

iron fence also in the Gothic style compliments the home. Recent owners have constructed a small garden structure in their gardens across the street in a design inspired by summer houses at Oak Bluffs on Martha's Vineyard.



29. Samuel Lumbar House

30. The Edward Haskell house, which replaced the Lumbar house on the northeast corner of Cottage Street and Union Street, can be seen from this point. Haskell first bought property at this location in 1855 and later acquired enough land to build this imposing residence in 1868-9. The very successful dry-goods firm of Edward Haskell and Company, later Haskell and Tripp, was located south of William Street on Purchase Street. The Haskell residence is a grand example of Victorian variety with Italianate details and a summounting Mansard roof, characteristics of the Second Empire style. This mixture of European styles was perfectly acceptable according to the taste of the time. The elaborate entrance and richly detailed decoration at the windows and dormers and an elaborate iron fence once complimented an ensemble which included gardens, a greenhouse, an aviary, and stables. The prosperous Mr. Haskell, superintendent of the Sabbath School of the North Congregational Church, died of a self-inflicted gun shot wound in 1882. The house remained in his family until 1914.

31. Another fine Italianate house is located to the west of the Haskell house on Cottage Street at number 179. This is the James Taylor residence, built in 1859. The compact appearance of this house is caused by the low pitch of the hip roof and the two storied arcade which divides the facade into three wide bays. The roof is topped by a belvedere with round arched windows. Taylor was clerk, deputy, and finally chief customs collector in New Bedford over a fifty year career.

32. At the northwest corner of Union and Cottage Streets stands the delightfully odd house of Captain Fordyce Dennis Haskell. Haskell was Master of the New Bedford whaler *Mercury* from 1836 to 1848. His home was built in 1847-48 by the housewright John F. Vinal. The home is one of only two New Bedford houses built in the "Octagon Mode." In 1848, Orson Squire Fowler published a book, *A Home For All*, or *The Gravel Wall and Octagon Mode of Building*. This form of building employs an octagonal ground plan, usually a two story elevation, and a centrally placed belvedere. This shape of construction resulted from the proselytizing advocacy of Fowler, a domestic critic, amateur architect, phrenologist and one of the most interesting Victorian personalities. A phrenologist was a sort of pseudo-psychiatrist; one who holds that character can be analyzed by examination of the bumps and hollows of the head. Fowler was also a popular lecturer and once spoke and demonstrated the attractions of phrenology in New Bedford to a skeptical audience. In addition to this popular bit of theater, Fowler also wrote extensively about health and happiness, matrimony, and sex.

The Octagon House advocated by Fowler was to have been built utilizing a "gravel wall" (cement) construction. Rather than Fowler's

intended material, this home is sheathed in wood which was cut and sanded to simulate stone, a finish that has been painstakingly restored in recent years. Architectural details are of a classical sort. According to Fowler, the cement material made the air cooler in summer and the octagonal shape of house made circulation of air easier in both summer and winter and movement within the home more efficient. This, he insisted, was more healthy for the inhabitants. Most of the Octagon Houses in America were built between 1848 and 1860 when Fowler's book went through nine editions.



32. Capt. Fordyce Dennis Haskell House

33. At the southeast corner of Cottage and Union stands the first of a series of five Italianate dwellings built in the 1850s on what was once part of the extensive estate of James Arnold. The lot on the corner of Cottage Street was purchased from Arnold by Joseph Grinnell who built this home in 1851-2. He sold the house in 1853 to Barnabas S. Perkins, a whaling merchant, and later a wholesale grocer in the firm of Haskins and Perkins. The most famous owner of this house, however, was Hosea Morrill Knowlton, prosecutor at the trial of Lizzie Borden, the Fall River woman accused of murdering her parents. (Despite popular children's rhymes to the contrary, history records that she was found innocent.) As a result of the notoriety of the case, Knowlton subsequently became State Attorney General, a post he held until his death in 1902.

34. The next house to the east is the Deacon Edward Cannon house, erected for him in 1858. Cannon was the owner of a hat and fur store on Purchase Street before which stood, to the delight and terror of local children, a large stuffed bear, standing upright and threatening. He is better known, however for his role as Deacon of the North Congregational Church. He helped to establish a mission church at the corner of Rockdale and Kempton Streets, an area thereafter known as Cannonville. The Deacon Cannon house is square in plan and, like many Italianate homes in New Bedford, it is topped by a hip roof with belvedere.

