

**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: 93000233 Date Listed: 4/9/93

The Clearing Union NJ
Property Name: County: State:

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 W. Andrews
Signature of the Keeper

4/29/93
Date of Action

=====
Amended Items in Nomination:

On page 8.7 (paragraph 2) of the nomination form it is claimed that this property meets National Register Criterion A. The NJ SHPO has clarified that this statement was inadvertently left in the nomination, and that the property is only being nominated under Criterion C to reflect its architectural and landscape architectural significance. The nomination is officially amended to include this information.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

RECEIVED

National Register of Historic Places
Registration Form

FEB 25 1993

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 The Clearing

other names/site number Reeves-Reed Arboretum; The Wisner House

2. Location

street & number 165 Hobart Avenue not for publication

city or town Summit vicinity

state New Jersey code 034 county Union code 039 zip code 07901

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] 2/9/93
Signature of certifying official/Title Date

Assistant Commissioner for Natural & Historic Resources/DSHPO
State of 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 certifying 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

Date of Action

Patrick Andrews

4/9/93

The Clearing
Name of Property

Union, NJ
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	
2	1	buildings
1		sites
	1	structures
		objects
3	2	Total

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

NA

Number of contributing resources previously listed in the National Register

NA

6. Function or Use

Historic Functions
(Enter categories from instructions)

LANDSCAPE/garden

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

LANDSCAPE/garden

DOMESTIC/multiple dwelling

EDUCATION/classroom

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th AND 20th CENTURY REVIVALS/
Colonial Revival

Materials
(Enter categories from instructions)

foundation STONE

walls WOOD/shingle

roof ASPHALT

other WOOD

Narrative Description

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

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 N/A
(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): N/A

- 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)

LANDSCAPE ARCHITECTURE

ARCHITECTURE

Period of Significance

1889-1940

Significant Dates

1889

1916

1925

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Babb, Cook and Willard(NYC)/

J. A. Skinner(Newark)

Calvert Vaux and Company

Shipman, Ellen B.

Pilat, Carl F.

Primary location of additional data:

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

Name of repository:

Reeves-Reed Arboretum

The Clearing
Name of Property

Union, NJ
County and State

10. Geographical Data

Acreage of Property 12.454

Roselle, NJ Quad

UTM References

(Place additional UTM references on a continuation sheet.)

1	1,8	5,5,4,9,0,0	4,5,0,8,4,8,0
	Zone	Easting	Northing
2	1,8	5,5,5,2,4,0	4,5,0,8,5,2,0

3	1,8	5,5,5,2,4,0	4,5,0,8,4,0,0
	Zone	Easting	Northing
4	1,8	5,5,4,9,0,0	4,5,0,8,2,4,0

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 Linda B. McTeague, Preservation Planning Consultant

organization _____ date 10/12/92

street & number 232 Alexandria Way telephone (908) 647-1753

city or town Basking Ridge state NJ zip code 07920

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 City of Summit

street & number 14 Beekman Terrace telephone (908) 273-6402

city or town Summit state NJ zip code 07901

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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DESCRIPTION

The Site

"The Clearing", a late nineteenth Century residential estate with extensive gardens, is situated at the head of an east-west saddle between two ridges of Second Watchung Mountain in suburban Summit. The secluded, 12½ acre site is almost entirely visually self-contained. Hobart Avenue, a gently curving street of period houses set on large, well-landscaped lots, borders the site on the west where glimpses of residential properties can be had; otherwise, the wooded perimeter of the estate, now a public arboretum, virtually isolates it from visual intrusions. The shingle-clad, Colonial Revival "Wisner House", designed by Babb, Cook and Willard in 1889, commands a view of park-like lawn and meadow, the principal vista of the initial c.1889 Vaux and Company plan for the site. Nestled in a dell immediately east of the house lie more formal gardens in the English "country house" style, primarily the result of later plans by Ellen B. Shipman (1924) and Carl F. Pilat (1924-1925). The twin pillars of a long, low stone wall mark the entrance drive which leads to the service area northeast of the house where a shingle-clad garage-carriage house (c.1920s), currently undergoing renovation, complements the main structure. A smaller garage (c.1930s), moved to the site, harmonizes with the original buildings. Although both the site and the house have undergone some alterations (c.1960-present), they are in good condition and display a high degree of architectural integrity.

The Wisner House, sited on a terrace just below the ridge, overlooks the spectacular physiographic features of the property. The terrain drops on either side of the saddle on which the house is located. To the southwest, the land slopes to a deep glacial kettle known as "The Daffodil Dell". This naturalized garden, initiated by Mrs. Wisner(1889-1916), reached its peak as a showcase of daffodil varieties during the residency of Mrs. Richard Reeves (1916-1967). It has declined somewhat in recent years, but still boasts hundreds of springtime blooms. Throughout summer and fall the bowl is maintained in rough grass. Specimen trees, some dating from the Wisner period and others dating from the Reeves occupancy, border the bowl as well as the drive and other lawn areas.

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East of house each June for over a half century the rose garden (c. 1925) has been a focal point of The Clearing. Its design in small parterres generally following the plan of Carl Pilat suggests the formal tradition of a French garden. The nymph statue in its center was used as a fountain during the residency of the Reeves family. Several roses such as "Dainty Bess" and "Innocence" planted by Mrs. Reeves still survive. South of the formal rose garden are several older show roses which may date to the late nineteenth century. Roses in this section include "Lancaster and York" and "Father Hugo". These plantings are visually joined by a garland of chain, supported by wooden posts, installed by Mrs. Reeves around 1940.

Northwest of the rose gardens and immediately east of the house is the rock garden designed by Carl Pilat (1924-1925). Rustic stone steps from front terrace lead to both the Pilat planned rose garden and the former perennial garden designed by Ellen Shipman (1924). Pilat, who modified the earlier Shipman plan for the gardens, included the extant grotto with its rustic waterfall and pool, and created the stone steps with a landing overlooking the rectangular garden, originally the Shipman flower garden. Pilat's plan also included the small extant terrace to the northeast from which one can view the c.1924 garden which, since c.1928-30, is now a lawn bordered by a variety of shrubs. Before mature shrubs obscured the vista and original rectangular plan, the terrace provided a view from the flower garden to the rock garden (see plan). However, the Pilat plan is still evident. Due to the predominance of azaleas, favored by Mrs. Reeves, the former flower garden is now known as the azalea garden.

Immediately in front of the house a terrace of lawn (c.1916) is supported by a stone retaining wall. Nestled below the wall, the serpentine perennial gardens (c.1970s) occupy the beds used by Mrs. Reeves to experiment with new varieties of daffodils. A succession of bloom begins in early spring and continues into late fall.

South of the rose gardens, the "Herb Garden" (c.1969), planted with a large variety of culinary and medicinal herbs, was restored to its original mandallah pattern after the inception of the Arboretum (c.1975).

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Paths traverse the wooded perimeter of the property. A break occurs along a portion of the southern border where the rail fence (c.1970s) around the glacial kettle, or daffodil dell, also separates the site from the side yard of an adjacent property (155 Hobart Avenue), the former home of Mrs. Reeves' parents, subdivided from The Clearing in the 1920s.

The entire site is well endowed with native trees, shrubs and wildflowers, as well as non-native species from other parts of the world and the country. "A Garden Walk" (Attachment A) provides a map and a listing. Many of the native species date from the earlier period of development, while most of the introduced species date from the second period.

The Hobart Avenue side of the property is bordered by the original low stone wall (1889), and the entrance to the property is flanked by the twin entrance posts of this wall. The original entrance lamps have been missing since the 1920s. The drive runs in a northeasterly direction behind the house to a parking area opposite and beyond the garage, where it turns northward to exit the property on Hobart Avenue several hundred feet northeast of the entrance. The parking lot was added in the 1970s adjacent to the parking court used when the property was still privately owned.

Throughout the more than one hundred years of occupation, site changes have included removal of a carriage drive at the south, or front, facade (removal c.1916), removal of the original barn (removal c.1920s) below what is now the parking area, and addition of a detached greenhouse (c.1970s) on the south facade near the porch wing. The elms and possibly other trees of the Vaux plan were lost due to disease and other natural causes, but the concept or general layout of the Vaux plan is still evident as is the Shipman-Pilat plan.

The Wisner House and Outbuildings

The 2½ story, wood-shingle clad, Colonial Revival Wisner House, constructed in 1889, is representative of suburban, northeastern New Jersey architecture built near the close of the nineteenth century. The end-gabled house, with gable-end cornice returns,

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is of frame construction on a fieldstone foundation. Two large interior brick chimneys (now stuccoed) extend through the roof ridge. Circa 1930s gabled dormers flank a shed dormer remodeled from the original gabled dormers. The original wood shingled roof has been covered with asphalt shingles. Windows are one-over-one double hung sash, sometimes paired or grouped.

The symmetrical three-bay facade features two-story cant bay windows flanking a Palladian style center entrance. The semi-round arched entrance hood, with beaded molding, includes an elaborate concave shell and scroll design. Rectangular sidelights and paneling flank the double French replacement doors (c.1920s). The low shingled wall of roofless porch extends across the front facade. Center steps lead to the terraced front lawn.

A projecting, glass-enclosed one-story porch wing, extending partially across the east end of the house, is another dominant feature of the front facade. Originally an open veranda, its columns and roofline balustrade were removed when it was enclosed (c. 1970s). A crude replacement railing creates a roof deck, and a modern glass door and steps (c. 1970s) lead from the porch to the front terrace. A detached greenhouse (c. 1975), located below the porch, replaces a smaller, 1950s greenhouse at the front of the house.

The twelve-light staircase window dominates the assymetrical rear (north) facade, which includes a projecting two story kitchen ell. An enclosed kitchen porch, with paired box corner posts, joined by lattice-work, is elevated due to the slope of the hillside setting. There is separate a ground-level, rear hall entrance porch with square corner posts. As on the front roof, two pedimented dormers flank a shed dormer.

Recent additions to the east and west gable ends include second story fire escapes (c.1970s) and a handicapped access ramp (c.1980s) to the front porch.

Due to the sloping terrain the basement level is exposed to the east. Windows there are twelve-over-twelve sash with brick surrounds. The paneled basement door has a two-light transom.

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On the east elevation the grade drops to expose the full height foundation of the porch.

Interior

The interior follows a center hall plan with a living room and dining room flanking the hall across the front of the house. Behind the dining room are found a butler's pantry and kitchen with a food pantry and a mud room leading to the kitchen porch. A servants' staircase leads to the landing of the main staircase which is found at the rear end of the twelve foot wide center hall. The first floor plan also includes a library-music room, now used as an office. An additional rear entrance leads into the ell of the rear hall. (See floor plans, Attachment B.)

The hall's wainscoted rear staircase, with its colossal twelve-light window, is the dominant interior feature. Parquet floors and deep ceiling moldings are found throughout. The three main rooms have fireplaces; however, the Colonial Revival replacement mantles and surrounds with marble insets and hearths date from the c.1916 alterations of the Reeves family. The butler's pantry has the original drawers and cabinets; however, some of the glass doors have been removed in favor of open shelves (c.1970s), and the kitchen has been modernized (c.1960). There is an early twentieth century, ceramic tile powder room next to the staircase.

The second story features a rectangular staircase hall with stairs continuing on the opposite side to the third floor. The room arrangement is similar to that of the first floor with fireplaces in recessed, paneled surrounds in the four original bedrooms. At the second level most retain the original (c.1889) glazed tile. The northeastern section has been converted to apartment use with the addition of a kitchenette (c.1970s) in what was the front bedroom. The original tile bathroom (c.1916) remains intact. However the servants' staircase to the third floor has been removed, and a modern bathroom (c.1960) added in its place. Another modern bath (c.1960) was added west of the main staircase. There are parquet floors throughout. The eight rooms of the third story, which includes one fireplace, have been adapted for apartment use (1970s). During the 1920s they

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served as one family bedroom, three maids' rooms, a nurse's room and storage.

Carriage House-Garage

The 1½ story, wood shingle-clad carriage house-garage is typical of those built in the early twentieth century. The gabled front dormer has three six-over-six sash. At ground level the three original casement windows are to the left of three modern garage bays. Entrances on each side have paneled doors.

The c.1916 garage is set in the hillside so that the upper story, rear-facing chauffeur's apartment, which has its own entrance reached by a flight of concrete steps, appears to be a one-story bungalow when approached from the rear. The "bungalow" has a center, gabled entrance set in the rear dormer. Single windows, each with double-hung six-over-six sash, flank the entrance which has a six-light, two-panel door. The c.1925 bird door knocker is intact. A partial porch with plain balustrade is centered on the facade, and a shed-style, bracketed hood covers the entrance. The interior has been gutted for renovations.

The small one-car garage (c.1930s) opposite, moved to the site in the second half of this century, is of frame construction.

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SIGNIFICANCE

The Clearing is significant as an excellent local example of the late nineteenth century trend toward small country estates which initiated the suburbanization of northern New Jersey by affluent city dwellers. Perhaps more important, its grounds, although modified somewhat in plantings and arrangement in recent years and now used as a public arboretum, also represent late nineteenth and early twentieth century trends in residential landscape design planned and executed with professional assistance from the country's leading landscape architects -- in this case Vaux and Company (c.1889), Ellen B. Shipman (1924) and Carl F. Pilat (1924-1925). The first period of site development (1889-1916) illustrates a residential example of the "greensward" plan introduced by Frederick Law Olmsted and Calvert Vaux in Central Park. The latter period (1916-1940) illustrates the national trend toward more formal garden arrangements and the incorporation of the English "cottage" style. Also important in this latter period is the "partnership" of the affluent suburban matron and professional landscape architect. Related to the garden club movement, it became the inspiration for housewives all over America through articles in women's magazines of the period.

