

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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MAY 11 2010

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Hazelwood Park

other names/site number John Halliwell Memorial Park

2. Location

street & number 597-603 Brock Avenue

☐ not for publication

city or town New Bedford

☐ vicinity

state MA code MA county Bristol code 005 zip code 02740

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

☐ national ☐ statewide ☒ local

Signature of certifying official Brona Simon

May 4, 2010

Date

SHPO, Executive Director, MA Historical Commission

Title

State or Federal agency/bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

☒ entered in the National Register

☐ determined eligible for the National Register

☐ determined not eligible for the National Register

☐ removed from the National Register

☐ other (explain:)

for Edison H. Beall

Signature of the Keeper

6.24.10

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

☐	private
☒	public - Local
☐	public - State
☐	public - Federal

Category of Property (Check only one box)

☐	building(s)
☐	district
☒	site
☐	structure
☐	object

Number of Resources within Property (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
6	0	buildings
		district
2	0	site
6	3	structure
3	2	object
17	5	Total

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions (Enter categories from instructions)

LANDSCAPE/park

DOMESTIC/single dwelling

Current Functions (Enter categories from instructions)

LANDSCAPE/park

SOCIAL/civic

7. Description

Architectural Classification (Enter categories from instructions)

MID-19TH CENTURY/Gothic Revival

LATE VICTORIAN/Queen Anne

Materials (Enter categories from instructions)

foundation: granite

walls: Stone, wood, stucco

roof: Asphalt shingle

other: N/A

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Created in 1901, Hazelwood Park covers 23 acres in the Clark's Cove section of New Bedford. It looks west toward Buzzard's Bay and rises gently from the seashore to its eastern boundary at Brock Avenue. The park was once the site of three rural estates. The two earliest estates (1840) were created in the English landscape gardening tradition before the first generation of American landscape architects had begun to articulate its principles and adapt them to the American scene. The three principal houses associated with the estates are extant, and two of them are among the earliest in New Bedford to be built in the newly fashionable Gothic Revival style.

Beginning in 1912, the park began to be modified to meet new interests in active recreation; today it contains a bowling green, eight tennis courts, two basketball courts, a children's playground, a swimming beach, and a bath house. The park also includes two memorials, the most significant being a boulder-type marker erected in 1924 by African Americans in New Bedford to honor abolitionist Rodney French, who as mayor also created the parkway circling Clark's Cove (now Rodney French Blvd.) and serving as the western end of the park. Despite losses in its tree and shrub cover over the years, the site continues to offer exceptional views of the ocean. In accord with its original aim, the park also continues to provide ample space for passive recreation on its wide, open lawn and around its bandstand.

Narrative Description

Hazelwood Park covers 23.053 acres between Brock Avenue and West Rodney French Boulevard in New Bedford's densely populated South End. It is bordered on the east by Brock Avenue, on the west by Clark's Cove, on the north by house lots along the south side of Valentine Street, and on the south by house lots on the north side of Lucas Street. The park exists amid a largely residential area composed mostly of double- and triple-decker houses; there is also small-scale commercial development along Brock Avenue. The site is relatively flat from Brock Avenue westward about 500 feet and then begins a gentle drop of 43 feet westward to the cove. The park has 911 feet of frontage on Brock Avenue, 817 feet on West Rodney French Boulevard, and a little more than 1100 feet on its north and south sides.

There are six buildings within the park—the Congdon-Lucas House (1839-1840; photo 1), the Coffin-Howland House (1840, ca. 1854), the William D. and Caroline F. Howland House and Barn (ca. 1890, photo 5), a maintenance shed/garage (1935-36), a bath house (ca. 1916, ca. 1935), and a beach pavilion (ca. 1935) at the shore (both in photo 10). The Congdon-Lucas and Coffin-Howland houses are both vacant and greatly deteriorated. Part of the William D. and Caroline F. Howland House and Barn is used as a senior center. The maintenance shed/garage, the bath house, and the pavilion still serve their original uses.

There are two vehicular entrances to the park, both from Brock Avenue. One is located in the northeast corner near the Howland House and Barn. The other is near the park's center point on the avenue (photo 9). Three historic vehicular entrances, one at the northwest corner (photo 4) and the other two in the southwest quadrant, are closed to vehicles. The northernmost of these entrances is paved, but stanchions prohibit automobiles from entering (photo 3). The other two were once drives from West Rodney French Boulevard to the Congdon-Lucas and Coffin-Howland Houses; a faint imprint of them appears in satellite views of the park. A fence with pickets forming a scalloped top edge distinguishes the Brock Avenue frontage, a low stone wall of uncertain date separates the park from the sidewalk on the east side of West Rodney French Boulevard, and chain-link fences have been installed on the north and south sides. A double chain-link fence surrounds the Coffin-Howland House. The open area thus enclosed on the west side of the house currently seems to be used for park department storage. No interior footpaths exist.

Facilities for passive recreation include a bandstand (1994) in the northeast quadrant, picnic tables (probably dating to the late 1950s) sited mostly on the west side, and benches throughout the park but particularly facing the ocean near the park's western border. Active recreational facilities include eight tennis courts and two basketball courts in the park's southeast quadrant, a small, modern playground northwest of the tennis courts, and a bowling green (1919-1920) on the south lawn of the Howland House and Barn.

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A relatively dense grove of trees, planted in 1932 by the New Bedford chapter of the Daughters of the American Revolution (D.A.R.) to mark the 200th anniversary of George Washington's birth, exists at rough center on the park's south side (photo 8). The D.A.R. replaced some dead and dying trees in this George Washington Memorial Grove in 1975. The rest of the park features a combination of clusters of trees and treeless spaces. A large expanse of lawn with almost no trees covers roughly three-quarters of the entire west half of the property, and open areas also exist in and around the bowling greens and in three asphalt-paved parking areas at center, on the north side of the Howland House and Barn, and in front of the maintenance shed/garage. A stand of conifers ranges from the Congdon-Lucas House past the tennis courts, and serves as a windbreak for the courts (photo 7). A group of Norway maples has been planted just northwest of the Coffin house, coniferous trees line the north side of the main entrance road, and several Kwanzan cherry trees in poor health are on the south side of that entryway. Some of the larger trees in the southeast and northwest corners and at least one beech south of the Coffin house may be survivals of plantings Joseph Congdon installed after purchasing the property in 1839.

In addition to the George Washington Memorial Grove and its identifying plaque, three memorials have been placed in Hazelwood Park. The earliest is the 1924 Rodney French Memorial (photo 4), which is a bronze plaque set into a rough granite block and mounted on one of several major rock outcroppings in the park. The Rodney French Memorial is on the south side of the now-unused northwest entry road. In 1853, people of African descent had given a pitcher and salver made of solid silver in recognition of French's determined assistance to fugitives from slavery living in the city, and the 1924 plaque publicly commemorates his "friendship for their race."¹ Another memorial marker is Bulldog Rock, which like the D.A.R. marker consists of a bronze plaque affixed to a boulder. The plaque was installed in September 1983 at the request of city employee Alan R. Panker to honor his pedigreed English bulldog MacMillian Max. Photographs of the dog had been widely circulated and were so popular that then-President Ronald Reagan and Queen Elizabeth II both wrote Panker in admiration.² The most recent memorial is a monument to Veterans of Foreign Wars installed in May 1999 by the VFW's Whaling City Post 3196. The memorial is in a style typical in New Bedford parks—a terrace of small mortared stones with white stones placed within the terrace in patterns, in this case stars, the initials "V.F.W.," a central cross-like figure, and a vortex-like motif at the base of a flagpole. A concrete tablet stands on the terrace and holds the plaque, and the terrace is flanked by two benches each made of cylindrical concrete forms surmounted by a flat concrete slab.

One enigmatic structure is sited near the southwest corner of Hazelwood Park—a bench consisting of a wide but narrow granite slab placed on two mortared fieldstone feet. The top of the slab is carved with initials and dates, some of the dates predating the creation of the park by decades.

Congdon-Lucas House

The Congdon-Lucas House (photos 1, 2) was the principal building of a suburban seat overlooking Clark's Cove, from which Hazelwood Park was later created. The park took its name from the historic title for Joseph Congdon's property. The building is sited on an elevated plateau east of the shoreline, and has dramatic westerly vistas of the adjacent Buzzard's Bay inlet. It would have been situated amid a picturesque landscape designed in the same rustic, natural aesthetic as the stone house. Probably none of these planted features remain within the current park setting. A smaller wood frame cottage (the Coffin-Howland House) contemporaneous with the Congdon-Lucas house survives a short distance away to the north. It was built as a carriage barn, but soon after was made into a house for Joseph Congdon's sister, Phebe Coffin, after her husband, William Coffin, died in 1843.

The Congdon-Lucas House was constructed beginning in 1839 in the Gothic cottage mode of the period. The exterior walls of the 1½-story building were constructed of random-sized limestone blocks roughly dressed and laid in an informal ashlar method. In contrast, a stolid granite basement and water table constitutes more precise masonry. The distinction suggests the possibility that the house was parged with a mortar finish, perhaps scored to replicate ashlar, when first built. A traditional five-bay, center entrance (east elevation/driveway façade) is distinguished by a tall, pointed central wall dormer in the steep gable roof, which characterizes the house as an early example of the English Gothic Revival taste in the United States (photo 1). The dormer is faced with the same stone as the lower portion of the wall and contains a lancet window as a further Gothic reference. The windows have stone hood moulds, the lower ones with label stops, and pronounced stone sills. A deeper stone hood supported by side brackets was mounted above the narrow doorway; it appears to be a later replacement of what probably was a more ornamental wood entrance porch. The doorway has neither sidelights nor transom, although the opening in the stone wall does not seem to have been altered. All wood members of the original windows and door have been removed. The roof overhangs the walls by approximately three feet with open soffits and exposed rafter ends (false purlins on the dormer) typical of the style. The raking eaves of the central dormer have verge boards scroll-sawn with double-ogee edging and quatrefoils. A pinnacle post remains in place at the apex of the gable. The edge of the main roof is decorated with a shaped fascia. A cross is embedded in the top of the dormer's stone wall. A central brick chimney probably had been centered in the ridge line of the roof and was removed with the comfort station renovations.

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¹ "Friend of Slaves Honored by City Negroes in 1924," *Standard-Times* (New Bedford), 26 July 1949.

² "Fence Viewer Accepts Ages-Old Position," *Standard-Times*, 5 September 1998. On Bulldog Rock see the *Standard-Times* issues of 11 March, 1 June, and 26 September 1983.

The water or garden (west) side of the house contains two large window bays, each surmounted by a pointed wall dormer containing a lancet. The granite basement was exposed to grade on this façade, and there are two windows and a central doorway on this level. (Silt has been allowed to build up over the years so that now a portion of the basement—and the doorway—are subterranean.) (photo 2) All the window openings have stone hood mouldings and sills; the basement doorway has a stone hood similar to that found on the east façade. The wide first-story windows extend down to floor level, which indicates that they would have opened on a wide piazza now gone. Stone patches in the water table provide evidence for this; however, no particular repairs are visible where the roof would have been attached to the stone wall above the windows. The roof edges of the dormers and main roof retain original features matching those described on the east side of the house, although the verge boards of the small dormers are quite restrained and different than those on the east side. The roof likely was covered with wood shingles when built (the light dimension and wide spacing of rafters preclude the use of slate). The existing asphalt shingle roof has failed seriously, resulting in water damage to the roof and interior framing.

The gable ends of the house have the same decorative roof edges and pairs of windows in the upper story. The window trim is simpler with stone lintels and sills. Verge boards also are plainer. Each side has a one-story wing, which may date to later periods of the house. (The main block of the house, with a kitchen and dining room in the basement, would not have needed service wings to function.) Both wings are constructed of limestone walls and granite basements in identical methods to the main house. A shed-roof ell is attached to the south end. Seams in the walls show that the south wall was significantly lower, with a more steeply pitched roof. Because the interior plan has been extensively renovated for comfort station use, the original function of this section is difficult to discern. Its east wall is set back a few inches from that of the main house, while its west wall extends only to the east side of the west attic window, thus leaving space for a tall window on the west end of the south side of the house. As the base of this window extends down to floor level, the piazza spanning the west side of the house would have wrapped around the south end enough to contain this window. The perceived flat pitch of the absent piazza roof does not correspond with the steep pitch of the existing ell, which leads to the conclusion that the two features did not exist simultaneously; yet this finding is contradicted by the presence of a doorway floating above the high granite basement on the west side of the wing. There also is a doorway on the east side, and both openings have stone lintels and cornices that match the tooling on the hood moulds elsewhere on the house. A single window is centered on the south wall, but this feature was added when the roof was raised at a later time.

A more complex one-story wing is attached to the north end of the house. It has a double gable roof with setbacks from the main facades matching the southern addition. It also contains a doorway on the east façade with trim matching those in the south wing. The west side of this wing contains two small windows on the first story and a doorway in the basement. A single window, also small, is centered in the north wall beneath the eave of a cricket between the two gables. The window openings are finished in the same simple manner of the gable-end attic windows, but the roof edge decoration is at such variance with the verge boards above as to suggest the wing was added. This wing appears to have been built to contain a kitchen when it was no longer practical or preferred to have one in the basement.

The interior of the house has been severely compromised by substantial renovations converting the house to a comfort station in the early 20th century and more recent abandonment and deterioration. From the fenestration on the exterior, it appears that the house had a shallow entry, stairs, small rooms on the east side, and either one or two joined parlors on the west side connecting to the piazza and overlooking Clark's Cove. The upper level was divided into as many as four bed chambers, and the basement would have contained a kitchen and, possibly, a dining room. The asymmetrical cottage forms and plans popularized by English and American tastemakers in the period is not effectively represented in this rectangular residence. However, its early construction date (1839) makes it an important example of the introduction of English Gothic Revival domestic architecture to the United States.

