NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Pakatakan Artists Colony Historic District

other names/site number

2. Location

street & number Route 28 and Dry Brook Road ☐ not for publication

city, town Arkville ☐ vicinity

state New York code 036 county Delaware code 025 zip code 12406

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property: Contributing	Noncontributing	
[X] private	☐ building(s)	33	6	buildings
☐ public-local	[X] district	0	2	sites
☐ public-State	☐ site	2	1	structures
☐ public-Federal	☐ structure	0	0	objects
	☐ object	35	9	Total

Name of related multiple property listing:
NA

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☐ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [X] meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Julia S. Stokes — 1/11/89

Signature of certifying official — Date

Deputy Commissioner for Historic Preservation

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official — Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register. ☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

Signature of the Keeper — Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Domestic/ single dwelling	Domestic/ single dwelling
Domestic/ hotel	Vacant/ not in use

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Late Victorian/ Shingle Style	foundation stone
	walls wood
	roof asbestos
	other

Describe present and historic physical appearance.

The Pakatakan Artists Colony Historic District is a small mountainside collection of studios and residences clustered about the original Pakatakan Inn, on the southern edge of the hamlet of Arkville, Delaware County, New York (map 1). The hamlet, located in southeastern Delaware County, lies within the heart of the Catskill Region, and the colony is located just inside the northern boundary of the Catskill Park. From a modest elevation on the northern slope of Pakatakan Mountain, the community overlooks the valley formed by the Dry Brook stream, the Bushkill and the east branch of the Delaware River. To the north and west are the residential and commercial buildings of Arkville. One-and-one-half miles farther west is the village of Margaretville. Route 28 lies approximately two hundred yards north of the colony at the edge of a gently rolling field that has given way to first generation woodland. Originally a plank road turnpike, Route 28 still maintains its point of origin in Kingston some forty miles east. Today, the highway corridor between Arkville and Margaretville is undergoing rapid commercial development and the lands adjacent to the colony have high commercial potential. The surrounding mountains have remained relatively unspoiled by development. To the east of the colony along the Dry Brook Road is a narrow strip of homes, many contemporaneous with the late nineteenth century buildings of the artists colony. The state land within the Catskill Forest Preserve provides a southern boundary several hundred yards above these homes and it continues as part of the southern boundary of the colony itself. To the west is a privately held mountain woodlot and a scattered modern bungalow community on land used previously as a hillside pasture. The area as a whole retains the scenic, picturesque landscape and rich historical associations that are characteristic of the Catskill Park.

The Pakatakan Artists Colony Historic District, a hillside area comprising approximately sixty-five acres, includes the original property owned by the Pakatakan artists, the hotel, and its related summer residents (maps 2 & 3). Starting at its most

[X] See continuation sheet

easterly point on the Dry Brook Road, the district boundary follows the irregular eastern boundaries of the original Murphy studio (#1) and continues southward until it meets the edge of the Catskill Forest Preserve, which then becomes a portion of its southern boundary. These woodlands are all within a twenty-three acre tract owned by J. Francis Murphy and have evolved into a stand of hemlocks and hardwoods. Continuing westward along the edge of the Catskill Forest Preserve, the boundary turns northward at a survey point and boundary established in 1923 to separate the Pakatakan Inn lands from a private woodlot. As the boundary descends the hillside in a northward direction to the southern perimeter of the Wyant lands (#18), it encloses property that contains the Lawrence House (#5), Scutt Cottage (#6), and Hatheway Cottage (#7). The boundary then continues westward above the Wyant Studio (#18) and the Locke House (#19) until it meets a stone wall, its westernmost point. Above these properties is a recently timbered woodlot, privately held, which also abuts the Forest Preserve. The boundary again turns northward and follows the stone wall that separates the district from the adjacent lands of Glen Acres, a scattered modern bungalow community situated on a former pasture. The boundary then turns eastward in an irregular pattern, following property lines, to eventually include the Mann Studio (#17), Clark Cottage (#16), Field Studio (#15), and House of the Four Winds (#14). Situated between this boundary and Route 28 are lightly wooded fields that obscure most of the community from the highway below. From the corner of the Four Winds (#14), the boundary progresses down the Pakatakan Driveway, across a survey line to the Dry Brook Road, and thence back to its point of origin. Contained within the last enclosure are the Pakatakan Inn (#10) and its related outbuildings, the Garden Cottage (#9) and the Butternut Cottage (#8). The district contains thirty-five contributing features on thirteen properties: sixteen contributing primary buildings, seventeen contributing outbuildings and two contributing structures. There are three non-contributing primary buildings.

All of the original buildings with the exception of the hotel are either shingled or novelty-sided and are set on fieldstone piers or fieldstone foundations. All are relatively simple in design with little ornamentation or embellishment. They generally share common features such as modest size, steeply pitched shingled roofs, overhanging unboxed eaves, multi-paned casement windows, full facade porches, and brick fireplaces and chimneys. They are distinguished by a combination of picturesque

elements and a harmonious natural siting. Located in an unregimented, scattered fashion on the steep north slope of Pakatakan Mountain, the buildings were constructed as geography and personal preference dictated. All the buildings are linked to one another by rambling unimproved roads that interconnect with the driveway of the hotel. Spacing between cottages varies but typically averages two hundred to four hundred feet. Originally the entire colony was open land. Today intervening woods effectively screen the buildings from one another.

The artist studios in the district also share a set of common features associated with their function and the colony's aesthetics. Perched at various elevations on the hillside, most have large square or rectangular multi-pane windows which provide inspirational views of the valley below. The interior space is dominated by a large studio room, usually with a high-vaulted ceiling, rich wood panelling throughout, and a small fireplace in one of the corners. Each of these chimneys was constructed in a unique fashion, usually involving a variety of brick corbelling techniques. Their unusual and varied configurations add character to the interior space and personalize each studio. Each of these ateliers also had a sleeping loft that was reached by a wrap-around staircase with landings and balconies overlooking the studio space.

With the exception of the Murphy studio (#1), no known architects are documented for any of the buildings. However, the Wyant Studio (#18) and the Locke House (#19) contain many of the elements characteristic of grand Shingle style buildings, suggesting a formal design process. All of the primary contributing buildings were built in the period 1886 to 1930. Alterations by original owners during this time allowed for the addition of kitchens, dining rooms, and baths. These changes were contemporaneous with the original building styles and complement the overall appearance of the buildings. The relatively few changes to this building stock can be attributed to two factors. First, they were used primarily in the summer months, not year round, so that modernization was not generally required. Second, there have been relatively few changes in ownership. The modern intrusions beginning in the 1960's (the Motel [#12], Roberts Residence [#13], and two modern garages) are clustered in the northeast corner of the district. As a result of the wooded setting these non-contributing buildings do not compromise the visual integrity of the district.

The chronology of building construction within the colony began in 1886 with the hotel, the initial structure which provided the appropriate social and artistic environment for the emerging community. Located at the colony's center, the Pakatakan Inn (#10) is a relatively plain three-story side-gabled clapboard structure with attached veranda, reflecting its speculative commercial origin. Its current L-shaped configuration is due to its initial financial success, with its western annex being added prior to 1895. With this addition, the hotel provided accommodations for seventy-five guests. Its attractiveness was more a result of locale and a carefully cultivated clientele. Formal landscaping and simple embellishments to the building such as dormer windows, louvered shutters, and scroll-cut balustrades added to its ambiance.

From 1887 to 1895 was the period of Shingle style building. The first of these, the single-story Murphy Studio (#1), is located southeast of the hotel across a narrow brooked ravine. It was built by J. Francis Murphy in 1887; its design is a simplification of a more elaborate cross-gabled studio with a stone facade designed by C. T. Mott of New York City. In its scaled-down form, a shed dormer replaces the cross-gable and shingles are used throughout. Generous full-length porches facing east and west are retained. A large north-facing studio window rises on the north facade to the partial hipped treatment of the roof.

In 1899 and 1902 Murphy subsequently constructed two additional Shingle style buildings, the Murphy Residence (#2) and the Upper Studio (#3). Both buildings are a continuation of the simpler style favored in the original studio (#1) of 1887. The residence (#2) is a two-and-one-half story front-gabled Shingle style building of relatively narrow design and features a cobblestone chimney and a wrap-around porch facing east. The Upper Studio (#3) was intended for Murphy's wife, Adah. It is a modest one-story front-gabled Shingle style studio with an L-shaped porch on the south and west sides that is incorporated within the roof line. The notch-back treatment of the southern facade creates an eastern entrance to the porch. The interior is one large studio room with a second-floor loft accessible by an open staircase leading to a landing overlooking the studio floor. A large one-and-one-half story studio window that faces north rises through the front gable. A wood stove instead of an open fireplace provides heat. A formal garden area graced a level site to the south of the studio.

The trend toward simplification, apparent in the Murphy buildings, was continued by Field (#15) in his more rambling saltbox derivative studio. Distinctive features are the sweeping asymmetrical roof line and wrap-around porch. Subsequent additions by Field included a western wing to accommodate a dining room and kitchenette. This wing was linked to the main studio by a narrow breezeway, which culminated in a quarter-round north-facing porch whose roof was supported by tree trunks.

The Mann Studio (#17), 1890, departed slightly from its predecessors, perhaps due to Mann's previous European travels in Switzerland, Bohemia, and Germany. Gabled roofs were replaced by a truncated hipped roof treatment and a second-floor balcony emerged over the north-facing ribbon-windowed studio below. Light green shingles with contrasting dark green trim replaced the more naturally aged shingles. The interior studio featured a low plastered ceiling in contrast to the cavernous Murphy and Field studios; however, it did include an open staircase and an attractive fireplace, features that all three studios shared. In 1902, Mann built a companion building as a studio and converted the 1890 structure into a residence.

