SG-1068

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National Park Service

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Camp Taiga

other names/site number N/A

multiple property listing N/A

2. Location

street & number 52 Mattson Way [N/A] not for publication

city or town Long Lake NY [N/A] vicinity

state NY code 36 county Hamilton code 041 zip code 12847

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 at the following level(s) of significance:

___ national ___ statewide _X_ local

Michael F. Lynch Deputy SHPO 13 APRIL 2017
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for Signature of the Keeper 6/12/17 Date of Action

Camp Taiga
Name of Property

Hamilton County, NY
County and State

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.)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	2	structures
0	0	objects
2	2	**Total**

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

NA

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: Camp

Current Functions
(Enter categories from instructions.)

DOMESTIC: Camp

7. Description

Architectural Classification
(Enter categories from instructions.)

NO STYLE

Materials
(Enter categories from instructions.)

foundation: None
walls: WOOD: Log
roof: ASPHALT
other: STONE: Chimney

Narrative Description

Summary Paragraph

Camp Taiga is located on the west side of Long Lake (Town of Long Lake, Hamilton County, NY) in the mid-Adirondacks. It consists of a small, 700-square-foot log camp thought to date from the 1890s, a mid-twentieth century bunkhouse, and two non-contributing buildings from the late twentieth century – a storage shed with metal roofing and a small well house. The one-story, side-gabled rectangular cabin is built facing the lake, with vertical logs on the first story and slanted logs in the gables. It is most notable for its interior finishes, which date to 1903-1909 and employ elements of the Adirondack Style found in much larger, contemporary artistic camps – a large stone fireplace, birch bark wallpaper, rough bark paneling, unpeeled log trim, Native American images and artifacts, animal trophies, and (originally) a roof open to the rafters. Despite its diminutive size and many changes of ownership, Camp Taiga's past and current owners have recognized that it is unique in terms of its scale, design, materials, and workmanship, and it retains great feeling for the Adirondack camp aesthetic of the early twentieth century.

SITE

Camp Taiga (from the Russian for "northern evergreen forest") is located on the west shore of Long Lake, approximately 1 ½ mile north (by boat) of the hamlet of Long Lake, Hamilton County. The lake, the result of glacial scouring, is actually a wide section of the Raquette River. It runs 14 miles southwest to northeast but is less than a mile wide, and Camp Taiga is on Keller Bay opposite Oven Point.[1] The shoreline slopes gradually to the water and is littered with small boulders and erratics. At least part of the township was heavily logged in the mid-to-late nineteenth century and is now part of the New York's Adirondack Forest Preserve (National Historic Landmark). Today, the forest has recovered with a mix of hard and softwoods.

The mid-Adirondack region remains quite isolated and sparsely settled. Hamilton County is the least populated county in New York State (2010 census: 4,836), and the town (including the hamlet) of Long Lake has a population of just 711. Routes 28N (North Creek to Blue Mountain Lake) and 30 (Hancock to Constable) bisect Long Lake, overlapping for ten miles and splitting just south of the hamlet. Summer residents more than double the population; however, their camps are concentrated along the lake shore and, thanks to Adirondack Park Agency restrictions, largely invisible from the water.

Access to the camp is by way of an unpaved lane off Kickerville Road, which parallels the northwest shore of Long Lake. Two small stone pillars mark the turnoff. The lane leads to a small parking area for the camp, and everything must be carried the last few hundred feet over a woodsy path. Originally, the camp was apparently accessed only by water; a 1903 topographical map shows the building but no road.[2] The private road also serves Camp Kee-o-nehk (aka Camp Kee-o-nek), a much larger camp on the shore northeast of Camp Taiga.

The lot measures about three-quarters of an acre with Camp Taiga located on rising ground about 100 feet from the shore. A separate bunkhouse to the west was built in the 1950s. A small drainage (protected by a well house) is tapped for water above the camp; the excess flows around the building to the lake. Both the well house and a storage shed were constructed by the current owner and are non-contributing.

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[1] The Raquette River is part of the St. Lawrence River drainage. It originates in Raquette Lake and, after it leaves Long Lake, flows north through the southern part of Franklin County to St. Lawrence County and into the river at Akwesasne.

[2] In his *Adirondacks Camps National Historic Landmarks Theme Study* (Albany, NY: New York State Office of Parks, Recreation and Historic Preservation, 2000), Wesley Haynes notes that boat landings frequently served as the portal for camps built on lakes shared with other property owners (15).

EXTERIOR

Camp Taiga was constructed between 1890 and 1903 and its interior was decorated in the Adirondack style before 1909; the earlier dates come from tax records and deeds, and the later date is based on photographs published in *Suburban Life* magazine in July 1909. The building is made up of a central rectangular portion with a gable roof and three additions: a rear kitchen with a shed roof, a screened porch addition on the southwest side elevation, and a bathroom addition on the northeast side elevation.

The side-gabled main section of the building is built of unpeeled split logs, set vertically in palisade style on a log frame.[3] Normally, this type of construction is associated with sheds and seasonal log buildings, and horizontal notched logs are expected on homes and permanent camps. However, in the late nineteenth century, the technique was common in the western Adirondacks and had great utility if building with second-growth timber.[4] Smaller and mismatched logs could be used; logs could be applied at angles in the eaves to add an element of decoration; and one or two people could erect the building because materials were easier to lift and secure. (In addition, if there was a shortage of logs or a nearby sawmill, slabwood could substitute.) The technique requires builders to start from the corners and work towards the middle. There is no vertical shrinkage, and logs can be nailed together without concern for settling. On the other hand, vertical logs need to be lifted about two feet above ground level on some sort of foundation to prevent end rot, and all logs shrink horizontally so that both vertical and horizontal log cabins need to be carefully caulked. Often, vertical logs are split to create a smooth interior surface, with boards (instead of caulking) used on the interior to cover gaps. [5] (It is not clear if this finishing technique was used on Camp Taiga due to the interior birch bark wallpaper.)

The oldest part of Camp Taiga is built with vertical logs nailed into the floor and roof plates and resting on a foundation of loose stone. The ceiling of the first floor is held together with log cross ties. The roof is weathered asphalt shingles over original cedar shakes nailed to rough boards; the rafters are unpeeled poles. The kitchen area is also made with exterior vertical log walls, but, on the interior, vertical boards cover the gaps between the logs and the room's shed roof is supported with milled lumber. This difference in construction suggests a slightly later date for this part of the camp. The area of the camp is barely 700 square feet.

[3] Note that wall construction is not a true palisade, which would entail burying the logs in soil; palisaded buildings had a limited lifetime due to rot of the wood in contact with dirt and were little used after the first generation of settlement.
[4] Lynn Wood, Jane Mackintosh, f-stop Fitzgerald, and Richard McCaffrey, *Adirondack Style: Great Camps and Rustic Lodges,* (NY: Universe Publishing, 2011), 208; Craig Gilborn, *Adirondack Camps: Homes Away From Home, 1850-1950* (Syracuse, NY: Syracuse University Press, 2000) 3.
[5] The advantages and disadvantages of vertical log construction are based on twenty-first century discussions in two blogs: "A Guide to Vertical Log-Wall Log Buildings," InspectAPedia.com [Available online at http://inspectapedia.com/structure/Vertical_Log_Cabins.php] and "Vertical Log Construction," The Forestry Forum [Available online at http://www.forestryforum.com/board/index.php?topic=5996.0]

Figure 1. Camp Taiga, 2016.

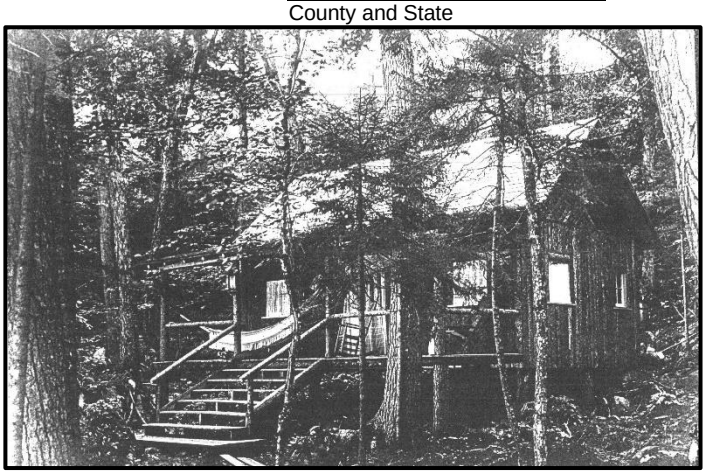

Figure 2. Camp Taiga, before 1909, before the addition of decorative railings and side additions. (From Camp scrapbook)

Façade (Southeast)

The southeast side gable of Camp Taiga faces Long Lake; its gable runs northeast to southwest. The three-bay façade holds two windows – one each flanking the central door – and a full-width porch. The window to the west is original three-over-three wood sash; the window to the east has been replaced and enlarged to fit a single picture window. The central door has also been altered with the addition of a three-over-three insert in the top half. The porch extends across the façade and is open with four log posts and simple log rails; its deck is also supported on log posts. The roof of the porch appears to have been replaced due to the use of milled lumber and lack of visible cedar shakes. Historic photographs show decorative railings that no longer exist; the central steps to the ground have also been replaced but are similar to the originals.

Side (Northeast) Elevation

The northeast elevation of Camp Taiga is two bays wide, with an original three-over-three double-hung window into the living room and a bathroom addition (built in the 1950s). The northeast wall of the addition has one two-over-two window and is constructed of vertical logs that match the rest of the camp; the remaining walls of the addition are covered with broad cedar shakes. The gable end of Camp Taiga is decorated with slanted logs, with a central two-over-two, single-panel, side-hinged window in the peak. Part of the shed-roofed kitchen addition is also visible.

Side (Southwest) Elevation

The southwest elevation is two bays wide with a half-screened porch from before 1909 and an original three-over-three double-hung wood window into the front bedroom. The square screened porch is entered by way of a solid vertical board door from an interior passageway and has no egress. The screens take up the upper half of each elevation; the lower half is made of vertical split logs match the rest of the camp. This gable end of Camp Taiga has also been decorated with slanted logs and holds another two-over-two, single-pane, side-hinged window.

Rear (Northwest) Elevation

The rear elevation is surprisingly complex; the shed-roofed rear kitchen is covered with broad cedar shakes and attached to the main side-gable cabin, but there are also additions on additions – a closet added to the back of the bathroom, an eating area added to the kitchen, and a bump-out for a refrigerator. (The design principle definitely seems to have been "form follows function.") The current owner added the closet and lengthened the kitchen, but the other additions were made early in the twentieth century. The roof is steeply pitched on the main cabin; a tall fieldstone chimney protrudes from the interior wall between the living room and kitchen.

The rear of the kitchen has four bays: a twelve-pane French door, a two-over-two window with wood sill, refrigerator bump-out, and a shorter two-over-two window without a sill. There is one three-over-three window on the northeast side providing light into the eating area, and another small two-over-two window on the southeast side over the sink. The door was moved to the back of the building when the kitchen was extended; it opens less than half a foot from a large rock.

