



HOBART AVENUE: A WALKING TOUR

Jointly sponsored by

THE REEVES-REED ARBORETUM  
and  
THE SUMMIT HISTORICAL SOCIETY

to celebrate the centennial of

“THE CLEARING”

THE JOHN HORNER WISNER HOUSE

October 8, 1989

**Hobart Avenue**  
**A Walking Tour**

The Summit Historical Society  
The Reeves-Reed Arboretum



c. 1914

**No. 18, George F. Vreeland Residence, 1902. William Allen Balch, architect.**

A Colonial Revival of the classic box type, No. 18 is rich in classical detail including pedimented dormers, a modillioned cornice and corner pilasters. Other characteristic features of the style are the classical full facade porch which in this case terminates in a porte-cochere, and a half-round entrance portico. The middle bay of this three bay house is also defined by pilasters. An enthusiastic horseman, Vreeland built a combination carriage house/stable which still stands at the end of the drive. Vreeland, who served as mayor of Summit in 1910-11, was engaged in the woolen business in New York; he also owned Nos. 6, 12, and 24 Hobart Avenue.

**No. 24 (c. 1890)** An almost complete absence of applied ornament sets Shingle Style houses such as this apart from other late 19th century architectural styles. The massive corner tower is an element found on about a third of Shingle Style houses. No. 24 has a pedimented entrance porch adapted from the Colonial Revival style, and a matching carriage house.

**No. 31, George H. LeHuray Residence, "Larch Cottage," c. 1860**

This small cottage was built by George H. LeHuray, a New York banker who built several other Summit houses (including No. 49 Hobart Avenue and Nos. 8 and 14 Franklin Place; and also completed No. 9 Irving Place, begun by Samuel W. Parmley). It shows characteristic Gothic Revival features, including decorated bargeboards at the gable ends, finials, pendants and a quatrefoil motif carried out along the porch. The bay window on the side is another feature common to the romantic revival styles, often found in rural locations. The LeHuray residence and a few other similar ones from this period remind modern-day visitors of Summit's early days as a resort town.



c. 1900

**No. 32, Charles F. Wood Residence, 1892. William Halsey Wood, architect.**

This house, built for a diamond importer elected to Summit's first City Council in 1899, is a far more elaborate version of the Shingle Style than No. 24. It shares several characteristics of the Richardsonian Romanesque, including stone wall cladding with round arched openings and a massive corner tower. Typical of the Shingle Style is the unification of irregular shapes by means of shingling; in this case, the shingles curve outward to the roofline of the overhanging eaves.

**No. 34 (c. 1908)** is a five bay Georgian type Colonial Revival house. The two hipped dormers, however, are not normally found on gambrel roofs such as this. The elliptical fan light and large sidelights at the front door, and the dentilled cornice are typically Colonial Revival.

**No. 41, Marsina Stephens Residence, 1912.**

This twin-gabled stucco clad house is reminiscent of an English cottage, and a very simple example of the Tudor Revival style. Note the slate roof, diamond-paned leaded glass sidelights and French door.



c. 1975

**No. 49, Bowly LeHuray Residence, "Kettle Drum," c. 1860.**

This house, a rare Summit example of the Italian Villa style, probably dates from the Civil War period; it was built by George LeHuray for his son Bowly. The square tower is the most readily identifiable element of the style; among other typical features are a shallow-pitched roof and decorated window heads and porches. Round arches punctuate the frieze band, and a bank of three windows are found in the attic level of the tower.

The Italian Villa style became popular at about the same time as the Gothic Revival, and was a favorite for country residences. From 1920-26 this house served as the Hood School, a small private school operated by two sisters from 1905 until 1950.



No. 53, N.E. corner Hobart Ave. & Springfield Ave.

c. 1906

**No. 53, Ralph E. Barnum Residence, 1905.**

Queen Anne style houses were built in several varieties; the Barnum Residence, built for a seventh cousin of the showman, is a late example of the free classic version. It features Colonial detailing, columns with Ionic capitals in the attic story of the corner tower and the full-facade porch gabled over the main entrance and the porte-cochere.



c. 1910

**No. 55, Rev. Dr. E.M. Garton Residence, c. 1909.**

A straightforward example of the Colonial Revival style popular at the turn of the century, this house has a gambrel roof with two gabled dormers, and a columned porch across the facade. The house was built, perhaps as a rental property, by Rev. Garton of the Methodist Episcopal Church; its original sheathing was wood shingles.

No. 57, c. 1903, is another example of the Colonial Revival, similar to No. 55 except that it has a hipped roof and a single gabled dormer. Bay windows are also common to both houses.

