1. NAME OF PROPERTY

Historic Name: Rotch, William Jr., House

Other Name/Site Number: Rotch-Jones-Duff House

2. LOCATION

Street & Number: 396 County Street Not for publication:__

City/Town: New Bedford Vicinity:__

State: MA County: Bristol Code: 005 Zip Code: 02740

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X	Building(s):	X
Public-Local:	___	District:	___
Public-State:	___	Site:	___
Public-Federal:	___	Structure:	___
		Object:	___

Number of Resources within Property

Contributing	Noncontributing
2	___ buildings
1	___ sites
1	1 structures
___	___ objects
4	1 Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. 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): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic	Sub:	Single Dwelling
Current:	Recreation & Culture	Sub:	Museum

7. DESCRIPTION

Architectural Classification: Greek Revival

MATERIALS:
Foundation: stone (granite)
Walls: wood (clapboard and horizontal flush boarding)
Roof: asphalt shingles
Other:

Describe Present and Historic Physical Appearance.

The William Rotch, Jr., House occupies a full city block on County Street in New Bedford, Massachusetts (Bristol County), bordered by Madison, Cherry, and Seventh Streets. The house is a Greek Revival mansion set back from the sidewalk on all sides, with the house positioned about forty feet from the sidewalks to the north and west (Madison and County Streets) to allow for greater space for gardens and outbuildings on the south and east of the property. The property is approximately one acre in size and was acquired by William Rotch Jr. as part of land owned by his father, William Rotch Sr. William Rotch Sr. passed ownership of the property to his children under the provisions of the will in force at his death in 1828. The property was deeded to William Jr. on 5 July 1831.

The house exists within a nineteenth-century residential area that is now the County Street National Register Historic District. County Street was the fashionable place to live, away from the wharves and bustle of the commercial waterfront district of New Bedford. New houses in this prestigious neighborhood were of a higher style and more ornate in their execution. William Rotch Jr., however, insisted on a house that was more restrained in its appearance and materials than others built in the area about the same time. The dwellings that neighbor the house on and around County Street are, with few exceptions, elegant two- or three-story mansions constructed in the Greek and Gothic Revival styles of the nineteenth century with later additions to the neighborhood being constructed in the Queen Anne style. These homes showcase the wealth of the city during this time and stand today with few exterior alterations. The interiors of these homes have been converted to professional offices and apartments, and the gardens and outbuildings are no longer used as such. Parking lots have taken up most of these side and rear yards. The Rotch House, with interior, exterior, outbuildings, and grounds intact, has defied this trend.

The gabled three-bay west elevation of horizontal flush boarding faces County Street, with the columned portico extending the full width of the front. The dressed granite foundation extends to form the foundation of the front portico and supports the brownstone slabs serving as the floor of the portico. Ten fluted Doric columns with entasis and two flat pilasters support the entablature and flat roof of the portico, topped with a wood railing with turned balusters. Simple cornerboards at both ends extend to the projecting pedimented gable end, trimmed with elaborate wood moldings and cornice. The pediment has a lunette window providing light to the attic story. The elaborate front entrance has wide moldings separating a five-light transom and six-paneled door flanked by two four-light sidelights. Each of the six window openings (one on either side of the door, three on the second floor corresponding to the first floor windows and door, and the attic level lunette) has matching trim consisting of a wide molded lintel, projecting sills, and triple windows. Each window features a central wide window with 6/6 double-hung sash and two narrow windows with 2/2 double-hung sash at each side, with operable blinds for the narrow windows only. The second-story-centered window differs by having 6/6/6 triple-hung sash and matching blinds.

The two-story south elevation facing the garden has clapboard siding and sits on a foundation of dressed granite blocks; this foundation is partially obscured by the lattice under the wood veranda porch that extends the length of the elevation. The side porch with its unusual prism lights set in the floor has turned balusters between square posts with turned caps. At the east end, the porch extends into a semicircular projection and returns to the east portico. The basement story is exposed as the grade drops to the east. The five-bays of windows have 6/6 double-hung sash, operable blinds, and trim matching that of the west elevation. The molded projecting cornice has a concealed gutter and two metal downspouts at the east and west ends. The asphalt roof terminates with a paneled parapet intersected by two hipped dormers with 6/6 double-hung sash and operable blinds. Three evenly spaced narrow and tall brick chimneys project from the edge of the roof. A large Italianate-style cupola with double brackets and alternating flat and rounded windows with operable blinds caps the roof.

The three-story three-bay east elevation differs by having the brick-clad basement wall exposed and supported by a dressed granite foundation. The upper stories are clapboards, with simple cornerboards and a similar configuration to that of the west elevation. The central bay of the basement and first story has an asymmetrically placed doorway with transom. Although basement-level windows have 12/12 double-hung sash, the remaining windows have 6/6 double-hung sash, some with operable blinds. A small first-story octagonal window is at the southeast corner. The east portico has four regularly placed first-story fluted Doric columns, supported by foursquare piers below. The porch extends south with two additional series of columns. The columns support a wide entablature and flat roof, while a railing with square balusters connects each column. The wood porch floor with painted canvas covering is accessed from the basement by a stairway at the north end.

The five-bay north elevation facing Madison Street is similar to the south aspect but without the first-story veranda porch. Window configurations are similar but feature a small second-story octagonal window and a false first-story east window as well. Only two chimneys project from the north-facing roof.

On the interior, the first floor is arranged around a center hall with rooms to both the south and north and fireplaces located along the north and south exterior walls. The ceiling height of the first floor measures 11'6" from floor to ceiling. The typical door height is 7'7".

The front door leads to a vestibule (8'4" x 10'1 ½") with a pair of closets to the south, and a door opening directly into the dining room to the north (this door originally opened to William Rotch Jr.'s office; an interior partition removed in 1856 combined the office and tea room into a larger dining room). Directly ahead is a four foot wide door, with sidelights opening into the stair hall (10'x 26'8"). The stair hall features a curving stair along the north wall that leads to the second floor. The stairs have a simple mahogany balustrade and the risers and treads are painted to match the trim paint. This hall opens to the dining room to the north, the double parlors to the south, and directly to the back vestibule (6'2"x 25'4"). The back vestibule accesses the lodging room, the anteroom and an accessible lift that provides access from the first floor to the basement level. This lift was constructed in 1999 in a stairway that was added in the 1930s that is accessed by an existing doorway. The back vestibule also has a door to the outside porch on the east. The vestibule, front hall and rear hall had common wallpaper, painted trim, and oak parquet flooring installed during the Duff family's occupancy in the 1930s. The plaster medallion around the ceiling lamp is from the Rotch family's occupancy in the 1830s.

The north side of the first floor consists of three spaces—the dining room, pantry, and kitchen. Access to the dining room (17'3"x 25'6 ½") is from the vestibule and stair hall. The fireplace located on the north exterior wall currently has a mantel in the Italianate style and was most likely installed during the 1856 renovation. It was also at this time that the dining room was created from two smaller spaces. Immediately to the left of the fireplace is a built-in unit that hides a safe. This room has a paneled wainscot that measures 3'1" from the finish floor. This feature most likely was installed during renovations made during the 1930s. The wallpaper also dates to the 1930s. This room has painted trim and oak parquet flooring, and its ceiling has recently been repaired and painted; the furnishings in this room are primarily from the Jones occupancy.

The pantry (17'3"x 11'0") is to the east of the dining room between it and the kitchen. The pantry also has access to the stair hall. The room has mahogany cabinets and counters on the east and west walls that are currently used for small exhibits and has nine-inch-square linoleum flooring tiles. The ceiling has been repaired and has modern track lighting. Exhibits currently highlight glassware, ceramics, china, and pantry items from all three periods of the home's occupancy.

The kitchen (21'4"x 24'8" not including stairs and built-ins) is accessed from the pantry and an exterior door on

the north wall. This room has undergone the most change over time and is currently used as the gift shop. All of the window trim and wall surfaces are painted white, and the ceiling has modern track lighting. The kitchen has a large brick chimney on the north wall that houses a stove, and the cabinets and cupboards are currently used as display for gift items. There is a stair in the kitchen on the west wall that provides access to the basement and to the second floor. Elements of a wainscoting remain in the room on the west wall. The floor is finished with a commercial-grade carpet.