INTERIOR

Originally, the 18' x 22' building probably contained only three rooms: a living room (12' x 15'), bedroom (8' x 13'), and loft (8' x 15') within a rectangular footprint.[6] The back kitchen (7' x 12') appears to have been added later, based on its roof construction; a sheet of newspaper, dated June 13, 1907, was used to line the kitchen shelves and may provide a more exact date. The front porch (6' x 18') is original (though the roof and railings appear to have been replaced). The side screened dining porch (approximately 12' x 12') was in place by 1909 and is accessed by an 8' x 2' passageway. An early photograph shows the interior area over the living room open to the roof, but by 1909 the space had been enclosed to create another bedroom. The bump-out in the kitchen seems to have been built to fit a 1930s Hotpoint refrigerator. The bathroom was added in the 1950s, and two small additions were added by the current owner in the late twentieth century – a closet in the bathroom and an extension of the kitchen to add an eating area.

The interior of Camp Taiga is what makes it special. According to Steven Engelhart, Executive Director of Adirondack Architectural Heritage, "Although Camp Taiga is not a Great Camp, it is fine example of a small highly decorated Adirondack rustic camp which uses design elements associated with much larger Adirondack rustic camps – a large stone fireplace, birch bark wall coverings, unpeeled logs and trim, Native American images and artifacts, animal trophies, and (originally) a roof open to the rafters."[7] The decoration dates from the first decade of the twentieth century. Photographs from a 1909 article in *Suburban Life* show several of the Native American prints embedded in the birch bark wallpaper (though at least two were moved when a staircase replaced the ladder to the loft.)

First Floor

The layout of the first floor consists of a large living room, small bedroom, and storage area/passageway that leads to the screened porch. Stairs to the loft have been added along the bedroom wall, replacing the ladder seen in the 1909 photos. The kitchen is attached at the rear, and the bathroom addition is on the northeast.

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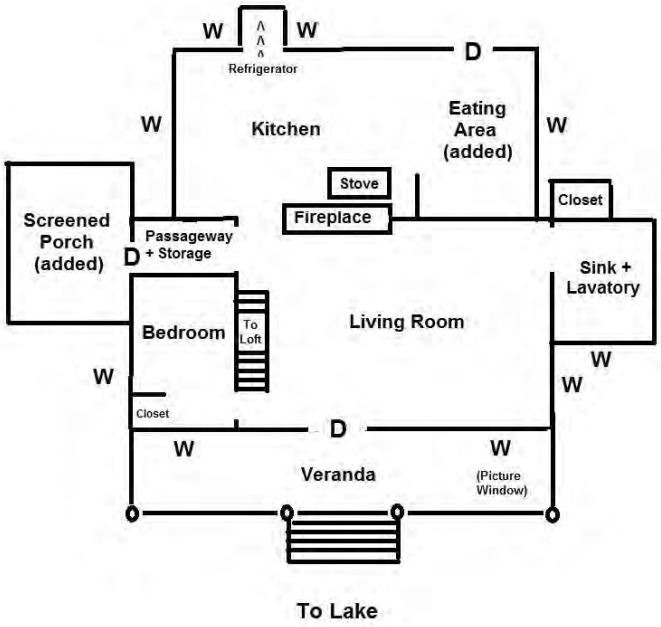
[6] Ruth Hall, "Just Playing at Housekeeping: The Simple Life in the Woods," *Suburban Life* 9:1 (July, 1909), 32-33. The exterior and interior dimensions are given in this article. The earliest photos of the camp show it without the two additions on the gable ends but do not clearly show the back; however, all three additions were cited or visible in images in the 1909 story.
[7] Wesley Haynes considers these elements an essential part of all "Adirondack camps" in his 2000 theme study; Craig Gilborn associates these elements with "decorous" and "trophy camps" in his analysis of *Adirondack Camps,* Chapters 8-10.



The living room is dominated by the stone fireplace which adjoins the opening into the kitchen. The walls of both the living room and first floor bedroom are decorated with birch bark wallpaper above rough cedar bark paneling and a log chair rail. Logs are used for trim and ceiling supports in both rooms; one log corner post supports a mounted deer head trophy.

Figure 3. Stone fireplace, living room, 2016. Note stag's head chromolithograph on the right.

Figure 4. East corner, living room, 2016. Note trophy deer's head in corner.

Embedded in the living room wallpaper are full-page chromolithographs from the early twentieth century.[8] The images represent a Sioux Indian chief (flanked by snowshoes), Curtis-inspired image (perhaps Sitting Bull), stag's head, and Marie Antoinette leaving her childhood home in Austria to be married. The rest of the décor continues the Native and/or Early American theme; it includes snowshoes, a profile of a Native American (see Figure 12), toboggan, and a crosscut saw. There is a built-in window seat under the front picture window and a variety of rustic furnishings, some of which appear in photographs from 1909. Access to the loft is made by a set of stairs against the interior partition wall for the bedroom.

The bedroom walls are similar to those in the living room – birch bark above rough bark paneling and a split log chair rail. However, there are no embedded images, and a curtained closet has been added in a corner of the room. A passageway runs behind the bedroom to the outside dining porch; along its walls are shelves for extra storage. One photograph shows the building before the addition of the dining porch; there was no door or window into the space and it is possible that the passageway was taken out of the first-floor bedroom.

The kitchen opening off the living room has been expanded with removal of a log screen, providing more light and easier access than in 1909. The kitchen has a shed roof; the back wall is quite low and includes a bump-out holding an early 1930s refrigerator. The west wall holds a counter, sink, and shelves – the July 13, 1907 newspaper was found here. A 1924 Hotpoint electric range is situated behind the stone chimney next to a later iron stove.[9] The east wall has been elongated by the current owner to add an indoor eating area; the expansion required relocation of the back door.

Figure 5. First floor bedroom, 2016.

Figure 6. Kitchen with 1924 Hotpoint stove behind the living room fireplace.

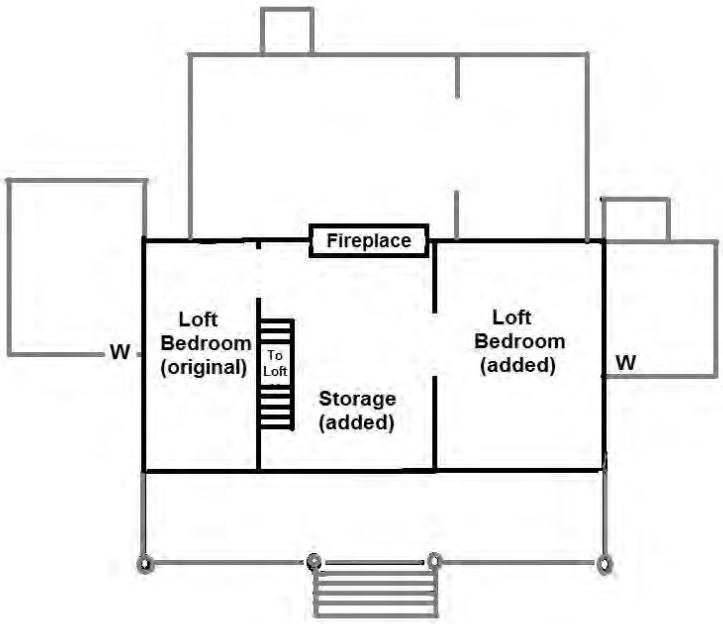
The bathroom on the northeast elevation was also renovated by the current owner, who maintained the rustic

[8] Both paper conservator Michele Phillips of the New York State Office of Parks, Recreation, and Historic Preservation and ephemera dealer Diane DeBlois of a'gatherin' have confirmed this date and the subject matter.
[9] Ephemera dealer Diane DeBlois of a'gatherin' identified the date of the stove from a catalog in her possession and the date of the refrigerator from period advertising.

décor by supporting the sink with birch branches. The southwest elevation holds the screened dining porch; its décor is unpeeled logs with bark paneling.

Second Floor

A small bedroom is tucked into the roof peak above the bedroom and passageway and accessed by stairs from the living room. At some point around 1909, the opposite peak was also converted into a bedroom by adding a floor above the living room; a clue to its function is the sign, "Boys." Both rooms are barely large enough for their beds – one three-quarter size bed in the southwest bedroom and two camp beds in the northeast bedroom. Wallboard has been placed over the walls and ceiling of the original southwest bedroom; the newer room has two layers of wallpaper. The space between the two bedrooms is a storage area. For safety, the top of the stair is closed off with a door that can be pulled up with a cord from the first floor.



1950s Bunkhouse

About 150 feet to the west stands a one-room bunkhouse with front screened porch and shed-roofed bathroom addition on the west side. The building was constructed in the 1950s, shortly before the current owner purchased Camp Taiga. The exterior is board and batten construction; the interior is simply the two-by-four frame and back of the sheathing boards painted white. The building appears to rest on log foundation posts. There is a door on the façade, two windows on the east elevation, no windows on the rear elevation, and two windows in the bathroom addition. The hipped roof is wood with exposed rafters covered with rolled paper.

Figure 7. Mid-twentieth century bunkhouse, 2016.

Noncontributing and Missing Buildings

The current owner has constructed a storage shed with metal roofing and a small well house to protect his water supply; neither building is within the period of significance.

A lean-to on the east side of the property is visible in early photographs of Camp Taiga but no longer exists. Similarly, in other photos from the first decade of the twentieth century, a structure is visible on the west. This was a tent on a wooden tent platform, now functionally replaced by the 1950s bunkhouse.

Camp Taiga | Hamilton County, NY
Name of Property | County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Camp Taiga
Name of Property

Hamilton County, NY
County and State

Areas of Significance
(Enter categories from instructions.)

RECREATION

ARCHITECTURE

Significant Person
(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Period of Significance

c1890s - 1966

Architect/Builder

NA

Significant Dates

c1909

Period of Significance (justification): Period of construction (circa 1890) through purchase by current owner (1966).

Criteria Considerations (explanation, if necessary): N/A

Statement of Significance Summary Paragraph

Camp Taiga is locally significant under **Criterion A: Recreation** and **Criterion C: Architecture** as a small rustic camp exemplifying a tourism tradition and architectural style that developed in the Adirondacks of New York in the late nineteenth and early twentieth centuries. The building appears to have been built as a simple 3-room camp in the late nineteenth century; expanded several times with additions; and fully redecorated before 1909. The living room and bedroom are both uncharacteristically ornate, using design elements associated with much larger artistic camps – a massive stone fireplace, birch bark wallpaper, rough cedar bark paneling, unpeeled log trim, Native American images and artifacts, animal trophies, and (originally) a roof open to the rafters. Although associated at some point with the adjoining Camp Kee-o-nekh, the building was constructed earlier and decorated as a stand-along camp. Steven Engelhart, Executive Director of Adirondack Architectural Heritage, considers Camp Taiga extraordinary in terms of its scale, design, and preservation. Its period of significance runs from the 1890s, when the camp was originally built, to 1966 when it was acquired by its current owner.

