

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 04001213

Date Listed: 11/4/2004

Property Name: Iviswold

County: Bergen State: New Jersey

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patrick Andrus
Signature of the Keeper

11/4/2004
Date of Action

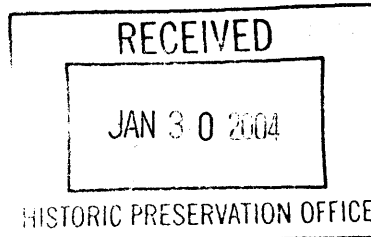
Amended Items in Nomination: This property is nominated under National Register Criteria A, B, and C (although only Architecture has been checked in Section 8 of the form). The form only directly addresses the architectural importance of the building, so Criteria A and B are deleted and the property is listed in the National Register only under Criterion C.

DISTRIBUTION:

- National Register property file**
- Nominating Authority (without nomination attachment)**

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



12/2
OMB No. 10024-0018
SEP 29

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Iviswold
other names/site number The Castle

2. Location

street & number 223 Montross Avenue not for publication
city or town Rutherford vicinity
state New Jersey code 034 county Bergen code 003 zip code 07070

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
[Signature] 6/18/04
Signature of certifying official/Title Date
John S. Watson Jr., Assistant Commissioner Natural & Historic Resources/DSHPO
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register. See continuation sheet.
 determined eligible for the National Register See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____

Signature of the Keeper Patrick Andrews Date of Action 11/4/2004

Iviswold
Name of Property

Bergen County, New Jersey
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single family

Current Functions
(Enter categories from instructions)

EDUCATION/college

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN - High Victorian Eclectic

Materials
(Enter categories from instructions)

foundation STONE/sandstone

walls STONE/sandstone

roof CERAMIC TILE

other METAL/copper;

STUCCO (pebble dash)

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Iviswold
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

] 1869-] 1925

Significant Dates

1869

1887

1906

Significant Person

(Complete if Criterion B is marked above)

David Ivison

Cultural Affiliation

Architect/Builder

William H. Miller

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Meadowlands Museum, Rutherford, N.J.

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10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 574827 4520399
Zone Easting Northing
2

3
Zone Easting Northing
4

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Constance M. Greiff
organization Heritage Studies date February 2, 2004
street & number 60 Princeton Avenue telephone 609-924-3235
city or town Rocky Hill state NJ zip code 08553

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Felician College
street & number 223 Montross Avenue telephone 201-559-6000
city or town Rutherford state NJ zip code 07070

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Exterior

Iviswold rises at a high spot on the Felician College campus, its elaborate, multi-faceted style in startling contrast to the surrounding modernistic buildings of no particular distinction. The building presents a formidable appearance thanks to walls of dark brownstone from the Belleville quarries and the strong massing of its many projections. (Photo 1 and Figure 2) Bright red tile roofs covering the various sections provide a sharp contrast to the dark stone. The main roof is crowned by tile cresting. The silhouette against the sky is enlivened by the steep roofs of several towers, most of which are crowned by slender finials.

From its original construction in 1869 until its remodeling in 1887, Iviswold had a simple plan and silhouette. (Figure 1) It was a three-story, mansard-roofed building with the third story under the mansard. It was almost square in plan, although a little deeper than it was wide, with a shallow projecting semi-hexagonal bay at the rear. To the west side was a lower two-story wing, also almost square in plan. This probably housed the kitchen and servants' quarters. The extent of the original building can best be understood from the present plan of the second floor. It encompassed the rooms numbered, in the main section 226-232 (with the exception of 228), and, in the wing 204-206 and perhaps the hallway behind them. The walls and roof of the original main section can still be discerned on the east and north facades, (Photos 3 and 5) while the mansard is also in evidence on the south front. Undoubtedly dormers punctuated the original roof in order to provide sufficient illumination to make the third floor usable.

When William H. Miller redesigned Iviswold for David B. Ivison, he encapsulated the original building within numerous projecting towers, oriels, and bays, derived from eclectic European sources. In particular, these additions served to mask the original building's corners and produced an irregular, undulating form. He also raised the west wing to the same height as the main section and extended it diagonally to the west, relating the new construction to the existing building by the use of the same materials. (The walls of the original were brownstone, but given the popularity of materials in different periods, it is likely that the tile roof dates from the 1887 work.) The new wing has a gable roof rather than a mansard, but it too has dormers. These dormers consist of windows under steeply pitched gables. The gable apices, as well as their roofs, are tiled and each dormer has a crested ridge. The form of the 1869 dormers undoubtedly was altered to bring them into conformity with the character of the building as it was redesigned in 1887.

The original house probably had a veranda, most likely across its front, but possibly also at the rear. The present terrace or piazza, which extends across the rear and wraps around the half of the building's east side, dates to 1887 as the masonry, which is similar to other

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added elements, indicates. It incorporates a rectangular pavilion projecting diagonally from the northeast corner. Brownstone steps rise from the garden along the northwest side of the pavilion and in the corner between the main block and west wing. Originally the piazza was open, with a standing seam metal roof supported on grouped columns. These rose from stone parapets. It was enclosed, probably when the house became the property of the Union Club of Rutherford in 1925.

A rugged Romanesque Revival addition dominates the center of the south or entrance façade. This feature basically is rectangular in plan with a large projecting semi-circular bay at its south end. There is a gable roof over the rectangular section, terminating in a shallow conical roof over the bay. Two rows of closely spaced, unglazed openings light the first story of the bay. Opalescent stained glass windows in the upper sash, with plate glass in the lower sash, enclose similar rows of somewhat larger openings in the second story. An oriel bay window on the east side of the second story and a double window on the west exhibit the same combination of clear and stained glass. (In 2004 almost all of the building's stained glass, as well as some of the curved plate glass in this room and the towers was removed for protection during the building's restoration.) The lower story of this projection serves as a porte-cochere entered through arched openings on the east and west sides. The east side obviously was intended to be the entry point. It is distinguished by a tooled stone archivolt with richly carved foliate keystone.

At the south side, brownstone steps, which from their wear appear to survive from the entry to the original house, lead to a wide brick platform against the wall of the house. Pedestrian access to the platform also is provided by openings on its east and west sides. The entire porte-cochere has a coffered wooden ceiling with a fanlike arrangement of ribs supporting the ceiling over the bay.

Although the south wall behind the porte-cochere is in the same plane as the south wall of the original house, it was partly rebuilt in order to alter the fenestration. At the east end of the platform is a double-width entry with a carefully tooled brownstone surround, the style of which suggests that it is part of the original 1869 fabric of the house. To its west are three irregularly disposed diamond-paned casement windows.

A round, Chateausque, three-story tower with concave conical roof extends the southeastern corner. A substantial stone chimney rises between it and the porte-cochere. Tucked into the corner between the west side of the porte-cochere and the main block is an oriel window on the second floor. Immediately to the west of the corner on the first floor is a semi-hexagonal bay window. Beyond it is another stone chimney and round tower with concave conical roof similar to the one at the east corner, but only two stories high.

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Beyond this tower is the west wing, which is three unevenly spaced bays wide. The easternmost opening on the first floor is large consisting of a fixed floor-length window flanked by operable French windows leading to a shallow balcony with a wrought-iron railing. Below this feature is an areaway guarded by a railing of the same design. Toward the west end of the wing is another three-story tower. Round for most of its height, this is hexagonal in plan at the top. Each angle is filled by a pebble dash panel, framed and decorated with wood. The tower is topped by a steep hexagonal roof. (Photo 2) It served as the Ivisons' water tower; the lead-lined wooden reservoir is still in place in the top story. Like all the building's towers, it has a copper cap and decorative iron finial, this one serving as a weather vane. Originally a glass-enclosed, hip-roofed pent house rose behind the ridge of the west wing; it probably supplied natural light to the back stairs.

The south wall of the main house, as well as those of the wing and towers, are laid up in an irregular fashion that could be described as a form of vertical crazy paving. Ashlar blocks are used, however, for window lintels and belt courses, and to define other features. This is particularly the case in the multitudinous openings at the front of the porte-cochere, all of which are framed by such blocks. A tooled ovolo molding forms the belt course between the second and third floors of the east tower.

The east wall is laid up as rather roughly formed ashlar. (Photo 3) Like the south wall it is rock-faced, but has a smoother surface. Occasionally granite blocks are interspersed with the brownstone, which, in any event, is not as evenly matched in color as the stone of the south wall. A prominent wall dormer marks the center of the east façade. Its single window is surrounded by a pebble dash finish with faux half-timbering. (Photo 4) Below it is a battlemented polygonal entry with access from the piazza. This is laid up in rock-faced ashlar similar to that used on the porte-cochere and obviously is also an addition. Its roof forms a terrace, accessible from the second floor through French windows and surrounded by a decorative wrought-iron railing. A small, wooden polygonal tower rises above the roof of the pavilion at the northeast corner of the terrace. It is inset with pebble dash panels. Each angle appears to contain a window, but the two at either end are blank.

The north façade is characterized by stonework similar to the east. It is centered by a two-story bay window, part of the original construction. (Photo 5) The roof of this serves as a small terrace, which is surrounded by a wrought-iron railing. Above is a wall dormer of a design similar to one on the east facade. Massive stone chimneys flank the central bay. The mansard roof of the original building is especially obvious on this façade. The rear of the wing extends diagonally from the northwest corner. It is similar in finish to the south wall of the wing, but of inferior stone.

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At the northwest end of the 1887 wing is the wing added c. 1910-15 to house the indoor swimming pool. The first floor facades on both the north and south are rockfaced ashlar, matching the 1887 stone fairly closely. Each side had an opening large enough to admit a vehicle and defined by a massive stone lintel appearing to be supported by corbels. These have been infilled with windows of varying sizes. The west wall of the first floor is no longer visible because it forms a party wall with Building 7, which was built during the second half of the twentieth century and is now used for storage. The upper stories of the north façade exhibit the "crazy paving" masonry. The gable is pebble dash with half timbering. On the south side, the second and third floors are cantilevered over the first floor in a rounded bay similar in proportion to the porte-cochere. (See Photo 1) They have a pebble dash finish, trimmed with wood. The façade of the second floor bay consists almost entirely of windows. These are leaded in a pattern of elongated ovals with green and yellow and untinted pebble glass. A long rank of windows marks the west wall at this level, but only their transoms are leaded.

Interior

This description covers the plan, interior finishes and features of the house as they were in their period of greatest significance. Historic room functions are based on the plans of the first and second floors published in *Scientific American Architects and Builders Edition* for 1891. (Figures 3 and 4) Descriptions of interior features are based on period sources and observation. Many of the spaces were divided while the building was in use by Fairleigh Dickinson, but the partitions have been removed. In installing these partitions, Fairleigh Dickinson carefully stopped many of them just short of the old walls, so that, again, original features were spared.

Almost all the windows are fitted with interior shutters. Some of these consist entirely of solid panels. Others combine these panels with louvered sections or with delicate spindles. Most windows have small-paned upper sash, filled either with bull's-eye glass or with textured glass tinted pale yellow or lavender. The obvious intent, to give an impression of age, is contradicted by the lower sash, which are brilliant plate glass, in many cases curved to follow the form of the towers.

Mirrors are used in many areas, usually for decorative purposes, but occasionally also to mask an awkward detail.