Coffin-Howland House

The original carriage barn built with the Congdon-Lucas House may survive as the wood frame ell on the north end of the present building (photo 2). The 1½-story, gable-roof, stuccoed stone building at the south end was designed in a manner similar to the Congdon-Lucas House; however, it is evident that subsequent alterations to the fenestration have been made. The house is oriented on the same north-south axis as the Congdon-Lucas House and also, like its predecessor, has a simple façade on its land (east) side and a more elaborate façade on the water (west) side. The west side of the house contains a central entrance with windows on either side. Aligned with these features are three wall dormers with wood-shingled façades, scroll-sawn verge boards, and single windows; the center dormer is taller than those flanking it and its window was a pointed top. The verge boards have scalloped edges with the area above the pointed sections pierced with arrowheads and circles. A stone hood above the entrance is similar to that detailing the eastern entrance to the Congdon-Lucas House. Windows on this and other sides of the stone building have shallower stone hood moulds and pronounced stone sills; a doorway on the west wall is trimmed in the same manner.

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The west side of the cottage has an asymmetrical arrangement of openings on the main story, which suggests that alterations have been made. A doorway is located at the south end of the façade, and three irregularly spaced windows occupy the remaining part. Three gable dormers in the roof do not align with the fenestration pattern below. Each is faced with wood shingles, contains a single square-headed window, and is decorated with verge boards sawn with Moorish arches and trefoil pendants, which are different from those on the east side. A piazza once existed on this side, but its exact nature is unknown.

The south gable end has two windows in the lower stone section and two above in the wood-frame, shingle-sided attic, with verge boards sawn in a still different configuration of pendant lobes pierced with quatrefoils. The same hierarchy of verge board decoration—side-to-side-to ends—is similar to that on the Congdon-Lucas House. The north end of the stone cottage is partially obscured by a one-story, wood-frame hyphen linking it to the former carriage barn. Only the attic story is visible with its wood-shingle siding, two windows, and verge boards intact. The hyphen also is sided with wood shingles, and it has a cross-gable roof with verge boards on the gable on the west side sawn in the manner of the other dormers on that side of the house.

The awkward connection between the stone cottage and the northern wing leads to the conclusion that the two sections were built at different times, and the scale, form, materials, and appearance of the wing is consistent with domestic barns of the period. Also, it appears that there still may be a mow door in existence under an unusually long sheet of plywood covering the opening in the loft dormer on the west side of the building. The gable wall dormer on the east façade also may have had a door in place of the existing window before that side was renovated with a new entrance, windows, and piazza in the domestic conversion. The brick chimney was probably added for a cooking hearth in what was clearly intended to function as a service wing. Its original incarnation as a stable would have conferred a dependent status on the building.

Interior access to this building was not obtained, as it is fire damaged, unoccupied, boarded up, and confined within a security fence. When Hazelwood Park opened, the cottage became the park superintendent's residence and was likely modified and modernized at that time. To what extent a fire in the 1980s and subsequent exposure have affected the building's integrity is not known. Nevertheless, the building is a contributing feature in both the pre- and post-park history of the property.

William D. and Caroline F. Howland House and Barn

William and Caroline Howland built their house about 1890 for summer use (photos 5, 6). Designed by the Boston architectural firm of Wheelwright and Haven, it resembles Wheelwright's design of single and multiple residencies for Howland Mill Village, a model community of industrial worker housing built a few years earlier for the Howland Mills Corporation, which William D. Howland founded and served as an officer.

The dwelling portion of William and Caroline Howland's house represents less than half of the building. The remainder encompasses a large carriage house and stable. It is not known, but perhaps the Howlands were engaged in the recreational pastime of coaching, and entertained others who required stable space while visiting Clark's Point.

The residential portion of the house is at the northeast end of the wood-frame building (photo 6). It is two stories in height with a cross-gambrel roof enveloping the upper story so that each of the three exposed ends have gambrel profiles on the second story, which project slightly over the first-story wall. A two-story, semi-octagonal tower is engaged to the westerly side of the southerly façade, and it is capped by a faceted mansard roof. Fenestration was altered when the building was renovated for use as a senior center. The wood-shingle siding is relatively new, and all the window sash has been replaced. Currently there is an entrance on the driveway (northwest) side under a deep porch; there is one window next to the door on the first story and three windows in the gambrel level. The parkside (southeast) façade contains a door and four windows, three of them in a group, on the first story, and three windows in the upper story. There are two windows on each level of the street (northeast) end.

The westerly wing of the house stretches to abut the barn, which has a taller cross-gambrel roof with an octagonal ventilator with a bell-cast roof seated at the junction of ridges above the hay mow (photo 5). As on the house portion, the upper gambrel stories overhang the first-story walls. The section of the barn closest to the house has a mow door on the driveway (northwest) side, which indicates that the area below was where the stables were located. The door, hoist, and windows in this gambrel end are evocative of this prior use. On the lower level, the large door in the connecting wing of the house may have served as the stable entrance, and the windows on the first floor on the northerly side may represent stall locations. The southerly façade appears to have been reconfigured, with the long piazza on the ground floor added in 1937-1938 for spectators watching bowling on the adjacent green. The westernmost end most likely housed carriages, and the large vehicle door on the end wall fit this purpose.

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This Shingle Style house is an unusual example of its type, and it has a well-documented history, notable architect, and design association with the Howland Mill Village community of model factory housing. Siding and window replacement along with interior renovation for senior center use has compromised its architectural integrity, but the William and Caroline Howland House and Barn remains a contributing component of Hazelwood Park.

Maintenance Shed and Garage

The city parks department built a maintenance building along the northern edge of the property in 1935-1936 with funds from the federal Works Progress Administration. The building (photo 4) replaced a wood carriage house (probably associated with the Coffin-Howland House) that had been converted to a tool and workshop in 1902 and was by the 1930s considered "unsightly."³ The long, rectangular, one-story maintenance shed and garage is constructed of brick and has a gable roof. It appears that the roof has been rebuilt with a deep overhang on the front (south) wall. At least one original window opening has been bricked in, and vehicle doors have been enlarged and filled with metal overhead doors. In spite of these changes, the building is a contributing feature of the park.

Bathhouse and Pavilion

The bathhouse and associated open pavilion were also built during the WPA era to replace an earlier facility constructed in 1916 (photo 10). The one-story masonry building has a narrow front section with a hipped roof. A central section of the front (east) façade projects a few feet in front of short flanking wings. There are doors located at the corners of the front projection for entry into men's and women's sections of the bathhouse and three windows filled with glass blocks positioned high in the wall between them. The flanking wings each contain three windows that are currently filled with solid wood panels. A large, square, one-story, flat-roof annex is appended to the west side of the main block. It contains windows on the north and south sides and doors on the west side leading to the pavilion and beach. The pavilion is constructed on a concrete floor on the shoreline. It has a hipped roof supported by ten posts on a side and three on the ends; the corner posts and center end posts are braced. Beyond the pavilion, a stone breakwater extends into Clark's Cove. A similar breakwater to the immediate south is also considered part of the park property.

Archaeological Description

While no ancient Native American sites are known in the park or in the general area (within one mile), it is possible that sites are present. Environmental characteristics of the property represent locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of Native sites. Hazelwood Park has relatively flat topography from Brock Avenue westward for about 500 feet, then drops off to Clark's Cove. The Cove is oriented north/south with Buzzard's Bay at its southern boundary. Both Clark's Cove and Buzzard's Bay represent two marine-related ecosystems that would have offered a wide variety of flora and fauna for Native subsistence activities. Soils in the park are sandy, formed in compact glacial till. Large rocks/ledge, potential wind breaker or rock shelter-type sites, are also visible on the surface in the park. Given the above information, the size of the park (23.053 acres), the availability of open space, and the extent of historic land use, a high potential exists for locating ancient Native American resources in Hazelwood Park. Although some grading has occurred in the park for the creation of flat lawn areas, the extent of grading and its effect on potential Native American resources in the park is unknown.

There is also a high potential for locating significant historic archaeological resources within the park. While the eighteen acres purchased by Joseph Congdon in the late 1930s was heavily wooded, much of Clark's Point during that period was clear of trees. The absence of trees may represent some level of farming and/or husbandry in the area; however, no objects or structures representative of those activities have been identified.

Structural remains of barns, stables, carriage houses, outbuildings, and evidence of occupational-related features (trash pits, privies, wells) may represent the most common types of historic archaeological resources present in Hazelwood Park. Archaeological evidence of any or all of these historic resources may survive, associated with the six buildings that are located in the park, and at archaeological sites. The resource types outlined above may be especially common at the sites of the three rural estates, represented today by the Congdon-Lucas House (1839-40), the Coffin-Howland House (1839-1940), and the William D. Howland and Caroline F. Howland House (ca. 1890). Similar resources may also survive with buildings associated with the park including a maintenance/garage building (1935-36), a bath house (ca. 1916, remodeled 1935), and a beach pavilion (construction date unknown). Joseph Congdon reportedly built a number of outbuildings on his estate shortly after his move there in the early 1840s. Among them were a greenhouse, hen house, and a barn he incorporated into a house he built for his sister, the Coffin-Howland House (1839-40). Potential structural evidence of outbuildings and evidence of occupational-related features associated with the only manufacturing/industrial activities reported in the park may also survive. Phoebe Coffin and her sons Charles, Edward, and Frederick were all living at Hazelwood by 1849. Local accounts state that some or all of Phoebe Coffin's sons set up shop on the Hazelwood Estate, Charles as a paper box maker, and Edmund and Frederick as boat builders. Additional historical research, combined with archaeological survey and testing, may locate the sites of these cottage industries and details of their operation.

(end)

³ *Forty-Forth Annual Report of the Department of Parks of the City of New Bedford for the Year 1937* (New Bedford: A. E. Coffin, 1938).

8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

LANDSCAPE ARCHITECTURE

ARCHITECTURE

ENTERTAINMENT/RECREATION

COMMUNITY PLANNING & DEVELOPMENT

Period of Significance

1839-1960

Significant Dates

1840, ca 1890, 1901, 1912, 1935-39

Significant Person

(Complete only if Criterion B is marked above)

Howland, William Dillwyn; Congdon, Joseph

Cultural Affiliation

N/A

Architect/Builder

Durfee, William (attributed)

Wheelwright and Haven

Louis E. Destremps

Period of Significance (justification)

The period of significance begins in 1839 with Joseph Congdon's creation of his rural estate. Encompassing the construction of the William and Caroline Howland House and Barn, the creation of Hazelwood Park, and the improvement program undertaken by New Deal agencies, it extends to 1960, the standard 50 year cutoff for historical perspective.

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

Hazelwood Park in New Bedford, Massachusetts, is historically and architecturally significant as a municipal park that originated in the picturesque designed landscape of an early and distinguished suburban seat in a scenic seaside setting. The park evolved through at least three stages of recreational development from passive to largely active use. The first stage attempted to preserve the locally renowned pleasure ground—created by Joseph Congdon in the mid-19th century—for the physical and moral rejuvenation of factory workers. The park thus reflects New Bedford planners' participation in the City Beautiful movement at the turn of the 20th century. The park was perceived as a solution to the potential and actual social turmoil triggered by the working and living conditions of a growing, and largely immigrant, population crowded around the city's South End mills. It represents the diffusion of leisure, once the province of elites, to urban working-class populations. The second stage modernized the park and introduced active recreation features, a good share of it with funding provided by New Deal programs during the Great Depression, which hit New Bedford's textile industry particularly hard. The third stage essentially re-planned and replanted the park in response to extensive damage wrought by numerous storms and hurricanes and intensive use. It is in this last stage that Hazelwood Park exists today. Notable features of the park's early history survive in the form of three houses, two being early examples of Gothic Revival architecture built by Joseph Congdon in the mid-19th century, and the third a Shingle Style residence designed about 1890 for industrialist William D. Howland in a manner characteristic of "summer cottages" distinctive to the New England coast. Depression-era features include a bathhouse and pavilion along the shore, and other active recreational elements, such as tennis courts and bowling greens, features indicating the presence of a large community of English textile workers. The property meets National Register Criteria A, B, and C at a local level of significance for its distinctive design, long and rich history, and association with two important New Bedford residents, Joseph Congdon and William D. Howland.

Narrative Statement of Significance (provide at least one paragraph for each area of significance)

Landscape Architecture: In both phases of its history, as a rural estate and as an urban park, Hazelwood Park was designed according to an idea of the picturesque in nature. It was intended to provide relaxation and to revive urban populations. In laying out and improving the tract he bought in 1839, Joseph Congdon was probably influenced by the rural cemetery movement, which historians uniformly view as the predecessor of the turn-of-the-century City Beautiful movement.⁴ New Bedford park officials were openly supportive of this reform effort. "Every municipality should recognize the need of the city beautiful by careful, generous park systems," they wrote in 1919. "As it is generally conceded the morals of the growing generation are greatly effected [*sic*] by its environment, we can do nothing that will create a broader effect for good than producing beautifully kept public grounds for everyone, thus reaching the greatest numbers with our care."⁵

Architecture: All three houses in Hazelwood Park—the mid 19th century Congdon-Lucas and Coffin-Howland houses and the late 19th century William and Caroline Howland House and Barn—are distinctive examples of American domestic architecture. The Gothic Revival-style Congdon-Lucas and Coffin-Howland houses were designed and built only seven years after Alexander Jackson Davis designed his first fully realized Gothic Revival house (Glen Ellen in Baltimore, Maryland). The two Gothic Revival-style houses were also built just two years after Davis published his *Rural Residences*—dominated by Gothic designs and one of the early house plan books published in the United States—and one year after Davis and Providence architect Russell Warren designed New Bedford's First Unitarian Church, probably the first Gothic Revival building in the city. The William and Caroline Howland House and Barn was a summer house designed in Shingle Style, then the most popular design for the summer "cottages" of affluent Americans.

