NPS Form 10-900
(Rev. 10-90)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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 any 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 **Aloha Hive Camp**

other names/site number

2. Location

street & number 846 Vermont Route 244
not for publication N/A
city or town West Fairlee vicinity N/A
state Vermont code VT county Orange code 017
zip code 05083

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally X statewide X locally. (___ See continuation sheet for additional comments.)

Suzanne C Jamele National Register Specialist 7-18-03
Signature of certifying official/Title Date

Vermont State Historic Preservation Office
State or Federal agency and bureau

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

Signature of commenting or other official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this 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): _____

Beth A. Savage 9-5-03

Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

X private
___ public-local
___ public-State
___ public-Federal

Category of Property (Check only one box)

___ building(s)
X district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
21	12	buildings
		sites
1	3	structures
		objects
22	15	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
Organized Summer Camping in Vermont

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
RECREATION AND CULTURE	Outdoor Recreation
EDUCATION	Education-Related

Current Functions (Enter categories from instructions)

Cat:	Sub:
RECREATION AND CULTURE	Outdoor Recreation
EDUCATION	Education-Related

7. Description

Architectural Classification (Enter categories from instructions)

Bungalow
Other: Adirondack Rustic
Other: Hawaiian Cottage

Materials (Enter categories from instructions)

foundation WOOD
roof ASPHALT
METAL
walls WOOD
other STONE
LOG

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)

X 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.

X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

____ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

Property is:

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a 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.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE
EDUCATION
ENTERTAINMENT/RECREATION

Period of Significance 1915 – 1953

Significant Dates 1915

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder Reid, Edward C.

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

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9. Major Bibliographical References

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

Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
___ previously listed in the National Register
___ previously determined eligible by the National Register

___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
X__ Other
Name of repository: Aloha Foundation Archives

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10. Geographical Data

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Acreage of Property 436.89 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	722680	4866250	3	18	723220	4863170
2	18	722080	4865100	4	18	723920	4864160

___ 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.)

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11. Form Prepared By

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name/title Liz Pritchett, Historic Preservation Consultant

organization Liz Pritchett Associates date March 27, 2003

street & number 46 East State Street telephone 802-229-1035

city or town Montpelier state VT zip code 05602

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Additional Documentation

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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)

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Property Owner

(Complete this item at the request of the SHPO or FPO.)
name The Aloha Foundation, Inc.

street & number 2968 Lake Morey Road telephone 802-333-3400

city or town Fairlee state VT zip code 05045-9400

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 the 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.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

ARCHITECTURAL DESCRIPTION

SUMMARY PARAGRAPH

Aloha Hive, a camp for girls ages seven to twelve, is one of four private children's camps in Vermont owned by the Aloha Foundation, Inc. It is located on Lake Fairlee in the town of West Fairlee. Harriet F. and Edward L. Gulick founded the camp in 1915. The Gulicks were pioneers in the growing movement of education for young women, and they have left a legacy of successful camping in Vermont. Their camps have been enjoyed by thousands of children for nearly one hundred years. Aloha Hive was the second camp started by Mother and Father Gulick. It was opened to accommodate the overflowing numbers of girls attending their first camp, called Aloha, seven miles away on Lake Morey. Hive remains as an outstanding example of a children's camp in Vermont and the nation. Its architecture comprises a cohesive complex of buildings most of which were constructed over a period of twenty-five years, from 1915 to c. 1940. The well-preserved structures embody a highly significant example of a girls' camp and represent the period when the children's camping movement in Vermont was at its peak of development. A rich variety of children's summer camp architecture is represented in a number of Adirondack Rustic style buildings, some that reflect the Bungalow style, camper cabins that appear directly influenced by military training barracks from World War I, and other buildings that bear a clear resemblance to Hawaiian cottage architecture. Hive Camp retains integrity of setting, location, materials, design, workmanship, association, and feeling.

INTRODUCTION

Hive Camp is unique among the three Aloha Camps founded by Edward and Harriett Gulick as it was built specifically as a camp, and no buildings remain from the former farmstead on the property. The buildings reflect architectural styles that were popular during the early decades of the twentieth century for children's summer camps, and private cottages built for individuals in New England. Three early buildings – the Dining Hall, Office and Shawshack (buildings 1, 3, 4) appear to be based on the 1915 design for Camp Hive by architect Edward C. Reid. These structures along with others built later, such as Comb, Halekipa / Nature Building, and Rampi / Arts & Crafts (buildings 2, 7, 8) were constructed in the Adirondack Rustic Style of architecture and contribute to the highly distinctive character of the camp. Features of these buildings include a hip roof form with elements such as porches,

extended eaves, exposed rafter tails, massive cobblestone chimneys, and log detailing for porch posts, railings and foundation piers. The broad hip roofs and wide wrap-around porches of the Dining Hall, Comb, and Office appear to be influenced by the Hawaiian cottage style of architecture in Vermont that was most likely brought here by Edward Gulick from Hawaii.

Both the Adirondack Rustic and the Hawaiian cottage styles are regional expressions of the Bungalow style that comes from India where during the nineteenth century the British used it to describe low, single story houses with large verandas that were well suited to tropical environments. The popularity of the Bungalow style is evident by the many derivations of the basic characteristics found in various parts of the country and abroad. The camper cabins and wash houses (called Shacks and Jinxes) in their utilitarian form and function, as rectangular, one-story, gable roof, one-room buildings with shuttered window and door openings operated by ropes and pulleys, appear directly influenced by military training camp barracks from World War I. Besides being well-preserved, all buildings are well-maintained.

SETTING

Aloha Hive Camp comprises 436.89 acres of scenic lakefront and rural land between King Hill Road and Middle Brook Road on the west side of Lake Fairlee in West Fairlee, Vermont. The long parcel extends from the lakeshore in a northwesterly direction. Vermont Route 244 parallels the shore and separates the buildings along the flat parcel of land that forms a small peninsula along the waterfront from the other structures and many tents that dot the wooded hillside west of the road. A circular drive from Route 244 for the primary buildings along the waterfront follows the arc of the peninsula. Across Route 244, a driveway just north of the Office (building 3) leads to a grassy knoll for parking and divides into various camp roads leading to the Director's House (building 11) to the west, and the camper cabins, tent sites and other structures to the southwest. One of the camp roads, now called the Burma Road, is an historic farm road that extends to the site of the former Wilson farm approximately one mile to the west.

A total of thirty-seven buildings and structures, and approximately forty tents make up the campus for Hive Camp. Most of the early structures and buildings for waterfront activities line the point of land along the shore and create the distinctive visual character of the camp when viewed from the lake. Tall pines and open meadows create a pastoral setting for these buildings. Wood docks along the shore are located at the Boathouse (building 6), at the swimming area in front of the Dining Hall (building 1), and, for basket making at Arts and Crafts (Building 8). On

the hill at the southwestern area of the camp, camper cabins (also called shacks), washhouses (called Jinxes), and tents that comprise six camper units (Elfins, Dolphins, Lowlanders, Highlanders, Debs, and Anti-Qs) are intermingled with activity buildings and staff housing. The cabin and jinx doors and tent openings all face south or westerly away from Route 244, which reinforces the residential and more private character of the hillside. Most of these structures are sheltered under pines and hardwood trees among rocky outcroppings, but some are located down in the lower, flat land toward the central camp area where a brook flows down the hillside to the lake from north to south. Friendship Bridge (structure 20) which crosses the brook has long been an important connector between the residential function of the hillside cabin /tent grounds and the many activity areas on the easterly side of the bridge towards the lake such as the Dining Hall and Comb (buildings 1 and 2).

A galvanized, metal culvert in the bank under the roadway of Route 244 serves as an underpass for campers allowing them access to the east and west sides of the camp without the hazard of traffic. The underpass replaced the "children passing" sign that was installed each summer at the triangle by the camp entrance driveway. A crossing guard formerly watched out for the girls as they crossed the road.

Special settings that were named in the early years of Camp Hive continue to be used today. They are located in the campus proper, and also in the more secluded, wooded hillside areas to the northwest. Along the lake, the Dancing Green is the open area within the ring of pine trees at the water's edge next to Comb (building 2); this has historically been used for dance events and Bible dramatics. The open meadow between the circular driveway and Route 244 contains ball fields, a tennis court, and the Maple Tree / Green Donut – a tall maple with a built-in bench around its trunk that serves as a meeting place in front of the Dining Hall (building 1). Cohelo Grove, which is the wooded area just southwest of the open meadow, is used for campcraft activities.

Outdoor sites that were developed more recently include Rainbow's End on Aloha Hill that was created in the early 1980s to replace Goodnight Circle when that location by Friendship Bridge (structure 20) was abandoned because of road noise from Route 244. Aloha Hill campsite is found at the end of the road past the Director's House (building 11), set in a field on a high plateau of land with views of Lake Fairlee to the east. The Horse Barn (building 14) and new riding ring are located down a hill through the woods to the south. Fieldstone walls and pine groves surround the field that has been a pasture for the camp horses. A ropes course is set up nearby at the top of the hill in the woods to the west. The campground contains a vertical board, 3-sided, lean-to, a stone fireplace in front of the lean-to, and a diagonal board outhouse. To the

southeast of the campground through the pine groves is a c. 2000, one-bay, gable roof well house that is built over a concrete reservoir. This is the primary water source for the camp.

Other important campsites in settings away from the campus include the Anti-Quarry, at the southwest corner of the camp for the Anti-Qs, the eldest group of campers. Up in the hills to the west and north are campsites at the former Wilson Farm, and a dramatic site appropriately called Edge Ledge. The former Wilson Farm site, one mile to the west down the Burma Road, retains an open meadow with apple trees, stonewalls, and stone foundations that are remnants of the former farmstead. Offsite camping areas used by the Aloha Camps include Coo Coos Cave on the Connecticut River, and Crawford Notch in New Hampshire's White Mountains.

Lake Fairlee is moderately developed with private summer cottages and other children's camps lining its shores. Horizons Camp, also owned by the Aloha Foundation is located approximately one-half mile south on Lake Fairlee; Aloha Camp and Lanakila, the other two Aloha Camps are on Lake Morey, about seven miles to the north in Fairlee. The nearest village is Post Mills at the southwest end of the lake in the town of Thetford.

BUILDINGS AND OTHER STRUCTURES

The buildings at Aloha Hive Camp are described below in three general groupings defined by age, use and location (see site map). The primary **Original Buildings**, based on archival research and historic photographs include three principal buildings constructed in 1915, the year the camp opened, the Dining Hall (building 1), the Office (building 3) and Shawshack (building 4). These three buildings appear to be based on a design for Aloha Hive by architect Edward C. Reid (see discussion in Section 8, Statement of Significance).[1] Comb (building 2), connected to the Dining Hall by the breezeway called London Bridge, was built c. 1917, one or two years after the camp opened. Of these four buildings, all but the Shawshack are located east of Route 244 and close to the lake. The **Waterfront Area** includes the remaining structures that line the shore on the east side of Route 244 (buildings 5 – 9. The **Hillside Area** (buildings/structures 10-35 including all tents) is comprised of the six units of camper shacks, jinxes and tents as well as activity buildings, the infirmary and staff housing, all on the west side of Route 244. Of the thirty-seven identified buildings/structures in the camp proper (the area on the site map) twenty-two are determined contributing to the historic property because they retain integrity and are over fifty years old.

ORIGINAL CAMP BUILDINGS (buildings 1 – 4)

1. DINING HALL / HIVE, 1915, contributing

The Dining Hall is one of three buildings constructed in 1915 for Aloha Hive Camp. On a 1918 map it is called Hive. The building is an Adirondack Rustic, one-story, rectangular plan, west facing building comprised of a hip roof main block that has a wrap-around porch on the south and rear (east) sides, and a slightly lower height, hip roof kitchen ell, which projects from the north side of the main block. The building has novelty siding, a new standing seam roof, poured concrete foundation, corner board and exposed rafter tail trim, plain wood surrounds around windows and doors, and an exposed basement level at the rear (east) and north sides. Similar to Comb, the Dining Hall has distinctive Adirondack features such as log detailing at the front entry porch, the deep wrap-around porch with extended eaves and exposed rafter tails, and multi-light double doors. The characteristic stone chimney located at the common wall of the main block and ell has been recently rebuilt above the roof with bricks; near this chimney, a smaller brick chimney projects from the roof of the ell. In addition, two metal chimneys extend above the wing roof. A narrow garden edged with granite pavers spans the front of the ell.

Hive appears to be based on a design for the camp by architect, Edward C. Reid and also reflects the rare influence of early twentieth century Hawaiian cottage architecture in Vermont. Hive recalls the one-story, rectangular form and broad hip roof of the 1841 Wai'oli Mission Church in Hawaii, and is embellished with distinguishing Hawaiian elements such as a double pitch roof, a Lanai or covered porch, casement windows, double doors, single wall construction, and stone foundation piers.

The Dining Hall is connected at the southwest corner to the covered walkway, called London Bridge, built c. 1920 between this building and Comb. The walkway and two buildings are joined to create an approximately 90 degree angle by their front elevations, and together the buildings face and embrace, by their angled form, the broad open yard in front of the primary buildings that is enclosed by the circular driveway. The rear elevations of the two buildings roughly follow the arc of the point of land, and shoreline of Lake Fairlee along which many of the original structures of Aloha Hive are built.

