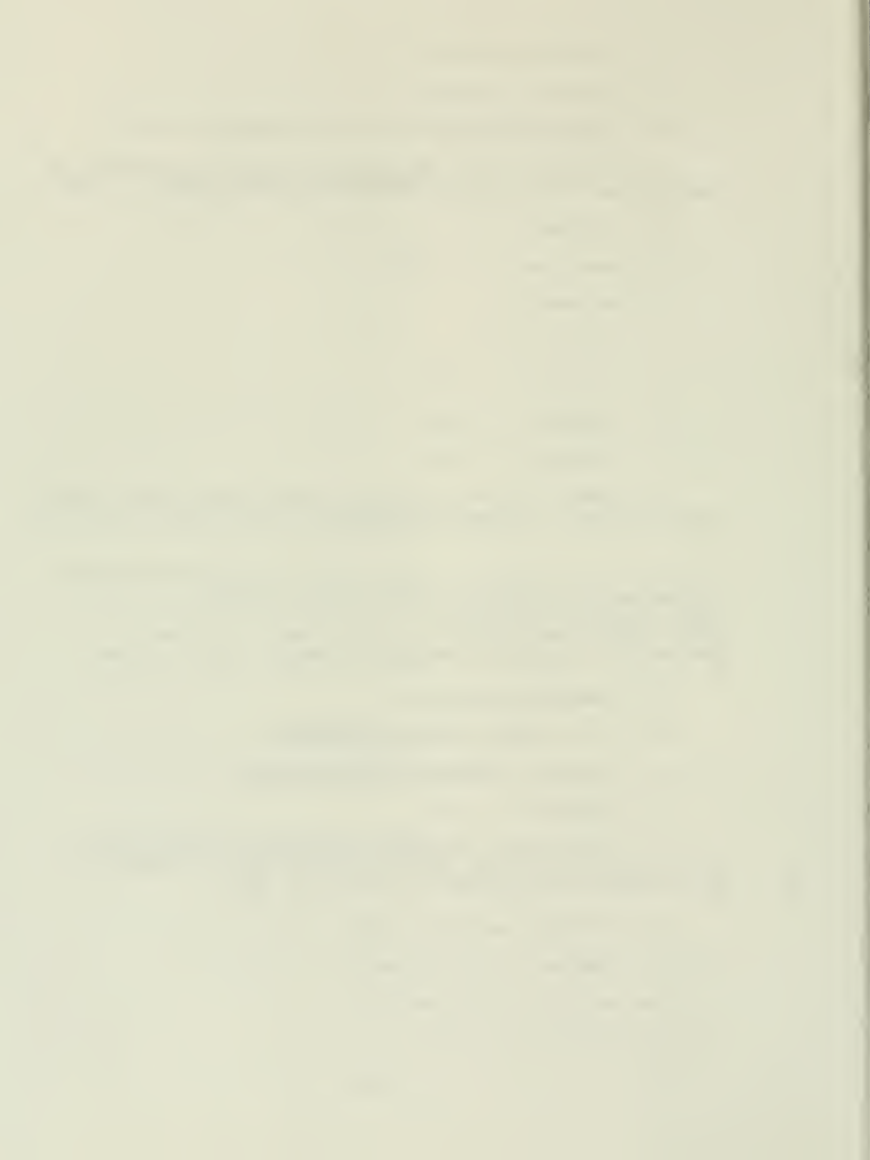
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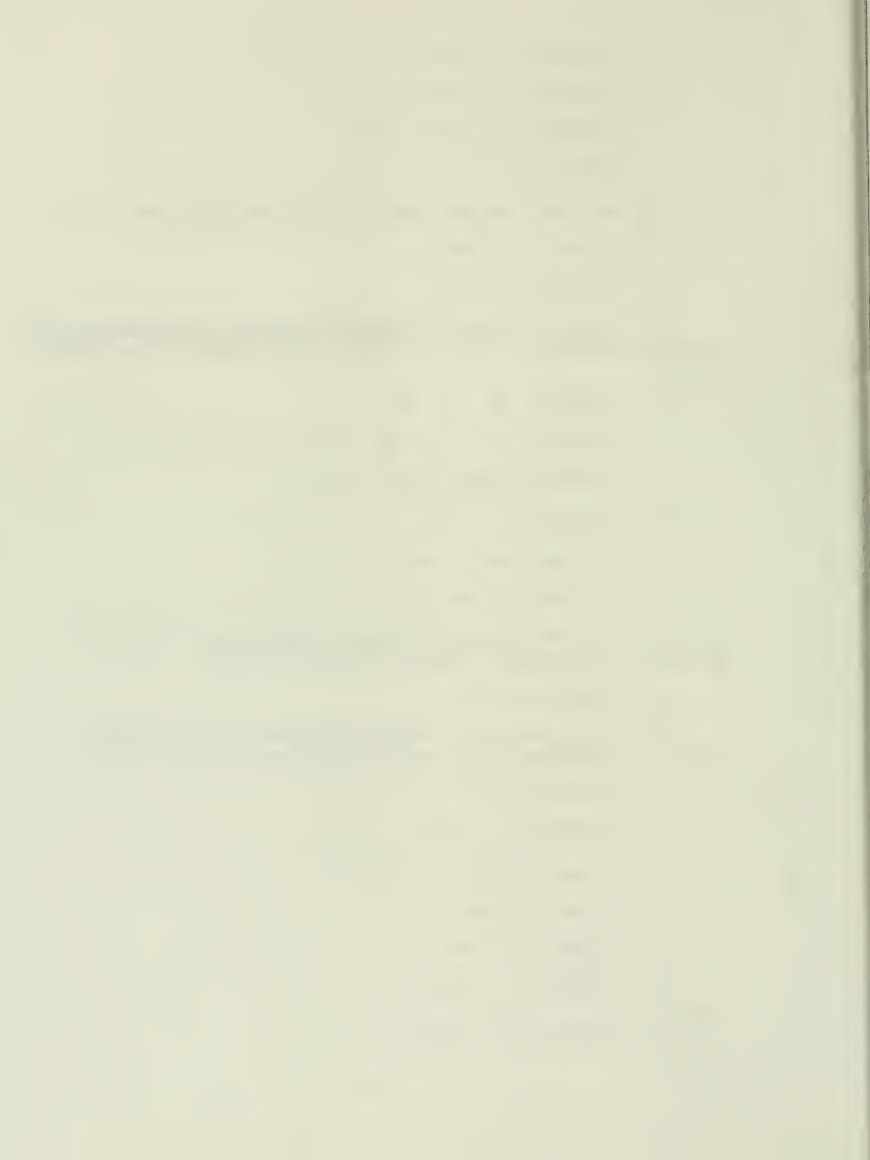
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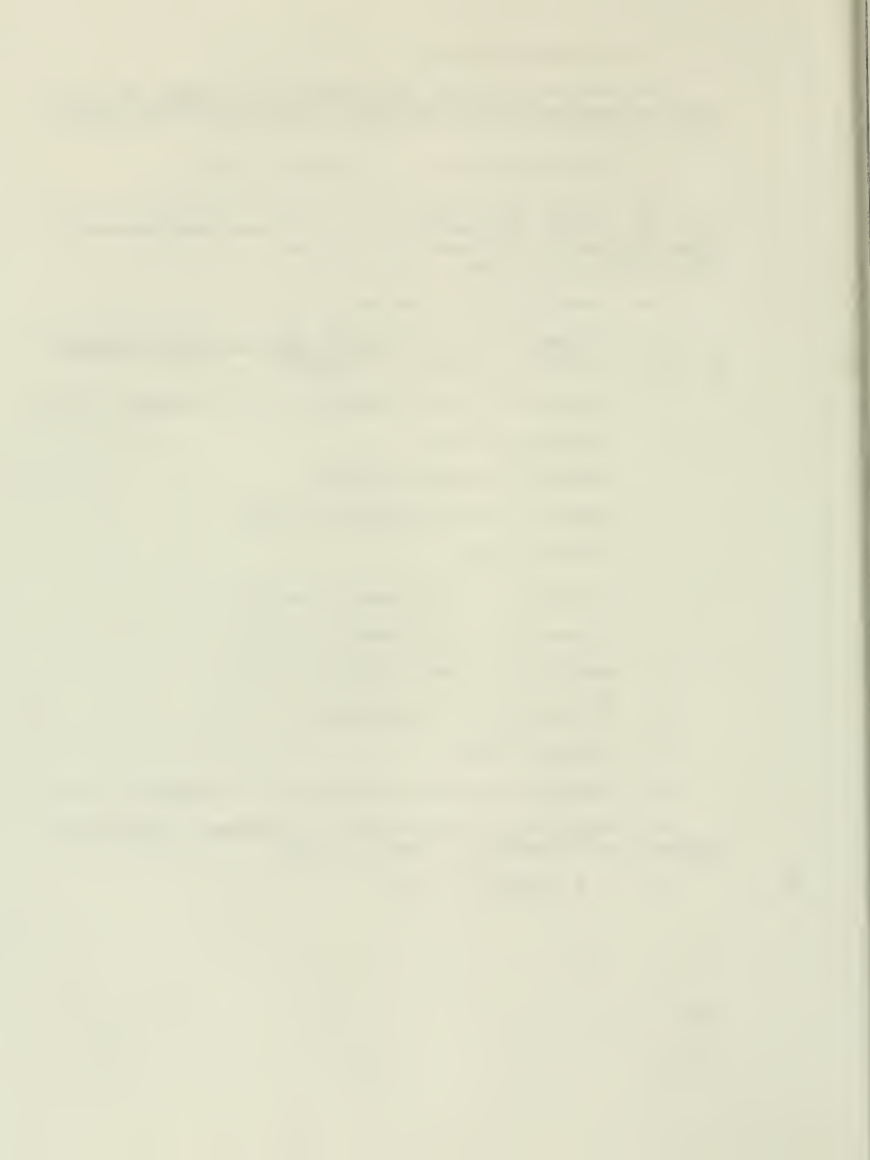
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THE D. L. & W. AND ITS NEW JERSEY SUBURBS

In a letter to the American Civic Association, the Passenger Manager of the Chicago & Northwest Railroad wrote that,

[T]he importance of a policy by means of which the traveller, on alighting from the train, finds himself in the midst of a pleasing landscape of flowers, shrubbery and well-kept lawns, is one the full value of which can hardly be computed. The value is felt not only by the traveller, but in each community so fortunate as to be thus favoured the influence of an example of this kind extends into the civic life of the community very rapidly. The most important features of this systematic campaign for the beautifying of what is one of the most generally used and widely noticed places in the community - the railroad station - is the educational effect it has upon each community, whereby the universal beautifying of houses and streets has been rapidly brought nearer a fruition that is ideal.¹

The D. L. & W. Railroad was one of the first companies in the United States to undertake a landscape program similar to that recommended by the aforementioned Passenger Manager.² That the D. L. & W., which began sometime prior to 1900 to beautify the grounds of its suburban New Jersey stations, had long been committed to building attractive passenger stations in landscaped settings is supported by historic photographs and promotional booklets issued by the railroad.³ Upon his retirement on June 21, 1934, Addison H. Day, a lifelong D. L. & W. passenger, wrote that one of the things that had impressed him most in his sixty-five years of commuting from Chatham was "...the beautifying of [the] Lackawanna passenger stations in suburban New Jersey; [t]he

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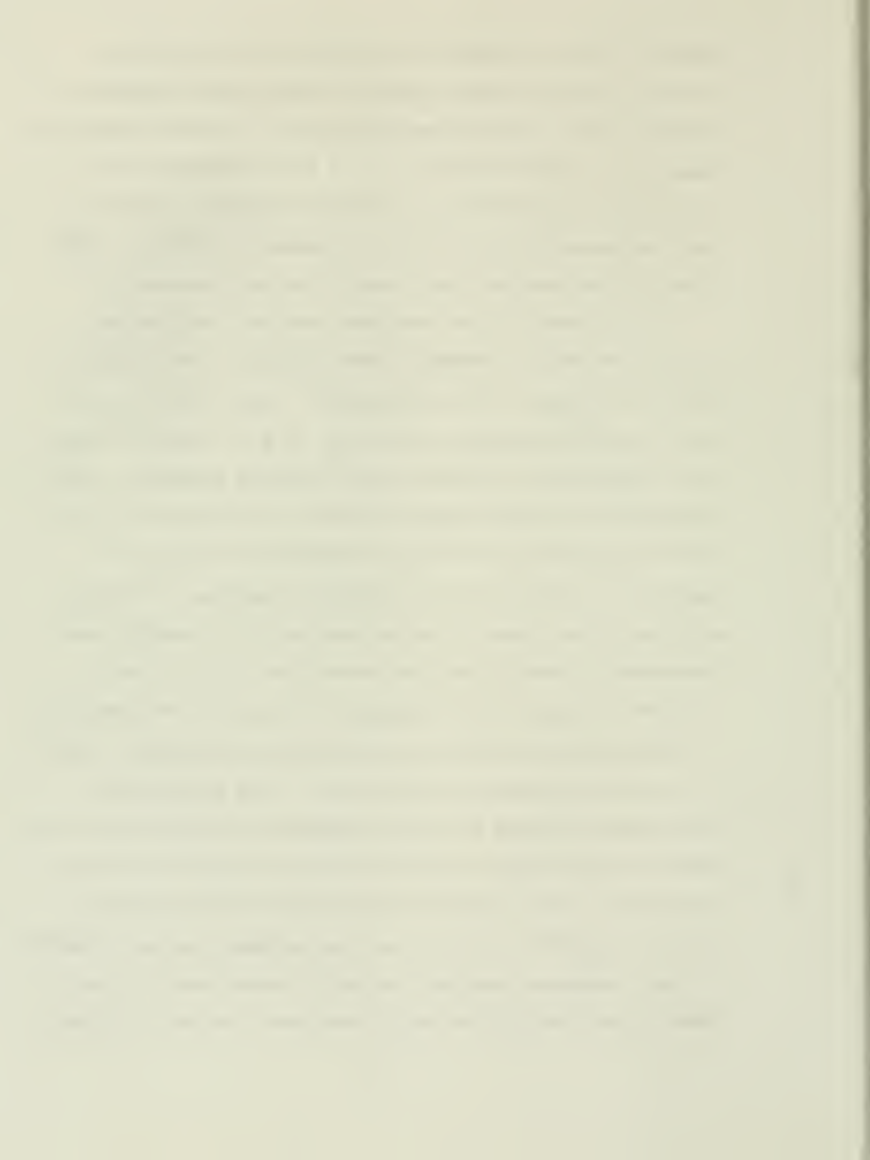
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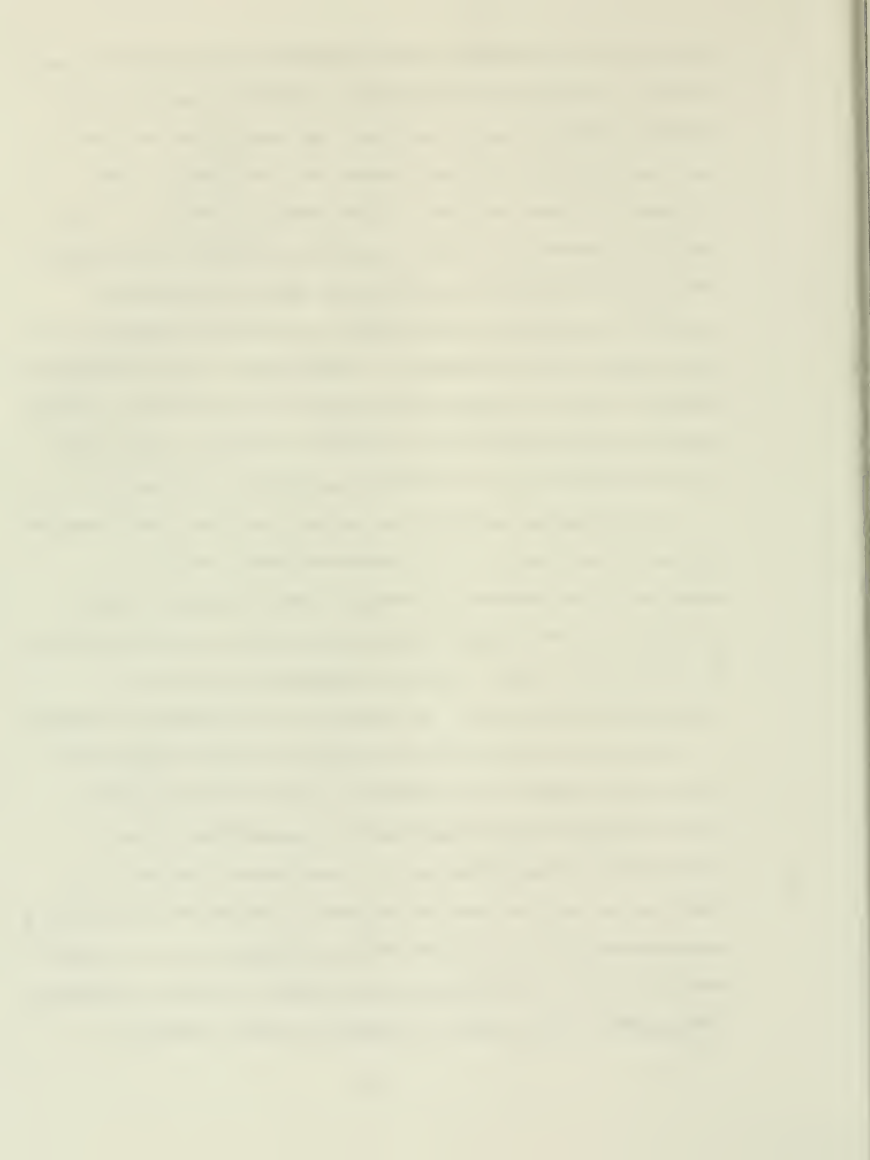
stations [were] architectural gems of convenience and comfort; [t]he shrubbery alone must have cost thousands of dollars, but it [was] money well spent."⁴ A 1951 article in Railway Age celebrated the D. L. & W.'s centennial and lauded the railroad for its attractive suburban stations that "harmonize[d] with their picturesque settings," which normally consisted of "well-kept lawns and shrubbery."⁵

As discussed in the previous section, landscaping station grounds was expensive and required a great deal of effort on the part of the railroads. Since this was the case, why did companies like the D. L. & W. expend so much money and energy to improve their suburban stations? This question has a multi-faceted answer, but the bottom line is that this practise encouraged business and ultimately resulted in profits for the railroad companies; companies only instituted beautification when material benefits were guaranteed.⁶ Beautifying the lands along the railroad fostered good will in the adjacent communities and resulted in a more pleasant working environment for employees, which in turn would increase productivity. This practise of beautifying railroad land also appealed to tourists who were passing through these suburbs enroute to vacations in the mountains or lake regions of New Jersey and Pennsylvania. Donald G. Mitchell, in his book Out-of-Town Places, referred to these "charming suburban retreats" along the railroad lines in New Jersey, but criticized them for the filth and



debris that travellers passing through were forced to view.⁷ Because, as Mitchell pointed out in 1867, towns face the outside world at their stations, the conditions of its grounds serve as an advertisement for the rest of the village.⁸ Before the turn of the century, the D. L. & W. began to improve its station grounds and some of its early advertising efforts promoted these suburban towns as worthwhile excursion destinations and vacation spots. One such example was the booklet, "Summering on the Lackawanna," issued in 1897.⁹ Besides being touted as healthful resorts, communities like Morristown, Madison, Chatham, Montclair, and Orange were also advertised as historic landmarks.¹⁰

In subsequent advertising efforts of the first decades of the 1900s, the D. L. & W marketed these towns as permanent alternatives to living in New York City.¹¹ (see Illustration 19) Catchy phrases and titles such as "You'll Get More Out of Life...in the Lackawanna Suburbs," substantiate this fact. By contrasting the negative aspects of "life by the inch" in the metropolis with a healthier "life by the acre" in the suburbs, the railroad hoped to lure prospective homeowners to the communities which it served. (see Illustration 20) It was widely thought that planting attractive station grounds would catch the eye of a businessman or his wife and encourage them to move to that particular town. By drawing more people from the city into the suburbs, the volume of commuter traffic would be



increased and thus so would revenue. Beautifying the station also kept the commuters satisfied with the service provided by the railroad. The contented commuter, in turn, served as a walking advertisement for the railroad.

Another reason the companies actively participated in beautifying the grounds around their suburban stations was to counteract the negative image that the railroad invariably projected. While the railroad was certainly a vehicle of progress, it was also seen as a vehicle of destruction that was transforming the face of America's countryside. Thoreau, a critic of the railroad, claimed that he "would rather ride on earth in an ox-cart..., than go to heaven in the fancy car of an excursion train..."¹² In 1867, Donald G. Mitchell warned the public that they could not ignore the railroad for "it [was] the common carrier; it [was] the bond of the town with civilization; it la[id] its iron fingers upon the lap of a hundred quiet valleys, and [stole] away their tranquility like a ravisher."¹³ This view of the railroad, held by many of the country's suburban dwellers, needed desperately to be altered. Perhaps it was the desire to counteract this negative image that led the D. L. & W., in its early years, to commission the "Lackawanna Valley" from George Inness. Companies like the D. L. & W. contributed to civic improvement efforts by attractively landscaping their station grounds and, as a result, projected a friendlier,

CHAPTER I

THE DISCOVERY OF AMERICA

IN 1492, CHRISTOPHER COLUMBUS, an Italian navigator, sailed from Spain in search of a western route to the Indies.

He discovered the continent of America on October 12, 1492.

His discovery opened the way for European exploration and settlement.

The first European to set foot on the continent was Christopher Columbus.

He was followed by other explorers, including Amerigo Vesputi and John Cabot.

The discovery of America led to the development of the New World.

It also led to the establishment of colonies and the growth of the United States.

The history of the United States is a story of discovery, exploration, and settlement.

It is a story of the people who have made this great nation what it is today.

The United States is a land of opportunity and freedom.

It is a land where every man is created equal.

The United States is a land of hope and promise.

It is a land where the future is bright.

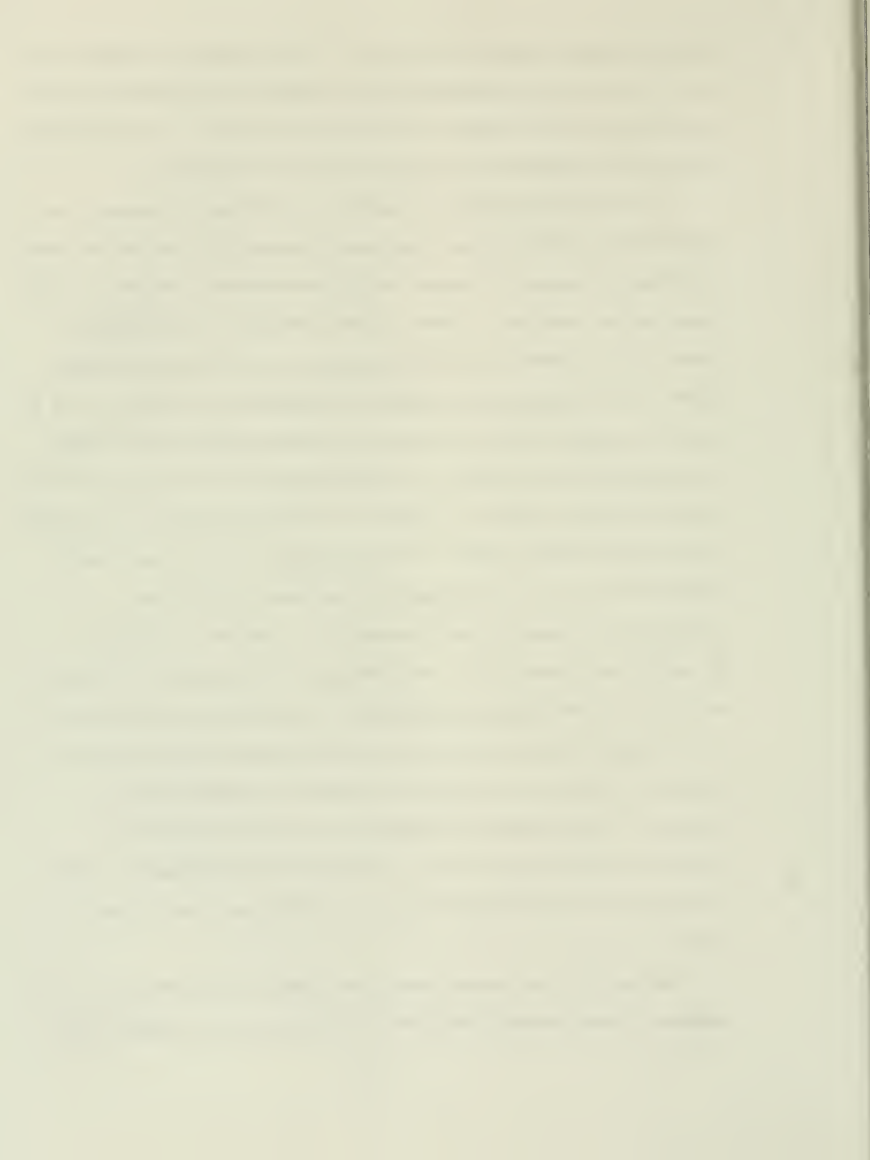
The United States is a land of greatness.

