

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 of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in 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 Saint William's Catholic Church
other names/site number _____

2. Location

street & number Long Point (P.O. Box 71) not for publication
city or town Raquette Lake vicinity
state New York code NY county Hamilton code 041 zip code 13436

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I 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.

Deputy Commissioner for Historic Preservation

Signature of certifying official/Title _____ Date _____
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 certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is: _____ Signature of the Keeper _____ Date of Action _____
 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:)

Saint Williams Catholic Church
Name of Property

Hamilton County, New York
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

private

public-local

public-State

public-Federal

Category of Property

(Check only one box)

building(s)

district

site

structure

object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing

Noncontributing

_____ 1 _____ buildings

_____ _____ sites

_____ _____ structures

_____ _____ objects

_____ 1 _____ Total

Name of related multiple property listing

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

Number of contributing resources previously listed in the National Register

_____ 0 _____

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/religious facility/church

Current Functions

(Enter categories from instructions)

Education/entertainment/spiritual retreats

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Shingle Style

Materials

(Enter categories from instructions)

foundation Stone Blocks/Piers

walls WOOD/Shingle

roof WOOD/Shingle

other

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 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)

Religion

Period of Significance

1890

Significant Dates

1890

Significant Person

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

Cultural Affiliation

N/A

Architect/Builder

J. C. Cady & Co. (Architects)

Hammond & Mosher (Builders)

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- 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:

St. Williams on Long Point, Inc. (records)

Saint Williams Catholic Church

Name of Property

Hamilton County, New York

County and State

10. Geographical Data

Acreeage of property One-half acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	18			3			
<i>Zone</i>	<i>Easting</i>	<i>Northing</i>		<i>Zone</i>	<i>Easting</i>	<i>Northing</i>	
2				4			

See continuation sheet

Verbal Boundary Description

Heavy black outline on attached map defines boundaries of the nominated district

Boundary Justification

Boundaries were drawn to encompass the greatest concentration of historic resources within the village limits that retain integrity.

11. Form Prepared By

name/title

organization Steven C. Engelhart, Executive Director
Adirondack Architectural Heritage date _____

street & number 1790 Main Street, Civic Center, Suite 37 telephone 3/22/04
(518) 834-9328

city or town Keeseville state NY zip code 12944

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 St. Williams on Long Point, Inc.
street & number P.O. Box 71 telephone (518) 354-4265
city or town Raquette Lake state NY zip code 13435

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 1

**St. William's Catholic Church
Long Lake, Hamilton County, New York**

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Narrative Description

Setting

St. William's Catholic Church, a distinguished Shingle style church built in 1890, is located on Raquette Lake's Long Point in the Town of Long Lake, Hamilton County. Raquette Lake is among the largest lakes in the Adirondack region with a surface area of 5263 acres and more than 99 miles of shoreline. There are seven bodies of water that feed the lake with the largest being the scenic Marion River, which comes from the headwaters of the Raquette River in Blue Mountain Lake. The lake's irregular shape is formed by a series of large peninsulas that jut into the lake. These include Long Point, Woods Point, Tioga Point, Bluff Point, North Point, Green Point, and Indian Point. The lake also has several islands, including Big Island, Osprey Island, Needle Island, and Beecher Island. A large percentage of the lake's shoreline and the lands that surround it are owned by New York State and are within the Adirondack Forest Preserve. All of these factors make the lake extremely attractive and inviting.

Long Point, on which St. William's is located, is situated in the southeastern part of the lake and, along with Big Island, they form South Bay. The point is heavily wooded except around the three main clusters of buildings located on the point – St. William's, Camp Pine Knot, and Echo Camp. Access to these properties is by boat or footpath only. The church sits in a small clearing, approximately one-half acres in size, facing the lake. Adjacent to the church and historically associated with it are a number of other late 19th and 20th century buildings, including: the former McLaughlin House, now the guesthouse of St. Williams on Long Point, Inc.; a boathouse, bunkhouse; and several small storage buildings. St. William's has been well cared for and it retains a high level of its architectural integrity.

St. William's is located about two miles from the small settlement of Raquette Lake. The hamlet includes a store, tavern, post office, school, library, public docks, two churches, fire station, and residences. The year-round population of the lake is about 150 but in the summer the population, including summer residents and tourists, expands to almost 3,000 people.

Exterior

St. William's is a rectangular shaped, one story, Shingle style church with a steeply pitched roof. The

long axis of the building runs north/south, so that its front entrance façade faces north toward Raquette Lake and the rear façade, with its rounded apse, faces south. All of the exterior features hereafter described are original to the building, unless otherwise noted, and all of the dimensions are approximate.

One of the church's most dominant features is its steeply pitched, wood shingled **roof**. Its 24 in 12 pitch makes for a roof that is about twice as high as its first story and has the effect of making the roof seem like a large cap on the building. At the south end of the church, the building's rounded apse transforms the basic gable roof form into a conical shape that projects beyond the ridge of the roof and culminates in a shingled cone. This has the effect of subtly emphasizing the altar end of the building. The roof rafters are exposed and overhang the building's walls by several feet. At the north end of the building, where it intersects with the tower and entrance porches (described below), the gable is decorated by a broad, shingled bargeboard that forms the shape of a gothic or lancet arch.