The studio of Alexander Wyant (#18), completed in 1889, marked a much grander execution of the Shingle style, more reminiscent of the summer homes constructed in Newport, Rhode Island. Prominent features on this two-story six-bay front-gabled building include its asymmetrical roof, which sweeps down to a single-story breezeway and adjoining dining room/kitchen wing, and the use of patterned stickwork on the north gable. Extensive use of multi-paned casement windows accent the overall mass of the building. The interior contains three brick fireplaces set at right angles, each in the corner of an adjacent room. The first is situated in the main entry room from the breezeway, opposite the doorway. An L-shaped open staircase with multiple landings is immediately to the left of the doorway. To the right of the entry room and through an open archway is a parlor and the second of the corner fireplaces. These initial fireplaces are rather simple, with niches and stepped courses for the typical display of bric-a-brac. Continuing onward in a counterclockwise fashion is the studio, a high-ceilinged stud-framed room with the typical one-and-one-half story studio window facing north. On an opposite wall is the third of the corner fireplaces, with an elaborate Italianate mantel.

The final building of this period is the Locke House (#19), built in 1895. Representing the most sophisticated application of Shingle style elements, this house features expansive hipped roofs, a subordinate cross-gabled wing, assorted dormer windows, sidelighted windows, a tower, and an L-shaped veranda with large Romanesque arches supporting the tower and roof.

The second period of building construction in the district, 1896 to 1905, saw the introduction of novelty siding. The first of these buildings was the large five-bay side-gabled house of Albert Lawrence (#5), built in 1898 on the mountainside overlooking the hotel. Its three-quarter-length attached porch with adjoining breezeway provided a panoramic view of the surrounding countryside. In keeping with its Shingle style predecessors, it featured a steeply pitched shingled roof with an off-center gabled dormer, a dining room bay incorporated within the attached porch roof line, and many small-paned casement windows. The living room included a large brick fireplace and an open staircase winding about the adjacent walls to multiple landings. Scroll-cut extensions of the roof rafters appear under the open eaves.

In 1903, Margaret Newton, proprietor of the Pakatakan Inn, sold a small novelty-sided studio, the Brook Studio (#11), to artist Woodhull Adams. This simple cross-gabled single-story studio, located southeast of the hotel, is situated on the edge of a narrow ravine. It featured an L-shaped attached porch overlooking the ravine, a small studio with a fireplace and north-facing window, and two small bedrooms. The resource was extensively modernized in 1960 and is no longer a contributing building.

In 1905, Murphy added his Barn/Studio (#4), a two-story three-bay front-gabled carriage house and studio with novelty siding, to his existing residence and studios. This new building became his exclusive retreat with a concealed side entrance leading to a full second-floor studio. A large one-and-one-half story north-facing studio window rises toward the gabled roof line. Outside, an attached single-story full-width porch projects from the second-story studio.

The third period, 1906 to 1930, was generally a period of in-fill in the areas between the earliest residences and studios. These buildings tended to be smaller in scale and contained fewer artistic embellishments. They did, however, maintain a

picturesque style that continued to harmonize with the natural and built environment. In 1923 and 1924, the last of the novelty-sided cottages were built. The first of these, the Hatheway Cottage (#7), is a symmetrical single-story hipped-roof building; its block "I" shape creates four projecting wings, each enclosing a single room.

The Scutt Cottage (#5) is a return to side-gabled buildings. One-and-one-half stories in height, it features a full-width north-facing porch, gabled dormer windows, and a stone chimney. Inside is a single great room with large fireplace, cathedral ceiling, and open staircase. A bedroom landing overlooks the floor below. Of the hillside cottages, this appears to be the most tenuously situated, its porch projecting airily on slender posts.

There are also four shingled cottages built by the hotel in this period to house their guests. The most interesting of these is the Butternut Cottage (#8), which contains a collection of Shingle style elements including a hipped roof, hipped window dormers, second-story overhanging gable dormer, entry porch, open staircase, and small-paned casement windows. The Garden Cottage (#9), House of the Four Winds (#14), and Clark Cottage (#16) are basically rectangular structures whose common features are shingled exteriors, full-width porches, gabled roofs, overhanging eaves, fireplaces, and small-paned casement windows.

The Pakatakan Artists Colony Historic District retains a high level of integrity. Of the original core buildings dating between 1886 and 1930, only one has been extensively altered. The balance maintain their architectural integrity with virtually all of their original features in place. The setting and layout of the Pakatakan colony is intact, and only the landscape, which over the years has reverted from open meadows to woodland, is changed. In all other respects the district has retained a visually cohesive sense of the artists colony.

The following building descriptions are keyed to the district map (map 2). The listing begins at the east side of the district at the Murphy Studio (#1) and concludes with the Locke House (#19) at the west side of the district. With each description is a list of the features on the property.

PAKATAKAN ARTISTS COLONY HISTORIC DISTRICT

BUILDING LIST

1. Murphy Studio **circa 1887**
Photo No: 1,2

A modest one-story side-gabled Shingle style studio with second floor loft and shed dormer. Two full-length porches, incorporated within the roof line, are on opposing sides. Balustrades of the west-facing porch reflect an oriental influence. A shingled shed is attached by a breezeway to the southwest corner of the studio. The interior incorporates a large north facing studio, one-and-one-half stories high, with a large fireplace and inclined chimney on the south wall. The interior staircase leads to a landing overlooking the studio floor. Modifications include removal of the wrap-around porch and small attached studio and rebuilding of the stone foundation with cement block (all on the north facade, completed in 1979).

2. Murphy Residence **circa 1899**
Photo No: 3,5

A two-and-one-half story front-gabled Shingle style building of relatively narrow design, featuring a cobblestone chimney, second-story shed dormer, single-story wrap-around porch on the eastern side, and an entry porch on the western side. The building was continuously modified during J. Francis Murphy's lifetime. Recent modifications include winterizing and the addition of a greenhouse. Within one hundred feet is a contributing one-story front-gabled cement-block two-car garage (built in 1912) with shingled gables and attached lean-to shed. The interior of the garage contains a mechanic's pit.

3. Upper Studio **circa 1902**
Photo No.: 4

A modest one-story front-gabled Shingle style studio with second floor loft. An L-shaped porch on the south and west sides is incorporated within the roof line. A six foot by ten foot flagstone patio surrounded by a twenty-four inch cobblestone parapet is located on the east side of the studio. Multi-paned casement windows were used throughout, with a shed-style bay

window projecting from the south side. The interior is one large north-facing studio heated by a wood stove. A stairway on the western wall leads to a landing and studio heated by a wood stove. A stairway on the western wall leads to a landing and loft overlooking the studio floor. The remains of a formal garden are located immediately behind the studio. These remnants contribute to the setting but have not been counted due to their small size and scale. The garden featured an arbor, five foot by eight foot reflecting pond, sundial, stone benches and garden beds. All that remains are the reflecting pond with masonry bench and column, and stone deacon-style bench.

4. Barn/Studio **circa 1905**
Photo No.: 6,7

A two-story three-bay front-gabled carriage house and studio with novelty siding. A full width covered porch projects from the second floor of the south gabled end. A single set of hinged doors provides entrance to the first floor carriage house. A concealed side entrance to the studio is on the west side. An offset wing, also on the west side, provided additional storage. The north-facing studio occupies the entire second floor and incorporates a one-and-one-half story multi-paned north-facing studio window. Included on the property are three contributing buildings: a shingled spring house, a novelty-sided shed, and a novelty sided chicken coop dating prior to 1920. Also, two contributing structures: a hand-dug, stone-lined well with cast-iron hand pump and a single lane dry-masonry stone bridge, which spans an adjacent brook, are close to the studio.

5. Lawrence House **circa 1898**
Photo No.: 8,9

A two-story five-bay side-gabled novelty-sided house with a three-quarter length single-story porch across the facade and an adjoining breezeway through the center of the first floor. A gabled attic dormer interrupts the front roof line. Scroll-cut rafters project under extended eaves. Multi-paned casement windows were used on the east and north facades. There is a sun porch located off the northwest second floor bedroom and cut into the first floor roof above the dining room. A large brick fireplace dominates the twenty foot by twenty-four foot living room. A picturesque staircase (designed by E. L. Field) winds along the south and west walls with the second of three landings nestled into the chimney. Interior walls contain "knothole"

charicatures by local artists. On the property are two contributing outbuildings: a novelty-sided ice house and a novelty-sided privy, both dating to 1898.

6. Scutt Cottage (Lawrence Cottage) **circa 1924**
Photo No: 10

A one-and-one-half story three-bay, balloon-framed, side-gabled novelty-sided cottage with projecting gabled (bedroom) dormers on the second floor and a full width porch attached to the north facade. The interior features a single great room (sixty percent of the interior space) with a cathedral ceiling, large stone fireplace, and opposing staircase leading to a bedroom landing overlooking the room below. Multi-paned casement windows were used throughout. Two pairs of French doors lead to a porch from the great room and the kitchen. The chimney and west wall were rebuilt in 1983.

7. Hatheway Cottage **circa 1923**
Photo No.: 11

A single-story cottage with novelty siding, hipped roof and unboxed overhanging eaves. A central living room is flanked by opposing, symmetrical wings on either end producing a basic "block I" floor plan. Exclusive use of multi-paned casement windows and French doors throughout. Construction was a modified type of four-by-four post and beam framing. Exterior sheathing involved an underlay of vertical beaded board, facing inwards, covered with horizontal novelty siding. Two stone patios on opposing sides of the house are accessible from the central living room. Modifications include removal of the stone chimney to the south side of the living room.

8. Butternut Cottage **circa 1910**
Photo No.: 12

A one-and-one-half story, four-bay Shingle style cottage with adjoining wings on the western and southern sides. The cottage sits on a mortared stone foundation. The hipped roof is punctuated by hipped window dormers, an overhanging second-story gable dormer, and multi-level ridgelines and unboxed open eaves. The cottage is characterized by an extensive use of multi-paned casement windows. There is a large north-facing studio window in the western wing, and a large entry porch within the building on the east side. The living room, which is centrally located in

the house, contains a brick fireplace and is open to the second floor. A succession of stairs and landings, supported by all four living room walls, provides access to multi-level interior bedrooms. The entry porch was enclosed during the 1960's. A fireplace and chimney (one non-contributing site) mark the former location of a novelty-sided cabin which was used as a retreat and located a few steps south of the cottage.

