



County Street Walking Tour

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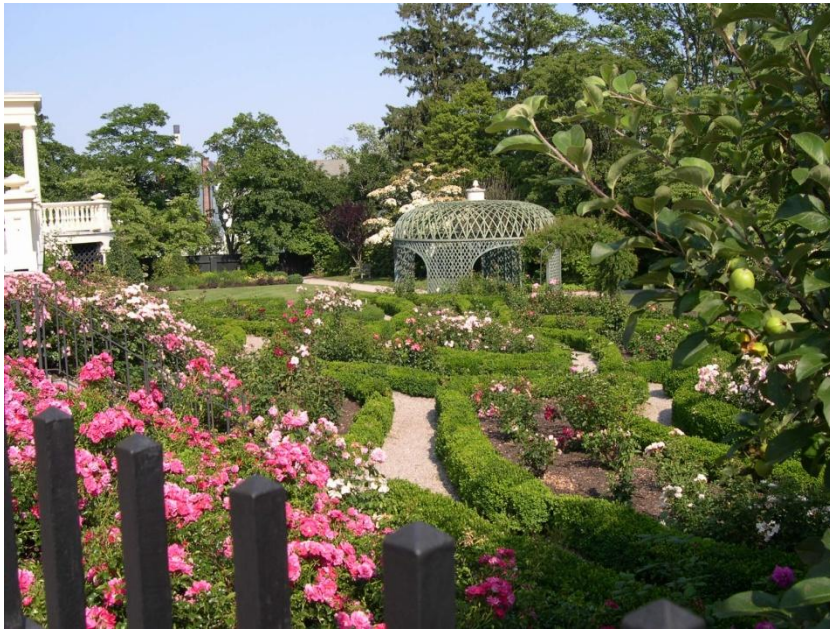
Text and photographs by Thomas W. Puryear

When the town of New Bedford was established in 1787 by its Quaker founders, County Street was already a principal thoroughfare. Originally a Native American trail, the road as it was laid out in 1717 reached from the Slocum River at Russell's Mills in South Dartmouth, through the Cove at the foot of a rise along this high ridge, past the home of the founder of the original town, Joseph Russell, and northerly as far as Plymouth.

Still called County Road in 1800, its position at the crest of the hill overlooking the harbor began to attract the attention of an increasingly wealthy class of merchant mariners. These men were beginning to desire more interior space in their homes and land for the gardens they all coveted that the narrow confines of Bedford Village could not provide. County Street then became the site of many fine homes grandly suited to both the entertainment and gentlemanly pursuits that these men felt defined their position in the community.



**1. Rotch-Jones-Duff House & Garden Museum
396 County Street**



One of the most outstanding (and only remaining) examples of the elaborate gardens for which New Bedford was once known exists next to the house built in 1834 for William Rotch, Jr. , at 396 County Street. The house was one of the first projects by a young house carpenter named Richard Upjohn, only recently arrived in the city from his home in England and soon to become one of America's foremost architects. He had come to join his brother , who had preceded him , and was employed by the lumber merchant, contractor, and builder, Samuel Leonard as a draftsman.

Owned over the years by only three families, this house bears the reputation of being one of the most beautifully preserved homes in New Bedford. The fine proportions of this Classical Revival house have been altered only by the addition of a belvedere and dormers on the roof, perhaps a contribution by Edward Coffin Jones, a successful owner and outfitter of ships, who purchased the house soon after the death of Rotch in 1850. It stands as supreme witness to the enormous success of the whaling merchants of New Bedford in the golden age of whaling between the War of 1812 and the Civil War.

This house was William Rotch, Jr.'s third house, built for him when he was 83 years old. His earlier houses had been built in the heart of the bustling whaling port where his business interests commanded his attention. This graceful home was one of only four or five mansion houses on County Street at the time and bespoke a man of conservative tastes and regal air. Built of brick that was then covered with clapboards, it is suggested that Rotch wanted the solidity of a stone house without the pretense exhibited by the granite massiveness of his near neighbors.

It still retains its grounds, greenhouses, and carriage house, as well as its Knot Garden, a design attributed to William Rotch, Jr.'s son-in-law, James Arnold. An entry in Charles Francis Adams' diary recalls his visit to this city with his father, ex-president John Quincy Adams; "We were taken to see the street which has lately risen like magic and which presents more noble-looking mansions than any other in the country. The William Rotch, Jr. mansion is one of the finest where noble trees and over-reaching broad lawns lead to a charming garden."

William Rotch, Jr., was another of those successful Nantucket ship owners who moved to New Bedford shortly after the American Revolution. It was his uncle, Francis Rotch, who owned a large interest in the ship *Dartmouth*, the ship emptied of its cargo in the famous Boston Tea Party. And soon after peace was signed (1783) it was William Rotch, Jr.'s ship, *Bedford*, which first flew the flag of the United States in an English port under peacetime conditions. Thus, in ships owned by this New Bedford family, one finds decisive connections with both the beginning and the end of the American War of Independence.

The last owner was the oil merchant and financier Mark Duff, whose wife Beatrice was the last resident of the house. She contributed to its preservation when she sold the house to WHALE (the Waterfront Historic Area League), which affected its present existence as New Bedford's only house museum.



