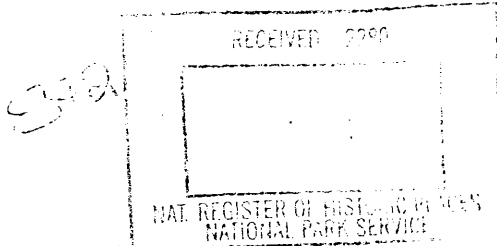


United States Department of the Interior
National Park Service

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 Camp

other names/site number _____

2. Location

street & number 2039 Lake Morey Road

not for publication N/A

city or town Fairlee vicinity N/A

state Vermont code VT county Orange code 017

zip code 05045

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally statewide locally. (____ See continuation sheet for additional comments.)

Suzanne C. Jamelle 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): _____

Robert Savage 9-5-03

for Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>25</u>	<u>9</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>25</u>	<u>10</u>	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: <u>RECREATION AND CULTURE</u>	Sub: <u>Outdoor Recreation</u>
<u>EDUCATION</u>	<u>Education Related</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: <u>RECREATION AND CULTURE</u>	Sub: <u>Outdoor Recreation</u>
<u>EDUCATION</u>	<u>Education-Related</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

7. Description

Architectural Classification (Enter categories from instructions)

Queen Anne
Other: Adirondack Rustic
Other: Hawaiian Cottage
Bungalow

Materials (Enter categories from instructions)

foundation WOOD
roof ASPHALT
METAL
walls WOOD
WEATHERBOARD
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)

- 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 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 1888 – 1953

Significant Dates 1905

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation N/A

Architect/Builder Winship, Gustavus L.

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
- Other

Name of repository: Aloha Foundation Inc., Archives

10. Geographical Data

Acreage of Property 131 acres

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

	Zone Easting	Northing	Zone Easting	Northing
1	<u>18 727880</u>	<u>4868480</u>	3	<u>18 728180 4867340</u>
2	<u>18 727610</u>	<u>4867800</u>	4	<u>18 728920 4867960</u>

___ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title 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

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

- Maps
- A USGS map (7.5 or 15 minute series) indicating the property's location.
 - A sketch map for historic districts and properties having large acreage or numerous resources.

- Photographs
- Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of 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.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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National Register of Historic Places Continuation Sheet

Aloha Camp
Fairlee, Orange County, Vermont

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ARCHITECTURAL DESCRIPTION

SUMMARY PARAGRAPH

Aloha 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 Morey in the town of Fairlee. Founded in 1905 by Harriet F. and Edward L. Gulick, it is believed to be the oldest operating camp for girls in Vermont. The Gulicks were pioneers in the growing movement of education for young women, and they have left a legacy of successful camping in the state. Their camps have been enjoyed by thousands of children for nearly one hundred years. Aloha Camp is an outstanding example of a private children's camp in Vermont and the nation. Its architecture embodies two periods of history on the site. The first period began in 1888 when Gustavus L. Winship purchased a parcel of land on which he started a small-diversified farming operation. Winship built two distinctive Queen Anne style dwellings – his original farmhouse and the cottage he later sold to the Gulicks. The second period of significance began in 1905 when the Gulicks turned their cottage into a summer camp for girls. The historic complex that evolved, including the original farmstead and the buildings constructed for Aloha Camp, comprise a cohesive and well-preserved cluster of structures that represents the full range of the girls' camping movement in Vermont, from its first wave in the early twentieth century through its peak of development in the 1920s, into the mid-twentieth century. 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. Aloha Camp retains integrity of setting, location, materials, design, workmanship, association, and feeling.

INTRODUCTION

The buildings and structures at Aloha Camp represent important architectural styles. Gustavus Winship's farmhouse (building 1), and the nearby cottage (6) that he sold to the Gulick family, remain as good examples of Queen Anne style architecture in Vermont. The two buildings exhibit Queen Anne detailing in their multiple gables, wood shingle ornamentation, bay windows and a variety of porches. Structures built for Aloha Camp after it opened in 1905, such as the Hale (14) and Alumni Shack (12), embody features of the Adirondack Rustic style of architecture that contribute to the highly distinctive character of Aloha. These features

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include porches, extended eaves, exposed rafter tails, massive cobblestone chimneys, and log detailing for porch posts, railings and foundation piers. The low roofs, deep porches, and casement windows and doors found on the Hale, Ohana and Lanai (14, 15, 30) 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 interpretations of Bungalow style architecture. 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. A number of late-twentieth century buildings, similar in form and detail to the historic structures, are compatible with the early camp architecture. Besides being well preserved, all buildings are well maintained.

Aloha Camp comprises approximately 131 acres of pastoral landscape on a hillside overlooking Lake Morey in Fairlee, Vermont. The camp is surrounded by woodlands to the west and north, and is bounded by the lake to the east. South of Aloha, the lakeshore is lightly developed with a few private camps scattered along West Shore Road, which parallels a narrow strip of land near the water's edge. All buildings at Aloha Camp have views of the lake. Much of the landscape is open meadow or mowed lawns, and mature trees, such as pine, birch and other hardwoods provide shade near most buildings. Trails up the hill into the woods lead to special places and campsites with lean-tos and outdoor fireplaces named Winships, the Bluff and Wedding Ring.

Thirty-five buildings and structures, and approximately 47 tents are arranged in somewhat irregular tiers on the hillside, and are organized around the Main Building (6) which is roughly at the center of the site. The lawn just north of the Main Building is enclosed with low stone walls and lined with hedgerows of lilac bushes and perennial gardens. Further north and west of the Main Building are service buildings, barns, and the Farmhouse (1), most of which date from the first years of the camp or earlier. An apple orchard provides a boundary to the north of these buildings. Along the lake to the east are Hale (14) - the large assembly building, Ohana (15) - the Director's House, Alumni Shack (12), and water front structures, nearly all historic buildings that provide an important visual statement from the water. The swimming docks in front of the Hale and the boat docks in front of the Cabeen, Sailing Shack and Canoe Shelter (16 - 18) are all in historic locations. The Wishing Fire just north of the Hale is an outdoor assembly area comprised of five rows of half-log seats built into the bank facing the lake with a stone-edged campfire at the shore's edge. Landsport activity fields have always occupied the areas of level land west and south of the Main Building. The riding ring is in its

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historic location adjacent to the Barn, and for a time was located to the south where the soccer field is today. The tennis courts west of the riding ring are recent additions, the courts just west of the Main Building being the oldest. During the early years the first tennis court was located just south of the Main Building. Five clusters of camper units (Pines, Seventh Heaven, Crossroads, Old Hideaway and Club) each with a washhouse (Jinx), cabin (Shack), and nine to ten tents are arranged in a semi-circle at the edge of the woods from south to northwest. Small cabins used for staff housing, landsport activities and the infirmary (Lanai, 30) are interspersed among the camper unit areas.

BUILDINGS AND STRUCTURES

The buildings at Camp Aloha are grouped in four general areas by age and use in a manner that follows the development of the site (see site map). The earliest structures, dating from the last half of the nineteenth century are included in the **Winship Farm** section of the camp, buildings 1-5. **Aloha Cottage**, built c. 1895, now the Main Building for the camp, and associated early structures for Aloha Camp comprise buildings 6-11. The **waterfront**, buildings 12-18, was developed when the Hale was constructed in 1913 and other structures followed soon after. Camper tents were originally located along the water and dotted the hillside. The Lanai was built on the **hillside** in 1913, but most buildings/structures in this area, 19-35, date from the 1920s and later when the shacks and jinks were constructed among the tent units.

Winship Farm site (buildings 1 – 5)

1. FARMHOUSE, 1889, 1982, contributing

The Farmhouse was built by Mr. Winship in 1889 and was owned by him until he ceased farming and sold the property to Edward Gulick in 1916. The Farmhouse faces the camp complex to the southwest. It was modified as office space for the Aloha Foundation in 1982. The Farmhouse is a Queen Anne style, two and one-half story, two (front) by three (side) bay, gable roof dwelling, with a two-story corner tower on the main block, and one and one-half story, two bay, gable roof ell. The Queen Anne style is expressed in the variety of roof angles and assorted building materials which include the gable roof corner tower, two shed roof bay windows on the east side of the main block, two cross-gable wall dormers in the front roof slope of the ell, and bands of decorative wood shingles in a number of shapes above the second story windows in the front gable peak of the main block and the tower, and in the gable

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peaks of the ell dormers. The Farmhouse has clapboard siding, corner board trim, and a new standing seam metal roof with a molded cornice. The ell has a shed roof addition off the north side with an overhanging roof on the west elevation that appears to remain from a former porch. Recent alterations to the exterior include new picture windows in the first story of the corner tower and main block bay windows, and removal of decorative shinglework on the sidewalls of the bay windows. Other changes include the replacement of the shed roof porch with a new roof and new square posts across front of the main block and ell (the original porch most likely had turned posts and a spindle railing), and the addition of exterior stairs on the north end of the main block and on the west end of the ell. Several historic two-over-two, double hung windows remain on the second floor of the main block, and original one-over-one windows are located in the attic level of the tower. Most windows have been replaced with single and paired, single light casement windows, and one-over-one, double hung, double-glazed sash. Most doors have been replaced with new metal units. A centrally located brick chimney projects above the roof of the main block

The interior has been totally modified on the first floor with only the Queen Anne turned balustrade and heavy turned newel post remaining. The second floor has retained much of its historic floor plan and wall and ceiling finishes. The attic level of the tower retains its natural finish, beaded board wall paneling.

2. ART BARN, c. 1889, c. 1910, contributing

The Art Barn is a large, c. 1889, one and one-half-story, gable front, two (front) by nine (east side) bay bank barn that faces southerly. It was extended to the south around 1910, when a one (front) by four (west) bay, attached cross gable-ell was also built off the west eaves side, its east eaves side flush with the gable front of the main block. The interior framing supports the age difference of the two sections. The northern half of the bank barn has log rafters and post and beam framing typical of mid to late-nineteenth century barns; the south end and ell have a combination of post and beam and dimension lumber framing characteristic of early twentieth century barn framing.

The barn has board and batten siding, corner board trim, a new standing seam roof with a box cornice, plain wood surrounds around windows and doors, and a fieldstone foundation under the main block and concrete pier foundation under the ell. The south gable front of the main block has two large carriage bays with hinged, vertical board double doors, a board and batten hay door above and two small diamond shaped vents in the gable peak that are boarded over inside. A black metal, hanging light fixture with cutout Kanaka dancers is centered above the

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two carriage bays. The east eaves side of the main block has an assortment of square stable windows, three-light grouped casement windows, and at the north end a shed roof oriel window with grouped four-light steel casements. The exposed basement level on the east side has two carriage/ garage bays that contain a vertical board sliding door on an exterior track on the left, and a board and batten door with two-part, hinged sections on the right. A pair of sliding, nine-light windows is located in between the two carriage bays, and at the far right. The north gable end features two and four-light steel casement windows on the first floor and a pair of sliding, nine-light windows on the basement level. The west side of the main block has a board pass door flanked by 4-light casement windows and a stable window on the far right.

The ell has a large carriage bay in both the north and south elevations, which contain a vertical board double door that nearly fills each façade. The west wall of the ell has four pairs of top and bottom-hinged shutters with ropes, pulleys and outriggers that operate the upper shutters from inside. The interior remains open with exposed framing and plank flooring on the southern half with a set of stairs to the second floor along the west wall of the main block. The north end of the barn on the upper floor remains open; the main floor is finished off with masonite / sheetrock walls, a new floor, and has shelving, a sink and work areas for Arts and Crafts. The basement at the north end houses the woodworking shop and has a concrete floor, and various saws and drills used for wood craft.