Developmental history/additional historic context information

CRITERION A: RECREATION

Long Lake was first settled in the 1830s but remained an extremely isolated part of the Adirondacks until the late 1890s, when William Seward Webb brought his Mohawk and Malone Railroad to Sabbatis (formerly, Long Lake West). Agriculture was marginal and early roads were difficult to maintain. In the 1840s, the community attempted to establish a church but was unable to sustain it. By practicing a mixed economy, most settlers were

able to cobble together a living that included farming, maple sugar production, lumbering, and hunting, but the 1850 census listed only 157 people in the township, and that number dropped to 139 people five years later. [10] The marginal situation of the community was captured by Livonia Stanton Emerson, who arrived in 1849:

> *When we had lived in the wilderness about eight or ten years, the town seemed at a standstill. … There were as many people got discouraged and moved away as there were families that moved into town. Then sporting people began to come and the town began to prosper.*[11]

Tourism became the basis of the local economy (and still is). In their *History of Hamilton County,* Aber and King credit Theophilus Anthony of New York City as the first recorded "summer person" in the township; Anthony built a seasonal residence before 1814 – before the area of Long Lake itself was settled.[12] Sportsmen discovered the area around the 1850s, but it was not until the ten years after the Civil War that two books – the Rev. William Henry Harrison Murray's, *Adventures in the Wilderness* (1869) and S. R. (Senaca Ray) Stoddard's *The Adirondacks Illustrated* (1874) – popularized wilderness camping and changed the character of Long Lake forever. Murray extolled the virtues of perseverance and contact with the natural world, mentioning specific hotels and local guides – "Uncle Palmer's" boarding house and "Honest John Plumbley." Stoddard was much less effusive in his description of the community but also suggested Palmer's Hotel along with Kellogg's and a boarding house run by Mitchell Sabattis. Stoddard also noted that Long Lake was renowned for its guide boats:

> *Long Lake has one industry wherein it stands at the head, that of boat-building, a "Long Lake" boat in the Adirondacks being considered the synonym of all that is graceful and perfect in that line, the regulation boat is about 3 feet wide, from 14 to 17 long, weighing when new, from 60 to 80 pounds, and costing about one dollar per pound.* [13]

In 1874, the route "to the hunting grounds" in Long Lake was still fairly onerous: "New York to Long Lake, via Albany, Saratoga and Adirondack Railroad, to North Creek, fifty-seven miles and stage via Minerva and Newcomb to C. H. Kellogg's (about) …. $13.00." [14] The stage only ran twice a week. Nonetheless, increasing numbers of tourists made the trip, and the hamlet and town of Long Lake began to grow.

During the 1870s, more than 300 people lived in the town and improvements were being made to the roads. Better stage connections become available. Artist A. F. (Arthur Fitzwilliam) Tait built a camp in the neighborhood and began painting popular pictures of the wilderness, some of which were exhibited at the National Academy and Centennial Exhibition in Philadelphia. Other paintings became popular lithographs that furthered the romantic image of the mid-Adirondacks as a site of natural beauty with an abundance of game.

Not everyone in the Adirondacks benefitted equally from the tourist boom. In 1885, an incident in Long Lake highlighted the tension between outside developers and local residents that often took place in this decade. William West Durant attempted to manipulate Hamilton County government to advance his own railroad and real estate plans for Raquette and Blue Mountain Lakes but encountered resistance from Long Lake. Town supervisor Robert Shaw blocked his railroad plans, and Durant's new steamboat Buttercup was sunk. Professional guides and hunters believed the train was moving their business elsewhere, and his boat was destroying the character of the lake.

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[10] Ted Aber and Stella King, *The History of Hamilton County* (Lake Pleasant, NY: Great Wilderness Books, 1965), 749-786; 799-833. Much of this information comes from the chapter on the history of Long Lake, pages 748-857.
[11] Aber and King, 761 (quoting Emerson).
[12] Aber and King, 749.
[13] S. R. Stoddard, *The Adirondacks Illustrated* (Albany: Weed, Parsons & Co., 1874), 100. [Reprint by Bedford, MA: Applewood Books, 2008].
[14] Stoddard, 162, 100.

Such guides were very influential members of the community. The 1880 census lists guiding as the second-most common occupation (after agriculture) for residents of Long Lake. New stores, butcher shops, a small sawmill, and boat-building also employed many residents, and the decade saw the construction of additional hotels catering to summer people. But a fundamental shift was beginning to take place. Three men identified their occupation as carpenter in 1880; by 1890, the census lists twelve carpenters, two painters, and two stone-cutters. Summer people were coming to Long Lake and staying. By 1910, guides were becoming full or part-time carpenters and, eventually, caretakers. The summer colony grew steadily until the Depression.

Camp Taiga

The chain of title for Camp Taiga has been difficult to follow. The original lot in Township 20, Lot 72, of the 1785 Totten and Crossfield Purchase, was purchased in 1903 from John R. and Jennie Keller, descendants of the second family in Long Lake, whose farm dated back to 1833.[15] However, the actual boundaries of the property have changed several times through consolidation and subdivision. The tax roll identifies the building as built in the 1890s – before the sale by the Kellers, and the owner believes that the camp was constructed by local people for their own use. It initially had no road access and, as Wesley Haynes notes, guides often built similar "pre-artistic" camps on Adirondack lakes to entertain their "sports."[16]

In a one-page history of the camp, the owner notes that:

> *Taiga was quite likely constructed in the 1890s. Lawrence Keller, who lived on Walker Road, remembered staying at Camp Taiga … Taiga was constructed by local craftsmen using logs and other materials available on site. It was originally a one-room camp.*

John and Jeannie Keller sold the camp to Anna Waterbury, wife of a dentist in New York City, in 1903, and she transferred ownership to her husband Walter in 1907. The Waterburys owned the camp for six years and it largely achieved its current appearance under their tenure. Little can be found about Anna, but Walter Waterbury was born in 1860 in Connecticut. He first shows up in the census records as a 19-year-old grocery clerk living with his mother in Stamford in 1880. Twenty years later, he had become a dentist (though described in the 1900 census as a doctor) and lived in an apartment at 1 69th Street in Manhattan, with Anna (born 1859) and a German-born servant, Ernestine Lapking. At that time, the couple had been married about fifteen years and appear to have been childless. By 1905, they had moved out of New York City and were boarding in Tarrytown at 57 Wilday Street, although Walter maintained his dental office in Manhattan. In December 1909, the couple sold the cabin. By the 1910 census, they were renting a home (with office) at 76 Broadway, Tarrytown, and lived with two servants, Nora Mezer (aged 30) and May McCormick (aged 15). In 1916, Walter moved his practice to White Plains. Anna died sometime in this decade as, by the time of the 1920 census, Walter was again living in a large hotel or boarding house – but alone – in White Plains. [17]

During their tenure, the Waterburys apparently added the decorations, tent platform, kitchen addition, and screen porch. (A scrap of newspaper under the lining of the kitchen shelves is dated 1907.) Some undated but early twentieth-century photographs show the cottage in the process of expansion. The first (Figure 8) shows the exterior without the decorative railings or screened porch. The second shows the interior of the main room with open rafters and no second floor, but with interior fireplace, cedar and birch barks, and chromolithographs

[15] Gail Huntley, *Conquering the Wild: A Novel of the Life and Times of the First Settlers of Long Lake, NY* (Morgan Hill, CA: Bookstand Publishing, 2013), 14.
[16] Wesley Haynes, e-mail message to author, March 12, 2017.
[17] US Census, 1880, 1900, 1910, 1920; NY Census, 1905; *New York City Directory*, 1906; *White Plains Directory*, 1916.

already in place.

Figure 8: Camp Taiga, before 1909. Note cleared area in foreground; this became the site of a tent platform. (From Camp scrapbook)

The first written description of the camp comes in 1909, when it is described in an article by Ruth Hall in *Suburban Life* – "Just Playing at Housekeeping: The Simple Life in The Woods." The owners are not identified, except as a couple who escape "the crowded, noisy city" for two months each summer to "'play house,' like two children, in their delightful little camp."[18]

> *Everything has there been planned to give the most pleasure at the least expenditure of trouble. The wife does her own easy housework; the husband, with equal ardor, has his daily tasks to perform, for each season adds something to the comfort and adornment of his summer home. Much of its furniture is of his making. The tiny cottage is divided into kitchen, living-room, bedroom and store-closet, with an open dining-room …, while a ladder leads to the loft and the cunningest* [most ingenious] *of guest chambers up under the eaves. Usually, however, visitors prefer to sleep either in an open camp* [lean-to] *at one side of the house or in the tent on the other side, where, with flooring and cot, washstand, and plenty of hooks for one's clothing, all needed comfort is offered. ….*
>
> *The little cabin is large enough for its owners, and for them to extend generous hospitality. It is so compact and convenient as to give maximum results for a minimum of household cares. It is cozy and comfortable, and its maintenance may be cheap. The cost of living on the lake can be pretty much what the householder chooses to pay. Where a couple wait on themselves, – when the husband elects to act as his own handy-man and the wife as her own cook, – they may pass their vacation economically, no less than restfully and well.*[19]

Two photographs accompanying the article show the exterior of the cottage – now with its screened addition and decorative porch railings – and the interior of the cottage – with its plank ceiling, stone fireplace, birch bark wallpaper, cedar bark paneling, crossed canoe paddles, and inset chromolithographs.

[18] Hall, 32.
[19] Hall, 32-33.

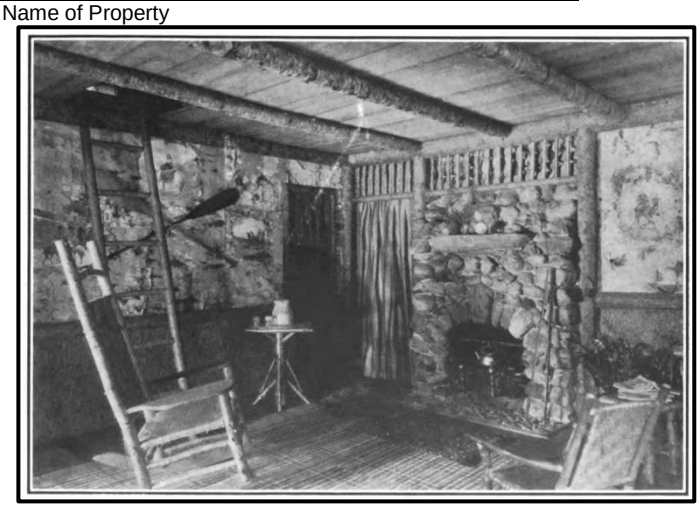

Figure 9. "The Living-room with Its Stone Fireplace and Bark-covered walls." Picture caption from 1909 *Suburban Life* article.