The property, as an example of these several national trends, meets National Register Criterion A. Additionally, it embodies the characteristics of two distinct periods of landscape design and bears several plan "trademarks" of distinguished landscape architects, thus meeting National Register Criterion C. The house is noteworthy for its early Colonial Revival design, influenced by the also-popular Shingle Style, and its siting to blend with the spectacular natural landscape. The entire property was recognized in the 1970s by the City of Summit as worthy of preservation when the City purchased the site for use as an arboretum.

"The Clearing": 1889-1916

In 1888, Mr. and Mrs. John H. Wisner of New York City purchased about twelve acres on Hobart Avenue in Summit for their new

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country estate. John and Isabelle Wisner, like other affluent city dwellers of the late nineteenth century, looked to a more rural setting for their home. Isabelle had traveled to China in 1875 to marry John, who was in the Shanghai office of Wisner and Company, an import-export business. The three oldest of their six children were born there before they returned to the New York City office in the 1880s.

It was not unusual for New Yorkers to be attracted to Summit. For some time since the establishment of rail service in the 1830s, the hilltop community had served as a summer vacation destination. The area had first been discovered in 1808 by Bishop John Henry Hobart of Trinity Church in New York. However, the development of Hobart Avenue was not initiated until sometime after 1845, and then only at the southern end near the town center. In fact the wooded area chosen by the Wisners, part of a local farm, had been known locally for many years as "a hunter's paradise."

The construction of The Clearing in 1889 signaled the beginning of development of the northern end of Hobart Avenue and most likely influenced the character of future development of the entire north side of Summit, for the Wisner House was soon followed by other fine examples of residential architecture (see North Side District and Hobart Avenue District, Attachment C) built by prominent New Yorkers and other former city dwellers who established Summit's reputation as a prestigious suburban commuter community. The name "Hobart Avenue" has had great name recognition value, for it is well known for the quality of its early residential architecture.

An article in an 1889 edition of The Summit Record describes the area chosen by Wisner as one "destined to some day be filled with handsome dwelling houses..." It also describes in some detail the house to be built "...in the substantial style of architecture now so much in vogue---the Colonial."

Mr. Wisner's house is to be built on the upper end of his tract of land and is to be so built that the front of the house will face the whole piece of property which spreads out from the driveway to be built in from Hobart Avenue.

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The dimensions of the house are 32 x 58 feet and is designed by Messrs. Babb Cook and Willard of New York City. It is to be built facing south with no verandas in front so that there can be no obstruction to the light and heat in winter.

A pretty terrace will give the front of the cottage an effective finish. A wide veranda is to be built on the east end of the cottage. The first floor is to contain the diningroom, drawingroom, library and kitchen with a broad staircase leading from the rear of a spacious hallway to the floor above on which there are to be five rooms. The third floor will likewise contain five rooms. The contractor, who is expected to have the cottage ready for occupancy next spring, is J.A. Skinner of Newark.

By 1892 The Summit Record reported that Hobart Avenue had experienced a "remarkable transformation over the past three years" and that the "spirit of progress had been displayed to a wonderful extent".

As was customary at that time, suburban "country cottages" were named. The Wisners chose "The Clearing", a most suitable name for several reasons: they had cleared woodland to build their cottage and, when constructed, the house faced a large open space bordered by woodland. In fact, the "enlightened" siting of the house by the architects and the owner took advantage of the unique and unusual natural features of the property. The house was erected at the head of a long saddle which divides two glacial bowls so that the house commanded a sweeping vista to the surrounding woodlands. A carriage drive and turn-around (removed c.1916) in front overlooking the view provided a grand entry. It also emphasized the relationship between house and landscape, a growing trend in house and garden design of the period.

Calvert Vaux

Calvert Vaux was the lesser known partner of the firms of A.J. Downing and Vaux and, later, Olmsted, Vaux and Company. Although his contributions to landscape architecture have

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received less publicity than those of his more famous partners, he was no less talented and innovative. Vaux's work resulted in major achievements in architecture, landscape design and planning. Together with Frederick Law Olmsted, Vaux established the profession of landscape architecture in the United States. He is perhaps best known for his work with Olmsted in creating New York's Central Park or the "Greensward" plan. Through his own initiative he convinced the Park Commission to abandon mediocre plans for the park and to sponsor a design competition. He then convinced Olmsted to become his partner in the competition which they won over thirty-three entries. It was soon after they began Central Park that Vaux and Olmsted took the professional title of "landscape architects". After only four years of construction, Harper's Monthly called "The Central Park the finest work of art ever executed in this country." The design of Central Park, as well as that of their later Prospect Park Plan, become prototypical for "country parks" in cities. After the creation of Central Park the urban park movement was born.

Calvert Vaux, born in London on September 20, 1824, trained as an architect with noted medievalist and restoration architect Lewis Nockalls Cottingham. A.J. Downing was so impressed by Vaux's designs that he persuaded Vaux to leave England to head his "Bureau of Architecture" in Newburgh, New York. In addition to designing domestic architecture for Downing, Vaux assisted Downing with the design of public grounds between the Capitol, the Smithsonian Institution and the White House in Washington, D.C., before establishing his own firm in New York in 1856.

Vaux saw his work primarily as artistic, but also recognized the public value of parks. His park designs were characterized by terraces, rustic bridges and shelters, boat houses, open meadows ringed by trees, and meandering paths. Of the design of Central Park, the New York Tribune said: "As Central Park grew under the direction of Olmsted and Vaux, the public had the opportunity to see almost for the first time what could be done by men whose object was to preserve all that was beautiful in nature to create landscape and make agreeable and accessible the natural beauties of a tract of land. Before that time architects, engineers and

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gardeners often imposed their own artificially conceived designs on unsuitable places and did violence to both nature and treatment."

Although the Olmsted-Vaux partnership dissolved in 1872, the two collaborated in later years on a number of projects. Vaux's own work included the original buildings for the Metropolitan Museum of Art and the American Museum of Natural History, and residences such as "Olana", the villa of Frederick Church. Vaux, who drowned in 1895 in Gravesend Bay, Brooklyn, shared the late Victorian belief that rural beauty and a suburban way of life were morally, socially and esthetically preferable to city life. The school of landscape architecture practiced by Olmsted and Vaux rejected sacrificing natural scenery to artificial decoration and favored broad expanses of pastoral landscape.

The Vaux Plan

There is no known written record of the implementation of a plan for the Wisners by Calvert Vaux. However, a plan for The Clearing prepared by the Vaux firm suggests that it may have been implemented at least in part. Although there is no known record that Vaux himself created the plan, it certainly bears his trademarks and embodies the spirit of his other work. The simple plan called for a large, nearly circular open space surrounded by woods so that the house would enjoy a sweeping vista of the dells. The only recommended plantings for the large open space were to be, in addition to existing trees and shrubs, some specimen trees including American elm, white pine, spruce, American ash, sugar maple, Norway maple and purple beech.

The perimeter of the open space plan was ringed by the characteristic Olmsted-Vaux loop path beginning and terminating at the front entrance drive. Shrubs of many varieties were to be clustered at the entrance to the property, near the front carriage turnaround, near the beginning and end points of the path and bordering the kitchen garden.

Old photographs show the carriage turnaround and glimpses of path, but whether the path was completed as planned is unknown. The best evidence of at least partial implementation is historic

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photographs of barberry hedge and elm trees, extant maple and beech trees, a few viburnum and, most important, the vast park-like lawn ringed by woods, which remains relatively intact.

Garden Elaborations: 1916-1940

The Clearing was purchased in 1916 by Susan Graham Reeves, who had resided in Summit since 1912 with her husband Richard E. Reeves. They moved to the house following renovations to the house and property. These included changes to the fireplace surrounds and most likely included the removal of the front drive and turn-around. Local architect Benjamin White worked with the owners to effect the changes. Due to heavy snow The Summit Express moved their furniture in house-drawn sleighs. Shortly after, a house was constructed facing Hobart Avenue at the southwestern end of the property for Mr. and Mrs. C.E. Graham, Susan's parents. (This subdivided property, No. 155 Hobart Avenue, is not part of this application)

Over a period of time from the mid-1920s through the 1930s, the Vaux plan for The Clearing was modified to include several more formal gardens in the style of the English country house. As illustrated in House and Garden and other magazines of the era, gardens in this style were designed as a sequence of well defined garden rooms. The plan generally included flower gardens with flowers displayed in borders or small parterres. Spaces were defined by stone walls, paths, trellises and arbors, and densely planted shrub masses. These garden rooms frequently featured pools, fountains and, occasionally, grottos which often acted as the focal points of the space or as an adjacent alcove. These garden elements were executed from local building materials, and much of the planting consisted of native trees and shrubs. In the Summit area, newly immigrated Italian stonemasons built elegant walls and steps. Gardens such as these combined formality with the English enthusiasm for masses of flowers and a seeming lack of order. Old photographs from the Reeves period illustrate a garden arrangement secondary to the abundance of nature and resembling magazine illustrations and descriptions of English cottage gardens.

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The Shipman Plan

Like the Wisners who had consulted Vaux and Company, Mrs. Reeves sought the guidance of prominent landscape architects. The first was Mrs. Ellen Biddle Shipman.

Ellen Shipman (1869-1950) was among the earliest and best-known female landscape architects. Because of the lack of educational opportunities for women, the pioneer female professionals of this field often sought male mentors. Shipman was encouraged by architect Charles Platt and shared many of his commissions. She also had the advantage of a prominent family background and used family connections to get commissions. Eventually she commanded her own nationwide practice with a main office in New York City and another office at her residence in Cornish, New Hampshire.

Although many of Mrs. Shipman's early commissions were in the New York-Philadelphia-Washington area, her talents were eventually displayed in the South, Midwest and West. One early commission with the Platt was "The Causeways" in Washington, D.C., similar to but smaller than the gardens at Dunbarton Oaks. "Longue Vue", one of her largest projects, was executed at age sixty-six in New Orleans.

In most cases Shipman's commissions included execution and implementation of the plan, including annual visits to the property to check the garden's progress. She made beautiful water-colored sketch plans; however, her work was not inexpensive. A charge of \$4,000 for sketches caused Lutchter Brown of San Antonio to execute her plans himself. Her plans for Brown's gardens were typical of her style and included a terraced lawn, a walled azalea garden, a formal rose garden and a swimming pool which doubled as a reflecting pool. Like her contemporaries, Shipman favored pastel shades and avoided bright flowers. She was known for her demanding perennial gardens, though she said, "I like stones as well as I like flowers."

The Shipman plan for The Clearing, drawn in November, 1924, proposed changes for the area immediately in front of the house and the addition of formal gardens to the east, just below the veranda. In her own words, the "Sketch plan shows a

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rearrangement of existing conditions." The original entrance drive with turnaround had already been removed (c.1916), and Shipman suggested the regrading of the front terrace "for symmetry" and the rearrangement of flower beds within an existing garden "to give a more attractive outlook from the porch above." She recommended the installation of garden steps for easier ascent and descent. The plan also included her signature swimming-reflecting pool which Mr. Reeves promptly vetoed.

Although Shipman's involvement was limited to the plan, some of her ideas were implemented in conjunction with the soon-to-follow plan of Carl Pilat. Period photographs show the Shipman-designed flower garden; however, the terrace never achieved the symmetry recommended by Mrs. Shipman. The steps were constructed, but following later elaborations of Mr. Pilat.

The Pilat Plan

Whether it was concern over the price of the Shipman plans or lack of complete satisfaction is not known, but within one month of the Shipman proposal, Carl Pilat designed a formal rose garden and a rock garden with a pool (December 12, 1924). A letter documents his supervision of the execution of these plans which included and complimented some of the features of the Shipman plan.

Carl F. Pilat was the nephew of Ignaz A. Pilat (d.1870) who had served as chief landscape gardener of Central Park. The younger Pilat, educated as a landscape architect at Cornell, became a partner in Hinchman and Pilat at 52 Broadway, New York City. His commissions included Long Island, Westchester County and New Jersey estates as well as parks and playgrounds.

In June, 1913, Pilat was chosen by the New York City Park Board to succeed Charles D. Lay as landscape architect of the Park Department. Pilat had the backing of the American Society of Landscape Architects who thought him well qualified due to his uncle's connection with Olmsted and Vaux, as opposed to his predecessors who had been powerless to stop ill-advised "improvements" to Central Park.

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Throughout his tenure with the Park Department, Pilat opposed the constant threat to the integrity of Central Park and other city parks. As landscape architect he had veto power over all plans and was consistently a "strong defender of the inviolability of park property." Among the Central Park plans he blocked were a scheme for a museum arcade and a proposal to cover the meadows with concrete for tennis courts. He fought the indiscriminate erection of memorials and other intrusions such as concessions in all parks.

Pilat designed a number of parks for organized recreation and play in response to the playground movement. These included Gaynor Park (1913) in Washington Heights, the first city park of considerable size of this type, and Hellgate Park, a multi-recreational park with gardens and a bathing beach on the East River. One of his reports mentions his conviction that parks contribute to sound body and mind, good citizenship, and the reduction of sickness and crime.

