

# New Bedford Architecture: A Walking Tour

## Acushnet Heights



Presented by  
The New Bedford  
Preservation Society, Inc.



11-12.. Soldiers and Sailors Monument

The Acushnet Heights Walking Tour begins on County Street just north of Clasky Park at Merrimac Street. Parking is available only on the street. At this point the hilltop affords a pleasant vista to the east. In the 1830's the name "Acushnet Heights" was given to the area as it began to attract families.

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.



4. William A. Congdon 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 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 whose

apothecary shop was on the busy corner of Purchase and William Streets. An owner in the 1870's was Captain Humphrey Sherman, master of the whalers *Averick*, *Cora* and *Canton Packet* before retiring from the sea to this residence.

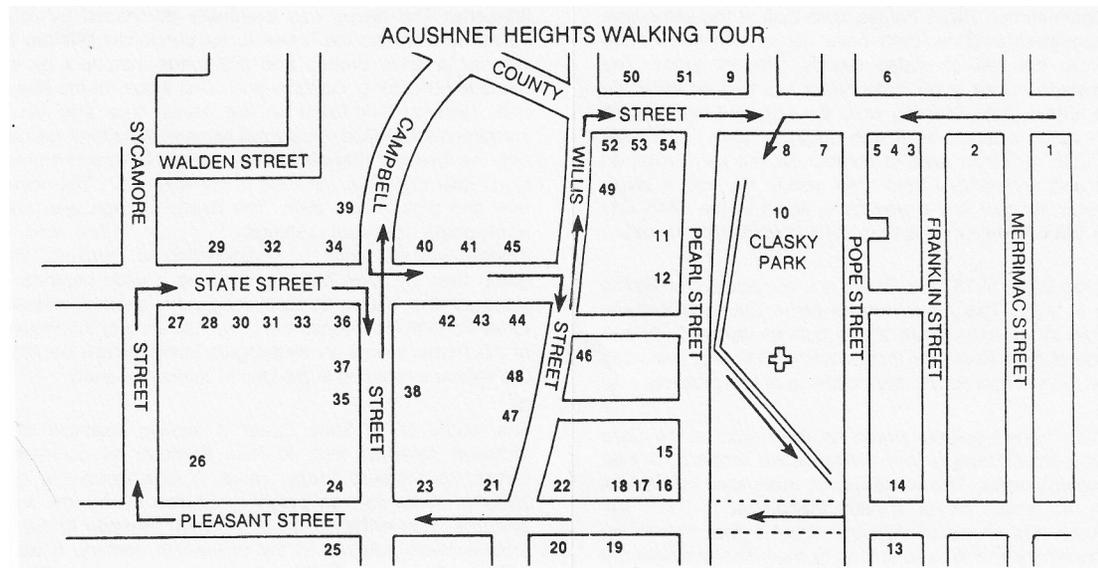
8. The dramatic upswept Mansard dormers of 706 County Street disguise a home originally of more modest proportions built in 1847 for **Charles and Mary Cummings Almy**. Only the corner pilasters and Doric columns of the porch reveal the original Greek Revival style of this house. It was built for the 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.



**8. Charles and Mary Cummings Almy House**

9. The handsome Italianate house at 695 County Street was built in 1850 for **Sarah Willis Read** in the year of the death of her husband, Dr. Alexander Read. The bracketed belvedere and cornice supporting a hipped roof with twin round-topped windows in the three roof pediments are typical of Italianate houses of the 1850's in New Bedford. The Willis property and much of the surrounding land formed one of the original farms of North Bedford. The Read family retained the house until 1913. The handsome window design surrounding the doorway may be an addition of this later era.

10. Dr. and Mrs. Read sold to the city much of the land which was to become New Bedford's first city park. New Bedford citizens were conscious of the fact that a "typical" New England town had to have a Town Common, and the park was so designated. Property was first purchased by the city in 1822 and enlarged by further acquisitions by 1830. At that time, of course, it was just another open space in the middle of farmland, but the future was to prove the wisdom of this decision of the town fathers. Gardens and walkways were begun as early as the 1850's and the carefully laid out paths and trees are the result of long planning. Originally known as The Common Park, It is now known as **Clasky Park**, Harold H. J. Clasky having been



an extremely popular political figure in New Bedford who served for twelve years on the City Council and later as State Senator in Boston. The park was re-named for him and dedicated on October 13, 1969.

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 1906 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.



**13. Sarah Ingraham House**

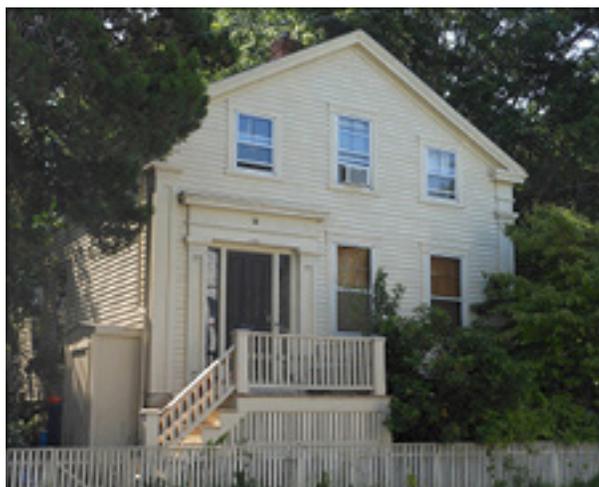
14. Opposite the Ingraham House is the modest Greek Revival home built for **Captain James R. Bassett** in 1849. He was the master of the whalers *Lalla Rookh* in 1837 and the *Phoenix* in 1842. Captain Bassett died the year after moving into this house, and his widow, Rhoda Bassett, remained here many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