Entertainment/Recreation: Joseph Congdon's Hazelwood estate provided him a nearby respite from the increasingly busy, even disorderly, center city of New Bedford, and he consciously designed his Clark's Point landscape for rest, contemplation, and the appreciation of nature. At this time, in New Bedford and other developing urban areas, men of wealth or education, or both, found in their rural estates a workshop for the "improving" pursuit of horticulture. When New Bedford hired the esteemed landscape architecture firm Olmsted, Olmsted, and Eliot to propose a park plan in the 1890s, it looked upon these public spaces as respites for the growing populations of textile mill workers. In an 1894 letter to the city, the firm enunciated its belief that "nothing is so refreshing to the tired townspeople as a pure rural landscape."⁶ Frederick Law Olmsted, in particular, was convinced that the mingling of social classes in public parks would go far in ameliorating ever-sharpening class divisions, expressed in New Bedford and elsewhere in labor strikes, many of them violent.

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⁴ Thomas Bender, "The 'Rural' Cemetery Movement: Urban Travail and the Appeal of Nature," *New England Quarterly* 47, 2 (June 1974): 56-57.

⁵ *Twenty-fifth Annual Report of the Department of Parks for the Year Ending December 31, 1918* (New Bedford: A. E. Coffin Press, 1919).

⁶ Kingston Wm. Heath, "The Howland Mill Village: A Missing Chapter in Model Workers' Housing," *Old-Time New England* 75, 263 (1997): 86-87.

The New Bedford park system was created at the precise time that the city's population had begun to swell with eastern European, Portuguese, and British immigrant labor. Housing developed for these new workers and their families created neighborhoods of high density, with little space other than the streets for any form of leisure. The idea that "rural spaces" within the city could revitalize, and even civilize, urban dwellers was common to both antebellum and turn-of-the-century landscape design movements. By the early 20th century, park planners began to perceive a need not only for areas where urban populations could rest and "promenade," but for facilities for active play. The creation of such facilities brought many sports, including tennis and golf, to a much broader public, and municipal officials believed that taking part in such activity served as a "safety valve" for a restive public in economically difficult times.⁷

Community Planning and Development: Hazelwood Park was envisioned as the southernmost part of an integrated New Bedford park system connected by scenic parkways. It was meant to provide green and open space for the increasingly congested South End, which, by the time of the park's creation, was home to seven sprawling mill complexes and double- and triple-deckers closely spaced on numerous privately owned and developed subdivisions. The entire industrial and residential development of the South End was unplanned and in large part unregulated. By contrast park department officials were conscious of Hazelwood's meaning within the City Beautiful movement—a direct predecessor of professional urban planning of the early 20th century—as a publicly planned and executed landscape and, with the other parks and parkways, a potential model for planning other areas of the city. They wrote in 1919, "We trust the time is not far distant when New Bedford will wake up to the fact that it is a city and take up the watchword of 'City Beautiful,' and thus become recognized in the state as one of the leading cities for its park system."⁸

Developmental history/additional historic context information (if appropriate)

The tract that became Hazelwood Park in 1901 is part of what was a vast 17th-century allotment of land to Manasseh Kempton, one of the 36 men who purchased what became the town of Dartmouth from Wampanoag chief Massasoit and his son Wamsutta. The 40 acres on Clark's Point, only one of several large tracts Kempton owned in the town,⁹ passed through two generations of his family and was sold in the mid-1700s to the Butler family of Dartmouth. By 1839 the tract, which then contained eighteen acres, belonged to Daniel Allen and Abraham Butler, who together owned and operated a ropewalk, cordage store, and grocery in downtown New Bedford, then Bedford Village. In that year Allen and Butler sold these eighteen acres to Joseph Congdon (1799-1857), a prominent citizen of the village and the first cashier of the Mechanics' Bank. Congdon was the son of Caleb Congdon (1767-1832), a native of Charlestown, Rhode Island, who transferred from the Providence Monthly Meeting of the Society of Friends to the Dartmouth Monthly Meeting in 1784. Five years later he married Susanna Taber of Dartmouth, and shortly after that he was disowned by the meeting for an unclear violation of Quaker testimony. Caleb and Susannah Congdon had nine children, all born in Bedford Village; Joseph was the fifth, and his brother, the far better-known and publicly active James Bunker Congdon (1802-80), was the sixth. In 1831, Joseph Congdon became cashier at Mechanics Bank (his brother James was cashier at Merchants Bank), and he remained so until his death. In 1836, the year of the first New Bedford directory, Congdon was living with his widowed mother and his brother Arnold at 40 South Second Street, only a couple of blocks from the village's main thoroughfare and from the waterfront. The three remained there until Congdon bought his Clark's Point land.¹⁰

The practical impetus for Congdon's acquisition of the suburban property may have been the anticipated death of his mother—she died in early October 1839, and he acquired the land in May—and the consequent dissolution of the family home on South Second Street, which was within the crowded, busy downtown and waterfront district. Equally likely, the acquisition resulted from his strong personal interest in horticulture. Local historian Zephaniah Pease wrote that his "main interest was in the cultivation of flowers" and added a description of Congdon:

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⁷ See Donna R. Braden, *Leisure and Entertainment in America* (Dearborn, MI: Henry Ford Museum and Greenfield Village 1988), 221, 239, 249, 271-73, and Paul Boyer, *Urban Masses and Moral Order in America, 1820-1920* (Cambridge, MA, and London: Harvard University Press, 1978), 64-66.

⁸ *Twenty-Fifth Annual Report*.

⁹ Mary Kempton Taber, "The Kempton Family of Old Dartmouth," *Old Dartmouth Historical Sketches* 21 (1908): 5-6.

¹⁰ Information on the Congdon and other families comes from city directories, federal censuses, newspaper and journal articles as cited, and, in the case of the Congdon family, William Richard Cutter, *Genealogical and Person Memoirs Relating to the Families of Boston and Eastern Massachusetts* (New York: Lewis Historical Publishing Co., 1908), 1616-17, and a well-documented genealogical website named Our Family History, <http://alabama.shnw.net/~spuddled/getperson.php?personID=19514&tree=main>.

He was content to attend studiously and methodically to the rather humdrum duties of a cashier of those times. Mr. Crapo recalls him as a somewhat diffident, retiring man. At the bank he wore a long, swallow-tail coat, with a short jacket superimposed, below which the coattails waved when he moved. In his 'weskit' pocket he always carried parched corn which he constantly nibbled during banking hours.¹¹

Congdon's pursuit of horticulture was an activity common to the village's "gentlemen," either wealthy or educated or both. "There were many men, captains and merchants, who having amassed comfortable fortunes, had retired from active business at any early age and found their leisure burdensome," wrote Henry Howland Crapo, the earliest systematic chronicler of the city and proprietor of Wamequa Nursery, the first such operation in New Bedford. "The culture of fruit and incidentally flowers, became a general hobby among these men."¹² The city's horticulturists, as Tamara Thornton has observed of Boston's horticulturists of the same era, included not only merchants and whaling vessel agents and owners but lawyers, physicians, and nurserymen such as Crapo. Thornton has argued that to Bostonian's horticulturists, as no doubt to New Bedford's, "gardening was a pastime appropriate to their station in life, inasmuch as it had been adopted by the British landed classes and was regarded as a rational, and therefore socially sophisticated and morally acceptable, amusement." To such men, she has noted, "the connotations of urban commerce and manufacturing were in the main negative, whereas those of rural life and agriculture were largely positive. . . . Americans fretted over the decline of virtue in the face of prosperity even as they applied themselves to realizing that prosperity in earnest."¹³ Thornton quoted one speaker at an 1845 meeting of the Massachusetts Horticultural Society to this end:

[There is] scarcely a change more striking than to leave the noisy streets of the 'dim and treeless town' for the pleasant garden. . . . Instead of the tumult and intemperate haste of the crowded haunts of men, we rest with the repose of nature, broken only by the murmurs that are delicious, and the warbled music of the skies. . . . We forget the debasing competition of wealth and fame, and enter into the innocent pursuits of the guileless creatures of the air.¹⁴

While Joseph Congdon chose to create his rural retreat relatively far from the city core, others of his class, generally far wealthier men, built them on large County Street lots, some ten blocks from the waterfront, but on the high ground of the westward rise of land from the water. The area west of County Street was completely undeveloped at the time such men as James Arnold and William Rotch, Jr., created their estates in the 1820s and 1830s, and contemporaries commented on the fact that the din of the waterfront seemed far removed from County Street. Crapo stated that the inspiration for horticultural endeavor may have been "the enthusiasm of Mr. James Arnold" (1781-1868), whose eleven-acre estate featured rustic arbors, native and exotic trees, shrubs and flowers, orchards and two graperies, arbors, espaliered peach trees, "a parterre with flower beds" bordered by boxwood, and a maze that reproduced one at Hampton Court in England. Within the garden was a grotto with a seashell mosaic that was illustrated in Andrew Jackson Downing's *Landscape Gardening and Rural Architecture* (1855). Arnold's garden was open to the public on Sunday afternoons and, with Rural and Oak Grove cemeteries, probably served as a model for what a public park might be. Indeed, toward the end of his life Arnold chose to bequeath a substantial part of his whaling fortune to Harvard University for "the promotion of Agricultural, or Horticultural Improvements," and with that bequest and an earlier donation of land Harvard created the Arnold Arboretum (NHL) in 1872.¹⁵

The eighteen acres Joseph Congdon acquired on Clark's Point was at the time heavily wooded. An 1834 map of New Bedford village shows dense tree cover just south and across the street from the school on Middle Point Road that extended nearly to the western shore of the point. Other wooded areas appear on the 1834 map, but much of Clark's Point was shown without trees. No doubt Congdon bought this first tract because of its "grove," which one account states was "a thick forest of oaks."¹⁶ The land also had a notable number of hazel bushes, which prompted Congdon to name his estate Hazelwood. He then began to shape the tract in a manner reflecting the traditions of English landscape gardening. He cut trees southwest of the house to open views of the ocean, "set out shrubbery and culled out artistic and quaint groups of trees and bushes," built a greenhouse, planted an orchard, and laid out drives and paths.¹⁷

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¹¹ Zephaniah W. Pease, *History of New Bedford* (New York: Lewis Historical Publishing Co., 1918), 1: 241. "Mr. Crapo" was probably the attorney William Wallace Crapo, born in 1830 and an amateur local historian. Pease, born in 1860, after Congdon died, would have known him nor Crapo's father Henry Howland Crapo, who had moved to Michigan in 1856 and was later governor of the state.

¹² Zephaniah W. Pease, "The Arnold Mansion and Its Traditions," *Old Dartmouth Historical Sketches* 52 (June 1924): 11-12.

¹³ Tamara Plakins Thornton, *Cultivating Gentlemen: The Meaning of Country Life among the Boston Elite, 1785-1860* (New Haven, CT, and London: Yale University Press, 1989), 148, 2, 9.

¹⁴ Thornton, *Cultivating Gentlemen*, 165.

¹⁵ Arnold Arboretum website, <http://www.arboretum.harvard.edu/aboutus/history.html>.

¹⁶ Walker-Kluesing Design Group, "A Master Plan for the Restoration and Improvement of Hazelwood Park, New Bedford, Massachusetts" (Boston, December 1989). No source is cited for the assertion that the woods was an oak forest.

¹⁷ Ellis F. Howland, "History of the City's New Park on Clark's Point: How Joseph Congdon's Industry Carved Out Its Beauty," unidentified newspaper clipping (but probably either the *New Bedford Mercury* or *Evening Standard*), n.d. (but probably 1902).

Congdon is believed to have contracted with New Bedford builder William Durfee to construct his house in the Gothic Revival style in 1840. At that time, the taste for Gothic Revival architecture was relatively new. The first full-blown application of it to domestic architecture is held to have been Glen Ellen, the castle-like house Alexander Jackson Davis designed for Robert Gilmore III outside Baltimore (now Towson) in 1832; construction was probably completed about 1834.¹⁸ In 1837, Davis published his book *Rural Residences*, which featured many Gothic Revival designs; the book is sometimes said to be the first house plan book published in the United States to promote the style. The next year Davis and the Providence architect Russell Warren, who had designed many Federal-style mansions in New Bedford earlier in the 1830s, were hired to design the city's First Unitarian Church, the earliest known example of Gothic Revival style in New Bedford. Local historians have long asserted that William James Rotch's elaborate cottage of 1846, designed by Davis, was the city's first house in the Gothic Revival style. It was also said to have shocked local Quakers, who favored plainer Federal and Greek Revival styles.¹⁹ Rotch may have developed his enthusiasm for Gothic Revival after having seen Hudson Valley houses of this design while on his 1842 honeymoon. However, since Congdon's house at Hazelwood, and perhaps also Samuel W. Rodman's stone house on County Street, predate the Rotch cottage, it seems likely that Congdon was inspired by the Unitarian church design, and by extension by Davis's work. He may have read *Rural Residences*, and also may have been familiar with the English sources.