The Pilat plans for The Clearing (December 12, 1924, and June, 1925) provide evidence that he incorporated the Shipman concept for the formal flower garden and the steps, along with his own original design for a small terrace overlooking that garden, a rock garden with pool and a formal rose garden. His plan abandoned Shipman's symmetrical front terrace in favor of a more natural lawn in keeping with the original Vaux plan. That decision would be consistent with Pilat's demonstrated protection of the Olmsted-Vaux design of Central Park. Like the Shipman plan, the Pilat plan shows masses of English screen planting and "walls" of evergreen to create garden rooms, each with carefully placed openings to create axes and cross axes. A photograph showing the effective use of evergreens by Pilat at The Clearing appeared in the July 1927 issue of Garden and Home Builder. The caption stated, "The evergreen foliage is friendly at all times: Dwarf Pines, Japan Cypress, Rhododendrons, Box, Pfitzer Juniper, Hemlock, and Andromeda will be recognized."

Work began on the construction of the Pilat-designed ramps, terrace and steps in the latter part of March, 1925. A letter from Pilat to contractor Carmine A. Pedicine authorized the latter to begin work immediately and to substitute bluestone treads for fieldstone as specified in the plans. Existing

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concrete steps were to be removed. Work was to be completed by April 15th with the Reeves gardener or a Mr. Revell transplanting existing shrubs in the path of new work.

The Influence of Susan Graham Reeves

Just a few years before Mr. and Mrs. Reeves assumed ownership of The Clearing, ladies of twelve Main Line Philadelphia garden clubs formed The Garden Club of America. Three years later, in 1916, the Summit Garden Club was established. In 1919, Mrs. Reeves joined that organization and remained an active member throughout her residency. The Summit group affiliated with the national organization in 1920, and Susie Reeves became a strong advocate for local participation in regional and national flower shows.

Although Mrs. Reeves consulted the experts in the creation of garden plans, her contribution to the development of the property and her use of the property for the local good is also noteworthy. According to her daughter, Susan Reeves Deland--who was married in the garden in 1940, when it came to choosing a landscape architect her mother insisted on dealing only with the best. However, like other "oldtimer" Summit Garden Club members she was an excellent gardener herself. "They didn't just call an architect and say, 'put in my garden.' They knew what they were doing." Mrs. Reeves told Carl Pilat exactly "how she wanted it and he did it."

Mrs. Reeves replanted the dell, or glacial kettle, with daffodils and narcissus, claiming all of The Clearing beyond the gardens as "parkland" characterized by the sweeping lawns and majestic specimen trees of the Vaux plan. She personally planted the rose garden, experimenting with new varieties over the years. Many of the shrubs, such as rhododendron and azalea, can be attributed to her South Carolina background. Beginning in the late 1920s after the death of Mr. Reeves, a New York executive, she made many changes to the flower garden, eventually substituting peonies for the initial tulips and later moving them in favor of other perennials. In the 1930s, the expense of some of the original species was another factor contributing to changes. She

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abandoned the perennial garden in favor of lawn so that by 1940 it was known as the azalea garden.

A dedicated horticulturalist, Mrs. Reeves focused much of her attention on the rose garden. The focal point of the arrangement was the extant nymph fountain. Mrs. Reeves grouped roses of similar colors in individual beds. The delicate single roses "Dainty Bess" and "Innocence" were among those planted by Mrs. Reeves. She kept a diary with careful notations of which roses did well. Her success with roses is documented by the large collection of ribbons she won at flower shows. Her ability continued until her death. Reports and minutes of the Summit Garden Club in 1957 describe her as "the president who grows divine roses" and note that she was "showered with honors" at flower shows. The annual report of 1961 notes, "Last fall at the New Jersey Rose Show (Morristown) Mrs. Early (remarried to Ernest R. Early in 1941) quite swept the board with awards for her roses."

The "daffodil dell" was also a noteworthy feature of Mrs. Reeves' gardens. The tradition of planting the glacial kettle with daffodils had been initiated by Isabel Wisner. However, it was Mrs. Reeves who made The Clearing famous for its daffodils. Each fall she planted four to five thousand bulbs on terraced beds between the lawn and the field, or the "clearing" below. Varieties were marked with large labels. As they multiplied, they were divided and many were planted in field. Every few years the bulbs in the field had to be divided. In the fall some were replanted while others were given away. When they bloomed in the spring, Mrs. Reeves, would place a sign at her entrance on Hobart Avenue inviting the public in to see the daffodils in bloom. A table with a guest book was placed next to the entrance.

Members of the local garden club were regularly invited to tea in the Reeves garden, and Girl Scouts used the woods for projects. The Reeves' chauffeur regularly delivered flowers to hospital patients so that shut-ins were not deprived of garden pleasures.

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Mrs. Reeves made no major changes to her gardens after the 1930s, and her completed work was the setting for the garden wedding of her daughter, Susan Reeves Deland, in 1940.

The Reeves-Reed Arboretum

In 1968, following the death of Susan Reeves Early, The Clearing was sold to Charles Reed, Jr., and his wife Ann Reeves Reed, a niece of Richard Reeves. Changes to the property during their residency included the addition of the herb garden and woodland trails, and the enclosure of the original veranda. In 1973, Mr. and Mrs. Reed decided to sell the property for development. Enid Belding, a Hobart Avenue resident, who had from childhood admired the gardens, initiated a drive to save the property. Her efforts were bolstered by the support of Rutgers University professor Raymond P. Korbobo, a specialist in landscape design, and Drew University professors Robert and Florence Zuck, who verified the uniqueness of the site. Miss Belding raised one-half the \$392,000 purchase price and rallied the support of the City of Summit, which purchased the property. In May, 1974, a nine-member Arboretum Commission was established and the Reeves-Reed Arboretum, a self-supporting institution dedicated to horticulture, botany and ornithology became a reality.

Recognizing the importance of the site and the need to maintain the gardens, in October, 1992, the Reeves-Reed Arboretum engaged professionals in landscape restoration to prepare a restoration plan for the gardens.

Conclusion

Books on American country estates dating from 1890 to 1940 often describe their landscapes as including many of the following elements: a long drive lined with trees, perhaps ending in a formal court in front of the house; a terrace or veranda on the sheltered side from which to view the garden; a hedged or walled enclosure leading to a naturalistic lawn and trees that connect the house and its immediate surroundings to the view and the

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wilder or wooded landscape in the distance; a rock garden or a pond and, sometimes, separate gardens organized by species. By 1910, in relation to the fondness for period revivals in domestic architecture, more formal garden arrangements were favored and symmetrical gardens with terraces, axes and cross axes were added to the elements listed above. These arrangements were embellished by an abundance of shrubbery and flowers in imitation of English country houses.

Practically all of the major garden elements of what is described above as characteristic of the "Golden Age of American Gardens" can be found in the gardens of The Clearing. The site provides an illustration of the development of landscape design from about 1890 to about 1940, and in Union County represents a rare and unique example of the best in American landscape design. The house itself is a fine example of early Colonial Revival architecture. Although the preservation of gardens is more difficult than the preservation of buildings and, understandably, some elements have been lost over the years, the grounds of the former estate are remarkably well preserved and still serve as an example of some of the signature elements of three renowned landscape architects. The Clearing also illustrates the way of life of the well-to-do suburban family in the early twentieth century and, through the example of Susan Graham Reeves, provides a record of a woman's influence on the shaping of the American residential landscape.

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BOUNDARY DESCRIPTIONS

The property consists of the following lots as designated in the tax records of the City of Summit.

Block 181/Lots: 5A, 14, 14, 16, 17, 21, 22, 23
24, 25, 26, 27, and 28.

BOUNDARY JUSTIFICATION

These lots represent the original Wisner estate minus the lot subdivided in the 1920s plus several small later acquisitions which have been incorporated into the wooded perimeter.

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PHOTOGRAPHS

The following information applies to all photographs:

Name of Property:	The Clearing
County and State:	Union County, New Jersey
Date of Photograph:	October, 1992
Location of Negative:	Reeves-Reed Arboretum, 165 Hobart Ave., Summit, New Jersey

Photograph No.

1. Entrance from Hobart Avenue, facing northeast
2. The Wisner House from the Daffodil Dell, facing north
3. Vista of original c. 1889 Vaux & Co. plan, facing east
4. Vista of original c. 1889 Vaux & C. plan taken from front terrace facing southeast
5. Stone steps of 1925 Pilat plan, taken facing west
6. Rock garden waterfall of 1925 Pilat plan facing southwest
7. Rose garden of 1925 Pilat plan, facing north
8. Rose garden (foreground) and rock garden (background) facing west
9. Azalea garden, 1920s-1930s Reeves adaptation of 1924 Shipman plan, with Pilat steps and landing in background, taken facing west
10. Vista of c. 1889 plan facing southeast

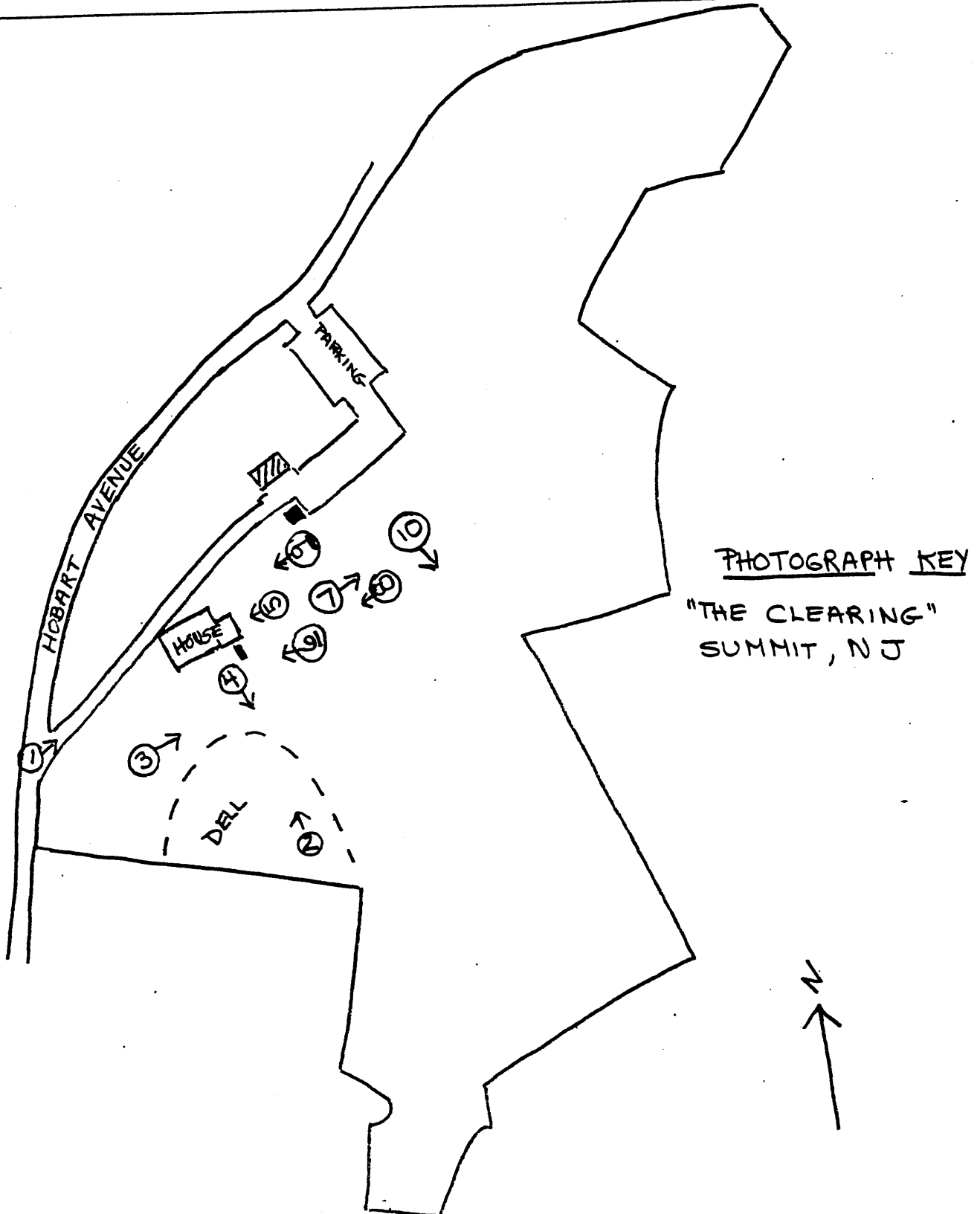
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NJ Union County
"The Clearing"
(Reeves-Read Arboretum)

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Sketch site plan w/photo coverage



