

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

CAMP PINE KNOT

Page 1

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Camp Pine Knot

Other Name/Site Number: Huntington Memorial Camp

2. LOCATION

Street & Number: Raquette Lake

Not for publication: __

City/Town: Town of Long Lake

Vicinity: __

State: New York County: Hamilton County Code: 041 Zip Code:

3. CLASSIFICATION

Ownership of Property

Private: __
Public-Local: __
Public-State: X
Public-Federal: __

Category of Property

Building(s): __
District: X
Site: __
Structure: __
Object: __

Number of Resources within Property

Contributing

16
1
5
22

Noncontributing

8 buildings
1 sites
16 structures
3 objects
28 Total

Number of Contributing Resources Previously Listed in the National Register: 23

Name of Related Multiple Property Listing: "The Adirondack Camp in American Architecture."

CAMP PINE KNOT

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- ____ Entered in the National Register
- ____ Determined eligible for the National Register
- ____ Determined not eligible for the National Register
- ____ Removed from the National Register
- ____ Other (explain):

Signature of Keeper

Date of Action

CAMP PINE KNOT

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

6. FUNCTION OR USE

Historic: DOMESTIC

Sub: Camp

Current: EDUCATION

Sub: Education-related

7. DESCRIPTION

Architectural Classification:

OTHER: "Adirondack Style"

Materials:

Foundation: Stone, Cement

Walls: Wood

Roof: Metal, Asphalt, Wood

Other: Glass, Brick

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 4

National Register of Historic Places Registration Form

Describe Present and Historic Physical Appearance.**Location, Setting, and Overall Physical Characteristics**

Camp Pine Knot is located on Long Point, an approximately two mile long peninsula that extends from the southeastern side of Raquette Lake in Hamilton County, New York. Raquette Lake, a sizeable body of water by Adirondack standards, is situated in the west-central region of New York State's Adirondack Park, approximately eight miles west of Blue Mountain Lake. The camp, comprised of fifty-two contributing and non-contributing buildings and structures, is situated on Pine Knot Point, a small neck of land that projects approximately a quarter mile in a southwest direction from the southern shore of Long Point. To the west of Pine Knot Point is Big Island, a moderately sized landmass situated between the point and the western shore of the lake. Access to the Camp Pine Knot Complex is gained via boat from The Antlers, a former summer resort established in 1887 that is located approximately one mile north of Raquette Lake Village, a hamlet at the lake's extreme southwestern corner. Camp Pine Knot is owned, operated, and maintained by the Outdoor Education program of the State University of New York at Cortland.

Camp Pine Knot enjoys a setting of considerable natural beauty. From various points throughout the complex the visitor is afforded filtered views out over Raquette Lake toward adjacent landmasses. Particularly striking is the view from the south shore of the Pine Knot Point, which encompasses a broad expanse of mountainous terrain across the lake. The contributing architectural resources within the complex, which evolved historically over a period of approximately twenty-five years and numerous building campaigns, are somewhat tightly clustered but nonetheless set off effectively from one another in terms of their spatial relationships. A single gravel road bisects the facility, moving southeasterly from the main boathouse and dock before curving and heading southwesterly to terminate at the icehouse and Fuge Dining Hall. A majority of the contributing architectural resources are largely aligned along this access road. The topography of the site is gently undulating, the land sloping upward from the south shore towards the opposite side of the point; buildings and structures are either built into grade or situated on level sites. Landscaping is characterized by open grassy lawns interspersed with small and medium-sized erratics and coniferous and deciduous trees, the latter which provide for screening between the individual units and filtered views of the camp complex and the lake.

The overall layout of the camp is indicative of the nature in which the physical resources evolved and the general philosophies regarding decentralized camp planning, many of which were drawn from the development of Camp Pine Knot. The majority of the buildings and structures are situated within relatively close proximity to one another, with secondary facilities-- both historic and non-historic-- located on the periphery away from the primary historic units and in some instances effectively screened from sight by vegetation and topography. The principal contributing architectural units were oriented to face in a southern direction toward the lakeshore. As indicated in historic images of Pine Knot, trees and shrubs provided a considerable level of privacy between the units and lent the camp a sense of intimacy that is remarkable given the number of built features. The historic buildings that comprise Camp Pine Knot display the distinctive physical characteristics often associated with the Adirondack camp architecture, particularly the use of indigenous rustic materials in a highly creative and artistic manner and the synthesis of multiple building techniques and traditions. Although a number of buildings in the camp's core represent non-historic additions, in scale and character they provide an effective counterpart to Pine Knot's historic period resources.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 5

National Register of Historic Places Registration Form

Resource List

There are a total of twenty-two contributing and twenty-eight non-contributing buildings and structures associated with the Camp Pine Knot National Historic Landmark nomination; in addition, the complex itself has been counted as a contributing site. The following list includes all resources within the bounds of the proposed landmark boundary, and is arranged according to contributing or non-contributing status. The list includes the name(s) of the resource, its approximate date of construction, and reference numbers keyed to the enclosed site map and photographs. Buildings are referred to by their historic names where possible; current names are included in parentheses. Five buildings located in the southwest corner of the complex were destroyed by fire in October 1983; these included three historic buildings including Mrs. Durant's cabin and the Nursery. In 1984 the current Dining Hall and Ice House/Cook's Cabin were rebuilt. Unfortunately none of the historic docks appear to have survived; in 1995 the last of the original boat houses was destroyed by a falling tree. The only building located outside the core of the complex is the Kirby Cabin, situated east of Pine Knot Point.

Contributing Resources**Swiss Chalet, c. 1882 (Map #4, Photo # 1-2)**

The Swiss Chalet is a two-story building with a broad gabled roof with deeply projecting eaves and a cantilevered second story; it is oriented to face south toward the lake. The majority of the first story, retained from the c.1878 chalet, is of whole log construction with generous window openings fitted with multi-pane glazing. Granite footings support the building, which is built into the gently sloping grade of the site. Porches extend around three sides of both stories, enclosed by cedar bark-clad railings set between whole log posts. The first story porch is shielded by the cantilevered porch above, while the second story porch is covered by the broad projecting eaves of the gable roof, highlighted on the primary elevation by a king post truss. The second story is wood frame, sheathed on the exterior with stretched bark. Windows on the second story are also fitted with multi-pane sash, including the central bay, which has an apron below with a decorative birch bark treatment. The principal entrance is on the south-facing façade elevation, and features a door sheathed in stretched birch bark with curvilinear decorative twig framing. On the north elevation, a one-story porch highlighted by a king post truss and rustic railing shields a six-paneled door and flanking windows. The building's roof is clad with raised seam metal pierced by a single brick chimney. Period hardware remains largely in place on the exterior and the interior.

The interior, like the exterior, retains a high level of integrity. The main room on the first story includes a granite ashlar fireplace, beaded-board pine walls and ceiling, and a variety of historic rustic furnishings including tables, chairs, and a bed with bark-clad log posts and birch bark sheathing. There are two back rooms on the first story with horizontal pine paneling and four small rooms upstairs with narrow pine beaded-board walls and ceilings.