9. Garden Cottage **circa 1910**
Photo No.: 13

A two-story front-gabled shingled cottage with full width entry porch extended on the north side to create a projecting bay sheltered by a descending asymmetrical roofline. The house sits on a mortared fieldstone foundation. Six-over-six double-hung sash windows predominate but there is a fanlight in the front gable and a large bay window on the west side of the living room. The interior contains a large living room with fireplace, a small kitchenette in an attached shed, and three small upstairs bedrooms.

10. Hoffman House (Pakatakan Inn) **circa 1886**
Photo No.: 14,15,16

A three-story six-bay side-gabled frame building with a clapboard facade and adjacent two-story five-bay side-gabled annex. An L-shaped attached veranda, with scroll-cut balusters, extends across the facade of both sections. Gabled dormer windows break the roof line on both structures. The attached wing on the three-story section contains a kitchen and related facilities, with additional guest rooms overhead. Most windows are two-over-two double-hung sash. The original building featured louvered shutters on the north and east facing windows. The overhanging eaves on the annex have boxed returns. A ballroom occupies the full first floor of the annex. A single-lane dirt drive encircled the entire structure. Modifications to the building include the addition of an enclosed breezeway between the main building and the annex, the application of asbestos shingles to the clapboard on the annex and kitchen wing, and the addition of second-floor efficiency apartments within the annex. The lodge has a contributing wood frame wagon house with attached shed that has been modified by the application of asbestos shingles over the original novelty siding and the replacement of original swinging carriage doors with overhead garage-style doors. There is also a contributing novelty-sided pump house, and a

contributing novelty-sided two-story laundry. A non-contributing modern swimming pool is located south of the main building.

11. Sanford Residence (Brook Studio/Cottage) circa 1903
Photo No.: 17

Non-contributing. A single-story, cross-gabled cottage. Originally built as a novelty-sided cottage featuring a wrap-around attached porch, small living room with fireplace and studio window, and two small bedrooms and bath. The building was extensively modernized in the 1960's. A north first story section was added for a living room, and a family room was added below in a fully excavated basement. A projecting deck was added to the living room, and asbestos shingling applied over the original siding. Also, a non-contributing modern garage with second-floor apartment is located on the same property.

12. Motel circa 1960
Photo No.: 18

Non-contributing. Fifteen-unit, two-level modern motel with cement block first level, shake shingles on the second level, and a hipped roof.

13. Roberts Residence circa 1960
Photo No.: 19

Non-contributing. Originally built as a rental house, this small single-story, side-gabled building with exterior paneling was converted to a residence in the late 1970's.

14. House of the Four Winds circa 1915-1920
Photo No.: 20

A two-story three-bay front-gabled frame shingled building with multi-paned casement windows. Modernization during the 1970's and 1980's maintained the overall building integrity and details. Changes included partial enclosure of the full single-story porch and conversion of the central doorway to a side entry. There was also an enlargement of the original shed-kitchenette to a gabled wing with a partial second-story shed dormer. A contributing single-story shingled one-room guest cottage is located behind the residence. A non-contributing modern two-car garage of frame and shingle construction with gambrel roof and second floor apartment is situated in front of the residence.

15. Field Studio (Edsden) **circa 1889**
Photo No.: 21,22,23

A modest two-story Shingle style saltbox derivative with attached wrap-around porch on the south and east facades. A large two-story gabled dormer window pierces the expansive north-facing roof. The interior studio, with high, vaulted beaded board ceiling and surrounding walls, contains a large brick fireplace and chimney. In the adjacent entry room, which is flanked by a small bedroom, is a back-to-back fireplace. Along the south studio walls an open staircase, with oriental Chippendale railing, rises to a landing overlooking the studio floor. Multi-paned casement windows were used throughout. Early additions evolved into a rambling western wing providing a breezeway, rustic tree-posted porch, dining room, kitchenette, and second-floor bedroom and bath. A non-contributing modern board and batten tool shed is located below the studio.

16. Clark Cottage **circa 1923**
Photo No.: 24

A small single-story side-gabled frame and shingle building with full-length attached porch. The building incorporates extensive use of multi-paned casement windows. The roof has unboxed open eaves. Interior features include a large living room with cathedral ceiling, a brick fireplace and chimney, and French doors opening onto the porch. The building also contains a single bedroom and bath. The building is currently in a deteriorated condition.

17. Mann Residence/Studio (Nestlewood) **circa 1890**
Photo No.: 25,26

Consists of two separate, moderate-sized Shingle style buildings, linked by a small covered breezeway. One is a residence (circa 1890), the other an adjoining studio (circa 1902). Both buildings are similar in design and execution of detail with light green painted shingles, contrasting dark green trim and white sash, truncated hip roofs with brackets, unboxed eaves, multi-paned casement ribbon windows, second-floor balconies with scroll-cut balusters suggesting Tyrolean influence, and attached porches. There are fanciful wrought-iron hinges and latches on the exterior doors. The residence contains a large low-ceilinged living room with north-facing windows and access to a north-facing projecting porch, a diagonally placed brick corner

fireplace with chimney that gracefully spirals back to meet corner walls, and an open staircase leading to an intermediate landing. Transomed doors with lights lead to the second-floor bedrooms. The adjacent studio contains a large relatively low-ceilinged studio room with north-facing ribbon windows and a second-floor bedroom. A bath and staircase are located in the separately partitioned hallway. A contributing shingled spring house is located immediately west of the residence.

18. Wyant Studio (The Shanty) **circa 1889**
Photo No.: 27,28,29

A massive six-bay, three-story front-gabled Shingle style building with patterned stickwork on the northern gabled facade. An asymmetrical roof line sweeps down to a single-story breezeway which culminates in a semicircular bay atop a one-story dry-masonry foundation. A separate dining room and kitchen (east wing) are connected to the main building by a common breezeway. A two-story square shingled tower with hipped roof, built in the early 1920's as servant's quarters, adjoins the southeast kitchen corner. An attached south-facing terrace with partial shed roof was enclosed during the 1920's as a game room. There is extensive use of multi-paned casement windows throughout. The interior north-facing studio features ornate embellishment above the brick fireplace suggesting a European influence. There are plastered walls above the first floor. Also located on the property are three contributing buildings, built in the early 1920's, of frame and shingle construction, including a one-story hipped roof reservoir house, a two-story two-car hipped roof garage, with second-story apartment and projecting balcony, and a small shingled gable-ended glassed-in pond house. The remnants of an informal garden are located to the north of the studio. Originally the garden included walkways and arbors. All that currently remains is a small man-made pond, with a hand-laid stone containing embankment and cement spillway, and a bed of irises. These remains contribute to the setting but have not been counted due to their small size and scale. A patterned cedar fence and entrance gate at one time surrounded the four-acre property.

19. Locke House (Kuloph) **circa 1895**
Photo No.: 30,31

A two-story five-bay hipped roof Shingle style building with a subordinate cross-gabled hipped roof wing and adjoining single-story gable-ended summer kitchen. Architectural features include an L-shaped veranda with Romanesque arches supporting the roof line and circular tower. The tower is capped by a rounded dome above the second story. Gabled dormer windows of assorted sizes and elevations protrude through the massive shingle roof. Large paned casement windows surrounded by ribbons of smaller, stationary lights are used throughout. Recent modifications include the addition of a frost wall around the perimeter of the building. There are three contributing buildings: a small shingled one-room office, a privy and a small hipped roof shingled music studio with four gabled window bays projecting from each corner of the central building and a stone fireplace and chimney. The music studio is in a deteriorated condition. There is also a fireplace and hearth (one non-contributing site) marking the location of Ernest Rost's studio which burned in 1886.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☒ locally

Applicable National Register Criteria ☒ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1886-1930	1886
Art		1887

Cultural Affiliation

NA

Significant Person

NA

Architect/Builder

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Pakatakan Artists Colony, located in Arkville, a rural hamlet in the southeastern corner of Delaware County, New York, is historically and architecturally significant for its association with the Catskill Mountain School of landscape artists and as an extremely well-preserved collection of unusual Shingle style and other wood frame seasonal buildings which provide a physical record of early summer settlement in the Catskill Mountains between 1886 and 1930. At least thirteen artists have been identified with this informal colony, most importantly Alexander H. Wyant and J. Francis Murphy, two distinguished landscape painters of the American Barbizon tradition. The painters of the Catskill Mountain School, which included the Pakatakan group, were prolific and became known for an Impressionistic approach that was characterized by the delicate use of color and light. The artists colony began with a hotel, the Hoffman House, built in 1886, and eventually comprised seventeen primary buildings, including artist's residences and studios; these buildings reflect the influence of Shingle style design, particularly its organic and informal qualities, which affect a unity of building and nature. The buildings are distinguished by a variety of Shingle style characteristics including low horizontal massing, broad gable roofs, asymmetrical floor plans, and uniform shingle sheathing. Interiors reflect additional Shingle style influences including a focus on dramatic and uniquely designed chimneys, fine woodwork, and turning staircases with landings and balconies. Although simpler and generally more restrained than the classic Shingle style residences of New England, the Pakatakan buildings successfully applied the Shingle style vocabulary on a small scale. The buildings, designed by or for the artists in the 1880's and 1890's, reflect their view of harmonizing architecture and

☒ See continuation sheet

nature. Later construction in the district included simpler novelty-sided and shingled summer cottages that attempted, in a general way, to reflect the established Shingle style tradition. These buildings recall the growth of the summer retreat that developed around the existing artist's cottages and studios. The district, with its thirty-six contributing resources, is unusual as an assemblage that has remained little changed since circa 1930, after the last artist's building had been constructed and the focus of the colony had changed.