2. William R. Rodman Mansion 388 County Street

The William Rotch Rodman Mansion at 388 County Street was designed by the Providence architect Russell Warren in 1833-1836. In this house the architect has considerably softened the harshness of his previous Greek Revival project, the Doric Joseph Grinnell Mansion located across the street. The granite sheathing here has been left rough on the flanks but is smoother on the facade, consistent with the use of the more decorative Corinthian Order employed here. The dignity and grandeur of what was reputed to be one of the most expensive homes built in America in the 1830s still remains. In the 1850s this house was the home of New Bedford's first Mayor, Abraham H. Howland, and it has served many institutional uses in the last century. It has been recently restored by private investors.

Best known as a Providence architect (*Arcade*, 1826, *Athenaeum Row*, 1836-7, among others), Warren actually has more surviving Greek Revival buildings in New Bedford than anywhere else. This was his third Greek Revival mansion in New Bedford. This mansion, like the other two (one Doric, one Ionic) is heavily dependent upon the orders published in Stuart and Revett's *Antiquities of Athens* (1762 and after). In this case, the rich Lysicratean Corinthian Order is employed. The plans of these houses are, however, rather conservative ones based in Federal period simplicity. All are symmetrical cubes with a central hall terminating in a grand stair. While the exterior of this house remains intact, the interior was modernized at the end of the 19th century by a subsequent owner along Neo-Classical lines. The result is quite compatible with Warren's exterior.



3. Captain Cornelius Howland House 380 County Street

The Captain Cornelius Howland House at 380 County Street was constructed in 1841-5 for Howland, Master of the ship *Lafayette*, among others. The Greek Revival detailing such the Doric columns of the porch and the wide corner boards grace an easily recognized Federal Style five-window facade. The architectural ingredients are quite simple here in comparison to its loftier Greek Revival neighbors along County Street, but it serves to remind us of the conservative norm of most early nineteenth century architecture.



4. William Tallman Russell House 66 Russell Street

The William Tallman Russell House at 66 Russell Street was built in 1819, the year of his marriage to Sylvia Grinnell. At that time this house was a smaller Federal Style house. It was the only home on the block and lent its owner's name to the street, perhaps in honor of his grandfather, city founder Joseph Russell. W.T. Russell was a whaling merchant with offices at Rotch's Square at the foot of Rodman Street in the 1830s, and these years of his success may have encouraged him to modernize this house. The columned porch along with Greek Revival interior detailing found throughout the house were added in a remodeling. The transitional nature of the building is evident, however, from the flared window lintels and the rounded entry, both Federal Style features.



5. Eliza Penniman York House 70 Russell Street

At 70 Russell Street is a large Stick Style house with asymmetrically placed gables. It was built in 1889 in the name of Eliza Penniman York after the purchase of the lot from Samuel C. Hart. Her father was Captain Joseph H. Cornell, who once commanded the *Eliza*, a whaling bark. He was an outstanding citizen of the city and later served in the Massachusetts State Legislature. In 1889 Eliza's husband, George A. York, retired after twelve years of government service and founded a successful insurance and investment business in New Bedford. The Yorks lived here until 1923 when they moved to a home on Hawthorn Street. Characteristic of the Stick Style are the exposed timbers, which not only appear in the eastern gable, but also overlie the first floor windows and underline the second floor. While these are not structural timbers themselves, they make reference to structural framing and therefore focus the viewer's attention upon fundamentals of building and away from pure ornament.



6. Joshua Richmond House 405 County Street

The Joshua Richmond House stands at number 405 County Street at the corner of Russell Street. It is a tall and boxy house that was constructed in 1881 but changed in later years. Only the irregular plan of the late Victorian house remains today to give an indication of its original style. The original hipped roof has been altered by the addition of a third story and belvedere. The decorative moldings at the front and rear rooflines of the original house, the pairs of tall thin windows, the flared shingled window hoods, and the variety of shingle shapes on the second level (contrasting with the scored wood that imitates stone on the first level) still betray the aesthetic of the popular Queen Anne Style of the 1880s, though embellished with many Eastlake and Neo-Georgian details. Richmond was listed in the *City Directory* of 1883 as a merchant-tailor doing business at 31 North Water Street.



7. Joseph Grinnell Mansion 379 County Street

One of the most historically significant homes in New Bedford is the Hon. Joseph Grinnell Mansion that stands at 379 County Street. Grinnell was one of the most astute men in New Bedford's history. Born in this city, he moved to New York in 1810 and founded *Fish, Grinnell and Company* with his cousin, Captain Preserved Fish. This trading company prospered, and Grinnell returned to New Bedford in 1825. The architect Russell Warren built this home for him in 1830. New Bedford possesses many excellent examples of this architect's work largely due to Grinnell's patronage. His house is characteristic of both the growing love of the archaeologically correct Classical orders in the young American nation and the growing wealth of New Bedford citizens. The simplicity of this house in its square shape, its symmetrical plan and simple proportions hark back to the earlier Federal period. Yet the Doric columns (destroyed once by fire and recently restored) place it squarely among the Classical Revival buildings of Warren and others, whose work so appropriately characterizes the ideals of the American democracy after the Revolutionary War. A solarium, now missing, once graced the south side, and a Grinnell heir added the third floor in 1893. The outer sheathing of rusticated granite of a severity consistent with the Doric Order of the porch was cut from the same Quincy quarry as Boston's *Bunker Hill Monument*.