No. 58, c. 1940, is a Garrison Colonial, so called because of its overhanging second story.

**No. 59** is a c. 1905 example of the Colonial Revival. Typical details found here include pedimented dormers, modillioned cornice and dentil moldings. Fluted columns with Ionic capitals carry the porch roof.

**No. 61** is a Colonial Revival executed in stucco about 1908. Its gambrel roof slopes down to the enclosed porch across the facade. A balcony recessed between twin pedimented dormers is the dominant feature of the house.



c. 1925

**No. 62**, dating from about 1924, is yet another simple Colonial Revival house. It has a solarium wing typical of the early 20's and a gabled entrance porch.

**No. 65**, dating from about 1900, mixes the Shingle and Colonial Revival styles. The gable roof has gabled and hipped dormers, and a Chippendale fretwork balustrade is found above the Colonial Revival entrance porch. A two-story semi-octagonal bay with a shingled parapet rises to the left of the entrance. The house was occupied in 1901 by Stephen Kent of the Irving Trust Company.

**No. 67**, is a simple example of a three-bay Colonial Revival house with a gabled entrance, dating from about 1915.



c. 1925

**No. 68, Jerry Matteo Residence, c. 1924**

This symmetrical Colonial Revival shows the typical hip roof, flanking wings and classically-inspired entrance.

**No. 69** is a late but very nice example of a Shingle Style house dating from about 1905. The second story is incorporated into the massive sweeping gambrel roof; patterned shingle work is found immediately below the gable. A recessed Colonial Revival entrance framed by columns includes leaded glass sidelights flanking the door.

**No. 70** is a simple c. 1922 Colonial Revival house with gabled roof and hipped dormers. Its entrance, typical of the style, is flanked by sidelights and sheltered by a columned porch. The house includes a balustraded porch wing and a two-story solarium.

**No. 74** is a mid-20th century "modern traditional" house, a variation and adaptation on the Colonial Revival theme.

**No. 78**, with a symmetrical facade below a gable roof, is a c. 1924 version of the Colonial Revival. Three gabled dormers are spaced equally across the front and the center entrance is framed by matching windows and surmounted by a sunburst transom. The symmetry of this house extends to the two flanking wings.



c. 1925

**No. 81** is stylistically eclectic, and appears to date from about 1905. The stucco finish and red tile roof give it a Mediterranean feeling, while the Tudor Revival is found in the false half timbering; the knee braces supporting the roof reflect the Craftsman style. A gabled entrance pavilion is centered on the facade.



c. 1910

**No. 85, c. 1885**  
This quite grand house, originally built in the Shingle

Style, was extended to the south in 1912 and given a more Tudor appearance by means of the decorative half-timbering now seen in the upper part of the gables. Diamond-pane leaded glass windows continued the Tudor transformation; however, the house's stylistic origins still are evident in the Queen Anne style porch columns and shingled walls.

Nos. 84, 86, 88 and 94 are examples of mid-20th century building. Nos. 88 and 94 stand on the site of J. F. Chamberlin's imposing 1899 Colonial Revival house, now demolished.



c. 1920

**No. 97, Mrs. William Moore Residence, c. 1905. John N. Cady, architect.**

This eclectic house, one of two designed by Cady and built on Hobart Avenue by J.F. Chamberlin for his married daughters, combines characteristics of several different styles. Colonial Revival is suggested by the pedimented entrance and pilastered corners. The gabled dormers with flared eaves and plain barge boards, and the hipped irregular gable jerkin-head roof are more commonly found in Tudor houses. The Shingle Style makes itself apparent in the treatment of the walls. Chamberlin owned a house (No. 96, now demolished) across the street at the corner of Whittredge Road and Hobart Avenue, which had also been designed by Cady.



No. 101 Hobart Ave.  
Elisabeth Moore

c. 1920

**No. 101, Mrs. Clarence Berry Residence, c. 1905. John N. Cady, architect.** Built by J.F. Chamberlin for one of his daughters this lovely Colonial Revival has a symmetrical facade, gambrel roof and paired medallion windows. A gabled, partially enclosed entrance porch with a large round arched opening has round arched side windows, as well. Note the patterned muntins in the upper window sash and Palladian windows in the gable ends. Chamberlin, whose own house stood at the southwest corner of Whittredge and Hobart Avenue, also built the house at No. 97 Hobart for another daughter, Mrs. William Moore.