The south side of the first floor consists of four spaces—the front parlor, the rear parlor, a lodging room, and an anteroom. The front parlor (17'3"x 16'0") is accessed from the central stair hall. The fireplace is located on the south exterior wall and has a mantel of black marble with a large mirror above. There is an eight-foot-wide pair of sliding pocket doors centered in the east wall that separates the parlors. The rear parlor (17'3'x 18'10') also opens to the stair hall through two doorways and also has direct access to the lodging room. This parlor also has a fireplace located on the south exterior wall with a mantel of black marble with a large mirror above. Both parlors have matching wallpaper, painted trim, and oak parquet flooring that are currently in good condition. Both contain a mix of furnishings and artwork from all three periods of the home's occupancy.

The lodging room (17'3"x 15'5") is accessed from both the rear parlor and the back vestibule. An Italianate-style fireplace is on the south exterior wall. The room has a small section of its west wall that has been treated to reflect how the room may have appeared in the 1830s. The rest of the walls are wallpapered with a border that runs under the plaster cornice. The room has painted trim and oak parquet flooring, with small sections under the two windows on the south wall flanking the fireplace that show the original pine plank flooring. Currently the room is furnished as William Rotch Jr.'s 1830s bedroom and is in good condition.

The anteroom (17'3"x 9'2" including the lavatory) is accessed from the lodging room and the back vestibule. This room has curved walls on two closets located on either side of the lodging room doorway. The wall has a raised panel detail and is painted. A mechanical elevator in this room is built into a closet. The elevator was installed about 1914 and is currently not in use. The flooring is oak parquet.

Like the first floor, the second floor is arranged around a center hall with rooms on both the south and north and fireplaces located along the north and south exterior walls. The ceiling height of the second floor is 10'6" from finish floor to finish ceiling. The typical door height is 7'0", and slightly smaller baseboard trim is used on the second floor. The plaster ceiling cornices and medallions are used only in the front stair hall on this floor. All other rooms have a smaller wood crown molding detail.

At the west end of the central hall a small front hall (10'0"x 9'6") is located directly over the entry vestibule. This space features a wide cased opening that leads to the second-floor stair hall (10'0"x 27'3"). The stair hall features the landing of the curving stair along the north wall. The mahogany balustrade follows the curve of the stair, is simple in design, and measures 2'10" in height from the finish floor. This hall opens to bedrooms to the north and south and to a side stair hall (27'4"x 7'7") that runs north to south on the north side of the house. The side stair hall has access to stairs that lead to the kitchen on the first floor and an additional stair that leads to the attic. The side stair hall also provides access to two bedrooms on the north side and a rear hall to the east. The rear hall (6'-7"x 14'-5") has built-in storage under the attic stair and provides access to two bedrooms and a small bath at the east end of the rear hall. The small bath has fixtures and black and white tiles that were installed in the 1930s and has some water damage to the east wall and ceiling. The center and rear halls on the second floor have common wallpaper, painted trim, and oak parquet flooring that were installed during the 1930s.

The north side of the second floor consists of four spaces—a front bedroom, middle bedroom, side stair hall,

and rear bedroom. Access to the front bedroom (17'3"x 16'0") is from the central stair hall. The fireplace located on the north exterior wall has a black marble mantel in the Greek Revival style and is original to the house. This room, like all the second-floor bedrooms, has oak flooring that is not laid in a parquet design but rather in strips from north to south. The walls and trim are painted and the ceiling has modern track lighting. This room also has a large closet. The middle bedroom (17'3"x 12'8") is accessed from the central stair hall and the side stair hall. This room has some water damage to the north wall and the ceiling and has painted trim, wallpaper, and oak flooring. The front and middle bedrooms of the north side share access to a small bath that was installed during the 1930s.

The rear bedroom (17'3"x 17'0") is accessed from the side stair hall and the rear hall. This room features two large closets on the north wall and has some water damage to the north wall and the ceiling. The room has painted trim, wallpaper, and oak flooring.

The south bay of the second floor consists of four spaces—a front bedroom, bathroom, middle bedroom, and rear bedroom. Access to the front bedroom (17'3"x 16'5") is from the central stair hall. The fireplace located on the south exterior wall has a black marble mantel in the Greek Revival style and is original to the house; it matches the fireplace of the front bedroom on the north side. This room has painted trim, wallpaper, and oak flooring and is currently furnished to depict the Duff period of occupancy. The room features a large closet and access to a bathroom. This bathroom (7'11"x 8'11") is also finished in a 1930s style with eggplant color tile throughout. Both the front and middle bedrooms have access to this bathroom.

The middle bedroom (17'3"x 17'2") is accessed from the central stair hall and also has access to the rear bedroom. The fireplace is located on the south exterior wall and has a simple black marble surround with no mantel. This room has built-in display cabinets on the north and east walls that hold some of the museum's pieces. The cabinets are painted to match the trim and have paneled doors below glass displays. The ceiling has modern track lighting and the room has painted trim, wallpaper, and maple flooring.

The rear bedroom (17'3"x 19'8") is accessed from the middle bedroom and the rear hall. This room features two large "closets" on the east exterior wall on each side of the window. The closet to the left of the window houses the mechanical elevator and the closet to the right contains a small lavatory. The fireplace located on the south exterior wall has a black marble mantel in the Greek Revival style. This room has painted trim, wallpaper, and oak flooring. Furnishings interpret the Jones family's period of occupancy.

The attic has a large center hall with rooms to both the south and north with 2'9" knee walls along the north and south exterior walls. The ceiling height of the attic measures 7'6" from finish floor to finish ceiling. The door and window trim, baseboard, and crown molding are very simple. No spaces in the attic are left unfinished. Rooms for the most part are finished with plaster and have tongue-and-groove vertical panel in some applications.

The central hall of the attic (19'7"x 48'9") is a large space that is accessed by a simple stairway from the second-floor side stair hall. The central hall contains the enclosed stairs that lead to the cupola. The plaster walls are wallpapered, but that wallpaper is painted. The flooring is stained pine that has been laid over the original wide plank flooring. Accessed from the central hall and in the central bay of the attic is a bathroom (11'0"x 10'3"). The bathroom walls are finished in tongue-and-groove vertical panels and have a chair rail at 42" from the finish floor. The flooring is a sheet product that is painted, and the fixtures are in place. A bedroom is at the center of the west end of the central hall. It is finished in the same manner as the central hall; however, its original plank flooring is intact.

The north side of the attic consists of four spaces that are all currently used for storage (the room that is at the east end of the attic is a cedar closet). All rooms are accessed from the central hall, have sloping ceilings that follow the roof rafters, and are finished in the same manner as the central hall—except for the room at the west end of the attic, which has wide-plank flooring.

The south side of the attic consists of three spaces that are all currently used for storage. All rooms are accessed from the central hall, have sloping ceilings that follow the roof rafters, and are finished in the same manner as the central hall except that they feature wide-plank flooring.

The cupola (8'9"x 8'9") is accessed from the central hall of the attic and has a U-shaped stair that leads to the observation area. The walls are finished in tongue-and-groove vertical panels that are painted white, and the stair treads and risers are painted black. The handrail is constructed of mahogany and follows the path of the stairs in one continuous piece. The cupola offers exceptional views of the city and ocean to the south.

Since the construction of the house in 1834 some elements have been altered to suit the tastes and needs of the three families who have lived there. Most modifications are typical for advancements in mechanical systems, such as additional bathrooms, new heating ducts, and electrical lighting. These periodic updates would be expected in a residence whose occupants had the means to afford the latest developments in technology for residential comfort. All three families, however, maintained a strong interest in the preservation of the exterior, the room arrangements and the character-defining details.

The current physical appearance and arrangement of the house is characteristic of its 1834 construction date. The house has large, well-proportioned rooms and large windows with paneled folding shutters. The varnished mahogany doors have walnut veneered panels and are trimmed with painted casings. Cornerblocks and baseboards feature elliptical echinus profiles that are the hallmark of Greek Revival interiors. Window muntins have a beaded knife blade profile for the most part, and the ceiling cornices and medallions are well executed in plaster ornamentation. All of these interior features give the house its strong Greek Revival identity. The house is interpreted through historic furnishings and materials representative of three consecutive periods of the home's occupancy—the William Rotch, Jr. family occupancy (1834-1850); the Edward Coffin Jones family occupancy (1851-1935); and the Mark M. Duff family occupancy (1935-1981).