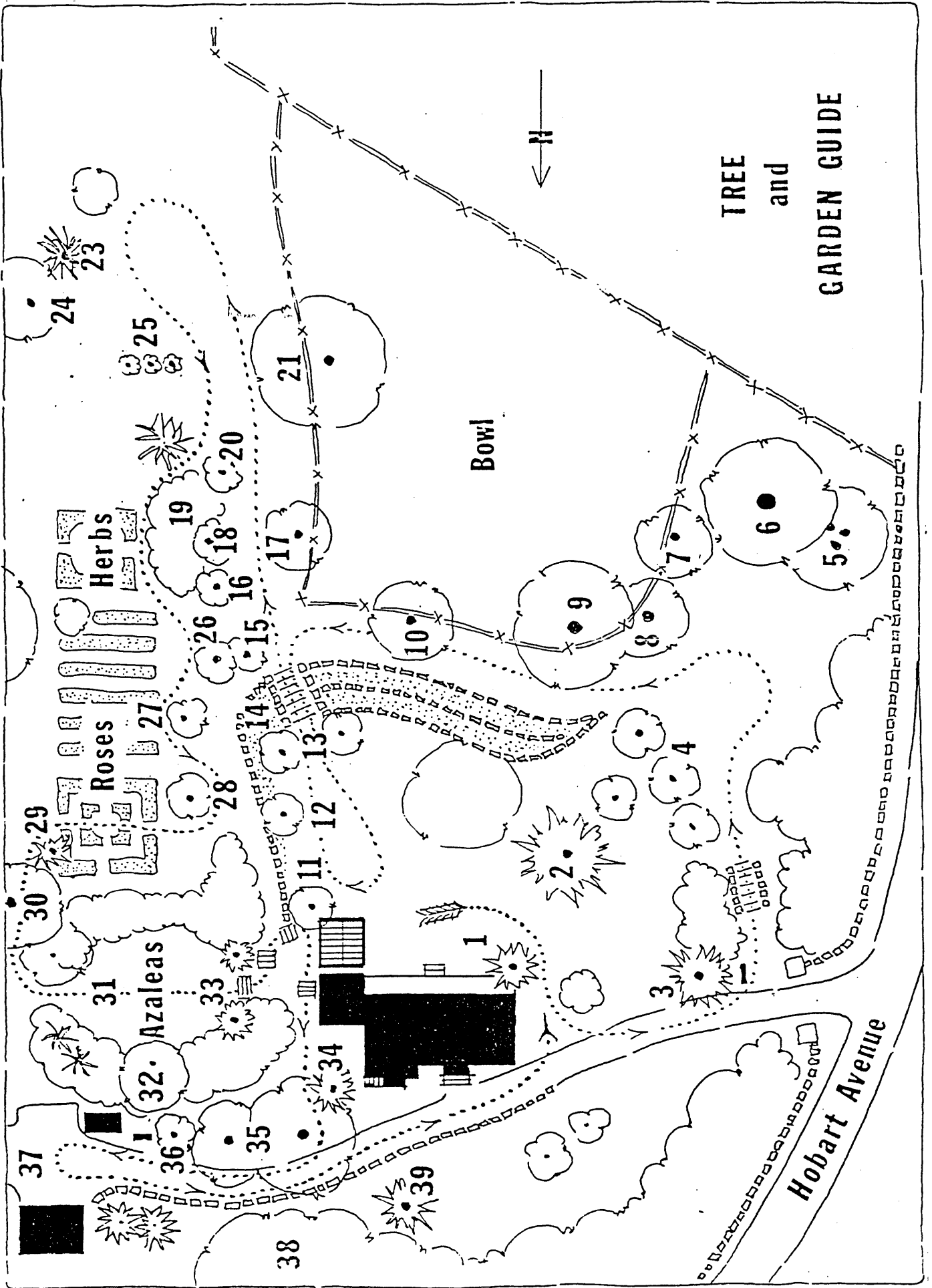
A Garden Walk

The Reeves-Reed Arboretum is made up of 12½ acres of natural hardwood forest, open fields, lawns, and formal gardens. During Revolutionary times the area was part of a farm. Late in the nineteenth century John Horner Wisner built the present house and laid out the original gardens. Mrs. Wisner planted the first daffodils, for which the Arboretum's grounds are known. In 1916 Mr. and Mrs. Richard Early Reeves bought the home and grounds and hired a landscape architect to make additional plantings. Some seasons Mrs. Reeves would plant as many as seven thousand tulip bulbs. Not until the 1960's was the herb garden added.

The native trees, with which the Arboretum is well endowed, are typical of the Eastern Deciduous Forest. In early colonial times these mixed hardwoods formed dense forests. However, lumbering, iron works, charcoal- and glass-making all too quickly depleted these great stands of oaks, maples, walnuts, and beeches. The many large and old specimens on the grounds are all the more to be cherished since they are the remnants from another century. In addition to the native trees, shrubs, and wildflowers, there are many introduced species from all over the world and from other parts of this country. At the Arboretum we have specialized collections of ferns, herbs, and roses as well as a vegetable garden used for demonstration purposes.

Of geological interest are the kettles (depressions) caused by the retreating Wisconsin glacier. The kettle in

Reeves Reed Arboretum



front of the mansion is a natural foil for the daffodil plantings and was formed when a large chunk of ice broke free of the melting glacier, became buried, and later melted to form the depression. Another kettle can be seen along the East Trail in the woods.

Remember that each plant is filling its own ecological niche - in some cases in its native habitat, in other instances in an introduced environment that sometimes requires special efforts by man to insure its survival (for example, the fig, a native to the warmer, drier Mediterranean climate requires winter "bundling" at the Arboretum). As plants grow, they change their habitat. The Arboretum is never static but always changing both naturally and through the efforts of man.

A plant listed in this guide first is given its common name followed with a name in script, which refers to the genus and species. Often both names refer to some special characteristic (lutea, meaning yellow), the place of origin (virginiana), or some special use (candleberry).

You may begin your tour at any of the numbered locations indicated on the centerfold map. On the grounds each plant discussed in the guide is indicated with a red-bordered metal marker. In addition, many other plants are labeled with permanent markers.

A separate guide is available for the woodland trails. Inquire at office for information describing the herb garden, tree families at the Arboretum and blooming guide.

PLEASE DO NOT PICK OR DAMAGE THE PLANTS.

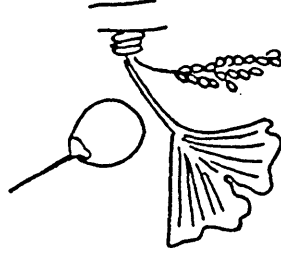
1. At the corner of the house is the lovely Atlas Cedar, *Cedrus atlantica*. This member of the pine family is a native of the Atlas Mountains, Algeria, hence both the common and species names.

2. A little to the left and further from the house is the Eastern Hemlock, *Tsuga canadensis*, which can live to be 600 years old. *Tsuga* is from the Japanese meaning "yew-leaved." Tannin from the bark is used in treating hides. The toxic substance yielded by the roots of the tree will inhibit the growth of most plants beneath it.

3. The Colorado Blue Spruce, *Picea pungens*, grows well in very wet, even marshy, places. It is popular as an ornamental but can become scraggly with age, especially in the eastern United States.

4. This cluster of Saucer Magnolias, *Magnolia soulangeana*, blooms early in the spring before the leaves are out. It is easily recognized in the winter by its fuzzy, insulating buds.

5. Almost at the street is a group of three Ginkgo trees, *Ginkgo biloba*. As the sole survivor of a family which was once distributed throughout the temperate regions of the earth, it is also called a "living fossil" or the fossil tree. The tree survived in certain parts



of China where it was cultivated on temple grounds by Chinese monks. Ginkgo means "silver fruit" in Chinese, referring to the whitish nut encased in the unpleasant-smelling fruit of the tree. The nut is highly favored in China for special occasions such as banquets and weddings. In this country, to avoid the fruit, the male plant of this dioecious tree

(male and female flowers are on separate plants) is generally planted. The tree is tolerant of various soil and climactic conditions as well as urban pollution and so is seen often along city streets. It is the oldest cultivated nut tree.

6. The large tree nearby is a favorite with the school children who come to the Arboretum and call it the elephant tree. This is the European Beech, *Fagus sylvatica*. The three-sided nut was eaten by early settlers and is popular with the animals of the Arboretum. Bentwood furniture is made from the wood.

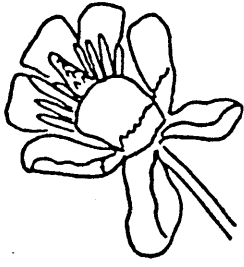
7. Near the fence is a native of the south, the Silver Bell tree, *Halesia carolina*. In the spring lovely white bells line the branches of this tree which is sometimes called the Opossum Wood Tree, presumably in reference to the preference of this animal to the tree.



8. Further along is the Yellow Wood tree, *Cladrastis lutea*, a native to the southern mountains. The bright yellow heartwood has been used as a dye; the wood is used for gunstocks. The white pea-like flowers are fragrant.

9. Inside the fence that borders the kettle hole, you will see the Tulip tree, *Liriodendron tulipifera*. These straight-growing trees can obtain a height of 80 feet before first branching. For this reason

they were popular with the Indians for the making of dug-out canoes. The diameter can be as great as 8 to 10 feet. The Tulip tree, a member of the magnolia family, takes its name from the tulip-shaped flower.



Along the rock walls to the left are the serpentine perennials beds whose plants follow the yellow, pink, blue and white scheme of an English garden.

10. This Elm, *Ulmus americana*, is the only one found on the grounds. The elm which was once so popular along the streets of America has been largely wiped out by Dutch elm disease. The wood was used for the manufacture of hoops, staves, wheel hubs, and furniture. (ELM REMOVED DUE TO DISEASE - 1986)

11. At the edge of the greenhouse on the right (as you face the house) is the Scholar Tree, a locust, *Sophora japonica*. This tree is adaptable to different climates and soil conditions, making it a popular shade tree and ornamental.



12. Halfway between the locust and the steps is a large-leaved evergreen tree, the Bull Bay, *Magnolia grandiflora*, which was planted by Mrs. Reeves. The species name, *grandiflora*, is appropriate, for the creamy white flowers can reach a diameter of 6 to 8 inches on mature trees. This tree is not

hardy in this area and is protected at the Arboretum with winter wrappings. In its native south the tree can grow to majestic heights of 60 to 80 feet, perfuming the air for great distances.

13. Two ornamental cherry trees flank the steps: Weeping Rosebud Cherry, *Prunus subhirtella pendula*, and Japanese Double Pink Cherry, *Prunus serrulata*. Where the *P. subhirtella* was grafted is very obvious.

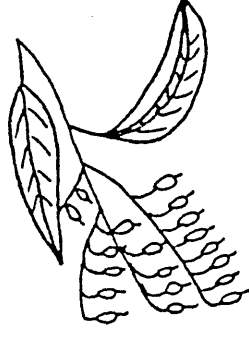
14. The Fern Walk. (Ferns donated by Mrs. C. M. Van de Water.) The various species of ferns represented are identified. Many ferns are shade and moisture loving - thriving in a rich, humusy situation. They reproduce by means of spores rather than seeds. On the backs of some fern fronds can be seen dark bumps called sori which contain the spores. The distinctive arrangement of sori in different species is a means of identification. Edging the fern walk are various Primula.

Across from the Fern Walk and along it are numerous examples of Mountain Laurel, *Kalmia latifolia*, Carolina Hemlock, *Tsuga caroliniana*, and Rhododendron. The rhododendron are good gauges of the coldness of the weather. If you look out of your window and see the leaves furled as tight as pencils, then you will know that it is quite cold and dry. The plant uses this method to reduce water loss from chill, drying winter winds.

15. At the foot of the steps, we see the popular lowering Dogwood, *Cornus florida*, a North American native. Although mainly used as an ornamental, the wood which does not snag thread, is used in the making of shuttles, spools, and bobbins. The inner bark was used for a medication for dog mange. The generic name, *Cornus*, means "horn" and alludes to the hardness of the wood. The large white "flowers" are in fact bracts which surround the little yellow cluster of flowers.

16. Bayberry shrub, *Myrica pensylvanica*, also called candleberry, was used by colonists as a source of wax for candles. The bluish-white wax was melted off the twigs and berries and mixed with tallow. This shrub is very hardy in exposed situations such as near the coast and is tolerant of dry, poor soils.

17. By the fence is the Sourwood, *Oxydendrum arboreum*, also called the Sorrel tree. The sour taste of the leaves and twigs gives it both the common and generic names. The sour twigs were chewed by early pioneers to assuage thirst. The other common name for this plant, Lily-of-the-Valley tree, refers to the delicate white flower. In the fall the tree turns lovely shades of red.



18. *Viburnum* (spp.), ranks as most ornamental and useful of shrubs for general planting purposes because of its fragrance. Its berries are used for dye and the shafts were used by the Indians for arrows.

19. The Lilacs, *Syringa vulgaris*, clustered here are of the olive family. Pollution and poor air circulation have caused the lilacs of this area to suffer in recent years.

20. The clustered, green-stemmed stalks are *Kerria japonica*. The golden-yellow, double, rose-like flowers grow well in a semi-shaded location.

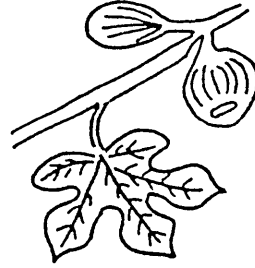
21. Inside the fence is the Sugar Maple, *Acer saccharum*, more commonly found in New England. A mature tree will produce 15 to 20 gallons of tapable sap and it takes about 40 gallons to make one gallon of maple syrup.

22. Further along out from the corner of the fence is a Giant Sequoia, also called Giant Redwood, *Sequoiadendron giganteum*. This conifer is native to the Sierra Nevadas in California and grows to over 250 feet.