The church's basic rectangular plan is augmented by several other distinguishing exterior features. At the north end of the building, a two-story cylindrical **tower**, capped by a conical roof and flanked by a pair of **open porches**, creates the formal entrance to the building. The tower and its entrance porches has the effect of creating a cross axis with the main body of the church, which, historically, would be called the narthex. The second story of the tower consists of an open porch, above which is its shingled, conical roof. Within the open porch are two round, shingled posts which support the roof. The conical roof is topped by a shingled cross. Each of the porches is approximately 21' long and 11' wide and each has six round, shingled posts that support the porch roofs. The porch railings are also shingled in a most imaginative way, as the shingled interior of the railings sweep down to meet the porch floors. The porches are accessed via a set of open riser stairs and each porch entrance is emphasized by a large shingled bargeboard in the gable of the porch roof. Like this decorative detail on the north end of the main roof, these bargeboards are shaped to form a gothic or lancet arch. The porch ceilings are made of 1" x 5" wainscoting and the porch floors are 1" x 3" tongue-and-groove flooring.

On the building's east façade, closer to the apse end of the building, is an 8' x 12' sacristy that projects from the main body of the church. Located as it is away from the entrance and main approach to the building, it does not adversely affect the overall symmetry of the plan.

The **foundation** for the building is a series of thirty-five large stone blocks, each approximately 3' square, which are evenly spaced around its perimeter and along its centerline. The blocks originally sat on some type of gravel or rubble stone (below-grade) foundation but, as part of the renovation work done in the late 1990s, these were replaced by (below-grade) concrete piers.

The exterior of the building, including its roof, walls, porch posts, and porch railings, is entirely covered with wood shingles. This shingled exterior has the effect of creating a continuous skin for the building, which is a hallmark of the Shingle style. The church's façades are punctuated by a series of **windows**, which provide natural light for the sanctuary space, the vestibule, and sacristy. Except for the vestibule window, all the individual windows have a vertical orientation and are about three times as tall as they are wide. The nave or the main portion of the sanctuary space is lit by seven clusters of windows, with three windows in each cluster. The west façade had four of these clusters and the east façade has three (fewer because of the sacristy on the same façade). In each cluster, which are approximately 7'6" x 5', the center (awning) window hinges along its top and the side windows are fixed. The (rounded) apse portion of the sanctuary space is lit by two pairs of fixed stained glass windows, which are set on either side of the altar. The vestibule of the church is lit with a single large square window, which faces the

lake. This fixed glass unit is curved, which corresponds to the curve of the vestibule tower on the north side of the building, in which it is located. The sacristy is lit by a pair of fixed glass windows. All the windows are trimmed with unornamented flat trim, painted dark green.

There are three doors into the church. The main access to the church is via the pair of symmetrical open porches on the north façade of the building. These lead to the cylindrical vestibule tower, described above. The doors into the vestibule tower are large (3'6" x 7") eight-panel doors. There is also an exterior, six-panel door into the sacristy.

Interior

The church has three interior spaces – a vestibule, the large sanctuary space, and the sacristy. The vestibule is 12' x 12' space located within the two-story entrance tower that is attached to the north side of the main body of the church. Because of the cylindrical shape of the tower, one wall of the vestibule is bowed and, in this wall, is a large square window with bowed glass. Also along this bowed wall is 14" deep window seat. The walls of the vestibule are plaster and lathe, the floors are painted 1" x 4" tongue-and-groove flooring, and the ceiling is finished with painted 1" x 5" beaded tongue-and-groove (wainscoting) wood. The space includes the two eight-panel doors that lead to the church's flanking entrance porches and a pair of swinging eight-panel doors that lead to the main sanctuary space. The walls are finished with 7" baseboard and a 2" shoe molding. The doors are surrounded with a 2" half-round molding that terminates in a rectangular block base. The window is also finished with a 2" half-round molding. The interior features of the vestibule appear to be original to the building and are in fair condition. The plaster is cracked and/or missing in several places and one piece of interior door molding is missing.

Above one of the exterior doors is a plaque that details contributors to the *Saint Williams on Long Point Fund 1994* and over the doors that lead into the sanctuary is a plaque that reads:

SAINT : WILLIAM'S : ROMAN : CATHOLIC : CHURCH □
RAQUETTE □ LAKE
ERECTED □ ANNO □ DOMINI □ 1890
THE □ LAND □ DESIGNS □ AND □ THE □ FUNDS □ FOR □ BUILDING
WERE □ GENEROUSLY □ GIVEN □ BY □
Mr □ and □ Mrs □ WILLIAM □ WEST □ DURANT □

The sanctuary is a long rectangular space with a rounded apse end, in which the altar is situated. Its high cathedral ceiling is finished in narrow beaded tongue-and-groove wood (wainscoting), which is decorated with a stencil pattern. The ceiling/roof is supported and decorated by four elaborate wood trusses, which "sit" on wood pilasters that are attached to the outer walls. The walls are plaster and lathe above a wainscoting that extends around the entire space. The wainscoting is made of 1" x 5" beaded, tongue-and-groove, clear-finished, wood. The floor is finished with 1' x 4" tongue-and-groove flooring that, in the center aisle, is covered with linoleum in a red and gray checkerboard pattern. In the apse/altar end of the space, the floor is raised 6" and is covered with contemporary carpeting. The space is lit by series of windows, described above, which include seven clusters of three window units and two groups of two (stained-glass) window units. The windows are finished with 2" half-round moldings. The four stained-glass windows, located in the apse/altar end of the church, are particularly beautiful.

Seating in the sanctuary space is provided by eight rows of wooden pews, arranged with a center aisle

and side aisles. The pews face a particularly beautiful altarpiece, which was likely designed and built specifically for this church. It is nearly ten feet wide and three and one-half feet deep and is made entirely of (clear-finished) wood, probably cherry. It is a symmetrical piece that is made up of a series of wooden panels, each containing either a vertical or diagonal pattern of beaded tongue-and-groove wood, surrounded by chamfered rails and stiles. The entire piece is ornamented by an elaborate crown molding. The panels in the center of the piece project out from the back of the piece and culminate in a tall, shingled dome that is supported by four shingled posts and two shingled pilasters. This aspect of the piece surely reflects the Shingle style architecture of the church in a general way, and its shingled conical roofs more specifically. Flanking the altarpiece are two shelves that hold two pieces of statuary. In front of the altarpiece is an altar table, also probably cherry.