35. Tilson Bourne Denham was the original owner of the two lots at 342 and 334 Union Street. He purchased the lots from James Arnold in 1856 and sold the westernmost to Deacon Cannon in 1858. He had meanwhile built the late Greek Revival residence at 342 Union. Italianate features such as the round-topped windows on the western gable and the brackets under the roof line indicate its mid-century date. Tilson B. Denham was a prominent figure in business and in government. His bakery being acquired ("by strangers" according to one account) and the land subdivided. Most of this development resulted in rather modest houses with Neo-Georgian features. The best of them is perhaps the formal and restrained home at 58 Arnold Street built in 1904-5 for the owner of a men's furnishings store on Purchase Street, Nathan D. Phinney.

36. The last two homes on the south side of Union Street are also of the Italianate style with intersecting gables in the roof line, square plan, belvederes, bracketed eaves, round arched windows, and projecting elements at the entry. Both lots were purchased from James Arnold in 1856. The home at 324 was built for Nehemiah Waterman, a local auctioneer and amateur magician.

37. The home at 330 Union Street was built for James Hammett,

a dry-goods merchant. Hammett later described himself simply as a "broker" with an office in Boston, and eventually moved to that city, selling his home to a local grocer, Thomas Wilcox. The new owner was once the treasurer of the New Bedford Glass Company, predecessor of the Mount Washington Glass Company and Pairpoint Corporation.

38. Opposite these homes once stood the Federal style mansion of Abraham Russell, one of the sons of the town's founder, Joseph Russell. This house was originally built in 1810 on County Street and looked down Union Street to the waterfront. It was moved to the northwest corner of Union and Orchard Streets when Union was extended westward. Interior and exterior watercolors of this imposing mansion made by Russell's grandson now exist in the collection of the Old Dartmouth Historical Society. These and old photographs are the only remains of this home which was demolished in the 1920s to make room for the houses now located here.

39. On the northeast corner of Orchard Street is a house built in 1881 for Mary Lewis, wife of Elisha R. Lewis who soon passed away. She had inherited the land from the estate of Eben Perry who owned the brick home at the corner of County Street and Union Street. The Lewis house is a large three storied home of grand proportion. Its Mansard roof makes a reference to French taste, the capitols on the porch columns are medieval, and the bulk of the decoration is indistinguishable from Victorian era homes of a variety of styles.

The tour continues to the south down Orchard Street, where numerous homes built on the grounds of the James Arnold estate attest to the growth of the town after 1890. Take a right onto Orchard Street and another quick right at Arnold Place.

40. The rear of the Willard Nye, Jr. house on the left side of Arnold Place makes a powerful visual impression and cannot escape notice. It was built in 1896 by Nye who, according to local lore, had the exterior walls constructed of field stone taken from his Acushnet farm. It was known at the time of its construction as "The Fort". In 1896, Nye was listed in the *City Directory* as active in real estate. In 1900, the listing read "Naturalist". The house we see here is a remarkable example of a rustic, almost folk, style of building which falls under the heading of American Arts and Crafts Architecture. The architect was Edgar Hammond. Similar to the famous *Ames Gate Lodge* in North Easton, Massachusetts, built by Henry Hobson Richardson in 1886, this house, too, seems wedded to the earth from which it appears to have emerged as a result of subterranean pressures. This natural feeling of organic growth and spontaneity coupled with careful craftsmanship lies at the heart of the Arts and Crafts movement of the turn of the century.



40. William Nye, Jr. House

41. Straight ahead at the next corner is the 1897 Charles E. E. Mosher house at 29 Arnold Place. The horticultural interests of James Arnold are still in evidence here, for the garden to the north side retains some of the plantings of the Arnold Estate. The house was designed by the local architect, Laurence H. Barney when he was only 24

years old (but who, by 1900, had abandoned the practice). The house was designed originally for Harry M. Pierce, a bookkeeper for a number of mills. When the mills failed in the same year, Pierce lost the property and it eventually passed to Mosher in 1909 who, assisted by his wife and daughters, conducted a school on the site. The aim of Mosher's Home Preparatory School was to prepare students for college.

42. All of the houses on this street were built in roughly the same year, most in a style similar to the Mosher home or the residence at 22 Arnold Place, the Wilson I. Wordell house. Its owner was the superintendent of the Garfield and Parker Oil Company, its builder the carpenter, Zephaniah W. Peterson. Its squared appearance and broad verandah is typical of Neo-Georgian designs at the end of the century.

