

THE FOUNDATION OF HISTORIC IRVINGTON

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The Beginning of FEE

True wisdom in life is to learn what is best worth learning, and to do what is best worth doing. Leonard Read, the Chamber of Commerce manager from Los Angeles, had that wisdom. The spirit of liberty needed to be rekindled, virtuous liberty, which is the right of doing all the good in man's power, according to God's laws. To this end Leonard resolved to do his best.

It was 1946; World War II had come to a close. Through all channels of education and communication the United States was importing social and economic ideas that were hostile to its traditional democratic system and private property order. Although the living conditions of the American workers were the best in the world and continued to improve, socialist writers such as Oscar Lange and Paul Sweezy, and the Socialist Party of Eugene V. Debs and Norman Thomas, were espousing the Marxian doctrines of class struggle, exploitation, and the impoverishment of workers. In countless clever ways they blamed the capitalistic order for the ill effects of government intervention. The responsibility for poor housing, transportation, education, and the like, was laid on the doorstep of the capitalistic order. Capitalism was blamed for instability and inflation and condemned for intolerable economic and social inequality.

Few American socialists professed to follow in the footsteps of Karl Marx. In the American academe it was more fashionable to cite British writers or applaud American reformers. And yet the fundamental features of the Marxian structure — its dialectical materialism, sociological doctrine of class conflict, labor theory of value and labor exploitation, and concentration doctrine, were swaying the minds of American intellectuals and thought leaders. They conquered under such labels as Institutional Economics or Fabian Socialism. Or they advanced under the new and attractive name of "American liberalism," always pointing toward "economic planning" and the "planned economy."

Leonard Read was not discouraged. The greater the obstacle, he was convinced, the greater was the challenge in overcoming it. After all, he had encountered difficulties before

and yet had achieved great measures of success. His was a great design, the restoration of an order of freedom and harmony, to which he was to dedicate his ability and strength. Leonard contacted a few great Americans who in his judgment were some of the clearest voices of the freedom philosophy. They were to join him as the founders and incorporators of the Foundation for Economic Education. On March 7, 1946, they met in the Manhattan office of David Goodrich (230 Park Avenue) for the inaugural meeting. Velma Smith, the secretary, recorded the presence of the following founders: Leonard Read; Donaldson Brown, Vice-Chairman, General Motors Corporation, New York City; Fred Rogers Fairchild, Knox Professor of Economics, Yale University (New Haven, Connecticut); David M. Goodrich, Chairman, B.F. Goodrich Company, New York City; Henry Hazlitt, Editorial Staff, *The New York Times*, New York City; Claude Robinson, President, Opinion Research Corporation, Princeton, New Jersey; Leo Wolman Professor of Economics, Columbia University (New York City).

An essential element in any organization is its location. The founders of FEE were convinced that New York City with its splendid educational and financial facilities provided the ideal setting for FEE. But a diligent search for appropriate office space proved to be fruitless. After all, there was price, wage, and rent control which had generated shortages in every good and service under government control. In all of mid-Manhattan there was no office space to be found.

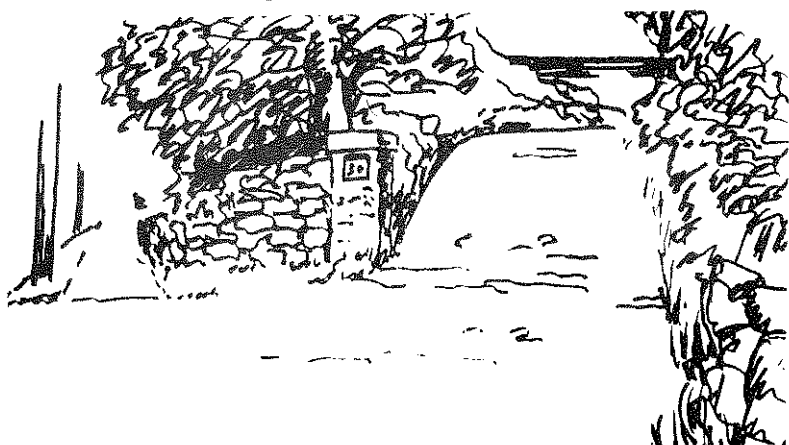
In those anxious moments, Thomas I. Parkison, president of Equitable Life Assurance Company, came to the rescue. He provided FEE with two rooms in the Equitable Building at 737 Seventh Avenue in Manhattan. On the 30th floor, with a magnificent view over the city, Leonard Read set about conducting the affairs of his new organization. With a few thousand dollars in the bank he launched a search for a staff of writers and secretaries who would join him as soon as the appropriate facilities had been found and purchased.

It cannot be surprising that he found most of his staff in Los Angeles, among his colleagues and friends of the Chamber. He offered contracts to V. Orval Watts, the Chamber economist, to Herbert C. Cornuelle as his executive

assistant, to A.D. Williams, Jr., as Director of Public Relations, to Marge Lindley to develop the mailing list, and to Irving Borders to manage the clerical staff. Professors W.M. Curtiss and F.A. Harper of Cornell University were to join him a few weeks later.

The feverish search for suitable office space, which rent control had made so scarce, led Leonard and his board to explore a rare opportunity that presented itself as a result of other government intervention. The confiscatory taxation of higher incomes and larger estates, together with rising tax levies on real estate, had made it prohibitive to own and occupy luxury homes and mansions. With the federal income tax at 91 percent of higher incomes, estate taxes at 77 percent, and real estate levies at five to six percent of market value, few individuals could afford to live in old suburban mansions. And even if an heir could yet afford to enjoy his parental home he would be hard pressed to find the necessary service personnel to manage and operate it. Millions of Americans who had rendered such services in the past were now living on public assistance or unemployment compensation. For this reason countless beautiful estates and mansions were sold to the highest bidders at fractions of their original construction costs. They were eagerly sought by tax-exempt organizations or corporations that could expense the tax burden.

On a sunny day in May, a thoughtful real estate agent persuaded Leonard Read to visit some estates in Westchester County, a few miles up the Hudson River. In Irvington-on-Hudson, at 30 South Broadway, they found the mansion which was to become the permanent home of FEE.



The FEE Mansion



The beautiful building in which FEE makes its home was built during the 1880s. A map of 1870 shows that the grounds now belonging to FEE were part of a property owned by D.N. Barney; there are no buildings indicated where FEE is now, although there was a house just to the west of the Croton Aqueduct. The map shows that a small schoolhouse was located on Broadway, just to the north of the present FEE property. By 1881, the local maps show that the area north of FEE has been subdivided into plots belonging to L.L. Barney (to the south) and B.B. Gurnce just to the north. Between this latter property and Main Street is a plot belonging to Lord & Burnham, the greenhouse manufacturers. They had built a large Gothic mansion for their headquarters on this property; today the building, somewhat altered, is used as a chiropractic clinic.

The man who is responsible for the building which now houses FEE was Dr. Carroll Dunham, a relative of the famous merchant Charles Tiffany. Dunham had been awarded his Ph.D. degree at Columbia University in 1881, and went on to get his M.D. from Harvard University five years later. The Dunham family had originally lived north of Main Street in Irvington in what is now Matthiessen Park. The doctor bought land just south of Main Street, on Broadway, in order to begin building his own home. The property originally extended from Broadway west to the aqueduct, and from Station Road on the south almost as far as Main Street on the north.

The site was prepared in 1887, only to have construction be interrupted for several months by the terrible blizzard of 1888 in mid-March. The foundations were filled with snow and construction had to wait until the thaw. The house was not completed until more than a year later, in 1889. Dunham called the house "Hillside."

Dr. Dunham married in 1893. His wife was the former Margaret Worchester Dows, a daughter of the Dows family of Irvington which owned a splendid house at the bottom of Dows Lane. The doctor and his wife had two children, Theodora, born in 1895, and Edward Kellogg, born in 1900. The Dunham family resided at "Hillside" until the death of the doctor; shortly thereafter it was sold in 1923.



The new owner was Gordon Harris, Vice President of the shipping line United States Lines, and son of William R. Harris, the founder of the American Tobacco Company. The Harrises lived in "Hillside" until the second World War when the family moved to Maryland. The building was then unoccupied (except for a caretaker) until it was bought by FEE's founder in 1946.

