

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

For NPS use only

**National Register of Historic Places  
Inventory—Nomination Form**

received **NOV 7 1983**

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic CENTER SANDWICH HISTORIC DISTRICT

and/or common CENTER SANDWICH HISTORIC DISTRICT

**2. Location** *Roughly bounded by*

street & number Skinner, Grove, Church, Maple and Main Streets,  
and Creamery Brook and Quimby Field Roads. n/a not for publication

city, town Sandwich n/a vicinity of

state N.H. code 33 county Carroll code 003

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	
<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 checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	n/a in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	n/a being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input checked="" type="checkbox"/> other: private meet- ing halls

**4. Owner of Property**

name see continuation sheet

street & number

city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state \_\_\_\_\_

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Carroll County Courthouse/Registry of Deeds

street & number Route 171

city, town Ossipee state New Hampshire

**6. Representation in Existing Surveys**

title see continuation sheet has this property been determined eligible?  yes  no

date \_\_\_\_\_ federal \_\_\_\_\_ state \_\_\_\_\_ county \_\_\_\_\_ local \_\_\_\_\_

depository for survey records

city, town \_\_\_\_\_ state \_\_\_\_\_

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> n/a moved	date <u>n/a</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

### Describe the present and original (if known) physical appearance

The Center Sandwich Historic District encompasses most of Center Sandwich, a village in the Town of Sandwich, New Hampshire. Five of the seven streets found within the District intersect at a crossroads in the center of the village. From the crossroads, Creamery Brook Road leads southwest towards Centre Harbor village, Main Street leads southeast towards Moultonborough village, and Church Street leads northeast, then swings to the east, to its intersection with Maply Street. Grove Street and Skinner Street start from the crossroads together, leading northwest, but they separate within one hundred feet. Skinner Street swings to a more westerly course toward Holderness, while Grove Street continues northeast towards Sandwich Notch. Maple Street begins on Main Street south of the crossroads and heads northeast towards North Sandwich. Quimby Field Road is a short dead-end off Main Street. All are paved roads, but only Skinner Street, Main Street and Creamery Brook Road have sidewalks. Small landscaped triangles are found at the intersections of Grove Street and Skinner Street, Maple Street and Church Street. (It should be noted that Maple Street, Skinner Street and that section of Main Street between Maple Street and Skinner Street are part of state highway 113, while that section of Main Street south of Maple Street is part of state highway 109.)

The land within the District is relatively flat with only a few short knolls and ledges. The District's only waterbodies are a shallow pond, found in the center of the triangular block formed by Church Street, Maple Street and Main Street, and a smaller pond in the backyard of property #32. Two streams skirt the District, Creamery Brook on Skinner Street (see #1) and the Red Hill River on Main Street (see #73).

The District's seventy-three properties include four empty lots (#16, #51, #54, #64), all formerly occupied by buildings; a cemetery (#30), long associated with the Baptist Church (#29); and a small village green (#63) at the corner of Main and Maple Streets. The sixty-five major buildings have some thirty-three dependent outbuildings. There are also two properties (#19, #59), now only occupied by outbuildings, four in all. The total number of buildings in the District is therefore one hundred and two, counting both major buildings and outbuildings. The buildings virtually all sit on reasonably sized lots, with comfortable side yards and front lawns of varying depths. The exceptions are two pairs of commercial buildings, #17 and #18, #43 and #44, which occupy most of their small lots, are set close to the street and are separated only by a narrow alley.

Center Sandwich is, in many ways, a remarkably homogeneous and well-preserved village. Only one building in the District, the Baptist Church (#29) is known to have been built in the eighteenth century. But, as near as can be determined, fifty-five of sixty-five major buildings were standing by the Civil War. Only six more buildings were erected in the rest of the nineteenth century--the Quaker Meetinghouse (#55) and five houses. The twentieth century has seen the addition of only four buildings, three of which were Colonial Revival structures replacing buildings destroyed by fire. Save for the Collegiate Gothic library of 1915 (#70) and a handful of Victorian and Victorianized houses, all of the buildings are either in the vernacular tradition of early to mid-nineteenth century New England, or reflect to some degree, the Federal

# 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 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/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1792 -1935 **Builder/Architect** (see individual entries)

**Statement of Significance (in one paragraph)**

The Center Sandwich Historic District is significant as a remarkably well-preserved 19th century New England village, with a high concentration of architecturally important buildings of the 19th and early 20th centuries.

Like many other New England villages, Center Sandwich grew up around a major road intersection, near a river that provided waterpower for the local mills. In this case, the mills preceded the roads. The first mill in the town of Sandwich, a gristmill, was erected on the Red Hill River in 1768 by Daniel Beede, the town's first settler. It was followed in 1780 by the town's first sawmill, which used the same dam (see #73).

These mills undoubtedly attracted much traffic and encouraged the building of roads to reach them. Unfortunately, the loss of the early Town Records prevents us from accurately dating most of the roads now serving the village. By 1792, the location must have been well connected with the other parts of the township, as it was then chosen as the site for the town's meetinghouse, now the Baptist Church (#29). The real catalyst of the village's growth was the construction of the Sandwich Notch Road in the first decade of the 19th century. Today, the Sandwich Notch Road is a picturesque, rough dirt road of no commercial importance. But, during the first half of the 19th century, it was part of an important thoroughfare, from the upper Pemi-gewasset and upper Connecticut valleys, through Sandwich Notch, one of the few passable gaps in the White Mountains, to the seacoast. A manuscript map, drawn about 1805, now in the State Library, shows that, with the possible exception of Creamery Brook Road, the major roads serving the village had been constructed by then - the Sandwich Notch Road (Grove Street) to the northwest, Main Street to the southeast towards Moultonboro, Skinner Street to the west towards Holderness, and Maple Street (and Church Street) to the northeast towards North Sandwich. (Creamery Brook Road, built sometime in the early 19th century, provided a more direct route southeast towards Centre Harbor.)

The Town of Sandwich grew rapidly in the late 18th and early 19th centuries. The population soared from 905 in 1790 to 2,232 in 1810 and 2,744 in 1830. The prosperity of the largely agricultural township was reflected in the growth of its major village. A description of the village at the beginning of the 19th century reveals little more than a crossroads hamlet, with one or two stores, a half dozen or more houses, the meetinghouse, and Beede's mills. But the growth of trade and the erection of new mills on the river spurred the development of the village.

The first half of the 19th century was Center Sandwich's period of growth. Fifty-five of the sixty-five major buildings in the Historic District were erected before the Civil War. Many of these buildings cannot be dated with great precision, so we can only outline, in a general way, the architectural development of the village.

# 9. Major Bibliographical References

See Continuation Sheet

# 10. Geographical Data

Acreage of nominated property 79 acres

Quadrangle name Mt. Chocorua, NH

Quadrangle scale 1:62500

### UTM References

A	<u>19</u>	<u>3040510</u>	<u>4851271715</u>	B	<u>19</u>	<u>3037715</u>	<u>4851371010</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>19</u>	<u>3037710</u>	<u>4851361915</u>	D	<u>19</u>	<u>30471810</u>	<u>4851351010</u>
E	<u>19</u>	<u>3042710</u>	<u>4851291910</u>	F			
G				H			

### Verbal boundary description and justification

See Continuation Sheet

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

state	<u>n/a</u>	code	county	code
state	<u>n/a</u>	code	county	code

# 11. Form Prepared By

name/title David L. Ruell

organization Lakes Region Planning Commission date July 11, 1983

street & number Main Street telephone 603-279-8171

city or town Meredith state New Hampshire 03253

# 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.

State Historic Preservation Officer signature [Signature]

title Commissioner, Dept. of Resources & Economic Development date OCT 28 1983

NH State Historic Preservation Officer

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

[Signature] date 12/22/83

Keeper of the National Register

Attest: \_\_\_\_\_ date \_\_\_\_\_

Chief of Registration

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4. OWNER OF PROPERTY

- # 1 Milton R., Sr., and Barbara Bryant, Center Sandwich, N.H. 03227
- # 2 Patricia C. Dunnell, Brooks School, North Andover, Mass. 01845
- # 3 Marjorie Pettigrew, Center Sandwich, N.H. 03227
- # 4 Catharine White, Center Sandwich, N.H. 03227
- # 5 Hutcheson Page, Center Sandwich, N.H. 03227
- # 6 Denley W. Emerson, Center Sandwich, N.H. 03227
- # 7 Edna B. Bickford, Center Sandwich, N.H. 03227
- # 8 Ned and Priscilla Grant, Center Sandwich, N.H. 03227
- # 9 Richard and Frances Walsh, Center Sandwich, N.H. 03227
- #10 Robert N. Burrows, Center Sandwich, N.H. 03227
- #11 Florence H. Beach, Center Sandwich, N.H. 03227
- #12 John L. and Eleanor Webb, Center Sandwich, N.H. 03227
- #13 Denley W. Emerson, Center Sandwich, N.H. 03227
- #14 Evelyn N. Smith, Center Sandwich, N.H. 03227
- #15 Joan B. Little, Center Sandwich, N.H. 03227
- #16 Denley W. Emerson, Center Sandwich, N.H. 03227
- #17 William A. Burrows, Center Sandwich, N.H. 03227
- #18 William A. Burrows, Center Sandwich, N.H. 03227
- #19 Stuart W. Heard, Center Sandwich, N.H. 03227
- #20 Denley W. Emerson, Center Sandwich, N.H. 03227
- #21 Richard H. Davis, Sandwich, N.H. 03270

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- #22 Roger and Sharon Heath, Center Sandwich, N.H. 03227
- #23 Richard and Judith Stoehr, P.O.B. drawer S, South Dennis, Mass. 02660
- #24 Wilbur and Esther Martin, Center Sandwich, N.H. 03227
- #25 John and Anne Perkins, Center Sandwich, N.H. 03227
- #26 Geoffrey, Robin and Jere Burrows, Center Sandwich, N.H. 03227
- #27 Edward R. Hallowell, Fernside Cottage, Gladwyne, Penn. 19035
- #28 Alan F. Houston, North Sandwich, N.H. 03259
- #29 Free Baptist Church, P.O. Box 267, Center Sandwich, N.H. 03227
- #30 The Rural Cemetery Association, c/o Robert Burrows, Center Sandwich, N.H.  
03227
- #31 Daphne R. A. Monk, Center Sandwich, N.H. 03227
- #32 Daphne M. Mowatt, Center Sandwich, N.H. 03227
- #33 Roger and Martha Deming, Center Sandwich, N.H. 03227
- #34 Town of Sandwich, c/o Selectmen's Office, Center Sandwich, N.H. 03227
- #35 Francis and June Nicoli, Center Sandwich, N.H. 03227
- #36 Richard Devens, III, Center Sandwich, N.H. 03227
- #37 Denny and Sally Kalette, Box 172, Center Sandwich, N.H. 03227
- #38 Federated Church of Sandwich, P.O. Box 267, Center Sandwich, N.H. 03227
- #39 Mary Louise Hutchins, Center Sandwich, N.H. 03227
- #40 Stuart W. Heard, Center Sandwich, N.H. 03227
- #41 Clarence and Beverly McCarthy, Center Sandwich, N.H. 03227
- #42 Jane S. Beckman, Center Sandwich, N.H. 03227
- #43 Red Mountain Lodge #68, Masons, Center Sandwich, N.H. 03227

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- #44 Regina D. Floyd, Center Sandwich, N.H. 03227
- #45 Theodora C.H. Haughton, 102 Front Street, Marblehead, Mass. 01945
- #46 Methodist Episcopal Church, P.O. Box 267, Center Sandwich, N.H. 03227
- #47 William and Claire Smith, Center Sandwich, N.H. 03227
- #48 Wm. Rex Seley and Alexander Ray, P.O.B. 324, Moultonboro, N.H. 03254
- #49 Sandwich Historical Society, c/o Robert Miner, President, Sandwich, N.H.  
03270
- #50 Town of Sandwich, c/o Selectmen's Office, Center Sandwich, N.H. 03227
- #51 Trustees of the Alfred Quimby Fund, c/o Janet Laverack, Center Sandwich,  
N.H. 03227
- #52 Richard and Gail Meagher, 85 Vincent Place, Lynbrook, N.Y. 11563
- #53 Alfred and Kathryn Moorhouse, Center Sandwich, N.H. 03227
- #54 Alfred and Kathryn Moorhouse, Center Sandwich, N.H. 03227
- #55 Mt. Israel Grange, c/o Sylbert Forbes, Master, Center Sandwich, N.H. 03227
- #56 Frances Doughty, Center Sandwich, N.H. 03227
- #57 Robert and June Gabriel, Maple Street, Center Sandwich, N.H. 03227
- #58 Robert and Robert Ayotte, Center Sandwich, N.H. 03227
- #59 Sandwich Fair Association, Center Sandwich, N.H. 03227
- #60 Marston Heard, 2366 Elm Street, Manchester, N.H. 03104
- #61 Jill E. Rawson, Center Sandwich, N.H. 03227
- #62 Sandwich Home Industries, c/o. Howard Corsack, Center Sandwich, N.H. 03227
- #63 Trustees of the Alfred Quimby Fund, c/o Janet Laverack, Center Sandwich,  
N.H. 03227

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- #64 Trustees of the Alfred Quimby Fund, c/o Janet Laverack, Center Sandwich, N.H. 03227
- #65 Doris Chittick, 203 Brackett Street, Portland, Maine 04102
- #66 Isadora Lear, Center Sandwich, N.H. 03227
- #67 Walter and Sylbert Forbes, Center Sandwich, N.H. 03227
- #68 Trustees of the Alfred Quimby Fund, c/o Janet Laverack, Center Sandwich, N.H. 03227
- #69 Elizabeth Powers and Barbara Gilmore, Box 162, Center Sandwich, N.H. 03227
- #70 Town of Sandwich, c/o Selectmen's Office, Center Sandwich, N.H. 03227
- #71 Daisy Johnson, Center Sandwich, N.H. 03227
- #72 Peter and Janet Hope, Center Sandwich, N.H. 03227
- #73 Thomas and Deborah Whyte, 23 Charing Cross, Avon, Conn. 06001



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Continuation sheet 5 Representation in Existing Surveys Item number 6 Page 2

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The Sandwich Town Hall, site #50 in the Center Sandwich Historic District was listed on the National Register of Historic Places on May 15, 1980.

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and Greek Revival high styles. The buildings' forms and materials are also very similar. Of the forty-nine structures built as houses, twenty-six are capes or modified capes, and eleven are symmetrical two or two and a half story buildings, the larger counterpart of the cape. The remaining dozen houses are of the gable end front side-hall plan type that came into general use during the Greek Revival period and remained popular throughout the nineteenth century. Save for the two church steeples, none of the District's buildings rise above two and a half stories. With the exception of the stone public library (#70) and two small prefabricated metal sheds (#25B, #44B), all of the buildings in the District are of wooden construction. Most of these wooden buildings are clapboarded, although three houses, some rear facades, and a number of outbuildings are sheathed in wooden shingles. Modern aluminum and asbestos sidings have appeared on only four major buildings. So, while there is little repetition in the design of the District's buildings, the similarities of style, form, size and materials give the village a pleasing architectural unity.

As would be expected in a small village, most of the District has always been residential. Forty-nine of the major buildings were constructed as houses and eight as commercial buildings (stores or workshops). The remaining eight were public buildings--two schoolhouses, three churches and meetinghouses, the Baptist church horse-sheds, the town hall and the library. Today, the major buildings would be classified as forty-three residences, seven mixed residential-commercial buildings, seven commercial buildings (including the Post Office), one mixed public-commercial building (the former horsesheds) and seven public buildings--two churches, two meeting halls for social organizations, an historical house museum, and again, the town hall and the library.

Our descriptions of the individual properties will proceed by street as follows--Skinner Street from west to east, first on the north side, then on the south side; Grove Street; first the southwesterly side from south to north, then returning on the northeasterly side from north to south; Church Street, from west to east on the north side, then returning on the south side from east to west; Creamery Brook Road, first the two buildings on the northwesterly side, then the single building on the southeasterly side; the section of Main Street between Church Street and Maple Street, from north to south, first on the southwesterly side, then on the northeasterly side; Maple Street, first south to north on the northwesterly side, then returning on the southeasterly side from north to south; and finally, the remainder of Main Street, from north to south, first on the northeasterly side, then on the southwesterly side, with a brief detour down Quimby Field Road.

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Skinner Street (north side)

#1 Wentworth Cowan House (Milton R., Sr. and Barbara Bryant). This one and a half story gable end front house was probably built by Wentworth Cowan, possibly in the late 1860's. The clapboarded house reveals the influence of the Greek Revival in the paneled pilasters found at the street front corners, in the pronounced box cornice with mouldings, frieze and returns, and in the lintels found over its two over two and six over six sash windows. These lintels only have shallow peaks topped by mouldings, but they do suggest, however schematically, the form of a pediment. A similar lintel is found over the main entry in the west bay of the three bay wide gable end front. The entry's paneled door is flanked by full sidelights and pilasters supporting the pseudo-pediment. The street front, which also has two windows in both the main story and in the gable, is covered by a simple one-story veranda with lattice-work base, chamfered posts, plain railing and box cornice. Modern additions appear on the long sides of the house--an oriel window on the west and a small shed-roofed glassed in porch on the east. A clapboarded gabled dormer is found on each slope of the roof. To the rear, a short gable-roofed section connects the house to a one-story, gable-roofed garage, clapboarded with plain trim, close eaves and verges. On the east side of the garage is a small open shed-roofed shelter. The grounds, which slope down to Creamery Brook on the west, are grassed with ornamental shrubs and trees. Despite some later additions, the Wentworth Cowan House remains a good example of a small mid 19th century gable end front house.

#2 Batchelder Cook House (Patricia C. Dunnell). This vernacular cape was standing by 1847 when Batchelder Cook married Sarah Skinner and moved into this house. Cook's tailor shop, which once stood on the eastern edge of the lot, was moved to become part of the house's ell, sometime after 1864. The house is clapboarded with cornerboards, close eaves and verges. Plain trim enlivened only by a simple moulding on the lintel, surrounds all of the cape's windows, which have nine over six sash in the first story and six over six sash in the gables. Five bays wide and two bays deep, the central chimney cape is set with its main front facing east towards the center of the village. In the center of the east front is found a four-panel door with plain side trim and a lintel with a simple moulding. The north rear gable end is almost covered by a one-story, shed-roofed ell. East of this primary ell, is found a secondary one-story, gable-roofed ell. To the rear of the ells is a one-story, gable-roofed shed. The shed is structurally distinct, being separated from the rest of the building by a narrow alley, but a short narrow passageway connects the shed with the second ell. The shed's shingled south wall, facing the alley, is the only non-clapboarded facade in the building. The grounds are grassed with ornamental trees and shrubs, as well as a stone wall on the eastern boundary line. The Batchelder Cook House is a good introduction to the well-preserved vernacular capes so commonly found in Center Sandwich.

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#3 Albert Hackett House (Marjorie Pettigrew). Deed research has convinced the present owner that this vernacular central chimney cape was built about 1830. In 1852, it was sold to Albert F. Hackett, a carpenter who lived here for twenty-five years, and who worked on other buildings in the District (see #12 and #40.) The south street facade and the east and west gable ends of the cape are clapboarded, but the rear north facade is shingled. All facades have cornerboards, close eaves and verges. In the center of the five-bay wide south facade is a paneled door with three-quarter sidelights and, save for the panels beneath the sidelights, plain trim. The nine over six sash windows of the street facade, like all of the building's other windows, have plain trim. Both gable ends are two bays wide, with a smaller window in the gable. The east gable end is covered by a modern one-story, hip-roofed veranda with a stone base and floor, square wooden posts and exposed rafters. A modern door opens onto the porch. To the rear of the cape is a one and a half story, gable-roofed ell with close eaves, plain trim, a clapboarded east facade, and a shingled west facade. At the north end of the ell is found a one and a half story gable-roofed rear wing, which has a small one-story shed-roofed addition to its north. Both the wing and the addition are shingled with cornerboards, plain trim around openings, close eaves and verges (save for the overhanging lateral eaves of the addition, which have exposed rafters). To the rear and west of the house is a modern, but compatible one-story garage (#3A), with an asymmetrical gable roof, shingled walls, plain trim, cornerboards, close eaves and verges. The grounds are largely grassed with trees, shrubs, and stone walls on the side boundaries. The Hackett House is another of the well-preserved vernacular capes that add so much character to the District.

