

Westchester's Sound Shore

From

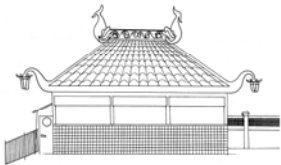
A to Z



A Coloring Book of Sound Shore Landmarks for kids from 6 to 106

by

Molly Weiner



Westchester's Sound Shore from A to Z

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Molly Weiner

Rye Historical Society, Rye, New York

Vernacular Press, Mamaroneck, New York

Westchester's Sound Shore A to Z

Publisher's Note

Westchester's Sound Shore A to Z: A Coloring Book of Sound Shore Landmarks for Kids from 6 to 106 was undertaken as a Girl Scout Gold Award by Molly Weiner, Girl Scout Troop 2425 of Larchmont/Mamaroneck in 2015 and 2016. The Rye Historical Society was the project sponsor. The intention of the project was to present local history in a fun and engaging manner to encourage people of all ages to explore the rich history of New York State's Westchester County. The book covers the communities of Mt. Vernon, Pelham, New Rochelle, Larchmont, Mamaroneck, Rye and Port Chester, but by no means is a comprehensive volume.

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Mt Vernon, Pelham, New Rochelle, Larchmont, Mamaroneck, Rye, Port Chester

The Larchmont Girl Scout House, Larchmont

African Cemetery, Rye

Brewer's Hardware Store, Mamaroneck

Clock Tower at Pelhamdale, Pelham

Dragon Coaster Playland, Rye

Emlin Theater, Mamaroneck

Fountain Square, The Mermaid's Cradle, Larchmont

German Castle, Glen Island Park, New Rochelle,

Hutchinson River Parkway, Stone Arched Bridge. Pelham

I Harbor Island Park, Mamaroneck

Jay Heritage Center, Peter Augustus Jay Mansion, Rye

Knickerböcker Press Building, New Rochelle,

Life Saver Building, Port Chester

Mutual Trust Company, Port Chester

Norman Rockwell, New Rochelle Illustrator

Oakland Beach and Rye Town Park, Rye

Pelham Picture House, Pelham

Quaker Cemetery, Larchmont

Ruins and More, Rye Nature Center, Rye

S The Square House, Rye,

Thomas Paine House, New Rochelle

Umbrella Point, Larchmont Manor Park

Vernacular Architecture, Skinny House, Mamaroneck

Walter's Hot Dogs, Mamaroneck

X EXecution Rocks Lighthouse, New Rochelle

Yachting, Long Island Sound

Z John Peter Zenger, St Paul's Church and the Bill of Rights Museum

Community Breakdown

Larchmont **F, L, Q, U**

Mamaroneck **B, I, V, W**

Mt. Vernon/Pelham Boarder **Z**

New Rochelle, **G, K, N, T, X**

Pelham **C, H, P,**

Port Chester **L, M**

Rye **A, D, J, O, R, S**

Preface

This book was my Girl Scout Gold Award project and I could not have done it without the help of many people. The idea of a coloring book of landmarks of the Sound Shore area of Westchester County, New York, was inspired by the many such books I got at various historic sites, usually about buildings or sailboats or sometimes flowers. Choosing landmarks with a theme “from A to Z” was a good hook, but in the process I sometimes wished the alphabet was only A to M! To fit the format, sometimes I had to be creative about letters. For example, X is **EX**ecution Rock. Thankfully: Harbor Island Park was once an **I**sland; the Skinny House is classified as **V**ernacular architecture and John Peter **Z**enger had an important connection to St. Paul’s Church. The book explores some of my favorite places in Westchester County’s Sound Shore Communities, but just scratches the surface of the areas rich historic heritage. I hope readers will find new places to explore and learn more about the places they already know.

I want to thank Sherri Jordan, Director, and Jennifer Plick, Assistant Director, of the Rye Historical Society, my project advisors, who sponsored my project, allowing me to go forward with my idea, and importantly, encouraged and supported my endeavor and allowed me to share my final product not only in the museum’s shop, but also via the Rye Historical Society’s website. I also want to thank New Rochelle City Historian Barbara Davis who got me off to a sound start by guiding me with the research, documentation and selection of images for the first entries I prepared. Barbara also taught me to be scrupulous about writing the accurate true history and to refrain from perpetuating any unsubstantiated myths or legends, however appealing those myths might be. Thank you to one of my teachers, Dr. Valerie Feit, whose encouragement to get the research for my volunteer writers done and get them on board and finished early really helped to keep me on track to finish the work! I also want to thank my art teacher and friend, Jennifer Dallow, for teaching me how to scan images for printing and digital use, making my drawings appear at their best.

Many people helped with individual sites. David Osborn, the Site Manager at St. Paul’s Historic Site, gave us a wonderful tour and helped put Mr. **Z**enger in context. John R. Wright, Executive Director of the Thomas Paine Cottage gave me great advice about illustration and perspective for historic buildings. Gigi Pugh Sundstrom helped me sift through historic post cards of Harbor Island to identify images and told me the wonderful story of the abundantly successful quest of her late mother, local artist Grace Huntly

Pugh, to populate Harbor Island Park with Cherry Trees. Lynne Crowley, the Larchmont Historical Society Archivist, helped me ferret out information about the Larchmont sites, including tracking down the first meeting of the Girl Scouts in their new Larchmont home - a converted railroad station. Anthony Lividini, Manager of Brewer's, generously shared his knowledge of the history and historic photos of Brewer's. Taro Letaka, Director of Conservation and Land Stewardship of the Rye Nature Center, and Jan Hodnett, a past president, showed me the "old quarry" and the remnants of the "newer quarry" which informed my decision about what to draw.

Special thanks to my generous proofreaders: Sue McCrory, Allison Stabile and Lisa Young, who caught typos, inconsistencies and insured that all the entries made sense. Jeffrey Aber helped me figure out Copyright procedure. My parents, Nora Lucas and Tony Weiner, are responsible for hooking me on history, taking me to historic sites every place we went (which continues on my college tours), buying me lots of coloring books and supporting my interest in art and drawing. They also chauffeured me to all the site visits, were great proofreaders and provided technical publishing assistance.

A significant component of the Gold Award requires engaging others in one's project, and I did that with the help of many volunteer writers. I want to thank all of my volunteer researchers and writers who spent time with me visiting, investigating and understanding sites, and, of course, drafting entries; Zachary Aber, Camille Butterfield, Carol Dichter, Erin Drace, Jan Hodnett, Nora Lucas, Clark Neuringer, JoAlyce Newgaard, Sue McCrory, Tony Weiner, and Lisa Young.

Even though the alphabet has only 26 letters, because this is a Girl Scout Project and because my troop had the luck and pleasure to meet in an historic building that was originally built as a train station, we start our journey with The Larchmont Girl Scout House.

Molly Weiner, October 2016

The Larchmont Girl Scout House

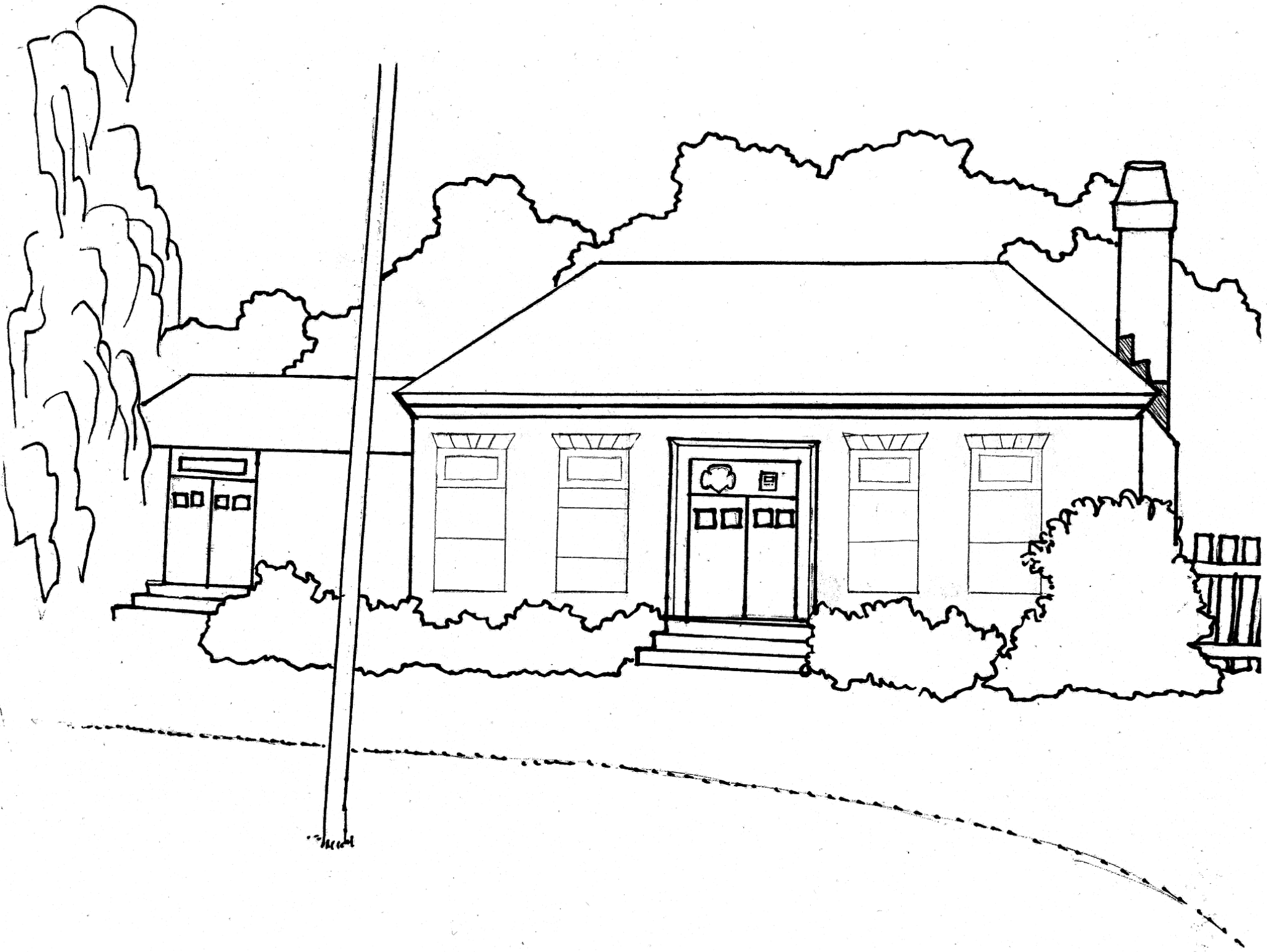
90 Harmon Drive, Larchmont, NY

Locals know this building as **The Girl Scout House**, where generations of Girl Scouts from Larchmont, Mamaroneck and Rye Neck have met for Troop Meetings, Overnights, and Girl Scout Community Events. It is Girl Scout Central for the community today, but had a much different origin.

The main part of this building was built in 1926 as a train station for the residential subdivision known as Larchmont Gardens. Before I -95 was built, you could walk from the neighborhood around the Larchmont “Duck Pond” to this little building. Larchmont Gardens was developed by Clifford B. Harmon who built more than 250 subdivisions throughout the United States. Locally he also developed Larchmont Woods, Pelham wood (with the stone clock tower), and initially planned Shore Acres as “Oakhurst on the Sound” in Mamaroneck. Mr. Harmon was an avid aviator both in balloons and airplanes, and held a balloon record from 1909 until 1923 for altitude with a height of 15,996 feet. He was long gone from Larchmont by the time this building was built; he served in the Signal Corps in France during World War I, training other pilots to fly. After the war ended he remained in France where he died in 1945.

The station serviced the New York, Westchester and Boston Railway (NY-W- &-B) which only operated from 1912 through 1937 and was built in 1926 when the line extended a spur to Port Chester. It was designed by Dwight P. Robinson & Company. The firm was an architectural and engineering company active in the United States and Internationally and who had the contract for the Rye-Portchester phase of the line extension in 1929. Later, Robinson was the President of United Engineers & Constructors, Inc., which in 1930 served as the engineers and builders for including on 42nd Street in NYC, opposite Grand Central Terminal, traditionally known as the Lincoln Building (now boringly called One Grand Central Place). The NY-W-&-B Railway ceased operating at the end of 1937 and by 1938, the station had become home to the Larchmont Girl Scout Community. An October 6, 1938 *Larchmont Times* Article publicized an open house “in the “new Girl Scout House” complete with a performance by a quartet of the University Glee Club of New York City. In 1961, The Larchmont Girl Scout Council retained a New York architect with Larchmont roots, David L. Eggers to design the addition. It has been a meeting place to thousands of local Girl Scouts for nearly 80 years! The station has not changed much and you can still hear the rumble of the trains when inside the building.

The main building is one story tall and has a hipped roof. It is surfaced with brick in a decorative, Flemish bond, in which the long side of bricks (stretchers) are alternated with the short end (headers) to form a decorative pattern. The central entry has a simple, concrete surround and large paired windows flank the entry. Each of the windows is topped by a flat arched lintel of stretcher bricks. A simply molded concrete cornice decorates the eave. The hip- roofed addition to the east is similarly massed, but is smaller in scale and has a chimney at its far end.



African Cemetery

North Street, Rye NY

The African Cemetery is located adjacent to the Greenwood Union Cemetery on North Street. The land for this cemetery was donated to the Town of Rye on June 27, 1860 by Underhill and Elizabeth Halsted, who intended it to be a burial ground for black residents, which became known as The African Cemetery. Greenwood Union Cemetery had been established in 1837, and during this period, cemeteries often excluded African Americans. Consequently the Halsted's donated farmland to:

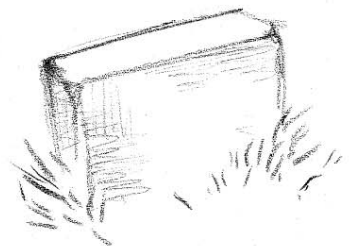
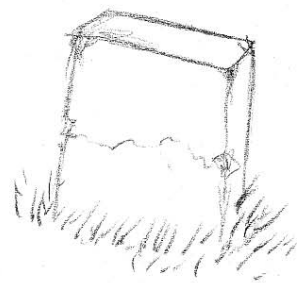
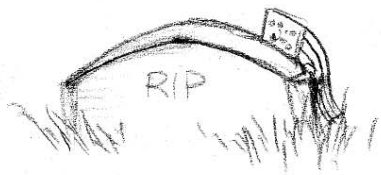
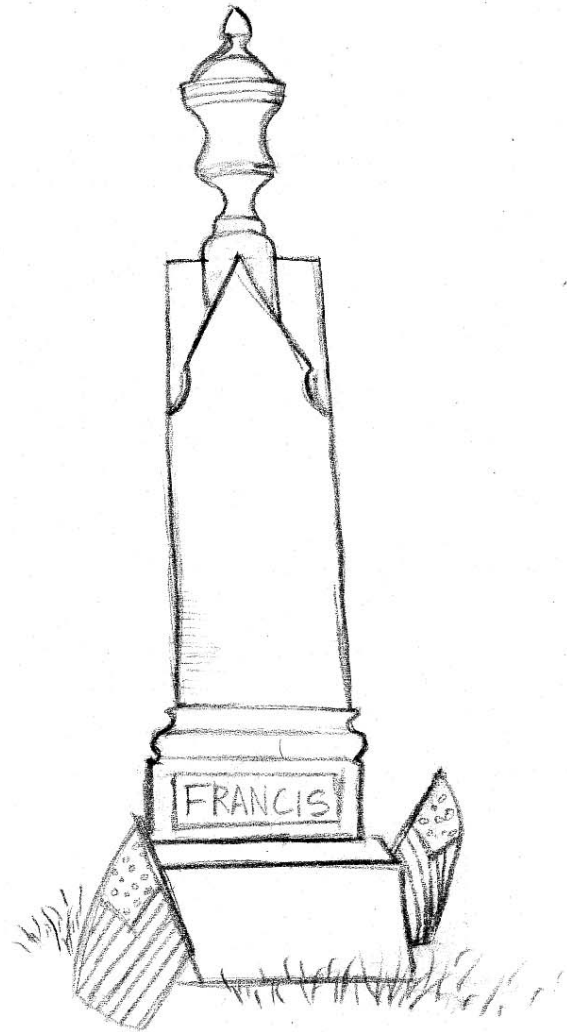
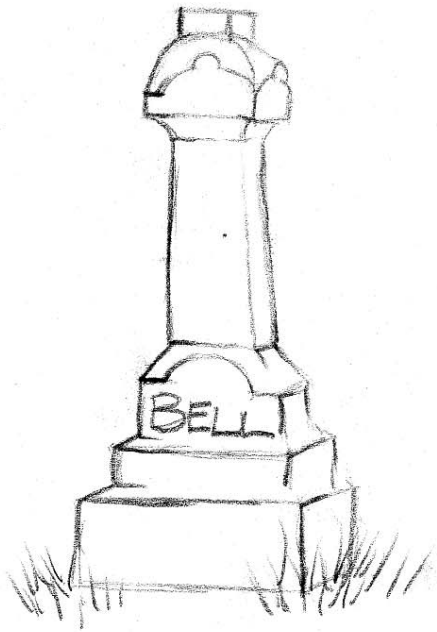
“be forever after kept, held ad use for the purpose of a cemetery or burial place for the colored inhabitants of the said Town of Rye, and its vicinity free and clear of any charger therefore.” ¹

The Halsted's were active Methodists and resided in Rye on Milton Road, but owned this farmland near the established cemetery. They were not African-American, and in fact, were both buried at the Greenwood Union Cemetery, Elizabeth in 1879 and Underhill in 1884..

