

EXP. 12/31/84

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For NPS use only

received MAR 21 1985

date entered APR 18 1985

1. Name

historic Dorset Village Historic District

and/or common Dorset Village Historic District

2. Locationstreet & number Principally along Main and Church Streets and
Dorset Hollow Road (Elm Street) N/A not for publicationcity, town Dorset N/A vicinity of congressional district

state Vermont code 50 county Bennington code 003

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition		<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> in process	<input type="checkbox"/> government	<input type="checkbox"/> scientific
		<input type="checkbox"/> being considered	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
			<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple ownership (See continuation sheets)

street & number

city, town _____ vicinity of state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Town Clerk

street & number N/A

city, town East Dorset state Vermont

6. Representation in Existing SurveysVermont Historic Sites and
title Structures Surveyhas this property been determined eligible? yes nodate October, 1974 federal state county local

depository for survey records Vermont Division for Historic Preservation

city, town Montpelier state Vermont

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		#21, 27, 33, 37, 57, 58 (see text)

Describe the present and original (if known) physical appearance

Situated in the upper Mettawee River valley amid the Taconic Range of mountains, the Dorset Village Historic District encompasses the historic village center of sixty principal buildings standing mostly along Main and Church Streets. The latter street incorporates a linear green within an unusually broad, mostly landscaped right-of-way flanked by recessed buildings. Architectural styles ranging from the Federal to the Colonial Revival appear in the historic district, with the Greek Revival having exerted the greatest influence. Predominantly residential in nature, the well-maintained buildings share that scale, almost universal wood-framed (and largely clapboarded) construction, and gable-roofed form; virtual uniformity exists in their white color. Scattered public and commercial structures, and an historic golf course complete the district environment. Complemented by several historic buildings moved into the district in the 1920's, the village lacks modern intrusions and retains essentially intact its 19th and early 20th century character.

The Dorset Village Historic District coincides with the historic center of the principal village in Dorset township. The village lies on undulating terrain in the upper Mettawee River watershed; the river's main stem passes northeast of the village while a minor tributary supplies the small Prentiss Pond that marks the westward limit of the historic district. Steeply sloped hills and mountains of the Taconic Range flank both (east and west) sides of the valley, rising 2500 to more than 3000 feet in elevation.

The village center surrounds the perpendicular intersection of the two principal streets, Main and Church. Main Street (Vermont Route 30) constitutes the dominant axis, following a southeast-northwest course through the village. The village's modest commercial activity occurs mostly along Main Street although its character has become increasingly residential during the present century. Scattered mature deciduous trees provide intermittent shade along its length. Exacerbated by the noise and fumes of heavy trucks, the regional traffic of Route 30 detracts from the overall quality of the street environment.

Extending southwestward from the junction with Main Street, the predominantly residential Church Street forms a secondary axis and a streetscape of exceptional aesthetic quality. Its eastbound and westbound lanes diverge immediately west of the intersection to pass the small linear Green (#4). After the lanes rejoin, the grassy medians between the street and the sidewalks widen effectively to double the depth of the informally landscaped front grounds belonging to the street's houses and namesake church. Mature deciduous trees flank the broad opening along the street, which offers scenic vistas of nearby hills both to the east and west. Utility lines were installed underground in the 1920's to avoid their intrusion into the scene.

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- | | | | |
|-----|--|-----|---|
| 1. | Dorset Village Public Library
Dorset, VT 05251 | 14. | John Prentiss Whittemore et al.
Route 8, Box 244
Bedford, NH 03102 |
| 2. | Factory Point National Bank
Dorset, VT 05251 | 15. | United Church of Dorset and East Rupert
Dorset, VT 05251 |
| 3. | James A. & Teresa L. Hathaway
Dorset, VT 05251 | 16. | Joseph Allen
326 W. 46th Street
New York, NY 10036 |
| 4. | Town of Dorset
East Dorset, VT 05253 | 17. | Elizabeth E. MacLeod
Box 261
Dorset, VT 05251 |
| 5. | Peter & Jane Zecher
224 Glenwood Road
Ridgewood, NJ 07450 | 18. | Judith Ann Sherman
Church Street
Dorset, VT 05251 |
| 6. | Marjorie S. Chapman
Dorset, VT 05251 | 19. | Dorset Field Club
Dorset, VT 05251 |
| 7. | Ann Sykes
Box 177
Dorset, VT 05251 | 20. | B. W. Warner
Dorset, VT 05251 |
| 8A | Robert R. & Diana C. Thompson
146 N. Van Dien Avenue
Ridgewood, NJ 07450 | 21. | Joseph & Jane Whitehead
Dorset, VT 05251 |
| 9. | United Church of Dorset and East Rupert
Dorset, VT 05251 | 22. | Richard Hittle
3 Hendrie Drive
Old Greenwich, CT 06870 |
| 10. | John C. & Jill A. Nassivera
Box 221
Dorset, VT 05251 | 23. | Elizabeth Forbes Morison
343 Old Sharon Road
Peterborough, NH 03458 |
| 11. | John C. & Jill A. Nassivera
Box 221
Dorset, VT 05251 | 24. | Alexis A. & Hanneke A. Koks
Dorset, VT 05251 |
| 12. | Margaret Bennett
Dorset, VT 05251 | 25. | Alexis A. & Hanneke A. Koks
Dorset, VT 05251 |
| 13A | May Foote Holmes
c/o Proctor Trust Company
Proctor, VT 05765 | 26. | Dorothy Weston
Dorset, VT 05251 |

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27.	Nancy Norris	38A	John A. Niles et al. c/o Factory Point National Bank Trust Department Manchester Center, VT 05255
27A	The Little Lodge at Dorset Dorset, VT 05251		
28.	Robert & Betty Faulkner Box 63 Dorset, VT 05251	39. 39A	Hugh B. Vanderbilt Dorset, VT 05251
29.	Robert J. Cushman Dorset, VT 05251	40. 40A	Alexis A. & Hanneke A. Koks Dorset, VT 05251
30.	John & Winifred Hawkes Dorset, VT 05251	41.	Edna W., Roberta, & Mark Bartel 33 Schofield Avenue Dudley, MA 01570
31.	Mrs. Lot B. Page & Martha Gogel Conant Road Lincoln, MA 01773	42.	Edna W. Bartel & Laura Wade 2125 N. Margaret Avenue Tuscon, Arizona 85716
31A		43.	Barbara A. Hicks & Gretchen Schmidt Dorset, VT 05251
32.	Frederick & Marjorie L. Whittemore Box 65 Dorset, VT 05251	44. 44A	Vivienne Elizabeth Smith Box 633 Dorset, VT 05251
33.	Frederick & Marjorie L. Whittemore Box 65 Dorset, VT 05251	45. 45A- 45H	Charles J. & Marilyn E. Schubert Dorset, VT 05251
33A		46. 46A	Phyllis Binkley & Jean C. Viebrock Dorset, VT 05251
34.	David Sirak Dorset, VT 05251	47. 47A 47B	John & Jane Fennie 155 N. Van Dien Avenue Ridgewood, NJ 07450
35.	James W. & Jean D. Kingston 220 New Canaan Road Wilton, CT 06897	48. 48A	Charlotte Bushee Dorset, VT 05251
36.	James W. & Jean D. Kingston 220 New Canaan Road Wilton, CT 06897	49. 49A	Paul Michael Stavnitzky Kristi Hill Robinson Box 141 Dorset, VT 05251
37.	Elsa W. Bley Box 357 Dorset, VT 05251		
38.	Florence Blackburn Dorset, VT 05251		

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|-----|--------------------------------------|-----|-------------------|
| 50. | Matthew P. Bickford | 61. | Warren E. Murray |
| 50A | P.O. Box 727 | 61A | Dorset, VT 05251 |
| | Dorset, VT 05251 | | |
| | Marriane Koks | 62. | Dorset Field Club |
| | P.O. Box 527 | 62A | Dorset, VT 05251 |
| | Dorset, VT 05251 | 62B | |
| | | 62C | |
| | | 62D | |
| 51. | Constance Harrington | 62E | |
| 51A | Dorset, VT 05251 | | |
| 51B | | | |
| 51C | | | |
| 52. | Berton Jr., & Margaret J. Harrington | | |
| 52A | Dorset, VT 05251 | | |
| 53. | Lucille Fay | | |
| | Dorset, VT 05251 | | |
| 54. | Ruth McWayne | | |
| | Dorset, VT 05251 | | |
| 55. | Kathe Parks | | |
| | Dorset, VT 05251 | | |
| 56. | Genevieve Irons Estate | | |
| | c/o Louise I. Peck | | |
| | Wolver Hollow Road | | |
| | Oyster Bay, NY 11771 | | |
| 57. | Kathe Parks | | |
| | Dorset, VT 05251 | | |
| 58. | Dorset Historical Society | | |
| | Dorset, VT 05251 | | |
| 59. | Karl & Martha Pfeiffer | | |
| | Manchester, VT 05254 | | |
| 60. | Matthew & Blim Meyer | | |
| | Dorset, VT 05251 | | |

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The historic streetscapes along Main and Church are significantly enhanced by marble sidewalks, a feature representative of Dorset township's principal 19th century industry. The stretches of marble slabs extend along the east side of Main Street from the Church Street intersection to a point south of the Jackson-Barrows House (#45), along the west side of the same street only to the Post Office (#59), and along both sides of Church Street from Main Street westward to the Congregational Church (#9). The slabs, of varying dimensions, have shifted through the years into rather undulating surfaces and are partly overgrown with sod. A marble hitching post stands next to the sidewalk on the north side of Church Street at the Armstrong-Fields House (#20).

Only four lesser residential streets intersect Main and Church Streets within the historic district. Cheney Road leaves Church Street in a south-easterly direction, but after a short distance abruptly changes direction and name to continue northeasterly as Meadow Lane to an intersection with Main Street. Diagonally opposite, Dorset Hollow Road (historically known as Elm Street) joins Main Street from the east. Kent Hill Road travels east to join Main Street only a little south of the Church Street intersection.

Sixty principal buildings stand within the boundary of the historic district, complemented by a variety of outbuildings. The buildings generally occupy individual lots of sufficient size to provide both front and side yards. The facade lines vary somewhat along the streets, reflecting both the age of the buildings and the expansion of traveled lanes; the oldest buildings have been approached most closely by the present pavement. The deepest setbacks occur along Church Street, increasing from east to west where the terminal buildings of the historic district, #13 and #14, are not focused on the street.

The several architectural styles represented in the historic district begin chronologically with the Federal but the succeeding Greek Revival predominates. The later 19th century styles, including the Italianate Revival and Stick style, appear only infrequently. One outstanding example of the Shingle Style (#18) survives but a Gothic Revival house (#13) has largely lost its stylistic character to alterations. On the other hand, the village's singular church (#9) exhibits fully developed Late Gothic Revival style from 1910. Several early 20th century buildings (or recipients of period remodelings) display Colonial Revival character. Vernacular expressions of these styles are the rule, with the church being the closest approach to high style.

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The Greek Revival fabric now extant in the historic district, however, was neither entirely built in Dorset nor entirely built during the 19th century. Two principal buildings (#27 and 37) of Greek Revival style were moved to Dorset from Hebron, New York during the late 1920's. Several other buildings have been altered or enlarged during the present century, and the additions display features replicative of 19th century design.

The buildings in the historic district share several physical characteristics that contribute to a highly cohesive built environment. Generally they possess residential scale limited to 2½ stories; the largest building, the Dorset Inn (#25), matches that height but its length greatly exceeds the average. The gable roof form predominates to the extent that only a handful of buildings carry a different form; the gable-roofed buildings are oriented with a majority showing gable-fronts but the interspersed eaves-fronts create mixed patterns along the streets.

Only one exception exists to the nearly exclusive prevalence of wood-framed buildings in the historic district. The Congregational Church (#9) was constructed of locally quarried marble after its wood-framed predecessor was destroyed by fire. Marble appears also in the foundations and steps of several other buildings. Not a single example of historic brick construction exists in the district, an extraordinary circumstance among comparable villages in Vermont.

Clapboards sheath an overwhelming majority of the wood-framed buildings. In recent years, however, that majority has been reduced by the intrusion of synthetic siding. The architectural character of several buildings, including the historically significant Manse (#15) has been impaired by such sheathing. A few other buildings in the historic district are differentiated by wood shingles, boards-and-battens, novelty siding, or flush vertical boards. Slate constitutes the most common historic material used as roof sheathing.

Probably the most visually striking characteristic shared by Dorset village's buildings involves their uniformity of color. Like the case with materials, only a single deviation occurs among the principal buildings from the body color of white. The solitary exception, the former Weeks carriage shop (#44) is sheathed with flush vertical boards that suggest the appearance of a barn, the probable reason for its present red color.

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While suiting the buildings of Federal and Greek Revival character, the monochromatic treatment has altered the visual character of the buildings representing the latter 19th century styles. The distinctive ornamental features of the Stick style S. F. Holley House (#30) and the Italianate Revival former Armstrong Store (#34) have been largely obscured by over-painting in white. The now white, wood shingled main block of the Bourn - Sheldon House (#10) was originally dark brown.

A limited variety of building types appear in the historic district. Detached single-family houses constitute the most common type, complemented in many cases by a garage, shed, or barn. A few commercial buildings are scattered among the houses; only the former Armstrong Store (#34) conveys the appearance of a typical 2-story, flat-roofed, 19th century commercial block. A hotel (#25), a church (#9), a clubhouse (#19), and a former carriage shop (#44) represent other building types found in the historic district.

Several buildings have experienced single or multiple changes of usage. Commercial enterprises have been conducted in a number of buildings that are now exclusively residential. The reverse has happened in the case of the Jackson-Barrows House (#45), now adapted to an inn. The village's library (#1) served previously both as a tavern and a residence, while the adjacent bank building (#2) was previously used as the library as well as a residence. The post office has occupied three different buildings during the present century, #41, #55, and the current #59.

A high standard of building maintenance prevails in Dorset village, with an unusually large proportion of the buildings appearing in excellent condition. The ongoing maintenance has been supplemented in many cases by renovations or additions to buildings. A substantial current rehabilitation involves the Dorset Inn (#25), whose historic character will remain essentially unchanged by the project.

Complementing the historic structures of the village is the open space of the Dorset Field Club's golf course (#62), originally laid out in 1886 and one of the oldest 9-hole courses in the nation. With its landscaped grounds, the course brings almost to the very center of the village the natural environment which otherwise provides a visual backdrop for the district.

Descriptions of individual buildings follow; numbers refer to the enclosed map.