#4 Samuel Dinsmore House (Catharine White). This vernacular central chimney cape is believed to have been built by Samuel Dinsmore, who was paying taxes on the building by 1840. It is shingled with a fieldstone foundation, cornerboards, close eaves and verges. The central entry in the south street front is a paneled door with builtin window, reached by wooden steps with an iron railing, and flanked by half sidelights with plain trim. Like most of the building's windows, the windows of the five-bay wide street front are six over six sash windows with plain trim and louvred shutters. The only exceptions in the fenestration of the cape proper are a large multipane window in the west gable end, and six pane windows beneath louvers in each gable. A one and a half story gable-roofed ell is set to the rear and somewhat to the west of the cape. The ell and a smaller one-story gable-roofed addition at the north end of the ell received the same wall treatment as the cape--shingling with cornerboards, close eaves and verges, and, but for three modern windows, the same fenestration. A door with a gabled hood is found in the east facades of both the ell and the addition. To the east of the house is a one-story garage (#4A) with a T-shaped plan, covered by intersecting gable roofs and a shed roof over a low addition on the rear north facade. Directly behind the garage is a tiny gable-roofed "cabin" (#4B) now used for storage. Both outbuildings match the house, being shingled with cornerboards, plain trim around openings, close eaves and verges. The lawns and gardens, with their shrubs and trees,

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are enclosed by stone walls on the east and west, and by woods to the north. Like its neighbors, the Samuel Dinsmore House is an attractive and well-maintained cape, in the vernacular style of early 19th century New England.

#5 Dr. Harrison Hart House (Hutcheson Page). This vernacular cape was "an old house" when Dr. Hart moved here about 1850. A number of additions have been made to the building, but the cape proper has probably seen only a few changes--the removal of the central chimney, some new window sash, and a large shed dormer on the rear slope of the roof. The cape is clapboarded with sillboards, cornerboards, close eaves and verges. The south facade's central six-panel door is flanked by half sidelights and topped by a transom window, all framed by moulded trim with corner blocks. The windows of the five-bay south facade and the two-bay gable ends are two over two sash windows with plain trim and louvred shutters. But, the north facade windows still have six over six sash. The one and a half story ell to the west of the cape is said to have been added by Dr. Hart. The ell is covered by intersecting gable roofs, (the south roof parallel to the street, the rear roof perpendicular to the street). It is similar to the main house, having clapboarded walls with cornerboards, close eaves and verges; and two over two sash windows with plain trim and louvred shutters. In the angle between the cape and the ell is a one-story, shed-roofed, enclosed porch with low clapboarded walls beneath ranks of four pane windows. To the rear of the ell is a taller, gable-roofed, one and a half story attached garage, also clapboarded with cornerboards, close eaves and verges. The present owner has added a simple entry porch on each side, a shed-roofed porch on the east and a gable-roofed porch on the west. To the rear of the garage is yet another addition, once used as a dowel factory. One and a half stories high, the factory is basically L-shaped in plan, beneath intersecting gable roofs. The factory is clapboarded with cornerboards, exposed rafters in the eaves and plain trim around its doors and six over six sash windows. The grounds are mostly grassed with trees, shrubs, and stone walls to the east and west. Despite the many additions, the Dr. Harrison Hart House still remains a rather well-preserved vernacular cape.

#6 Phineas Bacon House (Denley W. Emerson). Phineas Bacon was the earliest known owner of this vernacular cape, which some sources date to around 1840. Sillboards, cornerboards, close eaves and verges frame the facades, which are clapboarded on the south street front, the east and west gable ends, but sheathed with a tan asphalt "brick" siding on the rear north facade. Similarly, while the south slope of the roof is covered with wooden shingles, the north slope has more prosaic metal sheathing. In the center of the five-bay wide street front is a paneled door with builtin window, plain trim, and concrete steps. Plain trim also surrounds the building's one over one sash windows. The east half of the cape's north facade is covered by a one-story, shed-roofed addition, with cornerboards, plain trim, and a shallow box cornice. The addition is clapboarded on the west side, but sheathed in the same asphalt siding on the rear. To the east of the cape and the addition is a one and a half story ell with a shed-roofed wall dormer on both the south and north sides. The ell is clapboarded

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on the public south and east facades, while the rear facade is again sheathed with the same asphalt "brick" siding, as is a small one-story shed-roofed addition to the rear of the ell. The ell is distinguished by cornerboards and a shallow box cornice with mouldings and returns. The grounds are grassed with some trees and shrubs, and enclosed by stone walls on the east and the west. But for a few modern changes, such as the newer sash, door and concrete steps, the Phineas Bacon House remains an attractive vernacular cape, typical of the more modest early 19th century house.

#7 Daniel M. Skinner House (Edna B. Bickford). The main block of this house is said to have been part of the Hanscom Building, which stood on the site of the Methodist Church (#46). In 1848, the building was removed to make way for the church, and this section was moved to its present location. The gable-roofed main block is clapboarded with cornerboards, close verges, a shallow box cornice with mouldings and frieze on the street front, and close eaves with frieze on the rear facade. The south street front is four bays wide, with an offcenter six-paneled door, with plain trim. The entry is sheltered by a large gable-roofed porch, supported by two wooden columns, and ornamented by a pedimented box cornice with mouldings and frieze. The main block's windows are all one over one sash windows with moulded trim. While there is no window above the entry, there are windows in each story of the other three bays of the street front, as well as in the single bays of the gable ends. To the rear of the main block is a wide one and a half story gable-roofed ell, which is clapboarded with cornerboards, close eaves and verges. Plain trim surrounds the ell's windows, mostly one over one and six over six sash windows. On the ell's rear facade is a small modern gable-roofed clapboarded vestibule. To the northwest of the house is a one and a half story gable-roofed garage (#7A), with cornerboards, close verges and shallow lateral box cornices. The garage is clapboarded, except on the rear north gable end which is sheathed with horizontal boarding and asphalt shingles. The grounds, grassed with trees and shrubs, are surrounded by stone walls on the west, north and east. This modest vernacular building, although not as significant architecturally as some of its neighbors, nevertheless contributes to the historic character of the District.

#8 Daniel D. Atwood House (Ned and Priscilla Grant). This house was standing in the 1840's when it was purchased by Dr. Thomas J. Sweatt. But its present appearance dates from the ownership of Daniel D. Atwood, who lived here in the late 19th and early 20th centuries. Atwood remodeled the house, adding the second story and the veranda, installing larger sash in the windows, and essentially Victorianizing the building. The two and a half story gable-roofed main block is clapboarded with sillboards, cornerboards, and a box cornice with mouldings, frieze, and returns. The south street front, as well as the east gable end and the east facade of the ell, is covered by a one-story veranda, supported by turned posts on pedestals with elaborately sawn brackets, and topped by a box cornice with mouldings, and a hip roof. In the center of the street front is found a paneled door with a builtin window and a simple entablature. The entry is flanked on each side by a three-sided bay window which projects onto the veranda. Above the entry, on the veranda roof, is found a small gable-roofed projection. The one bay wide and one bay deep projection is clapboarded with cornerboards and the same box cornice with returns as the main block, but its gable is filled

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with decorative cut shingles. The two over one sash windows with plain trim found in the other four bays of the second story are typical of the other facades, as well as the one and a half story ell to the rear. The ell, which is clapboarded with close eaves and verges, has two clapboarded gabled dormers on the east slope of its gable roof. The two and a half story attached barn is set to the rear (north) and somewhat east of the ell. Clapboarded on the public south and east facades, and shingled on the rear gable end, the barn is lit by nine over six sash windows and ornamented by cornerboards and a box cornice with mouldings, frieze and returns. On the west side of the barn is a one-story, shed-roofed addition, clapboarded on its west wall and shingled on its rear north end. Stone walls to the west and north partially enclose the grounds, which are grassed with trees and shrubs. The Daniel D. Atwood House is an interesting Victorian house, one of the few good examples of late 19th century taste in the District.

#9 Sylvender Pettingill (Richard and Frances Walsh). About 1900, Sylvender Pettingill gave the house that stood on this lot to his sister, who moved it across the street (see #14). Pettingill then built this house with a two and a half story main block and a one and a half story ell. Both are clapboarded with cornerboards and box cornices with mouldings, friezes and returns. Their two over one sash windows all have lintels with mouldings and most also have louvered shutters. The main block, whose south gable end is the principal street facade, is three bays wide and two bays deep. The first story of the street front is covered by a veranda with a latticework base, turned posts, balustrades, box cornice and a hip roof. Opening onto the porch from the western bay is a paneled door with a builtin window, and a heavily moulded lintel. On the west facade of the main block is a three-sided, hip-roofed bay window, paneled above and below its two over one sash windows with moulded lintels. On the east facade of the narrower ell is found another screened veranda with latticework base, turned posts, and a box cornice. Attached to the rear of the ell is a small, one story, shed-roofed addition, clapboarded with cornerboards, close moulded eaves and verges. Northeast of the house is found a one and a half story barn (#9A), clapboarded with cornerboards, plain trim around its openings, and a box cornice with mouldings, frieze and returns. The rear north side of the gable-roofed barn is covered by a one-story shed-roofed addition, clapboarded on the west, but shingled on the north and east. This addition has its own small shed-roofed addition, to the north, sheathed with clapboards and tar paper. To the northwest of the house is another barn (#9B), built in the late 1970's. This one and a half story structure has board and batten walls, plain trim, and eaves with exposed rafters and purlins. The grounds are grassed with trees and shrubs. A slat fence with top rail and square capped posts separates the property from its eastern neighbor. The Sylvender Pettingill House, the last house built in the District, is today virtually unchanged, save for three modern windows in the ell and the screening of the porches.

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#10 Nelson Hart House (Robert N. Burrows). When Nelson Hart married in 1855, his brother Dr. Harrison Hart had this small house built for him just east of his own house (#5). After the building on this lot (the former Methodist Church which had been converted into a residence) burned in the 1870's or 1880's, Orin Glines purchased the Nelson Hart House and moved it to its present location. Although additions and changes have been made in recent years, the house still retains the form of a small cape--one and a half stories high, with a gable roof. The clapboards still survive on the rear north facade, but they have been replaced with shingles on the south facade, the east and west gable ends. The cornerboards, close verges and close eaves remain unchanged. The central door in the south facade has been removed, leaving four two over two sash windows with plain trim on the street front. To the north of the cape is a one-story gable-roofed ell, also clapboarded and shingled, with cornerboards, plain window trim, close eaves and verges. In 1972, a small gable-roofed screened porch with low clapboard walls was added to shelter what is now the house's main entry on the ell's west facade. Another 1972 addition was a shed-roofed, one-story section to the east of the cape and ell. This larger addition is clapboarded with cornerboards, close eaves and verges. Finally, attached to the rear gable end of the ell is an earlier small shed with an asymmetrical gable roof, and walls of clapboards and asphalt shingles. Northwest of the house is a small one and a half story barn (#10A) with wooden shingles on the public south, west and east facades, but asphalt shingles on the north wall. The facades do share cornerboards, close eaves and verges. Two one-story, shed-roofed additions are found on the gable-roofed barn, a shed with horizontal boarding on the east, and a smaller asphalt shingled addition on the north. The grounds, grassed with trees and shrubs, save where a ledge outcrops, are bounded by a stone wall on the east, a slat fence on the west, and granite fence posts along the street. Although altered, the Nelson Hart House still retains enough of its original character to be a significant contributing building.

#11 Dr. Tristram Sanborn House (Florence H. Beach). This vernacular cape was standing by the 1850's when Dr. Tristram Sanborn resided here. The five-bay wide and two-bay deep cape is clapboarded with sillboards, cornerboards, close verges, and lateral box cornices with mouldings and friezes. An old photograph does reveal some changes. The windows have had their nine over six sash replaced with two over two sash, although they do retain their moulded trim and louvred shutters. The entry in the center of the south street front, which originally was a paneled door flanked by sidelights, is now a later paneled door with a window, topped by a moulded lintel, but without sidelights. The one-story, hip-roofed veranda on the east gable end has been enclosed by a low clapboarded wall and screening. Otherwise, the cape seems unchanged. To its rear is a gable-roofed, one-story ell, clapboarded with cornerboards, close eaves and verges. The ell's two over two sash windows have plain trim. Set to the rear and somewhat east of the ell is an attached two and a half story, gable-roofed barn. Cornerboards, close eaves and verges outline its walls, which are clapboarded



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on the south, east and west, but shingled on the rear north facade. Also shingled with cornerboards, close eaves and verges, is the small shed-roofed privy addition on the north side of the barn. Perched on a ledge to the northeast of the house are two gable-roofed, shingled sheds with cornerboards, close eaves and verges. The two story eastern shed (#11A) is larger than the one and a half story western shed (#11B). Save where the ledge outcrops, the grounds are grassed with trees and shrubs. They are enclosed by stone walls on the side and rear boundaries, and by a few granite fence posts along the street. Despite a few changes, the Dr. Tristram Sanborn House remains an attractive vernacular cape.

#12 Jesse and Oliver Ambrose House (John L. and Eleanor Webb). In 1855, carpenters Daniel Folsom and Albert Hackett built this two and a half story, gable-roofed house for Jesse and Oliver Ambrose. Later, a one-story Victorian veranda was added on the south street front and the east gable end. The house is one of the two buildings in the District to be covered with aluminum "clapboard" siding. But, fortunately, the siding was applied with some care and respect for the building's ornamental features. The Greek Revival character of the five-bay wide and three-bay deep main block can still be seen in the wide corner pilasters and the heavy box cornice with mouldings, deep frieze and returns. It is also evident in the entablatures above the six over six sash windows, and in the treatment of the main entry in the center of the south facade. The paneled door is flanked by full sidelights and topped by a transom window, all framed by wide pilasters supporting an entablature. The hip-roofed veranda, now screened in above a low aluminum "clapboard" wall, has a latticework base, ornate double posts with sawn brackets, and a box cornice with mouldings. On the west gable end of the main block is a shallow, one-story, hip-roofed addition, also with aluminum siding. Set to the rear of the main block is a two and a half story gable-roofed ell with the same siding, and simple lateral box cornices with friezes. Attached to the rear of the ell and set parallel to the main block to form a small yard, sheltered on three sides and open to the west, is a two and a half story gable-roofed shed. The shed's south facade, sheathed with aluminum siding, and its north and east facades, covered with wooden shingles, all have cornerboards, plain window and door trim, close eaves and verges. Connected to the west end of the shed is a large two and a half story barn. The barn is sheathed in board and batten on its north and south gable ends, and in horizontal boarding on its long east and west sides. The wide box cornice with mouldings and frieze is pedimented on the south gable facing the street, while the north gable has only close verges. The barn's gable roof is topped by a ventilator with louvred sides, plain trim, and a pyramidal roof. The grounds are largely grassed, with trees, shrubs, and a stone wall on the rear boundary. The largest Greek Revival house in the village, the Jesse and Oliver Ambrose House retains its essential stylistic character, despite a Victorian porch and modern siding.

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#13 Samuel Ambrose House (Denley W. Emerson). This two and a half story, gable-roofed house was built in 1806 for Samuel Ambrose, who, as his fine Federal style house suggests, was one of the village's most prominent early citizens. The facades are clapboarded with sillboards, cornerboards, shallow lateral box cornices with mouldings and friezes, and close moulded verges with returns of the lateral cornices. The house's windows all have moulded trim. The focus of the five-bay wide south facade is the central entry--a four-panel door with three-quarter sidelights. The door and each sidelight is flanked by pilasters resting on high moulded bases and supporting an entablature with a paneled frieze. The south front's first story windows have twelve over twelve sash, while the second-story windows have nine over six sash. The fenestration of the rear facade and of the two-bay wide gable ends is not as consistent, although generally the upper windows are smaller with fewer lights. On the east gable end is a door with moulded trim and a transom window. And, in the center of the north facade is another four-paneled door with three-quarter sidelights, but only plain trim. Stretching west of the house are a two-story, gable roofed ell and two gable-roofed attached barns with a short shed-roofed connector between the barns. All are clapboarded with cornerboards and box cornices with mouldings, friezes, and returns (save on the rear north facades which have only close eaves and verges). The ell is lit by nine over six and six over six sash windows, mostly with moulded lintels. It is entered on the east gable end by a central door flanked by heavy pilasters supporting an entablature, and on the south facade by two doors with moulded lintels. On the north side of the ell is a small, one-story, shed-roofed addition, clapboarded with cornerboards, close eaves and verges. The gable ends of the two attached barns facing the street both have large central doors, although the western door opening is now glassed in. The short connector has also received a storefront with a large plate glass display window topped by a plate glass transom window. The western barn is crowned by a gable-roofed ventilator with a bracketed, pedimented box cornice. The lawn, shaded by large trees, around the house is enclosed by a picket fence with granite posts on the Skinner and Grove Street frontages. A stone wall marks the north boundary of the property. The Samuel Ambrose House is a good example of the influence of the Federal style on rural New England architecture. The house's size, quality and prominent position make it one of the most important buildings in the District.

Skinner Street (south side)

#14. Hosea Pettingill House (Evelyn N. Smith). This vernacular cape was already an old house standing on the site of #9, when Hosea and Polly Pettingill settled in it about 1850. When their son Sylvender decided to build a new house on that lot about 1900, he gave the old family home to his sister and brother-in-law, Almina and Henry Clay, who had it moved across the street to its present location. The cape still has its close eaves and verges. But, the roof is now sheathed with metal. And the walls are now covered with asbestos siding, save for the north street front, which is still clapboarded with cornerboards. In the center of the seven-bay wide north front is a

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paneled door with a builtin window and plain trim. This entry is sheltered by a modern gable-roofed porch with square posts, plain wooden railings and steps. All but three of the cape's windows are two over two sash windows with plain trim. To the rear of the cape is a small gable-roofed kitchen ell, with close eaves and verges, asbestos siding on the east and west walls, and wooden shingles on the south gable end. Attached to the rear of the ell is a two-story, gable-roofed shed with plain trim, asphalt "brick" siding, and plain eaves. The grounds, enclosed by stone walls, are mostly grassed with trees and some shrubs. As the land slopes to the rear, a protective board fence has been erected to the west of the house. Although the restoration of clapboard siding would improve the appearance of the Hosea Pettingill House, it is still an attractive early cape, of obvious merit.

#15 Alonzo Fowler House (Joan B. Little). About 1868, Alonzo Fowler converted the Ambrose corn barn into a dwelling. The next owner, George Lawrence, further remodeled the building into its present form, a typical late 19th century vernacular house. The main block is a one and a half story gable end front building, clapboarded with cornerboards and a cornice with sloping soffit and frieze. Most of the six over six sash windows have moulded lintels. The main entry, in the eastern bay of the three-bay wide north facade, is a four-panel door with full sidelights and an entablature. To the rear (south) of the main block is a shed-roofed sunporch, clapboarded with cornerboards and exposed rafters in the eaves, and well lit by banks of large two-pane windows. To the east of the main block and the sunporch is a one and a half story ell, whose gable roof is broken on the north and south slopes by shed-roofed wall dormers. The ell is also clapboarded with cornerboards, close verges, and lateral cornices with sloping soffits and friezes. A gable-roofed barn is attached to the east end of the ell. The barn is clapboarded on the more visible north and east facades, and shingled on the seldom seen south and west facades. Again, while the visible eaves have cornices with sloping soffits and friezes, the rear gable is topped by plain close verges. On the lawn to the east of the barn is a stone wellhead. Stone walls mark the side and rear boundaries of the lot, which is mostly grassed with trees and shrubs. Although its origin was unusual, the Alonzo Fowler House is a good example of the more modest late 19th century New England house.

#16 Mann House Lot (Denley W. Emerson). This lot of only .43 acres was the site of the Mann House, which burned in the early 20th century. It is now largely a field with a gravel parking lot near the street. Some scattered trees and shrubs have grown up in the lot, which is marked on the west, south and part of the east boundaries by stone walls.

#17 Mann Casket Shop (William A. Burrows). This small two-story building was the shop of George Mann, undertaker and casketmaker, and probably was built by him in the mid 19th century (according to one source, before 1850). The modest gable-roofed building is set with its northeast gable end close to the street. It is clapboarded with cornerboards, save for the rear gable end which is sheathed in asphalt shingles. The box cornice with mouldings and frieze has returns on the northeast gable. However,

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the rear southwest gable has only close verges. The street facade is very simple--a central four-panel door, flanked on each side by a six over six sash window, in the first story; and two two over two sash windows in the second story. The other facades have similar fenestration--six over six sash windows in the first story and two over two sash windows in the second story. But while the northeast windows have moulded lintels, the other windows are treated with simple plain trim. Covering the rear of the building is a one-story, shed-roofed addition, with close eaves and verges. Its southeast and northwest walls are sheathed with wooden shingles, and its rear southwest wall with asphalt shingles. The building occupies virtually all of its small lot, with only an alley separating it from the next building (#18), and a narrow strip of land with a single tree between it and the Mann House lot (#16). Now used for storage, the Mann Casket Shop is a well-preserved example of a mid 19th century vernacular commercial building.

