1. At the northeast corner of Merrimac and County Streets stands the North Baptist Church built in 1872. The lot for the building was purchased for the congregation by Augustus A. Greene, a prominent New Bedford builder who also supervised the church's construction. He also built the adjacent parsonage at 762 County Street and donated it to the church. The congregation was established by thirty-two members of the William Street Baptist Church in 1872. A building fund bequest from Mrs. Elizabeth Coggeshall gave the small group the wherewithal to build their church. Greene was a housewright from Providence who came to New Bedford in 1831 and built several outstanding residences in the city. He served the city as Alderman after his retirement in 1872 and died in the city in 1887. The North Baptist Church is an example of High Victorian Italianate architecture. Though some original detailing has been lost in remodelings, the sets of Renaissance round-topped windows, scroll inserts in mouldings above the windows, and brackets under the roof lines are hallmarks of this style. The square tower rises to an octagon capped with alternating shed roofs supported by brackets, while Gothic pointed windows flank the entry. This mix of styles is appropriate to the highly eclectic Victorian period.

2. The first house on this tour is typical of the architectural temper of this area. At the northeast corner of County and Franklin Streets at number 732 County is the home built about 1850 for William Beetle. The core of the house is in the Greek Revival style, the gable end facing County Street. Added to this are Neo-Georgian features such as the round arches on the street facade and at the corners. These arches appeared at the same time as the wall dormers which enlarged the upper floors. All of these features were the result of a later expansion. Its first owner, William Beetle, operated a spar maker's shop near the waterfront. His business grew under the wise direction of his son Rodolphus Beetle, and by the end of the century the shop enjoyed a virtual monopoly supplying spars to New Bedford's whaling fleet.

3. Similarly, the house on the opposite corner of Franklin Street at 726 County is a Greek Revival built for merchant tailor William T. Cook in 1849. Its five-window facade with Greek Revival entry has also been expanded, this time by the addition of projecting wall dormers and a bay above the entry. A porch on the rear offers a view over the river which was one of the attractions of Acushnet Heights. A Gothic window over this porch also reveals the eclectic decorative taste of the 1840's.

4. Immediately to the south at 720 County Street is the house built for William A. Congdon in 1903. It is a good, though late, example of the Shingle style, which first attained popularity in the 1880's. The sunken windows in the third story are examples of the organic nature of this style: the walls seem to grow outward to surround the openings of the building. William A Congdon was a mill agent who purchased this lot from the owners of the next house to the south and commissioned the New Bedford architectural firm of Caleb Hammond and Sons to build a home for his family. The design was probably that of Edgar E. Hammond, who designed many Neo-Georgian houses in the city for the firm. "Shingle Style" is the current term used for what was in the late nineteenth century known as "Modern Colonial." Such Georgian details are therefore quite appropriate on this house.

5. The dramatic Renaissance Revival house at 716 County Street was built for George A. Bourne in 1842. The elaborate paired brackets under the roof line and around the belvedere are its most dramatic features. The paired rounded windows on the third floor and the segmented pediments over the second floor windows are typical features of this Italian Renaissance-inspired style. George Bourne came to New Bedford from Boston in 1835. Just prior to building this house he listed himself in the City Directory as a dealer in “Books and Stationary, 103 Union.” Bourne gained the reputation of a charming and persuasive entrepreneur with a “gift for gab” according to a newspaper account. In the 1850’s he formed an auction enterprise with a neighbor Charles Almy. Their business flourished as they began to deal in whaling stocks and real estate.

6. Across the street at 717 County is another variation of the Neo-Georgian home. The house was built around 1910 for the owner of Smith Brothers Brewery, Joseph T. Smith. A Palladian window is found above a wide veranda trimmed with delicate dentils. It was built in the early years of this century at a time when some of the large New Bedford estates along County Street were being pulled down and the land subdivided. Four large nearby estates along County Street were lost at that time.

7. Across Pope Street on the east side of County at number 710 is the home of William P. S. Cadwell, built for him in 1845, the year of his marriage to Charlotte Howland. This simple structure bears Italianate features in the round arches of the entry porch and the small square brackets under the roof line. The straightforward symmetry of the house is a very conservative inspiration. Such Georgian details are therefore quite appropriate on this house.

