
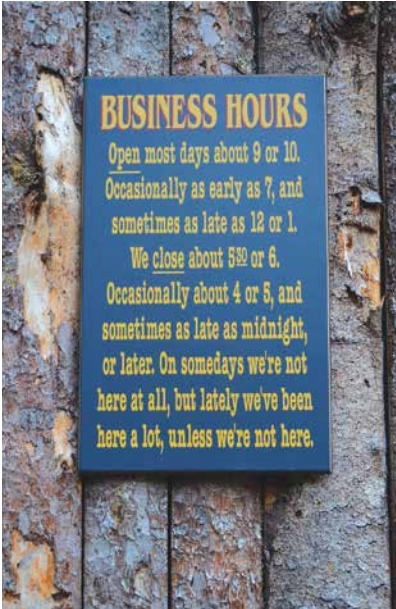







HOW TO USE THE GUIDE

- The exterior of properties in this guide can be viewed from public roads, trails, or waterways, unless otherwise noted.
- Properties listed as water access  can be viewed from public waters, but unless the property is clearly public or commercial, assume the shoreline is private and do not dock or land. This symbol is used for buildings that can only be publicly viewed from the water. Other shoreline buildings that can be visited by the public or viewed from the road may also have good viewing from the water.
- Respect signs for private roads, and respect the bounds of private property when viewing from public roads. Adirondack residents are unfailingly friendly but value private property as private. This guide is not an invitation to trespass.
- Interiors of many buildings are open on a regular basis, including all businesses, civic buildings, museums, libraries, most churches, and some camps. Opening hours, however, are variable. Numerous Adirondack businesses and sites may close or have reduced hours between Columbus Day and Memorial Day. Contact the individual, business, or property for hours they are open and schedules of public tours or events. Times of church services listed in the guide are as of the time of this writing, and may change.




- Sites with limited access  can be viewed by appointment, or during tours or special events open to the public.
- Very limited access sites  require substantial effort to arrange a visit, or require staying on site as a paying guest.
- Private sites that cannot be viewed by the public  are occasionally included in the guide for their architectural value, or for architectural-historical context.
- Accommodations Available  indicates accommodations are available to the public. Terms of accommodation, however, vary widely, from nightly rooms to residential programs open to the public to weekly cottage or condo rentals to rental of an entire property. Accommodations are available as of writing.
- At-Risk properties  are considered endangered, in the opinion of the authors, by long abandonment, an advanced state of deterioration, and/or redevelopment pressure.

Each entry has a unique identifier consisting of its Tour letter and its numerical placement in that tour, for example **A.10** or **B-2.20**. Reference to sites in other volumes of the *Guide* also add the prefix for that region, **S** for Southern-Central, **E** for Eastern, or **N** for Northern. For example, **S:D.30** is entry 30 in Tour D in the Southern-Central Region.















As an on-the-ground (and water) guide, with hundreds of properties, individual entries are necessarily brief and intended primarily as an introduction to firsthand viewing. Introductions to each tour; essays on topics particular to Adirondack architecture; and brief biographical background on featured architects and designers all provide broader context for individual properties. Properties are numbered to facilitate driving, walking, or boating routes. Tours can be followed in any order and taken in pieces, but understanding will be cumulative with tours completed and the number of sites visited, since many sites are related to one another.

For readers inclined to learn more about individual sites and communities, major sources of information are listed at the end of each tour. Substantial information on properties listed in the National Register of Historic Places **NR** or as a National Historic Landmark **NHL** is also available online at New York State’s Cultural Resource Information System (CRIS): <https://cris.parks.ny.gov/>. For many buildings, further information is not available and the best course to understanding the architecture may be simply looking closely, and comparing related buildings and sites. Photos are provided primarily as an aid to identifying buildings. Credits for photos used by permission are listed at the end of each tour or essay. Otherwise, essay photos are by the author of each essay and all other photos not in the public domain are by, or the property of, Janet A. Null.











- Individual entries are identified by the building or site name, where known, with the historic name first.
- Following the street or route address, coordinates of North Latitude and West Longitude are given for each site.
- Dates listed are the dates, or approximate dates, of completion of construction.
- Architects or Engineers are listed only where documented, or where an attribution of design can be reasonably inferred—indicated by the abbreviation “attrib”.
- Nonprofessionals who designed projects for themselves or others are listed as Designers, and builders who also designed what they built are listed as Designer-Builders.

Points of Interest  are included on many tours. These stops may include scenic vistas, recreational opportunities, and places that represent—through their history, products, or standing in the community—some aspect of Adirondack culture where the interest is not primarily architectural. Points of Interest have been selected solely by the author, with no solicitation or compensation from any business or organization listed.

KEY TO MAPS

	Interstate Route		Major Highway
	US Route		Minor Highway
	State Route		Local Road
	County Route		Seasonal/Dirt Road
	Building, Structure, or Site		Railroad
	Point of Interest		Hiking Trail
	Water Access or Viewing		
	Hiking Access		

KEY TO TEXT SYMBOLS

	Water Access or Viewing		On National Register of Historic Places
	Hiking Access		National Historic Landmark
	Limited Access		At Risk
	Very Limited Access		Accommodations Available
	No Access/Private		Point of Interest

Introduction

VILLAGE OF LAKE GEORGE

In 1783, during the Revolutionary War, George Washington and Alexander Hamilton made a tour of the northern battlefields that included Lake George. Visiting in 1791 Thomas Jefferson declared that “Lake George is, without comparison, the most beautiful water I ever saw”. These two events highlight the primary reasons for the settlement of Lake George and the village that developed on its southern shore—the strategic value of the lake and its attractiveness as a tourist destination. When Europeans first saw it in the 1600s, Lake George was already part of the key water transportation corridor from the Hudson River to the St. Lawrence, via Lake George, Lake Champlain and the Richelieu River, as well as a site of recurring Native American conflicts. This entire corridor became strategically critical in the French and English wars for control of North America between 1744 and 1763 and the subsequent British vs. American conflicts over the same territory, the American Revolution and the War of 1812, the last of which finally settled the borderline between the U.S. and British Canada. At the start of these wars French territorial control extended to and included the south end of Lake George. Two of the four 18th century fort sites in the Adirondack Park, Fort William Henry (**B-1.7**) and Fort George (**B-1.12**), adjoin the Village of Lake George.



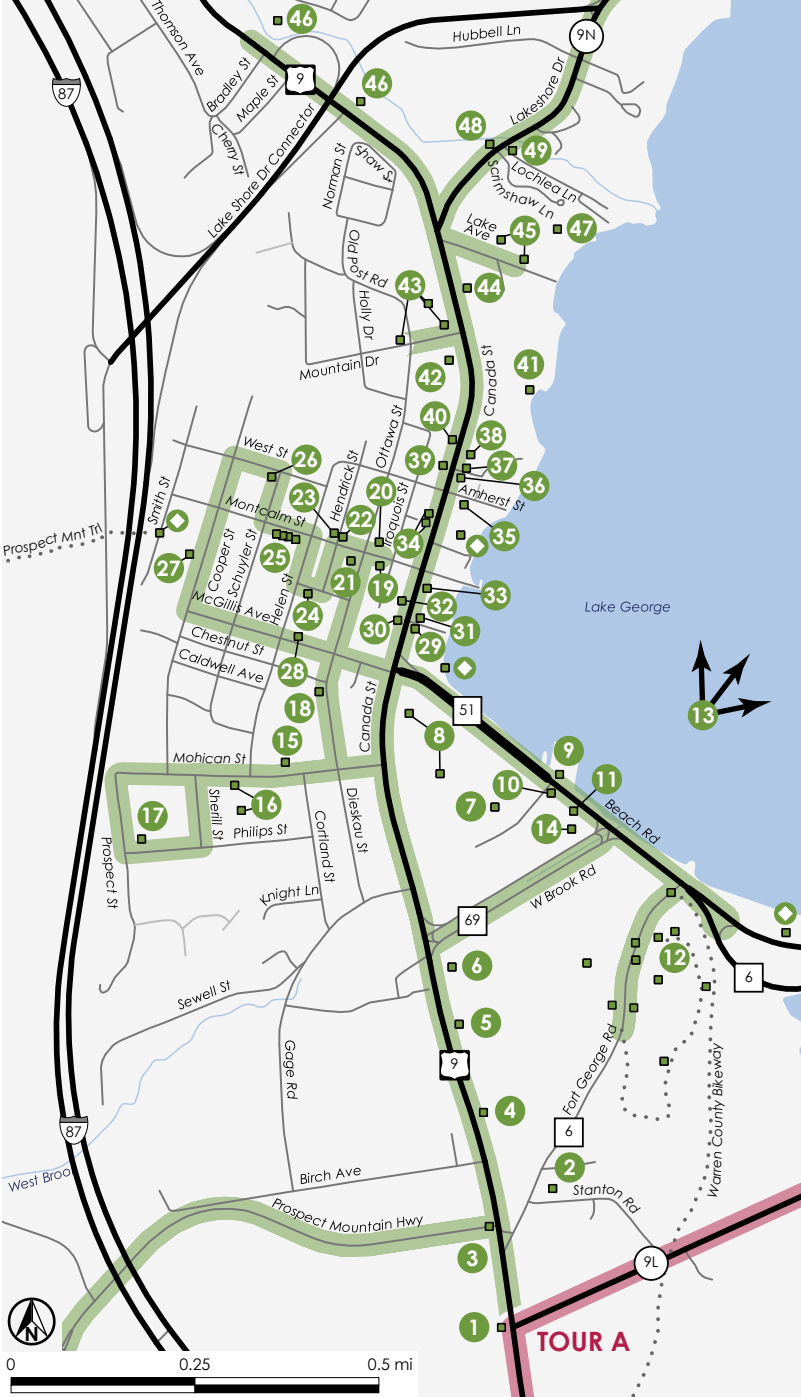
View of Lake Goerge Village, c. 1890, S. R. Stoddard