No. 106—N.W. cor. Hobart Ave and Whittredge Rd.

c. 1910

**No. 106, "Beechlawn," c. 1895.** "Beechlawn" incorporates Colonial Revival details into a Shingle Style house. The Shingle Style's love of texture is evident in the uncoursed stone of the first floor, and the shingling of the second; fish-scale shingles are found at the tops of the gable ends. Colonial Revival features include Palladian windows in the attic story, two pedimented porches, and an entrance consisting of an elliptical leaded glass transom and leaded glass sidelights.

**No. 107, William L. Osborne Residence, c. 1899.** This house is an excellent, symmetrical example of the Colonial Revival. It features a pedimented center gable and modillioned cornice, and three round-arched dormers with Gothic tracery. Ionic pilasters define the three bays of the house. The spectacular wraparound porch which dominates the facade has columns grouped together at the entrance, and a low balustrade outlining the roof. The left end of the porch terminates in a porte-cochere. Mr. Osborne was listed in the 1901 Summit Directory as a "commercial traveler;" his house had cost \$8000 to build two years earlier.





c. 1914

**No. 113, Francis S. Phraner Residence, 1890. Stephenson & Green, Architects.**

Phraner, a founder of the Kent Place School and Summit City Councilman in 1916-17, built this very handsome Shingle Style house with Colonial Revival elements. A massive front gable is a common feature of the Shingle Style as is the asymmetrical fenestration with a variety of window types. Note the tracery found in the upper sash of the second story windows. The triple round-arched window unit with patterned muntins in the front gable peak is a Colonial Revival feature, as is the pedimented porch across the facade. However, the arch of the rear porch on the right side is a common feature of the Shingle Style. A matching carriage house is at the rear.

**No. 114** The overall symmetry of this c. 1899 Colonial Revival house is enlivened by variations in the shapes of the windows, no two of which are exactly alike. Its flat-roofed porch is carried on paired Ionic columns.

**No. 119, William Darrow Residence, "Ingleside," 1890. Stephenson & Green, Architects.**

This is a Colonial Revival house, despite its shingle wall cladding and asymmetrical window placement often found in the Shingle Style. The rectangular hipped roof and classical entrance porch with balustraded deck above and clustered columns are the dominant Colonial Revival features. Also classically inspired is the elongated round-arched stair window to the left of the entrance. A similar window is found at No. 24 Hobart Avenue, a more typical Shingle Style house. Its elevated setting gives "Ingleside" a commanding presence on the street.

**No. 120, c. 1898.**

According to the 1900 Summit Atlas, this house and much of the property surrounding Hobart north of Whittredge Road belonged to Dr. William Risk. However, he probably never lived in this classic Colonial Revival house which features a gambrel roof, gabled dormers, corner pilasters and a pedimented porch carried on paired columns.



c. 1900

**No. 123 George H. Hodenpyl Residence, 1899.**

Hodenpyl, a diamond importer, built this Shingle Style house for \$8000, complete with gambrel roof and shed dormers, and a porch with Colonial Revival details. A later resident, Miss Enid Belding, was a driving force behind the establishment of the Reeves-Reed Arboretum.

**No. 124** The red tile roof of this c. 1915 Colonial Revival house is borrowed from the Mediterranean revival style. The solarium features tripartite windows with fanlight transoms. Unlike most Colonial Revival houses, this one has an unusual asymmetrical wing.



c. 1900

**No. 129, "Crescent Gables" c. 1890.**

Inherent problems with the original construction and the mid-20th century love affair with things Colonial may have caused the alteration of this house, built in the Shingle Style with a Chateausque roof. A series of shingled elliptical arches forming a wraparound porch spanning the front of the house were removed and the roofline extended to create overhanging eaves. Despite the Colonialization, which included the present entry porch, the rounded edges of the projecting bay recall the Shingle Style roots of the original house.

**No. 130, George Lintner Residence, c. 1910.**

When Colonial Revival is mentioned, a house such as this comes to mind. Its five bay facade, center entrance, and small-paned windows are reminiscent of the Georgian Colonial. It also has end chimneys and quadrant windows in the gable ends.



c. 1925

**No. 133 Hobart Road. Frank A. Dillingham Residence, "Ludleigh," 1898. R.S. Shapter, architect.**

This turn-of-the-century Colonial Revival house formerly had a Hobart Avenue address. The dominant feature of this house is the pedimented porch across the facade. Other Colonial Revival elements include medallion windows, pedimented dormers, modillioned cornice and curving bay windows. James W. Bancker, mayor of Summit from 1936-1939, was a former resident.