The sanctuary space also contains several other interesting features. At the rear of the church is raised 5' x 7' platform on which is located the church organ. The organ is a "Packard Organ" and was manufactured by the Fort Wayne Organ Company of Fort Wayne, Indiana. It was also purchased by W.W. Durant and was in the church at its dedication. This platform is defined, on one side, by an ornamental railing and newel post. To the other side of the main doors is the confessional, which is entirely made of (recessed) wood panels and has three gothic-arched doors. The confessional is not original to the building but is a complementary piece. The lighting in the sanctuary space consists of three contemporary lights, which hang from the trusses. The sanctuary also includes several moveable pieces, including: a large cross over the main doors; fourteen oil paintings representing the stations of the cross; and other statuary on plywood bases.

Off of the sanctuary is the sacristy, which is accessed through a six-panel wood door, trimmed with 2" half-round molding. The 8' x 12' room has its original 1" x 4" (unfinished) wood flooring, 7" baseboard and 2" shoe molding, and a built-in storage cabinet. The room's original plaster and lathe walls and ceilings have been resurfaced with homosote and the chimney that once served the church's wood stove has been removed.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 8 Page 1

**St. William's Catholic Church
Long Lake, Hamilton Co., New York**



Narrative Statement of Significance

St. William's Catholic Church is architecturally significant under Criteria C as an intact example of turn-of-the-century Shingle style ecclesiastical architecture in the Adirondack region of New York State. The church, which retains a high degree of both interior and exterior integrity, embodies the design characteristics typical of the Shingle style, including uniform wood shingled roof and wall cladding, steeply pitched roof lines, multi-level eaves, lack of decorative detailing, a projecting two-story entrance tower with flanking open porches, and bands of casement windows. The interior retains its original wainscoting, wood altar with diagonally set wood panels, exposed roof truss structure, confessional, pews, and paneled doors.

St. William's is also significant for its association with William West Durant (1850-1934), who was an important entrepreneur and developer in the central Adirondack region during the last quarter of the 19th century and who is generally credited with introducing and pioneering the rustic style of architecture peculiar to the region. In the broader context, St. William's, as an important religious institution, is also associated with the development of Raquette Lake as summer resort and vacation community during the late 19th and early 20th centuries.

A Brief History of Raquette Lake

The first white settlers in the Raquette Lake area were Matthew Beach and William Wood, who came here around 1837 and built a cabin on Indian Point. They made a living by trapping and making deerskin mittens and were elected to several local positions, including assessor, inspector of the common schools, and justice. In 1846, they were joined by Wood's brother, Josiah, his wife, Martha, and their six children. They came to Raquette Lake from Essex County and built a log cabin on what is now called Wood's Point. The Wood brothers each had about forty acres, where they grew berries, vegetables, and hay for their cattle. They were also able to provide occasional provisions for visiting sportsmen.

In the 1850s, a small hotel, the Raquette Lake House, was built near the outlet of the lake by a Mr. Wilbur and primarily catered to sportsmen. Raquette Lake was also home to two of the Adirondacks' most colorful and influential characters. Alvah Dunning, a trapper and guide sometimes known as the "hermit guide of Raquette Lake," came here around 1865 and lived in a crude cabin on Indian Point. During this time he acted as guide for, among others, the Reverend William Henry Harrison. "Adirondack" Murray, as he came to be known, was largely responsible for bringing the beauty and charms of the Adirondack region to the attention of the general public. Murray, a Connecticut clergyman, first came to the Adirondacks in the early 1860s on a fishing trip and, after several subsequent summers on Constable Point and Osprey Island, he wrote *Adventures in the Wilderness or Camp Life in the Adirondacks* in 1869. The book extolled the region's great beauty, its recreational opportunities, and its health restoring powers. It was an immediate success and began the "stampede" to the Adirondacks that has made tourism and recreation the longest and largest economic force in the region..

Murray's book marks the beginning of the rise of tourism and recreation as a powerful and long-lasting economic force in the region. With the increasing number of sportsmen and nature seekers visiting the area, more comfortable accommodations were needed. Over the next several decades, a series of inns and hotels were built on Raquette Lake, including: Chauncey Hathorne's Summer Camp on Golden Beach (1877) and Hathorne's Forest Cottages (1878); Richard Bennett's, Sunset Camp (1880) on Wood's Point; Brightside (1891); Patrick Moynehan's Raquette Lake House (1903); and George Carlin's Hunter's Rest, to name a few. Charles Bennett built The Antlers on Constable Point, beginning in 1887. The complex consisted of a

large main building, with most of the modern conveniences of the time, small cottages, and wall tents. It could accommodate 200 guests.

In 1879, Ed Bennett erected a small hotel, the first wood frame building on the lake, on the north shore of Long Point. It could accommodate twenty guests. A few years later, after a fire destroyed this building, he built a larger building and called it Under the Hemlocks, which could accommodate up to fifty guests. It burned in 1899 and was never rebuilt. The land was bought by Collis P. Huntington and was added to his other Long Point holdings around Camp Pine Knot.

Central to the development of Raquette Lake and Blue Mountain Lake was the entrepreneurial work of Thomas C. Durant and his son, William West Durant. They, primarily William, made it possible for people to more easily reach the central Adirondack region and to enjoy themselves as never before once they got here.