Joseph Grinnell was elected to the United States House of Representatives in 1843, and in that year ex-president John Quincy Adams visited New Bedford and stayed at this home. It was during his government service in 1846 that Grinnell was instrumental in locating in New Bedford her first cotton cloth-manufacturing complex, the Wamsutta Mill. In that same year, his adopted daughter married the poet and publisher of the *Home Journal*, Nathaniel Parker Willis. A friend of Longfellow, Holmes, and Lowell, Willis accompanied Joseph Grinnell on many of his trips to the Caribbean, the West, and to Europe. Of New Bedford, Willis once wrote (1851); "There is a strong tincture of Quaker precision and simplicity in the manners of the wealthy class in New Bedford, and," he pointed out further, "...among the nautical class, it mixes up very curiously with the tarpaulin carelessness and ease." He then predicted that this fine and unique balance would probably disappear when the railroad to Boston was completed, placing that urbane culture only two hours away. However, a certain Quaker precision and simplicity still lives in this austere residence. Later used as a school, the house suffered damage and was encroached upon by auxiliary buildings, but in recent years the property has been converted to congregate housing use and beautifully restored.

As a footnote to the Grinnell Mansion, another house deserves discussion. The Joseph R. Anthony Mansion was constructed just to the west of the Grinnell Mansion on Orchard Street between Hawthorn and Grove. It no longer stands, but it is noteworthy, for was built as a replica of the Grinnell Mansion. The Anthonys were related by marriage to the Grinnells, a factor that no doubt led to this design decision. A later owner, Captain J. C. Delano, added a Mansard roof and stripped the columned porch from the building, perhaps in an effort to modernize the structure. This house was eventually pulled down and the city block it occupied developed in the early years of this century. Images of this house survive, however, as the subject of drawings and a painting by the New Bedford artist, William Allen Wall.



8. Cornelius Grinnell House 385 County Street

The Cornelius Grinnell House (formerly the *Ahavath Achim Synagogue*) stands on the west side of County Street at 385. Though modern siding largely masks its original exterior and its front porch has undergone change, it remains a good example of the vernacular Greek Revival Style popular in the early 1800s. Built in 1828, it was once reflected by an almost identical home just across Hawthorn Street, the William Swain House. That estate would evolve into the Swain School of Design.

During the late 19th century, this property was the residence of Horatio Hathaway (1831-1898). Hathaway was a wealthy New Bedford merchant who became a very important investor in the city's burgeoning textile industry. The Hathaway Manufacturing Company, (incorporated in 1888, later Berkshire-Hathaway) is named for him.



9. Swain "Studio" 19 Hawthorn Street

Of the small group of largely residential buildings that once housed the *Swain School of Art*, one Hawthorn Street building stands out as the school's only purpose-built structure. This is the fine Neo-Georgian "Studio" designed by the New Bedford architect Nathaniel Cannon Smith in 1915. It focuses attention upon the recessed entry bay and large Georgian doorway framed by tall Doric columns and entablature. Other 18th century Georgian features mark a building, which, perhaps because of its small size, is one of the finest exercises in Neo-Georgian design in the city. It is probably best remembered for its function as an art gallery of the school.

Smith was born and educated in New Bedford but then attended the prestigious *Ecole des Beaux-Arts* in Paris before returning to this city to establish his architectural practice. In 1895 his office was located in the Rodman candle works on Water Street. He designed many local structures, ranging from the three school buildings for the *New Bedford Textile School* designed from 1893 to 1901, to the *Tefereth Israel Synagogue* on South Sixth Street. This studio was designed for the *Swain School*, where Smith was an instructor and served for many years on the Board of Trustees. The *Swain School* gave up this property when it merged with the *College of Visual and Performing Arts* of *Southeastern Massachusetts University* (now *University of Massachusetts Dartmouth*) in 1988. Smith's "Studio" has been preserved and is now incorporated into the new *Kennedy-Donovan Center*.



10. Mary Howland House 399 County Street

The Mary Howland House is located at 399 County Street. The entire city block upon which it stands was once the estate of Gilbert Russell, son of the founder of the city, Joseph Russell. It was built shortly after the initial owners purchased the lot from Rotch heirs in 1850. The Howland House was built in 1855 for Mary Howland, probably as an investment, and then purchased in 1856 by the merchant mariner Caleb B. Anthony, Jr., whose family lived here for many years. It was originally sheathed in smooth boarded "shiplap" siding and was once shingled but has been brightly restored in recent years.



11. Barton Ricketson House 401 County Street

The brick Barton Ricketson House at 401 County Street differs only in fabric from the Mary Howland House next door. Both Italianate dwellings exhibit a two-story elevation with a belvedere and a square plan with a central peak in the roofline of each side of the square. The varied treatment of the carpenter details of the porches and eaves brackets attempt to break the monotony of formula, yet it is evident that these two houses may have been built by the same (unknown) architect/builder in 1855. This Italianate formula is replicated many times in 1850s New Bedford. Ricketson was a merchant and whaling agent who kept his counting room here at his home.



12. Gilbert Russell House 405 County Street

The Gilbert Russell house stands at the head of Walnut Street at 405 County Street. It is perhaps the most spectacular of the County Street residences. However, a fine Federal Style home stood on this site about 1805. Gilbert Russell built an imposing residence that commanded this whole city block and overlooked the newly founded village of Bedford below. That house however, disappeared as the result of thorough re-modeling by Dr. Edward Abbe, its owner from 1868 to 1897. The newer design combines Italianate paired brackets with the dramatic profile of a French Mansard roof with an oriental upsweep that tops a porch with decorative peaked arches. It is magnificently energetic in its details and must have been a great delight to Victorians for whom the adage "more is not enough" is certainly confirmed by this house. It recently housed a religious order, the Sisters of the Resurrection, which conducted a school here, but the house is now privately owned.