The name Pakatakan derives from the name of the mountain upon which this settlement is situated. It is believed to be a word from the Tuscarora Indian language meaning "the place where the streams come together" or "the meeting of waters." Here, in the southeast corner of Delaware County, the Dry Brook and the Bushkill streams meet the east branch of the Delaware river. These tributaries and their valleys create a natural meeting place, which the Indians used before the arrival of pioneers from Ulster County. The area became the earliest white settlement in Delaware County. The name Arkville is reputed to have originated at the beginning of the nineteenth century, when a flood of these rivers inundated the hamlet near Pakatakan. The only building spared in this disaster was a tavern, owned by Noah Dimmick, located on a hill northeast of Pakatakan Mountain (now occupied by the Erpf Catskill Cultural Center). The biblical association with "Noah's ark" eventually translated to the name of the hamlet.

By the 1880's Arkville had experienced the typical sequence of Delaware County industries. These included tanning, using the bark of the great hemlocks which abounded in the region, followed by lumbering of the same forests, and finally farming, which took advantage of the cleared fields and which still continues as the primary industry in the region. The coming of the railroad in the 1870's marked the beginning of tourism in the Catskills. Summer hotels were quickly built along the route of the Ulster and Delaware Railroad.

The Pakatakan artists colony began in 1886 with the building of the Hoffman House, a hotel which owes its very existence to these artists. Prior to its building, J. Francis Murphy, a prominent landscape painter with a residence and studio in New York City, had been searching for an area in the Catskills where he could relocate in the summer to paint from nature. When he found agreeable accommodation in Arkville, he urged Peter F.

Hoffman, a local businessman and proprietor of the house where he boarded, to build a hotel. Murphy promised that he would persuade some of his artist colleagues to spend time in Arkville and patronize the hotel.

Hoffman bought some land on the north side of Pakatakan Mountain. This land had been cleared by the tanning and timber industries and later had become farm acreage. As a result it afforded views of the neighboring mountains and valleys, which can be recognized in many of the artist's paintings. The north exposure made the land ideal for the building of artists' studios, since a north light was considered essential for indoor work.

True to his word, Murphy persuaded many of his friends to come to Arkville. In 1887 Alexander H. Wyant arrived here from Keene Valley in the Adirondacks. He was the oldest of the group and had a considerable reputation. Others who came on a regular basis were Parker Mann, E. Loyal Field, Frank Russell Green, H. D. Kruseman Van Elten, George Smillie, Walter Clark, Arthur Parton, Ernest C. Rost, and J. Woodhull Adams.

The Hoffman House in Arkville (later known as the Pakatakan Inn) catered to this clientele and others, consisting chiefly of artists and nature lovers. It became the physical and spiritual center of the Pakatakan artists colony. Many artists stayed in the hotel, but some purchased property from Hoffman and others to build their own studios and living quarters. Records of eight of these independent buildings have been found, but only seven still stand. One, Ernest C. Rost's, probably the first studio, burned a few years after it was built and was never reconstructed. Another studio, which was purchased by J. Woodhull Adams in 1903 from the hotel, has been so altered as to be unrecognizable. Most of these buildings were constructed in the Shingle style.

Late nineteenth century American art has received some scholarly attention. The painters of the earlier Hudson River School are well known, as are later artists such as Homer, Eakins, and Inness. There was a tendency to classify all late-nineteenth century landscape artists who worked in New York State as late Hudson River School. However, the artists of this Pakatakan group were, by their subjects and style, quite different from their predecessors. It is more appropriate to consider these artists as part of a Catskill Mountain group.

Landscape artists had begun moving northward up the Hudson River Valley to paint from nature in the 1820's. Thomas Cole and others established what is known as the Hudson River School by this migration. They painted the Hudson River and Catskill Mountains as grand vistas of untamed nature in which man was represented as an insignificant element in the face of this natural power and drama. For variety they sought similar impressive mountainscapes in other areas such as South America and the North American West. Their preoccupation with the tenuous character of civilization versus the enduring power of raw nature led to many allegorized and romanticized pictures. Their canvases, like their subjects, were usually large and imposing, sometimes as wide as fifteen feet. Meticulous attention to pictorial detail was typical of these artists.

During the late nineteenth century many artists began discovering the Catskills. Development of the railroads through the mountain valleys facilitated this move away from the Hudson River. The Pakatakan artists went deepest of all into this mountainous region. The first to arrive in Arkville was Ernest C. Rost. Rost was born in 1867 in Mt. Vernon, New York. His father, Christian Rost, was an engraver responsible for several United States bank notes and postage stamps, as well as etchings for the home. Ernest followed his father in the art market and his landscape etchings sold well. He built a studio in Arkville, New York before the Hoffman House was even built. After it burned down, Rost continued to summer in Arkville, staying at the hotel, until sometime after 1900. Rost had married Peter Hoffman's daughter, Alice, who was an artists' model, and it is perhaps this connection which first led him to Arkville. In 1898 he turned his interest to photography and traveled widely in the Caribbean and South America. There he worked in photo journalism and did some archaeological and botanical exploration. He died in California in 1940.

J. Francis Murphy, before he began the move of artists to Arkville by urging the building of the Hoffman House, had spent some time in the 1870's in Keene Valley, New York, in the Adirondacks. There he became friends with the noted landscape painter Alexander H. Wyant. In 1887 Wyant was persuaded by Murphy to move from Keene Valley to Arkville. As the oldest of the artists who settled on the Pakatakan Mountain, he represents a transition from the older style of the Hudson River School to a newer style typical of those who followed to Arkville.

Alexander Helwig Wyant was born in Evans Creek, Ohio, in 1836. He worked during his teens as a sign painter. In his twenties he became the protégé of the American artist George Inness and he received some financial support from Nicholas Longworth of the prominent Ohio family. With this support he went to study in New York and later briefly in Dusseldorf in the 1860's. He began painting in the tight precise style of the early Hudson River School and their Dusseldorf masters. When a stroke in 1873 left his right arm paralyzed, Wyant taught himself to paint left-handed. At this time he adopted a freer and more intimate technique in depicting nature that was closer to the Barbizon style, which was replacing the earlier fashion among landscape painters. He and his wife, Arabella Locke Wyant, also an artist, moved from the Hoffman House into their own house and studio in 1889. The property upon which the building rests was sold to Wyant by Ernest C. Rost, who apparently divested himself of Pakatakan property after the burning of his studio. Wyant died in New York in 1892.

The two major artistic influences on the artists younger than Wyant were the Barbizon School of painting, which began in France with Corot, and the Impressionistic style, which developed from it. American painter George Inness visited France in the 1850's and was moved to bring this new style to America. Eventually, the Barbizon school began to replace the Hudson River School of Cole and Durand. Inness, who had a house further south at Milton and lived not far from several Pakatakan artists in the winter, was a personal friend of many of the colonists. These Catskill artists broke away from the grand and often allegorical view of nature common to the Hudson River School. Unlike earlier artists, for whom the Catskills was an area of dramatic ledges and waterfalls to be depicted with exactitude, the emphasis of the Catskill Mountain artists was on delicacy in coloring and light. They strove for greater color harmony. Nature scenes were not photographic in detail and arrangement, but more impressionistic. Everyday scenes, some of which could have been, and no doubt were, painted in the artists' backyards, were now the primary subjects of paintings. Canvases tended to shrink in size to accommodate humble themes and, perhaps, the smaller living rooms of a middle-class market.

The work of J. Francis Murphy, the moving force behind the growth of the Pakatakan colony, represents the new trend in landscape art. He was born in Oswego, New York in 1853. His impecunious father moved the family to Chicago, where he sought

work on the docks. As a teen, Murphy was hired as a scenery painter for a Chicago theater. This was his only education in art apart from a few classes at the Art Institute of Chicago. He moved east and taught and painted in Orange, New Jersey and New York City. After persuading Peter Hoffman to build the Hoffman House in Arkville in 1886, Murphy purchased adjacent land and built his own Shingle style studio in 1887. Since his wife, Adah Clifford Murphy, was also an artist, a room was quickly added on to this studio for her use. Soon he built a larger main house and two more studios. Every year he and his wife spent more time in Arkville, passing only the coldest months in New York City at the Chelsea Hotel. Like the rest of his "set," he followed the style of the Barbizon painters and became known as "the American Corot" in recognition of his indebtedness to the founder of that movement. Like Wyant and the others, he revered George Inness. Murphy's tonalism, with its more somber colors, diverged from the exuberance of the Hudson River School palette and is typical of the mood of the late nineteenth century.

In 1890, another artist's studio and residence were built near the hotel on land purchased from Peter Hoffman. Edward Loyal Field was born in Galesburg, Illinois in 1856. He was the son of a prominent manufacturer and sometime mayor of that town. In the 1880's Field went to France to study art with Carolus-Duran in Pont-Aven in Brittany. There he fell under the influence of the Barbizon School and created many canvases on French themes in that style. Returning to America, he supported himself and a wife and daughter with etchings while building a reputation as a landscape artist in oil and watercolor. He lived both in New York City and Nutley, New Jersey during the winter. In summer, he lived and painted in Arkville, where his Shingle style studio often was host to well known New York artists. He died in 1914.

Also in 1890, Parker Mann built a summer residence and a subsequent studio next door to the Field studio on land he had purchased from J. Francis Murphy. This was a parcel Murphy had earlier bought from Ernest Rost. Mann also was a landscape artist. He was born in Rochester, New York in 1853, the son of a newspaperman. Mann was educated at the University of Rochester and later, in the 1870's, he studied at the Ecole des Beaux Arts in Paris. In the 1880's Mann and his wife traveled widely while maintaining an American residence in Washington, D.C. Later they moved to New York City and in 1890 Mann built a summer home and studio in Arkville. Mann's work shows the influence of his years

in France and the Barbizon School. His paintings, like Murphy's, are in the tonalist tradition and display the darker, more harmonious use of color. Some of his finest canvases are virtually devoid of strong color, such as his snow scenes with a background of a lowery sky.