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Room 101

The front entrance leads immediately into the great hall. The original wooden doors, which featured paneled lower sections and multi-paned glazed upper sections, have been replaced. In the 1869 house, this area may have been a central stair hall with a room on each side. Miller converted the hall and most of the area of the western room to a grand sitting hall in a manner fashionable in the 1870s and '80s. It rose through the second story, and then by a light well, to a skylight, which, if it was similar to others of the period, was filled with light-colored stained glass. Although this has been removed, the glazed penthouse above it is still intact. There was a fireplace against the south wall on the first floor, with an adjacent "nook" covered by a shallow, curved ceiling. (Figure 5) This was a U-shaped feature, combining a storage bench and seating, tucked against the south side of the first run of the stair. A matching bench rested against the north side. The open-string oak staircase rose from in front of the fireplace to run up to the second floor against the west, south, and east walls. It was rather simple with square newels, braced by carved brackets at the bottom, and five slender turned balusters to each tread. A reflected rail and quartered oak paneled wainscot ran along the wall. Over the third run, at mezzanine level, was a large opening, through which the music room could be seen. A landing in the southeast corner at this level had a rounded side and was cantilevered over the first floor. The shape of this was retained when, in the early 1950s, Fairleigh Dickinson ripped out most features of Miller's hall and inserted a sweeping, open, modernistic staircase. (Photo 6) The staircase between the second and third floors runs straight against the north wall.

Room 102

This was the dining room, entered through a wide doorway in the northeast corner. A semi-hexagonal bay on the left and a deep circular bay on the right flanked a fireplace (removed by Fairleigh Dickinson) centered on the south wall. Transoms in the polygonal bay are filled with stained glass, incorporating well executed hand-painted portraits. Three relate to poetry. One is titled "Isabella" with a poem by Keats; another is a woman with Coleridge's poem "The Picture." Portraits of Robert Burns and Mary Queen of Scots are probably a reference to the Ivison family's heritage. The left-hand window is false, actually butting into the wall of the porte-cochere, and is infilled with a mirror. The semi-circular bay is fitted with a window seat and shielded from the sun by solid and spindle shutters. (Photo 7) The ceiling of this room is divided into sections by narrow oak strips, simulating coffers. A wide embossed cornice, made of some material such as lincrusta or anaglypta (or possibly metal), tops the walls. At the west end of the room (Room 104) is a space identified on the *Scientific American* plan as an "alcove." A

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column supporting a dropped beam between the spaces marks the location of the exterior wall of the 1869 service wing.

Room 119

This was the drawing room, a space of majestic size. In the 1869 house, this may have been three spaces: a continuation of the center hall with a room to either side. Two fireplaces are located on the north wall, flanking the bay that projects onto the piazza, to which a French window in the central section opens. (Photo 8) Like the other openings, the bay is fitted with interior shutters. The fireplace treatments, from the Ivison era, have flush facings of cream-colored Mexican onyx and tiled hearths. The overmantels are neoclassical, featuring pilasters with foliate tops and horizontal members dividing the space into panels. In the western fireplace, these panels are still infilled with beveled mirrors. Tall windows are double-hung, diamond-paned sash. Most of the black walnut woodwork has been painted, but the original finish can still be seen on some of the windows, especially on the interior shutters. (Photo 9) During its occupancy by Fairleigh Dickinson, this room was divided into a rabbit warren of rooms by temporary partitions.

Rooms 131-132

These spaces constituted the library. The space now largely encompassed by Room 131 was a hallway entirely lined with bookcases. It is accessible in four ways: from the piazza through the polygonal lobby; from the great hall through what originally was a wide doorway; and by pocket doors from the drawing room and the library proper. The opening between this space and the lobby is paneled in black walnut with inset mirrors. The lobby is paneled in the same wood and further ornamented by stained glass transoms. The library features a fireplace against the south wall with red marble facing and tiled hearth. Adjacent to it to the east is a semi-circular bay window. This is fitted with a window seat and stained glassed transoms in its curved windows.

Room 117

This hallway provides access to what were Iviswold's service quarters. Adjacent to it is what always was a lavatory.

Rooms 106-114

The former service quarters included pantries, kitchen, servants' dining room, and laundry (108). Doors and other wooden trim in this section are quarter-sawn oak. Room 114 was the kitchen. The chimney for the range still is visible in the southwest corner. The west end of Room 106 was the servants' dining hall, well lit by the rounded bay

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window in the southwest tower. Room 108 was the laundry. Two sets of back stairs survive. A sharply turning stair up to the third floor is opposite Room 104. Its walls exhibit a high matchboard wainscot. Adjacent to it are the vertical sliding doors of a dumbwaiter shaft. The second stair originally led only to the cellar and the exterior. That stair now provides access to the swimming pool wing added in the first decade of the twentieth century (Room 109).

Room 201

This space over the porte-cochere is reached from a rounded stair landing (Room 202). Used as a music room and once housing an organ, it is at a lower level the remainder of the second floor. It is flooded with light. A bay window, with a window seat, in the east wall and paired windows in the west provide most of the illumination to the rectangular section of the room. Additional light comes through the fourteen openings in the large semi-circular southern bay. All the windows have clear lower sash and stained glass upper sash. The latter is opalescent glass of very fine quality in pale subtle colors, featuring swans and pond lilies. (Supplementary Photo) According to Femenella & Associates, consultants on stained glass, these windows probably are the product of Tiffany Studios or John LaFarge.

A division between two sections of this space is defined by a heavy exposed beam. The ceiling to the west of the beam is barrel-vaulted; the section to the east is covered by a half-barrel vault. The northern and eastern walls of this space are fully paneled in quarter-sawn oak (Photo 10); on the other walls there is oak wainscot under the windows. The paneled walls are articulated by slender pilasters with Adamesque motifs of swags and ovals in their capitals.

On the north wall, (Photo 11) a fireplace is adjacent to the entrance from the stair hall. It is faced in glazed tile with vertical wood panels above the mantel shelf. The tiles and a hammered metal surround give it a surprisingly Craftsmanlike appearance. To its left is what originally was an opening to the stair hall with a seat set against the stair railing. (Figure 7) Above this is a plaster bas relief of children playing instruments and singing, inspired by figures from Luca della Robbia's and Donatello's marble cantorias (choir loft) made in the mid-fifteenth century for the cathedral in Florence. Above the relief is an ornamental plaster frieze, simulating embossed leather. Its foliate scrolls are picked out in gilding.

Room 227

This space originally was divided into three bedrooms. The central room had the advantage of a large bay window. Each of the side rooms had a fireplace, although

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surprisingly this suite of rooms does not appear to have been supplied with dressing rooms or plumbing. The northeast corner terminated in a polygonal nook raised two steps above the floor and furnished with a window seat resting on carved brackets. Three of the openings in the bay are actual windows; the two side openings are filled with mirrors.

Room 232

Located over the library, this also lacked a dressing room or plumbing. It does, however, have the amenities of a fireplace centered on the south wall and a large semi-circular bay window. Unfortunately, the original facing of the fireplace has been removed; the hearth is bluestone.

Rooms 204-208

With its attached private bath and many closets, this room above the dining room probably was the master bedroom. As in Room 232, there is a fireplace centered on the south wall with a large adjacent paneled, semi-circular bay window. Across the hall, Room 225 was a bathroom. Although later advertisements describe several bathrooms, this is the only one, except Room 208, shown on the plans published in 1891 in *Scientific American*.

Rooms 209-222

These were additional family or guest bedrooms. They had back-to-back corner fireplaces and dressing rooms at the rear, with closets and corner wash basins. Room 209 has the added amenity of one of the rounded corner bay windows.

Room 215

This room was created by flooring over the indoor swimming pool. The pool with its white tiled walls, and the staircase down to it, are still intact underneath the floor. (Figure 8) The walls are sheathed in white tile and windows have stained glass borders. The semicircular space at the south end has an open, ribbed wooden ceiling and windows with stained glass transoms. (Photo 12)

Third Floor

The main part of the house is said to have contained a billiard room and guest bedrooms. There were also bedrooms in the 1887 wing with the two at the west end servants'

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quarters. This floor always appears to have had rather plain finishes and the results of subdivision of the rooms by Fairleigh Dickinson was more severe. Some of the original appearance can, however, be determined from the fabric of the building.

Room 321

Part of the original 1869 house, this space, now open, originally probably was divided in the same manner as Room 227 directly below. What would have been well proportioned rooms probably were guest rooms.

Room 328

Although in general the finishes of this space are plain, the added circular bay has a beamed wood ceiling and wood wainscot. A passage between this space and Room 302 borrows light through sash windows in the wall of the light well that once provided light to the stair hall.

Room 302

Also borrowing light through a window from the light well, this serves as a vestibule connecting the stair hall with –

Room 303

Together with some adjacent areas (where the divisions have not yet been removed) this unusual space may have been the billiard room. Entered through the vestibule from the stair hall and then through an archway in its east wall, its west end seems to have been polygonal. (Photo 13) Natural light was supplied by a window in the south wall and a skylight in the matchboarded tray ceiling.

Room 307

This houses the lead-lined wooden tank that would have supplied the buildings water through a gravity system.

The mechanism of the dumb waiter currently is visible adjacent to the back stairs (Room 317).

Iviswold is something of a text book of late nineteenth and early twentieth century provisions for central heating. Floor registers for hot air heating remain in the older parts of the house. (Photo 14) There also are ducts visible for a hot air system in the wall

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between the stair hall and drawing room. (It is possible that other ducts remain hidden behind walls in the older core of the building.) Handsome steam radiators with decorative grilles on the top and fluted elements on the ends remain on the third floor. (Photo 15) Elsewhere in the building plain, later steam radiators can be found, as well as an interesting gridded radiator in Room 214b.

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Iviswold, or The Castle as it is commonly known, is significant as what is probably the only New Jersey work of an important upstate New York architect, William H. Miller. It also is a representative example of the country houses built by wealthy businessmen in what Mark Twain dubbed the Gilded Age. Its occupant in the late nineteenth century was president of a firm prominent in the business of publishing textbooks.

Iviswold acquired its current form as the country house of David Brinkerhoff Ivison, its owner from 1887 to 1901. Its history, however, reaches back almost two decades earlier to the building constructed for Floyd W. Tomkins. Tomkins was one of the early developers of what became the town of Rutherford. Arriving in 1858, he began to purchase farmland, which he and associates subdivided into building lots. Among their purchasers were the interrelated Ivison and Crane families. By 1867 David B. Ivison and his wife had combined four lots into a large property bounded by Washington, Wood, and Union Avenues. The house on the property faced Union Avenue. It was a three-story frame house, almost square in plan, with a shallow gable roof and a flat-roofed two-story wing. There also were barns and greenhouses.

At about the same time, Floyd Tomkins was building a new house for himself on property at the corner of Passaic and Montross Avenues. Completed in 1869, it was called Hill Home. It was a substantial dwelling, having cost \$34,000. The appearance of the house at this time can be conjectured with some accuracy from information provided by a footprint illustrated on an 1876 map of Rutherford and physical evidence in the building. (Figure 1) Hill Home was a three-story house, the third story under a mansard roof. Although the stonework of its walls was carefully laid, mortar analysis suggests that they were then covered with stucco, as would have been fashionable at the time. The rooms in the third story were lit by dormers, as was customary with a mansard. A square service wing, probably only two stories in height, extended toward Montross Avenue.

By 1879, Tomkins's fortune had been lost in the severe depression that followed the Panic of 1873. That year the Mutual Life Insurance foreclosed on his mortgage, which, with interest totaled \$18,150.99. The insurance company became the purchaser at the sheriff's sale held in April 1880. Evidently some members of the Tomkins family remained at Hill Home for a time, where the Tomkins daughters ran a school from 1880 to 1882. Beginning in August 1886, David B. Ivison, sometimes employing his gardener as his agent, began to assemble the block bounded by West Passaic, Montross, and Fairview Avenues, and Wood Street. On September 20, 1887, he purchased the Hill Home property.¹

David Brinkerhoff Ivison was born in Auburn, New York in 1835. He married Emeline M. Crane in 1860, after entering the employ of his father, a publisher of textbooks, in

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1857. When the firm was reorganized as Ivison, Blakeman and Taylor in 1868, David Ivison became a partner and then president of the firm. Evidently the firm moved to New York at that time, which was when David Ivison first settled in Rutherford. When, in 1890, Ivison, Blakeman and Taylor merged with other publishers of educational materials to form the American Book Company, Ivison became president of the larger firm.²

Ivison was one of Rutherford's most prominent and most generous citizens. Soon after moving to the town, he presented the Presbyterian congregation with a new church. When the congregation outgrew that building, Ivison donated land for a new church and donated the old one for use as the public library. He also was associated with a number of New York institutions as a member of the Union League Club and the Geological Society, and a fellow of the Metropolitan Museum of Art and the American Museum of Natural History.³

In 1887, after purchasing the Hill Home property, David Ivison set out to enlarge and improve the house, which he named Iviswold. Although he had left Auburn many years before, he turned to an architect from upstate New York, William H. Miller of Ithaca. Born in 1848, Miller had attended Cornell University, but left before an architectural program began there. He promptly opened an architectural office in Ithaca and spent his professional life in that city. By his death in 1922, there were more than 80 buildings there that he had designed or remodeled. Many of them were for the university or for patrons with connections to the institution, including at least six major university buildings, fifteen faculty residences and eight fraternity houses. But his practice was not confined to Ithaca. He designed residences for wealthy patrons in Rochester, Syracuse and other New York towns, as well as in Pennsylvania, New Jersey, Michigan, Washington, D.C., and even Cheyenne, Wyoming.