Despite its important history, the village is better known today for being touristy, kitsch and crowded. Fair enough because, apart from a small and short-lived lumber industry, tourism has been the economic driver of this community from its beginnings. One influential early visitor was Timothy Dwight in 1802, the president of Yale and author of a seminal work for American cultural tourism—*Travels in New England and New York* (1821–22). Of course, the military sites were a draw for patriotic casual visitors, serious historians and relic hunters alike—a low point of the latter fascination being when bones found near Fort George during the construction of the railroad were put on paid exhibit in the village. Lake George, particularly the southern end, also was close to population centers such as Glens Falls and Albany, and day trips to visit the renowned scenic lake became a popular excursion. No comparably scenic area in the Adirondacks was more convenient for visitors. Steamboat service on the 32-mile (51.5 km) long lake began in the 1810s (only a few years after Fulton’s historic first run on the Hudson River). By the mid 1800s there were numerous guest accommodations on the lake, including substantial hotels such as the Caldwell House (1825) in the village—“full of fashionable New Yorkers” according to an 1842 account—and the Fort William Henry Hotel (1855, **B-1.8**). A railroad line from Glens Falls reached the village in 1882, further boosting tourism.

Landowner James Caldwell’s surviving 1810 plan for the village (known as Caldwell until 1903) shows a street grid of blocks with small lots around a large central square encompassing the two fort sites. Though an intriguing concept, the village actually developed in linear form along the shore

VILLAGE OF LAKE GEORGE

TOUR B-1



Village of Lake George

VILLAGE OF LAKE GEORGE

of the lake and the Albany-Montreal road (now U.S. Rte. 9). Beneath the now-intense commercialism of the main street (Canada St.), some examples of early commercial buildings still survive (**B-1.29** & **B-1.34**), as well as impressive civic structures such as the Warren County Courthouse (**B-1.35**) and Lake George Central School (**B-1.42**). Residential streets developed steadily to the west of Canada St., where the village's notable churches (**B-1.15**, **B-1.20**, **B-1.21**, & **B-1.23**) were also built, until ultimately the construction of the Northway cut off further westward expansion. With the advent of auto-tourism in the early 1900s, and particularly following World War II, the village and environs experienced significant growth and redevelopment with new buildings north and south along the Rte. 9 corridor, and particularly with infill development in the village proper, where new tourist facilities were built alongside existing buildings on the same lots. Better than any other Adirondack community, Lake George displays the entire evolution of the modern American motel—from early cabin colonies (**B-1.2**, **B-1.45**, **B-1.46**, **B-1.48**, & **B-1.49**), to the linear one-story motel block (**B-1.49**), to two-story Midcentury Modern designs (**B-1.16**, **B-1.41**, **B-1.44**), to the modern chain motel (**B-1.40**). And for fans of Midcentury architecture, the village has more than its fair share of iconic buildings and sites, such as the unique Tiki Resort (**B-1.5**), the Pink Roof ice cream stand (**B-1.11**), Around the World Mini Golf (**B-1.14**), and had the last operating Howard Johnson's restaurant in the U.S. (**B-1.1**). Touristy it may be, but the Village of Lake George also spans a long period and notable breadth in Adirondack architecture, from the 1750s to the present.



1

Howard Johnson's Restaurant

2143 US Rte. 9; 43.40973°, -73.71126°

Date: 1953; renovated 1960s

Architect: Rufus Nimms, Miami, FL and others

Modeled originally on the classic "Series 77" design from architect Rufus Nimms (**S:C-1.39**), this HoJo's was updated, and enlarged with a north wing, based on the company's "Concept 65" design for a busy restaurant, a design also used for a 1965 restaurant and hotel adjacent to the Northway in Plattsburgh. Concept 65 replaced the shallow hipped roof of the Nimms design with a steeper, gable-front roof, here on projecting beams, and typically had some stone facing. This new roof form more closely aligned restaurants on HoJo hotel sites with the hotel office-reception building, which was a pavilion of two intersecting A-frames (though this site did not include a hotel). Less streamlined than the earlier version, this renovated restaurant did get the Nimms' stylized roof finial (with a Simple Simon weathervane) to replace its original but incongruous colonial style lantern.



c. 1950s

2

Lincoln Log Colony

20 Fort George Rd.; 43.41246°, -73.70982°

Date: 1948 (website)

This classic cabin colony remains as it looked in the 1950s except that the original natural-finish log siding has been painted and a row of newer cabins added at the back of the property. At an angle to the road, two rows of seven cabins face each other across a central, landscaped courtyard, now with a swimming pool but also retaining its original shuffleboard court. The cabins are not true log but frame construction sided with small diameter vertical logs, and notably they never had porches.

VILLAGE OF LAKE GEORGE

3 Prospect Mountain & Veterans Memorial Parkway

43.41173°, -73.71155° (start of highway) 43.42478°, -73.74570° (Summit); 43.42549°, -73.72017° (trailhead on Smith St.)

Date: Cable Railway 1894–1902; Veterans Parkway 1969

Architect: Charles S. Kawecki (Toll House), State Architect, NYS Department of Public Works

Builder: Otis Elevator Co. (cable railway); NYS DPW (parkway)

Prospect Mountain is billed as a 100-mile (160 km) view in the video presented on the short shuttle ride from the parking to the summit—and so it is. The Prospect Mountain hotel at the summit, which burned down in 1932, had a tower used as a fire lookout and was served by a cable railway from the village for a few years. Some foundations and a large bullwheel from the historic railway survive on the summit, and the hiking trail mostly follows

the old railway alignment. The 5-mile (8 km) Parkway (toll; Seniors free) has overlooks with views down Lake George. The architecturally unique Toll House consists of a small office building and a tollbooth, joined at the roofline to form a drive-through gateway. Battered fieldstone walls—perhaps a reference to local military forts—are topped with a multi-layered cornice projecting in the opposite direction and decorated with an incised chevron-design band. Prospect is one of only two Adirondack summits accessible by vehicle, the other being Whiteface Mountain in the *Northern Region*.



4 A&W

2208 US Rte. 9; 43.41397°, -73.71166°

Date: 1959; second floor addition late 1900s; restored 2016

Originating with a 1919 walk-up proprietary root beer stand in Lodi, California, the first A&W restaurant—so named for founders Roy Allen and Frank Wright—opened in 1923 in Sacramento, a pioneering drive-in with curbside service.

This one is a very basic design, pre-dating their 1970s introduction of the iconic pagoda-shaped roof, but still notable as a classic American roadside restaurant, and for its original 1960s sign in the signature A&W orange and brown. Gutted by fire in 2015, the building was quickly restored and retains its original configuration with walk-up windows.



5 The Tiki Resort

2 Canada St. per website/2240 US Rte. 9; 43.41572°, -73.71228°

Date: c.1960, expansion c.1967

Designer: att. Charles R. Wood

The only Tiki Modern building in the Park was conceived by Storytown founder Charles Wood, but the name of his architect has been lost. The national fascination with Tiki Culture (aka Polynesian Pop) began in the 1930s in California with Donn Beach's "Don's Beachcomber" and Victor Bergeron's "Trader Vic's" restaurants. Wider interest in exotic Polynesia was boosted by World War II veterans returning from the Pacific theater, Thor Heyerdahl's 1947 *Kon-Tiki* expedition, newly established air travel to Hawaii, James Michener's Pulitzer Prize winning *Tales of the South Pacific* (1948) and the musical



VILLAGE OF LAKE GEORGE



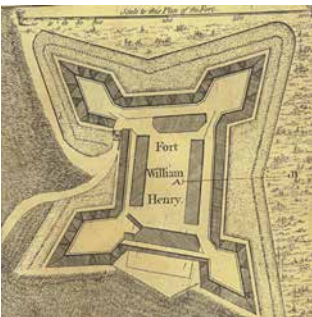
halls, including the A-frame and the steeply-pitched saddle back roof; lava rock, bamboo, and thatch materials—real or imitation; and real or fake palm trees. This property has it all. It opened with the lobby-bar-restaurant building and the south motel building. The cafe wing and three-story motel building behind, with notable patterned concrete block, were added c.1967.