Triangular in shape, the African Cemetery is located to the south and west of Greenwood, bounded by I -95 to its east. Its original boundaries have not changed and are defined by a crumbling fieldstone wall; much of it is covered by vines and trees, which at points encroach on the burial area. In contrast to the highly manicured Greenwood Union Cemetery to its west, the African Cemetery is traversed by a dirt road and many of the gravestones are tilted, sunken, or fallen. The African Cemetery was listed on the National Register of Historic Places in 2003.

An active cemetery for just 100 years, the first documented burial occurred in 1864 and the last in 1964. While not all of the burials are well documented, 160 gravestones are found in the cemetery. ² Many African-Americans buried there were veterans of wars, including: the Civil War, The Spanish-American War, World War I and World War II. The stones themselves vary from simple slabs to professionally carved and dressed stones, with typical funerary decoration of urns and cruciform motifs.

When visiting any cemetery, please remember that you are visting hallowed ground. Be respectful of the site and do not disturb the memorials, or leave any trace.



Brewer's Hardware Store

161 East Boston Post Road, Mamaroneck, NY

Brewer's Hardware Store is the oldest continuous business in the Village of Mamaroneck. In 1878, John Foshay and Ruben G. Brewer succeeded C.J. Haines, coal and lumber yard in this very location. The firm originally sold coal, lumber and hardware, but due to its site near the Village's busy commercial harbor, the store added marine supplies, and became a Mamaroneck institution. Today you can go in for one nail or bolt, household cleaners and appliances, glass, power tools, paint, or specialty marine hardware. Brewer's and the friendly staff have something for everyone. So much more interesting than a strip mall or big box store, Brewer's looks like stores looked in the 19th and early 20th centuries, when commercial buildings were often the downstairs of a residence.

Ruben G. Brewer, the son of Ann Grigg and Thomas Brewer, was born in 1853 in New Rochelle. When he was one, the family moved, to Mamaroneck. A New York City banker, he later serving as an organizer and board member of the Union Savings Bank (nearby at 101 Mamaroneck Avenue), and was elected as the first treasurer of the Village of Mamaroneck in 1896. John Ferris Foshay was born in Mamaroneck in 1836 and operated a grocery business located at what is now the entrance to Harbor Island, with John Davenport beginning in the mid-1850s. Foshay expanded the business into the Village's largest baking and confectionary venture before joining forces with Brewer. After Mr. Foshay's 1899 retirement, R.G. Brewer and his heirs continued and continue to operate the business.

The two-and-one-half-story gable roofed section to west and the one-story shed roofed middle section both date from at least 1902, when they appear on Sanborn Insurance Atlas. Historic maps indicate that they may be much older. The shed roofed wing boasts paired Italianate brackets at the cornice which are hallmarks of the 19th-century Italianate style. The 6/1 windows and simple modillions that support the projecting eaves of the taller, gable roofed portion are characteristic of mid-to late nineteenth-and early twentieth century vernacular buildings. Porches shown on 1902 and 1911 maps and photos were removed some time in the 1950s, when the first floor façade was remodeled in the Colonial Revival style with large shop windows; a central gabled portico supported by Doric Columns and a dentiled cornice. Inside you can see varied floorboards and "ghosts" of exterior walls to get a glimpse of the store's evolution. Sometime later, the one story wing to the west with the picture windows was added. Fun fact: Coal was sold from what is now the middle section - and there was a scale in the sidewalk on which the carts hauling coal were weighed. This can be seen in an historic photo in the store. The building may have changed over the years, but the architectural details provide clues to its history as the oldest continuing business in Mamaroneck.



BREWER'S

Clock Tower at Pelhamwood

Harmon Avenue and Harmon Place, Pelham, NY

This tower was built by Clifford B. Harmon (the very same developer who developed Larchmont Gardens and whose firm later built the Larchmont Gardens Station, now the Larchmont Girl Scout House). Located to the north of the railroad line, at the intersection of Harmon Avenue and Harmon Place, just off Pelhamwood Avenue, it was built in 1909 - 1910 to draw attention to the entrance of the brand new residential development of Pelhamwood. The two faces of the clock tower were designed to be seen by commuters rushing to catch the train and from the train itself; foliage sometimes makes it difficult to see the clock tower from the train today.

For many years the clocks kept poor time; plagued by all sorts of problems including inclement weather and squirrels. One very funny newspaper article: "Hickory, Dickory Dock: Squirrels Mix Up the Clock" noted that even though a hundred squirrels were removed from the Clock Tower and their entry blocked, some squirrels were undeterred, and the clock was still running slow.¹

The clock was created in a picturesque Tudor Revival style. Its asymmetrical octagonal shape is surfaced with cobblestones; the dial chamber is half-timbered and capped by a conical, octagonal roof, the round clock faces pierce the roof, and upturned eaves of the roof shelter the clock face and dial chamber. Small, gable-roofed gates that resemble wishing wells flank the street to serve as pedestrian walkways welcoming commuters from the station into the neighborhood. The cobblestone used on the tower and gates is also a material found on many of the foundations, porches, and chimneys of the houses in the community.

The clock and tower have been repaired through the years, but the architectural folly still stands as a whimsical, sculptural landmark that continues to amuse commuters on the New Haven Line, and welcome Pelhamwood residents home. It is sited on the northbound side of the stationhouse from the tracks so to spy it; keep a watch for it from the north side of the train, or take a walk through beautiful Pelhamwood, and see how many houses you can spot with stone elements.



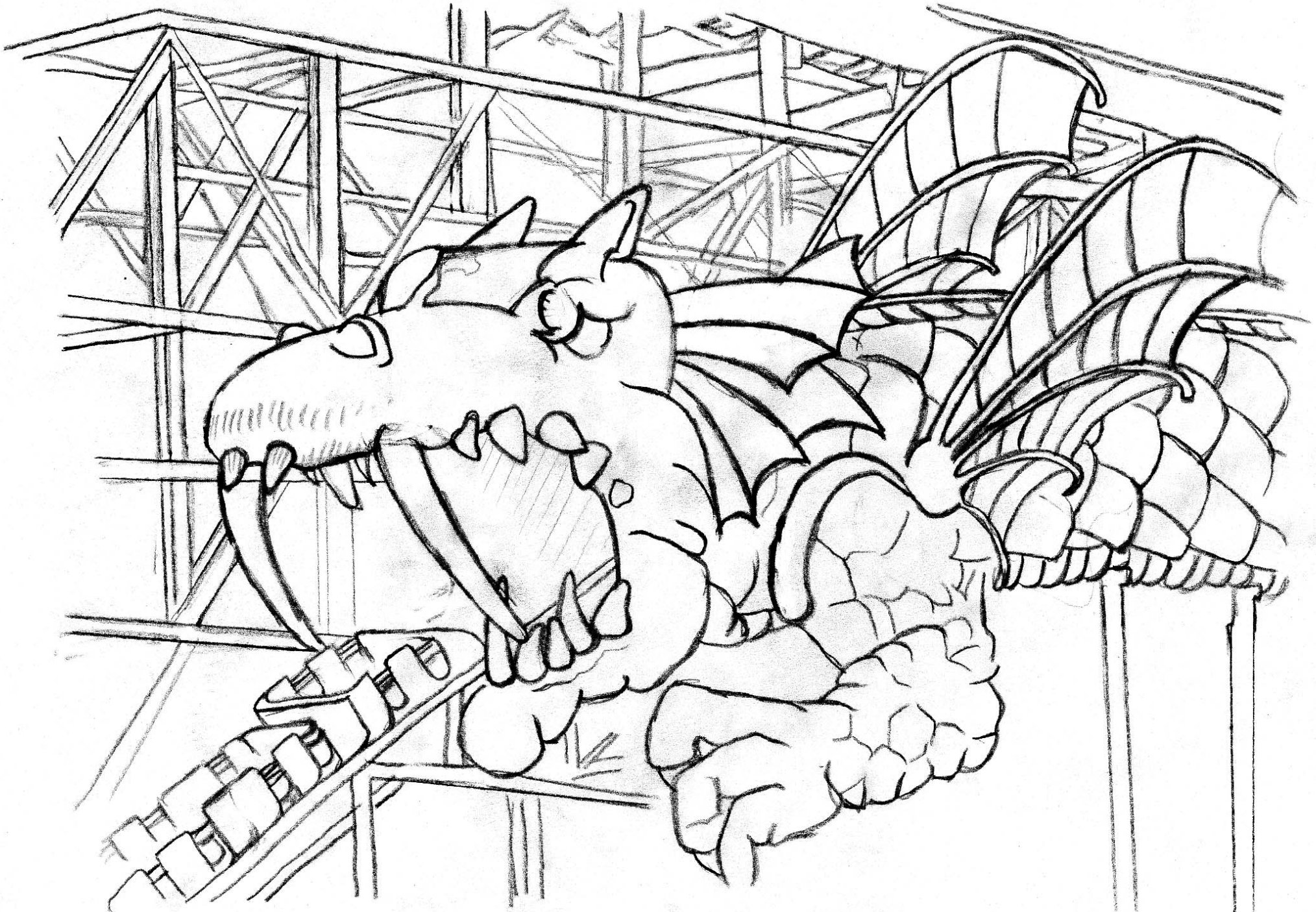
The Dragon Coaster, Playland

1 Playland Parkway, Rye NY

Probably everyone who has grown up in Westchester remembers their first ride on the Dragon Coaster, and may also recall the many days they were too small to meet the height line that allowed them to ride! Most people don't know that the ride is nearly 90 years old and is a rare and historic roller coaster built of wood. It was constructed during the 1928-1929 Season just after the park was opened (The Carousel, Derby Racer and Whip are also original rides). An innovation in roller coaster design at the time was the utilization of tunnel to heighten the fright factor. At Playland, Dragon Coaster riders are "hurled" into the mouth of a dragon. AAAAAHHH! Though the dragon's mouth has changed over the years, it is still frightening. If the thrill of the Dragon is not to taste, a mellower ride is located beneath the Dragon. The Old Mill is a boat ride where passengers travel on a gentle water course that follows the Dragon Coaster tracks.

Playland Amusement Park opened in May of 1928 and was conceived as a County Park by the Westchester County Board of supervisors; it is still run by Westchester County today. The park exists today much as it was planned, although some elements have been lost due to age or fire. The park was designed by the architectural firm of Walker and Gillette, (whose partnership extended from 1906 until Gillette's death in 1945). Walker and Gillette also designed the Westchester County Center and became well known for their Art Deco work. The ART Deco Style, sometimes known as Style Moderne, was popular in the 1920s and 1930s and was characterized by streamlined, stylized geometric shapes often exaggerated either vertically or horizontally. Playland was one of their earliest art-deco projects. They found the Art Deco to be "of simple design yet interesting...expressive of play."¹ The duo employed art deco themed arched colonnades, which extend along the park from the main entrance to the Music Tower. The colonnades provide both shelter for visitors and a "playful" unifying theme. Decorative friezes along the colonnades were painted individually and tailored to the amusements. For example, small dragons' flank the colonnade at the Dragon Coaster ticket booth and the designs next to the Derby Racer have horses. There are more, so see what you can find on your next visit.

The Music Tower at the end of the Park is 110 feet tall and was not simply a focal point and space for live entertainment; it also housed a synchronized sound system of wood horns on the music tower piped to other towers throughout the park. The intention was to provide a consistent musical sound to avoid the cacophony of competing bands and calliopes from each amusement.



Emelin Theater

153 Library Lane, Mamaroneck, NY 10543

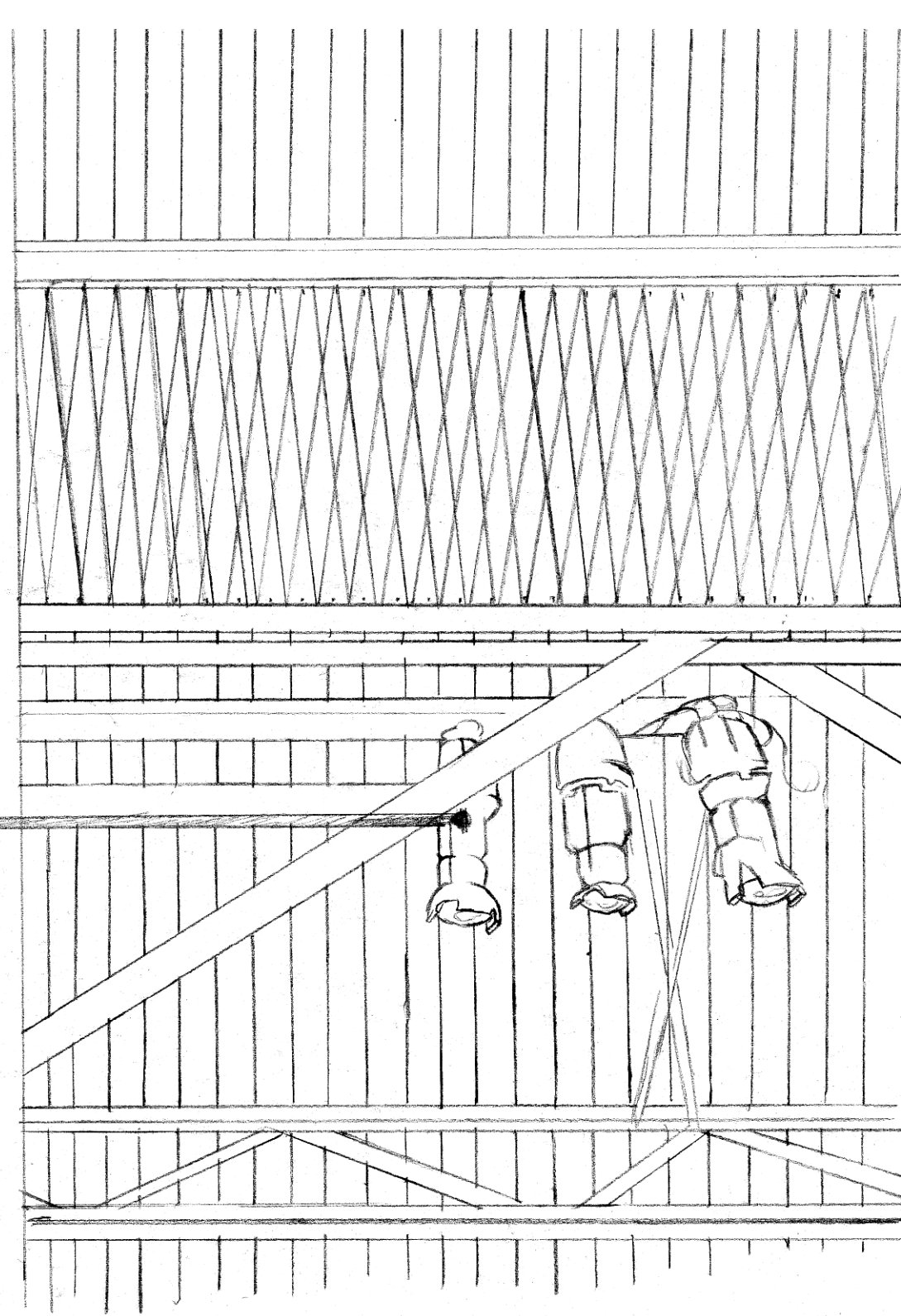
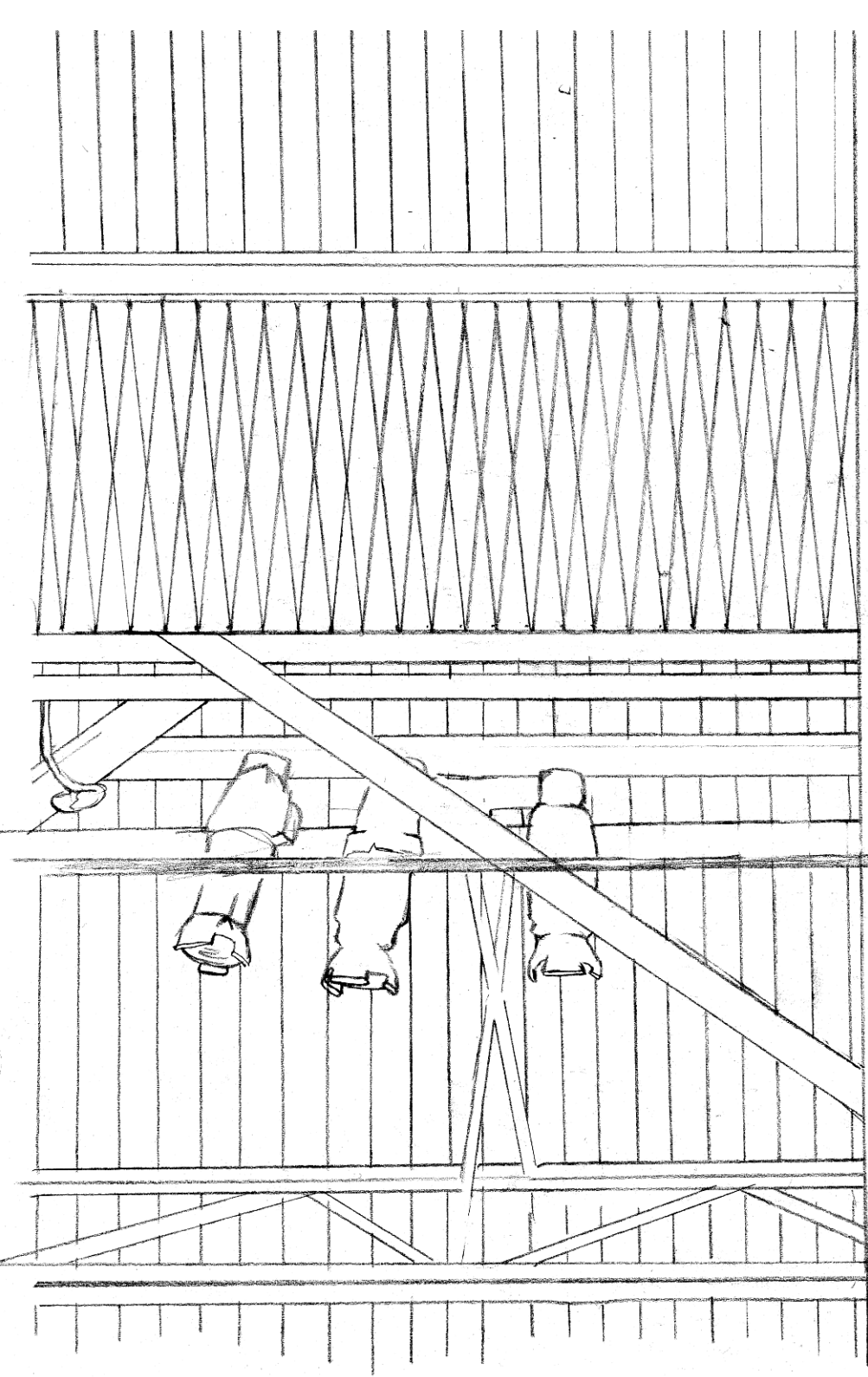
The Emelin Theater was built in 1972, funded by a \$360,000 donation given by Arthur Emelin in honor of his father, local pharmacist Emanuel J. Emelin. A civic minded resident, Emanuel Emelin had been a founder of the Mamaroneck Library in the 1920s. He was instrumental in encouraging August Van Amringe to donate land, and the Hegeman family to donate funds¹ to construct the building on Mt. Pleasant Avenue (recently enlarged and remodeled).²