1. Sykes Memorial Building of the Dorset Village Public Library
(Main and Church Streets); c.1800

Occupying the south corner of the village's principal street intersection, the Federal style, 2-story, wood-framed and clapboarded library carries a slate-shingled hip roof. Paneled pilasters (a later addition)

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define the corners of the simple rectangular block, rising to support a triglyphed frieze below the projecting molded cornice. The window openings are grouped in pairs of 9/6 sash.

The 5-bay east facade presents to Main Street a symmetrical arrangement of paired windows and a central entrance. The latter is enframed by pairs of smooth pilasters with intermediate 6/4 $\frac{1}{2}$ -length sidelights. A 1-bay gabled porch with square pillars shelters the entrance, its triglyphed frieze surmounted by a pediment. The north and south elevations extend two groups of paired windows.

The building was constructed by John Gray, who kept a tavern in it during the early 19th century. Subsequently adapted to a residence, it was occupied by the Manley family for several decades; they rented furnished rooms to summer boarders around the turn of the century. In 1928, Bernard G. Sykes donated the house for a permanent library building in memory of his parents, Gilbert M. and Lydia K. Sykes.

2. Factory Point National Bank (Church Street); c.1840

The most diminutive principal building in the historic district, this 1-story, wood-framed and clapboarded bank stands oriented with its slate shingled gable roof perpendicular to the street. The 3-bay north gable facade possesses an off-center entrance sheltered by a 1-bay pedimented porch with box posts (seasonally enclosed). Coupled 6/6 sash occupy the right bay while a triangular fanlight marks the main gable.

A slightly smaller-scale ell of saltbox form projects from the main block's southeast corner. On the ell's 2-bay north eaves facade, a right entrance is sheltered by a gabled canopy with scroll brackets; coupled sash occupy the adjacent bay.

Adjacent to the present library building (#1), this building preceded it in that role. The Dorset Library Association acquired the cottage in 1915 and maintained the library here until 1928. Subsequently the building reverted to a residence and remained in that use until its circa 1970 conversion to an office.

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3. Peltier's Market (Church Street); c.1880

One of two storefronts (along with #34) in the historic district and the only to retain its original use, this 2½ story, wood-framed and clapboard building carries a steeply pitched, slate-shingled gable roof oriented perpendicular to the street. Apart from the storefront, the window openings contain 6/6 sash.

The 3-bay north gable facade displays an Italianate Revival storefront cornice supported by pairs of small scrolled brackets. Large display windows mounted in the wall plane flank a recessed central entrance with double-leaf paneled doors. To the right of the storefront extends the 2-bay north front of an early 20th century, 1-story, shed-roofed (with asphalt shingles) wing attached to the main block's 3-bay west eaves elevation; the wing is lighted by 2/2 sash.

A long 2-story warehouse wing with a much lower roof (sheathed with standing-seam metal) extends from the main block's rear (south) elevation. The wing predates the main block and probably served originally as the storefront proper.

A store has existed on or near the site since c.1820. Gilbert Sykes, the longest-term owner, operated a general store here from c.1855 to 1913. The present name of the market derives from subsequent owners, John Peltier and his son Perry, whose combined tenure lasted half the present century.

4. The Green

Bounded by the separated eastbound and westbound lanes of Church Street, Dorset's village green possesses a narrow linear form that tapers gradually from east to west between rounded ends. Its simple landscaping includes principally a deciduous shade tree of moderate size (its trunk encircled by a recent hexagonal wood bench) and, toward the east end, a rectangular group of evergreen shrubs surrounding a wood flagpole.

The Green has been substantially reduced in size since the beginning of this century. The flanking roadways were then narrower and unpaved, and the landscaped area extended eastward to the Main Street intersection.

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5. Berniss Sheldon House (Church Street) c.1830

Oriented with its slate-shingled gable roof parallel to the street, this wood-framed and clapboarded house has been enlarged by the c.1907 addition of a second story. The 4-bay north eaves facade displays somewhat irregular fenestration (of 2/2 sash) surrounding an off-center entrance enclosed by a 1-bay pedimented vestibule. A smaller-scale 2-bay south ell is offset westward one bay to provide for a secondary north entrance; a 1-story, shed-roofed wing extends from the ell's south elevation.

The house was owned by Verniss Sheldon during the early 20th century. The Dorset telephone exchange occupied part of the building for several decades prior to 1960.

6. John Sheldon House (Church Street); c.1865

Exhibiting predominantly Italianate Revival characteristics, this 2-story, wood-framed and clapboarded house stands oriented with its slate-shingled gable roof perpendicular to the street; pairs of scrolled brackets support both the horizontal and raking eaves. The regularly arranged window openings are fitted with 2/2 sash and enframed by peaked lintels complemented on the first story by footed sills.

The 3-bay north gable facade includes a left entrance of double-leaf paneled doors enframed by channelled pilasters carrying a denticulated (and peaked) entablature. The first story extends westward 1-bay in a 1-story, flat-roofed wing that continues to the rear along the 3-bay west eaves elevation of the main block.

A 1½ story, 3-bay ell projects from the main block's east elevation; a gabled wall dormer rises above the roof of the 3-bay porch with paneled pillars that shelters the ell's north eaves elevation. Projecting southward from the ell, a shed ell also with a slated gable roof contains two double-leaf garage entrances on its east eaves elevation.

The house was owned by John Sheldon during the early twentieth century.

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7. Gilbert Sykes House (Church Street); c.1850

Similar in scale, plan, and facade arrangement to the adjacent John Sheldon House (#6), the 2½-story, woodframed, gable-roofed (with slate shingles) Sykes House contrasts with its neighbor by being Greek Revival in style, sheathed with synthetic siding and lighted by 6/6 sash. The three-bay north gable facade presents to the street a recessed left entrance fully embellished with paneled pilasters carrying an entablature, paneled reveals and three-quarter-length sidelights. A triangular fanlight with diamond panes marks the gable.

Like its counterpart on the John Sheldon House, the two-story east ell possesses a three-bay entrance porch with paneled pillars across its north eaves elevation. A two-story, flat-roofed ell projects southward from the east ell with its own three-bay entrance porch on the east elevation. The south ell links to a perpendicular 1½-story, gable-roofed (with slate shingles) barn sheathed in boards-and-battens; an overhead garage door enters its east gable front.

Gilbert Sykes lived in this house during his lengthy ownership of the nearby general store (#3). Sykes also held various public offices, including terms in the Vermont Senate and House of Representatives.

8. Dr. F. C. Liddle House (Church Street); c.1840

An example of a Greek Revival house arranged with an eaves facade toward the street, this 1½-story, woodframed and clapboarded house has been somewhat altered. The north slope of its slate-shingled gable roof carries two gabled dormers; an entablature follows both the horizontal and raking eaves. The windows consist of 6/6 sash.

The main entrance has been shifted from its original off-center position on the four-bay north eaves facade to a one-story, flat-roofed extension added to the east gable elevation; a large eight-light sidelight-like window flanks the entrance. A tall exterior fireplace chimney rises from the east elevation of the entrance extension.

The main block's west gable elevation has been encrusted with a one-story, shed-roofed wing which includes a recessed entrance. This wing extends southward to the northwest corner of a former barn that stands parallel to the house's main block; the space between the two buildings has been infilled by a one-story connecting link. The 1½-story, vertical-boarded

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barn with a slate gable roof now has screened openings along its west gable elevation.

Dr. F. C. Liddle lived here during his nearly sixty-year career (1887-1945) as the village's general medical practitioner.

8A. Shed: c.1960 (rebuilt); one story; wood framed; vertical boarded; shed roof; shed-roofed porch along east elevation. Non-contributing owing to age.

9. Dorset Congregational Church (Church Street); 1909-1910

Jordan Greene, an architect from New York, designed this singular representative of the Late Gothic Revival style in the historic district. The church was constructed by the contracting firm of O. W. Norcross, partner in the Norcross-West Marble Company that donated the building stone from its South Dorset quarry.

Dominated by a massive square engaged central tower that ascends its north gable facade, the one-story, gable-roofed church is built of rock-faced Dorset marble laid in patterned coursed ashlar and trimmed with dressed stone. Rock-faced blocks are used as corner quoins both on the main block and the tower. The wood-framed gable roof is shingled with slate; it incorporates two pitches on each (east and west) slope, the lower being the shallower. The projecting eaves are decorated with stylized rafter tails.

The engaged central tower dominates the north facade and contains the main entrance approached by a flight of closed-string marble steps. The vertically boarded, double-leaf doors and pointed-arch stained transom are recessed within a pointed-arch opening with dressed marble surround, the arched portion of the surround being molded. Aligned with the peak of the arch, two slit windows light the upper tower wall.

The tower expands to its full depth above the raking eaves, containing the bell chamber marked by triple pointed-arch louvered openings on each face. Above the belfry, the tower culminates in perimeter crenelation with crocketed corner and intermediate pinnacles.

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The five-bay east and west eaves elevations are subdivided by buttresses flanking each bay. A beveled water table delineates the exposed basement half-story which is lighted by coupled 1/1 sash; a basement entrance occurs near the northeast corner. Each bay of the main story is occupied by a pointed-arch stained glass window set within a dressed quoined surround; these windows have been installed in various years during the church's existence.

The rear (south) gable elevation is distinguished by a round stained glass window incorporating quatrefoil mullions. A dressed marble interior end chimney rises above the south elevation from the west slope of the roof.

In 1973, a one-story masonry wing with a slate gable roof was added to the south elevation; its four-bay east eaves elevation is veneered with courses marble ashlar to blend with the church. A gabled entrance near the north end provides access to the class and meeting rooms contained in the wing. The wing does not contribute to the historic district owing to age.

10. Bourn-Sheldon House (Church Street); c.1885, c.1935

Sheathed with wood shingles originally dark brown in color, the 2½-story wood-framed central block of this house was constructed in the late 1880s, its slate-shingled gable roof oriented parallel to the street. The two-bay north eaves facade includes a left entrance enframed by smooth pilasters carrying a denticulated entablature; the transom is comprised of five round-headed lights. The window openings are fitted with 6/6 sash.

During the 1930s, the original Shingle Style character of the house was largely altered by an enlargement involving 1½-story wings attached to its east and west gable elevations. The east wing is marked by three gabled wall dormers on its north eaves elevation. A shed-roofed veranda crosses the east wing's two-bay east gable elevation; it consists of two broad segmental-arched openings enframed by twin posts flanking slender round-headed latticed panels.

The smaller scale west wing contrasts by having on its north eaves elevation two segmental-arched bays that are enclosed with glazing, and a gabled dormer on the north slope of the roof. The west wing links to a 1½-story west ell built as a garage. Carrying a gabled dormer, the

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longer west slope of its gable roof repeats the flared eaves of the Gilbert Sykes House Garage (#7A); a stylized lantern surmounts the ridge, with triplet round-circled openings on each wood-shingled face and a bellcast cap.

The house was built for Allan Bourn, purchasing agent of the New York Central Railroad, and owned by Allen Sheldon when enlarged.

The house has been adapted to a residence for members of the Dorset Playhouse summer stock theater company that performs in a converted barn outside the historic district.

11. Annie Sheldon House (Church Street and Cheney Road); 1909

Altered in recent years such that its Bungalowoid character has been impaired, this 1½-story, woodframed and clapboarded house stands oriented with its wood-shingled gable roof parallel to Church Street; a shed dormer emerges from the north slope. The window openings contain 1/1 sash.

The most distinctive original feature of the house was a veranda that crossed the north eaves facade beneath the slope of the main roof; the veranda was enclosed c.1970 when three bays of sliding windows were installed. The entrance remains in the left bay, served by a recessed porch with a dimension balustrade. A one-bay entrance porch projects from the west gable elevation, and an open deck has been added to the south elevation. The house was constructed as a summer cottage for relatives visiting #10 and was formerly occupied by Annie Sheldon.

Due to alteration, the house is included within the district as a non-contributing structure.

12. Codman House (Cheney Road); c.1935

Designed to simulate an English cottage, this 1½-story, woodframed and clapboarded house of asymmetrical plan and varied fenestration includes a central block and north wing (offset westward) whose slate-shingled gable roofs parallel the street. A gabled dormer emerges from the east slope of the central block. A recessed entrance porch with two semi-elliptical arched openings shelters the east eaves facade while another entrance with paneled pilasters and denticulated entablature occurs on

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the north gable elevation next to the offset wing. A screened porch crosses the wing's west eaves elevation. The house's south block consists of an ell whose east gable elevation contains two double-leaf garage doors set in semi-elliptical, keystoned surrounds; above is a pair of 9/9 windows and a circular gable vent. The south ell projects one bay west of the central block's west elevation.

The house was constructed for an Englishman named Codman.

13. Simeon Cheney House, "The Hemlocks" (off Church Street); 1850

The original Gothic Revival character of this 1½-story, woodframed house sheathed with boards-and-battens was significantly impaired by a 1960s enlargement. The central cross-gable on the north and south slope of the asphalt-shingled gable roof separate the altered west half of the main block from the historic character of the east half.

The north facade originally extended three bays in width, being arranged symmetrically around the central entrance with paneled pilasters, modified entablature, and three-quarter-length sidelights. The window openings are fitted with 6/6 sash, those on the first story being nearly room height. The original veranda sheltered all three bays but stopped short of the building's corners; during the 1960s, that was replaced by the present broad one-bay porch with box posts. Occupying the cross-gable bay, a second-story entrance with paneled surround opens onto the porch roof.

The 1960s enlargement extended the west half of the main block one bay and raised its roof (thereby lessening the slope of the roof on the west side) to provide a full second story. Multiple sliding windows were installed on the first story while smaller casement windows were introduced on the second story. In contrast to the rebuilt west gable elevation, the east elevation retains its original two-bay appearance.

A one-story ell also enlarged in the 1960s projects from the main block's south elevation; a three-bay recessed entrance porch and two garage stalls with overhead doors occur along the ell's east eaves elevation.

The house was built for Simeon Cheney, a professional musician who served as choirmaster at the Congregational Church and directed a singing school. He was renowned for his recording of bird songs in musical notation.

Due to alteration, the house is included in the district as a non-contributing structure.

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13A. Guest House: A 19th century barn moved to the site during the 1960s and converted to a guest house, this 1½-story, woodframed, gable-roofed building is sheathed with boards-and-battens and lighted by casement windows. Non-contributing because it has been moved from its original site and has been altered.

14. Reverend George Prentiss House, "Kauinfels" (Church Street); 1868-1869

Exhibiting an eclectic array of stylistic elements, this 2½-story, wood-framed and clapboarded house stands oriented with its asphalt-shingled gable roof parallel to the street; the main facade, however, faces west toward Prentiss Pond (away from the village) rather than the street. The roof carries various projections, principally a steeply pitched central cross-gable on the south slope flanked by shed dormers with small coupled 9/1 sash; gabled dormers take corresponding positions on the north slope. The eaves are supported by exposed rafter tails or beam ends.