Miller went on a six-month European tour in 1874 to improve his knowledge of architecture. He also benefited from study of the architectural literature. One of his consistent supporters was the first president of Cornell, Andrew D. White. In 1873, White presented the young architect with a set of the *Builder*, a London architectural periodical. White, who had taught the history of art and architecture, had a fine library, to which Miller evidently had access.⁴ Thus Miller was familiar with the fashionable styles of the period, as well as their European precedents.

This knowledge was reflected in his work, which in the 1870s and 1880s freely combined the irregularity of plan and complicated multiplicity of roof types of the Queen Anne with the solid, rounded forms of the Richardsonian Romanesque. Later he often drew, as he did at Iviswold, on historical sources, freely intermingling chateausque towers, with British medieval half-timbering and pebble dash on the exterior. His interiors were highly eclectic, drawing on influences from these and other places and periods, such as

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the Italian Renaissance. Thus the original hall and staircase at Iviswold were of English derivation, while one of the chief ornaments of the music room was inspired by the Italian Renaissance. This was a bas relief based on Luca della Robbia's marble cantoria of 1431-1438 for the cathedral in Florence.⁵ By the time he designed Iviswold, Miller was recognized for his ability to create lavish interiors. The quality and richness of the materials he employed for the interiors of Iviswold were described in somewhat telegraphic style four years after their completion.

Main hall and staircase are of special interest. It is in English style, and finished in quartered oak. The ceiling is of oak, heavily beamed and ribbed, forming deep panels, from the centers of which are suspended numerous wrought iron lamps of antique design. The broad staircase with magnificently carved newels, the antique mantel and paneled divan are the principal features of hall. Both upper and lower halls have paneled wainscoting. The floors throughout are of oak, highly polished. Drawing room is trimmed with black walnut stenciled in gold, and is furnished with fireplaces faced in Italian marble. The mantels are elegantly carved, and have beveled plate glass mirrors running to ceilings. Library is finished in black walnut. Book cases, lounge and seats are built in. Fireplace has tiled hearth, facings of Mexican onyx, and mantel of walnut. Music room is located over the porte-cochere, and is reached by the staircase. It is treated with ivory white and gold in a delicate manner, and is furnished with rare bits of carving, a grand fireplace, spindle transom and stained glass windows, the latter shedding a soft and pleasant light over this apartment, hall and staircase. Dining room is finished in quartered oak, and is a mixture of Gothic and Renaissance styles. It is wainscoted four feet high, and the ceiling is ribbed with oak. Buffet, china closets, beaded windows and seats, carry out the antique effect so successfully sought. Kitchens, servants' dining room and other apartments are replete in all their appointments. Second floor is trimmed with hardwood, some of the rooms being finished in ivory white, bronze, gilt, and natural. Bath rooms are wainscoted with white English tiling, and are fitted up in the best possible manner. Third floor contains four bed rooms and billiard room, besides two servants' rooms and bath. Cellar is complete in all its various apartments.⁶

In addition to commissioning Miller to transform the house, Ivison had the grounds landscaped in a manner befitting a gentleman's country house. He also must have demolished a barn or carriage house built by Tomkins. The Iviswold carriage house, now the headquarters of the Rutherford Women's Club, clearly was designed by Miller and harmonizes in style with his design for the alterations to the house. Although contemporary with the house, the carriage house now is on a separate property. It also has lost its integrity, having been gutted and fitted with a new interior for its function as a clubhouse.

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1900 is said to be the last year that the Ivisons summered at Iviswold, although another source says that they were there until November 1901. Perhaps David Ivison was already in ill health, although his death in his New York town house on April 6, 1903, was described as sudden.⁷ The previous year, auctioneer William E. Taylor offered the house and its contents for sale. His advertisement included the information that Ivison had traded his country house for an office building in New York City.⁸

As rebuilt by Ivison, Iviswold is a prototypical example of what has become known as "The American Country House," referring to a type of house that flourished for about fifty years, starting c. 1885. Unlike the country houses of England or the plantations of the antebellum south, these were not establishments based on wealth derived from land. Even when they were the centers of great estates (such as Georgian Court in Lakewood or Blairsdon outside of Bernardsville) the money to support them came from finance, trade, manufacturing, or the professions.

Country houses had existed in America before the Revolution. By the third quarter of the eighteenth century, the Schuylkill River outside of Philadelphia and the Hudson and East Rivers upstream from what was then New York City were lined with them. They were retreats from the summer heat and the epidemics that swept the cities. By the mid-nineteenth century, the healthful and even moral qualities of a house in the country were extolled in books such as Andrew Jackson Downing's *The Architecture of Country Houses*, published in 1850. But these referred to any house in the country. The Gilded Age country house was recognized in its day as something different. Barr Ferree, the editor of *Scientific American Building Monthly*, who published plans and the description of Iviswold, wrote that, "...the great country house as it is now understood is a new type of dwelling, a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner."⁹ According to the May 1903 *Architectural Record*, it was unlike both the European country houses on which it was based and earlier American houses.

The buildings it has produced...are very decidedly differenced from the English country house....They differ even more from the American country homes that arose after the [Civil] war and when prosperity had returned to the country. Neither are they at all kindred to those old Colonial houses which added the chief charm to our early social life....

Although such houses obviously could only be built and enjoyed by the very wealthy or the upper middle class, they captured the public imagination, which supported a number of magazines devoted to country houses, among them *House and Garden* and *House Beautiful*. The most aptly named also defined the extent of the era in which the country house flourished. It began publication as *Country Life in America* in 1901 and was

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published under that title until early 1917. During World War I it appeared first as *New Country Life* and then *Country Life in the War*. With the return of peace it became simply *Country Life*. Like the country house phenomenon, the magazine ceased to exist during the Great Depression, ceasing publication after 1935.

The buildings it described differed from one another to some degree in size and scale and in the extent of their accompanying property and the purposes to which the property was put. But they had many things in common.¹⁰ A majority were located in the vicinity of large cities where their owners also had homes. They therefore were used only seasonally. Iviswold met this criterion: Ivison owned a house in New York City and Iviswold was used primarily as a summer house. Location in exurbia or a garden suburb allowed for ample grounds, landscaped, as Iviswold was, in the style of an English estate. Country houses associated their owners with an aristocratic past through the use of such styles as those evocative of French chateaus, Cotswold manor houses, or English Georgian estates, as Iviswold did through a combination of chateausque and Scottish baronial references. Such buildings symbolized the owner's wealth through the use of expensive materials. Iviswold typified this with its use of rich woods—quartered oak and black walnut—exotic marbles, and the best quality stained glass.

After the initial sale of Iviswold, the house changed hands several times, including two sheriffs' sales. In 1906, Solomon Milton Schatzkin became the owner of what he called Elliot Manor. Schatzkin was a partner in the Burns Brothers Coal Company. The Schatzkins would live in the house longer than any other family, nineteen years until 1925. It was they who added the two-story addition at the west end that houses the indoor swimming pool.¹¹

Iviswold then followed the pattern of many Gilded Age country houses in conversion from residential to institutional use. The Union Club of Rutherford purchased the house in 1925 and adapted it to their purposes, although without much actual alteration to the building, except, probably, for enclosing the terrace. By 1933, in the depths of the Great Depression, the club could no longer maintain Iviswold and it was taken over by the Rutherford National Bank. In 1942, the bank's president, Fairleigh S. Dickinson, who also was the president of Becton-Dickinson, a pharmaceutical company, presented the property to the newly-formed Fairleigh Dickinson Junior College. During the 1940s and '50s, the college used the building for many purposes—library, administrative offices, and classrooms. At first the space under the grand staircase was a student-operated bookstore. The college maintained the exterior without alteration, but, in the 1950s removed the grand staircase and altered the hall. Other interiors were preserved, however, hidden behind plywood paneling.

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In 1997, what had become Fairleigh Dickinson University, having long since outgrown the building and the campus that had grown up around it, transferred them to the much smaller Felician College. Felician College intends to restore the exterior and major interior spaces of Iviswold and use what has become known as The Castle as a student center and administrative offices. The music room will become a chapel.

¹ Information about land transfers, both before and Ivison's purchase, based on deeds and newspaper accounts, is in Frederick C. Bunker and Dorothy G. Bunker, "David Brinkerhoff Ivison and His Home 'Iviswold'", and Frederick C. Bunker, "The Castle at the Borough of Rutherford, Bergen County, New Jersey," typescripts, Meadowlands Museum, Rutherford, NJ.

² *Who Was Who in America*, vol. 1 (Chicago, 1943), *New York Times*, 7 Apr., 1903.

³ *New York Times*, April 7, 1903.

⁴ A. Kohler and Jeffrey R. Carson, *Sixteenth Street Architecture*, vol. 1 (Washington 1968), 268-270; Mary Raddant Tomlan, "The Work of William H. Miller: Far Beyond Cayuga's Waters," *Newsletter, Preservation League of New York State*, May-June 1985, 4-5.

⁵ Originally an organ loft, this had been moved, by the time Miller went to Europe, to the cathedral's museum, where it remains.

⁶ *Scientific American, Architects and Builders Edition*, May 1891.

⁷ *New York Times*, April 7, 1903.

⁸ "Iviswold Mansion for Sale at Public Auction," May 7, 1902, advertising brochure. According to Bunker and Bunker, this sale never took place. The property had previously been sold on October 31, 1901 and then resold on November 4 to Hollis Browning. By the time it was advertised for sale at auction, it had been subdivided. The lot with the house was shown as Browning's. He sold it the month before the auction was scheduled to take place.

⁹ Quoted in Clive Aslet, *The American Country House* (New Haven, Conn., 1990), 21.

¹⁰ These characteristics are described in several sources, but see particularly Mark Alan Hewitt, *The Architect & the American Country House* (New Haven, Conn., 1990), 14.

¹¹ "The Castle," *Fairleigh Dickinson University Magazine* (Nov. 1979), 3.

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Iviswold
Bergen County, NJ

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_____. "The Castle at the Borough of Rutherford, Bergen County, New Jersey."
Typescript. The Meadowlands Museum.