Cross Clasky Park again to return to Pearl Street. The nature of the North Bedford neighborhood was largely defined in 1844 when the New Bedford and Taunton Railroad opened its newly constructed Pearl Street Station, which stood at the lower end of Clasky Park. New Bedford's first trolley line was constructed from downtown along Purchase Street to the Pearl Street Station in 1872. In 1898 this line was also the first in the city to be electrified. Another important element in the history of the city was the location of the first Wamsutta Mill on the river's edge a few blocks north of Acushnet

Heights in 1847. The growth of the mills and the presence of the railway terminal and trolley line were important ingredients in the cityscape of North Bedford and had a great impact on its nineteenth century development.

15. As you arrive at the corner of Pleasant and Pearl Streets, notice two houses whose lots adjoin. At 24 Pearl Street is the relatively plain Greek Revival home built in 1844 for **John A. Sawyer**, a blacksmith who worked for James Durfee, Jr.

16. Just around the corner at 1115 Pleasant Street is the house built for **Corban B. Lucas** just two years earlier. The Lucas home is by far the more stylish of the two. The handsome Greek Revival entry is complimented by dentil mouldings surrounding the building. Its corner pilaster designs reflect close adherence to available pattern books. Both men were blacksmiths and both worked at the time for the same employer. Sawyer purchased his lot from Lucas in 1843.



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 of 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 only a block away (see number 23).

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 **Thatcher 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 descendant 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.



23. Charles Russell House

Charles Russell died in an accident in 1836 and his house was subsequently rented to Edward Mott Robinson, the father of Hetty Green, New Bedford's most famous eccentric. Her father, "Black Hawk" Robinson, was once begrudgingly referred to as the "Napoleon of the business community" and it is suspected that Hetty learned much of her financial wiles at his knee. She was once renowned as the wealthiest woman on Wall Street but

was known best in New Bedford for her eccentric behavior and unwillingness to part with even the slightest portion of her wealth. The Russell Mansion was later sold to Henry H. Forbes, mentioned previously (see number 17). His coach works were famous for both ordinary carriages and for racing coaches and sleighs. In mid-winter, his sleighs would be raced down County Street between Union Street and Washington Square and on Rodney French Boulevard at the Cove. He also made and raced "velocipedes" (those tall bicycles propelled by pedals attached directly to the front wheels) in a hall on Elm Street.

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-

tones of Victorian decor. It was built for **James L. Wilber**, who was one of New Bedford's first policemen. Wilber was promoted to captain in the year preceding the purchase of the property.

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 summery 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 Massachu-

setts 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 mouldings 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 machinist and later became the superintendent of the Acushnet Mill. His house is of Queen Anne style with asymmetrically placed porches and dormers which give a pleasing unpredictability 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.



**40. Paul Howland 2nd House**

41. The house at 93 State Street, also capped with a Mansard roof and tall central tower, presents an entirely different history. It was constructed for Major General Benjamin Lincoln in 1845. Lincoln, a merchant, had become a general as the commander of the city militia in the War of 1812. This house was built as a Greek Revival and remained so until the 1870's when it was drastically modernized by later owners. The added rooftop is High Victorian Gothic, exhibiting characteristic pointed dormers and a tower surrounded by jerkin-headed dormers. However, Doric columns, half enclosed by the present entry porch, reveal the original style of the home. It was purchased in the 1890's by **Charles S. Ashley**, one of the city's most popular mayors. Ashley first became mayor in 1890 at the age of 32 and won twenty-seven bids for re-election over the next 32 years. During these terms of office he was responsible for many projects which we see reflected in the mature city of today.

42. Across State Street from these impressive homes is a delicate south-facing cottage with vergeboard trim and pointed windows of the Early Gothic Revival. It was built around 1850 as an investment by Captain George E. Netcher, a whaling master, who immediately sold it to the merchant George Dunbar. Dunbar lived here for only four years when his growing business success enabled him to move to a larger home on County Street in 1856. He sold the house to another master mariner, **Captain James L. Henry**, whose heirs retained the property for many years after his death in 1863. The octagonal belvedere surmounts a group of triangular gables trimmed in jigsawn Gothic pendants. This is one of the rare appearances of such elaborate jigsaw ornament in North Bedford.

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 mouldings 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 mouldings and pilaster capitols 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.



49. John Avery Parker Wing

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 Vic-

torian 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.



53. Martin and Annie Bartley House

53. In 1907 Hunt was asked to design the home on the lot to the north for **Martin and Annie Bartley**. Martin Bartley was a partner in the real estate firm of Bartley and Meaney. The Bartley house is among the best of the Neo-Georgian homes in this vicinity. The balustraded porch, Palladian window on the second level, and beautifully detailed dormers above give it a complexity lacking in its neighbors. Notice that the building has only one chimney, which rises from the north half of the roof line. Good Georgian design would demand another on the south to balance it, but the modern heating system of the house required only one. In his blueprints Hunt provided a wooden false chimney, now removed, to provide the appropriate balance.

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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