Thousand Island Park
National Register Resurvey Project
Volunteer Training Manual
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Prepared by
Katie Eggers Comeau
Bero Architecture PLLC
32 Winthrop Street
Rochester, NY 14607
kcomeau@beroarchitecture.com
(585) 262-2035
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Appendix 2: Thousand Island Park Sub-District
I. Project Goals and Purpose

Thousand Island Park was listed in the State and National Registers of Historic Places as a historic district in 1982. Since then, standards for nominations have changed, and the State Historic Preservation Office (SHPO), the state office that administers programs such as tax credits for historic rehabilitations, is finding that updated information will enhance their ability to serve TIP cottage owners. As part of this project, we will:

- Update district boundaries to include boat houses
- Write brief descriptions of every building in the park, using 911 addresses and lot numbers for clarity
- Provide updated photographs of streetscapes throughout TIP
- Rewrite the Significance section of the National Register nomination in keeping with current standards, which require more robust exploration of history and context
- Bring the nomination up to date, incorporating any changes since 1982.

In addition, Bero Architecture will be completing “Part 1” tax credit applications for four individual buildings in the park (the Tabernacle, Chapel, Library, and Pavilion). These applications constitute the first step in the tax-credit rehabilitation process, and are being done in order to lay the groundwork for future rehabilitations of these important buildings.

II. Volunteer Role

Much of the legwork for the previous nomination was done by a dedicated group of volunteers, who filled out inventory forms (known as “blue forms”) for every building in TIP. While the State Historic Preservation Office no longer requires “blue forms” as part of the survey or nomination process, having volunteers document every building remains a valuable way to start a new survey or nomination update, and will give us updated inventory information to add to the collection with the earlier survey forms.

For this project we are going to collect data and take photographs using a mobile app called GoFormz, which has a number of useful features:

- Data collection and photography via cell phones and tablets
- Forms and photos will automatically upload to a cloud-based storage system for easy remote access
- All information entered into forms will be automatically added to a spreadsheet, which can serve as a property database during and after the project.

Volunteers will document every building and landscape in the park (with the exception of the boathouses, which Bero Architecture staff will photograph) using GoFormz. Volunteers can use their personal phones or tablets, or can borrow tablets.
III. Getting Started: Device Basics, Choosing Properties, Signing In & Out

Step 1: If you are using your own device, download GoFormz, a free app available at the App Store, Google Play, etc. You may use a tablet or smartphone with camera.

OR If you want to borrow a tablet, see MacKenzie in the Landmark Society office to sign one out. Tablets can be signed out for a week at a time. GoFormz is already downloaded onto the tablets.

Step 2: Sign up for a login and password for the week(s) you intend to be actively participating in the survey. You will need to do this regardless of whether you are using your own device, or borrowing one. Visit MacKenzie in the office to get your login and password.

Step 3: Sign up for the area you intend to survey, using the map and property list at the Landmark Society office. MacKenzie will help you identify available properties. Plan to sign up for about 10-20 properties to start. When you’ve finished what you signed up for, select a new batch in the office.

Step 4: Sign into GoFormz using the username and password associated with the license you signed up for. Usernames and passwords are recorded on the license sign-up sheet.

Step 5: Review the tips in this booklet, particularly those pertaining to photography (Section VI.)

Step 6: Start documenting the buildings you’ve signed up for. To avoid duplication, please document only the buildings you signed up for, and when you’ve finished those, sign up for more if you’d like to continue! You’ll find instructions for navigating the app and for filling out every field in this guide.

Note that if there is anything other than a historic cottage in your survey area, you are responsible for that as well. This includes new buildings, public buildings like the chapel and library, and sizable landscape features like tennis courts and playgrounds. When in doubt, go ahead and fill out a form.

You do not need to be online to fill out forms. If you do not have an internet connection while you’re in the field, everything will be stored on your device until you are connected; at that point everything should automatically upload to the cloud.