8. Across the street at 704 County is a Federal house, the home of George A. Bourn. The gable facade was designed for him in 1843 by Caleb Hammond. The pediments over the doors and windows are typical features of this style, as are the fluted columns and frieze decorated with acanthus leaves. The house was the residence of a charming and persuasive entrepreneur with a “gift for gab” according to a newspaper account. In the 1850’s he formed an auction enterprise with a neighbor Charles Almy. Their business flourished as they began to deal in whaling stocks and real estate.

9. Across the street at 702 County is another variation of the Neo-Georgian home. The house was built around 1910 for the owner of Smith Brothers Brewery, Joseph T. Smith. A Palladian window is found above a wide veranda trimmed with delicate dentils. It was built in the early years of this century at a time when some of the large New Bedford estates along County Street were being pulled down and the land subdivided. Four large nearby estates along County Street were lost at that time.

10. Across Pope Street on the east side of County at number 710 is the home of William P. S. Cadwell, built for him in 1845, the year of his marriage to Charlotte Howland. This simple structure bears Italianate features in the round arches of the entry porch and the small square brackets under the roof line. The straightforward symmetry of the house is a very conservative form. At the time of its construction a taste for Classical allusions was being supplanted by references to other European historical periods, thus the transitional nature of this dwelling. The original owner was a druggist who...
Park, it is now known as Clasky Park, and trees are the result of long planning. Originally known as The Common, walkways were begun as early as the 1850’s and the carefully laid out paths was to prove the wisdom of this decision of the town fathers. Gardens and the park was so designated. Property was first purchased by the city in the year of the death of her husband, Dr. Alexander Read. The bracketed belvedere and Doric columns of the porch reveal the original Greek Revival style of this house. It was built for the Almys shortly after their marriage by Mary’s father Benjamin Cummings, a successful New Bedford merchant, and remained in the Almy family until the 1870’s. Almy entered the insurance field in the 1860’s and it was apparently his business success that allowed him to enlarge his home by the addition of the impressive Mansard roof over paired brackets. Other additions followed at the end of the century, all of which lend a picturesque Victorian appearance to this home.

8. Charles and Mary Cummings Almy House

Sarah Willis Read in 1850 for Charles and Mary Cummings Almy. Only the corner pilasters and Doric columns of the porch reveal the original Greek Revival style of this house. It was built for the Almys shortly after their marriage by Mary’s father Benjamin Cummings, a successful New Bedford merchant, and remained in the Almy family until the 1870’s. Almy entered the insurance field in the 1860’s and it was apparently his business success that allowed him to enlarge his home by the addition of the impressive Mansard roof over paired brackets. Other additions followed at the end of the century, all of which lend a picturesque Victorian appearance to this home.

11 - 12. An angular path through Clasky Park leads from County Street along Pearl Street down toward the river. Many of the houses along Pearl Street are of similar appearance. They were all built around 1904-1908 when the city block they occupy was developed. The block was originally the site of the John Avery Parker House, the most grand of all the New Bedford estates. It was built for Parker in 1833 by the noted Providence architect Russell Warren. The estate was later purchased by Thomas Bennett, Jr., one of the founders of the Wamsutta Mill. His heirs sold the property for development, and the mansion was largely destroyed. Of the buildings which replaced the mansion and its gardens perhaps the most interesting is a turreted Queen Anne style house at 42 Pearl Street, built in 1896 for James A. Fay, a New Bedford spirits merchant. A handsome Neo-Georgian porch at 34-36 Pearl Street adorns the house built in 1904 for Charles A. Galligan, a dealer in oil cloth and carpets.

13. Follow the angular path through Clasky Park from State Street to Pleasant Street. You will pass a monument dedicated to New Bedford Veterans of the Civil War, known popularly as the Soldiers and Sailors Monument. It is one of the earliest erected in the nation, dated 1866. It commemorates “sons who fell defending their country in the struggle with slavery and treason.” At the foot of the path is the ornately decorated Sarah Ingraham house at 1174 Pleasant Street. Sarah Ingraham purchased this lot from a farmer with the picturesque name of Ichabod Clapp and lived here only a few years before selling it to merchant Charles D. Swift, whose family retained the property until the 1880’s. Like many of its neighbors, this house has also undergone changes since its construction in 1845 and presents the appearance of a grand medieval structure employing early nineteenth-century Gothic Cottage vergeboards embellished on the west with later Victorian ornamentation.