13. Clinton Place Houses

A small group of houses of unusual quality and coherency stand just off of County Street down Clinton Street on a short narrow way called Clinton Place. The New Bedford Architect Nathaniel Cannon Smith designed them all in 1898. Edward Abbe, Jr., who developed this portion of his father's estate for investment purposes, commissioned him for this design. These houses are all versions of the Shingle Style or, as it was known at the time, Modern Colonial. The gambrel roofs and shingle cladding evoke the colonial period of American history, while the occasional Palladian window insinuates the Italian Renaissance into this popular turn-of-the-century style. The careful grouping of structures in this restricted space evokes an intimacy of scale rarely seen in American design and perhaps reflects Smith's experience as a student in Paris from 1889 to 1893.



**14. Benjamin Cummings House
411 County Street**

The imposing Benjamin Cummings House stands at the corner of Clinton Street and County Street at 411. This home was built in 1854 for a local investor, Lehman Ashmead, and soon sold to Cummings. Benjamin Cummings moved to County Street in 1855 after getting his financial start in nearby Dartmouth. He, like so many of his contemporaries, invested his profits in whaling and grew wealthy. In 1851, the bark *Benjamin Cummings* was launched from New Bedford bearing as its figurehead a full-length portrait of its proud namesake. This whaling vessel was built by John Mashow, a ship builder of African-American descent, partner in the firm of *Matthews, Mashow & Co.* The architect of his house, as in so many cases in this period, is unknown. It is built in the Italianate Style marked by paired brackets under the rooflines, sets of round-topped windows, and a shallow Mansard roof typical of the period.



**15. Marcia Parker House
413 County Street**

413 County Street was built for Marcia Parker, the widow of Ward Parker, a whaling and coasting captain turned banker. The lot was once part of the estate next door and came to her upon the death of its owner Benjamin Cummings. Here a large Queen Anne residence was built between 1889 and 1892. Covered with details of decorative carpentry and leaded glass, its silhouette, bristling with faceted dormers, towers, and gables, changes dramatically as one passes. This asymmetrical variety is a hallmark of the style.



16. Roosevelt Apartments 415 County at Arnold Street

At the corner of County Street and Arnold Street at 415 County Street are the Roosevelt Apartments built in 1926 for the Arnold Realty Corporation, members of which all descended from James Arnold. He was the first owner of the holdings with its extensive gardens from which this plot of land was excised. Members of Arnold Realty were Clara Morgan Rotch, Anna Rotch Stone and Mary Rodman Rotch, three heirs of William J. Rotch who had inherited James Arnold's estate.

Tall thin columns over a pedimented entrance mark the entry bay of this apartment building, along with other Adamesque details of the Federal period. It is typical of structures in the early years of the 20th century that attempt to accommodate early American detailing to projects far larger in scale than their models. This is typical of the so-called American Renaissance, in which patriotism and classicism, inspired by the *Philadelphia Centennial Exhibition* of 1876 and the *Chicago Columbian Exposition* of 1893 resulted in grand buildings eliciting an American Colonial reference with appropriate Classical overtones.



**17. James Arnold House
427 County Street**

The James Arnold House stands at 427 County Street. It was built in 1821 by the housewright Dudley Davenport for Arnold, a native of Providence who became one of New Bedford's leading citizens. This Federal Style home has undergone many changes since its construction but is still recognizable behind these additions. Arnold's original home was "modernized" by his nephew, William J. Rotch, who inherited the property in 1869. He added the Mansard third story in 1873, perhaps to accommodate his growing family, or his increasingly large household staff.

Arnold is less well known for his choice of architecture than for his love of botanical beauty. He and his wife traveled to Europe many times seeking interesting trees and other plantings which would enrich their surroundings, and his whaling ships allowed him to import exotic fauna from around the globe. He welcomed the citizens of New Bedford to visit his extensive gardens and grottos constructed on his property, and they became a point of civic pride. When Herman Melville came to New Bedford in 1857, he made a point of touring these gardens, though he was only here for an afternoon visit. Upon James Arnold's death, his \$100,000 bequest to Harvard University, earmarked for botanical research, formed the cornerstone for one of Boston's finest attractions, the *Arnold Arboretum*.

The dependencies on either side of the house were added when the building became the property of the *Wamsutta Club* in 1919. One is always interested to learn that this sedate private club was initially founded in 1866 to introduce the modern game of baseball to the aristocratic youth of the city.



18. Jireh Perry House 435 County Street

The Jireh Perry House stands at 435 County Street. This house is typical of the architecturally conservative 1830s. Its five-window Federal Style facade is adorned with well-proportioned Greek Revival elements, such as the Ionic columns of the porch and the Greek Key motif above the doorway. Jireh Perry was a merchant who moved into this brick structure in 1838. The house remained in his family until it was sold to the *Wamsutta Club* in the 1890s. Enlarged to the rear since, it now houses a Masonic temple.