The innovative architectural firm of Hardy Holzman Pfeiffer was retained to design an up-to-date theater in a small space with a small budget. The firm created a small flexible “black box” theater that could support a big program.

There was no room for sophisticated back stage spaces like a fly loft; bathrooms and dressing rooms were tucked beneath the seats, behind the box office out front. The stage was made more flexible by providing for a thrust stage to be created by removing the first four rows of seating and placing seating on the traditional stage. The Village granted air rights over village-owned land that was an existing parking lot to enable the theater’s construction. The Emelin was originally operated by the Library, but was independently incorporated in 1991. The Library and the Emelin still share lobby space.

Hardy Holzman Pfeiffer succeeded in its task to create a theater that would “visually blend with a neighboring fieldstone library” and which could “accommodate everything from puppet shows and recitals to theatrical productions.”³ The no-nonsense exterior consists of a tan, corrugated concrete block, punctuated with recessed horizontal courses of plain concrete, and a few asymmetrical windows; the largest providing a peek into the hallway off the shared lobby by which patrons progress to the theater space. Its vibrant schedule includes programming for preschoolers, school groups, and audiences looking for classical, folk, rock, jazz, dance, and theater performances.

In 1981, the Emelin was featured in the U.S. Army’s, Design Guide: Music and Drama Centers, as an excellent and efficient example of a frontal room theater worth noting for other similar ventures. Resources were put into the flooring and lighting, but the interior spaces are not traditionally finished; steel ceiling beams, catwalks, and the heating and air-conditioning ductwork is exposed and colorfully painted to contrast with the black acoustical material of the ceiling and dark walls. Originally yellow, red, and blue were used, but you can choose anything you like as you color.



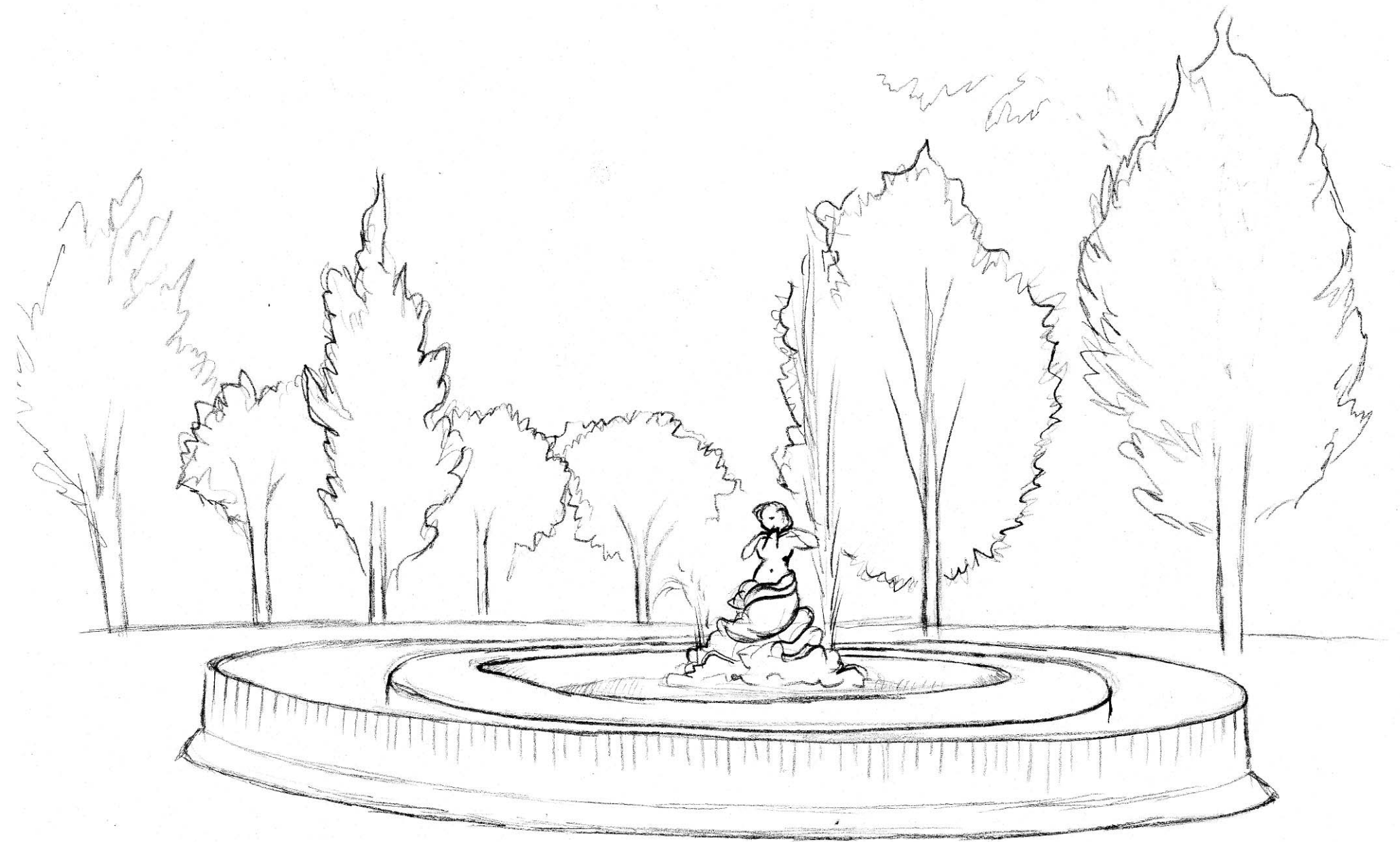
Fountain Square, The Mermaid's Cradle

Between Linden and Maple Avenues, at Fountain Square, Larchmont, NY

The Mermaid's Cradle is located in Fountain Square in the Village of Larchmont, and arrived there in 1894 due to a coincidental meeting of two remarkable women, Helena Flint of Larchmont and Harriet Hosmer, an American artist living and working in Europe. The pair met in 1893 at Hosmer's Rome studio and Flint commissioned Hosmer to create a sculpture to be installed in memory of her father, Thompson J. S. Flint. Helena Flint was the youngest daughter of Thompson Flint, the influential real estate visionary who founded the Larchmont Manor Company in 1872 and developed Larchmont. While traveling in Europe, she happened to visit Hosmer's studio while the artist was carving a stone version of *The Mermaid's Cradle*. She requested a second version of the statue in bronze. In memory of her father, who had died in 1881, Helena had it shipped to Larchmont and placed in Fountain Square on the second anniversary of the Village's incorporation.

In Victorian times, women's roles were limited. Women were deemed physically incapable of stone carving, yet in spite of these attitudes, Harriet Hosmer is often referred to as the "first American female sculptor." Many of her works depict powerful female characters from mythology, and challenge preconceived notions about femininity and womanhood. Initially, Hosmer was barred from studying anatomy, because only men were allowed to study the sciences, but she found a way to study privately and ended up learning a great deal, which helped her in her craft. She then went to Rome to study sculpture; her studio was a tourist attraction for Americans in Europe. Helena Flint also defied stereotypes. In addition to commissioning a spectacular memorial for her father and redoing a park to accommodate the sculpture, Helena Flint, at a time when it was rare for a single woman to build a house, built three homes in Larchmont, 62 Magnolia Avenue, (1887), Cherry Tree Cottage, 85 Larchmont Avenue (1984), and one on Cedar Island, which was razed in the 1920. She also built one in New York City at 109 East 39th Street. Helena Flint, in a final gift to Larchmont, donated the land for Flint Park in 1915 when she left Larchmont for California.

For the Mermaid's setting, Flint engaged architect Walter Hunting, then supervising the construction of Saint John's Episcopal Church on the west side of the square, to redesign the square and install *The Mermaid's Cradle* as the center of a fountain. The shipping invoice noted that 1 ½ ton mermaid was insured for \$15,000.¹ This unconventional mermaid has a muscular body which portrays bulk and strength usually associated with males, but which, if you think about it, makes sense for a creature that swims all day. Yet this powerful mermaid watches over a baby and has a feminine face, showing the strength and power that exist within women and motherhood. Hosmer was living proof of this notion, because through her sculptures, she challenged the patriarchal society that tried to inhibit her true talents and ambitions and by her tremendous commercial success, proved that women were every bit as capable as men. Hosmer was a pioneer for women in the arts and sciences and women's rights. Thanks to the indomitable Helena Flint, this amazing piece of art and history exists in a small local park in Larchmont.



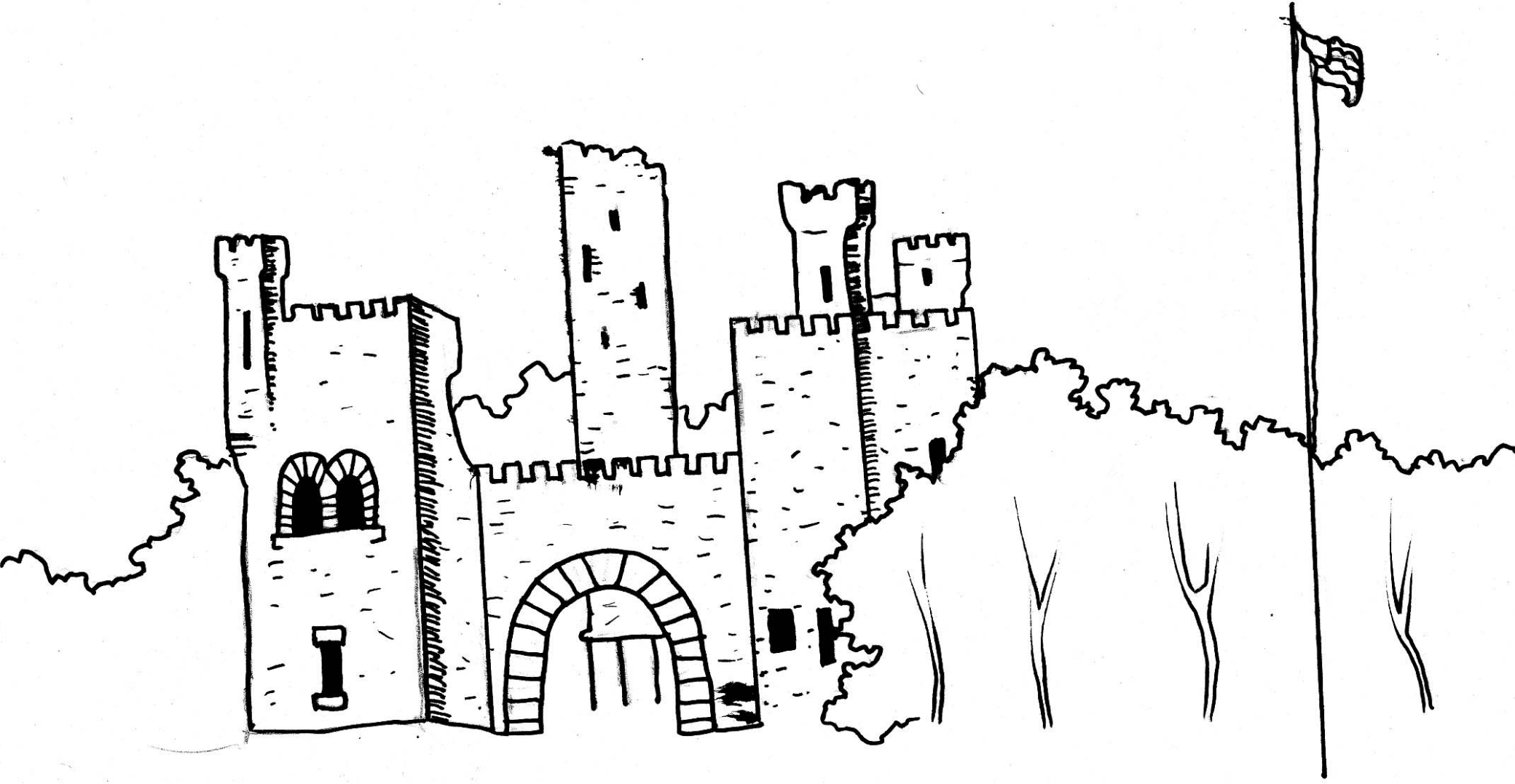
German Castle at Glen Island

Weyman Avenue, New Rochelle, NY

This curious German castle was part of an amusement park developed by John Starin in 1879 as Starin's Glen Island. Mr. Starin was a successful businessman who owned many passenger steamers. He had the idea of creating a destination for his ships and acquired a series of Islands, developed them as mini-theme parks and linked them by foot bridges. He transported over half a million visitors each summer who were greeted at the dock by chimes from a Chinese pagoda.¹ The castle of "Little Germany," was said to have been modeled after one on the Rhine River and was center of a Bavarian beer garden complete with costumed waiters and Tyrolean singers and musicians. Ultimately he connected five islands with covered roof bridges. There was a "natural history" collection that included a stuffed whale, and a zoo that included elephants, buffalo and more than 1,000 birds,² and a waterside restaurant that served up a daily clam bake. Starin went so far as to import "exotic" groups of people for each summer season, including a Sioux tribe in 1901,³ and a Philippine Village.⁴

Horrifically, in 1905 The General Slocum, an excursion ship not belonging to Starin or headed for Glen Island, burned in the East River, killing more than 1,000 people and placing a pall on the steamer excursions.⁵ Starin stopped building "Little Italy,"⁶ what would have been his sixth island and the resort closed before his 1909 death. The property languished. In 1923 Westchester County purchased the park for \$500,000 filling in the islands to form one land mass and building a bridge to the mainland. The German Castle is really all that physically remains from Starin's resort, although had Starin not created his resort, the property probably would not now be a County park. Under County ownership, it became famous for the Glen Island Casino, built on the site of Starin's Clam Bake restaurant. Glen Island Casino was home to live bands in the 1930s through 1978, especially for big swing bands of the 30s and 40s including such greats as the Ozzie Nelson Orchestra, Glen Miller and Benny Goodman. In 1983 it was reopened as the Glen Island Harbor Club an elegant catering hall and the site of many local high school proms and family celebrations.