William West Durant

Born in Brooklyn, New York, in 1850, William West Durant was the son of Dr. Thomas C. and Heloise Durant. Dr. Durant was among the half dozen or so men responsible for the financing and construction of the first transcontinental railroad in the United States. As Vice-President and manager of the Union Pacific Railroad, he commanded the 18,000 men that built the eastern section of the railroad, from Omaha, Nebraska, west to Promontory Point, Utah. For much of the fifteen-year period that Dr. Durant was consumed by the construction of the railroad, his wife and two children (William and Ella) lived and traveled abroad in Europe. William was educated at Twickenham School in England and Bonn University in Germany and spoke French, Italian, and German. He was well-traveled and was on an archeological research project when his father called the family home in 1874.

Dr. Durant, besides his huge role in the transcontinental railroad project, had other, more private, ambitions in the Adirondack region. These included the development of a railroad line from Saratoga Springs to Ogdensburg, New York and the development of his extensive land holdings (500,000+ acres) in the region for tourism and recreation. Of the first goal, Durant was successful in building a sixty-mile long railroad from Saratoga Springs to North Creek, completed in 1870, which was a jumping off point for travelers going into the interior of the Adirondacks. The Durants were also involved in further developing a transportation network within the region by creating stagecoach lines, steamboat service, a short line railroad between Blue Mountain and Raquette lakes, and other livery and communication (telegraph) services.

But it is in the development of the family's large land holdings and the creation of large rustic camps, which have come to be called Great Camps, that William West Durant is best known and has had the most lasting impact on the region. In 1876, William West Durant arrived in the Adirondacks for the first time and immediately began a twenty-year building campaign to develop the family's property on Long Point into Camp Pine Knot. Although not an architect himself, Durant was knowledgeable about camp design and infrastructure and is likely to have designed many of the buildings at Pine Knot and at his other large camp complexes. The architect Grosvenor Atterbury is known to have stayed at Pine Knot in 1893 and 1896 and to have designed some of the major buildings at Durant's Camp Uncas in 1894-95. Durant must have surely also relied on the native skills of his carpenters and masons to produce the artistic and rustic buildings for which he is well known.

During the last quarter of the 19th century Durant was extremely busy in the central Adirondack region in developing camps and camp complexes and a transportation and communications network. A full discussion of his impact on the region is the subject of several books, including: *Durant: The Fortunes and Woodland Camps of a Family in the Adirondacks* by Craig Gilborn; *Life and Leisure in the Adirondack Backwoods* by Harold Hochshied. His influence on the development of rustic Adirondack architecture is also discussed in *Adirondack Camps: Homes Away from Home, 1850-1950* by Craig Gilborn, *Great Camps of the Adirondacks* by Harvey Kaiser, and *The Sagamore Story* by Howie Kirschenbaum. A summary of his activities and accomplishments is as follows:

Durant-Inspired Great Camps and Clubs

- ❑ Camp Pine Knot (1876 and later), Raquette Lake
- ❑ Camp Stott (1878 and later), Raquette Lake
- ❑ Camp Fairview (1879-84), Raquette Lake
- ❑ Camp Cedars (ca. 1880), Forked Lake
- ❑ Echo Camp (ca. 1883), Raquette Lake
- ❑ Little Forked Camp (before 1885), Forked Lake

- ❑ Camp Uncas (1893-95), Mohegan Lake
- ❑ Camp Sagamore (1897-99), Sagamore Lake
- ❑ Camp Kill Kare (1897-99), Lake Kora
- ❑ Arbutus (“Mossy”) Camp (1898-99), Arbutus Lake
- ❑ Eagle’s Nest Country Club (1899-1900)

Other Durant Buildings and Enterprises

- ❑ Adirondack Railroad (completed 1871), Saratoga o North Creek
- ❑ Adirondack, Lake George, and Saratoga Telegraph Company (service to Raquette and Blue Mountain lakes)
- ❑ Blue Mt. & Raquette Lake Steamboat Line (1878), with steamboats *Utowana*, *Killoquah*, and others
- ❑ The Church of the Good Shepard (1880), St. Hubert’s Isle, Raquette Lake; built with donation from Thomas C. and William West Durant
- ❑ Post Office (1889) on Long Point, WWD is first postmaster
- ❑ St. William’s Church (1890), Raquette Lake; built with Durant funds and land
- ❑ Raquette Lake Railway (completed 1890),
- ❑ Pioneer Bridge (1891),
- ❑ Marion River Carry Railroad (1900)
- ❑ Numerous sawmills and dams

His work in the region had several lasting consequences. First, through his entrepreneurship and vision, he made it possible for thousands of people to get to the central Adirondacks and to enjoy their experiences there as never before. With improved access and accommodations, the villages of Raquette Lake and Blue Mountain Lake developed, as did their lakeshores. This created a new economic engine in the region, one that has lasted right up to the present day. Second, Durant’s pioneering and innovative rustic architecture (further developed by the architects William Coulter, Robert Robertson, William Wicks, Augustus Shepard and by talented local builders like Early Covey and Ben Muncil) had a lasting impact on camp architecture of the region.

Besides the creation of the camps listed above, Durant had a hand in the building of two churches on Raquette Lake, both of which were tied to his development interests. The first was the Church of the Good Shepard on St. Hubert’s Island. It was commissioned by Durant and was built primarily to serve the growing population of summer residents and visitors to the area. Until the church was built, the nearest Episcopal Church, the only one in Hamilton County, was twenty-five miles away. Durant engaged J. C. Cady & Co. to design the church and the firm produced a lovely Stick Style structure, which is well suited to its island woodland setting. It was consecrated on September 12, 1880.