United States Department of the Interior
National Park Service

Iviswold
Bergen County, New Jersey

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Section number 10 Page 1

Boundary

The boundary starts at a corner formed in the southeast corner of the property by the junction of the entrance drive and lot line. It continues along the easterly side of a row of shrubs along the entrance drive and then follows a retaining wall to a set of steps. There the boundary picks up the northerly side of a macadam drive and the edge of a parking lot, following these lines to another lot line. It follows the lot line to the northwest for approximately 100 feet and then follows an arbitrary line dividing Iviswold from Building #3, continuing on this line southwesterly to the lot line, where it turns 90 degrees and runs along the lot line to the place of beginning. *See Site Map.*

Boundary justification

The boundary has been drawn to encompass the eligible building while separating it from the modernistic buildings of the rest of the campus. The boundary also encompasses landscaping of trees and shrubs, much of which appears to date from the period of significance

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Iviswold
Bergen County, NJ

Photographs

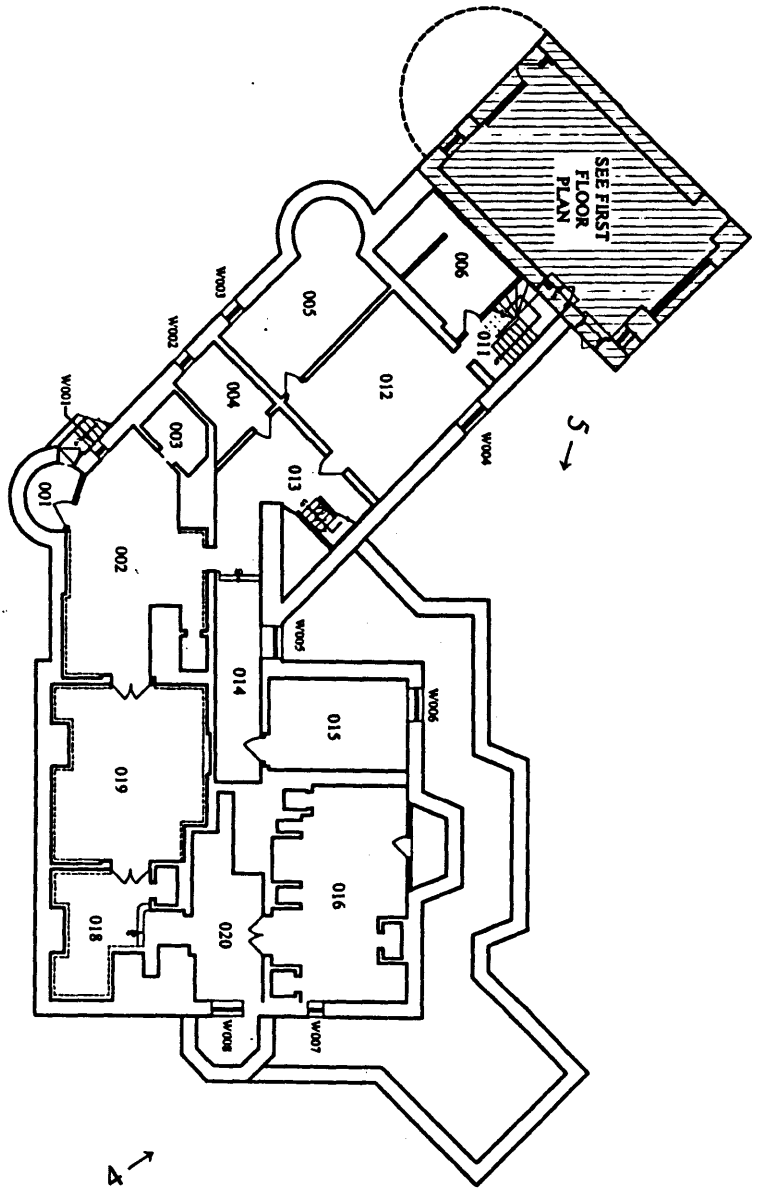
Section number _____ Page _____

The following apply to all photographs:

- 1) Iviswold (The Castle)
- 2) Rutherford, Bergen County, New Jersey
- 3) Constance M. Greiff
- 4) March 23, 2004
- 5) Historic Building Architects
312 West State Street
Trenton, NJ 08618

Photo 1 of 15	Exterior, view from south
Photo 2 of 15	Exterior, view from southeast
Photo 3 of 15	Exterior, view from east
Photo 4 of 15	Exterior, detail of wall dormer, from southeast
Photo 5 of 15	Exterior, view from northwest
Photo 6 of 15	Interior, staircase from northeast
Photo 7 of 15	Interior, fireplace and bay in dining room, from northeast
Photo 8 of 15	Interior, drawing room from southeast
Photo 9 of 15	Interior, drawing room window from east
Photo 10 of 15	Interior, wall of entry to music room, from north
Photo 11 of 15	Interior, music room from south
Photo 12 of 15	Interior, Room 215, from north
Photo 13 of 15	Interior, Room 303 from west
Photo 14 of 15	Interior, register in floor of great hall
Photo 15 of 15	Interior, radiator in Room 315

Iviswold
 Bergen County
 Photographs -
 Direction of view: →



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Date:
 03/26/2004

Drawn by:
 MH

Scale(@11x17):
 1/16" = 1'-0"

CONSTRUCTION DOCUMENTS PREPARED BY A PROFESSIONAL ARCHITECT IN ACCORDANCE WITH THE NATIONAL ARCHITECTURAL ACT OF 1991

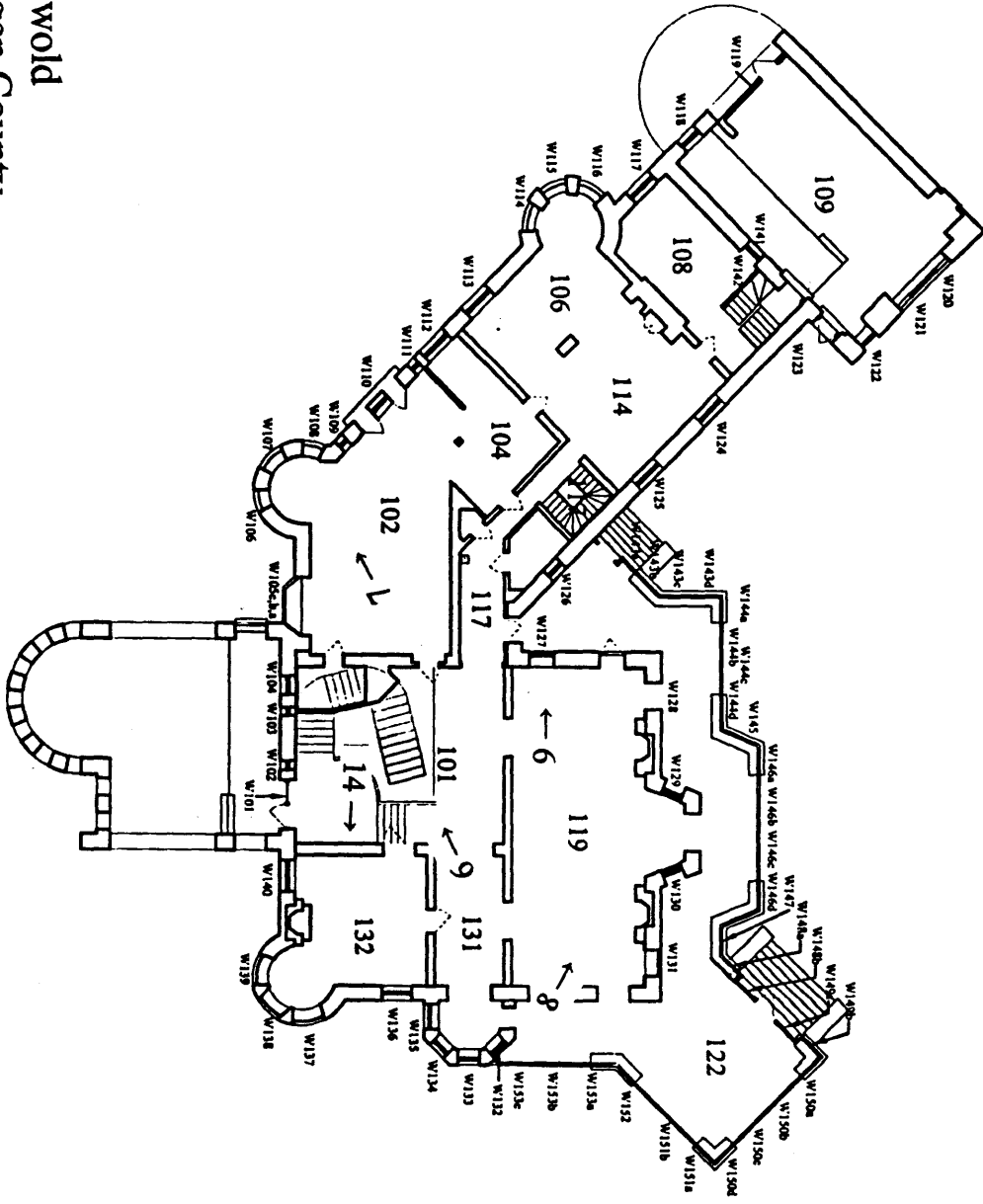
Post Selective Removal Plans
 "The Castle"
 Felician College
 Montross Avenue
 Rutherford, New Jersey

Basement Plan

Revisions & Submissions	Date
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10

Iviswold
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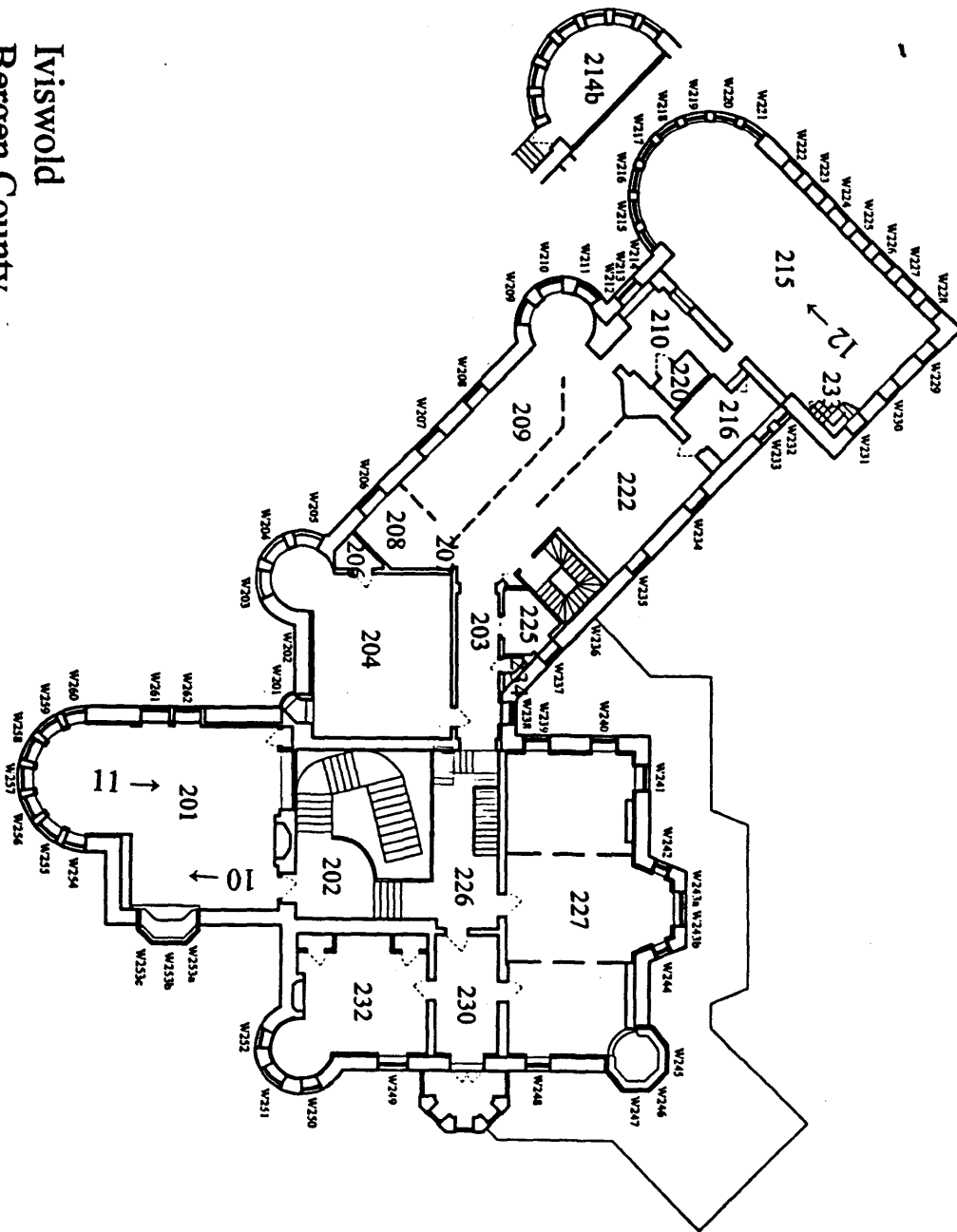
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Scale @ 1/16" = 1'-0"