Dining Pavilion, c.1877 (Map #3, Photo # 10)

The Dining Pavilion is an open single-story, rectangular-shaped building, constructed primarily of cedar logs. The whole log sills of the pavilion rest on concrete block supports, which raise the building approximately one foot above grade. The hipped roof of the pavilion is currently clad with deteriorated asphalt shingling. Between the posts are square-shaped panels embellished with stretched bark above which are glazed, moveable panels that enclose the space. The interior is one large open space. Decorative touches include rustic geometric and curvilinear wood pattern work and open truss work on the

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 6

National Register of Historic Places Registration Form

interior. The pavilion is believed to have been moved from a different but undetermined site, at an unknown date.

Servant's Cabin (Spruce Lodge Dormitory), c. 1880 (Map #13)

A one-story, gable-ended building, the Servant's Cabin is rectangular in shape and clad on the exterior with wood board-and-batten siding. There is a gabled porch on the south-facing façade and two smaller gable-roofed porches on the gable ends. The building rests on granite footings and its roof is sheathed in raised seam metal; fenestration includes casement-type multi-pane windows. The interior originally was comprised of two large rooms with exposed joists; peeled log poles now support a dropped ceiling. Other interior finishes include beaded-board wainscoting.

Huntington Cabin (Staff House), c. 1900 (Map #40)

The Huntington Cabin is a one and one-half story wood frame building constructed above a granite ashlar foundation with a veneer of mitered logs covering the first story; the gable fields are sheathed with imbricated (overlapping) wood shakes. The building is cruciform in plan with pavilions projecting from the center of the north and south-facing elevations, and is built into the gently sloping grade of the site between the access road and the lakeshore. The gable roofs are clad in raised seam metal pierced by three substantial hewn granite chimneys. Exterior decorative features include a rustic porch composed of logs and twigs aligning the entire south-facing lakefront elevation. The cabin was the last resource constructed during the historic period.

The interior of the cabin is handsomely finished with narrow-width beaded-board walls, beaded-board ceilings with exposed log beams, massive granite ashlar fireplaces, narrow board flooring, six-paneled doors, and door casings with rustic corner blocks. The primary room features a massive rounded arched fireplace of pink-hued granite; the remaining fireplaces have trabeated (post and lintel) openings. Original finishes and features survive throughout, including walk-in closets and period hardware. The bathroom retains its original double marble sink with flowered porcelain bowls.

Maid's Cabin (Infirmary), c. 1877 (Map #19, Photo # 5)

The Maid's Cabin is a modestly scaled single-story building of spruce log construction, covered by a front-facing gable roof sheathed in raised-seam metal. The building, which faces south, is rectangular in shape and fronted by a rustic gable-roofed porch embellished with simple rustic work decoration. Fenestration includes sliding windows with multi-pane glazing and plain casings on the east and west elevations, and a glazed and paneled "Dutch" door and casement-type windows on the primary south-facing elevation. A small pent-roofed addition abuts the north elevation. Wood footings support the cabin, the rear portion of which has settled into the ground. Since most of the historic architectural resources at the camp were constructed above granite ashlar foundations or rest on granite footings, it appears possible that the Maid's Cabin was moved at some point from its original location, possibly to make way for another building. The Maid's cabin, along with the Trapper's Cabin, represents one of the earliest extant architectural resources at Camp Pine Knot and relates to the initial building campaign of c. 1877-78.

The interior walls of the cabin are sheathed in vertical narrow-width beaded-board southern yellow pine and plain pine board; ceilings are beaded-board also and the floor is laid in medium-width board. Period hardware survives throughout. The settling of the building and subsequent overexposure to moisture has caused the floor to buckle.

Trapper's Cabin, c. 1877-78 (Map #20, Photo # 3-4)

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 7

National Register of Historic Places Registration Form

Like the Maid's cabin, the Trapper's Cabin is a rectangular-shaped building constructed of spruce logs chinked with moss, with a gable roof sheathed in raised-seam metal. The cabin rests above grade on granite footings. The building's south-facing façade is fronted by a rustic porch carried by whole log posts embellished with decorative curvilinear braces. The north elevation is abutted by a substantial pink-hued granite ashlar chimney that pierces the cabin's eaves near the roof ridge. Fenestration includes a glazed and paneled door with rustic bark-clad casing on the south elevation, and single windows on either side elevation with sliding multi-pane sash and rustic casings. Interior finishes include narrow-width pine walls and ceilings and a massive granite fireplace.

Recreation Hall or Living Room (Metcalf Hall), c. 1898 (Map #18, Photo # 6-8)

The Recreation Hall, along with the Swiss Chalet, is one of the more distinctive architectural resources at Camp Pine Knot, constructed on a rise above the Trapper's and Maid's cabins. The building consists of a rectangular-shaped, gable-ended block constructed with whole logs with a porch encircling the entire south-facing façade and most of the side elevations. The definitive feature of the hall is the juxtaposition of two front-facing gabled elements, an open hood and a dormer unit composed of mitered logs, providing for a projecting center pavilion in which is situated a substantial large-paneled window that lights the interior. Both gables are embellished with a variety of rustic ornamentation, the tall hood with spruce and cedar curvilinear pattern-work and the dormer with an intricate sunburst pattern. The railings are also handsomely crafted and are executed in a variety of geometric and curvilinear patterns. On the west-facing gable end is a projecting oriel window sheathed with birch bark and decorated with motifs, including a heart and lyre, formed of twigs. Massive paneled doors are situated on the south and east elevations.

The interior of the Recreation Hall is given over entirely to an open space dominated by a massive granite ashlar fireplace with a round arched opening and walls that batter upwards towards the massive cap stone that forms the mantel shelf. Walls are paneled with horizontal pine board with beveled edges and the ceiling consists of whole log rafters with birch bark in between. Period hardware appears to survive throughout.

Durant Cabin, c. 1889-92 (Map # 39, Photo # 9)

The Durant Cabin is a single-story, rectangular-shaped building of wood frame construction, sheathed with stretched cedar bark. This rustic sheathing is divided horizontally by a continuous belt course formed of half-round bark-clad poles. The west-facing gable end is highlighted by a rustic oriel window with a band of three windows fitted with casement-type windows with diamond-pane glazing. The windows are cased with small half-round cedar logs and are shielded by a pent roof. The building is accessed from an elaborate rustic porch, made of bark-clad posts with stretched bark sheathing, that extends along all of the south-facing elevation. The cabin is supported by granite ashlar footings, exposed at grade on the west elevation, with horizontally arranged logs spanning the space between. The roof is sheathed in raised-seam metal and pierced by two granite ashlar chimneys; one rising from the center of the building and massive in its proportions. Other fenestration includes sliding windows with diamond-pane sash. The interior of the cabin retains a remarkably high level of integrity and features a variety of original decorative features. Walls are finished with wide-width, horizontally arranged pine board with beveled edges. Ceilings are sheathed in stretched birch bark framed by log rafters and braces. The principal living area in the cabin, located at the west side of the building, is dominated by a tooled granite ashlar fireplace further highlighted by a bark-sheathed chimney breast. Aside from its original finishes, the cabin also retains historic period rustic furnishings including a rustic desk, table, bed, and firewood box.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 8

National Register of Historic Places Registration Form

Caretaker's Cabin, c. 1880 (Map # 36)

The Caretaker's Cabin is a one-story, L-shaped building with a wood frame sheathed in vertical board-and-batten siding. The gable roof is sheathed with raised-seam metal from which rises a single brick chimney. The building rests on a foundation of random-range granite ashlar. The interior has been modernized.