Though not a Catholic himself, Durant felt an urgency to help the Catholics of Raquette Lake, many of whom were employed by him in constructing his camps and in operating his sawmills and other enterprises. Many of them lived in a small settlement on Long Point. A post office was established there by Durant in 1889, the settlement was called Durant, and he was appointed as the first postmaster. [The settlement was called Durant for just one year and, due to public outcry, the name was changed to Raquette Lake.](#) The general store opened in 1891 on land given to its operator, John McLaughlin, an employee of Durant’s. Shortly thereafter, a schoolhouse was built. His efforts to assist with the spiritual needs of the community began in 1875 when he met Rev. James E. Kelley at the dedication of the Catholic Church in North Creek, where the Durant family home, *The Gables*, was located. At William’s invitation, Rev. Kelley came to Camp Pine Knot, the Durant family camp, in 1878 to celebrate mass and, for several years afterward, continued to minister to Catholics in Raquette Lake during the summer months. This was the foundation of the St. William’s Parish.

J. C. Cady & Co.

St. William’s was designed by the architectural firm of J.C. Cady & Co. of New York City. They were engaged by William West Durant, as is evident in their correspondence of September 4, 1890. This was the second Durant-Cady project. The first, the Episcopal Church of the Mission of the Good Shepard, was built on St. Hubert’s Isle in Raquette Lake in 1880, of a Cady design, and primarily served the community’s summer visitors. Durant, though not a Catholic himself, recognized that his Catholic workers needed a place of worship and he provided the land, engaged the architect, paid for the cash expenses of building of the church, provided materials from his own sawmills, and then turned the church over to the newly formed parish.

Josiah Cleveland Cady (1837-1919) grew up in Providence, Rhode Island and attended Trinity College in Hartford, Connecticut, for one year without matriculating. He received his technical training from an unknown German professor of architecture who, exiled for political reasons, was spending some of his time in the United States. He then apprenticed with an architectural firm in New York City before establishing his own practice in 1868 in the same location. During this early period he pursued the study of watercolors with Alfred Fredericks and completed several important commissions, including the Brooklyn Art Association and North Sheffield Hall and the Peabody Museum at Yale University. In 1881, the firm of J.C. Cady & Co. was formed, after Cady's association with Milton See and Louis DeCoppet Berg, a skilled German-trained engineer. In 1893, the firm's name was changed to Cady, Berg & See and this partnership continued until 1909.

The firm's work spans nearly four decades and, taken as a whole, is an incredible body of work. It includes institutional buildings, churches, residences, commercial architecture, and other structures. For a list of known works by J.C. Cady & Company, see Appendix A. The vast majority of the work of the firm was done in the Romanesque Revival style but they also designed buildings in the Victorian Gothic, Gothic Revival, Dutch Colonial, Neo-Colonial, and Stick styles.

Within the body of the firm's work, several commissions merit special attention. The firm designed more than a dozen buildings at Yale University between the 1870s and 1905. These included several residence halls, the Peabody Museum, Memorial Library, Yale Infirmary, Law School Building, and several buildings at the Sheffield Scientific School. They also did university buildings at Trinity College, Wesleyan University, and Williams College, including a gymnasium and Morgan Hall in 1888. Their institutional work in New York City included a series of public baths, three hospitals, and an asylum, to name a few.

But it was the firm's designs for the Metropolitan Opera House and the American Museum of Natural History that are the best known of their work in the city. The Opera House was the largest in the world when completed in 1884, with a capacity of 3500 persons. Although some compared it with a "yellow brick brewery," others appreciated it for its "dignity of quiet size and force of good structural engineering." Louis DeCoppet Berg, the firm's engineer, was primarily responsible for the building's complex structural system and its fire prevention and ventilation systems, which were among the most sophisticated of the time. The museum, planned in conjunction with the Metropolitan Museum of Art, was completed in 1899 and its stone Romanesque Revival façade on 77th Street was the longest public building façade in New York City.

In 1897, Montgomery Schuyler wrote an article in the *Architectural Record* about the firm's work. He closes his article by stating:

"(Their) series of churches appears to me, upon the whole, the most serious and successful of the work of our firm. Certainly no one who considers them can consider that architecture, in all its phases, is a matter of mere fashion and aimless fluctuation. A series of buildings like these churches, aiming seriously at the satisfaction of a real though not a merely physical requirement and at a worthy expression of purpose, constitutes a worthy and exemplary work. When we contrast these dignified and civilizing edifices with the awful "meeting houses" of a generation and two generations ago, around which the young American villager were invited to twine, we must own that in some departments of architecture there has been progress, and that the progress is of high public importance."

Other scholars agree with his assessment. Kathleen Curran, in the catalog for the exhibit "A Forgotten Architect of the Gilded Age: Josiah Cleaveland Cady's Legacy" at Trinity College, concludes: "Of the many and diverse buildings and building types with which Cady experimented, the church deserve special attention since they were the group of which he was most proud."

Twenty-six churches have been attributed to the firm. Most were Presbyterian (Cady was a Presbyterian) and all but a handful were Romanesque Revival. St. William's is the firm's only Shingle style church. They fall generally into three groups – large urban churches, churches in the center of small towns, and small rural churches. What is most remarkable about Cady's church designs was his adroitness in manipulating traditional church parts into new and imaginative configurations, which were responsive to unique site conditions and to the demands of the modern church. For instance, the semicircular apse, which usually denotes an altar chancel, was often placed on the front of the building and transformed into the main assembly space. He likewise designed new church forms by his innovative arrangement of bell towers, carriage porches, cloisters, and other traditional church parts.

The firm's rural churches, by their size, design and siting, were the most restrained and conservative of the group. Curran's observation is:

“Picturesquely ensconced within woodland settings, these churches were modeled after English parish churches. They were Gothic in style and were either made of random stone Ashlar or they were designed in a peculiar American adaptation thereof, the so-called ‘Stick Style.’ Scaled similarly to the rural Gothic churches, but consisting of elaborate clapboard construction, the Stick Style churches were three in number: the Church in the Adirondacks, Raquette Lake, New York; First Presbyterian Church in Oyster Bay, New York, 1873; and Plantsville Congregational Church in Southington, Connecticut, 1866.”