43. The gambrel roofed Neo-Georgian home opposite at 17 Arnold Place was built in 1897 for George N. Alden, the secretary of the Bristol County Fire Insurance Company. Its symmetrical gables in the roof line are dramatized by the swan's-neck peaks flanking the three-bay central dormer. These forms and the many turned finials of the porch give visual excitement to this historical exercise. The design is by the Providence, Rhode Island, firm of Angel and Swift, but constructed by George W. Gay, a local builder.

44. The symmetrical Georgian features of the house opposite at 16 Arnold Place, the Charles R. Price house of 1896 demonstrates classical usage, but the house is remarkable for the lot to the south is another remnant of James Arnold's gardens. Price was the secretary of the New Bedford Cooperative Bank.

45. The unusual recessed Palladian window in the house at 15 Arnold Place signals a unique arrangement of forms. The house was built in 1896 for Frederick Damon, partner in the Nichols and Damon shoe store on Purchase Street. The extreme sculptural treatment of this sunken window and the large detailed Palladian window over the porch probably indicate that an architect was involved, but the designer is unknown.



45. Frederick Damon House

46. Homes on Arnold Street at the end of this block were all part of the development of the estate of the merchant William Hathaway Jr. in 1897. This Greek Revival mansion faced Orchard Street and was approached by an elliptical drive. It was lost when a bank foreclosure resulted in the property being acquired ("by strangers" according to one account) and the land subdivided. Most of this development resulted in rather modest houses with Neo-Georgian features. The best of them is perhaps the formal and restrained home at 58 Arnold Street built in 1904-5 for the owner of a men's furnishings store on Purchase Street, Nathan D. Phinney.

47. At 52 Arnold Street there are some elements such as the Palladian window on two upper walls and its comfortable and gently curving porch which mark a distinctive design. It was built in 1908 for the proprietor of the New Bedford Steam Laundry, Frank G. Tripp. In 1910 it was sold to George H. Booth the superintendent of the Gosnold Mills.

48. At 60 Orchard Street at the southeast corner of Orchard and Arnold Streets is a fine Queen Anne style house of 1887. It was built for Dr. John J. B. and Emma B. Vermynne. Vermynne was a physician who also had his medical office here. The gambrel roof, the spindle screen on the porch, and the varied shingle shapes used on the Orchard street facade are common features of this style.



48. John J.B. and Emma B. Vermynne House

49. Across Orchard street at number 61 is a house by the local architect Nathaniel Cannon Smith. This handsome Neo-Georgian home was designed for the physician Dr. Steven W. Hayes in 1902. The simple cubic form with a dormer situated in the center of the roof line and elaborate Georgian decoration around the entry is often found in Smith's buildings. Smith was a very prolific local architect and designs similar to this one abound in the city. Hayes was a military surgeon and an officer of several textile mills who once served as a city alderman.

50. The Frederick Swift house stands at the northwest corner of this intersection at 49 Orchard Street. It was the first house built on this side of Arnold Street on what was originally James Arnold's large urban estate. The house first appears in documents of 1881 which list Frederick Swift, "merchant, of the firm of Swift and Aiken" (whaling agents), as dwelling here. His wife was Sarah Rotch, daughter of William J. Rotch, then the owner of the Arnold Estate. The house is a grand Second Empire design with a broad porch marked with large scale Gothic capitols.

51. Opposite at 35 Arnold Street was another house built for another daughter of William J. Rotch, Anna Rotch Stone in 1891. Her husband was Francis H. Stone. He was first a sea captain, but by the time this house was built was a director of the National Bank of Commerce. Their house is an excellent example of the Neo-Georgian style. The rounded front entry and delightful Georgian fenestration marks this restrained yet finely proportioned house as one of the best of its style in the city.

52. The mansard roofed house opposite at 28 Arnold Street was originally the home of Barton Ricketson, Jr., then the treasurer of the New Bedford Five Cent Savings Bank. This Mansard Second Empire style home was built for Dr. John H. Jennings as an investment in 1878 on land sold to him by Benjamin Cummings. Jennings rented the house to Ricketson for only a few years.

53. Return to Orchard Street to the two-family house at 70 Orchard Street. It was built as an investment for the physician and surgeon, Dr. John H. Jennings in 1878. Jennings never lived here, renting to, among others, the wholesale grocer Arthur Cummings, a son of Benjamin Cummings from whose County Street estate this property was originally purchased. The house is capped by a mansard roof from which sprout many dormers. It is marked by projecting towers at the corners which were once probably taller and more distinctive.