The lobby building takes the form of a Polynesian ceremonial hall, with a saddleback roof and decorated ridge. The glazed entrance lobby faces a freestanding lava rock fireplace beyond which is the main lounge (now separated by a glass partition). Ceilings and walls are covered in woven matting with bamboo trim. A long connector building roofed by a distinctive row of six A-frames with trapezoidal windows, joins the lobby with a hexagonal cafe-dining room framed with heavy timber. Charles Wood probably imported the lava stone used to face the front building and inside the lobby. Reportedly, he also imported original objects and artwork including the two large tiki on the front lawn; four tikis on the pool deck, two south of the bar and the tiki in the lower level banquet room; Polynesian canoes in the bar; and the various Polynesian artifacts and artwork adorning the walls in the main building. Also noteworthy is the original freestanding sign for the resort, which echoes the lobby building's form. The similar elevated structure south of the lobby originally housed a condenser, hence the bamboo-screened space inside. Originally the main entrance and cafe entrance each had a flat-roofed porte cochere supported at the end by an A-frame, unfortunately now lost. In a sense the Tiki Resort is simply part and parcel of the village's populist midcentury architecture, and an oddity in the Adirondacks. In a national context, however, it is a significant and well-preserved example of a fleeting architectural trend. Tiki culture even lives on there in Polynesian shows and the annual gathering of a national group of tiki culture aficionados, the Fraternal Order of Moai, whose events primarily benefit the Easter Island Foundation.



6 **Glens Falls National Bank**
2252 US Rte. 9; 43.41685°, -73.71245°
Date: 1966

This recurring Midcentury Modern design—a freestanding round or polygonal building with a distinctive folded plate roof—was used for a variety of commercial functions, from retail to office, see also **Tour B**. The bank building is circular with alternating curved brick walls and aluminum-framed storefront sections. The original interior has a natural wood ceiling and walls. An inner circle separates the offices and tellers from the public lobby, lit by a central oculus topped by a plastic bubble skylight.



7 **Fort William Henry/The Fort William Henry Museum & Restoration**
48 Canada St.; 43.41999°, -73.71122°
Dates: original fort 1755-57, reconstruction 1957
Architect: William Eyre, British Army Engineer (1755 fort);
Distin & Wareham, Saranac Lake, NY (reconstruction)

The current structure is an interpretation of the 1755 fort, built on the footprint, and probably foundations of the original. During the French and Indian Wars, the Marquis de Montcalm besieged and won the fort from the British in 1757, an event

VILLAGE OF LAKE GEORGE

made famous in James Fenimore Cooper's *The Last of the Mohicans*. Montcalm burned it to the ground and the ruins of the fort attracted serious visitors as well as relic hunters for nearly 200 years, until the newly formed Fort William Henry Corporation bought the site in 1952 and undertook archeological investigations to guide a reconstruction. Based on the fortification designs of the French engineer Vauban, the original fort was a skewed rectangle with pronounced pointed bastions at each corner and the reconstruction is a near replica in plan. Original construction was earth-filled log cribbing, with 30' (9.1 m) thick walls, whereas the current structure is simply log-faced construction. Operated as a living history museum, the fort currently presents a combination of history and entertainment, authenticity and conjecture.

8

Fort William Henry Hotel

48 Canada St.; 43.42066°, -73.71269°

Date: Second hotel 1911, west motel wing and swimming pool c.1959–63, second hotel demolished 1969, dining room & kitchen renovation 1971–72, East Wing 1984, new central block 1999–2000

Architect: Henry J. Hardenburgh, with Ludlow & Peabody, New York, NY (1911 hotel)

The hotel opened in 1855 on the knoll adjoining the ruins of Ft. William Henry, with a commanding prospect down Lake George. Expanded in 1856 and 1869 it had an astounding capacity of 900 and was one of the country's largest and grandest resort hotels, until burning down in 1909 not long after the D&H Railroad bought it. The D&H built a more modest replacement for 150 guests, perhaps with foresight of changing trends in vacationing. The second hotel was designed by the same architects, and built at the same time, as the railroad station (B-1.10) and the D&H's Lake Champlain hotel south of Plattsburgh.

The three-story reinforced concrete hotel was stylistically similar to the railroad station, with stucco cladding and a Mediterranean red tile roof. By the early 1900s the D&H owned not only the hotel and the station, but also the Lake Champlain Steamboat Co. All three facilities formed a complex with pedestrian connections and integrated landscaping. Monumental granite steps connected the hotel to the station and a long neoclassical lakefront casino and pergola connected with the steamboat docks and, via a bridge over Beach Rd. to the hotel (all now gone). In the late 1950s new owners began improvements and expansion, adding the still extant Midcentury serpentine form swimming pool. A motel wing followed (c.1963), a long two-story block of 32 rooms under a unitary low-slope roof, with outdoor access, picture windows and brise soleil screens. Financial concerns, however, led to the demolition of the main hotel building in 1969, leaving only two 1911 pieces—the essential dining room (now the White Lion Restaurant) and the connected kitchen wing, with staff rooms upstairs (at the southwest corner of the current building). A 35-room east wing was added to these parts (1984) and subsequently a new main building (2000) replaced the lost 1911 hotel, on more or less the same footprint but unconvincingly mimicking the historic hotel. A far cry from either of its first two incarnations, the current Fort William Henry is a both a palimpsest and a mash-up, with a few notable parts—the 1911 remnants, 1950s pool, and 1960s motel wing.

A separate building on the grounds surviving from the first hotel is more interesting. The c.1905 **Towers Hall** (43.42175°, -73.71750°) was a truly grand automobile garage built for hotel patrons when they first began to arrive by car. Uncharacteristically symmetrical for a Shingle Style building, it has a massive hipped roof and four matching corner towers with pyramidal roofs that originally functioned to vent the garage. An elaborate canopy on timber brackets projects over the main vehicular entrance. Large windows appear to have been altered early on to the current small ones, lighting staff housing inserted into the second floor. Even recognizing it was built for a massive hotel, this building—the largest early garage in the Adirondacks—exudes a presence and style well beyond its utilitarian function.



First Hotel, 1889, S. R. Stoddard



Towers Hall

VILLAGE OF LAKE GEORGE



9 Lake George Steamboat Company & the *Mohican II* NR

57 Beach Rd.; 43.42055°, -73.70950°

Date: ticket building 1973, *Mohican II* 1908

Naval Architect: J. W. Millard, New York, NY (*Mohican II*)

Builder: T. S. Marvel Shipbuilding Co., Newburgh, NY (*Mohican II* hull)

Lake George Steamboat Co. (1817) has provided passenger service on the lake for more than 200 years. The current ticket building is a replica of the 1871 Colchester Reef lighthouse on Lake Champlain, with some variation in the windows.

This lighthouse design by Vermont engineer Albert R. Dow was the winner of a national design competition. It was used also at Barber's Point (1873, **Tour C**) and Valcour Island (1874, **Tour D**) on Lake Champlain, as well as at Esopus (1871), Athens (1874), and North Hempstead (1876) in New

York and locations in New England. The two-story keeper's house has an integrated light tower on the principal elevation, taking the place of the usual decorative tower on a Second Empire style building. The National Register listed 117' *Mohican II* is a rare early example of a steel hull vessel of her size that has remained in continuous use in the place she was constructed and for the use for which she was built, apparently the only American one of her type still in active service. Her riveted steel plate hull has a graceful camber and shallow freeboard unlike the flat deck profile of modern excursion boats. The plates fabricated in Newburgh were shipped to and assembled at the shipyard at Baldwin Landing (**Tour B-2**) at the north end of Lake George, where the superstructure was also built. To meet marine safety standards the superstructure has been rebuilt twice, but following the original configuration of the pilothouse and the combination of open and enclosed passenger spaces. On the bow is the original 1907 hand-operated capstan by American Ship Windlass Co., Providence, R.I.