"Hillside" was constructed in the Colonial Revival style so popular in the nineteenth century. The main entrance is framed by a columned porte-cochere. The house has the gables and curved bay windows typical of the style, with a lovely sweeping staircase in the main reception area. The windows by the staircase contains a few small panes of glass done by the famous stained-glass designer, Louis Comfort Tiffany. The library wing was added in 1903. Many walls of the building are panelled in pickled mahogany with classicizing architectural details. Not counting the upstairs dormitories for guests, the house has thirty-four rooms with sixteen fireplaces (not now in use). A large basement is used for archive storage, and a modern kitchen and dining rooms were converted from the original porch area. The grounds themselves are worthy of note; the drive was laid out and the landscaping done by Charles Eliot (son of the President of Harvard University and planner of Boston's park system), and later phases of the landscaping required by house additions were done by Frederick Law Olmsted, chief designer of Central Park in New York City.



The young men who have been resident interns over the years at FEE have reported that they believe the building to be haunted by the ghost of Dr. Dunham. Eerie phenomena have been observed: voices heard talking in an empty library, piano music playing gently in one of the upstairs offices (originally bedrooms), a man's whistling heard throughout the house, cold draughts in the lounge that cannot be attributed to open doors or windows. Stairs and floors creak to the tread of invisible feet; the sensation of being secretly watched is a common experience. Papers and other objects mysteriously disappear—and then reappear—from desks and other furniture. No intern has as yet been lost.



Local History

Irvington and the neighboring towns of Dobbs Ferry and Tarrytown are full of historically interesting sites and buildings. A short walk from FEE in any direction will reward you with a glimpse into history going back to precolonial days, and delight your eye with a view of the Hudson and Palisades.

The earliest inhabitants of the region were, of course, the Indians. The area of what is now Dobbs Ferry and Irvington was occupied by a tribe of the Mohican Indians; the remains of a substantial settlement has recently been uncovered

in the deep gorge known as Wicker's Creek, on the grounds of Mercy College campus in Dobbs Ferry (one mile south of FEE). It was the ancient footpath of these native Americans that eventually became the road we call Broadway.

The age of Dutch colonialism began when Henry Hudson sailed up the "North River" in his Dutch ship, the *Half Moon*, in October of 1609. The river was renamed for the explorer, and the Dutch began to settle the area in earnest.

In 1623 they established the colony of New Netherland with New Amsterdam on the southern tip of Manhattan as its capital. Peter Minuit of the Dutch West India Company is reported to have bought the island from its Indian inhabitants for about \$24 worth of trinkets. In 1664 the English, at war with the Netherlands, seized the colony for the Duke of York, for whom it was renamed. Initially the Dutch interest in the region was for its wealth of natural resources in timber and furs; only later did they think about farming the hilly, rocky land. They proceeded to parcel out the land of what is now New York City and Westchester County, and have left an indelible imprint in many of the place names that we still use today. Typical of this phenomenon is the name of the city of Yonkers, which comes from the settler Youncker (Esquire) Adriaen Van der Donck, who in 1646 received a grant of land in the area. In 1652 the settlement achieved the status of an official colony, and by about 1734 was commonly called "Yonkers." The major river running north to south in this western part of the region was then called the Neperhan; now it is known as the Saw Mill River, since Van der Donck had built a flour mill on the river and erected a house where the present City Hall of Yonkers stands.

But it was Vredrick Philypse, a young man trained as a carpenter, who became the most notable landowner in the region. He had arrived in the new colony in 1653 without any money; but by 1657 he had amassed enough of a fortune to be able to set himself up in business as a trader, acquiring the "Small Burgher Right of New Amsterdam." This enabled him to invest his earnings in land until "his commerce extended to Esopus [just south of Kingston] and Albany on the north and to the Delaware River on the south." His choices of marriage

partners further enhanced his wealth, marrying first the widow of Pieter de Vries in 1647 and then, some years later, the widow of John Derval, Catharine Van Cortlandt. Both of these women brought him substantial estates.

In 1670 he bought 300 acres of land formerly belonging to Van der Donck, and by 1693 he had increased his holdings so that they extended from Spuyten Duyvil (at the northern tip of Manhattan Island) to the Croton River near the modern Croton-Harmon Metro North train terminus. In that year he was given a Royal Patent, which created his land a "Manor" and made him its "Lord." Philipse built a number of structures on his land, letting out the bulk of the Manor estate to tenant farmers.



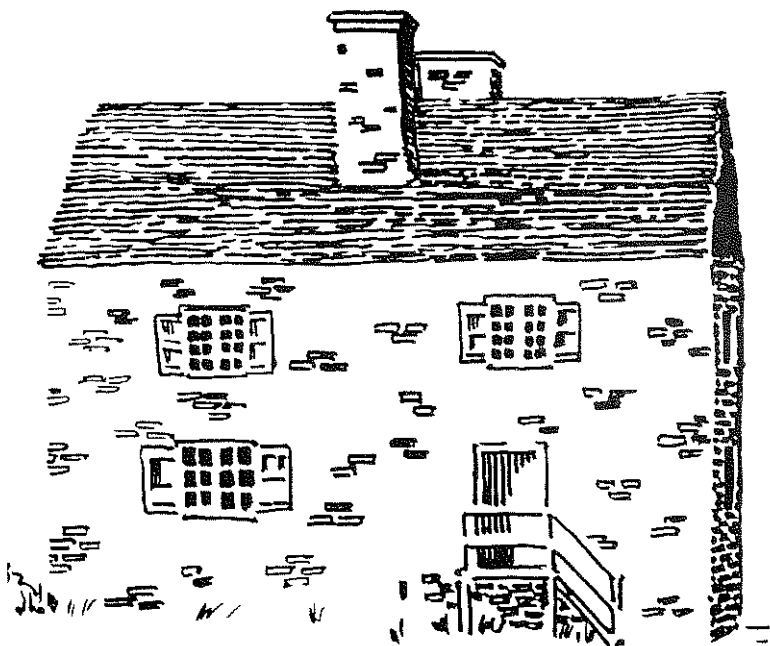
Philipse began his first Manor House, near the mouth of the Neperhan (Saw Mill) River, in 1682 or perhaps even earlier. This building, which was to be substantially altered over the following century, is known today as Philipse Manor Hall in Yonkers.

What is today the southern end of the building is the original part dating to the time of Philipse; he had probably

designed the structure himself. The building is today a museum and makes a worthwhile visit. At around the same time as he was building the Yonkers manor house, Philipse was constructing a mill, house and church near the Pocantico Creek a short distance north of FEE headquarters, on Broadway in Tarrytown. These buildings are also preserved as museums today, and are fascinating to tour.

By 1699 he had built the "King's Bridge," with a toll, along the King's Highway (now Broadway) across Spuyten Duyvil Creek. The neighborhood there now is still called the Kingsbridge area. It was over this bridge and up the highway that many ". . . leading citizens of New York, gaily attired, might have been seen riding a-horse-back . . . bound for the country home of the First Lord." Another day's ride would have brought the traveler to Philipse's establishment in Tarrytown, which was quickly becoming an important meeting place for local inhabitants.

The Manor built by Philipse near the Pocantico was begun in the mid-1680s, and although its appearance was completely altered by the mid-nineteenth century, the building was entirely restored to the original in the 1940s, thanks to the financial support of John D. Rockefeller.



He also built a gristmill at the site, damming up the Pocantico River to form a pond to concentrate the water supply for power. The mill and attached dock have been reconstructed and form part of the museum complex. At the same time, Philipse was building a church near the main road, across the Pocantico from the mill and manor house. The projects did not go smoothly; at one point, after the third dam on the river had been washed away, Philipse was told that one of his slaves had dreamed that the Master must complete the church or the dams would never hold. So according to tradition, the Lord went ahead with the church project and waited until that was done before he finished the dam and mill.