3. ENAMELING SHED, c. 1899, c. 1960, contributing

The Enameling Shed is a small, c. 1899, one-story, square, three (front) by one (side) bay building that faces east and has a steep shed roof, and an attached, c. 1960 gable roof porch on the north end. The shed roof form suggests it was originally a chicken coop associated with the property when it was a farmstead. The building has board and batten siding on three sides, and horizontal board siding and exposed rafter tails on the rear (west), corner boards, asphalt roofing shingles, a stone foundation, and plain wood surrounds around windows and doors. The front (east) elevation has a centered, vertical board double door with a board deck and steps, flanked by side-hinged nine-light windows; the rear (west) elevation has a pair of three-light, top hinged transom windows. A pair of side-hinged, nine-light windows is located on the south elevation. The north elevation has a vertical board, double door with diagonal bracing. The interior of the Art Shed reveals whitewashed walls, a board floor, built-in shelving and work tables around the walls, a pottery kiln and other art supplies.

The attached, four (front) by two (side) bay porch has a board floor, square posts with brackets

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that support the roof, and exposed sawn rafter tails. Two potter's wheels are located on the porch.

4. BLACKSMITH SHOP, c. 1850, contributing

The Blacksmith Shop is built over a small stream on the hill at the north side of the camp. Much of the floor framing consists of hewn and log framing members. The building is a vernacular, one-story, gable front, one (front) by two (side) bay building that faces east. The building has novelty siding, corner boards, asphalt roofing shingles, exposed rafter tails, plain wood surrounds around windows and doors, and is supported by square posts with diagonal bracing that rest on concrete blocks. The wide front entrance, offset to the right of the gable front, features a vertical board double door and wood steps. Both the north and south elevations have two paired, six-light sliding windows; and a two-over-two window is centered between the sliding sash in the north. The rear gable end has one paired, six-light sliding window. The interior consists of one room and contains tools and machinery for blacksmithing. The building is used primarily for rainy day program space.

5. HORSE BARN, c. 1986, non-contributing

The Horse Barn is a vernacular, one-story, linear plan building that is constructed on the hillside on an east-west alignment, and is comprised of three gable roof sections attached end to end that follow the grade of the slope so that each descending section has a roof ridge that is slightly lower than the adjacent uphill section. The southwest corner of the building is canted, but the roof extends in its full form over the angled section. The barn has vertical flush board siding, asphalt roofing shingles, and a box cornice. Wide, segmental arched openings (without doors) define the entries in the east and west gable ends, and in the left bay in the south side of the center section. Similar wide, segmental arched window openings span the north and south sides of the building, and a nine-light window is also found on the north side of the center section. Inside, the barn has a dirt floor, an east-west center aisle, and stalls along the sides. Non-contributing due to age.

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Fairlee, Orange County, VermontSection number 7 Page 7**Aloha Cottage/ early Aloha Camp (buildings 6 – 11)**

6. MAIN BUILDING, c. 1895, 1905, 1913, contributing

The Main Building consists of the c. 1895, Queen Anne style, irregular plan cottage with later additions which include wrap-around porches on the main block built in 1905 when the camp opened, and the large dining room wing at the rear built in 1907 and extended in 1913. The original cottage comprises the two and one-half story gable front, east facing block with a projecting entrance pavilion of the same height off set to the left on the front gable, a rectangular bay window centered in the façade of the pavilion, and a hip roof, polygonal, second story bay window to the right tucked into the juncture of the projecting front pavilion and main block. Two gable roof dormers are located on the south roof slope and one projects from the north slope. The original one-story, hip roof entry porch below the bay window has been enlarged and connects with a two-story porch that wraps around the front and south side of the main block, and has been enclosed on the second story of the front elevation. The large, two-story, shallow gable roof dining room wing has a recessed porch across the second floor of the south side, and a set of steps and second floor deck connect the recessed porch with the second story level of the main block porch. Evidence that suggests the point where the dining hall was extended in 1913 is visible on the upper level where a difference in novelty siding exists approximately midway along the wall in the second floor porch.

The one and one-half story, gable roof kitchen wing that is directly off the rear (west) end of the main block is historic and may have been built by the Gulick's soon after they purchased the property. Historic, one-story, kitchen related appendages with novelty siding surround this wing and include shed additions on the north side containing a walk-in cooler, food preparation areas and storage, and a shallow, cross gable addition on the west end that contains a large walk-in freezer and bathrooms.

Features of the building include novelty siding on most wall surfaces, a small area of beaded board siding at the base of the polygonal bay window, primarily asphalt shingle roofing with new standing seam roofing on the south slope of the dining room wing and the wrap-around porch of the main block, and diagonal lattice skirts below porch decks. The main block and north (kitchen) wing have a poured concrete foundation. Wood posts on concrete piers support the dining room wing. Trim details include corner boards, box cornice trim throughout except for the molded cornice on the north side shed projections, and plain wood surrounds around windows, doors and diamond shaped louvers of the gable peaks of the main block. The front

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porch has chamfered posts, sawn, exposed rafter tails, a matchboard ceiling, and diamond lattice rail. Built-in wood storage benches with hinged tops and unit names on the front are located inside the perimeter of the porch railing and also serve as seating. Wide sets of wood stairs are centered on the front and south sides of the porch, and a smaller set is located at the northwest end. The porch also has a brass bell attached to a south side post, and hickory furniture including a swinging bench. The south side of the porch has a ping-pong table and a large blackboard on the wall listing the daily activities (archery, arts and crafts, canoeing, crew, kayaking, landsports, photography, performing arts, riding, sailing, swimming, tennis, and woodchuck hole). A brick chimney projects above the south slope of the main block and a tall, square chimney with novelty siding extends above the kitchen wing. Stone steps flanked by stone retaining walls lead to a basement entry at the north wall of the main block just west of the front porch. Exterior stairs from second floor pass doors on the south wing are located at the west gable end and north side.

The Main Building has a variety of doors and windows. The Queen Anne style, three-panel front door has two vertical lights and bolection molding. Other doors include nineteenth century four-panel doors, and later five (horizontal) panel doors and twelve-light French doors. Original windows consist primarily of regularly spaced, two-over-two double hung sash in the main block. Early twentieth century windows include paired eight-light casements on the south side of the main block, and paired, six and twelve-light casements, and six-over-six double hung windows regularly spaced on all sides of the on the dining room (south) wing. A contemporary, stained glass window on the north side of the main block at the bottom of the stairs contains *Aloha* across its top.

The interior of the Main Building has retained its appearance from the first years of the camp. The main block first floor consists of a large living room with a back-to-back, brick fireplace in the center, three sofas in the front (two of which are Victorian upholstered sofas with scrolled arms and carved wood trim), hickory and rattan furniture, bookshelves on the walls and numerous group photographs of the campers from the early years to 1979. A picture of Mother Gulick serving tea is located over the front fireplace. The stairs along the north wall have a chamfered newel post and stick balustrade. The wall and ceilings retain historic plaster finishes, windows and doors have simple plain wood surrounds, and four-panel doors and painted wood floors appear original. Small rooms on the second floor and enclosed front portion of the porch are used as office space. The unfinished attic has three-quarter height partition walls and wood floors. The north wing has kitchen spaces on the first floor with plaster walls, and a modern bathroom on the second floor. The first floor of the south wing contains a large open dining room with exposed framing, wood flooring, tables with log legs

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and natural finish tops, and wood chairs. Painted on the north wall of the dining room are names of campers and the date 1909, while other walls are painted white. The second floor of the south wing has exposed framing and contains the staff lounge at the west end, staff storage rooms, bathroom and costume storage along the northern portion, and a recessed porch across the south side.

7. RECYCLING SHED / VEGETABLE SHED, c. 1900, contributing

This vernacular, one-story, three (front) bay, shed roof, rectangular plan building faces south and is located just north of the Main Building. It may have originally been an equipment shed or early garage. According to camp staff, during the early years of the camp, the east end was open and contained a large industrial type potato peeler. The front (south) wall now has infill framing within original larger openings visible on the interior wall, and new siding and pass doors have been installed on the exterior. The building has novelty board siding on the front and west elevations, and older horizontal board siding on the rear (north) and east elevations. Other features include asphalt shingle roofing, corner boards, plain wood surrounds around the pass doors, and poured concrete foundation walls. On the front, the left (west) bay has a single vertical board door; the two right bays have vertical board, paired doors. The north elevation has a diamond lattice screen over a door opening in the east bay; the west bay has two horizontal openings – one contains a screen, the other a three-light transom window. Inside, the west bay has a new board floor, the center bay has a gravel floor, the east bay a concrete floor.

8. WOODCHUCK HOLE, c. 1900, c. 1921, contributing

The Woodchuck Hole is a T-plan building used for campcraft and photography. The c. 1900 front block appears to be the earliest, probably built by the Gulick's as a small barn or storage shed; a wooden sign for Campcraft with the date 1921 in the rear wing suggests that this appendage was built at that time. The Woodchuck Hole is located just west of the Main Building and faces east. This one-story, vernacular, four (front) by two (side) bay, shed roof building has a gable roof wing offset to the south on the rear (west) elevation, and has novelty siding, corner boards, rolled roofing, and a poured concrete and concrete block foundation. The main block has plain wood surrounds around windows and doors, and a box cornice. The wing has sawn, exposed rafter tails. The fenestration on the front (east) elevation of the main block, from left to right, consists of a vertical board pass door, a vertical board paired shutter, a wide vertical board, beaded door that slides on an exterior track and has a square, six-light window, and a vertical board pass door at the far right. The south elevation has two paired

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shutters and the north side has one paired shutter. The west elevation has a vertical board pass door.

The wing has a distinctive cobblestone chimney on the west elevation flanked on each side by a single, top-hinged, novelty board shutter. Each shutter is held open by a rope and pulley fixed to an outrigger above the shutter on the outside, and controlled by a heavy lead weight inside the building. The north wall has a vertical board pass door and three wide window openings; the south side has three window openings, one of which has a half-door at the bottom. The window openings in the wing have canvas shades that can be rolled up and held with string.

The interior of the main block contains a photography studio in the south end, and kitchen storage in the center and northerly sections. The wing has a recessed concrete floor below grade with tables and benches, horizontal board walls with open shelves, and an elevated cobblestone fireplace with an arched cobblestone lintel and heavy wood mantle on the west wall.

9. BIKING / TRIP BARN, c. 1905, contributing

The Biking/Trip Barn, formerly the maintenance shop, is a vernacular, one-story, gable roof, rectangular plan, four (front) by three (side) bay building that faces north. It has horizontal, flush board siding, corner boards, asphalt roofing shingles, and exposed rafter tails. The front elevation, from left to right, has a wide, vertical board door that slides on an interior track, two overhead sliding garage doors, and a side-hinged, vertical board double garage door. A sign that reads *Aloha Camp*, is located just right of the door on the far left. The other elevations have two-over-two, double hung windows, with the east (rear) elevation also having two board pass doors.

10. LOBSTER POT, c. 1930, contributing

The Lobster Pot, formerly used for tennis storage and now the mail room, is a small, one-story, gable roof, rectangular plan, two (front) by one (side) bay building that has entries and a deck with a dimension lumber railing on both the north and east sides. The structure has board and batten siding, asphalt roofing shingles, exposed rafter tails, and rests on concrete block piers. The north gable end has a vertical board pass door with a bottom-hinged, flush board shutter to the left, and a wood louvered vent in the gable peak. The east elevation has a new set of vertical, flush board doors. Both the south gable end and the west side have two board and

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batten bottom-hinged shutters. The open plan interior has wood flooring, exposed framing, open shelving, and a wall unit with small slotted openings each with a name panel on front for mail delivery.