10 Lake George D&H Railway Station NR

58 Beach Rd.; 43.42024°, -73.70970°

Date: 1911; alterations c.1961

Architect: Henry J. Hardenburgh in association with Ludlow & Peabody, New York, NY

One of the largest stations built in the Adirondacks—with four tracks served by two covered platforms perpendicular to a concourse—this building replaced the small original wooden station (1882). After passenger service ceased in 1957 and the Lake George Steamboat Co. (ironically formerly owned by the D&H) bought the building in 1961, the platforms were removed but the remainder of the station is intact, in its original configuration. Arriving passengers entered a concourse from the platforms—a covered but open loggia with Tuscan columns (now enclosed), coffered ceiling and a large hipped skylight—and then the barrel-vaulted waiting

room to the west. Therefore, the principal elevation of the station did not face the public road but rather the Fort William Henry Hotel, built by the D&H simultaneously with the station. Typical for station design, the ticket and telegraph office projected into both the concourse and the waiting room, which had the baggage room and the office and restrooms to either side. The principal elevations are anchored by a squat tower on the northwest corner and a tall, deliberately monumental tower on the southwest corner (nearest the hotel), with an entrance through the base of the tower (now closed). The tapered tower with decorative elements in relief (now colorfully painted) has local iconography in the form of four sculpted figures at the top corners, an Iroquois, a fur trapper, and Colonial era French and English soldiers. The station was already in design when the hotel burned down, providing the opportunity for the architects collaborating on the station, both prominent in their own right, to design the new hotel as stylistically complimentary. Architect Hardenburgh

VILLAGE OF LAKE GEORGE

was the hotel design expert on the team, whose New York City work included the Waldorf (1893) and the Plaza (1906-07). Charles S. Peabody, partner in another prominent firm, was also part of the Peabody family, wealthy seasonal residents of Lake George, who designed several local buildings. (This team also designed the 1915 Central Trolley Station in Saratoga Springs, which is architecturally related to the D&H station.) Mediterranean Revival aptly describes the style of the station, which synthesizes Italian influences such as round-arched openings, stucco cladding, and Tuscan order columns with a Spanish-influenced broad hipped roof on carved wood brackets, originally covered in barrel-shaped red clay tiles. The roof was only recently replaced with asphalt shingles, but the D&H built two much smaller Adirondack stations with Mediterranean tile roofs in this same era, Riparius (**S:A:16**) and Chazy (**Northern Region**), which still retains its tile roof. In addition to the original spatial configuration, the building interior retains such features as a clerestory between the concourse and waiting room for borrowed light, the original copper frieze above the ticket office, and waiting room pendant lights with Gothic detailing.

11 The Pink Roof

53 Westbrook Rd. (facing Beach Rd.); 43.41995°, -73.70902°
Date: 1970

This building hits all the notes of Midcentury Modern—an angular form, planar surfaces, low slope projecting roof, a horizontal band of (takeout) windows. It's a progression from the iconic shed roof ice cream stand of the 1950s, but still in the same family and it has the classic neon ice cream cone sign on the roof. It also lives up to its name with a pink metal shingle roof and pink marble cladding. The 2013 *Adirondack Moose* sculpture next door is by Fort Ann artist Jenny Horstman known for realistic and life size animals from scrap metal.



12 Lake George Battlefield Park

34 Fort George Rd.; 43.41825°, -73.70650°
Engineer: James Montresor, Royal Engineers (Fort George)
Architect: NYS Conservation Department (pavilions and comfort stations)
Artists: Albert Weinert, Alexander Phimister Proctor, and Charles Keck (monuments)
Date: 1758–59 fort and military structures; 1903–39 monuments; 1920s–40s park visitor facilities; 2022 Visitor Center



Fort George

One of the most important 18th century military sites in the state, with extensive archeological remains, the Battlefield is also a fine example of a memorial park, which began to be developed in 1898. The Battle of Lake George in 1755—the first significant victory for the English (colonial) forces in the campaign to drive the French out of North America—consisted of three engagements on the same day: an ambush of Col. Williams's English forces and Chief Hendrik's Mohawk forces along the road to Fort Edward (**Tour B**) in which both leaders were killed, known as the Bloody Morning Scout; the unsuccessful French attack on the Lake George garrison on this Battlefield site; and an ambush of a French and Indian party by 300 Colonial troops just to the south, known as the Bloody Pond engagement. The Battlefield site at that time was an entrenched and partly stockaded encampment. After the French destroyed Fort William Henry in 1757, the English began to build the stone Fort George and related buildings, on the highest point of the plateau. By 1759 an organized group of more than a dozen stone buildings stood on the northern end of the bluff between the fort site and the lake (just north of the Bluff Picnic Pavilion), including five barracks, a kitchen, guard house, magazine, storehouse and smithy. Buried remains of two parallel barracks are the most visible part of these structures today, evident as parallel mounds on the ground running southwest to northeast (43.41748°, -73.70641°)—the sign reading "Hospital" is now known to be incorrect. Other bumps and mounds in this area also indicate buried building remains, including the smithy to the southwest (43.41727°, -73.70748°), and three 1700s lime kilns (required to produce mortar), one on the west slope of the bluff (43.41599°, -73.70755°) and two on the east slope (43.41638°, -73.70558°).

VILLAGE OF LAKE GEORGE



*General William Johnson
& Chief Hendrik Monument*



The Mohawk Warrior

Standing on this point commanding the lake, its strategic value is obvious. More imagination is required to picture the hard life of colonial soldiers at this wilderness outpost from two room-sized depressions in the ground just south of the smithy site (43.41693°, -73.70748°). These are the subterranean halves of soldiers' huts from before the Revolution, the upper halves of which were made of logs. The fort itself was laid out by Montresor, who also designed Fort Crown Point (**Tour C**), in a Vauban star form with four pointed bastions, of which only the southwest bastion (43.41493°, -73.70676°) was complete when work ceased. The strategic value of Fort George became redundant after English victories further north had extended their area of control, though it remained an important rear and supply post during the Revolution, captured by the Americans in 1775 and changing hands twice more. "Restored" or extensively stabilized in the 1920s, the bastion's un-mortared stone facing dates from that time but the original form and the strategic height of the structure is apparent from the inside.

Fort George's ruins became a tourist destination soon after the Revolution, but formal commemoration on the site as a means of reinforcing American identity and patriotism did not begin until more than a century later, after the state began to re-acquire parcels of the site. The Park developed incrementally thereafter as an informal designed landscape with commemorative monuments and protected ruins—making it the first intentional historic preservation effort in the Adirondacks. The first monument, commemorating the 150th anniversary of the Battle of Lake George, was erected by the Society of Colonial Wars. It depicts **General William Johnson and Chief Hendrik** (43.41737°, -73.70686°; 1903, fence 1914—notice the iconography of the gate posts). Designed by Albert Weinert (1863–1947), a well-known German-American sculptor, the two commanders

and friends are standing in conversation and represented as equals, a rare depiction of a white man and a Native American for the time. Nevertheless, Hendrik's Indian clothing occasioned criticism since scholarly opinion says he usually dressed like his white compatriots. Reportedly, Hendrik is advising Johnson it would be unwise to divide his forces by sending a scouting party south from the fort, sage advice as it turned out. Dedication of this monument occasioned a two-day celebration that included Teddy Roosevelt, three governors, National Guard troops, special excursion trains from New York City, and thousands of visitors.

The most artistically significant monument, **The Mohawk Warrior** (43.41654°, -73.70688°; 1920, conserved in 2005), honors the contributions of Native American allies of the English forces. A lithe and graceful warrior is depicted kneeling to drink from a stream, with the water dripping from his cupped hand. The Canadian-born sculptor, Alexander Phimister Proctor (c.1860–1950) grew up in Colorado and made the study and sculpting of Native Americans and of animals his life's work. He sculpted the horses for several works by Daniel Chester French and Augustus Saint-Gaudens and was considered one of the great animaliers, with sculptures throughout the U.S. Perhaps the most beautiful public sculpture of a human figure in the Adirondacks, his warrior is certainly the "David" of the Battlefield. More conservative is the **Father Isaac Jogues Peace Monument** (43.41689°, -73.70880°; 1939, fence 1949) designed by New York City sculptor Charles Keck (1871–1951). The priest who discovered the lake for the French in 1646 is memorialized as a peacemaker with the Indians, standing facing the lake with his hand outstretched in greeting. The traditional statue is backed by an Art Moderne stone plinth carved with bas-reliefs of his French companions and the Huron Otrihoure. The **Memorial to Four Unknown Soldiers** consists of a small stone plinth with bronze plaque that is erected above a concrete crypt containing four skulls and partial skeletal remains found in 1931 during roadwork near the site of the Ephraim Williams monument (**Tour A**). The remains are claimed to be America's first unknown soldiers, killed during the Bloody Morning Scout. The square of pavers that are laid in a different pattern indicates the location of the crypt.

Overlaying its historical and memorial significance, the Battlefield has also been a recreational site for more than 200 years. Visitors could camp at will on the grounds until NYSDEC, as part of state efforts to encourage camping in the Adirondacks, opened an official campground in 1926, expanded over the years since. The first day use facilities were built around the same time, two comfort stations on the bluff,

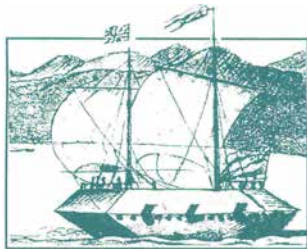
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in the vocabulary of most DEC buildings in the Adirondacks after the mid-1920s—gable roofs and dark-stained waney-edge siding. The adjoining Bluff Picnic Pavilion followed in the 1940s, as well as the Lower Picnic Pavilion. Both are characteristic of regional and national park pavilions of the era, nominally rustic with stone piers and, respectively, a hipped or gable roof. In its third incarnation, the historic military road from the site to Ft. Edward (Fort George Rd.), which became in part the D&H railroad line, is now the 17-mile (27 km) long Battle of Lake George interpretive trail and Warren County Bikeway. The Battlefield Park Visitor Center (43.41605°, -73.70814°) exhibits individual models of Fort George in 1759 and a model of the *Land Tortoise* (B-1.13). The park charges a fee for vehicles to access the site.