It is a land that will continue to grow and prosper.

more positive image to the town. When people saw that the D. L. & W really cared about the effect the railroad had on the village and its environs, they would feel no guilt about encouraging progress by supporting the iron horse.

As mentioned earlier, the D. L. & W was a pioneer in railroad beautification, beginning their efforts in the late nineteenth century. These early improvements ranged in size from narrow strips in front of the station to veritable parks, which were usually extensions of the town's public green. The landscaping program undertaken by the D. L. & W was an extensive one that really expanded during the first two decades of the 1900s. Progress was slow at first, as it usually took a number of years for the plantings to grow and fully express the intent of the design.¹⁴ It is not known whether the D. L. & W hired professional landscape architects to design their stations. However, this was probably the case since, according to the article by John A. Murphy, the railroad did maintain a landscape department.¹⁵ The railroad had its own crew of gardeners on the company payroll as well as its own hothouses for propagating flowers.¹⁶ Each year the company's gardeners planted thousands of shrubs, vines, perennials, and annuals; they also cultivated 250,000 to 300,000 hothouse plants per year.¹⁷

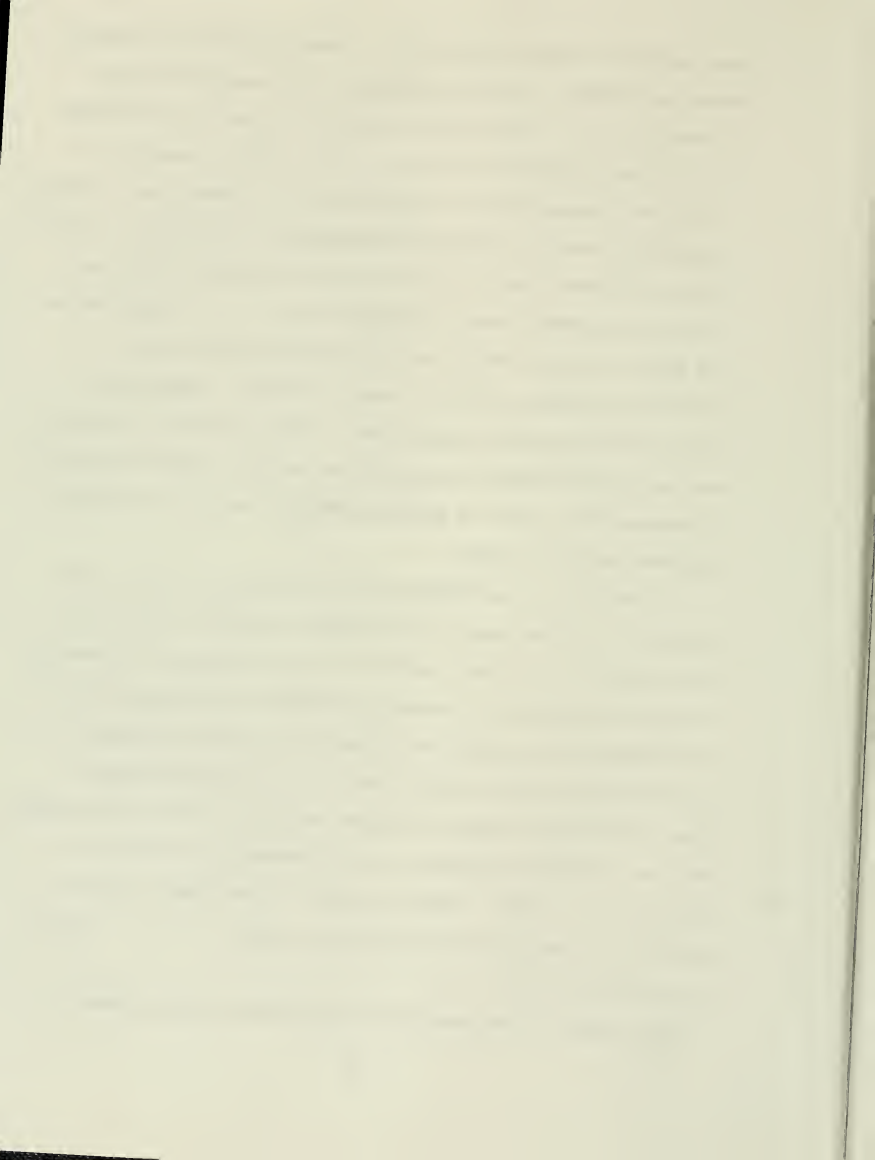
Among the New Jersey stations upon which the D. L. & W expended considerable efforts to beautify were those along



the original line of the Morris & Essex Railroad: Orange, Mountain Station, Chatham, Madison, and Morristown. (see Illustration 21) The Morris & Essex Railroad was surveyed in 1835 and acquired by the D. L. & W. parent company in 1868. (see Chapter Two and Illustration 1) Other elaborately landscaped stations included Montclair, on the Newark branch line, and Passaic and Boonton, stops along the north-west line from Hoboken.¹⁸ (see Illustrations 22-26) Those suburbs and their stations which will be discussed here are Montclair, Chatham, Madison, and Morristown, these last three being adjacent communities. Orange Station, the only one for which written documentation exists, will be used to illustrate the kinds of plant materials used in an actual railroad station garden.

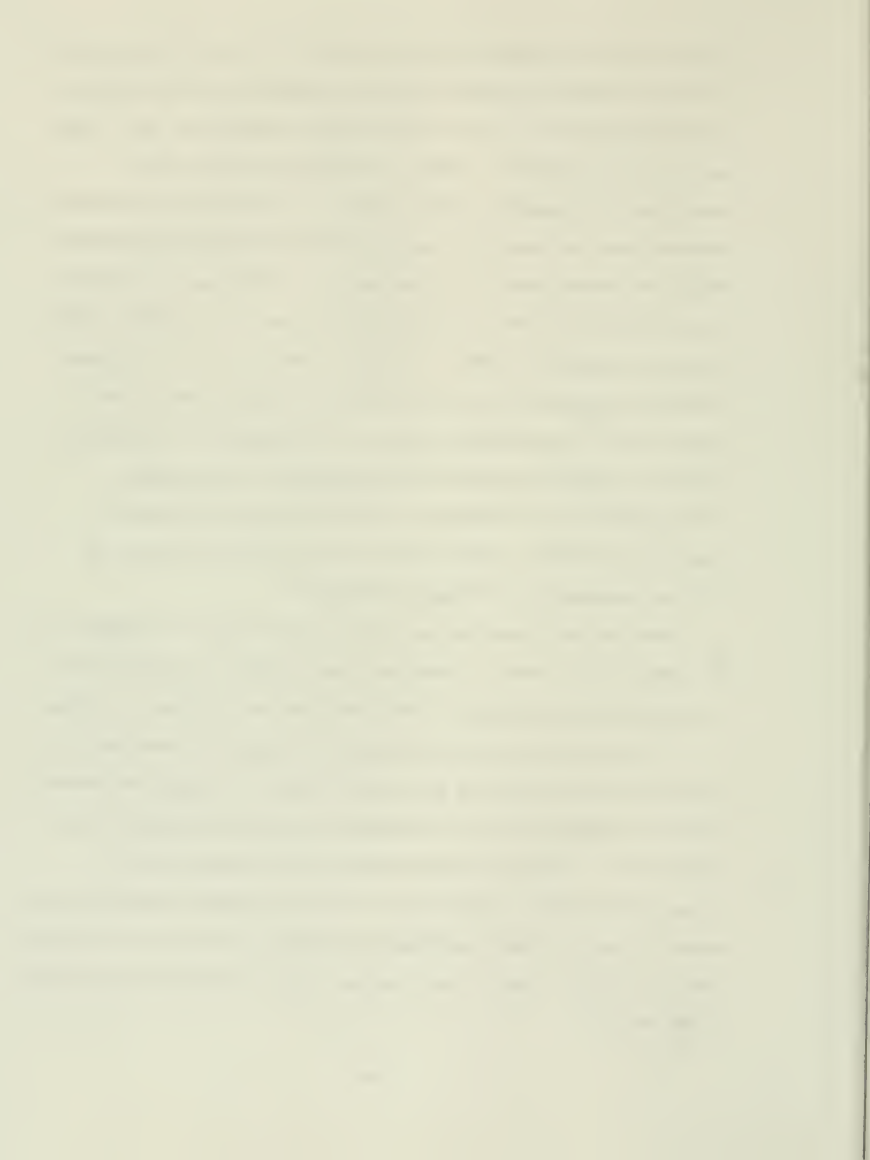
Montclair, a suburban town at the end of a line that branched out from Newark, was often called the "Athens of New Jersey".¹⁹ In 1897, the D. L. & W. published "Summering on the Lackawanna," in which it stated that Montclair was "unsurpassed for beauty of situation and healthfulness in the vicinity of the metropolis."²⁰ It is interesting to note that George Inness, who had painted a suite of pictures for the Lackawanna Railroad at mid-century, settled in Montclair in 1878. With his studio in New York City, he must have commuted back and forth on the D. L. & W., until his death in 1894.²¹

Chatham, a smaller community than Montclair, was



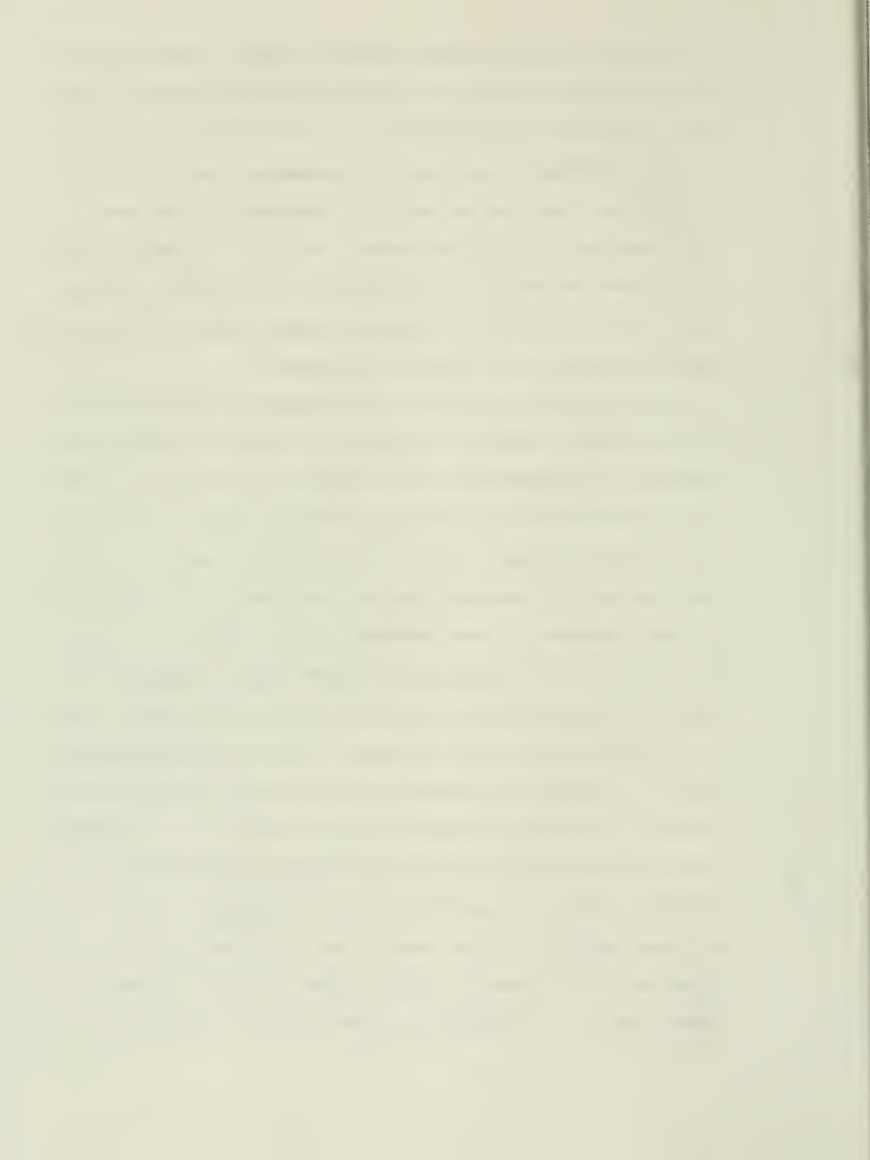
located along the Main Line of the D. L. & W. in New Jersey. The small grounds around its still-existing stone station, which was built in 1916, were simply landscaped, as a large parking lot faced it. Here, the company paid close attention to elements within this lot, such as the islands between rows of cars and the one that divided the entrance and exit lanes. (see Illustration 27) Next door to Chatham was the home of Drew University, the town of Madison, which was established in 1685. In 1897, the D. L. & W. claimed that this suburb had been "known as a health resort for a long time."²² Some years later, in "Landmarks of Historic Interest Along the Lackawanna Railroad," the company recommended to its readers a visit to the University's historic Mead Hall, which was built around 1833-1836 by William Gibbons of Savannah, Georgia.²³

Morristown, the Morris County seat and the neighbor of Madison, was a town of considerable historic significance for the part it played in the American Revolution. As the D. L. & W. pointed out, Morristown was host to hundreds of soldiers during the war and even served as a home to General and Mrs. Washington, who resided in the Ford Mansion from 1779-1780.²⁴ The railroad company also tried to lure nineteenth century travellers to this pleasant community by advertising its more contemporary merits, claiming that the "entire region [was] a sanitarium, and no healthier spot can be found."²⁵



Like Morristown, the suburb of Orange, located just outside of Newark near the base of the Watchung Mountains, was a landmark of the Revolution. In its early twentieth-century publication on historic landmarks, the D. L. & W. pointed out that the old military common still existed in this town and that it was worth a visit.²⁶ By stating that "in all New Jersey no more delightful [community] can be found," the railroad also hoped to draw people to Orange for summer vacations and weekend excursions.²⁷

By the 1920s and 1930s, the majority of the D. L. & W.'s passenger traffic consisted of commuters rather than travellers on excursions or en route to vacations. The D. L. & W.'s president at the time, John M. Davis, cited the New Jersey landscape as the railroad's main selling point: "As a natural consequence of the rare charm and healthiness of the landscape of the suburban region adjacent to the Lackawanna and its proximity to both Newark and New York City, the commuter traffic handled by this railroad is one of the heaviest in the New Jersey - New York metropolitan area."²⁸ With the 1935 publication of "You'll Get More Out of Life...in the Lackawanna Suburbs," the D. L. & W. began an impressive effort to entice New Yorkers to move to the suburbs, where "people [were] really living."²⁹ The railroad promised "clear clean fresh air and lots of sunshine...broad lawns and gay flower gardens...winding shaded streets and spacious parks" in the affordable

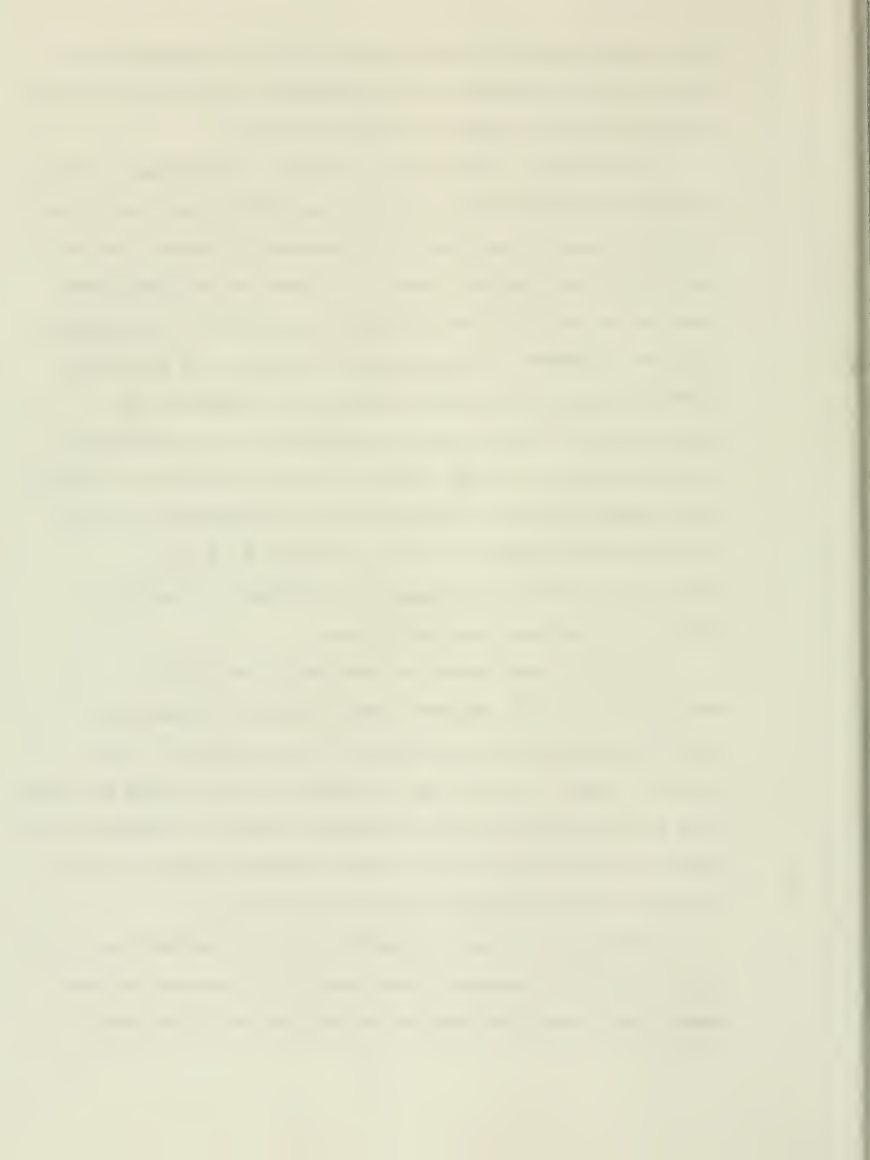


Lackawanna suburbs, where people had "the opportunity to carry on the intelligent and balanced sort of life which is the birthright of every American family."³⁰

This booklet, which was re-issued in subsequent years, provided a written and pictorial description of the dozens of small communities along its different routes: the Main, Montclair, and Boonton Lines. Included in the text were statistics for each town: altitude, population, government, schools, churches, clubs, parks, theaters, and hospitals. Descriptions of the larger suburbs were enhanced by photographs of local scenes and places of interest. (see Illustration 27) In the middle of this booklet was a two-page spread entitled, "Lackawanna at Your Service," that featured photographs of a few of the D. L. & W.'s elaborately landscaped passenger stations, including Montclair, Madison, and Morristown.

Montclair was touted as the second wealthiest municipality in the United States and "one of the most beautiful and charming suburbs in the country."³¹ The station, built in 1913, was a large brick and stone building with a wide entrance drive and ample space for parking; the grounds immediately around it were heavily landscaped with medium-sized shrubs. (see Illustrations 22, 23)

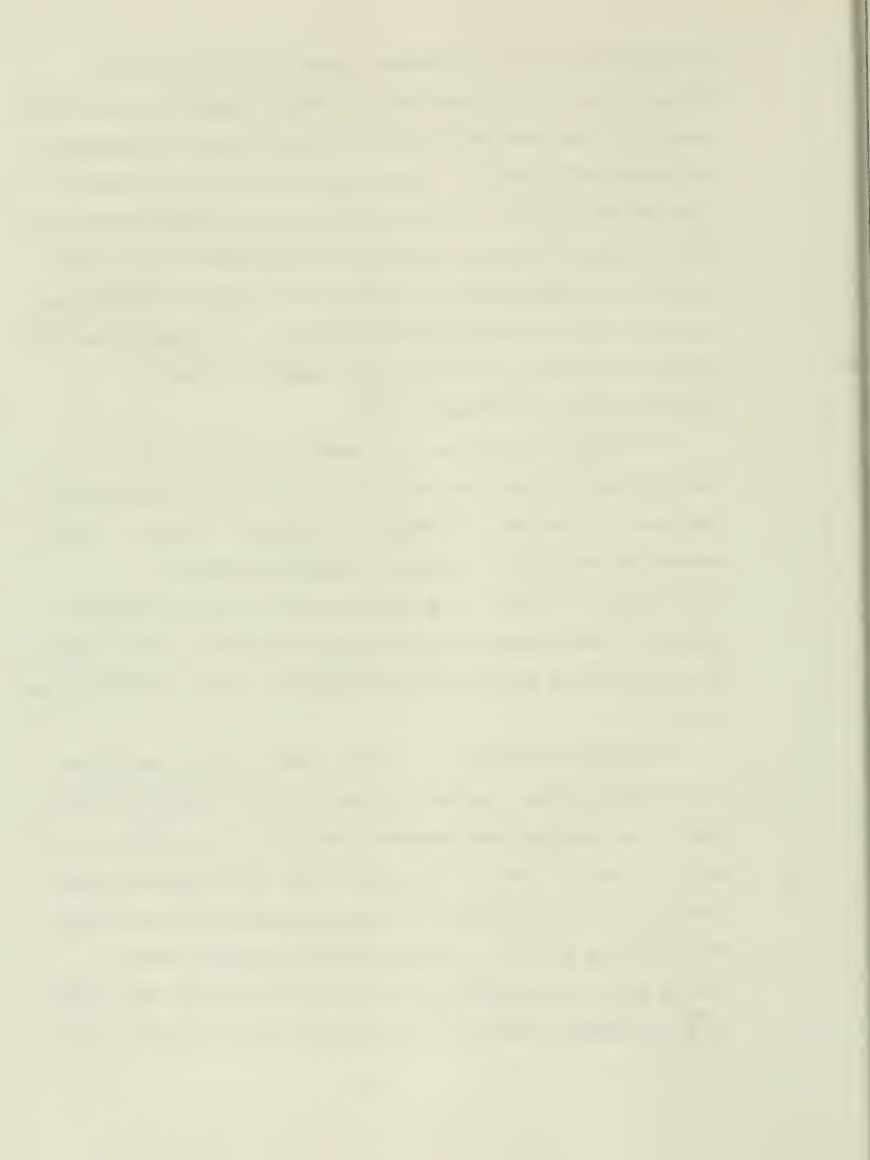
Because the towns of Summit, Chatham, and Madison were small and close together, they were all presented on the same page. Both the Chatham and Madison stations were



constructed in 1916. Chatham, whose station was not illustrated in this booklet, was merely described as a small community that was colonial in character yet educationally progressive.³² Madison, once again cited as the home of Drew University, was said to be "one of the pleasantest and most 'livable' suburbs along the Lackawanna."³³ Its large station was constructed of stone and was shown covered with climbing vines. The grounds themselves were landscaped with groups of shrubs clustered around lamp-posts and stairways. (see Illustration 29)