The main block of the Dining Hall has five (front) by four (side) bays. The hip roof, wrap-around porch, has square posts, a horizontal board railing with wood flower boxes, and a wide set of

wood steps with a gable roof and covered landing centered in the rear (east) side. The front (west) elevation of the main block is similar to Comb. It has a central bay entry porch with three log posts at each front corner and paired posts at the building wall, a log railing and side benches, and a log king post truss with diagonal bracing in the front gable peak. The front entry contains an 18-light double door. Two broad window openings that flank each side of the entry porch each contain 10-light casement windows grouped in threes. The windows have horizontal, novelty board shutters; the upper, top hinged shutters are operated from inside by ropes and pulleys; the lower, bottom hinged shutters open to the exterior and are secured with hook and eye hardware on the novelty board wall. The south side, four-bay elevation has two sets of 18-light double doors flanked by 10-light casement windows that are grouped in threes. The east or lakeside elevation has three sets of 18-light double doors flanked by the three-part 10-light casement windows.

The kitchen ell has five (front) by four (side) bays with a recessed, screen porch and service entry at the north west corner, and a 9-light, horizontal panel door with a wood, screen door, on the south wall, accessed from the lake side portion of the main block porch. The windows of the ell are primarily paired, and three-part 8-light casements. The north elevation has a bank of 8-light casements on the left, and three paneled doors grouped on the right. The basement elevation has two vertical board, pass doors irregularly spaced between the casement windows.

The interior of the Dining Hall features hardwood flooring, exposed framing, wood dining tables (some of which have log legs), wood chairs, and a fireplace constructed of flat, coursed stones with raised mortar joints and a wood mantle. The wall sheathing between the framing members is covered with lists of names of former campers and counselors painted in black block letters and grouped by year, dating from the 1915 Charter Members to 1919. The interior of the kitchen ell contains various rooms for food preparation and storage. The windows in the pantry at the northeast corner of the ell have side hinged, interior screens.

The basement under both the main block and ell has a gravel floor and is primarily used for camp equipment and food storage, except for the southwest corner of the main block which has a wood plank floor, and a work / storage area for campers.

A freestanding, wood sign panel is located near the Dining Hall just south of the Nature Building (building 7). The sign frame has square posts with brackets and holds the vertically placed sign, which is surrounded at its base by a flat, rectangular bench. The sign is supported by concrete block piers, and is covered with a hip roof and asphalt shingle roofing with sawn exposed rafter

tail trim.

2. COMB, c. 1917, contributing

Comb is an Adirondack Rustic style, one-story, hip roof, five (front) by three (side) bay, rectangular building, with a north facing front entrance sheltered by a one-bay, gable roof entry porch. Comb has a new standing seam roof, concrete pier foundation, novelty siding, corner board trim, and plain wood surrounds around windows and doors. Distinctive Adirondack features include log detailing at the front entry porch, a deep wrap-around porch with extended eaves and exposed rafter tails, a massive cobblestone wall chimney, and multi-light double doors. The hip roof porch, which has square posts, a horizontal board railing, and a set of wood steps on each side, wraps around the rear (south) and both side (east and west) elevations, and extends as a gable roof connector or breezeway to join with the Dining Hall porch to the northeast.

On the front (north) elevation, the central bay entry porch has three log posts at each front corner and paired posts at the building wall, a log railing with built in benches, and log king post truss with diagonal bracing in the front gable peak. The front entry contains a 12-light double door. Flanking the entry and porch are two window openings with horizontal, novelty board shutters; the upper, top hinged shutters are operated from inside by ropes and pulleys; the lower, bottom hinged shutters open to the exterior and are secured with hook and eye hardware on the novelty board wall. The west elevation has three sets of horizontal-panel, double doors flanked by vertical board, storage closets. On the six-bay, south elevation, on each side of the central chimney, a 12-light double door is flanked by two window openings with the hinged, novelty board shutters. The 3-bay, east side has a 12-light double door at the center, flanked by window openings with hinged shutters.

The open, one-room interior has a hardwood floor, exposed framing, built-in benches with hinged seats and name labels around the walls, a stone fireplace with decorative, stone, flat arch and keystone and massive wood mantel at the south wall, a grand piano, a stage at the west end constructed of stackable wood boxes, and theatrical lighting fixtures that face the stage and are attached to metal rods in the roof trusses.

Comb reflects the rare influence of early twentieth century Hawaiian cottage architecture in Vermont. The building clearly recalls the one-story, rectangular form and broad hip roof of the 1841 Wai'oli Mission Church in Hawaii, and is embellished with distinguishing Hawaiian elements such as a double pitch roof, a Lanai or covered porch, multi-light double doors, single

wall construction, and stone foundation piers.

3. OFFICE, 1915, contributing

The Office is an Adirondack Rustic style, one-story, six (front) by nine (side) bay building with a gable roof main block and hip roof rear ells that form a U-plan structure. The Office faces south at the main entrance to the camp. It is fronted by a two (front) by one (side) bay, hip roof entry porch, has steps and two entries on the east elevation, a deck built c. 1988 between the rear ells, and a recessed porch at the southwest corner of the main block. Significant Adirondack features include the log posts and horizontal log railings of the front porch and recessed side porch, the extended eaves with exposed, sawn rafter tails, and the multi-light doors and paired casement windows. The building has novelty siding, an asphalt shingle roof, corner board trim, plain surrounds around windows and doors, and a lattice skirt. Wood piers that rest on concrete blocks support it.

On the front (south) elevation, the entry porch with concrete steps is centered in the façade. It shelters the main entrance which contains a 15-light door and wood screen door. Two sets of paired, 8-light casement windows flank the entry porch, and similar windows line the walls of the rear ells. Other window types include 4-light casements and six-over-six double hung sash. Besides the two pass doors on the east elevation of the east ell, other pass doors exist on other elevations for the various offices they serve. The doors to these offices are multi-light, paneled doors. A brick ridge chimney is offset to the east on the main block. Granite paving stones line the edge of a garden along the front of the building, and a narrow board trellis for climbing vines is attached to the front of the entry porch.

Inside, a living room off the front porch has a brick fireplace on the east wall and twig furniture. The main office is located in the southwest corner of the main block and various smaller offices extend through the ells. Windows have side-hinged interior screens.

The Office appears to be based on a design for the camp by architect, Edward C. Reid and also reflects the rare influence of early twentieth century Hawaiian cottage architecture in Vermont. The building is embellished with distinguishing Hawaiian elements such as a Lanai or covered porch, casement windows, multi-light double doors, single wall construction, and stone foundation piers.

4. SHAWSHACK, 1915, contributing

Shawshack is a vernacular, one-story, hip roof, rectangular plan, seven (front) by four (side) bay building. It appears to be based on a design for the camp by architect, Edward C. Reid. This early building that formerly served as the Director's house has been remodeled a number of times. It has three front entrance doors on the west elevation that are sheltered by a hip roof, three (front) by one (side) bay porch, and a later shed roof appendage on the north end. The building is supported by concrete piers, has novelty siding, corner board trim, asphalt shingle roofing, exposed rafter tails, and plain wood surrounds around windows and doors.

The front porch has chamfered posts, dimension lumber horizontal railings, a board deck, and board steps in the center bay. The front façade has three unusual, peaked, door openings, each with a v-groove, peaked, vertical board door, and a board surround with peaked lintel and screen door. The south elevation has a similar, peaked, vertical board pass door. Two-over-two, double hung windows that flank the right entry pass door on the front elevation replace former shuttered openings, as outlines of former hinges for the removed shutters remain on the siding. Other openings retain similar evidence of former hinged shutters. New windows are primarily 8-light casements. A low, gable vent is centered on the roof ridge. The north end shed appendage that contains two bathrooms has paneled pass doors and a metal chimney.

The interior currently contains dark rooms for the photography program at the north end, a nursery for the Director's children in the southwest corner and a small staff apartment at the southeast corner.

WATERFRONT AREA (buildings 5 - 9)

5. STORAGE / COSTUME ROOM, c. 1920 / c. 1982, contributing

This vernacular, one-story, shed roof, 4-bay, rectangular, building dates from the early years of the camp when it functioned as a garage and open storage shed. It has novelty siding, corner board trim, asphalt roofing shingles and exposed rafter tails. The building rests on concrete blocks but an older stone foundation wall also remains under the wood sills. The north facing, front elevation was modified c. 1982 when open storage bays to the left of the shed roof appendage were enclosed with novelty siding and new pass doors. The front façade now has

(from left to right) a hinged vertical board pass door, a window opening with shutter infill, a vertical board double door, and on the right, a shed roof appendage with rolled roofing and vertical board double door. The rear (south) elevation has a hinged, 6-light window on the left, and a paired, 6-light casement window on the right. The left (eastern) portion of the building is used for costume storage; the western portion is used for miscellaneous storage.

6. BOATHOUSE, c. 1976, non-contributing

The Boathouse is a vernacular, one-story, gable roof, three (front) by two (side) bay, rectangular plan building that faces south toward the lake. It has vertical board siding with corner board trim, an asphalt shingle roof with exposed, sawn rafter tails, and is supported by wood piers that rest on concrete blocks. The wide, center, eavesfront bay entrance that faces the lake contains a vertical board door that slides on an exterior track. A board boat ramp the width of the sliding door, fronts the opening and spans the shoreline, from the lake to the Boathouse. A window with a side-hinged, vertical board shutter flanks each side of the front entrance. Each gable end has two similar shutter-covered window openings and the 3-bay, rear (north) elevation has a central, vertical board pass door flanked by the shuttered windows. Lifejackets, paddles and other boating equipment are stored inside the Boathouse. A wood rack for canoe storage is located adjacent to the west end of the Boathouse. The Boathouse is non-contributing due to age.

7. HALEKIPA / NATURE BUILDING, c. 1930, contributing

This Adirondack Rustic style, one-story, hip roof, rectangular plan, five (front) by three (side) bay building faces west. It is fronted by a one-bay, hip roof entry porch, and has a deck across the rear (east) elevation, which hangs over the lakeshore. The building has novelty siding, corner board trim, and wood piers that rest on concrete blocks. The foundation piers and crawl space under the building are obscured by a diagonal lattice skirt. Significant Adirondack Rustic style features include the log details of the entry porch, multi-light casement windows and doors, extended roof eaves with exposed rafter tail trim, and stone fireplaces inside. (The centrally located chimney with back-to-back stone fireplaces is constructed of brick above the roofline; this appears to be the original construction method, as the brick shaft is visible in a 1932 photograph; this early shaft had a corbelled cap.) Window and door trim has unusual novelty board surrounds, with the concave portion of the board at the outer edge of the surround. The front porch log details include the vertical posts and horizontal board railing. The porch shelters two entries, each with a12-light, paneled door. The rear deck, constructed of dimensional lumber, has a horizontal board railing; it is accessed from inside the Nature Building. Windows are paired, 8-light casements.

The interior is divided into two equal rooms, each accessed by one of the front entry doors, and each having a door to the deck. A distinctive, coursed ashlar chimney is located in the common wall between the two rooms. Each room has a segmental arched fireplace and concrete hearth, exposed framing, and painted wood flooring. The southern room has particle board panels over the sheathing between the wall framing members covered with nature prints, tables with log legs, a work shelf that lines the walls just below the window sills, and a tall book shelf located to the right of the chimney. The northern room has built in bookshelves, and a bench with hinged, board seats that lines all the walls below the windows. The building has overhead florescent lighting.

A garden, fenced with chicken wire, is located in front of the northern half of the building. A wire-enclosed pen for pet goats located north of the building contains a small, gable roof, three-sided, novelty board shelter with wood flooring and wood roof.

7A. ARK, c. 1987, non-contributing

The Ark, which is associated with the Nature Building to the north, was built c. 1987. It is a small, one-story, square, three-sided, one (front) by two (side) bay, shed roof structure used to house small pets like field mice. It has a pent roof overhang with outrigger supports that shelters the west facing, open, front elevation. The building rests on wood piers and has novelty siding, asphalt roofing shingles, and single and paired, 8-light casement windows. Interior features include wood flooring, which extends out under the pent roof, and a narrow shelf, level with the bottom of the windows, that wraps around all three interior walls. Adjacent to the south side of the Ark, a similarly sized portion of the lawn is fenced in with chicken wire and contains a wooden box, which campers may use to attend to and play with their pets. Non-contributing due to age.

8. ARTS & CRAFTS BUILDING, c. 1930, contributing

The Arts & Crafts Buildings is an Adirondack Rustic style, one-story, hip roof, rectangular plan, three (front) by two (side) bay building with a shed roof porch across the front (south) façade, and a modern deck built c. 2000 off the northeast corner. It exhibits the Adirondack Rustic features found on the other original buildings – the log posts and horizontal railings of the front porch, extended eaves with sawn, exposed rafter tails, a cobblestone chimney, and multi-light doors and casement windows. The building is supported by wood piers that rest on concrete blocks, has novelty siding, corner board trim, plain wood surrounds around windows and doors, and asphalt

shingle roofing. On the front elevation, the front porch has wood steps in the center bay, a built-in drawing table level with the top of the railing, and a sink at the west end of the façade. The center bay main entry has a paired 9-light, paneled door that is flanked by three-part, 8-light casement windows. The side and rear elevations have paired 8-light casement windows, with the cobblestone chimney centered in the wall of the rear elevation. The northeast deck has a wood floor, dimension lumber railing, steps off the south side, and a wide, angled, plywood drawing table with bracket supports fixed to the lakeside (east) railing.