Vredrick Philipse died in 1702, leaving his seven-year-old grandson (Frederick) heir to his vast estate. This young man became a lawyer, and rose in the local political scene to become Speaker of the Assembly for 1721-1728. It was he who made major additions and alterations to the Manor House in Yonkers. His son, also Frederick, was the last Lord of the Manor; he was fiercely loyal to the English crown, and for this he lost all his lands and property when the new American government passed the Act of Attainder in 1779, which confiscated all properties belonging to those who had adhered to the English rule. Phillipse went to England with his family and died there in 1786.

During the Revolution

Irvington and Dobbs Ferry played a minor role in the colonial rebellion. However, not all the traditions about the period are founded in historical fact. One such false tradition tells the tale that in the summer of 1781 George Washington met with the Comte de Rochambeau (the French marshal) at a tavern in Dobbs Ferry, to plot the military strategy that ultimately brought about the close of the Revolutionary War. A memorial on Broadway commemorates the "site" of the tavern, but actually the meeting did not take place there; the memorial was moved to its present location from its original spot farther east, near Hartsdale. But it is true that the British Major John André was captured near Tarrytown -- about two miles north of Irvington -- and arrested as a spy for having

obtained plans for West Point from the American General Benedict Arnold. André and Arnold actually met in Haverstraw. André was on his way back to New York City when he was discovered. This was on September 23 or 24, 1780. He was held captive in several locations not far from FEE's headquarters, then taken across the river, tried, and hung eight days later on October 1.

The British army was all around Irvington during the Revolution, although no major battles were fought in the immediate neighborhood. They scavenged for food and firewood, and occasionally got into a skirmish with the American colonials in the area. Two miles south of Irvington, on Broadway in Dobbs Ferry, a stone marks one place where some fighting did occur between the two forces.

Broadway

The road we now call Broadway had its beginning as an Indian footpath of great antiquity. Slowly it evolved into a horse track and then a dirt road passable by wagons. As mentioned before, Vredrick Philipse installed a toll bridge across Spuyten Duyvil and actively sought to widen and improve the dirt road through his property. It became known as the King's Highway by the time of the second Frederick Phillipse, and soon thereafter reached all the way to Albany. For a while, during the eighteenth century, the road was called the "Queen's Highway," in honor of Queen Anne. By the time of the Revolution, it was called "The King's Road" or "King's Highway." In the 1800s it became known as "Highland Turnpike," and in fact the road is still called Highland Avenue through the town of Ossining. The name "Broadway" was bestowed around 1850.

The original course of the road passed to the east and north of the Sleepy Hollow Church, down a steep hill to the original "Headless Horseman" bridge as described by Washington Irving in his "Legend of Sleepy Hollow." This bridge crossed the Pocantico Creek some 200 yards above the modern bridge which was constructed by William Rockefeller. The course of the road had already moved to close to its present location by the time of Washington Irving, and he

must have been aware of this as he mentioned a change in the road location.

Just north of the Sleepy Hollow burial ground, if one looks carefully, one can see the trend of the old road bed as it curves past the site of an old Revolutionary War redoubt. But of the Headless Horseman bridge, nothing can now be divined; there are a couple of places along the banks of the Pocantico, choked with weeds and poison ivy, that might be the spots where the original bridge was built.

Today one can still see the inscribed milestones marking the distance from New York, placed along Broadway by Benjamin Franklin during his tenure as Postmaster General of the Northern Colonies (1753-1774). The milestones were cut from sandstone and are about three feet in height, with a thickness of about half a foot and a width of about one foot. Few of these markers are still around, most having been taken away as mementoes or for use in construction. Marker #26 can be seen in part of the wall that marks the grounds of Mercy College, near Hudson Road. Milestone #27 is still in its original location in the stone wall beneath the entrance drive to FEE headquarters. Another marker, #29, can be found near Sleepy Hollow Church in North Tarrytown, although it appears on the east side of Broadway (rather than the west, as intended) due to the change in the road's location.

The Croton Aqueduct

FEE's property is bordered on the west by the footpath which runs on top of the Croton Aqueduct. The footpath is a permanent right-of-way and makes an extraordinarily pleasant walk through neighboring villages.

The aqueduct tunnel carries only telephone cables these days, but originally was built to supply New York City with water. By the early 1830s, it became obvious that the rapidly growing population of New York City needed a reliable source of water beyond the local wells and springs. Accordingly, in 1837, the Croton River, some thirty miles north of the city, was dammed to create the Croton Reservoir. An enormous tunnel was then constructed to carry water down to the thirsty populace. Lined in stone, the tunnel is 7'8" wide and 8'5½"

high with ventilation turrets above ground every mile or so along its thirty-odd mile length. Stone for the part of the tunnel that passes through Irvington was quarried from an old stone quarry, now filled in, which was behind the Presbyterian Church on Broadway.

In late June of 1842, water was allowed to run through the tunnel to a depth of about 6 inches; four men in a flat-bottomed boat called the "Croton Maid" sailed down the entire length of the tube to perform an inspection. Everything must have proven satisfactory, because the first delivery of water to the city took place only a few days later, on July 4, 1842.

History of Irvington

A stroll down Irvington's Main Street today still gives one the sense of entering a gentler, quieter, bygone era. A small village of roughly 6,000 inhabitants, its civic structure is organized around Broadway, running north-south, and Main Street, which runs east from Broadway and drops down to the river. It's a town with a long history that goes back to the first Dutch settlers of the area.

One of those first settlers was Wolfert Ecker, the original builder of the home which later -- with many alterations -- became the home of Washington Irving. Ecker's parents were Dutch immigrants, arriving in the colony sometime before 1692; their son was a tub-maker and farmer. Another early resident of the area was Captain John Buckhout (for whom a modern village street is named) who farmed most of the area now occupied by Irvington, including the land upon which FEE headquarters now stands. A captain in the Colonial militia, he lived until the age of 103, dying in 1785; you can see his gravestone in the cemetery of Sleepy Hollow Church. He left 240 children, grandchildren, and great-grandchildren. Buckhout's house stood just across Broadway from FEE headquarters. Apparently his house was a popular stopping-point for travelers on the highway, or on the river. In 1744, a Dr. Hamilton wrote:

"... We weighed anchor a little after 6 in the morning; wind SE . . . York island being in view at a distance. We went ashore to the house of one Kaen Buikhaut, a Dutch farmer.

The old man was busy in making a sleigh ... the woman told us she had 18 children, 9 boys and as many girls. Their third daughter was a handsome girl of about 16 years of age. We purchased there three fat fowls for 9p and a great bucket full of milk into the bargain."

When Buckhout died in 1785, part of his land was left to one of his grandsons, John Jewel, who had served in the Colonial army on the American side. Since Jewel had been a Patriot, he was permitted to buy this portion of land which was confiscated under the Acts of Attainder. So in 1785 Jewel became the owner of what is now FEE property, for the sum of 712 pounds 12 shillings. His land comprised some 235 acres, from the Hudson east to the Saw Mill River, and from about the northern end of the FEE estate to Dows Lane on the south.

Shortly afterwards, in 1812, one Justus Dearman bought the tract of land, originally belonging to Barent Dutcher, just north of John Jewel's property. It is this property which became the nucleus of a small community, first known as Dearman, that ultimately developed into the village of Irvington.

By the end of the eighteenth century, the settlement boasted two taverns: Odell's, just south of FEE headquarters, still standing; and the Acker Inn, half a mile north of Odell's, also on the west side of the road (no longer extant). A small wooden schoolhouse, painted red, served the educational needs of the locals; this building, according to a 1785 map of the Manor of Philipsburg, was located on a small grassy knoll on the west side of Broadway just to the south of FEE, approximately where a children's playground stands now (part of the Barney Memorial Park).

Later on, in 1855, a second school, of brick, was constructed closer to the center of town, but the site for this is uncertain. A map of circa 1860 indicates it as being about 300 feet south of Main Street on the west side of Broadway, which would make it just north of FEE property.

In 1849 Franklin C. Field bought Dearman's tract and had it laid out into some 266 lots, suitable for building. The plot with the Odell tavern and "another mansion" on it was bought by John Gottlieb Wendell, who had married John Jacob Astor's sister Elizabeth in 1822. This purchase may have

included part of the land now belonging to FEE.