Now boarded up, the picturesque German Castle is a romantic ruin of a medieval inspiration. Constructed of irregular, rustic stone, the building has asymmetrically placed round and square towers of varying heights which give it a sense of being built over time. The roofline is crenelated, as if knights with bows and arrows or hot oil are ready to defend the kingdom.



Hutchinson River Parkway's Pelham Arch Bridge

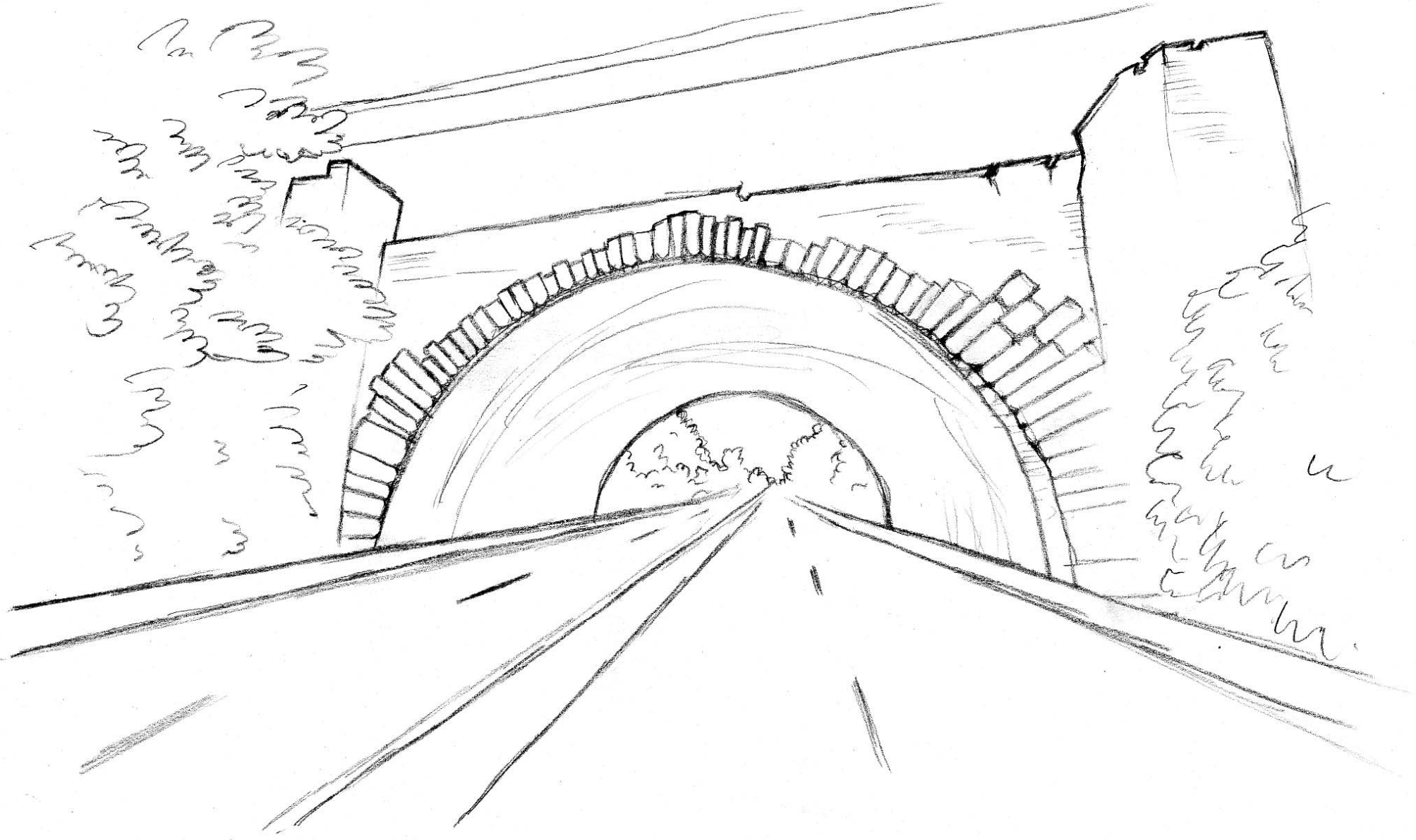
Pelham, New York: the New York-New Haven overpass near Wolf's Lane Exit

What do a busy parkway from the 1920s and an American heroine who lived in the 17th century, and who was known as an advocate for women's rights and religious freedom, have in common? The answer: a location and a name. Anne Marbury Hutchinson, whom we all associate with her challenge to the Puritan's refusal to respect religious freedom, was banished from the Boston Colony and took refuge in Rhode Island in 1637. Her husband, Will, died in 1642 and Anne, with some of her children, was part of a group of sixteen settlers, who moved to what is now Pelham, but was then New Netherland. The Dutch were at odds with the local Siwanoy Indians who resented the newcomers, and in July of 1643, Hutchinson and her party, except for her nearly 10 year old daughter, Susanna, were attacked and killed. Susanna was taken to live with the Siwanoy.¹ She was held captive for two or three years when she returned to her family at the behest of Dutch Negotiators.² About twenty years later, new settlers called the area, "Hutchinsons" and the River running through it was eventually called the Hutchinson River.³

The busy road we all know, the Hutchinson River Parkway takes its name from Ann Hutchinson's local legacy. The Parkway was planned by the Westchester County Park Commission as an extension of the Bronx River Parkway and designed to follow the contours of the land and to provide access to the public bathing beach planned for Glen Island.

The bridges were low, to prevent bus traffic and limit access to those privileged enough to be able to afford cars. The Parkways were intended to provide access to recreational activities and the driving experience was meant to be pleasurable. Arched bridges, surfaced with ashlar stone with decorative elements such as rustic keystones (the central stone in the arch) voussoirs (the wedge shaped stones that form the arch) and castle-like turrets at the sides of the arch, were incorporated to make the parkways more picturesque and appealing to drivers.

According to Frank Sanchis, the Pelham Arch: "is perhaps the most monumental of the parkway system's stone-faced bridge; the semicircular, concrete arch spans sixty feet and carries the New Haven Division tracks over the Hutchinson River Parkway." The next time you drive, or better yet are driven, along this road, think both of the lovely bridges from a bygone era and of the courageous Anne Hutchinson, whose historic significance, nearly 300 years after she stood up for her beliefs was honored and commemorated by this Parkway.



On the left side of the tunnel
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roughly
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mortar
is
used
to
fill
the
gaps
between
the
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and
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The
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with
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road
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Harbor Island Park

Mamaroneck Avenue and the Boston Post Road, Mamaroneck, NY

Ever wonder why a 23-acre park without bridges is called an “Island,” or why a park is home to a sewage treatment plant? Well, Harbor Island Park started out as an Island -- Hog Island -- and the Sewage Treatment plant pre-dated the connection of Island to the mainland.

In 1907 when the Village acquired the property, Hog Island was an oblong island that was reached by a causeway, the route now followed by the entry road. A few years later, in 1910, the Village had a channel dredged, moved dredged material to fill the island’s east end, and changed its shape from oblong to square. The Village of Mamaroneck commissioned landscape architect Charles W. Leavitt, Jr. to design a water front recreational facility with a playground, a bathing beach and harbor that could accommodate pleasure boats.

By 1927, the Westchester County had created the Westchester County Sanitation Commission and divided the County into districts. William W. Young designed Mamaroneck’s new wastewater treatment plant built on land then used as a dump on the Post Road. The imposing 1931 neo-classical building is topped by a tower that served both as a ventilation stack and navigational beacon. The treatment plant building itself is fascinating, inside and out, and well worth a tour.

Harbor Island Park became its s present-day self during the Great Depression. From 1931 to 1933, Westchester County’s Emergency Work Bureau used New York State “Wicks” funding to undertake work relief projects throughout the county, including Harbor Island Park. From October 1932 to August 1933 more than 4,496 “man days” were funded to improve Harbor Island Park while providing income to needy workers. Projects included the construction of sidewalks along the Boston Post Road, debris removal for the improvement of the bathing beach; grading the dump, constructing pathways and building the beloved stone seawall that forms the West Basin. ¹ In 1934, the beach at Harbor Island was further improved with the construction of the Johnson Bathing Pavilion and beach sea wall with funds from the Civil Works Administration (CWA), a federal effort to employ workers needing jobs. Subsequently a successor program, the Works Progress Administration (WPA), funding the dredging of West Basin to provide anchorage, with the dredged material used to complete the park we know today.

Each April, Harbor Island Park blooms in a pageantry of pink cherry blossoms. Grace Huntley Pugh, a Mamaroneck artist who died in 2010, was inspired by Harbor Island, often painting harbor scenes. Her 1971 painting of the west basin flanked by flowering cherry blossom trees was used to raise funds for trees. The plan was to plant the west basin with 80 trees, but enthusiastic donors provided funds for 350!

From field sports to sunbathing to just sitting and watching boats or enjoying cherry blossoms, Harbor Island Park has something for everyone.



Jay Heritage Center, Peter Augustus Jay Mansion, Alansten

201 Boston Post Road, Rye, NY

The Jay Mansion, located on the Boston Post Road in Rye, was constructed in 1838 by Peter Augustus Jay on property that had been in his family for almost a century. Sited on 23 acres overlooking Long Island Sound, it was built on the footprint of his father's childhood home, a 1745 farmhouse; Peter incorporated original timbers, shutters, and nails into the design. The property is a significant landmark because Peter's father was John Jay, a founding father of our country.

Born in 1745, John Jay was one of the ten children of Peter Augustus Jay, Sr. and his wife, Mary, who moved from New York City to Rye so they could raise their children in the country. Initially educated by a private tutor, John Jay was admitted to King's College (now Columbia University) at age fourteen. In 1764 Jay graduated with highest honors, and he was admitted to the bar in 1768. He established a law practice and became very involved in state and, later, national politics. The many important offices he held included Delegate to the Continental Congress, Member of the New York Constitutional Convention, First Chief Justice of New York, President of the Continental Congress, contributor to the Federalist Papers, First Chief Justice of the US Supreme Court, and Governor of New York.

The Jay Mansion sits on 23 acres of land overlooking the Long Island Sound. The house is an excellent and intact example of the Greek Revival Style, which was inspired by temples of ancient Greece. The main facade which can be seen from the street is dominated by an imposing two and-one-half story gabled portico supported by massive fluted Corinthian columns decorated with acanthus leaves at the top. The columns are 29 feet and nine inches tall! They are topped by a triangular pediment. The columns and paneled pilasters at the plane of the building support the entablature: moldings and bands of trim that, in turn, support the prominent cornice. The entablature has three main sections; the lowest band is the architrave (here clapboard) topped by a plain band, the frieze, topped by a cornice which is a series of moldings that project beyond the edge of the frieze. The entablature was used to emphasize the temple-like roof. Note the vents that look like Greek frets on the frieze that flank the central portico section. The tiara-like crown at the peak, and the projecting trim at the edges of the raking cornice of the pedimented portico are embellished with foliate decoration in bas relief. The rear of the house is also worth a peek; a one-story porch supported by Doric columns extends across the width of the rear of the house, perfect for viewing the yard, now the adjacent Marshlands Conservancy.

The Jay property is part of the Boston Post Road Historic District, a national historic landmark, a New York State and Westchester County Park, managed by the nonprofit Jay Heritage Center (JHC). The site is used for historic, conservation, and recreation purposes. Tours of the mansion are given on weekends and special events and exhibits are planned throughout the year. The JHC is in the process of restoring the complex of buildings, the gardens, and grounds of the property. The 1907 restored carriage house is also open to the public as the JHC Visitor and Education Center and is used for special events, including plays, concerts, and lectures. These events relate to the early history of the United States, providing a fascinating glimpse into our country's past.



Knickerbocker Press Building

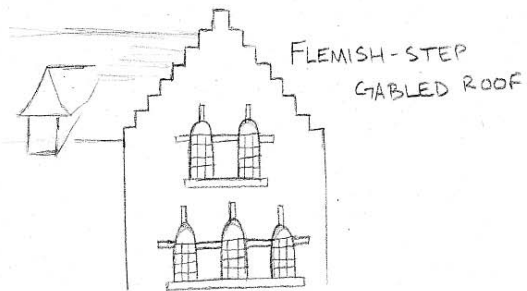
50-52 Webster Avenue, New Rochelle, NY

The Knickerbocker Press building is a series of attached industrial buildings, the first of which bears its name in bold letters on the roof. Perhaps best seen from I-95, “The Knickerbocker Press” is spelled out in the slate tiles of the roof between the stepped parapets of the gable ends. Built by publisher George P. Putnam as a manufacturing plant in 1891 for his publishing house, The Knickerbocker Press was named after a fictional character created by Washington Irving, one of Putnam’s authors.

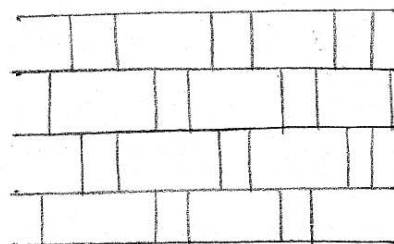
Irving’s 1809 satirical book, *Diedrich Knickerbocker’s History of New York from the Beginning of the World to the End of the Dutch Dynasty* had established the Dutch name “Knickerbocker” as a synonym for New York - from people to beer to basketball teams - that is still used today. The then unknown Irving, cleverly placed ads in New York papers - posing as a hotel proprietor searching for the “missing” Knickerbocker - threatening to publish the manuscript Knickerbocker had left behind if his bill went unpaid. Newspapers reprinted the notice and the public was engaged. ¹ Knickerbocker was not found, and Washington published the manuscript to great success. Washington Irving also wrote *The Legend of Sleepy Hollow*. His house, Sunnyside, in Irvington, on the other side of the county, is a small, picturesque cottage with stepped roofs, typical of the Flemish or Dutch architecture. Washington Irving, along with authors James Fenimore Cooper and William Cullen Bryant formed the “The Knickerbocker Group” which evolved into a collection of writers who contributed to the literary magazine called “The Knickerbocker”

In the mid- 1840s, Washington partnered with publisher George P. Putnam to revise and reprint his previously published works and other works including *Diedrich Knickerbocker’s “History”* and many biographies. Putnam’s printing division, The Knickerbocker Press, was moved from Manhattan to a new building in New Rochelle in 1889. Even though Irving had died in 1859, the Knickerbocker character and spirit was alive. Likely In a nod to the Dutch pseudonym Washington had adopted 80 years before, Putnam chose the Dutch Revival style for his Knickerbocker Press building, incorporating prominent stepped gable ends.

From 1934 through 1955, it was used as a facility for American White Cross Laboratories who manufacturing gauze pads and cotton balls. The building was listed on the National Register of Historic places in 2000 and converted to residential loft apartments in 2007. The name Knickerbocker still prominently beckons from the roof and the Putnam imprint is still in existence, under The Penguin Group (now Penguin Random House) since 1996. *Knickerbocker’s History of New York* is still in print.