On the south eaves facade, the cross-gable surmounts a one-bay pavilion whose upper story and gable project over a first-story, one-bay entrance porch; the porch incorporates a cutout balustrade and massive chamfered corner posts whose large curved brackets meet in the side (east and west) bays to form round-headed openings. The entrance itself is enframed by a broad surround with peaked lintel. A Palladianesque triptych window with round-headed central panel occupies the gable. Flanking the pavilion are one-bay (of 2/2 sash) wall panels; double beltcourses separate the first and second stories.

The west gable facade possesses a first-story embayment that consists of a central double-leaf entrance flanked by angled, room-height 2/2 sash. Above the two-bay second story, an oculus lights the gable. A veranda with bracketed chamfered posts and only a small portion of cutout balustrade extends three bays across the west facade and continues two bays along the north eaves elevation.

A two-story wing extends one bay from the main block's east gable elevation (also marked by a gable oculus). A similar ell projects three bays in length from the wing's north elevation; a one-bay porch shelters an east entrance on the ell.

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The "Prentiss Cottage" was constructed as a summer house for the Reverend George Prentiss, a prominent cleric from New York. The house has subsequently remained in that family's possession.

15. The Manse (Church Street); c.1840

The parsonage of the Dorset Congregational Church, this 2½-story, wood-framed house of transitional Federal-Greek Revival style lost a measure of its historic character in 1975 when synthetic siding was applied over the original clapboards. Oriented perpendicular to the street, the gable roof retains slate shingles. The windows are fitted with 6/6 sash.

The three-bay south gable facade possesses a right, sidehall entrance enframed by pairs of slender pilasters flanking two-thirds-length sidelights and carrying a paneled lintel. A semi-circular fanlight with radiating muntins is located in the gable. Sheltering only the entrance bay on the south facade, a Queen Anne shed-roofed veranda with bracketed turned posts and dimension balustrade then continues four bays along the east eaves elevation and then turns again to cross a three-bay, gable-front wing to the east.

Probably a former shed, the wing is almost fully offset eastward from the main block's northeast rear corner. It has a central entrance and a gabled slate roof that parallels the roof of the main block at 1½-story height. Partly sheathed with boards-and-battens and carrying a shed dormer on the west slope of its roof, the wing contains a garage stall with overhead door near the rear of its east eaves elevation.

16. Reverend Parsons Pratt House (Church Street); c.1855

Similar in scale and plan to the nearby John Sheldon and Gilbert Sykes Houses (#6, #7), this substantial 2½-story, woodframed and clapboarded house with slate-shingled gable roofs illustrates the Greek Revival-Italianate Revival stylistic transition. The main block presents to the street a three-bay south gable facade whose Greek Revival right sidehall entrance with full-length sidelights is enframed by smoother pilasters carrying an entablature. The window bays are occupied by 6/6 sash while an Italianate oculus marks the gable. The eaves of the roof project substantially above deep fascia boards, a treatment typical of Italianate design.

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A one-story, two-bay, flat-roofed wing extends from the main block's west eaves elevation. From the opposite (east) elevation of the main block, there projects a two-story, three-bay ell with a left entrance on its south eaves elevation. A four-bay veranda with paneled pillars and dimension balustrade crosses the south elevation and continues three bays along the east gable elevation, where an exterior fireplace chimney has been added. A same-scale ell with irregular fenestration projects from the north elevation, and concludes with its own one-story, shed-roofed north wing.

Instead of the next door Manse (#15), this house was occupied by the Reverend Parsons S. Pratt while he served as Dorset's Congregational minister during the forty years between 1856 and 1896.

17. Sears House (off Church Street); c.1910

Designed (or subsequently altered) to emulate the Greek Revival character of nearby houses, this 2½-story, woodframed and clapboarded house with a slate-shingled gable roof faces northeastward over the golf course of the adjacent Dorset Field Club (#19). The irregularly arranged first story of the main (north) eaves facade includes an entrance near each end (the left occupying the recessed northeast corner) and 2/2 sash in the intermediate bays; coupled sash enlarge the central bay of the symmetrical second story. Paneled pilasters define the corners of the house. A deep, three-bay, one-story veranda with paneled pillars crosses the north facade. The southwest corner of the second story is recessed behind a one-bay porch with paneled corner pillar and dimension balustrade; a first-story, shed-roofed porch projects from the right end of the south elevation.

The house is known for its ownership by the Sears family.

17A. Cottage/garage; c.1925: Standing southeast of the house, this 1½-story, woodframed and clapboarded cottage with a slate gable roof has a basement story exposed on the south and west that serves as a garage. The main entrance on the north facade interrupts the eaves with its gabled one-bay porch; a fixed window in the right bay contrasts with the standard 2/2 sash. Two double-leaf garage stalls enter the basement on the west gable elevation.

This building was constructed in the 1920s from parts of a dismantled barn that stood next to the Reverend Parsons Pratt House (#16).

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18. Musser House (Church Street); 1906, c.1920

The outstanding representative of the Shingle Style in Dorset village, this 2½-story, woodframed house retains the original wood shingles on its wall surfaces but has been painted white to emulate the surrounding clapboarded houses. The house carries a distinctively sheathed gambrel roof oriented parallel to the street on the front block and perpendicular on the added rear (north) block; the shallower pitched upper slopes of the roof are shingled with slate while the steeper lower slopes (corresponding to the second story on the east and west elevations) share the wood shingles of the walls. The roof slopes are differentiated also by the form of their dormers; two high-gabled dormers emerge from the south upper slope while the lower slope is punctuated by a central gabled dormer (bearing a raised shingled diamond on its gable) and flanking shed dormers.

The first story of the south eaves facade incorporates a central entrance flanked by diamond-paned sidelights, coupled 6/1 sash to the right of the entrance, and a bay window to the left. A three-bay, shed-roofed veranda with wood-shingled posts and rail extends the width of the facade. The east gambrel elevation displays a tiered arrangement of bay windows: the lower occupies the left bay of the first story while the upper oriel emerges from the right bay of the second. An elliptical oculus with "keystoned" surround lights the gable end. A rubble stone fireplace chimney ascends the opposite (west) elevation.

Added c.1920, the two-bay rear (north) block of the house shares the same scale and form but in perpendicular orientation; its gambrel roof carries two shed dormers on the lower slope. A one-story, shed-roofed enclosed porch crosses the rear (north) elevation.

The house is historically associated with the Musser family.

18A. Garage; c.1930: This 1½-story, woodframed and clapboarded, gable-roofed garage stands northeast of the house; two overhead doors enter its south gable front.

19. Woodruff Hall of the Dorset Field Club (off Church Street); 1896

Surrounded by the club's tennis courts and golf course, the 1½-story, woodframed and clapboarded clubhouse carries a shallow pitched, slate-

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shingled hip roof. A blind shed dormer emerges from the east slope bearing a sign panel inscribed "Woodruff Hall, 1896;" from each (north and south) end of the roof ridge, there extends a two-bay (of 6/6 sash) gabled dormer.

The east facade was altered in the 1970s by the enclosure of the distinctive veranda that originally was recessed beneath the slope of the main roof. Multiple sliding windows now flank the unsheltered double-leaf central entrance. The windows continue also across the north elevation to a right entrance; the latter elevation, however, is sheltered by an added shed-roofed patio with a slate deck.

A gable-roofed (also slate shingled) wing of similar scale extends westward from the main block; a shed-roofed (with asphalt shingles) north extension exceeds by one bay the north facade line of the main block, matching the line of the patio.

The main block's original five-bay east facade corresponded in position to the shed dormer on the roof and possessed a double-leaf transomed central entrance and standard sash in the other bays. Incorporating box posts and a low balustrade, the veranda sheltered the facade and extended an extra (sixth) bay on the north end and continued across the north elevation. The clubhouse is named for Henry S. Woodruff, one of the Field Club's founders.

Although somewhat altered, the clubhouse continues to contribute to the district because of its strong historical associations with the golf course (#62) and the social life of Dorset.

19A. Pro Shop, c.1925, 1950's - 1970's: Standing northwest of the clubhouse, this one-story, woodframed and clapboarded, hip-roofed (with asphalt shingles) shed extends a total of thirteen bays (of various entrances and fenestration) along its pavilioned north facade but only two bays (of 6/6 sash) across its east elevation. Altered and extended, the structure is included in the district as a non-contributing structure.

20. Armstrong-Field House (Church Street); 1826

The finest example of Greek Revival style original to the historic district, this 2½-story, woodframed and clapboarded house stands oriented with its slate-shingled gable roof perpendicular to the street; an interior chimney rises from each end of the ridge. The window openings are fitted with 6/6 sash.

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The temple-front, three-bay south gable facade possesses a right entrance embellished by paneled pilasters carrying a full entablature, paneled reveal, and, flanking the door, full-length sidelights enframed by pairs of slender paneled pilasters with bullseye header blocks. The door appears to date from the 1840s. Paneled pilasters ascend the corners of the facade to support the gable pediment, whose clapboarded tympanum bears a semi-circular fanlight.

Attached to the northeast (rear) corner of the main block and almost fully offset eastward is a 1½-story parallel wing. The wing may have been the original 1826 house; if so, it may have been moved and re-oriented when the main block was constructed c.1840. A three-bay porch with paneled pillars crosses the wing's south gable facade, sheltering a two-bay entrance pavilion that projects forward of the wall plane; the porch turns northward to reach the first bay of the east eaves elevation which includes kneewall windows and a door with a cornice lintel. At the opposite (northwest) corner of the main block, a two-bay porch with paneled pillars shelters a one-story north pavilion with paneled corner pilasters.

The house was owned by Cyrus Armstrong, member of a prominent Dorset family, until after the marriage of his daughter to Charles Field, a leading figure in the local marble industry. The Fields occupied the house during the middle 19th century.

20A. Garage; c.1960: One story, woodframed; novelty sided; gable roof; overhead door on south gable front; shed-roofed east wing. Non-contributing owing to age.

21. Whitehead House (off Church Street); 19th century; moved c.1915

Standing closely northeast of the Armstrong-Field House (#20), this 1½-story, woodframed and clapboarded house with a slate-shingled gable roof repeats the orientation of the other house and its northeast wing, thereby forming a visual association of setback gable-fronts. On this house's two-bay south facade, the left entrance is flanked by a recent one-story, shed-roofed projection. Kneewall windows appear on the three-bay east eaves elevation.

Originally a barn linked to the Armstrong-Field House, this building was detached in the 1910s and made into a separate residence. The Whitehead family has owned the house in recent years.

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22. A. W. Harrington House (Church Street); c.1845

Blending original Greek Revival with added Colonial Revival fabric, this 1½-story, woodframed and clapboarded house extends a total of eight bays parallel to the street but only three bays in depth. Its asphalt-shingled gable roof is interrupted on the south slope by a central cross-gable (added in the 1890s) flanked on each side by a hipped wall dormer. Smooth corner pilasters support a denticulated entablature that follows both the horizontal and raking eaves.

The symmetrically arranged eight-bay south eaves facade incorporates a variety of windows (mostly 12/1 sash) grouped on the first story into panels of two bays that flank a right-of-center entrance and left-of-center paired windows set within a Greek Revival door enframement. The former is enframed by smooth pilasters carrying a full entablature with the slightly recessed doorway being flanked by three-quarter-length sidelights set within pairs of slender molded pilasters. Previously also an entrance, the balancing left-of-center bay displays a similar enframement but now contains coupled 12/1 sash. The wood-shingled central cross-gable contrasts by having triplet sash with elongated diamond upper lights at the second-story level and a semi-circular gable fanlight.

Added to the house in the 1890s, a lengthy three-bay columned porch formerly sheltered both entrances and unroofed extensions of its balustraded deck reached nearly to the ends of the facade. The porch was built while the house belonged to A. W. Harrington, one of the founders of the Dorset Field Club. Prior to the construction of Woodruff Hall (#19), the club used a room in this house.

23. Collins-Sykes House (Church Street); c.1830

Showing a restrained Greek Revival influence, this 1½-story, woodframed and clapboarded house presents an eaves facade to the street. Its slate-shingled gable roof carries wood-shingled continuous shed dormers (added in 1910) that extend nearly the full length of both the south and north slopes. An exterior fireplace chimney has been added to the east gable elevation.

The four-bay south eaves facade possesses an off-center entrance enframed by smooth pilasters carrying a simplified entablature; the Italianate

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paneled door incorporates slender round-headed lights. Individual 2/2 sash occupy the right bays but are coupled to the left of the entrance.

A slightly smaller scale ell of more complex form projects on a west offset from the main block's northwest corner; the ell's gable roof carries a shed dormer on its west slope. A screened flat-roofed entrance pavilion with a latticed rail extends from the west elevation.

Tom Collins owned the house during the middle 19th century and kept a marble shop in a small building beside it (now removed). Elizabeth Sykes later occupied the house.

24. Hattie Gray House—"White House" (Church Street); c.1850

Serving as an annex to the adjacent Dorset Inn (#25) known as the "White House", this 1½-story, woodframed and clapboarded, gable-roofed house has been enlarged by the addition of a two-story, flat-roofed east wing. Oriented parallel to the street, the slate-shingled gable roof of the main block carries two large gabled wall dormers on its south slope; each contains coupled 2/2 sash of standard size. The west gable retains earlier coupled 12/8 sash, indicating that the current structure may incorporate an early 19th century structure.

The main block's four-bay south eaves facade lacks an entrance; it occurs instead on the recessed two-bay south front of the east wing. A two-bay square porch with paneled pillars and beaded balustrade shelters the entrance and a second door into the main block on the interior corner between the main block and the wing. The wing has a projecting molded cornice and extends four bays along its east elevation.

Attached to the main block's rear (north) elevation, a one-story, flat-roofed wing of one-bay depth is sheltered by a shed-roofed porch.

The house is historically associated with Hattie Gray.

25. Dorset Inn (Church and Main Streets); 1796 and later

Extending in both directions around the north corner of the village's principal street intersection, the large-scale, 2½-story, woodframed and clapboarded, gable-roofed inn consists of a seven-bay main block oriented

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parallel to Church Street and a north ell block whose two sections (of seven and twelve bays, respectively) parallel Main Street. Lesser one-story wings are attached to the west elevations of all three units. Although not appreciably taller than nearby buildings, the inn dominates the village center by its mass and length; the inn contains approximately thirty guest rooms.