By 1849 the railroad reached from New York to Irvington (still known as Dearman), and went through to Albany by 1851. Just a few years later, the town boasted a hotel, six stores, about 50 houses in the center of town, and another 11 in the nearby hamlet called Abbotsford (near modern Clinton Avenue), with a total population of around 600. In 1854 the village of Dearman was renamed Irvington in honor of its famous resident. It was incorporated in 1872; ironically, though it had changed its name to honor the writer, the land with Irving's home Sunnyside on it was lost as part of the town. Through a series of zoning quirks, the boundary of Tarrytown had stretched southwards to include Sunnyside and Lyndhurst, both of which had originally been within the perimeters of "Dearman."

Local Landmarks

The town had become a thriving business center by the end of the nineteenth century. Its main industry was the glass-greenhouse business of Lord & Burnham; the factory was located near the river and the office, in a fine Gothic Revival mansion, stood just north of FEE headquarters. The original mansion, much altered but with its Gothic Revival heritage still visible, is now the Irvington Chiropractic Clinic.

The Town Hall

The Town Hall of Irvington is a graceful Neo-Georgian structure in brick and stone with a handsome portico a la Grecque poised above the entrance arcade. The building sports some Tiffany glass in its windows. A legend says that, because the deed to the building prohibited liquor on the premises, the disgruntled construction workers sealed up a bottle of whisky in the tower. Nowadays it is home to the Irvington Players repertory theater. The theater is modeled after Ford's theater, where Lincoln was assassinated. One can also see in front of the Hall a stone fountain carved as a memorial to the Irvington physician, Dr. Isaiah Ashton, who died February 16, 1889. The monument was originally located on the east side of Broadway and was meant to water thirsty horses.

Havemeyer House

Havemeyer House, just west of the Aqueduct in south Irvington, sports a graceful entrance porch with a rounded pediment and Ionic columns, and a similarly elegant side porch. It is a two-storied brick building with dormers and a hipped roof, rendered in a form of the Colonial-revival style with classicizing details. Because the building is fairly large, which is typical of this sort of house of the period, it doesn't truly resemble a Colonial-period structure.

Church of the Immaculate Conception

The Church of the Immaculate Conception, on the East side of Broadway just north of the intersection with Main Street, is interesting chiefly for the building it used to occupy rather than its modern edifice. To find the building in question, you must look just behind the contemporary Roman Catholic church to the angular Gothic revival building. This structure, begun in 1853, started out as the church for the Presbyterian congregation, but was acquired by the Roman Catholics when the Presbyterians completed their new Renwick building across Broadway.

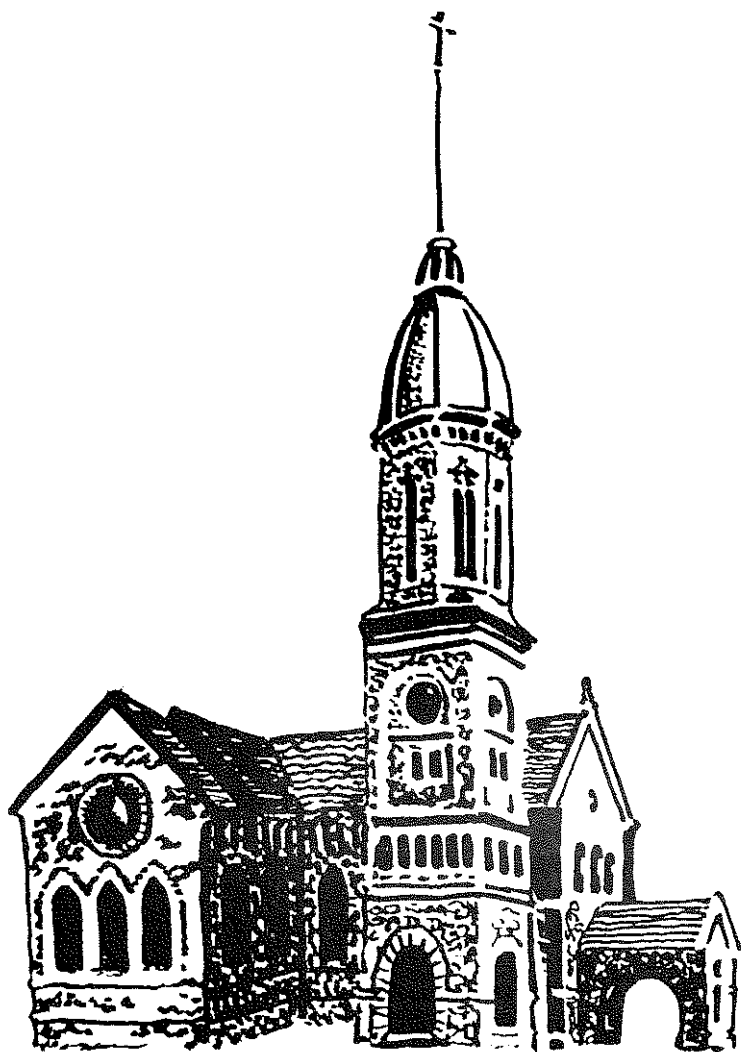
The facade of the building, with its Dutch-like stepped gables and flattened decoration, is curiously two-dimensional and angular in appearance. The building's flatness is unrelieved by the sculptural decoration, which tends to also be flat and rather triangular. It does boast a low bell tower with a pyramidal roof, but even this addition fails to disrupt the flatness of the building's facade. In 1970 the church was gutted by a fire, and a new edifice flanking Broadway was built.

New Presbyterian Church

Just north of FEE on Broadway is the new Presbyterian Church of Irvington. This church was begun in 1869, very shortly after its immediate neighbor to the south, St. Barnabas. It is a fine example of the Romanesque revival style, and was designed by James Renwick, Jr. (1818-1895), who had designed St. Patrick's Cathedral in New York City. Its simple roofline is marked by a tall tower with a cupola with an elongated dome rather in the manner of the Cathedral of Florence, Italy. The otherwise heavy aspect of the tower is offset by tall biforia

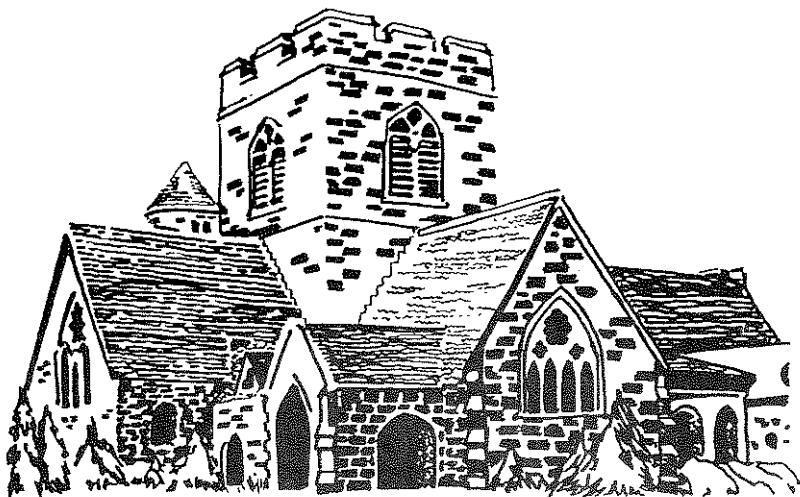
windows set into each facet of the octagonal shape. The massive dignity of the church is greatly enhanced by the heavily rusticated stone exterior, which provides an extraordinarily rich textural effect.

The church is also graced by the presence of several stained glass windows designed by Louis Comfort Tiffany, a one-time resident of Irvington.



St. Barnabas Episcopal

This small example of Gothic revival architecture is located on the west side of Broadway just a short walk north of FEE. In 1853, a friend of Washington Irving, Professor James McVicar, began the church by building the rectory and the first section of the main building. This early structure ultimately became the nave of the finished church. By 1863 the transepts, east end, and tower had been added. By 1906 the congregation had increased dramatically, necessitating the enlargement of the nave on the north side. Two small entrance porches were then added to this new section to facilitate traffic flow. The tower is the church's most striking architectural feature, with its crenellated top and biforia windows with a triangular pediment within a lancet arch. A small round turret capped by a conical roof punctuates the transept roofline. Its exterior decoration is relatively plain, relying for effect on a couple of mouldings and the beautiful subtle variations of warm gray stone that make up the walls.