11. WOODSHED, c. 1980, non-contributing

The Woodshed is a small, vernacular, one-story, gable roof, rectangular plan, one-bay shed that has door openings without doors on both the north and south gable ends. The building has vertical board siding, galvanized metal roofing, exposed rafter tails, and is supported by concrete blocks. The interior has exposed framing and a slotted board floor that allows for ventilation. Non-contributing due to age.

Waterfront structures (buildings 12-18)

12. ALUMNI SHACK, c. 1925, contributing

This cruciform plan, vernacular, one-story, three (front) bay one (side) bay building with cross gable roofs faces the lake and has its entrance on the north wall of the western arm of the structure. Around 1990 a central chimney was taken down and the building was moved back from the shoreline where it originally stood with its front section over the water. The Alumni Shack has novelty siding, asphalt shingle roofing, sawn exposed rafter tails, corner boards, and plain wood surrounds around the entry doors. The beaded board entrance door is fronted by a set of steps. Square wood posts on concrete block piers with diagonal bracing support the building. Eight-light, hinged casement windows are mostly paired and a bank of these windows spans the front (east) elevation of the eastern arm facing the lake. The south side of the western arm has a bottom-hinged novelty board shutter and a top-hinged twelve-light window. The open plan interior has exposed framing and consists of a front room with beds, and a bathroom at the west end.

13. MIDRIFF, c. 2000, non-contributing

Midriff is a five (front) by two (side) bay, one-story, gable roof, rectangular plan building that has five arched open bays with a board deck for boat storage recessed under the roof along the front (east) elevation. The structure has novelty siding, and a v-groove door with steps at the south end. A changing room within with west side of the building contains rows of hooks and built-in benches along the walls. The building is non-contributing due to age.

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14. HALE, 1913, contributing

The Hale, which means *home* in Hawaiian, is the assembly hall for Aloha Camp. The Hale faces the lake and is built at its shoreline. The rectangular, one-story form of the building, and its double-pitch hip roof with the break just at the eaves that shelters the wrap-around porch and casement windows and double doors appears influenced by Hawaiian cottage style architecture. The log porch posts and massive cobblestone chimney give the building its distinctive Adirondack Rustic character. The building is a five (front) by three (side) bay building with a porch that wraps around the front (east) and sides (north and south). It has novelty siding, asphalt roofing shingles, a louvered cupola centered on the roof ridge, and is supported by wood posts that rest on concrete piers. New concrete footings below grade at the front (east) of the building have recently been provided and additional footings under the other elevations are proposed. The massive cobblestone chimney with concrete cap that is centered on the west wall is a highly significant and visible Adirondack Rustic feature. The nine (front) by four (side) bay porch has log posts, some which are paired and at the corners are grouped in three's, a dimension lumber railing with diagonal bracing, exposed rafter tails, and board stairs in the center front bay with steps on the north and south sides. Fenestration on the front (east) elevation includes three sets of eighteen-light double doors that alternate with fixed three-part, eight-light windows. The south elevation has a pair of large, vertical board doors that slide on an exterior track. The west side has an eighteen-light pass door to the right of the chimney. The north elevation has an eighteen-light double door flanked by fixed twelve-light windows. The exposed basement is obscured by diamond lattice skirting on the sidewalls and is open under the porch across the front. The north end of the basement level consists of open storage space, and the enclosed south portion contains changing rooms and has three, v-groove, pass doors.

The open, one-room interior of the Hale features exposed framing, hardwood flooring, two steps at the south end to create an elevated stage, and a massive stone fireplace on the west wall flanked by high-backed, plank settees. Built-in, enclosed benches with hinged seats line the walls, three electrified iron chandeliers hang from the ceiling, a row of theater lighting has been installed on wires at the south end facing the stage, and a grand piano sits in the southwest corner of the room. Name panels on the walls between the stud framing, and on a hanging rack, list campers and counselors from 1905 through 1920.

15. OHANA, 1925, c. 1976, contributing

Ohana, built in 1925 and given to Mrs. Gulick by the Aloha alumni, continues today as the

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camp director's house. *Ohana* means family in Hawaiian. Like the Hale, Ohana shows the influence of Hawaiian cottage architecture with its 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. The gable roof, three (front) by three (side) bay building faces south and has a c. 1976 shed projection set back on its west eaves side, and a deck on the lake (east) side. A distinctive cobblestone chimney capped with three rows of concrete blocks is located on the west wall. The building has novelty siding, asphalt roofing, and is supported on log posts with diagonal bracing that rest on concrete piers. Trim details include plain wood surrounds around windows and doors, corner boards, and sawn rafter tails. The center, gable front entrance contains a fifteen-light door flanked by paired eight-light, casement windows (each casement consists of two center-hinged four-light sections), a window box below each window, and a board deck with dimension lumber railing. A metal Chinese style lantern hangs above the door to the right, and a painted panel with the name *Ohana* is fixed over the door. The east elevation has a fifteen-light double door with wood screen doors that open onto the deck, flanked by eight-light sidelights, and two paired, eight-light casement windows on the right. The deck off this elevation is constructed of dimension lumber and has built-in seating around its perimeter. Both the west and north elevations have a paired, eight-light casement and a five-light, top-hinged transom window. The shed projection off the west elevation has a fifteen-light window on the south side and a top-hinged transom on the west side. The interior of Ohana has exposed framing, wood flooring, a living room with small cobblestone fireplace, a bedroom, bathroom, and kitchen in the shed.

16. CABEEN, c. 1940, contributing

The Cabeen, used for the canoeing program, is a vernacular, one-story, square, one (front) by two (side) bay building with a shallow gable roof, and a narrow extension at the north gable end. The building has novelty siding, corner boards, asphalt roofing shingles, and exposed rafter tails. It is supported on wood posts with diagonal bracing that rest on concrete piers. A vertical board pass door with a plain wood surround is located at each gable end. Window openings consist of bottom-hinged, novelty board shutters, and approximately eighteen inches of novelty siding has been eliminated at the top of the east wall of the north extension.

17. SAILING SHACK, c. 1940, contributing

The Sailing Shack is a vernacular, one-story, three (front) by one (side) bay building with a shallow gable roof and a west facing entrance. The building has novelty siding, corner boards, plain wood surrounds around windows and doors, and asphalt roofing shingles. It rests on

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stone, wood and concrete block piers. The sawn, exposed rafter tails along the eaves are supported at the front gable by square, outriggers. The entrance has a vertical board, double door with diagonal bracing, flanked by four-light casement windows. The north and east elevations each have a paired four-light window. Sailboat masts and canoe paddles are held on brackets along the exterior face of the south and north walls. Canoe storage racks are located close to the shore just north of the Sailing Shack.

18. CANOE SHELTER, c. 1985, non-contributing

This open, gable roof, five (front) by one (side) bay, rectangular plan, dimension lumber storage shelter for canoes has square posts with diagonal bracing, exposed framing, and asphalt roofing shingles. It is non-contributing due to age.

Aloha Camp hillside (buildings 19-35)

19. JONESIE'S SHACK, c. 1930, contributing

Built on the base of the hill that rises to the west of West Shore Road, Jonesie's Shack is a vernacular, one-story, three (front) by one (side) bay, rectangular plan cabin that faces west. It is used as staff housing. The building has novelty siding, corner boards, asphalt roofing shingles, exposed rafter tails, and is supported by log posts with diagonal bracing that is covered with a diagonal lattice skirt on the east side. The novelty board entrance door with wood screen door and plain wood surround is centered on the west eaves side. The window openings contain paired, side-hinged, novelty board shutters – three pairs are located on the rear (east) elevation, and one on each gable end. A hot water tank is partially enclosed at the southwest corner of the building. The interior has exposed framing that is painted red, wood flooring painted gray, and top-hinged, wood screens at the window openings. It is divided into three rooms – a bathroom in the center and a bedroom at each end.

20. PINES JINX, c. 1998, non-contributing

Pines Jinx is a vernacular, one-story, gable roof, one bay (front) washhouse that faces north. It has novelty siding, corner boards, asphalt roofing shingles, exposed rafter tails, and it rests on pressure treated wood piers. A three (front) by one (side) bay recessed porch that spans the eaves front has square posts, square stick railing, board deck and wood steps in the center bay. The entrance contains a novelty board door. Several rows of siding have been eliminated at the

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top of the exterior walls on all sides and at the gable peaks. The interior has exposed framing, four toilets, four sinks and two showers. Non-contributing due to age.

21. PINES SHACK, c. 1925, contributing

This vernacular, one-story, three (front) by one (side) bay, gable roof cabin faces west and is typical in form and detail of camper cabins at Aloha. It has novelty board siding, corner boards, asphalt roofing, and extended eaves with exposed sawn rafter tails, and is supported by log posts that rest on concrete blocks. The central entry on the west eaves side consists of a Dutch door with a top-hinged upper section and a side-hinged lower section that is about twice the size of the upper portion. Shuttered window openings consist of two that flank the entry door, one on each gable end, and three across the rear elevation. The openings contain paired, horizontal, novelty board top and bottom hinged shutters. The upper shutters in the window openings and the upper portion of the Dutch door are operated from inside by ropes and pulleys with a lead weight at the end of each rope. The interior has exposed framing, wood floors, and built-in open shelves at each gable end flanking the window openings.

22. ARCHERY SHACK, c. 1975, non-contributing

Located at the southeastern corner of the camp, and west of the West Shore Road, the Archery Shack is a one-story, vernacular, gable front, one (front) by two (side) bay, rectangular building that faces west. The Archery Field is located just south of the building. The Archery Shack has novelty siding, corner boards, asphalt shingle roofing, exposed rafter tails, and it is supported on concrete blocks. The gable front has a vertical, flushboard door. Two bottom-hinged, novelty board shutters are located on the south side, and the east and north elevations each have one bottom-hinged shutter. The building is non-contributing due to age.

23. SEVENTH HEAVEN JINX, c. 1983, non-contributing

Seventh Heaven is a vernacular, one-story, gable front, one bay (front) by two (side) bay washhouse that faces north. It has novelty siding, corner boards, asphalt roofing shingles, exposed rafter tails, and it rests on square wood piers and concrete blocks. The center, gable front entrance contains a vertical board door and wood steps. Several rows of siding have been eliminated at the top of the exterior walls on all sides. The west side has two bottom-hinged, novelty board shutters. The interior has exposed framing, four toilets, four sinks and two showers. Non-contributing due to age.

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24. SEVENTH HEAVEN SHACK, c. 1925, contributing

This vernacular, one-story, three (front) by one (side) bay, gable roof cabin faces west and is typical in form and detail of camper cabins at Aloha. It has novelty board siding, corner boards, asphalt roofing, and extended eaves with exposed sawn rafter tails, and is supported by log posts with diagonal bracing. The central entry on the west eaves side consists of a Dutch door with a top-hinged upper section and a side-hinged lower section that is about twice the size of the upper portion. Shuttered window openings consist of two that flank the entry door, one on each gable end, and three across the rear elevation. The openings contain horizontal, paired, novelty board, top and bottom hinged shutters. The upper shutters in the window openings and the upper portion of the Dutch door are operated from inside by ropes and pulleys with a lead weight at the end of each rope. An exterior sink is located on the east end of the north gable wall. The interior has exposed framing, wood floors, and built-in open shelves at each gable end flanking the window openings. Lists of campers' names, painted on the wall sheathing between the vertical framing members inside the cabin date from 1927 (seven campers) and later.

25. THE BIRCHES, c. 1920, contributing

The Birches is a vernacular, one-story, gable front, three (front) by two (side) bay cabin that faces east. It has vertical board siding; asphalt roofing shingles, extended eaves with exposed rafter tails, and is supported on square posts with diagonal bracing that rest on concrete blocks. The vertical board entrance door on the west gable front is flanked by bottom-hinged vertical board shutters and is fronted by a board deck with dimension lumber railing and steps on the north side. The west end also has a vertical board pass door and a bottom hinged shutter on the right. The south elevation has two sets of top and bottom hinged shutters with ropes, pulleys and lead weights operated from inside. The north elevation has a wide, paired, top and bottom hinged shutter with a single, narrower bottom hinged shutter on the right, and a faucet to the far right on the exterior face of the north wall. Inside, the open plan cabin contains cots, and a sink at the northwest corner.