#18 Ambrose Store (William A. Burrows). This one and a half story, gable-roofed building was built as a store for either Merritt Ambrose, or his father Samuel Ambrose, about 1835, and is still in use today as a general store. There have been additions to the original gable end front building, such as a one-story wing along the street to the southwest, and one-story additions to the rear (the latest finished this year) which give the whole complex an L-shaped plan. All sections are clapboarded with cornerboards. Most of the windows have plain trim, although a few have had mouldings added to their lintels. The main block has a box cornice with mouldings, frieze and returns on its public (northeast) gable end, but only close eaves and verges on its other facades. In the first story of the main facade is found an offcenter door with builtin window and plain trim, and three very large two over two sash windows, which light the store. Two two over two sash windows in the gable complete the street facade. To the southeast of the main block is the one-story, gable-roofed wing on the street. It has a box cornice with mouldings, frieze and returns on the southeast gable. Its northeast street frontage has another paneled door with builtin window (now hidden by a telephone booth) and two six over six sash windows. A long, one-story shed-roofed porch with chamfered posts and exposed rafters covers the street front of the main block and most of the southeast wing. To the rear of the main block is a narrower one-story, gable-roofed wing, with a shallow one-story, shed-roofed addition on its northwest side. Both have close eaves and verges. To the rear of these two sections is the latest addition--a one-story, shed-roofed wing with close eaves and verges, and a wooden loading platform on the rear southwest facade. The building, which is set very close to the street, occupies most of its lot, with the remaining land in the rear devoted to parking. On the street side are found three gasoline pumps and a tall metal sign with ornate bracket. But for the gasoline pumps and the telephone booth, the Ambrose Store still retains the exterior appearance of a 19th century general store.

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#19 Heard Barn (Stuart W. Heard). Directly behind the Ambrose Store (#18), is a large early 20th century barn that was once part of the store property. The two and a half story structure with full basement is clapboarded with cornerboards, and a box cornice with mouldings, frieze, and returns. The main entry, a large sliding paneled door topped by a transom window, is found in the center of the northeast gable end, facing the rear of the store and Skinner Street. The basement can be entered from the lower level on the Creamery Brook Road frontage of the lot, through two paneled sliding doors in the southwest gable end. The barn is lit by two over two sash windows with plain trim and a large gable-roofed lantern-ventilator in the center of the gable roof. The clapboarded lantern has a box cornice with mouldings, frieze, and returns, a triangular louver in each gable, and six six over six sash windows in each long side. The lot, enclosed by stone walls on the southwest and northwest lines and part of the Creamery Brook Road frontage, is largely grassed, although some trees have grown up in the western sections. Although somewhat hidden, this large attractive barn is a significant element in the village scene.

#20 Earl Dearborn Store (Denley W. Emerson). The main block, at the corner of Skinner Street and Creamery Brook Road, was built in 1935 for Earl Dearborn on the site of the 1806 Daniel Hoit store, which had burned two years before. Later, a gasoline station/garage was added on Skinner Street to the northwest of the main block. The main block, a two and a half story, gable-roofed building, is clapboarded with cornerboards, and a box cornice with mouldings, frieze, and returns. The first story of its northeast gable and facing Skinner Street is occupied by a storefront with paneled bases, large display windows with wooden frames and multipane transom windows, and a recessed central entry. Above the storefront are a triple window in the second story and a semicircular window in the gable. On the northwest side of the main block is a shallow, shed-roofed addition, also clapboarded with cornerboards and a similar box cornice. Its narrow street frontage features a paneled door, sheltered by a classical pedimented portico with paneled pillars and dentiled cornice. The main block is lit by eight pane windows and four over one sash windows, as well as by a shallow oriel window in the second story of the Creamery Brook Road frontage. The attached one-story gasoline station/garage is covered by a shed roof to the south and a gable roof to the north, both hidden behind a flat-topped, false front on the Skinner Street facade. The garage is clapboarded with cornerboards, close eaves on the front, and exposed rafters in the side and rear eaves. Its street facade contains a large garage door, a paneled door with window, a sash window and a boarded up garage door opening. The grounds are grassed, save for a paved area in front of the garage section. The main block and its shallow addition, whose architecture reflect the influence of the Colonial Revival, are quite compatible with the other buildings in the District. The attached garage, although less sympathetic in its design, is nevertheless sheathed with the clapboarding so characteristic of the village, and does not seem very much out of place.

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Grove Street (southwest side)

#21 Warren Dearborn House (Richard H. Davis). This central chimney cape, standing by 1823, became the home of cabinetmaker Warren Dearborn in 1835. The cape and its short ell are clapboarded with cornerboards, close eaves and verges. The building is lit by six over six sash windows with plain trim. Set on a cut granite block foundation, the five-bay wide by one-bay deep cape has a somewhat asymmetrical street front. That is to say that the main entry, a paneled door with builtin windows and plain trim, while located in the central bay of the northeast facade, is nevertheless offcenter, set to the north of the true axis of the building. The one and a half story, gable-roofed ell has two doors, a plain paneled door on the northwest facade, and a paneled door with builtin window on the southeast facade. Set to the rear and south of the house is a one-story, gable-roofed garage (#21A). The garage is clapboarded, save for the shingled rear gable end. Its facades are trimmed with cornerboards, close verges, and lateral eaves with exposed rafters. Stone walls on the southeast and southwest boundaries partially enclose the lot, which is grassed around the house, but grown up with trees and shrubs in the rear. This simple vernacular house is a fine example of the earliest capes built in the village.

#22 Warren Dearborn Shop (Roger and Sharon Heath). It is thought that this building was erected by Warren Dearborn as a cabinetmaking shop, probably soon after he purchased the adjoining house in 1835. It was later converted into a residence. The two-story, gable-roofed building has a one and a half story shed-roofed rear addition which gives the whole house a saltbox shape. Cornerboards, close eaves and verges frame the three visible facades, which are clapboarded on the northeast street front and the southeast gable end, but shingled on the northwest gable end. Most of the windows are six over six sash windows with plain trim and board shutters. (Two windows in the southeast gable end do have moulded trim.) Somewhat offcenter of the building's axis, but in the middle bay of the five-bay street front, is a four-panel door with plain trim. The street front's second story has only four windows, the bay above the entry being vacant. On the northwest gable end is found a low shingled basement bulkhead. To the rear of the house can be seen a one and a half story, shed-roofed shed (#22A). Its shingled visible facades have plain window and door trim, close verges and simple lateral eaves with exposed rafters. Although the grounds are grassed around the house, much of the lot is grown up with trees and shrubs. The Warren Dearborn Shop is a modest but pleasant early 19th century vernacular building.

Grove Street (northeast side)

#23 No. 7 Schoolhouse (Richard and Judith Stoehr). The No. 7 Schoolhouse, built before 1860, was converted into a house by John M. Smith in the 1860's. The one and a half story Greek Revival building is clapboarded with paneled corner pilasters. The wide box cornice with mouldings and deep frieze is pedimented on the southwest gable end facing the street. (Close verges trim the rear gable.) The first-story windows of the three-bay wide street front and the three-bay wide side facades all have twelve

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over twelve sash and lintels with simple mouldings. Plain trim surrounds the two nine over six sash windows in the front gable and the single six over six sash window in the rear gable. In the southern bay of the main facade is found the main entry, a four-panel door with transom window and moulded lintel. On the northwest slope of the gable roof, is a wide, clapboarded, shed-roofed dormer. The rear gable end is almost covered by a modern one-story, enclosed porch with low clapboarded walls, cornerboards, banks of two-pane windows, a paneled door with window, close verges, lateral eaves with exposed rafters, and a shed roof which is hipped to the northwest. To the southeast of both the main block and the ell is a one-story, gable-roofed ell. The ell, clapboarded with cornerboards, close eaves and verges, has modern windows and an exterior concrete block chimney. Its southeast gable end features a short basement vestibule, which is also gable-roofed and clapboarded with cornerboards, close eaves and verges. North of the house is found a one and a half story, gable-roofed garage (#23A). The two stall garage is clapboarded with cornerboards, plain window and door trim, and overhanging eaves with exposed rafters. The grounds around the house and the garage are grassed with some trees. The function of the No. 7 Schoolhouse has changed, but it is still a good example of the Greek Revival style.

#24 Charles H. Atwood House (Wilbur and Esther Martin). In 1874 or 1875, Charles H. Atwood had this somewhat Victorianized version of the traditional cape built. The cape proper is clapboarded with paneled corner pilasters, and a heavy box cornice with mouldings, frieze and returns. In the center of the five-bay wide southwest facade is the main entry--double-paneled doors with builtin windows, flanked by pilasters supporting a dentiled entablature. The two over two sash windows of the main front are topped by shallow pediments with mouldings and dentils. The other windows of the cape have simpler trim--a dentiled entablature over the single window of the southeast gable end's first story, plain entablatures on the two over two sash windows of the northwest gable end, and moulded lintels on the six over six sash windows of the rear (northeast) facade. The one and a half story, gable-roofed ell to the southeast is also clapboarded with paneled corner trim and a box cornice with mouldings, frieze and returns. Its fenestration is also similar--two over two sash windows with dentiled entablatures on the main southwest facade, as contrasted to six over six sash windows, with moulded lintels on the rear northeast facade, and plain trim on the southeast gable end. A hip-roofed veranda, featuring paired posts with capitals and sawn brackets, and a box cornice with mouldings, covers the southwest facade and the southeast gable end of the ell. To the rear of the ell is a small, one-story, shed-roofed, clapboarded addition. The one and a half story gable-roofed barn (attached to the ell and the addition) has a shallow, one-story, shed-roofed addition on its northwest side. The public southwest gable end and the southeast long side of the barn are clapboarded, while the rear northeast gable end and the addition's northwest wall are shingled. (A small shed-roofed addition on the rear of the addition is also shingled.) The barn is trimmed with cornerboards and a cornice with sloping soffit and frieze, the addition with plainer close verges and lateral eaves with exposed rafters. Behind the building is found a small dilapidated, shingled shed (#24A). The grounds around the house are grassed, with a broad front lawn shaded by trees and shrubs. Stone walls are located

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on part of the street frontage and along the southeast boundary. The Charles H. Atwood House, combining the traditional cape form with judicious use of Greek Revival and Victorian ornament, is an interesting illustration of the conservative good taste of late 19th century rural New England.

#25 Jonathan Stickney House (John and Anne Perkins). The first documented owner, Jonathan Stickney, lived here before 1860, but the house is believed to be much older. The two-story, gable-roofed main block faces southeast towards the center of the village, not towards the street. It is clapboarded with sillboards, cornerboards, close verges, and lateral box cornices with mouldings and friezes. In the center of the five-bay wide southeast facade is a paneled door with builtin window, surrounded by moulded trim and topped by a dentiled entablature. The first-story windows of the main block were replaced, by a previous owner, with modern nine over six sash windows with plain trim. But, the earlier two over one sash windows with moulded trim still survive in the second story. Two windows are found in each story of the southwest gable end facing the street, but the northeast gable end is blank. To the rear (that is, to the northwest) of the main block is a one and a half story gable-roofed ell, which may well be an earlier building. The ell is clapboarded with cornerboards, close verges and eaves. The lateral eaves are plain on the long rear northeast facade, but ornamented with mouldings on the southwest street facade. Most of the ell's windows are six over six sash windows with plain trim. Two paneled doors with plain trim are found on the street facade, and a paneled door with builtin window opening onto a modern wooden platform with steps on the rear facade. Two large clapboarded, shed-roofed dormers break the southwest slope of the ell's roof. In the angle to the rear of both the ell and the main block is a one-story, shed-roofed addition. This addition is clapboarded with cornerboards, plain window trim, close verges, and a simple lateral box cornice with frieze. To the northwest of the house stands a one-story, gable-roofed, early 20th century garage (#25A). The one stall garage is clapboarded with cornerboards, close eaves and verges, and plain trim around its single window and pair of hinged doors. Behind the garage is a small one-story prefabricated metal storage shed (#25B). The lot, enclosed by stone walls on the northeast and northwest, is grassed with ornamental trees and shrubs. The lawn in front of the main block is terraced with a stone retaining wall. Although the main door and the first story window trim have been replaced, the Jonathan Stickney House is nevertheless a good example of the vernacular Federal two-story house.

#26 John Burleigh House (Geoffrey, Robin and Jere Burrows). This Greek Revival cape was built for John Burleigh, sometime between 1855 and 1860. The house is clapboarded with sillboards, paneled corner pilasters and a pronounced box cornice with mouldings, deep frieze and returns. Its windows, most of which have six over six sash, are ornamented with moulded side trim and lintels with mouldings (save on the northeast rear facade, and in the gable of the northwest gable end, where the windows have plain trim). The main feature of the five-bay wide, southwest street facade is the recessed central entry. The four-panel door is flanked by moulded trim and full sidelights. The recess, which has paneled side walls and ceiling, is framed by three-quarter round, fluted,



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engaged columns, on paneled bases, supporting a deep entablature. The southeast gable end is covered by a one-story, hip-roofed porch, which has paneled pillars with capitals, wooden rails with diagonal struts, and a box cornice with mouldings. A single clapboarded dormer is found on the rear slope of the cape's roof. A narrow one-story gable roofed ell connects the house with the barn to the rear. The ell is clapboarded with cornerboards. Its public southeast facade has a sillboard, a box cornice with mouldings and frieze, and lintels with mouldings above the windows, while the less visible northwest facade has close eaves and plainer window trim. The one and a half story, gable-roofed barn is clapboarded with cornerboards, plain trim around openings, and a box cornice with mouldings, frieze and returns (save on the rear gable, which has close verges). The lawns around the house and barn are shaded by tall trees and a few shrubs. A stone wall marks the rear boundary of the lot. The John Burleigh House, with its fine recessed entry, corner pilasters, and heavy box cornice, is one of the best Greek Revival houses in the village.

#27 Jeremiah Smith House (Edward R. Hallowell). This Federal style house was standing by 1810. The two-story, gable-roofed main block is clapboarded with sillboards, moulded cornerboards, lateral box cornices with mouldings and friezes, and close verges with returns of the lateral cornices. The windows of the five-bay wide southwest street facade and the two-bay wide northwest and southeast gable ends have two over two sash in the first story and six over six sash in the second story. They all have moulded side trim, a paneled lintel, and louvred shutters. The main entry in the center of the street facade is a six-panel door, flanked by half sidelights with louvred shutters, and topped by a transom window. The entry is framed by tapering pilasters supporting an entablature. The northeast rear facade has nine over six sash windows in the first story and six over six sash windows in the second, all with moulded trim. To the rear of the main block are found two ells in a row. The rear ell is somewhat narrower than the front ell. But both are one and a half stories high with gable roofs and clapboarded walls. Their more visible southeast facades have sillboards, moulded cornices with moulded friezes, and nine over six sash windows with the same treatment as the house's main windows--moulded side trim, paneled lintels, and louvred shutters. The northwest facades and northeast gable ends have close eaves and verges, and windows with moulded or plain trim. The front ell has a paneled door with transom window and appropriate trim on each facade. (Two gabled dormers are found on the northwest slope of the ell's roof.) The one-story, gable-roofed shed attached to the gable end of the rear ell is simpler--clapboarded walls with cornerboards, plain window and door trim, close verges, and lateral cornices with sloping soffits and friezes. The grounds around the house are tree-shaded lawns, but most of the property (some five acres) to the rear of the building, between the Rural Cemetery (#30) and the rear lot lines of #23, #24, #25 and #26, is forested. The front lawn, now a garden, is enclosed by a wooden rail and picket fence with square capped posts. A picket fence is found on part of the street frontage, while a row of granite fence posts marks the southeastern boundary. The well preserved Jeremiah Smith House is one of the village's most elegant Federal style houses.

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#28 Daniel Hoit House (Alan F. Houston). Built in 1810 for Daniel Hoit, local merchant and perhaps the village's most prominent citizen in the early 19th century, this Federal style house stands at the corner of Grove Street and Church Street. The house proper consists of a main block facing Grove Street and a narrower ell along Church Street. The main block and ell appear from the streets as a single unit, as they are both two stories high, hip-roofed, and clapboarded with sillboards, cornerboards, and a box cornice with mouldings and frieze. With three exceptions, the first-story windows all have twelve over twelve sash and the second-story windows all have twelve over eight sash. Moulded trim and louvred shutters ornament the windows. The main feature of the five-bay wide Grove Street (southwest) facade is the central entry--a six-panel door topped by a semicircular transom window with a mullion pattern reminiscent of intersected Gothic tracery. The door and its transom window are framed by pilasters supporting an entablature. A similar entry is found slightly off the center of the six-bay wide Church Street facade. This side entry is sheltered by a one-story, hip-roofed porch, having square pillars with capitals and bases, simple railings, a builtin bench, and a box cornice with mouldings. Six-panel doors with simpler frames are found on the rear (northeast) facade of the main block and the rear (northwest) facade of the ell. Attached to the end of the ell is a one-story, gable-roofed secondary ell, which is clapboarded with sillboards, cornerboards, moulded window trim, close eaves and verges. A one and a half story, gable-roofed garage is, in turn, attached to the secondary ell. The garage, probably a later addition, is clapboarded with cornerboards and a box cornice with frieze and returns (save on the rear northwest gable, which has close verges). The grounds are grassed with trees, shrubs and gardens. The lot is enclosed, along the street frontages by a picket fence with some granite fence posts and some square wooden posts with capitals; along the eastern boundary, with the Baptist Church (#29), by a stone wall; and along the northerly boundary, with the Jeremiah Smith House (#27), by a row of granite posts. The Daniel Hoit House is one of the best Federal style houses in the region, which, given its prominent location at the main intersection, makes it one of the most important houses in the District.

Church Street (north side)

#29 Baptist Church (Free Baptist Church). When first built in 1792 under the supervision of Ezekiel French, the Baptist Church was a standard 18th century meetinghouse. In 1847, the building was turned to face southwest towards the main intersection, lowered four feet, and practically rebuilt as a Greek Revival church. A bell and a steeple were added in 1862. In 1925, an electric clock was placed in the steeple, which was then remodeled in the Colonial Revival style under the supervision of architect J. Randolph Coolidge. Today, the church consists of a gable-roofed, Greek Revival main block and a five-story, exterior, Colonial Revival steeple in the center of the main block's southwest gable end. The main block is clapboarded, with sillboards, and very wide cornerboards, which have the dimensions, if not the forms, of

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corner pilasters. Although close verges trim the rear northeast gable, the other facades are topped by a wide box cornice with mouldings and a very deep frieze. The cornice is pedimented across the main southwest gable, with flush boarding in the tympanum. The steeple in the center of the main facade has a square, three-story base, which is clapboarded with sillboards, corner pilasters, and a box cornice with mouldings and frieze. In the first story is the church's main entry--tall, double-paneled doors, flanked by fluted pilasters supporting a Doric entablature complete with triglyphs and guttae. In each of the second story facades is a window with plain trim. A large clock face with Roman numerals is found in each of the three public facades of the third story. Above the base is the smaller open belfry stage with corner pilasters and a similar box cornice with mouldings and frieze. Semi-circular arches with lintels and decorative fanlights in the tympanums fill each side of the belfry stage. At each corner stands an obelisk on a pedestal. Above the belfry stage is a smaller and shorter stage, again topped by a similar box cornice with mouldings and frieze. The flush boarding sides are almost filled by large square recessed panels, each with a raised central circle surrounded by frets. Carved urns stand at the corners of this stage and at the corners of the tall, pyramidal spire that surmounts it. The spire is crowned by a gilded sphere and weathervane. Returning to the main block, we find on each side of the steeple what appears to be a tall window with a plain frame. Actually, the "window" consists of three sections, an upper twelve over six sash window, and a lower twelve over six sash window with, between them, louvers hiding a section of blank wall. Each of the long sides has three tall pairs of windows sharing the same plain trim. The painted and stained glass windows, which date from a Victorian remodeling, have sash with large central panes surrounded by multiple small panes. A modern side door with wheelchair ramp is also found on the northwest long facade. The rear gable end is interrupted only by two two over two sash windows with entablatures and an exterior brick chimney. The church yard is grassed, save for a few trees and some shrubs near the church. Although substantially remodeled over the years, the Baptist Church remains an attractive and still coherent church. Historically and architecturally, it ranks among the most important buildings in the village.