While the term "Pakatakan Colony" is an apt contemporary designation for these artists and their buildings, it was not a formal one nor was there any charter or official philosophy of art or life to which all were expected to subscribe. The artists did share tastes and friendships. They enjoyed examining and praising each other's works and their artwork bears the stamp of kindred spirits. If there was any formal unifying factor it was the membership of many of the artists in the Salmagundi Club (National Register listed), a New York association of persons involved in the arts. The club was founded in 1871 and claimed many noted late nineteenth century artists as members. E. Loyal Field annually entertained members of this club in his Arkville studio. Such luminaries as William Merritt Chase and Charles Warren Eaton were among the guests.

Just as there is an artistic similarity in the works of the Pakatakan artists, there is a unity in the buildings with which they surrounded the Hoffman House. Many of the houses are little altered. They reflect their owners' notions of what was appropriate as a country retreat for an urban or suburban artist (they all lived in New York City or its suburbs) at the turn of the century. Primarily, most are scaled-down adaptations of the Shingle style, designed for country living.

The Shingle style, which takes its name from the use of cedar shingles for the entire exterior fabric of the building, had a brief period of popularity between the mid 1870's and 1890, with the finest examples dating from the 1880's. In domestic architecture this simple and natural material was usually used in combination with local fieldstone for the chimneys and foundations. In many examples the simplicity of the materials and design were in marked contrast to the size and pretension of the buildings. The architectural firm of McKim, Mead, and White, for example, designed several Newport, Rhode Island mansions in this style for people of wealth. Shingle style buildings were designed to emphasize the picturesque. Shingle style houses are characterized by asymmetrical massing with an emphasis on the horizontal, and often express a more organic conception of unity, uniting architectural and natural form. The roofs regularly

sweep towards the ground on one side only. Multiple porches, bays, and towers break the vertical line and windows were usually grouped. The interiors are characterized by relatively open, informal plans. Fireplaces and open staircases were focal points in the large living rooms, although they were not centered or laid out in a balanced fashion. Interior balconies overlooking the main room were also common.

J. Francis Murphy's first studio (1887) is one of the earliest known existing Shingle style cottages in the western Catskills. Its nearest relatives can be found in the contemporaneous artists colony at Onteora Park, New York (National Register nomination pending), about thirty miles eastward. The studio design is Murphy's personal interpretation of a house designed by C. T. Mott. Murphy's main house and a second studio built just above it are also small Shingle style buildings using local stone as foundation and decoration for chimneys and patio. Murphy also built a later studio that was clad with novelty siding.

E. Loyal Field and Parker Mann also built Shingle style homes and studios in 1890. These buildings were expanded by their original owners in the years that followed. The asymmetry inherent in the style and its use of bays, porches and wings allowed such expansion, while still maintaining a sense of organic unity in the new outline.

Alexander Wyant's 1889 studio also was built in the Shingle style; but in keeping, perhaps, with the older artist's greater reputation and means, it is a more imposing structure. The northern facade has patterned stickwork borrowed from the Queen Anne style. The roof line on one side sweeps low to a large covered porch, and, since other porches and wings are kept at a minimum, the horizontal mass is striking. Here too, later additions unite seamlessly with the original building.

Arabella Locke Wyant had two maiden sisters for whom she and her husband built a house on property adjoining their own. This cottage is the finest and fullest realization of the Shingle style in the colony. Its round tower, veranda with Romanesque arches that envelops two sides of the building, and numerous window and gable details produce an impressive exterior. This building is located on the site of the very first studio in the colony, Ernest Rost's, which burned in the mid 1880's.

The other major house from this era was built in 1898 by Albert Lawrence. Lawrence was a regular patron of the hotel and friend of the artists. The property was purchased from Peter Hoffman and the resulting structure commands the highest site on Pakatakan Mountain, being reached by a steep unpaved road that winds upwards approximately 800 feet behind the hotel. A large structure clad in novelty siding, this building features some of the elements of the Shingle style in its use of verandas and breezeways, enabling the occupants to live close to nature.

The houses of the Pakatakan colony do not dominate nature, but harmonize with the rounded tree-covered mountains of the Catskills. Even the names of the houses suggest simple and humble dwellings in the woods. Parker Mann's "Nestlewood" and J. Francis Murphy's "Weedwild" conjure up a picture of smallness in the face of nature. "Edsden" suggests that Edward Loyal Field saw it as a personal hideaway from a more complex world. The structure that Wyant built retained the name he gave to the small cabin it supplanted -- "The Shanty." This term seems inappropriate for this rambling, many-roomed building. However, even the grandest of these houses represents a conscious attempt to coexist and harmonize with the natural environment, rather than to dominate it. Murphy, one of the great builders of the colony, contented himself with building four small buildings rather than one house on a grand scale.

There are several other reasons why these houses are relatively small. Many of the houses were not originally intended as living quarters. The artists stayed in the hotel and only retired to their studios to complete their canvases from studies they had done in the woods and fields. Many of the houses were not originally equipped for living; although, when the hotel was full, it was considered an adventure to "camp out" in them. Kitchens were rudimentary and probably afterthoughts. Even when living on their own properties, the artists regularly ate at the hotel. Board at the hotel averaged $1.00 per month in the 1880's. Such servants as the artists had were usually local women who did not reside with their employers, but went home in the evening.

The studios themselves were built to display a high degree of individual character. Asymmetrical massing and varied layout of studio rooms, storage space, verandas and porches contributed to this effect. Simple and informal interiors in natural wood were

ornamented with artistic bric-a-brac. Niches and fireplaces of individualistic design showed the artists' love of detail.

The fireplaces in these houses merit special attention. They are all made of brick and suggest the work of one skilled mason willing to cater to the fancies of each artist and designer. Rather than the usual plain rectangle, these fireplaces incorporate niches and irregularly stepped sides and corners. Murphy's first studio has a centrally located fireplace which, for no apparent functional reason, leads to an interior chimney rising two stories to the roof at a striking diagonal. In the Mann residence, the fireplace is in the southeast corner of the living room and the bricks of the chimney execute a spiral to bring it flush with the south wall. Decorations have been applied to some fireplaces, such as a relief of sea nymphs on one of the fireplaces in the Field studio and a floor-to-ceiling Italianate wooden mantel embracing a Della Robia-type Madonna and Child relief in Wyant's studio. In the house of the Locke sisters, Wyant's sisters-in-law, a beveled glass window penetrates the mantel area, necessitating a split flue treatment. The focus on the fireplace was an important element of the Shingle style vocabulary and, at Pakatakan, the fireplaces were a place where each artist put his own personal stamp on his building.

The simplicity of the Pakatakan buildings paralleled the colony's lifestyle. The hotel was the center of the colony's life. In itself a simple clapboard building, the Hoffman House provided its clientele with reasonable comfort and fine views, rather than an imposing structure. The meals were good enough to attract the naturalist John Burroughs daily from his home in Roxbury. People not only ate there in the evening, but remained to socialize. Card games, birthday parties, and amateur entertainments pleased the colonists and regular patrons. Occasional rides were organized and carriages rented to visit local beauty spots. Of course, many artists did not build but returned frequently to enjoy the amenities and social life of the Hoffman House. Among these were Arthur Parton, Frank Russell Green, George H. Smillie, and H. D. Kruseman Van Elten (see Appendix One). Ernest C. Rost, after the loss of his studio, continued to stay in the hotel until after the death of his wife. J. Woodhull Adams purchased a small cottage from the hotel in 1903 as an artist's studio.

Of the artists who lived in this colony, landscape painting was the common denominator. Murphy, Wyant, Mann, and Green devoted themselves almost exclusively to this pursuit. Arabella L. Wyant and Adah Clifford Murphy also painted seriously. The Misses Bodine gave art classes and taught students to sketch from nature on the hotel grounds. Some, like Walter Clark and Adah Murphy, also illustrated for magazines such as Scribners and St. Nicholas. Murphy, Field, Rost, Smillie, and Van Elten were part of the era's painter-etcher movement. They produced etchings of their own works, or other artists copied their canvases, for a steady market for middle-class homes.

The buildings constructed after the turn-of-the-century were novelty-sided cottages and shingled dwellings that continued the small-scale, organic, picturesque, Shingle style-inspired tradition of the early residences and studios. Albert Lawrence in his summer residence (1898), the hotel in its Brook Studio cottage (sold in 1903 to the artist J. Woodhull Adams) and Murphy in his last studio (1905) had already marked the beginning of the novelty-sided buildings. This humble material was a popular, less expensive, alternative for summer residences. Before the mid 1920's two more novelty-sided cottages, the Scutt Cottage and the Hatheway Cottage, were finished as summer residences on land leased from the hotel (now called the Pakatakan Inn). Between 1910 and 1930 eight more shingled buildings were constructed. They represent a conscious attempt to imitate or blend in with the earlier Shingle style structures. The hotel built four cottages, the Garden Cottage, the Butternut Cottage, the House of the Four Winds, and the Clark Cottage, to accommodate guests who wished for more privacy than the hotel could offer. These houses resembled the older Shingle style cottages but, with the exception of the Butternut Cottage, they were much simpler and less expansive in concept.

In the 1920's, new owners added four new shingled buildings to the former Wyant (#18) property. One secondary contributing building housed the water reservoir, and another was a two-car garage with a chauffeur's apartment on the second floor. These buildings are consistent with the existing buildings, but they, like the hotel cottages, are not exceptional. The remaining two buildings have considerable period charm. There is a small contributing pond house below the original Wyant studio which was an integral part of the later owner's vision of a decorative pond surrounded by gardens and arbors to serve as a lady's genteel retreat. This same women also built a small "playhouse" in the

woods to house musical and other entertainments. It is a contributing one-story shingled rectangle with four symmetrical gables diagonally placed on each corner. This building and the previously mentioned Clark Cottage are now in a deteriorated condition.

The three groups of buildings -- the Shingle style artists' houses, the novelty-sided buildings, and the 1920's shingled structures -- all surround the great white clapboard hotel to form a cohesive and well preserved whole. A small motel, its prefabricated office, and two garages represent the only modern intrusions in the Pakatakan historic district.