Though the images and description are of Camp Taiga, that was not then the name of the camp. Instead, it is identified as Camp Kee-o-nekh – a name adopted from the works of William J. Long. Long's anthropomorphic books about the woodland creatures of New England and the Adirondacks were extremely popular in the early twentieth century. In *Secrets of the Woods,* Long described "Keeonekh, the fisherman" – "Wherever you find Keeonekh the otter you find three other things: wildness, beauty, and running water that no winter can freeze."[20]

The use of the name, Kee-o-nekh (or Kee-o-nee) is significant because that is now the name of a larger camp built just north of Camp Taiga and very similar in style. In December, 1909, the Waterburys sold their idyllic cabin to Adolphe A. Bernard, a commercial traveler from Elizabeth, NJ (but retained a mortgage). Bernard and his wife Jessie assembled a larger parcel by purchasing additional land to the north of the Waterbury camp and, within two years, they sold both tracts (the first, containing Camp Taiga with its mortgage) to Sarah Emma Banghart of Flushing. An Agreement to Purchase notes that the property included "one motor boat, one Adorondack [sic] guide boat and one canoe at present on the premises."[21] At the time, Charles S. Barnhart was a railroad superintendent but, by 1930, he was general manager of an electric light and power company in Reading, PA.

Figure 10. Construction of Banghart Camp, circa 1912; Thomas Lahey and Dinwood Parker building the fireplace. (Adirondack Museum)

The larger and current Camp Kee-o-nekh was built around 1912 by local carpenters working for the Barnharts.[22] Photos in the Adirondack Museum show Mrs. Banghart supervising two local builders (James Ovitt and Thomas Lahey of Long Lake), and Lahey and Dinwood Parker building the chimney. Both Ovitt and Lahey show up in the 1910 Census; Parker does not. Ovitt was 26 at the time, married three years, and listed his occupation as carpenter. Lahey was 39, married with three children, and a stone mason. Other construction photos show piles of milled lumber and unbarked logs, and a partially-built lean-to. Current photos of the camp show that the overall design seems to have been taken from Camp Taiga; the basic plan, use of vertical logs, and interior finishes are very similar. However, Camp Taiga preceded the larger camp.

[20] William J. Long, *Secrets of the Woods* (Boston: Ginn & Co., 1901), 25.
[21] *Agreement to Purchase, A. A. Bernard to Charles S. Banghart,* Hamilton County Clerk's Records, Liber 48, 174. Information from the Adirondack Museum and the website of the current owners of the Banghart Camp suggest an earlier date of 1908 for construction of the camp, but the deed record starts in mid-December, 1911.
[22] There is some confusion of names as well as dates. Census and deed information show that Charles and Emma Banghart were the owners of Camp Taiga and built the adjoining camp around 1911-12. However, ownership has also been ascribed to Edgar Banghart of Georgia. Edgar was a teen-ager when the camp was built and 24 when he lived in Georgia in 1920.

By the 1910s, Long Lake had many amenities for its summer residents. The *Utica Daily News* described the recreational opportunities "In the Great North Woods" in a full-page spread on May, 15, 1911. Two hotels were featured in the community. At the Long Lake Inn, one was "surrounded by mountains and forests" but could enjoy "rowing on beautifulLong Lake, bathing, dancing, music, base ball, camp fires, driving, fishing, and hunting." A second hotel offered "fresh milk, cream, butter, eggs and vegetables" from its own farm along with tennis and croquet.[23]

In 1921, Walter S. Waterbury reasserted ownership to the parcel containing the small Camp Taiga – perhaps on the basis of the mortgage – and, on August 29, 1921, the Bangharts issued him a quitclaim deed. This allowed Waterbury to transfer the property to the Young Women's Bible Training Movement of Albany, an organization that ran a Bible College and sponsored the first outdoor camp for girls in the United States in 1898. The reason for this gift is unclear, but the group had been searching for a new site for their camp. However, by this time, the leader of the Young Women's Bible Training Movement, Harriett Kibbee Christie, had found a permanent location in the Helderbergs, Camp Pinnacle (still operating in 2016.[24] As a result, the property was sold almost immediately to Lucy E. Jones, a protégée of Mrs. Christie. She owned it for four years.

Meanwhile, Morton Havens Jr. (1874-1936) of Albany bought Camp Kee-o-nekh in 1921. The July 26 *Warrensburg News* reports, "Morton Havens of Albany has bought the Bang Hart camp and is installing electric lights."[25] Havens was the son of the one of the first electrical contractors in Albany and owned an electrical contracting business and a store selling General Electric and Hotpoint appliances.[26] In 1913, he and his wife, Elizabeth Mary Brooks Haven (1878-1957), had been reported in the social news as visiting Long Lake for two weeks, and they may have continued to vacation there for the next few years before purchasing their own camp from the Bangharts.[27]

In 1925, Elizabeth E. Brook Havens bought Camp Taiga to add back into the Camp Kee-o-nekh property under her own name; she seems to have been a businesswoman in her own right. Her mother, Emma Rockefeller Brooks, was related to the John D. Rockefeller family and may have left her some money. In any case, after Morton Havens's death, Elizabeth Havens took an active interest in his company, leaving a personal estate of $1.4 million in 1961.[28]

Camp Taiga appears to have been quickly upgraded by the Havenses after the purchase. The electric kitchen range is a 1924 four-burner Hotpoint and, presumably, the entire building was wired at this time. Morton Havens was the first retailer of General Electric appliances in northeastern New York State, and Mrs. Havens's will included a substantial amount of GE stock. The Hotpoint refrigerator seems to have been added (in its bump-out) in the 1930s.

Albany and Warrensburg newspapers describe many visitors to the Havenses at Long Lake over the next twenty years. Five couples visited Camp Kee-o-nekh for Morton Havens's fiftieth birthday in 1934; presumably, some of them stayed in Camp Taiga. Morton Havens died two years later, but Elizabeth Havens continued to summer

[23] "In the Great North Woods," *Utica Daily News* (May 15, 1911).
[24] In any case, the amount of land associated with Camp Taiga was too small.
[25] "Long Lake," *Warrensburg News* (May 26, 1921), 8.
[26] The store continued to exist until the late twentieth century when the electrical contracting business was bought by McGinnis Electric Inc.
[27] "Society Echoes," *Albany Times Union* (July 26, 1913), 6.
[28] "$1.4 Million in Havens' Estate," *Albany Knickerbocker News* (Oct. 17, 1961), 3-B. Elizabeth E. J. Brooks was a member of the Rockefeller Family Association and listed in their genealogy (#580).

at Long Lake until at least 1952, when she was in her 70s. She died in 1957, and her will was approved four years later. In it, she left a special bequest to Asa B. Hall, her caretaker at Long Lake, and willed her summer home and residual estate to Mrs. Edna Dayton Dolan, whom Elizabeth regarded as a daughter.[29] Edna Dolan had already chosen to sell the two camps by the time the will was probated. On April 7, 1958, the Rev. Robert W. and Helen M. Searle bought the property, which they had been renting since 1952. The deed shows three parcels, one of which is Camp Taiga.

The Searles were long-time summer people at Long Lake, having begun to vacation there in 1926 when he was rector of the First Reformed Church of Albany.[30] He was a fifth-generation Protestant minister and soon moved to the Madison Avenue Presbyterian Church in New York City, where he served as associate pastor from 1930 to 1934. For the next ten years, he was General Secretary of the Greater New York Federation of Churches, during which he presided over the opening ceremony of the Temple of Religion at the 1939 New York World's Fair. His career also included college teaching at Briarcliff College, authorship of three books and many magazine articles, and service on a variety of community boards dealing with family conflict, mental health, and imprisonment. He served in ambulance corps and field artillery units during World War 1 and gave orientation lectures to thousands of military during World War 2. [31]

Throughout his professional career, he and his wife continued to vacation at Long Lake. A 1934 article in the *Kingston Daily Freeman* mentioned that they would be staying in Long Lake for two months, so the Searles may have owned property on Long Lake before renting and purchasing Camps Kee-o-nekh and Taiga. [32] During their tenure, they added the bathroom addition on Camp Taiga and are thought to have constructed the joint driveway off Kickerville Road. Robert W. Searle (b. 1894) died in June, 1967. The following year, his wife Helen (1900-1985) separated out Camp Taiga and sold it to its current owner.

CRITERION C: ARCHITECTURE

Throughout its history – both as an independent property and as a part of Camp Kee-o-nekh – its owners have recognized Camp Taiga as an unusual and highly developed example of Adirondack architecture. Although tiny, it is in the tradition of much larger artistic camps built at the turn of the twentieth century. What is called the "Adirondack style" first emerged in Camp Pine Knot, William West Durant's group of camp buildings on Raquette Lake, 30 miles west of Long Lake by road and less by boat and carry. Camp Pine Knot marked a change from the simple log cabins and houses constructed by Adirondack residents from available materials for their own use, to grander and more comfortable camps built in prominent locations along lakes or mountain sides for wealthy summer residents looking for respite from urban life. In the interim, improved hotels and, later, private clubs and simple personal camps allowed the elite to venture into the woods, knowing that all the essentials of daily life – fresh fish, game, vegetables, and spotless linen – were available in the midst of nature's splendor. By the late 1890s, the transportation infrastructure was in place to support Adirondack camps in a range of scales sharing a common aesthetic and to make their way of life and architecture nationally known.

Wesley Haynes defines three elements that identify Adirondack camps from other recreational properties of the same era:

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[29] Edna Dolan and her husband Alexander are both buried with the Havens and listed on their gravestone.
[30] "North End," *Albany Times Union* (May 29, 1926), 12.
[31] Biographical information about the Rev. Dr. Searle is drawn from two newspaper articles: "Dr. Robert Searle Will Speak at Community Lenten Service," *Tarrytown News* (illegible date, 1956), and "Rev. Searle Will Preach Sermon at Local Church," *Ossining Citizen Register* (December 5, 1958).
[32] "Saturday Society Review," *Kingston Daily Freeman* (July 21, 1934), 3.

First, each had a distinctive compound plan consisting of separate buildings for separate functions. In this aspect it was an early expression of freeing the residential plan form the formal constraints imposed by interior circulation that would later manifest itself in twentieth century American house design. Second, the close integration of camp buildings with the existing natural features of their sites was unprecedented among American resort development of its time. This characteristic also predated subsequent mainstream trends in suburban and exurban residential design in the twentieth century. And third, the Adirondack camp represented the first and fullest application of a rustic aesthetic in American buildings. This rustic character was directly informed by indigenous building tradition in the Adirondack region character as well as the well established popular taste for naturalistic forms previously used in English gardens, urban parks and advocated by A. J. Downing and others.[33]

In addition, he notes that such camps are divided between "solitary camps" on private lakes, decentralized camps, clustered camps, and those in "lake communities."[34] Camp Taiga was the fourth type:

The Adirondack camp occupying one or more lots on a shared lake was by far the most common type. The lake exerted a centripetal focus upon the camps facing it on its shore and served as the primary means of inter-camp socializing. Despite the close proximity of neighboring properties, boat landings and boat houses visible across the lake, camps nonetheless maintained a strong sense of privacy and isolation…[35]

Haynes' criteria – compound plans, integration of buildings with the site, and rustic character – are shared by other analysts of the Adirondack style, looking at the same phenomenon from different perspectives. Craig Gilborn sought to uncover the ideology behind Adirondack camps. He started with the housing built by Adirondack residents for themselves to define three types of purpose-built Adirondack camps built by Adirondack residents for non-residents – transitional camps, "decorous camps," and "trophy camps."