23. This evergreen is *Juniperus virginiana*, popularly called cedar, and is the only conifer on the grounds that is native to this area. Its sweet-scented wood is used for chests and the lining of closets. The wood's resistance to rot makes it useful for posts and shakes. Oil is extracted from the wood for medicinal purposes and for the manufacture of perfumes. The berries are used in the flavoring of gin. The tree's greatest natural value is as food for wildlife.

24. Just beyond the juniper to your right is an Apple tree, *Malus* (spp.). Notice the horizontal bands of holes around the trunk of the tree. These are caused by the Sapsucker in search of insects.

25. Needing special cold weather care are three Fig trees, *Ficus carica*. Although these trees are not hardy in this area and have to be wrapped in the winter to survive, they have borne fruit each year.



26. Up the hill from the rose garden, on the right is a tall shrub near the stone steps. This is Winterberry, *Ilex verticillata*. It is covered with bright red berries in the winter, and is attractive to birds.

27. At the right edge of the rose garden is *Franklinia alatamaha*. This tree was discovered along the Alatamaha River in Georgia in 1765. The discoverer named it for his friend, Benjamin Franklin. This tree, with its creamy white blossoms, has not been seen in the wild since 1803. The severity of New Jersey winters has stunted this specimen into a shrub shape.

28. A little further along is the Fringe tree, *Chionanthus virginicus*, also known as Old Man's Beard because of its white tendrill-like petals which make up the fragrant flower. This tree is a native of the southeastern United States but it is quite hardy in this area.



The Rose Gardens

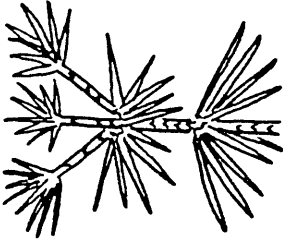
A number of the roses in the garden are rare and no longer available commercially. The roses are labeled with markers and are generally arranged by color. They usually begin flowering in late May or about the first of June.

Unlabeled Specimen

Bordering the woods, behind the day lily beds is a Trifoliate Orange, a prickly relative of our more familiar grocery orange.

INFORMATION ON THE HERB GARDEN IS LISTED SEPARATELY AND IS AVAILABLE IN THE OFFICE.

29. The Umbrella "Pine", *Sciadopitys verticillata*, is not a pine, but the only species in its genus. It is imported from Japan where it attains the height of 120 feet. Here we admire it for its whorled foliage.



30. The magnificent, large tree in the center of the lawn just beyond the Rose Garden is a Red Maple, also called Swamp Maple, *Acer rubrum*. Well-named, this tree has red twigs in winter, red flowers in the spring, and red leaves in the fall.

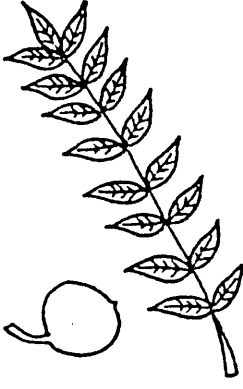
31. The azalea garden is the oval lawn area surrounded by plantings of Rhododendron, Azalea, Viburnum, Dogwood, and a Cut Leaf Maple. The gardens were named for a family friend of the Reeves, the late Mrs. Karl Keller.

32. On the right, the large tree is a Scarlet Oak, *Quercus coccinea*, named for its fall foliage. This is one of our less common oaks in the area.

33. Flanking the steps and leading up beneath the sunporch of the mansion are two large hollies, *Ilex*. The one on the left is yellow-berried and that on the right, red. Hollies are dioecious (male and female flowers are on separate plants); however, a male holly need be no nearer than ¼ mile to have the pollen reach the female flowers on the berry-bearing shrubs.

34. The Depression Plant, *Chaemaecyparis pisifera*, or Sawara Cypress, is a native of Japan. During the depression it was used for inexpensive landscaping.

35. The two large trees near the drive are Black Walnuts, *Juglans nigra*. Juglans is a contraction of Jovis glans, meaning "nut of Jupiter." The expensive wood is used to make fine furniture and paneling. The nuts are popular in desserts and salads.



36. Near the sign next to the parking lot is a Star Magnolia, *Magnolia stellata*.

37. Towering over the parking lot are mainly Black Oaks, *Quercus velutina*, and some White Oaks, *Quercus alba*. The Oak was most important in early shipbuilding days. Many, many trees were sent to England during our early history to supply her shipbuilding industry with the necessary durable oak timber. England had already exhausted her own supply of oak.

38. Along the far side of the drive can be seen many large trees with silver gray bark. These are American Beech, *Fagus grandifolia*. Great groves of these were once the favored roosting and feeding place of the now-extinct passenger pigeon. There are also Dogwood, *Cornus florida*, here as well as *Magnolia stellata* and *M. soulangeana*. Along the wall are Mayapple, *Podophyllum peltatum*, a wildflower with two large leaves with a white flower just where the leaves join to make a "V", *Epimedium*, Periwinkle, *Vinca minor*, Virginia Bluebells, *Mertensia virginica*, English Ivy, *Hedera helix*, *Forsythia intermedia*.

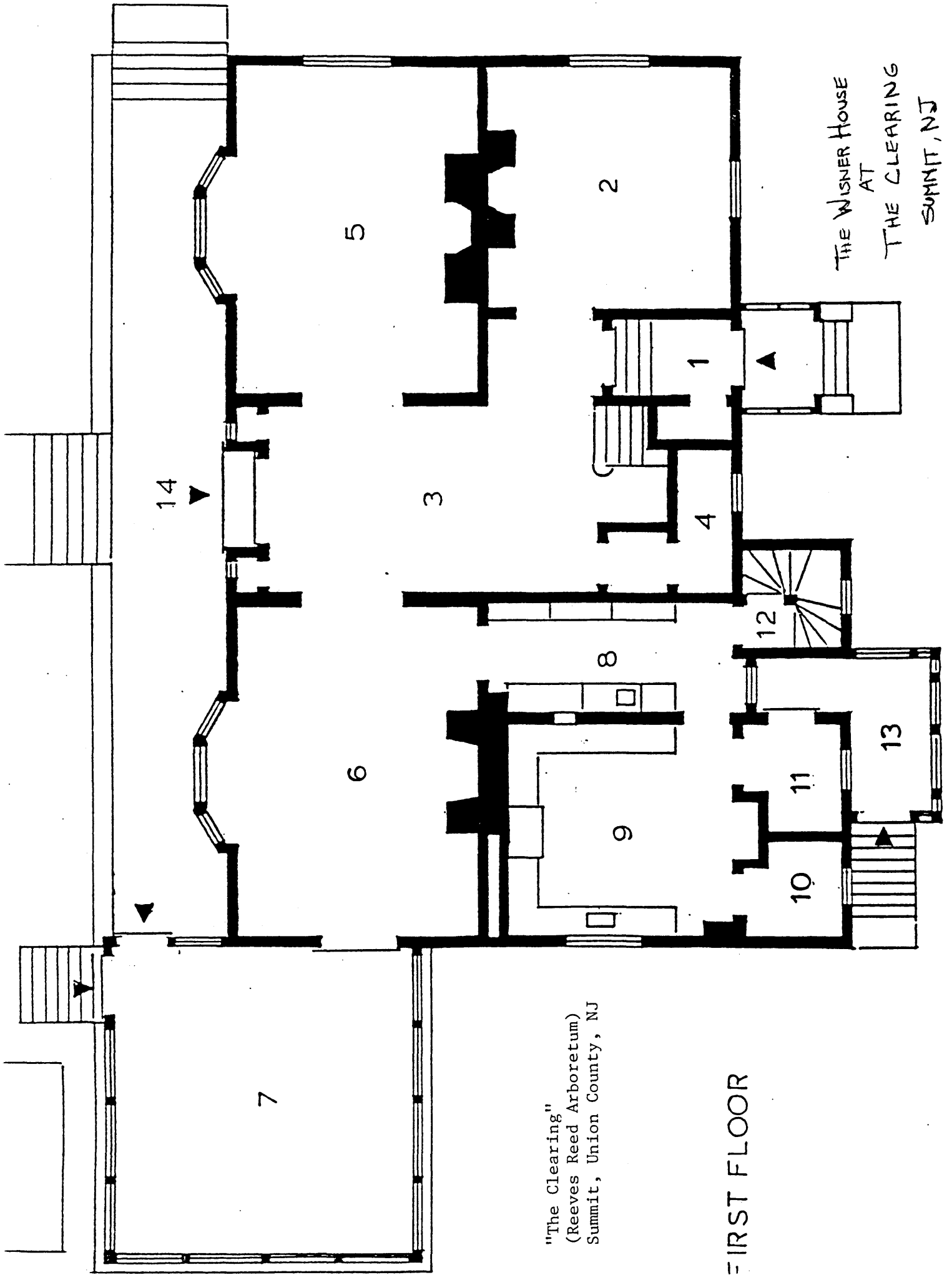
39. The Bristlecone pine, *Pinus aristata*, is native to the western mountains of North America. Its needles are marked with tiny gray droplets of resin eventually giving the tree a brushlike appearance. Slow in growth, but long-lived, the Bristlecone pines are the oldest living trees in the world. Some specimens in southwestern U. S. are approaching 5,000 years old.

Foundation Plantings Around the House

On the driveway side of the mansion are shrubs such as the blue-berried Oregon Grape, *Mahonia* spp.; Mountain Laurel, *Kalmia latifolia*; and Rhododendron.

The front of the house overlooking the kettle is planted with red-berried holly, *Ilex* spp.; Yew, *Taxus* spp.; Clematis and Korean Box.