Guide's Cabin/ Telegraph Office, c. 1880 (Map #34)

The Guide's Cabin and Telegraph Office is a one-story gable-roofed wood frame building built above granite footings; it is sheathed in vertical board-and-batten wood siding and the roof is clad in raised-seam metal pierced by a brick chimney. Fenestration includes fixed and sliding multi-pane sash windows and doors formed of tongue-and-grooved vertical board with multi-light glazing and period hardware. The interior is finished with both horizontal and narrow vertical tongue-and-grooved board. Floors are laid in wide-width board; other intact finishes and features include period closets and shelves.

Pump House, c. 1880 (Map #38)

The pump house is a square-shaped, wood frame service building, sheathed with board and batten siding; it is covered by a hipped roof clad with asphalt shingles. It was converted to serve its current function as a pump house in 1948, at which time it may have been relocated from its historic location.

Smoke House, c. 1880 (Map #31)

A small structure with uncoursed granite rubble walls, the smoke house is covered by a gable roof sheathed with wood shakes.

Blacksmith's Shop (Lantern Shed), c. 1880. (Map #16)

The blacksmith's shop is a one-story building with an overhanging gable roof sheathed in raised-seam metal. Oriented to face roughly east, the building rests on granite footings and is sheathed with novelty siding. Fenestration includes hopper-type windows with multi-pane sash and paired doors on the primary elevation formed by diagonally aligned beaded board with a period door pull and strap hinges. The interior retains a stone forge.

Carpenter's Shop, c. 1880 (Map #17)

The carpenter's shop is a large one-story wood frame building with a steeply pitched front-facing gable roof sheathed in raised seam metal. Oriented to face roughly east, the building is lined on three sides by a light well formed by a retaining wall of medium-sized granite boulders. The building's interior is accessed by a ramp from the west elevation. Granite ashlar piers support the shop, which is sheathed with horizontal novelty siding. Fenestration includes sliding windows with multi-pane sash lighting the primary story, hopper-type windows lighting the raised basement, and access doors on the east elevation formed by beaded board with period strap hinges. The interior retains period finishes including plank walls. Of particular note is the small photographic processing area used by noted regional photographer Seneca Ray Stoddard; it remains virtually intact with period built-in drying racks and furniture.

Water Tank Tower, c. 1896-97 (Map #22)

The water tank tower is an open steel-frame structure that historically supported two wood cisterns that have subsequently been replaced.

Well House, c. 1880 (Map #23)

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 9

National Register of Historic Places Registration Form

The well house is a small wood frame building with novelty siding and a front-facing gable roof sheathed in asphalt. The door is formed of vertical board with a period door pull and strap hinges.

Carriage House (Lumber Shed), c. 1880 (Map #24)

The carriage house is a rectangular, gable-fronted building of post-and-beam construction with vertical pine siding and a raised-seam metal roof.

Woodshed (Map #35)

A wood-frame, gable-ended building with clapboard siding on the north, south and east elevations highlighted by decorative, vertically aligned half-round logs, and vertical boards on the mostly open west-facing elevation. Built on granite footings, the roof is sheathed with raised-seam metal.

"Barque of Pine Knot," c. 1880 (Map #28, Photo # 11)

The Barque of Pine Knot is a scow-type houseboat comprised of a broad gable-roofed unit historically placed on a barge constructed of logs. The projecting eaves provide for a porch that encircles the long, rectangular bark-clad enclosed living area. Wood shakes cover the roof. A bark-clad door with diamond-shaped designs accesses the interior, which is finished with narrow-width beaded-board wainscot, and features built in furniture and a bathroom with period fixtures. In 1973 the Barque was moved to its current location and placed on a new raft-like platform.

Kirby Cabin, c. 1890 (Not shown on Map, Photo #13)

It is believed that the Kirby cabin was built by W.W. Durant for his mistress Minnie Everett Kirby. The cabin is of frame construction sheathed with half round cedar logs, vertically aligned on the ground story and horizontally aligned in the attic-story above. It rests on granite footings; the broad front-facing gable roof is sheathed in raised-seam metal pierced by a single granite ashlar chimney. A full-length porch sheathed in raised-seam metal fronts the building. The interior is highly intact and is finished with vertical pine board and exposed log beam ceilings. There are shelves over the windows with decorative birch root supports and a stone and bark fireplace in the main room with built-in seats to either side of the hearth.

Privy, c. 1880 (Map # 45)

A small frame building with vertical board-and-batten siding and a gable roof sheathed in asphalt.

Durant Privy, c. 1892 (Map # 46, Photo # 12)

Situated between the Durant cabin and the lakeshore, stylistic evidence suggests that this privy is contemporary with the cabin. The building is of frame construction with rustic birch bark siding, a glazed transom, and a door formed of diagonal tongue-and-grooved board. The gable roof is sheathed with asphalt.

Non-Contributing Resources

Ice House/ Cook's Cabin, 1984 (Map #1)

A gable-ended building, one and one-half stories in height, with a raised seam metal roof and novelty siding.

George Fuge Dining Hall and John Knox Classroom, 1984 (Map #2)

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 10

National Register of Historic Places Registration Form

A low-profiled, gable-ended, rectangular-shaped building of frame construction with a veneer of logs built above a concrete foundation. Roof sheathed in raised-seam metal.

Lean-to, post-1960 (Map #9)**Yellow and White Birch Dorm/Library/Donald Smith Director's Cabin, c. 1985 (Map #5,6,7,8)**

Formed of five interconnected buildings with gabled roofs. Frame construction above concrete piers with vertical board sheathing, excepting the Director's Cabin, which has an exterior log veneer. The building is built on a slight rise above the adjoining buildings and in plan and detail reflects the scale and historic character of the Durant-Huntington era resources.

Washroom, post-1960 (Map #10)

A gable-fronted building of wood frame construction, rectangular in shape and oriented to face south, this building houses bathroom and bathing facilities.

Generator House, 1995 (Map #12)

A wood frame gable-ended building with vertical board and batten siding and a raised-seam metal roof.

Substation, 1995 (Map #11)

A small metal unit set above a concrete base.