Sunnyside

A short walk north on the Aqueduct brings you to Sunnyside, the home of the beloved writer Washington Irving

(1783-1859). Though Irving himself was born in New York City of British parents, he heard Dutch still being spoken by some of his older neighbors. This sparked what was for him a lifetime fascination with the folklore, culture, and customs of those people who had first colonized the area. His earliest work, *Diedrich Knickerbocker's History of New York*, written in 1809, was a compilation of much of the material Irving would have garnered from listening to his Dutch neighbors, with a smattering of reliable factual history thrown in. He cast this recounting of the colony's early history in the mode of a classical epic, complete with interfering divinities and personal encounters between major characters. The result is a parody of ancient literature in which the social behavior of the colonists is satirized and gently ridiculed, but which also serves as an invaluable source of genuine folklore which would otherwise have been lost forever.

A few years later Irving produced *The Sketch Book* while on a visit to England, which contains some of his best-loved stories, including "Rip Van Winkle" and "The Legend of Sleepy Hollow." The probable site for the action in this latter story is nearby Tarrytown, where the unlikely hero Ichabod Crane made his fateful ride across the Pocantico Creek on a bridge that crossed the river about 200 yards east of the present span. The Van Tassel farm in the story was probably based on the real Van Tassel property nearby in Tarrytown.

Upon his return from England in 1835, Irving purchased the early seventeenth century Dutch stonehouse, and 25 acres, called Wolfert's Roost, which had belonged to Wolfert Ecker. He rapidly set about transforming the building into a fanciful creation in accordance with the ideals of Romanticism popular at the time.

When Irving first moved to his new estate, Irvington was still called Dearman and consisted of little more than a few shops, a hotel, and some mansions nearby. Shortly after his arrival, however, the village began to grow dramatically and many large elegant houses sprang up on nearby acres, populating the east bank of the Hudson with fashionable families. Irving was much in demand at local parties and in 1840 he wrote:

"[Our neighbors] are generally in opulent or at least

easy circumstances; well-bred and well-informed; most of them having been abroad and passed some time in Europe. We have frequent gatherings at each other's houses, without parade or expense, and I do not know when I have seen such delightful little parties, or more elegant little groups of females. We have . . . excellent music . . . and our parties always end with a dance."

The cottage Irving bought had been constructed for a tenant on the manor of Philipsburg in the seventeenth century. Originally it had been a simple stone structure not unlike the nearby Odell Tavern. The house had come into the possession of a branch of the Van Tassel family sometime during the eighteenth century, the same Van Tassel family whose daughter Katrina was the object of Ichabod Crane's affection in the "Legend of Sleepy Hollow." The Van Tassels had evidently enlarged the house by adding a tiny front entrance, a second storey, and an attached shed.



By 1837 Irving had begun his transformation of the rustic "Wolfert's Roost" into a romantic creation, with the help of his friend the painter George Harvey (1801-1878). The building is a mixture of several revival styles in the very idiosyncratic style of Irving's imagination. He added Dutch stepped gables at both ends of the building, enlarged the windows, built decorated dormers on the upstairs windows, and raised the height of the entry porch to make a two-storey tower. At about 1847 the "pagoda" section was added, in order to accommodate the enormous number of visitors to Irving's home. This is a rectangular structure with four rooms, topped by a sloping roof with lantern top. The rear of the house was enlarged at around this time by the addition of a bathroom and a picture gallery.

The land surrounding the house got the "picturesque" treatment, too. Irving added a duck pond which he called his "Little Mediterranean" and which emptied into a lovely stream running through a ravine with a waterfall. The building remained intact until 1896 when one of Irving's descendants added a large wing to the rear of the house at the cost of the loss of some of the old structures. In 1945 John D. Rockefeller bought the property and restored and opened it to the public in 1947. As part of the restoration the 1896 wing was removed and the original rear of the house reconstructed.

Lyndhurst

Scarcely a mile north of Irvington's Main Street is Lyndhurst, the splendid Gothic mansion overlooking the Hudson. The building is situated on 67 acres of landscaped lawn and picturesque woodlands, with a magnificent rose garden and greenhouse.

The original mansion was designed in 1838 by Alexander Jackson Davis, and is very much in keeping with nineteenth-century Romantic ideas about landscape and architecture. As in Hudson River School paintings, the magnificence of the natural scenery is paramount; the mansion is situated so as to command the best possible view of the river

from within, but also with an eye to how the building will look from the grounds. Walks and driveways were designed to present the stroller with picturesque "vistas" and visual surprises.



The building we see today is roughly twice the size of the original summer home commissioned by former New York City Mayor William Paulding, who christened the house "Knoll." In 1864 Davis, the original architect, was summoned to enlarge the mansion for its second owner, George Merritt. For him, Davis added a storey, a new wing with a much larger dining room, and the four-storey tower on the west front. By the early 1880s the property had passed into the hands of financier Jay Gould who had made a fortune in railroads and the gold market. Under his ownership the house assumed its present appearance, and most of the outbuildings including the greenhouse were added or refurbished.

The house is constructed of brick with a cladding of marble (quarried in nearby Ossining). It is designed along two main axes: an east-west axis which included the entrance porch, the hall and the salon; this is intersected by a north-south axis, comprising the main hall, the drawing room, and the dining room.

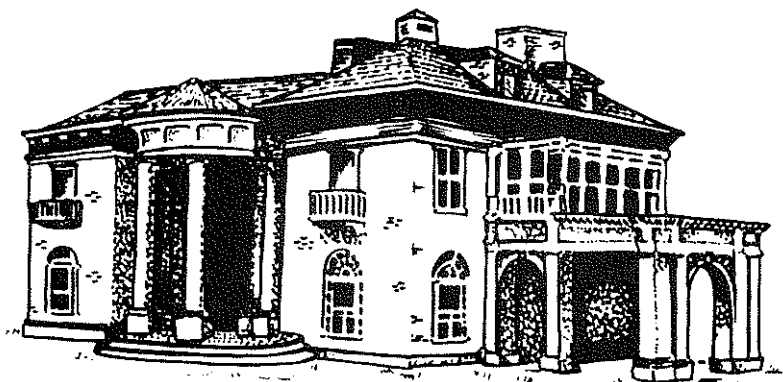
With its crenellations, its corner quoins, its mullioned diamond-shaped windows and pinnacled towers, the mansion simulates a Gothic castle or church. In the interior are other simulations as well: walls are covered with cloth painted to look like porphyry, paper (on the dining room walls) painted and embossed to imitate leather, and pine vaulting stained to seem like oak. The entire house is packed with fascinating details, from stained glass window details to corbels carved so as to represent famous men. Many of the rooms have paintings of major-museum calibre, all mounted on the walls in the crowded style favored in the late nineteenth century.

Even the outbuildings are interesting. The gatehouse, where one enters the property by car, is much larger than the usual cottage-size gatehouse, and has surfaces articulated to harmonize with the main mansion.

The greenhouse is one of the largest of its kind ever built for private use. There had originally been a greenhouse on the spot during the ownership of George Merritt, but it burned very shortly after Jay Gould bought the property. Gould had the structure entirely rebuilt, employing the local Irvingtonian company Lord & Burnham.

Lyndhurst was designated a National Historic Landmark in 1966, and now welcomes visitors for tours of its grounds and buildings, and hosts a variety of special events including concerts, dog shows, and fairs.