19. Bristol County Superior Court 441 County Street

The Bristol County Superior Court stands at 441 County Street. Its unfluted Roman columns and tower (fashioned after those of Christopher Wren and his many American imitators such as Charles Bullfinch) are features that identify this structure with the Federal Style. Squared-off, unadorned lintels, more often found in Greek Revival structures, signify the transitional taste of 1828, the year of its design. It was completed in 1831. The court has been the site of many trials of the past including the famous trial of Lizzie Borden, the Fall River woman charged with the grizzly slaying of her parents. We always have to be reminded that she was accused, but not convicted. The famous orator and politician Daniel Webster argued a case here in 1843, the year between his government service as Secretary of State (for President William Henry Harrison) and his third elected term as United States Senator from Massachusetts



20. New Bedford High School 455 County Street

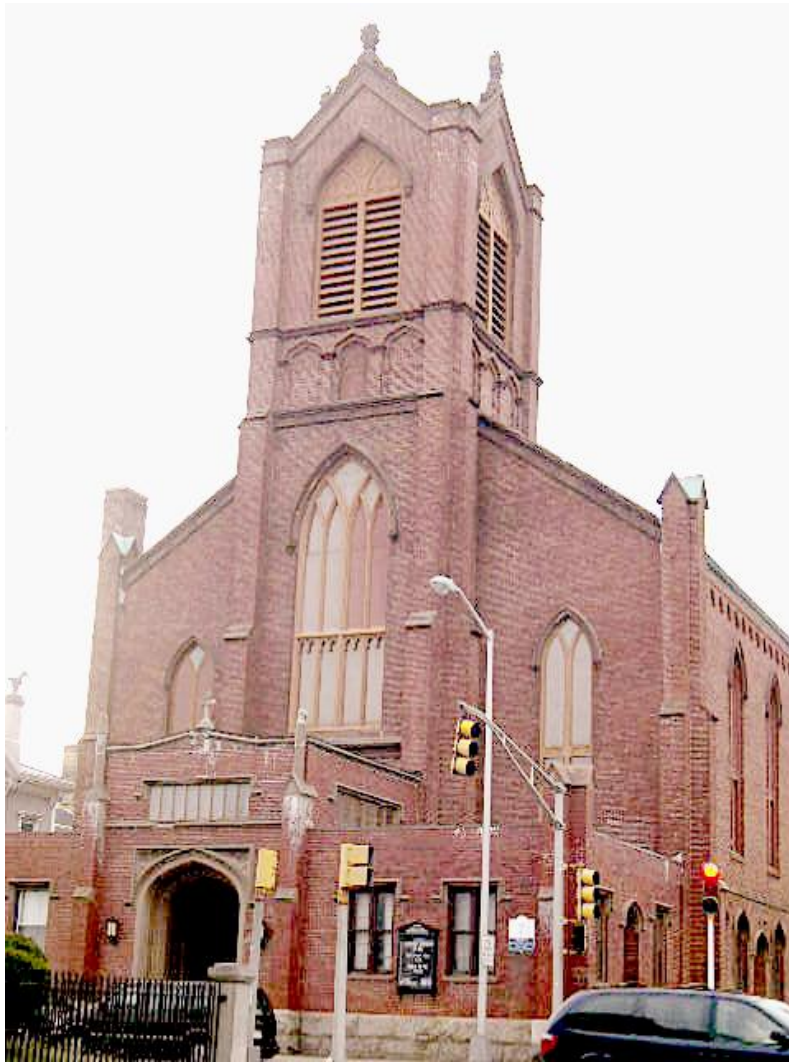
New Bedford High School was constructed in 1909. It stands at 455 County Street and commands the view down William Street to the waterfront below. This location is the original site of the farm house of Joseph Russell, New Bedford's co-founder. Russell's home was replaced in the 1830s by a large Greek Revival mansion built for Charles W. Morgan. Morgan was one of New Bedford's best-known Quaker whaling merchants whose namesake ship now lies at anchor at the Mystic, Connecticut, *Mystic Seaport Museum*.

This Beaux-Arts Classical High School is of yellow brick with contrasting limestone trim. The center projecting element, much like a Roman temple with Ionic columns, rises above triple arches. It is balanced by slightly projecting corner pavilions that are framed in paired pilasters. The building was designed by the Boston firm of *Clough and Wardner* after two designs by Samuel C. Hunt, a local architect, were variously accepted then rejected amid political squabbles between rival city politicians. High School classes eventually moved to a larger facility on the edge of the city and this building presently serves as the headquarters for the *New Bedford School Department*.



**21. Loum Snow House
465 County Street**

The impressive Italianate home of wholesale dry goods merchant and whaling agent, Loum Snow, stands at 465 County Street. It was built for him in 1852 at the height of a rekindled interest in Renaissance forms in America. The open loggia above the entrance is a feature rarely found in Italianate buildings in New Bedford, but more typical of the style are the paired brackets and the pairs of rounded windows in the peaked rooflines of all four sides of the house. The central belvedere and the projecting hoods above the tall paired windows of the balanced façade are also hallmarks of this popular mid-century style. The full dentil course between brackets and under the window hoods help create a rich texture of ornament found in the best examples.



**22. Centre Trinity United Methodist Church
473 County Street**

The Centre Trinity United Methodist Church at 473 County Street has dominated the southwest corner of County and Elm Streets since its construction in 1858. It is a good example in brick of the Gothic Revival Style, with its pointed openings and decorative Gothic tracery in windows and panels of the tower. The church was remodeled and the entry façade expanded in 1924, when this congregation, then known as the County Street Methodist Church, was joined by two others to form the Trinity Church.