Step 7: Each time you finish a form, click “Complete.” This will submit the finished form. If you accidentally click complete before you’re done, or need to make corrections, you will be able to reopen the form, finish your work, and click “complete” again. See “Finding an Existing Form,” page 4. (You will also be able to see other volunteers’ forms; please don’t open any of those!)

Step 8: At the end of the week or weeks for which you reserved a login and password, please go to the “Forms” section of your app, and click on “Forms” to make sure you have no draft forms to complete. (If you see draft forms that are not yours, ignore them.) Once all your forms are complete, SIGN OUT of GoFormz to free up your login for the next volunteer.
IV. GoFormz Principles

1. Do not guess!
Do not feel compelled to guess about dates, styles, or anything else: fill out only what you know. Blanks are better than incorrect information.

2. Address and Photographs are essential.
You will not be able to submit a form unless you have entered a 911 address and at least three photographs. Three overall views and a couple of detail views of each property will be ideal.

3. Other than photos, fields appear on the form in rough order of importance.
Generally speaking, fields on page 1 are more important than those on page 2, and fields on page 2 are more important than those on page 3.

4. Focus on information that is not obvious in photos.
If you see something about the building that is not clearly conveyed in an overview photo, make a note or take a detail photo. For example, it is not necessary to make a note that a building has a porch because I can see that easily in photos; I may not be able to see that the porch rail has been replaced or has a notable detail, so those would be good things to note or photograph.
V. Filling Out Forms in GoFormz
(Illustrations are from an iPad; other versions look slightly different, but features are in the same place.)

1. Login

2. Starting a New Form

3. Finding an Existing Form

Forms that are in progress (Drafts) can be seen on your device by clicking Forms or Recents along the bottom menu bar. If you need to go back to a form you’ve previously marked complete, open the Forms section of the app, then search for the address using the search bar at top (click on the magnifying glass at upper right to open the search bar). Be sure to select “Include forms not on device.”
4. Form View versus List View

GoFormz has two different ways to view the forms as you’re filling them out: Form View and List View. Form View looks like the “final” form; List View is a more streamlined way of looking at the information fields. Use whichever you prefer, and feel free to go back and forth between the two; you may find that some parts of the form are easier to see one way, and other parts are easier to see the other way. It makes no difference to the final product which format you use when filling out the form.

List View

Click here to switch between Form and List view.

Form View

iPhone / iPad

Android
5. Types of Form Fields

Fill-in
Click on the field and the keyboard will pop up for you to enter a value.
Drop-down
Click on the field and a box will pop up with options; start typing or scroll to find the one you want. In most cases you can also override the drop-down and enter your own value by clicking where it says “Enter search or custom value here” and typing in the value you want. If you want to start over press “clear.”

List View

Form View

Click and type here to search or to override and enter your own text

“Clear” to start over, “Done” to accept and move to the next field

Scroll down to see more options
Check Box
Check one or more box. In most cases you can check as many boxes as you want.

List view

Form view
6. Completing a form

Forms will stay on your device as Drafts until you mark them Complete. Marking “Complete” will transfer the form to the Cloud for me to review (you can still get it back if you’ve hit Complete too early; see Number 3 above).
### 7. A Guide to Every GoFormz Field