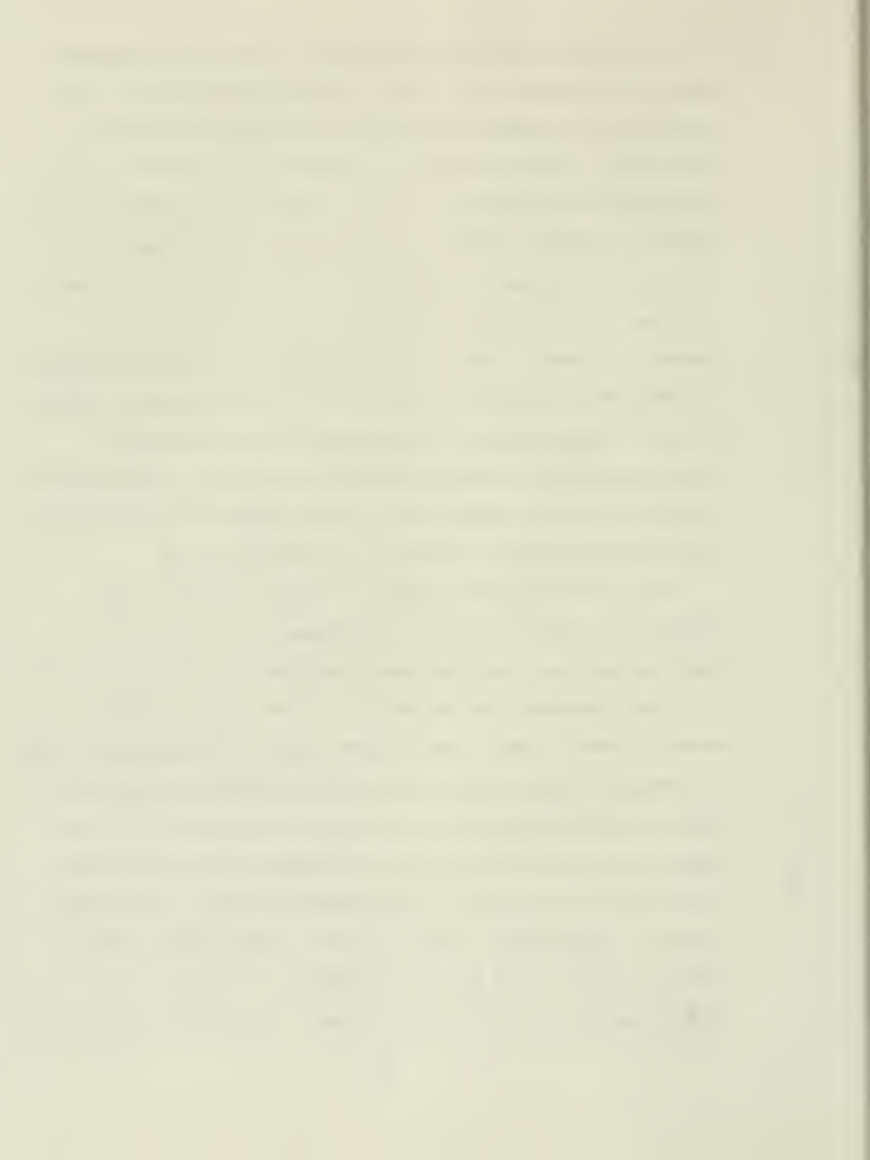
Morristown, while still listed as Washington's headquarters during the Revolution, was also described as the home of the Morris County Courthouse.³⁴ The low, stone passenger station in this town featured extensive landscaping in front of it; two gardens that were mirror-images of each other flanked either side of a central path that led to the building's main entrance. (see Illustrations 30-33)

According to the D. L. & W., Orange, which had been flourishing before the Revolution, became a popular health resort for wealthy New Yorkers, because of its climate and natural beauty. It was also noted for its extensive park system that provided ample recreation space for residents and visitors alike.³⁵ Although Orange Station, which, having been constructed in 1920, was one of the most up-to-date buildings, was not illustrated in any of the D. L. &



W.'s booklets or other publications, it will be discussed here. (see Illustrations 34-35) It is most fortunate that materials were found which establish Orange Station as, apparently, being the only site whose plant materials were documented and published. This listing of four beds on the station's grounds, which was compiled by John Allen Murphy for his 1926 article, "Station Grounds for Town Betterment," includes a plot by plot inventory of the varieties and numbers of plants used. Unfortunately, it does not document or describe the design or layout of these different gardens; however, suggestions for contemporary flower beds and landscape design in station gardens do exist. The listings of plants actually used are of great interest and furnish a variety of clues and information. (see Appendix B)

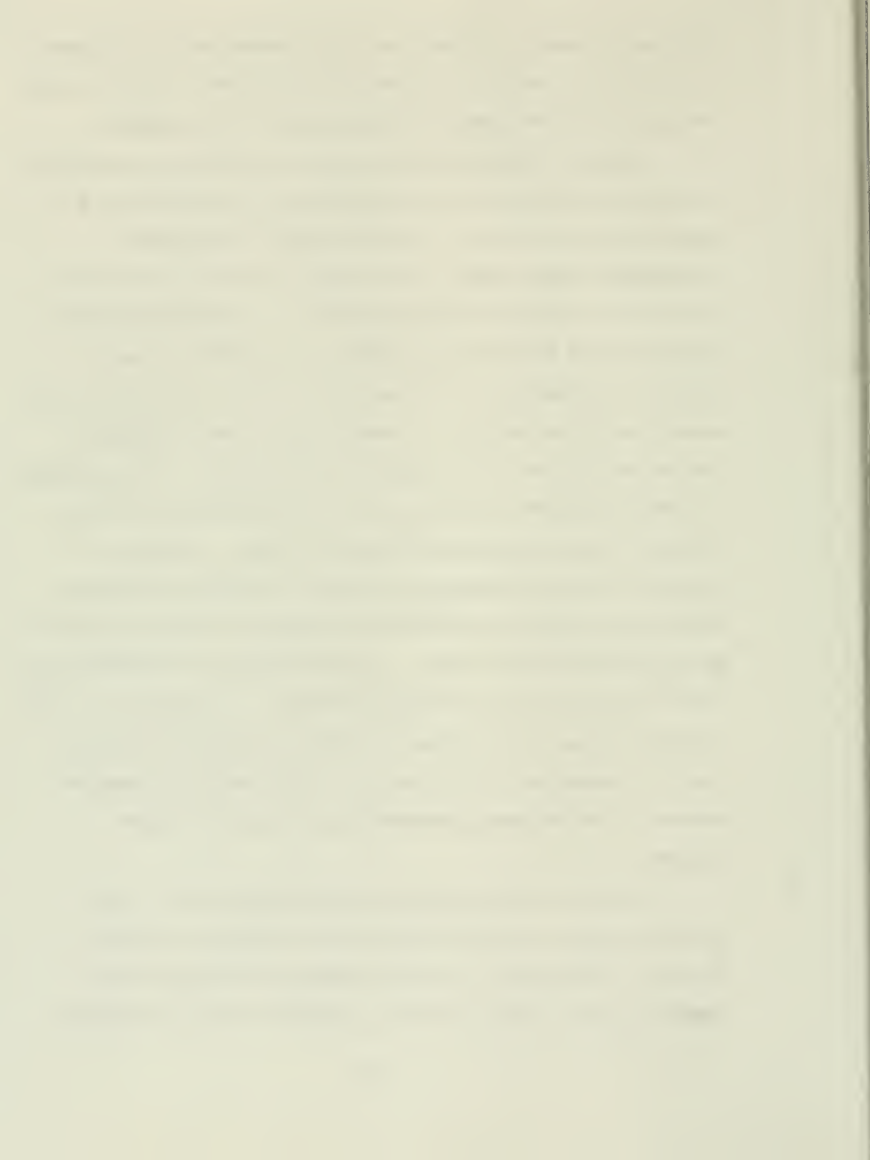
The four individual plots at Orange Station were presumably fairly large and encompassed a wide range of plant materials: each bed was comprised of thirty to forty different species! The majority of the trees, shrubs, ground covers, vines, and flowers used on these grounds were the same as those that had been recommended by Downing and other leading authorities of the mid to late 1800s. The weeping trees and shrubs, the variegated leaves, and the vibrant color indicative of nineteenth century landscaping were all represented in this garden. There were weeping cutleaf birches, and weeping forsythia in Plot No. 4, variegated hibiscus in the first bed, variegated weigelia in



Plot Nos. 2 and 3, as well as a wide assortment of flowers. In addition, a number of plants that had been cited as ideal for use in railway beautification were also included.

The four landscaped plots were predominantly comprised of trees and shrubs, with comparatively few flowers and ground cover or vines. Aside from the traditionally recommended shade trees, like maple, linden, and oak, the garden also contained evergreens and a significant number of flowering and fruit-bearing trees. According to the available literature, no flowering or fruit trees, with the exception of the magnolia, seem to have been officially suggested for use in railroad beautification. The gardeners at Orange, however, certainly had a preference for these smaller, more colorful and fragrant trees. A number of different kinds of magnolia, dogwood, hawthorn, arrowood, and fringe trees were scattered throughout the four beds, as were plum and quince trees. Colorado spruce and Eastern red cedar were used for year-round greenery. In addition, sixty weeping cutleaf birch trees, a popular nineteenth-century variety, appeared in Plot No. 4. White cedar and poplars seemed to be the most frequently used trees on these grounds.

Shrubbery, both flowering and ordinary types, was obviously the main ingredient in the gardens at Orange Station. In Plot No. 1 alone, there were 1600 barberry bushes planted, while Plot No. 2 boasted over 430 privet

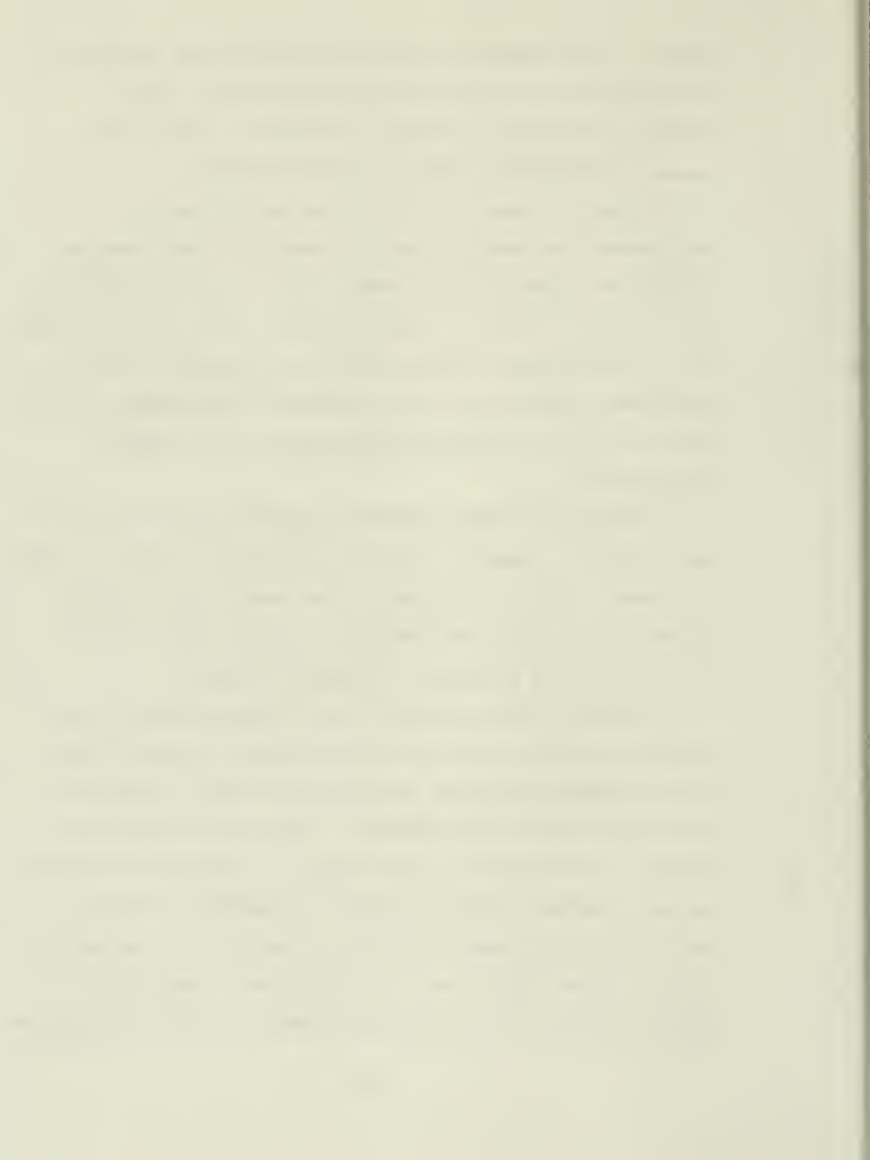


plants! Other popular shrubs included spiraea, which was found in every bed except for the first one, winged euonymus, hydrangea, forsythia, butterfly bushes, and a number of different weigela and rhododendrons.

Although ground cover and vines were strongly recommended for controlling soil erosion on both station grounds and rights-of-way, very little of it was planted at this station. Plot No. 1 had no ground cover material, Plot No. 2 had just forty plants from the ivy family, Plot No. 3 contained fifty of the highly suggested pachysandra, and the last plot, No. 4, listed thirty hypericum and twenty honeysuckle.

Another relatively standard element in station gardens were flowers. However, this garden contained just two kinds of flowers, irises and roses. There were fifty assorted irises in the first plot and roses in plot Nos. 2 and 3, while the fourth plot had no flowers whatsoever.

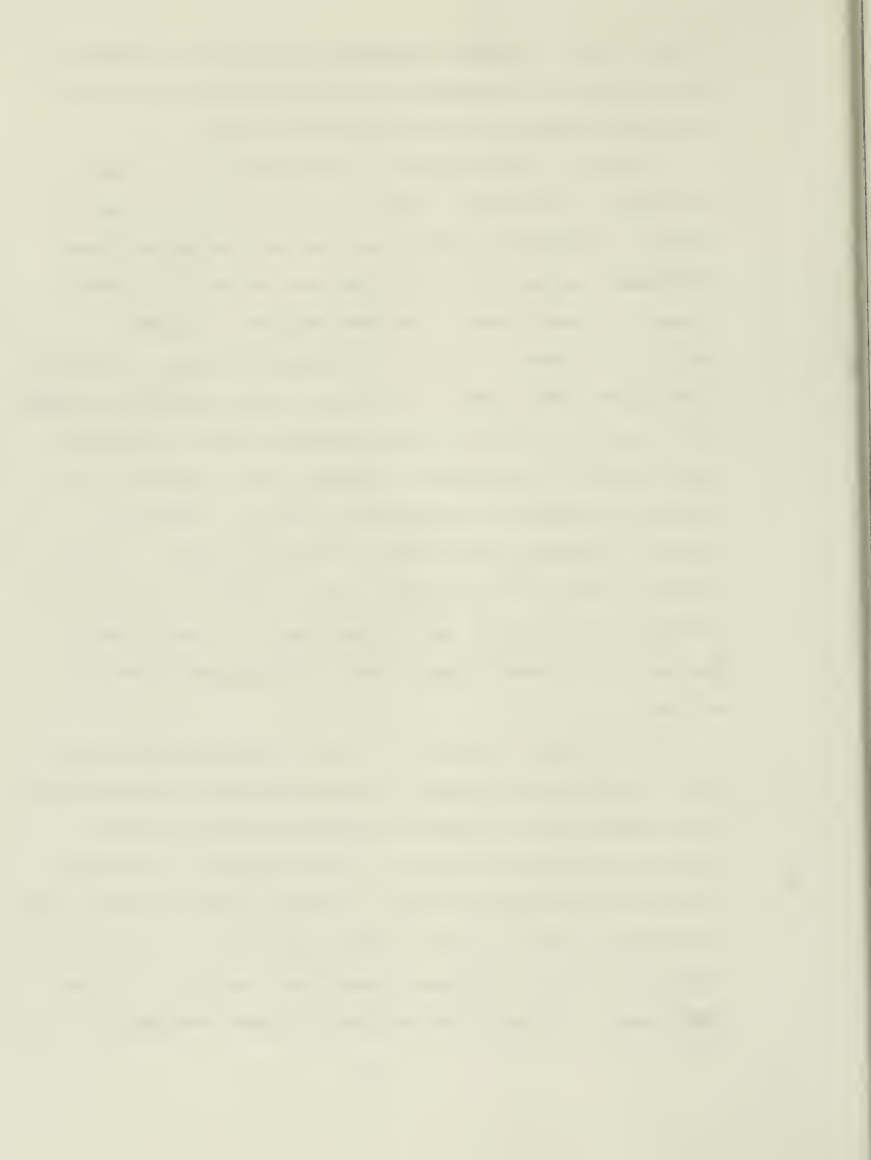
The first bed at Orange Station contained the least variety of plants. With its 1600 barberry, it had little room for other materials, which might explain the lack of any ground cover in the section. There were thirty-two Junipers and twenty-six white cedars, in addition to a few maples, American redbuds, plums, and dogwoods. Irises, which were only found in this plot, deutzia, and variegated hibiscus added some color to this garden. Many of the plants used here were oriental varieties, popular during the



Victorian era. Japanese barberry, both Hinoki and Sawara false cypresses, Japanese and Chinese junipers, and iris were incorporated into this particular plot.

Plot No. 2 exhibited the most variety in its plant materials, containing a number of trees, shrubs, flowers, and ivy. Euonymus, Japanese quince, and wayfaring trees comprised a majority of the plantings while other trees present in fewer numbers included maples, dogwoods, magnolias, linden, pin oak, and Canadian hemlock. Like the former plot, the largest amount of a single species belonged to a shrub, in this case the California privet, of which there were 430. Hydrangea, barberry (this time just one hundred!), weigela, rhododendron, spiraea, chokeberry, deutzia, hibiscus, and tamarix were also present. As for flowers, there were just forty roses. Again, the Victorian penchant for orientals was evident here, in the Japanese barberries, Oriental plane trees, and Japanese flowering quince.

The next bed, Plot No. 3, was also representative of each type of plant material. Pachysandra was used as ground cover and 130 "Mrs. Cutbush" roses comprised the only flowers planted in this bed. These roses were a rambling variety first exhibited at the 1905 Royal Horticultural Show in England, This rose was named for Mrs. W. H. Cutbush of Highgate.³⁶ Again, shrubbery comprised a majority of the plantings: rhododendrons, spiraea, lilacs, barberry,

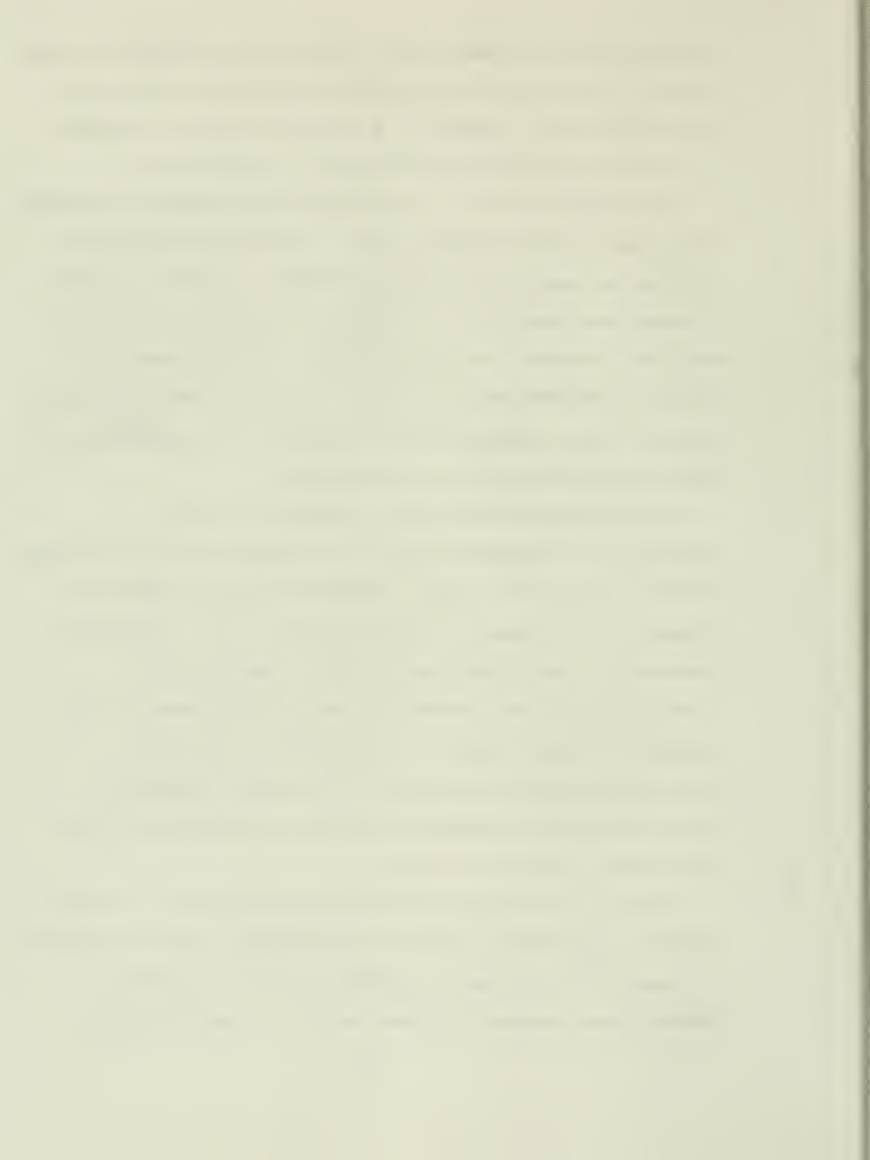


butterfly bushes, summersweet, and mahonia aquifolia to name a few. Like the first plot, this one also had quite a few white cedar trees. However, a number of poplars, Eastern red cedars, and some fringetrees were also evident.

The last plot, No. 4, contained large numbers of shrubs and trees as well as ground cover, vines and some flowers. Spiraea was once again a popular shrub, followed in number by hydrangea, deutzia, and weigelia; this bed also listed arrowwood, euonymus, and mock orange. As for trees, the cutleaf birch dominated but there were also more than fifty spruce trees. Hypericum and honeysuckle represented ground cover and climbing vines, respectively.

As mentioned previously, a number of plants specifically recommended for use in railway landscaping were evident in these four beds. Weeping birches, magnolias, linden, oak, and maple trees, as well as ivy, honeysuckle, pachysandra, and irises had all been suggested for beautifying station grounds and were incorporated in the gardens at Orange Station. Very nearly all of the recommended shrubs were present, including hydrangea, forsythia, weigela, spiraea, tamarix, rhododendron, lilac, honeysuckle, and mock orange.