26. CROSSROADS SHACK, c. 1925, contributing

This vernacular, one-story, three (front) by one (side) bay, gable roof cabin faces west and is typical in form and detail of camper cabins at Aloha. It has novelty board siding, corner boards, asphalt roofing, and extended eaves with exposed sawn rafter tails, and is supported by square and log posts with diagonal bracing that rest on concrete blocks. The central entry on

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the west eaves side consists of a Dutch door with a top-hinged upper section and a side-hinged lower section that is about twice the size of the upper portion. Shuttered window openings consist of two that flank the entry door, one on each gable end, and three across the rear elevation. The openings contain horizontal, paired, novelty board, top and bottom hinged shutters. The upper shutters in the window openings and the upper portion of the Dutch door are operated from inside by ropes and pulleys with a lead weight at the end of each rope. The interior has exposed framing, wood floors, and built-in open shelves at each gable end flanking the window openings. Lists of campers' names, painted on the wall sheathing between the vertical framing members inside the cabin date from 1936 and 1937.

27. CROSSROADS JINX, c. 1930, contributing

Crossroads Jinx is a vernacular, one-story, gable roof, four (front) by one (side) bay building that faces west. It has novelty siding, corner boards, asphalt roofing shingles, extended eaves with exposed rafter tails, and rests on square posts with diagonal bracing. Several rows of siding at the top of the walls have been eliminated for ventilation along the east and north elevations. The west eavesfront has a board door and three paired, top and bottom hinged shutters. One similar shutter is located on each gable end. The upper shutters are operated from inside by ropes and pulleys with a lead weight at the end of each rope. The interior has exposed framing, wood flooring, six sinks, five toilet stalls and three shower stalls.

28. TENNIS SHACK / LANDSPORTS, c. 2002, non-contributing

The Tennis Shack faces east and is located on the hill south of the tennis courts. It is a vernacular, one-story, hip roof, rectangular plan, three (front) by one (side) bay building with a recessed porch under the east and south eaves. The building has novelty siding, corner board trim, sheet metal roofing, and rests on square posts with diagonal bracing. The porch has a board deck, square stick railing, square posts with diagonal bracing, and is at grade at the west end to provide handicap access. The front (east) elevation has a vertical, v-groove board, double door with a plain wood surround, flanked by paired, side-hinged, novelty board shutters. The north and south elevations each have one paired shutter. The rear (west) elevation has a rusticated, tan-gray concrete block chimney flanked by paired shutters. The interior features a hardwood floor, raised hearth with coursed ashlar fireplace and heavy wood plank mantle, and built-in racks for tennis racquet storage. Non-contributing due to age.

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29. GREEN MANSION, c. 1940, contributing

Green Mansion, used for staff housing, is a vernacular, one-story, gable roof, rectangular plan building with entries at both gable ends (north and south). The building has vertical board siding, asphalt shingle roofing, exposed rafter tails, and plain wood surrounds around windows. It is supported by square posts with diagonal bracing that rest on concrete blocks. Both entries have a vertical board door fronted by a wood deck; the south entry has stairs off the west side of the deck; the north entry has a side-hinged twelve-light casement window on the right, and a board ramp that extends off the north side of the deck. The east elevation has three sets of paired, four-light casements and a small three-light, top-hinged transom window in the second bay from the left. A sign panel below the right bay window on the east elevation reads *Green Mountain Country Club Members Only*. The west side has three sets of the paired casement windows. The three room interior consists of a center bathroom, bedrooms at each end, exposed framing, painted flooring, and side-hinged paired screens.

30. LANAI, 1913, c. 1940, contributing

The Lanai, which was built in 1913 as an infirmary continues in this use today. The name *Lanai*, which means covered porch in Hawaiian, refers to the original porch on the main block that today is enclosed with screens. The building is a vernacular, one-story, rectangular plan structure comprised of two gable roof blocks – a main block with its front porch that faces east and small gable roof appendage off the north side, and a c. 1940, south side ell that has irregularly spaced windows and doors. The building has novelty siding, corner boards, asphalt shingle roofing, exposed rafter tails, and plain wood surrounds around windows and doors. The main block including the front porch is supported by square posts; the ell has a concrete block foundation. A set of concrete steps fronts the south entrance to the screen porch. Fenestration in the main block includes a four-panel door on the gable front within the porch, flanked by twelve-light, top hinged windows. The north end appendage has a top-hinged, six-light window. The five-bay front elevation of the ell has, from left to right, a paired, four-light casement window, a four-panel door with a wood screen door and a new set of wood steps, a paired four-light casement window, a wood screen door with a set of concrete steps, and a paired, three-light casement. The three-bay south end of the ell has two narrow, v-groove pass doors on the left, a four-light sidelight to the right of the right door, and a horizontal, top-hinged, four-light transom window on the far right. The rear of the ell has single and paired four and six-light windows. A brick ridge chimney is located in the ell. The main block contains small rooms including a bathroom and kitchen; the south block consists of a large room with air-conditioning units in the rear windows and a small room at the north end for an

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office and a built-in sink and counter.

31. WATER RESERVOIR, c. 1950, contributing

A small, gable roof structure at the water reservoir that provides fresh water to the camp is located in the woods west of the camper cabins. The structure is built of poured concrete with a new metal roof and T-111 siding in the gables.

32. OLD HIDEAWAY JINX, c. 1930, contributing

Old Hideaway Jinx is a vernacular, one-story, gable roof, four (front) by one (side) bay building that faces west. It has novelty siding, corner boards, asphalt roofing shingles, extended eaves with exposed rafter tails, and is supported on square posts with diagonal bracing that rest on concrete blocks. Several rows of siding at the top right portion of the rear (east) wall have been eliminated for ventilation. The west eavesfront has a Dutch door flanked by two pairs of top and bottom hinged shutters, with a single top-hinged shutter on the far right. One paired, top and bottom hinged shutter is located on each gable end. The upper shutters in the window openings and in the upper portion of the Dutch door are operated from inside by ropes and pulleys with a lead weight at the end of each rope. The interior has exposed framing, wood flooring, four sinks, four toilet stalls and two shower stalls.

33. OLD HIDEAWAY SHACK, c. 1985, non-contributing

This vernacular, one-story, three (front) by one (side) bay, gable roof cabin is a recently built cabin and is somewhat different in form and detail from the historic camper cabins at Aloha. This cabin faces east rather than west and because of the slope of the hill has a tall deck with north facing steps at the front entry. The Birches, also a later but historic cabin, faces east and is different from most Aloha cabins as it has a gable front entry rather than one on the eaves side. Similar to the other cabins (except for Birches which has vertical siding), Old Hideaway Shack has novelty board siding, corner boards, asphalt roofing, an extended eaves with exposed sawn rafter tails, and is supported by square posts with diagonal bracing that rest on concrete blocks. The central entry on the east eaves side consists of a Dutch door with a top-hinged upper section and a side-hinged lower section that is about twice the size of the upper portion. Shuttered window openings consist of two that flank the entry door, one on each gable end, and three across the rear (west) elevation. The openings contain paired, horizontal, novelty board, top and bottom hinged shutters. The upper shutters in the window openings and the upper portion of the Dutch door are operated from inside by ropes and pulleys with a lead

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weight at the end of each rope. Instead of a single, one room interior found in the other camper cabins, this one has three rooms with half-wall room dividers constructed with v-groove lumber, and long open shelves that line the wall facing the gable ends in each end room. Lists of campers' names, painted on wall sheathing between the vertical framing members inside the cabin date from 1988.

34. CLUB CLUBHOUSE / JINX, c. 1925, contributing

The Club Clubhouse / Jinx was built c. 1925 and appears to have originally been a typical, gable roof camper cabin that has been modified by the addition of a shed roof, screen porch across the east eaves front, and a shed roof wash house / jinx addition off the southwest corner. The building has novelty siding, corner boards, asphalt roofing shingles, exposed rafter tails, and is supported by log and square posts with diagonal bracing that rest on concrete blocks. The screen porch has novelty board half-walls, and screen doors at each entry (north and south) that are fronted by wood steps. One top and bottom hinged, paired shutter is located in each gable end (north and south), and two flank a central chimney on the rear (west) elevation. The chimney is constructed of rough, coursed ashlar. The jinx appendage has two vertical board pass doors with plain wood surrounds on the south side, and several rows of siding have been eliminated for ventilation along the upper walls of the west and north elevations. The interior features a stone fireplace at the west wall, interior screens in the window openings, and several overstuffed sofas and chairs. The jinx has three sinks, three toilet stalls and two shower stalls.

35. DOWNEY SHACK, c. 1995, non-contributing

Downey Shack is a recently constructed, vernacular, one-story, gable roof, three (front) by two (side) bay building that is built on a steep rise of land on the hill overlooking Lake Morey at the northern end of the cluster of camp buildings. It has a handicap accessible deck at grade on the west side that wraps around to the north elevation where it becomes a porch recessed under the broken gable of the north roof slope. The building has novelty siding, corner boards, asphalt roofing shingles, exposed rafter tails, and plain wood surrounds around the doors. The building is supported on square posts with diagonal bracing. The north eaves front within the porch has a v-groove pass door flanked by paired, novelty board shutters. A similar entry door on the west gable end has a half-screen flanked by a paired shutter. Both the south and east elevations have two paired shutters. Adirondack chairs are located on the porch. The interior is somewhat unusual for its full partition walls constructed of v-groove paneling that divide the building into four bedrooms (one in each corner) and one bathroom (at the center of the south

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side). The interior also features plywood flooring and exposed roof framing. Non-contributing due to age.

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

Numerous tent platforms are constructed in a broad arc along the hillside at the edge of the woods overlooking the other camp buildings and Lake Morey to the east. They are clustered together in groups near the cabins and jinx for each age group, and are added or removed as needed based on the number of campers for each age group. The entries for the tents face west, which provides privacy for the campers as the entries face the woods rather than the other camp buildings. In addition, the slope of the hill on the west side of the tents is closer to grade than the other elevations and usually only a stone step or a one to two step set of wood stairs is needed to easily access the tent entrance. The tent platforms are constructed of dimension lumber, have a board deck, and railing around three sides. The tents are made of canvas, and the sides and entry flaps can be rolled up and secured with rope. They vary in age, are repaired as needed, and are usually replaced after about twenty years. Furnishings inside each tent include four cots, one table that is usually brightly painted, a four-shelf unit at the far end, and a wide board “swinging shelf” that is hung by ropes from the tent ridge pole. Tent platforms are non-contributing due to age.

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STATEMENT OF SIGNIFICANCE

SUMMARY PARAGRAPH

Aloha Camp for girls, located on Lake Morey, is one of four private camps in Vermont owned by the Aloha Foundation, Inc. Aloha is being nominated to 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. Aloha Camp is believed to be the oldest operating girls' camp in Vermont, and when it opened in 1905 it was one of the first camps for girls in America. Aloha Camp 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. The development of Aloha embodies a 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 1905 to the early 21st century. 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. Both the Farnsworth and the Gulick families were remarkable for their pioneer work in American camping. Aloha Camp continues to embody the high standards set by its founders, who created an environment where young girls could grow into useful, compassionate women who could make a contribution to the well being of the world. Aloha Camp is also 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, as the site evolved from a small-diversified farm to a fully developed girls' camp. Its significant architecture represents the full range of the children's camping movement in Vermont, from its first wave in the early twentieth century through its peak of development in the 1920s, and into the mid-twentieth century. Besides its good examples of Queen Anne style buildings (Farmhouse and Main Building), the camp complex contains rare examples of Adirondack Rustic architecture with influences of Hawaiian style cottages (Hale, Lanai, and Ohana). 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.