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Building name</strong></td>
<td>Enter the name of the building if it has one: some cottages have names, some buildings are not a cottage e.g. Tabernacle, Chapel. Leave blank if there’s no name or you don’t know it.</td>
</tr>
<tr>
<td><strong>Lot No.</strong></td>
<td>Ignore this field: it will auto-populate based on 911 address.</td>
</tr>
<tr>
<td><strong>911 Address</strong></td>
<td>Must be filled out; the form will not let you out unless you enter it. Click on the field and a drop-down list of all addresses will pop up. Click “search or custom value” box and start typing the number – when the correct address pops up, click on it. If for some reason the address you want does not come up, or the address that pops up is not correct (e.g. “Street” instead of “Drive”), you can override and enter the address you want to use. Some properties may not have addresses (e.g. the Tabernacle, Pavilion). If you are surveying one of those, enter whatever makes sense to identify the location in the “Address” field, plus the building name.</td>
</tr>
<tr>
<td><strong>Current Owner</strong></td>
<td>Enter if you know it; not necessary.</td>
</tr>
<tr>
<td><strong>Resource Type</strong></td>
<td>The default value is “Building.” If you are surveying something else (e.g. a park, bridge, sculpture) click on the field and select the correct resource type.</td>
</tr>
<tr>
<td><strong>Year of Construction</strong></td>
<td>Enter if you know it; can be an approximate date [e.g. “circa 1912], range, or description [e.g. “after WWII”] if you have date information but not a specific date. Don’t enter an exact year unless you know it for sure.</td>
</tr>
<tr>
<td><strong>Outbuildings or Landscape Features</strong></td>
<td>Select Yes or No. Landscape Features that should be entered include significant design features: an important decorative fence or formal garden feature would count, but not a flower bed or tree. If you enter Yes: Enter the number, then click on the “Type” field to call up a list of typical features; select one or type in something else. If there are more features to enter, list them on the line below (this is a fill-in rather than drop-down field)</td>
</tr>
<tr>
<td><strong>Current Use</strong></td>
<td>This will pull up a list of “official” uses defined by the NR. There are two fields: primary use, and secondary use. For most cottages, the primary use is “Domestic” and secondary use is “camp” (so in the form view, this will appear as Domestic / Camp). If you know the cottage is occupied year-round, you can enter Domestic / Single Family. For other building types, try to figure out the most appropriate category and subcategory related to the building’s current use.</td>
</tr>
</tbody>
</table>

(continued next page)
<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photo</td>
<td>Click on this field and you will be given the opportunity to take a photo or use one stored on your device. You can rotate the device to change the camera orientation. The photo on your first page should be a good, clear representation of the property. It looks best on the form if you take a “landscape” (horizontal) view if possible. You will not be able to complete the form without taking three photos. See “Photography” section of this manual (Section VI) for more information.</td>
</tr>
<tr>
<td>Date of Survey</td>
<td>Click the field and today’s date comes up. Click “Done” (might be “next” then “done” on Android devices).</td>
</tr>
<tr>
<td>Name</td>
<td>Enter your name.</td>
</tr>
</tbody>
</table>

### Page 2

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Address header</td>
<td>This should be auto-filled based on the address entered on page 1 – you don’t need to do anything.</td>
</tr>
<tr>
<td>Historic Use</td>
<td>This works the same way as Current Use, and would only be different if the use has changed. If the use is the same, fill in the same category and subcategory as for Current Use.</td>
</tr>
<tr>
<td>Architectural style</td>
<td>If you know the style, fill it in; TIP style guide is included in this manual in Appendix 1. Feel free to leave these fields blank.</td>
</tr>
<tr>
<td>(National Register style)</td>
<td></td>
</tr>
<tr>
<td>and TIP Style</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>Pick the most appropriate material for foundation, walls, roof, and window material. For some materials (most notably wood siding) there is also a drop-down menu where you can select a specific type. (See Section VII for siding and window terms.) You may find this section easier to follow on Form View than on List View.</td>
</tr>
<tr>
<td>Condition</td>
<td>Pick one; this is not for the National Register, but is something the committee thought would be good to track. Use your best judgement. This is the only check-box group where you can only choose one answer. Most properties will be “Excellent” or “Good.”</td>
</tr>
<tr>
<td>Notes</td>
<td>This is a good place to make note of anything you see that may not be clearly shown in photos, any questions you have, or anything else you want to add about the building’s appearance.</td>
</tr>
</tbody>
</table>