The interior consists of one large room with softwood flooring, tables with log legs, built-in open shelving and corner cabinets with vertical board doors, and a coursed, ashlar fireplace with a segmental arched, stone lintel and a stone hearth. Modern, hanging, fluorescent lighting fixtures have been installed.

9. TENNIS SHACK, c. 1995, non-contributing

The tennis shack is a vernacular, one-story, gable roof, rectangular plan, eavesfront building with a recessed, three (front) by one (side) bay porch across the front. The building faces southeast, is supported on wood piers, and has novelty siding, corner board trim, and asphalt roofing shingles. The recessed porch has a wood deck with horizontal board railing, and stairs at each end. The front entry off the porch has two sets of novelty board double doors with plain, wood surround trim. A pair of novelty board, side-hinged shutters is centered in each gable end. The interior features wood flooring, exposed framing, built-in storage closets, racks for tennis racquets along one wall, and a ping-pong table in the middle of the single, large room. Tennis courts are located to the south and north of the Tennis Shack. The building is non-contributing due to age.

HILLSIDE AREA (buildings/structures 10-35)

10. MARY KNAPP INFIRMARY, c. 1920, contributing

The Infirmary, originally called the Hospital, is a vernacular, one-story, hip roof, rectangular plan, three (front) by seven (side) bay building with a dimension lumber deck across the front (east) façade. The building is supported by wood posts on concrete piers, has novelty siding, cornerboard trim, an asphalt shingle roof, exposed rafter tails, and plain wood surrounds around windows and doors. The front elevation has a 9-light, paneled double door which appears to be a recent replacement, and wood screen doors. Two similar, single, pass doors that each open on to

a board deck and stairs are located on the south side, and one is located on the rear (west) elevation. Windows are primarily 6 and 8-light paired casements; both the south and east eave sides have one square, 4-light window. A brick wall chimney is located on the north elevation, and the south roof slope has an interior brick chimney.

The interior of the Infirmary has soft wood flooring, a pine paneled front room with a fireplace on the north wall and white metal cots with pale green bedspreads. Examination rooms and bedrooms are located to the rear of the building. The windows have side-hinged interior screens.

11. HELEN SHAW HOUSE, c. 1982, non-contributing

This vernacular, one-story, gable roof, three (front) by two (side) bay, square plan dwelling is located on the hill that overlooks the camp structures and lake. It serves as the camp director's house. The building has a wrap-around deck on the east eaves front and the south gable end. It has novelty board siding, asphalt roofing shingles, and a poured concrete foundation with basement. Trim includes corner boards and a returning box cornice. A 9-light paneled pass door is located at both the front and rear elevations. The deck has square posts and a horizontal board railing. Windows are paired, single-light casements, with a 3-part casement window on the front. A brick wall chimney with a corbelled cap is located in the south gable end, and the north gable end has a metal bulkhead basement entry. The building is non-contributing due to age.

12. ARCHERY SHACK, c. 1990, non-contributing

A small, vernacular, one-story, shed roof, one (front) by one (side) bay structure with a pent roof overhang on the front (north) elevation rests on concrete blocks. It has novelty siding, corner board trim, and exposed rafter tails. A board pass door is located on the west side and a bottom-hinged, novelty board shutter is located on the north side under the pent roof. Around the 1995, the horseback, riding ring across the road to the north was converted to use as the archery range. The archery range retains the split rail fence around the former, oval shaped riding ring, and has tall netting hung from a frame at the north end. The Archery Shack is non-contributing due to age.

13. COOK SHACK, c. 1920, contributing

The Cook Shack is a vernacular, Adirondack Rustic, one-story, gable front, three (front) by four (side) bay dwelling with a cross-gable roof ell set back to the rear of the south eave side. A two

(front) by one (side) bay porch is recessed on the gable front. Adirondack features include the log details of the porch – the posts, railing, and gable front truss with king post and diagonal bracing (also found in the Comb and Dining Hall porches), the extended eaves with exposed rafter tails, and the multi-light casement windows. The building is supported by new dimension lumber posts with diagonal bracing, and has novelty siding, corner board trim and asphalt shingle roofing. The center bay front entrance has a vertical board door and a hinged, novelty board transom shutter. Windows are primarily paired and 3-part, 4-light casements; the middle window is fixed in a closed position in the 3-part casements. The south eave side of the main block has a pair of horizontal, 4-light transom windows. The Cook Shack functions as staff housing and has several bedrooms and a kitchen.

14. BARN, c. 1996, non-contributing

The Barn is a vernacular, one-story, gable roof, two (front) by four (side) bay structure with entries on the east and west. It rests on wood piers, has sheet metal roofing, and vertical board siding. The wide, segmental arched openings centered on the east and west gable ends are flanked to the north by a wide segmental opening with a half wall below. Four similar openings above a half wall line the north elevation. The south eaves elevation has two pairs of sliding 9-light windows. The interior has a central east-west corridor, ten stalls and a tack room. A large, oval riding ring with horizontal board and metal fencing is located the northwest of the Barn. The Barn is non-contributing due to age.

15. DOLPHIN JINX, c. 1920 or earlier, contributing

The Dolphin Jinx is an original washhouse that has been remodeled over the years. This vernacular, one-story, rectangular, gable front, one (front) by four (side) bay washhouse has a one-bay, gable roof, front porch with enclosed sidewalls. The building faces east toward the lake, and the cluster of tent platforms for the Dolphin campers just south of the Burma Road. The Dolphin Jinx is supported on square posts that rest on concrete blocks and has horizontal board siding, corner board and exposed rafter tail trim, and asphalt roofing shingles. At the west gable end, a 12-inch band of siding has been eliminated along the upper portion of the wall, and a hinged shutter above in the gable, provide ventilation and interior light. On the front façade, the porch has a segmental arched entry bay, and wide, board steps. The front entrance has a vertical board double door. A horizontal board, top and bottom-hinged, paired shutter is located to the right of the porch. The south side has three sets of the paired shutters, one single top-hinged shutter, and a vertical board pass door and set of steps at the far left. The two-bay north side has

one set of top and bottom-hinged shutters and one top-hinged shutter.

16. DOLPHIN CABIN, c. 1920, contributing

The Dolphin Cabin is a vernacular, Adirondack Rustic, one-story, gable roof, rectangular, four (front) bay by two (side) bay cabin that has been constructed on a steep, rocky bank with its eaves front entry facing south and its east gable end facing the lake. It is surrounded by tent platforms and is southeast of the Dolphin Jinx. The cabin is supported by tall log posts with diagonal bracing, and has horizontal board siding with corner board trim, extended roof eaves with exposed rafter tails, and asphalt roofing shingles. The front elevation has a vertical board Dutch door with a side-hinged bottom section or door and an upper section or door that is bottom-hinged to the lower section (the upper door is half the size of the bottom door and may be flipped down over the bottom door and thus remain open while the bottom door is closed). A small square window opening with a bottom-hinged, horizontal board shutter is left of the entrance. Larger window openings have paired, horizontal board shutters; the upper shutter is top hinged and operated by a rope and pulley system from inside, the lower shutter is bottom hinged and fixed in an open position with hook and eye hardware to the exterior wall of the cabin. These shuttered openings flank the front entry and small square window opening; two are located on each gable end and three on the rear (north) elevation. A single top hinged shutter that opens to the interior is found in each gable peak. The interior has wood flooring, cots and bunk beds, one open bookcase with five shelves, and a long shelf above the window openings along each eaves side.

17. ELFIN PLAYHOUSE, c. 1920, contributing

The Elfin Playhouse, located south of the Burma Road is just west of the grouping of tent platforms and other structures for the Elfin campers. It is a vernacular, Adirondack Rustic, one-story, gable roof, rectangular, three (front) by two (side) bay building that faces east. It is supported by new, dimension lumber posts and has horizontal board siding, corner board and exposed, sawn rafter tail trim, plain wood surrounds around windows and doors, and asphalt roofing shingles. The eaves front façade has a center bay entrance with a 9-light, flush board door fronted by a board deck with horizontal board railing and step on the south side. The entrance is flanked on each side by paired, 12-light, sliding windows; the rear (west) elevation has a similar window arrangement. Both gable ends have two sets of the typical top and bottom-hinged shutters with a single hinged shutter in the gable peak. A distinctive Adirondack style bench / daybed with log detailing is located in front of the Playhouse just right of the entry deck. The

interior consists of one large room with wood flooring, exposed framing and built-in shelving. In 2002 the building was used as a camper cabin. A 1924 photograph shows the building with a deck on the front elevation.

17A. S. S. ELFIN, 2001, non-contributing

Located adjacent to the Elfin Playhouse, the S. S. Elfin is a wood, play structure in the form of a sailboat. The S. S. Elfin has a gang plank and ladder, plastic slide, a swing set on the lower deck suspended from the masts, a ship's wheel on the upper deck, and play space below the decks in the hull. The structure is non-contributing due to age.

18. CABIN, c. 1920, contributing

This Cabin is a vernacular, Adirondack Rustic, one-story, gable roof, rectangular, three (front) bay by two (side) bay cabin that has been constructed on a steep, rocky bank with its entry facing west and its gable end facing the lake. It is supported by tall log posts with diagonal bracing, and has vertical board siding, extended roof eaves with exposed rafter tails, and asphalt roofing shingles. The west gable front has a vertical board door flanked by window openings with paired top and bottom-hinged shutters. Two similar openings with shutters are located on each eave side and at the gable end. The one room interior has wood flooring, and open shelves between the eaves side window openings.

19. LOWLANDER JINX, c. 1990, non-contributing

The Lowlander Jinx is a vernacular, one-story, gable roof, rectangular, one (front) bay bathhouse that faces east. It is supported on wood piers that rest on concrete blocks and has novelty siding, corner board and exposed rafter tail trim, and asphalt roofing shingles. The eaves front center bay entrance has vertical board double doors that are hidden behind a v-groove, full height, vertical board screen that forms the east side rail of the entrance deck which also has steps at each side (north and south). An 18-inch band of siding has been eliminated at the top of the walls just below the eaves line on all sides of the building. The Jinx contains toilets, sinks and shower stalls. The building is non-contributing due to age.

20. FRIENDSHIP BRIDGE, c. 1986, non-contributing

This small, four span, arched bridge crosses the stream that flows through the camp from

northwest to southeast along the south side of the Burma Road and under Route 244, to the lake just west of the Storage Building (building 4). The arched form of the bridge with angled, horizontal board handrails suggests a Japanese influence. The bridge is supported by wood posts and cross truss bracing below the deck. The bridge is non-contributing due to age.

21. LOWLANDER CABIN, c. 1981, non-contributing

The Lowlander Cabin is located between Friendship Bridge (structure 20) and Lowlander Playhouse (building 22) in the central portion of the cabin and tent platform area of Hive Camp. Similar to most Hive cabins it is a vernacular, one-story, gable roof, rectangular, structure with extended roof eaves, and asphalt roofing shingles. It is supported on concrete blocks and has novelty board siding with corner board trim. This three (front) bay by two (side) bay cabin has a south facing front entry with a vertical board Dutch door entrance (this double leaf door is side hinged), and shuttered openings on all elevations (two on the front, two at the gable ends, three at rear wall, see building 16, Dolphin Cabin for details of these window openings). The one-room interior has diagonal laid soft wood flooring, exposed framing, campers names written in markers on the walls (1989 is the earliest date noted), an overhead light socket and smoke alarm. The Lowlander Cabin is non-contributing due to age.

22. LOWLANDER PLAYHOUSE, c. 1995, non-contributing

The Lowlander Playhouse is similar to Noble Shack (building 35) and Menehune (building 32) because of its broken gable form, which breaks over the body of the building and extends to create a shed roof over a full front porch. This vernacular, one-story, rectangular, three (front) by one (side) bay building faces west. It is supported on square, wood posts with diagonal bracing, has novelty siding, corner board and exposed rafter tail trim, and asphalt shingle roofing. The three (front) by one (side) bay shed roof porch has square posts and horizontal railings on each side bay. The central bay main entrance has a v-groove, vertical board door that is flanked by side-hinged, paired, novelty board shutters. Two pairs of the shutters are located on the rear elevation. Inside the one room interior features soft wood flooring, a piano, ping-pong table, open shelves, and a bench along the walls. The building is non-contributing due to age.

23. HIGHLANDER CABIN, c. 1920, contributing

The Highlander Cabin is located on a steep bank east of the Highlander Jinx and is reached by a series of wood stairs built on the hillside. It is a vernacular, Adirondack Rustic, one-story, gable

roof, rectangular, four (front) bay by two (side) bay cabin that has been constructed with its eaves front entry facing south and its east gable end facing the lake. The cabin is supported by tall log posts with diagonal bracing, and has horizontal board siding with corner board trim, extended roof eaves with exposed rafter tails, and asphalt roofing shingles. The front elevation has a vertical board Dutch door with a side-hinged bottom section or door and an upper section or door that is bottom-hinged to the lower section (the upper door is half the size of the bottom door and may be flipped down over the bottom door and thus remain open while the bottom door is closed). A small square window opening with a bottom-hinged, horizontal board shutter is left of the entrance. Larger window openings have paired, horizontal board shutters; the upper shutter is top hinged and operated by a rope and pulley system from inside, the lower shutter is bottom hinged and fixed in an open position with hook and eye hardware to the exterior wall of the cabin. These shuttered openings flank the front entry and small square window opening; two are located on each gable end and three on the rear (north) elevation. A single top hinged shutter that opens to the interior is found in each gable peak. Inside, Highlander Cabin has wood flooring, two rooms divided by a vertical board half-wall in the eastern third of the building just left of the entry, shelving above the windows, and a bookcase.