Hemlock Hall Dormitory, 1970 (Map #14)

A long rectangular gable-ended building with a raised-seam metal roof. The building rests well above grade on steel I-beams carried by wood posts resting on concrete footings.

Marsha Carlson Classroom, 1998 (Map #15)

A building of true spruce log construction, rectangular in shape with a front-facing gable roofed porch. The classroom rests on concrete footings and has a raised-seam metal roof.

Storage Shed, post-1960 (Map #21)

A small gable-roofed building with novelty siding and an asphalt shingle roof.

Water Filtration House, 1995 (Map #37)

A wood frame building on a concrete foundation, sheathed in board and batten siding and covered by a raised-seam metal roof.

Boathouse, Slip and Main Dock, post-1960 (Map #41, 42)

The boathouse is a rectangular-shaped building with rustic siding and an asphalt shingle roof. The slip is wood and the dock filled with gravel.

Huntington Memorial Camp Sign and Flagpole, post-1960 (Map # 47)

A wood sign reading "Huntington Memorial Camp" set above a random range granite ashlar base. Flagpole rises from a random range granite ashlar base.

Durant Dock, post-1960 (Map #43)

A wood dock with gravel fill.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 11

National Register of Historic Places Registration Form

Boat House and Caretaker Dock, post-1960 (Map #33, 44)

A wood frame boathouse with rustic siding and a front-facing gable roof sheathed in raised-seam metal. The dock is wood with gravel and rubble fill.

Garage, post-1960 (Map #32)

A long, rectangular, gable-fronted building with rustic siding, a raised-seam metal roof, and a concrete block foundation. A historic period six-paneled door complete with hardware has been incorporated into the east elevation.

Storage Building, post-1960 (Map # 48)

Small cinder block structure with an asphalt shingle roof.

Maintenance Shop, post-1960 (Map #30)

A large gable-ended building with a concrete foundation, raised-seam metal roof, and three garage doors on the east elevation.

Treatment Facility, 1999 (Map #29)

A concrete block building with exterior board-and-batten sheathing and a raised-seam metal roof.

Boat House and Dock, post-1960 (Map # 25)

A wood frame building with rustic siding, covered by a raised seam metal roof.

Storage Building, post-1960 (Map # 49)

A pent-roofed structure with vertical siding, an asphalt roof and concrete block foundation.

Gas Pump, post-1960 (Map # 50)**Lean-to and Challenge Ropes Course, post-1960 (Map #26, 27)****SUMMARY OF CONTRIBUTING AND NON-CONTRIBUTING RESOURCES**Contributing Buildings:

Swiss Chalet, Servant's Cabin, Huntington Cabin, Maid's Cabin, Trapper's Cabin, Recreation Hall, Durant Cabin, Caretaker's Cabin, Guide's Cabin/Telegraph Office, Pump House, Blacksmith's Shop, Carpenter's Shop, Carriage House, Kirby Cabin, Privy, Durant Privy

Contributing Structures:

Smoke House, Water Tank Tower, Well House, Woodshed, "Barque of Pine Knot"

Contributing Site:

Overall Site

Non-Contributing Buildings:

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 12

National Register of Historic Places Registration Form

Ice House/Cook's Cabin, George Fuge Dining Hall and John Knox Classroom, Yellow and White Birch Dorm/Library/Donald Smith Director's Cabin, Washroom, Hemlock Hall Dormitory, Marsha Carlson Classroom, Garage, Maintenance Shop

Non-Contributing Structures:

(2) Lean-to, Generator House, Substation, Storage Shed, Water Filtration House, (3) Boathouse, Slip and Main Dock, Durant Dock, Caretaker Dock, (2) Storage Building, Treatment Facility, Dock

Non-Contributing Site:

Challenge Ropes Course

Non-Contributing Objects:

Huntington Memorial Camp Sign, Flagpole, Gas Pump

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 13

National Register of Historic Places Registration Form

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: Locally:

Applicable National

Register Criteria: A X B C X D

Criteria Considerations

(Exceptions): A B C D E F G

NHL Criteria: 4

NHL Theme(s): III. Expressing Cultural Values

5. architecture, landscape architecture and urban design

Areas of Significance: Architecture; Entertainment/Recreation

Period(s) of Significance: 1877-1900

Significant Dates: 1877-78, c. 1878, c. 1879-1882, c. 1889-92, c. 1895-1900

Significant Person(s):

Cultural Affiliation:

Architect/Builder: Durant, William West

Historic Contexts: The Adirondack Camp in American Architecture

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 14

National Register of Historic Places Registration Form

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**Introduction**

Camp Pine Knot, located on Raquette Lake in the Adirondack Forest Preserve, is of exceptional historical and architectural significance as the prototype for the American Adirondack camp, a property type that was influential in the development of numerous private camps, lodges, organization camps, and state and national parks throughout the country during the late nineteenth and early twentieth centuries. Camp Pine Knot is the first camp designed by William West Durant, widely recognized as one of the most important innovators in the field of Adirondack camp design, and a prominent figure in the development of the Adirondack region as a fashionable resort. Begun in 1877, Durant built Pine Knot for his family and it is here that he developed his ideas for creating stylish wilderness retreats by integrating the region's local building traditions with a professionally designed camp. Camp Pine Knot successfully illustrates the philosophies that guided Durant's approach to camp design and the influences that shaped them, among them the architecture of the Alps region in Europe and the distinctive rustic architecture of the Adirondack region as expressed in the dwellings of local guides and hunters. Expanded over the course of several years, Camp Pine Knot incorporated the principles of the camp compound plan (a highly organized and interrelated group of buildings) and other distinctive trademarks associated with Adirondack camps, including sensitivity to its natural setting and the creative use of local materials and forms reflecting the regional vernacular building tradition. Many of Camp Pine Knot's buildings exhibit a highly artistic use of native materials, such as bark sheathing, intricate log construction, and decorative details created with twigs and branches. Camp Pine Knot quickly became the prototype for the well organized and aesthetically pleasing camp complexes that were popular among the wealthy in the Adirondack region during the late nineteenth century. Subsequently, Camp Pine Knot became the headquarters for Durant's resort development activities in the Raquette Lake area. Durant invited potential clients to visit Camp Pine Knot, which he promoted as a model for the well-appointed camps that he could create for them in the region. For example, in 1897, Durant built Sagamore Lodge (NHL, 2000) on nearby Sagamore Lake, which later became the luxurious camp complex of Alfred Gwynne Vanderbilt.¹ Camp Pine Knot also provided the concept and inspiration for other private camps created in the Adirondacks, such as the vast 12,990-acre Santanoni Preserve (NHL, 2000) in Newcomb, an extensive camp compound built in 1892 by Albany banker and businessman Robert C. Pruyn.² Both Sagamore Lodge and Santanoni Preserve have been designated under the Adirondack Camps National

¹In 2000, the Secretary of the Interior designated two of the Adirondack Camps, Sagamore Lodge, Hamilton County, and Santanoni Preserve, Essex County, as National Historic Landmarks. Constructed in 1897, Sagamore Lodge is an outstanding example of a large-scale Adirondack wilderness retreat, a property type that was influential in the development of numerous camps, lodges, organization camps, and state and national parks throughout the country during the late nineteenth and early twentieth centuries. Its architect, William West Durant, who also designed Camp Pine Knot, is widely regarded as the most important innovator in the evolution of the Adirondack camp property type and was a prominent figure in the development of the Adirondacks as a fashionable resort. Within the Adirondack camp context, Sagamore Lodge is exceptionally significant as one of the more fully developed examples of its type.