First Floor Plan

1.1

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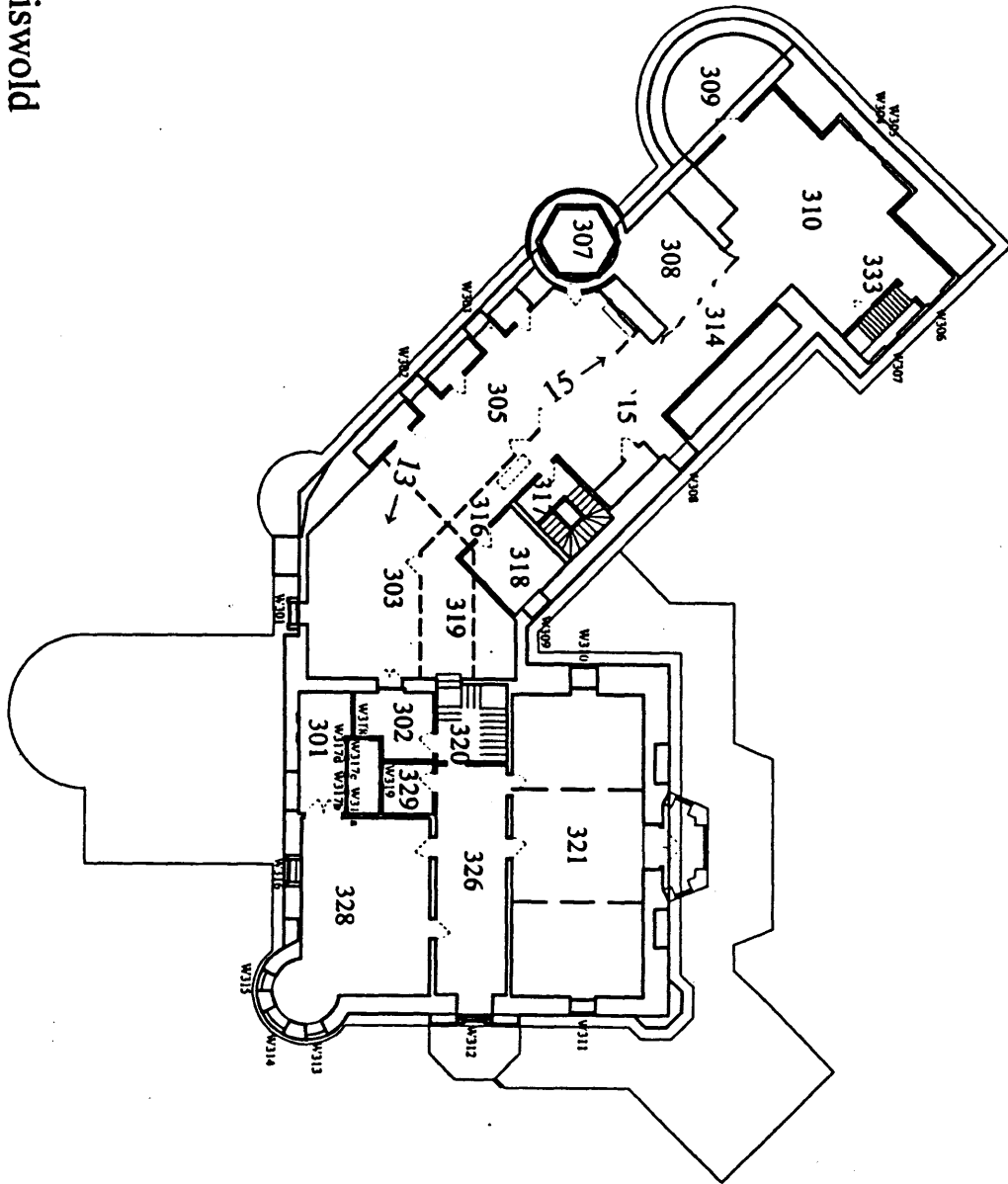
Post Selective Removal Plans
 "The Castle"
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Second Floor Plan

Revisions & Submissions	Date

1.2

Iviswold
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Scale(@11x17):
 1/16" = 1'-0"

Third Floor Plan

13

Iviswold
Bergen County, New Jersey

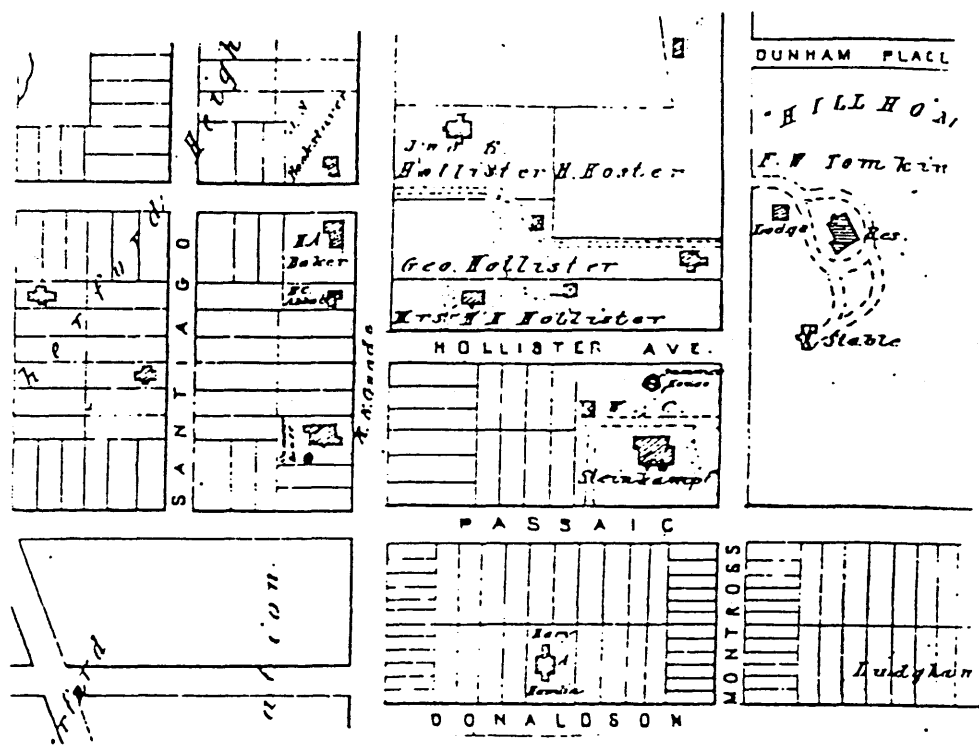


Figure 1. Footprint of Tomkin's Hill Home as shown on a map of Rutherford in the 1876 Bergen County Atlas.

Iviswold
Bergen County, New Jersey



Figure 2. The south view from a c. 1900 postcard. This may have been taken after the Ivisons left the house or were in New York for the winter. Note that all the windows are shuttered except for a few in the servants' quarters.

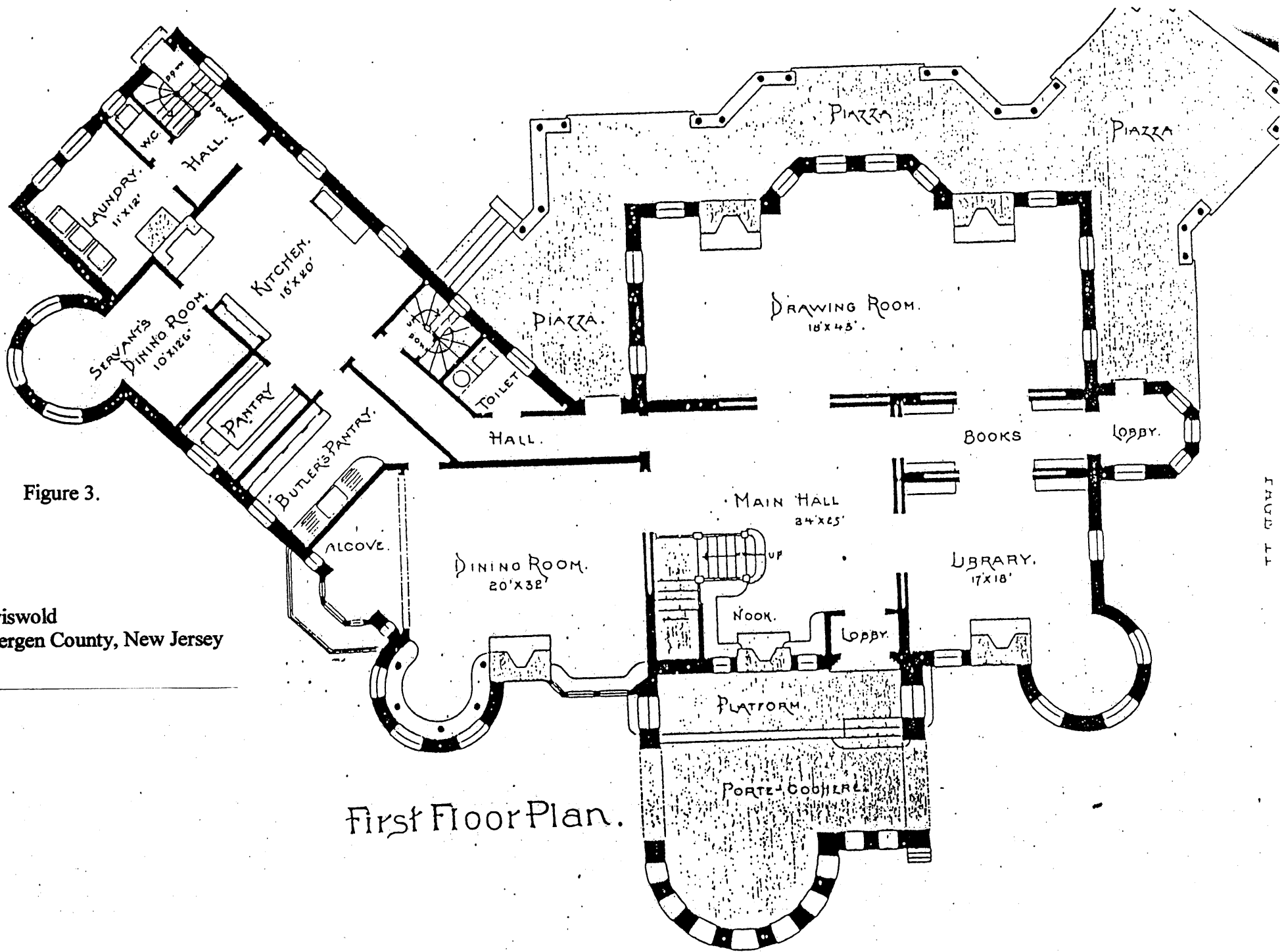


Figure 3.

Iviswold
Bergen County, New Jersey

First Floor Plan.