Congdon also built a number of other outbuildings in addition to his greenhouse, and at some point after his move to the point he refigured an existing barn into a house in Gothic style for his oldest sister Phebe, the wife of William Coffin of Nantucket. Most accounts date this construction to about 1840, but a 1902 history of the property states that Congdon undertook the project "about five years after" moving to the site. All accounts note that Phebe Coffin was then a widow. William Coffin died in 1843, so it seems likely that the 1902 history offers the more accurate date.²⁰

In 1841, the city directory lists Congdon, his brother Arthur, and his sister Phebe and her husband at "Blackmer's Grove," whose location is not clear; it was the site of numerous picnics and clambakes and was thus probably on the shore. It was possibly Hazelwood. Whatever the case, both Congdon and Phebe Coffin were certainly living at Hazelwood by 1849. And by that year Coffin's sons Charles, Edmund, and Frederick were all living with her there. Local accounts state that some or all of these sons set up shop on the Hazelwood estate, Charles as a paper box maker and Edmund as a boatbuilder. The 1849 city directory shows Edmund and Frederick as boat builders, Edmund working downtown for George Hart; where Frederick worked is not specified. By 1852, Charles was living on Cove Road, closer to the city core, and Frederick is shown as a boatbuilder living and working at Hazelwood. Four years later the directory shows Charles and Frederick in business as box manufacturers on Union Street in the center of New Bedford. Charles is said to have started making boxes on the Hazelwood estate and certainly could have. In 1856, Edmund is shown as a boatbuilder living and working at Hazelwood, as Frederick earlier had. By 1859, Edmund's house and shop are listed as "Point Road" and may have been at Hazelwood.

In 1849, when he was a few months short of 50 years old, Joseph Congdon married Mercy T. Buffum of Lynn. Buffum, then 31, was the daughter of Jonathan Buffum, the president of the first antislavery society in Lynn; his family, in Lynn and various southeastern New England cities, had a relatively long heritage of involvement in reforms including abolition. Mercy Buffum was a counsellor to the Lynn Anti-Slavery Society in 1841, when she was only 23, and from about 1838 through at least 1843 she was president of the Lynn Female Anti-Slavery Society. Congdon also was involved in reform movements, particularly in antislavery. In 1834, he was one of four vice presidents of the new New Bedford Anti-Slavery Society, and in 1839, the year he bought his Hazelwood property, he was president of the New Bedford Young Men's Anti-Slavery Society. Congdon also had the remarkable foresight to begin collecting documents by and related to Paul Cuffe (1759-1817), the esteemed Afro Indian vessel builder and captain. The Cuffe collection has been invaluable to 20th-century historians, and as early as the 1850s Congdon was sharing its contents with such men as William Cooper Nell, an African American Bostonian who was then writing *The Colored Patriots of the American Revolution*.²¹

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¹⁸ Dr. Charles A. Scheve, "Glen Ellen," Baltimore County Public Library website, http://www.bcplonline.org/info/history/glen_ellen.html. Scheve states that Davis managed the construction of the house "over the next few years" after Gilmore purchased the large tract in 1832.

¹⁹ John M. Bullard, *The Rotches* (New Bedford: by the author, 1947), 105-6; Barbara Clayton and Kathleen Whitley, *Guide to New Bedford* (Montpelier, VT: Capital City Press, 1979), 124-25, 141-43. The Rotch Gothic cottage is Design XXIII in Andrew Jackson Downing, *The Architecture of Country Houses* (1850).

²⁰ Walker-Kluesing, "Master Plan," dates the renovation of the barn to about 1840, but Howland, "History of the City's New Park," dates to "about five years after" Congdon moved to the estate.

²¹ Paul Cuffe Papers, New Bedford Free Public Library.

The scenic qualities of Clark's Point were abundantly clear, so much so that in 1854 mayor Rodney French developed a "pleasure drive" encircling the point, then known as the Point Road (now East and West Rodney French Boulevard). About 1857, the landscape painter William Allen Wall created "Sunday on the Point Road," which depicted well-dressed people walking, riding horses, and driving carriages; men and boys are shown there with their dogs, and what may be a bathhouse is depicted on the shore. Wall showed the west side of the point, no doubt somewhere near Congdon's Hazelwood.²² The notion of public space, other than rural cemeteries in urban and urbanizing areas, was a relatively novel one in 1854. Nine years earlier, Lowell mayor Elisha Huntington pointed out that the popularity of rural cemeteries indicated the need for "a public mall or promenade" because the textile city's population was growing rapidly and was increasingly "hemmed in by walls of bricks and mortar, shutting out the pure air of heaven. . . . The value of such, I will not say luxury, but such a necessary of life, as free, open public grounds, is incalculable." Huntington further asserted, "we cannot estimate it." The city of Lowell bought land for a "commons" in the north and south parts of the city in 1845, and the parks were developed at some later unspecified time.²³ Such efforts were not easy to achieve everywhere. The land that became the Boston Public Garden was set aside in 1837, and a greenhouse and botanical garden were developed there by a group of avocational horticulturists, but debate about its best use consumed nearly the next twenty years, and it was not developed into a public park until 1856. Creating New York City's Central Park, the most touted and well known of them all, did not begin until 1857.²⁴

At the time he promoted the idea of a public park, Huntington noted that Lowell had "grown up to a city of twenty-six or seven thousand inhabitants" and had "a fair prospect of increasing numbers." A large and robust textile economy triggered this population growth. New Bedford, by contrast, had a population of only 16,443 in 1850. Preeminently focused on whaling, the city relied upon a large transient population to man its ships; that fact, coupled with the existence of only one textile mill before the Civil War, kept New Bedford village-sized even at the time it incorporated as a city in 1847. Its population did not see growth like Lowell's until after 1885, when it had developed and began to focus largely on its own textile production. It was only after the North and South Ends had begun to fill with factories and tenements that a notable move for public space emerged.

The Howland Era

In 1851, Joseph and Mercy Congdon had a child, who died at the age of six months, and by 1854 Mercy had died. Joseph Congdon moved to South Sixth Street in the city core, and Phebe Coffin to the Third Street (now Acushnet Avenue) home of her son Frederick.²⁵ Congdon partitioned and sold Hazelwood to two master mariners. He sold the northern half of the property, including the Coffin-Howland House (by then called Vine Cottage), to Comfort Whiting Jr. (1801-1890), the son of a New Bedford butcher and master of numerous merchant vessels, who moved from Fifth Street downtown to the Hazelwood property with his wife Esther, whom he married in 1852. Congdon sold the south half, including his house, to whaling captain Thomas D. Lucas (1807-1857). Born in Plymouth, Lucas was in New Bedford by 1824, when at the age of eighteen he shipped out on the Fairhaven whaling ship *Amazon*. He commanded at least four New Bedford whaling voyages between May 1834 and June 1849. Perhaps shortly after returning from his first voyage as captain in 1837, Lucas married Susan M. French of Bristol, Rhode Island. When she died in late January, 1855, she was living at Hazelwood.

Lucas must have remarried immediately, for almost exactly two years later he died of scarlet fever at Hazelwood. His widow, Abbie F. Lucas, remained at the Congdon-Lucas House for eight more years. In 1858, Lucas' estate received six thousand dollars from the federal government for his discovery, with another mariner from South Dartmouth, of the "guano islands" in the Pacific. These islands were probably the equatorial Jarvis and Baker islands where deposits seabird droppings, used in the production of fertilizer, were found in 1855. The discovery prompted the August 1856 passage of the Guano Islands Act, which permitted the United States to claim any hitherto unclaimed island where Americans found guano.²⁶

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²² *New Bedford and Old Dartmouth: A Portrait of a Region's Past* (New Bedford: Old Dartmouth Historical Society, 1975), reproduces Wall's painting on 134 and identifies its site as the west side.

²³ Thomas Bender, "The 'Rural' Cemetery Movement: Urban Travail and the Appeal of Nature," *New England Quarterly* 47, 2 (June 1974): 207.

²⁴ See Walter Muir Whitehill, *Boston: A Topographical History*, 2d ed. (Cambridge, MA, and London: Belknap Press of Harvard University Press, 1968), 142-46.

²⁵ Phebe Congdon died in January 1881 at her son's home, then renumbered and renamed 253 Acushnet Avenue.

²⁶ "A Present from Uncle Sam," *Daily Mercury* (New Bedford), 18 November 1858; Matt Rosenberg, "Guano Island Act," Ask.com website, <http://geography.about.com/od/politicalgeography/a/guanoisland.htm>.

In 1865, both the Whiting and Abbie Lucas properties were sold. Most local histories have consistently stated that Lucas sold her entire half to Frederick William (usually shown as F. William) Oesting, son of a prominent German-born cigar manufacturer and dealer in New Bedford. But F. William Oesting was born in 1858 and was too young to have acquired it; it seems more likely that his father did. Neither lived there, at least year-round; city directories never show their addresses as Hazelwood or Point Road. It is probable that the Oestings leased the house, as F. William, initially a clothing dealer, later became a realtor. One other source states, correctly, that Abbie Lucas sold part of her property to Oesting and kept the other part. This part passed at her death (no record has been found) to her son Edward F. Lucas, who left New Bedford for New York City sometime before 1880 and worked as a coal dealer. He and his wife, Martha P. Norris Lucas, sold their land to the city in 1901 for Hazelwood Park.²⁷

Comfort Whiting, Jr., sold his northern half of the property to the whaling merchant and avid horticulturist Matthew Howland (1814-1884), whose father George was one of the wealthiest whaling agent/owners in the city at his death in 1852. Local assessor's records of 1848 calculated the worth of George Howland's property at \$488,600, \$97,600 in real estate in Massachusetts and elsewhere and \$391,000 in personal property, mostly large shares in many whaling vessels. The 1851 publication *Rich Men of Massachusetts* figured Howland's estate at \$800,000.²⁸ Well before his death his two oldest sons—George Jr. (born 1806), from his first marriage, and Matthew, from his second marriage to Susan Howland, the daughter of New Bedford whaling merchant Cornelius Howland, a somewhat distant relative—became partners in his business and carried it on afterward.²⁹

George Howland was a lifelong Quaker; Matthew was himself longtime clerk of the New Bedford Monthly Meeting of Friends and later of the Sandwich Quarterly Meeting.³⁰ George Howland lived modestly compared to other whaling merchants, in an 1812 frame house east of the County Street mansion district. His son George Jr. built an impressive brick mansion not far from his childhood home, but Matthew by the late 1840s had moved to increasingly fashionable Hawthorn Street west of County Street. In 1855, when he was 40 years old, Matthew Howland owned more than half of four whaling vessels, shares in another six, and part of valuable wharf property in the city. Assessors placed the value of his 1855 estate at \$90,100. In 1870, five years after he acquired the Hazelwood property, the census placed his worth at \$230,000. In that year he lived on his Hawthorn Street property with his wife, Rachel Collins Smith Howland (1816-1902), his sons, Matthew Morris and William Dillwyn, his wife's mother, a nurse, a coachman, and two domestic servants.

Both Matthew and Rachel Smith Howland came from a liberal tradition of Quakerism. Matthew's father was a dedicated, if soft-spoken and relatively unheralded, abolitionist, while his mother Susan was an active supporter of abolition, aid to the Indians, prison reform, and, according to the historian Kingston Heath, "a more equitable distribution of property." Rachel Smith Howland, from the Quaker stronghold of Burlington County, New Jersey, was a preacher in the Society of Friends for more than half a century. She also devoted herself to abolitionism and charitable work among poor widows and children, and was best known for having mediated a strike after English skilled workers at Wamsutta Mills—the city's only textile mill before the Civil War—agitated for a ten-hour workday in 1867.³¹ Three years later, she and her husband Matthew founded a chapel for Wamsutta Mill workers.

Matthew Howland might well have chosen to live on Hawthorn Street because he was an avid horticulturist. Open land was scarce in his father's neighborhood, but it was abundant west of County Street. Across from his home, Howland built two greenhouses, and his Hawthorn Street property generally was known for its collection of native and exotic trees. Howland presumably saw similar virtues in Hazelwood, and the family apparently used it as a summer home. Even after Matthew Howland's death in 1884, his widow appears to have spent only summers at Hazelwood and lived during the rest of the year in her father-in-law's old neighborhood, south of the city core.

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²⁷ "Rename Hazelwood," *Standard-Times*, 5 July 1938, is the source of the statement about the Lucas family.

²⁸ A. Forbes and J. W. Greene, *The Rich Men of Massachusetts: Containing a Statement of the Reputed Wealth of about Fifteen Hundred Persons, with Brief Sketches of More Than One Thousand Characters* (Boston: W. V. Spencer, 1851), 188. The 1850 census placed the value of Howland's estate at \$200,000.

²⁹ William M. Emery, *The Howland Heirs: Being the Story of a Family and a Fortune and the Inheritance of a Trust Established for Mrs. Hetty H. R. Green* (New Bedford: E. Anthony and Sons, 1919), 191-93, 196-97.

³⁰ Franklyn Howland, *A Brief Genealogical and Biographical History of Arthur, Henry, and John Howland and Their Descendants* (New Bedford: by the author, 1885), 275-76.

³¹ Kingston Wm. Heath, "The Howland Mill Village: A Missing Chapter in Model Workers' Housing," *Old-Time New England* 75, 263 (1997): 67-68.