While flowering and fruit trees were popular for many types of landscaping during the nineteenth century, they do not appear to have been suggested for use in station gardens. (see previous Chapter Four) At Orange Station,

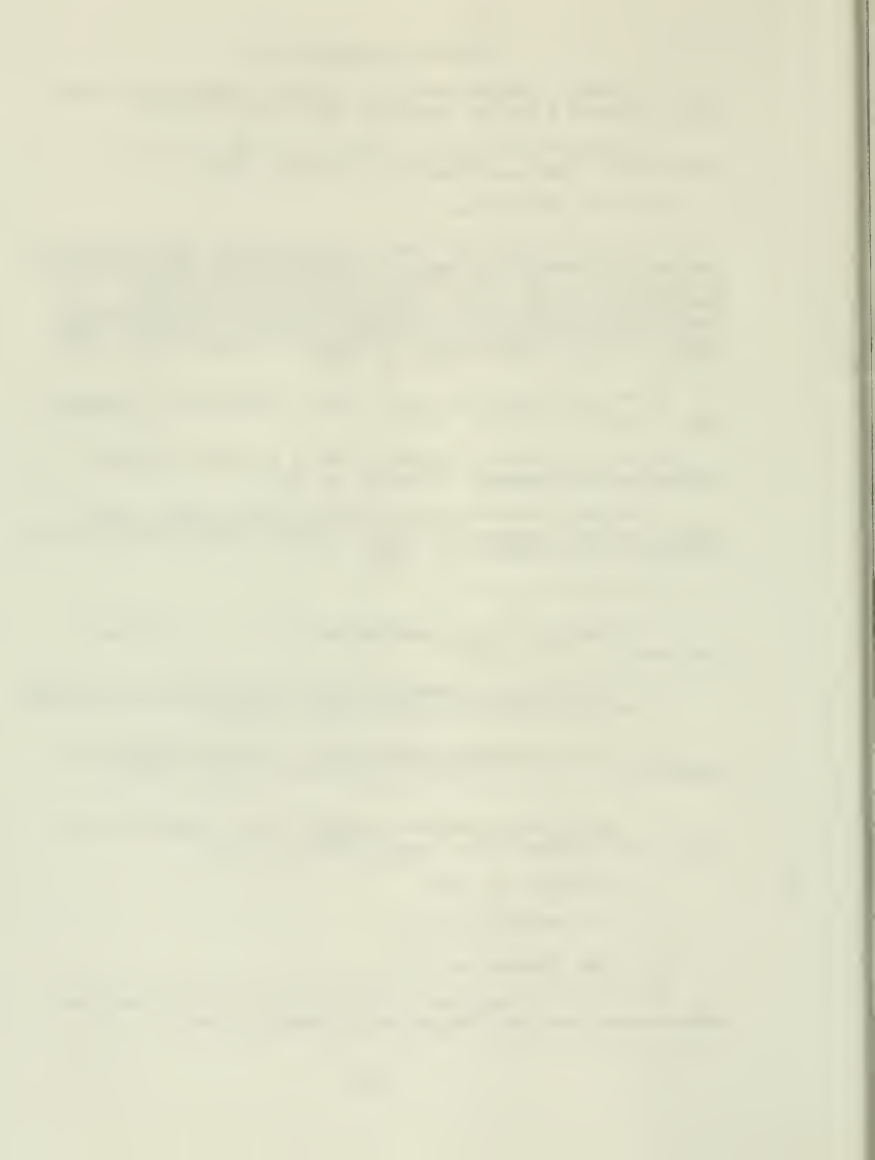


however, the railroad planted a significant number of them in each plot. Perhaps this was their way of achieving the color and fragrance of flowering shrubs without the constant care (i.e. periodic pruning and shaping) that was required to maintain them. It is also interesting to note that relatively few annual and perennial flowers were used in the 4 beds; this seems to have been the case in the landscaping of other D. L. & W. stations, like Montclair, Chatham, Madison, and Morristown as well. The company lessened the amount of care normally required by reducing the number of high maintenance plants, like flowers; at the same time, they added small flowering shrubs and trees to replace the prescribed variety of seasonal color that would be lost by removing the flowers. Rather than being criticized for their apparent lack of the usual railroad station flowers, the D. L. & W. should be commended for their unique expression of the standard beautification goals.

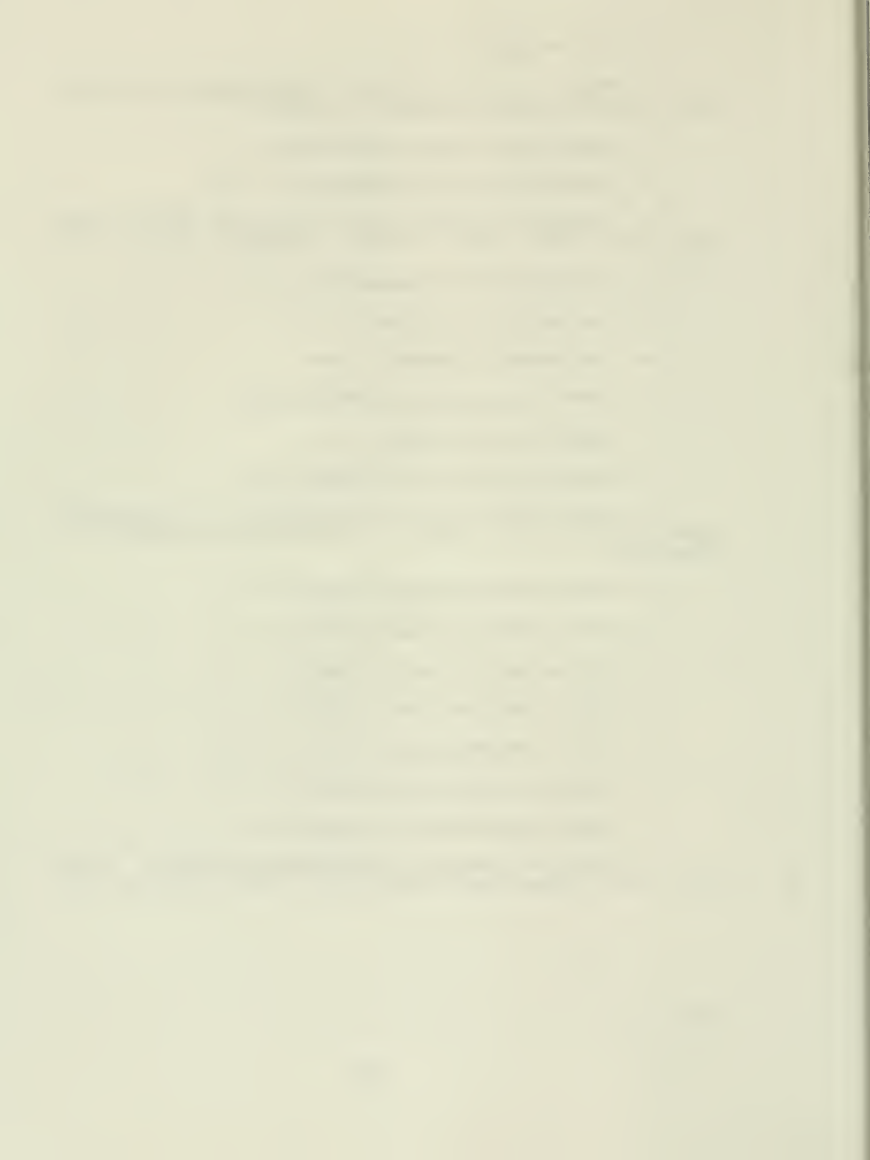


NOTES TO CHAPTER FIVE

1. Parris Thaxter Farwell, Village Improvement (New York: Sturgis & Walton Company, 1913), pp. 184-185.
2. John Allen Murphy, "Station Grounds for Town Betterment," House and Garden 50(August 1926), p. 89.
3. J. A. Murphy, p. 89.
4. Thomas Townsend Taber, The Delaware, Lackawanna & Western Railroad**The Road of Anthracite**in the Nineteenth Century 1828-1899: The History of the Formation and Development of the D. L. & W. 'Family' of Railroads, and Their Locomotives, which, in the Following Century Became One of Our Most Admired and Beloved Railroads (Muncy, PA: Thomas T. Taber III, 1977), p. 383.
5. "Engineering Policies on the Lackawanna," Railway Age (October 15, 1951), p. 87.
6. E.L. Chicanot, "Beautifying a Railroad System," Landscape Architecture 15(1911), p. 190.
7. Donald Grant Mitchell, Out of Town Places: With Hints for the Improvement (1867; reprint, New York: Charles Scribner's Sons, 1884), p. 146.
8. Mitchell, p. 144.
9. Summering on the Lackawanna D. L. & W. Railroad Publication (n.p., 1897).
10. Landmarks of Interest Along the Lackawanna Railroad D. L. & W. Railroad Publication (n.p., n.d.).
11. You'll Get More out of Life...in the Lackawanna Suburbs D. L. & W. Railroad Publication (n.p., 1935).
12. Henry David Thoreau, Walden (1910; reprint, New York: E.P. Dutton & Co., Inc., 1962), p. 31.
13. Mitchell, p. 144.
14. J.A. Murphy, p. 89.
15. J.A. Murphy, p. 122.
16. The stationmaster at Orange Station gave me this information over the telephone in January 1990.



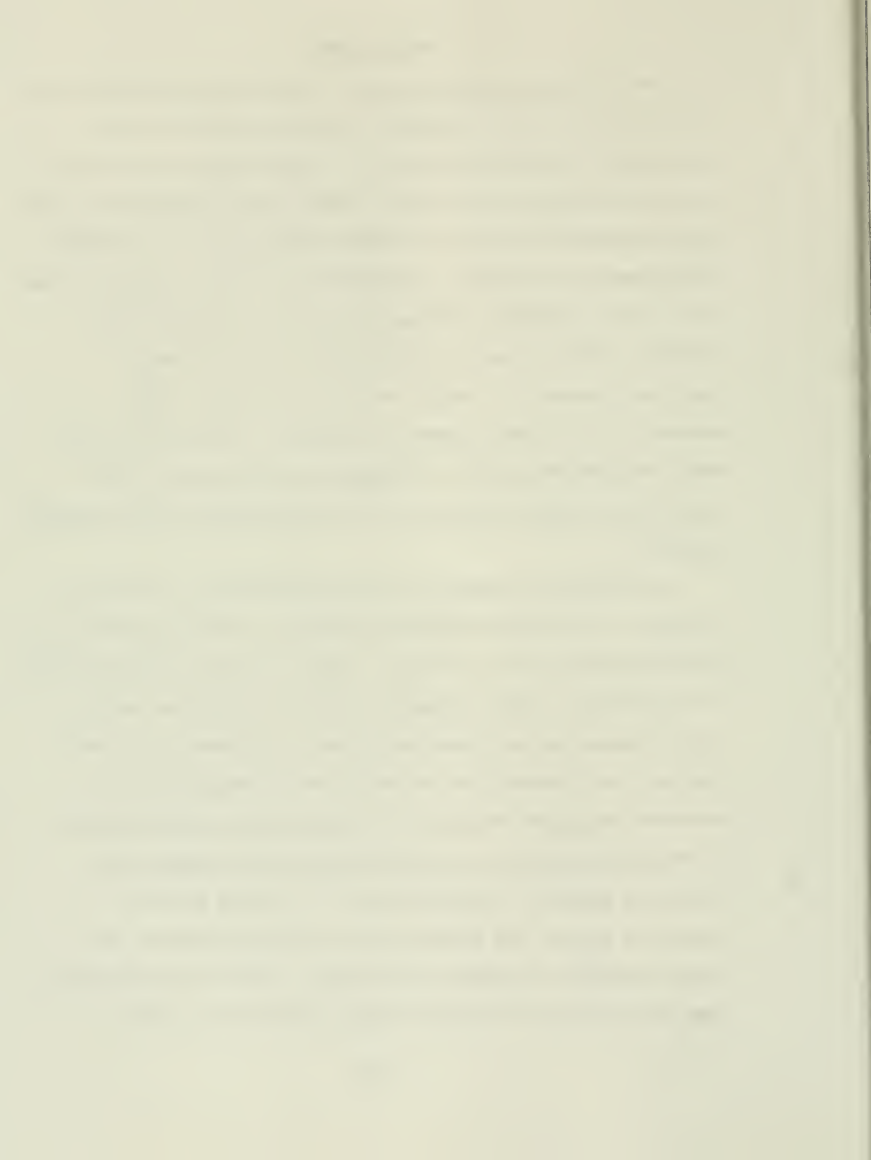
17. J.A. Murphy, p. 89.
18. The D. L. & W. Railroad Photographic Collection, Box 78. PHMC Railroad Museum, Strasburg.
19. Summering on the Lackawanna, n.p.
20. Summering on the Lackawanna, p. 23.
21. American Paradise: The World of the Hudson River School (New York: Harry N. Abrams, 1988), p. 232.
22. Summering on the Lackawanna, n.p.
23. Landmarks of Interest, p. 9.
24. Landmarks of Interest, n.p.
25. Summering on the Lackawanna, n.p.
26. Landmarks of Interest, n.p.
27. Summering on the Lackawanna, n.p.
28. Letter from J.M. Davis. The D. L. & W. Railroad Curatorial Collection, Box 32. PHMC Railroad Museum, Strasburg.
29. You'll Get More out of Life, p. 1.
30. You'll Get More out of Life, p. 1.
31. You'll Get More out of Life, p. 11.
32. You'll Get More out of Life, p. 15.
33. You'll Get More out of Life, p. 15.
34. You'll Get More out of Life, p. 17.
35. You'll Get More out of Life, p. 5.
36. Hazel Le Rougetel, The Heritage of Roses (Owings Mills, MD: Stemmer House Publishers, Inc., 1981), p. 101.



CONCLUSIONS

The railroad, which had been the vehicle of choice for the American public throughout the latter half of the nineteenth century, maintained its popularity up until the first two decades of the 1900s, despite the introduction of the horseless carriage, or automobile, in 1884.¹ Although the automobile was being manufactured in this country by the 1890s, the railroad continued to be the cheapest, most reliable mode of transportation well into the early twentieth century.² Around this time, however, the automobile revolution began in earnest, resulting in the mass production of more affordable vehicles; soon, the automobile became accessible to virtually the entire general public.³

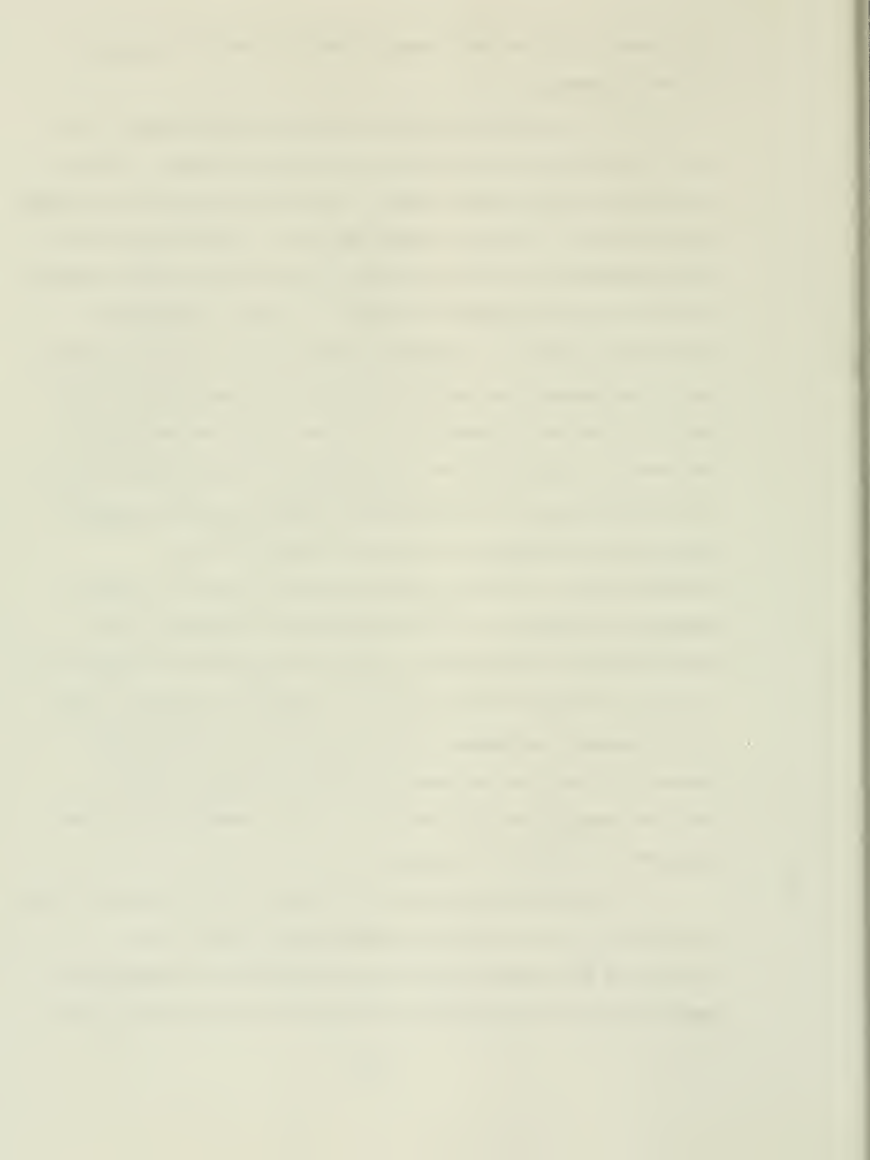
With the proliferation of the automobile in American society, the railroad companies began to notice a decline in patronage and thus in revenue. While the railroads retained the majority of their commuter traffic during the early 1900s, excursion and vacation travel slackened to a large degree. The automobile companies urged the public to purchase this new vehicle for long-distance travel because it was convenient and provided more freedom than other available modes of transportation.⁴ As more and more Americans became the proud owners of an automobile, the family vacation acquired new meaning: both the destination and route taken to get there were entirely up to the



individual, rather than prescribed by a tourist agency or railroad company.

As the automobile gained widespread popularity, the railroads could no longer sell the scenic beauty of the countryside along their routes. The reasons for this change are two-fold: Americans were now able , with the help of the automobile, to travel to many more parts of the country at their own convenience and were no longer dependent exclusively upon the railroad; and secondly, the automobile was transforming the remaining pristine landscape of the country with the construction of new roads and highways. The natural beauty of the countryside in areas such as the Pocono Mountains and the Delaware Water Gap were rapidly being encroached upon by this new revolution in transportation. As an article in a 1915 issue of House Beautiful pointed out, "man has made a travesty of his appreciation of the beauty of hill and glade and field, by laying a tar road across them."⁵ When they realized that the untouched landscape and the prospect of travelling through it were not successful drawing points anymore, railroad companies like the D. L. & W. embarked on a new approach to attract customers.

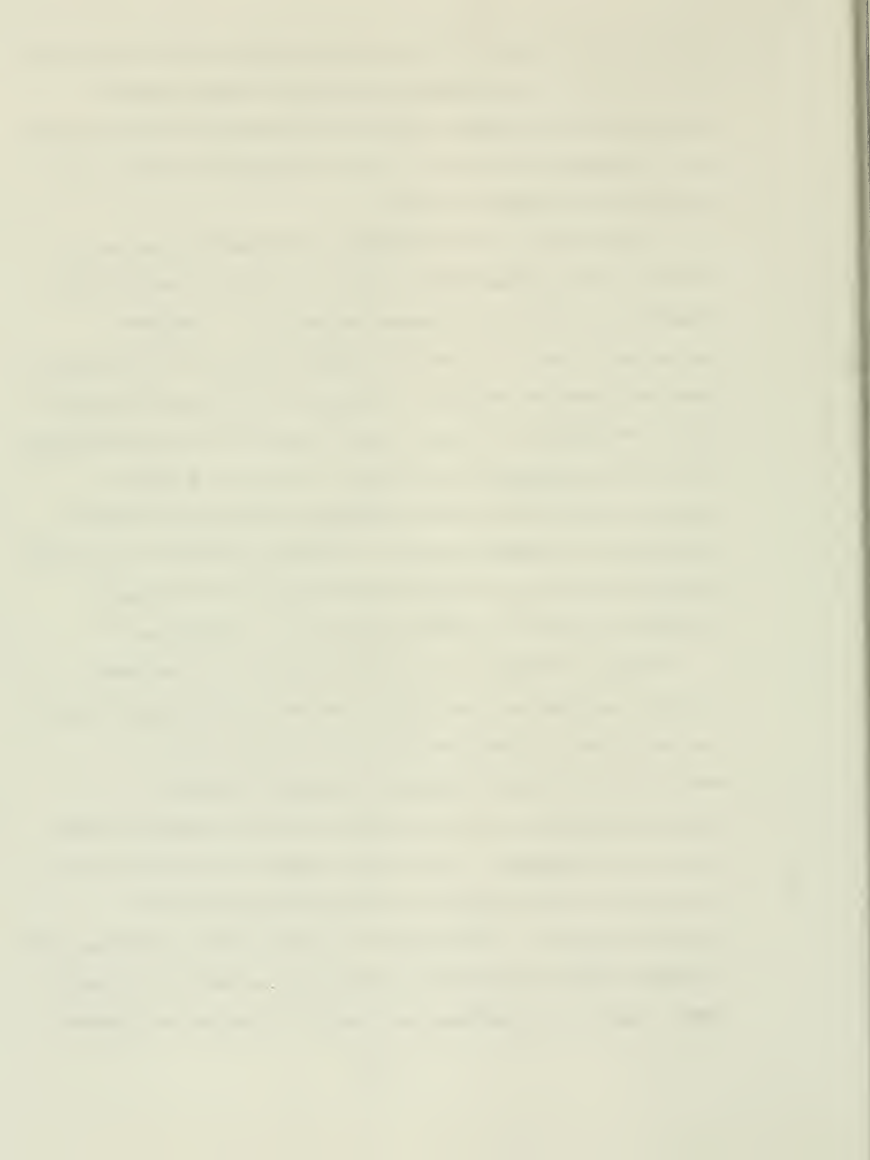
This change can be seen in the D. L. & W.'s shift from the excursion and vacation advertising of the late nineteenth and early twentieth centuries to an aggressive campaign aimed at suburban commuters during the first few



decades of the 1900s. Publications such as "You'll Get More Out of Life...in the Lackawanna Suburbs" and extensive beautification of their newly constructed passenger stations are indicative of the D. L. & W.'s attempt to retain and expand their commuter traffic.