14. Opposite the Ingraham House is the modest Greek Revival home built for Captain James R. Bassett in 1849. He was the master of the whalers Lalla Rookh in 1837 and the Phoenix in 1842. Captain Bassett died the year after moving into this house, and his widow, Rhoda Bassett, remained here many more years. The house employs Greek and Gothic elements typically combined in the 1840’s. It has pointed windows in the small gables but many more years. The house employs Greek and Gothic elements typically combined in the 1840’s. It has pointed windows in the small gables but maintains a Greek Revival profile and pilastered entry. In the 1870’s this house was owned by another whaling captain, Isaac F. Sawtelle.
16. Corban B. Lucas House

17. Most of the next city block was developed at this same time, and most of the houses, though exhibiting some later modifications. are of a similar two-and-a-half story Greek Revival style. On the right side the street at 1111 Pleasant Street is the house of Henry H. Forbes, a coach and chaise maker whose home was built in 1844. Later in the century a porch with Victorian cutout designs was added. By 1871 Forbes was the part owner of a carriage manufacturing plant on Elm Street and had moved into the Charles Russell Mansion house built in 1877. This house retains some Classical features with over

18. At 1107 Pleasant Street is a house housewright James Foster built for himself in 1843. The nearby John A. Sawyer House (number 15), built the following year, exhibits a similar Greek Revival doorway.

19. Opposite these at 1104 is the house built in 1852 for Christopher Taber, a brakeman on the New Bedford and Taunton Railroad. It displays round-topped Italianate-style moulding in its cornerboards, though the form of the house is Greek Revival.

20. At 1086 Pleasant Street is a home built for cooper Nicholas Howland in 1846. Most of these houses share the same features of corner pilasters and pilaster-framed doorways, the common vernacular of the 1840’s.

21. The boxy Italianate house at 1077 Pleasant Street was built in 1863 for Thacher Hatch the year after his marriage. Originally trained as a mason, he was at this time the co-owner of Davis and Hatch, a coffee and spice mill. His father, Moses E. Hatch, purchased this land from the heirs of the Russell Estate, the next house to the south. The Hatch house is a simple rectangular design with the unusual feature of twin chimneys, which emerge from the belvedere in the center of the roof.

22. Before proceeding down Pleasant Street, turn back to the northwest corner of Willis and Pleasant Streets to view the handsome transitional house at the corner. It was built for Ephraim Kempton, 2nd, in 1845, probably as a speculative venture. He sold it immediately to William Cummings in the following year. Most of its architectural features are of the Italianate style.

23. At 1061 Pleasant Street is one of New Bedford’s finest mansion houses. It was built in 1830 for Charles Russell, a descendent of the founder of the original Bedford Village. His home is a fine example of architecture in transition from Federal style to Greek Revival. The tall, three-storied granite mass with flanking wings is consistent with conservative (for the 1830’s) Federal style building practices. Also a Federal feature was the balustrade which originally marked the roof line. The Doric columns of the porches and Doric frieze above them are good Greek Revival forms. The mixture of elements is common in the 1820’s and it is not surprising to see them here. Authors of popular pattern books never attempted to purge their pages of “old fashioned” elements, and the builder of this house was free to choose from among a variety of Classical features.

24. The mansion house to the south at 1049 Pleasant Street was built in 1835 by Thomas C. Lothrop, a son-in-law of the wealthy John Avery Parker. Lothrop was the superintendent of the Wareham Ironworks owned by Parker. Originally this was another of New Bedford’s fine granite Greek Revival houses. Its Doric porch and flanking wings seemed very much in keeping with the formality of the neighboring Russell Mansion. Just as his neighbor Charles Russell had died young, so too Thomas Lothrop fell victim to drowning in 1839 at age 29. The house was purchased in 1863 by Jacob Hadley, a whaling merchant, and his wife Anna. They drastically modernized it with the addition of a grand Mansard roof of the French Second Empire style.

25. Directly across the street at 1050 Pleasant Street is a house built in 1839 by the housewright Ebenezer Lothrop Foster, Jr. It is possible that the central entry with its Italianate references in all three levels was the result of a modernization in the 1850’s. Perhaps this was done for a subsequent owner, master mariner William Shockley, who acquired the house from Foster in 1856.