PLATE 11

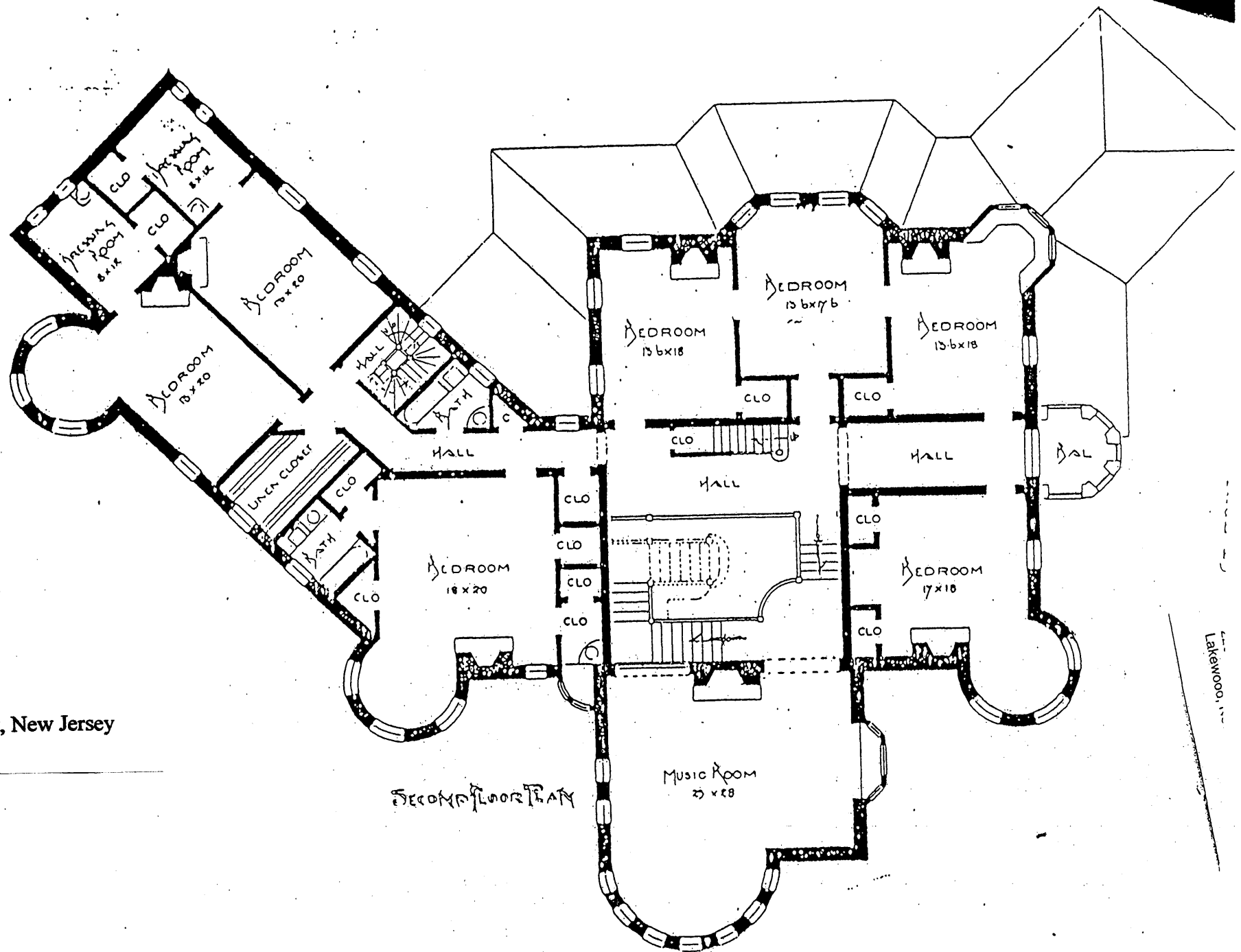


Figure 4.

Iviswold
Bergen County, New Jersey

[See page 88.]

A RESIDENCE AT RUTHERFORD, N. J.

LAKENWOOD, N. J.



Figure. 5. The stair hall before removal of the original staircase. The spindles on the railing match those to be found on many of the interior shutters. The arched ceiling is visible over the inglenook against the south wall.



Figure 6. The stair hall during removal of the staircase in the 1950s.
The original exterior doors are still visible at the left.

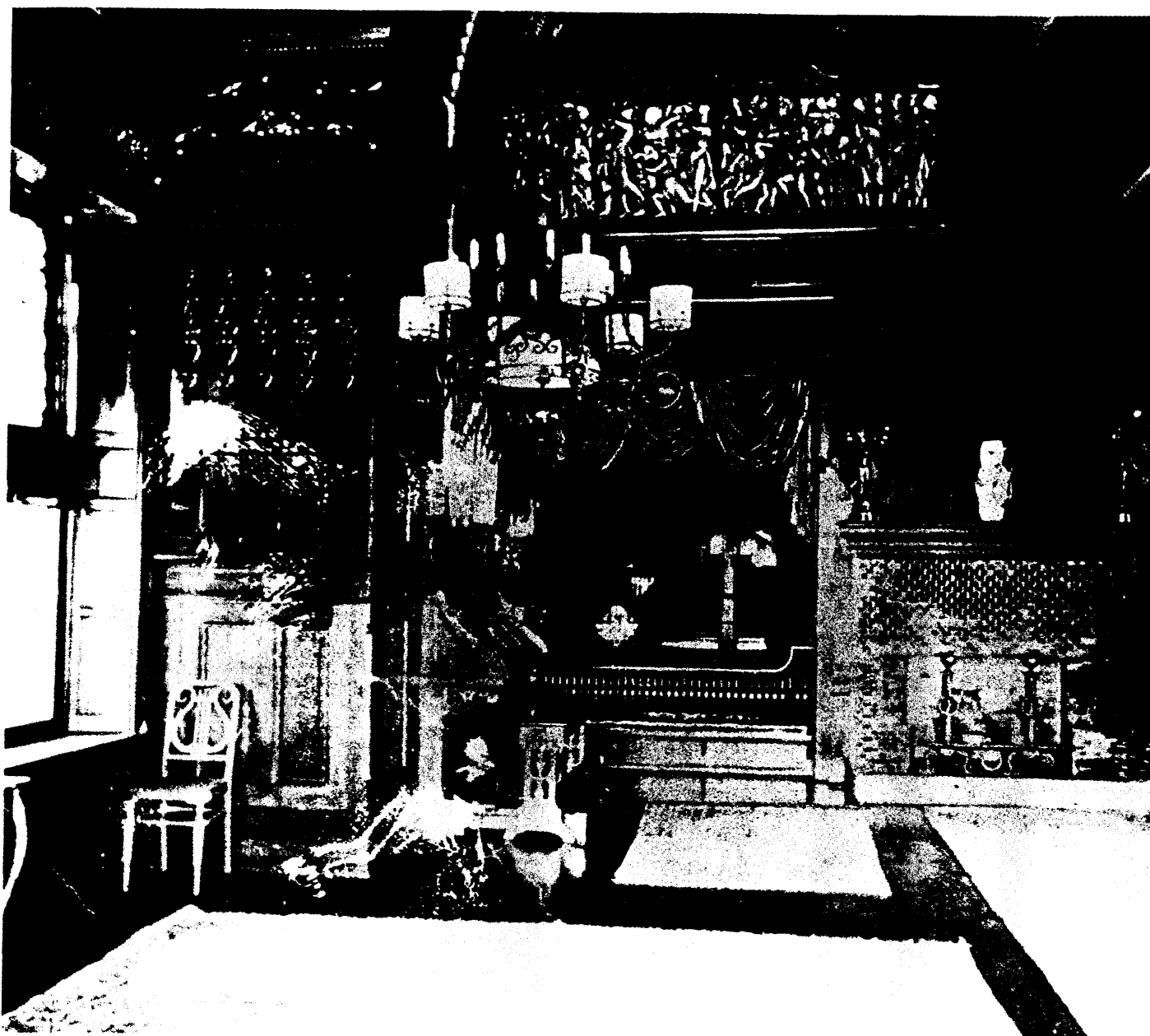


Figure 7. The music room. An elaborate drapery valance hangs over the opening to the stair hall.

Iviswold
Bergen County, New Jersey

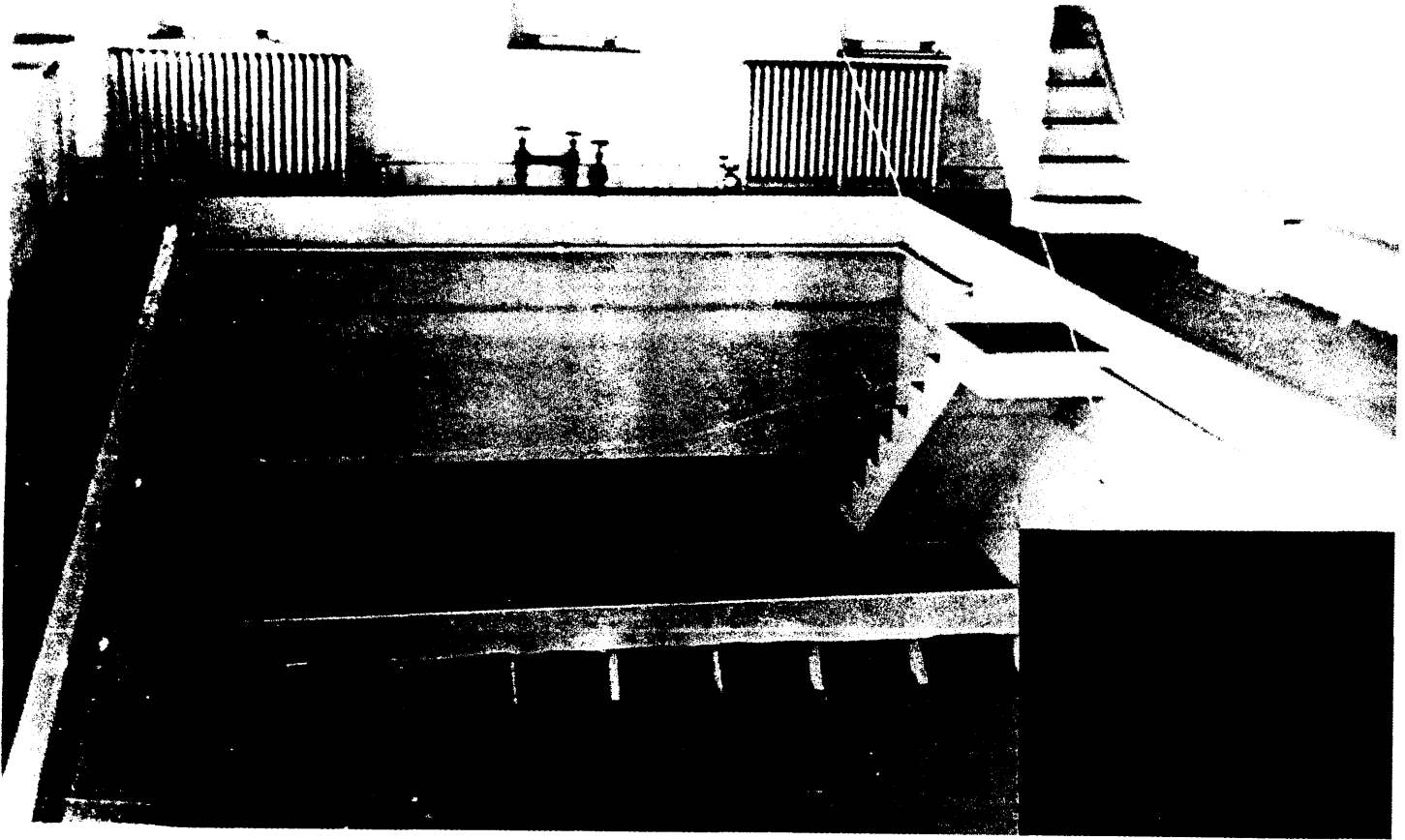
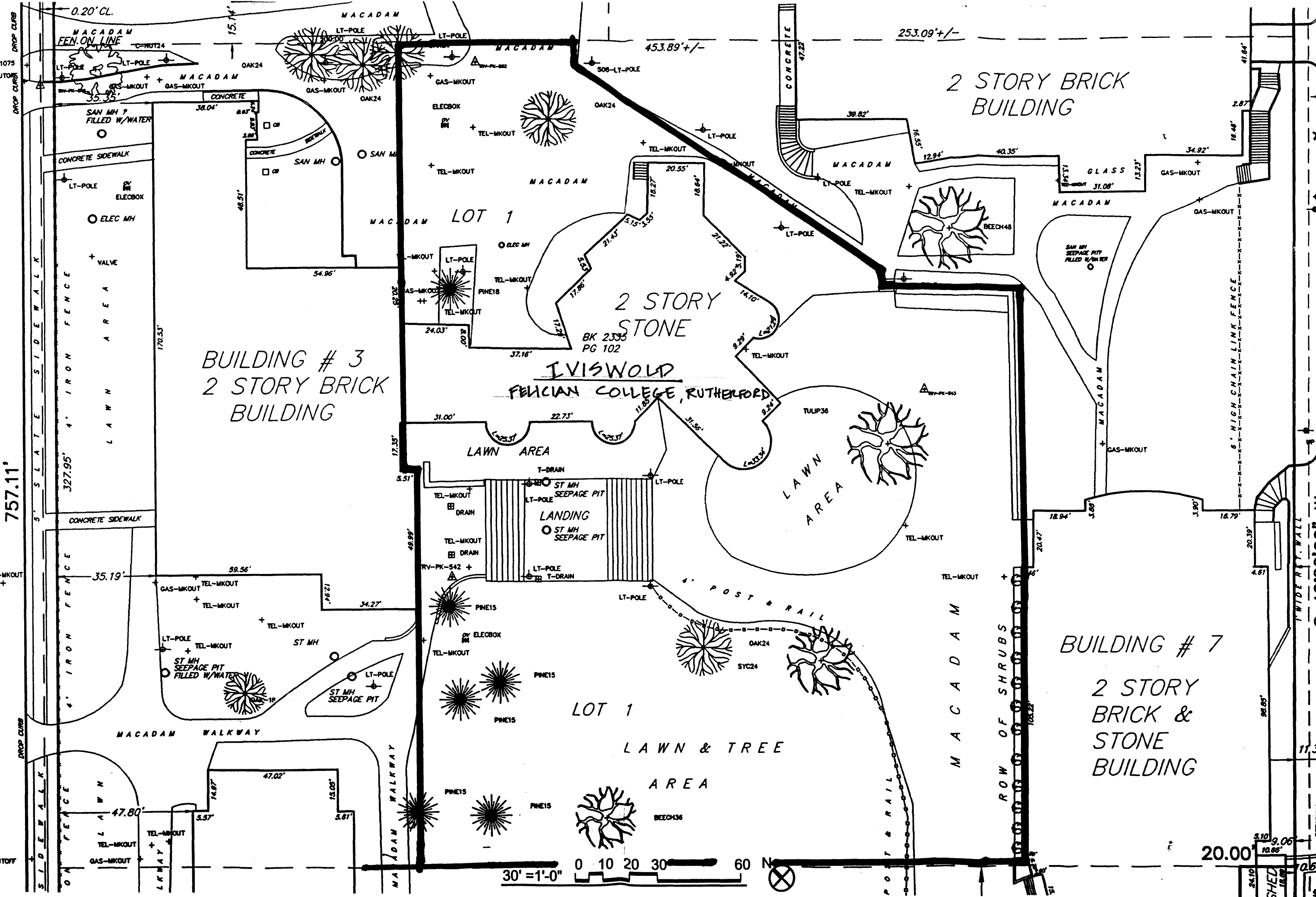