As constructed in 1796, the main block possessed a five-bay south eaves facade arranged symmetrically around a central entrance; an 1858 extension added two bays on the west. The entrance and flanking two-thirds-length sidelights are enframed by smooth pilasters carrying an entablature; the latter's cornice shelf serves as a narrow balcony (protected by a metal railing) for a second-story door. The window openings are fitted with 12/12 sash on the first story and 6/6 sash on the second. A two-story portico shelters the facade in six unequal bays, its massive paneled pillars rising to support a heavy entablature along the eaves of the extended south slope of the slate-shingled roof; the veranda turns and continues (in four bays) across the three-bay east gable elevation. Added in 1920 when the roof was raised, a slate-sheathed shed dormer with multiple-light casement windows, extends the entire length of the south slope. Added in 1950 to the west gable elevation, a large one-story, flat-roofed lounge pavilion is lighted by multiple 12/12 sash.

The first major ell block was attached in 1900 to the main block's north elevation, containing an enlarged dining room and second-story guest rooms. Its seven-bay east eaves elevation includes two secondary entrances interspersed among bays of 2/2 sash; a full-length, partly enclosed, four-bay veranda was removed in 1984. A one-story, shed-roofed kitchen wing extends along the opposite (west) elevation.

The second north ell block was constructed in c.1947 to provide another substantial expansion of accommodations and staff rooms. This section extends twelve bays (mostly of 6/6 sash) along its east eaves elevation, and carries full-length shed dormers on both slopes of its roof. An exterior skeletal steel fire escape ascends the north gable elevation.

26. Harvey Holley House (Main Street); c.1800

The relatively unembellished, 1½-story, woodframed and clapboarded main block of this house stands oriented with its slate-shingled gable roof

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perpendicular to the street. The four-bay (of 6/6 sash) east gable elevation, however, lacks an entrance; instead, entrances occur on both the three-bay north eaves elevation and the partial south elevation next to a similar scale south ell. A rebuilt large brick chimney rises offcenter on the ridge. An added exterior chimney bisects the east gable elevation.

The south ell consists of a three-bay intermediate section with a lower ridge line and a higher south section. A four-bay, shed-roofed porch with box posts shelters the intermediate section's east eaves elevation. Attached on a west offset to the south end of the ell, a one-story garage wing possesses on its east elevation a recessed two-bay entrance porch next to two arched garage stalls with overhead doors.

The house was occupied by Harvey Holley during the middle 19th century.

27. Tyler House or "The Little Lodge" (Off Main Street); c.1830; moved 1928

Moved from Hebron, New York, by Charles Wade, this Greek Revival, 1½-story, woodframed and clapboarded house with a slate-shingled gable roof displays a typical Classic Cottage plan. The house exhibits a full array of classical features, including paneled corner pilasters that support a heavy entablature following both the horizontal and raking eaves.

The five-bay west eaves facade is arranged symmetrically around a central entrance; enframed by paneled pilasters carrying an entablature, the doorway is recessed within a paneled reveal and flanked by two-thirds-length sidelights. The first-story window openings are fitted with 12/12 sash, and kneewall windows are aligned vertically with the main bays.

A south wing of reduced scale, but ornamented like the main block, carries a continuous shed dormer with six-light casement windows on each (east and west) roof slope. A three-bay porch with box posts and marble deck shelters two bays of the wing's west elevation plus a south entrance on the main block; a large tripartite window exists to the right of the porch. A one-story former garage wing extends from the first wing, and concludes in a c.1970 hip-roofed polygonal pavilion with multiple sliding windows.

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The house is considered locally to have been over one hundred years old when Charles Wade moved it to Dorset in 1928, one of his series of such projects that included also the Houghton House (#37).

The house is associated with Mrs. Walter Tyler, its first owner in Dorset. Recently (c.1980), the house has been adapted to a small inn.

27A. Barn/Garage: c.1970; 1½ stories; woodframed and vertical boarded; gable roof (with corrugated metal); two sliding doors on west eaves front. Non-contributing owing to age.

28. Atkinson-Lincoln House (Main Street); 1917

Clifford Atkinson, an architect from New York, designed this classically detailed example of Colonial Revival style to serve as his Dorset residence. The 2½-story story, woodframed and clapboarded house stands oriented with its slate-shingled gable roof parallel to the street. The five-bay west eaves facade includes a central entrance with two-thirds-length sidelights and a classical surround sheltered by a one-bay gabled porch with box posts. The windows contain 6/6 sash.

A one-story, shed-roofed sunporch lighted by multiple 6/6 windows extends from the north gable elevation with its own west entrance. A recent bay window has been added to the house's opposite (south) elevation. Attached to the southeast corner is a one-story garage ell with a slate gable roof and an overhead door on its west gable front.

The house is also associated with a more recent owner, Margaret Lincoln.

29. Collins-Holley-Cushman House (Main Street); c.1790

Ranking among the earliest houses in Dorset village, this Federal style, 2½-story, woodframed and clapboarded houses bears distinctive fretwork on the horizontal cornice of its slate-shingled gable roof while the more closely cropped raking eaves carry an attenuated cornice with a band of dentils. The house stands parallel to the street, fronting a yet earlier section that has been incorporated into an east ell.

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The five-bay west eaves facade displays a symmetrical arrangement unique in the historic district. The four bays of 12/12 sash are clustered near the central entrance, leaving the equivalent of a one-bay blind panel at each end of the facade. The first-story windows are headed by distinctive keystoned splayed lintels while the windows on the second story abut the eaves. The doorway and flanking two-thirds-length sidelights are enframed by smooth pilasters carrying a rebuilt entablature. The door enframement probably dates to a Greek Revival period remodeling. At least two porches have been added and subtracted from the facade during the existence of the house.

The two-bay north and south gable elevations repeat on both stories the window lintel treatment of the main facade's first story. A triangular fanlight with radiating muntins marks the south gable. An added exterior fireplace chimney bisects the north gable elevation.

A 1½-story ell projects from the main block's east elevation, carrying a shed dormer on the north slope and two gabled dormers on the south slope of its asphalt-shingled roof. The ell's five-bay south eaves elevation with a central entrance retains a four-bay porch with paneled pillars. A c.1950, one-story, gable-roofed garage wing with an overhead door on its south eaves elevation extends from the ell's east gable elevation.

The house was built by/for Samuel Collins. Hiram Holley lived here for the middle half of the 19th century. The Cushman family has occupied the house in recent decades.

30. S. F. Holley House (Main Street); c.1850

Alluding to the Stick Style in design, this two-story, woodframed and clapboarded T-plan, gable-roofed house consists of a three-bay central block oriented perpendicular to the street and flanked by a one-bay cross-gabled pavilion on both the north and south eaves elevations. The broadly projecting eaves of the slate-shingled roofs are supported by scrolled brackets.

The three-bay west gable facade possesses a right entrance with full-length sidelights and a denticulated surround. Articulated horizontally

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by an inter-story beltcourse and vertically by a similar decorative strip, the window bays contain 2/2 sash enframed by figured lintels and footed sills. The gable peak is decorated with pointed boards hung vertically.

A two-bay, corner porch with paneled, pedestaled pillars (but no balustrade) and a stylized denticulated entablature shelters the main entrance and continues three bays along the south elevation to terminate against the south pavilion. The two bays of the porch that abut the south elevation have been recently infilled with multiple hinged windows.

Attached to the rear (east) elevation of the main block, a 1½-story wing possesses a c.1965 three-bay entrance porch with box posts across its north eaves elevation. Prior to the construction of the main block, the wing stood parallel to the street on the site and served as a house.

The house now wears a monochromatic (white) paint treatment that effectively camouflages its unique array of stylistic elements, especially those of low relief. A c.1900 photograph shows the house painted a darker color and trimmed with a contrasting lighter color.

The house was occupied by S. F. Holley during the middle 19th century.

31. Campbell House (Main Street); c.1850, 1917

The present appearance and two-story height of this woodframed house with a slate-shingled gable roof dates from a 1917 enlargement. Sheathed with extra-wide clapboards, the house possesses a five-bay west eaves facade whose end bays are occupied by bay windows with 2/2 sash and molded spandrel and header panels. The main entrance is placed in the left bay between the bay windows. A four-bay porch with chamfered posts shelters the central three bays (and entrance) beneath a steep shed roof that limits the second-story wall surface to a kneewall; five bays of kneewall windows are not aligned uniformly with the first-story openings. An exterior chimney ascends each (north and south) two-bay gable elevation.

A two-bay ell of the same scale projects from the main block's rear (east) elevation with a three-bay entrance porch on its south eaves elevation.

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In its previous somewhat Italianate appearance, the clapboarded house rose 1½ stories without kneewalls. Both the bay windows and the porch carried bracketed cornices; the latter's flat roof was supported by bracketed and pedestaled posts. It is not known whether the Italianate features represent the house's original appearance.

The house was occupied by R. M. Campbell around the turn of the century.

31A. Garage; c.1920: Distinguished by a slate-shingled hip roof, a one-story, woodframed, wide-clapboarded garage stands east of the house; an overhead door has been installed on its one-bay west front.

32. Warren Dunton House (Main Street); c.1880

Constructed for Warren Dunton to replace an older house (#33) moved from the site, this 2½-story, woodframed and clapboarded house stands oriented with its slate-shingled gable roof parallel to the street. The west eaves facade corresponds in width to nearby five-bay houses but is punctuated by only three bays with a central entrance and window openings fitted with broad 1/1 sash (exaggerated on the first story). The prefabricated frontispiece entrance was installed in 1942; it incorporates two-thirds-length sidelights with curvilinear camees and a semi-elliptical fanlight with radiating camees. The entrance is sheltered by a projecting entablature carried on chamfered posts. A broad veranda crossed the west and south elevations prior to the alteration of the main entrance.

A three-bay ell of the same scale plus a slightly reduced extension projects from the main block's rear (east) elevation; a latticed and screened porch extension with a gable roof is attached to the ell's south eaves elevation.

33. Batchelder House (Off Main Street); c.1800, moved c.1880

Moved back from (and re-oriented perpendicular to) the street to clear the site for the Warren Dunton House (#32), this two-story, woodframed house with a slate-shingled gable roof is sheathed partly with clapboards and partly novelty siding. The closely cropped raking eaves on the two-bay west and east gable elevations share the dentil treatment of the

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nearby Collins-Holley-Cushman House (#29); an added exterior chimney bisects the west elevation. A one-story screened porch shelters the original main entrance on the four-bay south eaves elevation; an off-center entrance sheltered by a one-bay latticed porch now serves that function on the north elevation. The window openings contain 6/6 sash.

A one-story, gable-roofed wing extends from the main block's east gable elevation.

The house was occupied by the Batchelder family during the middle 19th century.

33A. Carriage Barn; c.1880: Oriented parallel to the street, a 1½-story, woodframed and novelty-sided barn stands north of the Batchelder House (and northeast of the Dunton House, #32). Sheathed with standing seam metal, its gable roof carries a central square cupola with louvered openings and a pyramidal cap. Two overhead doors have been installed on the west eaves front while the rear (east) elevation retains a large central sliding door with transom.

34. Former Armstrong Store (Main Street); c.1860

The only fully developed representative of Italianate Revival commercial architecture in the historic district, this two-story, woodframed and clapboarded storefront building carries a flat roof whose projecting eaves are supported by scrolled brackets interspersed along a frieze band of dentils. The window openings contain 1/1 sash of various sizes.

The main block's symmetrically arranged three-bay west facade presents to the street a storefront comprised of large six-light display windows with paneled spandrels flanking a recessed central entrance with twin doorways. Cast iron columns with decorated capitals and reeded lower shafts support the entrance opening, rising from the marble slab deck. The entrance proper has been altered by the installation of recent doors and a transom of reduced size surmounted by a blind panel. A bracketed storefront cornice extends the width of the facade. Repeating the form of the entrance, the central second-story bay contains coupled sash. The main block extends six bays in length along the north elevation.

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Attached to the main block's south elevation, a recessed wing of similar scale displays a two-bay west facade of distinctive character. A rectangular bay window with slender triplet sash in the central panel and crowned by a bracketed cornice occupies the right bay of the first story; the corresponding upper bay contains slender coupled sash. A double-leaf entrance flanks the bay window on the left and is sheltered by a one-bay porch incorporating chamfered posts with bracketed capitals and a bracketed cornice. A two-bay rear (east) wing off the south wing is offset southward by one bay to provide a west entrance.

John M. Armstrong acquired the existing general store in 1873. The enterprise was continued under his name by succeeding owners for nearly a century (until 1966). Subsequently, the building has been used for specialty shops and offices.

35. Alonson Gray House—"Russell House" (Main Street); c.1860

Showing restrained Greek Revival influence, the main block of this two-story, woodframed and clapboarded house of L-plan rises from a marble ashlar foundation to a steeply pitched, slate-shingled gable roof oriented perpendicular to the street. A simplified entablature follows both the horizontal and raking eaves. An added exterior chimney interrupts the eaves on the north elevation. The window openings are mostly fitted with 2/2 sash.

The three-bay west gable facade includes a right entrance enframed by a plain surround and paneled reveal. A corner porch incorporating gouged posts and cutout balustrade extends three narrow bays southward from the entrance, and continues two bays along the south eaves elevation to serve a left entrance on the three-bay west eaves facade of the south ell block.

A three-bay ell of the same scale projects from the rear (east) elevation of the south ell. Various minor 20th century wings have been appended to the rear elevations of the main block and ells.

The house was constructed for Alonson Gray. During recent decades, it has served as an annex to the Dorset Inn (#25) diagonally across the street (the Russell name refers to a recent owner of the inn).

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35A. Garage; c.1930: Built probably for a garage, this one-story, woodframed and clapboarded building has a slate-shingled gable roof; double-leaf doors enter its west gable front. A concrete block extension has been added to the rear.

36. Marsha Gray House (Main Street and Kent Hill Road); c.1830

The original 1½-story, three-bay central block of this vernacular woodframed and clapboarded house stands oriented with its asphalt-shingled gable roof perpendicular to the street; a gabled dormer emerges from the south slope. The west gable facade possesses an unsheltered left entrance flanked to the right by two bays of 6/6 sash.

Recessed two-bay later ells of similar 1½-story scale project from both the north and south eaves elevations of the main block. A one-story north ell was added c.1920 and then enlarged in 1955 to its present form; a shed-roofed entrance porch enclosed with four-light windows shelters its west eaves front. Constructed in 1950, the south ell rises two stories on its rear (east) elevation; a one-story, clapboarded, shed-roofed addition extends from its west front.

The 1950s additions were made for Frederick Whittemore, contemporary owner of the Dorset Inn (#25); the house was used as an apartment adjunct to the inn.

The house is historically associated with Marsha Gray.

37. Houghton House (Kent Hill Road); c.1830, moved 1928

Virtually identical to the Tyler House (#27) in Greek Revival style but lacking the wings of its counterpart, this 1½-story, woodframed and clapboarded, gable-roofed (with slate shingles) house was also moved to Dorset from Hebron, New York, by Charles Wade. Paneled corner pilasters support a full entablature along both the horizontal and raking eaves. The window openings are fitted with 12/12 sash.