26. For years there existed another low stone Greek Revival house just to the south of the extensive gardens of the Thomas Lothrop estate. This house was built in the 1830’s for Ezra Bassett, an attorney who had married a daughter of the Russell family. It was removed in 1904 when the Massachusetts State Armory was built on the site. The architect of this massive castellated fortification was Olin W. Cutter of Boston. This Gothic edifice, designed to emulate a medieval fortress, has been the scene of both sadness and joy. Many of the sons of New Bedford marched from it to the railway station on their way to fight in World War I. When they returned victorious, celebrations here lasted long into the night.

27-28. Turn the corner of Sycamore Street to view the wide entrance of the Armory and then continue west on Sycamore to State Street. Turn right onto State Street and view the two houses on the right at the northeast corner. These homes were built at the same time by one owner-investor. They both have corner pilasters of the Greek Revival but are otherwise slightly different. The Francis Bowman house at 68 State Street has had an Italianate entry porch added to its doorway while the adjacent house at number 72 remains much as it was originally built. Both were erected in 1845. Bowman lived at number 68 but paid taxes on number 72 and presumably held it for rental. He was a ship’s joiner by trade, for this is the way he is listed in the 1845 City Directory. In 1855, however, he is listed as a housewright as well.

29. Just across the street at 73 State Street is a vernacular transitional house built in 1877. This house retains some Classical features with over-
30. The beautifully turned spindle porch on the house at 74 State Street fronts a small home of less distinguished proportions than the porch would predict. This small Queen Anne was built for the real estate broker William Macomber in 1881. The spindled porch has an air of delicacy about it that makes the house feel summy and at ease among its more formal neighbors.

31. At 80 State Street is a house built in 1884 for James M. Lawton, Jr. It is an eclectic Victorian residence which displays interesting carving on the windows facing the street. Its entry was always on the south. Lawton was a druggist and grocer. He was also one of the New Bedford men who joined Captain William L. Rodman’s company during the Civil War. In 1863 he was commissioned a second lieutenant in command of a company of ex-slaves who had enlisted in the Union cause in the South.

32. Across the way at 81 State Street is the house built in 1845 for Captain Stephen N. Potter. It is a conservative five-window Federal style structure with corner pilasters and Doric columns of the Greek Revival. Italianate detailing in the porch may be an 1840’s afterthought. Captain Potter was master of the whaler Pacific in the 1820’s and later the William Thompson before having this house built. It was later owned by Edmund M. Maxfield who had captained the South Carolina and Parachute in the 1830’s. In 1841 he was master of the Lagoda, the half-scale model of which is a major attraction in the New Bedford Whaling Museum.

33. William H. Allen House

33. Andrew Jackson Downing’s popular handbook Cottage Residences (1842) provided the drawing for the house at 82 State Street. It was built in 1844 for Alden Little. Little, who owned a livery stable, lived there only a year and rented the property thereafter. The house was eventually purchased by John Avery Parker, who leased it to his son-in-law William H. Allen. Allen was a tailor, draper, and dry-goods merchant by trade but became collector of customs and ticket agent for the New Bedford and Taunton Rail Road at the same time that his whaling investments supplied substantial income. A popular resident of the city, he became Representative to the Massachusetts General Court later in life and lived to the age of 97. The house is of a rare and picturesque style. The Swiss Cottage was considered appropriate for rural settings—“in rather wild, hilly, or mountainous countries,” according to Downing. The broad gable over the open balcony covering a wide veranda on three sides of the house certainly suggests shaded relaxation and romantic farm life despite the urban setting. A twin of this house stands on Washington Street in New Bedford, though the style is a rare one in the United States generally.

34. The house at 89 State Street is another example of the late Victorian Italianate form in New Bedford. Its contrasting paint colors, as restored today, serve to emphasize the decorative features of carving on porches, window surrounds, and corner pilasters, all of which lend an air of Victorian bravado, a feature much admired in the nineteenth century. It was built in 1885 for George A. Smith, who is described in the City Directory as a “mixer of yellow metal” for the Taunton and New Bedford Copper Works.

35. Next, turn down the hill onto Campbell Street. Twin houses appear on the right at 38 and 46 Campbell. Both are simple Greek Revival one-and-a-half story dwellings with corner pilaster moldings and pilaster-framed doorways. Number 38 was built in 1844 by the mason Ebenezer Jenney for Joseph B. Coggeshall, a dry-goods merchant.

36. An almost identical house, number 46 Campbell Street, stands on the corner and is the better preserved of the two. It was built by another mason, Paul Howland, 2nd, in 1842. He lived here only four years before building a larger house nearby (see number 43), then moved again in a few years (see number 40). His success as a house builder can be traced in the next block of this tour.