FLEMISH BOND PATTERN

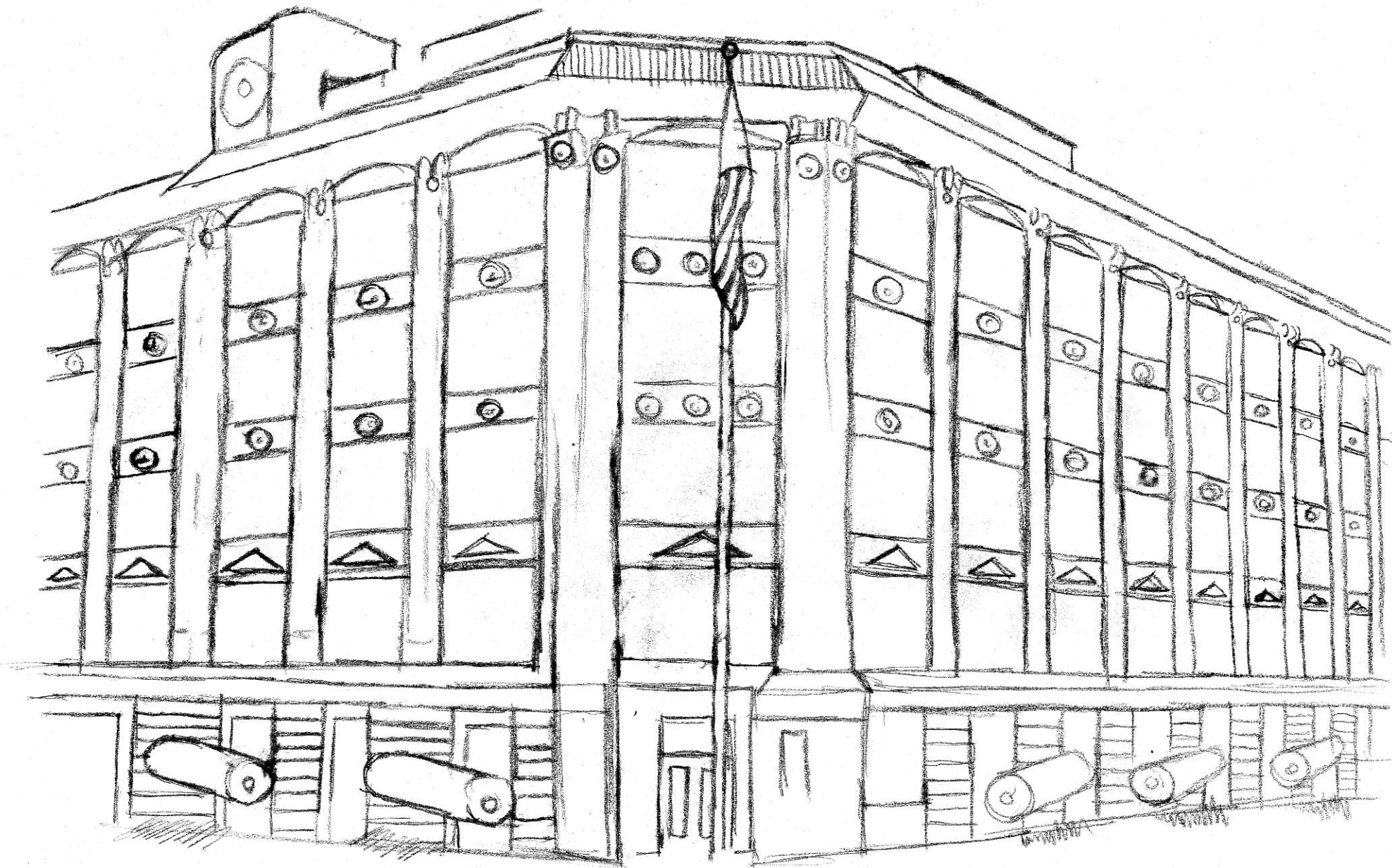


The Lifesaver Factory

1 Landmark Square, Port Chester, NY
(Corner of North Main Street and Horton Avenue)

This big building was constructed in 1920 as a factory for The Mint Products Company making the little mint candy known as “Life Savers.” It’s hard to believe now, but at first Crane’s Life Saver Peppermints, invented as a hard candy that could withstand the heat of summer, were a flop. The cardboard tube they came was, hard to open, did not stay closed, was too big to fit in a pocket, and sucked out all the flavor and let in all the moisture. No one made the mistake of buying “Lifesavers” twice. So, for a modest sum, the Ohio founder Clarence Crane sold the company to Edward J. Nobel and J. Roy Allen, two advertising men, who thought they could do better. Renaming the company the Mint Products Company and punching up the product as “Pep-O-Mint Lifesavers -, the Candy Mint with the Hole:” Nobel and Allen changed the packaging making the smaller, more efficient, foil wrapped packets we all know and love. Remembering the failed original, distributors and merchants did not want to take the candy on. As the pair did not have any budget for advertising, the two men moved the company to New York and peddled their little candy to small vendors such as newsstands until they could afford an advertising budget and expand the line to different flavors. The other names also capitalized on the shape of the candy: “Wint-**O**-Green,” “Cl-**O**ve”, and Lic **O**rice.” A roll sold for 5 cents (a nickel) and an early slogan was: “*Fragrant onion, garlicky pickle; Chase ‘em away with a little old nickel.*”¹ Within 7 years they were so successful that they could build the impressive million dollar factory that endures today.

In 1919 they commissioned this beautiful factory building designed by Lockwood-Green Engineers. The corner entrance set on the diagonal boasts the familiar Life Savers logo above the door. The large, reinforced concrete, brick and terra cotta building is capped by a decorative bracketed cornice beneath a Spanish or Mission Style clay tile roof. The industrial building is dominated by numerous, large, tripartite windows, made so popular for commercial buildings by Chicago architects that this type of building is called the Chicago Style. The factory looks much the same as it did when it was built save the giant sculptures of rolls of lifesavers that graced the narrow yards. If you look really closely you can see that the designers had fun with the building and never lost sight of the importance of the Lifesaver. In addition to beautiful terra cotta decoration of floral motifs, if you look up at the cornice you can enjoy a bit of whimsy - terra cotta Lifesavers flanking each window at the top. They are also woven into the foliate motif of the surround of the prominent corner entry. The LifeSaver’s building operated as a candy factory until 1984, when it was closed and converted to residences, appropriately called Landmark Square. Up until the factory closed, there were larger than life-size sculptures of rolls of LifeSavers (about seventeen feet long and four feet in diameter) hanging from the building. You can see them on the post card on the illustration page.



Mutual Trust Company of Westchester

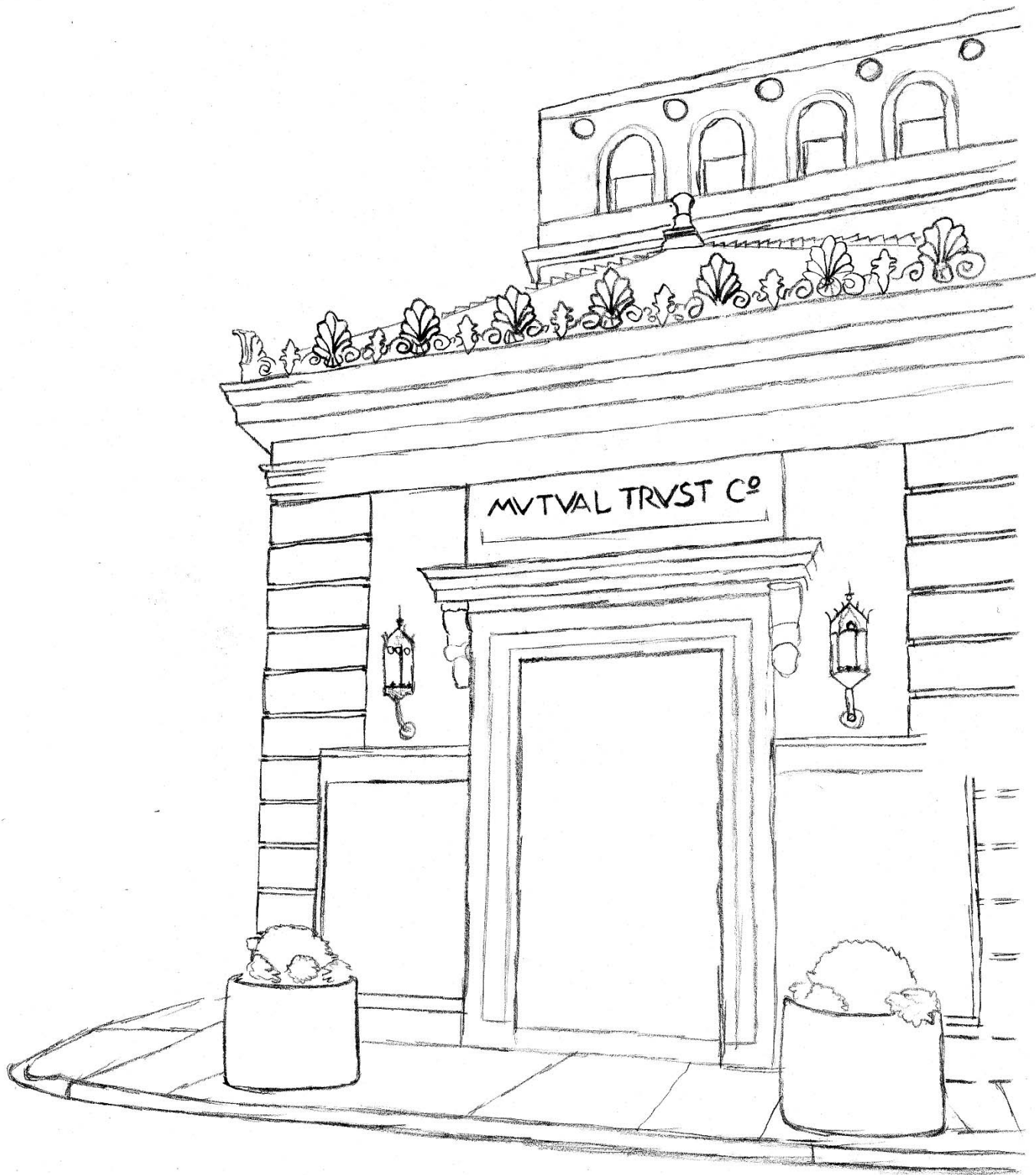
16 - 18 North Main Street, Port Chester, NY

This Renaissance Revival style building was constructed in 1901 as headquarters for the newly incorporated Mutual Trust Company of Westchester, organized by a group of Rye and Port Chester residents. Billed as an “absolutely fire proof” building with “the most modern steel skeleton construction,” the Port Chester Journal reported that the steelwork was provided by the W.E Lyon Iron Works Company, a Manhattan firm whose owners lived in Mamaroneck. The bank was designed by William A Ward, who worked with a local construction firm before branching out on his own as an architect. Mr. Ward was involved with the supervision, construction and maintenance of schools and public buildings in Rye Town and Port Chester.¹ At his death, in 1918, Mr. Ward was working for the U.S. Employment Service, an organization formed to recruit and place civilian workers for war related work.²

Frank Sanchis, who conducted a comprehensive study of architecture in Westchester County in the 1970s, attributes the building to a 1928 design by Dennison and Hirons, a New York City firm. But, some historic post cards confirm that the main section of the building dates from pre-1906. It is likely that the narrow, four story tower at the rear (eastern) façade is that which was designed by Charles Hirons and Ethan Allen Dennison, Americans, who had studied in France and were known for their commercial architecture in the 1920s.

Set on a prominent, small triangular lot, the bank was designed in the Renaissance Revival style, based on the architecture of the Italian Renaissance and characterized by blocky shapes, hipped roofs, often tiled in red clay tile and the use of classical details. Rusticated stone walls are punctuated by large round arched windows, classically detailed with prominent keystones. At the eave, an upward projecting cornice of copper acanthus leaves calls out to the passerby. The ground floor of the tower addition echoes the main portion; a projecting frieze and cornice beneath the arched windows of the top story, echoes the cornice of the main building. Five plain, round, modillions are found beneath the delicate fluted cornice below the crown of the roof.

The Mutual Trust Company was acquired by the Washington Irving Trust Company in 1941. By the 1970's, the building housed a jewelry store and has recently been used as a restaurant. No longer used as a bank, it retains its original name, which is carved in stone above the entry on the short side of the triangular building. Note out the “U” in Mutual and Trust which are written as “V.” That is not sloppy carving, but is a nod to classicism. Did you know that the Classical Latin Alphabet did not have the letter U? It had only 23 letters and the letter “V” was used in place of “U” until medieval times.



MUTUAL TRUST CO

Norman Rockwell

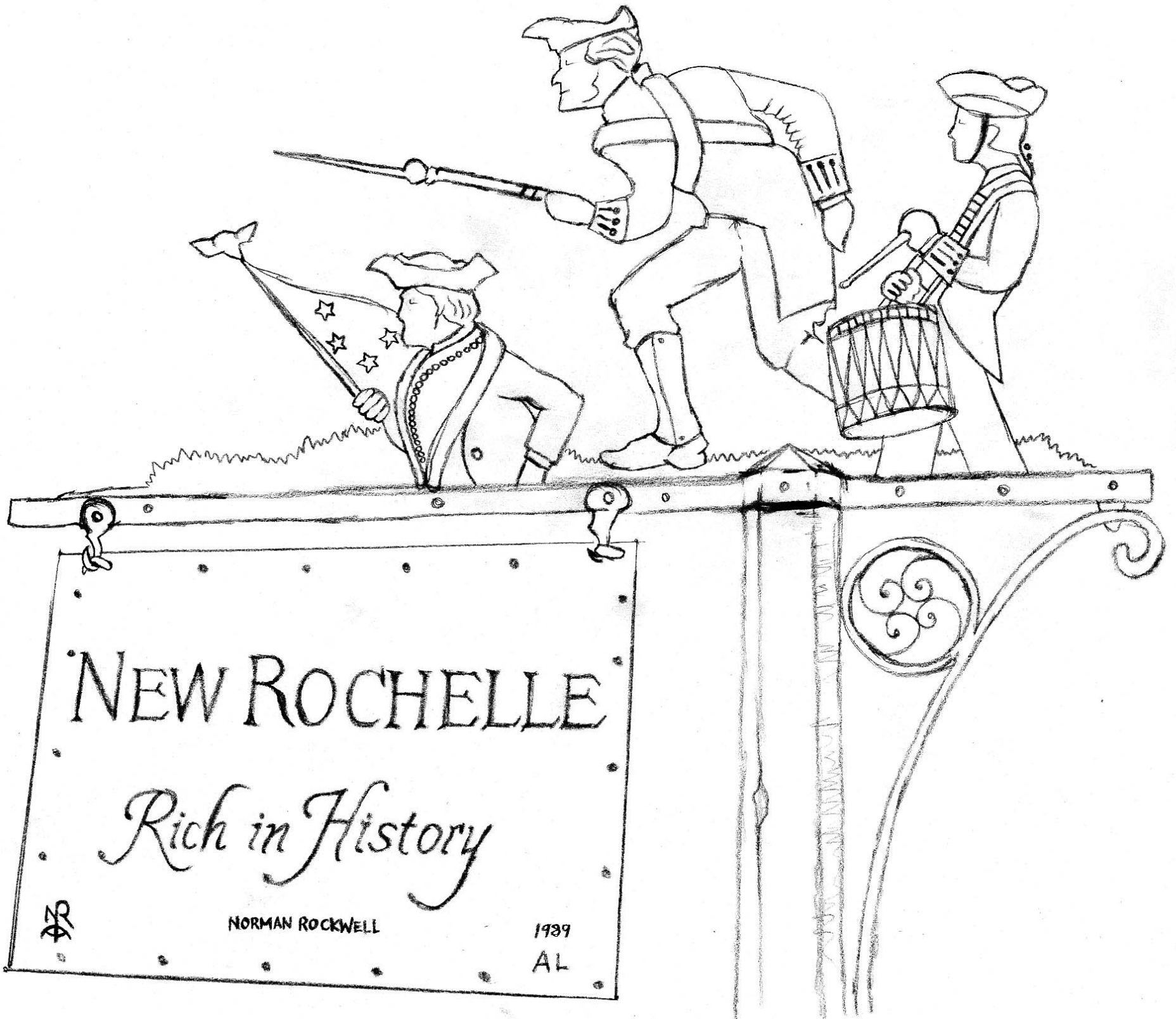
“Rich in History Sign Designed by Rockwell at the intersection of Eastchester and New Rochelle Roads, New Rochelle, NY

Norman Rockwell was a well-known New Rochelle resident and American illustrator famous for his portraits of daily life. Rockwell painted hundreds of national magazine covers and illustrated many, many Boy Scouts calendars. Most Americans are familiar with his iconic Rosie the Riveter painting. His contribution to local design includes an iconic New Rochelle Sign, “Rich in History,” commemorating the Revolutionary War.