Oriented like the Tyler House with an eaves front Classic Cottage plan, the five-bay west facade is arranged symmetrically around a recessed

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central entrance with two-thirds-length sidelights, paneled pilasters carrying an entablature with curvilinear cut frieze ornament, and paneled reveals. Kneewall windows align vertically with the first-story openings. The west facade overlooks Main Street at the foot of the house's sloping front grounds while the two-bay north gable elevation faces Kent Hill Road. A small one-story, shed-roofed ell next to the southeast (rear) corner is the only projection from the main block.

The house was considered locally to have been over one hundred years old when Charles Wade moved it to Dorset in 1928, initiating a series of such projects. The house is associated with the Houghton Family.

38. H. B. Kent House, "Elm Grove," or Wade Inn (Main Street); c.1840

The 1½-story main block of this Greek Revival, woodframed and clapboarded house is oriented with its slate-shingled gable roof perpendicular to the street; a two-story ell with matching ridge line projects from its north eaves elevation. Paneled pilasters define the corners of both blocks, and support a full entablature along both the horizontal and raking eaves of the main block. The windows consist of 6/6 sash; a modern bay window has been added to the main block's three-bay south eaves elevation.

The three-bay west gable facade of the main block possesses a transomed left entrance flanked by full-length sidelights and paneled pilasters. Incorporating a dimension balustrade and turned posts with scrolled brackets that support the eaves, a broad Queen Anne veranda unites the west facade of the main and north blocks. The veranda extends four bays across the former, turns its northwest corner in one bay, and continues two more along the recessed four-bay eaves facade of the latter, serving its right entrance. An exterior fireplace chimney has been added to the two-bay north gable elevation of the ell and a shed-roofed addition extends from its rear (east) elevation.

The house was constructed for Justus Holley. H. B. Kent owned the property during the middle 19th century, naming it "Elm Grove." Early in the present century, Charles Wade adapted the house to a small inn. The building now contains apartments.

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38A. Cottage/Garage; c.1945: Constructed after a 1940s fire destroyed its predecessor on the site, this one-story, woodframed and clapboarded building with an asphalt-shingled gable roof stands southeast of the Kent House (#38). A recessed entrance marks its north eaves elevation; the exposed basement story on the opposite (south) elevation contains three garage stalls with overhead doors. Non-contributing owing to age.

39. Harwood House (Main Street); c.1860, enlarged c.1900

Similar in scale and massing to the Warren Dunton House (#32) as the result of a turn-of-the-century enlargement, this two-story, woodframed and clapboarded house stands oriented with its slate-shingled gable roof parallel to the street. The four-bay west eaves facade includes an off-center entrance sheltered by an added broad, one-bay gabled porch incorporating paired posts with lattice infill and a lattice rail. The gable end of the main block is decorated with clapboards cut to simulate imbricated shingles. The second story is arranged symmetrically with pairs of 2/2 sash flanking a blind central panel. Other windows in the main block are also 2/2.

Extending from the main block's east (rear) elevation along the line of its two-bay north gable elevation, an ell of the same scale possesses on its four-bay north eaves elevation a secondary entrance with a gabled porch similar to that on the west facade; the smaller north porch incorporates side bays fully enclosed with latticework.

The house is historically associated with the Harwood family.

39A. Carriage barn: This late 19th century, 1½-story, woodframed and clapboarded barn with a slate gable roof stands northeast of the house; a sliding door enters its west gable front.

40. Hazelton House (Main Street); c.1880

The symmetrical T-plan massing of this 2½-story, woodframed and clapboarded house with a slate-shingled, cross-gabled roof consists principally of a two-bay west pavilion facing the street and two recessed secondary pavilions that each projects one bay outward from the north and south elevations. Abutting only each (north and south) side of the

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west pavilion, since the removal of its central front section, a one-story, shed-roofed porch with paneled pillars leads to two entrances; the north entrance occurs at the infilled second bay of the north porch while the south entrance is placed in the west elevation of the south pavilion. The window openings contain 2/2 sash headed by peaked lintels.

The south pavilion is differentiated by a bay window and secondary entrance on its south gable elevation. A deep, two-bay porch with paneled pillars shelters that entrance and continues onto the south eaves elevation of a 1½-story wing that extends from the house's rear (east) elevation. On the wing's opposite (north) elevation, a one-bay, shed-roofed entrance porch with turned posts balances the northwest entrance porch. The east wing concludes in a shed-roofed reduction across its rear elevation.

The house is historically associated with the Hazelton family.

40A. Garage; c.1900: Standing northeast of the house, this 1½-story, woodframed and clapboarded building with a slate gable roof displays altered fenestration, including an oculus in the west gable; a shed-roofed extension on the east eaves elevations contains two garage stalls with sliding doors.

41. Snare Associates Office (Main Street); c.1935

Intended to simulate a small Greek Revival church, this modest one-story, woodframed and clapboarded building rises from a marble ashlar foundation to a slate-shingled gable roof. Charles Wade constructed the building from parts of others that he moved from Enfield, Massachusetts, (and re-erected outside the historic district). Facing the street, the pedimented three-bay west gable facade is arranged around a central recessed double-leaf entrance lighted by a transom (concealed seasonally by a storm front) and flanked by paneled pilasters; the side bays are occupied by 6/6 sash. Paneled corner pilasters support the horizontal entablature of the gable pediment with flushboarded tympanum. The building extends four bays along its eaves (north and south) elevations.

The building is currently occupied by a real estate firm. Prior to 1963, it served as the Dorset post office.

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42. Wade House (Elm Street/Dorset Hollow Road); c.1935

Assembled from parts of various Enfield, Massachusetts, buildings moved to Dorset by Charles Wade, this 1½-story, woodframed and clapboarded house stands on a marble ashlar foundation, oriented with its slate-shingled gable roof parallel to the street. The downward slope of the ground exposes a basement half-story (with 6/6 sash) along the west, north and east elevations. Defined by paneled corner pilasters, the three-bay south eaves facade incorporates an unsheltered off-center entrance and coupled 12/12 sash in the side bays; kneewall windows abut the fascia above the first story openings. An exterior fireplace chimney bisects the two-bay (of single 12/12 sash on both upper stories) west gable elevation.

The house remains in the possession of the Wade family.

43. Rollin Weeks House (Elm Street/Dorset Hollow Road); c.1880

Displaying an eclectic blend of latter 19th century decorative features uncommon in the historic district, this woodframed house with a slate-shingled gable roof rises 2-3/4 stories except on the banked south gable facade where street level corresponds to the second story elsewhere. The south gable facade retains the original clapboard sheathing while the east and west eaves elevations have been covered with synthetic siding of wider exposure. The window openings are fitted with 6/6 sash and headed by (unbracketed) cornices; kneewall windows mark the eaves elevations and a small fixed window lights each (north and south) gable peak.

The three-bay south facade includes a right entrance at street level and an upper-story central bay of coupled sash crowned by a bracketed cornice; an original three-bay porch has been removed. The house's most distinctive feature emerges from the three-bay west eaves elevation also at street level (but the second story); a central doorway opens onto a cantilevered balcony protected by a cutout balustrade and a bracketed hood with decorated valance and raking bargeboards.

A partly two-story, shed-roofed entrance pavilion is attached to the east elevation of the main block; a tall exterior chimney overshadows the pavilion.

The house was owned by Rollin Weeks while he operated a carriage shop in the adjacent building to the east (#44).

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44. Former Rollin Weeks' Carriage Shop (Elm Street/Dorset Hollow Road); late 19th century

Distinguished by being the only principal building in the historic district painted a body color (red) other than white, this 1½-story, wood-framed building is sheathed with flush vertical boards; its slate-shingled gable roof parallels the street. The window openings are fitted mostly with 12/8 sash. The central double-leaf shop doors remain in place on the south eaves facade but the entrance has been shifted to a flanking one-story, shed-roofed pavilion. A larger one-story, shed-roofed wing is attached to the east gable elevation and another extends from the north elevation.

Rollin Weeks used the building for his carriage shop and forge from the late 19th century until the second decade of this century. During the 1940s, the building was converted to its present use as a residence.

- 44A. Shed: A 19th century, one-story, woodframed and vertical-boarded shed with a slate gable roof stands north of the former carriage shop.

45. Jackson-Barrows House (Main Street and Elm Street/Dorset Hollow Road); 1804, 1939

Now incorporated into an inn complex under the name Barrows House, the original Federal style house was built in 1804 for the Reverend William Jackson near the contemporary site of the village church. Probably just before mid century, the house was given an overlay of Greek Revival features. In 1900, Experience Barrows acquired the house and made the conversion to an inn. The Barrows family and subsequent owners have expanded the enterprise, constructing several additional buildings near the house. A 19th century carriage barn was displaced in the process to an adjacent lot (outside the historic district) and extensively altered during conversion to a house. A late 19th century shift of street location away from the front of the Jackson House left it standing amid spacious grounds known in part as "Jackson Park." Intermittently shaded by mature deciduous and coniferous trees, the grounds are landscaped with flower gardens and shrubs.

The two-story, woodframed and clapboarded house with a slate-shingled gable roof displays the basic form of a Federal style I-house overlaid with Greek Revival features. The symmetrical five-bay west eaves

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facade possesses central doorways on both stories, the main entrance being distinguished by two-thirds-length sidelights and transom with geometrically patterned muntins, and enframed by paneled pilasters. The window openings are fitted with 6/6 sash. A five-bay portico shelters the first story, its paneled pillars rising from a mortared marble deck; a latticed balustrade follows the perimeter of the portico roof. A modillion cornice embellishes the eaves of the main roof.

The two-bay north and south gable elevations are crowned by pediments incorporating both raking and horizontal modillion cornices. A triangular window with diamond lights occupies much of each pediment's clapboarded tympanum.

A two-story, four-bay, gable-roofed ell projects from the main block's rear (east) elevation, linking it to the somewhat larger scale east block that parallels the main block. Constructed after a 1939 fire destroyed a previous ell off the main block that contained the dining and kitchen facilities, the east block reiterates the main block's stylistic treatment; its three-bay south gable elevation carries a larger pediment lighted by a smaller triangular window.

45A. Annex ("Hemlock House"); c.1920

Constructed south of the original house to provide additional guest rooms, this two-story, woodframed and clapboarded building carries a slate-shingled hip roof. The three-bay west facade possesses a central entrance flanked by irregular fenestration; a three-bay porch with tapered columns and dimension balustrade across the facade. The four-bay north and south elevations include bays of coupled 1/1 sash.

45B. Annex ("Truffle House"); 1960s

One-and-one-half stories; woodframed; clapboarded; gable roof (asphalt shingled) with shed dormers on both slopes. Non-contributing owing to age.

45C. Schubert Cottage; 1960s

One-and-one-half stories; woodframed; clapboarded; gable roof (asphalt shingled); one-story shed-roofed south pavilion. Non-contributing owing to age.

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45D. "Bird's Nest"

A 19th century shed now converted to guest rooms, this diminutive one-story, woodframed and clapboarded building retains wood shingles on the north slope of its gable roof; the south slope has been raised and extended over a small addition.

45E. "The Knit"

Also converted to contain guest rooms, this 19th century, 1½-story, woodframed and novelty-sided building carries atop its asphalt-shingled gable roof a louvered square cupola with pyramidal cap. A former carriage entrance consisting of double-leaf paneled sliding doors (now sealed shut) marks the north eaves elevation next to Dorset Hollow Road. A standard entrance exists on the two-bay east gable elevation, sheltered by an added exterior woodframed stair that ascends to a second-story entrance. The window openings contain 2/2 sash.

The building has served various uses during its existence. The nickname relates to a knitting business conducted by William B. Barrows, Sr. during the 1920s. Previously, the building contained a harness shop.

45F. Service Building; 1974

One-and-one-half stories; woodframed; plywood sheathing; gambrel roof (asphalt shingled) with shed dormers on both slopes; four garage stalls on northwest eaves elevation with double-leaf paneled doors salvaged from a previous one-story, shed-roofed garage on site. Non-contributing owing to age.

45G. Bathhouse; 1973

One-and-one-half stories; woodframed; plywood sheathing; gambrel roof (asphalt shingled); next to swimming pool. Non-contributing owing to age.

45H. Gazebo; 1980

One story; octagonal plan; recycled 19th century turned posts, valance and balustrade; bellcast pyramidal cap (wood shingled). Non-contributing owing to age but highly decorative piece of grounds furniture.

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46. Riley House (Main Street); c.1925

Capped by a slate-shingled hip roof, this two-story, woodframed and clapboarded house repeats the hipped form also on the roofs of attachments. The three-bay east facade includes a central entrance and side bays of 1/1 sash; the entrance is sheltered by a single-bay gabled porch with paired box posts and latticed rail. A smaller hip-roofed porch with similar components shelters a secondary entrance on the north elevation while a two-bay, hip-roofed pavilion extends across the opposite (south) elevation.

The house is associated with the Riley family.

46A. Garage; c.1930

A one-story, woodframed and clapboarded, gable-roofed garage stands immediately north of the Riley House (#46); a segmented overhead door enters its east gable front.

47. Hatch House (Main Street); c.1850

Now sheathed with synthetic siding, this two-story, woodframed house stands oriented with its slate-shingled gable roof perpendicular to the street. A three-bay porch with turned posts shelters the now blind left bay (formerly the location of the main entrance) of the three-bay east gable facade and continues two bays along the south eaves elevation to the main entrance in a one-story, two-bay gabled south pavilion. The window openings contain 6/6 sash. A smaller scale west wing has a screened porch along its south eaves elevation; a one-story rear wing concludes the successively reduced gable-roofed blocks.

The house was occupied from the 1870s into the 20th century by the family of Lorenzo Hatch, a nationally prominent engraver and painter. After spending part of his childhood in Dorset, Hatch sojourned here regularly during the 1890s and until 1908. He lived the remaining six years of his life in Peking, directing the Chinese government bureau of engraving.

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47A. Shed; 19th century

One-story, woodframed and clapboarded shed with a slate gable roof stands west of the house; double-leaf sliding doors enter its east eaves front.

47B. Lorenzo Hatch Studio; c.1900

Standing southwest of the house, this one-story, woodframed and clapboarded building with a slate gable roof served as Hatch's studio; a large multi-pane fixed window opens the northeast eaves elevation to provide light of appropriate quality.