Figure. 8. The swimming pool, with the steps down to it visible in the upper right hand corner.

ROW) MONTROSS AVENUE S 46°09'30" W 757.11'



2 STORY BRICK BUILDING

2 STORY STONE

BUILDING # 3
2 STORY BRICK BUILDING

BUILDING # 7
2 STORY BRICK & STONE BUILDING

IVISWOLD FELICIAN COLLEGE, RUTHERFORD

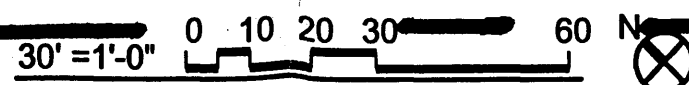
LOT 1

LAWN & TREE AREA

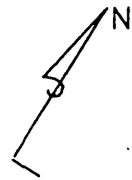
LAWN AREA

LAWN AREA

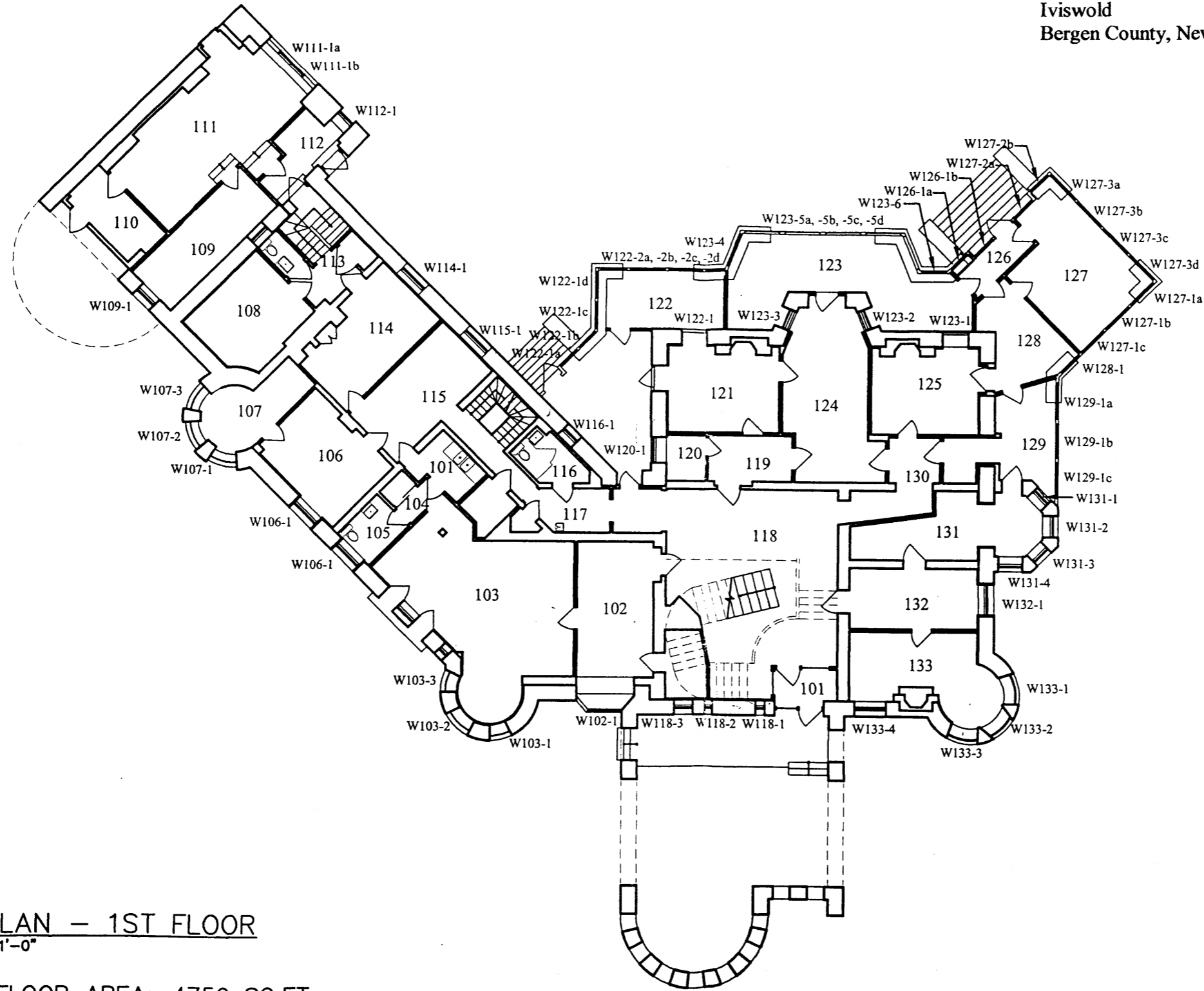
LANDING



20.00
5.10
9.06
12.86
7.26
SHED



Iviswold
Bergen County, New Jersey



FLOOR PLAN - 1ST FLOOR
SCALE 1/16" = 1'-0"

INTERIOR FLOOR AREA: 4759 SQ.FT.

(NOTE: EXCLUDES ENCLOSED TERRACE
AND COVERED ENTRY)

ENTIRE FIRST FLOOR INTERIOR: SELECTIVE REMOVAL

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Date: 11/5/2000

Revisions & Submissions Date

Revisions & Submissions	Date

D-2

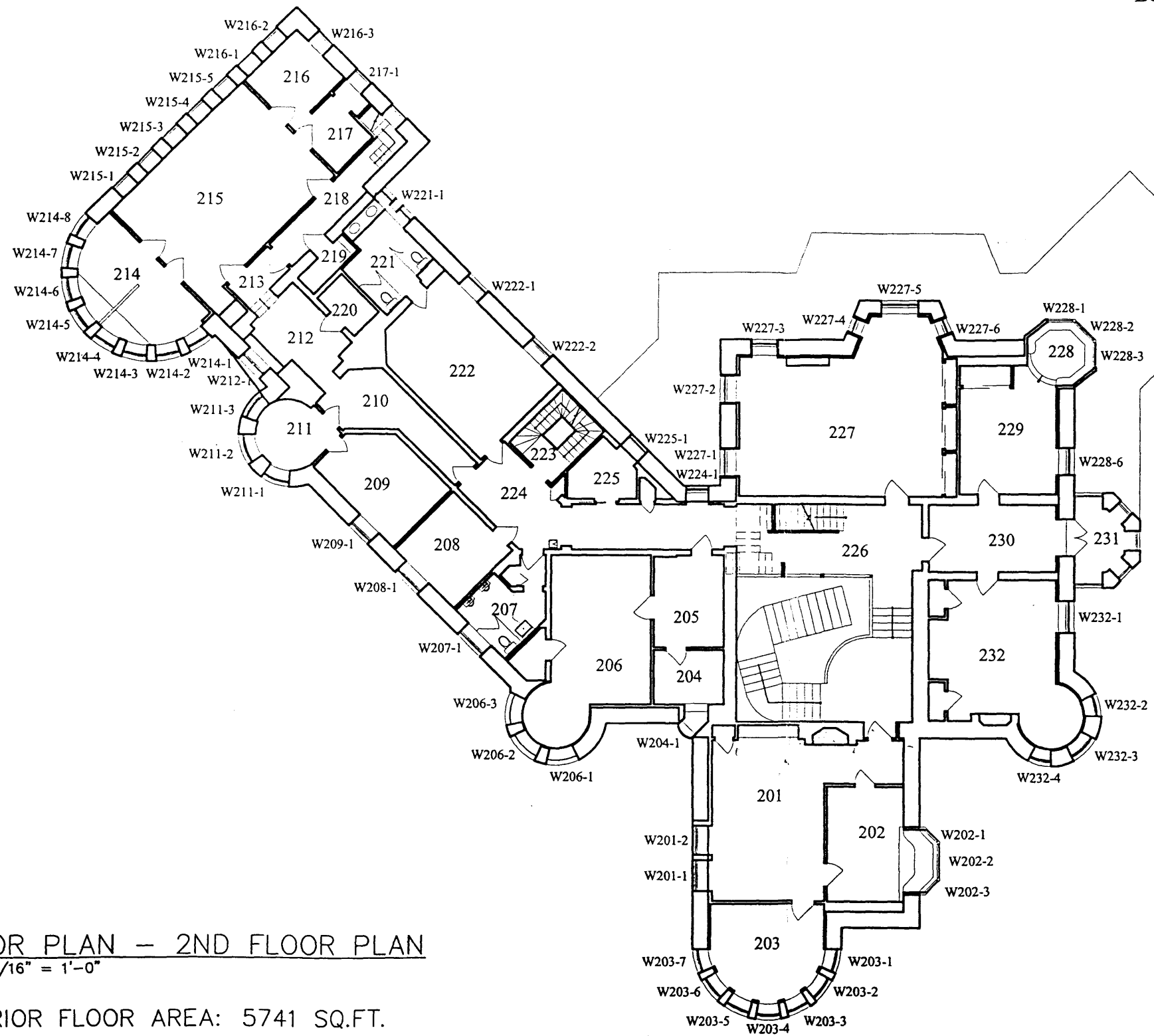
ANNABELLE MADOLIFFE-TRENNER R.A. N.J.# A13774
MICHAEL CAUFAT R.A. N.J.# A10029

"The Castle"
Felician College
Montross Avenue
Rutherford, New Jersey

First Floor Plan



Iviswold
Bergen County, New Jersey



FLOOR PLAN - 2ND FLOOR PLAN

SCALE 1/16" = 1'-0"

INTERIOR FLOOR AREA: 5741 SQ.FT.