### Page 3

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alterations</td>
<td>Check any that you are aware of. Additions: A compatible addition is consistent with the style of the building, and/or secondary to the original building – it does not detract from the ability to see and appreciate the original design. An incompatible addition is large, and/or prominently situated, and/or not of a similar style to the original, and may make it difficult to appreciate the original design.</td>
</tr>
<tr>
<td>Original Architect or Builder</td>
<td>Leave blank unless you know.</td>
</tr>
<tr>
<td><strong>Brief description of significance</strong></td>
<td>Not necessary to write anything, but if you know anything notable about the history of the building (e.g. a notable earlier owner; some important event), or notice anything unusual about it (e.g., it’s larger or older than the buildings around it), this is a good place to make a note of it. This will apply to buildings like the “Iron Cottage” or others that are important in some way.</td>
</tr>
<tr>
<td><strong>Significant Dates</strong></td>
<td>This will show the Number keyboard, but if you want to enter words you can switch to Alpha keyboard (for example, if you want to note that a building was altered after a fire but can’t remember the date of the fire, you can write a note to that effect).</td>
</tr>
<tr>
<td><strong>Significant Person(s)</strong></td>
<td>Notable original owner or other important person in the building’s history, if you know one or more.</td>
</tr>
<tr>
<td><strong>TIP Sub-District</strong></td>
<td>This is the zoning district as indicated in the TIP Preservation Handbook (Appendix 2). Fill it in if you know it; leave it blank if you don’t.</td>
</tr>
<tr>
<td><strong>Notes and Sources</strong></td>
<td>If you provided any information about the history of the building, this is the place to keep track of where historical info came from (e.g. title of a book, conversation with the owner, etc.).</td>
</tr>
<tr>
<td><strong>Pages 4-6</strong></td>
<td>Additional overview shots (photos 2-3), and any outbuildings, notable landscape features, and details. For many buildings three shots (right ¾ view, left ¾ view, and straight-on view) will be enough; for others, additional views will be helpful. You will not be able to mark the form “complete” until you’ve taken Photos 1 (first page), 2 and 3. Photos 4-7 are optional. When in doubt, take more photos. (See Photography, Section VI.)</td>
</tr>
</tbody>
</table>
VI. Photography

Take at least three views of the main building as shown:

One photo from each corner, each showing front and one side. Move far enough to the side that the side is clearly visible, although you may have to adjust for trees (as in the view at right above).

One straight-on front view

These three views should be Photos 1-3, in any order.

Landscape (horizontal) mode is best, especially for the first photograph.

Modify these angles and/or take extra views as needed if trees, cars, signs, etc. are in the way.

Make sure foundation, entire roof, chimneys, towers, additions and other projections are in the photograph and not cut off. Include enough of the surrounding landscape so that the general character of the property is visible – e.g. is the building close to the street or set back; surrounded by grass or pavement; on a hill or at street level; on a large lot or surrounded by dense development – but the building should fill most of the frame as in the images above.

Please stay on the public right-of-way – do not go into people’s yards unless invited.
Photograph outbuildings (garages, sheds, barns) separately if they are not clearly shown in views of the main building. Take one or two shots depending on size and complexity of outbuilding; roof shape, exterior materials, and door locations & types should be visible if possible.

Also photograph notable landscape features such as fences, sculpture, or formal gardens.

If there are any notable details such as door surrounds that will not be clearly visible in the overall shots, photograph those as well.

A bright but slightly overcast day is best. Dark shadows can obscure parts of the building on bright sunny days.

It’s best to photograph the west side of the street in the morning and the east side of the street in the afternoon to avoid facing into the sun. The south side of the street is always tricky and will be easiest on an overcast day.