48. Bushee House (Off Main Street); c.1930

Converted in 1959 from Paul White's automobile repair garage, this 1½-story, woodframed house with an asphalt-shingled gable roof is sheathed with steel siding designed to simulate clapboards. The south eaves elevation has a right entrance sheltered by a two-bay porch with square posts. The varied fenestration includes 3/1 sash. A massive exterior concrete block chimney dominates the east (street) gable elevation; a fixed window in the left bay replaced a large vehicle entrance while a right corner entrance leads to the upper story. A cross-gable enlarges the wall plane of the north elevation. The building was converted to a residence for the Bushee family. It is non-contributing owing to alteration.

48A. Garage; c.1960

One story, woodframed and clapboarded; gable roof; two overhead doors on south gable front; shed-roofed west wing. Non-contributing owing to age.

49. Warren House (Main Street); c.1840

Oriented with its asphalt-shingled gable roof perpendicular to the street, this 1½-story, woodframed and clapboarded house possesses a two-bay east (street) gable elevation with an unsheltered left entrance. The north eaves elevation contrasts by having a three-bay porch with Queen Anne bracketed turned posts to shelter its right entrance. The window openings contain 1/1 sash. Attached to the main block's west

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elevation, a one-story, two-bay later wing carries a north parapet to conceal the slope of its shed roof.

The house is associated with the Warren family.

49A. Garage; c.1930

One-story, woodframed and asphalt-shingled garage with a shallow pitched gable roof stands west of the house; two overhead doors enter its east gable front.

50. Fisher-Batchelder House (Main Street and Meadow Lane); c.1830

Exhibiting transitional Federal-Greek Revival stylistic influence, this 1½-story, woodframed and clapboarded house with a slate-shingled gable roof stands closely parallel to Meadow Lane. The three-bay east gable facade presents to Main Street an unsheltered left entrance enframed by pairs of slender paneled pilasters inset with half-length sidelights with geometrically patterned muntins and carrying a simplified entablature with fragments of frieze stepped out above each pilaster. A Queen Anne door with rectangular bordered light contributes stylistic variety to the ensemble. The window openings contain 2/2 sash; kneewall windows augment the two-bay north and south eaves elevations. An exterior fireplace chimney has been added to the north elevation.

A one-story, latticed, shed-roofed pavilion is attached to the main block's south elevation. A one-story, flat-roofed wing extends from the rear (west) elevation, projecting one bay north of the north elevation; a secondary entrance in that (east) bay is sheltered by a single-bay porch with slotted posts.

The house is historically associated with the Fisher and Batchelder families.

50A. Garage; c.1930

A one-story, woodframed and clapboarded, shed-roofed garage stands west of the house; two overhead doors enter its south front.

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51. Fisher-Harrington House (Main Street and Meadow Lane); c.1850

A typical complement of Greek Revival features and temple-front orientation mark this 1½-story, woodframed and clapboarded house with slate-shingled gable roof. An added shed wall dormer near the front end of the south slope interrupts the simplified entablature that follows both the horizontal and raking eaves. The three-bay east gable facade possesses a left entrance flanked by full-length sidelights and enframed by smooth pilasters carrying an entablature. The window bays are fitted with 6/6 sash. A shed-roofed screened pavilion crosses the rear (west) elevation.

A single-story, gable-roofed ell projects from the main block's south eaves elevation. The ell's three-bay east eaves elevation includes a central entrance; added c.1920, a deep two-bay, shed-roofed porch with box posts and mortared cobblestone rail shelters the elevation, protruding beyond the facade line of the main block. An exterior fireplace chimney bisects the ell's two-bay south gable elevation.

The house was occupied by the Fisher family during the 19th century and by the Harrington family during recent decades.

51A. Barn; c.1910

A 1½-story, woodframed and clapboarded barn with a slate-shingled gable roof stands west of the house; a large sliding door enters its east eaves elevation.

51B. Shed; 19th century

A one-story, woodframed, gable-roofed shed stands immediately west of the barn, sheathed with a mixture of clapboards and novelty siding.

51C. Shed; c.1920

A one-story, woodframed and novelty-sided, gable-roofed shed stands west of the first shed (#51B), lighted by 2/2 sash.

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52. Hodge-Harrington House (Main Street); c.1880

This largely unembellished 1½-story, woodframed and clapboarded house stands oriented with its slate-shingled gable roof perpendicular to the street. The three-bay east (street) gable elevation includes an unsheltered central entrance flanked by 2/2 sash. The principal entrance, however, occurs off center on the long, three-bay north eaves elevation, sheltered by a two-bay porch with dimension posts and balustrade that serves also an entrance on the smaller scale, two-bay west wing. An exterior chimney ascends the wing's north elevation; a one-story shed is attached to its west gable elevation.

The house is associated with the Hodge and Harrington families.

52A. Shed/Garage; 19th century

A 1½-story, woodframed and clapboarded shed with a slate gable roof stands west of the house; two overhead doors enter its north eaves elevation and two sliding doors mark additional stalls in a smaller scale west wing with an asphalt-shingled roof.

53. Towsley House (Main Street); c.1890

Although extending only two bays (of 6/6 sash) in width and length, this woodframed and clapboarded house rises two full stories to its slate-shingled gable roof oriented perpendicular to the street. The east gable front of the main block lacks an entrance that occupies instead the single bay recessed into the front of the shed-roofed north wing added to the house c.1960. The wing extends four bays along its north eaves elevation, including a secondary entrance.

The house is associated with the Towsley family.

54. McWayne House (Main Street); c.1850

Now sheathed with synthetic siding, this 2½-story, woodframed house stands oriented with its slate-shingled gable roof parallel to the street. The five-bay east eaves facade is arranged symmetrically around

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a central entrance. The standard window openings are fitted with 2/2 sash on the first story and 1/1 on the second. A Queen Anne three-bay porch with turned posts and balustrade shelters the entrance and the two flanking window bays. An exterior chimney has been added to the three-bay north gable elevation.

A series of attachments extends from the main block's rear (west) eaves elevation. An enclosed porch marks the south half and is flanked on the north by a one-story wing whose slate-shingled gable roof parallels the main block. Linked parallel to the first wing's west elevation, a 1½-story, vertical-boarded, gable-roofed shed with its own one-story, shed-roofed west wing serves as garage with three overhead doors on the combined south front.

The house has been occupied by the McWayne family throughout the present century.

55. Former Parks' Store (Main Street); c.1880

Oriented with its asphalt-shingled gable roof parallel to the street, the woodframed and now novelty-sided main block of this building constitutes the smallest two-story principal building in the historic district. The two-bay east eaves facade includes a right entrance sheltered by a single-bay gabled porch with turned posts; previously a shed-roofed porch crossed the entire facade. An early 1940s, shed-roofed west wing enlarges by two bays the width of the north gable elevation. The few window openings contain 6/6 sash.

Added c.1950, a 1½-story wing extends from the main block's south elevation with a large fixed window lighting its east elevation.

The building was used as a harness shop during the latter 19th century. From c.1900 through the 1920s, it served as the Dorset post office. Parks' Store occupied the building during the period 1940-1975; subsequently it has been adapted to offices.

56. Irons House (Off Main Street); c.1945

Immediately behind the former Parks Store (#55), this 1½-story, wood-framed and novelty-sided house carries a continuous shed wall dormer on

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each (north and south) slope of its asphalt-shingled gable roof. The north eaves facade possesses a right entrance sheltered by a single-bay gabled porch with square posts; a tripartite window occupies the left bay, incorporating a large central fixed light flanked by slender sash.

Constructed by the owner of the former Parks' Store (#55), the building originally contained an automobile repair shop on the first story. It was remodeled c.1960 into a house that is associated with the Irons family.

The house does not contribute to the historic district owing to age.

57. Parks House (Main Street); 19th century; moved c.1955

Moved from nearby Pawlet, Vermont, where it served as a one-room school-house, this small-scale, 1½-story, woodframed house has been sheathed with synthetic siding although its gable roof (oriented parallel to the street) retains slate shingles. The three-bay east eaves facade includes the original left entrance and two bays of coupled 2/2 sash; the central panel was originally occupied by a fifth sash coupled to the others in a band. The north and south gable elevations are lighted by two bays of individual sash; those on the north elevation have replaced the original band of coupled sash.

An ell of the same scale projects from the rear (west) elevation, lighted by irregular fenestration; the ell was added in 1971.

The building was moved and converted to a house by the owner of the adjacent former Parks' Store (#55). The house does not contribute to the historic district owing to the period of the move and the subsequent alteration.

58. Dorset Historical Society Museum (Main Street); 19th century, moved 1920s

Set back from the street closely parallel to the village's present Post Office (#59), this diminutive one-story, woodframed building with a slate-shingled gable roof is sheathed with clapboards on its east gable facade but novelty siding on the other elevations. The two-bay east facade was rebuilt c.1976 with a left entrance next to an embayed display window. An exterior rubblestone chimney ascends the south eaves elevation.

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The building was constructed originally behind the Congregational Church (#9) and used as a horse shed; it was moved to the present site in the 1920s and converted to a fire station. Subsequently replaced in that role by a building outside the historic district, it was adapted in 1976-77 to serve as the museum of the local historical society.

The building does not contribute to the historic district owing to its recent alteration.

59. United States Post Office (Main Street); 1963

One story; brick; shallow pitched gable roof; four-bay east gable facade with left entrance; set back from street behind paved parking lot. Non-contributing owing to age.

60. Hannah Newmann House—Former "Green Gate Tea Room" (Main Street); c.1860

Converted to a house in the 1930s after having served various other uses, this 1½-story, woodframed and clapboarded building stands oriented with its asphalt-shingled gable roof perpendicular to the street; a gabled dormer emerges from the south slope while the north slope has been raised and extended over a one-story north addition. The two-bay east gable facade of the original block lacks an entrance; that occupies instead the right bay of the addition. The irregular fenestration includes some 8/12 sash and a semi-circular fanlight marks the east gable. An exterior fireplace chimney has been added to the south eaves elevation.

A one-story, gable-roofed wing extends from the main block's rear (west) elevation. Four segmental-arched garage stalls with double-leaf doors originally entered the north eaves elevation; only one remains not infilled or converted to an open patio.

Around the turn of the present century, the building served as a saddle and harness shop. A grocery store succeeded the harness shop c.1915, and was followed in turn by a meat market. Then c.1927, the building was renovated into essentially its present appearance and given the use for which it remains known, "The Green Gate" tea room. That enterprise succumbed to the Depression in 1930 or 1931 and the building was adapted to a residence later associated with Hannah Newman.

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61. Hodge-Weeks House (Main Street); c.1790

Ranking among the earliest houses in Dorset village, this 1½-story, wood-framed, plank-walled and clapboard-sheathed house stands next to the south of the contemporary library building (#1); the house's slate-shingled gable roof is oriented parallel to the street.

The east eaves facade shows the original five-bay length of the house with central entrance; a single-bay south extension of the same scale was appended in the 1930s. The entrance displays a simple classical surround while the window openings retain 12/12 sash. A chimney rises from the ridge centered on the original block.

A shed-roofed extension of the rear (west) elevation gives the house a saltbox profile. A small west ell links the main block to a one-story, one-bay west wing with a slate gable roof.

The house was built by the Hodge family and is historically associated also with the Weeks family.

61A. Shed/Garage; c.1950

L-plan; one story, woodframed; clapboarded; gable roof with ornamental cupola; overhead door on south gable front. Non-contributing owing to age.

62. Dorset Golf Links - Dorset Field Club Golf Course, 1886 with later modifications

The Dorset Golf Links is considered "...one of the three oldest (golf) clubs and one of the two oldest (golf) courses in the United States with continuous existence."¹ Originally laid out in 1886 on land that included parts of the present course and additional land on the east side of Route 30 in the vicinity of Buildings #27 and 28, the course

¹English, John A., "Dorset's Claim as Oldest Club," USGA Golf Journal, (September, 1965), pp. 16-19.

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went through several periods of revision, but still retains many features of its historic landscape. Its position, radiating out from the village's center, makes it an important visual component of the historic district. The course is perhaps unique in Vermont for its "in-town" location. Since its founding, the club and its activities have been a center of community life. Today the course covers approximately 109 acres.

The original course consisted of nine holes with picturesque names like "Frost Knoll," "Clover Patch," "Stump Hollow," and "Home Willow Tree." The course ran from the first tee, in the vicinity of Buildings #27 and 28 on the east side of Route 30, across the road through pasture land and swampy meadows in the area of the present golf course, and then back to the east side of Route 30 for a total distance of 1,892 yards. The course was lengthened to 2,314 yards in the late 1890's² and the holes were renamed, including the ninth hole which became "Goats Loose," a probable reference to contemporary non-mechanical methods of mowing the course's fairways. (Old photographs show that the putting greens were fenced off to prevent roaming goats and cows from trampling them.)

Although few specific changes in the layout of the golf course have been recorded, it is known that by the late 19th or early 20th century, the course existed solely on the west side of Route 30, within its present boundaries. Some greens have been rebuilt and some tees moved slightly and/or elevated, but club historian William Barrows, Jr. believes that five of the original holes remain intact. Some fairways have been lengthened to arrive at today's 2,969 yard total course distance. Waterways appear not to have changed, according to Mr. Barrows, with the exception of a no longer extant pond "...between the tee and the green" on the "...old original 3rd hole."³ Some sand traps have been enlarged and some fairway traps eliminated. The late Gilbert Sykes, in a research paper presented in 1974, noted that "...approximately five different 9 hole courses have been laid out over this original land plus adjacent properties acquired over the years as they became available." However, local residents who remember the course back to the 1930's believe that it has changed little since then, implying that the changes noted by Mr. Sykes occurred prior to that time.

²Sykes; Gilbert G., "History of the Dorset Field Club; Organized September 12, 1886," Presented at a general program meeting of the Dorset Historical Society on July 12, 1974; pp. 1-14.

³Ibid.

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The Golf History of New England notes that "...the present nine holes have been in existence since 1908."⁴ Mr. Sykes himself observed that "Even today, many old-type raised, square, dirt tees which were boxed in (and were replaced by longer and more elevated grass tees), outdated cross-bunkers and dangerous blind and circular greens still are to be seen but are no longer used."⁵ Former assistant executive director of the United States Golf Association, John P. English commented in a 1965 article on the Dorset Field Club, "Of particular interest for a visitor with an eye to the historical... is clear evidence that he is playing on a course which has been directly superimposed on an earlier and quite old-fashioned layout. Old-type small, square tees, raised slightly above the surrounding ground, long out-dated cross-bunkers and the circular outlines of putting greens of another era are clearly visible on ground which has since become simply fairway and rough in the present course."⁶

The remaining physical evidence of the original and historic layouts of the golf course make it significant in the area of landscape architecture and continue the historic context of the 1896 club house, Woodruff Hall (#19). It is also historically significant for the role it played as both a response to and an impetus to the development of Dorset Village as a summer resort in the late 19th and early 20th centuries. Some of Dorset's early summer residents (Arvin W. Harrington, S. Frank Holley, George Lewis Prentiss, and others) were instrumental in founding the club and in creating the golf course. The course became an inducement to other summer residents and visiting summer residents whose stay at the Dorset Inn (#25) or the Barrows House (#45) included special privileges to play golf at the Field Club.⁷ To this day, the club is a hub of social life in Dorset.