Much of the soul of the colony is illustrated by the life and work of J. Francis Murphy. All records indicate he came to Arkville in search of a place to paint and was seminal in the creation of the Hoffman House and Pakatakan artists colony. He seems to have circulated among the artists and offered advice and encouragement to all who would listen. He and his wife spent all but the bitterest months of the year at Weedwild. The Hoffman House represented the physical heart of the colony, but Murphy was its spiritual heart. When he died in 1921, it marked the ending of an era at Pakatakan.

During the 1920's the focus of the colony began to erode. Tastes changed and people died. The artists who stayed at the hotel found other landscapes to conquer. The hotel went through several owners and the artistic character of its clientele ceased. It still stands, but it has not functioned as a hotel for years. As the artists died, their homes were passed on or sold to people who were not involved in art. By 1930, the period in which the collection of resources at Pakatakan had achieved significance had come to an end.

APPENDIX ONE

OTHER PAKATAKAN COLONY ARTISTS BRIEFLY MENTIONED IN THE TEXT

J. Woodhull Adams - Painter. He bought a small cottage to use as a studio from the Pakatakan Inn in 1903.

Walter Clark (1848-1917) - Landscape painter, both in oils and watercolor. He also was an illustrator for magazines such as St. Nicholas and Scribner's. He was a regular summer visitor to Arkville and a good friend of many of the artists.

Frank Russell Green (1856-1940) - Landscape artist. He summered regularly in Arkville and would go painting with J. Francis Murphy. He and his family often stayed at "Kuloph," the house that belonged to Alexander H. Wyant's sisters-in-law.

Adah Clifford Murphy (1867-1949) - Artist and illustrator. She was an artist and the wife of J. Francis Murphy. Adah Murphy had her own studio separate from that of her husband on their property in Arkville, New York.

Arthur Parton (1842-1914) - Landscape painter. He was one of the first to come to Arkville, New York in the summers to paint. He purchased land there intending to build a studio, but he soon sold his property to J. Francis Murphy.

George H. Smillie (1840-1921) - Landscape painter and etcher. He painted both in Arkville and Long Island. He was a leader in the production of etchings of landscapes for the home market. He was a regular member of the artist scene in Arkville in the 1880's and 1890's.

H. D. Kruseman Van Elten (1829-1904) - Landscape painter and etcher. He summered regularly in Arkville, New York in the 1880's and 1890's.

Thomas Worthington Whittredge (1820-1910) - Landscape painter. He was a prominent painter and friend of many of the best-known artists of his day. He visited many of the artists in Arkville, New York. His biography is a source of information about the art world of his time.

MAJOR BIBLIOGRAPHIC REFERENCES:

Bauer, John, ed. The Autobiography of Worthington Whittredge: 1820-1910. Brooklyn: Brooklyn Museum Journal, 1942.

Bermingham, Peter. American Art in the Barbizon Mood. Washington: Smithsonian Institution Press, 1975.

Best, Gerald M. The Ulster and Delaware -- Railroad Through the Catskills. San Marino, California: Golden West Books, 1981.

Buchanan, Charles. "J. Francis Murphy: A Master of American Landscape." International Studio. Volume 53. 1914.

Caffin, Charles H. American Masters of Painting. New York: Doubleday, Page, & Co., 1902.

Clark, Eliot J. Alexander Wyant. New York: Frederic Fairchild Sherman, 1916.

Clark, Eliot J. J. Francis Murphy. New York: Frederic Fairchild Sherman, 1926.

Cortissoz, Royal. American Artists. New York: Books for Libraries Press, 1970.

Evers, Alf. The Catskills: From Wilderness to Woodstock. Garden City: Doubleday & Co., 1972.

Fielding, Mantle. Dictionary of American Painters, Sculptors and Engravers. New York: James F. Carr, 1962.

Gage, Eleanor R. "Alexander H. Wyant: A Pioneer of American Landscape Painting." Arts and Decoration 2. August, 1912.

Gould, Jay. History of Delaware County, New York. Roxbury, New York: Keeny and Gould, Publishers, 1856.

Murphy, Francis, guest curator. J. Francis Murphy: The Landscape Within 1853-1921 (catalogue). Yonkers: The Hudson River Museum, 1982.

Scully, Vincent J., Jr. The Shingle Style and the Stick Style. New Haven and London: Yale University Press, 1979.

9. Major Bibliographical References

[X] See continuation sheet

Previous documentation on file (NPS):
- [ ] preliminary determination of individual listing (36 CFR 67) has been requested
- [ ] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey # _____
- [ ] recorded by Historic American Engineering Record # _____

Primary location of additional data:
- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: _____

10. Geographical Data

Acreage of property 65 Acres

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A				B			
C				D			

[X] See continuation sheet

Verbal Boundary Description

See Continuation Sheet

[X] See continuation sheet

Boundary Justification

See Continuation Sheet

[X] See continuation sheet

11. Form Prepared By

name/title Robert D. Kuhn, Historic Preservation Program Assistant
organization Office of Parks, Rec., & Historic Pres. date January 1989
street & number Agency Bldg. 1, Empire State Plaza telephone (518) 474-0479
city or town Albany state New York zip code 12238

UTM COORDINATES (all zone 18):

A	E531100	N4665830
B	E531230	N4665700
C	E531260	N4665510
D	E531400	N4665500
E	E531370	N4665250
F	E531240	N4665180
G	E531140	N4665200
H	E531030	N4665160
I	E531040	N4665240
J	E530890	N4665260
K	E530870	N4665560
L	E530510	N4665560
M	E530510	N4665600
N	E530660	N4665600
O	E530660	N4665640
P	E530870	N4665640
Q	E530890	N4665630
R	E530920	N4665690
S	E530960	N4665730
T	E531020	N4665720
U	E531020	N4665790

VERBAL BOUNDARY DESCRIPTION:

Starting at its most easterly point on the Dry Brook Road, the district boundary follows the irregular eastern boundaries of the original Murphy studio (#1) and continues southward until it meets the edge of the Catskill Forest Preserve, which then becomes a portion of its southern boundary. Continuing westward along the edge of the Catskill Forest Preserve, the boundary turns northward at a survey point and boundary established in 1923 to separate the Pakatakan Inn lands from a private woodlot. As the boundary descends the hillside in a northward direction to the southern perimeter of the Wyant lands (#18), it encloses property that contains the Lawrence House (#5), Scutt Cottage (#6), and Hatheway Cottage (#7). The boundary then continues westward above the Wyant Studio (#18) and the Locke House (#19) until it meets a stone wall, its westernmost point. Above these properties is a recently timbered woodlot, privately held, which also abuts the Forest Preserve. The boundary again turns northward and follows the stone wall that separates the district from the adjacent lands of Glen Acres, a scattered modern bungalow community situated on a former pasture. The boundary then turns eastward in an irregular pattern, following property lines to eventually include the Mann Studio (#17), Clark Cottage (#16), Field Studio (#15), and House of the Four Winds (#14). Situated between this boundary and Route 28 are lightly wooded fields that obscure most of the community from the highway below. From the corner of the Four Winds (#14), the boundary progresses down the Pakatakan Driveway, across a survey line to the Dry Brook Road, and thence back to its point of origin. Contained within the last enclosure are the Pakatakan Inn (#10) and its related outbuildings, the Garden Cottage (#9) and the Butternut Cottage (#8). See maps 1, 2, and 3 for a visual depiction of the district boundaries.

BOUNDARY JUSTIFICATION:

The boundaries of the Pakatakan Artists Colony Historic District incorporate all those lands originally associated with the Pakatakan Inn and the numerous studios, residences, and guest cottages of the artists and summer visitors.

PAKATAKAN
ARTISTS COLONY
HISTORIC DISTRICT

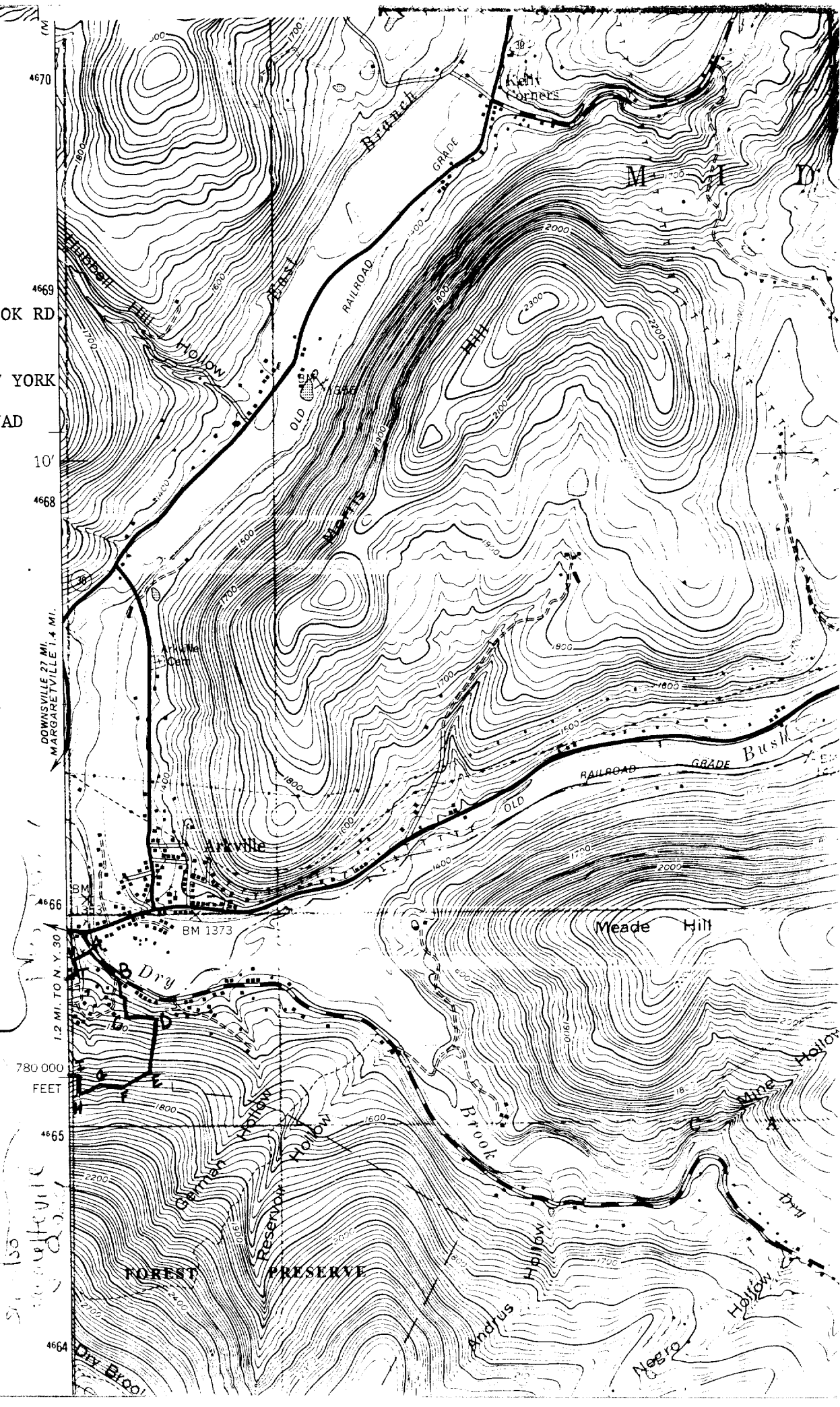
ROUTE 28 AND DRY BROOK RD.
HAMLET OF ARKVILLE
TOWN OF MIDDLETOWN
DELAWARE COUNTY, NEW YORK