Born in New York City, his family moved to Mamaroneck in 1903, where he attended local schools. In 1915, Rockwell’s family moved to New Rochelle where he remained for 25 years. Not an avid student, Rockwell began to study art in New York City while he was still in high school, ultimately leaving high school to study at the National Academy of Design and then the Art Students League. Rockwell became a professional artist at an early age and while still a teen he had become the art director for Boy’s Life. His first of over three hundred Saturday Evening Post Covers was painted when he was just 22. In 1930 Rockwell married Mary Barstow, and he and Mary and their three sons lived at 24 Lord Kitchener Road, where he built a large studio. During his 25 years in New Rochelle, Rockwell established himself as the quintessential illustrator of American images. Rockwell and his family moved to Vermont in 1939.

In the 1920s the New Rochelle Art Association commissioned ten signs to mark the City’s boundaries with its neighbors. The designers included famous illustrators of the day, many of whom lived in the City. Norman Rockwell created “Rich in History”, which depicts Colonial American Troops on their way to the Battle of White Plains. His sign is still standing at the intersection of Eastchester Road and New Rochelle Road.

A list of the locations and artists of the other boundary signs is found in the Sources section.



NEW ROCHELLE

Rich in History

NR

NORMAN ROCKWELL

1939
AL

Oakland Beach and Rye Town Park

Bathing Complex and Oakland Beach • 95 Dearborn Avenue, Rye, NY

Rye Town Park is a 62-acre park that includes Mission style bath houses, a crescent-shaped beach, a pond, rolling lawns and a restaurant. The Park was established by the New York State Legislature in 1907 and is important as an early Westchester County example of the Parks Beautiful and Regional Movements which sought to incorporate beautiful public and recreational spaces to offset the negative effects of urbanization and suburban development.

Prior to 1907, Augustus Halstead owned and developed the property as a waterfront colony for less-affluent patrons to rent one of the 200 shacks he had built on there. In 1904, after Rye had become an incorporated Village, some residents wanted to use the property as a public park. The Town of Rye, including the Village of Rye (now Rye City), the Rye Neck section of Mamaroneck and the Village of Port Chester joined together to successfully urge the legislature to pass legislation allowing them to acquire the property and create the park.

The Park was designed by architects, Upjohn & Conable, and landscape architects Brinley & Holbrook in 1909. The Park is sited 15 feet above beach level on a rubble stone foundation and includes a retaining wall that defines the beach. Two subterranean tunnels connect the beach to the Bathing Pavilion below the plaza, and four stair cases descend from park to beach level.

There are 17 buildings and structures in the park, six of which are historically and architecturally significant and listed on the National Register of Historic Places. Executed in a festive and playful rendition of the Spanish Mission Style, the park's buildings were designed to set the tone for a sense of fun and escape from the daily grind. Rough textured, cream colored stucco surface and hipped roofs surfaced with red tile and with deep, bracketed eaves are hallmarks of the style. Most prominent is the large Bathing Pavilion that faces the water. Paired four story bell towers with red tiled roofs pierced by corner piers with open air balconies at the top floor dominate the main Bathing Pavilion. They are connected by an arched colonnade at the ground floor which is topped by an open balcony paired Doric columns. When the park opened, a band would play on the second story balcony overlooking the shelters where patrons could dance and picnic - you can still rent the shelters for parties and events. The breezy porticos are nestled between the bath house and the water, above the beach. They are paired, one-story, hip roofed open-air structures supported by stucco surfaced Doric columns, and look much as they did originally.

In 1910 a restaurant, one story in height and dominated by large, sloping hipped red-tiled roofs supported by strong Doric columns was added to the northeast and it is still used as a restaurant today. The "Women's Bath House", seen from the parking lot, was built in 1925 and designed by J.F. Musselman, also in the Spanish Mission style. It replaced wooden bath houses built as temporary structures and currently serves as men's and women's restrooms and as an outdoor storage area.



The Pelham Picture House

175 Wolf's Lane, Pelham, NY

The Pelham Picture House was built in 1921, when most communities had their own movie house, long before the huge impersonal multiplex theaters became popular. The Picture House almost suffered the fate of many small, local theaters, and was nearly lost in 2000, when it was to be demolished and replaced by a bank. Happily instead, a group of Pelham residents established a non-profit, the Pelham Picture House Restoration, to preserve the theater. After much effort they completed renovations in 2011.

It's fun to go to a movie in an old theater with character, a real entrance and lobby and an auditorium with a stage. Try it! In addition to showing movies, the Pelham Picture House offers lots of programs for budding filmmakers and school groups and film clubs and special events for adults.

The building was built in the Mission Revival style, which was a popular style in the early twentieth century; it was more common out west than here in the east. Named after Spanish Missions in the southwest, the style is characterized by the use of square posts, roof parapets, stucco surfaces and the use of clay tile. The Pelham picture house looks a bit like an old mission. The Picture House is set on a diagonal on a corner lot, with the entrance marked by a prominent gabled parapet flanked by shorter angled wings. A whimsical round arch above the marquee has a neon sign in script. The lower, flanking sides have square posts that frame large windows with red-tiled shed overhangs. The auditorium itself is contained in a larger gabled wing with a gable (ornamented by an oculus window) is set back from the main gable. Narrow buttresses support the side walls. Green Copper is used at the store front windows and also enlivens the caps of the parapets and caps and eaves of tiled shed roofs.



Quaker Burial Ground

Boston Post Road, Larchmont, NY • North side of street, west of Larchmont Avenue

Also called the Quaker-Barker Cemetery, the modest and picturesque graveyard on the Boston Post Road, near its intersection with Larchmont Avenue has graves from the early 1700s to the late 19th century. The older, Quaker, portion, at the southwest side of the graveyard, was founded as a burial ground for Quakers, who had settled in the area. The Barker Cemetery is to the northeast.

Among Larchmont's earliest non-native inhabitants were a family named Palmer who moved to West Chester (now the Bronx). Samuel Palmer was active in West Chester Town politics. Distressed that West Chester had been placed under the royal Governor, whose representative, Caleb Heathcote, established, Anglican parish rule, Samuel and Mary Palmer and their six sons moved to what is now the Town of Mamaroneck to practice their Quaker faith in 1696. Samuel Palmer became the Town's first Supervisor in 1697, and acquired 580 acres of land, roughly the square mile that is now the Village of Larchmont. Their home was located on site of the present Larchmont Library.¹ Palmer and his fellow Quakers were able to practice their faith because Heathcote obtained official permission from the Crown in 1704 to hold meetings in the Palmer's home.² Samuel Palmer died in 1716 and Mary in 1728; they donated land for this burial ground for Quakers but it is not known where they were buried. From 1739 through 1768, a Quaker Meeting House on the site of the burial ground was the site of local Quaker services.³

Larchmont Historical Society records indicate that the Barkers were connected to a local family; the Donaldson's who seem to have had a connection, by marriage to the Palmers. In any event; Samuel and Elizabeth Barker are buried adjacent to a stone mausoleum in which James Donaldson Sr., whose mother in law was a Barker, and his brother-in-law, Uzal P. Barker, are buried.

The Cemetery has been threatened. In 1931, in the widening of the Boston Post Road, two graves were disturbed, but the work proceeded no further.⁴ Nearly twenty years later, the Village of Larchmont's attempt to expand a parking lot into the Cemetery was thwarted by Mrs. Mabel Woods Smith, who found a deed that granted the land "forever" for use as a burial ground.⁵ Vandalism has been a problem. The Larchmont Historical Society has worked to secure funds to clean and preserve the grave stones and to document the burials. Ned Benton photographed 71 monuments in the cemetery and the photographs and other documentation are available on the Historical Society's Website. When visiting any cemetery, please remember that you are visiting hallowed ground. Be respectful of the site and do not disturb the memorials, or leave any trace.



Ruins and More, Rye Nature Center

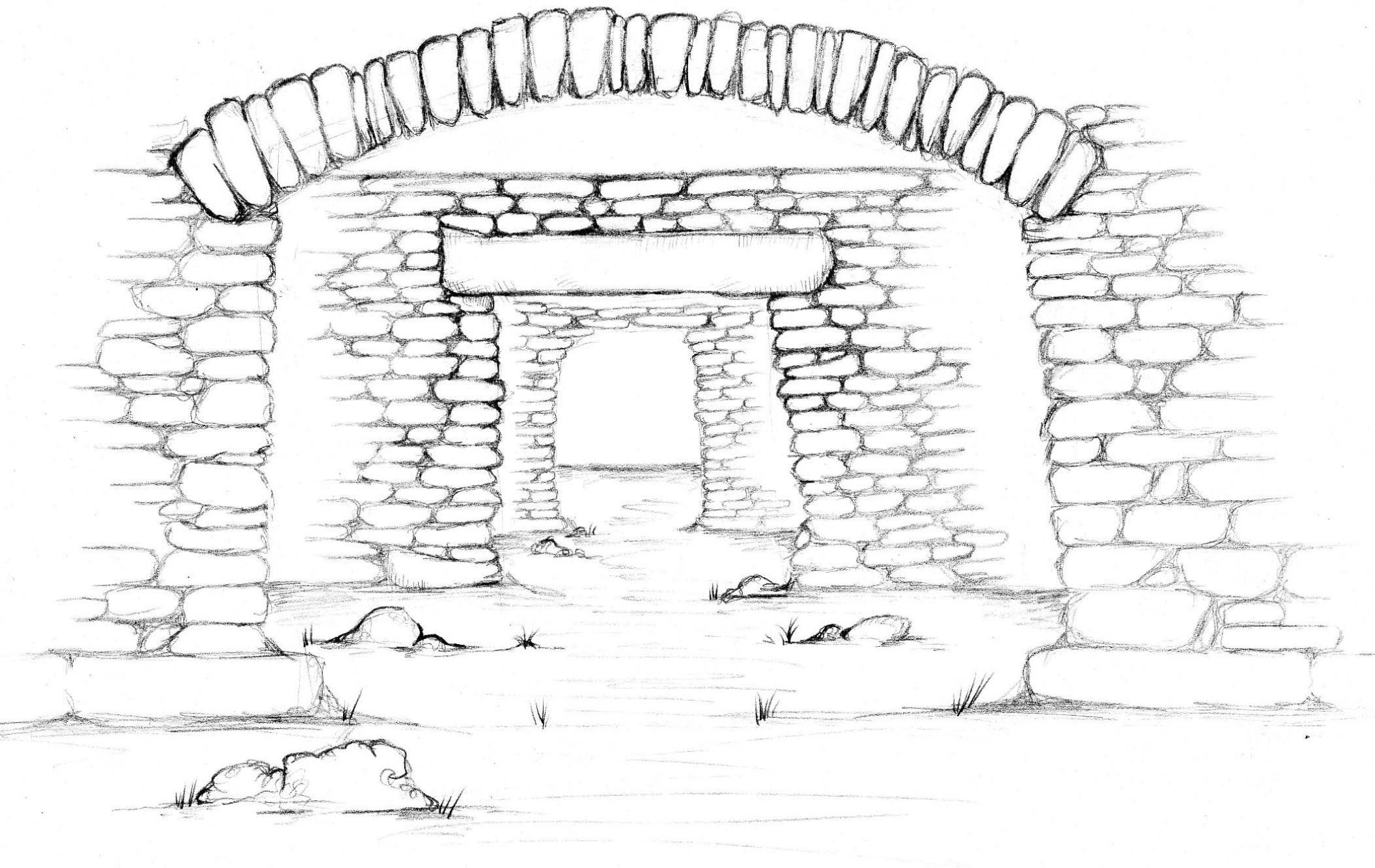
873 Boston Post Road, Rye NY

Rye Nature Center (RNC) is a 47-acre natural area and wildlife sanctuary in Rye, NY, with more than 2.5 miles of marked trails that are open to the public from 9 AM to 5 PM daily. The Museum is open from 10 AM to 4 PM Monday through Saturday. Turtle, Rabbit, Deer Rock, Dragonfly, and Tree Trails as well as a Storybook Trail start at the playground. Many special programs and camps are offered including Old Fashioned Winters Afternoon and Earth Day Celebrations. A paved trail is open for those who prefer a smooth path. Obtain a Trail Guide from the Museum or download one at www.ryenaturecenter.org.

RNC is sited on property once owned by Marselis C. Parsons, whose family was significant in Rye's history. His father, William H. Parsons was the first President of the Incorporated City of Rye; his grandfather had been President of the Village of Rye. His mother, Sara Ely Parsons, donated the land that is now the Village Green, the site of the Rye Free Reading Room and the firehouse on Locust Avenue. His father, uncle and cousin purchased the Square House and renovated and donated it to the Village of Rye for use as a Village Hall. The family built many houses in Rye, including Lounsbury, now included in the Boston Post Road Historic District

In 1905, Marselis C. Parsons built a 25-room two and a half-story house called "Furzen Hill" on what is now the RNC property. Architect Grovesnor Atterbury designed the house in the Shingle Style. The main section of the Nature Center's office and museum was originally a carriage house associated with Furzen Hill. Furzen Hill was built from stones quarried from the property that can be seen at Guidepost #1. Named the Breadloaf Rocks, they are composed of gneiss (pronounced nice). There is a second Quarry, called the Old Quarry and it is a wonderful place to go hunting for rocks and minerals. Programs are given here to learn how to differentiate between quartz, mica, feldspar, and gneiss. No one really knows what this site was used for originally, but it has been conjectured that Siwanoy Indians used these rocks to make arrow tips. After Mr. Parsons' 1941 death, the mansion mysteriously burned in 1942. All that remains of the original are the ruins consisting of its stone foundation and chimneys. The house was documented on sign boards posted amidst the ruins by Emily Langham as a Girl Scout Gold Award.

In 1945, the City of Rye acquired 35-acres of the Parsons tract. At first, the Rye School Board wanted to build a grammar school there, but the rocky terrain was not suitable for building. Several Rye citizens, including Edith Read, for which the County-owned Edith Read Sanctuary is named, persuaded the Mayor and City Council in 1956 to set-aside the Parsons tract as a natural area. The carriage house and two acres of land was acquired by the City in 1959 and in the 1960's, an additional ten acres was acquired. The Rye Conservation Society was formed to help raise funds for programs and events at the Nature Center and in the 1990's; their name was changed to The Friends of Rye Nature Center. These groups and Rye citizens have been supporters of the RNC for over 40 years.



The Square House (Widow Haviland's Tavern)

One Purchase Street, Rye, NY

The Square House, recognized by anyone who has driven up and down the Boston Post Road in Rye, is probably the best known Colonial-era building on the Sound Shore. It stands on property that was the home of Jacob Pierce as far back as the 1680s with the oldest portions the existing building, the left side of the house, built by Peter Brown in the early 1700s. In 1760, Timothy Wetmore, began to operate it as an inn and tavern.

Ten years later, Dr. Eenezer Haviland, a barber and a surgeon (often the professions were combined in those days) acquired the property. Haviland was an involved Rye resident who served as Rye Town Supervisor, Town Clerk and as the leader of the Rye Patriots, the Rye residents who supported the Continental Congress and the Colonies' fight for independence from with Great Britain.

Rye, like much of the Sound Shore area, was considered the "neutral ground" between British occupied New York City and Connecticut which was held by Patriots. Consequently, Rye and other surrounding communities underwent raids from both Patriots and Loyalists. Dr. Haviland served as a surgeon in the Continental Army and his wife, Mrs. Haviland, and their children left Rye for safety. In 1779, Mrs. Haviland, returned to operate the inn and tavern until 1799. Her husband died in 1781, while still serving in the military. Dr. Gilbert Budd, Mrs. Haviland's uncle, owned the property during this period and added the right side of the house (large meeting room and second story ball room). The Square House remained an inn until 1835 when David Mead, Rye's postmaster, converted it to his private home. In 1903, John and William Parsons and John Howard Whittemore purchased the house from the Mead family, restored it and donated it to the Village of Rye for use as a municipal building. In 1964 it was opened as a museum by the Rye Historical Society.

Logically enough, The Square House is square in plan, topped by a gambrel roof that is surfaced with wooden shakes and from which two brick chimneys project. The house is two and one-half stories tall and five bays across with a central entry that is topped by a leaded, horizontal transom with a delicate oval and star motif. The entry is flanked by paired 9/9 windows with old wavy glass. Part of the house, the front, south and part of the west elevations are surfaced with rounded fish scale shingles; clapboard is found elsewhere. A one story porch supported by six, delicate, slender octagonal columns, extends across the front.

The Square House boasts a tavern room, several bedrooms and a "hands-on" room in which visitors can touch and feel some artifacts and even rest on an 18th century bed (not a pillow top!). For a more intensive immersion into Colonial life, "Hands-on-History" Summer Camp, for girls and boys ages 7 to 13, runs for three weeks each summer. There is lots more to learn about the history of the Square House and its inhabitants, and famous visitors including George Washington) so the next time you pass by, stop and visit.