In the late 1880s, Matthew and Rachel Howland's son William Dillwyn Howland (1853-1897) came into ownership of 2.5 acres of his parents' Hazelwood land. William D. Howland represents that generation of the New Bedford elite who came of age as whaling was in decline, and who invested their capital instead in developing a fine cotton textile industry in the city. After his graduation from Brown University, Howland became a clerk at Wamsutta Mills, and, in early 1882, he organized his own mill, the New Bedford Manufacturing Company. It was sufficiently prosperous that Howland added a second building to the mill four years later. In that same year, 1886, he and three other New Bedford men founded the Howland Mills Corporation to help fill the fast-growing demand for high-quality cotton yarns. They sited this mill complex and, in 1892, their Rotch Spinning Corporation, on land they acquired on Cove Road, at the north head of Clark's Point.³²

To attract workers to his South End Mills, William D. Howland hired the Boston architect Edmund H. Wheelwright to design a residential complex for them that embodied the principles that Frederick Law Olmsted and his firm had espoused in the design of public parks since the 1850s creation of Central Park. The neighborhood, known as the Howland Mill Village (NRDIS), was designed with wide, curving streets lined with trees; gambrel-roofed single-family homes in three styles; and a boardinghouse for single male workers; affordable rents; state-of-the-art sanitation and water systems; a connection to the city's street railway lines; and even flower gardens. By 1889, fifty houses and three roadways in the village had been completed just west of the Howland and Rotch mills. The local newspaper applauded the effort: "The roads in the mill village are slightly winding, and the houses are more or less irregularly placed, so that the general look is anything but that of the ordinary machine made village." Heath has asserted that the Howland Mill Village "was probably the first picturesque workers' housing designed and built as part of an industrial master plan in the United States."³³ It may thus be viewed as a significant early expression of the "City Beautiful" movement, which aimed to create more attractive public spaces and monuments in part to make up for the deficiencies of American as compared to European cities, and in part to instill a sense of civil and moral attachment to the city chiefly among the exploding populations of immigrants. Howland's village plan, in fact, went far beyond what most City Beautiful planners movement achieved, for as historian Julie Rose has noted, the movement's energies were directed "only at the monumental core and public parks, rather than addressing zoning issues or affordable housing."³⁴

William D. Howland and Wheelwright (by then in partnership with Parkman B. Haven) applied many of the same ideas that had shaped the mill workers' village to the Hazelwood property. Howland's Shingle Style house at Hazelwood, completed sometime between 1890 and 1893, strongly resembles the men's boardinghouse in the mill village, and the artful arrangement of flowering shrubbery and trees shown on early postcards almost surely dates to the years of his occupancy.³⁵ And the fact that he was sensitive to the needs of working people for open space is patent in the fact that he and other owners of Howland Mills and Rotch Spinning Corporation set aside a large area on the east side of the adjacent mills, between Rivet and Cove Streets, for a "proposed park."³⁶

Wheelwright and Haven

Edmund M. Wheelwright (1854-1912) began his practice of architecture in Boston in 1885 after graduating from Harvard College in 1876, pursuing architecture studies at the Massachusetts Institute of Technology and the Ecole des Beaux Arts, and working for the firms of Peabody and Stearns in Boston and McKim, Mead, and White in New York City. Evidently, the planning of Howland Mill Village in New Bedford was one of Wheelwright's earliest commissions. He formed a partnership with Parkman B. Haven in 1890, and the year after Wheelwright was appointed Boston City Architect. During the four years he served in the position, he oversaw the design of public schools, hospitals, fire houses, and police stations. Notable among these are or were the subway entrance on the Boston Common at Park Street, new buildings at the Boston City Hospital, Mechanics Arts High School, and the Agassiz, Andrews, Bowdoin, and Cudworth schools. In his private practice as Wheelwright and Haven, and later as Wheelwright, Haven, and Hoyt, he prepared plans for several Boston civic buildings, such as Horticulture Hall (1900), the Massachusetts Historical Society building in the Fenway (1900), the New England Conservatory of Music (1903), and the new Opera House (1908). In 1900, Wheelwright was appointed designer and chief engineer for a new bridge across the Charles River between Boston and Cambridge. In addition, Wheelwright and his firm designed many private residences in the city and elsewhere in the state. A prominent member of the

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³² Heath, "Howland Mill Village," 68.

³³ *Evening Standard*, 3 October 1889, quoted in *ibid.*, 73.

³⁴ Julie K. Rose, "The City Beautiful Movement," Spring 1996, American Studies at the University of Virginia website, <http://xroads.virginia.edu/~cap/CITYBEAUTIFUL/city.html>.

³⁵ The 1893 city directory shows Rachel Howland at 21 South Sixth Street and her son Matthew at "Middle Point Road near Butler"; Middle Point Road is now Brock Avenue, and Butler Street is across from Hazelwood Park.

³⁶ *Atlas of Surveys, Bristol County, Mass.* (Philadelphia: Everts and Richards, 1895), plate 3; Heath, "Howland Mill Village," 77.

architectural profession, Wheelwright was elected as a fellow of the American Institute of Architects in 1901 and served two years on its board of directors. He was the author of *School Architecture* (1901), and wrote many scholarly articles for architectural periodicals. Edmund M. Wheelwright died at his home in Dedham, Massachusetts, on August 15, 1912.³⁷

Creating a Public Park

Construction of the mill village and Howland's summer house at Hazelwood coincided with the city's first formal effort to create public parkland. Confronting a fully developed core and rapidly filling farm and estate land in the North and South Ends, New Bedford officials perceived a need to preserve as much open space as feasible and affordable to provide citizens with rural experiences increasingly remote from their everyday lives. In 1891, the city created a Park Commission, and the next year it authorized the commission to sell bonds in order to acquire land for "a system of parks." Park commissioners asked the landscape architecture firm Olmsted, Olmsted, and Eliot to develop a plan for this system. The firm proposed the creation of three parks—in the North, West, and South Ends of the city—connected by a ten-mile-long parkway eighty feet wide and a "stately promenade." At the same time that the plan emerged, Howland and his business partner Morgan Rotch offered the land they had set aside for a park to the city, it being on the route of the proposed parkway.³⁸

In 1892, the city bought the acreage that would, by 1895, become Buttonwood Park (NR) in the West End and Brooklawn Park in the North End, but the site of a South End park was apparently not so easy to settle. The federal government had offered to sell sixty-four acres at the tip of Clark's Point, land occupied partly by the Civil War-era Fort Rodman, and the Olmsted firm was soundly behind the proposal. "The Clark's Point property with its grand views of the bay is remarkably distinctive and fine," the firm wrote in an 1894 letter to the city, and it advised strongly against developing it intensively. "Playgrounds, amusement houses, all constructions however useful, will be subordinated to the scenery, because of the well known fact that nothing is so refreshing to the tired townspeople as a pure rural landscape, and because after acquiring such considerable areas it would be bad economy to put them to any other than their highest use."³⁹ In May that year, the city petitioned the state legislature for authorization to accept the property, and in late June the park commissioners assumed control of the land and called it Marine Park.

Marine Park would no doubt have remained the South End's major park had it not been for the Spanish American War, which compelled the federal government to take the former Fort Rodman property back and use it as a volunteer camp until the war ended. That action moved the city to seek a different site for the park, but the nationwide depression of the 1890s forestalled any immediate action. In 1894, New Bedford textile manufacturers, in the form of the New Bedford Manufacturers Association, responded to the downturn by cutting both work hours and wages, the latter by about a quarter overall. More than 10,000 mill workers promptly struck, the only exceptions being those who worked for Howland as Howland had refused to follow the association's lead. Over the labor struggles of the next few years he continued to resist pressure from other mill owners to reduce wages and hours. As a result, Heath has argued, city banks—most of them directed by mill owners—were disinclined to extend credit to Howland, whose mills and mill village were undercapitalized. On 26 April 1897, Howland disappeared after the banks' ultimate refusal of a loan, and his body was found under a city pier on 6 June. He had bank documents in his pocket and is presumed to have committed suicide.⁴⁰ By 1911, Howland's mill village was surrounded by a new mill and a grid-based subdivision beginning to fill with tenements, while his proposed park was occupied by the yards and brick mills of Page Manufacturing Company.⁴¹

Further south on Clark's Point, mills and worker housing had also begun to fill the open, rural space. In 1895, four large mill companies were operating north of Cove Road, the dividing line between the city proper and Clark's Point, but none had yet been built on it. A handful of rural estates on the order of Hazelwood existed, and less than thirty other dwellings with their outbuildings occupied a very small part of the open space. However, two streets had been laid out in a developing grid just north of the Hazelwood property, the three streets north of Butler Street across from Howland's estate had been platted as a dense subdivision, and several streets just south of Cove Road had been similarly platted. By 1911, Kilburn Mill had been constructed some six blocks north of Hazelwood; three others—Booth Manufacturing Company, Holmes Manufacturing Company, and a second Hathaway Manufacturing Company complex—ranged along East Rodney French Boulevard. Almost all of the area around what was then Hazelwood Park had been subdivided into lots, most of them 20 - 40 feet wide and no more than 110 feet long, and multifamily housing had begun to be

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³⁷ Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (1956; rpt. Los Angeles: Hennessey & Ingalls, Inc., 1970), 648-649.

³⁸ Heath, "Howland Mill Village," 86.

³⁹ *Ibid.*, 86-87.

⁴⁰ *Ibid.*, 89-91. Emery, *Howland Heirs*, 197, gives 23 April as the date Howland disappeared.

⁴¹ *Atlas of the City of New Bedford, Mass.* (Boston: Walker Lithography & Publishing Co., 1911), plate 5.

built on Lucas and Valentine Streets abutting the park and on other nearby streets. North of the poor farm and city infirmary land, nearly all of Clark's Point was in the hands of such private developers as Fred C. Tobey, Robert A. Terry, and the New Bedford Real Estate Association.

At some point after William D. Howland's death, F. William Oesting, who already owned the Lucas property, acquired the Rachel and William D. Howland properties, formerly the north half of Joseph Congdon's Hazelwood. In 1901, then-mayor Charles S. Ashley and 259 residents of the South End petitioned the city to buy the estates, and in July of that year, the New Bedford Common Council appropriated \$28,000 for that acquisition. In November, Edward F. and Martha P. N. Lucas and Oesting sold their parcels to the city, the Lucases for \$13,000 and Oesting for \$15,000.⁴²

In early February 1902, the city asked the landscape architecture firm Manning Brothers of Boston to develop plans for the Hazelwood property, specifically the "arrangement of open spaces, roads, walks, buildings, amusement features, etc." Warren H. Manning (1860-1938) was a founding member of the American Society of Landscape Architects (1899), and from 1888 to 1896 had worked as planting supervisor for the Olmsted firm, whose plan for Buttonwood Park was not put in place because of the 1890s depression. Warren Manning was in practice with his brother J. Woodward Manning (born 1866) between 1901 and 1904. During his association with the Olmsted firm and as Manning Brothers, Warren Manning had designed dozens of parks. Manning Brothers proposed a fee for the work, but the firm was never hired, and if it developed a report on Hazelwood for the city, it has not been found.⁴³

Even without a formal plan, New Bedford's park commissioners were optimistic about Hazelwood's future as a public space. "The possibilities of the park are great," they wrote in their 1902 annual report, "and with sufficient outlay, which need not be large in comparison with our other parks, [Hazelwood] can be made, with its groves, lawns and beautiful shore, an ideal summer recreation ground and resting place from the heat and turmoil of the city. No other park in the city has so extensive and diversity of views, both marine and landscape, and with the opportunities afforded by its location and surroundings should be as speedily as possible developed in its entirety and made the one completed part in our system."⁴⁴ That year the commissioners reported spending more than \$10,000 to transform the estates into a public park.

Both the Congdon-Lucas House (then called the Lucas House) and William and Caroline Howland House and Barn were closed awaiting some determination of their best use, but the Coffin-Howland House was repaired so that the city's assistant parks superintendent might live there. Its barn was adapted as a shelter, and its carriage house was converted to tool storage and a workshop. The park department removed the stone walls that had divided the estates; plowed, leveled, and seeded more than five acres in front of the William and Caroline Howland House and Barn in order to create a large lawn, removed dead trees and thinned and pruned existing ones, cleared brush to create groves in the existing woodland, cleared rocks from the beach, and widened and surfaced the existing driveways. They also took down Congdon's greenhouses and sold them at auction, and moved an old henhouse from the grounds to Brooklawn Park. The city installed two drinking fountains and twelve bicycle racks and commissioned Belmont Iron Works in Pennsylvania to manufacture 100 benches for the park. A music stand that stood on the lawn east of the Coffin-Howland House was slated to be repaired or taken down at a later time.⁴⁵

In 1903, the city of New Bedford spent \$2,000 dollars to acquire land along the shore that it had earlier leased from realtor Thomas B. Tripp so that the park had more frontage on the water. It widened the "north road" (no doubt the driveway leading to the Rachel Howland cottage) as well. At that time the park department spoke of Hazelwood much as the Olmsted firm had of the former Marine Park—that it was a "pure rural landscape" that should exist not to entertain people with "playgrounds" or "amusement houses" but simply to refresh work-weary South Enders. In 1905, the commissioners declared that Hazelwood Park had realized its aims:

The entire area now permits a more free circulation of our people on foot or in carriage and more clearly conforms to those principal features of a public park laid out by Frederick Law Olmstead [*sic*]. . . By a large public park is not meant one covering more than a certain number of acres, but one large enough to contain a complete natural landscape, where boundaries will not be obtrusive, where city conditions will not be unduly apparent, where thousands of visitors may enjoy the scenery at the same time without crowding each other, where those who especially seek seclusion may find parts so remote from the boundaries that city houses, if not completely hidden, may be reduced in distant perspectives to inconspicuous proportions as compared with the foliage of the trees and other natural objects on the foreground; so remote

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⁴² See the retrospective account "Sold to City," *Evening Standard*, 27 July 1921.

⁴³ Walker-Kluesing Design Group, "Master Plan," 10-11.

⁴⁴ Quoted in *ibid.*, 12.

⁴⁵ *Ibid.*, 13, 44; "50 Years Ago: Hazelwood Park," *Standard-Times*, 10 June 1951.

from the roar of street traffic that it is less noticeable than the rustle of the foliage stripped by the breeze, of the song of birds, of the sound of insects.