The church that both Schuyler and Curran refer to in Raquette Lake is the Church of the Good Shepard on St. Hubert's Island. This church was commissioned by William West Durant and was built primarily to serve the growing population of summer residents and visitors to the area. Until the church was built, the nearest Episcopal Church, the only one in Hamilton County, was twenty-five miles away. Durant engaged J. C. Cady & Co. to design the church and the firm produced a lovely Stick style structure, which is well suited to its island woodland setting. It was consecrated on September 12, 1880.

Neither Schuyler (1897) nor Curran (1993) mention Raquette Lake's St. William's Church in their writing on Cady and almost none of the firm's collections (drawings, contracts, correspondence) survives to the present, except Cady's architectural and photographic library, which is housed at Trinity College. Nonetheless, Cady's connection to the design of St. William's is documented in correspondence between Durant and the firm and St. William's bears many of the marks that made the firm's church architecture distinctive. Like many of Cady's other churches, the design of St. William's is extremely responsive to the site, in this case, a quiet wooded, lakeside setting. The form of the church – a rectangular nave and rounded apse with a cylindrical entrance tower and two flanking open porches – is simple and does not overwhelm the site. Even its steeply pitched roof seems to mirror the shape of the conifers that surround the site. The choice of wood shingles as the predominant exterior surface material gives the building a uniform and compact appearance and does nothing to make the church compete with its wooded surroundings. Just as Durant's nearby camp buildings at Pine Knot, constructed as they are of logs, stone, dark-stained wood, bark, and shingles, were designed to appear to grow out of the environment in an organic way, Cady choice of form and materials at St. William's serves a similar aesthetic purpose. Also like Pine Knot, the building's common materials and simple form belie a sophistication of design.

St. William's also appears to reflect Cady's fascination with and appreciation for rural Dutch Colonial domestic architecture. At a December 12, 1887 talk to New York chapter of the American Institute of Architects, Cady observed:

“The Dutch houses are broad (seldom lofty); horizontal lines predominate; their roof masses are simple, expressive and often graceful. The houses never seem ambitious or pretentious; the big chimneys, broad, well-lighted doorways and spreading roofs suggest hospitality and good cheer. Moreover, the buildings are often singularly well adapted to their sites ...the color of these houses was usually quiet. ...the whole seeming to have grown out of the hillside and to be part of it.”

St. William's Catholic Church is architecturally successful for several reasons. In its basic form and plan, it met the needs of the Catholic community of Raquette Lake by providing them with an attractive, comfortable, and inspiring place of worship. Cady's design and choice of materials is sensitive to the remote and forested nature of the site, so that the church seems to grow out of and be part of its surroundings. Even within these constraints of size and simplicity, Cady shows his skills in subtle ways – in the way the entrance tower, side porches, and apse end of the building are integrated into the church's steeply pitched roof; in the imaginative and sculptural use of shingles on the porches, conical roofs and cross; and in the way that the ceiling trusses, stenciling, wainscoting, and other woodwork (altar, pews) create a sense of warmth and serenity in the building. Cady himself recognized that his strengths lay in this kind of approach. In 1881, he wrote to Gordon Ford, “.....you know my forte has been in part to avoid extravagance – whether work was simple or rich.”

History of Church

William West Durant felt an urgency to help the Catholics of Raquette Lake, many of whom were employed by him in constructing his camps and in operating his sawmills and other enterprises. His efforts began in 1875 when he met Rev. James E. Kelley at the dedication of the Catholic Church in North Creek, where the Durant family home, *The Gables*, was located. At William's invitation, Rev. Kelley came to Camp Pine Knot, the Durant family camp, in 1878 to celebrate mass and, for several tears afterward, continued to minister to Catholics in Raquette Lake during the summer months. This was the foundation of the St. William's Parish.

In 1890, Durant arranged with the J.C. Cady & Co. to design the plans for a church, to be built on Long Point near what was a small settlement that already contained a post office, school, and several houses, called Durant, New York. He then arranged with Hammond and Mosher to build the church and to supply some of the building materials. Hammond and Mosher (William J. Hammond, Jefferson W. Hammond, and Charles W. Mosher) were Saratoga Springs builders and lumber suppliers and are best known for building the African Methodist Episcopal Zion Church there in 1888. Durant's mills were to supply the rest of the materials. In all, his donation included the land, \$1600 for the cash expenses of the project, and a quantity of materials supplied by his own sawmills. On June 28, 1890 St. Williams Church was incorporated by the Very Reverend Edgar P. Wadhams, Bishop of the Diocese of Ogdensburg, and the Very Reverend Thomas E. Walsh, Vicar General of the Diocese. Charles Bennett, John McLaughlin, and E.F. Sheenhy were the church's first trustees. The church was dedicated in honor of St. William, no doubt as a way of paying homage to the church's benefactor.

Shortly after St. William's was constructed, a new development took place that would shift the center of settlement of the lake away from Durant on Long Point to the current hamlet of Raquette Lake. In 1892, Dr. W. Seward Webb completed his ambitious railroad project between Herkimer and Malone. This railroad, taken over by the New York Central in 1893, opened up the central and western Adirondacks for both enjoyment and exploitation in new and unprecedented ways. To better serve the area around Raquette and the Eckford lakes (Blue Mountain, Eagle, and Utowana lakes), Durant and others conceived of extending a short line from the New York Central into Raquette Lake. In the late 1890s, a group of wealthy Raquette Lake summer residents and others formed the Raquette Lake Railway with an initial investment of \$250,000. The four primary investors were: Collis P. Huntington, President of the Southern Pacific Railroad and owner of Camp Pine Knot; J. P. Morgan, Sr., industrialist, financier and new owner of Durant's Camp Uncas; Dr. W. Seward Webb, railroad magnate and owner of large Raquette Lake land holdings, and William C. Whitney, ex-Secretary of the Navy and owner of a large timber preserve in the vicinity.