Transitional camps were rooted in the region, retaining their regional character while their city owners tried to pretty them up decorating walls and mantels with pictures, family photos, parasols, and the like. The owners readily adopted rustic ornamentation because it was available around the camps, and camp builders were familiar with it from their own work in the woods.[36] *….*

The decorous camp was the mediator between the individual and nature; this appealed to cultivated people fascinated by nature's many guises, as in gardens, rural cemeteries, city parks, or as totally independent of the hand and mind of humans, in the forests, waters, and mountains of untamed places like the Adirondacks. The decorous camp was an attempt to find a balance between the polarities, the primitive hut and the prodigy country house.[37] *….*

Trophy camps were large decorous camps which seem always to have been designed in part or in their entirety by an architect.[38]

In essence, full-time residents were pragmatic and built their own houses for function, moving into better-designed and better-constructed frame buildings as their economic conditions improved. Tourists, "sports," and

[33] Haynes, 14.
[34] Haynes, 36-37.
[35] Haynes, 37.
[36] Gilborn, *Adirondack Camps,* 119.
[37] Gilborn, *Adirondack Camps,* 159.
[38] Gilborn, *Adirondack Camps,* 217.

summer people focused more on the aesthetics of living in what they considered the wilderness.

Rustic design was crucial to that aesthetic – created by local carpenters, though not necessarily shared by them in their own daily living. In *Adirondack Furniture and the Rustic Tradition,* Craig Gilborn notes that:

> *Most Adirondack camps came by their rustic style and character by heritage, since the materials of rustic construction and decoration originated in the strictly utilitarian or subsistence buildings that were still being erected in the region, principally for logging camps, until the Depression. Logs for walls and sheets of bark for the roof, readily at hand, stimulated subsequent variations for a generation largely ignorant about survival skills in the woods. Adirondack carpenters, fresh from the forest, placed bark on ceilings and around fireplaces; they cut three-inch saplings when the sap was down in winter and fashioned them into stair and porch railings of unbarked spruce, cedar, and yellow birch rounds. Or they split the saplings and applied them flat side down in herringbone or some other pattern in the triangular spaces below the roof peak, at the gable ends of cottages. The rustic materials and techniques were their own, although interest in natural materials and the effects of color, texture, and mass very much belonged to the medley of domestic styles of the period between the Civil War and World War 1.*[39]

In an earlier study, *Great Camps of the Adirondacks,* Harvey Kaiser also defined four elements of "Adirondack Style." The first was the site – Great Camps "demonstrated a special approach to their wilderness surroundings through deliberate esthetic choices."[40] The second was the use of log construction. The logs might be round and structural or split and applied to a frame, and the bark might be peeled or retained to add texture. However, in almost all cases, the wood was left natural so that visual interest was achieved through Kaiser's third characteristic – "rustic work." On the exterior, diagonally laid logs created patterns around gable ends; massive "screens" were applied over porches to cast patterns of light on the front of buildings; intricate porch railings were made from steamed and bent branches; and sheets of cedar bark were applied to vary wall textures. On the interior, rough cedar bark might be applied as paneling or smooth sheets of birch bark as wallpaper; massive fireplaces were constructed of natural boulders and stones; ceilings might be left open to show beams and clearstory windows; and furniture was made of twig-work or logs. The fourth aspect was the use of scattered buildings, each with an individual function. Kaiser notes that this tradition derived from the layout of nineteenth-century guide camps – small tents or log structures built around a clearing and each serving a separate function as sleeping quarters, kitchen, storage, or gathering place.

Put together, these four stylistic elements defined the Adirondack Style. It quickly became popular with the wealthy, who first employed local people to construct their camps and, later, hired architects to design and manage the entire process.[41] Men like Robert H. Roberson, William L. Coulter of Saranac Lake (with his partners Max Westhoff and William G. Distin), and well-known New York firms (such as McKim, Mead, and White; Davis, McGrath, and Shepherd; John Russell Pope; and Delano and Aldrich) created models of the rustic style at Camps Santanoni, Nehasane, Pinebrook, and Sagamore.

In addition, aspects of Scandinavian and Swiss architecture are thought to have influenced William West Durant, who built the first Great Camp in 1877, Camp Pine Knot (NR listed, 1986, NHL, 2004). He had travelled widely in Europe before his father called him home to help develop the family's Adirondack properties, and many architect-designed camps followed his lead by incorporating elements from Swiss chalets

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[39] Craig Gilborn, *Adirondack Furniture and the Rustic Tradition* (NY: Harry N. Abrams, Inc. 1987), 53.
[40] Harvey H. Kaiser, *Great Camps of the Adirondacks* (Boston: David R. Godine, 1982), 64 and 63-67 *passim.*
[41] Most Adirondack men developed a variety of skills – farming, hunting, lumbering, guiding, building – that helped them support their families through the four seasons and enabled them to build their own homes or camps for summer people.

and Japanese teahouses. By the early twentieth century, Great Camps had become synonymous with wilderness – to the degree that the National Park Service adopted the style for its lodges at Yellowstone, Glacier, and other national parks.[42]

Many summer people only occupied their camps for one or two months a year (even though William West Durant famously brought houseguests to Camp Sagamore to celebrate Christmas in the midst of winter); their goal was to achieve a romantic synthesis uniting wilderness and civilization in the most favorable season of the year. Buildings must be open to nature and incorporate natural elements in their design. Tent platforms and guide camps were their models – but tent platforms with indoor plumbing and coat hooks (as at Camp Taiga), and guide camps with linen tablecloths and fine silver.

Architecture of Camp Taiga

Camp Taiga seems to have been built in the 1890s and updated and improved over the next ten years. Its owner believes it started as a fairly rough camp, situated amid the stumps left over from its construction, and used by a local guide to entertain sports. However, the earliest photo of the building shows a tasseled hammock on the front porch and cloth drapes at the windows and door. By 1909, its owners were the Waterburys "playing house" in Ruth Hall's article for *Suburban Life.* They transformed Camp Taiga (then Camp Kee-o-nekh) into a tiny "decorous camp," making it more comfortable and decorating it with Japanese lanterns (no longer extant) as well as Native and Early American prints and artifacts. The name Kee-o-nekh was drawn from William J. Long's "Wood Folk" books – a series for children attacked by naturalist John Burroughs as sentimental and unscientific. However, this aesthetic perspective is critical to understanding the building.

Camp Taiga fully embraced the Adirondack Style – its site, log construction, exterior and interior rustic work, and decentralized plan (cabin, additions, lean-to, and tent platform) meeting Kaiser's criteria. The site of the camp may have been originally chosen to accommodate day trips from Long Lake hotels, but it also met the criteria defined by architect William S. Wicks in *Log Cabins: How to Build and Furnish Them*, first published in the 1880s. Wicks developed this guide for aspiring summer people; his designs for the Adirondack League Club (established in 1890) emphasized the rustic and picturesque: [43]

> *The location of the camp will be determined by considerations of health, taste, pleasure, and convenience. Health is paramount. Be sure that your cabin is on elevated ground, away from swales, swamp, and boggy lands. Good water is indispensable. Get as near as possible to a small, swift running brook. Failing in this, be sure that you have a spring, or can secure good water by digging a "pocket" or hole in the ground for a reservoir.*
>
> *In a lake site a little sheltering bay is desirable; it will give protection to both cabin and boat house….*
>
> *In selecting a site, beautiful scenery is not to be ignored. …the love of scenery is one of the distinguishing characteristics of the civilized man.... In selecting your camp site pick out a commanding position. You should be able to see long distances over water as well as over a succession of hills and mountains. ….*
>
> *Having selected your site, the next thing is to study it. Mark well its commanding and beautiful views, its back-ground, the fore-ground. Study it as you would a painting, for out of your site and its*

[42] Kaiser, 69.
[43] William S. Wicks, *Log Cabins: How to Build and Furnish Them* [Second Edition] (NY: Forest and Stream Publishing, 1889), This work was highly influential being continuously revised and expanded in at least six additions over the next twenty years.

environment must grow your building plan. Indeed, the structure should be the outgrowth of, and harmonize with the site, so that when your cabin is completed it shall be a new object added by the hand of man to perfect and beautify its surroundings. And the whole when viewed shall produce an agreeable effect, like harmony in music and rhythm in poetry. ....[44]

Logs should be cut in the fall and winter to retain their bark – "as the outside of the cabin will look very much better with the rough bark showing…"[45] Wicks then goes on to discuss horizontal log joinery, saying little about the palisade technique used for Camp Taiga, but fully explaining different ways of to prepare logs.. Saplings and slab wood can be split and "used for a variety of purposes, such as gable-ends, roofs, steps, shelves, or even for the outside partitions of the cabin." [46] Joists should be peeled, and hewn to a chalk-line to flatten their profile. Softwood shingles make the best covering for the roof; exterior walls can be also be covered with shingles or bark.

Applying cedar and birch bark paneling was an important way to add rustic effects. Wicks goes into detail about peeling and preparing bark. It is easiest to remove in spring or summer when the tree is full of sap; the trunk is girdled, bark pried off, and the resulting sheets weighted with stones to flatten them. Inside walls could be finished flat by hewing with a broad-ax or left natural, with or without bark. However, a flat surface helped if applying wainscot or cedar panels:

It gives a home-like appearance to cover the logs on the inside of the cabin with matched and beaded boards. The finish is neat and easily kept clean, but it smacks a little too much of the town. It is much better to cover with bark or shingles…[47]

Fireplaces also added to the wilderness experience; an arch or large stone lintel could support massive stone masonry. And then furniture should be built to fit the space. Wicks gave simple directions for window seats, log bedsteads, bunks, chairs, stools, and tables from logs, split wood, and packing crate boards. He was less descriptive in the charm of such furniture, but illustrations of trophy camps in the popular press ensured that summer people appreciated the aesthetic of rustic furnishings.

Finally, Wicks described a variety of other rustic structures, both open and semi-closed, that could be used as adjuncts to a camp. A well-house was critical because it provided safe drinking water. Other structures might provide sleeping quarters for a few nights or on a hunting trip. His illustrations include log lean-tos, dog kennels, boat houses, a shelter for trap shooting, outlook, and covered seating (many from the Adirondack League and Bixby Clubs.)

Books like Wick's *Log Cabins* influenced the taste of summer people – perhaps even that of the Waterburys. While the interiors of his cabins seem to borrow heavily from the contemporary Baronial style he used at the Adirondack League Club, they also display many of the effects that could be achieved by combining peeled and unpeeled logs, cedar bark, birch bark, rustic furniture, and stone fireplaces.

[44] Wicks, 8-10 *passim.*
[45] Wicks, 12.
[46] Wicks, 25.
[47] Wicks, 32

Figure 11. Fireplace, 2016.

Figure 12. Birch bark wallpaper, bark paneling, Native American imagery and artifacts, 2016.

Figure 13. Trophy and built-in window seat, 2016.

Chromolithographs

The images embedded in the birch bark wallpaper of Camp Taiga are among the most striking elements of the building. Individual chromolithographs have been applied to the underlying wall boards and "framed" with curls of birch bark.