Villa Lewaro

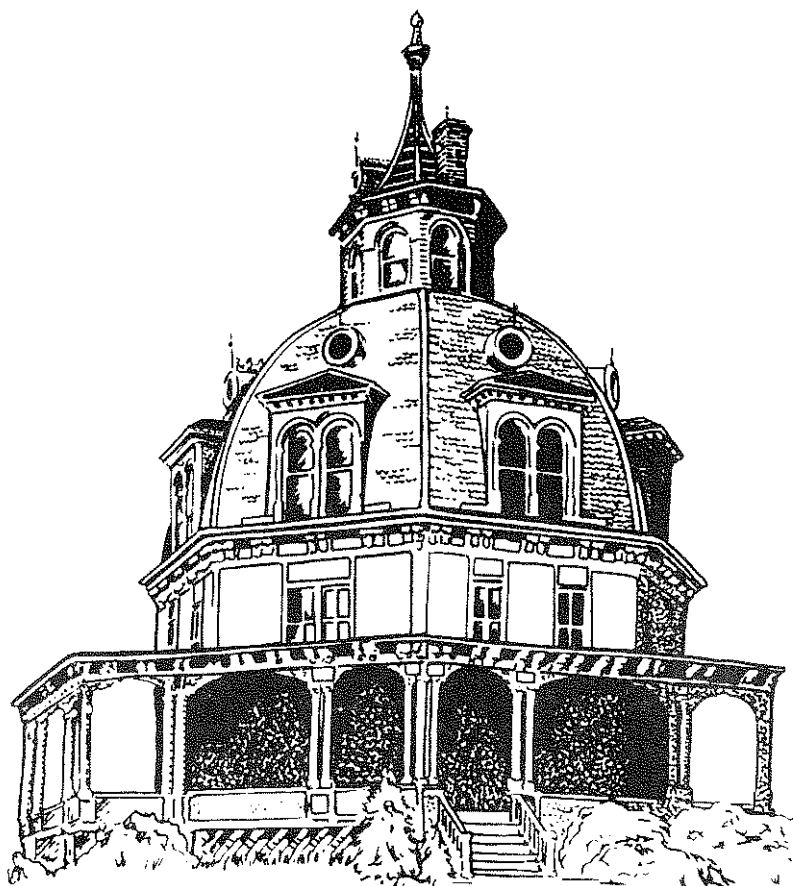


On the west side of Broadway just a quarter of a mile north of FEE headquarters is the grand Italian-Renaissance style palazzo known as Villa Lewaro. The building was constructed in 1917, in the unusual materials of structural tile covered with stucco scored to look like marble. It was designed by Verner Woodson Tandy at a cost of approximately \$435,000. At present, the mansion is not open to the public, though you can easily admire its handsome facade from the street. The original owner of the house was the fascinating character, "Madame" Sarah Walker; she was a black woman who had begun her career as a charlady but when she died in 1919 had become a millionaire thanks to her invention of a hair-straightening lotion. Her wealth did not survive her into the next generation, however, and Madame Walker's heirs were obliged to sell the house in 1930 to the Foresters, who turned it into a rest home for the elderly. Its most distinguishing architectural feature is the columned entrance porch, which

runs the height of the building and forms a semicircular rotunda with a half-dome. The mansion is being renovated at present, for its conversion into a private residence once more.

Octagon House

A short walk south on the Croton Aqueduct will bring you to one of the most unusual buildings in this country. Familiarly known as "Octagon House," its actual name is "Armour-Stiner House." Its original owner, Paul Armour, had the house built for himself in 1860, according to the design principles of Orson Squire Fowler.



Fowler had published a book called *A Home For All*, in 1853. Fowler's ideas on home construction embraced the octagon plan because it minimized exterior wall surface, thus conserving heat; a central stairwell circulated air and cooled the house in summer. A veranda running completely around the house meant that sunshine was available somewhere at all times of the day. The living spaces inside were designed to be rectangular with "service" spaces occupying the leftover triangular spaces. Fowler had constructed his own home, of concrete, in Fishkill, according to these principles; unfortunately, the building is now demolished.

The Armour-Stiner house, as we see it today, embraces Fowler's principles of simplicity and economy only on the inside. Its eclectic exterior, with its slate-sheathed dome and Renaissance-style details, is largely the vision of its second owner, Joseph Stiner (c. 1872). Unfortunately the grandiose Michelangelesque cupola makes an unhappy marriage with the lacy veranda that encircles the ground floor. In addition, the chimney complex protrudes awkwardly next to the graceful lantern on top of the building, like a tomato in a strawberry patch. Nevertheless, the manse is a treat to examine.

Nuits

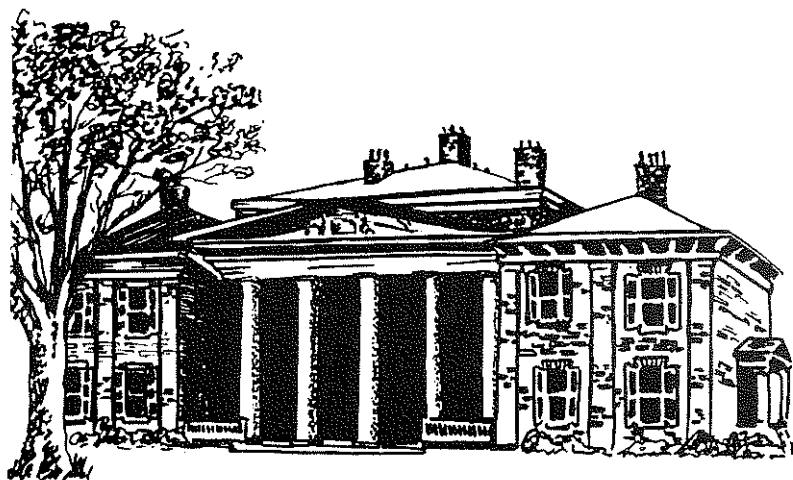
The Italian Renaissance style was just becoming popular for the mansions of the wealthy in the mid-nineteenth century, when "Nuits" was built (1852). A scant mile south of FEE headquarters, just off the Croton Aqueduct near Hudson Avenue, a visit to "Nuits" rewards the stroller with a view of what appears to be a villa of the Medici, transported to American soil. Though you can't go inside (it's a private residence not open to the public), the exterior is well worth studying. Several features are notable: the base of the entrance tower is constructed of rusticated arches that open out onto the veranda at the sides, as well as to the front; and the veranda itself has an unusually high ceiling, proportioned to relate to the high ceilings of the building interior. A careful inspection will disclose delicate mouldings with a grapevine motif. The whole building is clad in stone imported from Caen, France.

The villa was built in 1852 for Francis Cottenet, who named it after his favorite town in the south of France. He

occupied the house until 1884, when it was sold to John Jacob Astor III; in turn it was bequeathed to Manhattan College, but because of a special feature of the deed, it eventually became a private residence once more.

Nevis

Close to FEE headquarters is "Nevis," about three-quarters of a mile south along the aqueduct. This handsome classical villa was constructed in 1835 for James Alexander Hamilton, the third son of the famous Alexander Hamilton. James Hamilton had been a major in the War of 1812 and then Acting Secretary of State under President Andrew Jackson. In 1869 he wrote his "Reminiscences," and died at 90 years of age in 1878. Hamilton bequeathed the building to his alma mater, Columbia University; it now houses its nuclear physics research center. The building's design combines a Flemish brick surface with Colonial revival proportions (although the building is much too large to really simulate the Colonial style). Molded panels as well as shutters accent the windows, and the walls are articulated by pilasters. The center of the main facade is taken up by a large white classical portico, with a huge pediment supported by six Doric columns two stories high. Chimney-pots interrupt what would otherwise be a roofline of Palladian purity.



Odell Tavern

One of the most ancient and most interesting buildings in the entire area is 300 yards south of FEE headquarters, on the west side of Broadway. This is the Odell Tavern, originally known as Jan Harmse House, and now the gatehouse to a private residence. You can't go inside, but you can admire the motley exterior, a mixture of styles and historical periods.

The original structure was a tenant farmhouse belonging to Jan Harmse, on land that was part of the Philipse Manor holding. Built in 1693, it was a low square structure with two-foot thick stone walls; one can see the original wall on the building's east side. The road going by it was not, of course, "Broadway" in those days; it was then called "The King's Highway," and was the major artery north to Albany.

In 1742 the building passed to one Mattias Conklin, who apparently enlarged the house with a wooden addition around 1746. He opened the building for business as a tavern; in 1771 one Nathaniel Ames of Boston mentions the Conklin inn as the second stop on the road to Quebec from New York.