23. Captain Steven Potter 479 County Street

At 479 County Street at the corner of Elm Street is the home built for the master mariner Captain Steven N. Potter in 1843. This house presents a somewhat deceptive appearance, for at its core is a fine Greek Revival home with transitional features such as the five-window facade and six-over-six fenestration. However, this house has had many Neo-Georgian details added to it that at first glance seem so appropriate as to be original. The porch with Roman composite capitals would never be found on a house of the 1840s, nor would the broken pediment of the center dormer with its Georgian windows. Pilasters of Neo-Georgian form also flank the dormer and the octagonal belvedere. Missing today are balustrades that once topped the surrounding porch, the projecting bay over the entry, and flanked the three dormers. A later owner, John Duff, an important financial figure in the city, added all these additions around 1900 under the guidance of local architect Nathaniel Cannon Smith. All in all this house with its additions is a remarkable example of the tenacity of Classical features in the American building tradition.



**24. Rev. Moses Howe House
483 County Street**

The modest house at 483 County Street was built in 1845 for Reverend Moses Howe of the Bethel Church. It has lost many of its original Greek Revival and Italianate features under an unfortunate masking of modern siding. Howe never lived here and no doubt kept the house for rental. A resident in the 1860s and '70s was the sea captain Edward C. Coggeshall.



25. Nathan Chase House 485 County Street

This 485 County Street house was built in 1847 for dry goods merchant Nathan Chase. Chase and his partner James Hammet originally purchased the land from David K. Brown in 1845, but Chase bought his partner's share in 1847. The house is a wide Greek Revival residence with handsome Tower of the Winds columns on the entry porch. Other Greek Revival features may be masked by modern siding, such as the corner boards whose projecting profile can just be determined under the stepped-out siding at the corners.



**26. Pardon Tillinghast House
474 County Street**

On the southeast corner of Elm and County Streets at 474 County Street is the Greek Revival home of the merchant Pardon Tillinghast. The house was built after he purchased the land from Manasseh Kempton in 1839. The Greek Key elements in the corner pilasters and on the pilasters flanked by the Ionic columns of the porch give evidence of careful adherence to pattern book designs by the unknown local builder. These Greek Revival features are applied here to a five-window facade with six-over-six panes in the windows, a mixture of Federal Style and Greek Revival features which is common in this period. Tillinghast owned shares in many whaling ventures and was one of the original directors of the *Wamsutta Mill* and the *Mechanics National Bank*, as well as the *New Bedford Institution for Savings*.



**27. Samuel Ivers House
448 County Street**

The attractive 1879 Second Empire Style home of Samuel Ivers stands at 448 County Street. The variety of pediments and window shapes in the dormers of the Mansard roof are only a few features of this most picturesque style, to which corner towers and porches with Medieval capitals lend added texture. In 1887, we find that Ivers was a whale oil merchant. He was also the treasurer of another New Bedford industry, the *Clark's Cove Guano Company*, for like many of his neighbors along County Street and quite typical of whaling investors of the period, he had multiple business interests.



28. Stephen Taber House 446 County Street

The 1839 residence constructed for Stephen Taber, "gentleman" (so reads the deed) stands at 446 County Street. It has received many unfortunate alterations in recent years, but the fundamental Greek Revival nature of the house is still evident in the Doric columns that support a modernized porch. Taber lists no occupation for himself in the *City Directory*, but his name appears often as part owner of many New Bedford whaling ships.



29. Joseph R. Shiverick House 442 County Street

The house at 442 County Street was designed for Joseph R. Shiverick in 1833. The blocky monitor at the third level emphasizes the square boxy appearance of this house. Such a feature is often found on buildings from this period in Providence, RI, and may betray an architectural relationship to that city. Other New Bedford family and mercantile connections with Rhode Island were well established by the time this house was built. The tall chimneys are Federal Style features, though the Doric columns of the porch and canonical Doric frieze of alternating triglyphs and metopes suggest the dominance of a Greek Revival pattern book. Shiverick was the secretary of the *Mechanics Insurance Company* in 1845 and once served as an overseer of the *House of Correction*. In 1838 he was one of four town assessors.



30. First Unitarian Church Union Street at County Street

At the corner of County and Union Street is the tall Early Gothic Revival First Unitarian Church facing onto Union Street. The crenellated tower and massive appearance of the fortress-like walls are dominant features of this building. It was constructed between 1836 and 1838 after the building committee engaged the Providence, RI, architect, Russell Warren to submit designs. Warren was at the time, and only for that year, the partner of the New York architect, Alexander Jackson Davis. While Warren is the architect of note (documents held by the church attest to that), the design is more in keeping with A. J. Davis' work. Warren's few Gothic projects look nothing like this, while Davis' *Lyndhurst* (Tarrytown, NY, 1838) and *Athenaeum* (Hartford, CN, 1842), among others, are of similar rough-cut and crenellated Early Gothic Revival Style.

The original plans for the building are now in the collection of the *New Bedford Whaling Museum*. The local masons William and Seth Ingalls carried out the stonework. In 1874 some Victorian changes were accomplished on the interior and in 1896 the Boston firm of *Peabody and Stearns* constructed the Parish House as an addition to the rear. In 1911 a beautiful mosaic composition by Frederick Read of *Tiffany and Company* was added to the rear interior wall of the chancel. More recently, the Victorian changes on the interior have been modified to appear more in keeping with the original design.



**31. Samuel Rodman, Jr.
92 Spring Street**



The Samuel Rodman, Jr. House is at 92 Spring Street at the corner of County Street. His father, Samuel, Sr., established himself in the whaling industry in Nantucket and moved to New Bedford in 1798. A manufacturer of spermaceti candles, his candle works still stands today at the foot of William Street.