24. HIGHLANDER JINX, c. 1920 or earlier / c. 1991, contributing

The Highlander Jinx is a vernacular, one-story, gable roof, rectangular, open-air washhouse with a large pine tree growing up through the south roof slope. It was remodeled c. 1991. The building faces east and is located up the hill west of the Highlander Cabin. The Highlander Jinx is supported on wood piers, and has an asphalt shingle roof with exposed rafter tails. The dimension lumber framing is exposed on the open southern half of the structure; the northern half of the building is enclosed with horizontal board siding and corner board trim except for the 18 inch band at the top of the north wall where siding has been eliminated for ventilation purposes. The east facing entrance is fronted by a wide set of wood steps; to the right of the entrance, a pent roof overhang with diagonal board support walls shelters two sinks and a board deck. A shed roof projection at the northeast corner of the building encloses a hot water tank. Four toilet stalls, two shower stalls and two sinks are located inside the enclosed northern half of the building; the south side interior consists of an open-air hall.

25. WATER TOWER, c. 1940, contributing

This tall, octagonal water tower functions as a reservoir for the lake water used in the camp toilets. It is constructed of concrete and has a low, octagonal, hip roof. Each face of the tower

walls alternate with vertical and horizontal lines imprinted by wood boards when the concrete walls were formed. The roof is vented with screens between the exposed rafters. The water tower is located at the top of the hill at the southwest portion of the camp.

26. DEB CABIN, c. 1920, contributing

This is the older of the two Deb Cabins. It is located west of the Deb Jinx (building 27); the other Deb Cabin (building 28) is east of the Deb Jinx. It is a vernacular, Adirondack Rustic, one-story, gable roof, rectangular, three (front) bay by one (side) bay cabin supported by log posts with diagonal bracing, and has vertical board siding, extended roof eaves with exposed rafter tails, and asphalt roofing shingles. The north facing front entry has a board deck with two steps. This cabin appears to be longer and narrower than the other early shacks. It has a vertical board Dutch door entrance, and larger shuttered openings on all elevations (two on the front, one on the gable ends, three at rear wall, see building 16, Dolphin Cabin for details of these features). The interior has wood flooring, six built in storage cubbies adjacent to the entry, and a shelf at the roof joists that spans the length of the cabin.

27. DEB JINX, c. 1950, contributing

The Deb Jinx is a vernacular, one story, gable roof, three (front) by one (side) bay building that faces south and is located between the two Deb Cabins at the southwest portion of Hive Camp. It is supported by square wood posts that rest on concrete blocks, and has novelty board siding, corner board trim, and an asphalt shingle roof with exposed rafter tails. The north (rear) elevation has a 12-inch band across the upper wall where siding has been eliminated to allow for ventilation. The south eaves side has a center bay entrance with a novelty board Dutch door flanked by two-part novelty board shutters. A top-hinged shutter is located in the west gable peak. The interior contains four sinks, four toilet stalls, and two shower stalls.

28. DEB CABIN, c. 1950, contributing

One of two Deb Cabins, this one is located east of the Deb Jinx (building 27); the other Deb Cabin (building 26) is west of the Deb Jinx. This cabin is similar to other historic Hive cabins as it is a vernacular, Adirondack Rustic, one-story, gable roof, rectangular, four (front) bay by two (side) bay cabin supported by log posts with diagonal bracing, and has horizontal board siding with corner board trim, extended roof eaves with exposed rafter tails, and asphalt roofing shingles. The south facing front entry has a board deck with dimension lumber railing. Like other

historic cabins built in the 1920s and later this one has a vertical board Dutch door entrance, a small, square, shuttered opening flanking the door, and larger shuttered openings on all elevations (two on the front, two at the gable ends, three at rear wall), with a smaller opening in each gable peak (see building 16, Dolphin Cabin for details of these features). The interior is also typical with wood flooring, two rooms defined by a half-wall just east of the entry with built in open shelves on each side of the wall, and a bookcase west of the entry.

29. ANTI-Q CABIN, c. 1920 or earlier, contributing

This Anti-Q Cabin, one of two cabins for this age group, is located on the hill to the west of the other Anti-Q Cabin (building 30). Similar to most Hive cabins it is a vernacular, Adirondack Rustic, one-story, gable roof, rectangular, structure supported by log posts with bracket supports. This cabin has novelty board siding with corner board trim, extended roof eaves with exposed rafter tails, and asphalt roofing shingles. It is a three (front) bay by one (side) bay cabin, and has a south facing front entry with a vertical board Dutch door entrance, and shuttered openings on all elevations (two on the front, one at the gable ends, three at rear wall), with a smaller opening in each gable peak (see building 16, Dolphin Cabin for details of these features). This cabin has a porcelain sink located outside on the exterior wall of the west gable end. The one-room interior is also typical with soft wood flooring, exposed framing, campers names written in markers on the walls, an overhead light socket and smoke alarm.

30. ANTI-Q CABIN, c. 1950, contributing

This Anti-Q Cabin, one of two cabins for this age group, is located on the hill to the east of the other Anti-Q Cabin (building 29) and just north of the Anti-Q Jinx (building 31). Similar to most Hive cabins as it is a vernacular, Adirondack Rustic, one-story, gable roof, rectangular, structure supported by log posts with bracket supports. This cabin has horizontal board with corner board trim, extended roof eaves with exposed rafter tails, and asphalt roofing shingles. It is a four (front) bay by two (side) bay cabin, and has a south facing front entry with a vertical board Dutch door entrance, a small, square, shuttered opening flanking the door, and larger shuttered openings on all elevations (two on the front, two at the gable ends, three at rear wall), with a smaller opening in each gable peak (see building 16, Dolphin Cabin for details of these features). The one-room interior is also typical with soft wood flooring, exposed framing, campers names written in markers on the walls, an overhead light socket and smoke alarm.

31. ANTI-Q JINX, c. 1984, non-contributing

The Anti-Q Jinx is a vernacular, one-story, gable roof, one (front) by one (side) bay, rectangular bath house that faces north and is located on the hill at the south end of the camp, south of the two Anti-Q Cabins and tent platforms. It is supported by wood posts that rest on concrete blocks, and has novelty siding, corner board trim, and an asphalt shingle roof with exposed rafter tails. The siding has been eliminated to create an open-air band that wraps around the wall at the upper portion of the eaves sides and the south gable end. The north gable entrance has a vertical board door with a crescent moon cut out in the upper portion, and the entry is fronted by a set of wood steps with a horizontal board railing. The interior has a board floor and exposed framing, and contains four sinks, four toilet stalls, and two shower stalls. Non-contributing due to age.

32. MENEHUNE, 1999, non-contributing

Built as Staff Housing, Menehune is similar in form to Noble Shack (building 35) and Lowlander Playhouse (building 22) all of which have a broken gable form, with the front roof slope breaking over the body of the building and extending to create a shed roof over a full front porch. The building faces north and is located just west of Route 244. The vernacular, one-story, rectangular plan, structure is a three (front) by one (side) bay building with a three (front) by one (side) bay front porch. It is supported by wood piers, and has novelty siding, corner board trim, exposed rafter tails and asphalt shingle roofing. The porch has square posts, horizontal railings, a board deck, wood steps in the center bay, and a diagonal pattern lattice skirt. The window openings have side-hinged, novelty board, paired shutters. The center entry has a v-groove, vertical board door. Inside, the building has two, two-room units and a bathroom, with full height horizontal board walls defining the spaces. The building is non-contributing due to age.

33. FARNSWORTH LIBRARY, c. 1920, contributing

The Library is an Adirondack Rustic, one-story, gable roof, two (front) by two (side) bay, rectangular building that faces east toward the lake and is located just north of Menehune. It is supported by wood posts with diagonal bracing that rest on concrete blocks and stones, and has vertical board siding, asphalt roofing shingles, exposed rafter tail trim, and plain wood surrounds around windows and doors. The main entrance, located on the north eaves side has a vertical board door with the name *Farnsworth* on a painted sign panel. A distinctive, recessed porch under the east end gable has square corner posts with diagonal bracing, and built-in benches inside the vertical board closed railing. A v-groove door opens onto the recessed porch. Windows are single and paired, 6-light casements with exterior screen inserts. A fieldstone wall chimney

located on the west gable end is a recent replacement.

On the interior, the library has wood flooring, exposed framing, walls lined with shelving full of books, and an upright piano located on the north wall.

34. GREEN HOUSE, 1991, non-contributing

Green House, according to a commemorative plaque on the building, was built to honor Amy Green, Aloha Camper from 1937 to 1941. Green House is a vernacular, gable roof, three (front) by four (side) bay, rectangular building that is the largest structure on this side of Route 244. It faces west, rests on wood piers and has novelty siding, asphalt roofing, and corner board trim. A recessed, gable front porch with square posts and railing, and wood steps, shelters the 15-light, double door main entrance. The south eaves side has four sets of paired, novelty board shutters. A massive, fieldstone wall chimney is located on the east gable end.

Inside, the building has a flush board ceiling with recessed lights, hardwood flooring, fieldstone fireplace at the east end, and gymnastic equipment. The building is non-contributing due to age.

35. NOBLE SHACK, 1999, non-contributing

Noble Shack, built for use as staff housing, is similar to Lowlander Playhouse (building 22) and Menehune (building 32) because of its broken gable form. The three buildings were constructed in the mid to late 1990s. The front roof slope of the gable breaks over the body of the building and extends to create a shed roof over a three (front) by one (side) bay front porch. This vernacular, one-story, rectangular plan, five (front) by one (side) bay building faces west, is supported by wood piers, and has novelty siding, corner board trim, exposed rafter tails and asphalt shingle roofing. The porch has square posts, a board deck, and wood steps in the center bay. The window openings have side-hinged, novelty board, paired shutters. The center entry has a v-groove, vertical board door.

The interior consists of three rooms with exposed framing, plywood flooring, novelty board walls between the rooms, vertical board doors, interior screen inserts in the windows, overhead light sockets and smoke alarms. The building is non-contributing due to age.

TENT PLATFORMS, c. 1980 – 2002, non-contributing

Numerous tent platforms are constructed throughout the cabin area west of Route 244. They are clustered in groups near the cabins and jinx for each unit, and are added or removed as needed based on shifts in unit numbers. The tent platforms are constructed of dimension lumber, have a board deck, railing around three sides, and wood stairs at the front. They vary in age, are repaired as needed, and generally replaced after about twenty years. Tent platforms are non-contributing due to age.

[1] *The Aloha Kanaka,* pp. 168-9

STATEMENT OF SIGNIFICANCE

SUMMARY PARAGRAPH

Aloha Hive, a summer camp for girls located on Lake Fairlee, is one of four private camps in Vermont owned by the Aloha Foundation, Inc. Aloha Hive is being nominated for listing in the National Register of Historic Places under the Multiple Property Documentation Form, *Organized Summer Camping in Vermont,* as it meets registration requirements for the property type, Children's Summer Camps in Vermont, 1892 - 1953. Hive is eligible for the National Register of Historic Places under Criterion A for its rich history that reflects patterns of thought and culture in Vermont and the nation for nearly one hundred years - from the beginning of the camp in 1915 to the early 21st century. It set a high standard as part of the first phase of camps for girls in America. The changing ways Americans viewed nature and the mountains, and the role of young women as future leaders, are evident in the mission of the camp, the activities offered, and even in such details as camp uniforms, all of which are rooted in the admirable values of the founders, Edward and Harriet Farnsworth Gulick. Aloha Hive is also eligible for the National Register under Criterion C for its exceptional and highly intact complex of historic buildings that convey its history and embody its significance as a girls' camp. Hive is unique among the four Aloha Camps because its structures were all constructed from the first years of the camp as buildings specifically for Aloha Hive. It is distinguished architecturally as the only Aloha Camp known to have architectural drawings for the early buildings. The Dining Hall, Office Building and Shawshack appear to be based on a design by architect Edward C. Reid. Hive contains a cohesive group of Adirondack Rustic seasonal camp buildings that reflect the rare influence of early twentieth century Hawaiian cottage architecture in Vermont. Research has revealed the important influence of standardized plans for World War I military barracks on the form and materials of the camper cabins / shacks and the washhouses/ jinxes.

INTRODUCTION

Both the Farnsworth and Gulick families were remarkable for their missionary work in Turkey and Hawaii, and for pioneer work in American camping. The families carried a high ethic of preparing oneself to make a contribution to the well being of the world. This early mission is carried on today at the Aloha Camps which strive to be non-competitive, emphasizing community building, self-esteem and confidence. The history of Hive is reflected in its

architecture that exhibits significant styles characteristic of twentieth century children's summer camps, and cottages built for individuals in New England. Five buildings - the Dining Hall/Hive, Comb, Office, Nature Building, and Craft Building are all important examples of seasonal Adirondack Rustic style architecture that reflect the rare influence of early twentieth century Hawaiian cottage architecture in Vermont. The buildings recall the one-story, rectangular form and broad hip roof of the 1841 Wai'oli Mission Church in Hawaii, and are embellished with two or more distinguishing Hawaiian elements such as a double pitch roof, a Lanai or covered porch, casement windows, double doors, single wall construction, and stone foundation piers. The addition of details constructed of local materials and in natural colors, such as cobblestone chimneys and porches made of logs, individualize the structures and allow them to be characterized as Adirondack Rustic style buildings.