Conklin died in 1774, and the inn became the property of Jonathan Odell, purchased as a part of the Acts of Attainder in 1785. It was used as a tavern until 1818; sometime after that the building was stuccoed, then clapboarded, and the porch and lean-to were added.

The inn figured in the history of the Revolutionary War as being the site where the Patriot's Committee of Safety (the executive group of the legislature) received the news that General Washington had lost Long Island (July 1776). Shortly afterwards (August 31) the same group met here to draft an appropriate reply. When the war began to be fought in the immediate area, the tavern was raided by Hessians and Odell imprisoned in Sleepy Hollow Church. He was later released and resumed operating his tavern.

Carrollcliffe

The "castle" that dominates the skyline just to the north of Irvington is "Carrollcliffe," designed for Howard Carroll in 1900 by architect Henry Kilburn. The building makes a serious attempt to imitate the early medieval Anglo-Norman style of architecture, not only in its exterior, but in its

huge beamed Great Hall on the interior as well. It boasted over 45 rooms, including a beautiful classical library. In 1941 the structure was bought by the investment company E.W. Axe and Co.; now the building belongs to a condominium development, with an entrance "gatehouse" on Route 119, also in the medieval style.

Airdrie Cottage

Overlooking the Hudson in Irvington is Airdrie Cottage, opposite the Post Office north of Main Street. It is notable for its delectable detailed decoration, including a Tudor arch on the main door of the veranda, which is itself two stories high. It is a fine example of the Gothic Cottage style, here translated into a delicate lace-like appearance by the use of sawn woodwork and lattice panels decorating much of the exterior surface. Lancet windows feature in the top storey, and there are prominent dormers.

Strawberry Hill

Also still privately owned is "Strawberry Hill," built in 1855 by one John Thomas. Strawberry Hill is on the east side of Broadway, off Strawberry Lane. Its exterior, as it appears today, is essentially the same as it was in the 1870s when the house was enlarged by Edward Delano Lindsay, hired by the house's second owner, John Williams. The building combines a Gothic-revival style with a French chateau style, incorporating steeply pointed gables, stone surfaces articulated by string courses, turrets, protruding chimney pots, and large shuttered windows.

William R. Preston House

Also in the French second Empire style, very popular in the mid-nineteenth century, is the William R. Preston House, in central Irvington. The building is just off the Aqueduct, a quarter mile north of Main Street. Begun in 1852, the building has a moulded wood cornice on the roof, decorated dormer windows, and round window openings influenced by the nearby Armour-Stiner house. The mansard roof and tower were probably added slightly later, around 1870. The interior, which is not open to the public, was

extensively remodelled in 1907 in the Neo-Georgian style. It is still a private residence.

Kykuit

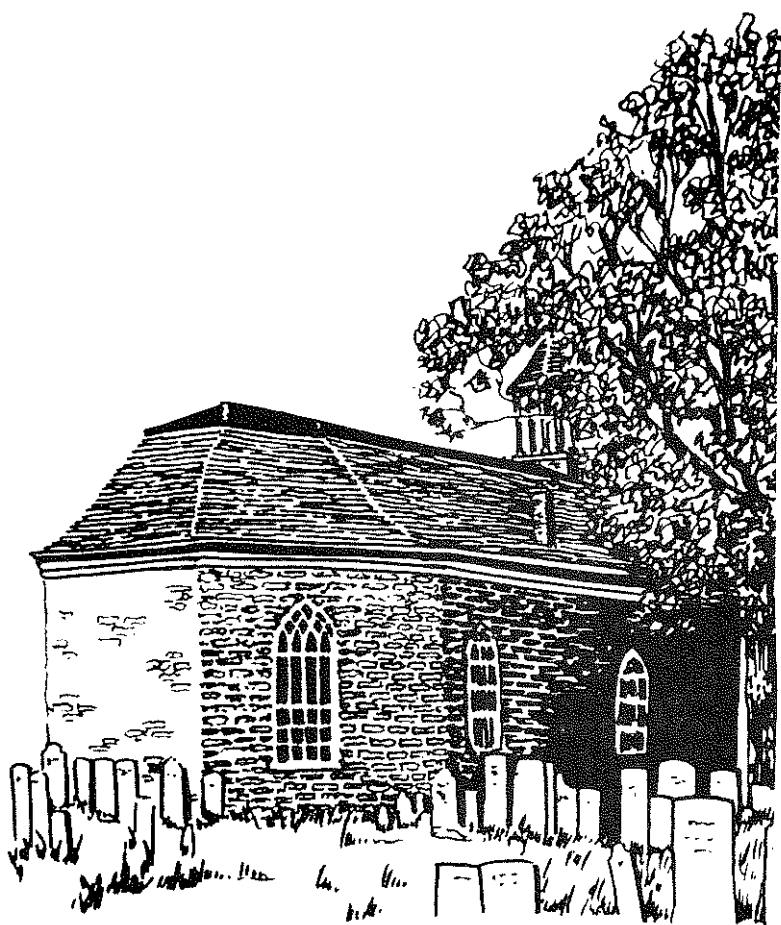
A short drive up Route 9 will bring you to Pocantico Hills, where the Rockefeller State Park Preserve is located. If you go east on Route 117 to the parking area for the preserve, you will find that from there it is a pleasant walk along woodland paths, south, to the Kykuit, the mansion of John D. Rockefeller. A view of the building may be obtained from the top of Eagle Hill.

Apart from the addition of a top storey in 1913, the house has remained essentially unchanged since it was begun in 1905. Designed by Delano and Aldrich, it uses locally quarried stone to create a colonial-revival mansion with sculptural detailing. Its facade features a robustly rusticated ground floor entrance arcade, topped by a classicizing two-storey elevation decorated with relief sculpture. The top is crowned by a pediment, filled entirely with figural sculpture *al antica*.

The formal gardens which surround the house are meant to be seen as part of the house in concept, much as in the manner of Elizabethan houses. The gardens carefully repeat the restrained classicizing symmetry of the building. This elegant design together with the imposing size of the mansion, creates an environment rather at odds with the unevenness of the natural surroundings, somewhat like the way an ancient Greek temple will contrast with its rugged landscape.

The Old Dutch Church of Sleepy Hollow

The simple stone church on the spot where the Pocantico Creek crosses Broadway in Tarrytown was the result of the joint efforts of Vredrick Philipse and his second wife, Catharine Van Cortlandt. An inscribed slab on the building wall, dating to 1837, says: "Erected by Frederick Phillips and Catharine Van Cortlandt his wife 1699"; however, in her will, Catharine ascribes the credit to her husband with the dutiful devotion admired at the time, referring to the church as "the Dutch Church erected and built at Philipsborough by my late husband, Frederick Philipse, deceased."



The building looks rather different today than it did three hundred years ago when it was first built. The exterior of the building clearly shows where the windows were altered; originally small, rectangular, with sills fairly high off the ground, the windows were enlarged and given a lancet shape when the church was refurbished after a fire in 1837. One window was eliminated altogether (there are now six) and the entrance door was moved from its original position at the south-west corner to the center of the west side. For a while, this new door was sheltered by a portico in the Greek revival style, but this was removed in 1870 and replaced by the stone patio visible today. In addition, the refurbishing of 1837 served to change the axis of the orientation within the church, from the original north-south axis to its present east-west axis. This would have meant that the interior was originally structured so as to seem broad in format, like a modern classroom, rather than adopting the narrow format of today, typical of most churches.

The original gambrel roof with flared eaves and wood shingles was reconstructed faithfully after the original in the 1837 refurbishing; the beamed ceiling was also restored. The pulpit was restored recently by the Sleepy Hollow Restoration, which maintains the building and the nearby mill and manor. The church still retains its original bell, cast in Holland circa 1685.

Tradition holds that Wolfert Ecker, one of Irvington's earliest inhabitants and builder of the house which later became Washington Irving's Sunnyside, was elected to be an Elder of the Church in 1698; this cannot be confirmed, since accurate church records were not begun until 1715.

The church is open for tours at varying hours during the year; the schedule is posted on the church gate. But even if the building is closed, it is well worth a visit to see the historic stones in the attached graveyard, which include the burial site of Irving.