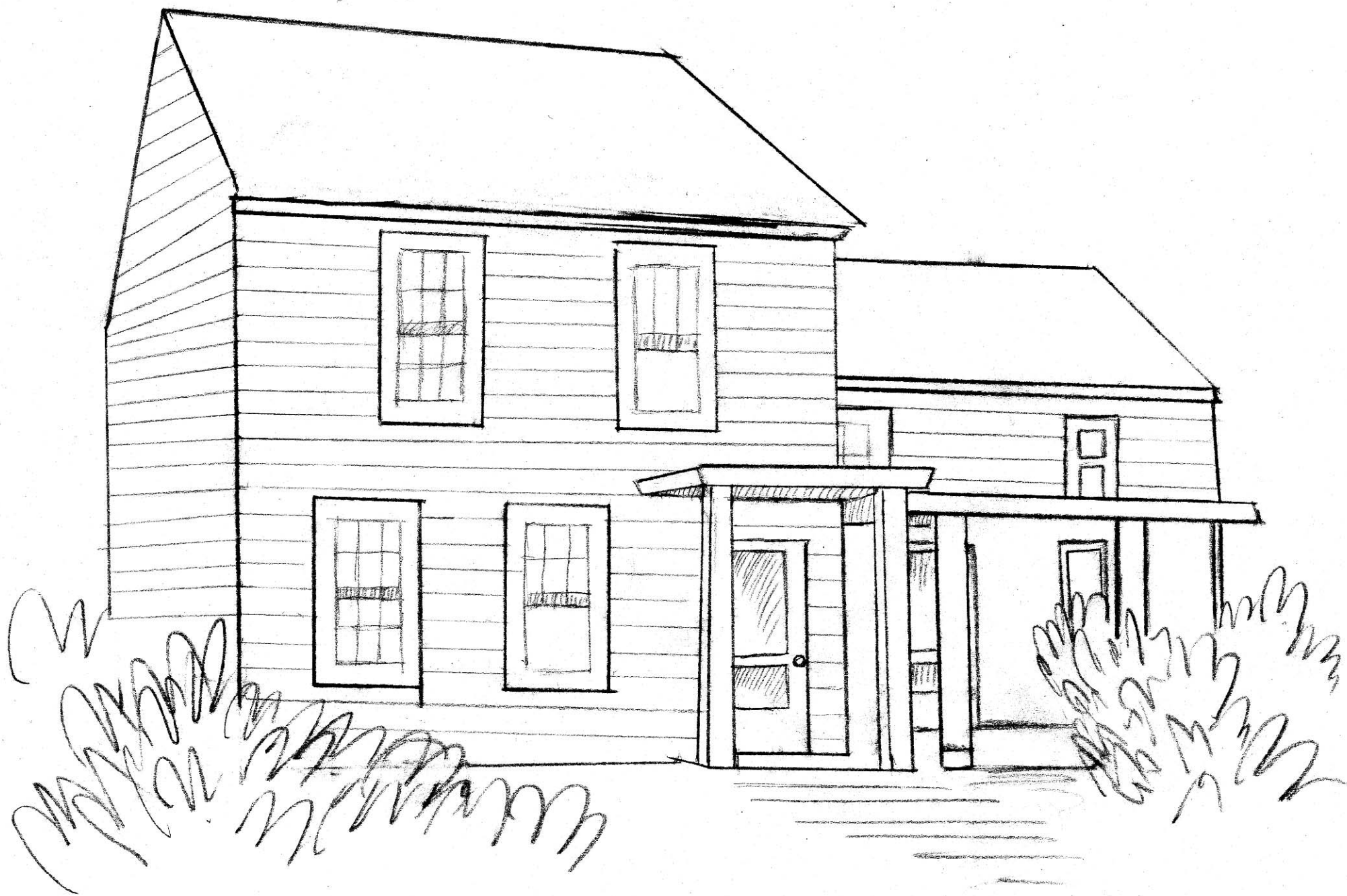
Thomas Paine Cottage

20 Sicard Avenue, New Rochelle, NY

English born Thomas Paine, was one of America's Founding Fathers. A talented writer, he became an important pro-American Revolutionary advocate and pamphleteer, and is best known for his 1776 pamphlet, which advocated a call-to-arms for American colonists against the English King. He traveled with the Continental Army, writing The American Crisis (1777-1883) coining the phrase: "These are the times that try men's souls." Paine was a really famous figure in his day. With his Common Sense Paine became: "the bestselling pamphlet of the Revolutionary era." ¹ When measured by a percentage of the population, more people read Common Sense than watch the Super Bowl today.

In 1784, in recognition for his service to the United States of America, Paine was given a 277 acre farm in New Rochelle, confiscated from a Tory during the War for Independence. He was progressive, supporting the abolition of slavery and equality for women. In 1787 Paine returned to Europe where he challenged monarchies in England and France in pamphlets. The Rights of Man (1791, 1792), which criticized the French and English Monarchies, got him thrown out of England, and in 1792, jailed in France. U.S. Minister to France James Monroe assisted in his release from jail, but Paine did not return to America until 1802 when he was invited by Thomas Jefferson. Upon his return, he moved into the Paine Cottage in New Rochelle. Sadly, his role in the Revolution had been largely forgotten and he did not receive a warm welcome in New Rochelle as his pamphlets, The Age of Reason, written while he was in prison, criticized organized religion and Christian doctrine, and put him at odds with the majority of the population. Ironically, Paine was not allowed to vote in New Rochelle because the governor of New York State did not recognize him as an American. Paine left New Rochelle for New York in 1806 and died there in 1809, but was buried on his New Rochelle farm. His body was later moved to England. Odd Fact: In 1819, William Cobbett a rival English Pamphleteer, who had initially criticized him, later came to revere Paine, dug up his bones and took them to England intending to build a monument to Paine. Cobbett died in 1835, before he was able to build the monument and Paine's remains were lost to history when his bones and coffin were acquired by a furniture dealer in 1844.

In 1908, to save the cottage from development, The Huguenot and New Rochelle Historical Association, acquired the cottage and part of the property and moved it to its present location (still on Paine's former land). Situated in a picturesque spot, with a stream crossed by a small footbridge, the Thomas Paine Cottage is a two-story wood framed saltbox (the steep slope of the rear roof has the same angled slant as a Colonial-era saltbox) provides a unique opportunity to learn about Early American architecture and one of the most important American political thinkers in history. Regular events include Colonial Fairs, a Halloween Haunted house and an event to commemorate those who have served in our armed services timed near Veteran's Day. Special exhibitions and events that highlight our Colonial history are also offered. Inside the house, there is also a surprise attraction that you don't want to miss.



Umbrella Point at Manor Park

Park Avenue, Larchmont, NY

“The Umbrella in Manor Park has been repaired so many times that it is doubtful if any of the original structure remains. It is the most recognizable symbol of Larchmont,”¹ writes Judith Doolin Spikes, past Larchmont Village Historian and founding President of the Larchmont Historical Society. It is true that every local knows The Umbrella.

But, Umbrella Point is but just one scenic spot in the beautiful 13 -acre Park that extends along 5,000 feet of the coasts of Long Island Sound and Larchmont Harbor. Manor Park was created in 1872 when Larchmont developer Thompson Flint had his surveyor Frank Towle draw up a development plan (filed as County Map 610 in Westchester County Land Records) that set aside most of the waterfront to be shared by all who purchased lots in “Larchmont Manor.” So, every household in the development had deeded access to the water and Larchmont, unlike many coastal communities, has a spectacular waterfront park that everyone can enjoy.

Larchmont Manor Park is a privately owned park, maintained by the Larchmont Manor Park Society which was founded in 1892 when the Larchmont Manor Company was dissolved the property owners acquired the Park to preserve and maintain it as a passive use park. (*The Manor Park Society also maintains Fountain Square the location of the Mermaid’s Cradle sculpture under F for Fountain Square*). All are welcome to enjoy the park during daylight hours and visitors must follow some simple rules: Dogs must be leashed, picnicking is not allowed and no ball or Frisbee playing or biking/skating or scooters may be used. The Park is also home to Horseshoe Harbor Yacht Club and Manor Beach.

The park’s shoreline is composed of highly eroded metamorphic rocks which provide lots of climbing opportunities for eager explorers. The park is an area that the glaciers ran through and left striations on the bedrock, boulders, rocks and pebbles and uneven topography. The rocks that form the shore of Manor Park are actually part of the Appalachian Mountain range which is pre-Jurassic. A rock called “the dinosaur egg.” is a glacial erratic that has given many imaginative visitors amusement about when dinosaurs roamed the land.

To learn more about the geology of Manor Park and to find a map showing some of the park’s many natural and manmade features visit the Larchmont Manor Park Society’s website (link in bibliography section)



Vernacular Architecture: The Skinny House

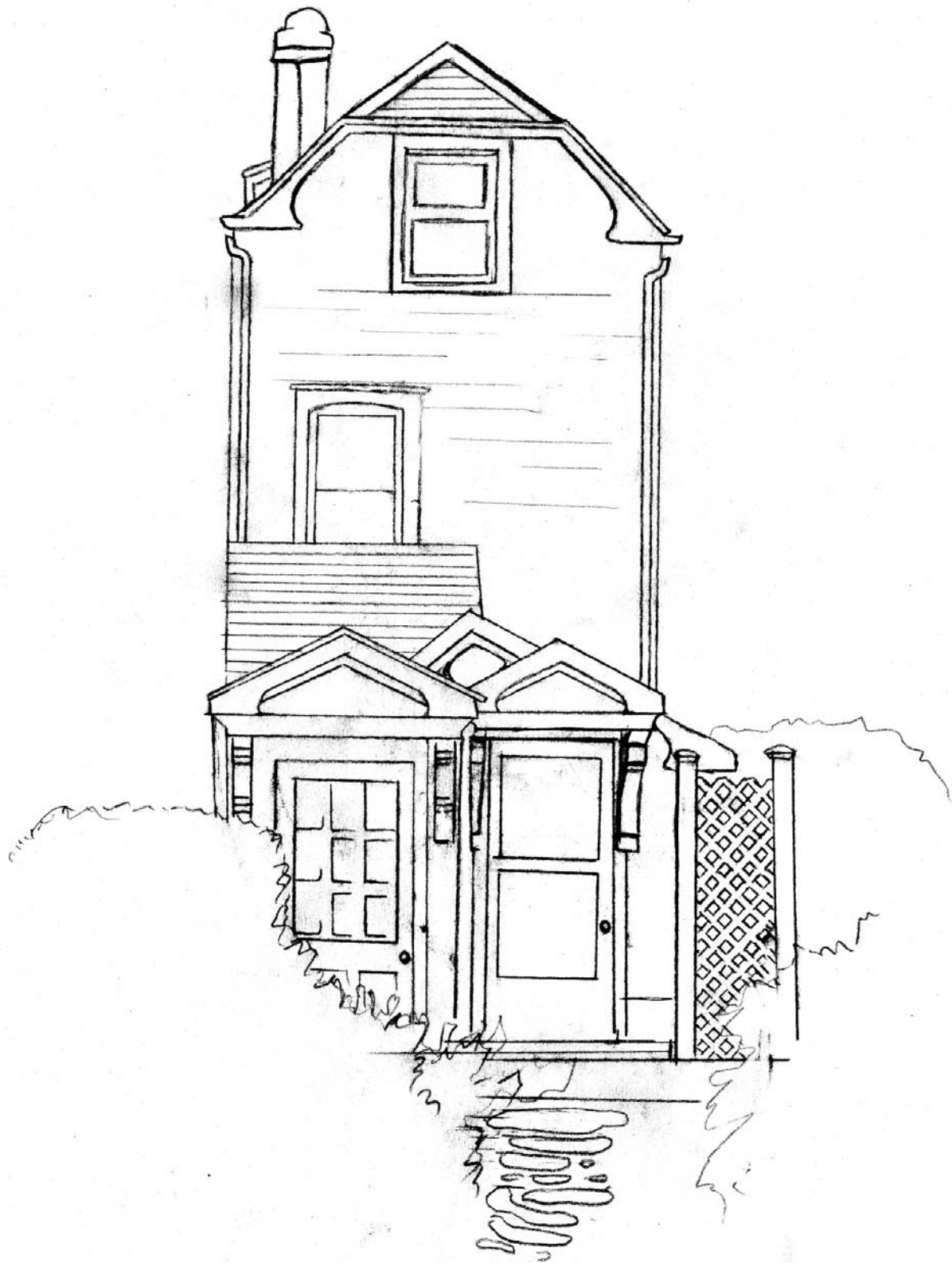
175 Grand Street, Mamaroneck NY

At 10-feet wide, The Skinny House may be small, but it is full of personality. Nathan Thomas Seely a resourceful African-American carpenter and carpenter designed and built an efficient and pleasing building using materials that were entirely salvaged during the Depression years 1931-1932. He was an early recycler. The Skinny House does not fit into an architectural stylistic description. Instead, it represents the “Vernacular” tradition of an unpretentious, simple structure made of local materials assembled in a traditional, simple but honest and pleasing composition. Vernacular architecture sometimes called “folk” or “popular” architecture evokes the design skills and traditions of local builders instead of trained architects. Vernacular buildings meet specific needs and economic and environmental conditions but are often as handsome as they are practical.

Nathan Seely was born in New Rochelle and left high school after the tenth grade to help support his family after his father’s death. By the age of 17 he had become a carpenter. Nathan married Lillian Beatrice Booth in 1915 and their first home in Mamaroneck was down the street from The Skinny House in Washingtonville, a multi-cultural neighborhood of hard working residents of Italian descent, African-Americans and many first generation immigrants. A stone quarry was then active on Grand Street and many residents were skilled stone masons. In the twenties, Nathan, with his brother Willard established a successful business, Seely Brothers Inc., and constructed homes, many of which were in located in Washingtonville.

It was their intent to provide housing for African Americans, who had migrated north starting about 1910 in the Great Migration. The Seely’s, in fact, published a brochure: “Homes for Colored People,” stating the great need for housing and their vision of building a development company that would provide both housing and profits for African-Americans.¹ The company was a success, employing many masons and laborers, often from Washingtonville, and constructing many houses. The Depression hit African-Americans especially hard and the Seely brothers were forced to close their company and Nathan lost his home.

His neighbor, Panfilo Santangelo, an Italian immigrant and stone mason who had originally bought the land from Seely, gave Nathan a strip of land between his home and Seely’s former home, so Seely could build a house for his family on the narrow 12.5 parcel. The two-bay, three-story house has paired entries with gabled overhangs, each supported by large brackets of different styles. Windows and doors are all different; the building is surfaced with wooden shingles. The tower-like upper story is capped by a Gabled roof with a clipped, angled roof (called a jerkinhead) atop the window and gable ends which frame the single window.