Shadows obscure this building

Overcast day – much clearer
VII. Architectural Terms

Siding Types and Terms

Clapboard

Cove or Novelty

Shingle

- pattern shingles
- round edge shingle
- staggered shingle
- shakes
- straight edge shingles
Board and Batten

Asbestos shingle
Window Types and Terms

Double-Hung Window

Casement Window

Bay window

Modern window types
**Muntins** are the dividers between panes. When you see “6/1” or similar notation it refers to the number of panes in the upper sash, over the number of panes in the lower sash as shown:

![Examples of decorative muntin patterns](image)

Examples of decorative muntin patterns:
VIII. Style

My best advice about style is: **do not stress about style!**

Buildings do not necessarily fall neatly into one stylistic category or another. Architects and builders designed what was fashionable, what their client wanted, or what they thought would look good and/or serve the building’s function, and did not necessarily think about conforming to a “style.” They often borrowed elements from multiple buildings they had seen before. In addition, particularly in a place like Thousand Island Park, buildings often evolve over time and end up as hybrids of different eras and styles.

“Style” is not always the most interesting or informative thing about a building. Two buildings, virtually identical in plan, form, massing, and overall composition, might be identified as being of two different “styles,” because they have different applied detailing; the opposite can also happen where the same “style” is used to describe wildly different buildings based on a few decorative similarities.

The *Thousand Island Park Historic Preservation Handbook* is an excellent resource for the preservation commission to use in evaluating appropriate alterations. I particularly appreciate the attention to form, massing, composition, and age, which are the types of characteristics that do tell us a lot about the building; too many style guides focus only on decorative details to define styles.

The survey form you’ll be using includes two “Style” fields:

- “Architectural Style” uses standard National Register style categories and is what I will enter in the state database. This includes all the NR styles, even those that are rare or nonexistent in TIP.
- “Thousand Island Park Style” reflects what your preservation commission uses in making decisions and may make these forms more helpful for their use.

“TIP Style” includes two categories that are locally unique and not part of the National Register database: “Early Campground” and “Late Campground.” For those two categories, enter “Eastlake” for “Architectural Style” and if you are comfortable distinguishing between Early and Late under “TIP Style,” go ahead and do so. Excerpts from the *Preservation Handbook* defining the TIP styles follow.

You should not, however, feel obliged to guess or to spend a lot of time trying to figure out which category a building falls into. Feel free to leave one or both “Style” fields blank.
Appendix I: Thousand Island Park Style Guide
Excerpts from the
*Thousand Island Park Historic Preservation Handbook*
Tent Platform/Early Campground

The oldest architecture in the Park was derived directly from the Camp Meeting tradition. On leased lots, families at first summered in their tents and later built cottages. The sizing of the lots for tent platforms, and the fact that all materials had to be brought in by boat or across the ice in the winter, resulted in a rather unique combination of building styles and materials. In the earliest days, if one wanted more than a tent on a platform, more permanent construction could begin, but it was only a wooden-front façade with canvas sides. From these modest beginnings, sides were added, and then sometimes even windows, doors, porches, and additions. Construction often used scrap materials from packing crates, portions of which can still be found in some of the current cottages.

The community developed the Early Campground cottage from these initial structures of rectangular canvas tents over wood frames and platforms with later adaptations, including additions of doors and windows seasonally connected with canvas.

Most of the buildings fall into categories which are derivatives of the Campground cottage style. This is one of the earliest examples, dating from the 1870s-1890.

While many have outjutting later additions, the earliest Campground cottages in Thousand Island Park clearly show the original Tent Platform foundation. The cottages consist of one, one and a half, or two stories, with the main shape of a “T.” Eaves come halfway down the second story, with a gabled-end roof with the ridge facing the street. There is a porch across the front, which in these earliest cottages was treated as a “piazza,” with steps across the full width of the porch to make it an extension of the ground plane. A second-story porch provided for more jigsaw-produced ornamentation, particularly in the triangular space formed by the gable.
General Characteristics

- Simple massing — rectangular box, L, or T-shaped
- Parlor extending forward to porch/es
- Strong vertical emphasis, especially windows and doors
- Clad with cove siding, board and batten, or vertical tongue-and-groove boards
- Roofs with steeply-pitched gable, often flared and with cross gables
- Elaborate decoration on vergeboards, porch spandrels, and railings

- Upper and lower porches, always across front, sometimes wrapped around one or both sides, and supported on thin square or turned columns
- Ornamented with jigsaw “filigree” or turnings
- Window and door openings: hooded, arched, or topped with pediment heads
- Windows: rectangular or arched, 2/2 sash, and often floor-length to porches
- Doors: often double, with heads matching windows
The Eastlake style is the most pervasive of the later Campground variety on Thousand Island Park. Though the basic design of the cottage does not vary greatly from the earlier Campground cottage, it is covered with far more decorative trim.