⁴Jack Mahoney, The Golf History of New England, Wellsley Press Inc., Framington, Massachusetts, 1973, p. 19.

⁵Sykes

⁶English, p.18.

⁷Sykes, p.9.

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62A. Tennis Court, c.1900

Apparently the earliest tennis court built at the Dorset Field Club, this court has a clay surface with a slate dust topping. In the early 20th century, a road serving the club house (#19) passed to the east and north of the tennis court.

62B. Tennis Court, c.1930?

Constructed after #62A on the opposite side of Woodruff Hall (#19), but prior to the 1940's, this tennis court has a clay surface with a slate dust topping.

62C. Platform Tennis Courts, c.1968

Elevated on concrete sonotube piers, the platform tennis courts consist of two wood frame courts with heavy wire netting walls joined at the center to a shed-roofed shed with T-111 siding and wide eaves. Non-contributing.

62D. Maintenance Shed, mid 20th century

Situated to the north of the platform tennis courts (#62C), the 1-story, shed-roofed, 6-bay maintenance shed has novelty siding. Three overhead garage doors mark the three right bays and the far left bay. A pedestrian door also enters the building left of center. Non-contributing.

62E. Tennis Courts, c.1980

Located next to a recently constructed pond that supplies water for golf course sprinklers, this tennis court has a synthetic material court surface. Non-contributing.

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Samuel Collins erected his house (#29) north of the Inn's site c.1790 and the Hodge family built theirs (#61) next to Gray's tavern within the decade. The requisite meeting house was raised c.1790 a quarter mile to the south of the taverns; the Jackson-Barrows House (#45) stands near the church's original site. The house was built in 1804 for "Priest Jackson" (the Reverend William Jackson), whose pastorate spanned nearly half a century from 1796 to 1842.

The population of Dorset township increased rapidly during the late 18th century, reaching 957 by 1790 and 1286 in 1800. The town's early political activity and settlement related partly to its location astride a major travel route that extended from Albany, New York and Bennington northward to Ticonderoga and Crown Point, New York. Although the so-called West Road (past the Kent tavern) was the original thoroughfare, the road along the east side of the valley through the emerging Dorset village gradually gained primacy (now Vermont Route 30).

At the close of the 18th century, the rather crude church building (called facetiously the "Lord's Barn") was moved to a site almost opposite the present church (#9), and Church Street acquired the reason for its name. The architectural standard of the street improved markedly a quarter century later when the Armstrong-Field House (#20) was erected in an early expression of the Greek Revival style that would subsequently pervade the village. A second church, the Methodist, appeared on the street in 1830 between the "Lord's Barn" and the Greek Revival house; of unknown architectural character, it was demolished c.1875.

The Congregationalists lost their first church to a fire early in 1832. For the replacement, they chose a lot on the south side of the street where Experience Barrows superintended its erection later the same year. The declining health of Reverend Jackson caused the parish to engage an assistant cleric in 1837, and, within three years, the present Manse (#15) was constructed for the assistant diagonally across the street from the new church.

The village expanded, but gradually, during the formative decades, lacking the water power that attracted development elsewhere. By 1840, the skeleton of streets (Main, Church and Dorset Hollow Road) was arrayed with a modest number of houses, artisans' shops and a store or two. The

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latter included the predecessor of Peltier's Market, doing business in the two-story building subsequently moved back from the street to serve as stockrooms for the present storefront (#3). Other Greek Revival style houses, e.g. the Fisher-Harrington House (#51), were being constructed during the period to complement the outstanding example on Church Street.

Paralleling the development of Dorset village was the similarly gradual development of Dorset township's most significant 19th century industry. The Taconic Range in Vermont holds prodigious deposits of marble, and outcrops appear in several places within Dorset's borders. The first primitive quarrying was done by Isacc Underhill near South Dorset in 1785. He and others excavated the stone principally for fireplace components and tombstones. Other quarries were opened during the early decades of the 19th century, mostly along the flanks of Green Peak (christened Mt. Aeolus by formal ceremony in 1860). Primitive and largely ineffective sawing mills were also started during the period.

The nascent industry received a strong impetus in 1837 when a local quarry won the contract for a major Federal building in Erie, Pennsylvania. This was followed within a few years by major technological advances in equipment, principally channeling machinery, that greatly improved productivity. Dorset marble - predominantly white in color with blue variegations - soon found markets in many Eastern cities, and the demand outstripped the supply. The Dorset quarries, nevertheless, remained severely handicapped by the available means of transport - ox-drawn wagons to the Champlain and Hudson Canal in New York.

The latter problem persisted until 1853 when the Western Vermont (later the Rutland) Railroad was constructed along the great valley that traverses eastern Dorset township, the other side of Green Peak from Dorset Village. Being situated on the railroad as well as closer to the principal quarries, the village of East Dorset quickly became the center of local industry. The quarries on the western slopes were at the disadvantage of having to send their product by road to Manchester, six miles south of Dorset village, for sawing and trans-shipment to railroad.

The marble industry, therefore, exerted rather peripheral effects on Dorset village. The Field brothers, Charles and Frederick, were among its leading entrepreneurs: Frederick lived in East Dorset closer to the

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activity but Charles married into the Armstrong family that owned the exemplary Greek Revival house (#20) on Church Street. Tangible evidence of his civic pride continues to enhance the village's principal streetscapes: the marble sidewalks and the mature shade trees that were laid and planted along Church and Main Streets at his behest.

The village was also being enriched architecturally. Simeon P. Cheney moved to Dorset in 1847 to become choirmaster at the Congregational Church; and about three years later, his Gothic Revival house (#13, named "The Hemlocks") was constructed in a picturesque arbored setting near the mill pond. Facing the head of Church Street from its Main Street site, the village's only Italianate Revival style, flat-roofed commercial block (#34, known as the Armstrong store after 1873) was built probably c.1860. A short distance to the north, S.F. Holley's Stick Style house (#30) appeared during the same period in a polychromatic color scheme.

By the 1860s, Dorset's marble industry achieved its greatest development. A dozen quarries were scattered along the flanks of Mt. Aeolus and in the valley near South Dorset. Several mills both in Dorset and Manchester were sawing some 750,000 feet mostly of two-inch slabs per year, valued at about \$200,000. Employment in the various quarries and mills reached 300. Dorset marble was being shipped (according to Frederick Field) to every state in the Union as well as to Canada. Formidable competition, however, was then emerging in Rutland, where the largest contemporary concentration of quarries, milling and equipment manufacturing in the world was being developed. (See the National Register nomination for the Rutland Downtown Historic District, entered in the National Register on August 22, 1980.)

The township and village maps in F. W. Beer's 1869 Atlas of Bennington County show Dorset at a turning point in the course of its development. The township's population reached its historical maximum of 2,195 in the 1870 census. The marble industry appears extensive on the map but hovered on the verge of an abrupt decline; four quarries would close during the following decade. The contraction affected East Dorset to a much greater extent than the west village. Indeed, the latter was just entering a period of further gradual expansion based on entirely different economic forces.

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After the Civil War ended, Dorset began to attract the recreational travelers from the metropolitan states who were riding the trains of Vermont's rapidly expanding railroad network. The first "summer boarders" arrived in 1865; the following summer, the Reverend Dr. George F. Prentiss, pastor of New York's Church of the Covenant, and his wife, Elizabeth Payton Prentiss, a widely known author, spent some time in the village. The Prentisses were the pioneers in a major respect, for in 1868 they returned to construct a house (#14, named "Kauinfels") intended specifically for seasonal occupancy, the first of its kind in Dorset village. The Prentiss Cottage (as it became known) followed the siting precedent of Simeon Cheney's house (#13) across Church Street, standing picturesquely in a copse somewhat apart from the village with its broad veranda looking over the mill pond toward the western hills. Stylistically apart from the prevailing Greek Revival formality, the Prentiss Cottage introduced to the village a rather fanciful blend of eclectic decorative features clearly intended to serve the pleasures of a rustic summer.

The Beers map of the village records the new cottage near its northwest extremity (a grist mill and two houses stood next to the mill pond outlet). The other extremities of the village corresponded essentially to the limits of the present historic district. Early 20th century additions would extend the historic village center for short distances north and south along Main Street.

One element of the town's marble industry appeared on Church Street where Tom Collins operated a marble finishing shop in a building (now removed) next to his house, #23. Across the Green (#4), Gilbert M. Sykes was ensconced in the general store and post office (#3, later owned by John Peltier) where he would remain until 1913. Two blacksmith shops and the Baldwin brothers' cooperage provided other essential services to village residents. The District Number 7 (village) school stood on Main Street, to be replaced in 1875 by a larger building (also removed, the site of the present Post Office, #59).

The 1880s brought a different architectural expression to the village, or more specifically, to Church Street. Not only did the summer boarders increase substantially during the remainder of the century, some chose to follow the Prentiss lead and build their own summer houses. Allan Bourn, purchasing agent for the New York Central Railroad, did so in the late 1880s when his dark-brown, wood-shingled house (#10, now altered and

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enlarged, introduced the Shingle Style to Dorset. Another and more fully developed example, the Musser House (#18), appeared in 1906 diagonally across the street; the gambrel-roofed cottage lacks only an ocean-front site to fulfill its interpretation of the style.

The pursuit of recreation led certain of Dorset's summer residents (including Allan Bourn) to an activity unprecedented in Vermont. Using homemade clubs and gutta-percha balls, they ventured c.1884 to play golf in Edson Holley's cow pasture. In 1886, the forerunner of the Dorset Field Club was organized by A. W. Harrington, an insurance man from Troy, New York, who had bought a house (#21) on Church Street. The group appropriated the somewhat swampy pasture land on the north side of the village to build one of the first golf courses in the nation (#62); the greens were fenced but the fairways were mowed by the cows. Ten years later, the present clubhouse, Woodruff Hall (#19), was built, its original recessed veranda overlooking the course and a splendid panorama of the Mettawee valley and mountains beyond. Named in memory of Henry S. Woodruff, a founding member, the clubhouse soon became the center of the village's social life.

The Dorset marble industry largely succumbed during the 1890s to the overwhelming competition from the fully developed Rutland megacenter. The recreation business, in contrast, continued to expand. In 1891, R. M. Campbell published the first booklet that advertised Dorset's virtues for the summer trade. The 1900 edition of that booklet reveals the extent to which the village had become oriented to that activity. Several entire houses, including S. F. Holley's Stick Style house (#30) on Main Street, were offered for rent. Furnished rooms were available in a dozen other houses within the village. And the various boarding houses included Church Street's exceptional Greek Revival house (#20), then owned by William J. Holley.

The 1900 edition records the opening of the village's second inn, the former Reverend Jackson house (#45) converted that year to an inn by Experience W. Barrows. The Barrows House featured "special terms to families and others for the season," and many guests stayed that long; some returned year after year. The Dorset Inn (#25), under the proprietorship of J. L. Obermaier, was substantially enlarged the same year by the addition of the so-called "dining-room wing," the first full-scale north ell. The inn's notice in the booklet declares, "Special attention given to the table. Western meats, and delicacies in season."

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Suddenly in 1902, Dorset's marble industry was revived by the awarding of a contract to the Norcross-West Marble Company for stone to build the New York Public Library. The required one-half million feet would come from a South Dorset quarry served by a branch-line railroad, the optimistically named Manchester, Dorset and Granville (New York) Railroad better known locally as the "Mud, Dirt, and Gravel." Contracts were also secured for other building projects, the firm benefiting from the contemporary trend in architectural fashion to the Classical Revival. The marble revival proved shortlived, however; and activity declined by 1910.

Dorset village benefited directly and unexpectedly from the resurgence. The church was destroyed by fire late in 1907, and controversy ensued about its replacement. In the spring of 1909, Jordan Greene, an architect from New York submitted a plan for a building of similar form expressed in a Late Gothic Revival manner. The architect specified marble for the building material, and the Norcross-West firm responded by donating unsold stock being held at the Manchester mill. O. W. Norcross, principal in the firm, was also a building contractor and he undertook the project. The cornerstone was placed in July of the same year, and the new church (#9) was dedicated in August of the following year (1910).

The completion of the church marked the completion of the principal historic buildings that originated in Dorset. Another group of historic buildings was moved to the village from elsewhere, principally Hebron, New York, and Enfield, Massachusetts. Charles Wade, the owner of a small inn converted from the H. B. Kent House (#38), started in the 1920s to move houses from the New York and Massachusetts towns to Dorset. Two Hebron houses (#27 and #37) now stand within the historic district; two other buildings (#41 and #42) were created in Dorset from parts of houses moved by Wade and his crew from Enfield to sites outside the historic district.

Subsequent changes in the building stock of the historic district have involved primarily changes of usage, and addition or removal of wings and porches. After having been shifted several times during the late 19th and early 20th centuries, the village library received permanent quarters in 1928 when the former Gray's tavern (later the Manley House, #1) was donated for the purpose by the Sykes family. A 1939 fire

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destroyed the dining and kitchen wing of the Barrows House, but that was replaced by an enlarged rear block that reiterates the stylistic appearance of the original house. Ten years later (1949-50), the Dorset Inn received another substantial addition in the form of a same-scale extension of its dining room wing. One demolition of a historic building occurred in 1962 when the 2½-story, wood-framed and clapboarded gable-roofed village school dating from 1875 was replaced by the one-story, brick-veneered Post Office (#59).

Among the sixty principal buildings in the historic district, only seven (#'s 11, 13, 56-59 and 48) are non-contributing. Nevertheless, these buildings do not detract significantly from the prevailing architectural character of the village. Dorset lacks entirely the usual types of contemporary intrusions; indeed, two buildings that originally contained automobile repair shops have been converted to residences (#48 and #56).

The Dorset village center ranks among a dwindling number of Vermont villages that remain essentially free of architectural intrusions. That status relates partly to the overwhelmingly residential character of the village and to the availability of a full range of commercial services in nearby Manchester. Also, the residential (and recreational) activity in the village follows a strongly seasonal pattern, reaching its height only for the few summer months. These characteristics plus the absence of overhead utility lines along Church Street serve to distinguish Dorset from most Vermont villages of comparable size.