54. The house opposite at 71 Orchard Street was built for Dr. Albert Perrier, a dentist who also manufactured tooth powder. This re-

strained Neo-Georgian home was designed by Edgar Hammond in 1908.

55. The houses on the next block to the south are built on land once forming the Jonathan Bourne Estate. He came to New Bedford from Bourne and soon became one of the city's most successful investors in whaling. He was said at one time to have owned more whaling vessels outright than any other man in the world. When his home was built in 1856 between the Rotch and Hathaway estates, it completed a formidable row of mansion houses which made Orchard Street one of the finest residential streets in the city. This three story brick Italianate mansion was approached by a circular drive from Cottage Street and boasted gardens, greenhouses and a bowling alley. These were all removed around 1910 for development of the neighborhood you see here. The house on the corner is typical. This house was built in 1920 for Ella F. Ivers, who was the daughter of Samuel Ivers, one of the founders of the Southeastern Massachusetts Telephone Company. The stucco cladding was popular on houses of many forms at the time, and the simple massing has only the occasional decorative references to nineteenth century historical styles.

56. The Charles W. Clifford house, stands opposite at the southeast corner of Clinton Street and Orchard Street. He was the son of New Bedford attorney and Massachusetts Governor John Clifford. Charles was educated at Harvard and Harvard Law School, where he graduated in 1868. He returned here to continue the tradition of his father's law practice and in 1891 was made a U. S. Circuit Court judge. In 1881 when this house was built, he was also the first president of the Southeastern Massachusetts Telephone Company. His house is an excellent example of Queen Anne style with a *porte-cochere* which takes advantage of the corner site. Half timbering in the upper gables and the number of cut shingle shapes gives visual variety to the structure.

57. The last house on this tour, and the most recent one, stands at the southwest corner of Orchard Street and Maple Street. It is a good example of the Colonial Revival of the 1920s. It was built in 1926 for the physician Dr. George Marsden by the local architect Francis T. Hammond (nephew of Edgar Hammond) in a period when most of the formal elements of the historic Georgian period were becoming routine, losing both their historic accuracy and the sometimes off-balance quirkiness of the Victorian nineteenth century. The Georgian features of this house are less indicative of the eighteenth century than they are of the comfortable suburban home of the 1920s.

A few more steps brings us to the end of this walking tour, back to the intersection of Orchard Street and Madison Street, just one block west of the point of beginning. Many of the homes in the district are not specifically mentioned in this tour, but the reader is encouraged to stroll again through the area which has just been circumnavigated, and enjoy the ambiance, the grace, and the comfortable atmosphere which was, and still is, one of the nation's most beautiful residential neighborhoods.

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Photographs: Catherine E. Potter, Cover - John Robson

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13. William J. Rotch Gothic Cottage

New Bedford Architecture A Walking Tour West of County Street



Presented by
The New Bedford
Preservation Society Inc.



Union Street was extended westward from County to Cottage Street in 1850. Madison Street (then named Bush Street) also then reached one city block beyond County Street. The city of New Bedford was slowly spreading west. The homes which grew up along these quiet residential ways are characteristic of the architecture of New Bedford and the nation in the years which followed. Most of the homes on this walking tour are the result of enormous growth in manufacturing, transportation and commerce in New Bedford from 1850 to 1900.

Later development is traceable to the 1890s when some of the city's largest estates began to be subdivided, the resulting homes purchased by a growing class of mill managers, shop keepers and their families.

This walking tour begins at the corner of County Street and Madison Street opposite the *Rotch-Jones-Duff House and Garden Museum* at 396 County Street.

1. The first home is the Jireh Swift residence at 96 Madison. This fine Italianate, or Renaissance Revival home was built in 1857 by Edward Baker, the first treasurer of the Wamsutta Mills and later a stock broker. Baker soon sold to Swift, a prominent banker whose wealth was augmented by investments in whaling. It is a four-square, three story home entered through a handsome porch dominated by round arches with delicate rope moldings. The round arches, a reference to the Italian Renaissance, are echoed by the twin round-topped windows in the heavy cornice. A modern skylight has been added by a later owner to accommodate an artist's studio. The arch of rope molding often appears on homes of a variety of styles and is a constant reminder of New Bedford's nautical past, when New Bedford rope, known as "lub line," was recognized world-wide for its quality.