#30 The Rural Cemetery (The Rural Cemetery Association). The Rural Cemetery which began as the burying ground associated with the Baptist Church, is the second oldest and, now, the largest cemetery in the Town of Sandwich. Still in active use, the cemetery includes a wide range of grave markers, from primitive uncut fieldstones without inscriptions, through elaborate 19th century monuments, to modern ground plaques. A few family lots are enclosed by granite curbs and, in one case, an iron rail fence. The grounds are grassed with scattered trees and shrubs. The Church Street frontage is marked by a stone wall. A fence of granite posts and metal rails, with two iron gates, sets it off from the church property (#29) to the southwest. The other boundaries are marked by stone walls, and fences with granite posts and wooden rails. The Rural Cemetery has been an integral part of Center Sandwich since the 18th century, and is, in fact, one of the oldest elements in the village scene.

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#31 William Ham House (Daphne R.A. Monk). About 1853, this cape was built for William and Louisa Ham. A photograph, dated September 1885, in the Sandwich Historical Society collections, shows that, save for a new eastern porch replacing an earlier porch, and new sash in the windows replacing the earlier nine over six sash, the house's public facades have not changed in the last century. The main block of the house is a cape, clapboarded with sillboards, wide cornerboards, plain window trim, and close verges. The main south front is topped by a box cornice with deep frieze, while the rear north facade has close eaves. In the center of the five-bay wide south front is a six-panel door, with full sidelights, framed by wide pilasters supporting a heavy entablature. While the windows of the south front, the east and west gable ends now have two over one sash, the three-bay wide north facade's windows still have six over six sash in the first story and six over three sash in the second kneewall story. Two gabled, clapboarded dormers are found on the south slope of the gable roof. The cape is flanked on the east and west by nearly identical wings--each gable roofed, one and a half stories high, two bays wide and one bay deep. Both are clapboarded with sillboards, cornerboards, close eaves and verges. Plain trim surrounds the two over one sash windows and single paneled door with window found in the west wing, and the two over two and six over six sash windows of the east wing. To the rear of the east wing is a one and a half story, gable-roofed ell, also clapboarded with cornerboards, plain window and door trim, close eaves and verges. On the eastern facades of the east wing and the ell is a one-story, hip-roofed veranda, with simple posts and rails, as well as exposed rafters in the eaves. The veranda duplicates in form and plan, if not in detail, the earlier porch it replaced. Attached to the rear gable end of the ell are two small, one-story, shed-roofed plywood walled storage sheds. The grounds, mostly grassed with some trees, are marked on the eastern boundary by a rail fence and a stone wall. The William Ham House is a well-preserved mid 19th century cape, reflecting, particularly in the proportions of its cornerboards, front cornice, entry pilasters and entablature, the strong influence of the Greek Revival on the vernacular building tradition.

#32 Benjamin Clement House (Daphne M. Mowatt). This modified cape was built for Benjamin Clement about 1854. The cape is clapboarded with sillboards, cornerboards, close verges, a lateral box cornice with frieze on the main south front, and close eaves on the rear facade. The six over six and nine over six sash windows all have plain trim. The gable roof is asymmetrical, as the rear slope was raised to make the building two stories high in the rear. Two gabled and clapboarded dormers are found on the south slope of the roof. In the center of the three-bay wide street front is a six-panel door, flanked by full sidelights and moulded side trim, and topped by an entablature. On the west gable end is a small, one-story, shed-roofed addition, clapboarded with sillboards, cornerboards, close verges and a lateral box cornice with frieze. On the east gable end is a one-story, hip-roofed, screened porch with low clapboard walls, square posts, close eaves, and its own small gable-roofed entry porch. To the rear of the cape is a one-story, gable-roofed ell, clapboarded on three sides, with asbestos siding in the rear gable end. The ell has sillboards, cornerboards, close eaves and verges, plain window and door trim, as well as a modern oriel window

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on its east facade. In the angle between the cape and the ell is a one-story, shed-roofed addition, also clapboarded with cornerboards, close eaves and verges. The attached one and a half story, gable-roofed barn, at the end of the ell, is trimmed with cornerboards, close eaves and verges, and clapboarded on all but its west facade, which is sheathed with asbestos siding. The most interesting feature of the grounds is a small, horseshoe shaped pond in the backyard. A stone wellhead stands just west of the house. The lot, mostly grassed with trees and shrubs, is enclosed by stone walls and rail fences on the rear and side boundaries. Despite later additions, the Benjamin Clement House contributes significantly to the historic character of the District.

Church Street (south side)

#33 Dr. Aaron Howe House (Roger and Martha Deming). This modified cape was probably built for Daniel M. Beede, shortly before he sold the property to Dr. Aaron Howe, in March of 1850. The cape is clapboarded with sillboards, cornerboards, close verges and lateral box cornices with friezes. Its windows are virtually all two over one sash windows with plain trim and louvred shutters. The main long facade faces southeast towards the driveway, not towards the street. The main entry is found in a small, one-story vestibule, which was placed, not in the center of the five-bay facade, but one bay to the north of the central bay. The gable-roofed vestibule is clapboarded with sillboards, cornerboards, close eaves and verges. The entry itself is a four-panel door with two-thirds sidelights, a transom window and a moulded surround. On the roof's southeast slope is a single, gable-roofed, clapboarded dormer, with a simple pedimented box cornice. The northeast gable end facing the street is two bays wide. On the northwest long side is found a one-story, shed-roofed addition, clapboarded above a slat base, with cornerboards, shallow gable cornices, and a lateral cornice with sloping soffit. Part of this addition was an open porch, which is now enclosed with two pane windows above a clapboarded wall. The ell to the southwest of the cape and the attached barn at the end of the ell both have clapboarded walls, cornerboards, sillboards, plain trim, close eaves and verges, and gable roofs. Because of the fall of the land, the short ell is one-story high on the southeast, but two stories high on the northwest. Similarly, the small barn is one and a half stories high on the northeast gable end facing the street, but two and a half stories high at the rear gable end. Much of the lot is devoted to a large lawn with trees and shrubs. Although not a textbook example of the traditional cape, the Dr. Howe House is still a good specimen of the simpler vernacular house of the mid 19th century.

#34 The Old Firehouse (Town of Sandwich). Originally built as the horsesheds for the Baptist Church, this building first stood in the church yard near the cemetery. In 1860, the horsesheds were moved across the street to the present site, where they were rebuilt in the late 1880's. In 1929, the horsesheds were taken over by the newly formed Sandwich Volunteer Fire Department; and a new fire station erected at the east

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end of the building. The Fire Department has since moved to a new station, erected in 1971. And, different sections of the building are now used for a public meeting place and for a private woodworking shop. The building's form is almost as complex as its history, for it has an L-shaped plan with three different gable-roofed sections. And, because of the steep slope of the land away from the street, the three sections are found at two different levels. Facing north at the street level is a one and a half story clapboarded section. To its rear (south) is a two-story, shingled building, whose second story corresponds to the main level of the clapboarded section. To the west of the two-story section is a one-story section at the lower level. The street level clapboarded section has cornerboards, close verges and lateral cornices with sloping soffits and friezes. Its street facade, the building's main facade, features two large garage doors and a three over six sash window in the gable above. The two-story shingled section has cornerboards and a cornice with sloping soffit and frieze. On its south gable end is a small but tall hose drying tower built in 1936. The gable-roofed tower is also shingled with cornerboards and a shallow cornice with returns. The lower wing has a clapboarded south wall, a shingled gable end, a short concrete block wall on the north uphill side, and eaves with exposed rafters. South of the Firehouse is found a long, one-story, gable-roofed shed (#34A), open on the side facing the Firehouse, and shingled with cornerboards, but no windows on the other sides. The steeply sloping lot is well grown up with trees and shrubs, save for a paved area at the street level, and an unpaved driveway that circles behind the Firehouse. The Old Firehouse, while not architecturally important, is nevertheless a building with a long and unusual history of public service.

Creamery Brook Road (northwest side)

#35 Enoch and Julia Sherman House (Francis and June Nicoli). About 1836, Daniel Hoit had this house built for his daughter Julia, and her new husband, Enoch Sherman. But, the Shermans never lived here, remaining instead at the Hoit family home (#28). The two and a half story, gable end front house is clapboarded with sillboards, cornerboards, and a box cornice with mouldings, moulded frieze, and returns (save for the rear gable, which has close verges, with short returns of the lateral cornices). The nine over six sash windows of the first story, and the six over six sash windows of the second story and the gable all have plain trim. Most also have louvred shutters. The main entry is found in the eastern bay of the three-bay wide southeast gable end. The paneled door, with builtin window, full sidelights and moulded side trim, is set in a recessed entry with paneled ceiling and sidewalls. The recess itself is framed by moulded side trim and a peaked lintel topped by moulding, whose form is suggestive of a pediment. To the rear of the main block are two one-story, gable-roofed ells in a row, both clapboarded with cornerboards and close verges. But, while the front ell has sillboards and lateral box cornices with friezes on both facades, the shorter and narrower rear ell has them only on the more visible southwest facade. Its northeast facade has close eaves and no sillboard. Plain trim surrounds the nine over six sash

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windows of both ells. Attached to the rear ell is a two and a half story, gable-roofed barn. The barn, which has cornerboards, plain trim, close eaves and verges, is clapboarded on all but the rear gable end, which is shingled. Appended to the rear of the barn is a small, one-story, shed-roofed addition with clapboarded southwest wall, and shingled northeast and northwest walls. The lot, enclosed by stone walls on the side and rear lines, is mostly grassed with some trees and shrubs. The Sherman House is a well-preserved gable end front house, showing, in the main entry, at least, some early Greek Revival influence.

#36 John C. Avery House (Richard Devens, III). This one and a half story, gable end front house may have been built by John C. Avery, undertaker-carpenter, who lived here after his marriage in 1845. The present owner has changed some of the fenestration and added a small basement vestibule, but, otherwise, the main block seems to have survived intact. The main block is clapboarded with cornerboards, close eaves and verges with friezes. The main southeast gable end is three bays wide, with the main entry in the western bay. Its six-panel door is topped by a transom window (now boarded in) and is surrounded by plain trim. The two first-story windows, as well as the two gable windows, all retain their earlier plain trim, but they have been updated with modern nine over six sash. The long northeast and southwest facades each have a single window with similar earlier plain trim and modern sash. The southwest facade also has three modern windows, while a single modern window and the short, gable-roofed, clapboarded basement entry is found on the northeast facade. To the rear is a short, one and a half story, gable-roofed ell, with cornerboards, close eaves and verges like those of the main block. Its southwest wall is clapboarded, while its northwest gable end is shingled. A small modern, gable-roofed entry porch shelters the four-panel door on the southwest facade. A one-story, shed-roofed, screened veranda with low clapboard walls and exposed rafters in its lateral eaves, covers the ell's northeast wall. To the rear and west of the house is a two-story, gable-roofed barn (#36A). At this writing, the barn is being remodeled. It will, in the near future, be sheathed in clapboard on the main facades and in shingles on the rear gable end. A shed is planned to connect the barn and the house. The grounds, largely grassed with some trees, are bounded by stone walls on all sides. A simple but pleasant building, the John C. Avery House is another good example of the more modest 19th century vernacular house.

Creamery Brook Road (southeast side)

#37 David M. Hodgdon House (Denny and Sally Kalette). This Greek Revival cape was standing by 1842, when it was owned by David M. Hodgdon. The house was then located on Main Street, on the site of the William A. Heard House (#40). Heard, who purchased the house in 1853, had it moved to this site in 1872, to make way for his new house. In the early 1980's, the present owners remodeled the ell, adding modern windows, a vestibule, a new roof and eaves. But, the exterior of the cape itself is virtually unchanged. It is clapboarded with paneled corner pilasters and a heavy box cornice with mouldings, deep frieze and returns. The six over six sash windows all have

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louvered shutters and low-pitched pediments. The main entry in the center of the five-bay wide northwest facade is a four-panel door, flanked by full sidelights and framed by wide pilasters supporting an entablature with a similar low-pitched pediment. The southwest and northeast gable ends each have two windows in the first story and one in the gable. The rear facade has the cape's only new feature--a modern circular window. Due to the fall of the land, the gable-roofed ell behind the cape is one story high towards the front and two stories high to the rear. It is clapboarded with cornerboards and a modern box cornice with returns. By contrast to the well-preserved cape, the ell has been extensively remodeled. Most of its windows are now modern plate glass windows. The exceptions are two modern six over nine sash windows in the northeast facade and a semicircular stained glass window in the rear gable. The vestibule on the northeast side of the ell is one story high, shed-roofed, and clapboarded with cornerboards and a box cornice. To the rear of the house is a one and a half story, gable-roofed barn (#37A), which is clapboarded with cornerboards, and a box cornice with frieze and returns. Its main door and the windows of its public facades, at least, have moulded lintels or moulded trim. East of the house is a more modern, one-story, gable-roofed, garage (#37B), which is shingled with cornerboards, plain window and door trim, and exposed rafters in the eaves. The lot, partially enclosed by stone walls and wire fences, is grassed with ornamental trees and shrubs. The David M. Hodgdon House is one of the finest Greek Revival houses in the village.

Main Street (southwest side)

#38 Methodist Parsonage (Federated Church of Sandwich). Thought to have been built for Moulton Marston about 1850, this house was sold to the Methodists for a parsonage in 1854. The one and a half story main block stands at the corner of Main Street and Creamery Brook Road, with its main (northeast) gable end front facing Main Street. It is clapboarded with sillboards, paneled cornerboards, and a box cornice with mouldings, deep frieze and returns. The windows, all with plain trim and louvered shutters, have nine over six or six over six sash in the front rooms, but later two over two sash in the rear rooms. The main entry in the north bay of the three-bay wide northeast gable end is an eight-panel door, flanked by full sidelights, with louvered shutters and paneled side trim, and topped by a heavy entablature. Two clapboarded dormers are found on the gable roof--a shed-roofed dormer on the northwest slope and a gabled dormer on the southeast slope. Set to the rear and perpendicular to the main block is a short, one-story, gable-roofed ell. The ell is clapboarded with cornerboards and a box cornice with frieze. The southeast facade of the main block and the northeast facade of the ell are covered by a one-story, shed-roofed porch with latticework base, turned posts, simple railings, and a box cornice with mouldings. Part of the porch in front of the ell has been clapboarded in to make a small vestibule. On the rear southwest facade of the ell is a shed-roofed porch with plain posts and low clapboard walls above a latticework base. Attached to the end of the ell is a one and a half story, gable-roofed barn. The barn is clapboarded with cornerboards, close verges, close eaves on the northwest side, and a shallow box cornice on the southeast



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side. The lot is largely grassed with some ornamental trees and shrubs. The Methodist Parsonage shows in its sidehall plan, its gable end front, and the proportions of its ornamental trim, the strong influence of the Greek Revival on even the smallest houses of the period.

#39 Bickford Bryer House (Mary Louise Hutchins). This two and a half story house, which began as a one and a half story building, probably built in the 1850's, has been extensively altered. Bickford Bryer, a shoemaker-carpenter who owned it in the 1880's, enlarged the building. The next owner, William Andrew Heard, also remodeled the building, adding the bay window, for example. As a result of these alterations, it appears today as a late 19th century vernacular house with a gable end front and a sidehall plan. The clapboarded main block has paneled corner pilasters on the street corners, cornerboards on the rear corners, and a box cornice with mouldings, frieze and returns. Plain trim surrounds the windows, most of which have two over two sash, although older eight over eight and six over six sash can still be seen in the basement and the rear gable end. The first story of the northeast gable end facing the street features a bay window to the south and the main entry to the north. The three-sided bay window has a latticework base, panels beneath the windows, a box cornice, and a low hip roof. The entry, a paneled door with window and plain trim, is sheltered by a modern hip-roofed, screened porch with low clapboarded walls, and exposed rafters in the eaves. Four windows are found in the second story of the main front, with two more windows in the gable. On the rear of the main block, is a small two-story, shed-roofed ell. (Because of the fall of the land, the ell's second story corresponds to the first story of the main block.) The ell is clapboarded with cornerboards, close verges, and a lateral box cornice with frieze. A paneled door in its northwest facade opens onto a hip-roofed side porch, with square posts, plain rails, and exposed rafters. To the rear and south of the house is a small, clapboarded, gable-roofed garage (#39A). The dilapidated garage, of no architectural or historical interest, is to be demolished in the near future. The small sloping lot is grassed with some trees and shrubs. The Bickford Bryer House, while not architecturally exciting, does manage to fit in well with the other buildings in the village, and to contribute in a modest way to the historic character of the District.

#40 William Andrew Heard House (Stuart W. Heard). In 1872, William Andrew Heard had this large asymmetrical house built, after moving his earlier home to a new site on Creamery Brook Road (see #37). (Carpenter Albert Hackett is known to have worked on the new house.) Save for a few minor changes, such as the screening of a portion of the veranda, the exterior of the house has survived virtually unchanged. The house proper consists of three two and a half story, gable-roofed sections--a main block with a shallow somewhat lower projection on its southeast facade, and a narrower and lower ell to the rear (southwest). The main block, projection and ell are all clapboarded with the same ornament--paneled corner pilasters, and an elaborate box cornice with slotted soffit, mouldings, paired scroll brackets with pendants, deep frieze, and

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returns. The windows, with the exception of the gable windows, have louvred shutters and entablatures with small paired sawn brackets; and virtually all have two over two sash. The main block's northeast gable end is the house's main street front. In the southern bay of this three-bay facade is the main entry--double paneled doors with segmental arched windows, surrounded by a rope moulding, and topped by an entablature with small paired sawn brackets. The main front's gable window is a semicircular arched window with moulded trim and louvred shutters. The principal feature of the main block's northeast side facade is a one-story, three-sided bay window with paneled base, louvred shutters, a box cornice ornamented by paired scroll brackets with pendants like those of the main cornice, and a hip roof. The shallow projection on the southeast facade has an unusually shaped eight-pane window with moulded trim in the gable. Its outline is basically a circle with the lower quarter sliced off. The ell has a single entry, on its southeast facade--a paneled door with builtin window and an entablature with small paired sawn brackets. The ell's door and the main entry open onto a veranda that covers the northeast facade of the main block, and the southeast facade of the main block, the projection, and the ell. The one-story, hip-roofed veranda, which projects outward in front of the gabled projection, has a latticework base, wooden columns with brackets, ornate railings with sawn cutouts, a short valance with turned balls, and, finally, a box cornice with mouldings and paired scroll brackets with pendants, pedimented at the main entry. To the rear of the ell is a small, two-story, hip-roofed addition, which is clapboarded with cornerboards and a box cornice with mouldings and frieze. The windows of its one-bay wide northwest facade have louvred shutters and the same elaborate entablatures with brackets as the main house, but its rear window has a simpler entablature. Perpendicular to this addition is a gable-roofed ell, which is one story high on the street (northeast) front and two stories high on the rear facade, because of the slope of the land. It is clapboarded with a box cornice with frieze, and somewhat simpler window and door trim, particularly on the rear facade. That facade does have an open wooden deck at the upper level, with railings, and stairs to the ground below. The ell connects the house with the large, gable-roofed barn. Two and a half stories high with a full basement, the barn is clapboarded with cornerboards, moulded lintels on its windows and doors, and a box cornice with mouldings, frieze and returns. It is topped by a gable-roofed, clapboarded ventilator, which has cornerboards, plain trim around the louvers, a pedimented box cornice with mouldings, and a weathervane. To the rear of the house is a small, one-story, gable-roofed garage (#40A), which is clapboarded with cornerboards, plain trim, and a box cornice with mouldings, frieze and returns. The spacious grounds are grassed with some scattered trees and ornamental shrubs. The sloping lot required stone terrace walls along part of the street frontage, and to the southeast of the driveway leading to the barn. The William Andrew Heard House is easily the most elaborate and the finest Victorian house in Center Sandwich.