Harriet Marie Farnsworth and Edward Leeds Gulick were raised in a tradition of helping others and providing education to the less fortunate. Both sets of parents were missionaries – the Farnsworth family in Turkey and the Gulick's in the Hawaiian Islands. Harriet was a graduate of Wellesley College for women where as Class President her leadership qualities became evident. Highly respected by leaders in the emerging American camping movement, she served as President of the American Camping Association from 1920 to 1921. Edward's grandfather, Luther H. Gulick, of Dutch heritage began his missionary work in the Hawaiian Island in 1828. Edward, like his father, was born in Honolulu, and they both became ordained Congregational ministers. Edward was educated at St. Johnsbury Academy in Vermont, Dartmouth, Harvard, and Union Theological Seminary. He was head of the English Department at Lawrenceville School for boys in New Jersey, taught at the Dartmouth Summer School and was pastor of a church in West Lebanon, New Hampshire. Harriet and Edward were married in 1890. Together they had four children, Leeds, the oldest, a boy, and three girls, Helen, Carol and Harriet. In 1897 Harriet and Edward purchased a Queen Anne style cottage on the west side of Lake Morey, which they used as their summer home. In 1905 the Gulicks turned their cottage into a summer camp for girls that they named Aloha for its various friendly meanings in Hawaiian such as "welcome", and "I love you."

Aloha Camp became highly successful, with numbers of campers growing each year until they had over 200 girls. In 1910 they opened Aloha Club on Lake Katherine in Pike, New Hampshire, for the older campers, and in 1915, Aloha Hive was opened for the younger girls on Lake Fairlee, Vermont. In 1921 a failed girls' camp at the north end of Lake Morey was purchased and opened for boys the next summer; its name, Lanakila, means "Victory" in Hawaiian. Over the years, the three camps, Aloha, Aloha Hive, and Lanakila, thrived and enrollments increased. When Harriet

Gulick died after an illness in 1951 at age 86, members of the Gulick family stepped in to run the Aloha Camps. In 1968, the Aloha Foundation, a non-profit organization, was incorporated to manage the camps and continue the mission established by the Gulick family more than sixty years earlier. In 1978 the camp expanded by establishing the Hulbert Outdoor Center which offers year-round outdoor educational programs for school children and adults. The most recent addition to the Aloha Camps is Summer Horizons, a day camp for boys and girls on Lake Fairlee that was formerly Wyoda Camp for girls. In 2001 the trustees purchased Aloha Manor, a historic farmstead next to Lanakila that for many years was run as a family camp. The Foundation is working to develop a suitable new use for Aloha Manor.

WEST FAIRLEE HISTORY

The area that became the town of West Fairlee was chartered as part of the Town of Fairlee by the New Hampshire Land Grants in September 9, 1761 to Josiah Chauncey and 63 others. On February 25, 1797 Fairlee was divided with the western part named West Fairlee. The new north – south boundary that separated the two towns was located just west of the rugged range of mountains that form a natural division between the towns. West Fairlee is approximately six by three miles square and is bounded by the town of Bradford on the north, Thetford to the south, and Vershire on the west. West Fairlee has a landscape of hills and valleys with rich soils.

In 1779, the first settler, Nathaniel Niles from Norwich, Connecticut, established a homestead near the center of town on Middle Brook. Niles became the first member of Congress from Vermont[1]. The hamlet of West Fairlee Center grew up along the banks of Middle Brook, a stream with good mill sites for the manufacture of lumber and other products. The village of West Fairlee, located in the southwestern part of town on the Ompompanoosuc River became the larger settlement and by the late 1880s had a post office, three stores, one furniture and undertaking establishment, one church, one hotel, two carriage shops, one blacksmith shop, a saw mill, livery stable and 300 residents.[2] In the 1880s the population of West Fairlee had risen to over 1,000 people, and seven school districts had been established.

The increase in residents in West Fairlee during the last decades of the nineteenth century was due in large part to job opportunities for men at the Vermont Copper Company at Ely, a mining village in southeast Vershire just west of West Fairlee village. Entrepreneur Smith Ely built up this company that began as a small copper industry in the early 1800s in which ferrous sulphate (copperas) was used for the production of ink, disinfectants, dyes, and for the curing of hides and pelts. Later, copper ore was produced. In the 1870s, 24 furnaces were operated in the smelting

plant. In 1880, 850 men produced over 3,000,000 pounds of copper. Soon after, however, Ely's flamboyant grandson, Ely Ely-Goddard took over the company and the mine began to fail due to lower grade ore and mismanagement problems. By 1905 the mine closed for good and the buildings were razed or moved.[3]

During the nineteenth century Vermont was primarily an agrarian based economy. Most farmers, like those in Orange County, operated small-diversified farmsteads, raising crops such as corn, oats and potatoes, and a small number of animals for their own use. By the mid-century, farmers primarily raised sheep and by the end of the century, with the onset of the railroad that reached most large towns in each county, farmers turned to dairying and the manufacture of butter and cream which they sent out of state to Boston and other markets via refrigerated rail cars. Some prosperous farmers were successful stockbreeders of sheep, swine and horses.

The railroad had a negative effect on the Vermont economy, however, as it lured men away from their families to points west – in search of better farmland, gold in California, and better jobs in the cities. Farms were left idle and vacant. In response to this exodus and in an effort to encourage new people to come to Vermont, the state began an advertising campaign that listed farms for sale at low cost, and highlighted the natural beauty of the state.

At the end of the nineteenth century, tourism was on the rise. Americans wanted to escape the crowded, hot, and sometimes disease ridden areas of our newly industrialized cities for vacations, and sometimes for a new life in more slow-paced locations such as Vermont. A conservation movement in the last half of the nineteenth century brought with it a new interest in the mountains, the natural environment, and outdoor exercise. The wealthy could afford to visit remote areas of our country and stay in new hotels that were being built on mountaintops and along secluded rivers. The children of the wealthy were sent to summer camps that were just being established at the turn of the century in New England.

In the northeast, the first private summer camp for children was Camp Chocorua for boys that opened in New Hampshire on Squam Lake in 1881. The first girls' camp was Camp Arey, founded in 1892 in Arey, New York.[4] Two private camps existed in 1890, about 20 in 1900, and 150 by 1910.[5] The 1920s was the decade when most summer camps were launched in New England, with 18 in Massachusetts, and 15 each in Maine and New Hampshire.[6] In Vermont, 59 new camps opened in the 1920s that survived into the 1980s. In 1926 Vermont had 7,000 people at summer camp.

The first camp in Vermont was Camp St. Ann's for boys, founded in 1892 on the shores of Isle La Motte. The first Vermont camp for girls was Camp Barnard, founded in 1903 on Lake Champlain at Mallett's Bay.[7] (Camp Barnard no longer exists.) The next year the Gulicks made their decision to start Aloha Camp and in 1905 it opened. At that time, camping in Vermont and New England was just getting started.[8] Abenaki, on the shores of Lake Champlain was founded in 1901 as a YMCA camp for boys. Keewaydin, one of the oldest camps for boys in North America, began in Canada in 1893, and another Keewaydin camp opened on Lake Dunmore in Vermont in 1910. Aloha Camp is believed to be the oldest operating girls' camp in Vermont and is one of the earliest girls' camps founded in New England.

Between 1900 and 1930 eight summer camps for children were established on Lake Fairlee. Six of these camps are still in operation. The YMCA founded Camp Billings in 1906 for boys. Hanoum, for girls, was founded by Charles Farnsworth (Harriet Gulick's brother) in 1908. Quinibeck for girls opened in 1911 by two men who were science teachers. The Newcomer family started Camp Passumpsic for boys in 1914. The Gulicks started Aloha Hive in 1915, ten years after Camp Aloha had opened, seven miles away on Lake Morey. A year later, Wyoda, a camp for girls opened, also founded by the Newcomer family.[9] In recent years the Aloha Foundation purchased Camp Wyoda and reopened it as Summer Horizons, a day camp for local boys and girls.

AGRICULTURAL HERITAGE OF HIVE CAMP

The 436.89-acre site of Hive Camp is rooted in the agricultural heritage of West Fairlee. Hive Camp is comprised of land parcels from at least three farmsteads that were located on the west side of Lake Fairlee - the Abbott Farm, Titus Farm and Wilson Farm.

The Abbot Farm was the first parcel Edward and Harriet Gulick obtained as the site for their new camp called Aloha Hive. According to West Fairlee land records, on July 11,1914, the Gulicks signed a mortgage deed in the amount of $2,650 for the "homestead farm of the late John F. Abbott, of which he died seized and possessed and contains seventy-five acres."[10] The size and location of this farmstead is confirmed by both Beers Atlas in 1877, which shows the J. F. Farm in the location of Hive Camp, and Child's Gazetteer (1888) that lists J. F. Abbott as a farmer living on road 25 (now VT Rte. 244), and owning 75 acres of land. The Agricultural Census of 1880 valued the Abbott farm at $2,000. It recorded 2 milch cows, 25 lambs, and 4 "other animals". The farm that year produced 200 lbs. of butter, 200 lbs. of sheep fleece, 30 bushels of Indian corn, 140 bushels of oats, 70 lbs of maple sugar, 35 bushels of potatoes, and 25 of apples. The 1910 Census tells us that John F. Abbott was married to Emma C. Abbott and they had two

children, but only one child was still living at that time.

No buildings are known to remain from the Abbot Farm. However, early photographs of Hive Camp show a farmstead facing the main road just north of Shawshack (building 4). Several photographs in the Aloha Foundation archives that are dated 1915, the year Hive opened, include a c. 1850, one and one-half story, classic cottage farmhouse with a gable roof, gable end chimneys, a rectangular bay window on the right side of the main block, a porch with slotted posts, scroll sawn brackets and cut-out railing on the left side, and a wing set back on the north gable end. A series of small outbuildings were behind (west) of the house, and a large gable front barn with a shed extension on the south side was located just northwest of the house. Photographs taken a few years after the camp opened show only the large barn remaining. It is unknown what happened to the farmhouse – it may have burned, or was possibly sold and moved to another location, as moving was a fairly common practice years ago before power lines got in the way of transferring buildings. The large barn existed until the 1920s and perhaps later, but it too soon disappears from camp photographs.

In 1916 Edward Gulick increased the size of the Hive parcel when he obtained two small adjoining lots on the west side of Lake Fairlee on the westerly side of the highway that were formerly part of the Henry H. Titus farm.[11] The acreage for this transaction is not listed in the land records although the property is known to have abutted the Abbot Farm as the two parcels are indicated as such on Beers Map in 1877. In 1888 Child's Gazetteer lists Henry H. Titus as a farmer on road 25 with a 60 acres of land.

Purchase of the former Wilson Farm was the largest transaction the Gulicks made to increase the size of Hive Camp. This undertaking occurred on January 4, 1917 when Edward obtained 300 acres of land known as the Wilson Farm for $4,500 from Eugene P. Bartlett.[12] Reference to this property in the West Fairlee town records identify it as the parcel "with buildings thereon and located in a northwesterly direction from the Abbott Farm...now occupied by Aloha Hive."[13] In December of 1918, Gulick deeded to the Wellington Estates, a Delaware Lumber Corporation, rights to "all of the soft and hard mixed timber...on land...known as the Wilson Farm...[for harvesting]... The trees to be taken are limited to those contained in a piece of contiguous wood northward and eastward from the artesian well and reservoir."[14] This transaction suggests that Edward not only wanted to clear portions of his land, but he also sold rights to the timber as a means to finance development of the camp. Other mortgage deeds signed by Gulick in 1921 and 1933, using the camp property as collateral, were later discharged.

Archival records tell us that the Wilson Farm was among the largest and possibly one of the most prosperous in West Fairlee during the late nineteenth century. Childs Gazetteer states that Harvey G. Wilson was owner of the farm on road 25 in 1888 at which time the farmstead was comprised of 325 acres. In 1880 the agricultural census valued the farm at $8,000. Farm animals included 8 oxen, 8 milch cows, 20 cattle, and 16 lambs. That year the farmstead produced 200 lbs. of butter, 100 bushels of Indian corn, 150 bushels of oats, 800 bushels of apples, and 1,111 lbs of maple sugar. Although information was recorded regarding the Wilson farm in the U. S. Census for 1910, details about members of the family are not clearly legible on the microfilm, as the document's ink has faded.

Like the Abbot Farm, little evidence exists of former buildings on the Wilson Farm. During the early years of Aloha Hive, however, campers would hike the old farm road they now call the Burma Road to the abandoned Wilson barn for overnight trips. Today only remains of stone foundations are left on the site of the barn and other buildings.

Not only are the farmsteads gone today, but historic photos reveal that the landscape has also changed since the early twentieth century when much of the west side of Lake Fairlee had been cleared of trees for agricultural use. At that time the point along the shore where the first Hive Camp buildings were constructed had only a few hardwood trees along the water's edge, the early tent field across the road resembled a rocky pasture, and a number of broad, open, farm fields that spread out to the west and north were probably once part of the working agricultural landscape for the Abbott and Wilson farms.

Although the farm buildings are gone, the remaining landscape features that recall the agricultural heritage of Hive Camp are significant components of its historic setting. These features include the remaining open fields and stone walls on Aloha Hill and other sites west and north of the campus that were part of the Wilson and Abbot Farms.