Unfortunately, these efforts were short-lived and by the end of the second World War, the railroad could hardly compete with the ever-present automobile.⁶ Commuter patronage of the railroad had reached its peak and, while it remained somewhat constant, attempts to increase it were no longer worthwhile. Indeed, many railroad lines and stations were being abandoned at this time. Even the station gardens, which were planted expressly for these suburban commuters, had become obsolete, replaced instead with larger parking lots for the increasing number of automobiles, "another victory for functionalism over aesthetics."⁷

Today, the station grounds at Montclair, Chatham, Madison, Morristown, and Orange, whose buildings are all on the state and national register, only hint at the magnificence of their earlier days when railroad beautification was a priority with both the community and the railroad company. Currently, there is a parking lot on both sides of the station at Montclair and very few plantings remain. The other D. L. & W. station gardens have suffered much the same fate, with their grounds frequently being replaced by parking lots and the landscaping ignored



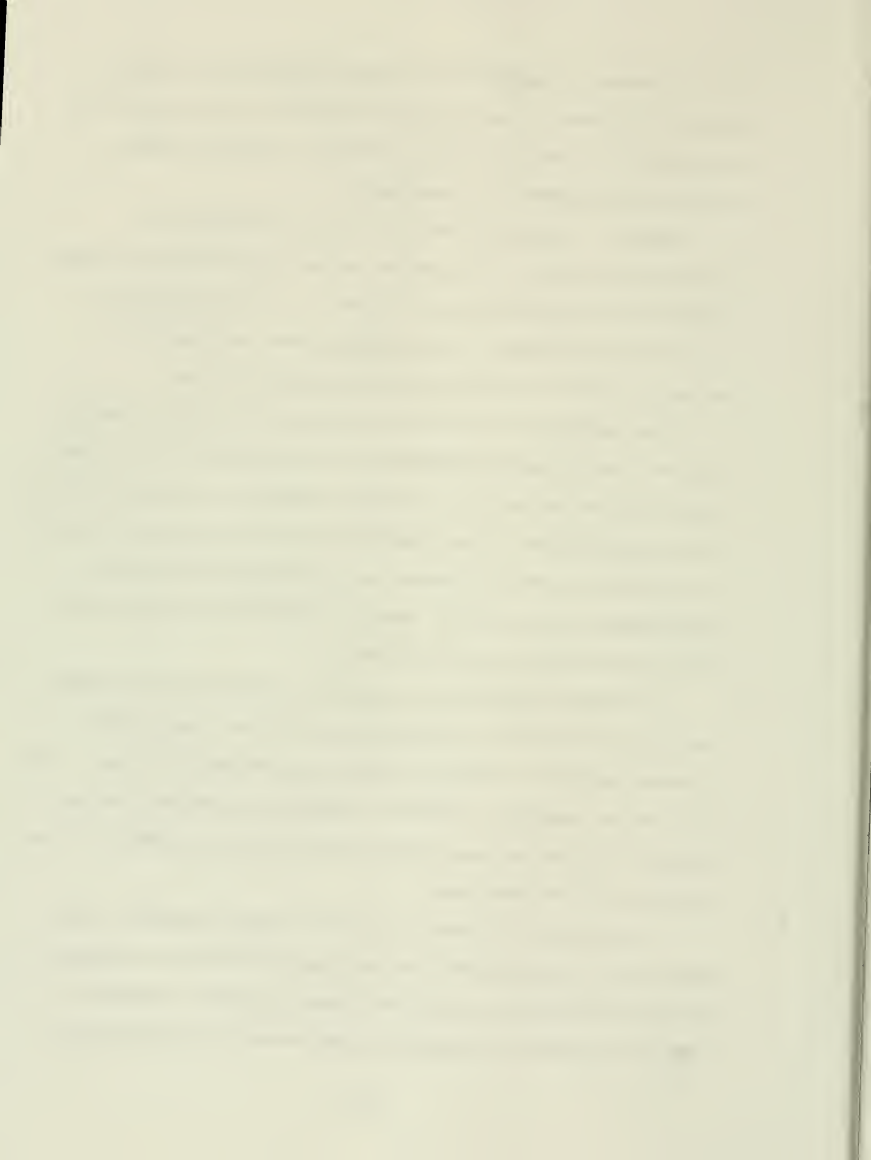
and untended. Chatham retains some shrubs and weeping trees, but there is no evidence that they are anything but remnants of a more attractive past or a fairly recent, halfhearted attempt at landscaping.

Madison, whose station building is fairly well maintained, boasts a few shrubs around an old stairway and some trees along the street before it. Its parking lot, like countless others, has expanded over the years to accommodate the automobile. (see Illustration 36)

The station and grounds at Morristown retain a great deal of their historic character, as the parking area and semi-circular drive have not been changed too significantly. The configuration of the grounds is much the same as it was in the early 1900s, although the plantings have changed considerably and lack the careful attention they must have once received. (see Illustration 37)

At Orange Station the original cobblestone and cement parking lot is still present, but the four elaborately planted beds that once decorated the grounds are gone. The station is, however, currently undergoing restoration and perhaps, in the process, some of the former splendor of its grounds will be recalled.

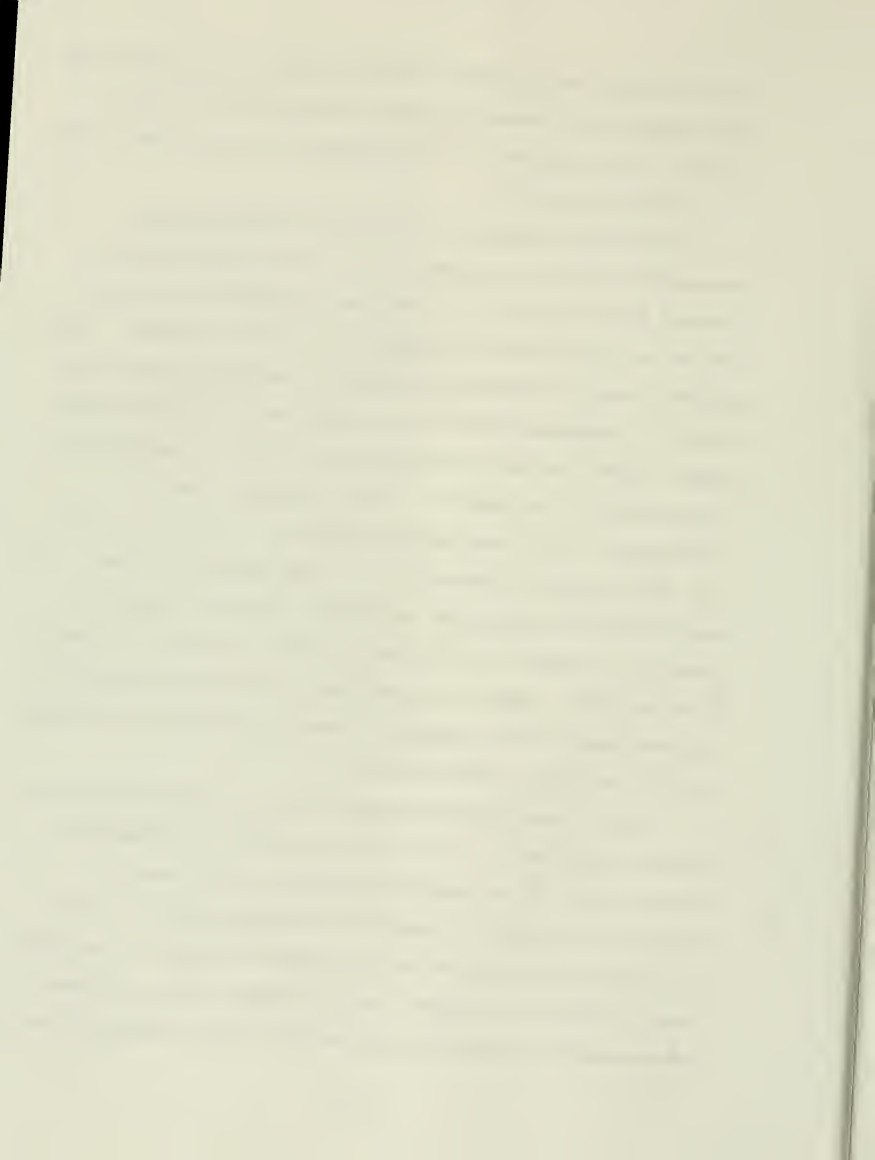
The creative marketing efforts in the tradition that began with "Anthracitations by Phoebe Snow" and included excursion pamphlets, fictional short stories, vacation booklets, suburban guidebooks, and station gardens had



ceased by the early 1950s. The D. L. & W. had successfully manipulated the landscape around it for more than half a century, but times had changed monumentally since the birth of the railroad in 1853.

Despite the seemingly irreversible trend towards automotive and, more recently, air travel, the lessons learned from the D. L. & W. and its awareness of the land around it, are extremely valuable for today's society. "The scenery found in the Pocono Mountains, especially when the laurel or rhododendrons are in bloom, has not deteriorated except where the hand of man has eliminated or degraded it in the name of 'Progress'."⁸ While progress must be encouraged, it is important to consider, as the D. L. & W. did, the resultant effects it has upon our surroundings. As the remaining countryside is devoured, much of America's identity, of which the railroad was once a significant part, is being lost. Modern railroad companies can still promote the remainder of the country's lands and possibly make their commuter stations more attractive.

During recent years, Amtrak has been attempting to do exactly what the D. L. & W. did throughout the nineteenth century, that is, to encourage people to see America's countryside by train. Like the railroad companies of the late 1800s, Amtrak is using the appeal of unspoiled regions, fresh, clean air and water, and an escape from the stress and pressures of everyday life to lure today's American on a

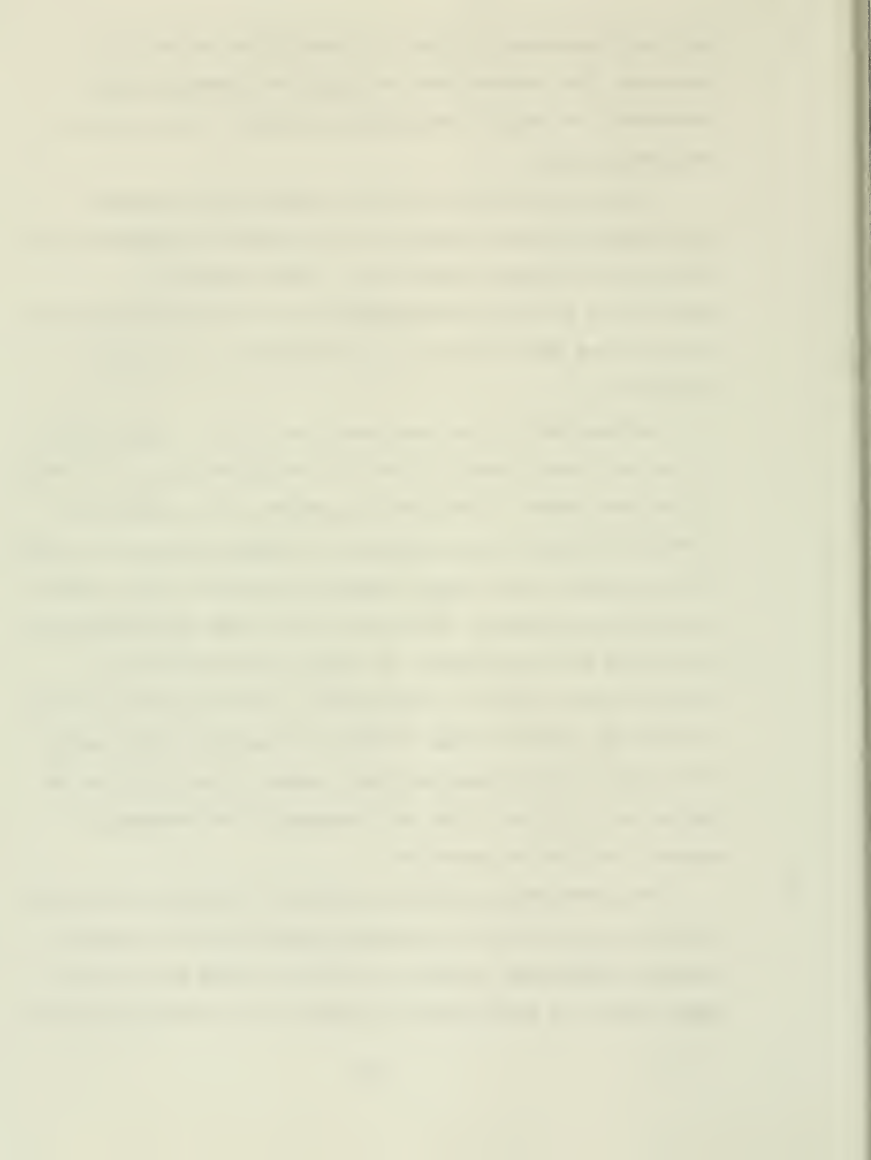


railroad excursion. While the advertising medium has expanded, from photographs and pictures, booklets and brochures, to include television and radio, the message remains the same.

Another organization that is benefitting from the breathtaking scenery which the railroads once traversed, is the Rails-to-Trails Conservancy. This non-profit institution is conserving abandoned railroad corridors and transforming them into trails and greenways for public recreation.

Perhaps one of the most practical modern applications of the railroad's manipulation of the landscape can be found in the phenomenon of the station garden. The movement to beautify station grounds reached its height between 1880 and 1930 but many of the ideas behind it are still valid today. The railroad played an important role in the development of our nation and the station was seen as the gateway to America's small towns.⁹ Historically, the railroad station was used to advertise the village and impress both passing travellers and arriving visitors; today it can still be an indication of civic pride and represents the community's economic and social character.

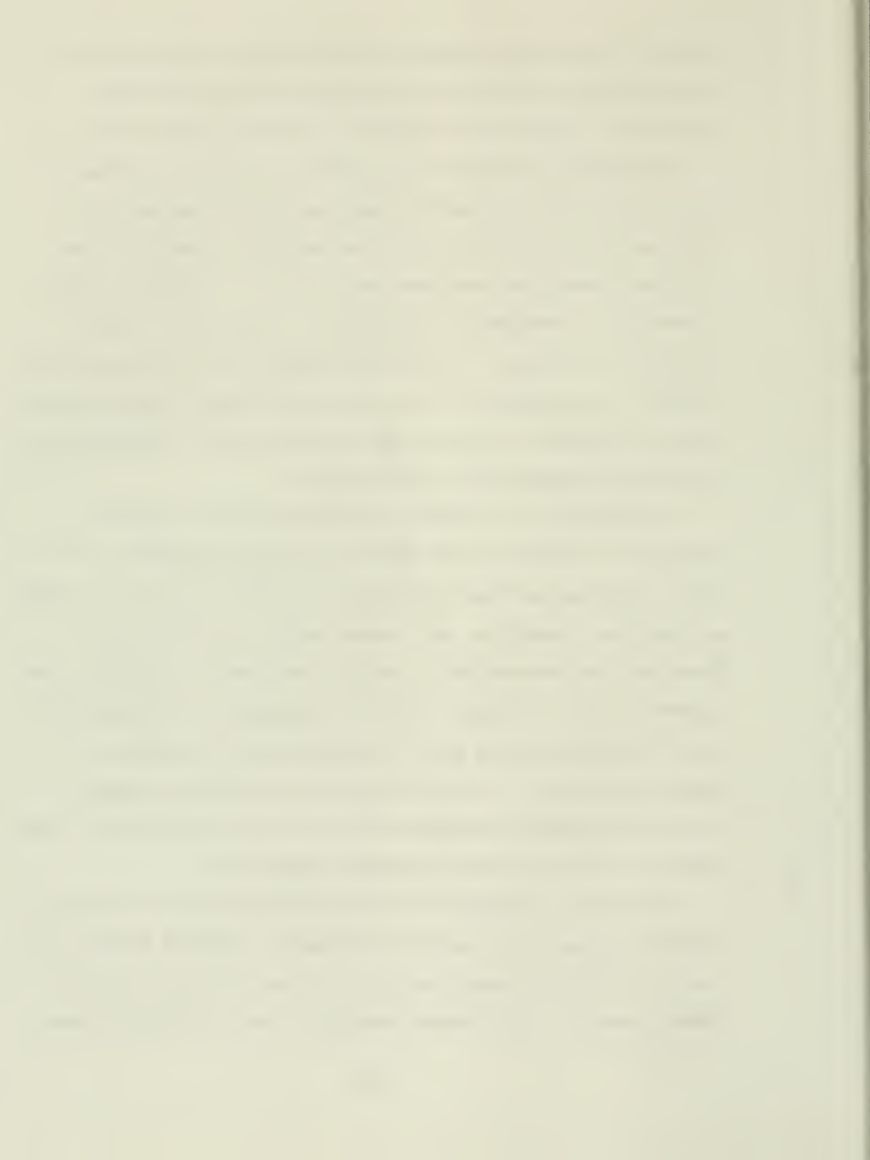
The preservation and restoration of America's railroad stations is currently an important aspect of the nation's attempt to save her cultural heritage. Those stations in towns that have long since lost their rail service are being



adapted to new uses, while countless other stations still in operation today are being extensively renovated and/or restored. As with any attempt at historic preservation, it is important to consider the context of these buildings, many of which once boasted elaborately designed grounds. Not only the built structures are worthy of preservation, but their immediate environs are as well. Just as station grounds were frequently overlooked in the past, so they continue to be today. Preservationists need to consider the historic landscaping and context of the station and take the necessary steps to enhance and not obliterate indications of the former appearance of the grounds.

Although it is neither economically nor logically feasible to re-create the elaborate station gardens of the past, much can be done to remind the public that these kinds of designed landscapes did indeed exist. In the case of adaptive use renovations in which the station buildings have become museums, cultural centers, markets, and restaurants, the surrounding lands can be transformed into parks or botanic gardens.¹⁰ For those stations which still serve scores of commuters everyday and have some grounds left, the lessons of the past are extremely applicable.

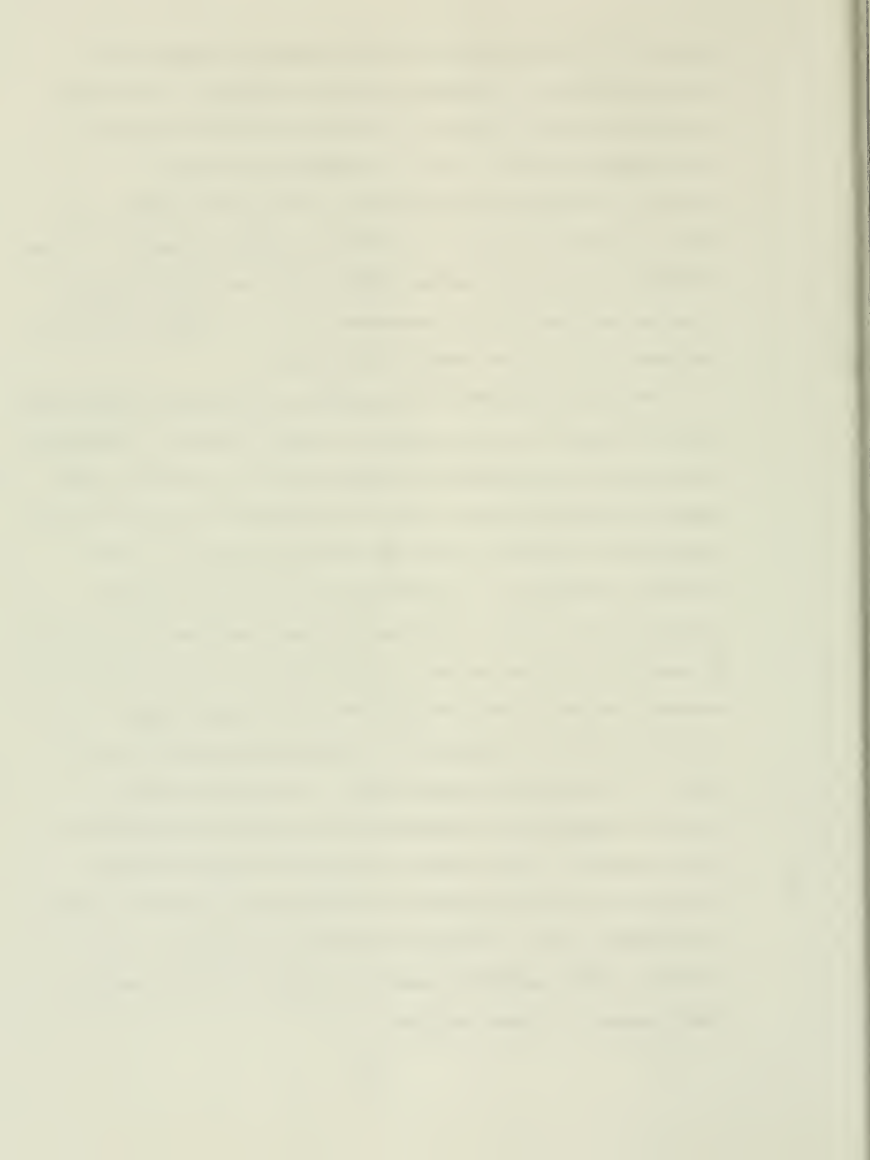
The simple designs and low-maintenance plant materials espoused by men like Donald G. Mitchell, Edouard Andre, and Parris T. Farwell would facilitate modern station ground beautification. The shade trees and flowering shrubs used



historically could make a station more appealing to its current patrons. For more elaborate gardens, where funds and space exist, a variety of flowers could be planted to bring back the vivid color of yesterday's grounds.

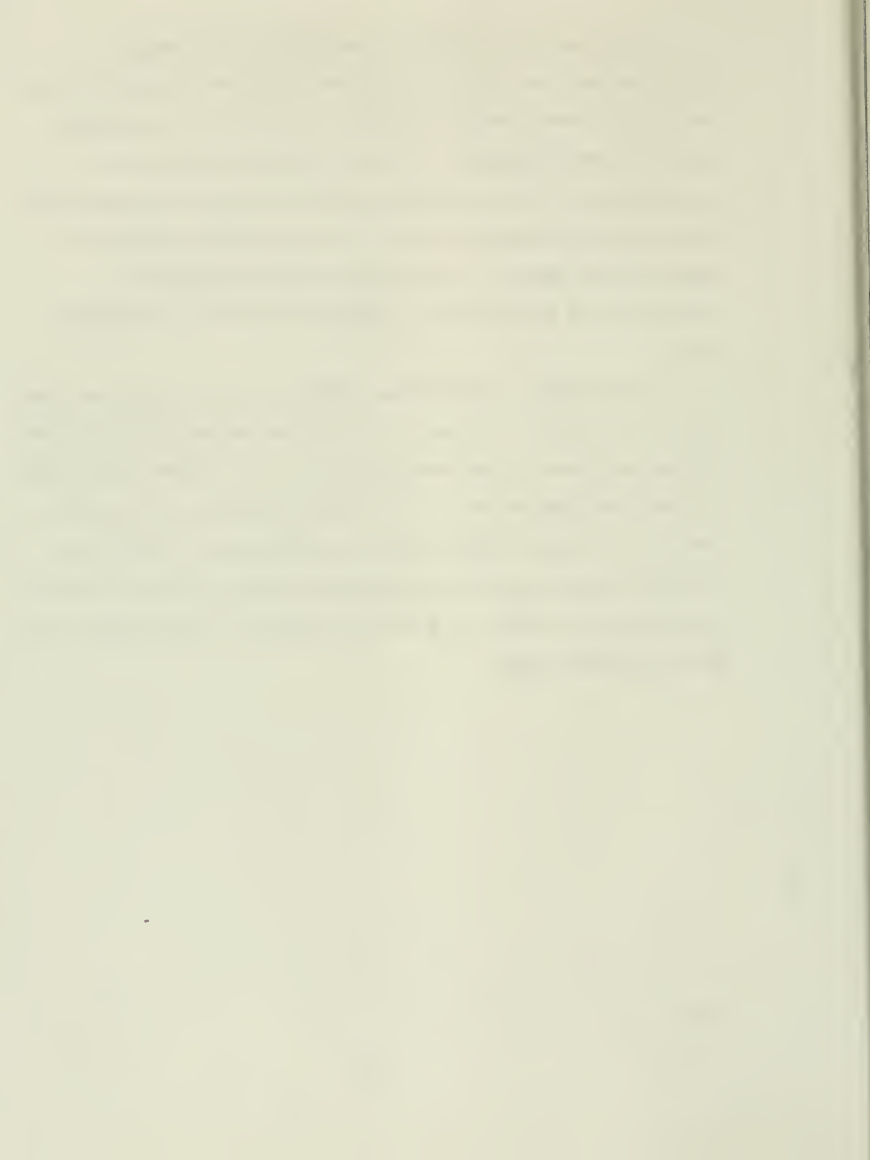
Likewise, conifers could provide year-round greenery and serve as sound barriers for adjacent property owners. Those stations which have limited funds could use simple ground covering plants, like pachysandra, to camouflage bare areas and make the station grounds less dismal.

Besides nineteenth-century plant materials, other ideas from this era could be adapted to today's needs. Following the lead of the improvement societies of the 1800s, local community organizations could join forces with the railroad companies to beautify existing station grounds. As Mr. Mitchell pointed out in 1867, the key to successfully improving the lands around the railroad station lies in the cooperative efforts of both the community and the railroad. Perhaps the modern-day equivalent of the improvement society, the local garden club, could volunteer time and labor to this type of undertaking. In addition, the railroad company might provide these groups with seeds or young plants. Other possible sources for the necessary equipment and plant materials include donations from local businesses, such as hardware stores and nurseries. In addition, the commuters themselves might be encouraged to lend support to these efforts.



Following the example of the nineteenth-century schoolgarden, the station's grounds could be beautified with the aid of local schoolchildren. In this case, water and supplies were donated by the town and its businesses respectively. The railroad provided the land and sometimes the required materials as well, while the local children supplied the labor. This joint venture between the community and the railroad company would still be feasible today.