Revised 3/84

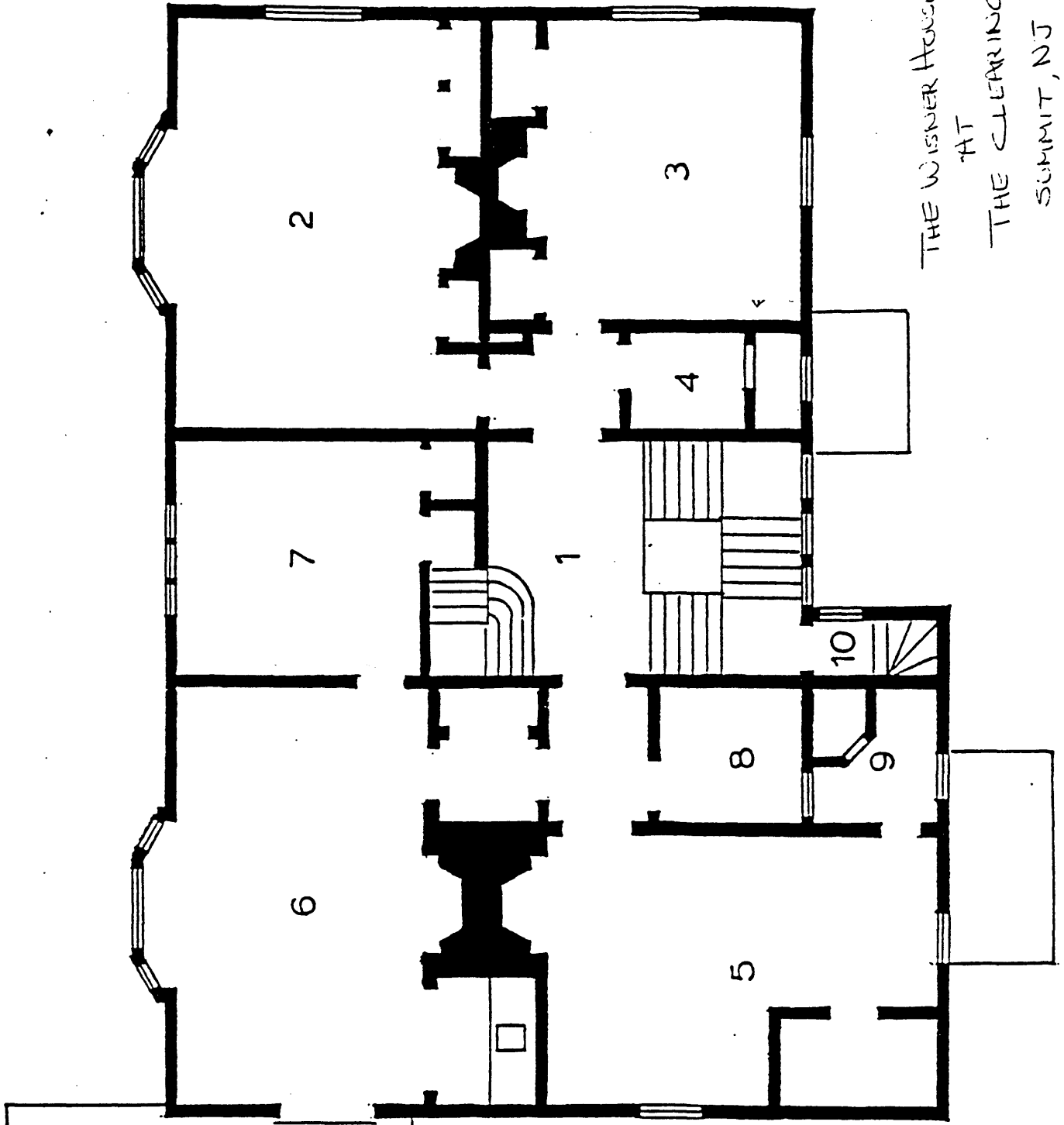


"The Clearing"
 (Reeves Reed Arboretum)
 Summit, Union County, NJ

FIRST FLOOR

THE WISNER HOUSE
 AT
 THE CLEARING
 SUMMIT, NJ

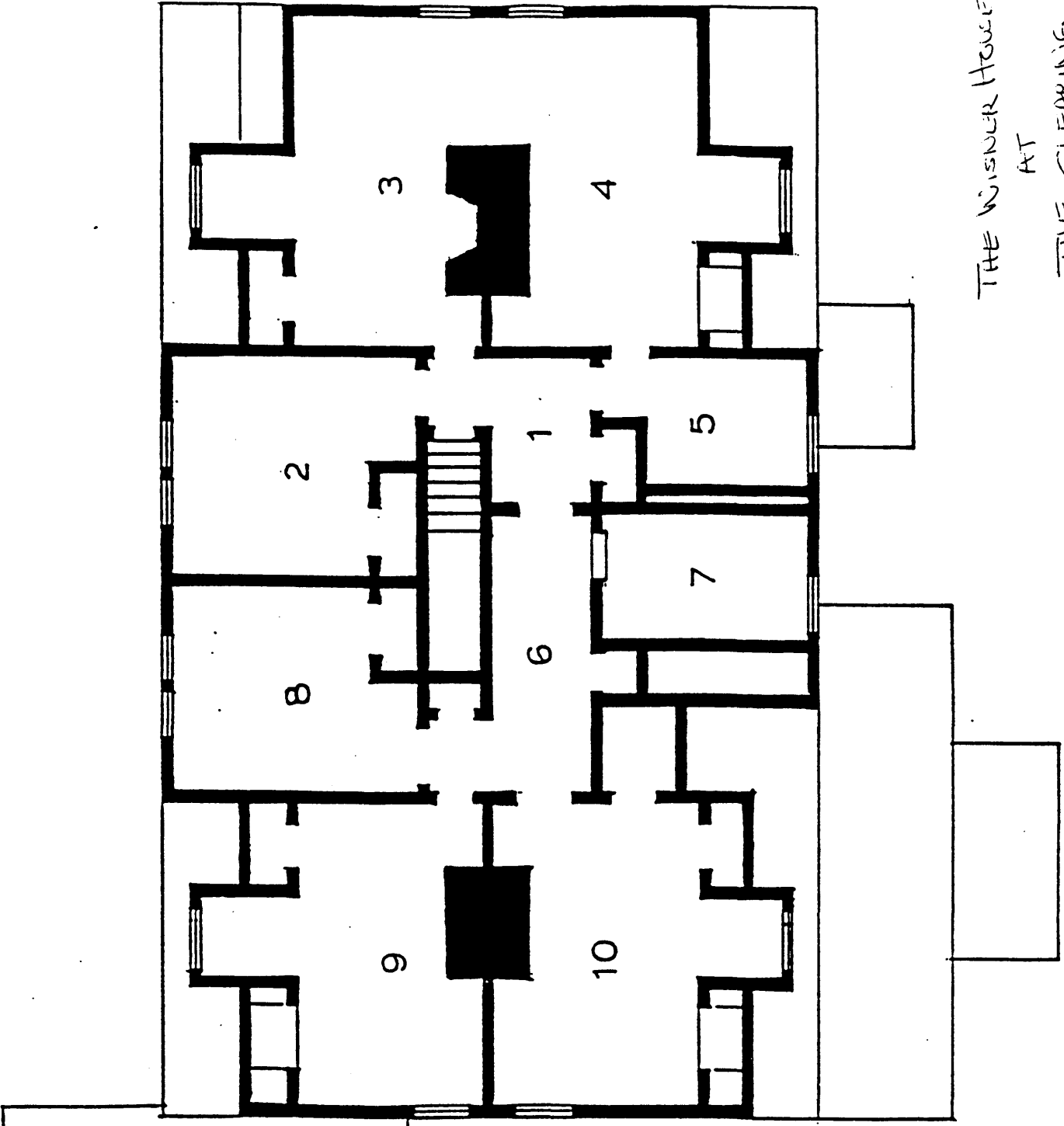
ATTACHMENT B



THE WISNER HOUSE
AT
THE CLEARING
SUMMIT, NJ

"The Clearing"
(Reeves Reed Arboretum)
Summit, Union County, NJ

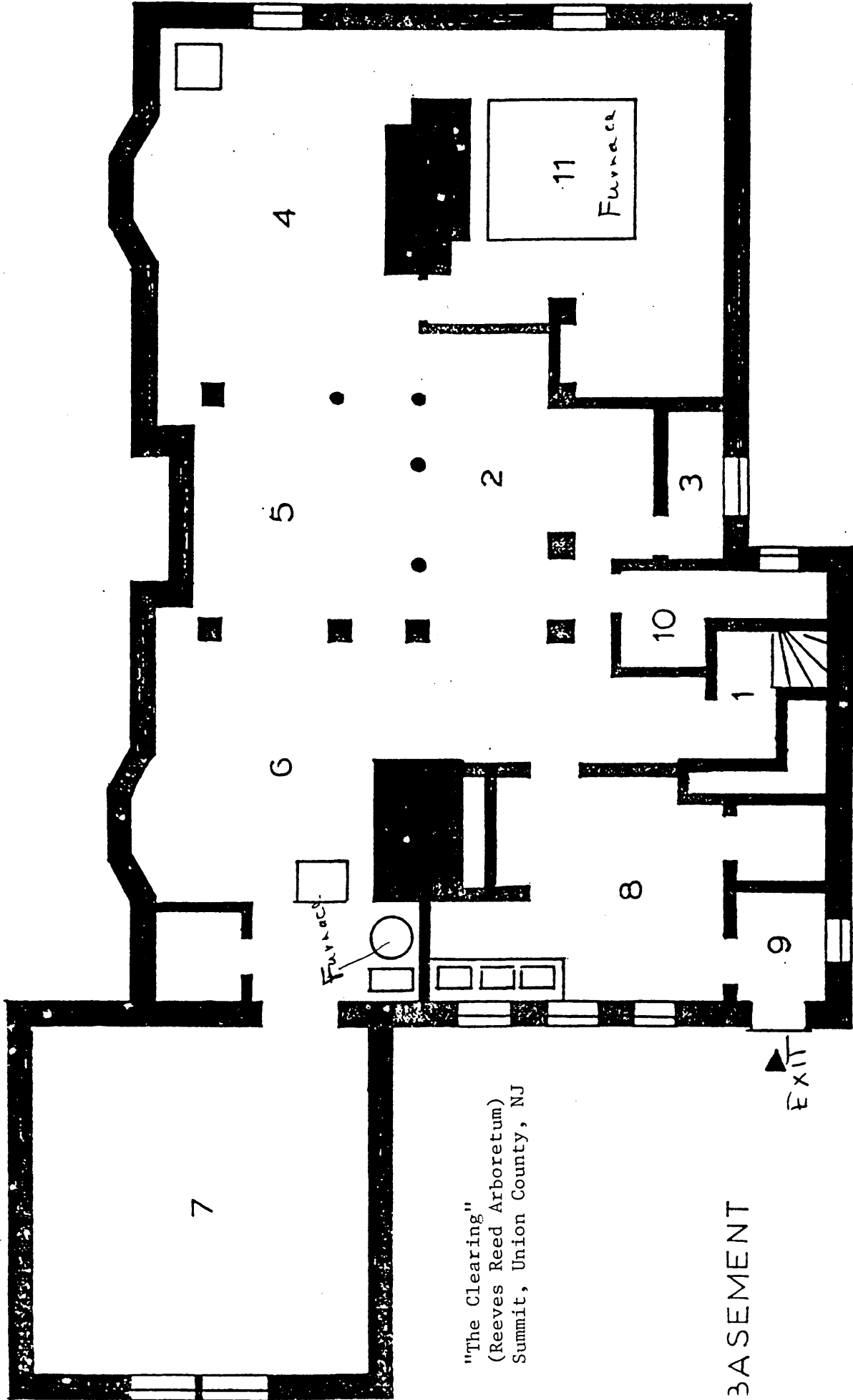
SECOND FLOOR



THE WISNER HOUSE
 AT
 THE CLEARING
 SUMMIT, NJ

"The Clearing"
 (Reeves Reed Arboretum)
 Summit, Union County, NJ

THIRD FLOOR



"The Clearing"
 (Reeves Reed Arboretum)
 Summit, Union County, NJ

BASEMENT

THE WISNER HOUSE
 AT
 THE CLEARING
 SUMMIT, NJ

FIRST FLOOR PLAN
Scale: 1/8" = 1'0"

"The Clearing"
(Reeves Reed Arboretum)
Summit, Union County, NJ

THE WISNER HOUSE
AT
THE CLEARING
SUMMIT, NJ

FIRST FLOOR

Ceiling Height: 10'0"

1. Entry 5x8
2. Office 16x16 (private)
3. Center Hall 12x26
4. Powder Room 4x4 & 4x8
5. Living Room 16x21
6. Dining Room 16x21
7. Conservatory 20x20
8. Butler's Pantry 7x16
9. Kitchen 14x15
10. Pantry 6x6
11. Mud Room 6x7
12. Stairs to basement
13. Back Porch 5x10 & 4x6
14. Terrace 7x52
15. Green House 14x24 (private)

SECOND FLOOR

Ceiling Height: 9'7"

1. Hall 12x16
2. Bedroom 14x21
3. Bedroom 13x16
4. Bathroom 5x6
5. through 9. Apartment (private)
10. Stairs to kitchen

BASEMENT

Ceiling Height 8'0"

1. Stairs from first floor
2. Area 13x14
3. Wine Cellar 3x8
4. Area 18x21
5. Area 13x13
6. Area 12x16
7. Room 19x19
8. Gardening Room 11x17
9. Exit to Gardens 5x6
10. Toilet
11. Furnace Room (private)

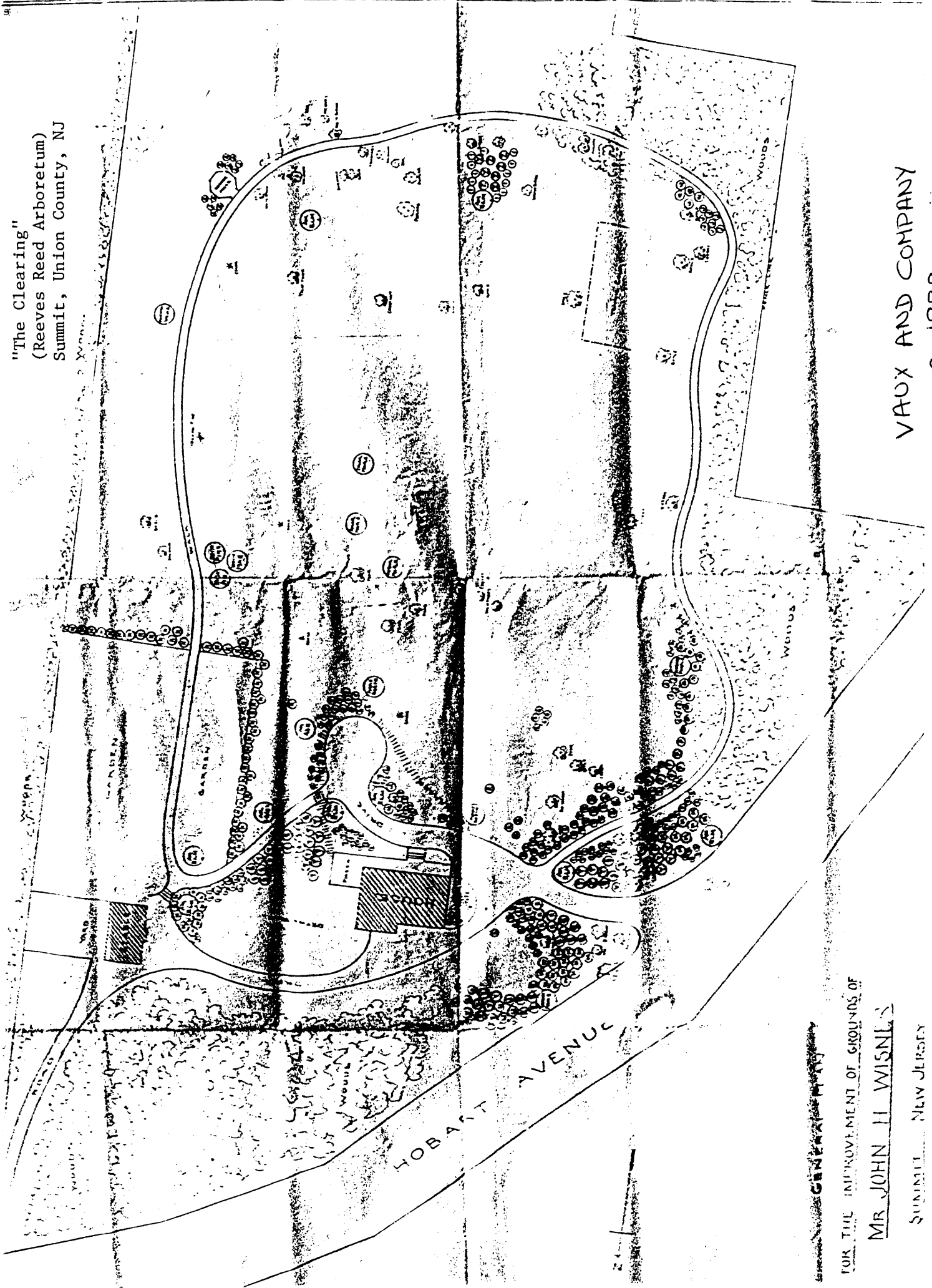
THIRD FLOOR

Ceiling Height 8'0"