13

Submerged Heritage Preserves in Lake George

There are three underwater preserves in Lake George, each a marked dive site with a mooring, which are accessible through local dive operators or by private boat. **The Sunken Fleet of 1758** (43.42657°, -73.69758°) is a cluster of seven *bateaux*, also known as the *Wiawaka Bateaux* after the site where they lie just offshore (Tour A). The first underwater wrecks discovered in Lake George, in 1960, they were subsequently mapped and researched by *Bateaux Below*, an organization that has played a central role in protecting the lake's submerged resources. *Bateaux* were the all purpose flat-bottomed work ships of the lake wars, propelled by oars and poles and ranging in size from 25 to 36 feet (7.6 to 11 m) long and 4 to 5 feet (1.2 to 1.5 m) wide. Constructed on Lake George in 1758, some 260 *bateaux*, as well the sloop *Halifax*, the radeau *Land Tortoise*, and other vessels were deliberately sunk for the winter to keep them out of the hands of the French, essentially putting the English flotilla in cold storage to be retrieved the following spring. An eighth, replica *bateau* was sunk at this site in 1997 for study purposes. Another c.1758 *bateau* raised from Lake George in the 1960s is on display at the Adirondack Experience in Blue Mountain Lake (S:A.61)



The Lingonier, by Thomas Davies, 1758

The 1758 *Land Tortoise* (43.44060°, -73.69257°) is a National Historic Landmark, one of only six shipwrecks so designated. It is the oldest intact warship in the Americas and the only radeau (or raddow in English) known to exist. British (colonial) Captain Samuel Cobb, a shipwright from Maine, built two radeaux under the supervision of Major Thomas Ord—the 84-foot (25.6 m) *Lingonier* and the 52-foot (15.8 m) *Land Tortoise*—as well as the *Halifax*. All were scuttled for safekeeping as soon as they were launched. Essentially a floating battery with nine guns, the ship was propelled by oars and sails. The radeau form was considered “very odd” at the time but was thoroughly functional for battle. It has seven sides, sloping outward from its flat bottom then tumbling inward, providing a protective enclosure for the gunners and sailors. Diving is by reservation with NYSDEC only. The 1906 *Forward* (43.45818°, -73.67123°), was one of the earliest gasoline-powered vessels on Lake George, a sleek pleasure craft first owned by the Bixbys of Bolton Landing and later used as a commercial tour boat. The 45-foot (13.7 m) long wooden boat sank in the 1930s for reasons unknown. Now known as “The Forward Underwater Classroom,” it is the central feature of an underwater classroom with several stations created for divers to understand and learn about the lake’s ecology. A fourth shipwreck, the *Cadet*, has also been placed on the National Register but is not an official dive site. This 1893, 48-foot (14.6 m) long wooden steamboat is one of only three vessels of its type and age still in existence in the country.



Lake George Beach/Million Dollar Beach

Beach Rd.; 43.41742°, -73.70341°

Date: 1950s

Designer-builder: NYS Department of Environmental Conservation

The unofficial name comes from the nearly \$1million construction cost of this largely man-made beach project.

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14 Around the World Mini Golf

53 Westbrook Rd.; 43.41953°, -73.70916°

Date: 1963

Designer: Harry Horn, Lake George

This meticulously maintained, park-like, and historic mini-golf course is the original one in Lake George and also original in design. Unlike most mini-golf courses nothing is deliberately goofy or mass produced. Inspired by his travels, the course

incorporates some of Horn's souvenirs, including a real rickshaw. Each hole of two courses— Around the World and Around the USA—represents a different place through an iconic monument, object, or stereotype. Egypt has pyramids, a giant sombrero represents Mexico and a giant beer stein Germany. France's hole is in Napoleon's leg and Australia's in a kangaroo's pouch. The Iron Curtain hole is most abstract, and likely inscrutable to young people, with a small hole through a solid steel plate. The central ticket building abstractly interprets the Taj Mahal in patterned concrete block with colorfully painted onion domes. A giant fiberglass Paul Bunyan (made by International Fiberglass) was relocated from the 1964–65 NY World's Fair and is one of a handful in the Adirondack Park (see also **Tour B, S:G.41, S:C-1.45**). This course is ranked among the top ten in the country by several travel programs or publications.



15 Sacred Heart Catholic Church

50 Mohican St.; 43.42093°, -73.71687°

Date: 1875 church; 1947 outdoor chapel addition and rectory; 2010 new church

Architect: Jeremiah O'Rourke, Newark, NJ (church); Myers & Crandall, Glens Falls, NY (chapel and rectory)

The village is blessed with four notable and architecturally distinct churches, of which Sacred Heart is the largest.

Atypically, none were built on the main street, likely due to the commercial demand for that limited land. For Sacred Heart, the Paulist fathers selected the highest site in the village—or so a contemporary account goes—to insure that even the church's lower level would be higher than the spire of any other church, of which there were two at the time. The same observer noted a crowd of perhaps 800 at the cornerstone laying that included "Indians...French, White and Colored people", but even if many were traditional Catholic parishioners the design of the church eschewed the French Canadian



Rectory

or Italian architectural influences found in other Adirondack Catholic churches. It relied on English medieval parish church precedents, built to the donated design of an architect who was also building the Paulist's New York City church at the time—which would appeal to Lake George's seasonal visitors. It may even have been intended to compete directly with the earlier and smaller St. James, built in similar style (**B-1.20**). Built in uncoursed stone masonry, the church has a steep roof, lancet windows with tracery, a small vestibule and rose window on the front elevation and a corner tower near the rear, downplaying its prominence. The interior is far less restrained, with probably the most elaborately decorated roof trusses of any Adirondack church, carved wood pews and altar statuary, ruled plaster walls imitating stone, and sometimes stunning stained glass. Subjects in the windows include Native Americans, Adirondack animals and St. Isaac (Father) Jogues. A number of windows that appear to date from the mid-1900s are artistically bold.

When the original rectory was replaced with a new, nominally Tudor Revival stone house it was connected to the church via an open breezeway, with stone columns, and a highly unusual "outdoor chapel" or cloister. Also in stone masonry matching the church, this structure has wide pointed-arch openings (now filled in) and buttresses, a flat roof (though it might have originally been open to the sky) and crenellated parapets. The adjacent cemetery is considerably older than the church, with burials as early as the 1820s, a number of interesting markers, and a fine view over the lake. A new church was built (c.2010) behind the original that attempts to reflect the older architecture, with limited success.

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16

16. Prospect Aire Motel

75 Mohican St.; 43.42049°, -73.71825°
(Bungalow); 43.42000°, -73.71807° (Motel)
Date: between 1950 and 1980

Clean lines and the excellent state of preservation distinguish this Midcentury two-story motel, characterized by a rational facade with grided windows and a long gable roof that extends down over the original open stair. The integrated system of angled steel pipe posts and pipe railings both screens and animates the entire facade.



17

17. Pine Grove Cottages

90 Philips St.; 43.41946°, -73.72078°
Date: early 1940s
Designer: Bob and Fran Grant, Lake George, NY

Eight single and double cabins are arranged in a U shape around a residence, in a grove of mature pine trees. Timber for the buildings was cut on the site and milled locally. The simple cabins have an integral front porch and waney-edge siding, which became a popular and economical rendition of rusticity by the 1930s.



18

18. Woodbine Cottage/Woodbine Hotel / Woodbine Motel and Backstreet BBQ

75 Dieskau Ave.; 43.42231°, -73.71592°
Date: house early 1870s, relocated early 1920s, motel 1950s

The Woodbine was among a handful of Adirondack hostleries owned by African-Americans. After it was moved from Canada St. the Second Empire style Woodbine Cottage was rented, then bought by Samuel "Pink" McFerson who moved from Alabama in the early 1930s to take a job alongside his uncle at a Glens Falls hotel. He married a local woman and they began operating the Woodbine in the mid-1930s, while his brother Elmore opened his own hotel in Glens Falls in 1945 (burned 1965). Both establishments were known as local centers of "Negro social" life, with southern food and jazz music. The Woodbine was advertised in the *Negro Traveler's Green Book* and other national directories, was a popular place to stay for visiting performers at area hotels, and nationally known artists such as Cab Calloway and Ella Fitzgerald reportedly performed here. McFerson added a small motel alongside the hotel. The house, particularly the wrapping porch, has since been altered but the motel and restaurant-tavern uses continue today.