Although the railroad has continued to decline over the last fifty years, its imprint on the landscape of the United States survives in the suburban form of our great cities and in the countless miles of rails criss-crossing the nation. The railroad was a major force in shaping the country and its self-image during the nineteenth century and its effect upon both the culture and the environment of the people are still evident today.



NOTES TO CHAPTER SIX

1. Alan Trachtenberg, The Incorporation of America: Culture & Society in the Gilded Age (New York: Hill and Wang, 1982), p. 157.

2. Anderson Notter Finegold, Inc., Recycling Historic Railroad Stations: A Citizen's Manual (Washington, D.C.: U.S. Department of Transportation, 1978), p. 1.

3. Trachtenberg, p. 159.

4. Trachtenberg, p. 159.

5. House Beautiful 37(January 1915), p. 36.

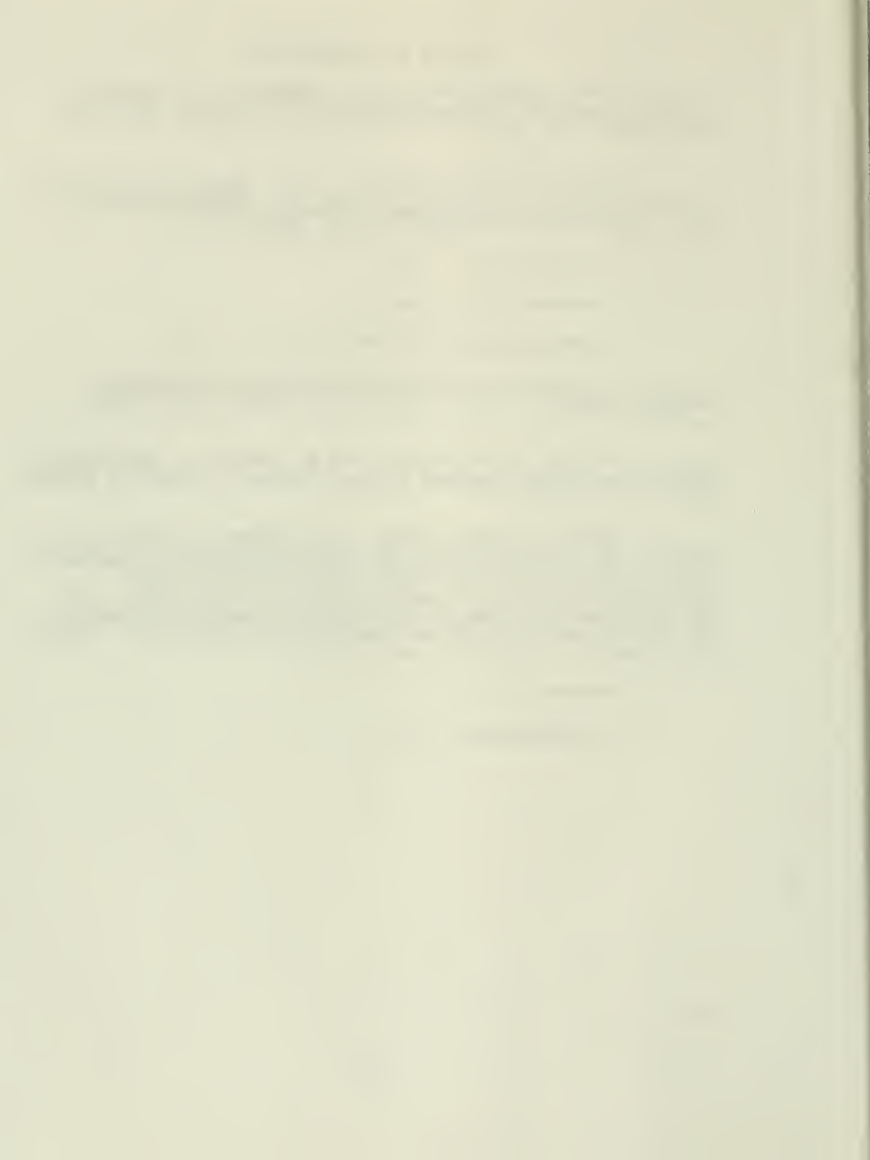
6. All Stations - A Journey through 150 Years of Railway History (London: Thames and Hudson Ltd., 1981), p. 99.

7. Jeffrey Richards and John M. MacKenzie, The Railway Station: A Social History (Oxford: Oxford University Press, 1986), p. 183.

8. Thomas Townsend Taber, The Delaware, Lackawanna & Western Railroad**The Road of Anthracite**in the Nineteenth Century 1828-1899: The History of the Formation and Development of the D. L. & W. 'Family' of Railroads, and Their Locomotives, which, in the Following Century Became One of Our Most Admired and Beloved Railroads Vol 2. (Muncy, PA: Thomas T. Taber III, 1981), p. 9.

9. Anderson, p. 1.

10. All Stations, p. 105.



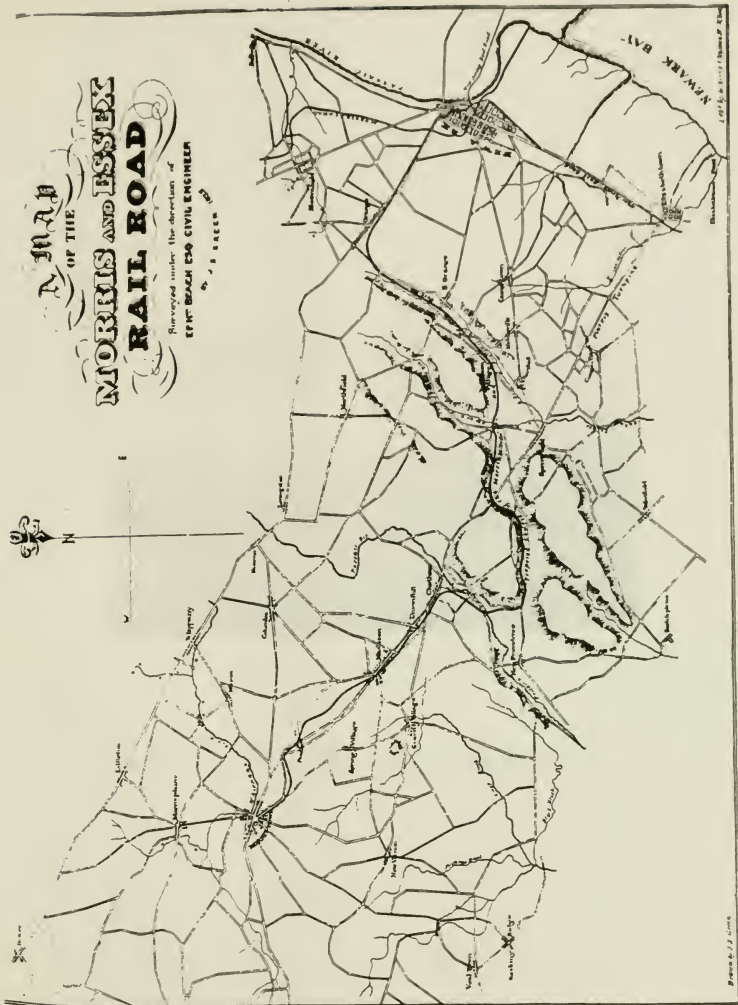


Illustration 1: Map of the Morris and Essex as originally surveyed in 1835 and subsequently built.

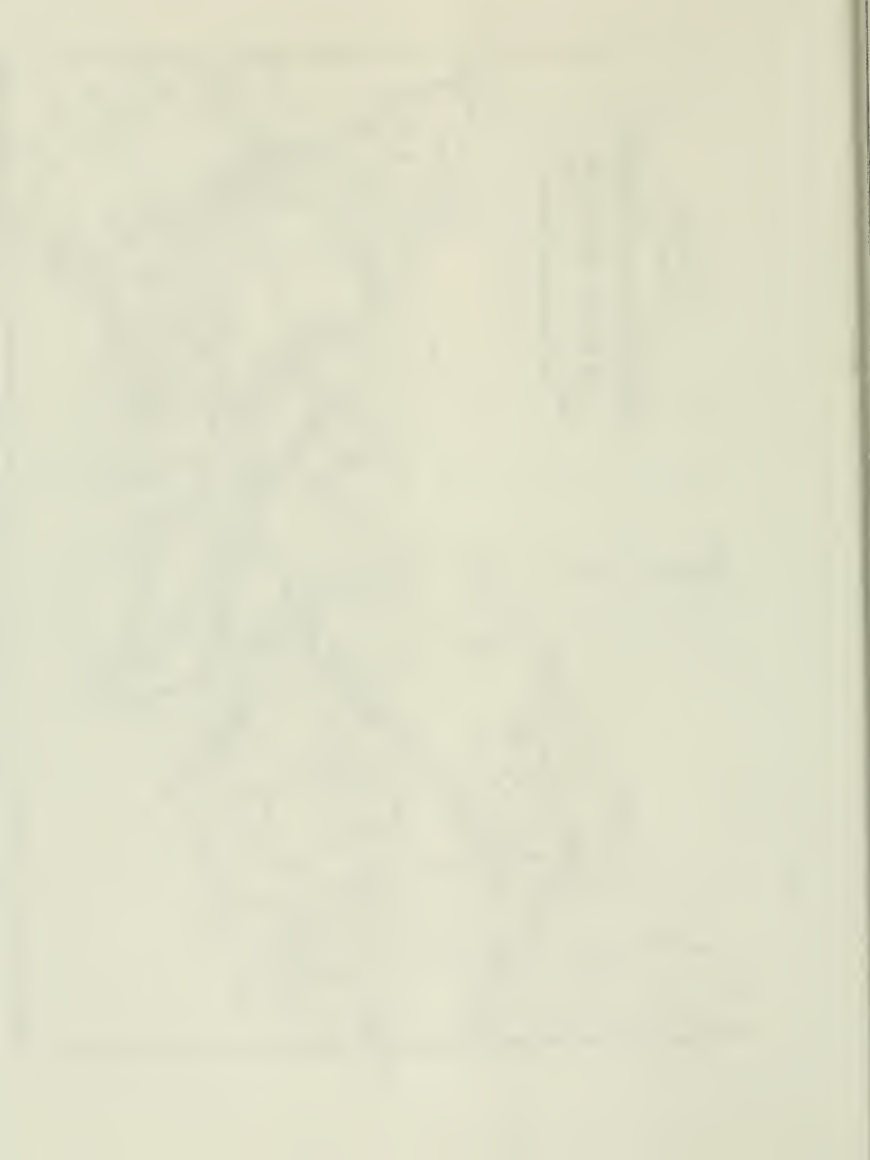
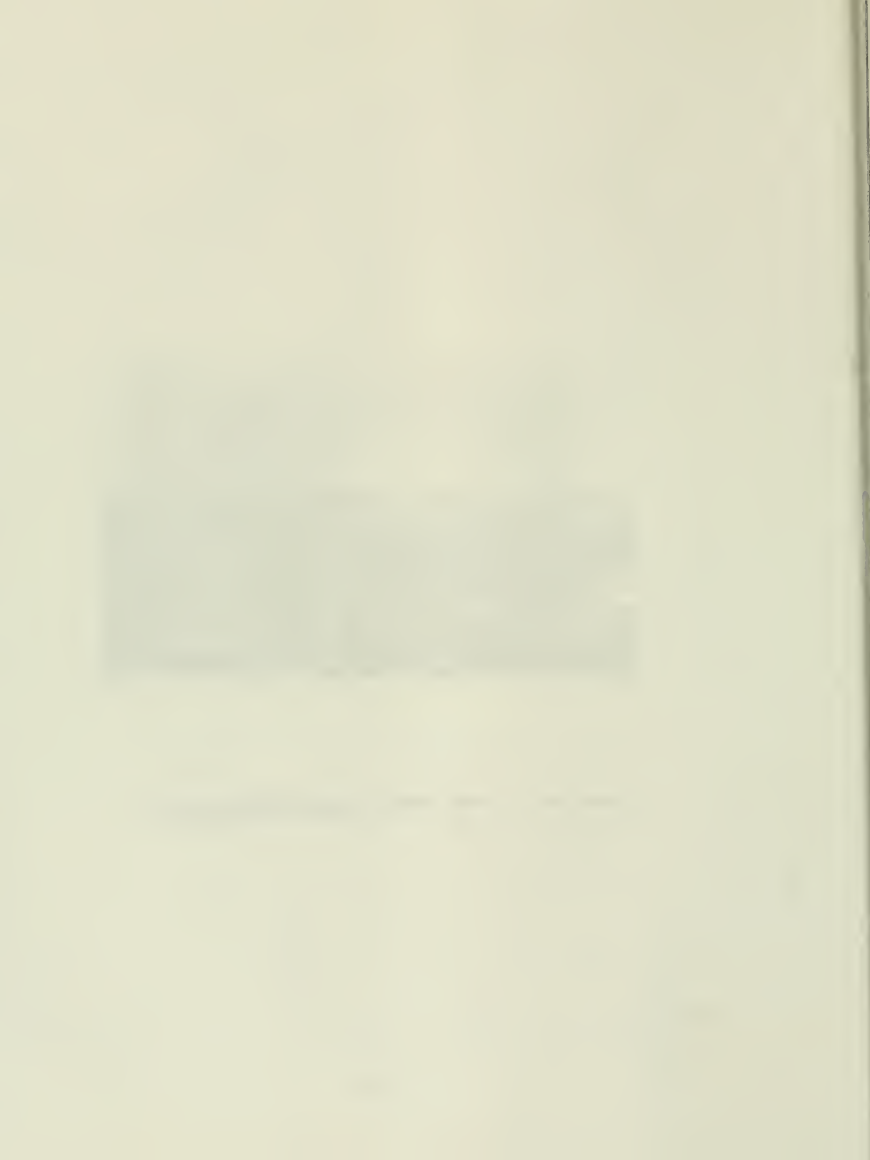




Illustration 2: George Inness Delaware Water Gap 1857



Lackawanna Railroad

GRAPE COMPANY
 PRICE TO ALL THE YONKERS
 ELmira NY 4/18/89

Left New York on Lackawanna Railroad
 this am in fine dust suit
 and its white Mark Twain

·NO SMOKE·Burns hard coal·NO DUST·Cinder Ballast·

MARK TWAIN SENT THE ABOVE TELEGRAM AFTER A TRIP FROM NEW YORK TO ELMIRA OVER THE
CLEANEST RAILROAD IN AMERICA.

ITS THROUGH TRAINS, ALL VESTIBULED, ARE MADE UP OF COMFORTABLE COACHES, LUXURIOUS SLEEPING CARS, FINE CAFE CARS AND
 ROOMY PARLOR CARS.

IT IS THE SHORTEST LINE BETWEEN NEW YORK AND BUFFALO AND BETWEEN NEW YORK AND CHICAGO,
 VIA BUFFALO. IT GIVES A FAST SERVICE BETWEEN NEW YORK AND ST. LOUIS AND KANSAS CITY.

E. G. RUSSELL, GENERAL SUPERINTENDENT. T. W. LEE, GENERAL PASSENGER AGENT. B. D. CALDWELL, TRAFFIC MANAGER.

Illustration 3: Lackawanna Railroad Advertisement, c. 1899
 Railroad Museum of Pennsylvania (PHMC)

Illustration 4: Lackawanna Railroad Advertisement, c. 1902
 Railroad Museum of Pennsylvania (PHMC)

SAYS PHOEBE SNOW:

"Now that I see
 How spotlessly
 Your kitchen's kept
 It seems to me
 It gives one quite
 An appetite

Lackawanna Railroad This cleanly Road
 Of Anthracite"

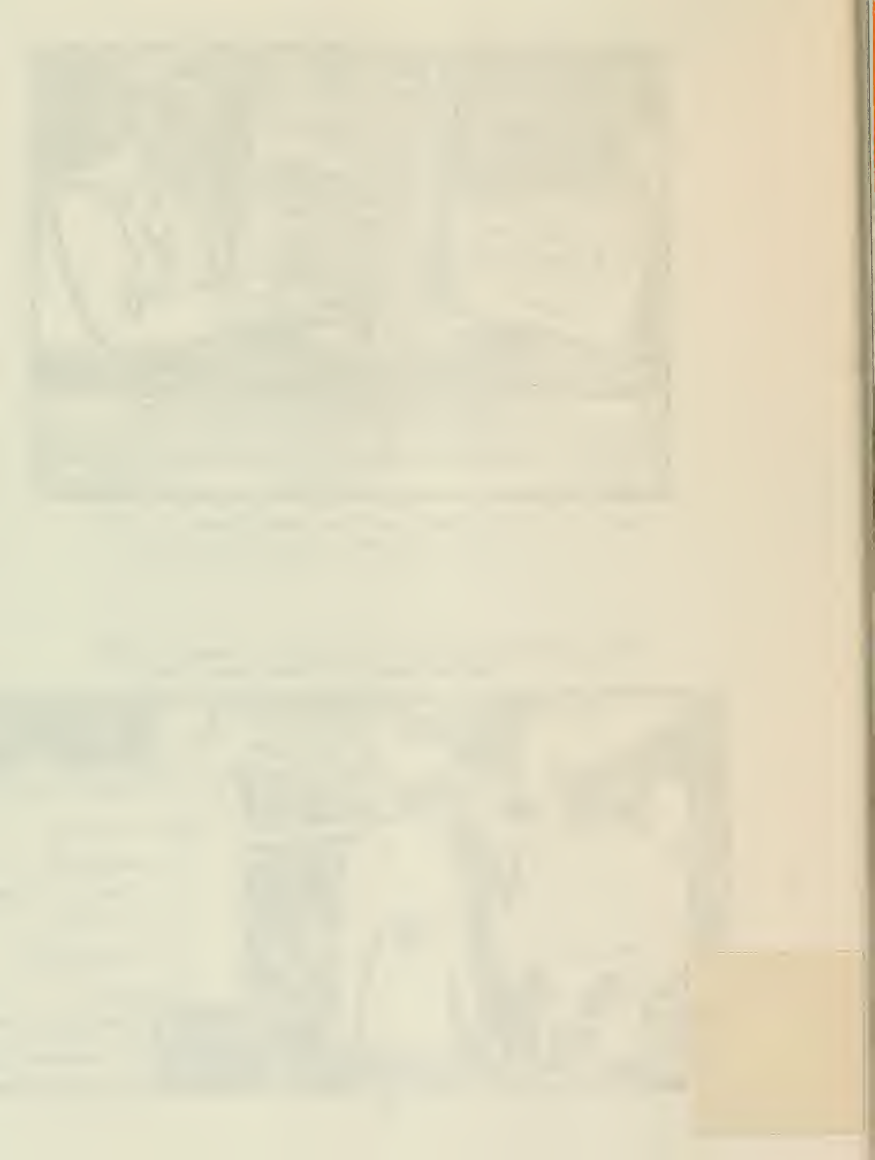




Illustration 5: A Map of the Mountain and Lake Resorts of Pennsylvania and New Jersey
 Railroad Museum of Pennsylvania (RPMC)

Illustration 6: The Spring, Lake Hopatcong, June 20, 1914
The Free Public Library of Morristown and Morris Township



Illustration 7: Sunnyside, Lake Hopatcong, August 23, 1911
The Free Public Library of Morristown and Morris Township



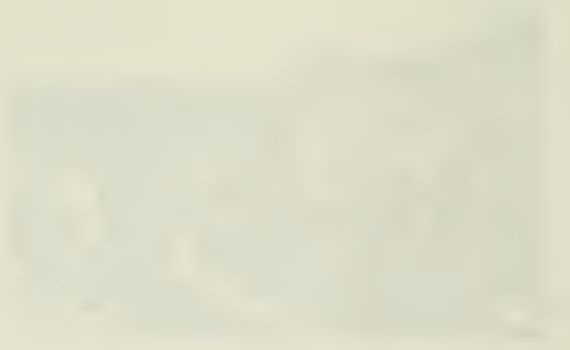
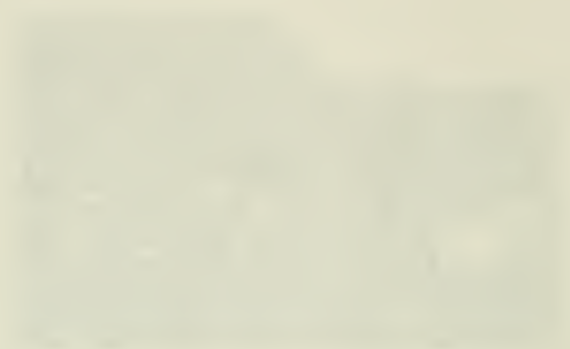


Illustration 8: Delaware Water Gap 1874



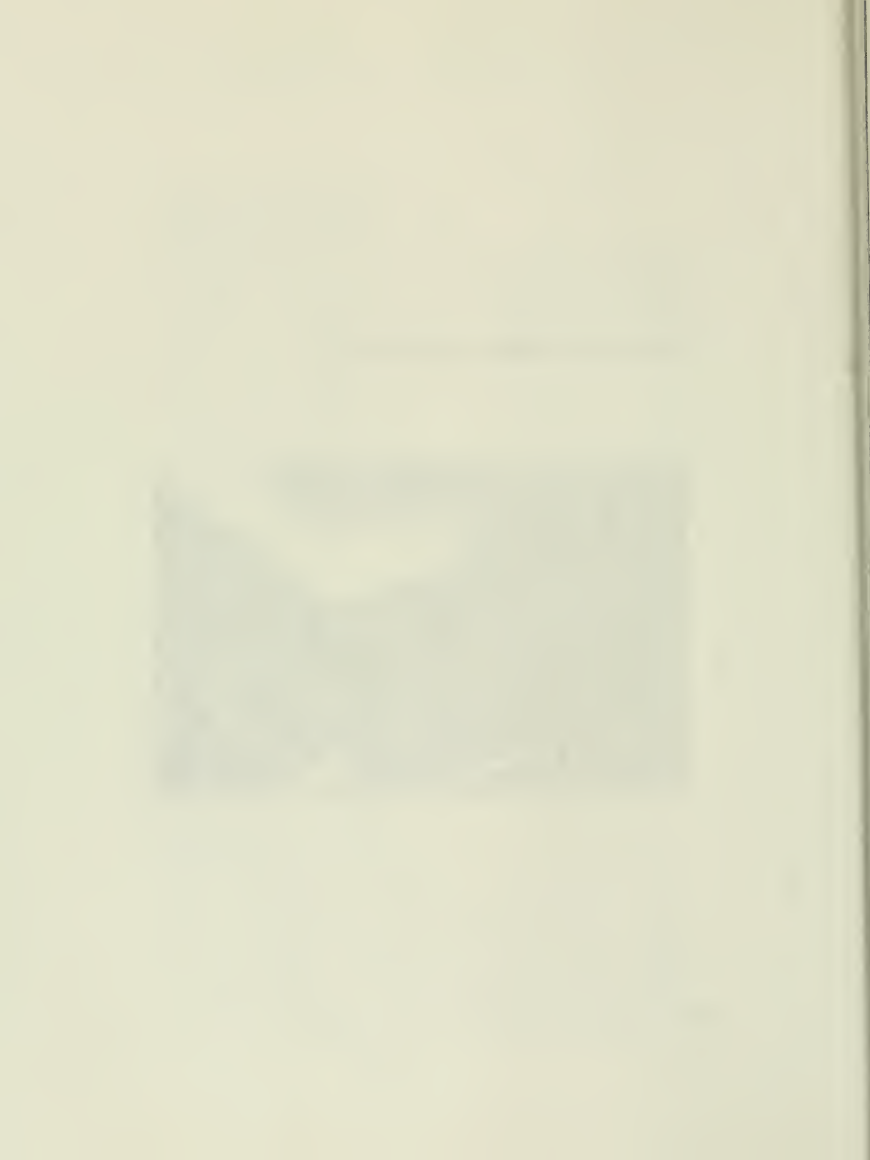


Illustration 9: Lackawanna Railroad Invitation, September 26, 1899
Railroad Museum of Pennsylvania (PHMC)



WOULD you view a landscape radiant
in the gorgeous beauty of Autumn;
fields of amber and of brown; mountains
buried 'neath all the warm hues of Nature;
valleys where green borders the silver of
sweeping streams and rippling rills? *^*

Every Mile
is
Picturesque.