HISTORIC SIGNIFICANCE OF ALOHA HIVE

Aloha Hive is eligible for the National Register of Historic Places under Criterion A for its historic significance as an outstanding example of a girls' camp in Vermont and the nation. When it opened in 1915 it was part of the first phase of new camps for girls in America. Aloha Hive continues to embody the high standards set by its founders Edward and Harriet Gulick, who created an environment where young girls could grow into useful, compassionate women that

could make a difference in the world.

The Gulicks made a considerable impact on the children's camping movement during its rise as an accepted and respected form of education for young children in the 1920s. By the late 1920s the four Aloha Camps enrolled about 400 boys and girls each summer.[15] Mother Gulick was admired for her ability to work with young girls. While her reputation as founder of successful camps spread throughout New England, many former Aloha campers established camps of their own. Sargent's 1929 *Handbook of Summer Camps,* describes Harriet's role as a leader in the camping movement. "Mrs. Gulick has to a remarkable degree the faculty of selecting excellent councilors and assistants, who have great personal power with girls. Several of these former councilors have subsequently established camps of their own, most of which have proved successful. Aloha has therefore directly and indirectly influenced more girls, than any other summer camps."[16]

The success of the Hive, like the other Aloha Camps is clearly attributed to the Gulick's mission that focuses on an environment where girls have the freedom to choose their activities, pursue individual interests and nurture the inner spirit. Harriet and Edward, who became known as Mother and Father Gulick stated, "We specialize in girls...and helping them to grow".[17] They saw how a summer outdoors in nature, with good role models, creative fun and healthful activities could develop young girls into young women prepared to accomplish great things in the world. The roots of the Aloha mission are based on the early tradition of feminism with the belief that women could enjoy the same privileges as men, and were capable of worthy contributions to humanity and world peace.

Aloha Hive was developed as the camp for the younger girls, ages seven to twelve. Aunt Ellen Farnsworth, who was Mother Gulick's sister, was the first Director. Together, Aunt Ellen and Mother and Father Gulick envisioned a camp with all kinds of dance, play and games, animal pets, swings and hammocks. It was to be a magical place for the imagination. This early vision continues today as the campus has its Dancing Green among the pines at the point of land between Comb (building 2) and the waterfront, the Ark (building 7A) where smaller pets such as mice and hamsters are cared for, the goats that live in a fenced enclosure north of the Nature Building / Halekipa (building 7), and numerous swing sets are found throughout the waterfront area and tent grounds.

The young campers days have always been filled with a broad choice of activities such as the traditional ones of swimming, tennis, canoeing, sailing, and more unusual offerings such as

basket making. More recently photography and gymnastics have been added. Morning assembly after breakfast when the girls gather in front of the fireplace at Comb is a time for stories read by the Director (today, Helen Rankin Butler), skits by tent families or counselors, and singing of camp songs. Special games are often organized for assembly or as evening activities.

Over the years the rich tradition of theatrics at Hive has included a production of a Gilbert & Sullivan operetta each summer, and Sunday Bible Dramatics for which a bible story such as the Good Samaritan, Prodigal Son, or the Nativity were acted out while the corresponding scripture was read. Obie (Angelina) Oberholfer organized the Bible Dramatics for many years. Obie lived in the building now used as the library, called Farnsworth (building 33).[18] Other traditions have included raising the American Flag that became the signal for breakfast, and lowering the flag at night after Goodnight Circle. Four girls were appointed each week as color guards and the flag was raised and lowered according to Girl Scout rules. Tent inspection was held daily after assembly.

Horseback riding has long been an attraction for girls at Hive. In the 1920s the camp had thirteen horses. In the 1930s a camp brochure states that the horses came from a private school in New York State, and Aloha and Hive camps each had a riding master that was a member of the Russian Imperial Cavalry and a graduate of the Officers Calvary School at Petrograd. At that time sixteen hours of riding were included at each camp per camp session. In addition, there have always been hikes and camping on Aloha Hill or Wilson Farm, and for many years tent families could spend overnights in the camp's own houseboat.

The attention that the Aloha Camps pay to the needs and interest of each child is evident when reading the Gulick family papers that provide various accounts of early camp activities and organizational processes. A 1919 record book for Hive lists each child alphabetically by name, address, age, health concerns, interests, if she had permission to horseback ride, and parent's concerns. One parent stated, "In correctives teach her not to turn her toes in". (Correctives apparently involved instruction for proper posture and movement). Another parent wrote, "Is maturing. Must keep quiet the first day. Must wear her hat. Is beginning to think too much of clothes and looks." Another stated, "No candy. An occasional dose of rhubarb and soda."

The Aloha Camps have always taken great care in the selection of compatible tent mates, and maintaining a low, approximately 2:1 ratio of campers to counselors. The counselors and directors make every effort to understand the needs and interests of each camper while encouraging personal responsibility. At the end of each season the tent/ cabin counselors

continue the practice that began in the early years of preparing a written report for parents with comments on achievement, areas that need improvement, and how well each camper embodied the "Aloha Spirit."

In the 1920s the girls were divided into four groups from youngest to oldest called the Midgets, Feathers, Middles and Heavies. Early records tell us that some Midgets didn't like their title because of its connotation with "little people". Today the names for the Elfin, Dolphin, Lowlander, Highlander, Deb, and Anti-Q units, no longer reflect one's size, although the oldest girls are called the Anti-Qs, a play on the word "antique", hardly an issue at the age of 12.

While traditions and activities have remained relatively constant at Hive, clothing styles have not. Fashion for women and girls is a good indicator of women's role in society. As it became more acceptable for women to enjoy the out-of-doors and engage in athletic activities their clothing styles became less confining and allowed more freedom of movement. At about the same time as women won the right to vote, they were seen in shorter hemlines and costumes of less voluminous fabric. Great strides had been made from the mid-nineteenth century when women had to wear ankle length dresses and heavy stockings when in the out-of-doors.

When Hive opened in 1915, full-length skirts for hiking had largely been rejected in favor of knee-length bloomers. During the first decade of camp Hivers are seen in photographs wearing dark bloomers, dark stocking, leather tie shoes, and white middy blouses with ties. All-white bloomers and blouses were worn on Sundays or for special events. Many girls wore headbands around their brows, which was the fashion of the day, commonly worn by flappers, but also alluded to headgear of Native Americans and an interest in Indian culture. By the late 1920s the girls wore sneakers and ankle-high socks, and their bloomers were shorter. A 1920s brochure for Aloha Camp describes the Camp Outfit. Cost of the items ranged from $.75 for a bathing cap, $9 for a wool jersey bathing suit, and $16.50 for a roll collar wool sweater. By 1940 the middy blouses were replaced with white, short sleeve "camp" blouses that buttoned up the front and had simple collars. Green wool shorts and cotton playsuits were also worn. All-white uniforms remained a requirement for Sunday and special occasions. In the 1950s the girls wore denim dungarees and cotton shorts similar to those worn today. In 2002 campers continue to have a practical uniform of blue jeans, white tops, dark green shorts, sneakers, and green sweat shirts or fleece jackets, a uniform that "reduces social barriers and simplifies the issue of what is and what is not appropriate dress".[19]

Various staff positions during the early decades of the camp are revealed in 1942-43 record

books that provide insight on the changing roles of service providers. In the 1940s one full-time Handyman performed many duties that today are the responsibility of a full maintenance staff that works on all campuses. The Handyman cared for engines that worked the artesian well on the hill, and the motor in the basement of Hive (Dining Hall, building 1) that pumped lake water. He supplied wood and kindling to Comb, Halekipa (Nature, building 7) and Halehaku (Office, building 3) fireplaces, the Halemoi was supplied with ice and oil, and he emptied the garbage.

Three staff positions not held today are those of Chauffeur, Road Man, and Maid. The Chauffeur rolled the [clay] tennis courts before breakfast, drove the "beach wagon" on errands and trips, put up the tents, and brought the campers trunks from the Ely or Fairlee train station at the start of camp and delivered the trunks to the tents. The Road Man, who served as a crossing guard for the children before the underpass was built, worked from 7:15 AM to 7:40 PM with breaks for lunch and rest period, and one day off every two weeks. And, "in between times [he] keeps skunk holes in play field filled in." An elderly gentleman who was one of the roadmen is seen in a 1937 photograph at the Aloha Archives; he is seated in a hickory chair with an umbrella attached to the chair frame to provide shade.

The Maid had many duties. She was to hang out the mailbag at 6:30 AM, sweep and clean the Halehaku (Office) every morning before breakfast, and wash and disinfect toilets. At Wai Kiki she was to maintain the fires making sure to stoke the stove every morning keeping the water hot at all times, and wash the tubs every day. She was to make the beds in the men's tents and the Director's beds. She kept the lamps in the shacks clean and full of oil, and each night she would hang a lantern on each of the jinxes. She would keep the buildings swept, floors mopped and windows in the Comb, library and Halehaku clean. She also had a weekly schedule for cleaning the buildings and tent floors. It is unknown if more than one maid performed all these duties.

Although a Maid swept the tents weekly, the girls were required to clean their tents daily, which encouraged teamwork and individual accountability. According to a record of 1923, tents were inspected each day and marked from A+ to C- with weekly averages posted in Comb. Items checked in each tent included the standing shelf, swinging shelf (suspended from the ridge pole of the tent), washstand, water pitcher - to be filled, paper bag – emptied daily, trash bag - emptied on Saturdays, and broom - under fly of tent.

In the early years a resident physician was on staff for the camps and each camp had a nurse in its own infirmary. Today each camp retains a nurse, and other medical help is available in nearby hospitals.

During the war years of World War II, camps became surrogate parents while fathers were away in military service, and mothers often worked outside the home. Parents felt their children would be safe in the rural environment of camp, far away from the threat of bombings in the cities, or disease outbreaks such as polio. Camp enrollments soared, comprised now also of children from the emerging middle class that had more money to spend. Parents sometimes sent ration stamps along with tuition payments.[20]

The campers have always been encouraged to contribute to philanthropic causes by making small donations at Sunday services. In 1942-43, from $6 to $11 was collected each Sunday and sent to organizations such as the Vermont Camp for Crippled Children, Russian War Relief, local churches, and the China Relief.

As the second half of the twentieth century unfurled, the American camping tradition remained strong. Children's camps prospered in large part due to optimism stemming from the sound United States economy and our position as a world leader. It became part of the American Dream and a status symbol to send a child to camp. Camps continued to be attractive for single parent families, and families with two working parents.[21] In the 1980s a trend for specialized camps emerged and to remain competitive in this arena, Aloha began to offer new programs. Bicycling, mountain climbing, longer camping trips, and multi-week workshops in programs such as tennis, field hockey and dance were available to the older girls, and both girls' camps soon offered photography and gymnastics.

Although the traditions and camper spirit have changed very little since Hive opened in 1915, the cost of the camp experience has risen with the years. In 1936 a full eight-week camp session cost $325. Today in 2002, full season tuition is $5,800. Fifteen percent of the girls receive scholarships. Approximately sixty percent of the girls come from the northeast; ten percent are international, primarily from France, Japan and Mexico. Ninety percent of counselors are female at Aloha Hive.

ARCHITECTURAL SIGNIFICANCE OF ALOHA HIVE

Aloha Hive Camp is eligible for the National Register under Criterion C for its exceptional and highly intact complex of historic buildings that convey the history of the camp and embody its significance as a girls' camp. Hive contains a cohesive group of Adirondack Rustic[22] seasonal

camp buildings that show the rare influence of Hawaiian style cottage architecture. Both the Adirondack Rustic and the Hawaiian cottage styles are regional expressions of the Bungalow style.[23] Research has revealed the important influence of standardized plans for World War I military barracks on the form and materials of the camper cabins / shacks and the washhouses/ jinxes.

The variety of building types characteristic of children's camps in Vermont exist at Hive including an assembly hall/theater, dining hall, cabins, wash houses, art buildings, theaters, land and water sport structures, and administration buildings. Landscape features include important settings or magic places such as open-air chapels, wishing fires, hilltop campsites, and secluded campsites within the woods.

Aloha Hive is unique among the four Aloha Camps (Aloha, Hive, Lanakila and Summer Horizons), because its structures were all constructed from the first years of the camp as buildings specifically for Aloha Hive. The other three camps have buildings that remain from a former farmstead on each site and thus reflect a period of agricultural heritage as well as the children's camp tradition. As noted above however, Hive's landscape does retain evidence of it's former agricultural use in the open fields that exist today along the waterfront and to the west at the former Wilson Farm, as well as remains of pastures and stonewalls on Aloha Hill by the reservoir.

Hive is also distinguished architecturally as the only Aloha Camp known to have architectural plans for the early buildings. A drawing in *The Aloha Kanaka* (pp. 168-9) reveals the original rendering for Aloha Hive, drawn by Edward C. Reid, architect, and dated 1915. A description of the site and proposed plans for Hive below the drawing states, "The site is very well adapted to the purposes of a camp, having a fine level point for buildings and playgrounds, besides woods and hills. A series of three buildings connected by pergolas has been planned for, one of which is to be built this spring...Since we own the whole farm there will be plenty of room for all the things that we want to do. There will be animal pets, swings and hammocks, under the sugar maple trees."