2. Jireh Swift sold the land opposite his home to a local builder, William Tillinghast, in 1875. In the following year, two houses were completed. Peleg C. Howland purchased the house at 95 Madison Street. Howland had come to New Bedford from Westport and in 1851 was employed as a teller in the Merchants Bank. He married Lucy Congdon, daughter of the Head Cashier, that same year and became Cashier at the death of his father-in-law. After the death of his first wife he married Clara Kempton for whom this house was built in 1875. Following her death he married her sister, Elizabeth Kempton.

European buildings of the fifteenth century have the same steep roof, intricate asymmetrical plan, exposed timbers, and pierced wooden moldings as this home. The exposed timbers are a hallmark of the Stick Style in American building, while the pierced carpentry is in the fashion of medieval decoration identified with the nineteenth century English designer and historian Charles Eastlake. The use of several colors to emphasize the variety of carvings was a widespread Victorian practice.

3. The same type of "Eastlake" cut-out decoration and steep roof lines topped by decorative iron cresting, (though by no means the same floor plan or elevation,) can be seen in the neighboring house at 97 Madison Street. This house was also built by Tillinghast and was sold to Samuel H. Cook, a prominent insurance executive whose company specialized in marine insurance.

4. The large home at 99 Madison Street was built between 1880 and 1883 for Mrs. Elizabeth Gibbs Leonard whose late husband, Charles H. Leonard for many years owned a prosperous candleworks in the city. (At mid-century there were twenty-one candle manufacturing concerns in New Bedford.) She later sold the house to Andrew Pierce in 1901. At that time he was President of Pairpoint Corporation, one of the premier glass manufacturing companies of the early twentieth century. This home is of the Shingle Style, a style inspired by early Colonial homes in America. Its massive intersecting gambrel roof and tall western tower seem to swell outward under the pressure of some unknown inner force, a most characteristic feature of this style.

The architect was the firm of Peabody and Stearns, a Boston office with close ties to New Bedford. Robert Swain Peabody was born in this city when his father, Ephraim Peabody, was, from 1838 to 1844,

the minister of the First Unitarian Church. The firm also designed the Parish House addition to the same Unitarian Church in 1895.



4. Andrew Pierce House

5. Another version of the Shingle Style is found across the street at 98 Madison Street. This house was built in 1889 for Benjamin Anthony, son of the founder of the New Bedford Standard, and long associated with this newspaper. The highest window of the street facade seems to be enveloped by the swelling wall which surrounds it. The porch on the east is sheathed by a smooth shingled wall which serves a part of the envelope of the house. This is consistent with good Shingle Style practice.

6. The colorful Italianate home at the southeast corner of Madison and Orchard was built in 1855 by Captain Henry Taber for his daughter, Abby Taber Hunt. After the death of Mr. Hunt in 1862, the home was rented to Mr. and Mrs. John Hoadley. Mrs. Hoadley was formerly Catherine Melville, sister of Herman Melville. It is widely presumed that Melville visited here upon many occasions before the Hoadleys moved to Lawrence in 1866. The Mansard roof seen here was popular after 1852-7, the years of the rebuilding and extension of the Louvre Palace in Paris. The resultant reference to what was then Modern French Architecture reflected favorably upon the cultured taste of the owner.

7. In contrast to this Victorian residence is the house at 115 Orchard Street. Captain Henry Taber built this home in 1849. It is a late example of the Greek Revival style and an excellent example of the conservative taste of New Bedford sea captains. Its Corinthian columns and impressive fan light over the doorway (a later addition to the original design) demonstrate the fine degree of workmanship available to New Bedford builders. These classical details once made a picturesque contrast to the exuberant medieval trim of the Rotch Gothic Cottage, originally its northern neighbor. (See Number 13) Captain Henry Taber was a thoroughly seasoned mariner, having risen from cabin boy on the whaler *George and Susan* to Captain of the whaling ship *Boston*.

8. The large Georgian Revival style home at Orchard and Hawthorn Streets was originally constructed in 1845 by Captain Benjamin Clark, part owner of several whaling vessels and captain of the whalers *Clarice* and *Abigail* in the 1830s. The house was remodeled in the early years of this century by a later owner, Henry L. Tiffany, treasurer of the Kilburn Mills. Originally built in the Greek Revival style, this home now displays a hip roof with deck railings, thin dormers and an elliptical porch. Thin ionic columns frame each element of the building. These Georgian, or late eighteenth century details were all added in the remodeling by Edgar B. Hammond of the local architectural firm of Caleb Hammond and Son.