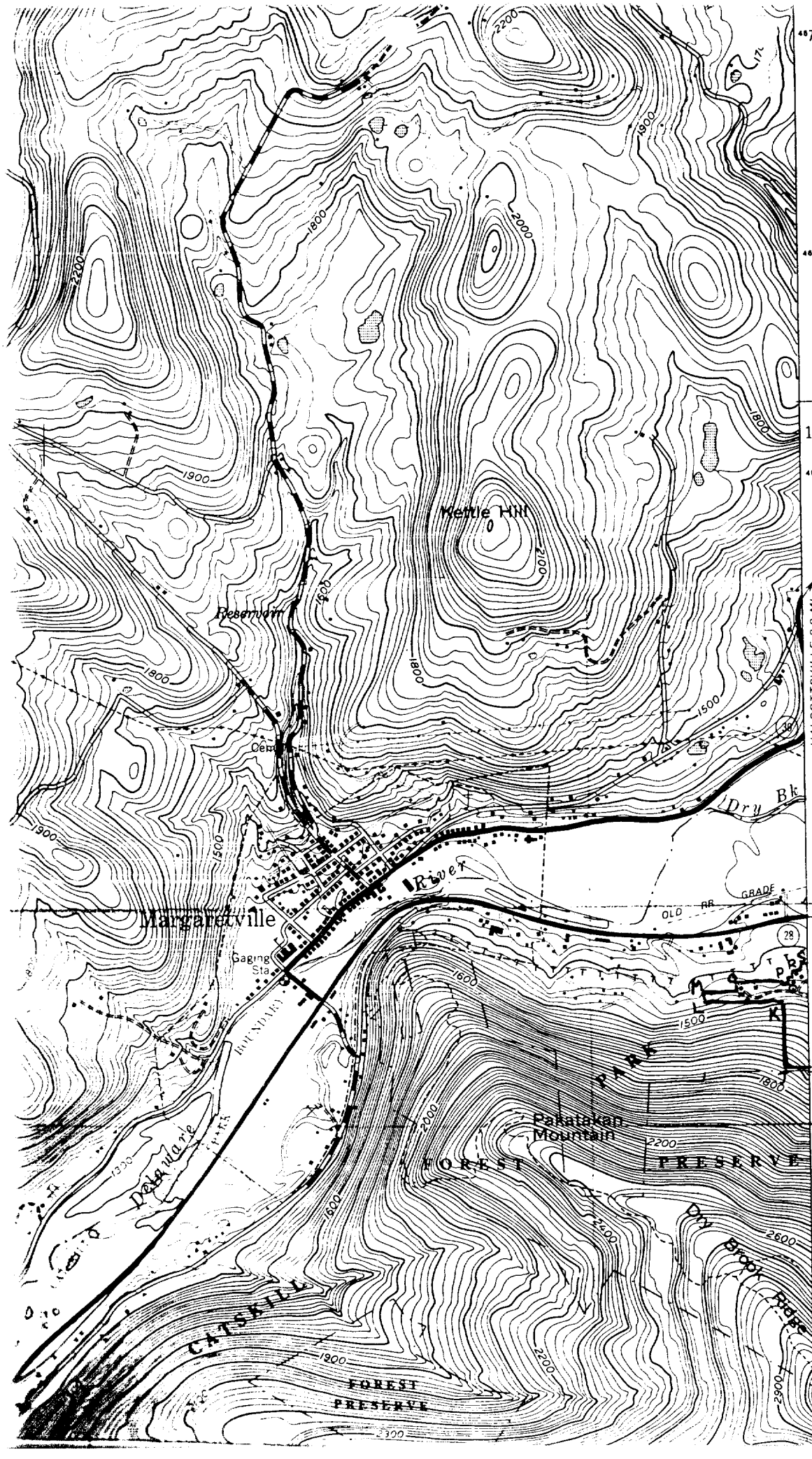
USGS FLEISCHMANNS QUAD
SCALE: 1-24000

A E530860 N4665325
B E530860 N4665570
C E530500 N4665585
D E530500 N4665630
E E530665 N4665685
F E530940 N4665775
G E531090 N4665855
H E531260 N4665695
I E531245 N4665530
J E531395 N4665515
K E531365 N4665310
L E530980 N4665175

UTM COORDINATES
(all zone 18):

A E531100 N4665830
B E531230 N4665700
C E531260 N4665510
D E531400 N4665500
E E531370 N4665250
F E531240 N4665180
G E531140 N4665200
H E531030 N4665160
I E531040 N4665240
J E530890 N4665260
K E530870 N4665560
L E530510 N4665560
M E530510 N4665600
N E530660 N4665600
O E530660 N4665640
P E530870 N4665640
Q E530890 N4665630
R E530920 N4665690
S E530960 N4665730
T E531020 N4665720
U E531020 N4665790





PAKATAKAN
ARTISTS COLONY
HISTORIC DISTRICT

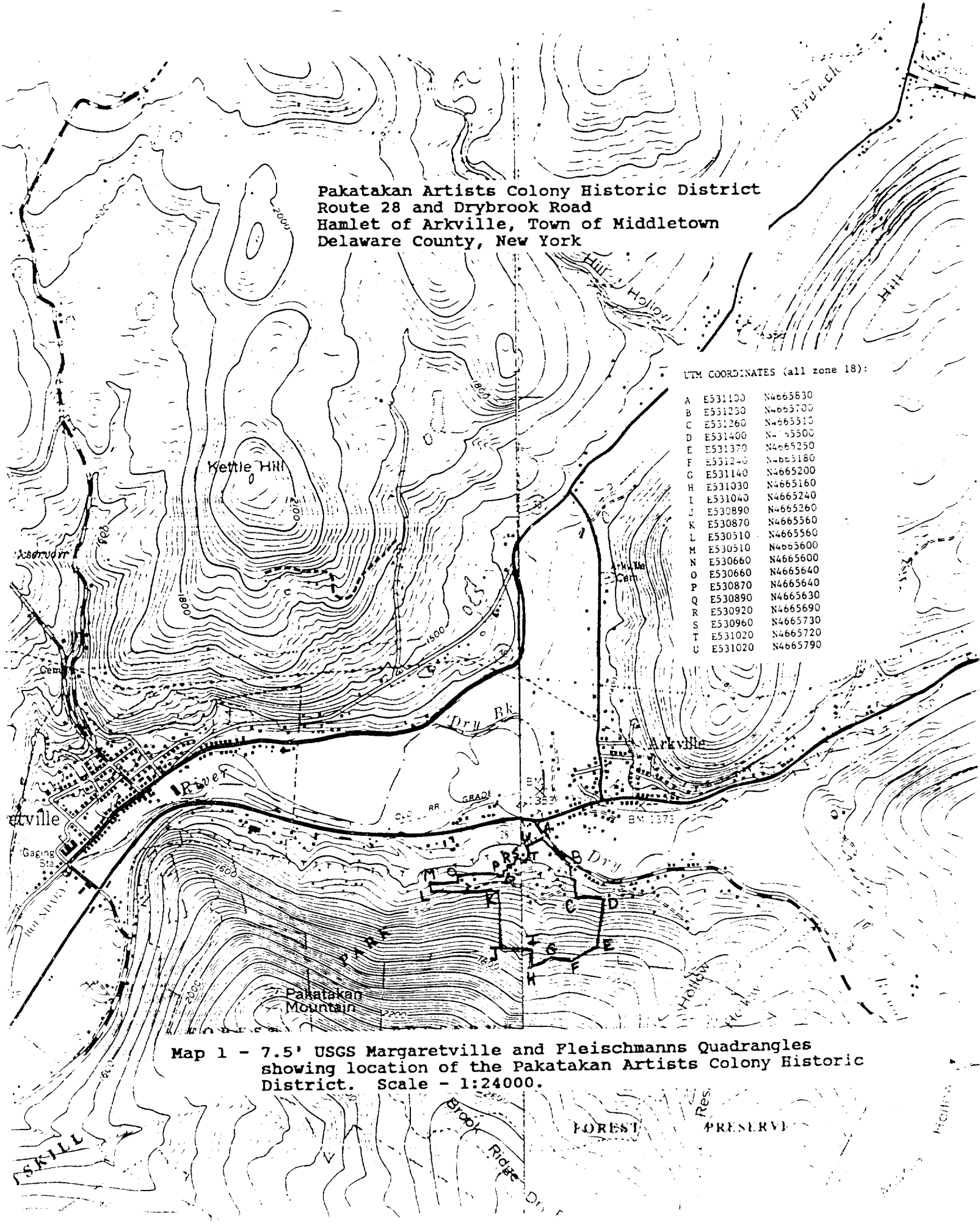
ROUTE 28 AND DRY BROOK ROAD
HAMLET OF ARKVILLE
TOWN OF MIDDLETOWN
DELAWARE COUNTY, NEW YORK