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#41 The Doctor's House (Clarence and Beverly McCarthy). At least one source assigns the date of 1845 to this Greek Revival house. It acquired its name in the 19th century, when it was the home, in turn, of Dr. Aaron Howe, Dr. John Emerson, Dr. John Blackmer, Dr. Samuel B. Wiggin, Dr. F.S. Lovering, and Dr. E.W. Hodsdon. The two and a half story, gable-end front house is clapboarded with wide corner pilasters and a wide box cornice with mouldings, paneled soffit, deep frieze and returns. The windows of the public facades (the northeast gable end and the southeast and northwest side facades) are distinguished by shouldered architrave surrounds and louvred shutters. Most now have two over one sash. In the southern bay of the three-bay wide northeast gable end is the main entry--a four-panel door flanked by full sidelights, and topped by a transom window and an entablature with a heavy, low-pitched pediment. To the rear of the main block is a small one and a half story, gable-roofed ell, whose clapboarded northwest and southeast facades, and shingled rear southwest gable end have cornerboards, plain window trim, close eaves and verges. The door in the ell's northwest facade opens onto a small wooden platform with steps. Attached to the rear of the ell is a one and a half story, gable-roofed barn, which, like the ell, is shingled on the rear gable end and clapboarded on the other facades. It has plain trim around its openings, cornerboards, and a box cornice with mouldings, frieze and returns (save on the rear gable, which has close verges). The lot, marked by a stone wall on its northwestern boundary, is mostly grassed with some trees and shrubs. The Doctor's House is an exceptional Greek Revival house, one of the finest in the village.

#42 Hansen's Annex (Jane S. Beckman). This vernacular house was standing by 1839 when Ezra Gould sold it to John and Patience Folsom. In 1947, the house was rehabilitated and the present ell added. The attached garage was built in 1971. The older main block is two stories high, three bays wide and one bay deep. It is clapboarded with cornerboards and a cornice with mouldings, sloping soffit and frieze. Its windows, virtually all six over six sash windows, have moulded trim and louvred shutters on the northeast street front, the northwest and southeast gable ends, but just plain trim on the southwest rear facade. In the center of the street front is a six-panel door flanked by half sidelights and topped by a peaked moulded lintel, whose outline is suggestive of a pediment. The one-story, gable-roofed ell to the rear of the main block is clapboarded with cornerboards, close verges and close moulded eaves. Its eight over twelve sash windows, as well as the large picture window in the rear gable end, all have plain trim. A short gable-roofed passageway, clapboarded with a plain box cornice, connects the ell to the one-story garage. The gable-roofed garage is clapboarded with cornerboards, plain trim, close verges and simple lateral box cornices. The front lawn is set off from the street and the driveway by a horizontal board fence. The lot, mostly grassed with some trees and shrubs, is terraced by a concrete wall behind the garage, and a stone wall behind the house. Hansen's Annex is an attractive vernacular building, a typical modest, early 19th century, two-story house.

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#43 Masonic Hall (Red Mountain Lodge #68, Masons). In 1850, carpenter and cabinet-maker, Daniel H. Folsom, then living in Hansen's Annex (#42), built this rectangular, two and a half story building on the edge of his property. The first story was used for his shop, the second story for a public hall, occupied by Red Mountain Lodge #68 of the Masons, since their organization in 1860. The Masons eventually purchased the building for their own use. The clapboarded, gable-roofed building is Greek Revival in style. The northeast gable end facing the street has sillboards and paneled corner pilasters. The box cornice with mouldings and deep frieze is pedimented on the street gable. (The rear facade, however, is framed by plain cornerboards and close verges.) The first story of the street front is a former storefront with two two over two sash windows with louvred shutters sharing the same entablature to the south, and a paneled door with builtin window, paneled side trim, and entablature to the north. (The entablature extends over a now clapboarded section north of the door, which once contained a paneled door.) The two windows of the second story and the single window in the pedimented gable all have two over two sash, plain trim and louvred shutters. Most of the side and rear windows still have their earlier nine over six sash, as well as the plain trim. On the northwest facade is found a paneled door with wooden steps. A second story door on the southwest facade opens onto a metal fire escape, which is shared with the Elisha Marston Shop next door (#44). The Masonic Hall occupies most of its small narrow lot, and is separated from the Marston Shop by only a narrow alley. Behind the building, there is only a small patch of land, now being used as a garden by the next door neighbor. The Masonic Hall, although a small building, is one of the finest and best preserved examples of Greek Revival commercial architecture still standing in the Lakes Region.

#44 Elisha Marston Shop (Regina D. Floyd). By 1830, this building was the shop of Isaac Shepard, a hatter. In 1840, shoemaker Elisha Marston purchased the structure, which he rebuilt as the present two and a half story, gable-roofed building, with his shoe shop on the upper floor, and a separate store on the main level. The building's exterior has been substantially changed over the years. Later merchants added a one-story storefront on the street facade (the northeast gable end). The present owners added to the rear of the building, doubling its size, and covered the entire building with aluminum "clapboard" siding. Aluminum also sheathes the main block's cornice with sloping soffit. The shallow storefront has a base of vertical aluminum siding, multi-pane display windows, a recessed central entry, a glass door with wooden frame, and an aluminum sheathed box cornice. The street front's three second-story windows and single gable window, like most of the main block's windows, have plain trim, louvred shutters, and six over six sash. The northwest facade has only two windows looking into the alley, one of which opens onto the fire escape, shared with the Masonic Hall (#43). Most of the southeast facade is covered by a shallow two-story, shed-roofed addition. The street front of the addition features a paneled door with window, sheltered by a gabled Victorian hood with large wooden scroll brackets. Plain trim surrounds the addition's six over six sash windows. To the rear of the main block and

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the shed-roofed addition is a two-story, gable-roofed addition. Its windows also have plain trim, but two over two and one over one sash. An aluminum sheathed cornice with sloping soffit tops the facades of the two additions (save for the rear gable end, which has close verges). The small and narrow lot also includes two storage buildings, behind the main building. The larger shed (#44A) is one story high, gable-roofed, clapboarded with cornerboards, plain trim, close eaves and verges. The smaller building (#44B) is a prefabricated metal shed, barely five feet high. The small areas of the lot not occupied by buildings are either grassed or paved. The quality of the Elisha Marston Shop is now obscured by the later additions and the aluminum sheathing. But the main block still retains its basic form. With the restoration of the original clapboarding with cornerboards, the building could again make a significant contribution to the historic character of the District.

Main Street (northeast side)

#45 Merritt Ambrose House (Theodora C.H. Haughton). Merritt Ambrose, who had purchased this lot in February, 1848, had this Greek Revival house built there during the spring and summer of that year. Early photos show that, save for the addition, in the early 20th century, of a front entry porch, its exterior has not changed. The one and a half story house has a wide gable end front facing Main Street. The main block is clapboarded, with sillboards, wide cornerboards, and a wide box cornice with deep frieze and returns. In the center of the five-bay wide street front is a four-panel door with full sidelights, framed by wide side trim and a moulded lintel. The entry is sheltered by the 20th century porch, which is one story high, with a latticework base, plain railings, square pillars with bases and capitals, a box cornice with mouldings, and a hip roof. The first story windows have nine over nine sash in the street facade, and nine over six sash in the other three facades. The two windows found in each gable have six over six sash. All of the windows have plain trim; and the majority also have louvred shutters. At the eastern corner of the main block is found a row of attached structures which stretch to the rear of the main block--a primary ell, a secondary ell, a shed and a barn. All are clapboarded with cornerboards, plain trim, and close verges. The one-story, shed-roofed primary ell has a shallow lateral cornice. The one-story, gable-roofed secondary ell has close eaves, and, on its northwest facade, a one-story side porch similar to the entry porch, with latticework base, square pillars with capitals and bases, plain railings, a box cornice with mouldings, and a hip roof. The one-story, gable-roofed shed also has close eaves. The two-story, gable-roofed barn has close eaves on the northwest facade, but plain overhanging eaves on the southeast facade. The property's only outbuilding is a small open gazebo (#45A) in the rear garden. The square, one-story structure has latticework sides framed by cornerboards and broken by semicircular arches with "imposts" and "keystones". The gazebo is topped by a box cornice with mouldings and a pyramidal roof. The sloping lot has been terraced with two stone retaining walls, and ornamented with trees, shrubs and gardens. A picket fence with granite posts marks the southeast boundary. In its plan and details, the well-preserved Merritt Ambrose House shows the strong influence of the Greek Revival on Center Sandwich's mid 19th century buildings.

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#46 Methodist Church (Methodist Episcopal Church). In 1848, the Methodists built a new church at a cost of \$2,224.28. Jonathan Hanson, the builder, supervised both hired workers and Methodist volunteers. The Greek Revival church has seen only a few minor changes since. The main facade of the gable-roofed building is the southwest gable end facing Main Street. The main block of the church is clapboarded with sill-boards and paneled corner pilasters. The heavy box cornice with mouldings and deep frieze is pedimented on the street front gable. (The rear gable has just close verges with returns of the lateral cornices.) Paneled pilasters supporting the pediment divide the main facade into three bays. In the central bay is found the entry--double paneled doors with windows and wide plain trim. The two side bays of the first story and all three bays of the second story each contain a single six over six sash window with plain trim. Astride the southwest end of the roof ridge, directly above the main facade, is the church's three-story tower. The windowless base is clapboarded with cornerboards and a wide box cornice with deep frieze. Above the base is the smaller open belfry stage. Its facades are sheathed in flush boarding, with paneled cornerboards and another simple box cornice with deep frieze. The large rectangular openings are partially filled by plain wooden railings. Above each opening was placed a smaller semicircular false louver, a composition suggestive of the Palladian motif. The octagonal upper stage has a rectangular louver with plain trim filling each facade. It is topped by a box cornice with deep frieze and an octagonal "dome". The dome is crowned by a sphere and an elaborate weathervane. The long northwest and southeast facades each have three pairs of tall four over four sash windows, sharing a plain frame, as well as another frame of the same size and shape, which is now clapboarded in. On the seldom seen rear gable end is a two-story, shed-roofed, central projection, which is clapboarded with cornerboards, close moulded eaves and verges, and one small window. The relatively small lot is grassed with some shrubs and trees, and is marked by a picket fence with granite posts on the northwest boundary. The Methodist Church is not only one of the most important buildings in the District, but is also one of the best Greek Revival churches in the Lakes Region.

#47 Moulton H. Marston House (William and Claire Smith). This late Federal house is believed to have been built for Moulton H. Marston, probably about the time of his marriage in 1830. The gable-roofed main block is two stories high, five bays wide and two bays deep. The main block and the two-story, gable-roofed primary ell to its rear are both clapboarded with cornerboards, the same lateral box cornice with mouldings and frieze, and close verges with returns of the lateral cornices. The main block's windows have moulded trim, louvred shutters, nine over six sash in the first story, and six over six sash in the second story. In the middle of the long southwest street facade is a six-panel door with half sidelights. The door and the sidelights are each flanked by astylar fluted pilasters, which support a heavy entablature with deep frieze. (A similar doorway is found on the Christopher C. Fellows House, #67.) The primary ell's second story was added in 1928. So, while most of the ell's first story windows have moulded trim, the second story windows have only plain trim or moulded lintels. On the southeast side of the ell is a one-story, shed-roofed veranda with

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lattice-work base, square pillars with bases and capitals, and a box cornice with mouldings. Directly behind the primary ell is a one and a half story, gable-roofed secondary ell, which is clapboarded with cornerboards, close verges, and lateral box cornices with friezes. Set to the rear of and perpendicular to the secondary ell is a small section, again clapboarded with cornerboards and a box cornice with mouldings and frieze, which connects the house to an attached barn. Because of the slope of the ground, the barn is one and a half stories high on its street front gable end, and two and a half stories high to the rear. It is clapboarded with cornerboards and a box cornice with mouldings, frieze and returns. Most of the windows have lintels with mouldings. The barn's gable roof is crowned by a square central ventilator, which is clapboarded with cornerboards and rectangular louvers above a sloping shingled base, and is topped by a box cornice with mouldings and frieze, and a flaring pyramidal roof with finial. The spacious lawns, ornamented with trees and shrubs, slope down to a pond at the rear of the lot. (Most of the pond, in fact, is included in the property.) The lawn in front of the main block is enclosed by a picket fence with curved top granite posts. Two similar posts flank the driveway to the barn. The Moulton H. Marston House, one of Sandwich's finest late Federal houses, has long been recognized as one of the village's most significant buildings.

#48 Charles Blanchard House (Wm. Rex Seley and Alexander Ray). This house was built for David M. Hodgdon about 1850. But, it acquired its present appearance during the ownership of merchant Charles Blanchard, who lived here from 1862 until his death in 1918. Blanchard added the second story and essentially Victorianized the building with new ornament and bay windows. The house is now used as a restaurant and inn, called the Corner House, but, save for a low and relatively inconspicuous kitchen addition (c. 1970) to the rear, the exterior has remained largely unchanged since the 19th century. The two and a half story main block, and the two and a half story ell to its rear received the same wall treatment and ornament. Both are clapboarded with paneled corner pilasters. The wide box cornice with mouldings, moulded frieze, and returns has paired, sawn and chamfered brackets, save on the rear gables. With the exception of the gable windows, the windows have two over two sash, entablatures and, usually, louvred shutters. The chief facade of the main block is the southwest gable end facing Main Street. In the southern bay is found double-paneled doors with decorative windows, and a moulded lintel. This main entry is sheltered by an elaborate hip-roofed entry porch, with granite steps (with sidewalls), two chamfered posts with capitals, bases, and brackets on ornate pedestals, two corresponding engaged posts flanking the doorway, and a box cornice similar to the main cornice, complete with paired brackets. To the north of the entry is a one-story, three-sided bay window with a paneled base, one over one sash windows with louvred shutters, a hip roof and, again, a box cornice with paired brackets, similar to the main cornice. The second story of the street front has three sash windows, while the gable boasts a semi-circular arched window with two over two sash, moulded trim, and louvred shutters. On the southeast facade of the main block is found a bay window, like that found on the street facade. Yet another bay window of similar design is found on the

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northwest facade of the ell. The southeast facade of the narrower ell is covered by a one-story veranda with the same elaborate posts and bracketed box cornice as the main entry porch. Attached to the rear of the ell is a two-story barn, which is clapboarded with cornerboards, and a box cornice with mouldings, frieze and returns. A paneled door with window on the southeast facade now has a modern shed-roofed entry porch with plain posts and rails. In the center of the barn's gable roof, is a gable-roofed ventilator, clapboarded with cornerboards and a pedimented box cornice, and crowned by a weathervane. The modern one-story, shed-roofed kitchen addition on the northwest side of the barn is clapboarded with cornerboards, close verges, and a lateral box cornice. The addition has a shed dormer for the kitchen vents on its roof, and a wooden deck to the rear. The grounds are enclosed by an ornate wooden fence with decorative sawn openings and granite posts along Maple and Main Streets, and a high board fence on the northeast boundary. A portion of the grounds is now devoted to a large graveled parking lot, but the rest is still grassed with some trees. The Charles Blanchard House is, next to the William Andrew Heard House (#40), the finest Victorian building in the village.

Maple Street (northwest side)

#49 Elisha Marston House (Sandwich Historical Society). Built about 1850 for the shoemaker Elisha Marston, this cape has been the property of the Sandwich Historical Society since 1927. The Society added a new wing to the barn in 1971, but, otherwise, the exteriors and most of the interiors have remained unchanged. The house is open to the public as an historical museum during the summer season. The cape has a traditional central chimney plan, but is obviously influenced in its ornament by the Greek Revival. Five bays wide and two bays deep, the cape is clapboarded with sillboards and corner pilasters. The eaves were treated differently on each facade--a box cornice with mouldings and frieze on the main southeast front facing Maple Street, close eaves on the rear northwest facade, a shallow moulded cornice on the southwest gable, and close verges on the northeast gable. (Both gables have returns of the front box cornice.) The windows have lintels with simple mouldings, louvred shutters, nine over six sash in the first story, and six over six sash in the gables. The central entry in the cape's street front is a six-panel door with half sidelights and transom window, framed by narrow pilasters supporting an entablature. The side entry in the southwest gable end is a six-panel door with transom window and plain trim. To the rear is a two-story, gable-roofed ell, clapboarded with cornerboards and close eaves. The ell's windows, like the cape's, have plain trim, nine over six sash in the first story, and six over six sash in the second story. Attached to the rear of the ell is a two and a half story, gable-roofed barn, which has a one-story, shed-roofed addition covering its entire southwest facade. The barn and the addition share the same facade treatment--plain window and door trim, cornerboards, close lateral eaves, clapboarded public southeast and southwest walls, and shingled rear northwest walls. In contrast to the usual design, the public gables have close verges, while the rear gables sport a box



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cornice with frieze. On the northeast side of the barn is the new two-story, gable-roofed wing. Designed to be compatible with the rest of the complex, the wing is clapboarded on its public southeast and northeast facades, and shingled on its rear northwest facade. It has cornerboards, plain trim around its nine over six and six over six sash windows, close lateral eaves, and a shallow box cornice on its northeast gable. In the angle between the barn and the wing, on the rear facade, is a small, one-story, shed-roofed addition, which is shingled with cornerboards, close lateral eaves, and a "gable" box cornice with frieze. The tree-shaded lawns are enclosed by a high board fence on the boundary with the Charles Blanchard House (#48), and a picket fence with granite posts along Maple Street. The well-preserved Elisha Marston House is one of Center Sandwich's most charming capes.

#50 Sandwich Town Hall (Town of Sandwich). The present town hall replaces an earlier town hall which burned in 1913. This Colonial Revival building was designed by architect J. Randolph Coolidge and erected by builders Larkin Weed and Sons in 1915. In 1936, a shallow addition was made on the rear gable end to enlarge the stage of the upstairs auditorium. The two and a half story, gable-roofed main block is clapboarded with sillboards, cornerboards, and a continuous board that encircles the building just below the second story window sills. Its box cornice with mouldings and frieze is pedimented on the main southeast gable facing Maple Street, but only has returns on the rear gable. The main facade is further enlivened by four monumental pilasters supporting a central pediment, which is contained within the larger pediment. In the central bay of the three bays enclosed by the pilasters is found double-paneled doors, with moulded trim, topped by a large transom window and a pedimented entablature. In each side bay is a paneled door with transom window and moulded trim. The second story features a triple window in the central bay, and large six over six sash windows in the side bays, all with moulded trim. Finally, a circular window appears in the smaller pediment. The long southwest and northeast facades are similar, but not identical. Both first stories feature triple windows with moulded lintels. Three such windows are found on the northeast facade, while the two triple windows of the southwest facade flank a central side entry--a paneled door with transom window and moulded trim, framed by pilasters supporting a Doric pedimented entablature, complete with dentils, triglyphs, and guttae. To the rear of this side entry is found another paneled door with transom window and moulded lintel. In the second story of each long facade are three pairs of nine over nine sash windows. One second-story window on the northeast facade was replaced by a door opening onto a metal fire escape. The lower and narrower, two and a half story rear addition is treated like the main block with clapboard walls, sillboards, cornerboards, the same second-story continuous board, moulded lintels over the doors and windows, and a box cornice with mouldings, frieze and returns. In the center of the main block's gable roof is a short, two stage clock tower. The base has facades of vertical boarding with cornerboards and a shallow cornice with frieze. On each facade of the main clock stage is found a projecting rectangular section with a moulded base and cornice. Each of these projections contains

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a recessed panel with a clock face. The clock stage is topped by a shallow box cornice and an octagonal "dome". The Sandwich Town Hall, an important Colonial Revival building, was placed on the National Register on May 15, 1980.

#51 Beede House and Institute Lot (The Trustees of the Alfred Quimby Fund). This empty lot of 1.8 acres was once the site of the Daniel G. Beede residence and the Beede Normal Institute, an academy run by Mr. Beede. Both buildings later deteriorated and were demolished. Today, only a barn foundation remains to remind us of the former buildings. The property was purchased by the Quimby Trustees in 1947 and is being held by the Trustees for future public use. The lot is now mostly a field with scattered trees and shrubs. Part of the small pond behind the Moulton Marston House (#47) is also included within the bounds of the property.