19

19. Lake George Independent Order of Odd Fellows Lodge No. 912

41 Montcalm St.; 43.42477°, -73.71423°
Date: 1915
Architect: William J. Scales, Glens Falls, NY

The IOOF is an international movement and organization whose halls encompass significant architectural variety, with no common design characteristics, even when built specifically for the Odd Fellows. For this hall, the members took their plan ideas to a local architect who designed a distinctive but not ostentatious Colonial Revival building. It has the scale of a substantial house, along with the second floor Palladian window often found in Federal precedents. At the same time, the three tall arched openings indicate the large main floor hall used for many community functions over the years.



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20

St. James Episcopal Church

NR

40 Montcalm St. and 172 Ottawa St.; 43.42524°, -73.71424°

Dates: Church 1867, stained glass 1893-early 1900s, parish hall 1909

Designer: attrib. Rev. Robert Fulton Cray and Richard Upjohn & Son (church)

Architect: Charles S. Peabody (parish house)

Reverend Cray introduced the influence of the Ecclesiologists to the Adirondacks in three churches he was responsible for, Holy Cross in Warrensburg (1865, **S:A-1.5**), St. Sacrament in Bolton Landing (1867-69, **Tour B**), and St. James. The precedents for this new, tasteful, and primarily Episcopalian church architecture were English medieval parish churches—picturesque, irregular, usually of rough stone masonry, with steep roofs and Gothic windows, as well as softly lit interiors where the minister sat apart in a differentiated chancel to enhance the mysteries of the religious service. Upjohn & Son provided (probably loaned) Cray plans for St. Sacrament, from which he drew the nave and polygonal chancel form for St. James, while the tower, with the entrance through its base, is modeled on the wooden church design in Upjohn's *Rural Architecture* (1852). (It contains the 1860 Meneely bell from the first church, destroyed by high winds.) Rough hewn and mixed stone in rich earth tones from tan and light grey to black warms the building exterior. Small dormers in the subtly banded slate roof light the upper nave, with its exposed scissor trusses. Lovely pictorial stained glass windows from various studios also enliven the otherwise restrained interior. True to precedent the scale of St. James is modest and the interior intimate (compare to the later Sacred Heart (**B-1.15**)). Built for both parish and community use, the complementary Tudor Revival Parish House contained a large central gymnasium spanned by exposed trusses similar to the church, as well as a kitchen, hall, club rooms, billiard room and fireplace alcove in the east end. A porch fronting most of the south elevation is now enclosed, and a one-story addition now covers the Ottawa St. elevation.



21

Caldwell Presbyterian Church

NR

71 Montcalm St.; 43.42488°, -73.71501°

Date: 1856; rear social hall extension c.1893; education wing 1958; preschool addition 1978

Architect: Austen and Bowen, New Haven, CT

The earliest and most traditional of the village's churches is a type of meeting house derived from English designs by Wren and Gibbs, and widely used in New England. Versions of this variation, with a projecting central tower and vestibule on the front, were published in Asher Benjamin's 1797 *Country Builder's Assistant* and much later in the Congregational publication *A Book of Plans for Churches and Parsonages* in 1853, the proximate source for this building. A design still considered appropriate to the Congregational idea of worship, wherein simplicity and direct communication ruled, Austen and Bowen's design nevertheless was dressed in current architectural taste, meaning Gothic detailing. The Caldwell church builders, instead, chose the familiar Greek Revival style, thereby marrying a waning style to an even older building form. Though the belfry is now partly enclosed, the church is a well-preserved example of an atypical configuration for a Greek Revival Adirondack church.



22

Dr. Hilton Dier House

74 Montcalm St.; 43.42535°, -73.71522°

Date: c.1900-10

The village is not a showcase for historic houses, but the residential neighborhood squeezed between the commercial center and the Northway retains a good, representative selection of middle class houses from the late 1800s through c.1950. This restrained Queen Ann style house, with

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characteristic angled corner, shingled gables and wrapping porch, became both home and office in 1934 for the doctor who also served as the Lake George School physician and as county coroner for decades.

23 Methodist Episcopal Church/First United Methodist

78 Montcalm St.; 43.42543°, -73.71545°

Date: 1885; wing, tower and windows 1899; tower relocated c.1920s

Architect: Attrib. Benjamin D. Price, Philadelphia, PA

Builder: Henry Worden, Lake George

The tower has been moved outward from its original location at the inside corner of the two wings, obfuscating the fact that this church is one of several related Adirondack churches, all based on Price designs that began appearing in Methodist publications in the late 1870s. In addition to the characteristic intersecting gables embracing a tower, originally with the entrance in its base, this variation has the open, flexible floor plan where the classroom wing can be opened to the sanctuary. Reportedly built in two stages, it most corresponds to a design published in Price's 1890 *Small Catalog* of church plans having similar triangle-topped windows and shingled gables. Given the late 1800s–early 1900s timeframe for these churches as a group, several have Arts and Crafts geometric patterned, colored glass windows. This church's windows, in opalescent and colored pebble glass are the most intricate, and arguably the most beautiful of them all.



24 Morehouse House/Sullivan House

35 James St.; 43.42424°, -73.71618°

Date: 1917

Similar in form to Foursquare catalog houses of the period, the pattern block used for the first floor was likely produced locally. This weighty material is oddly combined with light, mass-produced spindle brackets and frieze on the porch. Note the alternating pattern of smooth and rusticated block-ends on the columns. One other village house (**B-1.25**) uses pattern block from the same molds.



25 93, 95, 99, 103 Montcalm St.

43.42532°, -73.71650° (93)

Date: c. 1915–early 1920s

All built around the same time, this group of bungalows and a two-story house borrow from catalog designs, but there is evidence in at least one case that they were built with local materials and are not kit houses. **No. 93** is one of just two village houses with pattern block, rusticated on the front elevation but plain on the sidewalls (see also **B-1.24**). It is also distinguished by a shingled upper story with flared base, a tripartite gable window and especially its hipped (jerkinhead) gable. **No. 95** is a basic and modest bungalow, with the characteristic full width porch incorporated under an economical hipped roof. **No. 99** and **No. 103** are the same design and a very popular bungalow design, though the latter has been significantly altered. A low slope roof with triangular timber brackets and a central shed dormer encompasses the entire house and the required front porch—the new outdoor living room of the period's modern home. Cobblestone porch piers, stucco on the first floor and shingles above are all typical Craftsman materials.



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26 110 Schuyler St.
43.42656°, -73.71712°
Date: c.1900

This well-preserved example of a middle class late Victorian house is atypically symmetrical, with a telescoping front gable and Queen Anne features such as the shingled gables with pent-form cornice returns. The porch wrapping three sides has elaborate jig sawn brackets and a half-hexagonal entrance bay that echoes the bay window behind it.

◆ Prospect Mountain Trailhead
Smith St., 43.42549°, -73.72017°

1,535-foot (468 m) ascent to the summit, approximately 1.7 miles (2.7 km) along the historic cable railway route.

27 108 Cooper St.
43.42506°, -73.71937°
Date: 1950

This small, beautifully preserved ranch house boils down Midcentury Modern design to essential principles—simple geometry and horizontality. It's a rectangle under a flat roof, with a cutaway that creates a deep overhang for the entry and a grid pattern picture window.

28 68 McGillis Ave.
43.42344°, -73.71651°
Date: 1947

Contrast with the previous entry. Both are the same post-World War II one-story ranch form, with the required living room picture window, entry recessed under the main roof, and no porch. But this house is retardé—true log construction with a gable roof—while 108 Cooper is entirely modern. The most modern feature of this example was an attached garage, since converted to interior space.

◆ Robert Blais Walkway, Shepard Park & Replica Bateau

Giving credit where due, this dense and commercialized village provides more public waterfront access (in addition to the state-owned Million Dollar Beach) than most Adirondack

communities. Named for the longtime mayor, the half-mile (0.8 km) long lakeside Walkway runs from Amherst St. to the Million Dollar Beach and includes green spaces, seating, and a public beach at Shepard Park. Edward Morse Shepard (**Tour B**) initiated the idea of the park in the early 1900s, expressly to provide free public access to the lake. Midway along the walkway, directly behind the visitor center (43.42274°, -73.71251°), a 2008 replica of a bateau from the Sunken Fleet of 1758 (**B-1.13, Tour A**) is visible just below the surface of the water. Built by Bateaux Below volunteers and schoolchildren, it's not an impressive or complete boat—look for its partial ribs sticking up—but offers non-divers an appreciation of these simple craft that played a huge role in the military campaigns for Lake George and the region.