The railroad was completed in 1899 and it had the nearly immediate effect of causing most new commercial and civic development to be centered near the terminus of the railroad. This included not only the railroad station and other related buildings but a large hotel, store, casino, livery service, ice house, saw mill, and residences. Thus began the decline of the Long Point settlement and a change in the use of St. William's Church. Within a few years, everything but the church and McLaughlin house was abandoned at Durant. During the summer, masses continued to be held at St. Williams and the McLaughlin house was used as the summer rectory but a winter rectory was established in the village and, during the winter, services were held in the village in private homes, the hotel lobby, and eventually in a rented (\$50/year) building behind the store, which became a "chapel" (later moved across town to become the "White Cottage").

In 1911, Bishop Gabriels invited the Franciscan Fathers, Order of Friars Minor Conventual, into the Diocese of Ogdensburg to assume the spiritual care of the people of Raquette and its missions in Inlet, Big Moose, and Blue Mountain Lake, and stations at Clearwater and Brandreth. Father Henry Thamelng arrived in Raquette Lake on July 11, 1911 to take charge of both St. William's and St. Paul's in Blue Mountain Lake. During his eighteen years here, he was responsible for much of the growth and success of the parish and was much loved and admired by the community. In 1922, he purchased a cottage in the village for \$1500 for a winter residence and, in 1929, he obtained the use of the McLaughlin house on Long Point as a summer residence. He died tragically, on January 26, 1929, when his car went through an unmarked hole in the ice on Raquette Lake.

The 1930s brought several changes to St. William's, Long Point, and the community. In 1930, a new road was completed by New York State that linked together Old Forge, Inlet, Eagle Bay, Blue Mountain Lake, and Long Lake, so that, for the first time, easy automobile access to this part of the Adirondacks was possible. The rectory on Long Point was improved by inserting a small cellar under the building, bracing the sagging floors with a steel beam, bringing running water to the building, constructing a new bedroom/bathroom addition, and repairing the porches. In 1933, electricity was brought to Long Point via an underwater cable from the village. Despite these improvements, attendance at the church declined during the 1930s despite the reduced rates on fares aboard the large boat "Rambler," which ferried people from the village.

On January 18, 1938 a fire destroyed the rectory in the village and all the parish records. Undaunted, Father Daniel Lutz used the tragedy to promote the idea of building a new Catholic church in the village and the community rallied in support of this idea. Thanks, in part, to large pledges from Mrs. [Frances P. Garvan](#) (\$2500), J.P. Morgan (\$1000), and [John Callahan](#) ([Superintendent of nearby Camp Uncas](#)), the construction of the church began on August 21st and was dedicated on December 3rd. St. William's thus became one of the few parishes that officially had two churches at which the faithful could worship, one on Long Point and one in the village. [One of controversies about the new church project was whether or not to bring the pews and furnishings from Long Point to the new church in the village. Father Dan prevailed and new pews were bought, leaving "old St. Williams" intact.](#)

During the war years, as young men went away to serve in the war and others left the area to take defense jobs, the population declined so much that Raquette Lake had only 28 adults and 10 children and Blue Mountain Lake had 21 adults and 17 children. Because of this, Father Cuthbert was instructed to leave the residence in Raquette Lake move to Inlet. This would become the new center of the Central Adirondack Catholic community.

With the building of the new St. William's Church in the village, St. William's on Long Point became a summer retreat for the friars and visiting priests and came to be known as the Friars Camp. During the summer, Franciscan priests, brothers, and seminarians vacationed at the camp and assisted in serving the increased numbers of summer visitors at the lake. During these years, several changes were made to the complex. The property in front of the church was extended out into the lake, a bunkhouse was built next to the main house, a boathouse was built in 1949, and a dining room addition was added to the main house. When a priest was present at camp, a daily mass was held. [The annual Fair, a major fundraising event for the parish, was still held on Long Point and was the only remaining tie to the parish.](#)

By the time St. William's celebrated its centennial in 1990, other big changes were afoot. Use of the complex as the Friars Camp had declined, the church had some significant condition problems, and the Franciscan Friars withdrew from the Diocese of Ogdensburg and from their care of St. William's. Concerned about the future of the church and site, Brother Ed Falsey, director of St. William's since 1983, conceived of the idea of developing a religious and educational retreat center there. Using Covenant House in New York City as a model, he and others created St. Williams on Long Point, Inc. as a private nonprofit corporation in 1993. The purpose of the organization is: "To provide a setting for people to gather to share spirituality, environmental, learning, community, and other concerns in the context of an historical and recreational Adirondack setting."

The first trustees were: Beatrice Garvan, Jim Dillon, Al Bates, Earl Evans, Father Lawrence Marullo, Elizabeth Forsell, John Van Iderstine, Joe Pierson, and Lowell Seifter.

The challenges of the new organization were many but none so important as undertaking the restoration of the church. It was in such bad condition that visitors could only view its interior one person at a time because of concerns about its foundation. In addition, in order to accommodate guests at the site, lots of work needed to be done on the main house and other buildings. To meet these initial challenges, the group rallied and organized dozens of volunteers, who spent hundreds of hours scraping, painting, cleaning, and making repairs to the structures. They also raised \$26,000 over several years to fund the restoration of the church's (36 stone piers) foundation, which was completed in 1996. Improvements to the main house (including meeting Health Department requirements) and bunk house made it possible to accommodate guests and repairs to the church made it possible to begin offering public educational programs. The next major restoration project was the replacement of the deteriorated wood shingles on the church's roof and exterior surfaces. This began in 1999 and was done by Lamphear Brothers, a local contracting firm, and was completed by 2002.