USGS MARGARETVILLE QUAD
SCALE: 1-24000

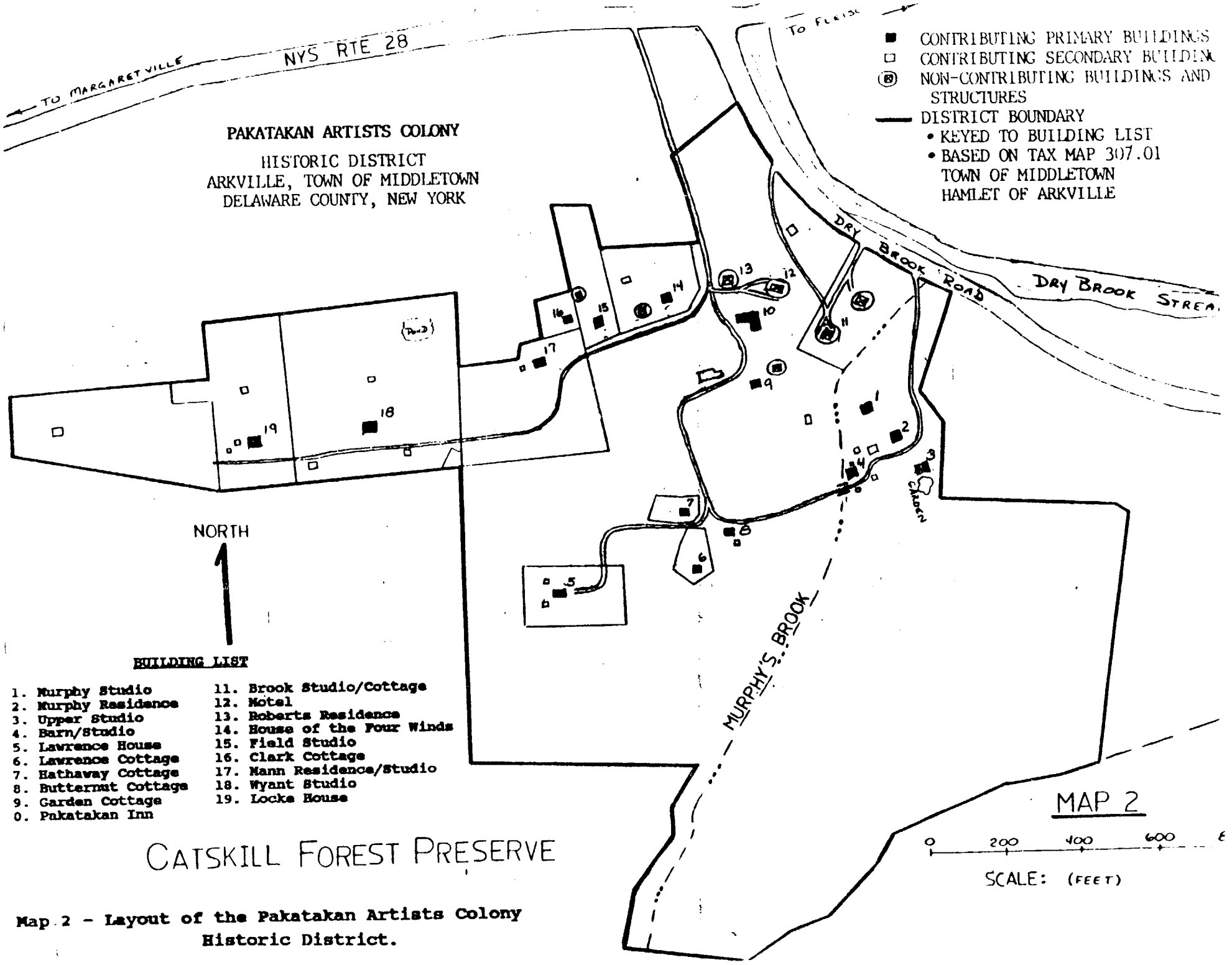
A E530860 N4665325
B E530860 N4665570
C E530500 N4665585
D E530500 N4665630
E E530665 N4665685
F E530940 N4665775
G E531090 N4665855
H E531260 N4665695
I E531245 N4665530
J E531395 N4665515
K E531365 N4665310
L E530980 N4665175

UTM COORDINATES:
(all zone 18)

A E531100 N4665830
B E531230 N4665700
C E531260 N4665510
D E531400 N4665500
E E531370 N4665250
F E531240 N4665180
G E531140 N4665200
H E531030 N4665160
I E531040 N4665240
J E530890 N4665260
K E530870 N4665560
L E530510 N4665560
M E530510 N4665600
N E530660 N4665600
O E530660 N4665640
P E530870 N4665640
Q E530890 N4665630
R E530920 N4665690
S E530960 N4665730
T E531020 N4665720
U E531020 N4665790



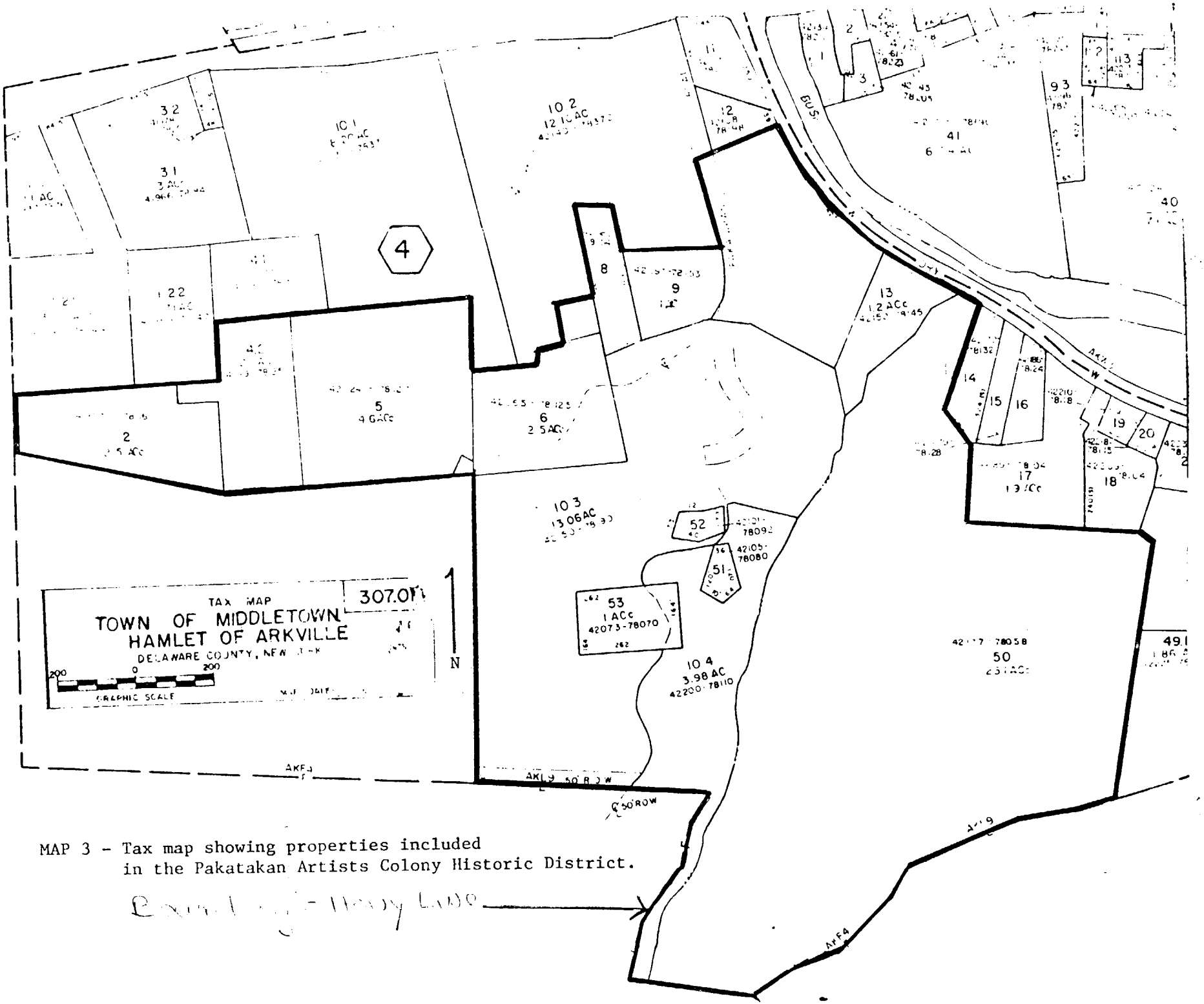
Map 1 - 7.5' USGS Margaretville and Fleischmanns Quadrangles showing location of the Pakatakan Artists Colony Historic District. Scale - 1:24000.



BUILDING LIST

1. Murphy Studio
2. Murphy Residence
3. Upper Studio
4. Barn/Studio
5. Lawrence House
6. Lawrence Cottage
7. Hathaway Cottage
8. Butternut Cottage
9. Garden Cottage
0. Pakatakan Inn
11. Brook Studio/Cottage
12. Motel
13. Roberts Residence
14. House of the Four Winds
15. Field Studio
16. Clark Cottage
17. Mann Residence/Studio
18. Wyant Studio
19. Locke House

Map 2 - Layout of the Pakatakan Artists Colony Historic District.



MAP 3 - Tax map showing properties included in the Pakatakan Artists Colony Historic District.

Boundary - Heavy Line