Figures 14-17. Chromolithographs at Camp Taiga, framed by birch bark in the main room. Two images are Native Americans; one is a stag; and the fourth is thought to be a depiction of Marie Antoinette leaving her home to travel to France for her marriage.

The sources cannot be specifically identified. However, a paper conservator and an ephemera dealer both consider the Native American images to be advertising materials from the turn of the twentieth century, and the Marie Antoinette image to be a plate from a book or women's magazine. The technology of chromolithography was developed in the early nineteenth century in Europe. It soon spread to the United States (often by the immigration of German craftsmen) and soon became popular as a way to make fine art accessible to the middle class. Most of the earliest images were copies of paintings by well-known artists, showing historical, romantic, or moralistic subjects intended to "uplift" the viewer, but American lithography houses soon developed catalogues of prints to meet North American tastes. Advertising was a part of the industry as early as the 1840s and, by the end of the century, commercial art using "American themes" was dominant. [48]

Native Americans were quintessentially "American." Some of the most important late nineteenth-century prints showed variations of Custer's Last Stand. But those images reflect the post-Civil War "Indian Wars"; the images in Camp Taiga show the influence of P.T. Barnum's exhibits of Native Americans in the 1880s, Edward S. Curtis's photography at the turn of the twentieth century, and the appropriation of Native American images for advertising. Two different tribes are depicted; the images are noble, rather than hostile; and the gaze of the subjects is elevated or directed back to the viewer.

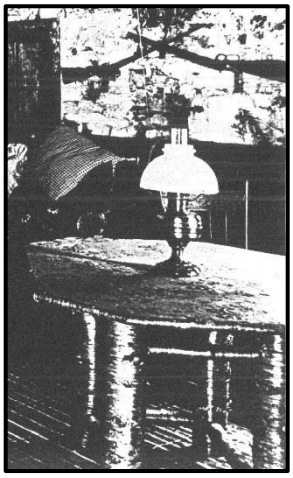
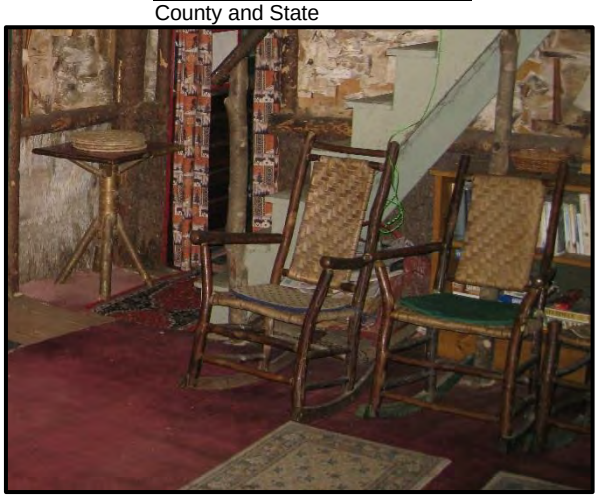
In two cases, the Native American images are part of larger assemblages. In 1909, the Native American chief was associated with crossed rifles; in 2016, he is associated with bows, colored feathers, snowshoes, and a drum. In 1909, the Curtis-derived image of a Native American on horseback was above a pair of crossed canoe paddles and flanked by a copy of a treaty. Sometime later, the substitution of a staircase for the initial ladder changed the layout of the interior partition. As a result, in 2016, the treaty remains but the paddles have been replaced by a much smaller mining hammer.

Much larger Adirondack camps also used Native America motifs in their décor – along with exotic elements of Baronial and Japanese design. With the exception of a few lodges given over almost entirely to taxidermy, the look was an eclectic mix of exotic and evocative elements. In 2011, *Adirondack Style: Great Camps and Rustic Lodges* showed Native American handcrafts, blankets, and rugs still decorating Camps Pot Luck and Wild Air on Upper St. Regis Lake and Boulder Island at Upper Saranac Lake, mixed in with game trophies, snowshoes, and paddles.[49]

Furnishings

The 1909 *Suburban Life* article noted that much of the camp's furniture had been built by the owner, probably Dr. Waterbury. Some of the furniture pictured in the article remains, testifying to the durability of his craftsmanship. There are chairs made of split saplings; side tables made from planks and inverted tree trunks; and a larger table made of logs with the bark on. Other furniture appears to have been mass-manufactured and dates from the same period – kitchen chairs, a wicker settee, and at least one of the rocking chairs.

[48] Peter C. Marzio, *The Democratic Art: Pictures for a 19th-century America: Chromolithography, 1840-1900*, (Boston: D. R. Godine, 1979), *passim*.
[49] Wood, Mackintosh, Fitzgerald, and McCaffrey, *Adirondack Style, passim*. Concern about cultural appropriation has probably watered down the style in the late twentieth and early twenty-first centuries.

Figures 18-20. The first two photos show stick furniture in the 1909 *Suburban Life* article; the third photo shows the same furniture in Camp Taiga, 2016.

In *Adirondack Furniture and the Rustic Tradition*, Craig Gilborn discusses the development of an Adirondack aesthetic that mixed functional home-made and manufactured furniture. Most of the locally crafted pieces used yellow birch, which held onto its bark and developed a red tone and "silky" texture, but cedar and white birch were also used.[50] Indiana hickory furniture supplemented the local stick style. Interestingly, the Westport and Adirondack chairs most associated with the region did not begin to appear until around 1905. Camp Taiga retains most of its early furniture and lacks these later styles.

Summary

Camp Taiga is an extraordinarily well-preserved example of the Adirondack Style applied to a small, simple structure. Originally constructed in the 1890s, by the early twentieth century it embodied many of the features of larger artistic camps in terms of its siting, log construction, and use of natural materials. Its interior combines Native American elements with rustic finishes and furnishings. Although it has lost some of its outbuildings (tent platform and lean-to), they have been replaced by a mid-twentieth century sleeping cabin. Its history is equally interesting and reveals the impact of tourism on its Adirondack community. It appears to have been built by local guides to be accessed by water on land owned since 1833 by the second family to settle in Long Lake. Since the beginning of the twentieth century, it has been owned and maintained by a variety of "summer people"– the wife of a New York City dentist and her husband who redecorated the building between 1903 and 1909, a couple who added to the property for real estate speculation, a downstate New York railroad supervisor and his wife who built the adjoining camp, a woman closely associated with the development of the first summer camp for girls, an Albany electrical contractor and his entrepreneurial wife, a Protestant minister who became the General Secretary of the Greater New York Federation of Churches (and presided over the opening ceremony of the Temple of Religion at the 1939 New York World's Fair), and the current owner who has treasured the property since 1966.

[50] Craig Gilborn, *Adirondack Furniture*, 83-84.

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Archives (unless otherwise noted, from archive.com)

Hamilton County Clerk's Office Records. (In-person search.)

New York Census, 1905.

New York City Directory, 1906.

United States Census, 1880, 1900, 1910, 1920.

White Plains Directory, 1916.

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 # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

__X__State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Camp Taiga | Hamilton County, NY
Name of Property | County and State

10. Geographical Data

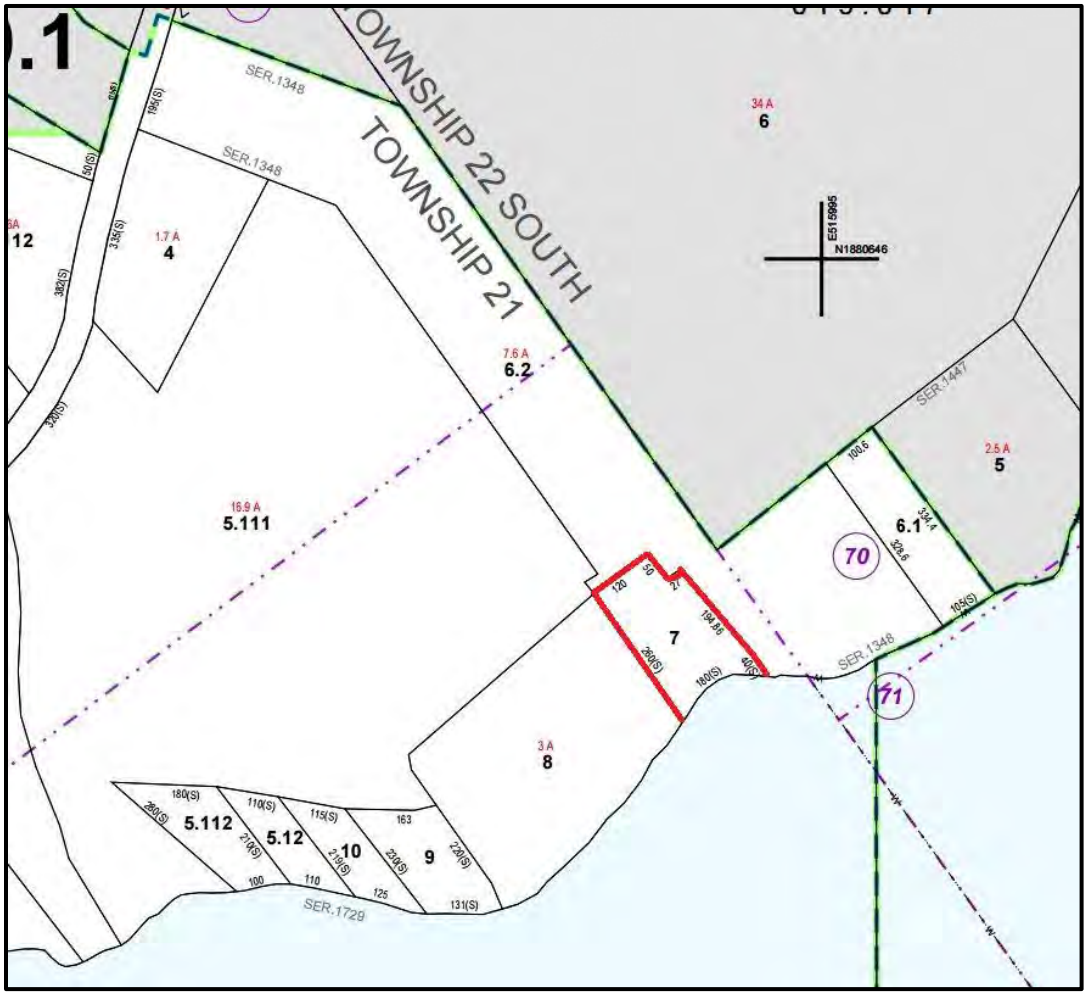
Acreage of Property .85 acre
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	18N	547296E	4871301N	3			
2				4			

Verbal Boundary Description

The boundary coincides with the legal lot lines of the nominated parcel, as indicated by a heavy line on the enclosed map.