#52 Baptist Parsonage (Richard and Gail Meagher). This Greek Revival cape was standing by May of 1849 when Daniel G. Beede bought it as part of a two-acre parcel of land that included properties #33, #51, #52 and #53. On the day of his purchase, Beede sold the house on a smaller lot to Amos E. Hill. Later, the building served as the parsonage for the Baptist Church. Five bays wide and two bays deep, the cape is clapboarded with sillboards and wide paneled corner pilasters. The wide box cornice with mouldings and deep frieze is pedimented on both gables. Plain trim surrounds the cape's windows, which, in the first story, now have two over two sash. The northeast gable still has two nine over six sash windows. And a triple window with a central six over six sash window and two over two sidelights is found in the southwest gable. In the center of the southeast street facade is a paneled door with full sidelights, framed by wide plain side trim and a heavy entablature. A later exterior brick chimney is found on the southwest gable end. To the rear of the cape is a one and a half story ell. Also clapboarded, the ell shares the cape's pronounced box cornice with mouldings and deep frieze. A paneled door with window is found on both facades of the ell. And a clapboarded, gable-roofed dormer appears on the southwest slope of its gable roof. Attached to the rear of the ell and set parallel to the cape is a two and a half story, gable-roofed barn. The two sections of the barn, although of the same height and form, were constructed at different times, and are quite distinct in appearance. The western section is trimmed with sillboards, cornerboards and a box cornice with mouldings, frieze and returns. Its public southeast and southwest facades are clapboarded, while the rear northwest facade is shingled. Plain trim surrounds its nine over six sash windows and smaller six-pane windows. The eastern section is much plainer. Its vertical board sheathing butts up directly against the roof shingles. No attempt is made to accent the eaves, the corners, or the two door openings, with even the plainest trim boards. The lot, grassed with trees and shrubs, is still marked on its southwest and northeast boundaries by granite fence posts, although the rails have vanished. The granite curb edging the front lawn is broken only by a granite step flanked by two granite posts. The Baptist Parsonage is one of Center Sandwich's best Greek Revival capes, a fine example of the adaption of a "high" style to a traditional form.

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#53 Harrison M. Busiel House (Alfred and Kathryn Moorhouse). This one and a half story, gable end front house is believed to have been built for Daniel G. Beede, shortly before its sale in December of 1852 to Harrison M. Busiel. The present ell and garage were added after 1945. Three bays wide and four bays deep, the house proper is clapboarded with sillboards, cornerboards, and a cornice with mouldings, sloping soffit, and frieze. (The rear gable, however, has only close verges.) Its sash windows all have plain trim. The main entry, in the western bay of the southeast gable end facing Maple Street, is a paneled door with full sidelights, framed by wide pilasters and a heavy entablature. The street facade's two first-story windows have nine over nine sash, while its two gable windows have nine over six sash. The first story windows of the side and rear facades also have nine over six sash, but the two rear gable windows only have six over six sash. Towards the rear on the southwest facade is a paneled door with transom window. This side door is sheltered by a mid 20th century, enclosed, shed-roofed porch with plain post, multipane windows, close eaves and verges. Set to the rear and perpendicular to the house is the one-story, hip-roofed ell. Attached to the ell but parallel to the house is the one-story, gable-roofed garage. Both ell and garage are clapboarded with cornerboards, plain window and door trim, close eaves and verges. In the angle between the ell and the garage is a small, shed-roofed porch with a plain square post, close eaves and verges. Save for a large ledge which outcrops behind the house, the grounds are mostly grassed with some ornamental trees and shrubs. Cut granite blocks curb a shallow lawn in front of the main block. And granite fence posts still stand on the southwestern boundary. The Harrison M. Busiel House is another well-preserved example of the modest mid 19th century vernacular house so essential to the historic character of the District.

#54 White Stable Lot (Alfred and Kathryn Moorhouse). This empty lot of only .05 acres was the site of a stable, which was torn down about 1880. The small triangular lot is now grassed with a few shrubs and trees. It is bounded by Church Street on the south, a rail fence on the west, and a stone wall on the north.

#55 Quaker Meetinghouse (Mount Israel Grange). After the 1812 Quaker Meetinghouse on Route 109 south of the village burned in 1862, this building was erected to replace it. In the late 19th century, however, the Quaker congregation dwindled, at last, to only three members. The meetinghouse was therefore sold in the 1890's to the newly organized Mount Israel Grange. The Grange remodeled the interior, and, in the mid 20th century, added a small furnace room on the rear. Two stories high, three bays wide and three bays long, the Grange Hall proper is clapboarded with chamfered cornerboards, and a box cornice with mouldings, frieze, and returns. In the center of the main southeast gable end facing Maple Street are double-paneled doors with a heavy entablature. The six over six sash windows of the main front have plain trim, as do the larger six over nine sash windows of the long sides. Far to the rear on the northeast facade is found a paneled door. The one-story furnace room addition has clapboarded walls, cornerboards, plain window trim, exposed rafters in the eaves, and a shed roof. A paneled door with window on its northeast facade shares a small

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shed-roofed porch, supported by plain square posts, with the main block's side door. A paneled door with window, in the second story of the rear gable end of the main block, opens onto the furnace room's low-pitched roof. Wooden railings lead across the roof from this door to a wooden fire escape on the rear facade of the furnace room. Save for a large ledge which outcrops to the northeast of the building, the lot is grassed with some trees and shrubs. The property's side and rear lines are marked by stone walls and a rail fence. Typical of the deliberately plain architecture favored by the Quakers, the meetinghouse is the simplest of the three religious buildings in the District. It remains, however, one of the village's most important buildings.

#56 Dr. Lot Cook House (Frances Doughty). This central chimney vernacular cape was built for Dr. Lot Cook about 1805 and may well be the oldest house in the village. In 1936 and 1937, the house was refurbished. A small ell was attached to the northeast gable end. The clapboarding was replaced with wooden shingles. And some larger windows were placed in the rear facade. In 1970, a garage was attached to the ell. The cape still retains its cornerboards, close verges, shallow box cornice with mouldings and frieze on the main southeast facade, and close eaves on the rear northwest facade. A four-panel door with transom window and moulded trim is found in the center of the five-bay wide main facade. The first-story windows of the street facade and of the southwest and northeast gable ends have nine over six sash and moulded trim. Of the newer large windows with eighteen over twelve sash and moulded trim, one is found on the southwest gable end and five on the rear facade. The rear facade also has one single and two double nine over six sash windows, and a paneled door, with moulded trim. The one-story, gable-roofed ell, and the one-story, gable-roofed garage are compatible additions with shingled walls, cornerboards, close verges and shallow lateral box cornices with mouldings and friezes. The ell has two small shed-roofed additions, with shingled walls, close eaves and verges covering its rear facade, and a low plain wooden deck on its street facade. Behind the house are two, one-story, gable-roofed, shingled buildings, erected in 1937. The larger studio (#56A) has cornerboards, moulded window and door trim, close verges and shallow lateral box cornices with mouldings and friezes. The smaller woodshed (#56B) has cornerboards, plain window and door trim, close eaves and verges, and, attached to its northeast gable end, a small, shed-roofed privy. The grounds, grassed with trees and shrubs, are enclosed by stone walls on the side and rear boundaries. The lot shares a large ledge with the Grange Hall property (#55). The few changes made in the 1930's did not significantly alter the character or the high quality of this early cape.

#57 The Center School (Robert and June Gabriel). The Center School was built in 1855 by Daniel G. Beede, contractor, and Nathaniel Green, builder. It was used as a school until 1950, when a new elementary school opened. In the early 1950's, the building was extensively remodeled to become a store. The belfry on the roof was removed. The fenestration was changed. And four large shed-roofed wings were added to provide more space. However, the two and a half story, gable-roofed school still

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stands, set back from the street on the side of a knoll. It is clapboarded with cornerboards, and a box cornice with mouldings, frieze, and returns. The main gable end facade which faces south towards the center of the village has been much altered. In the center is a modern door with window, sheltered by a gable-roofed porch with a stone and concrete platform and steps, turned posts, and a pedimented box cornice with mouldings. The entrance is flanked by large plate glass display windows. And a modern triple window is found in the second story. The only original window in the main facade is a circular gable window, whose "meridional" mullions and "latitudinal" sash bars give it the appearance of a globe. Two original six over six sash windows with plain trim survive on the first story of the west facade. But the second stories of both the east and west facades now have modern windows. A shed-roofed hood shelters a side door on the west facade. The four shed-roofed additions are all clapboarded with cornerboards, modern windows, close verges, and exposed rafters in the lateral eaves. The east facade of the school building is covered by a one-story addition, which has a large plate glass display window in its south facade. The rear north facade of the school is also covered by a two-story addition. The northeast angle between these two additions is filled by a smaller one-story addition. Finally, to the west of the rear addition is another shed-roofed wing--an attached barn with large garage doors and loft doors on its main south facade. Also on the property is a small, one-story sales booth with plywood walls, and shed roof (#57A). Save for the gravel parking lot in front of the store and the rock outcrop of a ledge to the east of the building, the grounds are either grassed or forested. Although extensively altered, the old school building still retains its basic form, sheathing, and some of its character.

Maple Street (southeast side)

#58 Quimby School (Robert and Roberta Ayotte). This cape was built about 1856 for Dr. Samuel Ingalls. The property served as the Quimby School, the local high school from 1924 to 1963. The large barn attached to the house was remodeled as a classroom building. The cape proper does not face the street, but, instead, faces southwest towards a side lawn, which is enclosed on the southeast by the ell and the barn-school. Five bays wide and two bays deep, the cape is clapboarded with paneled corner pilasters and a box cornice with mouldings, deep frieze and returns. The six over six sash windows on the public facades (the long facades and the streetside northwest gable end) have louvred shutters and low-pitched pediments with scalloped bargeboards. The southeast gable end windows can only boast moulded lintels. The central entry, in the main southwest facade, is a four-panel door with full sidelights, sheltered by a small, gable-roofed porch with latticework sides, and eaves ornamented by scalloped bargeboards, like those found on the window pediments. A clapboarded, shed-roofed dormer is found on the rear northeast slope of the roof. The shed-roofed ell, attached to the southeast gable end and set perpendicular to the house, is one and a half stories high to the rear, because of the slope of the land. The street facade is clapboarded with

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close eaves, a six over six sash window topped by another pediment with scalloped bargeboard, and two nine over six sash windows with entablatures. The rear facades are shingled with cornerboards, simpler window trim, close eaves and verges. A gabled hood shelters the rear door at the lower level. The attached barn-school is two and a half stories high on the street facade, but, again, because of the slope, three and a half stories high on the other facades. The walls, framed by cornerboards and a box cornice with frieze and returns, are clapboarded, save for much of the rear southeast facade, which is shingled. The windows are mostly modern two over two sash windows, often set in groups of two, three, or four to light the former classrooms. Two modern paneled doors with windows, one sheltered by a gabled hood, are found on the street facade. The two outbuildings to the rear of the main building are a one-story, hip-roofed, three-stall garage (#58A), built sometime in the 20th century, and a one and a half story, gable-roofed barn (#58B), built in the early 1970's. Both are clapboarded with cornerboards, and a box cornice with mouldings and frieze (and, on the barn, returns on the gables). The lot, enclosed by stone walls on the rear boundary and sections of the side boundaries, is largely grassed with some ornamental trees and shrubs. A stone retaining wall marks the southwest edge of the flat lawn in front of the house and barn. The cape, with its interesting blend of Greek Revival and Victorian ornament, is an attractive mid 19th century house, while the barn-school is one of the village's historic landmarks.

#59 White Lot (Sandwich Fair Association). This five-acre lot was the site of the White Homestead, an early 19th century, two-story house, which burned in 1923. Now mostly a large field enclosed by stone walls, the property still includes three outbuildings set a long distance back from the street, almost behind the Timothy Varney House #60). The largest of these is the former White Barn (#59A), a two and a half story, gable-roofed structure with a one-story, shed-roofed addition covering its south facade. Both the main block and the addition are clapboarded with cornerboards. The main block has moulded lintels above many of its windows, and a box cornice, with mouldings, frieze and returns. The addition has plain window trim, close verges and exposed rafters in its lateral eaves. The other outbuildings are one and a half story, gable-roofed sheds. The larger shed (#59B) is shingled as is the one-story, shed-roofed addition covering its eastern long facade. But the one-story, shed-roofed addition on its southern gable end is clapboarded. All sections of the shed have cornerboards, and eaves with exposed rafters and purlins. The smaller shed (#59C) is clapboarded with cornerboards, close eaves and verges, and four large doors on its eastern facade. Although the main house is gone, the outbuildings still contribute to the District's historic character.

#60 Timothy Varney House (Marston Heard). Probably built for Timothy Varney about 1848, this cape sits high on a knoll overlooking Maple Street. A small, one-story east wing was added to the house about 1903. Dormers were placed on the ell in the 1930's, and bay windows were added to the cape and the east wing in the 1970's. Five bays wide and two bays deep, the cape proper is clapboarded with sillboards, paneled corner pilasters, and a box cornice with mouldings, frieze, and returns. The central

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entry in the northwest facade facing the street is a six-panel door with moulded trim, flanked by full sidelights with moulded trim, all framed by a moulded surround with cornerblocks and a small raised panel directly above the door. The full length northwest windows have six over six over six sash, and moulded trim, with cornerblocks. The shorter six over six sash windows in the gable ends have simple moulded trim. (All of the windows have louvred shutters.) On the southwest gable end is found a one-story, three-sided bay window with latticework base, plain window trim, simple cornice, and hip roof. The northeast gable end is covered by the one story, hip-roofed east wing. Designed to be compatible with the earlier cape, the east wing is also clapboarded with cornerboards, and a box cornice with mouldings and frieze. Its street front is occupied by a three-sided bay window, similar to the bay window on the southwest gable end. This bay window projects onto the veranda that covers the street facades of both the cape and the east wing. The hip-roofed veranda has a latticework base, simple wooden steps and railings, chamfered square posts with capitals, and a box cornice with mouldings. To the rear of the cape is a one and a half story, gable-roofed ell, which is clapboarded with cornerboards, close verges, and shallow lateral box cornices with mouldings and friezes. The four windows and single door of its southwest facade have moulded trim and are sheltered by a side veranda with latticework base, double ornate posts with bases and capitals, and a shed roof with simple overhanging eaves. The northeast facade and southeast gable end have plainer window trim. A clapboarded shed dormer is found on each slope of the ell's roof. To the rear of the ell is a one and a half story secondary ell, which once served as a shed. This secondary ell is clapboarded on three facades, but shingled on the rear southeast gable end. The public northwest and southwest facades have a box cornice with mouldings, frieze and returns, while the less visible northeast and southeast facades have close eaves and verges. Attached to the secondary ell is a two and a half story barn. The barn's rear gable end has close verges, while a box cornice with frieze and returns tops the other three facades. The public northwest and southwest facades are clapboarded, while the rear southeast and northeast facades are shingled. The barn's gable roof is crowned by a square clapboarded ventilator, with cornerboards, box cornice with frieze, and a pyramidal roof topped by a weathervane. The lawns are ornamented with trees and shrubs. The front lawn and the driveway to the barn are bounded by stone retaining walls. A picket fence with granite posts is found on part of the street frontage, a metal pipe fence with wooden posts on the southwestern boundary, and stone walls on the rear boundary and to the northeast of the house. The Timothy Varney House, although obscured by later additions, remains an attractive cape with a picturesque setting, a significant element in the village scene.

#61 Ezra Gould House (Jill E. Rawson). This modified cape was built for Ezra Gould, probably in the 1830's. The standard cape form has been altered by a large cross gable in the center of the northwest roof slope, facing Maple Street. The cape is clapboarded with sillboards and cornerboards. The box cornice with mouldings and frieze has returns in the end gables, and is pedimented in the cross gable. The six

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over six and nine over six sash windows have moulded trim and louvred shutters. The central entry in the five-bay wide northwest street facade is a six-panel door, with half sidelights and moulded trim, sheltered by a one-story, hip-roofed Victorian porch, with ornate double posts with sawn brackets, an ornamental railing, and a box cornice with mouldings. In the center of the southwest gable end is found another six-panel door, with transom window and moulded trim. To the rear of the cape is a long, one and a half story ell, which is clapboarded with cornerboards. The southwest facade's box cornice, a continuation of the cape's cornice, is pedimented across the cross gables found on the southwest slope of the ell's gable roof. (Close eaves top the northeast facade.) A long, one-story Victorian veranda covers the southwest facade of the cape and most of the southwest facade of the ell. The hip-roofed veranda has ornate double posts with sawn brackets like those of the front porch, and a box cornice with mouldings. Unlike the ell's southwest facade, which is one-story high, the northeast facade has a second kneewall story with short windows. Projecting from the northeast facade of the ell is a small, one-story, gable-roofed, 20th century wing, which is clapboarded with cornerboards and a simple box cornice with frieze. Attached to the rear of the ell is a one and a half story gable-roofed barn. The rear facade of the barn is shingled. But the more public facades are clapboarded. Close eaves are found on the rear southeast facade and the northeast gable end, but the northwest and southwest facades are topped by a box cornice with mouldings, frieze, and returns. East of the house is a mid 20th century garage (#61A). One and a half stories high, the two-stall garage has clapboarded walls, nine over six sash windows, cornerboards, eaves with exposed rafters, and a gable roof. Behind the barn is a small, one-story, gable-roofed shed with a one-story, shed-roofed addition to its rear (#61B). The clapboarded shed has cornerboards, close verges, and eaves with exposed rafters. Lawns around the house give way to a large field bordered by trees in the rear of the property. A stone retaining wall is found west of the driveway to the barn, as the land slopes on the west to some low wetland along a tiny brook draining the pond on the other side of Maple Street. In the Ezra Gould House, the traditional cape form has been modified by the cross gables and the Victorian porches, but these changes have been surprisingly successful, resulting in an attractively picturesque building.

#62 Sandwich Home Industries Shop (Sandwich Home Industries). The great fire of February 27, 1934, that destroyed the first building owned by the Sandwich Home Industries on the southwest side of Main Street, also destroyed three buildings on the northeast side of the street. The empty northeast side lots were purchased by Sandwich Home Industries and the Trustees of the Alfred Quimby Fund. Together, the two organizations developed, as a unit, the Village Green (#63) and the new Sandwich Home Industries shop which faced it. The Colonial Revival building, which opened in 1935, was designed by architect Harry J. Carlson. The building has a gable-roofed, one and a half story main block, flanked by hip-roofed, one-story wings. Sheathed with graded clapboards, the building is trimmed with cornerboards, close verges, and shallow moulded lateral cornices. The five-bay wide, southwest street facade of the



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main block is symmetrical, with an oriel window in the central bay. This hip-roofed, three-sided window has a plain wooden base, and a shallow moulded cornice. It is flanked on each side by a nine over six sash window with louvred shutters and plain trim. Each end bay is occupied by a paneled door framed by fluted pilasters supporting a classic entablature, complete with triglyphs and guttae. One window is found in each gable and three triple windows with six over nine sash are found on the rear facade. The wings have nine over six sash windows (save for one double window with six over nine sash on the northwest wing.) Each wing has a single door, sheltered by a small, shed-roofed porch with latticework base and square posts, on its side facade. The shed roof of the northwest porch also extends to the rear to shelter a shallow clapboarded projection. The lot is largely grassed with trees and shrubs. To the northwest of the building is a small gravel parking lot off the paved driveway that encircles the green and provides access to the arts and crafts shop. The Sandwich Home Industries shop is a fine Colonial Revival building, one that is very compatible with the village's earlier buildings.

#63 The Village Green (The Trustees of the Alfred Quimby Fund). Soon after the fire of February, 1934, the Trustees of the Alfred Quimby Fund decided to develop a small green at the corner of Main Street and Maple Street. Boston landscape architect Arthur A. Shurclif, in consultation with Harry J. Carlson, the architect of the Sandwich Home Industries building (#62), designed the green and the landscaping for the Sandwich Home Industries property in the same year. The green itself is a roughly rectangular space with rounded corners. Its spacious lawn is shaded by now mature maple trees planted along the edge of the green. The green is enclosed by a fence with granite posts and two lengths of chain suspended between the posts. A flagpole is found near the center of the green, and a brick walk crosses it between Main Street and the Sandwich Home Industries shop. The green is bounded by Main Street on the southeast, Maple Street on the northwest, and a paved drive to the northeast, and the southeast. The Village Green is little over one-third of an acre in size, but its prominent location and careful, albeit simple, design make it one of Center Sandwich's most significant features.

#64 Russell-Forbush Lot (The Trustees of the Alfred Quimby Fund). This empty lot was the site of two 19th century houses, the William Russell House and the Belle Forbush House, both destroyed in the fire of February 27, 1934. Only some stone foundations remain to mark the buildings' sites. The Trustees of the Alfred Quimby Fund purchased the two properties in 1937, and are holding the parcel for future public use. The .8 acre lot is now partially grassed, but small trees and shrubs have been allowed to grow up in the rear of the property.