1. Hall 5x7 & 3x3
2. Room 11x12
3. Room 10x14)
4. Room 10x14 : Apartment
5. Bathroom 7x8)
6. Hall 5x14
7. Bathroom 6x10
8. Room 10x12
9. Room 10x14
10. Room 10x14

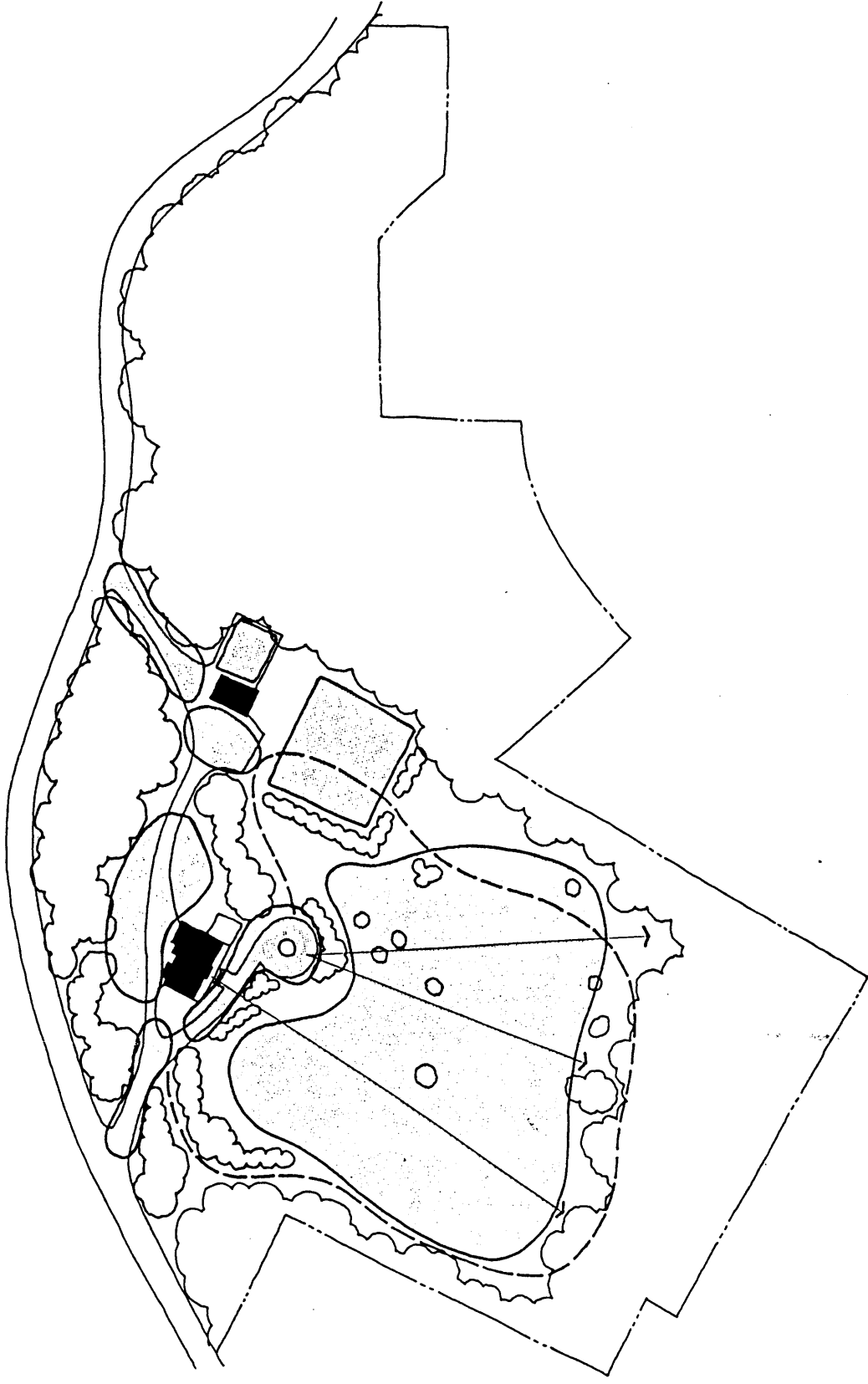
NOTE: Room dimensions are approximate to the nearest foot


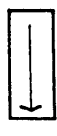
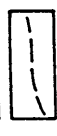
"The Clearing"
(Reeves Reed Arboretum)
Summit, Union County, NJ

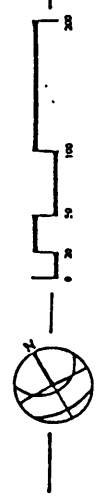


GENERAL PLAN
FOR THE IMPROVEMENT OF GROUNDS OF
MR JOHN H WISNIE'S
SUMMIT NEW JERSEY

Vaux AND COMPANY
C. 1889

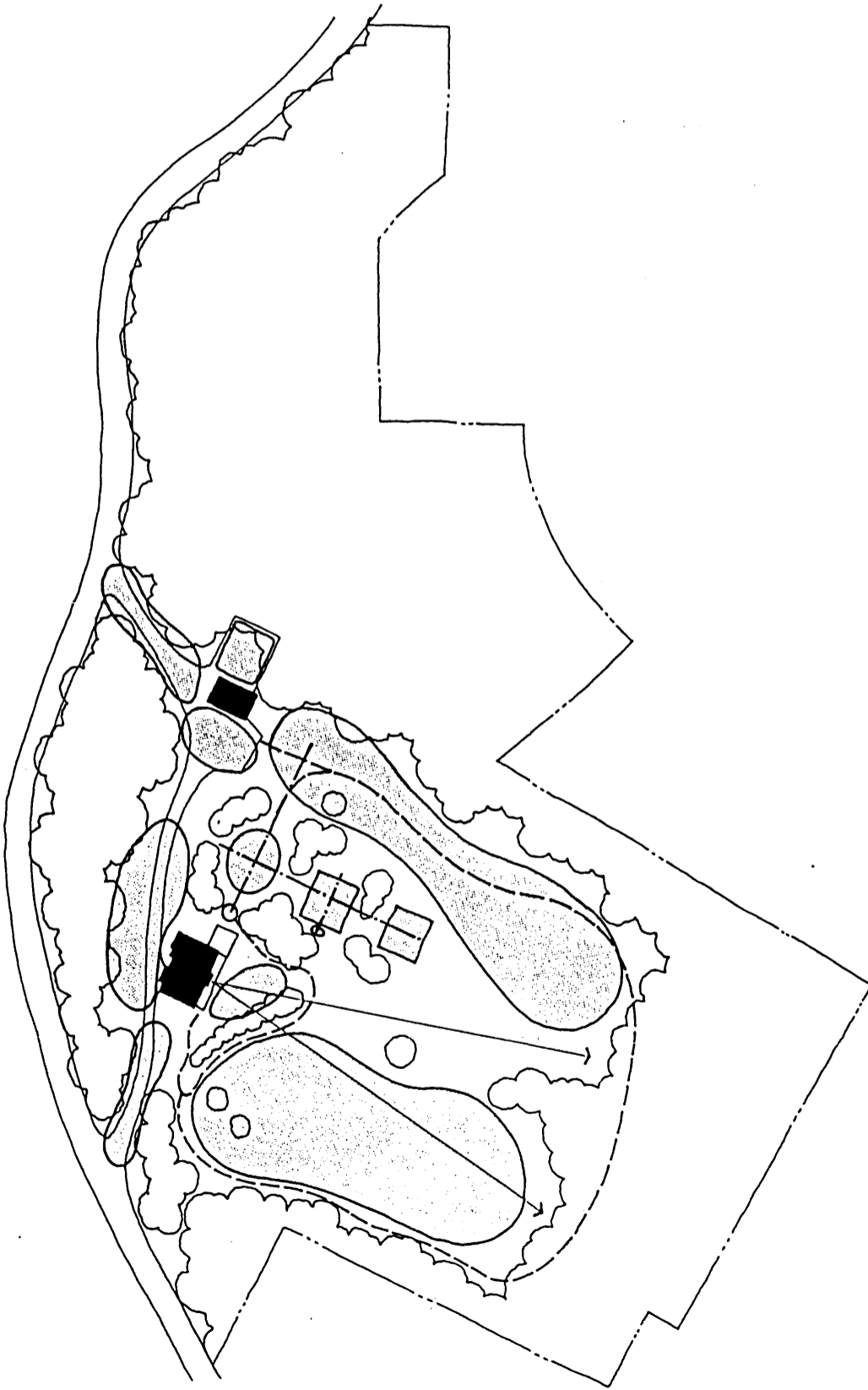


-  Perceived Spaces
-  Principal Vistas
-  Pedestrian Path

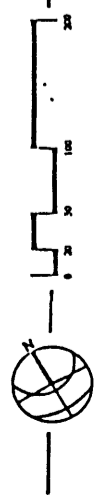


Historical Development
 I. "The Clearing" - 1890's
 The Reeves Reed Arboretum
 Summit, New Jersey
 Union County

ANDROPOGON ASSOCIATES, LTD.
 1991



- Perceived Spaces
- Principal Vistas
- Major Axes
- Pedestrian Path




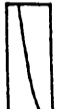


Historical Development
 II. Garden Elaborations - 1920's & 1930's
 The Reeves Reed Arboretum
 Summit, New Jersey
 Union County

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 1991



1. Wisner House
2. Garage Apartment
3. Outbuilding
4. Gretchen Keller Garden
5. Fern Walk
6. Susan Graham Reeves Rose Garden
7. Rose Garden
8. Herb Garden
9. Serpentine Perennial Border
10. Stout Medal Daylily Border
11. Daffodil Bowl
12. Wildlife Garden
13. Southern Collection
14. Upper Trail
15. Lower Trail

	Vegetation
	Paved Drive or Path
	Unpaved Path
	Fence or Wall

Existing Conditions
 The Reeves Reed Arboretum
 Summit, New Jersey
 Union County

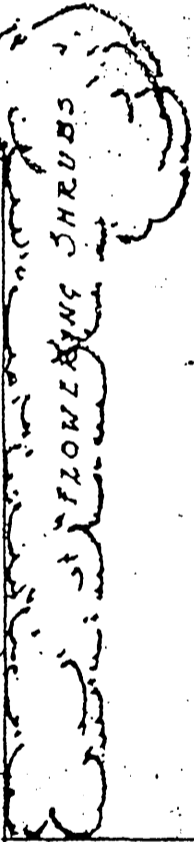
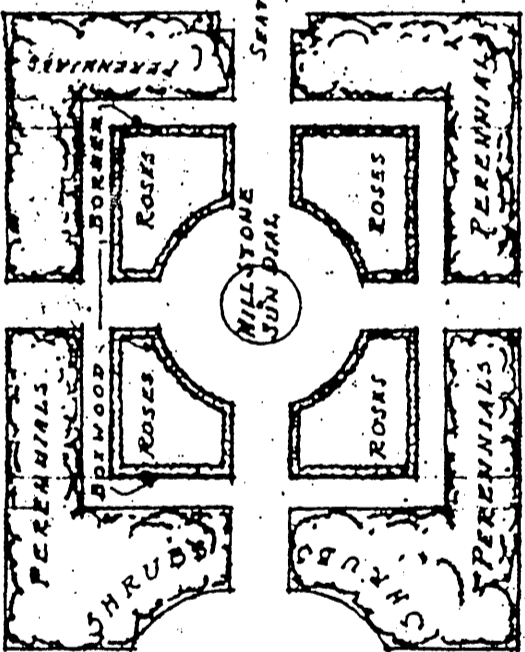
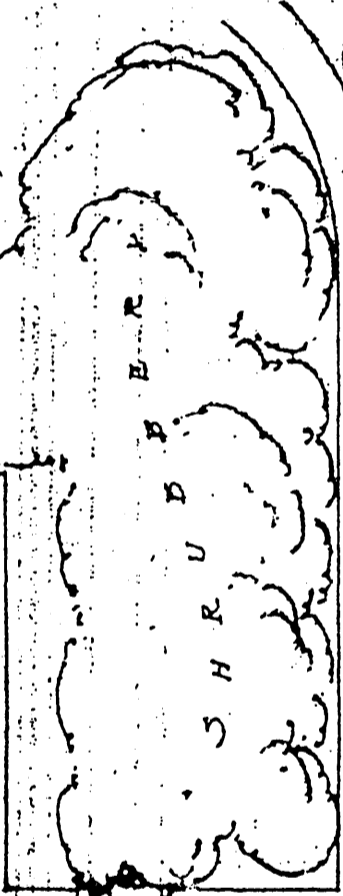
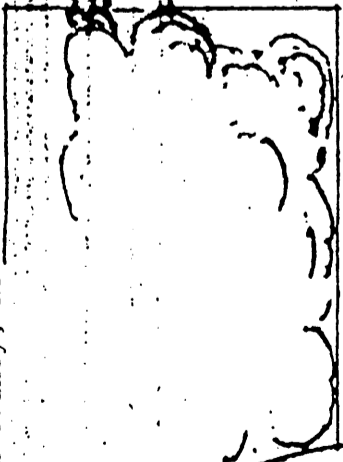
ANDRÉ POGAN ASSOCIATES, LTD.
 1991