**No. 135** is a c. 1923 Colonial Revival house. Two columns frame the pedimented entrance which extends beyond the side wall. A band of casement windows in a classical surround is centered on the facade.



c. 1925

**No. 141, Edward Escher Residence, 1911.**

**Hans Oederlin, Architect.**

The only example of the Mission Style found on Hobart Avenue, the Escher house features an asymmetrical facade with mission-shaped parapet and stuccoed walls, a terra-cotta tile roof with projecting eaves, and an open porch with massive square posts. The Mission Style gained great popularity in California and the west early in the 20th century, but was less popular and less commonly found here in the East. Escher, the owner of the White Fireproof Construction Company in New York, evidently wanted his family sheltered by the incombustible materials which would later be found in two of his best-known buildings: the Hayden Planetarium and Yankee Stadium. The unusual employment of the Mission Style here is explained by the reinforced concrete below the stucco surface.

**No. 155, Mrs. Graham Residence, 1916.**

**Benjamin White, architect.**

This Colonial Revival house with three pedimented dormers and a modillioned cornice with dentil moldings was built by Mrs. Richard E. Reeves for her mother. Executed in brick and shingles, it has a gabled roof stepped down at each end and features grouped casement windows centered on the facade. The Reeves-Reed Arboretum is named for the Reeves.

No. 160 is a 1980's Tudor style house with multiple gabled roof and an oriel with leaded glass windows.



c. 1925

**No. 165 John Horner Wisner Residence, "The Clearing," 1889.**  
**Babb, Cook and Willard, architects.**

This house and its site, now known as the Reeves-Reed Arboretum, were designed by a famous New York architectural firm for an importer of Japanese and Chinese goods. The setting is the focus of the house, which sits sideways on the property to take maximum advantage of the glacial pit at the center of the site, around which gardens were planted. Although of the Colonial Revival Style, "The Clearing" has remarkably little of the detailing found in most Colonial Revival houses of similar size; instead, it exhibits the all-over shingles of the Shingle Style. One of the aims of the Shingle Style was to enable a house to blend with its natural surroundings, a most appropriate goal for such a spectacularly developed site. In 1974 the house and grounds became the Reeves-Reed Arboretum, established by a group of benefactors and the city with each paying half the purchase price.

**No. 200, George Hummel Residence, 1930.**

The Tudor Revival style is seen here, incorporating a complex roof shape above an asymmetrical facade composed of stucco, brick and stone. Although the

Hummel house, built for an executive of the Lorillard Tobacco Company, is now almost completely obscured by trees, the stucco, half-timbering and massing of the roof can still be seen.



c. 1925

**No. 220, Dr. Arthur Pell Residence, c. 1904.**

A truly impressive Dutch Colonial Revival house showing a gambrel roof with flared eaves above stone walls. These elements were all characteristic of Dutch Colonial houses built throughout New Jersey and southern New York from the 17th through the early 19th centuries. Where the earlier Dutch houses had individual dormers, the early 20th century revival houses commonly employed shed dormers extending nearly the full width of the facade. The carriage house belonging to No. 220 has the gambrel roof and shed dormers of the main house, but is completely clad in shingles.



c. 1910

**No. 226, Henry B. Twombly Residence, 1908. Kelly and Boland, architects.**

This English Tudor Revival house stands with historical irony on the site of the Revolutionary War Beacon, Signal Station No. 10. A plaque commemorating the Beacon was moved to the retaining wall when the house was built. The imposing front gables, stucco wall cladding and false half timbering were hallmarks of the Tudor Revival style.

Both the Twomblys were leaders in community affairs. Mr. Twombly helped to found the North Neighborhood House in 1901. Mrs. Twombly established the Town Improvement Association which instituted regular trash and snow removal before the city took responsibility for these services.



c. 1925

**No. 250, Carroll Philips Bassett Residence, c. 1910.**

On this eclectic house of massive proportions, the stone-faced front gable recalls both the Richardsonian Romanesque and Tudor Revival styles. The tile roofing is found on many Mediterranean and Mission style buildings of the early 20th century. Like "The Clearing," now known as the Reeves-Reed Arboretum, the grounds of the Bassett house were of great interest, with fieldstone walls surrounding the property and terrace walks. A carriage house with servants' quarters was built at the rear of the property in a style similar to that of the main house.

In the 1890's Mr. Bassett designed a sanitary sewer system, formed the Commonwealth Water Company and the Mountain Electric Company to serve Summit and the surrounding communities. He also built the Bassett Building and developed Druid Hill. In 1956 the house and grounds became the Beacon Hill Club.

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