At the northeast corner of the property is a wood frame coachman's house, a two-story bracketed Italianate structure clad with flush board siding. It is believed that this building was added to the grounds during Edward Jones' ownership as its appearance is similar to the Italianate changes Jones made to the house.[1] At some time in the early twentieth century a stucco garage in the Colonial-Revival-style with wood trim was attached to the coachman's house. The coachman's house/garage is a contributing building.

Adjacent to the coachman's house/garage building is a greenhouse with a brick foundation and steel frame. The windows have been reglazed with ribbed plastic sheets. When the Duff family acquired property they renovated the Jones era greenhouse and substantially added to it.[2] At some point after the Duff's tenure the greenhouse was reconstructed by the Garden Club of Buzzards Bay.[3] Therefore the greenhouse is a non-

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[1] "Historic Structures Report of the Rotch-Jones-Duff House and Garden Museum, Inc." (New Bedford, Massachusetts, 1985), 29.

[2] Ibid., 33.

[3] Ibid., 81.

contributing structure.

Probably the highlight of the garden is the pergola which is both a garden focal point and a pathway axis. Reconstructed in 1984, it is known from early photographs (1870) to have existed during the Jones' family ownership. However, its exact construction date is unknown.[4] It is a contributing structure.

The Historic Structures report done in June 1985 for the Rotch-Jones-Duff House and Garden Museum, Inc. states that "the landscape design at the estate, which survives today, is probably more closely aligned with the Jones' period of stewardship than with the Rotch's"[5] and that "...early photographs (circa 1870) show primary garden paths, pergola, boxwood parterre, a lean-to greenhouse, Coachman's House, and pathway pergolas in roughly their current positions. The basic design of the garden has been little altered since then."[6] The garden and other landscaping features are considered one contributing site overall.

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[4] Ibid., 86.

[5] Ibid., 29.

[6] Ibid., 78.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:_ Locally:_

Applicable National Register Criteria:	A X B_ C X D_
Criteria Considerations (Exceptions):	A_ B_ C_ D_ E_ F_ G_
NHL Criteria:	1 and 4
NHL Theme(s):	III. Expressing Cultural Values 5. architecture, landscape architecture and urban design V. Developing the American Economy 1. extraction and production
Areas of Significance:	Architecture, Economics, Industry, Maritime History
Period(s) of Significance:	1834-1880
Significant Dates:	1834, 1851, 1856
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Upjohn, Richard
Historic Contexts:	XVI. Architecture D. Greek Revival XII. Business A. Extractive or Mining Industries 5. Fishing and Livestock

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The William Rotch, Jr. House (also known as the Rotch-Jones-Duff House) is significant under National Historic Landmark Criteria 1 and 4. It was the first house built to a design by Richard Upjohn, one of the most prominent nineteenth century architects in the United States. In addition, it was constructed for the head of the nation's premier whaling family in the nation's premier whaling town and, after his death, was occupied by one of the most successful whaling agents during the industry's golden age. The William Rotch, Jr. House is one of a number of extant houses associated with the American whaling industry and the only one open to the public that is set in the center of that industry during the height of its prosperity. "The house he [William Rotch, Jr.] constructed on County Street and the landscape he created, amazingly intact considering their history of over 150 years, are physical symbols of this man's diverse contributions to his community."[7]

> *William Rotch Junior's considerable impact on New Bedford can be, in part, attributed to his longevity. There were plenty of other wealthy and benevolent men during the golden age of whaling who built fine residences (many more pretentious than Rotch's on County Street) and who gave their energies and money to local causes. William Jr., however, lived to ninety-one and was active in the affairs of the town for sixty-three years, from his arrival in 1787 right up to his final illness, immediately prior to his death in 1850.*[8]

Thereby, this house represents the wealth and status gained from the nationally significant American whaling trade just as the mansions of Newport, Rhode Island, represent the wealth and influence gained by their owners from the late nineteenth century industries of railroading, steel and finance.

Also important is the fact that between its construction in 1833-34, and its sale to the nonprofit Waterfront Historic Area League (WHALE) in 1982, the property was occupied by only three families, each of whom kept the house and its grounds remarkably intact. The period of significance begins with its construction in 1833 as the first house built to a design by one of the most prominent nineteenth century architects. Edward Jones, the second owner of the house and equally representative as William Rotch, Jr. of the whaling industry that built the house, died in 1880 ending the period of national significance for the property. Jones' daughter then maintained the house and its gardens until her own death in 1935 at which time the Mark Duff family acquired the property. They maintained the property until it was acquired by WHALE. It remains today one of the few survivors of a nineteenth century tradition of landscaped urban estates encompassing full city blocks.

ARCHITECTURAL SIGNIFICANCE

The Historic Structures report done for the William Rotch, Jr. House in 1985 best summarizes the Greek Revival style in America, its significance, and its appearance in New Bedford.

> Talbot Hamlin, the preeminent author and architectural critic of classical revivalism in America, notes that "The period called Greek Revival, extending roughly from 1820 to 1860, might more fittingly be called "Middle America", because at this time the young nation had gained its feet and was striding forward

[7] Ibid., 6.

[8] Ibid., 10.

with conscious vigor and confidence." Others have called this aesthetic the first truly American architectural style.

As our infant Republic explored and crystallized new political institutions we, as a nation, consciously separated ourselves and our culture from Europe. We searched for new symbols, new productivity and new models upon which to base our aspirations as a country. Our authors, artists and fledgling architects burst forth with a collective creative energy that demanded an unprecedented way of looking at things. Coupled with this was the rise of the democratic ideal, almost a deification of the common man espoused by Andrew Jackson and his political cohorts. During this period, interest in things scientific, especially archeological, captured the spirit of Americans. We were drawn to studies of classical civilizations.

As a new Republic based on democratic principles, Americans were particularly enamored of modern Greece's struggle for independence and that ancient country's glorification of man's attempt to govern himself by grass roots consensus. We saw the classical temples of old Greece as perfect models for a fresh approach to our own architecture.

...We felt confident about our great political experiment in self-government and searched for lasting symbols of this sentiment. What better architectural models could be found than the monumental marble temples with their appealing geometric lines erected by ancient Greece and Rome? The ravages of centuries had proven their permanence. We had rediscovered the perfect style for expressing the ideals of American democracy!

...One must also add to this artistic environment the emergence of a youthful architectural profession. As public and private wealth increased in America, demands for new and larger structures placed a great deal of pressure on the old system of building construction - one in which gifted gentleman designers, uneducated in engineering matters and amateurs by inclination, selected various elements from foreign pattern books for their carpenters to translate into reality. Larger buildings required innovative but professionally trained architects and engineers skilled in the building sciences. Architectural firms organized, mostly in the bigger cities, to meet this challenge. Many of their members began as carpenters and were well-versed in construction technology.

The principles of classical architecture, so enthusiastically practised in the major cities of early nineteenth century America, permeated the countryside as well...Those small town patrons who were the most cultivated, most cosmopolitan and most prosperous turned to designers who could create entirely new residences and public buildings using the latest in Greek Revival fashion. These patrons knew archeological correctness, Greek orders and ornamental detail when they saw them, thanks to architectural pattern books many purchased for their personal libraries.

> Because of New Bedford's early nineteenth century wealth, which was based primarily on whaling, it was logical that its merchants hired architects who could capture this national fascination for things Greek when they embarked on new construction projects in their community. New Bedford is specially rich in its inventory of public and private buildings inspired by ancient civilization.
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> ...Designer Russell Warren of Rhode Island must be given credit for many of New Bedford's most visible landmarks in this style. Trained as a carpenter, Warren by 1828 was advertising himself in Bristol, Rhode Island, city directory listings as an architect. The hallmark of Warren's style of designing included traditional wide, through-running hallways with four main flanking rooms (essentially a four square plan as found in the Rotch-Jones-Duff House) and exterior embellishment of smooth surfaces against which decorative forms were juxtaposed. He specialized in surface decoration and elaboration, perhaps because of his training as a carpenter. By the early 1830's, Russell Warren was widely known in southeastern New England and was called to many commissions in New Bedford, as well as Fall River and Taunton.
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> ...Given our understanding of the aesthetics of the Greek Revival movement in architecture and how this stylistic ideal influenced the physical environment of New Bedford, one can readily accept how William and Lydia Rotch came to agree on a design for their new residence. All the wealthy merchants who were building after about 1825 wanted the very latest in architectural taste. Even as practising (and lapsed) Quakers, they rarely hesitated to proclaim their prosperity by having Russell Warren fashion imposing stone residences with equally impressive landscapes.[9]

The house built for Rotch in 1833 and 1834 took a radically different form from the others being built at that time on County Street. It was sheathed in flushboard and wood, not built of stone. Like those built for his sons and son-in-law in 1821, it presents a gabled elevation to the street with a lunette window, but unlike them and both the William Rotch Rodman and Grinnell Houses, it features a single-story (rather than two-story) porch with four sets of double Doric columns ranging along its front facade. Unlike every other house built in New Bedford at this time, the front facade of the William Rotch Jr. House has three bays rather than five.