The commissioners had earlier argued that "by reason of the natural features" Hazelwood "cannot at any time furnish open spaces for athletic games," and in 1905 they asserted that the park, sited as it was "on a declivity . . . lends itself more peculiarly to quiet enjoyment of its secluded wood paths, the admiration of its glimpses of marine views; the charm of tickling fountains."⁴⁶

Park Department officials were clearly of a mind with City Beautiful planners. Historian Paul Boyer has noted that while this group of reformers had varying backgrounds and different ends in mind, they uniformly believed that, as he put it, "an intimate link existed between a city's physical appearance and its moral state," that beautified urban spaces would "call forth an answering surge of civic loyalty form the urban populace, and that this in turn would retard or even reverse the decay of social and moral cohesiveness, which seemed so inevitable a concomitant of the rise of cities."⁴⁷ By the turn of the century New Bedford was no longer the small, ethnically homogeneous city it had been before the Civil War. In 1870, only 17% of the local population was foreign-born, lower than the state average of 24% and much lower than Lowell, where 35% of its residents were non-native. But by 1900 its textile economy had made New Bedford a city, and a multiethnic one. Almost 41% of the 62,442 people living in the city were foreign-born. Though immigrants from 38 countries lived in New Bedford, those from French Canada, Portugal, England, and Ireland made up more than 85% of all foreign-born residents. More than one of every two foreign-born people in the city had come from Quebec or Portugal; more than one of five of all New Bedford residents had been born in those two places.⁴⁸ As in every urban area, assimilation to American ideals was perceived to be critical, both to avert class violence and to assert the authority of the prevailing social, economic, and moral order. The City Beautiful movement has widely been interpreted as an instrument of this authority as it strove to make the city a source of pride. As Boston University professor Harvey N. Shepard put it in 1912, "An important result of these city movements is the development of civic interest and pride on the part of the people. A city which does nothing except to police and clean the streets means little. But, when it adds schools, libraries, galleries, parks, baths, lights, heat, homes and transportation, it awakens interest in itself. The citizen cares for the city which shows some care for him. He looks upon it as his city, and not as a thing apart from him; and he becomes a good citizen because it is his city."⁴⁹

In 1918 the New Bedford park commissioners expressed a view identical to Shepard's.

Every municipality should recognize the need of the city beautiful by careful, generous park systems, the city sets the example to its citizens for beautiful yards, and all-told for city pride, and, as it is generally conceded the morals of the growing generation are greatly effected [*sic*] by its environmet, we can do nothing that will create a broader effect for good than producing beautifully kept public grounds for everyone, thus reaching the greatest numbers with our care.

Many of our citizens live in crowded quarters that become almost unbearable in hot, sultry weather, if they have an opportunity to escape to cool inviting places prepared for them by the city fathers, we impress upon them our desire to do everyting in our power to produce community spirit to the greatest degree.⁵⁰

The Push for Active Recreation

At 23 acres, Hazelwood Park was the smallest of the big three public parks. By 1904, South End residents were anxious for a ball field in their midst, but the small size of Hazelwood impelled the city to use some of the land at its sprawling poor farm to create one in that district. In 1907, neighborhood residents asked the city to create a skating pond either in Hazelwood or nearby, but there is no evidence that the city made any attempt convert parkland for that purpose. By 1910, the park department noted that it had built baseball diamonds and courts for both cricket and tennis at Brooklawn and Buttonwood Parks, but had built the same facilities in the South End on poor farm land. "Some comment has been made to the end that playgrounds and game fields could not be laid out and maintained in all our parks without detriment to the landscape beauty of the park," the 1910 annual park report stated, "but the experience of Park

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⁴⁶ Ibid., 13.

⁴⁷ Paul Boyer, *Urban Masses and Moral Order in America, 1820-1920* (Cambridge, MA, and London: Harvard University Press, 1978), 264-66.

⁴⁸ *Twelfth Census of the United States, Taken in the Year 1900*, vol. 1, *Census Reports*, part 1, *Population* (Washington: United States Census Office, 1901), table 35.

⁴⁹ Boyer, *Urban Masses and Moral Order*, 264-66.

⁵⁰ *Twenty-Fifth Annual Report of the Department of Parks for the Year Ending December 31, 1918* (New Bedford: A. E. Coffin, 1919).

Board management throughout the country has proved the contrary.” If a park were large enough, the board held, fields for team and individual sports could exist cheek by jowl with the lawns and groves designed for walking, sitting, picnicking, and listening to music.

But in 1912, regardless of previous ideas about the size of Hazelwood Park, the city began to install facilities for active recreation. In that year it built two tennis courts and recommended that more be built in future years. After leaving the Congdon-Lucas House unused for a decade, the park department hired the North Water Street carpentry firm Jones and Dodge (George J. Dodge and Charles W. Jones) to convert it to a “refreshment parlor” and two “comfort stations,” one on the first floor for men and another on the second floor for women.⁵¹ Jones and Dodge also built wood fencing on the north side “in design and construction the same as the old fence,” and another local firm built 550 feet of wood fencing along the Brock Avenue frontage.

The tennis courts were immediately popular, and stimulated the development of similar facilities. In 1916, the city built a handball court at Hazelwood Park, and hired local architect Louis E. Destremps to design a public bathhouse. When this “Memorial Bath House” was actually built is not yet clear, though it was probably in the 1920s or early 1930s. By 1920 the park’s first of three bowling greens was created on the lawn south of the William and Caroline Howland House and Barn. Four years later, the New Bedford Bowling Green League was formed; at one point a women’s league also existed. Hazelwood Park Bowling Green Club (later Hazelwood Bowling Recreation Club) was a member of the league. According to club members, the Hazelwood bowling green was the only “crown green” designed after the English model—the center of the green is eighteen inches higher than the sides—in the United States. Almost 5,800 English-born people, many solicited for or attracted to the fine cotton textile industry, lived in New Bedford in 1916, and that the park’s bowling green probably followed English standards is not surprising. During games the perimeter of the bowling green was lined with both American and British flags.⁵² A third tennis court was built in 1921, a second bowling green in 1926, and in that latter year the handball court was transformed into two tennis court and a new handball court constructed elsewhere. Both the William and Caroline Howland House and Barn and the so-called Keeper’s House (Coffin-Howland House, or Vine Cottage) received minor repairs in the 1920s as well.

The first of Hazelwood Park’s several memorials was installed in 1924 by New Bedford’s African-American community in honor of Rodney French (1802-1882), a New Bedford trader and mayor. The monument commemorates French’s effort some 70 years earlier on behalf of fugitives from slavery. In a town known for its abolitionism and protection of fugitives, French was among the most outspoken and “practical” of local abolitionists in the sense that he willingly sacrificed his business interests for his views. In 1838, he had been among few shipbuilders willing to hire the fugitive caulker Frederick Douglass, and in 1841 he had publicly castigated American churches and clergy as a “brotherhood of thieves” for turning a blind eye to slavery. After the passage of the Fugitive Slave Act in September, 1850, French’s push to compel abolitionists to resolve to resist the law with force if necessary tore the local movement in two. He was credited then and later with having rung the bell in the city’s Liberty Hall in March, 1851, to warn fugitives of a rumored attempt on the part of federal officers to round up and arrest them. In September that year merchants in New Bern, North Carolina, boycotted French’s lumber vessels on the grounds that he had vowed to protect fugitives by any means. French declared that whether his vessels were boycotted or his lumber boat burned in New Bern’s harbor “I shall be quite as reluctant to assist in carrying back to bondage those who have escaped from the South, and shall not be withheld in the least in any efforts I may be able to put forth in behalf of the down-trodden and the oppressed.”⁵³

In 1853, the people of color in New Bedford gave Rodney French an engraved silver tray and pitcher “in recognition of his friendship for their race,” and some seventy years later funded his Hazelwood Park memorial. They commissioned the creation of a bronze plaque acknowledging French’s “devotion to the cause of the slaves, his work for their deliverance from bondage and his aid and encouragement to the freedmen.” The plaque, set in a unfinished granite slab, stands atop a granite bolder near the northwest entry road to the park, no doubt because the circuit road, which as mayor French had created in 1854, by then bore his name. An estimated 200 people attended the dedication ceremony, which included addresses on his life and other subjects as well as “Negro spirituals” sung by the local Burleigh Club.⁵⁴ No record of the ceremony exists, which makes it impossible to determine whether the black community was aware as well of the significant role Joseph Congdon played not only in the early years of local antislavery reform or in the early preservation of papers related to the region’s people of color.

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⁵¹ *Nineteenth Annual Report of the Department of Parks of the City of New Bedford for the Year 1912* (NB: A. E. Coffin, 1913).

⁵² Robert Soares, “Delivering the Woods: Lawn Bowlers Keep Tradition Alive at Hazelwood,” *New Bedford: The Magazine of Southeastern Massachusetts* 5, 3 (1985): 50-54.

⁵³ See Kathryn Grover, *The Fugitive’s Gibraltar: Escaping Slaves and Abolitionism in New Bedford, Massachusetts* (Amherst: University of Massachusetts Press, 2001), 219-27.

⁵⁴ Clipping from unidentified New Bedford newspaper, 11 Aug 1924, private collection; “Friend of Slaves Honored by City Negroes in 1924,” *Standard-Times*, 26 July 1949.

Hazelwood Park and the New Deal

By 1930, New Bedford's textile industry had begun to feel the effects of competition, both from the mills that had emerged in the South over the past several decades and from the development of synthetics such as rayon. The city's mills had been able to hold their own because of their focus on fine cotton products and, during World War I, tire yarn, but by 1925 the industry began a rapid decline. Into the late 1920s, 80% of the local workforce was employed in making cotton goods, and by 1930 one of every ten members of the city's workforce was unemployed, a rate double the national average. By 1937, one of three New Bedford laborers was out of work.⁵⁵

Tax and other receipts the city normally collected fell drastically during the 1930s, and municipal departments were reduced to barebones staffs and budgets. In 1926, the city spent \$14,986 on maintenance and improvement projects at Hazelwood Park, but less than half that amount a decade later. In 1932, on the bicentennial of the birth of George Washington, the New Bedford chapter of the Daughters of the American Revolution helped improve the park by planting what it called the George Washington Memorial Grove. But throughout the Depression most of the maintenance and improvement of the park was undertaken and funded by federal New Deal works programs. In 1933, under the Emergency Relief Administration, relief workers were hired to build a new bandstand, apparently to replace one from the park's estate days that had been slated for renovation virtually since the park was created. In 1934, ERA workers built two new tennis courts, bringing their number to the current total of eight, and built or rebuilt a wall, probably the one bordering West Rodney French Boulevard; in 1935 and 1936 workers hired under the Works Projects Administration, successor to ERA and several other earlier New Deal initiatives, remodeled the bathhouse, and in 1936 they razed the wood workshop, a former barn, and replaced it with the brick maintenance shed and garage. Federal money paid for resurfacing the roads in Hazelwood and other city parks "with broken stones and asphalt;" for the conversion of part of the William and Caroline Howland House and Barn for lockers, toilets, and showers for lawn bowlers; and to build a wide porch on the south side of the house as place for spectators. The "great popularity" of the sport impelled the installation of a third bowling green in 1938-1939. After the 1938 hurricane, federal money paid for the replacement of destroyed trees, benches, and picnic tables.⁵⁶

In the summer of 1938, the city's park commissioners, with the endorsement of the Hazelwood Park Bowling Green Club and the Bay View Cricket Club, voted to change the name of Hazelwood Park to the John Halliwell Memorial Park and the William and Caroline Howland House and Barn became known as the John Halliwell Recreation Center.⁵⁷ Halliwell, born in either February 1864 or 1865 in the English town of Moseley, in the cotton manufacturing region of Lancashire, came to the United States in 1883, and worked in the textile towns of Taftsville, Connecticut, and Berkeley, Rhode Island, before coming to New Bedford about 1895 and getting work as a mule spinner, among the most skilled of textile factory jobs. Halliwell was just one of thousands of skilled Lancashire cotton textile workers who came to the United States in years of depression and turmoil in the English industry and growth in the American one. Like many other Lancashire immigrants, Halliwell was a labor militant and served as treasurer of the local mulespinners' union in the 1900s and 1910s. He was a member of New Bedford's Common Council from 1905 to 1907, and, by 1915, was elected a representative and then senator to the state legislature. From about 1913 Halliwell lived at 26 George Street, about eight or nine blocks north of

Hazelwood Park. By 1928 Halliwell's son Thomas, a gardener, had become the keeper or superintendent of Hazelwood Park and lived across Brock Avenue from the park's southern end. Another son, Raymond, was an overseer of the poor and by the late 1930s the assistant secretary of the city's public welfare department. Although no date of death for John Halliwell has yet been located, it seems clear that he had died by July 1938 and that his sons helped convince the park board to change Hazelwood's name. By 1944, however, the city changed the park's name back to Hazelwood, for reasons not publicly stated.

After the devastating 1938 storm, hurricanes in 1944, 1954, 1955, 1960, and 1962 continued to damage Hazelwood Park's physical and built environment. Twenty-four new maple and linden trees were planted in 1947, Japanese pines in 1961, twelve Norway maples in 1965, a variety of other new trees and shrubs in 1967, flowering crabapple in 1972, and thirteen new trees in the George Washington Memorial Grove in 1972. Throughout these years, too, the park saw increasing enclosure of its various types of space. Chain-link wire fencing was installed around the children's playground (not extant) in 1951, to replace the hurricane-damaged wood fence along the Valentine Street house lots in 1954, around the tennis courts in 1956 and 1960, near the William and Caroline Howland House and Barn in 1964, and around the bowling greens in 1967. In 1978, when fewer than two dozen of what was once a membership of 120 remained in the Hazelwood Park Bowling Green Club,⁵⁸ the lawn bowlers' locker area in the William and Caroline Howland House and Barn was removed and the building converted to use as a senior center. The Coffin-Howland House

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⁵⁵ Wolfbein, *Decline of a Cotton Textile City*, 29-30, 34, 39, 60, 101.