²Santanoni Preserve is also an outstanding example of an Adirondack camp. As a property type, the Adirondack camp also influenced the development of environmentally responsive resort facilities in the state and national park systems, and contributed to the development of open informal planning in American residential architecture. Built within the context of a large private forest preserve, Santanoni provides insight into the origin of American environmental consciousness, especially the preservation of wilderness, and contributes to our understanding of public resort development in our state and national parks.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 15

National Register of Historic Places Registration Form

Historic Landmark Theme Study.³ Camp Pine Knot, an outstanding representation of the quintessential Adirondack wilderness retreat, played an extraordinarily important role in the inception, development, and growth of Adirondack camp design, which greatly influenced national trends in architecture, landscape architecture, recreation, and leisure time activities.

As the first of William West Durant's Adirondack Camp designs, Pine Knot holds a special place in the history of the development of this distinctive architectural type. Between 1877 and 1900, Durant's Camp Pine Knot evolved from a small cluster of buildings to a compound of over twenty interrelated structures, displaying the versatile and organic nature of site planning that came to characterize the decentralized camp. The early Camp Pine Knot, characterized in the words of Gilborn by "improvisation and roughness," further evolved during a second building campaign in the early 1880s, highlighted by the erection of the "Swiss Cottage." This building, again in Gilborn's words, "asserted in size, regularity, and stylistic pretensions its role as headquarters for the Durant family in the central Adirondacks."⁴ Later refinements and small additions were also made to the camp during the period 1889-92, in advance of Durant's sale of the camp to Collis P. Huntington in 1895, who likewise rendered additions to the camp prior to 1900. The establishment and development of Camp Pine Knot offered Durant the opportunity to formulate his aesthetic philosophies regarding camp architecture in advance of his later designs, including Camp Uncas, 1893, and Sagamore Lodge, 1897. Although both Uncas and Sagamore were less "organic" in their evolution-- being developed primarily during single campaigns-- stylistically they nonetheless owed a considerable debt to the design philosophies first promoted at Camp Pine Knot. An amalgam of Durant's experiences in Europe and his exposure to the vernacular architecture of the Adirondack region, Camp Pine Knot, with its rustic, interrelated buildings developed sensitively within a remote and secluded location on Raquette Lake, offered the prototype for the American Adirondack Camp.

William West Durant (1850-1934) remains perhaps the single-most influential figure in the development of Adirondack camp architecture and planning. Born in Brooklyn, New York, Durant attended school in England and Germany, traveled through the Alps, and spent time in the Middle East and Africa before returning to the United States in 1874 at the request of his father, land speculator and railroad promoter Dr. Thomas Clark Durant (1820-1885).⁵ A leading figure in the development of the Union Pacific and other railroad enterprises, the elder Durant was intrigued by the possibilities of linking the northern and central Adirondacks with Saratoga Springs, mostly for the purpose of conveying natural resources out of the region. With extensive landholdings at their disposal, and plans for new transportation features linked to the railroad, the Durants turned their attention toward the development of resort opportunities in the Adirondack region, beginning with the Raquette Lake area. William West Durant first visited the

³The New York State Historic Preservation Office (NYSHPO) has identified that in addition to Santanoni Preserve, Sagamore Lodge, Camp Pine Knot, and Eagle Island Camp, one other Adirondack Camp as worthy of designation as a National Historic Landmark. That property is Camp Uncas, built 1893-95 for financier J. Pierpont Morgan. It is one of the most sophisticated of the camps that were designed under William West Durant's supervision. Camp Uncas, which retains a high level of integrity, was designed as a complete unit, including primary camp buildings and support structures all constructed with native materials and sited to blend in with the lakeside environment. The NYSHPO has also identified a number of other Adirondack Camps that could possibly be eligible for NHL designation. However, these properties would require additional evaluation to determine if they would meet the criteria and registration requirements as outlined in the *Adirondack Camps National Historic Landmarks Theme Study*. The SHPO will evaluate these additional properties as time and resources allow.

⁴Craig Gilborn, *Durant: The Fortunes and Woodland Camps of a Family in the Adirondacks* (Sylvan Beach, New York: North Country Books, 1981), 20-21.

⁵The following account of W.W. and T.C. Durant's lives and careers were gleaned from Gilborn, *Durant*; Gilborn, *Adirondack Camps: Homes Away From Home, 1850-1950* (The Adirondack Museum and Syracuse University Press, 2000).

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 16

National Register of Historic Places Registration Form

Adirondacks in the mid-1870s, beginning a productive association with the region that would culminate with the construction of Camp Sagamore. Following his father's death in 1885, Durant continued to increase the already extensive real estate holdings in the Adirondacks and concentrated on promoting the region's value as a resort destination through the development of camps initiated with the erection of Pine Knot. Durant worked tirelessly to complete a transportation infrastructure of steamboats and horse-drawn vehicles which, when linked to the terminus of the Adirondack railroad at North Creek, would allow for the full realization of his development schemes. "Before it was built there was nothing like it" wrote historian Alfred Donaldson, referring to Camp Pine Knot, and "since then, despite infinite variations, there has been nothing essentially different from it."⁶ William W. Durant continued to develop camp schemes, with examples increasingly ambitious in scale and architectural pretension as the century wore on, until financial and legal reverses ultimately resulted in his bankruptcy in 1904.

Durant's contribution to the Adirondack camp was the development of four prototypical and influential camps: Camp Pine Knot (begun 1877) on Raquette Lake; Camp Uncas (1893) on Mohegan Lake; Sagamore Lodge (1897) (NHL, 2000) on Sagamore Lake (formerly Shedd Lake); and Kamp Kill Kare (1898) on Lake Kora (formerly Summer Lake). Pine Knot, with its compound plan centered on a log chalet, rustic character and careful site integration, was considered by contemporaries and later historians to be a prototype of the Adirondack camp. "This was the first of the artistic and luxurious camps that are so numerous today....But when Pine Knot rose among the stately trees on the lone shore of Raquette Lake, it was a new and unique blend of beauty and comfort..." wrote historian Alfred Donaldson in 1920. "Before it was built there was nothing like it; since then, despite infinite variations, there has been nothing essentially different from it."⁷