These discrepancies may in the end be unaccountable, but they are possibly explained by several circumstances. Foremost among them is the architect and client. Until the early 1980s the architect of the William Rotch Jr. House had not been identified, but in 1982 the painstaking work of Peggi Medeiros in the city of New Bedford's Office of Neighborhood and Historic Preservation, discovered two payments totaling forty dollars made on 28 September 1833 and 17 February 1834, to "Upjohn" in an account book of William Rotch Jr.

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[9] "Historic Structures Report," 13-15 and 17, citing Talbot Hamlin, *Greek Revival Architecture in America* (New York: Dover Publications, 1944); Foreward, p. I; and Robert L. Alexander, "The Architecture of Russell Warren", Master's Thesis, New York University, 1952, 9 and 29-62.

Judith Salisbury Hull, whose Ph.D. dissertation at Columbia University in 1987 discussed Richard Upjohn's work, calls the Rotch House and the Isaac Farrar House in Bangor, Maine, Upjohn's "first certain works."[10]

These payments, it is now certain, were made to Richard Upjohn, who at the time was living in New Bedford. Having become involved in some undefined speculation, Upjohn emigrated from his native England in debt in 1829, and in June of that year settled in Manlius, New York, where his wife's brother lived. In the fall of 1830, however, he came to New Bedford, where his older brother Aaron had lived since 1823. Having apprenticed as a cabinetmaker, Upjohn began work as a joiner for the builder and lumber merchant Samuel Leonard in New Bedford, and he was identified as a joiner in October 1831 when he bought land in the city.[11]

At some point, Upjohn began working as a draftsman for Leonard, who had worked closely with William Rotch Jr. on several projects, including a salt works he owned with James Arnold and Abraham Russell at Clark's Cove and what became known as Leonard's wharf, called Rotch's south wharf in 1834.[12]

In 1833 and 1834, though, Leonard appears to have been thoroughly engaged in lumber speculation and building. In her dissertation on Richard Upjohn's domestic architecture, Judith Hull has stated that Upjohn may have worked in Leonard's office as a draftsman or, alternatively, may have "simply provided Leonard with plans for a small number of structures on a casual basis, while engaged in other activities."[13]

However it may have been, Leonard was certainly the conduit between William Rotch Jr. and Upjohn. Upjohn had been advertising his ability to do "architectural plans and elevations, neatly executed at short notice" since early March 1833 and in that advertisement he had listed Leonard as one of his references.[14] For Rotch, Upjohn may have been a satisfying alternative to Russell Warren, who was then engaged not only in the William Rotch Rodman Mansion just south of his own lot but in the monumental John Avery Parker Mansion much further north on County Street (reputed to be the largest Greek Revival dwelling ever built) and in the Merchants and Mechanics Bank (or Double Bank) on Water Street, organized by Parker and presided over by William Rotch Rodman. Why Warren, who designed so much of New Bedford's public and elite private face, did not design the William Rotch Jr. House can only be speculated. It is possible that he was simply unavailable to design Rotch's house. It is also possible that Rotch was not enamored of the grandeur of the Rodman and Parker

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[10] Rotch Papers, MS 2, Series B. Financial Accounts, 1789-1837; Subseries 5. Cash books, 1788-1835; Box 6. Vol. 4, 1831-35, ODHS; Judith Salisbury Hull, "Richard Upjohn: Professional Practice and Domestic Architecture" (Ph.D. diss., Columbia University, 1987), 40-41, xviii. Hull's work is the only research on Upjohn's house designs.

[11] Upjohn's advertisements appear in the *New-Bedford Mercury*, 5 March 1833, and New Bedford Daily Gazette, 6 March 1833. Upjohn called himself "architect" in Micajah Wood to Richard Upjohn, 22 October 1831; Taunton Land Records 35:437. Bristol County Registry of Deeds, New Bedford; on the date of his employment by Leonard, see [Richard Upjohn] to Samuel Rodman, Box 13, Folder 15, Family Correspondence, 1844-1914, Richard Upjohn Papers, New York Public Library; *Vital Records of New Bedford Massachusetts to the Year 1850,* vol. 2, *Marriages* (NEHGS, 1932, Boston).

[12] "Historic Structure Report," 71 n. 39; Leonard Bolles Ellis, *History of New Bedford and Its Vicinity* (Syracuse, NY: Mason, 1892), 121-22. On 26 September 1855 the R. G. Dun & Company stated of Samuel Leonard & Sons, oil manufacturers, "the largest manufacturer in America ample means high character made 40m$ [thousand] last year undoubted." See vol. 17, page 43, R. G. Dun & Co. Business Records, Baker Business Library, Harvard University, Cambridge, Mass.

[13] Hull, "Richard Upjohn," 41.

[14] See New-Bedford *Daily Mercury*, 12 March 1833, where Upjohn listed his references as "Messrs. James B. Congdon, Wm. H. Taylor, Samuel Leonard."

mansions as they emerged on the landscape and chose to work with a less established, and presumably more malleable, architect.

> After Richard Upjohn had become one of America's most famous architects, a reputation he secured with his work on New York's Trinity Church [NHL, 1976], he shared his reminiscences with his grandson and biographer. Without identifying any specific projects with which he was involved in New Bedford, Upjohn indicated he was busy and prosperous in that city and purchased a house lot there in January 1834. In this 1939 biography, the architect's grandson expressed his feeling that Upjohn's earliest independent design work certainly occurred in New Bedford. By then, however, no projects of his had been definitively identified. We do know that Upjohn explored the idioms of the classical revivals and, in 1833, created for Isaac Farrar in Bangor, Maine, a residence with marked similarities to the Rotch-Jones-Duff House. Farrar, as a pioneer lumberman in Maine, probably knew his New Bedford counterpart, Samuel Leonard, and had met the young Upjohn through that professional association.[15]

The house Upjohn designed for Rotch, like the mansion he designed at roughly the same time for Isaac Farrar, is a three-bay house. Architectural historian Deborah Thompson has noted of the Farrar House that it was "the first house of considerable size in Bangor to have only three bays in its facade, and in this it reflected its architect's English background and familiarity with neo-classical houses with three well proportioned bays, rather than the slightly cluttered appearance of the five-bay form (with window shutters), which became conventional in Colonial America."[16] The Farrar House originally featured a paneled parapet that concealed the hipped roof, and fluted Doric columns which supported a single-story, center portico; the Rotch has a markedly similar parapet, concealed on the front facade by its gable, and sets of double fluted Doric columns supporting a single-story porch that extends across the front facade.

Although the houses were designed in the same year, construction on the Farrar House did not begin until after the Panic of 1837 and was not completed until 1846. Thus the William Rotch Jr. House is the first documented house built to a Richard Upjohn design. In addition, the interiors of the Farrar House have been altered.[17]

Since at least January 1834, perhaps because of his work on William Rotch Jr.'s house, Upjohn had termed himself an architect. The Rotch House commission was not enough, however, to establish him in his new profession. In January 1834, scarcely six weeks before Rotch made his final payment to Upjohn, the architect was forced to take out a mortgage on the lot he had purchased in 1831, and appears to have left the city for Boston in February.[18] It is tempting to suggest that he regarded some elements of the Rotch House design—the

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[15]"Historic Structures Report," 18-19, citing Everard M. Upjohn, *Richard Upjohn: Architect and Churchman* (New York: Columbia University Press, 1939), 30.

[16]Deborah Thompson, *Bangor, Maine, 1769-1914: An Architectural History* (Orono: University of Maine Press: 1988), 82.

[17]Thompson, *Bangor*, 81-84; "Historic Structure Report," 19.