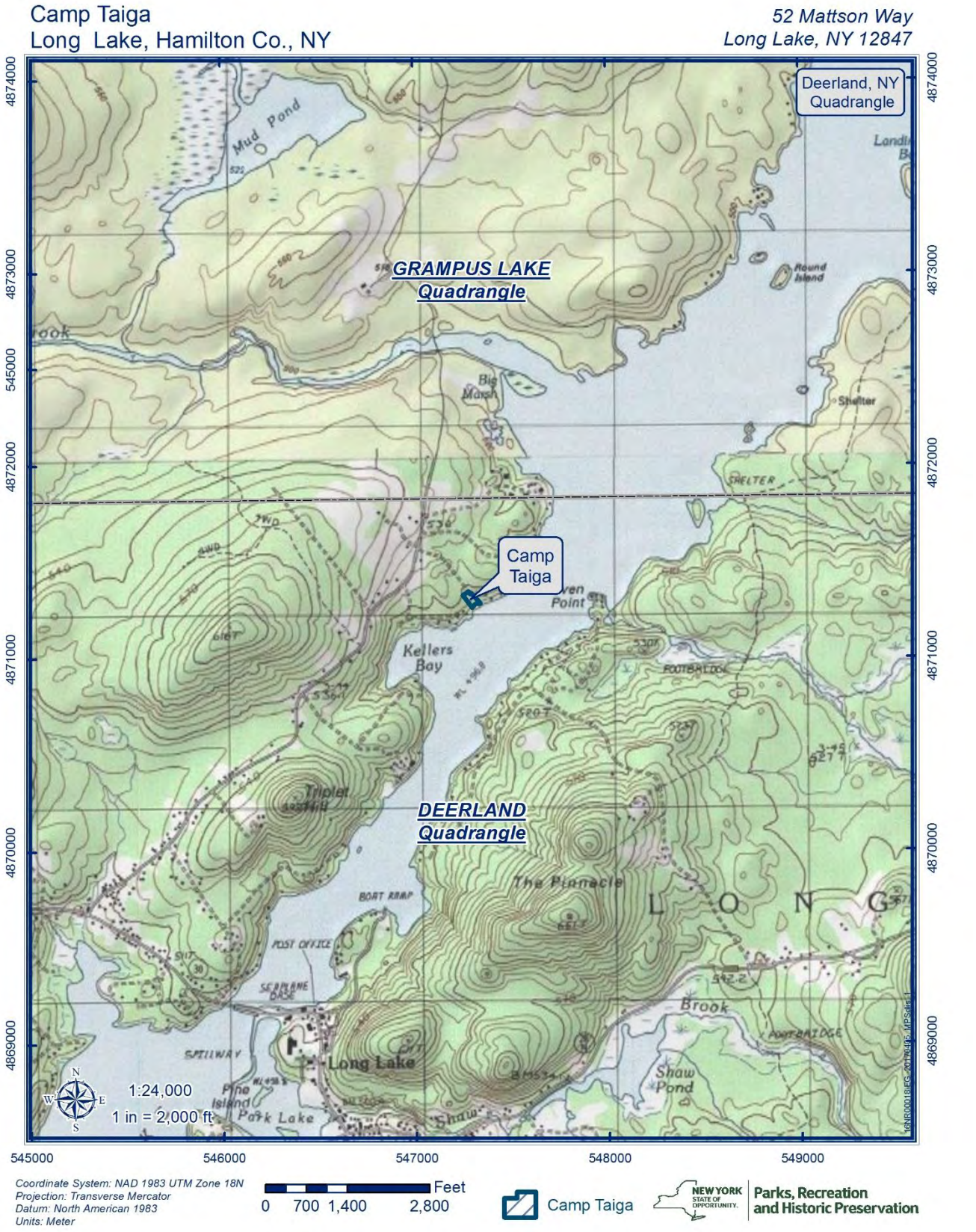


Boundary Justification

The boundary encompasses the lot historically and currently associated with the nominated building.

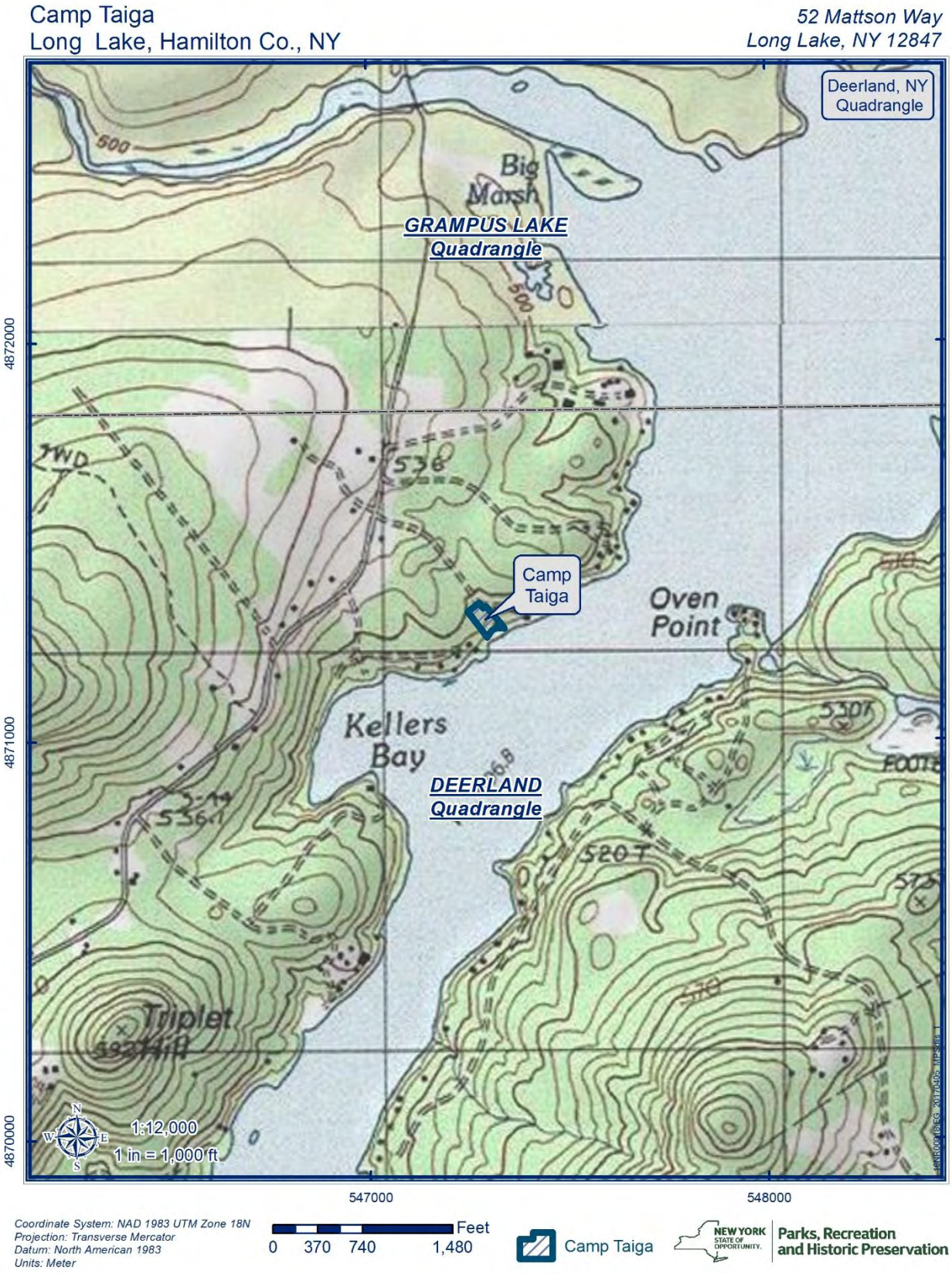
Camp Taiga
Name of Property

Hamilton County, NY
County and State



Camp Taiga
Name of Property

Hamilton County, NY
County and State



Camp Taiga
Name of Property

Hamilton County, NY
County and State

Camp Taiga
Name of Property

Hamilton County, NY
County and State

Camp Taiga
Name of Property

Hamilton County, NY
County and State

11. Form Prepared By

name/title Emilie W. Gould (Historic Preservation Program Analyst)
organization NYS Office of Parks, Recreation, & Historic Preservation date February 15, 2017
street & number PO Box 189 telephone 518-268-2201
city or town Waterford state NY zip code 12188
e-mail Emilie.Gould@parks.ny.gov

Additional Documentation

Table of Figures

NOTE: Remaining figures found below (Additional Documentation).

Additional Figures – Exterior Photos

Figure 21. Early photo of Camp Taiga, before 1909. Note simple railings and tasseled hammock. (From Camp scrapbook)

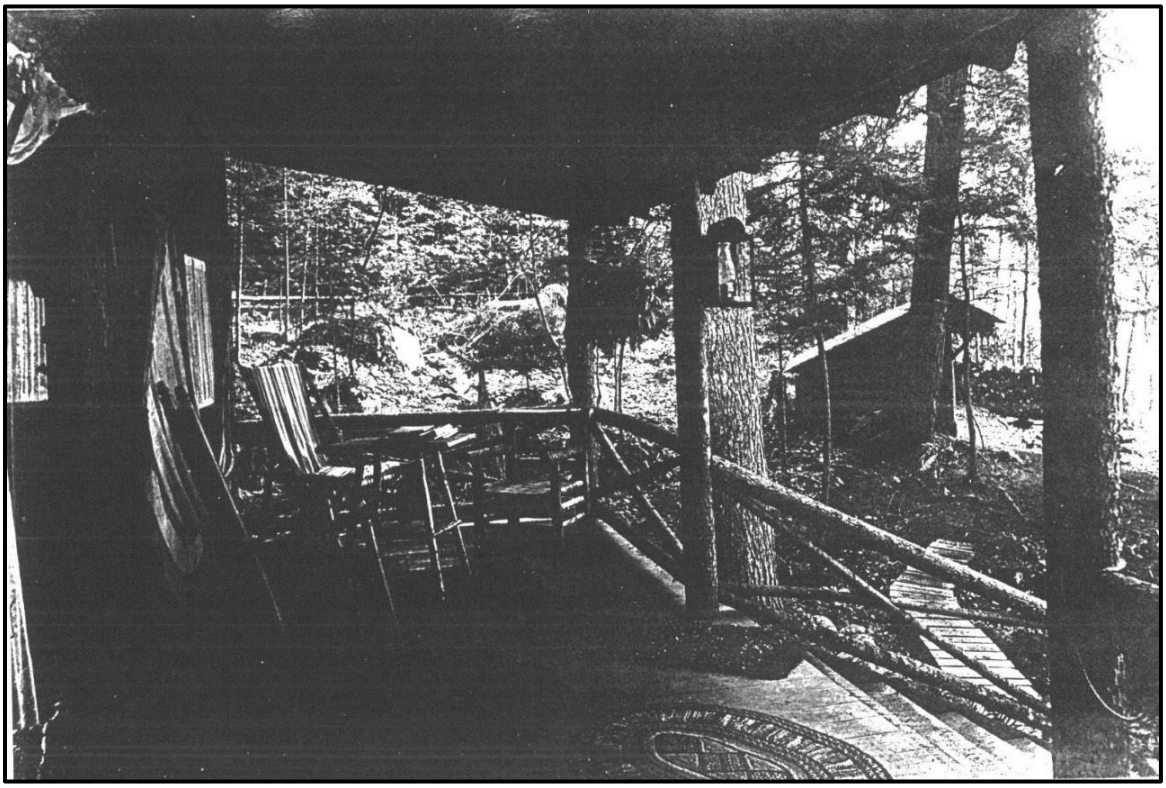


Figure 22. Camp Taiga porch with log decoration and lean-to in the background, early twentieth century. (From Camp scrapbook)