Samuel Rodman, Jr., followed in his father's footsteps and was able to move into this house in 1828. His house is almost square in plan and constructed of solid but rough-cut granite. This irregular surface is covered with cement and according to an account of the early 1900s originally painted a light "Quaker" brown and grooved to resemble carefully cut stone. This is the appearance to which it has been recently restored, though it is still missing a balustrade that originally topped the roofline.

The incised cement cladding, though rare in the city, was a surface often found in other Rodman family buildings such as the Rodman candle works and the home of Samuel Rodman, Sr.'s son-in-law, Charles W. Morgan. Though his house no longer stands, old photographs attest to this surface treatment

The Rodman family was active in the Society of Friends and was decidedly anti-slavery and pro-temperance. The sound moral footing upon which these Quakers stood is reflected in the solid, plain and altogether monumental mass of this stately Federal Style home.



32. Grace Episcopal Church 133 School Street at County Street



Grace Episcopal Church is located in what were once the gardens of the home of Samuel Rodman, Jr. His son, Civil War Captain Thomas Rotch Rodman, converted to the Episcopal faith and served on the vestry of Grace Church. In 1879, gifts of land and money from his sisters, Ellen Rodman Hathaway and Susan Emlen Rodman, enabled this solid Gothic church to be built in 1881, designed by the imminent Boston architectural firm Ware and Van Brunt. Its Gothic features reflect the popularity of architecture of the Middle Ages, many forms of which were revived in the nineteenth century. The massing elements of rough-cut granite and brown freestone grouped around the tall single tower, and the triple window in the west facade are features evocative of Medieval England. A devastating fire in 1987 nearly destroyed the church sanctuary, but successful restoration efforts have brought the interior back very close to its original appearance.

Grace House, the parish hall to the rear, was added in 1889-90 in an appropriate Medieval style, though in this instance reflecting a more domestic appearance. The tall gables, dormers, and steep roof are elements of English dwellings of the fifteenth century, though much enlarged here.



**33. Tilson Bourne Denham House
128 School Street**

The house at 128 School Street was built for Tilson Bourne Denham as an investment. In 1883, Denham purchased the property, which included the adjacent house on the corner of School Street and Seventh Street (the 1807, Captain John H. Congdon House) and had this house constructed just to its rear. Denham continued to live in a substantial home on Union Street. Tilson B. Denham was a prominent figure in business and in government and was once elected to the state legislature. His bakery thrived at a time when over three hundred whaling ships drew supplies from New Bedford merchants.



34. Maria Bryant House 130 School Street

The Marie Bryant house stands at 130 School Street. This 1857 Italianate home displays twin rounded windows in the peaked gable of the roof and Italianate detailing around the doors and windows. Otherwise, the house provides a rather conservative entry and five-window facade. Mrs. Bryant built this home the year after the death of her husband, City Treasurer Frederick Bryant. In 1865 she sold the house to Mayor George Howland, Jr., who kept it as an investment. Another family, the descendents of George F. Kingman owned the house from 1892 until the 1960s. Kingman owned a hardware business in the city and served for seven years on the New Bedford City Council.



35. Sylvanus G. Nye House 132 School Street

An Italianate house built for Sylvanus G. Nye stands at 132 School Street on land purchased from George and Ivory Bartlett, Jr. in 1857. Nye was a commission merchant for "groceries and provisions," as were the Bartletts. The twin rounded windows in the gable; brackets under the roofline and those supporting the canopy of the entry are Italianate features. The form of the house, with its gable end oriented to the street and pilasters at the corners, indicates a vernacular fidelity to Greek Revival forms even in mid-century when other styles had long since supplanted the Greek.



36. Ivory Bartlett, Jr. 416 County Street

The clapboard house built for Ivory Bartlett, Jr. stands at 416 County Street at the corner of School Street.

At one time the Gothic Revival house just to the south at the center of the block between School and Walnut Streets commanded the entire block. However, it gave way to an encroaching neighborhood when its original owner moved to Roxbury in 1856 and sold the northern part of his estate. Two brothers who soon inherited two portions proceeded to build two strikingly different houses in the next few years. They were whaling agents and partners in the firm of *Ivory Bartlett and Sons*, dealing in dry goods and outfitting whaling ships for their long voyages. The family firm owned part or full interest in over thirty vessels at one time.

The Ivory Bartlett, Jr. House is a marvelous exercise in Victorian variety. The pendant brackets hanging from the eaves and the tall, Italianate tower to the rear present an ever-changing outline to the viewer. The detailing of its street facade roofline with its large elliptical arch in the center as well as the tower appear to have been adapted freely from an elevation of a much more grand design (#13, "Wooden Villa...West elevation") by Calvert Vaux that appeared in his popular pattern book, *Villas and Cottages*, in 1857, just before the construction of this house. Evidence suggests that the tower was added to this house some time after the main body of the house, but the end result remains reminiscent of Vaux, the ensemble only appearing to be the reverse of his published design.



37. George Bartlett House 414 County Street

The George Bartlett House at 414 County Street presents a dramatic contrast to the house next door built for his brother, Ivory Bartlett, Jr. This home, with its Doric pilasters across the front, appears to be a late example of the Greek Revival Style most popular almost thirty years earlier. The identical window design of both Bartlett houses, however, indicates they were built at the same time (1857-9), when this property passed to the Bartlett family. They were built, one might speculate, by the same builder. Such conscious stylistic contrast is a hallmark of this Victorian period.