We would have you, if you would, and
with this in view it is our pleasure to
extend to you the courtesies of the Lack-
awanna Railroad en route to the forty-
fourth Annual Convention of the Ameri-
can Association of General Passenger
and Ticket Agents to be held in Boston,
October 17th, 1899. *^*

We would, also, that the members of
your family might enjoy this charming
ride, and if you will advise, giving full
names, it will be our pleasure to forward
the necessary transportation.

Very respectfully,

Handwritten signature of R. H. Caldwell in cursive.

Traffic Manager.

Handwritten signature of J. W. Lee in cursive.

General Passenger Agent.

September 26th, 1899.
Office of the *^* *^*
Gen. Passenger Agent,
26 Exchange Place, *^*
New York City. *^* *^*

Ms.

DEAR SIR:

The Lackawanna Railroad herewith presents its compliments and invites you to become one of a party of newspaper men who will make a little jaunt on June 28th and 29th to a few of the attractive mountain and lake resorts along its line. For the accommodation of this party a special train will leave Barclay and Christopher Street stations at 10 A. M., on the morning of June 28th, running direct to Lake Hopatcong, New Jersey, where the party will stop for luncheon. After a trip around the lake the journey will be resumed to Delaware Water Gap, in the mountains of Pennsylvania, where, on behalf of the hotel proprietors of that place, the party is invited to take dinner and spend the night. The following day will be devoted to visiting the resorts of the Pocono Mountains, dinner being served at Mt. Pocono.

Returning, the train will leave Mt. Pocono Sunday evening at 8 o'clock, arriving at New York shortly after 11 P. M.

In order to keep this party down in size, so that it may be run upon the schedule of the limited trains and give the maximum amount of comfort to its guests, it is necessary for us to restrict the representation of each paper to one person.

Kindly do me the honor of advising me whether this invitation is accepted, and, if so, state the name of the representative who will be with us, in order that proper transportation may be forwarded at once. A detailed itinerary of the trip will be sent with the transportation. It is our intention to make this an enjoyable two days' outing in the mountains, and I trust that we may have the pleasure of including you in the party.

G. M. Lee

General Passenger Agent.



EXCURSION
OF
NEWSPAPER EDITORS
TO
LAKE HOPATCONG
DELAWARE WATER GAP
MOUNT POCONO

Illustration 10: Lackawanna Railroad
Invitation (Railroad
Museum of Pennsylvania,
PHMC)



Illustration 11:

Lackawanna Railroad
Invitation (Rail-
road Museum of
Pennsylvania, PHMC)



THE ROAD OF ANTHRACITE

*It is our pleasure to extend
to you and yours, the courtesy of the
Lackawanna Railroad which is attendance
at the "beneath" Annual Meeting of the
Association of American Railway Carousing
Officers to be held at the Hotel Labor,
New York City, June 28th 1907.*

Very respectfully

A. H. Post

General, Lackawanna

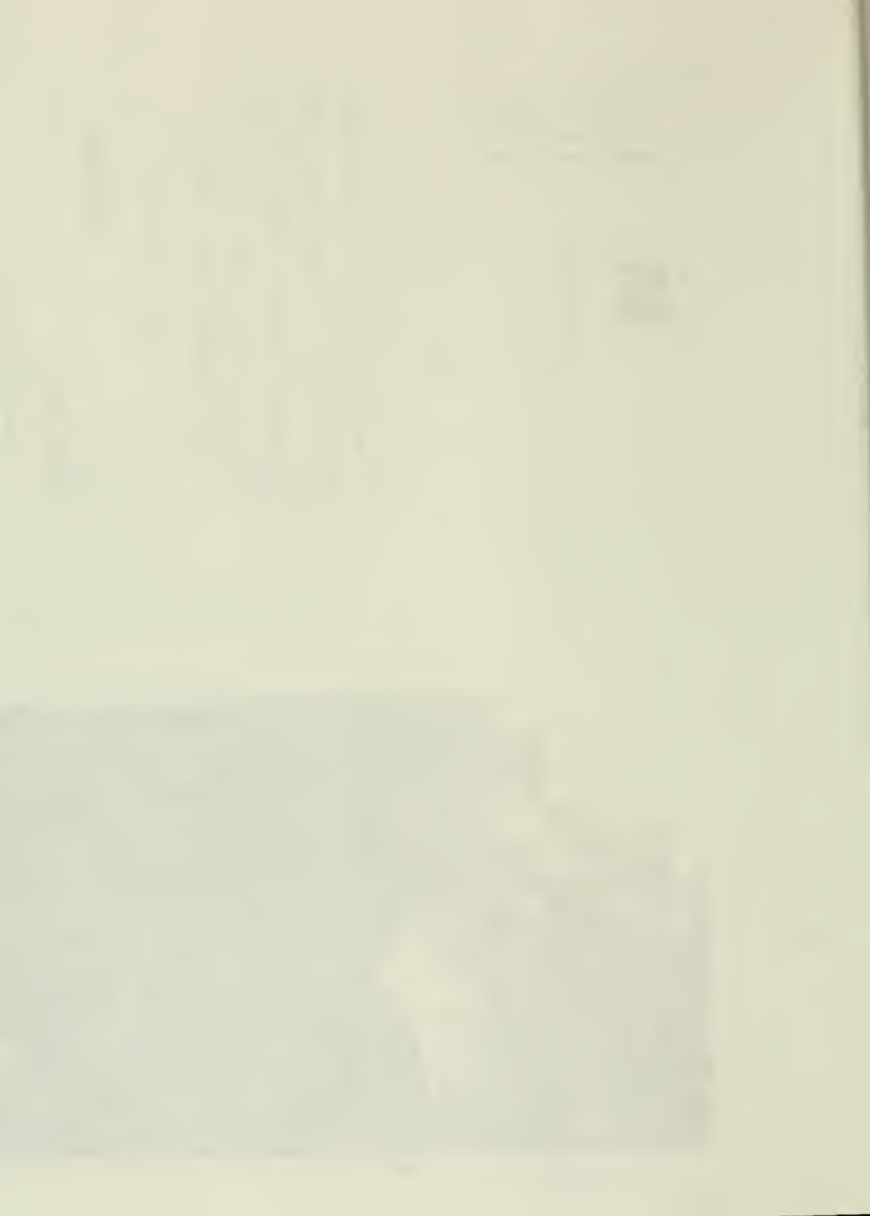
Robert J. ...

Lackawanna, N.Y. 28th June 1907

New York, June 15th 1907



DELAWARE WATER GAP



Rockaway Beach

The steamer Grand Republic leaves at 10:00 A.M. from Hoboken, N. J., for Rockaway Beach, N. J., on Thursday, September 10, 1885.

GRAND REPUBLIC THURSDAY, SEPTEMBER 10, 1885

A delightful sail upon the Bay with full view of the great Brooklyn Bridge, Governors Island, Bedloe's Island, (on which the national grave of Liberty is being restored), passing Forts Lafayette, Hamilton and Mifflin, and a trip on the Open Ocean, in full view of Coney Island.

GIVING EXCURSIONISTS FOUR HOURS ON THE BEACH

Tickets are on sale at the Company's Office, Hoboken, N. J.

STATIONS	TIME of Trip	FARE Per Pass.	STATIONS	TIME of Trip	FARE Per Pass.
Morristown	8.00	\$1.20	Lyons Stroudsburg	6.35	2.25
Madison	8.08	1.10	Water Gap	6.37	2.25
Chatham	8.18	1.05	Portland	6.41	2.75
Summit	8.21	.85	Delaware	6.53	2.50
Short Hills	8.26	.85	Bridgewater	7.02	2.55
Milburn	8.31	.90	Oxford Furnace	7.12	2.45
Wyoming	8.38	.90	Washington	7.25	2.30
Maplewood	8.45	.85	Hackettstown	7.43	2.15
South Orange	8.51	.80	Waterloo	7.52	2.05
Mountain	8.58	.75	Stanhope	7.59	1.95
Highland Ave.	8.57	.75	Dover	8.19	1.85
Orange	8.49	.70	Beenton	8.25	1.85

Tickets for Children, between 5 and 12 years of age, half of above rates.

Passengers holding tickets from Orange and Morristown and intermediate stations can return on any regular train. Those holding tickets from Beenton and Stroudsburg and intermediate stations return on Special Train only.

The STEAMER GRAND REPUBLIC will be at D. L. & W. R. R. DOCK at HOBOKEN, on arrival of train. Returning will leave ROCKAWAY at 10:30 A. M., landing passengers at dock in close proximity to trains.

C. S. JUDSON, General Passenger Agent, Hoboken, N. J.
W. F. HOLWELL, General Passenger Agent, Rockaway Beach, N. J.

Rockaway Beach, N. J., September 10, 1885.

Illustration 12: Grand Excursion to Rockaway Beach, September 10, 1885
Railroad Museum of Pennsylvania (PHMC)

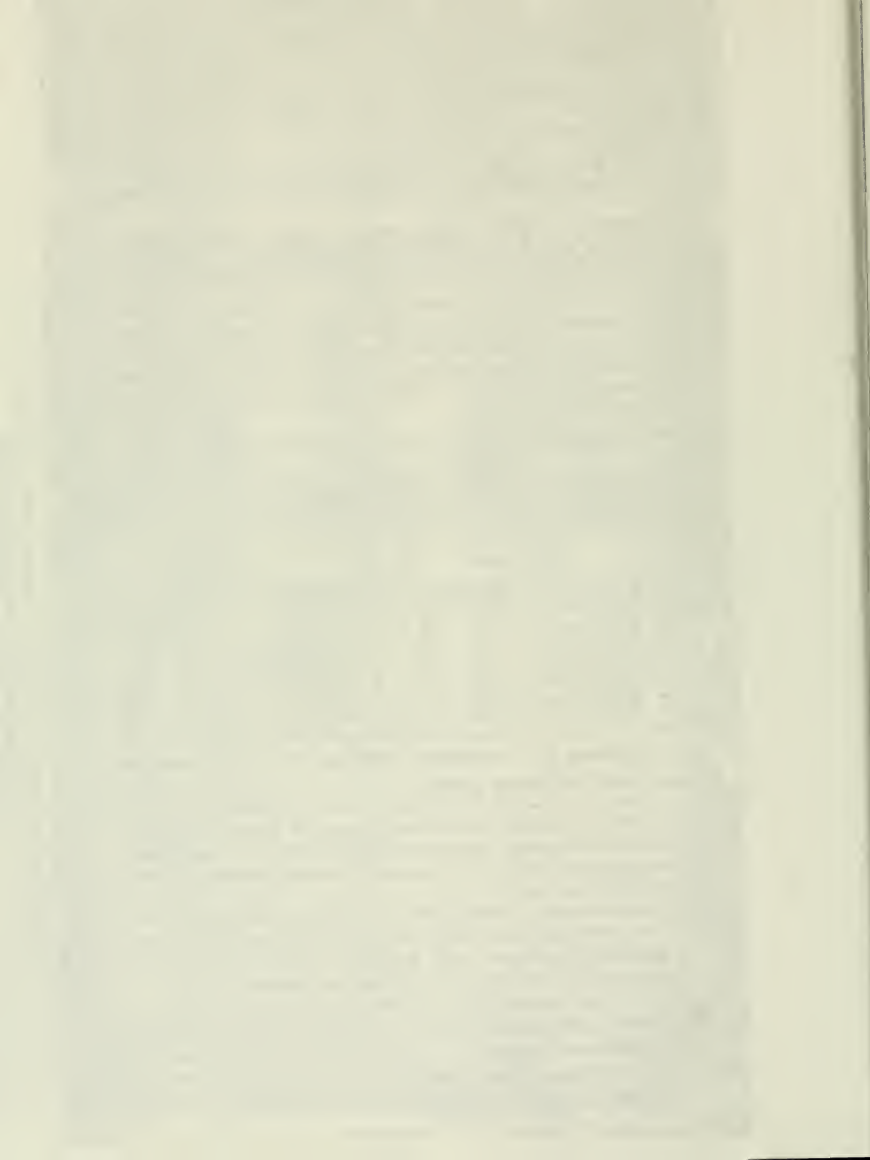
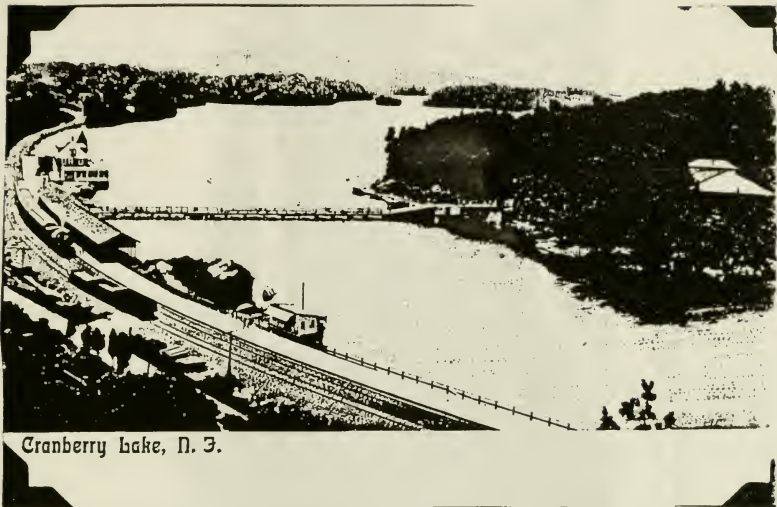
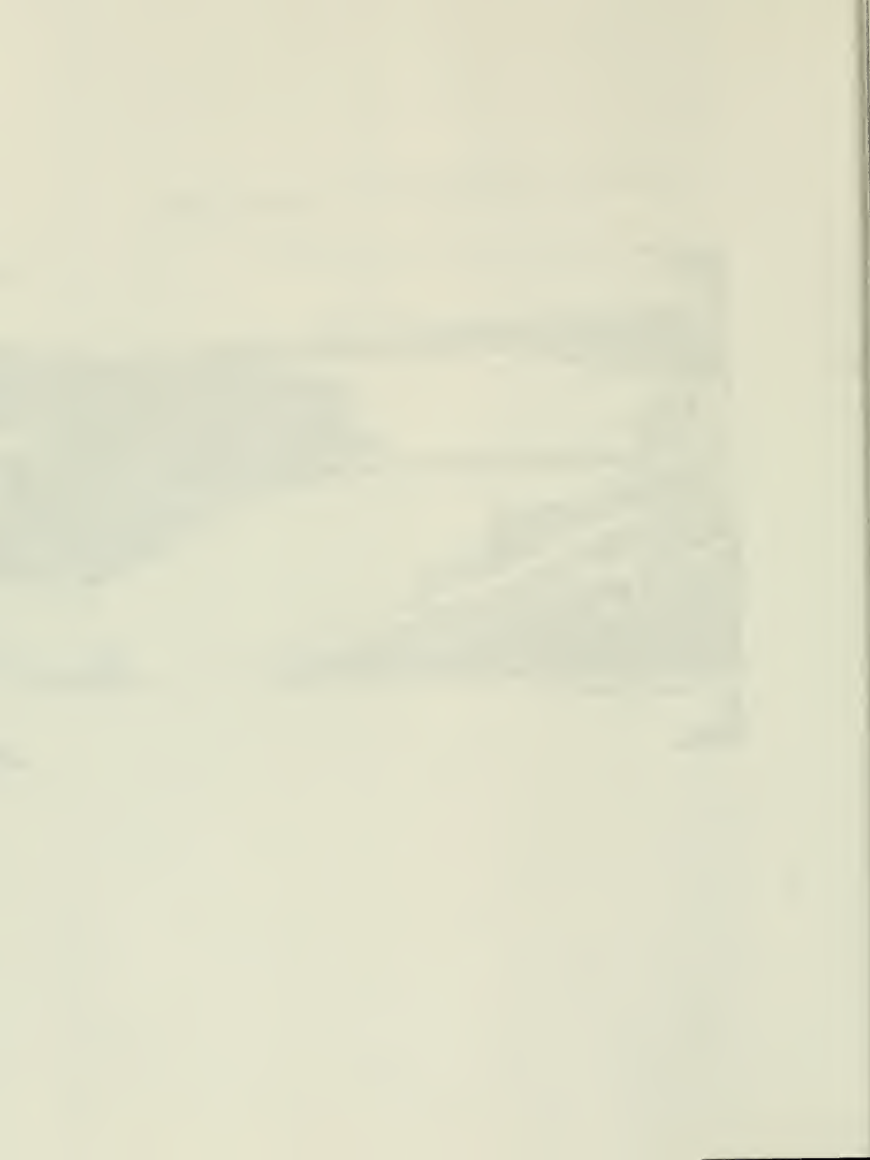


Illustration 13: Cranberry Lake
Railroad Museum of Pennsylvania (PHMC)



Cranberry Lake, P. E.



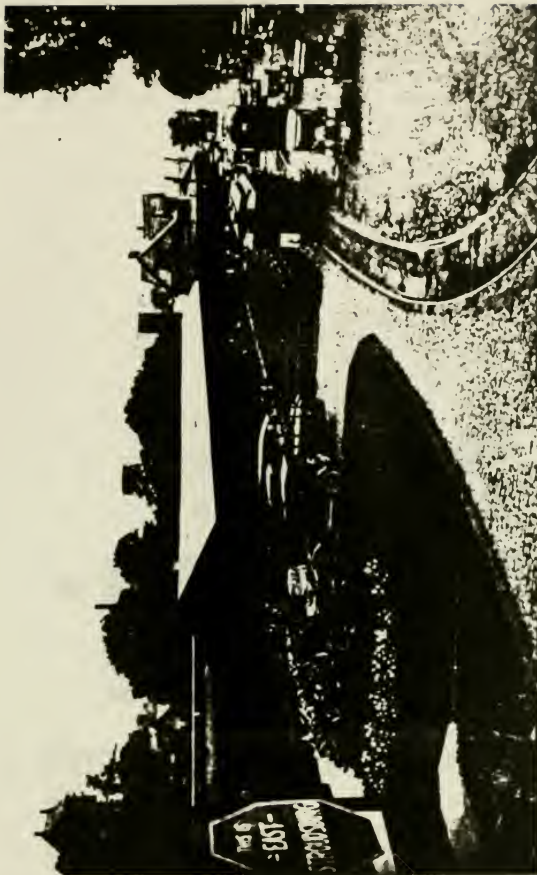


Illustration 14: East Stroudsburg Station
Railroad Museum of Pennsylvania (PRMC)





PASSENGER DEPARTMENT,
26 Exchange Place, New York City.

T. W. LEE,
General Passenger Agent.

GEO. W. HAYLER,
Assistant General Passenger Agent.

March 24, 1903.

DEAR SIR:—

In our effort to encourage the summer patronage of the resorts in Monroe County, Pennsylvania, we are advertising these resorts extensively in the magazines and newspapers, as will be seen from the following illustration which appears in the April issues of more than 100 of the leading periodicals of the country. We believe you will be interested in seeing this advertisement. It is inserted solely at our expense.

Yours truly,

T. W. LEE,

General Passenger Agent.



DELAWARE WATER GAP



In the Blue Ridge Mountains of Pennsylvania, surrounded by delightful resorts at Stroudsburg and throughout the Delaware Valley; an ideal region for spring and summer. A beautifully illustrated book describing these resorts and containing a fascinating love story entitled "For Reasons of State," will be sent on receipt of 4 cents in stamps. Address T. W. LEE, General Passenger Agent, Lackawanna Railroad, New York City.

T. W. LEE,
General Passenger Agent.GEO. W. HAYLER,
Assistant General Passenger Agent.

March 24, 1903.

DEAR SIR:—

In our effort to encourage the summer patronage of the resorts in Monroe County, Pennsylvania, we are advertising these resorts extensively in the magazines and newspapers, as will be seen from the following illustration which will appear in the May issues of more than 100 of the leading periodicals of the country. We believe you will be interested in seeing this advertisement. It is inserted solely at our expense.

Yours truly,

T. W. LEE,

General Passenger Agent.



POCONO MOUNTAINS



A region of woodland and water, 2,000 feet above sea level in northeastern Pennsylvania; dry, cool and invigorating; splendid roads; modern hotels. A beautifully illustrated book describing this region and containing a fascinating love story entitled "For Reasons of State," sent on receipt of 4 cents in postage stamps. Address T. W. LEE, General Passenger Agent, Lackawanna Railroad, New York City.