9. Turn right at Hawthorn Street and walk to the corner of Irving Street and Hawthorn. On the northeast corner is the residence of Charles S. Randall. This home is another example of the Mansard roofed French Second Empire style and was built in 1855. Adding to the visual interest are the many fanciful cutouts on the entry porch

and scalloping around windows. Randall was a successful merchant and whaling agent who kept a counting room on Water Street at this time. He once served as treasurer of the Seamen's Bethel, the non-denominational chapel established in the 1830s near the waterfront for the use of mariners.

10. When the Rotch Gothic Cottage was moved (see number 13), the lots on the east side of Irving began to be considered for development. The house at 6 Irving Street was designed by the Boston architect George H. Ingraham in 1916 for Sarah Hunt Snow, the daughter of Abby Taber Hunt (see number 7), who was then living in her nearby ancestral home built by Captain Henry Taber. Sarah Hunt Snow was the wife of Robert Snow who had died within two years after their marriage. This home is a classic example of Neo-Georgian architecture. Its three dormers are arranged symmetrically across the roof line, the wide entrance balanced by identical bay windows in the main floor of the house. Most striking is the central window over the entry with its interlaced muntins, a design taken directly from eighteenth century New England buildings.

11. Another architect designed house is the residence at 8 Irving Street when in 1922 the local architectural firm of LaBode and Bullard designed a house for Grenville H. and Agnes R. Hayes. He was the son of the founder of Hayes Hardware, a store still located on its original site on William Street. Here, the hipped roof and paired dormers cap a house with multiple references to the eighteenth century, though they are largely used in a free, rather anti-archaeological manner. Though the porch is supported by classical Tuscan columns, the dormers are too broad to be Palladian, too traditional to be Spanish. Such free associations with traditional forms are typical of the period.

12. The home at 7 Irving Street begins a series of dwellings built in the Gothic Revival style. A drawing of a ground-plan which matches this house was executed by A. J. Davis for Joshua Richmond around 1845. This house was, however, not constructed until later and is usually associated with Richmond's son, James Henry Crocker Richmond, who lived here in 1866. The Davis connection with this house remains problematic, for other evidence shows that the house was actually built for Francis Rodman in 1856 and sold to Richmond in this form. He purchased the lot for this house from William J. Rotch in 1855 and when he moved to Newton in 1866 sold it to Richmond.

The colorful exterior sheathing of this home is board-and-batten, popular in the nineteenth century and favored by Davis in other projects. The multiple vertical lines visually enrich the smooth exterior walls and help to knit together the variety of pointed windows, projecting bays, and pierced decoration of the Gothic style. Architects of the Gothic had, since its earliest appearance in the late 1830s, turned away from the rustic severity of stone to the more festive informality seen in this house.



12. James H.C. Richmond House

13. The next house to the north is the William J. Rotch Gothic Cottage, one of the nation's best known examples of Early Gothic Revival architecture and a home of which New Bedford can justifiably be proud. It was built in 1844, designed by the outstanding architect, Alexander Jackson Davis. Davis' drawings for this residence were published in A. J. Downing's *Architecture of Country Houses* in 1848. As design number XXIV in that widely distributed volume, this home became one of the primary models for this style of residence throughout America. The elaborate verge board designs and porch roof trim give dramatic emphasis to the picturesque steep roof line and graceful vertical thrusts of its many peaks.

The use of the Gothic style, because of its associations with religious architecture in the popular mind, was seen by nineteenth century critics to reflect positively upon the upright moral fiber of the owner. To quote Downing, "Altogether, then we should say that the character expressed by the exterior of this design is that of a man or family of domestic tastes, but with strong aspirations after something higher than social pleasures." William J. Rotch, though subject to criticism by his Quaker neighbors for this elaborate design, was true to Downing's characterization, for he became New Bedford's second Mayor in 1852 and served as president of Friends' Academy for forty-two years.