37. Standing between these two, at 42 Campbell Street, is another Greek Revival, but one which has been expanded by the addition of a three-story bay and porch since its original construction in 1846. The first owner was Joseph D. Hall, a shipwright and carpenter who may have assisted in building his own house. He purchased the site from the housewright Nathaniel Jenney for a price which would suggest that a house had already been completed there at the time.

38. One house on this block stands out because it is the only one where the gable end does not face the street. Number 41 Campbell Street, just across from the Joseph D. Hall house, was built in 1845 for Lydia and Phoebe Russell. The land was purchased from Abraham Russell “in consideration of good will” (so reads the deed) and remained their home for years. The house is a two-thirds width Federal style design, with a Greek Revival entry.

39. As you return to State Street, look at the building on Campbell Street behind the corner house at 89 State Street. This is the Wright Bolton house at 54 Campbell Street. It was built on land purchased from Paul Howland in 1893. Bolton came here as a masonist and later became the superintend-ent of the Acushnet Mill. His house is of Queen Anne style with asymmetrically placed porches and dormers which give a pleasing unpredicatability to the design.

40. The most dramatic building at the intersection of State and Campbell Streets is the elaborately detailed Second Empire style house on the northwest corner at 91 State Street. It was the third house Paul Howland, 2nd built for himself. Howland had lived across the way at 94 State Street since 1846, but in 1872 he acquired the land and moved into this house in 1877. In the city directories of the day Howland listed himself simply as “mason.” In the year after he moved into this house, he was listed as “mason and builder.” One can imagine that his pride in the majestic appearance of his most recent project may account for the change in phrasing. The house displays all the characteristics of this most sculptural style. It is dominated by a Mansard roof which bristles with dormers and is capped by a central tower.
43. Paul Howland, 2nd again appears on this tour at 94 State Street. This Greek Revival home with unusual flared corner pilaster capitals and pediment trim was the second home he constructed for his own use. He lived here from 1846 until 1877 when he moved across the street to his new and more stylish house. It is perhaps Howland’s taste for fine building which gives this house details which are closer to pattern book exactness than most of the nearby vernacular Greek Revival structures of the same decade. Dormers are recent additions.

44. One wonders whether Howland also had something to do with the construction of the adjacent house at 96 State Street. It is also a home of Greek Revival shape but is decorated with elaborate paired brackets under the roof line and rope moldings on the porch. The pilasters at the corners are topped with rosettes, an unusual detail. The style might be said to be a transition from the gable-to-the-street form of the Greek Revival to the bracketed and decorated Italianate style of mid-century. It was built in 1846 on land purchased from Abraham Russell by the shipwright Zachariah Hillman. In 1848-1850 he was the Chief Engineer of the New Bedford Fire Department.

45. At 97 State Street on the corner of Willis is another home built by a New Bedford ship captain upon retiring from the sea. Captain Abraham Gardner built this formidable house in 1844. The corner pilasters, elliptical windows on the gable ends and the pilastered porch with rosettes at the corners are all features of the Greek Revival. Its Doric columns have been replaced. Brackets supporting the bay over the entry reveal an Italianate taste. The body of the house, however, is of a more conservative Federal five-window design. Captain Gardner was the master of the Atlas, the Richmond, the Canton and the Zephyr between 1823 and 1839. At that time his home was on Middle Street. He purchased this land from Abraham Russell in 1843.

46. Another house occupied over the years by whaling captains stands just down the hill at 98 State Street. Turn left on Willis Street and view the building on the corner of the northern extension of State beyond Willis. This is the Greek Revival home with Italianate features built for Timothy Ruggles Cushman in 1845. He was the city’s Master of Public Weights and Customs Inspector at the time. In 1863 he sold his house to Captain David Baker. Baker was master of the Ohio and the Merlin out of New Bedford in the 1850’s and had formerly commanded nearly a dozen whalers out of Nantucket. Atop the house, a belvedere provides a view of the harbor, a feature understandably favored by New Bedford mariners.

47. Before returning to the corner of State and Willis Streets, notice the two Greek Revival homes at 34 and 38 Willis, which are mirror images of each other. The house at 34 Willis was built for George Cannon, a ship’s caulker who moved into his newly completed home in 1855.