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#65 Merrill Bartlett House (Doris Chittick). In 1841, Ezra Gould sold this small lot with a small building to Merrill Bartlett, a blacksmith. It is unclear whether the present vernacular cape served as Bartlett's blacksmith shop, or whether it was built to replace the blacksmith shop. The cape, five bays wide and two bays deep, is clapboarded with cornerboards, close eaves and verges. (The rear slope of the gable roof appears to have been raised.) In the center of the long, southwest street facade is a paneled door with full sidelights. This main entry is sheltered by a small, modern vestibule, with plywood walls, modern door and side windows, and a low-pitched gable roof with exposed rafters in its eaves. Plain trim surrounds the nine over six sash windows in the first story and the six over six sash windows in the gables. Attached to the rear of the cape are at least two additions, which can only be partially described as permission could not be obtained to enter the property. The most visible is a shed-roofed addition on the northwest side of the building, but set back behind the cape proper. This one-story addition is clapboarded with cornerboards, plain window and door trim, close verges, and a lateral box cornice, on its visible facades. Another one or two-story addition can be seen directly behind the cape, which is also clapboarded with cornerboards and close eaves, at least on its visible southeast facade. The front lawn of the house is ornamented by a stone well-head with hood, as well as by trees and shrubs. Although somewhat altered, the Merrill Bartlett House is still a decent example of the vernacular cape.

#66 Hoyt Beede House (Isadora Lear). This vernacular central chimney cape was probably built for Augustine Blanchard between 1835 and 1850. Five bays wide and two bays deep, the cape is clapboarded with sillboards, cornerboards, close eaves and verges. Plain trim surrounds the nine over six sash windows of the first story and the six over six sash windows of the gables. The central bay of the long street facade contains a five-panel door with transom window and plain trim. To the rear is a one-story, gable-roofed ell, which is clapboarded with cornerboards, plain window trim, and close eaves. The six-panel door on its southeast facade is sheltered by a small enclosed vestibule, added by the present owners in 1980. The facades of the shed-roofed vestibule are multipane windows, with sillboards, low clapboard wall, and a box cornice with sloping soffit. Half of the ell's northwest facade is covered by a one-story, shed roofed addition, which is shingled with cornerboards, plain trim, close eaves and verges. Attached to the rear of the ell is a small, one and a half story, gable-roofed barn. Its facades, shingled on the northwest and clapboarded on the other three sides, are trimmed by cornerboards, close eaves and verges. The grounds are grassed with ornamental trees and shrubs. The shallow front lawn is enclosed by a concrete curb. A tall stockade fence marks a short section of the northwestern boundary. The Hoyt Beede House is one of Center Sandwich's most charming early capes.

#67 Christopher C. Fellows House (Walter and Sylbert Forbes). The main block of this building was standing by 1847, at the corner of Maple and Main Streets. To give his house (#48) a larger lawn, Charles Blanchard purchased the building, moved it to

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this site, and converted it into a two-family dwelling, in the 1800's or 1890's. A cape that was built on the present site about 1835 is said to have been incorporated into one of the building's two ells. The plan of the building is U-shaped; the two-story, gable-roofed main block faces the street, with a gable-roofed ell at either end, behind and perpendicular to the main block. In the early 1960's, the entire building was covered by asbestos siding. But, the main block still retains its shallow lateral box cornices with mouldings, and its close verges with returns of the lateral cornices. The five-bay wide main southwest facade, the two-bay wide northwest gable end, and the three-bay wide southeast gable end have nine over six sash windows in the first story and six over six sash windows in the second story, all with moulded trim. The central bay of the main facade contains an entry almost identical to the main entry of the Moulton H. Marston House (#47)--a six-panel door and half sidelights, each flanked by fluted pilasters supporting an entablature. On the northwest gable end is found a one-story, hip-roofed porch, with double bracketed posts and a box cornice with mouldings. Another side porch on the southeast gable end has been replaced by a plain wooden deck with a ramp. The southeastern ell is one and a half stories high with close eaves and verges. Its public southeast and southwest nine over six sash windows have moulded lintels, while the smaller northwest windows have only plain trim. The northwest ell consists of two sections, the rear section being somewhat narrower and lower. Both are one-story high, with plain window and door trim, close eaves and verges. The rear section is the only part of the asbestos sided house to retain its cornerboards. Directly behind the house is a one and a half story, gable-roofed barn (#67A). Its walls, trimmed by cornerboards, close eaves and verges, are sheathed with clapboards on the northeast, northwest and southwest, and with horizontal boarding on the southeast. The grounds, partially enclosed by stone walls, are grassed with some trees and shrubs. Although the asbestos siding has obscured the quality of the Christopher C. Fellows House, the ornamental details, such as the main entry, show it to be a Federal style building of some merit. The restoration of the original clapboarding would again make the house an architecturally significant building.

## Main Street (southwest side)

#68 The Post Office and Quimby Field (The Trustees of the Alfred Quimby Fund). Part of this property was acquired by the Quimby Trustees in 1923, when they purchased a house for the headmaster of the Quimby School (#69). The remainder was bought after the fire of February, 1934, that destroyed four buildings on the southwest side of Main Street. Most of the 4.75 acre parcel was developed as a public recreational field in the 1930's. In 1935, the former Moulton H. Marston Office was moved onto the Main Street frontage, given two small compatible wings, and opened as the local Post Office. The small Greek Revival office building, built in 1842, originally stood next to the Moulton H. Marston House (#47). (It had previously been used as a Post Office, when Marston was the Centre Sandwich postmaster from 1846 to 1849.) The one-story Post Office now consists of the older central gable-roofed section and the two nearly identical wings whose gable roofs are perpendicular to the central roof. The

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building is clapboarded with sillboards and paneled cornerboards. The box cornice with mouldings and deep frieze is pedimented on all four gables. The nine over six sash windows all have plain trim. The chief feature of the street facade is the pedimented portico of the central section, which has three paneled pillars with bases and capitals. The entry, a paneled door with transom window, found in the northern bay of the central section's three-bay wide facade, is sheltered by the portico. The wings, each two bays wide and one bay deep, differ only in that the northwest wing has a rear door, sheltered by a small, shed-roofed vestibule. The area between the Post Office and the sidewalk is paved with brick. The Post Office, like the Masonic Hall (#43), is one of the region's few surviving Greek Revival commercial buildings.

Facing Main Street to the northwest of the Post Office is the Sandwich Honor Roll, a wooden sign between granite posts listing the veterans of World War II. The land slopes from Main Street down to the playing fields. However, along the Main Street frontage southeast of the Post Office, a stone retaining wall has been built to give room for one of Quimby Field's two tennis courts with chainlink fencing. The other permanent structures on Quimby Field are the baseball diamond's chainlink backstop, and a small storage building (#68A). The one-story, gable-roofed storage building is clapboarded with cornerboards, and a box cornice with frieze and returns. Most of the property is, of course, grassed, with some trees around the edges of the field and along Main Street, and some ornamental shrubs around the buildings and the Honor Roll.

Quimby Field Road

#69 Quimby School Headmaster's House (Elizabeth Powers and Barbara Gilmore). Probably standing by 1820, this vernacular cape was purchased by the Quimby Trustees in 1923 as a home for the headmaster of Quimby School. The house was then gutted and remodeled. The plank walls, which a previous owner had covered with metal, were clapboarded. The facades are now framed by cornerboards, close verges, and lateral box cornices with mouldings and frieze. The cape's six over six sash windows all have lintels with mouldings. But, the main entry, a four-panel door with full sidelights, in the center of the five-bay wide southeast facade, only has plain trim. On the northwest slope of the roof is found a single gabled dormer with clapboarded sides and pedimented box cornice, which was added during the 1924 remodeling. Attached to the southwest gable end is a one-story, gable-roofed ell with a shed-roofed addition on its southeast street front. Both are clapboarded with a box cornice with frieze. Lintels with mouldings top their windows and doors. The shed roof of the addition is extended over a small open carport, supported by a plain square post and trimmed with close eaves and verges. The ell connects the cape to an attached gable-roofed barn, moved here in 1910. One and a half stories high with a basement exposed on the southwest, the shingled barn has cornerboards, close verges, and lateral box cornices with friezes. The grounds, grassed with trees and shrubs, are partially enclosed by stone walls on the street front and side boundaries. This attractive cape, although somewhat removed physically from the other buildings of the District, is historically and visually, a significant part of the village.

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Main Street (southwest side)

#70 Samuel H. Wentworth Library (Town of Sandwich). Samuel H. Wentworth, a Sandwich native who became a successful Boston lawyer, died in 1912, leaving \$17,000 to his native town for the erection of a library in Center Sandwich. Wentworth specified that the building be of brick or stone. The latter material was chosen for the building designed by architect J. Randolph Coolidge and erected by contractor Larkin Weed. Speaking at the dedication on August 25, 1915, the architect described its style as "a modernized secular Gothic."<sup>1</sup> In 1972, the library was expanded by a rear addition designed by architect Robert R. Lemire. The library stands on the top of a knoll overlooking Main Street. The older section was basically cruciform in plan, a tall one and a half story main block with two lower projections on its rear axis, a small, one-story entrance pavilion towards the street (northeast), and a small one and a half story wing to the rear. The gable roofs of all three sections are sheathed with red tiles, with tile covered ridges. "The walls are of fieldstone from the immediate neighborhood, trimmed with artificial stone resembling granite."<sup>2</sup> The uncoursed rubble walls have a water table of the smooth artificial stone at the window sill level. The entrance pavilion, however, is mostly glass and wood above low stone walls with the usual "stone" sill course. The entry itself, two double doors with linenfold lower panels, and multipane leaded glass windows featuring trefoil tracery, is set in a four centered arch with moulded trim. In the panel above the doors is found the inscription "Erected IIIMCXIV" between escutcheons of the State of New Hampshire and of the Wentworth family, all surrounded by carved foliage. Above this panel is the inscription "The Samuel H. Wentworth Library" in gilded letters, beneath a shallow modillioned cornice. The gable, divided into panels by vertical boards, features a large carving of the arms of the town of Sandwich, England, in the central panel. The doorway is flanked on each side by multipane leaded glass windows with trefoil drop tracery, topped by transom windows, also with multipane leaded glass and trefoil tracery, all with moulded trim. Three similar windows fill each side facade of the pavilion. Ornamental bargeboards cover the rakes of the gable; and exposed rafters appear in the lateral eaves. The main block and the rear wing have massive stone walls stepped at the corners and extended upward at the gable peaks for chimneys. The lateral walls have plain wooden close eaves, while the gable walls are topped by a smooth "stone" course, beneath close wooden verges. On each side of the entrance pavilion on the main block's northeast front is found a large triple window with large deepset single panes of glass and smooth "stone" surrounds. The northwest gable end has two large single pane windows with the same "stone" surrounds on the main level, and a narrow window with "stone" sill and lintel in the gable. The southeast gable end is distinguished by a very large window, with heavy "stone" surrounds, mullions

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<sup>1</sup>Sandwich Reporter, Sept. 2, 1915.

<sup>2</sup>Ibid.

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and sash bars, dividing it into large rectangular panels. Topped by a hoodmould, the four-panel wide window is four panels tall in the two central sections and three panels tall on the sides. On the visible rear facade, south of the rear wing, is found a shallow projection with another triple window like those of the main facade. The rear wing, blank on the southeast facade and covered by the addition on the northwest, has only one visible window, a narrow window with "stone" sill in the rear gable. Because of the slope of the land, the upper story of the two-story addition corresponds to the main level of the older building. The addition, which covers the northern two-thirds of the original library's rear facade, consists of two sections-- a small, shed-roofed section filling the angle formed by the main block and the rear wing, and a square, large, flat-roofed section behind the rear wing and the smaller section. The shed-roofed section has a facade of vertical boarding topped by a simple box cornice. Topped by a deep concrete "cornice", the facades of the main section have wide panels of fieldstone at the corners, with vertical boarding in between. Both sections have modern doors and windows. The grounds, mostly grassed, are ornamented with trees and shrubs. An asphalt ramp leads from the concrete platform in front of the main entry to a small parking lot on the southeast side of the building. Another small parking lot is found off Quimby Field Road. A stone retaining wall marks the street frontage. The Samuel H. Wentworth Library is an anomaly in this village of clapboarded wooden buildings of the vernacular, Federal and Greek Revival styles. But, it is also one of the finest public libraries in the region and one of the area's finest examples of the Medieval revival styles.

#71 George Marston House (Daisy Johnson). This vernacular cape was built c. 1824 for Augustus Blanchard as a house for his daughter Grace and her husband George Marston. The cape is clapboarded with sillboards, cornerboards, close verges, and shallow lateral box cornices with mouldings and friezes. Moulded trim surrounds the nine over six sash windows in the first stories of the main northeast facade and the gable ends, as well as the six over six sash windows of the gables and the rear southwest facade. The main entry, in the center of the five-bay wide main facade, is a six panel door with transom window and moulded side trim. Another six panel door with transom window and moulded trim is found in the southeast gable end. The one-story, gable-roofed ell to the rear of the cape, and the one and a half story, gable-roofed shed to the rear of the ell are both clapboarded with cornerboards, close eaves and verges. The ell is distinguished by moulded trim around its nine over six sash windows, and a sillboard on its southeast facade. Attached to the rear of the shed is a large one and a half story barn. Its walls, trimmed by cornerboards, close eaves and verges, are shingled, save for the northeast gable end facing the street. Attached to the rear of the barn is a shingled extension, also trimmed with cornerboards, close eaves and verges. Because of the slope of the land to the rear, the gable-roofed extension is two and a half stories high. The southeast side of the main barn is covered by a shed-roofed addition, which, like the barn, is clapboarded on the street front, shingled on the side and rear facades, and trimmed with cornerboards,

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close eaves and verges. The lot, mostly grassed with trees and shrubs, is enclosed by a picket fence with square capped posts on the street and part of its southeast side boundary, and by stone walls on the rear and northwest side boundaries. The George Marston House is typical of the fine early capes that contribute so significantly to the District's architectural charm and historic character.

#72 Augustus Blanchard House (Peter and Janet Hope). This provincial Federal style house was built for the miller Augustus Blanchard, and his son Augustine, about 1822. The two and a half story, gable-roofed house is clapboarded with sillboards, cornerboards, close verges, and shallow lateral box cornices with mouldings and friezes. Moulded trim surrounds its windows, which are graded on the public facades--the five-bay wide street (northeast) facade, and the one-bay wide gable ends--with twelve over eight sash in the first story, eight over eight sash in the second story, and six over six sash in the gables. (The windows of the rear facade all have six over six sash.) The main entry in the center of the main facade is a six-panel door, with transom window, framed by pilasters supporting an entablature. The house's two other doors are a four panel door with transom window and moulded trim in the southeast gable end, and a paneled door with builtin window and plain trim in the rear facade. Attached to the rear of the house is a small ell, only one bay deep and two bays wide. The two-story, gable-roofed ell is clapboarded with cornerboards, moulded window trim, close verges and simple lateral box cornices with friezes. The basement entry in the rear gable end of the ell is in a small, one-story, gable-roofed vestibule, also clapboarded with cornerboards, close verges, and simple lateral box cornices. To the south and rear of the house is a two-story, gable-roofed barn (#72A), which is shingled with cornerboards, plain trim, close eaves and verges. The long northwest facade of the barn is covered by a shed-roofed, screened veranda, which is shingled with cornerboards, close verges, a simple lateral box cornice and four large screened openings. The grounds around the house are grassed with ornamental trees and shrubs. A picket fence with square capped posts encloses the front yard and the northwest side yard. The lot is more grown up with trees and bushes to the rear. A fine early two and a half story house, the Augustus Blanchard House is an ornament to the village, and a good example of the provincial Federal style.

#73 The Saw Mill House (Thomas and Deborah Whyte). Throughout the 19th century, this cape was associated with the local saw mill, whose stone foundation can still be seen southeast of the house, on the banks of the Red Hill River. Probably built in the later 1820's or 1830's, the house is known to have been standing in 1840. Three bays wide and two bays deep, the cape is clapboarded with sillboards, cornerboards, close verges, and lateral box cornices with friezes. Most of its windows have six over six sash and moulded lintels. The main entry, in the center of the street facade, is a six-panel door with two-thirds sidelights, framed by moulded trim with cornerblocks. The two-story, gable-roofed ell to the rear of the cape, and the two

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and a half story barn attached to the rear of the ell are both shingled with plain window and door trim, cornerboards, close eaves and verges. On the rear gable end of the barn is found a small, one-story, shed-roofed shed, sheathed with shingles and horizontal boarding, trimmed with cornerboards, and topped by close verges and lateral eaves with exposed rafters. The lot is enclosed by a picket fence with square capped posts on the street, a stone wall to the rear, and the Red Hill River to the southeast. It is mostly grassed with some trees and shrubs, although trees and bushes have been allowed to grow up along the river, and around the saw mill foundation. Although the last, the Saw Mill House is certainly not the least of the many early 19th century capes that are so important to the architectural and historical character of the Center Sandwich Historic District.



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The earliest buildings, those erected up to and perhaps through the 1840's, reflect either the vernacular tradition or a provincial version of the Federal style. The commonest house form in the village is the traditional cape. The earliest capes were relatively plain buildings, with little ornament. Doorways might be elaborated with sidelights, but the door and window trim is usually quite plain. The eaves seldom received much attention, remaining, normally, just close eaves and close verges. Occasionally, however, a shallow box cornice with mouldings was added, although perhaps only the main facade, as is seen on the Dr. Lot Cook House (#56). These vernacular capes rely primarily on their studied proportions and their symmetry for their charm. (But, as the Warren Dearborn House (#21) shows, even symmetry was not a necessity.) The best surviving early capes are concentrated on Skinner Street--the Batchelder Cook House (#2), the Albert Hackett House (#3), the Samuel Dinsmore House (#4), the Dr. Harrison Hart House (#5), the Phineas Bacon House (#6), the Dr. Tristram Sanborn House (#11), and the Hosea Pettingill House (#14). However, other parts of the village can also boast fine examples, as the Hoyt Beede House (#66) and the George Marston House (#71) on Main Street demonstrate.

The influence of the Federal style can be more readily seen in the more pretentious two-story and two and a half story houses. Symmetry and proportions are even more carefully studied than on the vernacular capes. The doorways are framed by pilasters and entablatures. And, the windows and eaves are often ornamented with mouldings. This small group of houses includes some of the village's best buildings. Clustered near the main intersection, are three of the oldest houses. The Samuel Ambrose House (#13) of 1806 has moulded lateral box cornices and moulded window trim. But, the main focus of the large house is its fine doorway with four pilasters on high bases supporting an entablature with paneled frieze. The Jeremiah Smith House (#27), built before 1810, has more delicate ornament--the main entry's tapering pilasters and entablatures, the windows' moulded side trim and paneled lintels, the moulded cornerboards and cornices. The Daniel Hoit House (#28) of 1810, is the only house in the village with the hip roof that is so characteristic of the Federal style. It also has moulded window trim, moulded box cornices, and two of the most interesting doorways in the village, featuring semicircular transom windows with intersecting mullions, as well as the expected pilasters and entablatures. Somewhat later but still distinguished are the Augustus Blanchard House (#72) of 1822, and the Moulton H. Marston House (#47), c. 1830. Again, the more interesting features are the doorways--the simple, but well proportioned, pilasters and entablature of the Augustus Blanchard House, and the more elaborate fluted pilasters and entablature of the Moulton H. Marston House, (an entry design repeated on the now resheathed Christopher C. Fellows House (#67)).

In the 1840's and 1850's (and perhaps as early as the later 1830's), the Greek Revival style supplanted the Federal style. Even the most ordinary buildings received heavier trim, and box cornices with deeper friezes. The traditional cape form continued to be popular. The Elisha Marston House (#49) is a good example of the transition from the vernacular Federal style to the Greek Revival style, whose influence is

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apparent in the corner pilasters and the main entry. In the William Ham House (#31), the new style can be seen in the heavy proportions of the cornerboards, the box cornice with deep frieze, the pilasters and the entablature surrounding the doorway, rather than in any direct classical quotations. The more sophisticated Greek Revival capes show a variety of ornamental treatments. In the Baptist Parsonage (#52), the emphasis is on what might be called the ornamental frame--the wide paneled corner pilasters, the heavy box cornice with deep frieze, and the large pronounced pediments in the gables. In the David M. Hodgdon House (#37), the window and doors received more attention, as each was crowned with a low-pitched pediment. The main focus of the John Burleigh House (#26) is on the recessed central entry, with its frame of three-quarter round, engaged columns supporting a deep entablature. The traditional two and a half story house form was not as popular as the cape. The Jesse and Oliver Ambrose House (#12) was the only Greek Revival building to use the form. A new house form that came into general use in this period was the gable end front house, with the main entry placed in the side bay of the gable end facing the street. The Enoch and Julia Sherman House (#35) of about 1836 must have been one of the first erected in the village. As with the cape, ornamental treatment varied widely. The Methodist Parsonage (#38) is relatively simple, with the proportions, but not the classical quotations, of the Greek Revival. Its paneled cornerboards and paneled door trim, for example, can only suggest pilasters. The Doctor's House (#41) is much more elaborate, featuring wide corner pilasters, a pedimented entry, and shouldered architraves on the windows.