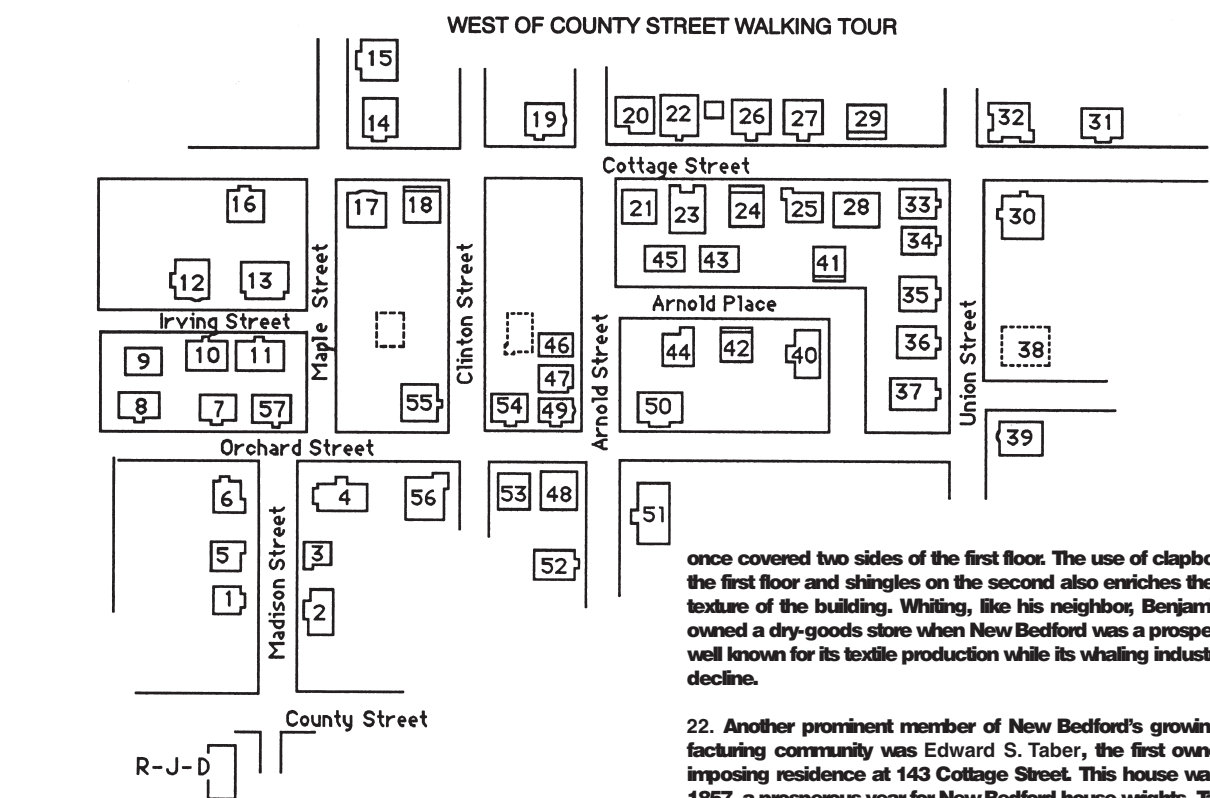
The W. J. Rotch house was originally built on a site set back on a rolling lawn facing Orchard Street. In 1857, its original owner found the house too small for his large family and commissioned an addition to the northwest. It was at this time that the dormers on the Irving Street facade were added. After 1883 this ensemble was moved back about seventy-five feet to its present location by its owner, Morgan Rotch, who was also Mayor of the town at that time. Maple Street was then cut through from Orchard Street to Cottage Street and the resulting house lots developed. The 1857 addition was separated from the house and now stands as a single family house on Cottage Street. (See Number 16)

14. Proceeding west on Maple Street, one encounters the Benjamin Pittman house, built in 1859 at 117 Cottage Street. This home is decorated in a much simplified version of the Gothic which was so popular around mid-century. The tall first floor windows and steep gable on the eastern roof line give a vertical emphasis to the building which is enhanced by an upswept porch roof. Only the paired pointed windows in the gable, however, reveal kinship with the classically Gothic Rotch Cottage. Pittman was a successful jeweler, optician and silversmith who owned a shop on Union Street until his death in 1886.

15. Another small house built in the Early Gothic Revival style in 1869 can be found in the next block of Maple Street at number 27, a residence built for William C. Coffin, the treasurer of the New Bedford Institution for Savings. This house, a beautifully decorated cottage, has little of the multiple roof lines and tall proportions of the W. J. Rotch Cottage but retains all of its original Gothic "gingerbread". The verge boards with pendants, the paired pointed windows of the center of the facade, and the decoration beneath the roof line of the porch all carry references to English Gothic architecture.

16. Returning to Cottage Street, one can easily identify, at 113 Cottage, the Rotch Gothic Cottage Addition. The addition was built in 1857 for Rotch by the Boston architect William Ralph Emerson who had just entered private practice. Emerson is best known to architectural historians as one of the originators of the Shingle Style later in the century, however, the obvious need to coordinate his addition with the pre-existing Davis design overruled his innovative instincts here. This house was separated from the W. J. Rotch house soon after 1883 and moved to its present site.