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INTRODUCTION

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.

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FAIRLEE HISTORY

In 1761 Governor Benning Wentworth granted the town of Fairlee to Josiah Chauncey and sixty-three others. Fairlee was approximately six miles square and was bounded by the Connecticut River to the east, the town of Bradford on the north, Thetford to the south, and Vershire on the west. The first settler was John Baldwin who arrived in 1766 from Hebron, Connecticut. The nearly impassible range of mountains that extend from north to south characterized the topography of Fairlee. These mountains created a natural division between the east and west sides of town and led to its division in 1797 by the Vermont legislature into the townships of Fairlee and West Fairlee.

Settlement in Fairlee occurred primarily in the villages named Fairlee and South Fairlee along the narrow strip of low land that parallels the west side of the Connecticut River. The major north-south highway (now U. S. Route 5) and the Connecticut and Passumpsic River Railroad were built along the west side of the river and, with the river, have served as major transportation corridors. In time, roads were cut around the mountains to the west, and farmsteads were established on the lower, more fertile land. By 1880 Fairlee had 469 inhabitants. In 1886 there were five school districts. Fairlee was the largest village, with a post office, railroad station, one church, a hotel, two stores, and about one hundred people.

Samuel Morey is perhaps Fairlee's most famous resident. Morey is known as the inventor of steam and gas engines. He successfully operated a steamboat on the Connecticut River in 1793 and patented an internal combustion machine in 1826 that anticipated the age of the automobile and airplane.

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. During the late nineteenth century copper mining in nearby towns of Ely, Strafford and Corinth was a thriving industry that brought a period of prosperity to the surrounding region.

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In the 1880s a new interest in nature and hiking nationwide began to have an effect on the Vermont landscape. In Fairlee, early outdoors enthusiasts who were discovering the pleasures of mountain hiking and vigorous exercise were attracted to the dramatic peaks of Echo, Sawyer and Morey Mountains that created a natural, wooded amphitheater for the 538 acre Fairlee Pond (now named Lake Morey). Hamilton Child describes this landscape in his historical gazetteer (1888) as “a beautiful little lake of crystal clearness, with pebbly shores, and enclosed within forest-clothed hills.”¹

In the late 1880s, Lake Morey became a destination for summer travelers. They stayed in the newly built inns and guesthouses, and soon began building their own cottages as summer retreats. Tourists also had the option of staying with farmers who welcomed summer boarders. The thirty room Glens Falls House was the first tourist establishment. It was constructed in 1888. By 1900 the lakeshore became dotted with cottages built by seasonal residents, and the character of the summer community was quickly established. The stage was set for the next phase of lakeside growth – the development of children’s camps on Lake Morey.

WINSHIP FARM

Gustavus L. and Abbie M. Winship are associated with both the agricultural economy in Fairlee, and later, with the influx of seasonal residents, as their farmstead would become the site for Camp Aloha, the first children’s camp on Lake Morey. According to Fairlee Land Records, on January 25, 1888 G. L. Winship, from Boston, Massachusetts paid two hundred fifty dollars for eighty-one acres and seventy square rods of land on the west side of Lake Morey (then called Fairlee Pond). Portions of Winship’s land were within Glebe lots 100 and 101.² Local historian Philip G. Robinson writes that the road along the west side of the lake was only a rough wagon path, so Winship hauled his building materials during the winter of 1888 – 89 across the frozen lake to build his farmhouse. That spring however, the town residents apparently realized the potential for lakeside development and in May 1889 voted to lay out a road along the west side of the lake³.

United States Census records tell us that Winship was a farmer. According to the 1900 Census, Gustavus L. Winship, born in 1845 in Indian Territory, lived on a farm in Fairlee with his wife Abby, age 48, his mother-in-law, Abbie D. Smith, age 87, and farm laborer, Daniel Jensen, age 47, from Denmark who was listed as a boarder. Gustavus and Abbie had no children. By 1920 Census, Gustavus, age 74, is listed as retired.⁴

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According to town records Winship acquired more land along the west side of Lake Morey during the years he operated his small farm. In 1894 he paid five hundred dollars to Mary C. Houghton for a parcel that was located adjacent to and south of his farmstead, described as "all the land with building thereon ...in Church of England Lot number 102 and Glebe Lot number 101".⁵ It is possible that the building on this parcel was the original Aloha Cottage, now the Main Building (building 6) at Aloha Camp and first called "Chattanooga". It is also possible however, that Winship built Chattanooga for speculation after he purchased the property.

Similarities in style and detail on the Winship Farmhouse, (building 1, formerly known as Echo Dale), and the former Chattanooga/Aloha Cottage suggest both dwellings were constructed by Winship. The Farmhouse was built as his residence, and Chattanooga cottage appears to have been built c. 1895 as speculation for sale as a summer residence. Both were constructed in the Queen Anne style (the cottage has a slightly steeper roof pitch which suggests a later construction date), and both have corner towers, rectangular bay windows, split lath and plaster finish walls, two-over-two double hung windows, and the same natural finish, beaded board paneling in the attic levels.

According to local history, Gustavus and Abbie Winship met Edward and Harriet Gulick one summer day in 1897 when the Gulick's were out for a bicycle ride around Lake Morey. The Gulicks spotted the *For Sale* sign on Chattanooga cottage south of Winship's farmhouse and stopped to inquire. Edward, who was head of the English Department at Lawrenceville School for boys in New Jersey, brought his family to nearby Hanover, New Hampshire during summer vacations.

Edward and Harriet fell in love with Chattanooga cottage and by the end of the summer of 1897 they had decided to buy the property. On September 23, they purchased the cottage and a piece of land from the Winships for five hundred dollars. The deed states that Gulick was given the right to a limited amount of water from an existing spring north of the house, the right to dig a new spring west of the house, and the right to enter Winship land if necessary to care for the springs on the condition that "the pipe from neither spring interfere with farm work on land which they cross". The deed suggests that the Gulicks and Winships wanted to prevent new development between their houses and the lake... "We furthermore agree not to erect any dwelling house nor to allow any dwelling house to be erected between the house hereby conveyed and G. L. Winship's dwelling house which shall be nearer the lake shore than the line connecting the said houses."⁶

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Town records indicate that Edward Gulick acquired most if not all of Winship's land in 1916. That year Winship appears to have ended his farm operation and he deeded the property including "farming tools, stock and carriages" to Edward Gulick. Although acreage is not included in the deed for this transaction it must have been considerable as Gulick paid nine thousand dollars for the land, which apparently included his farmhouse and barns.⁷

Four buildings remain from the Winship Farm - the Farmhouse (building 1), built in 1889, the barn, c. 1889 (Art Barn, building 2), and two outbuildings, the Enameling Shed, c. 1889 (building 3) which was probably first a chicken coop or milkhouse, and the Blacksmith Shop, c. 1850 (building 4). A fifth building, the Horse Barn, c. 1986 (building 5), is grouped with the Winship Farm because of its proximity to the original farm buildings, and its association with farm / animal use.

The buildings that remain from the original Winship Farm are generally well-preserved and taken as a whole continue to embody the characteristics of a small diversified farmstead from the late nineteenth century. The Farmhouse (building 1) is a good example of a vernacular Queen Anne style dwelling despite its interior modifications and some replacement windows. The Farmhouse is a typical Vermont dwelling from the late nineteenth century with its L-plan form, gable roof, and two-over-two double hung windows. The Gothic style wall dormers in the west side ell are also found in farmhouses of this period. The accomplished carpentry skills of Winship are evident in the Queen Anne style embellishments such as the three-story corner tower, the shed roof bay windows, and the bands of decorative wood shingling (which have been removed from the bay windows).

The bank barn (building 2), now the Art Barn, retains its historic form. The original c. 1889 barn with log rafters comprises the north end of the main block. Around 1910 the main block was doubled in size and extended to the south, with a cross-gable ell addition to the west. The barn most originally functioned as a multi-purpose agricultural building with a hayloft in the attic level, and most likely had carriage bays, horses stalls and stanchions for milk cows on the main floor, and manure storage on the basement level. Many early stable windows and large, double-door carriage bays are intermingled with newer fenestration types. The shed roof oriel window on the east elevation is similar to the two bay windows on the Farmhouse and appears in historic photographs, but formerly it extended as a full two-story, bay window to the ground level.

The outbuilding now called the Enameling Shed, c. 1899 (building 3) is a shed roof structure

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with windows on each side. Its small east facing form with multiple windows that face the sun, and its whitewashed interior are typical of Vermont chicken coops during this time, or perhaps it served as a milk house, as Vermont farmers generally placed the milk house close to the barn during the late nineteenth and early twentieth century, prior to the time when they became connected to the barn itself. The fourth building, the Blacksmith Shop (building 4), c. 1850, retains hand hewn framing members and logs typical of mid-nineteenth century framing in Vermont. Because the Blacksmith Shop appears to predate the time when the Winships purchased the property, it may have been moved here from another farm, as moving outbuildings was a common practice during the nineteenth century. In addition, the board and batten, horizontal board, and novelty siding on the barn and two outbuildings are all common materials used on agricultural / utilitarian structures during the late nineteenth and early twentieth century in Vermont.

ALOHA COTTAGE

In 1898, the Gulick family spent their first summer in Aloha Cottage, which they named after the Hawaiian word meaning, “love to you” or “welcome”. Harriet wrote her missionary parents in Turkey that she could not think of a suitable Turkish name for the cottage, so Aloha was chosen because of “its euphonious sound, and its kindly meaning”. Because of Edward’s missionary roots in Hawaii, Harriet felt the name was appropriate for the home of the “son and grandson of men who had spent their lives uplifting the natives of those beautiful islands.”⁸ Aloha Cottage became the center for summer activities for the Gulick family. Friends and relatives visited, and joined the family in their games, hikes, and morning prayers.

An early photograph of the original Aloha Cottage reveals a small dwelling comprised of the existing main block with the projecting front pavilion that contains a first story bay window, the polygonal second story bay window or tower, and porch below that mimics the form of the tower. This is all retained today with later additions. The small one and one-half story gable roof kitchen wing at the west end of the main block may have been the first addition; it is very old with plaster walls and simple wood trim details. The historic interior of the original cottage has also been preserved and continues to convey the late nineteenth century character of the building when the Gulicks purchased it. The distinctive interior features include the large living room with back-to-back, brick fireplace at its center, the stair balustrade with heavy chamfered newel post, hardwood flooring, and plaster wall and ceiling finishes.

Of the five buildings clustered around the original Aloha Cottage, three appear to straddle the

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years of transition from summer cottage to children's camp - the Recycling / Vegetable Shed, c. 1900 (building 7), the Woodchuck Hole, c. 1900, (building 8), and the Biking/Trip Barn, c. 1905 (building 9). The Lobster Pot, c. 1930 (building 10) is somewhat later, and the Woodshed, c. 1980 is a non-contributing recent structure. The Recycling Shed and front block of the Woodchuck Hole appear in historic photographs from around 1910 and have not substantially changed since then. The Gulicks may have built both these utilitarian structures to house horses, carriages, and other equipment soon after they purchased the cottage. The rear addition and cobblestone fireplace of the Woodchuck Hole may have been built in 1921, the date on a historic sign panel inside the addition. The Biking / Trip Barn, also appears to date from around the turn-of-the-century because of its two-over-two windows, horizontal board siding, and multiple garage bays. It may have been built during the first years of the camp to house additional vehicles and equipment needed for the camp operation. The Lobster Pot, with its board and batten siding and louvered vents in each gable are typical features of historic ice-houses found at summer cottages; however, its original use is unknown at this time.