[18] Most accounts, including Hull, "Richard Upjohn," 45-46, and the uncatalogued notebook compiled by either Hobart or Richard Michell Upjohn in preparation for an uncompleted biography of Richard Upjohn, in the Upjohn Collection of Architectural Drawings by Richard, Richard Mitchell, and Hobart Upjohn, Avery Architectural and Fine Arts Library, Columbia University, state

use of wood rather than stone, for example, or the gable on the front facade—as the unpalatable outcome of negotiations with a client whose Quaker sensibilities had not been extinguished with his denial by the local Friends meeting. It is equally tempting to speculate that Upjohn simply wished not to remember his utter failure at establishing himself amid the frenzy of mansion and public building in New Bedford; after all, Russell Warren had declared himself an architect only five years earlier and had realized enormous success in the city.[19]

Richard Upjohn has been recognized as one of the most important and influential nineteenth century architects in the United States, in addition to being the founder of the American Institute of Architects. As the first completed commission and design by this nationally significant American architect, the William Rotch, Jr. House is important to recognizing all aspects of Upjohn's body of work, from earliest commissions in the Greek Revival style to his later and more well-known Gothic Revival and Italianate style.

WHALING INDUSTRY AND WILLIAM ROTCH JR.

By the mid-nineteenth century, whaling was fifth among all industries in the United States in the value of its output.[20] Before the discovery of petroleum in 1859, whale oils were the world's best illuminant. The oil of the sperm whale was also used in high-speed or delicate machinery such as watches, while the oil of right and other "toothless" whales was used to lubricate heavy machinery. Whale oils were used to cure and preserve leather and to process wool and other fabrics. They had been used for street lighting in London since 1736, and the domestic market began to grow from the late 1700s onward when large cities along the eastern seaboard began to light streets, the federal government began to build lighthouses, and Americans began to replace tallow candles and oil lamps with spermaceti candles.[21] Baleen or whalebone—the fringed plates of cartilage through which toothless whales screen water for food—was fashioned into umbrella ribs, skirt hoops, corset stays, and carriage springs, while the ambergris sometimes found in the sperm whale's intestine was used in the perfume industry.[22] By 1840, whaling and the production of oil, candles, and other whaling goods constituted the third most valuable industry in Massachusetts. By 1845 New Bedford was, in terms of tonnage registered at its Custom House, the fourth largest port in the country.[23]

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that Upjohn left New Bedford in February 1834. The latter states that he opened an architectural office in Boston on 19 May 1834. Z-4 in the Upjohn Collection is a notebook of Richard Upjohn's "Receipts of work for various clients while in Boston, 1834-39." However, curiously, in [Upjohn] to Rodman, Upjohn Papers, New York Public Library, the architect states that he did not leave New Bedford until February 1835.

[19] Robert L. Alexander, "The Architecture of Russell Warren" (M.A. thesis, New York University, 1952), 9.

[20] Lance E. Davis, Robert E. Gallman, and Karin Gleiter, *In Pursuit of Leviathan: Technology, Institutions, Productivity, and Profits in American Whaling, 1816-1906* (Chicago: University of Chicago Press, 1997), 4.

[21] Joseph Lawrence McDevitt, Jr., "The House of Rotch: Whaling Merchants of Massachusetts, 1734-1828" (Ph.D. diss., American University, 1978), 42-43; Stuart M. Frank, "'Vast Address and Boldness': The Rise and Fall of the American Whale Fishery," in George S. Perry Jr. and Helen Richmond, eds., *The Spirit of Massachusetts: Our Maritime Heritage* (Boston, 1985); Edward Byers, *The Nation of Nantucket: Society and Politics in an Early American Commercial Center, 1660-1820* (Boston: Northeastern University Press, 1987), 249.

[22] Davis et al., *In Pursuit of Leviathan*, 16-17; Frank, "Vast Address and Boldness."

[23] Samuel Eliot Morison, *The Maritime History of Massachusetts, 1783-1860* (1961; reprint, Boston: Northeastern University Press, 1979), 317-18; Zephaniah W. Pease, *History of New Bedford* (New York: Lewis Historical Publishing Company, 1918), 1:37, notes that New Bedford was the fourth tonnage district behind New York, Boston, and New Orleans, its registered tonnage nearly doubled that of Philadelphia in 1845.

A decade earlier John Quincy Adams, no longer president but serving then in the U.S. House of Representatives, visited New Bedford with his son Charles Francis Adams, then twenty-eight years old. William Rotch Jr.'s house had been built on County Street just a year before, and by that year nearly all of the mansions that would come to define New Bedford's industrial prosperity had arisen, as Charles Francis's diary entry of 19 September intimates:

> New Bedford is an offshoot of Nantucket, and more thriving than the original stem. Both equally depend upon the whaling business, which is now carried on to an extent far too great for permanent success. The fortunes suddenly made at this place have poured themselves out upon the surface, in the shape of houses and grounds. We were taken to see the street, which has lately risen like magic, and which presents more noble looking mansions than any other in the country.[24]

Two days later Adams met William Rotch Jr. (1759-1850), whose grandfather, he wrote, "moved from Nantucket in 1769 and founded the fortunes of the town." Adams described Rotch as "an old Quaker gentleman of 76, but fine looking, and very solid."[25] Adams's sense of things was more or less correct: Rotch still dressed like a "Quaker gentleman," though he had been denied membership in the New Bedford Friends Meeting in September 1829. Rotch's grandfather Joseph had not founded the settlement that became New Bedford, but he and his family, as historian Joseph McDevitt has put it, "were the architects of New Bedford and the force which changed the village of 'Bedford' into the whaling capital of the world. . . .The Rotches were to whaling what Andrew Carnegie and John D. Rockefeller were to steel and oil."[26]

Whaling was capital intensive, labor intensive, and laden with risk. Vessels were rarely if ever owned by a single individual but often owned in shares by several. Agents, who usually owned part of the vessel they managed, lessened the risk by the paying crew at the end of a voyage in shares of oil or bone taken thereon. Still, a recent study has found that over time agents' prospects improved: after 1819 their tendency to be owners rose dramatically, their share in a vessel's ownership also rose, and their incomes rose. Even as a "typical" whaling voyage might cost twenty to thirty thousand dollars to fit, provision, and staff in the 1850s, an agent managing one vessel might have made $2,600 and $6,100 a voyage or as much as $24,000 a year with four vessels at sea—at a time when the American president made $25,000. In 1855 the average taxable wealth of whaling agents was nearly $65,000 and probably closer to $70,000 if the money tied up in partnerships is considered. The average wealth of New Bedford agents who managed twenty or more voyages before 1856 was $112,642, which made them among the richest people in the United States at the time.[27]

Well before mid-century the Rotch family was wealthy beyond the average person's imagining. In 1800 tax records list only three persons in what became New Bedford with a net worth of more than one hundred thousand dollars—William Rotch, his son William Rotch Jr., and his son-in-law and business partner Samuel Rodman. Thirteen years later, about eight hundred people (or about 14 percent of the 1810 population) paid taxes in New Bedford, and on average each paid less than ten dollars. Only Rotch family members paid more

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[24] "Extracts from Diaries of John Quincy Adams and Charles Francis Adams, Relating to Visits to Nantucket and New Bedford, 1835 and 1843," *Old Dartmouth Historical Sketches* 47 (1919), 19

[25] "Extracts from Diaries," *Old Dartmouth Historical Sketches*, 19, entry for 21 September 1835.

[26] McDevitt, "House of Rotch," iii-iv, 1-2.