17. Between Orchard Street and Cottage Street, from Maple Street to Arnold Street were the estates of William Hathaway, Jr. and Jonathan Bourne. Both of these estates were broken up between 1897 and 1910 and the area subdivided. Many of the homes which resulted are in the simplified Georgian Revival style popular from that time up to the 1920s. The best of these, and perhaps the most historically exact imitation of eighteenth century Georgian design, is



once covered two sides of the first floor. The use of clapboards on the first floor and shingles on the second also enriches the surface texture of the building. Whiting, like his neighbor, Benjamin Waite, owned a dry-goods store when New Bedford was a prosperous city well known for its textile production while its whaling industry was in decline.

22. Another prominent member of New Bedford's growing manufacturing community was Edward S. Taber, the first owner of the imposing residence at 143 Cottage Street. This house was built in 1857, a prosperous year for New Bedford housewrights. Taber was first employed as a clerk in the Howland whaling firm, but became president of Morse Twist Drill and Machine Company in 1868. He was later president of the First National Bank. The home he built for his family is in the Italianate style and is dominated by tall peaked pediments on all sides. The ship-lap siding (flat boards joined in a tongue-and-groove manner) on the facade and belvedere and the fleur-de-lis design iron fence are common features among New Bedford's finest homes.



22. Edward S. Taber House

23. Across the street stands the yellow brick Winchester Apartments, the twin-bay design of which reflects Neo-Georgian taste. The property was purchased by the real estate developer Frederick W. Andrews in 1922. The apartments were completed by 1924, designed by Oscar Crapo, a New Bedford architect active here in the '20s and '30s. The dramatic sculptural designs of the balcony railings and entry porch signal a turn toward expressive curves and flat-pattern designs of the Art Deco movement of the 1920s.

24. The Frank R. Kirby house stands at 150 Cottage Street. This home was built in 1897 by a partner in the successful confectionery and bakery firm of Bates and Kirby, established in the 1880s. The

house is of the Georgian Revival style as indicated by its hip roof and the noteworthy repetition of a Palladian window motif at the entry, on the second floor stair landing, and on the third floor dormer. A large verandah has been converted to interior space over the years.

25. The next home to the north was built in 1887 by Charles M. Tripp, partner in the dry-goods firm of Haskell and Tripp. This is another large Queen Anne style home with a two story turret with conical roof pierced by tall jerkinhead dormers. The projecting entry is surrounded by triplet windows. Textural variety is created by half-timbering on the upper gable, the use of both clapboards and shingles, ornate glass at the entryway and intricate brickwork in the chimneys. European medieval building styles come to mind here and the Victorian love of rich colors and textures is evident everywhere.



25. Charles M. Tripp House

26. On the west side of Cottage are a pair of almost identical Italianate homes, both built in 1857. Both are of a simple two-and-a-half story elevation and square plan with few original projections. Number 159 is marked by elaborate brackets on the entry, while the other has a more simplified porch. Both are marked by double round-headed windows at various points and decorative eaves brackets. 159 Cottage Street was built for George F. Kingman a partner in the ship chandler and hardware firm of Sullings and Kingman. Kingman's son, George M., who lived here until his death in 1922, was for many years paying teller of the Mechanic's Bank until its merger with the First National Bank.

27. The John P. Barker house at number 155, almost indistinguishable from its neighbor, was built by Josiah Dexter, a dry-goods dealer who lived here only briefly. He sold to Barker, at the time the Cashier of the Marine Bank, and later, of the First National Bank.

28. Across the way is a large home built for George M. Haskell erected in 1887. Haskell was bookkeeper for the Wamsutta Mills. He sold his house in 1904 to William C. Parker, a prominent New Bedford attorney who had been, in 1872, the youngest member of the state legislature. This massive home has but a few indications of the coming classicism of the Georgian Revival style, one of which is the dentil molding which separates the first story from the second.

29. Across the way, at 163 Cottage Street, is another of New Bedford's quietly picturesque Gothic cottages. It was originally built in 1847 on the northeast corner of Cottage and Union for Samuel Lumbard, the secretary of the Pacific Insurance Company. The house was moved to this location in 1868 when a subsequent owner, Edward Haskell, sold the house with the condition that it be moved. This design is characteristic of the Early Gothic Revival in that it is symmetrical in plan and features a steep pointed gable at the center of the street facade, pointed windows, and a verandah which occupies the entire width of the house. The label moldings over each window are consistent with a thoroughly Gothic cottage, but the verge boards which once marked the eaves are missing. A graceful