A FEW

POINTERS

ABOUT

FISHING AND SHOOTING

ALONG

LACKAWANNA RAILROAD

Lackawanna
Railroad

B. D. CALDWELL,
TRAFFIC MANAGER.

T. W. LEE,
GEN'L PASS'G AGENT.

E. G. RUSSELL,
GEN'L SUPERINTENDENT.





Mountain and Lake

Resorts



Lackawanna
Railroad


Illustration 18: Mountain and Lake Resorts front cover, 1942
Railroad Museum of Pennsylvania (PHMC)

*You'll get more
out of life . . .*

in the

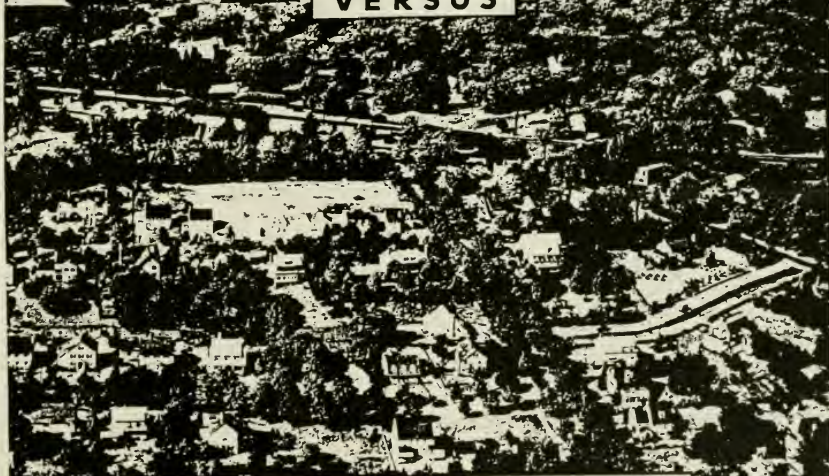
LACKAWANNA SUBURBS





LIFE BY THE INCH

VERSUS



LIFE BY THE ACRE

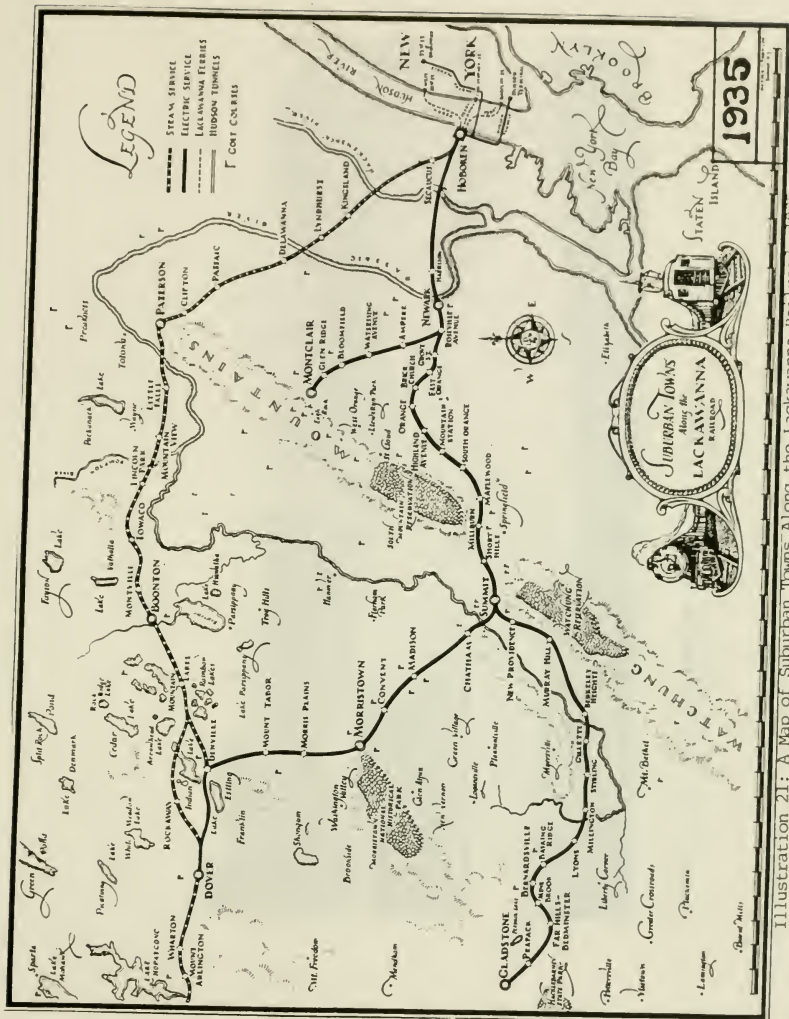


Illustration 21: A Map of Suburban Towns Along the Lackawanna Railroad, 1935
 Railroad Museum of Pennsylvania (PHMC)

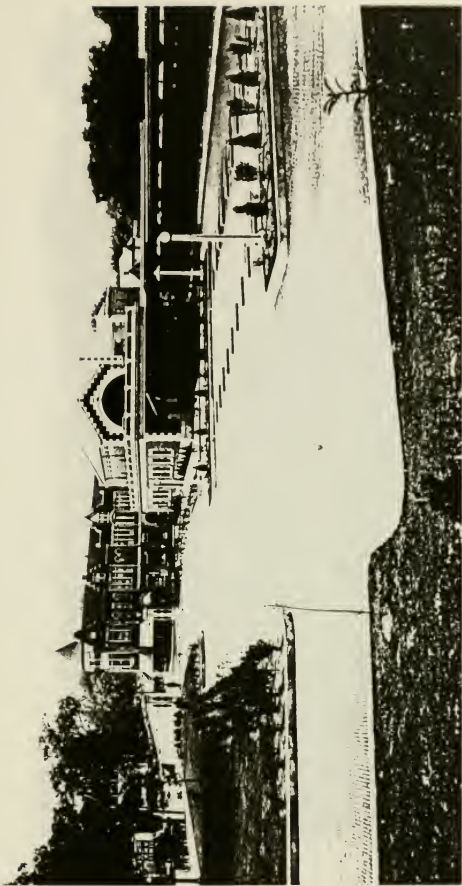


Illustration 22: Montclair Station
Railroad Museum of Pennsylvania (PHMC)

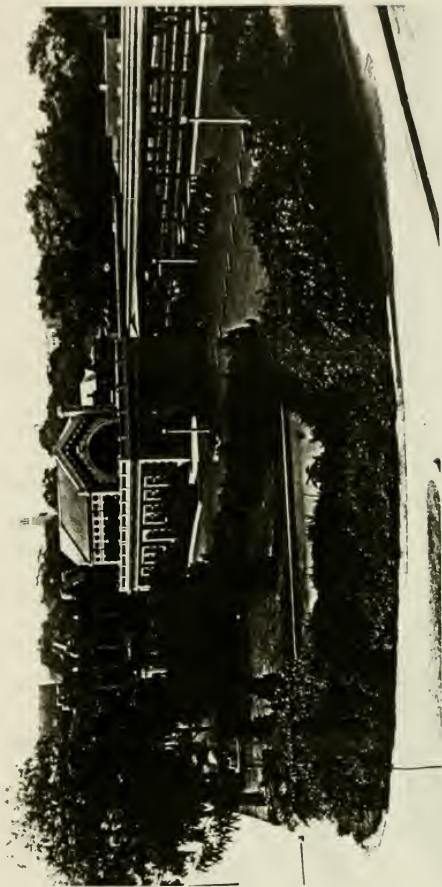


Illustration 23: Montclair Station
Railroad Museum of Pennsylvania (PRMC)

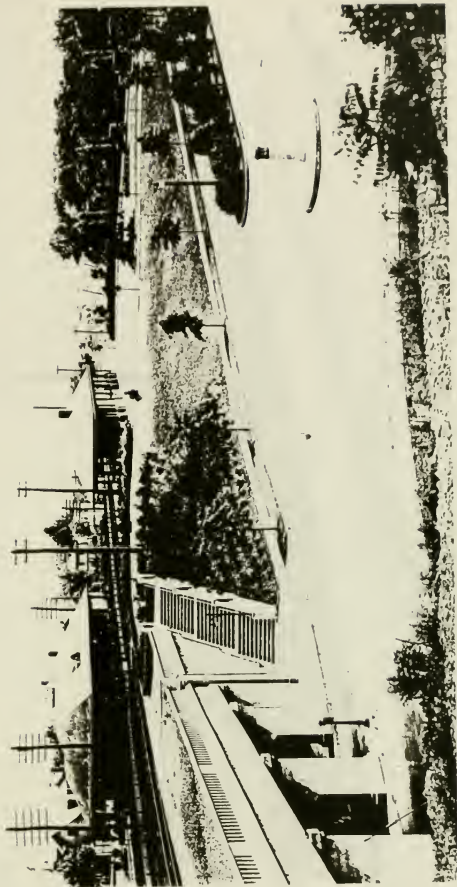


Illustration 24: Passaic Station
Railroad Museum of Pennsylvania (PHMC)

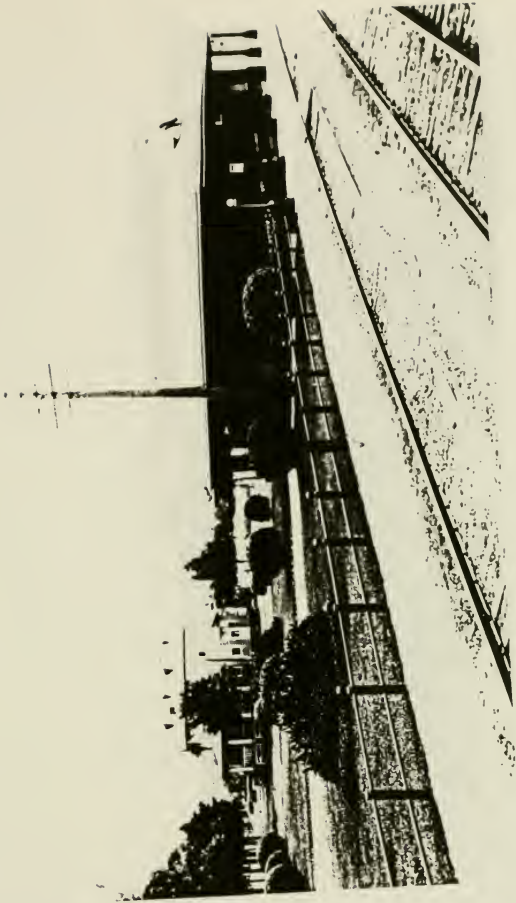
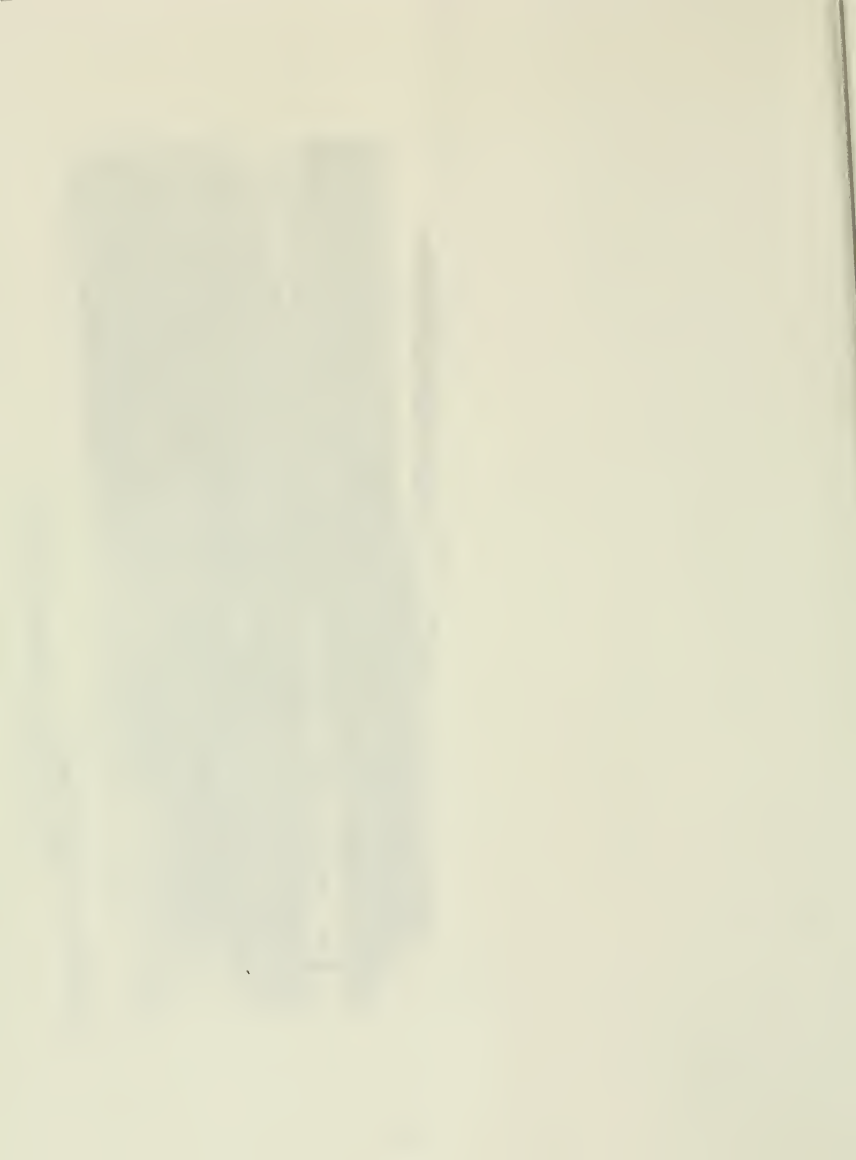


Illustration 25: Passaic Station
Railroad Museum of Pennsylvania (PRMC)



Illustration 26: Boonton Station
Railroad Museum of Pennsylvania (PHMC)



ALONG THE MAIN LINE

THE ORANGES AND MAPLEWOOD

ALTITUDE 150 to 320 feet POPULATION 166,000. GOVERNMENT East Orange—Councilmanic, Orange—City Commission, West Orange—Town Commission, South Orange—Board of Trustees, Maplewood—Township Committee. SCHOOLS—36 Grammar; 1 High Schools, 6 Junior High Schools; 9 Parochial; Upsala College; Carteret Academy for Boys; Beard's School, Dearborn-Morgan School for Girls; Seton Hall College; Rosemont Hall for Girls, The Misses Clark's School, and a number of specialized schools for the arts, languages and business. CHURCHES—92. PARKS—7 large parks; the South Mountain Reservation of 22,000 acres; the Eagle Rock Reservation of 408 acres; 22 playgrounds in addition to those of the schools; 2 Municipal Golf Courses; a public stadium. THEATRES—11. CLUBS—More than 150 clubs offer a wide range of activities to the resident. Among these there are about 50 fraternal organizations, 40 women's clubs and 15 civic groups. Beside literary, dramatic, musical and art clubs there are several country and athletic clubs. HOSPITALS—4.

Topographically, the Oranges and Maplewood are a series of terraces extending from the broad meadows near the outskirts of Newark to the summit of the rugged Watchung Mountain Range. Within their



boundaries is an impressive system of county parkways, playgrounds, parks and reservations which are a continual source of pleasure to the residents, particularly those with children. It is possible to drive for an afternoon through what seems almost primitive country, and yet never pass the corporate limits of these suburbs. And when one stands on the famous Eagle Rock and looks east, he can see the homes of 10,000,000 people, while, to the west he can look over virgin forests which extend for miles.

This section was a flourishing, happy and peaceful community over a century before the Revolutionary War. Later, because of its natural beauty and its climate, it became popular as a health resort for wealthy New Yorkers. From that time it has developed into the great suburban area which it is today. In East Orange and Orange one finds many modern apartment houses and cooperative apartment residences as well as individual homes, while in West Orange, South Orange and Maplewood the single family dwelling is still the rule.





H. Armstrong Roberts

Illustration 27



A picturesque New Jersey Landmark . . . the famous First Presbyterian Church of Orange.



2507 County Park, Conn.

H. Armstrong Roberts



Illustration 28: Chatham Station, c. 1926

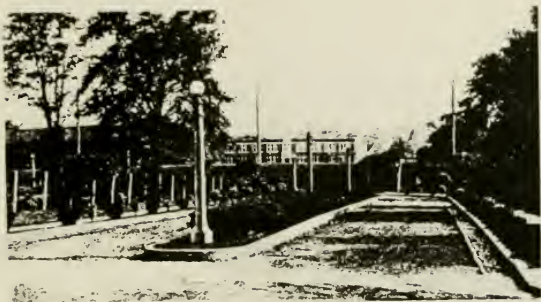


Illustration 29: Madison Station, c. 1926

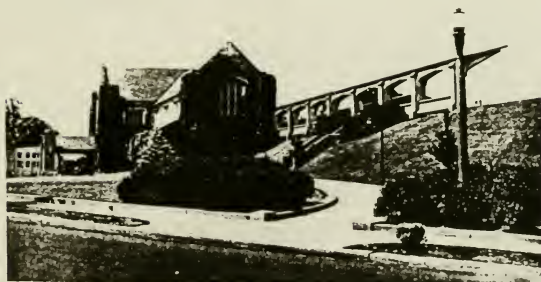


Illustration 30: Morristown Station, c. 1920
The Free Public Library of Morristown and Morris Township



Illustration 31: Lackawanna Railroad Station, Morristown
The Free Public Library of Morristown and Morris Township

Lackawanna R. R. Station,
Morristown, N. J.

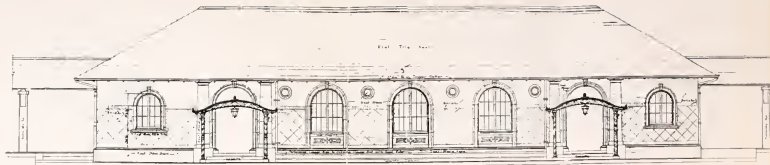




Illustration 33: Railroad Station, Morristown
The Free Public Library of Morristown and Morris Township

Rail Road Station. - Morristown N. J.

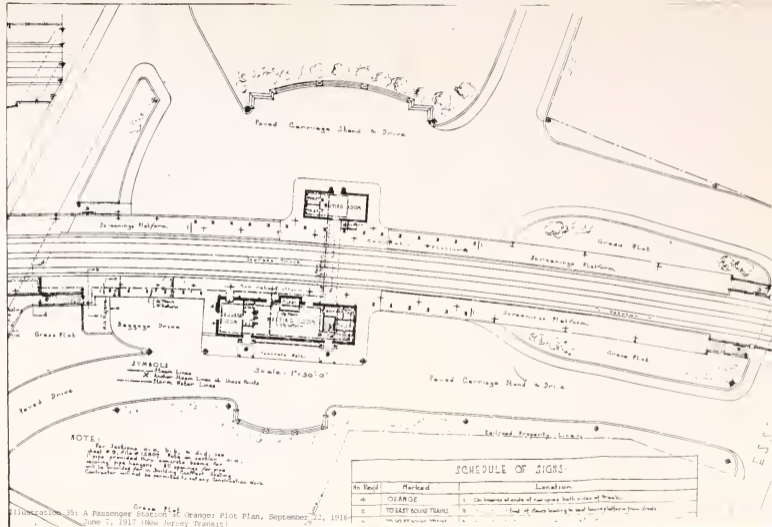




STREET SIDE ELEVATION

A PASSENGER STATION AT ORANGE, N. J.
 G. J. RAY, CHIEF DESIGNER. W. SOBEL, R. J. F. J. NISS, ARCHITECT.

Illustration 34: A Passenger Station at Orange;
 Street Side Elevation, May 15, 1916
 (New Jersey Transit)



SYMBOLS
 - Steam Lines
 X - Water Lines
 - - - Flue Water Lines
 - - - Flue Lines

Scale - 1" = 30'-0"

NOTE:

For Sections 10, 11, & 12, see
 sheet #2, File # 18809. Plans on section 10-12
 (T) are provided thru separate sheets. No
 section 10-12 are to be provided for in Building Contract. Station
 Contractor will not be permitted to do any Certification Work.

SCHEDULE OF SIGNS.

No. Sign	Marked	Location
1	ORANGE	On boards at ends of platforms both sides of tracks.
2	TO EAST BOUND TRAINS	End of doors leading to each lower platform from streets.
3	TO WEST BOUND TRAINS	

Illustration 35: A Passenger Station At Orange; Plot Plan, September 22, 1916-
 June 7, 1917 (New Jersey Transit)

Illustration 36: Madison Station, 1990



Illustration 37: Morristown Station, 1990



APPENDIX A

The Story of Phoebe Snow

It's time to go with Phoebe Snow
Where banks of rhododendron blow
In pink and white on every height
Along the Road of Anthracite.

It's time to go where records show
It's cooler ten degrees or so
By Fahrenheit each Summer Night
Along the Road of Anthracite.

Miss Phoebe's there don't you know where?
Why, Water Gap on the Delaware.
Good sport in sight, both day and night;
Go by the Road of Anthracite.

A birch canoe and Phoebe too,
Already there to welcome you.
The season's right, the distance slight
Upon the Road of Anthracite.

The wondrous sight of mountain height
At Water Gap brings such delight
She must alight to walk a mite
Beside the Road of Anthracite.

Goodbye to Care! It's time to share
With Phoebe Snow the mountain air,
The towering height and vistas bright
Which mark The Road of Anthracite.

Each passing look at nook or brook
Unfolds a flying picture book,
Of landscape bright, or mountain height,
Beside the Road of Anthracite.

No trip is far where comforts are,
An Observation Lounging Car,
Adds new delight to Phoebe's flight
Along the Road of Anthracite.

An hour's ride and she's beside
Niagara Falls of fame worldwide -
Her garb of white remains just right
She thanks the Road of Anthracite.

The evening flies till Phoebe's eyes
Grow sleepy under mountain skies.
Sweet dreams all night are hers till light
Dawns on the Road of Anthracite.

Not far apart from Nature's heart
Miss Phoebe plies her skillful art,
Both appetite and mountain height
Are reached by Road of Anthracite.



APPENDIX B

Orange Station Plant Lists

Plot No. 1

Cornus florida, 6.
 Prunus pissardi, 4.
 Cercis canadensis, 5.
 Thuja occidentalis, 6.
 Abies pungens kosteriana, 1.
 Acer schwedleri, 4.
 Acer Platanoides, 12.
 Berberis thunbergi, 1600.
 Hibiscus (althea) variegata, 15.
 Deutzia gracilis, 20.
 Acer dissectum atropurpureum, 1.
 Iris, Assorted, 50.
 Magnolia soulangeana, 1.
 Retinispora plumosa, 16.
 Retinispora filifera, 14.
 Retinispora obtusa, 8.
 Retinispora compacta, 10.
 Retinispora pisifera aurea, 4.
 Biota elegantissima, 4.
 Juniperus pfitzeriana, 20.
 Juniperus virginiana, 10.
 Juniperus japonica, 8.
 Juniperus japonica aurea, 4.
 Juniperus chinensis, 2.
 Juniperus hibernica, 6.
 Thuja occidentalis, 20.
 Thuja occidentalis aurea lutea, 4.
 Thuja occidentalis boothi compacta, 8.
 Thuja occidentalis globosa, 8.

Plot No. 2

Deutzia crenata, 20.
 Deutzia Lemoinei, 10.
 Hydrangea, 15.
 Cornus alba, 15.
 Magnolia glauca, 8.
 Magnolia speciosa, 2.
 Forsythia suspensa, 15.
 Forsythia viridissima, 15.
 Hibiscus althea, 30.
 Ligustrum aureum, 15.
 Aronia arbutifolia, 20.
 Weigela candida, 20.

Plot No. 2 (continued)

Rhodotypos kerroides, 15.
Spiraea wilsoni, 20.
Viburnum lantana, 20.
Tamarix africana, 20.
Tilia plataphyllos, 4.
Quercus palustris, 4.
Tsuga canadensis, 3.
Ligustrum ovalifolium, 430.
Pinus excelsa, 1.
Rosa rugosa rubra, 20.
Rosa rugosa alba, 20.
Berberis thunbergi, 25.
Euonymus alatus, 25.
Platanus orientalis, 7.
Abies orientalis, 1.
Cydonia japonica rubra, 25.
Weigela variegata, 25.
Weigela Eva Rathke, 25.
Deutzia Gracilis, 25.
Hypericum aureum, 15.
Acer japonicum atropurpureum, 3.
Magnolia lennei, 1.
Ampelopsis veitchi, 40.
Rhododendron maximum, 50.
Spiraea vanhouti, 30.
Hibiscus althea, double pink, 20.
Hydrangea, 25.
Berberis thunbergi, 75.
Ligustrum, 2.

Plot No. 3

Taxus cuspidata, 4.
Taxus repondens, 8.
Rhododendron catawbiense, 20.
Ilex crenata, 12.
Mahonia aquifolia, 30.
Cryptomeria lobbi compacta, 4.
Pachysandra terminalis, 50.
Rosa Mrs. Cutbush, 130.
Andromeda catesbaei, 80.
Andromeda aborea, 2.
Acer atropurpureum, 2.
Abies pungens kosteriana, 6.
Morus pendula, 2.
Spiraea vanhouti, 20.
Spiraea Anthony Waterer, 15.
Weigela variegata, 15.
Populus fastigiata, 22.
Juniperus virginiana, 23.

Plot No. 3 (continued)

Thuja occidentalis, 32.
Prunus pissardi, 4.
Cytissus laburnum, 2.
Sorbus aucuparia, 2.
Cornus florida, 6.
Sambucus aurea, 20.
Syringa, 35.
Crataegus oxyacantha, 5.
Arelia spinosa, 4.
Berberis thunbergi, 25.
Buddleia veitchi, 20.
Colutea arborescens, 15.
Calycanthus floridus, 15.
Corylus purpurea, 15.
Clethra alnifolia, 20.
Chionanthus virginiana, 10.

Plot No. 4

Betula laciniata, 60.
Picea polita, 26.
Picea pungens, 25.
Populus fastigiata, 12.
Juniperus virginiana, 13.
Ligustrum ovalifolium, 26.
Deutzia lemoinei, 30.
Spiraea Anthony Waterer, 25.
Hypericum aureum, 30.
Hydrangea arborescens, 50.
Hydrangea paniculata grandiflora, 30.
Spiraea thunbergi, 20.
Spiraea vanhouti, 30.
Spiraea wilsoni, 20.
Weigela candid, 15.
Weigela variegata, 15.
Weigela Eva Rathke, 15.
Weigela rosea, 15.
Buddleia veitchi, 20.
Viburnum dentatum, 25.
Lonicera tatarica, 20.
Syringa persica, 20.
Euonymus alatus, 20.
Philadelphus cornoarius, 20.
Corylus purpurea, 10.
Forsythia amabilis, 25.
Forsythia viridissima, 25.
Magnolia stellata, 2.
Magnolia glauca, 4.
Cytissus laburnum, 4.

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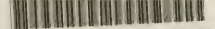
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