The drawing for the three original buildings (one of which was to be built in the spring for the first year of camp) shows three structures as stated above, all connected by pergolas. Many features in the drawing recall the Adirondack Rustic style of the Hale at Aloha Camp built in 1913, such as stone chimneys, log details in porch posts, exposed rafter tails and extended eaves. Other features in the drawing, such as the rectangular form of the buildings, broad hip roofs, a

deep recessed porch, and multi-light doors and casement windows are features that recall the elements on the Hale that appear to be influenced by the Hawaiian cottage architecture that has its roots in the original Wai'oli Mission church built in 1841. This church, built by missionary William P. Alexander in the Hanalei valley of Hawaii, is claimed by architectural historians to be the direct prototype of the Hawaiian cottage.[24] The pergolas or breezeways are found in summer architecture such as the Great Camps, as well as tropical architecture in Hawaii and Japan; as covered walkways they allow single buildings to remain private but connected to other structures. Despite having Adirondack Rustic features, the buildings in the drawings have a more classically inspired feeling because of the light colored walls, and the arched hooded entryway on the center building that encloses a Palladian type doorway.

What is interesting about the architect's rendering, and what was actually built, is that the three buildings in the drawing appear to have been constructed, most likely for the first year of the camp, but they were not connected. Rather, the three buildings were located in three separate areas of the camp for three different uses. The form of each building is similar to what was proposed, but the details were changed to more closely reflect the Adirondack Rustic style such as that found at the Hale at Aloha Camp, built a few year earlier (1913). Reading from left to right on the drawing, the first building became the Hive (now called the Dining Hall, building 1), the middle structure became the Office also called the Halehaku (building 3), and the building to the right became the director's house, now called Shawshack (building 4).

Hive was built very much in form and detail close to the original design. Similar to the architect's drawing, the main block has five-bays, a center entry with multi-light French doors, three-part casement windows, and a stone chimney that projects above the north wall. The lower hip roofed kitchen ell has both casement windows and a recessed porch as proposed (although today this porch is enclosed).

The form of the Office or Halehaku is similar to the drawing with a gable on hip roof, and a chimney at an end wall (although the actual Office building has its chimney located not at the far right end wall but flush with the juncture of the east side gable on hip). Details of the Office were modified from the proposed plan. The classically designed arched hood over an entry that is derived from a three-part Palladian window with two sets of French doors and a half-round transom, was instead built as a hip roof porch with log posts and a multi-light front door. The idea for open trelliswork on the proposed breezeways was built instead as simple wood trellises on the front of the Office porch. The proposed half-length paired casement windows were built as full-length paired casements.

Shawshack takes its form from the original design as a rectangular hip roof building but its details have been changed the most of the three proposed buildings. The proposed deeply recessed side porch was built as a three-bay porch across the eavesfront. An interesting feature about Shawshack is its appearance on Aunt Ellen's Map (c. 1920) with its porch facing easterly toward the lake rather than westerly as it does today. This suggests that sometime between the 1920s and today Shawshack may have been turned around on its foundation piers. Aunt Ellen's map shows the building with four entry doors on the front; today there are three. The right bay entry flanked by windows on the proposed drawing appears evident on the front (west) elevation today as a primary entry. This entry is drawn on Ellen's Map as flanked by wide openings similar to the wide shuttered openings on many other camp buildings; although enclosed today with double hung windows, evidence of former hinged shutters remain at these two openings. Shawshack gets its name today from Helen Shaw, who was well loved for nearly thirty summers as camp director.

Because of the missionary roots of Edward Gulick, it is unlikely a coincidence that so many of the buildings at Camps Aloha and Hive have similar features that point to a strong influence from the Hawaiian Islands. Indeed the numbers of these buildings that also have names based on the Hawaiian language also support this theory. At Aloha the Hale means "home", Lanai (the infirmary) means "covered porch", Ohana, the director's cottage means "family", as well as the camp name Aloha, meaning "welcome" and "I love you". Buildings at Hive with Hawaiian names include the Office or Halehaku (building 3) meaning "headquarters house", and Menehune (building 32) meaning 'little person".

Many aspects of Camp Hive have associations with an apiary or beehive. The symbol of the camp is a skep – a conical beehive made of straw. The two primary buildings, called Hive (building 1) and Comb (building 2), connote a beehive where a swarm of activity occurs, and where, like bees, the campers and staff work together. Indeed as the original building now simply called the Dining Room was first called Hive, its early use was a multi-purpose one especially during the early years of camp. Like the many functions that occur within a beehive, the structure of Hive, the first activity building at the camp, originally had multiple uses – it housed the assembly hall with its large fireplace at the north end, the kitchen, and dining room. The dining area was more likely in the main room where it is today, although because of the large size of this room perhaps a portion was left open without tables as an assembly/ theater area (an early photograph portrays it as open with comfortable seating by the fireplace). Meals also were served on the large porch that faces the lake and wraps around to the south side. An additional early

apiarian reference at Hive was the naming of the houseboat the Queen House, which the campers built in 1934 and christened with a bottle of honey.

Comb (building 2) was constructed a few years after the camp opened (based on archival photographs) and the connected breezeway called London Bridge was added around 1920. Both have the Hawaiian Cottage form that appears to have been adapted from the 1841 Wai'oli mission in Hawaii – the long rectangular form, single wall construction, broad hip roof and wrap around veranda or lanai that shelters multi-light doors and window openings. The double-pitch roof form, which extends from the main block and breaks at the eave line over the lanai, became known as the "Dickey" or "Hawaiian style" roof and was believed to achieve a graceful curve "with greater strength and beauty". The high center hip allowed for ample air space to insulate the interior from the heat of the sun.[25] Adirondack features include the massive cobblestone chimney centered on the south wall and the entry porch with log post detailing. Inside, like the Hale at Aloha, Comb has a massive fireplace, hardwood flooring, electrified chandeliers, built-in benches around the sides, a slightly elevated stage at one end, and a piano. London Bridge connects Comb to the Dining Room/ Hive and is part of Edward C. Reid's original design for the camp.

Halekipa / Nature House (building 7) and Rampi / Craft House (building 8) were both constructed around 1930. Early maps and photographs tell us that the Nature program was first housed in a tent, and crafts and basket making were housed for some years in a building on the same site as the Rampi that was similar in form and detail to the camper Shacks. Halekipa and Rampi, like the other early structures at Hive continue to show the influence of Hawaiian architecture. The design for the buildings reflects details of Hawaiian cottage architecture with the small scale, one-story form, single wall construction, low roofline, and overhanging eaves with bracket supports that shelter banks of casement windows and multi-light doors. Again distinctive Adirondack features include stone chimneys and porches with log details.

The 1920s in Vermont, the decade that experienced the greatest increase in summer campers in the state is embodied at Hive by the numerous structures built during that time. Most notably this is the era when most of the camper / counselor cabins or "shacks" appear to have been constructed. Six cabins – Dolphin Cabin, Elfin Playhouse, Cabin, Highlander Cabin, Deb Cabin, Anti-Q Cabin, (buildings 16, 17, 18, 23, 26, 29 respectively), and two jinxes – Dolphin Jinx and Highlander Jinx, (buildings 15, 24) appear to have been built by the early1920s.

The camper cabins called shacks bear a surprisingly clear resemblance to military barracks dating

from both World War I and II. Similarities between the barracks and Hive shacks are found in historic photographs such as one in the 1918 University of Vermont yearbook, *The Ariel,* that shows a line of barracks at the Texas Camp mobilized at the Mexican boarder for Company C which was comprised of UVM students in the Vermont National Guard.[26] A distinct prototype for the camper shacks appears to be found in a standardized design for naval barracks that dates from 1917. This design, for a Twenty-Five Man Barracks for the Naval Training Camp, Charleston, South Carolina, is similar in size, proportions and materials to the camper shacks at the Aloha camps. Buildings constructed with standardized designs could be easily and quickly assembled on site, at a reduced cost due to pre-cut components.[27] The 1917 naval barracks were designed for close living quarters to resemble tight accommodations on board ship; the buildings were small compared to those of the Army, and not unlike those used in logging camps.[28]

A comparison of the 1917 Naval barracks design with the camper shacks bears a very similar set of features. The barracks design was for a 30 x 16 foot structure, the shacks are smaller but similarly scaled being 22 x 12 feet (more or less), with both types being nearly twice as long as they are wide. Both are one-story tall, have single wall construction with 2 x 4 and 4 x 4 framing, an exposed frame on the interior with no ceiling, unpainted exterior wood sheathing, and overhanging eaves. The barracks stood about 18 inches above the ground on brick piers; the shacks are of similar height above the ground (depending on the slope of land) and rest on stone or wood piers. Both barracks and camper shacks have a shallow, three-to-twelve roof pitch that enable workers to safely stand and not slip from the roof during construction. The barracks had plank siding that stopped two feet short of the top of the wall to allow a continuous screened window around the entire building, a detail that is found on the Hive Jinxes. While the barracks had "2 x 6 windows midway up the wall with awning shutters hinged at the top and adjusted by cords attached to clews in the ends of the rafters", the shacks have a similar system but generally have two shutters (top and bottom) per opening rather than just one. The barrack's door was at the gable end while most of the shacks have the door on the eaves side.[29] The barracks were designed for tropical climates, and thus the design is suitable for the summer months in Vermont. The military barracks were built as temporary housing and were not expected to last; however, like the camper shacks, many of these early structures remain today.

The Infirmary (building 10), Cook Shack (building 13) and the Library (building 33) also appear to have been built around 1920. They share similarities in form with the other early structures at Aloha Hive in their one-story, rectangular form, and casement window and multi-light door details. Both the Cook Shack and Library have a recessed porch under one gable end, and each has the distinctive king post truss work with diagonal bracing exposed made of logs and exposed

at the gable peak, that is also found in the front porches of the Dining Hall and Comb.

The Aloha Camp maintenance staff has developed a building form that is based on the rectangular massing and double pitch roofs with verandas of the historic buildings at the camps. This building form is characterized by a double pitch gable roof that shelters a full-length recessed porch across the eaves front. Hive has three examples of this building type all of which were built in the late 1990s – the Lowlander Playhouse (building 22), Menehune (building 33) and Noble Shack (building 35).

A number of other buildings that are less than fifty years old that are thus considered non-contributing structures to the camp complex have been built to either house various camping activities, campers or staff. These buildings include the Boathouse (c. 1976, building 6), Tennis Shack (c. 1995, building 9), Helen Shaw House/Director's House (c. 1982, building 11), Archery Shack (c. 1990, building 12), Barn (c. 1996, building 14), SS Elfin (c. 2001, building 17A), Lowlander Jinx, (c. 1990, building 19), Lowlander Cabin (c. 1981, building 21), Deb Jinx and Cabin, Anti-Q Cabin (all c. 1950, buildings 27, 28, 30), Anti-Q Jinx (c.1984, building 31), and Green House (1991, building 34). Although non-contributing, these buildings generally are compatible with the character of the camp, its setting and other structures, as they all are similar in size, form and detail to the other camp buildings.

The buildings at Aloha Hive remain well preserved and well maintained with high regard evident for retaining distinguishing features. While the Dining Hall / Hive and Comb originally had wood shingle roofs, and other buildings including the kitchen ell of Hive and the porches of most buildings had rolled asphalt roofs, the choice to replace roofing with metal is appropriate as metal is a historic roofing material. In addition, stone chimneys have been carefully rebuilt when necessary, and horizontal board siding replaced to match the original materials.

The children's summer camp, like the summer cottages that were built at the same time by seasonal residents around Lake Fairlee and other secluded lakes in Vermont and New England, were a product of their time. It took the combination of newfound leisure, easy transportation, a burgeoning urban society, and the conservation movement to produce the meaning and the accompanying forms that ultimately created the summer camp.[30] Aloha Hive is highly significant as a children's camp in Vermont and the nation for its contributions to the history of children's camps in New England and the continuing contributions the founders, directors and other staff have made to the education of young women.

[1] Child, p.507
[2] Ibid.
[3] Graffagnino, p. 87
[4] Eells, p. 39.
[5] Waterman, p. 309
[6] Waterman, p. 454
[7] Ibid.
[8] Waterman, p. 309 states that in New England, the first summer camp for children was Camp Chocorua, which opened in New Hampshire on Squam Lake in 1881. Two organized private camps are believed to have existed in 1890, about 20 in 1900, and 150 by 1910.
[9] Schlichting, p. 2
[10] Land Records, Book 11, p. 242
[11] Ibid. Book 12, p. 54
[12] Ibid. Book 12, p. 384
[13] Ibid. Book 11, p. 273
[14] Ibid. Book 11, p. 519-520
[15] Sargent, p. 233.
[16] Ibid.
[17] "The Aloha Family Historic Time Line", brochure, 2001
[18] Interview, Posie Taylor, August 2002.
[19] Kennedy, p. 70.
[20] Ibid. pp. 8-9.
[21] Ibid. pp. 10-11.
[22] The Adirondack Rustic style appeared in the late nineteenth century log camps in the Adirondack Mountains. This romantic building style and images of log cabins in a variety of publications were the models for vacation homes and recreational structures built in the scenic areas of Vermont during the first third of the twentieth century. Adirondack Rustic buildings were designed to blend into forests and tree-lined lakeshores. They often had log or log veneer walls, rough fieldstone chimneys or foundations, imaginative "rustic ornament" made of tree branches and applied to porches, window surrounds, gable peaks or other surfaces. The Adirondack Rustic style was used for lodges and shelters along the Long Trail, begun in 1910 and those built in the Depression in the state parks and national forests by the Civilian Conservation Corps.