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29 The Stone Store

176 Canada St.; 43.42352°, -73.7133°

Date: c.1819–30; third story c.1870s–80s

Builder: Samuel Pike, mason

Available historical data can't definitively date this building, but it is the earliest building standing on the main street, and has always been a store. Reportedly, the stone was quarried on the Prosser farm (the site of the present Lake George Club, **Tour B**) and the same quarry provided stone for a much later town schoolhouse (**Tour B**). A third floor, under a Second Empire style mansard roof, was added later and the "1819" date was probably carved in the stone at that time. The wide plate glass Victorian storefront—a significant survivor of a historic wooden storefront on Canada St.—is also a late 1800s or early 1900s alteration. Apart from the loss of its decorative cornice brackets, the store retains historic and architectural integrity as a substantial example of an 1800s commercial building. The c.1840 Woodward Block in nearby Warrensburg (**S:A-1.15**) is notably similar in form and construction.



30 Mayard Center/The Tom Tom Shop

175 Canada St.; 43.42369°, -73.71377°

Date: 1970

This Midcentury commercial block is laid out as a mini-strip mall within the village, unusually set perpendicular to the street and divided into three sections to follow the grade. The broad flat roof is supported by a series of tapered steel beams cantilevered well beyond the fully-glazed/completely transparent aluminum storefronts to create a covered walkway.



31 Lake George Post Office

180 Canada St.; 43.42373°, -73.71316°

Date: 1940, mural 1942 (restored 2015)

Architect: Louis A. Simon, Supervising Architect of the Treasury, Washington, D.C.

Muralist: Judson Smith

Contractor: James I. Barnes Construction, Logansport, IN

Standardization was introduced for U.S. Post Offices in 1915, with the classification of buildings according to size of population served. During the Depression more than 250 new post offices or expansions were planned in New York, providing work for unemployed architects and artists, among others; about 30 were actually built from 1939 to 1944, including in Ticonderoga (**Tour A-1**) and Lake George. This building is a smaller version of the Rockville Center, NY post office design by William Dewey Foster, a consulting architect to Simon's office, and is similar to the Middleport, Frankfort, and Westhampton Beach post offices also influenced by Dewey's Rockville design. Though technically Colonial Revival, with the characteristic red brick, white windows and conservative composition, it displays distinctly modernist tendencies in comparison to the village's other Colonial Revival buildings. Detailing and form are streamlined, with planar wall surfaces, eased 45°-corners, and no applied trim. The entry arch is not rounded, but segmental and ornamented with a cast-metal eagle. The original cast-iron lampposts are the most conservative component of the design. Though now populated with USPS objects and signage, the original lobby is preserved, including the vestibule, post office boxes, ceilings, terrazzo floors, Vermont marble wainscott, faux-grained wood paneling, postal windows, and customer tables. The mural, though not particularly accomplished in the pantheon of Post Office murals, is a nice pastoral view over the lake from the hills, in a realistic style.



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32 B.A.F. Building/195 & 197 Canada St. 43.42408°, -73.71365°

Date: 1948

The one-story steel-framed commercial block faced with brick became a fairly standard design for single or multiple businesses in the 1920s and following decades, (frequently replacing historic downtown commercial buildings in the new automobile age and populating the new highway commercial strips beyond downtown). The steel structure permitted wide, clear-span openings with fully-glazed storefronts. Brick is laid in a pattern and inset with pieces of cast stone (or terra cotta, or tile) to decorate the upper part of a facade that no longer has a traditional cornice. An arched pediment surmounts each half of this building, another nod to a traditional feature. Transoms have been covered.



33 Harris House/Lake View Lodge

216 Canada St.; 43.42431°, -73.71296°

Date: c.1860–75; expanded between 1911 and 1925

Originally, and for much of its existence this building was a hotel or guesthouse. When it became the Lake View, the original L-shaped building was expanded by a half story and extended to the south creating the current T-shape. It was also stylistically updated, with wide shed dormers, exposed rafter tails and rough-textured stucco cladding, all characteristic of Craftsman style buildings of the early 1900s to 1930s. The first floor—now grossly altered—contained the hotel lobby, fronted by an entrance porch with Tuscan columns, and storefronts flanking each side of the lobby.



Date unknown

34 279 & 283 Canada St.

43.42572°, -73.71291° (279)

Dates: mid-1800s

After the Stone Store (**B-1.29**), these two buildings are the oldest standing structures fronting Canada St. **No. 283** is the village's last more-or-less preserved Greek Revival building, originally (and still) a store. Characterized by its gable front orientation, full pediment and encircling entablature, the shingle siding and central window on the second floor are late 1800s to early 1900s alterations; the storefront and concrete porch are still later changes. **No. 279**—the H. Wood house by 1876—acquired its notable Victorian porch, with two gabled and bracketed entrances, between the 1880s and 1900 and remained a dwelling until after 1925.



35 Old Warren County Courthouse/Lake George Historical Association Museum

290 Canada St.; 43.42595°, -73.71193°

Dates: original building 1846, expansion 1878, jail wing 1890; interior renovations 1969

Architect: Thomas Fuller, Albany, NY (1878 building)

Builder: Winfield Sherwood, Glens Falls, NY (1878 building)

The village's most prominent civic building maintains its due

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stature on Canada Street by virtue of its park-front setting, its height, and not least the sheer power of its architecture. Fuller, the architect of the 1878 building facing Canada St., also designed part of the New York State Capitol, part of the Parliament in Ottawa, and other major civic buildings in North America. The earliest (1846) section of the building contained the first courthouse, which survives in its original configuration, and a jail. It was seamlessly incorporated into the 1878 building, sandwiched between the new Canada St. block and new judges' chambers on its east side. Portions of the 1846 Greek Revival facades, with brick pilasters and tall windows with flat lintels, remain visible on the building's north and south sides. A County Clerk's office was added to the northwest corner of the building in 1885 (demolished 1969) and a new gable-roofed jail wing on the rear in 1890. For the 1878 expansion Fuller adopted and elaborated on the palette of materials from the first courthouse—limestone, brick, and slate roofing. His building is finely detailed without being overwrought, from the striped slate hipped roofs to the entry arch combining stone and brick to subtly colored window transoms. The brilliance of the design, though, is in establishing the civic authority of a building that does not have a very large footprint—by stacking the bulk of the space in the shallow front block, then accentuating its height with a steeply sloped roof surmounted by a tall two-stage bell tower.

36 First National Bank of Lake George/ Bank Cafe

326 Canada St.; 43.42655°, -73.71200°

Date: 1908

Architect: W.E. Lawrence, Glens Falls, NY

Builder: George W. Bates, Lake George (local boat builder)

This building, the adjoining library and the bank's second building together form a notable row of Colonial Revival buildings spanning from the early to the waning years of the style (1906–53). Fundamental to the style, all three are red brick with classically inspired white trim, but they also present interesting variations between them. The first bank is the most bold in its massing and the least delicate in detailing, with a strongly projecting gable front, plain entablature, wide plate glass front window and heavy brackets supporting the entrance canopy. The original walk-in vault survives inside.



37 Caldwell-Lake George Library

336 Canada St.; 43.42667°, -73.71185°

Date: 1906

Architect: Edward Shepard Hewett, New York, NY

This is a fine early example of the Colonial Revival house form used as a library that later became widespread, including in the Adirondacks. The small building is finely dressed with a Federal-inspired entrance and details, including an elaborate fanlight-topped entrance door flanked by Ionic pilasters and a monumental but delicate porch with Ionic columns and stone steps. The original interior has a vaulted ceiling with opal glass chandeliers and a fireplace, a typical feature for libraries of this period. Architecturally similar libraries in Peru, Keeseville and Raquette Lake (S:C-3.19) are all more than 20 years later than this building.



38 First National Bank of Lake George/TD Bank

350 Canada St.; 43.42693°, -73.71173°

Date: 1953

Under the leadership of economist and businesswoman Hilda Smith—the only female board chair of a New York bank at the time—the bank's second building was “designed



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to match the architecture of nearby buildings”, in “colonial brick with sparkling white trim”, including white marble keystones. The dominant entrance pavilion has a Federal style split-pediment door surround, fronted by a classical portico with paired Tuscan columns, entablature and pediment with dentils. This conservative exterior belies a thoroughly modern banking facility for its time, with open teller counters “for more congenial interactions with customers”, a picture window overlooking the lake, and a drive-in banking window. “Here is open living in a banking world”, said the dedication brochure. Yet interior decoration reinforced the traditional, including a mural of Colonial Williamsburg in the executive office—an explicit reference to the 1930s restoration project that spurred the popularity of the Colonial Revival style for commercial buildings throughout the country.



39 American Legion Hall/327-339 Canada St. 43.42672°, -73.71200°

Date: early 1930s

Common for houses in the Adirondacks, the Tudor Revival was uncommon for commercial buildings, of which this is a fine example despite alterations in the storefronts (see also the Wertime building in Chestertown, **S:B-1.11**). The building may be a remake—rather than an entirely new structure—of an early 1900s triple wide building with essentially the same footprint, which contained the Town Hall and Fire Department, plus two stores, with a one-story porch across the front. The current building contained the American Legion hall on the second floor as well as the three storefronts, which still retain their angled bay-front configurations and some of the prismatic glass transoms. The deliberately irregular facade of the upper story is punctuated by two prominent half-timbered gables.