ENTIRE SECOND FLOOR INTERIOR: SELECTIVE REMOVAL

Revisions & Submissions Date

D-3

ANNABELLE RADCLIFFE-RENNER, R.A. N.J. # A13774
MICHAEL CALAFATI, R.A. N.J. # A10929

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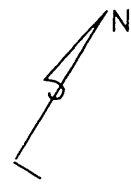
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Drawn by: MH

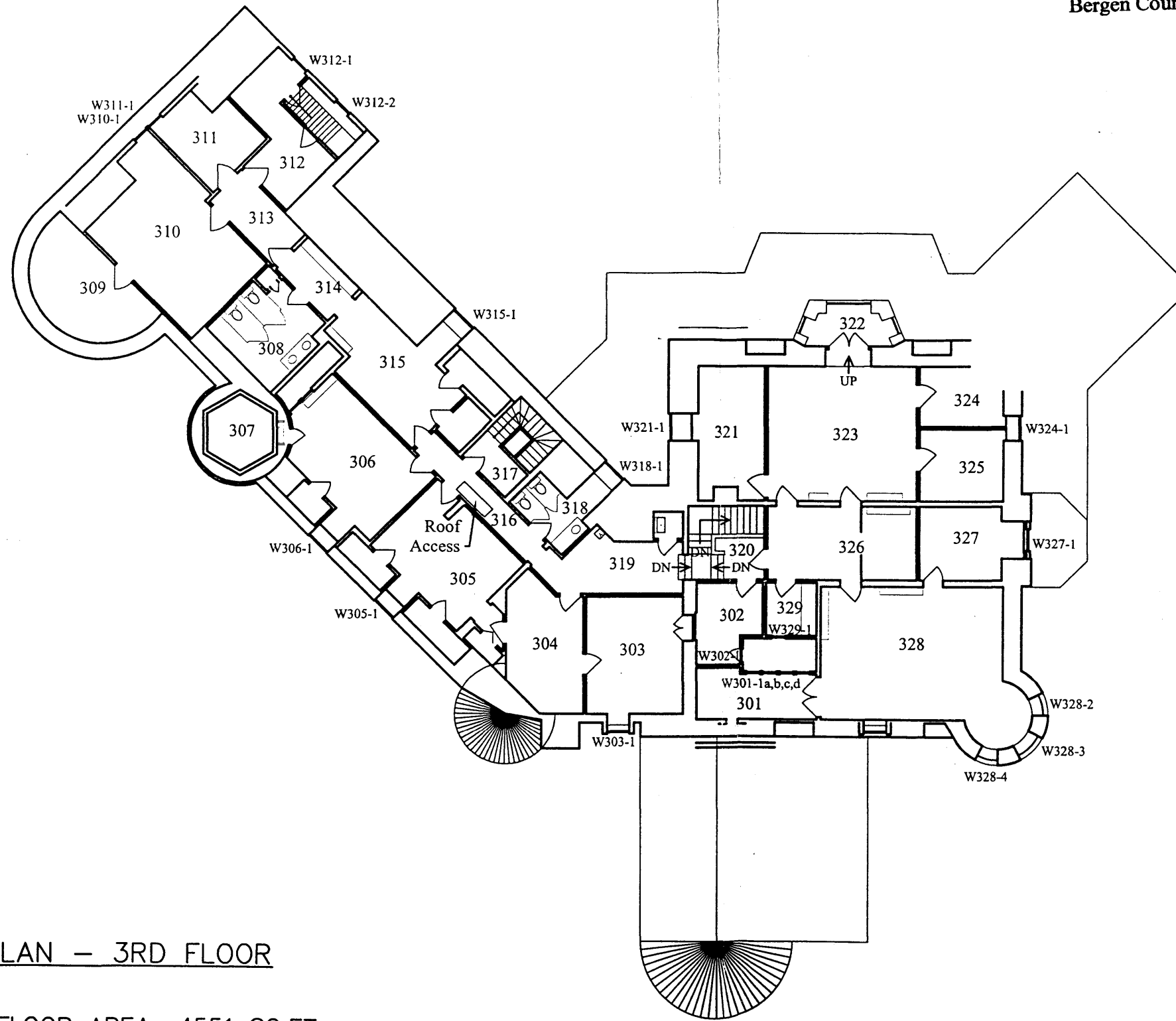
Date: 11/5/2000

"The Castle"
Felician College
Montross Avenue
Rutherford, New Jersey

Second Floor Plan



Iviswold
Bergen County, New Jersey



FLOOR PLAN - 3RD FLOOR

INTERIOR FLOOR AREA: 4551 SQ.FT.

ENTIRE THIRD FLOOR INTERIOR: SELECTIVE REMOVAL

Revisions & Submissions	Date

D-4

ANNABELLE BASCULIFFE-TRINER, P.A., N.J. A 13776
MICHAEL CALKATI, P.A., N.J. A 10629

Historic Building Architects, LLC
312 West State St. Trenton, NJ 08618 TEL: 609 393 3999 FAX: 609 393 4333
Certificate of Authorization # AC 245 Expires 01/31/2002

Scale: 1/16"=1'-0"

Drawn by: MH

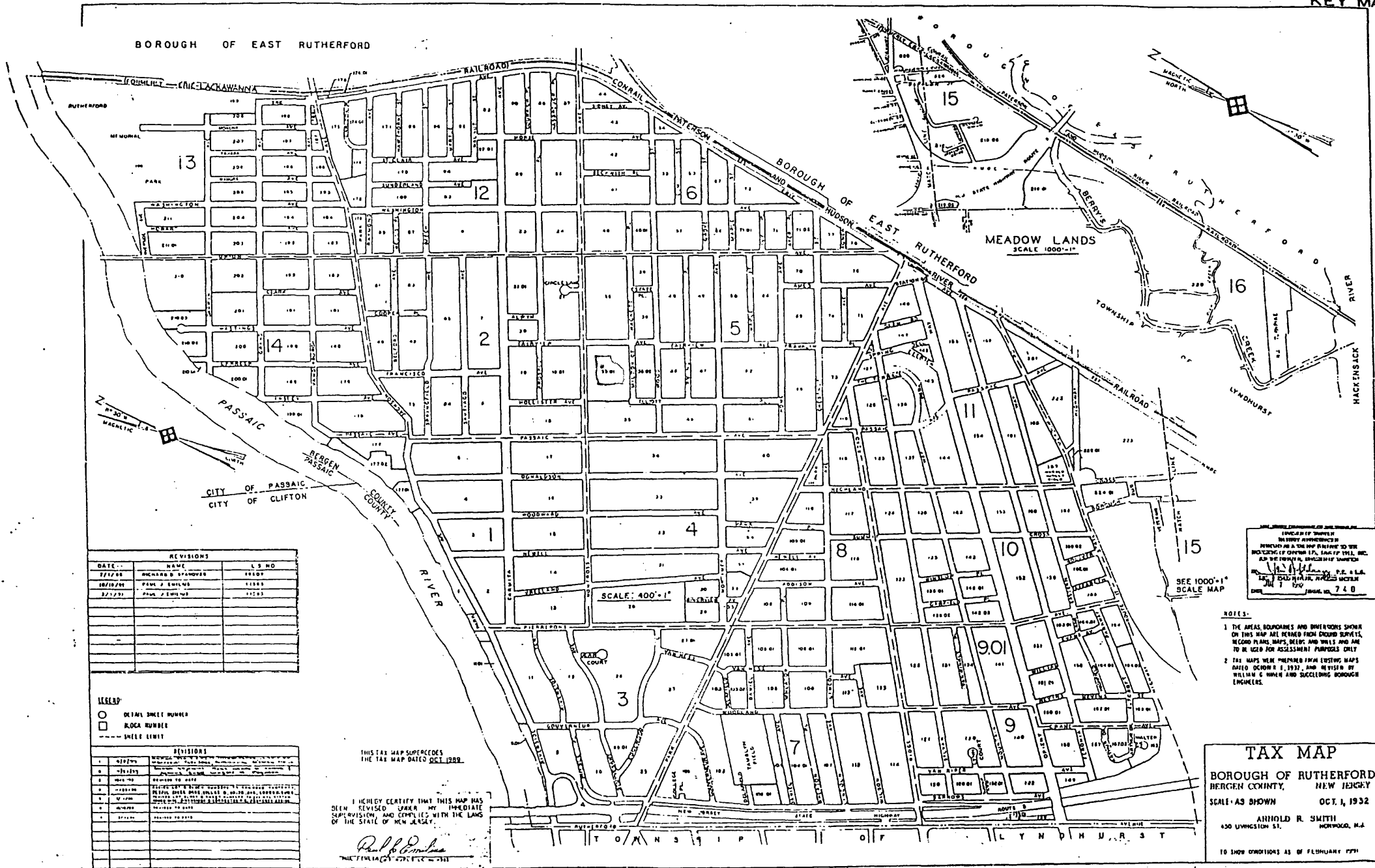
Date: 11/5/2000

"The Castle"
Felician College
Montross Avenue
Rutherford, New Jersey

Third Floor Plan

KEY MAP

BOROUGH OF EAST RUTHERFORD



MEADOW LANDS
SCALE 1000'-1"

SCALE: 400'-1"

SEE 1000'-1"
SCALE MAP

DATE	NAME	L.S. NO.
7/17/28	RICHARD S. STAMMER	11107
10/10/28	PAUL J. SWINNE	11183
3/1/29	PAUL J. SWINNE	11223

REVISIONS	DETAIL SHEET NUMBER	LOCAL NUMBER	SHEET LIMIT
1	512700	11107	
2	512701	11183	
3	512702	11223	

THIS TAX MAP SUPERCEDES
THE TAX MAP DATED OCT. 1929.

I HEREBY CERTIFY THAT THIS MAP HAS
BEEN REVISIONED UNDER MY IMMEDIATE
SUPERVISION AND COMPILED WITH THE LAWS
OF THE STATE OF NEW JERSEY.

Paul J. Swinne
TAX MAP ENGINEER

THE BOARD OF TAXATION
OF BERGEN COUNTY
DOES BY THIS MAP REVISION TO THE
TAX MAP OF 1929, EACH OF WHICH, BE
AS THE BOARD OF TAXATION
OF BERGEN COUNTY, P. E. & L.
BY THE BOARD OF TAXATION
JULY 7, 1929. JUDGE, NO. 740

NOTES:

1. THE AREAS BOUNDARIES AND DIMENSIONS SHOWN ON THIS MAP ARE DERIVED FROM GROUND SURVEYS, RECORD PLANS, MAPS, DEEDS AND WILLS AND ARE TO BE USED FOR ASSESSMENT PURPOSES ONLY.
2. THE MAPS WERE PREPARED FROM EXISTING MAPS DATED OCTOBER 1, 1927, AND REVISED BY WILLIAM C. SMITH AND SUCCEEDING BOUNDARY ENGINEERS.

TAX MAP
BOROUGH OF RUTHERFORD
BERGEN COUNTY, NEW JERSEY
SCALE AS SHOWN OCT. 1, 1932
ARNOLD R. SMITH
450 ULMINGHAM ST.
HOBOKEN, N.J.
TO SHOW CONDITIONS AS OF FEBRUARY 1931

KEY MAP