After several summers at Aloha Cottage Edward and Harriet considered starting a camp that their children could attend. The decision to make Aloha Cottage a girls' camp has various possible sources. Some say that Edward came up with the idea. Others say Mamie, the devoted family cook who for many years continued as cook and friend of the girls at Aloha, first said, 'Why not have a girls' camp, now that we are leaving Lawrenceville and all the boys?' Or perhaps it was Mrs. Luther Gulick, Harriet's sister-in-law and founder of the Camp Fire Girls of America, who once said, "I believe the time will come when girls too can have a chance to enjoy the glories of camp life that boys are now having."⁹

Whatever the source, the idea for a girls' camp took hold in 1904. After a year of careful planning Aloha Camp opened its doors on June 30, 1905 to twenty-three girls who were the first to enjoy a summer of merriment, and enrichment of the heart, soul and body on the shores of Lake Morey.

ALOHA CAMP – 1905 to 1920s

The idea to open a camp for girls was innovative for the time. The first girls' camp in the United States was Camp Arey, founded in 1892 in Arey, New York.¹⁰ The first camp for girls in Vermont was Camp Barnard, founded in 1903 on Lake Champlain at Mallett's Bay.¹¹ (Camp Barnard no longer exists.) The next year the Gulicks made their decision to start Aloha Camp and in 1905 it opened.

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At that time, camping in Vermont and New England was just getting started.¹² The first camp in Vermont was Camp St. Ann's for boys, founded in 1892 on the shores of Isle La Motte. 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.

That first summer, the mission of Camp Aloha was established. Harriet and Edward, who became known as Mother and Father Gulick stated, "We specialize in girls...and helping them to grow".¹³ They believed that 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.

Mother Gulick's humorous but sage advice on what to pack for Camp Aloha clearly reflects her values and what she hoped to instill in the girls that spent the summer there. "Most important of all that you bring... is what you cannot buy in the best of stores of New York or Paris, nor in the bazaars of Istanbul, Cairo, or Benares! Place in your trunk great bags of the best brand of merriment, humor, courage, and good cheer. Sprinkle into all the cracks quantities of gentleness and gracious tolerance and also sympathetic imagination. Be sure that no cartons (big or little) of bumptiousness or quarrelsomeness get into your baggage. Should you find some small packages of 'I can't,' throw them out and fill spaces with plenty of parcels of 'I'll try.'"¹⁴

The concept of merriment blended with the value of industrious activity is embodied by the camp mascot the Kanaka, which is the Hawaiian word for a native person. As the camp mascot, the Kanaka takes on a new meaning as a mythical, dark-skinned, sprightly, bright-eyed and smiling, winged, fairy wearing white bloomers and a headband with a tall feather. The Kanaka graces early booklets, light fixtures and ephemera as it pursues all types of camp activities from theatrical events to horse back riding and playing the bugle.

The freedom to choose one's activities, pursue individual interests and nurture the inner spirit were goals from the first years. The emphasis on freedom was perhaps a reaction to the restraints Mother Gulick experienced during her years at Wellesley, such as mandatory chapel, silent time, and library closing on Sunday. In contrast, at Aloha the girls experienced independence through a variety of camp activities such as boating, gardening, forest walks,

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and tennis. There were “plenty of nooks that permit each to be alone with nature, for this develops inwardness, poise and character...”¹⁵ Adding these personal goals to her broad views of the world, Mother Gulick felt that imagination was necessary in order to adapt and change in an increasingly fast paced world. She wrote in one of her notebooks of ideas for assembly talks, “Imagination necessary. The very fabric of human civilization depends on it...there is a lot for women to learn – in order to be active in the world and bring peace”.¹⁶

The daily activities those first years at Camp Aloha reflected the changing status of women during the first decades of the twentieth century. Campers were given the opportunity to reflect on world issues and gain skill in activities that were more often associated with men. The day began with reveille, followed by calisthenics or a dip in the lake. After breakfast, the girls gathered on the porch of the Main Building (building 6) for morning prayers, general singing, camp talks, and addresses from Mother or Father Gulick or from distinguished guests. The addresses often concerned world events or personal values such as integrity, cooperation, or the importance of keeping the “play spirit alive.” Morning and afternoon activities included horseback riding, tennis, craft lessons, basketry, jewelry and bookbinding. Baseball, basketball, and carpentry, which were traditionally considered male activities, were also offered. Swimming was required and many girls first learned to swim at Aloha. There was a camp orchestra and an outdoor production of *Hiawatha*. After supper games were played, girls could go boating, and camp serenades, theatricals, dances or parties were sometimes held.

The change in the status of women during the last half of the nineteenth century occurred at the same time the outdoors movement was emerging. Women began to support their ability to participate in hiking and camping in various writings. Journalist Mary Alden Hopkins wrote, “In many a camp one will find a party of women, or a group of school girls with their teacher, who tramp and climb and fish...No woman need hesitate to take a woods trip for fear she lacks strength, for strength will come to her there...The Maine forest is a place where sick women grow well and well women accumulate muscle and happiness.”¹⁷ The girls at Aloha made such hiking treks to mountains in New Hampshire and Vermont. After one trip to Moosilauke they wrote “Heigh O! Heigh O! Here’s the place for me! Had we a hundred miles to go, we’d still climb up, we love it so...”¹⁸

During the early years, the camp architecture was comprised of the Main Building (former Aloha Cottage, building 6) and several associated structures around the cottage. Structural changes at Aloha Cottage supported by historic photographs and written documentation in *The Aloha Kanaka, the Story of a Girls’ camp*, written by Mother and Father Gulick and other camp members in 1915, provides a record of the evolution of early buildings. From this

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evidence it becomes apparent that the two-story porch and rear kitchen wing were added around 1905. The second story of the porch was enclosed c. 1950. In 1907, after the camp attendance had more than doubled to 50 girls, the two-story dining hall addition was built; and it was extended to its existing length in 1913. The dining hall first had shuttered window openings, the existing casement windows being added later. Prior to the construction of the dining hall, the campers and counselors ate at long tables in the living room of the cottage where, along with the ample front porch most other activities were first held. The first year, six tents with cots were provided for the girls to sleep in; the tents were located either near the shore or on the hillside above Aloha Cottage in the fields that formerly were part of the Winship Farm.

After the first year the camp was \$360 in debt. Not daunted, the Gulicks borrowed money from the bank to cover their losses and moved forward with planning for the next year. More girls came each summer. By 1910 attendance was so high that a new program for the oldest girls called Aloha Club was started at Lake Katherine in Pike, New Hampshire. Five years later, in 1915, Aloha Hive opened seven miles away on Lake Fairlee, as a sister camp for the youngest girls, age 8 to 13. By 1916 there were 231 full time campers at Aloha. In 1921 the Gulick's purchased a former girls' camp just north of Aloha Camp in Lake Morey and turned it into a boys' camp that became known as Lanakila, which means "victory" in Hawaiian.

In 1913 two buildings, the Hale (building 14) and Lanai (building 30) were constructed at Aloha to meet the needs of the growing camp. The buildings show the influence of Hawaiian Cottage style architecture, both in architectural details and in the names of the structures. The Hale, meaning home, was built as an assembly hall. Located along the shores of the lake it is a very distinctive, rectangular plan building with a hip roof and wrap around veranda. The Hale clearly resembles the original Wai'oli Mission church built in 1841 by missionary, William P. Alexander in the Hanalei valley of Hawaii. Architectural historians from Hawaii claim the Wai'oli mission church is the direct prototype of the Hawaiian cottage.¹⁹

Similarities between the Hale at Aloha Camp and the early Wai'oli mission include the long rectangular form, single wall construction, and wrap around veranda with a double-pitched hip roof that shelters casement windows from the sun and rain. The double-pitch roof form, which breaks at the eave line, 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.²⁰ While Hawaiian porches typically had wood columns the porch posts of the Hale are made of tree trunks in the Adirondack Rustic style. The earlier log railings at Hale have been replaced with dimension

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lumber, keeping the original design. The massive cobblestone chimney centered on the rear wall of the Hale is also a very important Adirondack Rustic feature.

The Lanai (building 30), meaning “covered porch” in Hawaiian, was built in 1913 as the camp infirmary. It continues in this use today. Originally the Lanai was a small, shed roof building with a covered front porch. The south side ell was added c. 1940. Typical of Hawaiian cottages, the Lanai has a screened porch. While the Hawaiian cottages were built on lava rock footings, the Aloha counterparts such as the Lanai had indigenous stone or wood post footings.

Ohana (building 15), which means “family” in Hawaiian, was constructed in 1925. It continues to show the influence of Hawaiian architecture at Camp Aloha. The design for Ohana reflects details of Hawaiian cottage architecture with its 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. Although it has a gable roof, rather than the characteristic hip roof, Ohana closely resembles Halekulani cottage, which served as the prototype for hundreds of houses that were built in the Hawaiian style in the 1920s and 30s, the “golden age of architecture in Hawaii.”²¹ Like the chimney on the Hale, the cobblestone chimney on the west wall of Ohana is a distinguishing characteristic of the Adirondack Rustic style.

The three buildings discussed above, the Hale, the Lanai and Ohana are all significant examples of seasonal architecture that represent the rare influence of Hawaiian cottage architecture in Vermont. These buildings are embellished with two or more distinguishing Hawaiian elements such as a shallow, double pitch roof, a Lanai or deep covered porch usually with overhanging eaves, multi-light casement windows and double doors, single wall construction, and stone foundation piers. The addition of Adirondack Rustic details such as cobblestone chimneys and porch details made of logs individualize the buildings and allow them to be characterized as Adirondack Rustic style buildings.

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. In Vermont, 59 new camps opened in the 1920s that survived into the 1980s, and in 1926 Vermont had 7,000 people at summer camp.²² This decade, that experienced the greatest increase in summer campers in the state, is embodied at Aloha by the numerous structures built during that time. Most notably this is the era when the camper / counselor cabins or “shacks” appear to have been constructed. Six shacks – Jonesie’s, Pines, Seventh Heaven, Birches, Crossroads, and Club

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Clubhouse (buildings 19, 20, 24, 25, 26, 34 respectively) were built in the 1920s or early 30s.

The camper cabins called shacks bear a surprisingly clear resemblance to military barracks dating from both World War I and II. Similarities between the historic barracks and the Aloha 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.²³ A distinct prototype for the Aloha 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 Aloha. Buildings constructed with standardized designs could be easily and quickly assembled on site, at a reduced cost due to pre-cut components.²⁴ 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.²⁵

A comparison of the 1917 Naval barracks design with the Aloha 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 Aloha 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.²⁶ 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 Aloha shacks, many of these early structures remain today.

During World War I, the girls at Aloha were not overly sheltered from news across the

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Atlantic and the sacrifices many Americans made for the war effort. In response to the world situation, camp leaders developed The Aloha Standard of 1918 to encourage thrift and physical fitness. According to this Standard, the girls were to live sensibly, sleep and eat regularly, and avoid extravagance by not eating between meals. They gave up candy, ate sundaes only after having walked at least two and one-half miles, and contributed ten percent of their weekly allowance to the Aloha War Chest that was used for direct war relief. The girls received special awards for achievement in patriotic services such as the United States War Garden, Red Cross work, First Aid, and canning of vegetables and fruits.²⁷

The importance of philanthropic work continued during peace times, and campers worked in the vegetable garden into the 1920s and later, with produce sold to benefit various charities.²⁸ Their offerings at Sunday services have gone to many causes. In the early years, their donations helped fund construction of a cabin at Camp Altamont near the Hudson River that was one of the earliest YWCA camps for girls who worked in New York and New Jersey factories, and attended camp for two-week sessions.²⁹

Mother and Father Gulick aspired toward international diversity among campers, and limited financial assistance was available for girls from other countries. Two of the first foreign-born campers, Agnes and Belle Allchin, from Japan, were a "source of never failing entertainment ... on Sunday afternoons their tent was filled with eager listeners... [many] ... desiring lessons in the Japanese language."³⁰ Aloha continued to welcome girls from all nations, with many coming primarily from France, Japan and Mexico into the late twentieth century. Today international campers usually do not require financial assistance, so now diversity at the Aloha Camps primarily is focused on children with economic need from the United States, and campers from America's inner cities provide the ethnic diversity that has always been part of the camp mission.