Historic Sites in Dobbs Ferry

Dobbs Ferry, Irvington's neighbor immediately to the

south, is a fascinating town in its own right. Originally the area was part of the lands belonging to the Mohican tribe of the Algonquin nation; in fact, the site of Broadway as it runs through Dobbs Ferry, is the site of an old Indian track dating back many centuries. The ravine known today as "Wicker's Creek" is actually the site of "the place of the bark kettle" -- Weckquaeskeck in the Indian language. This ravine, with its little brook running through, has yielded up thousands of artifacts from the original inhabitants, including an enormous deposit of shells (evidently shellfish was a major food source) and workstones of quartzite, which would have been used in many different ways as tools.

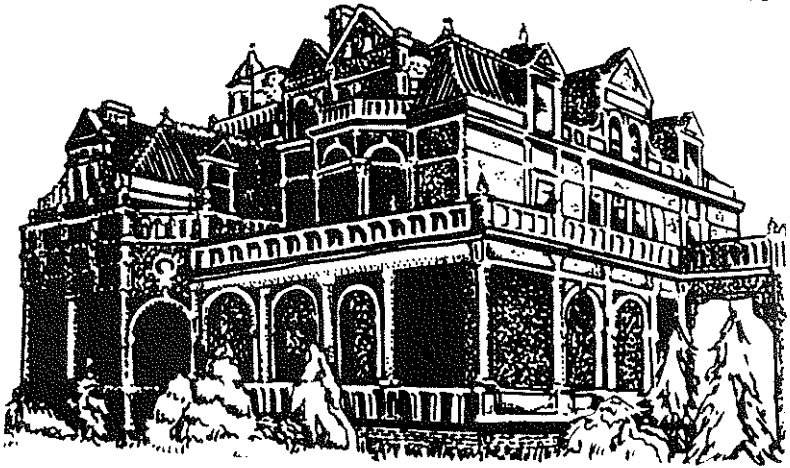
The town's modern name, Dobbs Ferry, is due to the ferry run by the Dobbs family, which established itself in the vicinity in the late seventeenth century. Members of the family ran a ferry from one side of the Hudson to the other, uninterrupted, until the 21st of September 1938, when the last of the ferries made its way back to the wharf, during a hurricane.

Like nearby Irvington, Dobbs Ferry rewards the visitor with the sight of a number of lovely mansions.

Estherwood

The mansion of Estherwood in Dobbs Ferry was once the property of James Jennings McComb. It sits atop a small hill overlooking the Grand Union; you can see the mansion by walking up Estherwood Lane. Now it belongs to the Masters School, and apart from some renovations to the interior, is fairly well preserved. The building dates to 1894, and was designed by Buchman and Deisler. It is of white brick dressed with granite and ornamented with terra-cotta. The overall style is French Chateau, with a copper cupola, and a lovely bronze, copper and glass conservatory. It boasts a 65-foot long entrance hall with a marble staircase and fireplaces; but its most beautiful feature is the octagonal library section which projects beyond the major mass of the building, which bears lovely ornament of an Indian inspiration.

The Masters school purchased Estherwood in 1910. This very fine private school, established in 1877, already had a set of buildings built in the Medieval Revival Style.



Unfortunately, these medieval-style buildings have suffered terrible damage as the result of fire in the 1970s and were extensively rebuilt in a somewhat "edited" style, so it is difficult today to see what the original complex might have been.

Sacred Heart Rectory

This church, built by Father David O'Connor, at the corner of Livingston Avenue and Water Street, was originally the site of a redoubt dating to the Revolution. The fort originally on the site was used to defend the local ferry across the Hudson River. Guns from this fort fired upon British ships in the river, harassing them and hindering their passage. Sacred Heart Church itself was built at the corner of Ashford Avenue and Broadway in the second half of the nineteenth century (c. 1862). The building is in a Gothic Revival style, and is notable for beautiful stained glass windows.

Zion Church

The oldest church in Dobbs Ferry, this Episcopal building on Cedar Street was constructed in 1834 in an early Gothic Revival style. Designed by the Reverend William A. McVicar, it is characterized by a two-story tower with lancet windows and stone decorations. Although the church

underwent some alterations in the 1850s, essentially the original appearance has been preserved; you can detect some of the alterations by looking at the color of the stone. The original stone used was brownish, and where there are additions, the stone becomes grayer. The octagonal apse and two rear wings were added when the church was enlarged.

Ingleside

Designed by Alexander Jackson Davis for E.B. Strange in 1854, the building is now part of the Jennie Clarkson Child Care Services institution. It lies along the river south of Cedar Street. It is done in the Gothic Revival style, constructed in brick covered with stucco scored to look like stone. Sadly, there have been many alterations to the building and its original appearance can only be seen in photographs. The original octagonal tower remains, but all the crenellations have been removed and the veranda replaced; major changes have been made in the interior as well.



Stonecliff

On Beacon Hill Drive, this building is now subdivided into an apartment house but was originally a fine mansion built for lawyer Frederick Stone in 1849. Its exterior has been severely altered by later additions, but one can still appreciate the magnificent view. At the corner of Beacon Hill Drive and Ashford Avenue, just down the hill from Stonecliff, is a charming little building in the Gothic Revival style which may originally have been Stonecliff's gate house.

Ardsley-on-Hudson

Some interesting buildings still remain in the nearby town of Ardsley, although there are fewer old buildings here in their original state, since the town has expanded significantly in the last fifty years. There are still a few charming reminders of earlier days.

Railroad Station

A small part of the original structure of the Ardsley railroad station can be seen at the Ardsley-on-Hudson station on the Hudson line of the Metro-North railroad. It is quite charming, consisting of a small building with a miniature ogee turret. Originally, the New York Yacht Club had a dock attached to an extension of the structure; everything was constructed in a style meant to harmonize with the neighboring casino and tennis courts of the next-door country club, which has relocated. These buildings were all designed by McKim, Mead and White, and their Tudor style reflected the tastes of its rich clientele. On the site today is the Hudson House apartment complex, built in 1935 by Shreve, Lamb and Harmon; this building conformed to the Tudor style of the casino to some degree, but there is evidence of the influence of the Art Deco style in its streamlined decorations.

Directions to The Foundation:

From New York City: Take Route 87 (New York State Thruway) North towards the Tappan Zee Bridge. Take Exit 9 (last exit before bridge) and turn left onto Route 119. Go to the traffic light, turn left (South) onto Route 9 and go about 2 miles. A traffic light marks the intersection of Main Street and Broadway (Route 9) in Irvington. (There is a Sunoco gas station on your right.) Go through the light, and about 200 yards on your right is our driveway, which is marked by two stone pillars, one numbered "30." Drive up the winding driveway to the parking lot.

From Connecticut: Take Route 287 (Cross Westchester Expressway). Follow signs to Tappan Zee Bridge and NY Thruway Exit 9 (last exit before bridge) and use above directions.

From New Jersey: Take the Garden State Parkway to the New York State Thruway and cross the Tappan Zee Bridge. Immediately after the toll booth, exit at Tarrytown (Exit 9). Turn left (South) onto Route 9. Follow above directions.

From the Yonkers area: Take the Saw Mill River Parkway north to the Ardsley exit. After exiting, turn left (West) and follow Ashford Avenue about 2 miles to Route 9 — there is a Mobil gas station on your right where Broadway (Route 9) meets Ashford Avenue. Turn right (North) at the light and go about 2 miles. The road winds down a hill to a double set of traffic lights (Harriman Road). Go through both lights; our driveway is the first one on the left.

By train from New York City: From Grand Central Station take Metro North (Hudson Line) to Irvington. If you need a ride up the hill to The Foundation, call us at 591-7230. Or, walk up Main Street (about 8 blocks) to traffic light (Broadway), turn right and walk about 200 yards our driveway, which is marked by two stone pillars, one of which is numbered "30."

See Next Page for Map

Nearby airports are John F. Kennedy airport in New York City, LaGuardia airport in New York City, Newark airport in Newark, New Jersey, and Westchester airport in White Plains, New York. Transportation from the airports to FEE can be arranged upon arrival by seeing the Ground Transportation booth attendants or by taking a taxi (more expensive).