The vernacular tradition continued to be followed for commercial buildings, as the Ambrose Store (#18) and the Mann Casket Shop (#17) demonstrate. But the village still has two Greek Revival commercial buildings, among the few surviving in the Lakes Region. The Masonic Hall (#43) has paneled corner pilasters supporting a pedimented box cornice with deep frieze. Moulton Marston's office, now the central section of the Post Office (#68) is smaller, but also impressive, with its pedimented portico with paneled pillars.

The village's two churches are both basically Greek Revival buildings. The Baptist Church (#29) now has a Colonial Revival steeple, but its main block retains the wide cornerboards, the heavy box cornice with deep frieze, and the pedimented gable so typical of the style. The well-preserved Methodist Church (#46) is still one of the region's best Greek Revival churches. (The Quaker Meetinghouse (#55), although of a later date, is a more modest, deliberately astylar building in the vernacular tradition.)

The Civil War marked the end of Center Sandwich's growth. As the hill farms were abandoned and New England agriculture became less and less profitable, the town's population declined dramatically. The migration of farmers to the West and the cities before the Civil War had already dropped the census total from 2,744 in 1830 to 2,227 in 1860. After the war, the population figure plummeted to 1,077 in 1900, and a nadir

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of 615 in 1950. The small mills on the Red Hill River could no longer compete with the new larger urban factories. After a fire in 1869 destroyed most of the mills, only one was rebuilt. Railroads built to the east and the west of Sandwich in the 1850's and the 1870's became the region's major transportation routes, supplanting the old Sandwich Notch Road. Center Sandwich, miles from the nearest railroad line, was now a quiet rural backwater village, of only local importance.

Few buildings were erected or altered in the late 19th century. There was little need for new houses, and few owners bothered to modernize their homes. So, Center Sandwich has only a handful of Victorian or Victorianized houses. The Charles H. Atwood House (#24) is a Victorian version of the cape. Daniel D. Atwood enlarged his house (#8), adding a Victorian veranda and a second story with a gabled projection. Charles Blanchard also enlarged his house (#48), adding a second story, bay windows and elaborate porches. The most important building of the period was the house erected for William A. Heard in 1872 (#40), the village's finest example of the Victorian eclectic styles.

The 20th century has been almost as uneventful as the late 19th century. Only four major buildings have been erected within the District during this century. Two public buildings, both completed in 1915, were designed by Boston architect J. Randolph Coolidge, a summer resident. The Samuel H. Wentworth Library (#70) is an interesting example of the early 20th century Collegiate Gothic. The Town Hall (#50), however, was designed in the more compatible Colonial Revival style. The Town Hall replaced an earlier building destroyed by fire, as did the century's two other buildings, both completed in 1935. A 1933 fire destroyed Daniel Hoit's store, which was replaced by the Colonial Revival Earl Dearborn Store (#20). A greater disaster was the fire of February 27, 1934, which destroyed seven buildings, which stood on both sides of Main Street, south of Maple Street. The properties in "the Burned Area" were purchased by the Trustees of the Alfred Quimby Fund and the Sandwich Home Industries, and developed as a unit. Moulton Marston's office was moved to the southeast side of the street and enlarged to become the new Post Office (#68). A small village green (#63) was created at the corner of Main and Maple Streets. And a new Colonial Revival building (#62), designed by architect Harry J. Carlson (Coolidge's former partner) was erected for the Sandwich Home Industries on the northeast side of the green. (The Earl Dearborn Store (#20), the Sandwich Home Industries (#62) and the Village Green (#63), all date from 1935. As they are now only forty-eight years old, they would not usually be considered eligible for National Register status. However, as they would be eligible within two years, and as all three are integral and important elements in the District, compatible in design with the other properties in the village, they have been listed here as contributing properties.)

Since 1935, the Center Sandwich Historic District has changed very little. What development has occurred has been along the roads outside the historic village itself. The village's architectural and historical quality has been recognized by both visitors

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and residents. Most individual owners have realized the value of their properties and have carefully preserved their buildings. Surprisingly few, for example, have used modern sidings. Public preservation efforts have included the historical house museum established by the Sandwich Historical Society in the Elisha Marston House (#49), and the ongoing restoration of the Sandwich Town Hall (#50). In March of 1982, the voters of the Town of Sandwich established a local historic district under New Hampshire state law to preserve the village of Center Sandwich. All but one of the major buildings in the proposed National Register Historic District (the Quimby School Headmaster's House, #69) is now under the protection of the active and competent local historic district commission.

The Center Sandwich Historic District is a remarkably cohesive district. Most of its buildings are clapboarded wooded structures in the vernacular, Federal and Greek Revival styles. The few late 19th century and early 20th century buildings have the same materials and sheathing. And their Victorian and Colonial Revival designs do not seem out of place. The only real anomaly is the Collegiate Gothic stone Samuel H. Wentworth Library (#70), which is, itself, a building worthy of individual National Register recognition. Its high quality is not atypical of the District, which has a great number of buildings, both public and private, of architectural merit. Only a few early villages in the Lakes Region, such as Hebron, Sanbornton Square, Gilmanton Corners, Wakefield, and Lord's Hill (Effingham), are of comparable quality and integrity. And none of these smaller villages have as many significant buildings as Center Sandwich. As one architectural historian has recently written, "Center Sandwich has long been regarded as one of the most aesthetically pleasant, historically noteworthy, and architecturally significant rural villages in northern New England."<sup>1</sup> The Center Sandwich Historic District is certainly worthy of National Register status.

<sup>1</sup>Bryant F. Tolles, Jr., "Architectural Highlights of Center Sandwich Village. A Note "SIXTY-FIRST ANNUAL EXCURSION OF THE SANDWICH HISTORICAL SOCIETY (Sandwich, 1980), p. 19.

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9. General:

W. Pope Barney, "Highlights of Sandwich Architecture", FORTY-THIRD ANNUAL EXCURSION OF THE SANDWICH HISTORICAL SOCIETY (Sandwich, 1962).

Georgia Drew Merrill, ed., HISTORY OF CARROLL COUNTY (Somersworth, N.H., 1971 reprint of 1880 ed.).

Anne C. Papen and Ann B. Robbins, "Fire!" SIXTY-FIRST ANNUAL EXCURSION OF THE SANDWICH HISTORICAL SOCIETY (Sandwich, 1980).

Sandwich Historical Society EIGHTEENTH ANNUAL EXCURSION OF THE SANDWICH HISTORICAL SOCIETY, COVERING A PART OF CENTER SANDWICH, N.H. (Sandwich, 1937).

Sandwich Historical Society NINETEENTH ANNUAL EXCURSION OF THE SANDWICH HISTORICAL SOCIETY, COVERING A PART OF CENTER SANDWICH, N.H. (Sandwich, 1938).

Bryant F. Tolles, Jr., "Architectural Highlights of Center Sandwich Village, A Note "SIXTY-FIRST ANNUAL EXCURSION OF THE SANDWICH HISTORICAL SOCIETY (Sandwich, 1980).

Trustees of Alfred Quimby Fund - ALFRED QUIMBY FUND FOR THE BENEFIT OF TOWN OF SANDWICH, A REPORT COVERING THE 37 YEARS FROM 1918 TO 1955 (Sandwich, 1956).

Also, the photographic collection of the Sandwich Historical Society, Center Sandwich, N.H.

Maps:

Bob Dustin "Historical Sandwich, Carroll County, New Hampshire" (1976).

Lena Ford "Map of Centre Sandwich, N.H., circa 1860" (1949).

"Plan of Moultonboro and Sandwich" (manuscript in "New Hampshire Town Plans, 1805", New Hampshire State Library, Concord, N.H., c. 1805).

H.F. Walling "Topographical Map of Carroll County, New Hampshire" (1860).

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Specific Properties:

- #3 interview, Marjorie Pettigrew, May 7, 1983.
- #4 Hope R. Hacker "The Little Red House" THE N.H. TROUBADOUR (Vol. IX, No. 7)  
October, 1939, pp. 5-7.
- #8 interview, Ned Grant, May 21, 1983.
- #10 interview, Robert N. Burrows, May 7, 1983.
- #11 interview, Florence H. Beach, May 6, 1983.
- #19 interview, Stuart W. Heard, June 10, 1983.
- #25 interview, John Perkins, May 11, 1983.
- #26 interview, Geoffrey Burrows, June 14, 1983.
- #29 "Religious Life of Sandwich, Part I" TWENTY-SECOND ANNUAL EXCURSION OF THE  
SANDWICH HISTORICAL SOCIETY (Sandwich, 1941).
- #34 "Religious Life of Sandwich, Part I" TWENTY-SECOND ANNUAL EXCURSION OF THE  
SANDWICH HISTORICAL SOCIETY (Sandwich, 1941).  
  
Sylbert A. Forbes, SANDWICH VOLUNTEER FIRE DEPARTMENT, 50th ANNIVERSARY  
1928-1978 (Sandwich, 1978).
- #42 Jane S. Beckman, National Register application for Hansen's Annex.
- #44 interview, Grant Floyd, May 11, 1983.
- #47 interview, Claire Smith, May 11, 1983.
- #49 "Your Museum: A Guided Tour" - FORTY-SEVENTH ANNUAL EXCURSION OF THE  
SANDWICH HISTORICAL SOCIETY (Sandwich, 1966).
- #55 interview, Sylbert Forbes, May 11, 1983.
- #56 interview, Frances Doughty, May 11, 1983.

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#57 interview, Robert Gabriel, May 11, 1983.

"Education in Sandwich, Part III", TWENTY-SEVENTH ANNUAL EXCURSION OF THE  
SANDWICH HISTORICAL SOCIETY (Sandwich, 1946).

#58 interview, Roberta Ayotte, May 12, 1983.

#59 interview, Marston Heard, May 14, 1983.

#63 Arthur A. Shurcliff "Sketch Plan for the Town Common, October 3, 1934",  
(manuscript, Sandwich Historical Society).

#67 interview, Sylbert Forbes, May 14, 1983.

#68 interview, Stuart W. Heard, June 10, 1983.

#69 interview, Elizabeth Powers, June 13, 1983.

#70 Patricia Heard and Florence T. Hodsdon, A HISTORY OF THE SANDWICH LIBRARIES  
(Sandwich, 1972).

SANDWICH REPORTER, September 2, 1915.

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Verbal boundary - The boundary of the Center Sandwich Historic District was chosen to encompass the historic section of Center Sandwich village, that is to say, virtually all of the village. The District is bounded mostly by forest and fields, but also by modern buildings, the Sandwich fairgrounds, and former farms. The boundary begins on Skinner Street, at the western edge of the property of Milton and Barbara Bryant, then proceeds north along the Bryants' westerly boundary, and east on their northerly boundary to the westerly boundary of Marjorie Pettigrew, then north on that boundary, and east on the northern boundaries of Marjorie Pettigrew, Catharine White, and Hutcheson Page, then south on the east boundary of Page to the north boundary of Denley Emerson (map U2, lot 36), then east on Emerson's north boundary to the west boundary of Edna Bickford, then north on Bickford's west boundary and east on the northern boundaries of Edna Bickford, Ned and Priscilla Grant, Richard and Frances Walsh, Robert Burrows, Florence Beach, and John and Eleanor Webb to the southwesterly boundary of Roger and Sharon Heath, then north on the Heaths' southwest boundary, and west on their northwest boundary to Grove Street, thence northeasterly on the easterly curb of Grove Street to the northwesterly boundary of Richard and Judith Stoehr, then easterly on the northwest and northeast boundaries of the Stoehrs to the northwest boundary of Wilbur and Esther Martin, thence northeasterly on the northwest boundaries of the Martins and Edward R. Hallowell to the boundary of the Rural Cemetery Association, then easterly on the northwest, northeast and north boundaries of the Rural Cemetery Association and the north boundaries of Daphne Mowatt and Frances Doughty to the property of Robert and June Gabriel, then northwesterly on the Gabriels southeast boundary, northeast on their northwest boundary, and southeast on their northeast boundary to Maple Street, then south on the easterly curb of Maple Street to the north boundary of Robert and Roberta Ayotte, then easterly on said boundary and southerly on the east boundary of the Ayottes and the north and east boundaries of the Sandwich Fair Association (map U1, lot 6) to the easterly corner of the property of Walter and Sylbert Forbes, then southerly on the southeast boundary of the Forbes to Main Street, then easterly on the southerly curb of Main Street to the Red Hill River, then south on the west bank of the Red Hill River to the southwest boundary of Thomas and Deborah Whyte, then westerly along said boundary to the property of Peter and Janet Hope, then southwest on the Hopes' southeast boundary and northwest on their southwest boundary to the property of the Town of Sandwich (Library lot, map U2, lot 1), then westerly on the southeast and southwest boundaries of the Library lot to Quimby Field Road, then northerly on the easterly curb of Quimby Field Road to the southwest boundary of Elizabeth Powers and Barbara Gilmore, then westerly on the southwest boundary of Powers and Gilmore, the southwest and northwest boundaries of the Trustees of the Alfred Quimby Fund (Quimby Field, map U2, lot 5) and the southwest boundary of Stuart W. Heard (map U2, lot 10) to Creamery Brook Road, then southerly on the westerly curb of Creamery Brook Road to the southwest boundary of Richard Devens, III (map U2, lot 19), then northerly on the southwest boundaries of Devens (map U2, lot 19) and Evelyn Smith to Skinner Street, and then westerly on the north curb of Skinner Street to the point of beginning.



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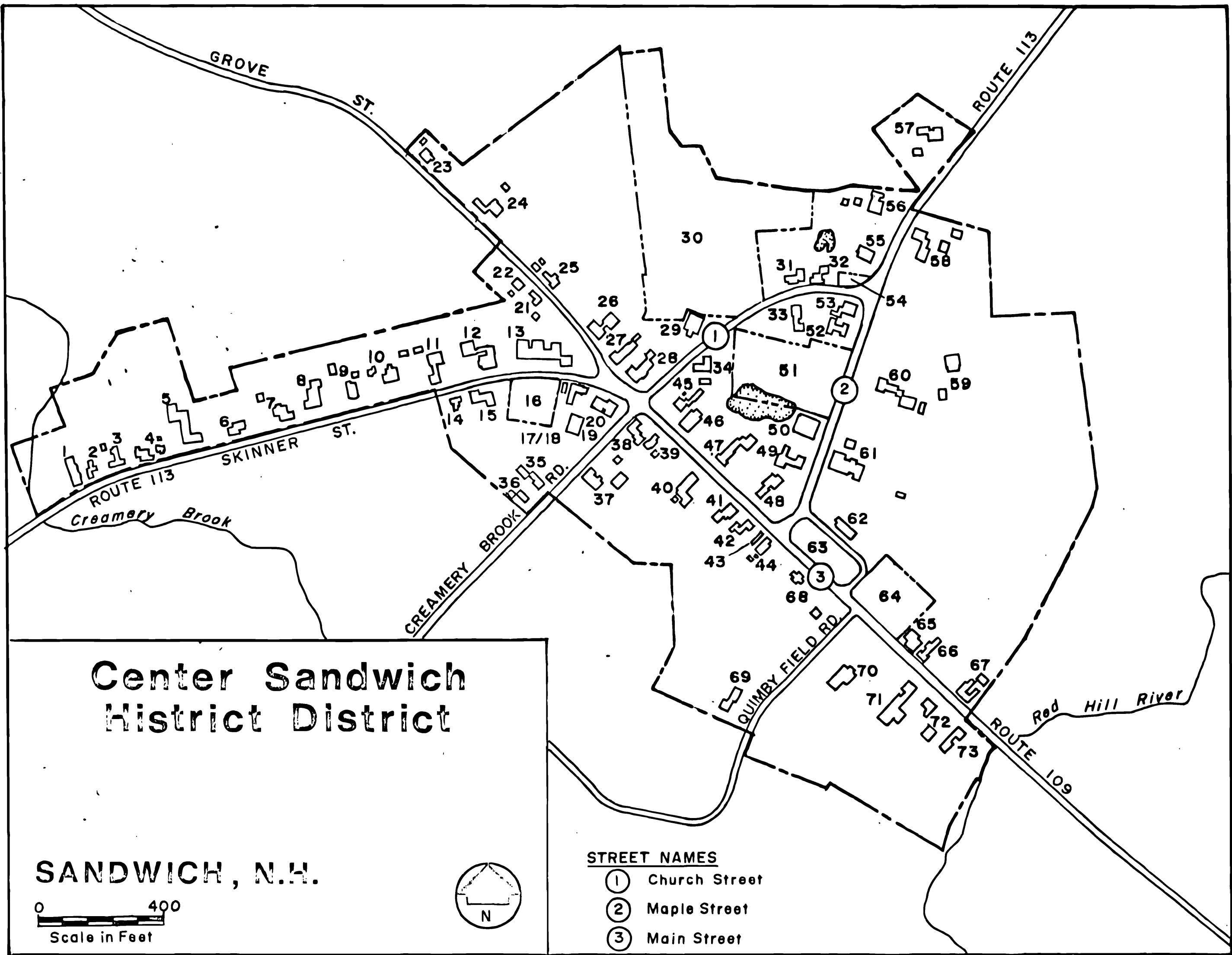
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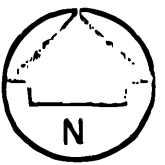
The properties in the District appear on maps U1, U2, and U3 of the Sandwich property maps. The individual property references are as follows: #1-U2, lot 31; #2-U2, lot 32; #3-U2, lot 33; #4-U2, lot 34; #5-U2, lot 35; #6-U2, lot 36; #7-U2, lot 37; #8-U2, lot 38; #9-U2, lot 39; #10-U2, lot 40; #11-U2, lot 41; #12-U2, lot 42; #13-U2, lot 43; #14-U2, lot 26; #15-U2, lot 25; #16-U2, lot 24; #17 and #18-U2, lot 23; #19-U2, lot 22; #20-U2, lots 21 and 21A; #21-U2, lot 44; #22-U2, lot 45; #23-U1, lot 15; #24-U1, lot 16; #25-U1, lot 17; #26-U1, lot 18; #27-U1, lot 19; #28-U1, lot 20; #29-U1, lot 21; #30-U1, lot 22; #31-U1, lot 23; #32-U1, lot 24; #33-U1, lot 26; #34-U1, lot 27; #35-U2, lot 20; #36-U2, lot 19; #37-U2, lot 13; #38-U2, lot 12; #39-U2, lot 11; #40-U2, lot 10; #41-U2, lot 9; #42-U2, lot 8; #43-U2, lot 7; #44-U2, lot 6; #45-U1, lots 28 and 29; #46-U1, lot 30; #47-U1, lot 31; #48-U1, lot 32; #49-U1, lot 33; #50-U1, lot 34; #51-U1, lot 35; #52-U1, lot 36; #53-U1, lot 37; #54-U1, lot 25; #55-U1, lot 38; #56-U1, lot 39; #57-U1, lot 40; #58-U1, lot 5; #59-U1, lot 6; #60-U1, lots 7 and 8; #61-U1, lot 9; #62-U1, lot 10; #63-U1, lot 11; #64-U1, lot 12; #65-U1, lot 13; #66-U1, lot 14; #67-U3, lot 1; #68-U2, lot 5; #69-U2, lot 4; #70-U2, lot 1; #71-U3, lot 17; #72-U3, lot 16; #73-U3, lot 15.

The boundaries of the nominated district are indicated by the dashed line on the attached sketch map. They include the village proper, characterized by a fairly dense concentration of architecturally and historically significant buildings dating from the 19th and early 20th centuries. Beyond the boundaries the character of the area changes to one of sparser development lacking the qualities for which the district is eligible.



# Center Sandwich Historic District

**SANDWICH, N.H.**



**STREET NAMES**

- ① Church Street
- ② Maple Street
- ③ Main Street