Durant and Camp Pine Knot, 1877-1895

William West Durant first visited Raquette Lake in 1876, lodging in one of several log cabins that had been constructed for his father on Long Point, near the present location of Camp Pine Knot. During this period Durant acclimated himself with the rugged landscape of the central Adirondacks, noting later that he "had never been in this country before, or any kind of country like [it]. . ."⁸ While on Raquette Lake Durant viewed the utilitarian vernacular structures built by the region's guides and trappers, including those built by Alvah Dunning on Osprey Island, located to the north of Long Point.⁹ These rustic buildings, along with the architecture of the Alps that Durant viewed while in Europe and picturesque wayside structures in parks in both America and abroad, provided a point of departure for the architectural vocabulary which would be developed at Pine Knot and other camps in the following decades. As noted by Craig Gilborn, Durant provided the vital bridge between the region's indigenous building tradition and the professionally designed camps that flourished from the 1890s onward.¹⁰ Camp Pine Knot offered Durant his first opportunity to apply these various stylistic sources into an architectural program that evolved, again to borrow from Gilborn, "from primitivism to rusticism"¹¹ over the course of the ensuing decades. The camp held considerable symbolic importance, not only as a

⁶ Alfred Donaldson, *A History of the Adirondacks*, 2 vols. (New York: The Century Company, 1921), 91-92. Quoted in Gilborn, *Durant*, 20.

⁷ Wesley Haynes, "Adirondacks Camps National Historic Landmarks Theme Study: The Adirondack Camp in American Architecture Historic Context (Washington, DC: National Park Service, National Historic Landmarks Survey files, National Register History and Education, 2000), 31; Donaldson quote from Alfred L. Donaldson, *A History of the Adirondacks*, vol. 2 (New York: The Century Company, 1921), 91-92.

⁸ Durant quoted in *Durant*, 19.

⁹ *Ibid.* Other camps established on Raquette Lake at roughly the same time as Camp Pine Knot, as noted by Vincent Gonino in *The Story of Huntington Memorial Camp* (Dubuque, Iowa: Kendall/Hunt, 1974), 25, included Josiah Wood's cabin on Wood's Point, Chauncey Hathorn's cabin on Golden Beach, Ike Kenwell's cabin on Tioga Point, Frank Scott's cabin on Bluff Point, and James Ten Eyck's cabin on North Point, all circa 1877.

¹⁰ Gilborn, *Adirondack Camps*, 127.

¹¹ Gilborn, *Durant*, 23.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 17

National Register of Historic Places Registration Form

staging area for the development of distinctive architectural and planning programs but as an enticement to potential clients interested in buying into the growing popularity of the Raquette Lake region as a resort destination. Thus Camp Pine Knot portrayed both the aesthetic evolution of the Adirondack camp and the Durant family's burgeoning interests in land speculation and real estate development.

The property on which Camp Pine Knot is situated was acquired by Dr. T.C. Durant from Charlie Bennett, in exchange for land title searches for Bennett by the elder Durant in Albany.¹² The site of the original cabins where William Durant first stayed in 1876 was apparently on the northern portion of Long Point; this location was subsequently abandoned in favor of the current site along the Point's south shore. The first period of construction generally acknowledged for Camp Pine Knot commenced early in 1877 and continued until 1878, and included the erection of a one-story "chalet" loosely based on Swiss prototypes, a kitchen, and two tent platforms.¹³ The chalet, modified during a subsequent building campaign, was built with log walls and employed bark sheathing in the gable fields and a deeply projecting roof with exposed rafters. Also appearing to survive from this earliest period are the open-air dining pavilion and two log cabins, known as the "Maid's cabin" and the "Trapper's cabin," both characterized by spruce log construction with front-facing gabled roofs. Both William W. Durant and his father were likely responsible for planning during this initial stage of the camp's development. The modest chalet formed the architectural centerpiece of Camp Pine Knot in its early years, and reflected the "primitivism" ascribed to the camp in this period by Gilborn. An image of the chalet by the Adirondack photographer and chronicler Seneca Ray Stoddard, a friend of the Durant family, depicts a building the character of which indicates the influence of local building practices, specifically the utilitarian structures erected by local guides and trappers. Even during its early evolution, however, the camp displayed a charm seemingly unique to its environment. In 1881, before the one-story chalet was replaced with a more ambitious structure, Stoddard noted in *The Adirondacks, Illustrated*, that Camp Pine Knot was "unquestionably the most picturesque and *recherche* affair of its kind in the wilderness."¹⁴ Stoddard apparently knew Camp Pine Knot intimately, as he maintained a photo studio in the Carpenter's Shop there and likewise produced an album of images of the camp for Durant.¹⁵

Around 1879 a second building campaign was embarked upon at the camp, which added a new cluster of buildings to the complex and included the modification, and likely the removal and movement, of other earlier elements. Highlighting these new structures was the two-story "Swiss cottage," as Durant termed it, which brought a new level of rustic sophistication to the complex. Built circa 1882, the Swiss cottage appears to have incorporated the first story of the original chalet.¹⁶ Though not new to American architecture, variations of the Swiss chalet form emerged as a standard of Adirondack camp design, used subsequently for more ambitious commissions, among them by Durant at Sagamore Lodge and by Coulter and Westhoff for the Adolph Lewisohn Camp on Saranac Lake. Earlier in the nineteenth century, examples of Swiss chalets were illustrated by Andrew Jackson Downing in *Treatise on the Theory and Practice of Landscape Architecture*, and *The Architecture of Country Houses*. Downing was the first American author to call out the Swiss chalet as a particularly appropriate building type for mountainous areas, its form "especially adapted to the wild and

¹²Ibid., 20.

¹³Ibid.

¹⁴Stoddard quoted in *Durant*, 19-20; Stoddard maintained close connections to the Durant family and operated a darkroom at Camp Pine Knot, and was one of three photographers to capture Camp Pine Knot in the nineteenth century, along with Edward Bierstadt and Alonzo Mix.

¹⁵Jeffrey L. Horrell, *Seneca Ray Stoddard: Transforming the Adirondack Wilderness in Text and Image* (Syracuse: Syracuse University Press, 1999), 105.

¹⁶Gilborn, *Durant*, 21.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 18

National Register of Historic Places Registration Form

romantic scenery where it originated."¹⁷ Though they did not exert a direct influence on the development of Adirondack Camp architecture, Downing's publications should be recognized as the first American source to equate the rustic and practical qualities of the chalet form with highly picturesque settings. Downing's books also popularized wayside features executed in a rustic fashion, predecessors to the picturesque structures employed effectively by Frederick Law Olmstead and Calvert Vaux for the designs of Central Park in Manhattan and Prospect Park in Brooklyn. Drawing to some extent from his own Alpine travels, Durant applied distinctive features of the chalet form for the Swiss cottage at Pine Knot, modified with the use of indigenous materials, local building techniques and decorative references firmly linking it with its immediate natural environment. The new chalet displayed a more advanced architectural character than its earlier, stripped-down predecessor, complete with cantilevered projections, rustic detailing and sheathing, and a more fully developed interior than the buildings erected during the previous campaign. The cottage provided accommodations for the many guests who visited Durant and later Huntington on Raquette Lake.