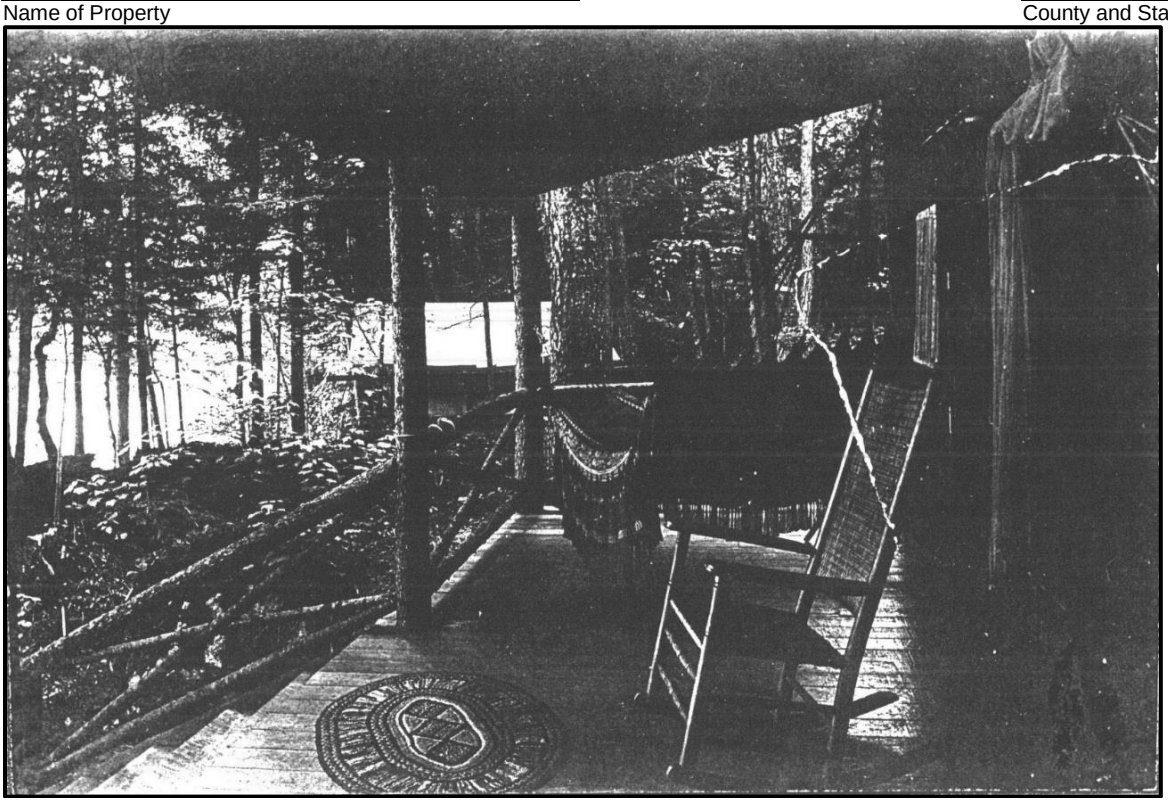


Figure 23. Camp Taiga porch with decorative railings, early twentieth century. Note tent structure in background is no longer extant. (From Camp scrapbook)

Additional Documentation – Interior Photos

Figure 24. Camp Taiga with decorations and open roof, before 1909. Note Japanese lanterns and canoe paddles as well as additional images embedded in birch bark wallpaper and rustic furniture. (From Camp scrapbook)

Figure 25. Walter S. Waterbury, US Passport Application photograph, 1922. NOTE: On a year-long trip to Europe, Dr. Waterbury remarried.[51]

Figure 26. Harriet Kibbee Christie and Lucy E. Jones at Camp Pinnacle in 1922. (Camp Pinnacle Scrapbooks)[52]

[51] *United States of America, Passport Application: Walter S. Waterbury, March 6, 1922* [Recorded March 9, 1922]. [Available online from archive.com, U.S. Passport Applications, 1795-1925.]

[52] "Photo Gallery: 1898-1914" [Website], *CampPinnacle.org.* [Available online from http://www.camppinnacle.org/Our-History]

Camp Taiga | Hamilton County, NY
Name of Property | County and State

Photographs:

Name of Property: Camp Taiga

City or Vicinity: Town of Inlet

County: Hamilton State: New York

Photographer: Emilie W. Gould

Date Photographed: May, 13, 2016

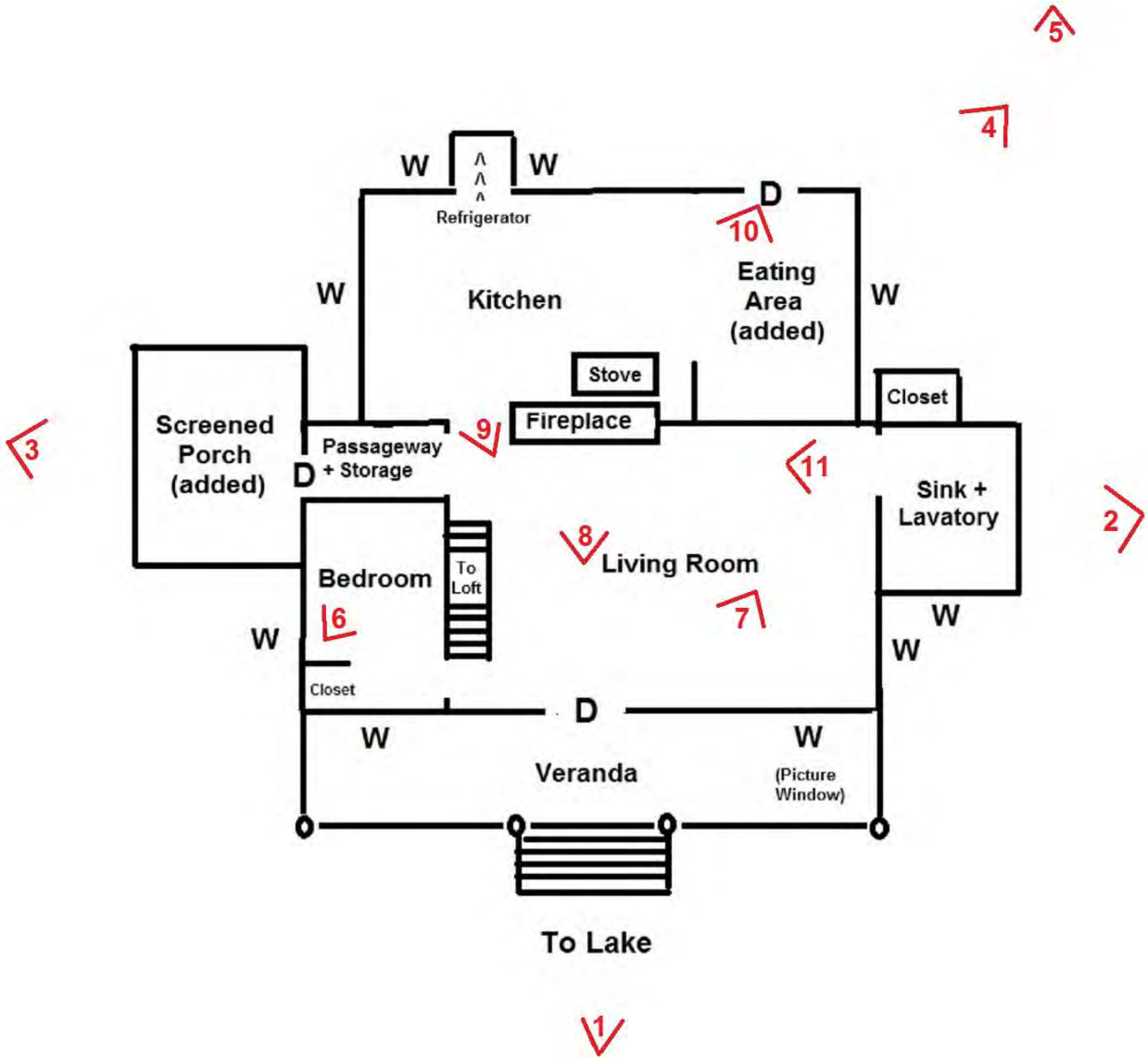
Description of Photograph(s) and number:

0001: Façade (Southeast) of Camp Taiga, facing Long Lake.
0002: Side (Northeast) elevation, showing bathroom addition with closet bump-out, eating area in kitchen lean-to, and gable end.
0003: Side (Southwest) elevation, showing screened porch and slanted logs in the gable end.
0004: Rear (Northwest) elevation showing bathroom addition (on the left), shed-roofed kitchen addition (on the right) with bump-out for a refrigerator, and fieldstone chimney.
0005: Access path to Camp Taiga.
0006: First floor bedroom with birch bark wallpaper and bark paneling.
0007: Living room facing Lake Long, with birch bark wallpaper, chromolithographs, bark paneling, built-in window seat, and rustic furniture.
0008: Stone fireplace in living room with stag's head chromolithograph on the right.
0009: Kitchen with sink and bump-out for 1930s Hotpoint refrigerator.
0010: Kitchen with 1924 Hotpoint stove behind living room fireplace.
0011: Interior of bathroom addition on northeast elevation.
0012: Northeast bedroom above living room under roof gable.

Camp Taiga
Name of Property

Hamilton County, NY
County and State

Photo Key



Property Owner:

name _____

street & number _____ telephone _____

city or town _____ state NY zip code _____


TAIGA


Kellogg's
TOASTED
CORN
FLAKES
Hotpoint
AUTOMATIC


BOYS

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination
Property Name:	Camp Taiga
Multiple Name:	
State & County:	NEW YORK, Hamilton

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
4/28/2017			6/12/2017	6/16/2017

Reference number:	SG100001068
Nominator:	State

Reason For Review:

X Accept _____ Return _____ Reject **6/12/2017** Date

Abstract/Summary Comments:	A very good example of a small camp. The main cabin is in good condition.
Recommendation/ Criteria	Criteria A and C, Recreation and Architecture.

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

NEW YORK
STATE OF
OPPORTUNITY.

Parks, Recreation
and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

24 April 2017

Alexis Abernathy
National Park Service
National Register of Historic Places
1849 C Street NW
Washington DC 20240

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following six nominations, all on disc, to be considered for listing by the Keeper of the National Register:

The Virginia, Erie County
St. Mary's Roman Catholic Church Complex, Schenectady County
Marshall D. Bice House, Schoharie County
Gaines District #2 Schoolhouse, Orleans County
East Main Street Historic District, Monroe County
Camp Taiga, Hamilton County

Please feel free to call me at 518.268.2165 if you any questions.

Sincerely:

Kathleen LaFrank

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office