The Bartlett brothers were whaling agents and owned *Ivory Bartlett and Sons*, a major outfitter of ships. Among the contracts awarded this company was the agreement to completely outfit the Stone Fleet, a flotilla of aged whaling ships that sailed to the harbor of Charleston, South Carolina, in the Civil War in an attempt to blockade the port with sunken hulks. One of the later owners of the more conservative George Bartlett House was the whaling captain Humphrey Seabury who purchased it in 1868.



**38. Samuel W. Rodman
412 County Street**

This Gothic Revival home at 412 County Street was built by an unknown builder/architect. It once commanded this entire city block and was built for the whaling merchant Samuel W. Rodman between 1841 and 1845. It appeared at the same time or shortly after A. J. Davis' more famous Rotch Gothic Cottage (1845) two streets away on Irving Street, and just after his Early Gothic Revival First Unitarian Church (1838) on nearby Union Street.

Much like the First Unitarian Church, the harsh stone sheathing of the Rodman House might reflect the picturesque qualities of the true Gothic ruin as envisioned by the builders of the earliest 18th century examples of this style. But this is softened somewhat by the tall pointed roof and verge board decoration (now removed). The rough exterior of this building is quite consistent with the reserve of its Quaker first resident, and may represent an attempt by Rodman to "stiffen" the perceived informality of the colorful Early Gothic Cottage.



**39. Elizabeth K. and William H. Wood
408 County Street**

The house at 408 County Street was built for Elizabeth K. and William H. Wood in 1895. Its architect was Nathaniel Cannon Smith, a native of New Bedford who was trained as an architect at the *Ecole des Beaux Arts*, Paris. The typical Smith house is a static and formal cube graced with restrained Neo-Georgian decoration as found here. Wood was a partner in the firm of John A. Wood Company, sellers of "produce and provisions" in service to the whaling industry.



**40. Charles E. Davis House
261 Walnut Street**

At 261 Walnut Street is the home designed in 1895 by the Providence architect H. K. Hilton for Charles E. Davis, a local contractor. The large rounded and heavily balustraded porch acts as a base for the tall pyramidal roof with its single large gable decorated with elaborate scrollwork. Such Renaissance scrollwork and Classical balustrades appear often in so-called American Renaissance period designs. Later, early in the twentieth century this became the home of William J. Kerwin, superintendent of the *Beacon Manufacturing Company*.



**41. Nathaniel B. Kerr House
258 Walnut Street**

At 258 Walnut Street is the house built for Nathaniel B. Kerr around 1909. He purchased property that included this lot and the house just to the east facing Seventh Street in that year. He probably built this foursquare house immediately for his son, Louis R. Kerr, who took title to the land "with buildings thereon" in 1911. At that time the son was the assistant treasurer of the *Butler Mill*. The windows are all inset with diamond panes of the Neo-Georgian Style, but the flared gable frames in the roof and projecting beam ends of the entry pergola hint of the Arts and Crafts movement of the turn of the century.



42. J. Arthur Beauvais House 404 County Street

J. Arthur Beauvais commissioned the house at 404 County Street after he purchased the site in 1883. The best qualities of the Queen Ann Style are shown in its shingle-above-brick fabric, the strongly projecting gables, the tower set into the angle of the northwest corner, the decorative use of shingles, and the molded brick string course above the first floor windows. It exhibits the strong influence of English architect Richard Norman Show, the primary creator of this picturesque style.

The architect is unknown, but because its design is unique in the city, one suspects an out-of-town designer may have been called in for this project. Beauvais was born in nearby Dartmouth in 1824 and came to New Bedford as a bookkeeper employed by his uncle, Barton Ricketson. He rose to become a director of many of New Bedford's industries. He was a founder and president of *The Citizen's National Bank* and of the *Weeden Manufacturing Company*, makers of children's toys, in the 1880s.



**43. Thomas H. Knowles
402 County Street**

The Gothic trefoil decoration of the porch of the 1882 Thomas H. Knowles House at 402 County Street is compounded by the dramatic use of stick work, carpenter details, stained glass windows and other Victorian Gothic features inspired by the Middle Ages. Together, these features conform to the definition of Stick Style architecture, a dominant form in the 1880s of which other excellent examples exist in the nearby neighborhood. Knowles was a whaling agent and merchant associated with his brother John P. Knowles, Jr. in *Thomas K. Knowles and Company* and, for a time, treasurer of the *New Bedford Tanning Co.*



**44. Andrew Gerrish, Jr.
398 County Street**

This Queen Anne residence is the Andrew Gerrish, Jr. House at 398 County Street. The steep pitched roof, hooded dormers, and complex profile of this house reveal its allegiance to an American brand of the Medieval picturesque seen in many New Bedford homes. This style was a favorite among builders of the 1880s. However, it was far earlier, in 1825, that Andrew Gerrish, Jr., built the original house on this site, a south-facing Federal Style home. The present house was reoriented to the west and completely redesigned in 1881 by Attorney and Mrs. Wendell H. Cobb. Little of the original structure remains today, save some foundation details. The resultant Queen Anne residence is one of the most spectacular examples of its style in the city. In 1888, it passed into the hands of two sisters, Carrie O. and Sara E. Seabury, daughters of whaling agent Otis Seabury. Family heirs owned the house well into the 1930s.