Walter's Hot Dog Stand

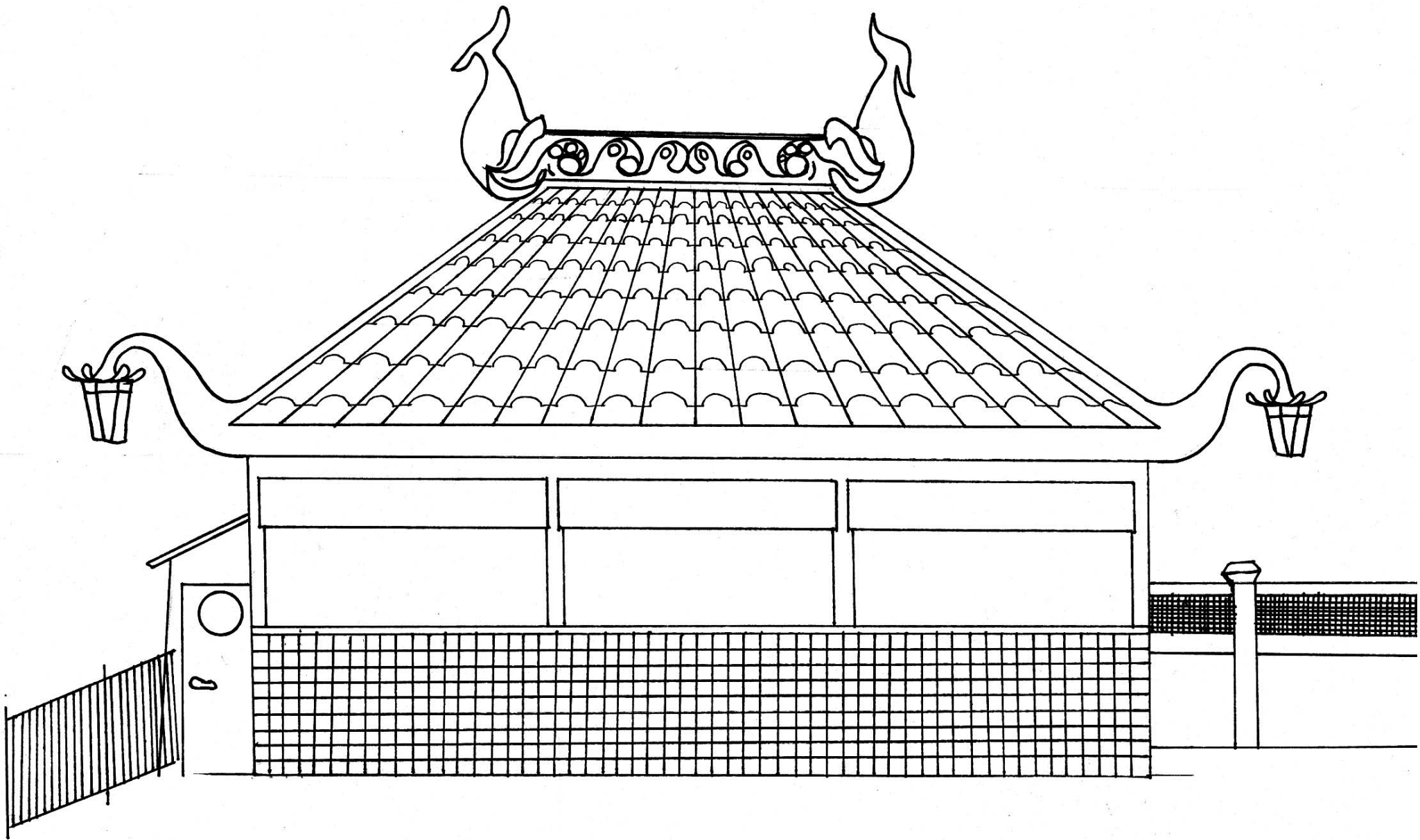
937 Palmer Avenue, Mamaroneck NY

Walter's is a Mamaroneck Landmark in every way. Not only is it listed on the National, State and Westchester County Register of Historic Places, but people from far and wide recognize its whimsical design as a Chinese Pagoda and delicious foods. See for yourself, and note the collection of postcards from foreign lands sent by loyal customers who think of Walters even when on exotic travels.

Waiting on a Walter's line is a family pastime for many aficionados; one fan wisely noted: "When you drive by Walter's and there is no line, you stop to eat, even if you are not hungry." That's good advice.

Walter's was founded and is owned and operated by the Warrington Family. The Pagoda has been in this place since 1928 (and replaced a stand that had stood on the Boston Post Road since 1919). The building is surfaced with stucco with the exception of the façade, which, below the counter is surfaced with black tile. The ornate, tiled copper roof has oxidized to green verdigris and is executed in a dramatic dragon-themed design, complete with menacing Siamese Dragons, that makes Walter's stand out. Dragon tails at the roof corners hold Chinese lanterns and - a decorative frieze at the top of the roof is flanked by Dragons, all to catch the eye of passers-by in the new era of the automobile. Dragon hot-dogs are not and were never served, but the Dragons are attention-getting. The building itself served as the advertising sign.

For those of you with eagle eyes, can you spy the "characters" of the Chinese style writing in the signboard hanging at corners near the Siamese Dragon tail lamps? (Hint, they are drawn with hot dogs.



EXecution Rock Lighthouse

Long Island Sound, off New Rochelle, N Y

Execution Rock Lighthouse was built in 1849 and lit in 1850. Built as a manned light house, the keeper lived in cramped quarters in the basement of the tower; in 1867 keeper's quarters were added. Both the tower and the keeper's house were designed by architect, Alexander Parris. Mr. Parris was born in 1780 and died in 1852, so he must have designed the residence at the same time he designed the tower. He had built many residences in New England and was most famous for the Quincy Market in Boston, originally a venue for groceries and now an upscale location for food stalls, restaurants and entertainment. In 1924 he began working with the Boston Navy Yard in Charlestown, Massachusetts and designed numerous lighthouses for the U.S. Treasury Department. His trademark lighthouse design is the sturdy, unwavering granite form he used for Execution Rock, intended to withstand wind and weather.

The foundation of the lighthouse could only be constructed at low tide and nine courses of stone blocks were laid to form a solid interlocking foundation. Over time riprap (rubble or rock used to reinforce shoreline) has been added to provide additional protection around the light house. For more than 100 years keepers and their families resided on Execution Rock, but the light was automated in December 1979.

Execution Rock was so called because the vast rocks hidden at high tide were the ruin of many ships. A cruising guide refers to an English chart "Chart of Oyster Bay, Published in London in 1777 for His Majesty's Ships of War," at the Raynham Hall Museum in Oyster Bay, Long Island which identified the Rocks as "The Executioners." ¹ Even after the light had long added navigation, the steamer Maine was wrecked on the rocks in February 1920 ² due to ice and snow, but all survived due to the light house keeper's efforts and the safety of the stone lighthouse.

Execution Rock Lighthouse was declared excess property by the Coast Card and in 2009 was turned over to Historically Significant Structures, Inc. a non-profit dedicated to the restoration of Execution Rocks Lighthouse, an organization raising funds to restore the property and who conduct tours that depart from Port Washington, Long Island. It is also open as a rustic overnight retreat. Situated between New Rochelle and Sands Point on Long Island, it can be viewed from land as well as by boat.



Yachting

Long Island Sound

The cure for anything is saltwater – sweat, tears, or the sea.

- Isak Dinesen

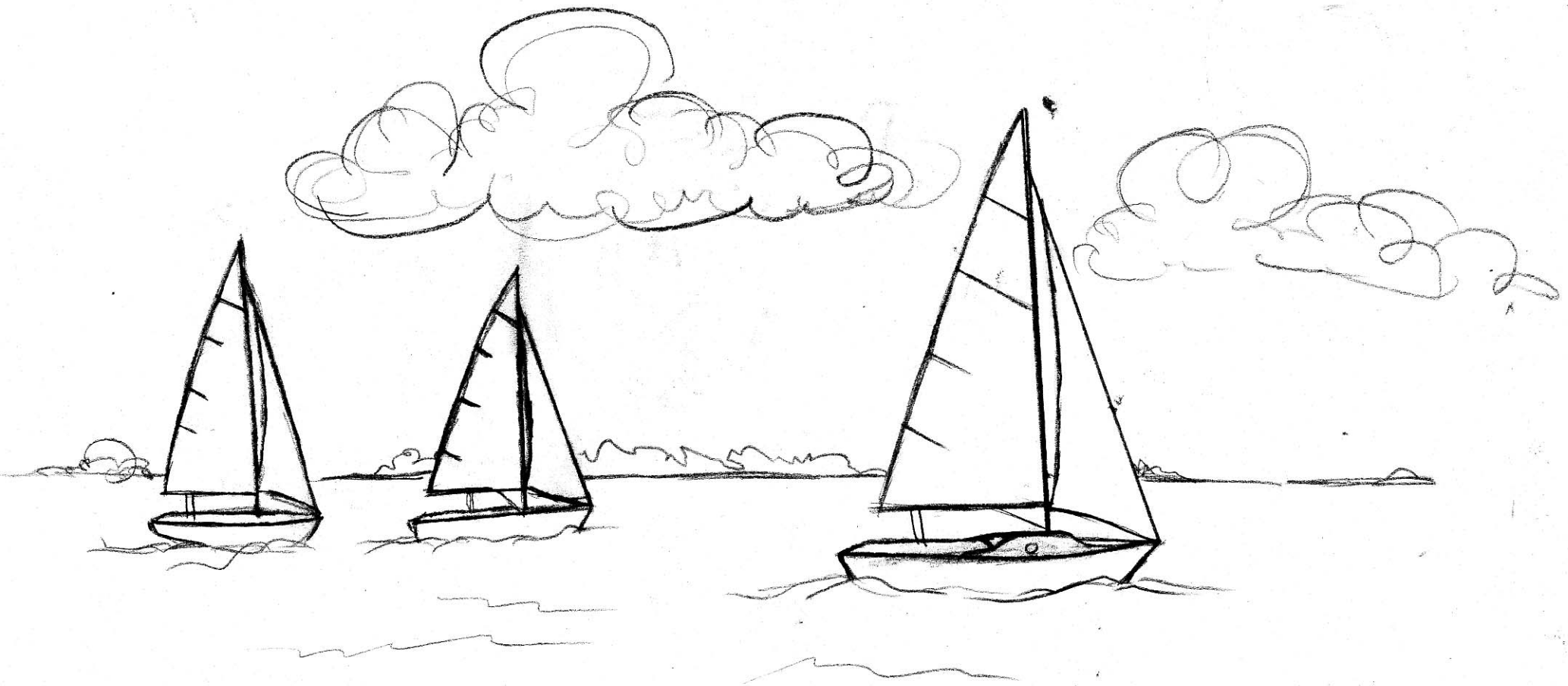
In our case, we could substitute “Sound” for “sea”. Many Westchester Sound Shore Residents are attracted to the area because of Long Island Sound, a most wonderful place to enjoy the pleasures of Yachting. The area is rich in sailing history. It’s true that many America’s Cup boats have deep connections to Westchester. They include those of C. Oliver Iselin, a Larchmont Resident for whom a Larchmont Street, Iselin Terrace, is named. Iselin sponsored the America’s Cup yachts: *Vigilant* (1893), *Defender* (1895), *Columbia* (1899) and *Reliance* (1903), all built in Bristol, Rhode Island. In 1987, the America’s Cup Defender *Stars and Stripes* was built in Westchester 1987 at Derecktor’s shipyard in Mamaroneck.

Yet, while people often associate the word, with grand, fast America’s Cup racing boats, “yachting” really refers to the enjoyment of all kinds of boating. “Yacht” is a fancy word for boat, whether sail or power, and generally refers to recreational vessels. Long Island Sound is a yachting center full of maritime history and there are fleets of pleasure boats in harbors all along the Westchester Sound Shore. Harbors in New Rochelle, Larchmont, Mamaroneck and Rye provide safe and convenient berths for boats of all kinds, , from small Optimist Pram’s for kids to large ocean-going vessels cruise up and down the sound.

The lure of the Yacht is not limited to active boaters; those not eager or able to find a berth and spend time on a boat, can “smell the boats” from comfortable and beautiful vantage points along the Sound including Glen Island, Harbor Island , Manor and Rye Town Parks.

The Sound is a tidal estuary of the Atlantic Ocean, meaning that salt water from the ocean mixes with fresh water from rivers. The Sound stretches 110 miles from the New York City’s East River to Block Island Sound. Westchester comprises is only the small portion the Sound’s shoreline communities, that north and east of New York City and south and west of the Connecticut coastline.

Whether you are an avid sailor or just like watching the boats, the Sound Shore has plenty of opportunities to enjoy yachting.



John Peter Zenger, St. Paul's Church National Historic Site and the Free Press

897 South Columbus Avenue, Mt. Vernon, NY

The grounds on which St. Paul's Church National Historic Site is located, once the Eastchester Village Green, are associated with John Peter Zenger and the American tradition of Free Press. Zenger, a journalist, covered the controversial Westchester Election of 1733, in which he exposed that the results were tampered with to favor the candidate preferred by the Royal Colonial Governor, William Crosby. Zenger's criticism of Crosby landed him in jail on charges of seditious libel. But, it was not libel as his words were true. Zenger was found innocent because his lawyer argued "That the truth is an absolute defense against libel" setting the precedent for Free Speech in America and ultimately the Bill of rights.¹

Eastchester residents began building the present stone and brick church in 1763 to replace a circa 1700 wooden meeting house on the property. Construction was abandoned during the American Revolution but the bell, which was made by the same foundry as the Liberty Bell, was buried so neither side would melt it for ammunition. During the Revolution St. Paul's was used as a hospital following the important Revolutionary War battle at Pell's Point in 1776. Westchester was the "neutral ground" which really meant that both sides wandered through making life difficult for the residents. The church also served as a supply depot and barracks for both armies during the Revolution. After the Revolution, construction resumed and was funded by sales to individual families of private, high-walled pew boxes, including that of Jacobus Roosevelt, an ancestor of President Franklin D. Roosevelt (FDR).

In those days churches were multi-purpose buildings for all kinds of local meetings. Over time, the interior had been modernized and made more Anglican. In 1942, in an attempt to bring the church back to its historic roots, St. Paul's was restored to resemble its original 18th century appearance based on the original pew plan of 1787 (which you can see today). The church's interior, with its high box pews, looks much as it did in the 18th century. A committee chaired by Sara Delano Roosevelt, mother of President Franklin Delano Roosevelt, raised funds for the project. As the community changed, the congregation dwindled with services ceasing in May 1977. The National Parks Service came to the rescue, opening this important site to the public in 1984.

There is much to do and see at St. Paul's including tours, events, concerts and graveyard. A 5 acre cemetery, containing gravestones dating from 1704 to the present, provides the opportunity to observe and appreciate a great variety of styles and images throughout the years. See the source page for the website for in-depth information about the site and its offerings.

The church is in the Georgian Colonial Revival style, which was imported from the styles popular in England under King George. Modeled after English parish churches, the building is constructed of field stone - literally stone from the surrounding fields and has red brick at the arched windows and doors and brick quoining, stones set at an angle to provide structure and decoration, at all of the corners. A square tower contains the round arched door and is capped with an octagonal cupola with a peaked roof and round arched brick open sash, surrounded by keystone arches that spring from Doric columns, in which the bell hangs.



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New Rochelle City Limits." F. Dana Marsh, Pelham Road near Pelhamdale Avenue

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City of Homes, Schools and Houses of Worship, Laurence M. Loeb, Weaver Street and Quaker Ridge Road

Gate of la Rochelle and a French Sailing Ship" Wilmot Road, Near Golden Horseshoe Shopping Center

Huguenots disembarking from a boat. George T. Tobin, Webster Avenue near Hutchinson River Parkway

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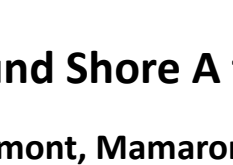
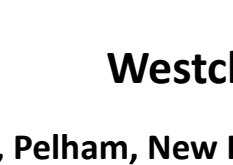
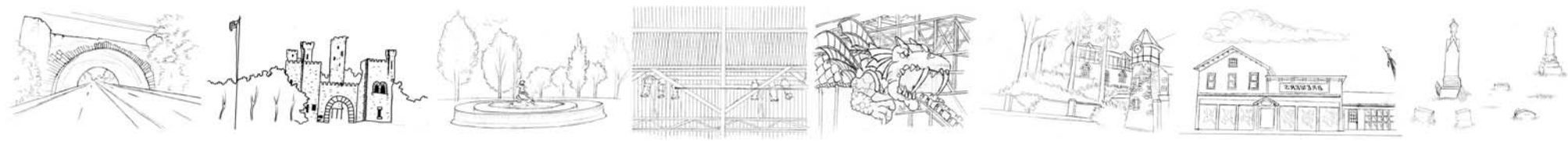
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Westchester's Sound Shore A to Z

Mt Vernon, Pelham, New Rochelle, Larchmont, Mamaroneck, Rye, Port Chester

The Larchmont Girl Scout House
 90 Harmon Drive, Larchmont, NY

African Cemetery
 North Street, Rye NY

Brewer's Hardware Store
 161 East Boston Post Road, Mamaroneck, NY

Clocktower at Pelhamdale
 Harmon Avenue and Harmon Place, Pelham, NY

Dragon Coaster Playland
 1 Playland Parkway, Rye NY

Emelin Theater
 153 Library Lane, Mamaroneck, NY

Fountain Square, The Mermaid's Cradle
 Between Linden & Maple Avenues

Glen Island Park
 Weyman Avenue, New Rochelle, NY

Hutchinson River Parkway, Stone Arched Bridge
 Hutchinson River Parkway near Wolf's Lane Exit, Pelham, NY

I Harbor Island Park
 Mamaroneck Avenue at the Boston Post Road, Mamaroneck, NY

Jay Heritage Center, Peter Augustus Jay Mansion
 201 Boston Post Road, Rye, NY

Knickerbocker Press Building
 50-52 Webster Avenue, New Rochelle, NY

Life Saver Building, Port Chester
 1 Landmark Square: N Main Street & Horton Avenue, Port Chester, NY

Mutual Trust Company, Port Chester
 16-18 North Main Street, Port Chester, NY

Norman Rockwell, New Rochelle Illustrator
 Eastchester & New Rochelle Roads, New Rochelle, NY

Oakland Beach and Rye Town Park, Rye
 95 Dearborn Avenue, Rye, NY

Pelham Picture House, Pelham
 175 Wolf's Lane, Pelham, NY

Quaker Cemetery, Larchmont
 Boston Post road, West of Larchmont Avenue, Larchmont, NY