The 1920s was a decade that marked not only the height in new openings of girls' camps; it also became the decade of new freedoms for women. "Having won suffrage [in 1920] after a long political battle, the newly unfettered American woman turned away temporarily from serious political effort to enjoy her new found freedoms. Nowhere was this more in evidence than on the Long Trail."³¹ In 1927 three women from New York and Vermont, Kathleen Norris, Hilda Kurth and Catherine Robbins, became known as the Three Musketeers when they completed their end-to-end trip of the Long Trail over a period of 32 days. They initiated techniques that later were refined by other Long Trail hikers such as storing food along the trail or mailing food to farmhouses along the route in order to keep their packs under 25 lbs.³² The camaraderie of women hikers is described in one account of 1929, "It was raining and we

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were in the woods. It was glorious, so we laughed. We looked ridiculous, so we laughed. We were happy, so we laughed.”³³

As it became more acceptable for women to enjoy the out-of-doors and athletic activities, their clothing styles became less confining. 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 stocking when hiking. These cumbersome skirts would get tangled in the brush, sodden with water, and in winter, heavy with snow and ice.³⁴ In 1887, noted mountaineer, Lucia Pychowska recommended pinning up the skirt to the knee and then lowering it again after difficult sections. By 1900 some more bold female hikers donned their flannel bathing suits and some had knee length skirts over trousers.³⁵ Around the turn of the century, skirts were finally rejected for knee-length bloomers or Turkish pants (gathered at the ankle). On August 14, 1905 Mother Gulick recorded in her diary, “shed skirts and start for trail”, which reflects the growing acceptance of removing skirts and hiking in bloomers.³⁶

Photographs of early years at Aloha show the girls in knee-length bloomers, dark stockings, sturdy shoes, and white middy blouses with ties around their necks. Many girls wore headbands across their brows like those worn by Native Americans and their mascot, the Kanaka. One Aloha account recalls our “costumes were fairly variegated in form, color and texture. Some were brown and some blue and some green...[we] wore bloomers then”.³⁷ By the late 1920s the girls wore sneakers and ankle-high socks, and their bloomers were shorter. By 1940 the middy blouses were replaced with white, short sleeve tops known as “camp” blouses that buttoned up the front and had simple collars. All white uniforms were reserved for Sundays and special occasions. In the 1950s the girls wore denim dungarees and shorts similar to those worn today. Today 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”.³⁸

The 1920s brochure for Aloha Camp outlines the Camp Outfit that was available. The cost of the items ranged from \$.75 for a bathing cap, to \$9 for a wool jersey bathing suit, and \$16.50 for a roll collar wool sweater.

Required Costume

One or two pairs of green serge or wool poplin bloomers

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One or two pairs white twill bloomers (worn on Sundays and dress occasions)
Six or eight middy blouses (bleached or unbleached)
Heavy Aloha Green Sweater (roll collar or slip on)
(Any heavy sweater on hand will be accepted, though the Aloha-Green is preferred)
Camp tie-whole and half kerchiefs
Small white duck hat
One or two pairs white tennis shoes
Bathing suit, wool jersey, black and green
Black rubber bathing cap

Optional

Heavy green worsted hose (for tramping)
Puttees [gaiters] for horseback riders (leather or canvas)
Green flannel middy

The girls were required to bring their belongings in a steamer trunk and everything had to be well marked with woven name tags. In addition to the “camp costume” girls needed to bring blankets, a pillow, towels, heavy black stockings, bathrobe, poncho, and if desired - musical instruments, books, hammock, field or opera glasses, and camera.

ALOHA CAMP – 1930s to 2002

The years from 1905 to around 1930 comprise the period when the traditions of Camp Aloha were established. During the first three decades the camp mission took hold, the primary buildings were constructed, and the activities, with a focus on nature and the outdoors, remained relatively constant. Because of its timeless ideals, the camp mission has not changed since the 1930s. However, camp activities have not remained constant due to the influence of world and national events such as the Great Depression and World War II, and new programs have been launched and buildings constructed to meet the evolving interests of young women.

When the Great Depression hit in 1929, the camp continued to operate into the 1930s, but with tightened budgets, and little expansion to the existing facility. In response to the financial restraints for some families who could barely meet the cost of camp tuition, Mother Gulick created the role of “Table Maids”. These girls helped set tables, serve food and cleared

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after the meal. A few years later, Pantry Pets was created for girls who wanted to earn money while at camp, a position that continues today.³⁹

Few buildings appeared to have been constructed at Aloha Camp during the 1930s. Two wash houses known as jinxes (the word is believed to be a combination of john and sink), Crossroads Jinx (building 27) and Old Hideaway Jinx (building 32), both built on the hillside among the rows of tents, appear to date from this decade. These utilitarian structures somewhat resemble the shacks, with their rectangular form, shallow roof pitch, novelty siding, stone and wood pier foundations, and top and bottom hinged shutters. These structures, like the shacks appear to be roughly based on World War I designs for military barracks as described above.

During the war years of World War II, camps became surrogate parents while the fathers were away in military service, and mothers were often working 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. Camp enrollments soared, comprised now also of the children from the emerging middle class who had more money to spend. Parents sent ration stamps along with tuition payments, and campers worked in victory gardens and were read letters from alumni overseas.⁴⁰

Once again, as during World War I, Aloha Camp offered activities associated with patriotism and assisting with the war effort such vegetable gardening, first aid, sewing and knitting (some for the Red Cross), and programs that encouraged responsibility and self-reliance such as household plumbing, and automobile mechanics.⁴¹

Traditional activities such as canoeing, sailing, and tennis continued to be offered during the war years and several buildings appear to have been built for these programs during the 1940s. Like the camp buildings constructed in the 1920s and 30s, two new structures that were built on the waterfront, the Cabeen (building 16) and Sailing Shack (building 17), are both, small, one-story, gable roof buildings with novelty siding, exposed rafter tail trim, casement windows or openings with hinged shutters, and stone or wood pier foundations.

During the years of post war boom from the 1940s through the 60s, children's camps prospered - largely 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. Children's camps continued to be attractive for single parent families, and families with two working parents.⁴²

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As Aloha Camp thrived through the second half of the twentieth century, existing buildings were maintained and new buildings constructed to meet new needs and programs. Riding which had been eliminated since the 1950s was revived in the 1980s and the horse barn (building 5) was constructed. The Woodshed (building 11), behind the Woodchuck Hole/Campcraft building was constructed in the 1980s - the wood used not only for fueling various fireplaces, but also for the girls to use when practicing their wood chopping skills. The Midriff (building 13), was built c. 2000 for sheltering crew shells and as a changing room for swimmers; its vernacular, one-story, gable roof form and brown painted novelty siding enables the contemporary building to blend in with the historic Hale and Alumni Shack adjacent to it on the waterfront.

To remain competitive in the emerging trend for specialized camps, Aloha began to offer new programs. Bicycling and mountain climbing were added, with long trips organized similar to the tripping program for canoeing, and two-week workshops in tennis, dance and field hockey were offered.

The architectural styles found at Aloha Camp include the Queen Anne and Adirondack Rustic, with influences of Hawaiian Cottage architecture in the Hale, Ohana and Lanai. The Queen Anne Farmhouse (building 1) and Main Building (building 6) exhibit many distinguishing characteristics of the style including asymmetrical building forms, rich wall textures here found in decorative wood shingling, irregular window spacing, dormers, towers, bay windows, and porches. Although the two buildings are painted white with green trim, Queen Anne style buildings more typically had multi-colored paint schemes.

The Hale, Ohana, and Lanai and Ohana (buildings 14, 15, 30) all can be described as Adirondack Rustic buildings. 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.

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The Adirondack style of architecture is essentially a rusticated version of the Bungalow style. 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.

The variety of building types characteristic of children's camps exist at Aloha 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.

The buildings at Aloha Camp remain well preserved and well maintained with high regard evident for retaining distinguishing features. While the Hale originally had a wood shingle roof, and other buildings including the camper shacks 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. Overall the character and primary features of most historic camp buildings remain essentially unchanged since they were first constructed.

Not only is there stability to the architecture, but also of the campers, many returning year after year. In some ways the camp is more permanent than their own homes, as families often move several times throughout a girl's childhood. The staff list, which includes each employee's years of association with the camp, is astounding, as many young campers later become counselors and return for many summers. Nancy Linkroum Pennell, who first was a camper in 1951, has been a camper parent, and since 1982 has served as Camp Director.

The children's summer camp, like the summer cottages that were built at the same time by seasonal residents around Lake Morey and other secluded lakes in Vermont and New England,

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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.⁴³ Aloha Camp is highly significant as a children's camp in Vermont 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. 265

² Fairlee Land Records, Book 10 p. 235.

³ Robinson, p. 84.

⁴ U.S. Census, 1900-1920.

⁵ Land Records, Book 11, p. 455.

⁶ Ibid. Book 13, p. 410.

⁷ Ibid. p. 486.

⁸ *The Aloha Kanaka*, p. 25.

⁹ "An Aloha History", draft.

¹⁰ Eells, p. 39.

¹¹ Ibid.

¹² 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.

¹³ "The Aloha Family Historic Timeline", 2001.

¹⁴ "An Aloha History", not paginated.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Waterman, p. 262.

¹⁸ *Kanaka*, p. 129.

¹⁹ "Hawaiian Style Cottages", not paginated.

²⁰ Ibid.

²¹ Ibid.

²² Waterman, p. 454.

²³ *The Ariel*, 1918.

²⁴ Garner, p. 15.

²⁵ Ibid. p. 33.

²⁶ Ibid.

²⁷ Aloha Booklet, not paginated.

²⁸ Ibid.

²⁹ *Kanaka*, p. 174.

³⁰ Ibid. p. 141.

³¹ Waterman, p. 457.

³² Ibid.

³³ Ibid. p. 458.

³⁴ Ibid. p. 119.

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³⁵ Ibid. p. 263.

³⁶ "Ohana", not paginated.

³⁷ *Kanaka*, p. 110.

³⁸ Kennedy, p. 70.

³⁹ "An Aloha History", draft.

⁴⁰ Kennedy, pp. 8-9.

⁴¹ "An Aloha History", draft.

⁴² Kennedy, pp. 10-11.

⁴³ Clifford, p. 104.

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VERBAL BOUNDARY DESCRIPTION

The boundary of Aloha Camp is recorded on Tax Maps 21 & 23, parcels 30 through 35, in the Town Clerk's Office, Town of Fairlee, Vermont.