[23] The Adirondack style of architecture is essentially a rusticated version of the Bungalow style, and the Hawaiian cottage style is another regional derivation with features common to Bungalow architecture. The Bungalow style has many manifestations as it is found around the world in places with tropical climates, thus it clearly lends itself to summer camp architecture in America. The word Bungalow comes from India where during the nineteenth century the British used it to describe low, single story houses with large verandas that were well suited to tropical environments. Characteristic broad, low roofs have deep overhanging eaves supported by exposed rafter tails or large, open wooden braces or brackets. The popularity of the Bungalow style is evident by the many derivations of the basic characteristics found in various parts of the country and abroad. Large-scale use of the style occurred in California early in the twentieth century and then became popular across the United States. Various expressions of the Bungalow style are found in Hawaii, and many buildings have Japanesque style trellises and flared eaves.

[24] Hawaiian Style Cottages, not paginated.
[25] Ibid.
[26] *The Ariel,* 1918.
[27] Garner, p. 15.
[28] Ibid. p. 33.
[29] Ibid.
[30] Clifford, p. 104.

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VERBAL BOUNDARY DESCRIPTION

The boundary of Aloha Hive Camp is recorded on Tax Map 7, parcel 46, in the Town Clerk's Office, Town of West Fairlee, Vermont.

VERBAL BOUNDARY JUSTIFICATION

The nominated property includes the entire parcel historically associated with Aloha Hive Camp.

ALOHA HIVE LIST OF BUILDINGS AND OTHER STRUCTURES

Original Buildings (1-4)

1. DINING HALL / HIVE, 1915
2. COMB, c. 1917
3. OFFICE / HALEHAKU, 1915
4. SHAWSHACK, 1915

Waterfront Area (5-9)

5. COSTUME ROOM / STORAGE, c. 1920 / c. 1982
6. BOATHOUSE, c. 1976
7. HALEKIPA / NATURE, c. 1930
   7A. Ark, c. 1987
8. RAMPI / ARTS & CRAFTS, c. 1930
9. TENNIS SHACK, c. 1995

Hillside Area (10-35)

10. MARY KNAPP INFIRMARY, c. 1920
11. DIRECTOR'S HOUSE, c. 1982
12. ARCHERY SHACK, c. 1990
13. COOK SHACK, c. 1920
14. BARN, c. 1996
15. DOLPHIN JINX, c. 1920 or earlier
16. DOLPHIN CABIN, c. 1920
17. ELFIN PLAYHOUSE, c. 1920
    17A. S. S. Elfin, 2001
18. ELFIN CABIN, c. 1920 or earlier
19. ELFIN JINX, c. 1990
20. FRIENDSHIP BRIDGE, c. 1986
21. LOWLANDER CABIN, c. 1981
22. LOWLANDER PLAYHOUSE, c. 1995
23. HIGHLANDER CABIN, c. 1920
24. HIGHLANDER JINX, c. 1920 or earlier / c. 1991
25. WATER TOWER, c. 1940
26. DEB CABIN, c. 1920
27. DEB JINX, c. 1950
28. DEB CABIN, c. 1950
29. ANTI-Q CABIN, c. 1920 or earlier
30. ANTI-Q CABIN, c. 1950
31. ANTI-Q JINX, c. 1984
32. MENEHUNE, 1999
33. LIBRARY, c. 1920
34. GREEN HOUSE, 1991
35. NOBLE SHACK, 1999

TENT PLATFORMS, c. 1980 - 2002

Original: 1-4
Waterfront area: 5-9
Hillside area: 10-35

22 contributing primary buildings & structures
15 non-contributing – includes 7A & 17A

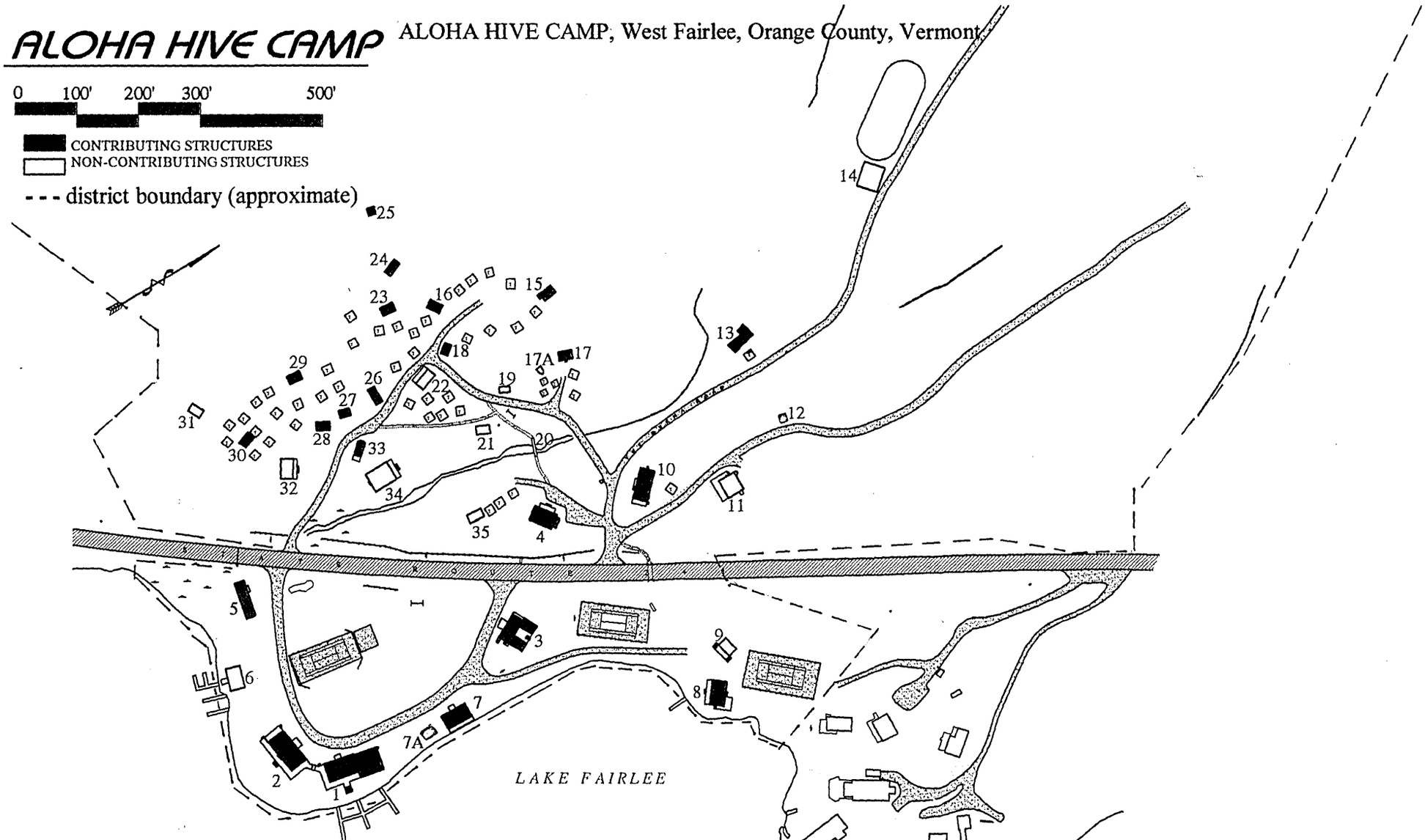
1915: 3 original buildings (based on archives)

c. 1920: 16 buildings/structures and 40 tents (based on Aunt Ellen's map)

2002: 35 primary structures and 42 tents

ALOHA HIVE CAMP

ALOHA HIVE CAMP, West Fairlee, Orange County, Vermont

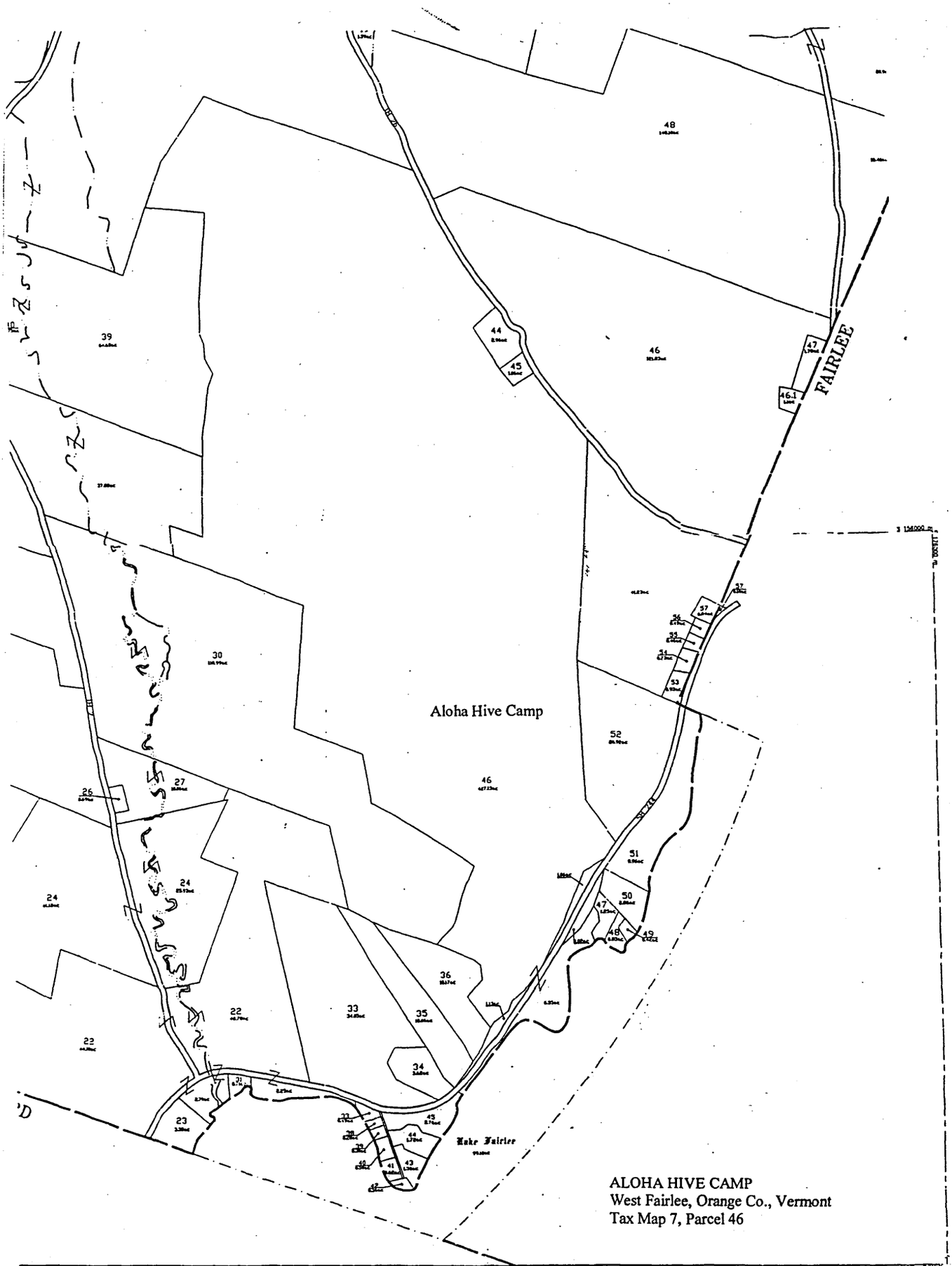


ORIGINAL BUILDINGS (1-4)
1. DINING HALL / HIVE, 1915
2. COMB, c. 1917
3. OFFICE / HALEHAKU, 1915
4. SHAWSHACK, 1915

WATERFRONT AREA (5-9)
5. COSTUME ROOM / STORAGE, c. 1920/c. 1982
6. BOATHOUSE, c. 1976
7. HALEKIPA / NATURE, c. 1930
   7a. ARK, c. 1987
8. RAMPI / ARTS & CRAFTS, c. 1930
9. TENNIS SHACK, c. 1995

HILLSIDE AREA (10-35)
10. MARY KNAPP INFIRMARY, c. 1920
11. DIRECTOR'S HOUSE (HELEN SHAW HOUSE), c. 1982
12. ARCHERY SHACK, c 1990
13. COOK SHACK, c. 1920
14. BARN, c. 1996
15. DOLPHIN JINX, c. 1920
16. DOLPHIN CABIN, c. 1920
17. ELFIN PLAYHOUSE, c. 1920
    17A. S.S. ELFIN, 2001
18. CABIN, c. 1920 OR EARLIER
19. LOWLANDER JINX, c. 1990
20. FRIENDSHIP BRIDGE, c. 1986
21. LOLANDER CABIN, c. 1981
22. LOWLANDER PLAYHOUSE, c. 1995
23. HIGHLANDER CABIN, c. 1920
24. HIGHLANDER JINX, c. 1920 OR EARLIER / c. 1991
25. WATER TOWER, c. 1940
26. DEB CABIN, c. 1920
27. DEB JINX, c. 1950
28. DEB CABIN, c. 1950
29. ANTI-Q CABIN, c. 1920 OR EARLIER
30. ANTI-Q CABIN, c. 1950
31. ANTI-Q JINX, c. 1984
32. MENEHUNE, 1999
33. FARNSWORTH LIBRARY, c. 1920
34. GREEN HOUSE, 1991
35. NOBLE SHACK, 1999

TENT PLATFORMS, c. 1980-2002



ALOHA HIVE CAMP
West Fairlee, Orange Co., Vermont
Tax Map 7, Parcel 46