40 Marriott Courtyard Lake George 365 Canada St.; 43.42724°, -73.71222°

Date: 2016

Architect & builder: Marriott International

Though the village is already a dense community for the Adirondacks, recent zoning changes permit building heights of either six stories or four stories on the west side of Canada St.

and in other downtown development zones, encompassing many sites in this tour. So the new Marriott—one of only a handful of chain hotels in the Adirondacks—may be the harbinger of what’s to come for the village. Maximizing the allowed height while also dealing with the street slope, the new hotel appears to be shoved into the ground, and the bulk of it is understandably out of scale with the rest of the street—though it’s no larger than what some historic Adirondack hotels were. The overall design is standard Courtyard—towards the higher end of chain hotel architecture. Unfortunately, “rustic” bits have also been applied to identify it as “Adirondack village,” despite the fact that the village has no tradition at all of Adirondack Rustic style architecture.



41 Lake Crest Motel/Lake Crest Inn 376 Canada St.; 43.42819°, -73.71011°

Date: 1960s

Six of the original log-sided double cabins remain, but the innovative component of the inn is the small guest building perched on the shoreline. Abstractly, a stack of three wooden boxes sliced through at each floor by an extended flat deck, topped by a matching flat roof, all sitting on a stone wall. A single canted column supports the corner of the second floor deck. Originally the porch columns and railings (now wood) were slender steel members making the whole lighter and more dramatic.

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42 Lake George Central School /Lake George Jr.-Sr. High School

381 Canada St.; 43.4288°, -73.71227°

Date: 1926; auditorium and gym addition 1953; additions 2002

Architect: Edward Shepard Hewitt, New York, NY; Milton

Lee Crandall, Glens Falls, NY (1953 addition);

Conservation Design & Research (2002 additions)

The village's most prominent Colonial Revival building specifically references English-American Georgian architecture in its symmetrical configuration of a center pavilion with wings and in detailing that includes prominent pilasters, quoins and the bell lantern on the pavilion. Flemish bond red brick, white cast stone trim, fanlight and round windows, the entrance topped by a pediment, and decorative swags are also characteristic details. The U-shaped plan contained an auditorium on the end of one wing and a gym on the other, which were incorporated into most of the new centralized schools in the Adirondacks during this period. Each wing has its own highly detailed street facade. Later additions are complementary but very conservative (1953) or banal (2002).



43 Admiral Motel

401 Canada St.; 43.42950°, -73.71239°

Date: house late 1920s, motel 1950s-70s

Cole's Motel/The Heritage of Lake George

419 Canada St.; 43.42992°, -73.71281°

Date: cabins 1950s, motel c.1970

Lido Motel

1 Old Post Rd.; 43.42904°, -73.71380°

Date: 1959-60; second story 1960s

This group shows both the variety and evolution of the mid-1900s motel. The Admiral filled the lot of an existing Colonial Revival house with two standard midcentury motel buildings. Towards the rear of Cole's also ordinary motel buildings is part of the cabin colony from which it evolved. The cabins are the classic Adirondack type, gable front with an integral porch and the exteriors are original, including the stick porch posts and scalloped gable siding. In contrast, the Lido was built as a motel in a straightforward and clean Midcentury Modern style. A two-story L-shaped block embraces a lawn and pool (rather than a parking lot) and incorporates the office and owner's apartment above, at the street end of the L. A single flat roof covers the building and a continuous second floor gallery. Extra large windows have a rational six-pane grid design for the motel rooms and a complementary, but different, configuration for the office and apartment. Though some of the gallery has been extended and the original pipe railings replaced, the overall integrity of the original design remains clear.



Cole's Heritage Cabins



Lido Motel

44 Surfside Motel & Sullivan's Wigwam Motel/O'Sullivan's Motel

410 Canada St.; 43.43022°, -73.71175°

Date: 1930s-c.1969

All that remains of interest of the 1960s Surfside is a great neon sign, mostly original and partly restored, now crowded and dwarfed by a large new building (2017) that pushes the envelope of the new zoning.

Sullivan's began as a cabin colony in the 1930s and two of the original log cabins with stone chimneys still stand near the lake. The c.1965 motel building was reportedly inspired by the Thunderbird Motel in Miami, with which it particularly shares a vertical block piercing the roof that originally was a distinctive signboard. An intersecting low-





Jerome Hubble House



John Hubble House



Brookside Motel Cabins



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sloped roof lobby with glass wall and a folded-plate-roofed porté cochéré (since replaced) completed the classic Midcentury office building. The second floor of the motel wing, and the south motel building were added c.1969. Original neon in the sign was only replaced by backlit letters in 2017. Recent changes at both these properties are indicative of the unnoticed vulnerabilities of many Midcentury Adirondack buildings.

45 Jerome Hubble House and John Hubble House/Shore Meadow Lodge

18 Lake Ave.; 43.43116°, -73.71082°

22 Lake Ave.; 43.43077°, -73.71020°

Date: late 1870s–c.1890

One of few industrial operations in the village area, the Hubble Lumber Co. mill just north of Lake Ave. processed lumber from Prospect Mountain, until it burned down around 1895. These two Hubble family houses are the only remaining structures in the village related to an industry other than tourism. Jerome's is a classic gable front early Victorian with a delicate bracketed porch, and is unaltered. John's later house was no more grand but has a more elaborate porch with a round corner overlooking the lake, now partly enclosed. A few cabins and a small motel block were added by 1950. The original carriage house for the property, a simple red-painted barn structure, still survives for now on the adjacent Scotty's property (B-1.49), at the west end of the south motel block.

46 Brookside Motel

504 US Rte. 9; 43.43554°, -73.71676°

Date: cabins c.1930s, motel c.1950s and later

Dwarfs Motel

468 Canada St.; 43.43392°, -73.71455°

Date: house c.1900, cabins mid-1900s

Unlike most tourist cabins that were ranged along a drive or parking lot, Brookside's remaining cabins nestle in the trees alongside the brook, behind the mundane motel buildings. The row of trim one-room cabins with integral porches have "rustic" waney-edge siding, probably painted originally to blend with the bucolic setting. Dwarfs Motel is a more standardized cabin colony, with basic gable front cabins ranged around the earlier, and somewhat altered, Queen Anne style house.

47 Scotty's Lakeside Cabins/Scotty's Lakeside Resort

2896 Lake Shore Dr.; 43.43135°, -73.70929°

Dates: 1930, 1950–57, 1968–79

This 7-acre (2.8 ha) property spans the history of motel development in Lake George, and the Adirondacks generally, starting with tourist cabins in 1930. (See the essay "Cabin Colonies in the Adirondacks", *The Adirondack Architecture Guide, Southern-Central Region*). A few of the early log-sided double cabins step down the hillside from the road, though

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their picture windows are likely 1950s. Most interesting are the straight rows of double cabins facing each other across the driveway that were transformed into modern 1950s motel blocks by the simple expedient of connecting them with a common roof. They were subsequently wrapped by a rear range of rooms to form double-sided blocks, completing the evolution of the original cabin colony.

48 The Marionettes Inn and Shop/2909 Lakeshore Dr.

43.43304°, -73.71108°

Date: c.1902

Even with several alterations over the years, the Dutch Colonial Revival form and character of this former inn still stands out. The signature Dutch gambrel roof is unusually tall and steep and splayed at the eaves, dominating and enveloping the house in a way reminiscent of the Shingle Style. Originally the eaves provided a cantilevered canopy interrupted by an arched hood over the main entry, its curved hood echoed by an oval window in the gable. The canopy now has posts, a solid bay has replaced the entry and the second floor windows dramatically changed. The expansive and curved porch, with Tuscan posts, is a frequent feature for houses of this era but here, unusually, does not front the house.



c. 1910s–20s

49 “Old Mill Place”/”Lochlea” Carriage House

1 English Brook Rd.; 43.43291°, -73.71047°

Date: c.1904–11

Architect: Edward Shepard Hewitt, New York, NY

Hewitt, the nephew of Edward Morse Shepard (**Tour B**), built a mansion (demolished 1961) along with this tidy Tudor Revival, stone carriage house on the property, which was renamed “Lochlea” when sold in 1915. The distinctive half-timbered gable projects outward over the original carriage entrance, now infilled.



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Image Credits:

Courtesy of Chapman Historical Museum: View of Lake George Village, c.1890; Fort William Henry Hotel, First Hotel, 1889

Courtesy of Lake George Historian's Office: Marionettes Inn and Shop, c.1910s–20s; Canada St., date unknown

Lake George Battlefield General William Johnson & Chief Hendrik Monument, photo by Zachary S. Baldwin

Tour Maps:

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