In just ten years, St. Williams on Long Point, Inc. has accomplished many of its initial goals – restoring much of the church, repairing and improving the main house and other buildings, offering retreats and vacations to a variety of visitors, and becoming a venue for local public educational programs and entertainment.

The Architecture of St. William's

St. William's is an extraordinary example of a small Shingle style, rural church. The Shingle style in the United States originated in New England coastal towns and flourished from the late 1870's until the turn-of-the-century. It evolved from the Queen Ann style, so popular earlier in the century, but ornamentation was reduced on the exterior. Turrets and verandas are more fully integrated into the design and details are used sparingly. The most important feature is the covering of the entire building with rough natural shingles without interruption at the corners, almost as if the shingles are stretched tightly around and over the structure like a girdle. Unity is the guiding principal behind the style. The shingled walls meld many irregular

shapes into an almost seamless mass that is varied, unified and free. Virginia and Lee McAlester describe the origins of the Shingle style in *A Field Guide to American Houses* as:

“The Shingle style, like the Stick and the Queen Anne, was a uniquely American adaptation of other traditions. Its roots are threefold: (1) From the Queen Anne it borrowed wide porches, shingled surfaces, and asymmetrical forms. (2) From the Colonial Revival it adapted gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows. (3) From the contemporaneous Richardson Romanesque it borrowed an emphasis on irregular, sculpted shapes. Romanesque arches, and in some examples, stone lower stories.

The Shingle Style was an unusually free form and variable style. It has remained primarily a high fashion architectural style, rather than becoming widely adapted to mass vernacular housing. Notable New England architects who made the style famous were Henry Hobson Richardson and William Ralph Emerson of Boston; John Calvin Steven of Portland, Maine; McKim, Mead, and White, Bruce Price, and Lamb and Rich of New York City; Wilson Eyre of Philadelphia; and Willis Polk of San Francisco.”

Shingle Style buildings usually have these features:

- Continuous wood shingles on siding and roof
- Otherwise, simple building materials, without ornament
- Irregular roof line
- Cross gables
- Eaves on several levels
- One story porches
- Asymmetrical floor plan

Some Shingle Style buildings also have these features:

- Wavy wall surfaces
- Patterned shingles
- Squat half-towers
- Palladian windows
- Roughhewn stone on lower stories
- Stone arches over windows and porches

The exterior of St. William's has most of the main attributes of the Shingle style, including: the widespread use of wood shingles on all wall and roof surfaces; a steeply pitched roof; a cylindrical tower; one story porches; and clusters of casement windows. The shingling on the conical tower and flanking entrance porches is particularly well executed. The tower rises to an open porch, above which is a ogee shaped conical roof. The roof is supported by shingled columns and is topped by a shingled cross. The roof of each side porch is supported by six shingled columns and the porch railings are also shingled in a most imaginative way, as the shingled interior of the railings sweep down to meet the porch floors. The porches are accessed via a set of open riser stairs and each porch entrance is emphasized by a large shingled bargeboard in the gable of the porch roof. Like this decorative detail on the north end of the main roof, these bargeboards are shaped to form a gothic or lancet arch.

The interior of the church also retains most of its original features, which are typical for the period and style. These include: wainscoting, plaster walls, a wood altar with decorative wood panels, exposed roof trusses, pews, confessional, organ, paneled doors, and other features.

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National Park Service**

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Saint William's Catholic Church
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**St. William's Catholic Church
National Register of Historic Places Nomination
Town of Long Lake, Hamilton County, New York**

Photographs

For all photographs

Name of Property: St. William's Catholic Church

Location of Property: Town of Long Lake, Hamilton County, New York

Name of Photographer: Steven Engelhart (Adirondack Architectural Heritage)

Date of Photographs: September 2003.

Location of Original Negatives: Adirondack Architectural Heritage, 1790 Main Street, Suite 37, Keeseville, New York 12944

Information on Individual Photographs

Exterior/Site Views

Photo #1

St. William's Catholic Church
North view
View of Raquette Lake from church

Photo #2

St. William's Catholic Church
Southeast view

Photo #3

St. William's Catholic Church
Southeast view

Photo#4

St. William's Catholic Church
South view

Photo #5

St. William's Catholic Church
East view
Note side entrance porch, shingled bargeboard, and conical entrance tower roof.

Photo #6

St. William's Catholic Church
Northeast view
Note conical roof over apse area

Photo #7

St. William's Catholic Church
Southwest view
Note sacristry

Photo #8

St. William's Catholic Church
North view
Note Side entrance porch

Photo #9

St. William's Catholic Church
Southwest view
Note Entrance tower, conical roof with shingled cross, and open porch

Photo #10

St. William's Catholic Church
West view
Detail of west entrance porch

Interior Views

Photo #11

St. William's Catholic Church
East view
Entrance foyer, exterior door

Photo #12

St. William's Catholic Church
North view
Entrance foyer, bench

Photo #13

St. William's Catholic Church
Southeast view
Entrance foyer, plaque over doorway to sanctuary space

Photo #14

St. William's Catholic Church
South view
Sanctuary with pews, altar, roof trusses

Photo #15

St. William's Catholic Church

North view
Sanctuary space with pews, roof trusses, confessional and organ

Photo #16

St. William's Catholic Church
South view
Roof trusses, stenciled ceilings

Photo #17

St. William's Catholic Church
South view
Altar, statuary, and stained glass windows

Photo #18

St. William's Catholic Church
West view
Detail showing pews, window cluster, and Stations-of-the-Cross

Photo #19

St. William's Catholic Church
West view
Organ