8. Significance

Period	Areas of Significance—Check and justify below									
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion						
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science						
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture						
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/						
<input checked="" type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian						
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater						
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation						
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) recreation, tourism						

Specific dates	N/A	Builder/Architect	N/A
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Statement of Significance (in one paragraph)

The Dorset Village Historic District holds primary significance for retaining the distinctive architectural characteristics of a late eighteenth to early twentieth century rural Vermont village. While most of its buildings constitute vernacular expressions of their styles, the Congregational Church (#9) exhibits a more fully developed Late Gothic Revival style uncommon in Vermont. The church is built of locally quarried marble, thereby representing (along with the village's unusual marble sidewalks) the industry that dominated Dorset township during the nineteenth century. Dorset village lies within an exceptionally scenic landscape of the pastoral Mettawee valley flanked by the forested and abrupt slopes of the Taconic Mountains. This setting began attracting summer residents in the 1860's, and the summer recreational trade, bolstered by an 1886 golf course, emerged to become the village's dominant activity during the 20th century.

Within a decade after the original settlement in Dorset (1768), political events significant to the organization of Vermont as an independent state occurred at Cephas Kent's tavern in the southwestern part of the township. (See National Register nomination for the Kent Neighborhood Historic District, entered in the National Register on July 14, 1978.) The Kent tavern, however, did not become the focus of village development; that occurred instead around other taverns about two miles to the north on the road along the opposite side of the valley.

The two tavern buildings were constructed within a few years of 1800 on opposite sides of the Corner (the present intersection of Main and Church streets). John Gray built his tavern (now the Dorset Library, #1) circa 1800 and conducted it for some years. The original block of the Dorset Inn (#25) was built in 1796, but uncertainty exists about when it actually became an inn; Zephine Humphrey's 1924 town history states that that occurred after Gray closed his establishment while Frederick Whittemore, the longest-term owner of the Inn (1938 - 1977), avers that the Inn was opened the year of its construction. Whichever the case, the Inn has subsequently been kept open and now ranks as one of the oldest inns in Vermont to remain in continuous operation.

A few other buildings were constructed near the taverns during the last years of the eighteenth century to form the nucleus of what was called West Dorset or Dorset Corner before becoming simply Dorset village.

9. Major Bibliographical References

See Continuation Sheet.

10. Geographical Data

Acreage of nominated property Approx. 158 acres

Quadrangle name Dorset, Vermont

Quadrangle scale 1:24000

UMT References

A	<u>1</u> <u>8</u>	<u>6</u> <u>5</u> <u>1</u> <u>3</u>	<u>7</u> <u>1</u> <u>7</u> <u>0</u>	<u>4</u> <u>1</u> <u>7</u> <u>9</u> <u>1</u> <u>1</u>	<u>6</u> <u>1</u> <u>0</u> <u>1</u> <u>0</u>
Zone	Easting		Northing		
C	<u>1</u> <u>8</u>	<u>6</u> <u>5</u> <u>1</u> <u>4</u>	<u>6</u> <u>1</u> <u>6</u> <u>0</u>	<u>4</u> <u>1</u> <u>7</u> <u>9</u> <u>1</u> <u>0</u>	<u>2</u> <u>1</u> <u>6</u> <u>1</u> <u>0</u>
E	<u>1</u> <u>8</u>	<u>6</u> <u>5</u> <u>1</u> <u>3</u>	<u>0</u> <u>6</u> <u>1</u> <u>0</u>	<u>4</u> <u>1</u> <u>7</u> <u>9</u> <u>1</u> <u>1</u>	<u>6</u> <u>1</u> <u>0</u> <u>1</u> <u>0</u>
G	[]	[]	[]	[]	[]

B	<u>1</u> <u>8</u>	<u>6</u> <u>5</u> <u>1</u> <u>4</u>	<u>6</u> <u>1</u> <u>7</u> <u>0</u>	<u>4</u> <u>1</u> <u>7</u> <u>9</u> <u>1</u> <u>0</u>	<u>5</u> <u>1</u> <u>1</u> <u>0</u>
Zone	Easting		Northing		
D	<u>1</u> <u>8</u>	<u>6</u> <u>5</u> <u>1</u> <u>3</u>	<u>8</u> <u>1</u> <u>2</u> <u>0</u>	<u>4</u> <u>1</u> <u>7</u> <u>9</u> <u>1</u> <u>0</u>	<u>2</u> <u>1</u> <u>5</u> <u>1</u> <u>0</u>
F	[]	[]	[]	[]	[]
H	[]	[]	[]	[]	[]

Verbal boundary description and justification

See Continuation Sheet.

List all states and counties for properties overlapping state or county boundaries

N/A

state _____ code _____ county _____ code _____

state _____ code _____ county _____ code _____

11. Form Prepared By

name/title Hugh H. Henry

organization Historic Preservation Consultant

date August 1984, Revised January 1985

street & number Green Mountain Turnpike telephone (802) 4875-3379

city or town Chester state Vermont

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

deputy State Historic Preservation Officer signature Eric Sillerman

title Director, Vermont Division for Historic Preservation

date March 15, 1985

For NPS use only

I hereby certify that this property is included in the National Register

John A. Belous Byers
keeper of the National Register

date

4-18-85

Attest:

date

Chief of Registration

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The boundary of the Dorset Village Historic District begins at Point A located at the northeast corner of the Tyler House property (#27). Thence the boundary extends southeasterly along the rear property lines of properties #27, 28, 29, 30, 31 and 32-33, to a Point B located at the southeast corner of the property #32-33 (the Dunton and Batchelder Houses now of common ownership). Thence the boundary turns southwesterly and follows the southerly property line of said property to a Point C located 150 feet from the easterly edge of the Main Street (Route 30) right-of-way. Thence the boundary turns southeasterly and follows a line 150 feet northeast of, and parallel to, the easterly edge of said right-of-way, crossing the Kent Hill Road right-of-way, to a Point D located at its intersection with the southerly edge of the right-of-way of Kent Hill Road. Thence the boundary turns easterly and follows the southerly edge of said right-of-way to a Point E located at the northeast corner of the Houghton House property (#37). Thence the boundary turns southeasterly and follows the rear property lines of properties #37, 38, 39, 40, and 41 to a Point F located at the intersection of the lattermost rear property line and the northerly property line of the Weeks House (#43). Thence the boundary turns northeasterly and follows said property line and continues along the rear property line of the former carriage shop (#44) to a Point G located at the northeast corner of the latter property. Thence the boundary turns southeasterly and follows the easterly property line of the former carriage shop and a southeasterly extension thereof across the Elm Street (Dorset Hollow Road) right-of-way to a Point H located at its intersection with the southerly edge of said right-of-way. Thence the boundary turns northeasterly and follows the southerly edge of said right-of-way to a Point I located at the northeast corner of the Jackson-Barrows House property (#45). Thence the boundary turns southeasterly and follows the northeasterly property line of said property to a Point J located at the southeast corner of said property. Thence the boundary turns southwesterly and follows the south-easterly property line of said property and a southwesterly extension thereof across the Main Street (Route 30) right-of-way to a Point K located at its intersection with the westerly edge of said right-of-way. Thence the boundary turns southeasterly and follows the westerly edge of said right-of-way to a Point L located at the southeast corner of the Riley House property (#46). Thence the boundary turns southwesterly and follows the southerly property line of said property to a Point M located at the southwest corner of said property. Thence the boundary turns northwesterly and follows the rear property lines of properties #46, 47, 48, 49 and 50, and a northwesterly extension thereof, crossing the Meadow Lane right-of-way, and continuing along the rear property lines of properties #51, 52, 53, 54, 56, 57, 58, 59, 60, and 61 to a

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Point N located at the intersection of the rear property line of property #61 with the southerly property line of Peltier's Market (#3). Thence the boundary turns southwesterly, follows the southerly property line of said building, and continues along the rear property lines of properties #5, 6, 7, 8, 9, 10, and 11, and a southwesterly extension thereof, crossing the Cheney Road right-of-way, and continuing along the southerly property lines of the Codman and Cheney Houses (#12 and #13) to a Point O located at the southwest property corner of the lattermost house. Thence the boundary turns northerly and follows the westerly property line of the Cheney House (#13) to a point P located at its intersection with the southerly edge of the Church Street right-of-way. Thence the boundary turns easterly and follows the southerly edge of said right-of-way to a Point Q located at its intersection with a southerly extension of the westerly property line of the Prentiss House (#14). Thence the boundary turns northerly and follows said extension, crossing Church Street, and continuing along said property line to a Point R located at the intersection of an easterly extension of the rear (northwest) property line of property #15. Thence the boundary proceeds in a northeasterly direction along said extension and said property line and continues along the rear (northwest) property line of property #16 to Point S, located at its intersection with the westerly edge of a gravel driveway leading to the Sears House (#17). The boundary thence proceeds in a northwesterly direction along said edge of said driveway to Point T, located at the intersection of a southeast corner of the Dorset Field Club golf course property (#62). The boundary thence generally proceeds in a northwesterly, then northerly and then southeasterly direction, following the irregular boundary of the Dorset Field Club golf course property (#62), including a section of the property boundary that runs down the middle of the Mettawee River at the northern end of the golf course, to Point V, located at its intersection with the western edge of the right-of-way of Vermont Route 30. Thence the boundary proceeds in a southeasterly direction along said edge of said right-of-way to Point W, located at the intersection of a southwesterly extension of the northwest property line of the Tyler House property (#27). Thence the boundary proceeds in a northeasterly direction along said extension, crossing Route 30, and continuing along said property line to Point A, the point of beginning.

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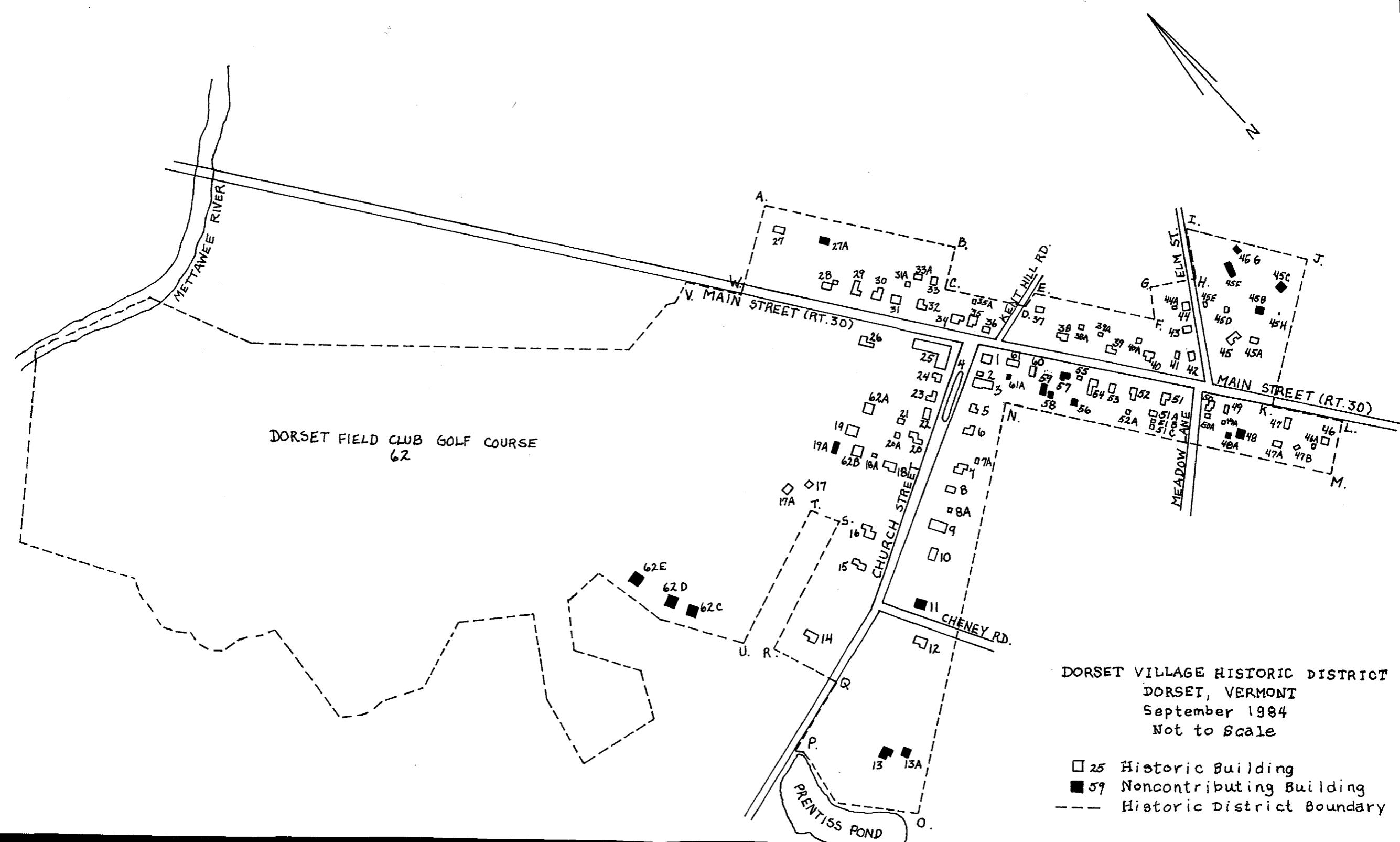
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BOUNDARY JUSTIFICATION

The historic district boundary encloses the 19th century center of Dorset Village and includes historic buildings and an historic golf course. The boundary generally includes only the historic buildings that front Main Street (Route 30), Church Street, and Elm Street (Dorset Hollow Road). Middle 20th century development predominates further out along the village's secondary streets, i.e., Kent Hill Road, Meadow Lane and Cheney Road; the boundary, therefore, incorporates only the historic buildings near the intersections of those streets with Main and Church Streets. Recent development also serves to define the south limits on Main Street. Prentiss Pond forms a natural western limit to the village and historic district on Church Street. The northern end of the landscaped expanse of the Dorset Field Club's golf course on the western side of Main Street (Route 30) marks the limits of the northern boundary of the district. Further to the north lies some modern development and scattered historic development of a rural character that distinctly differs from the village.

Along several segments of the historic district boundary, buildings (predominantly houses) of relatively recent origin are situated directly behind the historic buildings. The second tiers of buildings are generally reached by private lanes leading back from the public streets. This circumstance exists in the vicinity of the buildings numbered 14-16, 34-38, and 55-61. The adjacent modern buildings are generally screened by vegetation, and are excluded from the historic district. In the case of the Jackson-Barrows House (#45), several modern buildings have been constructed on the grounds surrounding the inn for ancillary uses; these buildings are included within the historic district and are described as non-contributing where appropriate.



DORSET VILLAGE HISTORIC DISTRICT
DORSET, VERMONT
September 1984
Not to Scale

□ 25 Historic Building
■ 59 Noncontributing Building
--- Historic District Boundary