⁵⁶ These projects are documented in the thirty-ninth through forty-sixth annual reports of the park department to the city covering the years 1932 to 1940.

⁵⁷ "Rename Hazelwood . . . In Memory. . .," *Standard-Times*, 5 July 1938.

⁵⁸ Soares, "Delivering the Woods," 54 states that the membership in 1985 was "listed" at 118 men.

and Barn (Vine Cottage), occupied intermittently by the park keeper up to 1988, is today vacant, boarded up, and surrounded by chain-link fence. The Congdon-Lucas House served briefly as a youth recreation center in the 1970s but is now also vacant. The newest installations in Hazelwood Park are a 1994 bandstand, which replaced a previous one, and two memorials—Bulldog Rock, to honor the pet of city employee Alan R. Panker, in 1983, and the Veterans of Foreign Wars memorial installed in 1999.

Integrity

The park landscape retains much of its integrity. After Joseph Congdon bought the tract, originally forty acres, in 1839, he proceeded, as one turn-of-the-century newspaper article put it, to “carve out its beauty.” Congdon, like many of New Bedford’s elite merchants at the time, was heavily involved in horticulture. Local historian Zephaniah Pease stated in 1918 that Congdon’s “main interest was in the cultivation of flowers.” A newspaper account of the history of his Clark’s Point estate, written shortly after the city’s 1901 purchase, stated that Congdon “was a lover of nature, of trees and flowers and birds, and had an eye for the beautiful in hill and vale and shore and meadow.” Soon after his purchase Congdon thus “devoted himself to transforming the forest into a park.”

The trees were cut out southwest of the house so as to permit a view of the bay; drives and walks were laid out, trees were planted or transplanted and an occasional one was cut out, though Mr. Congdon appreciated the value of a tree too much to waste one when it was not absolutely necessary. He set out shrubbery and culled out artistic and quaint groups of trees and bushes for preservation. He planted an orchard and started a greenhouse. The birds he encouraged to come to his place, and woe to the man who invaded that region with a gun. Old fashioned flower beds were arranged in just the measure of refinement Mr. Congdon had he made his place respond to it.⁵⁹

At its creation, city park commissioners saw Hazelwood Park’s chief virtue to be the landscape design Congdon had articulated and its seaside location. “No other park in the city has so extensive and diversity of views, both marine and landscape,” the commissioners stated in their annual report in 1902, and they clearly associated this feature with passive forms of recreation. “With sufficient outlay, which need not be large in comparison with our other parks,” the commissioners noted that year, “[Hazelwood] can be made, with its groves, lawns and beautiful shore, an ideal summer recreation ground and resting place from the heat and turmoil of the city.”⁶⁰

Hazelwood Park retains its integrity chiefly in the retention of its large, open lawn with views of Clark’s Cove, its grouping of trees (even those not original to the estate), and the siting of the Congdon-Lucas and Coffin-Howland houses. Beginning in 1912 with the construction of its first two tennis courts, much of the park on the east side of these houses was converted to active recreational uses. But, even as it noted the popularity of the new tennis courts, the park department still saw Hazelwood as “a splendid resort of the people from the city who are enchanted with its lovely groves and shore, and easily pass an afternoon or evening of rest and recreation.”⁶¹ To that end the parks department set out benches to take advantage of the view. The park’s original benches were replaced by ones made of concrete and wood in 1937-1938 and 1943, but most of them were placed on the west side, perhaps in the exact location of the earlier benches. Eleven of these later benches remain on the west slope. Though Congdon and later park personnel removed rocks from the site, they left untouched “only the boulders [sic] that would lend picturesqueness to the grounds,”⁶² and these rock outcroppings remain into the current day. Even the tennis courts, though resurfaced numerous times and enclosed by chain-link fence, and the remaining bowling green, installed in 1919-1920, reflect the marked change in recreational tastes of Americans of their time.

(continued)

⁵⁹ Ellis L. Howland, “History of the City’s New Park on Clark’s Point,” unidentified news clipping (probably *New Bedford Evening Standard*), n.d. (probably 1901), City of New Bedford Planning Department files.

⁶⁰ *Eighth Annual Report of the Department of Parks of the City of New Bedford for the Year 1902* (New Bedford: E. Anthony and Sons, 1903).

⁶¹ *Twentieth Annual Report of the Department of Parks of the City of New Bedford for the Year 1913* (New Bedford: J. E. Budlong Press, 1913).

⁶² *Nineteenth Annual Report of the Department of Parks of the City of New Bedford for the Year 1912* (NB: AE Coffin Press, 1913).

Archaeological Significance

Since patterns of ancient Native American subsistence and settlement in New Bedford are poorly understood, any surviving sites could be significant. Additional historical research, combined with archaeological survey and testing, may contribute important evidence that explains why ancient sites are absent throughout most of the city, especially in the area west of New Bedford Harbor from Clark's Point north to the vicinity of Route 195. Documentary research, environmental reconstruction, and potential Native sites in this area may contribute evidence that identifies 19th century urban development, underreporting, and/or environmental factors as responsible for the absence of ancient Native sites in this area. By comparison, Apponagansett Bay, located in the town of Dartmouth approximately one mile west of Clark's Cove and slightly smaller, is surrounded by at least seven ancient sites in a suburban and rural area. Ancient Native American sites in the district locale may also contain important information related to site type and function in the area, and the relative importance of marine versus upland resources in Native subsistence patterns.

Historic archaeological resources described above may contribute important information related to the early to late 19th century growth of rural estates on Clark's Point and the early 20th century development of Hazelwood Park. Structural evidence of outbuildings and detailed analysis of the contents of occupational-related features may contribute important evidence that indicates the extent that Joseph Congdon's Hazelwood Estate was successful in its design for rest, contemplation, and the appreciation of nature. The locational and functional identification of outbuildings may contribute information that indicates the extent that maintenance and recreational activities conducted at the Hazelwood Estate were supportive of these goals and consistent over time. Similar information from outbuildings associated with the Coffin-Howland House and William D. Howland and Caroline F. Howland House may contribute information that indicates the extent that Congdon's goals were shared or modified by the owners of these estates.

Detailed analysis of the contents of occupational-related features may also contribute important information related to the social, cultural, and economic characteristics of the occupants of the three estates in Hazelwood Park and the extent that rest, contemplation, and the appreciation of nature were observed in their daily lives. Occupational-related features may contain information related to the overall health, diet, seasonality of occupation, and daily activities of the inhabitants of each estate.

The location and functional analysis of outbuilding sites and detailed study of the contents of occupational-related features may contribute important information related to mid-19th century manufacturing/industrial activities conducted at estates within the park. By 1849, Phoebe Coffin's three sons were all living and operating businesses at Hazelwood; Charles as a paper box manufacturer, Edward and Frederick as boat builders. Additional historical research, combined with archaeological survey and testing, may identify the sites, scale of operation, and technology associated with these businesses. Archaeological and historical resources may also contribute information that explains why businesses were located in Hazelwood when the goal of the estates was to escape the busy city and business life.

Additional historical research, archaeological testing, and detailed analysis of outbuilding sites and occupational-related features associated with the development of Hazelwood Park, may also contribute important information related to the concept of a rural landscape as a respite for tired townspeople, especially textile mill workers. Structural evidence and building debris from an earlier bath house (1916) may contribute important evidence of building materials and architectural details from that early facility, replaced by the current WPA-built structure in 1935. Similar evidence may also exist for a carriage house, possibly associated with the Coffin House, and converted to a tool and workshop in 1902. The latter structure was demolished in 1936 and replaced by a brick maintenance shed, also designed and built by the WPA. Historical research and archaeological testing may contribute evidence that indicates how construction materials, the design, and architectural details of both earlier structures conformed to the rural theme of Hazelwood Park.

Historical and archaeological research may contribute important information related to the importance of horticulture in the design and maintenance of each of the three rural estates and park buildings associated with Hazelwood Park. Structural analysis of outbuildings, the contents of occupational-related features, and landscape features may contribute important evidence that indicates the relative importance of horticultural pursuits at each of the three rural estates and three park structures located in Hazelwood Park. Structural evidence and artifacts associated with the greenhouse site at the Congdon Estate is an indicator of the relative importance of horticulture at that estate. Historical research and archaeological testing in the vicinity of earlier maintenance sheds, outbuildings, and the existing brick maintenance structure may also contribute evidence related to the importance, scale, and technology of horticultural pursuits in those areas. Historical and archaeological resources may exist that indicate the nature and importance of horticultural pursuits in Hazelwood Park from 1839 to the present.

(end)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form)

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Walker-Kluesing Design Group. "A Master Plan for the Restoration and Improvement of Hazelwood Park, New Bedford, Massachusetts." Boston, December 1989.

Hazelwood Park
Name of Property

Bristol County, MA
County and State

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been Requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____ (See attached data sheet)

10. Geographical Data

Acreage of Property 23.053 acres
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1	19	340300	4607700	3	19	340700	4607600
	Zone	Easting	Northing		Zone	Easting	Northing
2	19	340620	4607840	4	19	340380	4607460
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

The nominated property is bounded on the east by Brock Avenue and on the south by the rear lot lines of properties on the north side of Lucas Street. On the west the boundary crosses W. Rodney French Boulevard to follow the mean high tide mark along the shoreline of Clark's Cove to a point where it turns east to follow a line of convenience 10 feet north of the historic bathhouse and pavilion. The boundary reaches W. Rodney French Boulevard at a point just opposite the northwest corner of 308 W. Rodney French Boulevard, turns south to follow the western curblineline of W. Rodney French Boulevard to a point just across the southeast corner of 91/93 Valentine Street and crosses the Boulevard to follow the rear lot lines on the south side of Valentine Street, which form the park's northern boundary. The park is located on two assessor's maps (9/326 and 11/56).

Boundary Justification (explain why the boundaries were selected)

The boundaries of the nominated property are consistent with its historic boundaries as a suburban residential pleasure ground and, later, a public park.

11. Form Prepared By

name/title Kathryn Grover and Neil Larson for Betsy Friedberg, National Register Director
organization Massachusetts Historical Commission date April 2010
street & number 220 Morrissey Boulevard telephone 617-727-8470
city or town Boston state MA zip code 02125
e-mail betsy.friedberg@state.ma.us

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Hazelwood Park

City or Vicinity: New Bedford

County: Bristol County **State:** MA

Photographer: Kathryn Grover

Date Photographed: 18 December 2008, 27 April 2009

Description of Photograph(s) and number:

1. Congdon-Lucas House, view from NE
2. Congdon-Lucas House, view from NW
3. Historic Estate Entrance, West Rodney French Blvd., view from W
4. Northwest entrance, West Rodney French Blvd., view from W
5. William D. Howland House, west end of bowling green, view from SE
6. William D. Howland House, view from SE
7. Hemlock windbreak
8. George Washington Memorial Grove, view from W
9. Main entrance, Brock Ave., view from E
10. Pavilion, bathhouse, view from SE

Property Owner:

(complete this item at the request of the SHPO or FPO)

name City of New Bedford

street & number 133 William Street

telephone 508-979-1410

city or town New Bedford

state MA

zip code 02740

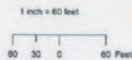
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Legend

- Easement
- Planned Subdivision
- Combined Parcels
- Master Parcel Linking to Assessing DB
- Associated Parcels
- Water Bodies
- Town Boundary
- Engineering Lot Number
- Lot Area



City of New Bedford
Massachusetts

Map: 9

Fiscal Year 2010
This parcel map should be used for planning
and assessment purposes only.