[27] Davis et al., *In Pursuit of Leviathan*, 401, 412-13. The authors cite Lee Soltow (1975), who noted that in 1860 the richest 7,000 American males (or .1 percent of free adult males) each owned property valued at $111,000 or more.

than four hundred dollars. The company William Rotch Jr. & Sons paid $1,500, while he personally paid $450. In May 1834 William Rotch Jr. was assessed for twenty-six separate parcels in New Bedford—a house and 136 rods of land (probably the house he had just moved from at Water and William Streets); six stores, his own and several he let to others, and their lots; a "furnace house"; Central Wharf; various lots; and his "New house and 1 acre of land."[28]

Five months after Rotch died in April 1850, the New Bedford *Daily Evening Standard* published a list of city individuals and businesses who paid one hundred dollars or more in taxes that year. Having noticed newspapers in other cities publishing such lists, the *Standard* clearly wished to assert the preeminence of its men of wealth: "we doubt," the editors wrote, "whether there is another place in the State, which will show as well, compared with the number of inhabitants." In this list the estate of William Rotch Jr. was valued at $528,700 and ranked the third largest in the city. In 1851 *"Our First Men," or a Catalogue of the Richest Men in Massachusetts* stated that William Rotch Jr., who had died the year before, left "nearly a million."[29]

In addition to its notable wealth, the Rotch family was an early example of a vertically integrated corporation: from the 1770s forward, under its various company names, the family owned whaling vessels; built whaling vessels; built and operated coastwise trading vessels that supplied naval stores and lumber to its own shipbuilding enterprise; transported whale oil and other goods; outfitted whaling vessels; purchased oil and whale products from other owners and agents; sold naval stores and food stuffs in its own store; made candles; owned wharves and storehouses in New Bedford and Nantucket; and sold oil and bone on both national and international markets.[30] Rotch companies were able thereby to withstand the fluctuations of an extremely volatile industry by keeping oil and bone off the market when prices were low, at such times processing oil into candles, for example; few whaling agents were sufficiently extended or capitalized to afford such a luxury. Thus at various times when failures were common—during the 1810s and again in 1833-34—the Rotches were free of "embarrassment," the contemporary term for financial strain and failure.

When he was thirty years old, just two years after he moved from Nantucket to what was then Bedford village, William Rotch Jr. wrote, "I consider myself young in Commercial life & not yet two years separated from the watchful care of an experienced father, whose precepts aided by examples that has established him an unimpeached character, I have endeavored to make the standard rule of my conduct."[31] One part of that "standard rule" was probably a disinclination to use credit. When Rotch's brother-in-law, his father's business

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[28] McDevitt, "House of Rotch," 402, 476 n. 9; "Historic Structure Report," 37 n. 50; Research files of Peggi Medeiros, Waterfront Historic Area League (WHALE) on the RJD House contain a transcribed list of tax assessor's office records of William Rotch Jr.'s records for 1834, 1840, and 1850. Ms. Medeiros's files were invaluable to the research for this NHL nomination and are hereafter cited as Medeiros files.

[29] New Bedford *Daily Evening Standard*, 11 September 1850; *"Our First Men," Or a Catalogue of the Richest Men in Massachusetts, Containing a List of Those Persons Taxes in the State of Massachusetts Credibly Reported to the Worth One Hundred Thousand Dollars, and Upwards. With Biographical Notes of the Principal Persons* (Boston: Fetridge and Company, 1851), 191.

[30] Ibid., 534; Byers, *Nation of Nantucket*, 149, 156. As examples of the extent of Rotch's activity, see William Rotch Jr., 24 November 1791, to Zachariah Hillman, transcribed in John M. Bullard, *The Rotches* (Milford, NH: Cabinet Press, 1947), 259-60, on Hillman's impending trip to Georgia to cut "live oak & red ceder" for the frames of two Rotch ships; *The Medley or New Bedford Marine Journal*, 21 July 1794, 3:4, in which William Rotch Jr. advertised for sale pitch and turpentine as well as "one large copper cooler for a Whaling Ship . . . second-hand French Whale Lines, a quantity of second hand Whaling Materials &c &c &c.;" and ibid., 16 June 1797, 3:4 William Rotch, jun. & Co advertised for sale "at their store" in New Bedford a "constant supply of Cordage, Boltrope &c, Spermaceti and Whale Oil, Spermaceti and Tallow Candles."

[31] Quoted in Bullard, *The Rotches*, 255.

partner Samuel Rodman Sr., died the day before Christmas in 1835, his son Samuel Rodman Jr. wrote, "Like my Grandfather Rotch, with whom he was long a co-partner, his maxim was never to extend his business on credit. They might lose their property and be poor themselves but they would not take the risk, which they conceived immoral as well as unwise, of making others poor."[32] Such a practice must also have insulated Rotch in difficult economic times. Another aspect of that rule of conduct was evidently to pass most of the family business and personal property on to the next generation during one's lifetime, a pattern begun by Joseph Rotch and one that tends to undervalue William Rotch Jr.'s individual worth.[33]

With Rotch family companies at the helm—William Rotch Jr. and Sons, William R. Rotch and Company (directed by Rotch's son, William Rodman Rotch), the Rotch Wharf Company, the Rotch Candle House, New Bedford Cordage Company (organized by Rotch's grandsons, Benjamin Smith and William James Rotch, with Joseph Ricketson, in 1841)—the whaling industry grew rapidly from about 1820 forward. In the period 1816-20, more than fifty American whaling vessels annually caught about $750,000 worth of whale products, in 1980 dollars; by 1860, whaling vessels delivered an average annual catch worth almost $8 million, and vessels registered at the port of New Bedford contributed more than half of the nearly 2.7 million gallons of sperm oil, 7.4 million gallons of whale oil, and 3.2 million pounds of whalebone sold in the United States.[34]

Upon this prosperity New Bedford became what was believed at the time to be the wealthiest city per capita in the United States. "Probably no city in the Union, perhaps no city in the world can show such an amount of property in proportion to the number of inhabitants," the *Whalemen's Shipping List*, which monitored the industry, reported in 1854. "Taking the last United States census as the basis of population, a division of the wealth of the city would give to every man, woman and child in New Bedford, a fraction over $1615 each." According to statistics of real and personal wealth reported in the *Republican Standard* exactly a year later, per capita wealth was $1,265.83, and the wealth of the average city poll tax payer was of course considerably higher—$5,979.84. In 1860 the New York *Evening Post* calculated it this way:

> In case of an equal distribution of property to every male citizen twenty-one years of age, the amount would be above $4,300 apiece; and if divided among all the inhabitants the share of each man, woman and child, would exceed $1000. There is not a city in the Union with such an aggregate of wealth according to the population. A fair proportion of its tax payers are women, and their assessments, it is worthy of note, are by no means less than the average of the valuations set to the other sex. With such an abundance of "this world's goods," New Bedford

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[32] Zephaniah W. Pease, *The Diary of Samuel Rodman: A New Bedford Chronicle of Thirty-Seven Years, 1821-1859* (New Bedford, MA: Reynolds Printing Co., 1927), entry for 24 December 1825.

[33] At his death in 1828 William Rotch Sr.'s estate was divided equally among his children but was valued at only $39,980 because he'd has passed on the great bulk of his property to them prior to his death. McDevitt, "House of Rotch," 521.

[34] Davis et al., *In Pursuit of Leviathan*, 513-14. John R. Bockstoce, *Whales, Ice, and Men: The History of Whaling in the Western Arctic* (Seattle and London: University of Washington Press, 1995), 94, has noted that the American whaling fleet reached its "zenith" between 1846 and 1851with 638 vessels valued at nearly $20 million. "Another $70,000,000 was invested in the industry that employed in aggregate 70,000 persons," Bockstoce has stated, and the total value of the industry in 1982 dollars was about $997,200,000.

ought to be an urban paradise.[35]

However tongue-in-cheek the *Post* meant to be in its last comment, William Rotch Jr. and many other whaling merchants who built their homes on County Street did seem to envision the old road, running from the ocean at Clark's Cove on the south along the delineating bluff that rises above the Acushnet River waterfront, as an urban paradise. In 1805 Gilbert Russell, son of the Bedford village founder Joseph Russell, was the first to build a massive Federal, five-bay mansion on the street. Surrounded by gardens on three sides, the house was located at the head of Walnut Street, reinforcing a pattern first articulated by his father at the head of William Street—siting one's home at the end of a street so as to look down upon the waterfront and one's commercial properties. Five years later Gilbert's brother Abraham Russell built his five-bay Federal mansion at the head of Union Street, the main east-west street of the village.[36]

The mansion building lay in abeyance during the teens, due in greatest measure to the War of 1812 and the inflation and panic that ensued in its wake. In 1820 William Rotch Jr.'s son, William Rodman Rotch (1788-1860), purchased Gilbert Russell's County Street home, and in 1821 estate construction began again in earnest. That year, on the former Abraham Russell estate, Rotch's son-in-law James Arnold built an imposing, five-bay brick home on eleven acres, and two other sons of William Rotch Jr., Joseph (1790-1839) and Thomas (1792-1840), built identical Greek Revival mansions across from each other on William Street (named for William Rotch Sr.) where that street ends at County Street. At the head of that street was Joseph Russell's very plain frame dwelling, built in 1750; within four years Samuel Rodman Sr. bought the property to build a mansion for his daughter Sarah, who had married whaling merchant Charles W. Morgan.