48. The identical moldings and pilaster capitals can be found at 38 Willis, a home housewright Nathaniel Jenney built for himself ten years earlier. Jenney listed his occupation as “housewright” in 1849, but as “shipwright” in 1856. It is easy to suggest that other carpenters may have also enjoyed duel professions in New Bedford during these economic good times. Interestingly, it was Jenney who built a house similar to these two at 42 Campbell Street (see number 37) just a block away.

49. Turning up Willis Street in the direction of County, you will again see the many small homes built on the land of the John Avery Parker estate around 1905. At 53 Willis Street, are the last remains of this great house. The small four-square building seems out of scale with its huge granite building stones. This impression would not be so apparent if the original mansion and opposite dependency had not been pulled down in 1904. This kitchen wing has not been fundamentally changed, though some columns have been removed from the sides and reused on the new porch. Even in its altered state it gives a good impression of how large and imposing the Parker estate must have been. In 1905 this small wing was converted into a single family dwelling and sold by developers to Emil Hesse, an artist with a studio on Purchase Street.

50. As you approach County Street from Willis, the fine residence at 689 County Street comes into view. This is the grand Neo-Georgian home built in 1895 for Frank R. Hadley. He was an officer in several textile firms and became a notorious figure in New Bedford’s history only two years after moving to this new residence. The newspapers of 1897 were filled with accounts of his downfall. When the financial records he had filed with the State were found to have been tampered with, Hadley was charged with perjury and, because of ill health, placed under house arrest. As further irregularities emerged, his health grew worse. He died in a matter of days with none of the charges proven in court. In 1900 the house was auctioned to Violetta and F. William Oesting. Its new owner was a real estate investor and developer of many New Bedford neighborhoods, including the former John Avery Parker estate and the area around Buttonwood Park on the city’s western edge. The Hadley residence is an excellent example of the Neo-Georgian style popular in the years of the so-called “American Renaissance,” a period characterized by an increased interest in the American Colonial past. The house was designed by one of New Bedford’s leading architects, Nathaniel Cannon Smith. He graduated from New Bedford High School in 1885 and, after a short apprenticeship as a wood engraver, undertook architectural studies at the prestigious Ecole des Beaux Arts in Paris. The house is a good example of the revived taste for Colonial architecture that swept America in the early years of the century. It also incorporates many Victorian features such as broad verandas and irregularly projecting wings. Without all of these projections, the house is surprisingly simple; a square two-story building with hipped roof. It stands among a group of outstanding Neo-Georgian buildings at this corner, each of them architect-designed.

51. Just to the north of the Hadley house at 691 County Street stands one of New Bedford’s best examples of Queen Anne architecture. This home was built for Isaac B. Tompkins, Jr., in 1889 and was designed by the architect J. Merrill Brown of Providence. Tompkins was a wholesale grocer who at one time was also president of the New Bedford Board of Trade. His home includes, in addition to its irregular massing, almost all of the features that good Queen Anne architecture should display — the shell motif over the entry, the chimneys which pass through the half-timbered dormers, and the irregularly placed windows, one of them of stained glass. This outstanding house comfortably takes its place among the mansions of this section of County Street.

52. Opposite the last two residences was, until 1904, the mansion of John Avery Parker. When this property was subdivided in the next few years, County Street benefited by the addition of three excellent examples of Neo-Georgian buildings by New Bedford architects. Samuel C. Hunt designed the house at 684 County Street for J. Henry Herring in 1907. The broad porch with thin Ionic detailing is not quite as elaborate as its neighbors, but the Palladian window on the north side gives the house dignity. Herring was a representative of the R.G. Dun mercantile agency at the time. Samuel C. Hunt was trained as a carpenter as a youth but later attended architecture classes at M.I.T. at a time when he was employed as a construction engineer.
54. At 692 County Street, overlooking Clasky Park, is the Neo-Georgian home built for **Walter S. Gordon** in 1904. He was the treasurer of the Consolidated Meat and Grocery Company when he commissioned Edgar B. Hammond, of the firm Caleb Hammond and Sons, to design a home for him. Hammond saw the advantage of the site immediately. He placed porches and a balcony on the north side to take advantage of the view over the park. A bay window topped by a balustrade and a Georgian “swan’s neck” pediment over the third floor dormer face County Street. These provide a suitable focal point on the street facade, while reserving the main entry for the north porch.

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