The decorative Eastlake style was named for Charles Lock Eastlake (1833-1906), an English furniture designer known for his use of elaborate ornamentation which is duplicated in the architectural elements bearing his name. Eastlake detailing consists of assorted knobs, spindles and what is called gingerbread on the gables and porches which are most closely associated with TIP Park.

The composition of these cottages is vertical and asymmetrical. They are especially defined by a steeply-pitched gable roof, cross-gables, and large porches or verandas.

Ornamentation includes simple but oversized corner posts, roof rafters, braces, brackets, porch posts, and railings. Perforated gables and pediments with carved panels are distinguishing features.

Elements of the Eastlake-style ornamentation were often produced on a mechanical lathe to produce its light and fanciful effect.
General Characteristics

- Verticallity with asymmetrical composition
- Steeply pitched and intersecting gable roofs
- Overhanging eaves with projecting bays or towers and large porches or verandas
- Cove siding with applied decoration
- Simple but oversized ornamental corner posts, roof rafters, brackets, braces, porch posts, and railings
- Window and door openings surrounded with plain planks, sometimes continued to form belt courses across the façade

- Ornamentation often worked on a mechanical lathe to produce light, fanciful decoration
- Perforated gables, pediments, and carved panels
- Profusion of spindles, spool-like ballusters, curved brackets, turned posts with knobs, and lattice work
- Lattice-like porch base with cut-out pattern between porch balusters
- Windows: rectangular, 2/2 sash, tall proportions
- Doors: rectangular, often with glazed upper portion
Queen Anne

The Queen Anne style has the irregular massing and geometric forms of the Shingle style, but combines them with greater decorative elements. Architectural elements include towers, turrets, projecting pavilions, porches, bays, and encircling verandas. Textured wall surfaces are at times complemented by colored glass panels in the windows. There is also a more simplified version of the style in which an irregular roof line, tower, or patterned shingling may be the only distinguishing feature.

This style demonstrates a change in taste from a more vertical style to a more horizontal, volumetric composition. It features projecting bay windows, multiple balconies, and a tower with a prominent bell-shaped roof. The asymmetrical façade with the front porch covering the first story is a classic feature of the Queen Anne style.

It should be noted that in the Park, as elsewhere in America, the Shingle and Queen Anne styles were combined into a hybrid form. The result is that many cottages show characteristics of each style. The predominant features should be used to select which style the cottage fits when planning repairs or renovations.
Queen Anne

General Characteristics

- Irregular massing, combining several forms with many projecting elements
- Façade usually vertical with prominent chimneys
- Siding materials and patterns varied: horizontal siding, fish scale or diagonal pattern shingles and carved wood panels, board and batten
- Roofs steeply pitched, multi-planed with projecting dormers and multiple gables
- Round towers and round bays with conical, pyramidal, domed, or bell-shaped roofs
- Elaborate cornice or vergeboards at eaves
- Often flared second story with shingle siding

- Porches usually full-width or encircling, with elaborately turned posts with sawn or turned spandrel brackets, and sawn, turned, or spindle railings
- Swags, webs and flowers as popular decorative motifs
- Window and door openings: simple plank frames, sometimes with crown moldings
- Windows: rectangular, sometimes grouped 1/1 sash or multi-paned/1, often bordered with small square colored lights, stained glass transoms
- Doors: rectangular, usually with glazed upper portion
Shingle Style

The Shingle Style cottage combines the renewed interest in Colonial American architecture with English influence. It represents a radical change from the lacier, spindly work of the preceding decade.