In 1828 Samuel Rodman Jr. built a mansion at the corner of County and Spring Streets in the older style, an unadorned Federal dwelling in granite oriented to both streets. Four years later the imposing mansion of shipping magnate Joseph Grinnell, designed by Rhode Island architect Russell Warren was completed at what became the southwestern edge of County Street's mansion district. Grinnell's mansion is a very restrained interpretation of Greek Revival style, quite unlike the home being built diagonally across the street for William Rotch Rodman, also designed by Russell Warren, beginning in 1833. Also built of granite in Greek Revival style, Rodman's mansion featured six Corinthian columns, a smooth front facade, a full front portico, and Regency style plaster trim throughout the main floor. Thus, the wealth of the city's residents was being translated into elegant residences.

Virtually since William Rotch Jr., his wife and daughter Sarah had arrived in the village from Nantucket, between May and June 1788, Rotch had been appointed to the New Bedford Monthly Meeting's major committees; by 1792 he was clerk of the meeting, and he or his father had served more or less continually as elders of the meeting since that point. In January of 1828 Rotch's wife of forty-six years, died. Rotch was

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[35] *Whalemen's Shipping List*, 15 August 1854, cited in Davis et al., *In Pursuit of Leviathan*, 4 n. 11; "The Material Wealth of New Bedford," *Republican Standard*, 23 August 1855, 2:4; New York *Evening Post* quoted in *Republican Standard*, 16 August 1860, 2:5. The 1855 *Standard* article featured the wealth of the city broken down by ward, number of poll tax payers in each ward, and the aggregate value of both personal and real estate in each ward. The total population was derived from the Massachusetts Census, 1855, vol. 6, Bristol County.

[36] See *New Bedford and Old Dartmouth: A Portrait of a Region's Past* (N.p. [New Bedford, MA]: Trustees of the Old Dartmouth Historical Society, 1975), 30-33, 48-49. Thanks to Thomas W. Puryear, Department of Art History, University of Massachusetts Dartmouth, for his observations on the singularity of New Bedford's town plan.

permitted to step down as elder that October.[37]

Then, on 5 April 1829, the Reverend Orville Dewey of the First Unitarian Church of New Bedford, which claimed many former Quakers as members, announced to the "great surprise" of the assembled congregants the intention of William Rotch Jr. to marry Lydia Scott. Twenty-three years younger than he, Scott had been working in the household of Samuel Rodman Jr.'s sister Lydia until the death of William Rotch Jr.'s wife Elizabeth in 1828. At that time, with Rotch's children grown and in their own households, Scott "consented to take the charge of my Uncle's domestic establishment," Samuel Rodman Jr. wrote. Whether it was Scott's age or her position within Rotch's household that caught New Bedford Unitarians off guard is not clear, but Rodman himself did not make note in his diary of Rotch's marriage to Scott, on 25 April 1829, just twenty days after Dewey's announcement, and Rodman's later comments make evident some level of disapproval of his uncle's actions.[38]

Yet William Rotch Jr. had known Lydia Scott almost all of her life. Scott was the daughter of Quaker minister Job Scott; he and Rotch's father traveled and attended Yearly Meetings together in England, and after Scott died in Ireland in the early 1790s William Rotch Jr., his father, and Quaker Moses Brown of Providence, Rhode Island, became trustees of a fund raised in Great Britain to educate Lydia Scott and her siblings. Rotch's father and Brown published five hundred copies of Scott's journal and his letters in 1802. Nonetheless, the New Bedford Friends Meeting disapproved the 1829 marriage, and later that year sent a committee to visit Rotch "on account of his departure from the order of our society, in marriage." In September the committee reported that Rotch was "not willing to condemn his action," and the meeting promptly denied him membership.

The spate of mansion building affected William Rotch Jr., or his new wife Lydia, or both of them. Until 1834 the couple lived in a five-bay frame Federal dwelling at the southwest corner of William and Water Streets, a house that still stands but in a different location: it is now the Mariners' Home at the top of Johnny Cake Hill in the city. The only intimation of the Rotches' motivation to move to County Street exists in the diary of Samuel Rodman Jr., a comment he made after he and his wife Hannah visited the couple in their new home in September 1834. Rodman described the County Street house as "very spacious and combines many conveniences and luxuries in its arrangements, but on a scale better adapted to the age of his wife than to his own age for whose gratification mainly it may be presumed to have been built."[39] Other reasons may have prompted Rotch's move to County Street, among them the fact that three of his sons and one of his daughters already lived there by 1833.

The new house was built on part of what had once been the vast holdings of Bedford village founder Joseph Russell. The land had passed to his son Abraham, but during the War of 1812 Abraham Russell had been compelled to ask William Rotch Sr. to hold a mortgage on the property, and by 1818 Rotch acquired a large amount of this land in a foreclosure sale. Rotch Sr. sold some of the tract but kept the land bounded by Sixth, Madison, Cherry, and County Streets. At his death, this property was left to his children Elizabeth Rotch

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[37] The removal certificate of William Rotch Jr., Elizabeth Rotch and their daughter Sarah, and its acceptance, is recorded on 5 mo 1788, vol. 4 (18 July 1785-6 June 1803), Dartmouth Monthly Meeting Minutes, Records of Men's Friends, Old Dartmouth Historical Society (hereafter cited as ODHS); see the same volume 6 mo 1788, 3 mo 1789, 7 mo 1792 for various appointments to committees. On Rotch's refusal to silence Barton, see Pease, ed., *Life in New Bedford*, entry for 22 June 1823. On Rotch's release from the station of elder, see vol. 402, New Bedford Monthly Meeting Minutes.

[38] Pease, ed., *Diary of Samuel Rodman*, entries for 5 April 1829, 6 February 1828.

[39] Pease, ed., *Diary of Samuel Rodman*, entry for 20 September 1834.

Rodman, William Rotch Jr., Mary Rotch, and Benjamin Rotch. William Rotch Jr. was assigned a lot of about an acre bounded by County Street on the west, Bush (now Madison) Street on the north, Seventh Street on the east, and Cherry Street on the south.[40] On this lot, next to the lot his sister Elizabeth apparently deeded to her son William Rotch Rodman, he built his new home.

LANDSCAPE

Rotch's new house was sited off center on the lot, which embraced a full city block. The house sits toward the northwestern corner, perhaps so that more of the grounds to the east and south could be developed for gardens. In his dotage William Rotch Sr. had spent most of his time supervising his gardens,[41] and his son and namesake, already seventy-five years old when the County Street house was finished, may have envisioned himself playing much the same role even as the house design included a first-floor office to the left of the entrance.

What the estate's gardens were like initially is not known, but by 1847 it is clear that Rotch, with his Irish-born gardener William M. Howard, was growing dahlias, roses, gladiolus, tulips, and verbena, as well as pears, plums, grapes, pumpkins, beets, and cabbages. Rotch was an incorporator of the New-Bedford Horticultural Society in that year, and Howard, representing Rotch, was a regular participant in the society's public exhibitions. Rotch appears to have specialized in dahlias, having grown at least twenty-five varieties; roses, of which he and Howard exhibited at least seven strains; and pears, New Bedford's "standard fruit," of which Rotch cultivated at least eight varieties. On 15 May 1833 Rotch bought twenty-five mulberry trees which, if planted on the County Street grounds, did not survive; the oldest plants on the estate are the copper beech, four winged euonymous plants, and two Norway spruce.[42]

Rotch's evident enthusiasm for horticulture was broadly shared. "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 Wasemequia Nursery, the earliest such operation in New Bedford. "The culture of fruit and incidentally flowers, became a general hobby among these men, stimulated perhaps by the enthusiasm of Mr. James Arnold." Arnold's eleven-acre estate featured a grotto with a sea shell mosaic, illustrated in Andrew Jackson Downing's *Landscape Gardening and Rural Architecture* (1855), as well as two graperies, arbors, large orchards, espaliered peach trees, "a parterre with flower beds" bordered by boxwood, arbors, and a maze that reproduced that at Hampton Court in England.[43] That Arnold, Rotch's son-in-law, either influenced or had a direct hand in the installation of a parterre on the grounds of the William Rotch Jr. estate seems probable.

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[40] "Historic Structure Report," 11, citing H. B. Worth to Amelia Jones, 23 Feb 1914, Rotch-Jones-Duff House Archives.