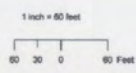


Map Produced By:
City of New Bedford
Department of
Management Information Systems
January 2010



- Legend**
- Easement
 - Planned Subdivision
 - Combined Parcels
 - Master Parcel Linking to Assessing DB
 - Associated Parcels

- Water Bodies
- Town Boundary
- 123 Engineering Lot Number
- 123 Lot Area



City of New Bedford
Massachusetts

Map: 11

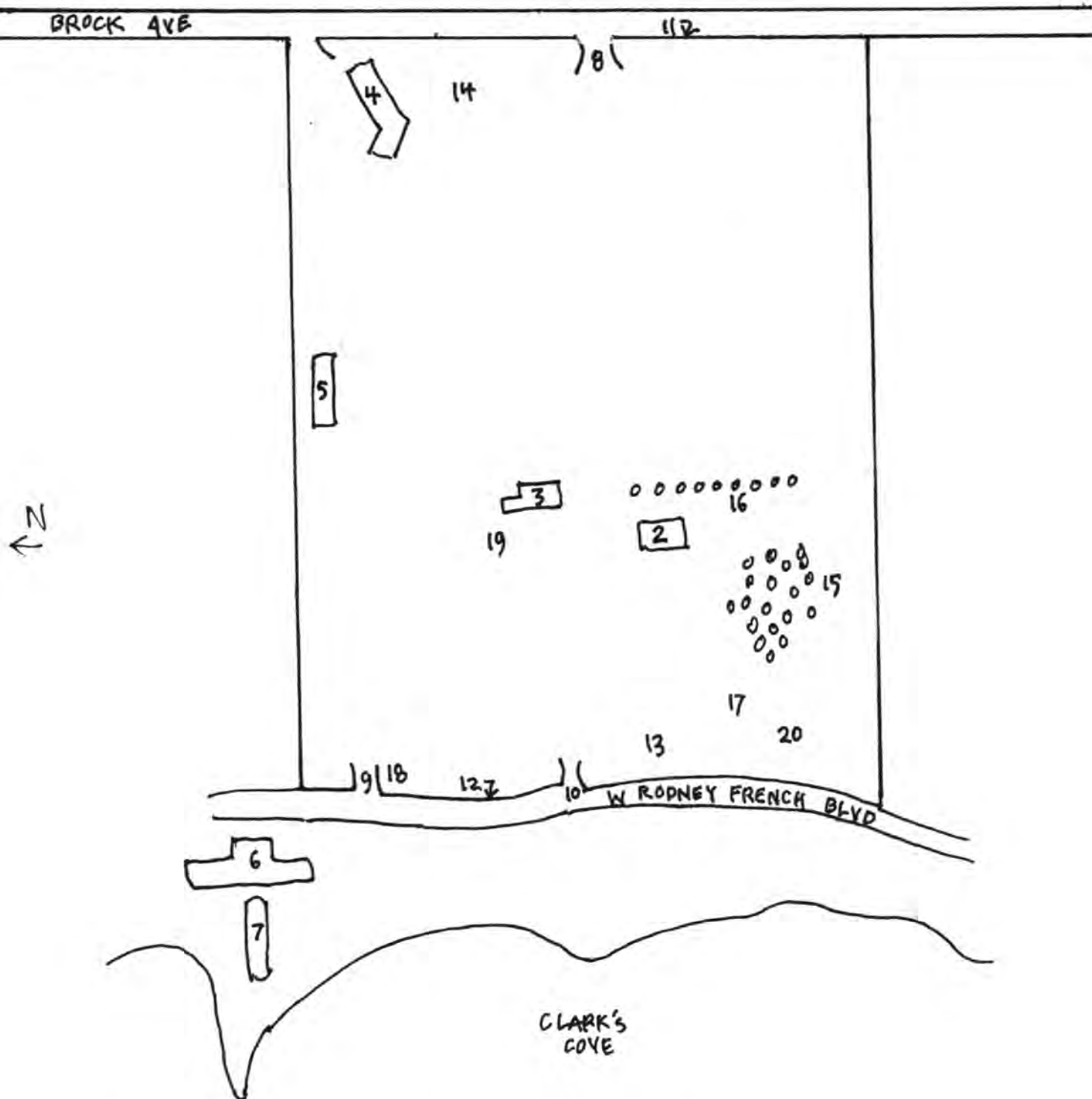
Fiscal Year 2010
This parcel map should be used for planning
and assessment purposes only.



Map Produced By:
City of New Bedford
Department of
Management Information Systems
January 2010

HAZELWOOD PARK, NEW BEDFORD

SITE MAP



Note: Numbers on site map correspond to site numbers on data sheet

LEGEND

- A Parking
- B Senior Citizens Center
- C Bowling Green
- D Park Maintenance Building
- E Garden Foundation
- F Tennis Courts
- G Basketball Courts
- H Park Sup't's House
- I Stone House
- J Playground
- K George Washington Memorial Green
- L Bathhouse
- M Pavilion
- N Bench Area



Valentine Street

Brack Avenue

Lucas Street

West Rodney C. French Boulevard

Clark & Coe

EXISTING CONDITIONS PLAN HAZELWOOD PARK New Bedford, Massachusetts

Prepared for:
Massachusetts Office of Housing & Neighborhood Development
City of New Bedford

Designed by:
Walker, Blanning, Design Group
Landscape Architects

Scale 1"=50' 0" Date 11/10/2000

Hazelwood Park

New Bedford, Bristol County, Massachusetts
DATA SHEET

Note. Locations are indicated on attached site map.

MHC #	Site No.	Photo No.	Feature	Date	Material	Description	Resource Type	Status
814	1	1-10	Hazelwood Park	1901	N/A	23 acres, mixed active/passive recreational use	Site	C
2784	2	1-2	Congdon-Lucas House	1840	Stone	1.5 story stone single dwelling (now abandoned comfort station), gable roof w/ dormers, wings, Gothic Revival style	Building	C
2785	3		Coffin-Howland House	1840, ca.1854	Stone, wood	1.5 story stone single dwelling; gable roof w/ dormers, wood frame wing on north side (formerly Congdon barn), Gothic Revival style	Building	C
2786	4	5-6	William & Caroline Howland House & Barn	ca.1890	Wood	2 story wood frame combined house and barn (now senior center), gambrel roofs, wood shingle siding (replaced), windows replaced; piazza added on S façade 1937-38; Shingle Style	Building	C
2787	5		Maintenance shed and garage	1935-36	Brick	1 story masonry garage & workshop, gable roof, 2 steel garage doors	Building	C
2788	6	10	Bath house	ca.1935	Concrete	1 story stuccoed concrete block bath house, hipped roof, flat roof rear ell	Building	C
2789	7	10	Pavilion	c. 1935	Wood	1 story wood frame pavilion, open walled, hipped roof	Building	C
9214	8	9	Main (east) entrance, Brock Avenue	Pre-1960	N/A	N/A	Structure	C
9215	9	4	Northwest entrance	ca.1900	Stone	Arched granite pillars	Structure	C
9216	10	3	West-side center entrance	ca.1900	Stone	Granite wall tapering into turf	Structure	C
9217	11		Fence on east side	1964	Wood	Gothic Rev. style; reproducing earlier original fence	Structure	NC
9218	12	4	Stone wall on west side	1934-35	Stone	Stone wall along west edge/	Structure	C

Hazelwood Park

New Bedford, Bristol County, Massachusetts
DATA SHEET

Note. Locations are indicated on attached site map.

MHC #	Site No.	Photo No.	Feature	Date	Material	Description	Resource Type	Status
						West Rodney French Blvd		
9219	13		Benches	1943	Wood, concrete,	Curvilinear concrete bases with wood slats inserted; various locations	Object	C
9220	14	5	Bowling greens	1919-20, 1925-26, 1938-40, 1964-65	N/A	Lawn bowling area S of Howland House and surrounded N, W, and E by 1967 chain link fence	Site	C
9221	15	8	George Washington Memorial Grove	1932, 1975	N/A	Grove on SW side of tennis courts		
	16	7	Hemlock Windbreak	Unknown	N/A	Row of nine hemlock trees on west side of tennis courts		
9222	17	9	George Washington Memorial Grove plaque	1932	Bronze, stone	Bronze plaque mounted on boulder marking DAR planting	Object	C
9223	18	4	Rodney French Memorial	1924, 1983	Bronze, stone	Plaque replaces original plaque, mounted on stone 1924 and, stolen 1983; located next to NW entrance	Object	C
	19		Bulldog Rock	1983	Bronze, stone	Bronze plaque honoring bulldog; located W of Coffin-Howland House	Object	NC
9224	20	11	Stone Bench with carving	Pre-1960	Stone	Granite bench (and detailing) with slab predating park	Object	C
			Bandstand	1994			Structure	NC
			Tennis Courts (8)	1912-1934			Structure	C
			Basketball Courts (2)	Post-1960?			Structure	NC
			Veterans of Foreign Wars marker/flagpole	1999	Concrete, stone, wood		Object	NC

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Hazelwood Park
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Bristol

DATE RECEIVED: 5/11/10 DATE OF PENDING LIST: 6/08/10
DATE OF 16TH DAY: 6/23/10 DATE OF 45TH DAY: 6/25/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000389

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 6-24-10 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



HAZELWOOD PARIC NEW BEDFORD (BRISTOL) MA

PHOTO 1 CONGDON - LUCAS HOUSE, VIEW fr. NE

2009 PHOTO

MA - NEWBEDFORD (BRISTOL COUNTY) - HAZELWOOD - 001..tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 2 CONGDON - LUCAS HOUSE, view NW

2009 PHOTO

MA-NEWBEDFORD (BRISTOL COUNTY) - HAZELWOOD - 002.tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 3 HISTORIC ESTATE ENTRANCE, W. RODNEY
FRENCH BLVD., VIEW fr. W

2009 PHOTO

MA-NEWBEDFORD(BRISTOLCOUNTY)-HAZELWOOD-003.tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 4, NW ENTRANCE, W. RODNEY FRENCH BLVD.
view from W

2009 PHOTO

MA-NEWBEDFORD (BRISTOL COUNTY)-HAZELWOOD-004.tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 5 WMD HOWLAND HOUSE, W END of BOWLING
GREEN, View from SE

2009 PHOTO

MA - NEW BEDFORD (BRISTOL COUNTY) - HAZELWOOD - 005.tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 6 WM D. HOWLAND HOUSE, wing. SE

2009 PHOTO

MA - NEWBEDFORD (BRISTOLCOUNTY) - HAZELWOOD - 006.

tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 7

HEMLOCK WINDBREAK, view fr. NE

2009 PHOTO

MA - NEW BEDFORD (BRISTOL COUNTY) - HAZELWOOD - 007. tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 8 GEO. WASHINGTON MEM. GROVE, view from W

2009 PHOTO

MA - NEW BEDFORD (BRISTOL COUNTY) - HAZELWOOD - 008.tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 9 MAIN ENTRANCE, BROCK AVE., VIEW from E

2009 PHOTO

MA - NEWBEDFORD (BRISTOLCOUNTY) - HAZELWOOD - 009.tif



HAZELWOOD PARK

NEW BEDFORD (BRISTOL) MA

PHOTO 10 PAVILION, BATHHOUSE, view fr. SE

2009 PHOTO

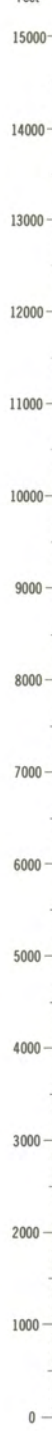
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HAZELWOOD PARK
NEW BEDFORD (BRISTOL)
MA

- 3pm 19
1. 340300 4607700
 2. 340620 4607840
 3. 340700 4607600
 4. 340380 4607460

CONVERSION
SCALES

Feet Meters



Feet Meters

1	3048
2	6096
3	9144
4	12192
5	15240
6	18288
7	21336
8	24384
9	27432
10	30480

To convert feet to meters
multiply by .3048
To convert meters to feet
multiply by 3.2808



Mapped, edited, and published by the Geological Survey

Control by USGS, NOS/NOAA, and Massachusetts Geodetic Survey
Topography by planetable surveys 1936. Revised from aerial
photographs taken 1974. Field checked 1975

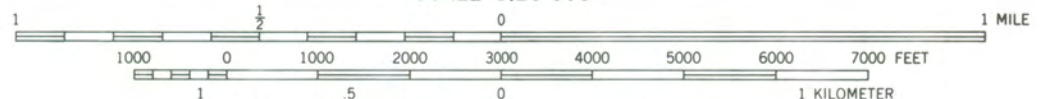
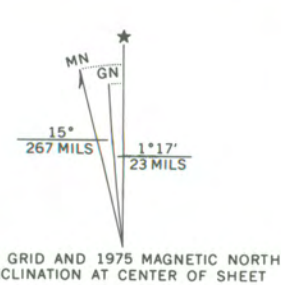
Selected hydrographic data compiled from NOS 237 (1973),
249 (1974), and 252 (1973). This information is not intended for
navigational purposes

Polyconic projection. 1927 North American datum
10,000-foot grid ticks based on Massachusetts coordinate system,
mainland zone
1000-meter Universal Transverse Mercator grid,
zone 19

Red tint indicates area in which only landmark buildings are shown
Boundaries in tidewater areas from information furnished by
Massachusetts Department of Public Works

Map photorevised 1977

No major culture or drainage changes observed



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 3.7 FEET



ROAD CLASSIFICATION

Primary highway,
hard surface
Secondary highway,
hard surface
Unimproved road
Interstate Route
U. S. Route
State Route

NEW BEDFORD SOUTH, MASS.
N4130—W7052.5/7 5
PHOTOINSPECTED 1977
1977

AMS 6867 III SW—SERIES V814



CITY OF NEW BEDFORD

SCOTT W. LANG, MAYOR

March 4, 2010

William Francis Galvin
Secretary of the Commonwealth
Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, MA 02125-3314

RE: Hazelwood Park National Register Nomination

Dear Secretary Galvin:

I am pleased to offer my full and strongest support for the nomination of Hazelwood Park to the National Register of Historic Places.

Hazelwood Park is historically and architecturally significant as a municipal park that originated as a rural estate, which then evolved into a scenic escape from the industrial inner city for the working class into its present state as a passive and active recreational seaside park.

The listing of Hazelwood Park to the National Register would influence appropriate preservation planning that would ensure that the history and significance of the site is fully recognized and appreciated by the community.

The listing of Hazelwood Park is an important action step in New Bedford's ongoing efforts to identify and protect its significant cultural resources. I urge you to give this nomination your utmost consideration and thank you for the opportunity to support the continued preservation work in New Bedford.

Sincerely,


Scott W. Lang
Mayor



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

May 4, 2010

Mr. J. Paul Loether, Chief
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW 8th floor
Washington, DC 20005

Dear Mr. Loether:

Enclosed please find the following nomination form:

Hazelwood Park, Brock Avenue, New Bedford (Bristol), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property in the Certified Local Government community of New Bedford were notified of pending State Review Board consideration 60 to 90 days before the meeting and were afforded the opportunity to comment.

One letter of support has been received.

Sincerely,

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

Enclosure

cc:

Derek Santos, New Bedford Historical Commission
Mayor Scott Lang, City of New Bedford
Kathryn Grover, consultant
Anne Louro, New Bedford CLG Coordinator
George Smith, Chair, New Bedford Planning Board