The interiors of the earlier log buildings and the original chalet at Pine Knot were defined by a calculated roughness, with logs left exposed inside and the space between them parged with cement or plaster.¹⁸ Mantels and other features likewise displayed a coarse and unfinished look. By the time of the construction of the new chalet in 1882, however, Durant was bringing a more refined rustic aesthetic to interior spaces, possibly driven by a desire to capture the interest of prospective clients accustomed to more conventional Late Victorian accommodations. Stained horizontal pine boards and resin-coated paper replaced the earlier exposed log effect, while simple mantels gave way to elaborately crafted hewn granite examples, a trademark of the later Durant camps. With "the charm of log cabins, bark wrapped fireplaces and rustic furniture fashioned from twigs and limbs wearing thin," according to Craig Gilborn, Durant "felt it was time to move on to a more suave and grand conception of the Adirondack camp. . ."¹⁹ This growing concern for a more sophisticated interior design vocabulary was subsequently expressed by Durant in his designs for Camp Uncas, Camp Kill Kare and Sagamore Lodge.

Contemporary with the Swiss cottage were a number of ancillary buildings and structures, the construction of which reflected the expansion of the camp's infrastructure, including the bathhouse, pump house, the caretaker's house, the guide's cabin and the smokehouse. Although no evidence of them remains, the covered walkways that once linked some of the primary architectural units were likely conceived and built during this period. These new features reinforced the self-sufficient nature of the complex and reflected the increasing concern for comfortable yet rustic accommodations that Durant sought to develop in his planning program. Among those features constructed during this second building campaign was the so-called "Barque of Pine Knot," a rustic log houseboat that was towed into the lake by steamboat where it could be anchored; it was built to replace an earlier floating feature and today remains beached just within the complex.²⁰ Following this period of building, Camp Pine Knot began to assume a more complex and advanced architectural character, a reflection of Durant's increasingly ambitious vision for the camp and a growing and more confident command of rustic architectural vocabulary. This confidence in design and workmanship expressed in the architecture of Camp Pine Knot undoubtedly owed a considerable debt to the anonymous builders and craftsmen as much as Durant.

The third period of construction at Camp Pine Knot occurred during the years from 1889 to 1892, and coincided with a period of relative prosperity for Durant following the sale of the Adirondack Railway Company.²¹

¹⁷ Andrew Jackson Downing, *The Architecture of Country Houses* (1850; reprint, New York: Da Capo Press, 1968), 123.

¹⁸ Gilborn, *Durant*, 22.

¹⁹ *Ibid.*, 24.

²⁰ *Ibid.*, 21.

²¹ *Ibid.*

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 19

National Register of Historic Places Registration Form

Among those buildings erected during this period was the Durant Cabin, which continued the aesthetic evolution of the rustic resources at Pine Knot begun with the original chalet and furthered with the construction of the Swiss Chalet. The cabin was begun prior to 1890 and conceived by Durant as the primary living quarters for himself and his first wife. Built with a low profile well integrated with the topography of the site, the one-story cabin featured an advanced and extremely refined rustic decorative program. The exterior is highlighted by bark sheathing, bark-clad railings, a cut-granite chimney and an oriel window with diamond pane sash; the interior features exposed scissor trusses, birch bark-covered ceilings, cut-granite fireplace surrounds with birch bark mantel shelves and chimney breasts, and beveled horizontal board siding. Door casings are finished with rustic corner blocks composed of intricate patterns of twigs and bark. Rounding out the interior scheme were handsomely crafted pieces of rustic furniture, some of which have been ascribed to craftsman Joseph Bryere by Gilborn.²² Similar in conception and likely erected during the same period was the Nursery; photographs indicate that it shared many similar features as the Durant cabin, including exterior bark sheathing, an oriel window, and cut-stone chimneys; the building was lost to fire in 1983. Also erected during this period was the Kirby Cabin, which was built by Durant circa 1890 for his mistress, Minnie Everett Kirby. This third building campaign, exemplified by the handsome cabin built for himself and his wife, appears to have brought to a close improvements made by Durant during his ownership of Camp Pine Knot, although it is likely he continued to provide input into additions made during the Huntington period.

Between 1877 and 1892, Durant initiated the improvement and continuous modification of Pine Knot from an undeveloped parcel to a fully evolved decentralized camp. Much of the camp's charm and informality was drawn from the manner in which the property and its architectural resources developed, allowing for a layering of integrated and stylistically related units all reflecting a continuous aesthetic evolution driven by Durant's fascination with the Adirondack region and the rustic tradition. Many elements that evolved as staples of later Adirondack camps by Durant and others were developed at Camp Pine Knot during the late 1870s and 1880s, marking it as the essential prototype for this distinctive American form.

The Huntington Family and Camp Pine Knot, 1895-1949

In 1895, with Camp Uncas nearing completion and the construction of Sagamore Lodge underway, William W. Durant transferred Camp Pine Knot and 200 acres to Collis Potter Huntington (1821-1900), president of the Southern Pacific Railroad and a former business associate of the elder Durant. According to a period source Huntington, a major creditor of W.W. Durant and a visitor to Camp Pine Knot, "fell in love with [the camp's] charm and purchased it from William West Durant. . ." ²³ Beginning around 1890 Huntington and his wife had been granted use of the camp by Durant, who was increasingly relying on Huntington's financial backing to forward his development schemes; this open invitation, and the last building campaign by Durant, may have been initiated to entice Huntington to buy the property, particularly with other camp projects looming on the horizon.²⁴ Huntington acquired the camp from Durant for \$35,000, significantly less than the \$75,000 Durant estimated it cost to develop the property and far less than the price as given in contemporary accounts, one of which claimed Huntington paid \$250,000.²⁵ The transfer of the camp to Huntington likely reflected the increasing financial strain Durant was suffering and which would ultimately result in his insolvency. It likewise expressed a growing interest by the wealthy in tapping into the recreational potential of the Adirondacks, a trend in many ways initiated by Durant's efforts. Huntington would soon be joined by other prominent names in

²²Ibid., 24-25. Bryere was a Canadian native who worked at Camp Fairview and Camp Stott in the 1880s. As noted by Gilborn, he was singled out by Stoddard in his guide book for his skill in "rustic work."

²³*Illustrated Saturday Magazine*, "A Millionaire's Adirondack Camp," 25 August 1900, quoted in Gonino, *Huntington Memorial Camp*, 45.

²⁴Gilborn, *Durant*, 21.

²⁵Ibid., 95-96; Gonino, *Huntington Memorial Camp*, 45.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 20

National Register of Historic Places Registration Form

American business and society that maintained camps in the region, among them the Morgan and Vanderbilt families.