"The Clearing"
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 Summit, Union County, NJ

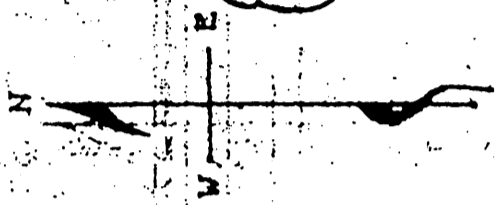
FLOWER

GARDEN



VEGETABLE

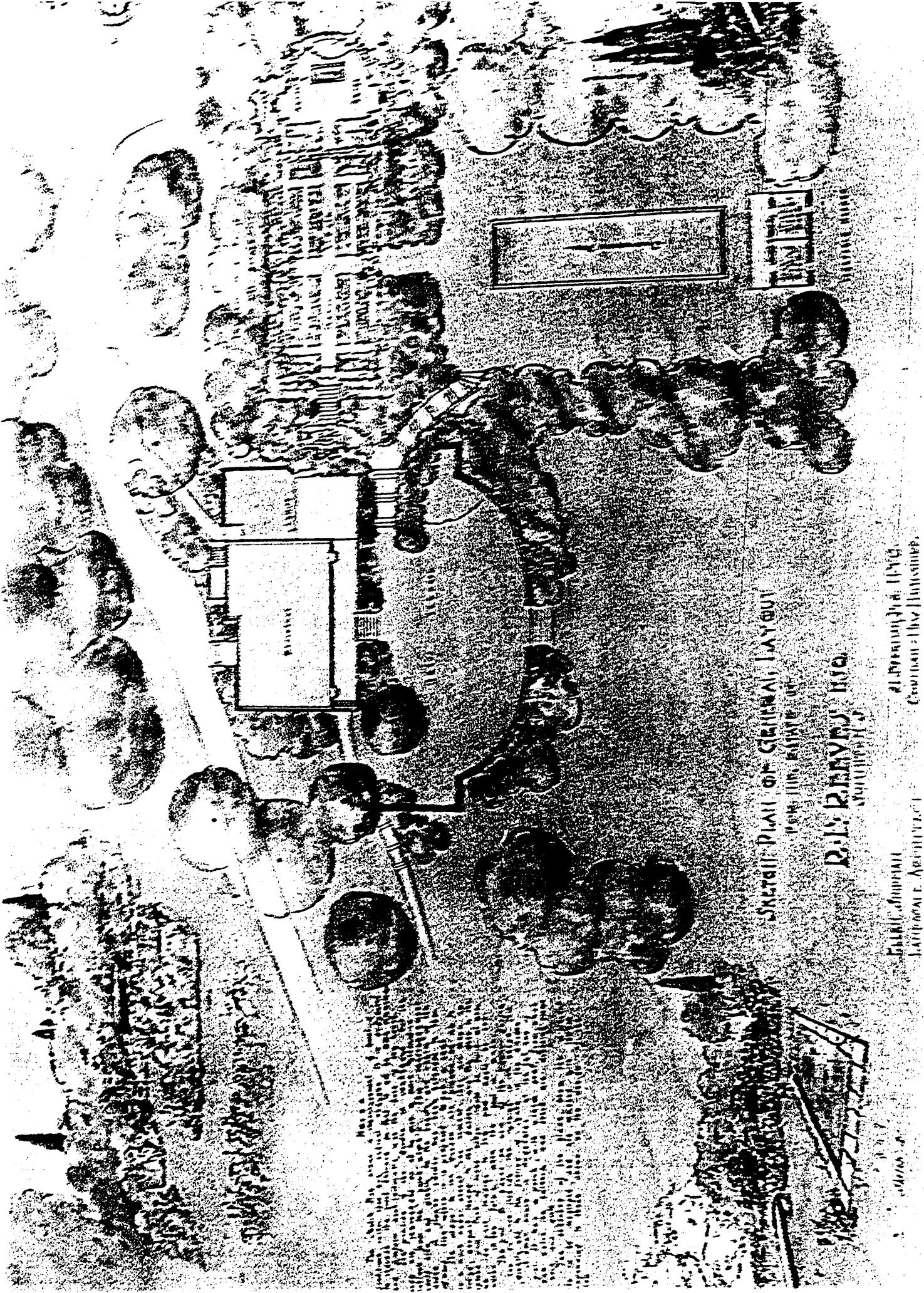
GARDEN



THE ROSE GARDEN

AT THE CLEARING

HOME OF
 MRS. R. E. REEVES
 SUMMIT, N.J.



SKETCH PLAN OF GENERAL LAYOUT
 FROM THE EAST

REED REEVES, INC.
 ARCHITECTS

ELLEN SHIPMAN
 LANDSCAPE ARCHITECT
 2100 UNIVERSITY BLVD.
 SUMMIT, UNION COUNTY, N.J.

"The Clearing" (Reeves Reed Arboretum), Summit, Union County, NJ
 ELLEN SHIPMAN
 NOVEMBER, 1924

"The Clearing"
(Reeves Reed Arboretum)
Summit, Union County, NJ



WISCONSIN STATE UNIVERSITY C. 1905

THE CLEARING
SUMMIT, NJ

"The Clearing"
(Reeves Reed Arboretum)
Summit, Union County, NJ



c. 1910

THE CLEARING
SUMMIT, NJ

c. 1930s

"The Clearing" (Reeves Reed Arboretum), Summit, Union County, NJ

THE CLEARING
SUMMIT, NJ



"The Clearing" (Reeves Reed Arboretum), Summit, Union County, NJ

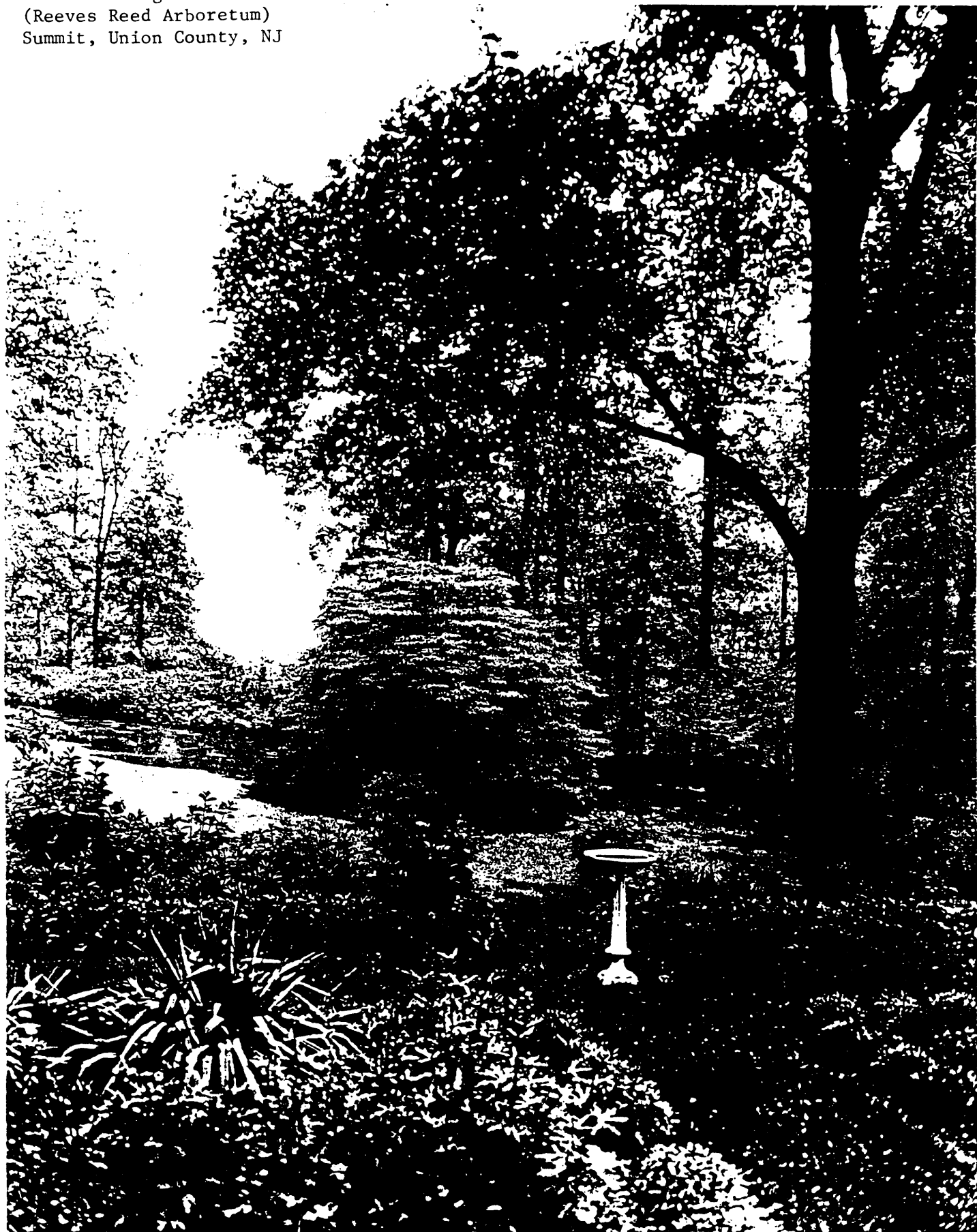


C. 1930s

THE CLEARING

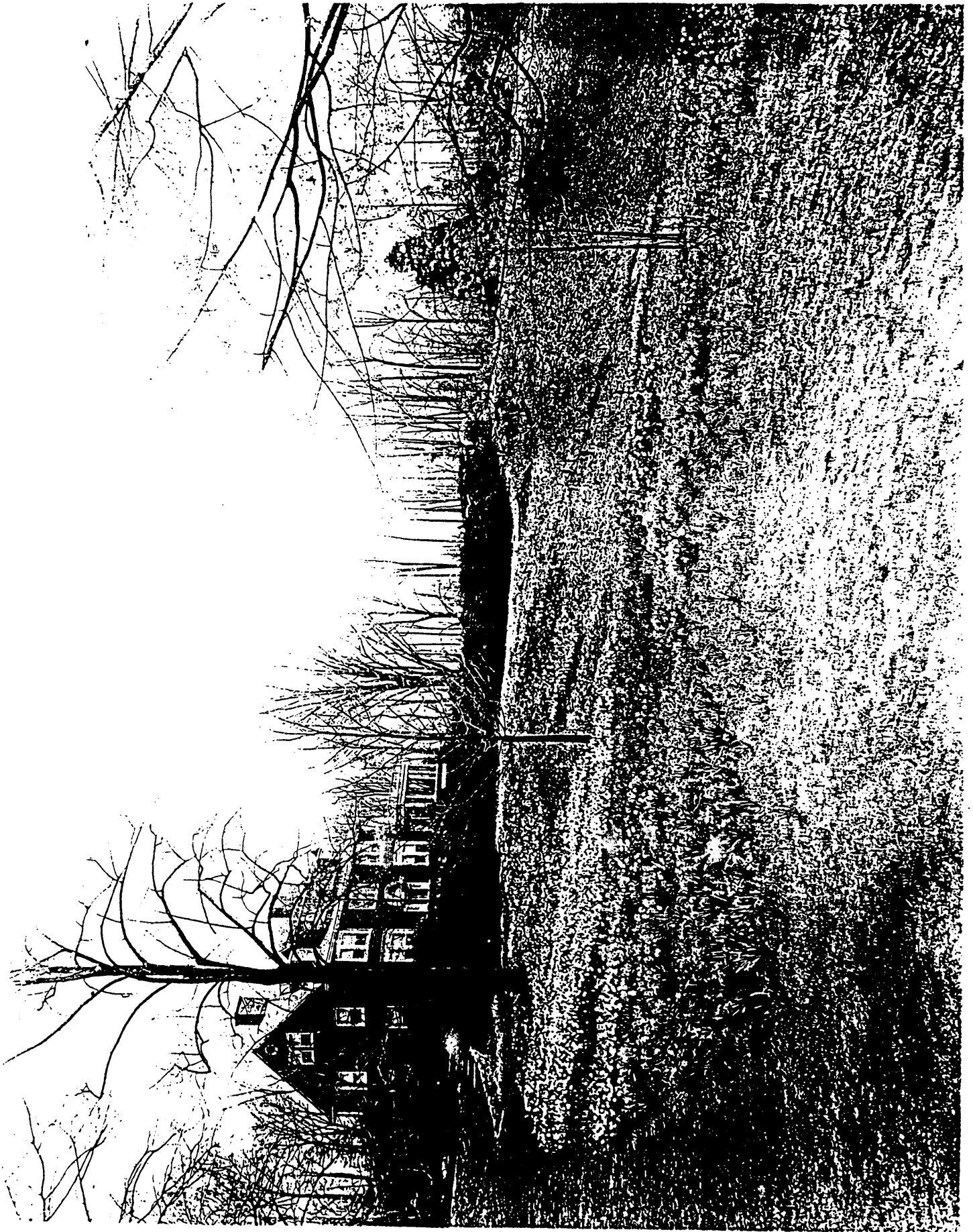
SUMMIT, NJ

"The Clearing"
(Reeves Reed Arboretum)
Summit, Union County, NJ



THE CLEARING
—
SUMMIT, NJ

REEVES. © 1930



C. 1936

"The Clearing" (Reeves Reed Arboretum), Summit, Union County, NJ

THE CLEARING