VERBAL BOUNDARY JUSTIFICATION

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

ALOHA CAMP LIST OF BUILDINGS AND OTHER STRUCTURES

Winship Farm site 1-5

1. Farmhouse, 1889, 1982
2. Art Barn, c. 1889, c. 1910
3. Enameling Shed, c. 1889, c. 1960
4. Blacksmith Shop, c. 1850
5. *Horse Barn, c. 1986*

Aloha Cottage/early Aloha Camp 6-11

6. Main Building, c. 1895, 1905, 1907
7. Recycling/Vegetable Shed, c. 1900
8. Woodchuck Hole, c. 1900
9. Biking / Trip Barn, c. 1905
10. Lobster Pot, c. 1930
11. *Woodshed, c. 1980*

Waterfront Camp buildings 12-18

12. Alumni Shack, c.1925
13. *Midriff, c. 2000*
14. Hale, 1913
15. Ohana, 1925, c. 1976
16. Cabeen, c. 1940
17. Sailing Shack, c. 1940
18. *Canoe Shelter, c. 1985*

Aloha Camp hillside 19-35



19. Jonesie's Shack, c. 1930
20. Pines Shack, c. 1925
21. *Pines Jinx, c. 1998*
22. *Archery Shack, c. 1975*
23. *Seventh Heaven Jinx, c. 1983*
24. Seventh Heaven Shack, c. 1925
25. The Birches, c. 1920
26. Crossroads Shack, c. 1925
27. Crossroads Jinx, c. 1930
28. *Tennis Shack / Landsports, c. 2002*
29. Green Mansion, c. 1940
30. Lanai, 1913, c. 1940
31. Water Reservoir Structure, c. 1950
32. Old Hideaway Jinx, c. 1930
33. *Old Hideaway Shack, c. 1985*
34. Club Clubhouse / Jinx, c. 1925
35. *Downey Shack, c. 1995*

Non-contributing Buildings are italicized

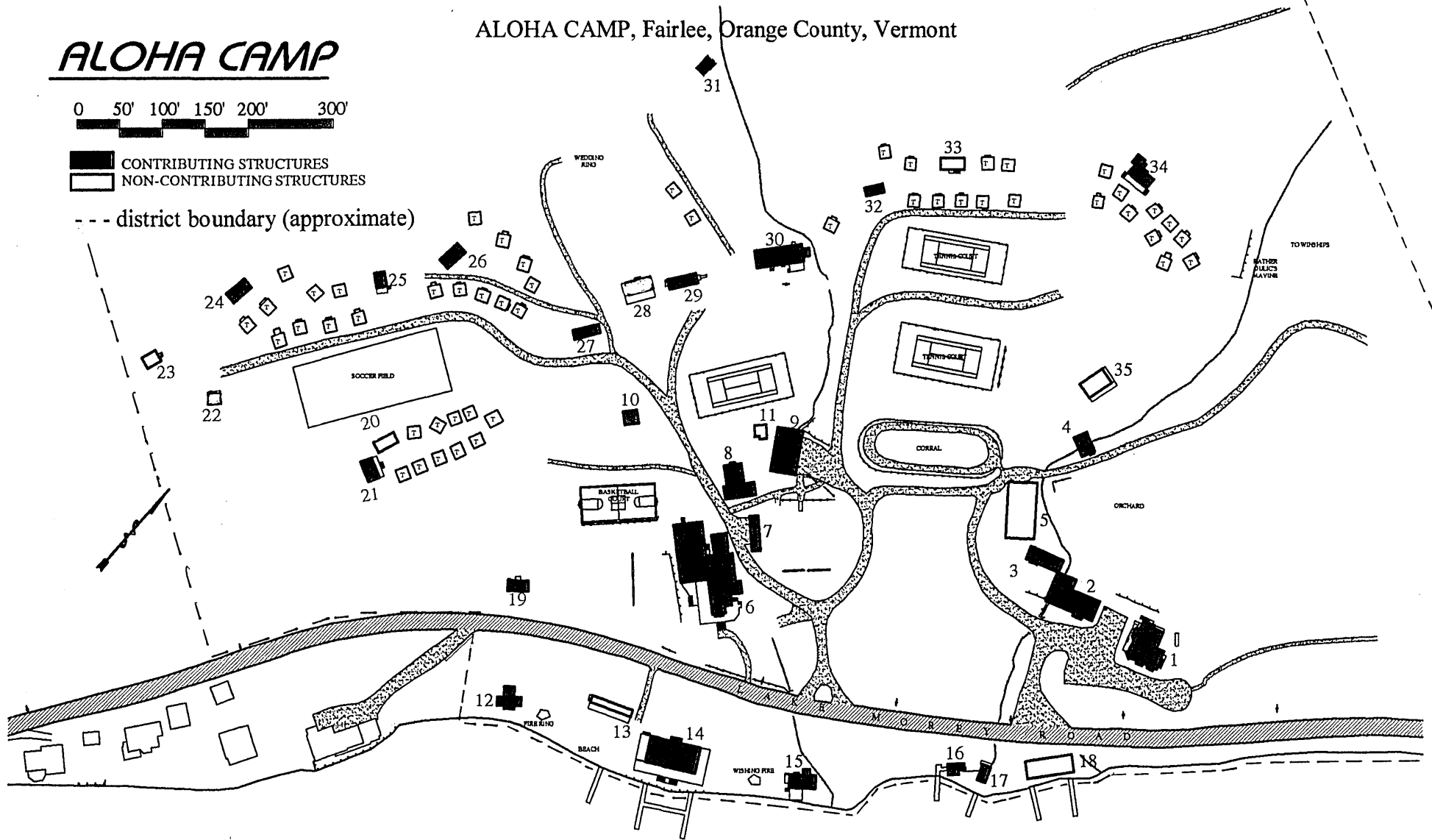
ALOHA CAMP

ALOHA CAMP, Fairlee, Orange County, Vermont

0 50' 100' 150' 200' 300'

 CONTRIBUTING STRUCTURES
 NON-CONTRIBUTING STRUCTURES

- - - district boundary (approximate)



WINSHIP FARM SITE 1-5

1. FARMHOUSE, 1889, 1982
2. ART BARN, c. 1889, c. 1910
3. ENAMELLING SHED, c. 1889, c. 1960
4. BLACKSMITH SHOP, c. 1850
5. HORSE BARN, c. 1986

ALOHA COTTAGE/EARLY ALOHA CAMPS 6-11

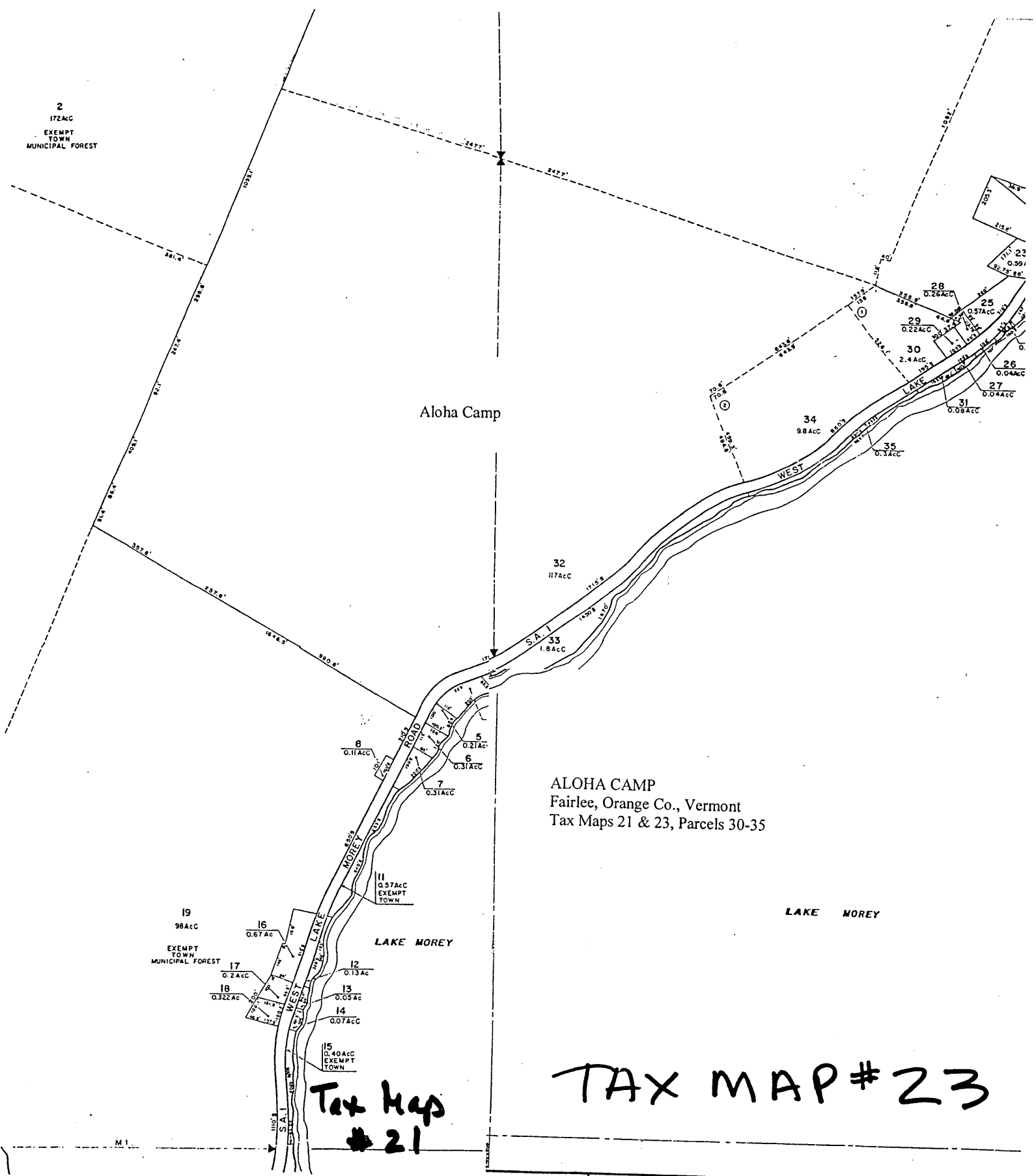
6. MAIN BUILDING, c. 1895, 1905, 1907
7. RECYCLING/VEGETABLE SHED, c. 1900
8. WOODCHUCK HOLE, c. 1900
9. BIKING / TRIP BARN, c. 1905
10. LOBSTER POT, c. 1930
11. WOODSHED, c. 1980

WATERFRONT CAMP BUILDINGS 12-18

12. ALUMNI SHACK, c. 1925
 13. MIDRIFF, c. 2000
 14. HALE, 1913
 15. OHANA, 1925, c. 1976
 16. CANOE SHACK / CABEEN, c. 1940
 17. SAILING SHACK, c. 1940
 18. CANOE SHELTER, c. 1985
- ## ALOHA CAMP HILLSIDE 19-35
19. JONESIE'S SHACK, c. 1930
 20. PINES SHACK, c. 1925
 21. PINES JINX, c. 1998
 22. ARCHERY SHACK, c. 1975

24. SEVENTH HEAVEN SHACK, c. 1925

25. THE BIRCHES, c. 1920
26. CROSSROADS SHACK, c. 1925
27. CROSSROADS JINX, c. 1930
28. TENNIS SHACK/LANDSPORTS, c. 2002
29. GREEN MANSION, c. 1940
30. LANAI, 1913, c. 1940
31. WATER RESEVOIR STRUCTURE, c. 1950
32. OLD HIDEAWAY JINX, c. 1930
33. OLD HIDEAWAY SHACK, c. 1985
34. CLUB CLUBHOUSE/JINX, c. 1925
35. DOWNEY SHACK, c. 1995



ALOHA CAMP
 Fairlee, Orange Co., Vermont
 Tax Maps 21 & 23, Parcels 30-35

Tax Map # 21

TAX MAP # 23

	TOWN OF	MAP	FOR ASSESSMENT	PRODUCED IN 1988 BY	AREA CALCULATED AREA SURVEYED BLOCK LIMIT BLOCK NUMBER COMMON OWNERSHIP
	FAIRLEE	21	23	CARTOGRAPHIC ASSOC., INC.	
			Y. IT IS NOT	MUNICIPAL MAPPING CONSULTANTS	
			LEGAL DESCRIPTION	P.O. BOX 267 LITTLETON, NEW HAMPSHIRE 0356	