This style is a uniquely American form of proto-modern architectural expression that began in the early 1880s on the Atlantic seaboard and then spread inland throughout the country. The style’s name derives from a building’s taut skin clad with cedar shingles. It is a picturesque blend of asymmetrical geometric forms that are accented with plain classical and colonial details. The overall effect of the Shingle Style is a sense of the cottage as continuous volume and monumental solidity. The interiors have open plans that create a fluid sense of interior space versus traditional compartmentalized layouts.

The Shingle Style cottage, two or three stories tall, is typified by the uniform covering of wood shingles from roof to foundation walls appearing to be all one piece. The sweep of the roof is often steeply pitched and continues to the first-floor level to cover the porches. Casement or sash windows are usually small, and may have many panes.

In many cases, these cottages eschew the highly ornamented patterns of the Later Campground and Queen Anne style in favor of bolder simplicity.
Shingle Style

General Characteristics:

- Irregular massing of bold rectangular and/or rounded forms, yet with horizontal emphasis
- Shingle siding, usually square-butt, with at times areas of shaped shingles used for decorative effect
- Roof shingles of same materials as walls, usually irregular in shape, with intersecting gables which can also be gambrel
- Porches usually across only one story and forming an extension from the roof
- Two-story bays and round turrets

- Porch supports: simple columns, massive shingled piers, solid shingled parapet, or simple railing
- Minimal ornamentation
- Window and door openings: plain board surrounds
- Windows: rectangular with 1/1 or multi-pane/1 sash and often grouped in pairs horizontally
- Doors: relatively plain and usually single with glazed upper portion and possible sidelights
- Door and window groups may have transom windows above
“Arts and Crafts” architecture evolved as a design trend reflecting the changes in early 20th-century society. Women in the expanding middle class did not have the luxury of grand homes and servants to maintain them, yet they aspired to become the “modern homemakers” depicted in the magazines of the day. The Craftsman Bungalow was designed to meet the functional needs and financial wherewithal of these first-time homeowners. It combined simplicity of form with economical use of local natural materials, while its emphasis on handicrafts and originality made it the latest fashionable trend in home design. The combination of simplicity and functionality made the Craftsman Bungalow a popular addition to the “easy living” seasonal community in Thousand Island Park and it became more prevalent after the fire of 1912.

The typical bungalow is a one, one-and-a half, or two-story house with gently pitched broad gables. A lower gable covers an open or screened porch and a larger gable covers the main portion of the house. In larger examples, the gable is steeper, with intersecting cross gables or dormers. Rafters and ridge beams extend beyond the wall and roof. Wood shingles are the favorite exterior finish, although many cottages use clapboard and some even feature concrete block construction. Porches across the front or projecting in front of the entrance remain focal points, maintaining the welcoming “piazzas” tradition of the earliest cottages in the Park.
Craftsman Bungalow

General Characteristics
- Façade horizontal in character, with simple box-like massing, broken by rectangular bay or projecting gabled entrance
- Second story shed dormers or dormers with gabled ends — all with lower pitch than main roof
- Clapboard or shingle siding, at times combined;
- Wide, overhanging eaves with exposed rafter tails and ridge beams, often with trussed supports
- Foundations: rubble native stone, occasionally concrete, or piers and lattice within a wooden frame
- Chimneys of rubble, stone, or brick

- Porches across front or projecting in front of the entrance supported on piers or short columns on piers; piers frequently shingled; simple railings or shingled parapet
- Window and door openings: simple surrounds; windows often grouped and may be of different sizes
- Windows: sash or casement, 1/1 and multi-pane/1; casements may have several lights
- Doors: wholly or partly glazed, usually with small lights rather than single pane
Appendix II:

Thousand Island Park Sub-Districts
Thousand Island Park Sub-Districts - Color Zones