Between 1895 and his death in August 1900, Huntington visited Camp Pine Knot mostly during the summer months, and he initiated the fourth, and final, construction period. Among those buildings that were erected during the Huntington ownership period, as indicated by their absence on a detailed inventory made at the time of the transfer, was the recreation hall or "living room." As noted by Gilborn, since Durant continued to visit with Huntington at the camp following the sale of the property, it is not inconceivable that the latter played a role in the design of this building.²⁶ Among the recreation hall's distinctive stylistic features are the superimposed gables of the door hood and dormer, each highlighted by distinctive rustic pattern work. The interior likewise is handsomely treated, with a massive stone fireplace and whole log rafters. Although Huntington may have conceivably conferred with Durant on this project, it is also possible that the building was partially conceived by the craftsman and builders responsible for its erection. Also built during the period was the cabin located west of the Durant cabin, constructed as Huntington's personal residence. The building expressed a similar stylistic evolution from the earlier buildings as evidenced by the details of Durant's cabin, with a sophisticated rustic vocabulary. Begun in the summer of 1900, the cabin was still incomplete at the time of Huntington's death in August.²⁷

Following Collis P. Huntington's death in 1900, the family closed Camp Pine Knot; the property was conveyed to Huntington's son Henry Edward Huntington, who subsequently transferred the camp property to his stepmother, Arabella D. Huntington, in 1901. In 1924 Arabella Huntington conveyed Camp Pine Knot to her son, Archer M. Huntington. In January 1949, Archer M. and Anna Hyatt Huntington transferred the camp property to the State Teachers College at Cortland, New York, for the purpose of establishing an outdoor education and recreation center.²⁸ Since C.P. Huntington's death in 1900, the camp had remained all but unused, the sealed buildings overseen by a caretaker. The transfer of the Long Point acreage by A.M. Huntington was made after an inquiry by Cortland Professor Harlan Metcalf, who, following a canoe trip on Raquette Lake to eye prospective acreage for a proposed outdoor education center, approached the camp's caretaker to inquire as to the owner. "If you are interested in our objectives and would care to invest some land or money in serving the youth of our state in the way suggested," Metcalf wrote to Huntington, "I should be happy to visit you and discuss the project further."²⁹ Since that time the camp has continued to serve the role first outlined by Metcalf in his letter.

Conclusion

Camp Pine Knot remains one of the preeminent cultural resources chronicling the development of the Adirondack region in the last quarter of the nineteenth century and the beginning of the twentieth century. During this period the Adirondacks emerged as a premier destination for affluent Americans seeking to escape the rigors of urban life by sharing in the current fashion for "rustic" accommodations first popularized by William West Durant on Raquette Lake. Although Camp Pine Knot's architectural components are modestly scaled when contrasted with subsequent efforts by Durant and others, it was on Long Point that the fundamental philosophies of the decentralized Adirondack camp were first forwarded, tested, and shaped, and the suitability of these accommodations for upper class patrons confirmed. Over the span of nearly fifteen years, Durant evolved a loosely planned yet coherent grouping of buildings-- a "small village," as Gilborn termed it-- stylistically indebted to their setting and

²⁶Gilborn, *Durant*, 22.

²⁷Gonino, *Huntington Memorial Camp*, 48.

²⁸*Ibid.*, 50.

²⁹Metcalf to Huntington, 23 October 1947, quoted in Gonino, *Huntington Memorial Camp*, 59-60.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 21

National Register of Historic Places Registration Form

accommodating specific functions, that provided a highly influential model for others developing camps in the region. Aided by access to prominent members of upper class society, a transportation system envisioned to link the Adirondacks with distant population centers, and the work of Seneca Ray Stoddard-- whose popular Adirondack guidebooks celebrated the new camp tradition emerging on Raquette Lake-- Durant used Pine Knot as an enticement to potential clients and a springboard for more ambitious architectural and development schemes.

Evident in the evolution of the various camp buildings from 1877 until the early 1890s is Durant's increasing concern for creating an atmosphere that would appeal to an affluent clientele who would help make his extensive real estate speculation a financial success. Although over-extension of his resources and legal difficulties would eventually spell the demise of these schemes, William West Durant succeeded in his efforts to promote the Adirondacks as a popular destination and likewise significantly contributed to the development of the rustic vocabulary that can be termed the "Adirondack style." Durant's camp projects were driven to some measure by development and speculative interests, yet he nonetheless distinguished himself as a gifted planner capable of designing some of the great landmarks of the Adirondack Camp movement, architectural complexes aesthetically advanced and sophisticated in concept, aided by skilled craftsman fluent in rustic design vocabulary. The notion of decentralized, single-purpose building complexes and the application of the Swiss chalet form both evolved as standards of Adirondack camp design following their employment at Camp Pine Knot by Durant.

Camp Pine Knot enjoys a high level of integrity and retains many of the components that distinguish it as the first example of a decentralized Adirondack camp. Although fire claimed three of the camp's historic buildings in the 1980s, the remaining architectural components form a comprehensive account of the camp's development and evolution, chronicling Pine Knot from its beginnings to the end of the Huntington ownership period. The surviving architectural units maintain considerable integrity in design, materials, and workmanship, while the complex continues to provide an evocative and historically accurate setting consistent with its historic development. In addition, the architectural units that were added in the post-historic period near the historic core of the complex are unobtrusive in scale and siting, and were successfully designed to harmonize with the Durant-Huntington era resources without being overly similar. In conclusion, Camp Pine Knot remains an outstanding historic resource highlighting the architectural evolution of the Adirondack camp and the contributions of the Durant family to the development of the region as a resort destination.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 22

National Register of Historic Places Registration Form

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Previous documentation on file (NPS):

Preliminary Determination of Individual Listing (36 CFR 67) has been requested.

Previously Listed in the National Register.

Previously Determined Eligible by the National Register.

Designated a National Historic Landmark.

Recorded by Historic American Buildings Survey: #

Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other (Specify Repository):

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 23

National Register of Historic Places Registration Form

10. GEOGRAPHICAL DATA

Acreage of Property: Approximately 18 acres

UTM References:	Zone	Easting	Northing
A	18	531160	4851960
B	18	530430	4851780
C	18	529900	4851680
D	18	529790	4851730
E	18	529890	4851990
F	18	530370	4852010

Verbal Boundary Description:

Starting at the shoreline in front of the Kirby Cabin, the boundary follows the south shoreline of Long Point with the South Bay of Raquette Lake west and around Pine Knot Point to the 540' elevation contour line. The northern boundary of the property follows this contour line eastward until it passes the Kirby Cabin where the boundary turns southwest to the shoreline of South Bay.

Boundary Justification:

The boundary has been drawn to take in the historic resources of the camp complex located on Long Point, Raquette Lake, New York. The boundary has been extended eastward along the shoreline of Raquette Lake to take in the Kirby Cabin, a Durant-era resource that contributes to the significance of the nomination. All this land was historically associated with both the Durant and Huntington periods of ownership and it maintains its historic integrity.

CAMP PINE KNOT

United States Department of the Interior, National Park Service

Page 24

National Register of Historic Places Registration Form

11. FORM PREPARED BY

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