[41] Francis Rotch to Thomas Rotch, New Bedford, 18 May 1820, Incoming Correspondence, Rotch-Wales Papers, New Bedford Free Public Library, cited in McDevitt, "House of Rotch," 501, 501 n. 105.

[42] *Charter and By-Laws of the New-Bedford Horticultural Society, Incorporated March 12, 1847* (New-Bedford: Press of Benjamin Lindsey, 1847), and *Records of the New-Bedford Horticultural Society*, vol. 1, New Bedford Free Public Library Archives. Thanks to Peggi Medeiros for transcripts of these records. The information on trees and surviving plantings is from "Historic Structure Report," 19. Whether Rotch, an active abolitionist, had an interest in silk culture as an alternative to cotton produced in the American South, and therefore produced by enslaved people, is not known.

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

The list of founding members of the New-Bedford Horticultural Society was essentially the city's blue book of 1847. The city's horticulturists were, as Tamara Thornton has observed of Boston's horticulturists of the same era, the city's merchants and manufacturers, as well as its lawyers, physicians and its few nurserymen such as Crapo. As Thornton has also pointed out, they were invariably men, because "the role of horticulture, after all, was to counter the money-making, power-hungry drive, something to which women, safely quarantined from the marketplace and forum, were not susceptible."[44]

For men—particularly, it may be argued, men raised as Friends—the pursuit of commerce and of wealth carried particular moral and intellectual anxieties that horticulture tended to assuage. The foreboding Charles Francis Adams articulated—that the enormous prosperity of whaling could not last—may have been privately shared by many who experienced its rewards in New Bedford. As Thornton has argued, "Antebellum America was marked by an increase in both the enthusiasm for prosperity and the fear of prosperity. . . . Americans fretted over the decline of virtue in the face of prosperity even as they applied themselves to realizing that prosperity in earnest."[45]

By 1850, just as Herman Melville was writing about New Bedford's "brave houses and flowery gardens," ten of them seemed to meet a cartographer's qualifications for a landscaped estate. J. C. Sidney's 1850 *Plan of the City of New Bedford Massachusetts from the Original Surveys* depicts trees and/or curvilinear driveways on these ten properties, two of them on Orchard Street (the next street west of County Street) and eight of them on County itself, including the estate of William Rotch Jr.[46]

When the William Rotch, Jr., House was threatened in the early 1980s, testimonials were offered on the estate's behalf. "I am sure there is no other place comparable for its completeness in all New England," the garden historian Ann Leighton wrote in 1981. ". . . For other examples I shall have to refer to the Hudson River Valley, Georgia, and Ohio and I know of none in all these places with their grounds intact and such a richness of outbuildings. That it is connected with the whaling industry, for which New Bedford now stands alone in the entire country, makes it all the more important to save it, just as it stands today and not moved or squashed in or falsified in any way."[47]

The executive director and historical architect of the Massachusetts Historical Commission wrote a similar appeal at the time:

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[44] Tamara Plakins Thornton, *Cultivating Gentlemen: The Meaning of Country Life Among the Boston Elite, 1785-1860* (New Haven and London: Yale University Press, 1989), 157, 165.

[45] Thornton, *Cultivating Gentlemen*, 8. The diaries of Samuel Rodman Jr. and Charles W. Morgan are both obsessed with the need for improvement, both of themselves, and, in Rodman's case, the soil. As Thornton has stated, "In America, a man need only be cultivated—morally, mentally, and physically—to take his rightful stand at the head of society. . . . The cultivation analogy functioned on the level of individual fruit and individual man, and improvement was understood more as moral uplift than genetic engineering (170, 171)."

[46] Yet Sidney labels this house "Mrs. Rotch," which suggests he made his map after 17 April of that year, the date that William Rotch Jr. died at the age of ninety. In his diary that day, Charles W. Morgan wrote of the funeral: "The gathering was very large and the ceremonies conducted according to the usages of 'friends' & Joseph Davis & Thos R Greene preached and Susan Howland preached & prayed –....The procession of carriages to the grave was the longest I have ever seen in N Bedford." Charles W. Morgan Diary, MR 121, Charles W. Morgan Papers, Blunt White Library, Mystic Seaport Museum, Mystic, CT.

[47] Isadore Leighton Luce Smith (pen name Ann Leighton), Ipswich, MA, 24 June 1981, to New Bedford Zoning Board of Appeals, Medeiros files.

> *The historical significance of the property lies in the integrity of the entire site as a unit, rather than in the individual importance of each component such as the house, the greenhouse, or the boxwood parterre garden. The property preserves intact the form and many of the details of an important mid-to-late nineteenth century suburban estate including the main house, stable, greenhouse, full garden layouts and pathways, an elaborate parterre with boxwood borders appearing to be at least 100 years old, various trellised garden structures of similar age, and a high wooden fence enclosed the entire property on a full city block. Each of these elements considered alone is of substantial historic value deserving sensitive preservation. But it is their continued existence together as a fully landscaped suburban estate that makes the property so extraordinarily rare and important. In the nineteenth century there were a number of such suburban mansion-garden complexes in New Bedford and in other prosperous New England Cities [sic] such as Newburyport and Portsmouth. At this time the Rotch-Jones-Duff Property stands unique in New Bedford and among a small handfull [sic] of surviving similar properties throughout New England.*[48]

EDWARD COFFIN JONES

Lydia Scott Rotch left the house sometime by mid-December 1850; she died in Waltham, Massachusetts, in 1863. In September of that year, Rotch's children quitclaimed their interest in their father's land, including the County Street parcel on which his mansion stood, to Sarah Rotch Arnold, his eldest child. On 30 December 1850 she sold the property for seventeen thousand dollars to Edward Coffin Jones.[49]

Just a few months earlier, when the New Bedford *Daily Evening Standard* had listed the estate of William Rotch Jr. as the third wealthiest entity in the city, Edward C. Jones (1805-80) stood eleventh in that ranking, his worth assessed at $175,600.[50] Like Rotch, Jones had been born on Nantucket, but his father Reuben was a captain in the merchant service. Reuben and his wife moved to New Bedford shortly after Edward, their only child, was born, but when the War of 1812 kept Reuben Jones from going to sea, he became ill and died young. His widow Sally Coffin Jones had no property but the house her husband had purchased, so she took in laundry, rented the upper floor of her house, and then began a school in her home. She sent her son to a small private school and then to Friends' Academy in New Bedford, started by William Rotch Jr., and apprenticed the boy during one summer to a bookbinder. A gift of two shares in the New Bedford Social Library from his uncle Eber Clark permitted Edward Jones to read such books as *Cook's Voyages*, which stimulated his desire to go to sea.[51]

In 1824, at the age of nineteen, Jones became a clerk for Elisha Dunbar, a whaling captain, ship chandler, and

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[48] Patricia L. Weslowski, Executive Director, and William Finch, Historical Architect, Massachusetts Historical Commission, Boston, 22 June 1981, to Chairman, Zoning Board of Appeals, City of New Bedford, Medeiros files.

[49] See Bristol County Deeds (hereafted cited as BCD) 19:323-25, 30 September 1850, and BCD 19:564, 30 December 1850. The deed research was done by Peggi Medeiros, now of Waterfront Historic Area League.

[50] New Bedford *Daily Evening Standard*, 11 September 1850.

[51] "Memoirs of Edward C. Jones collected and written for his grandchildren by their aunt Amelia H. Jones," Subgroup 4, Box 5, Series C, Vol. 2, Jones Family Papers, MS 72, ODHS.

importer of Swedish and Russian bar iron. Three years later he became a partner in the reorganized firm of Elisha Dunbar and Company, and over the next twelve years the firm moved increasingly toward investing in whaling vessels in addition to outfitting them. When Dunbar died in 1839, Jones reorganized the business under the name Edward C. Jones. By 1843 an R. G. Dun agent observed that Jones was "a careful good prudent bus man—stands high—A No 1—is doing a gd [good] bus.—worth $30m [thousand]" and had been in business seventeen years. His "A No 1" Dun rating never slipped through 1865.[52]

"Whaling being so profitable" by 1850, according to local historian Zephaniah Pease, Jones turned away from outfitting and "devoted all his energy to the fleet of whalers he owned, adding to that fleet from two to five ships yearly." By mid-century Jones was agent and owned in whole or in part sixteen whaling barks or ships. By 1857 he was the third wealthiest individual in New Bedford and stood fifth in wealth overall: only James Arnold and Edward Mott Robinson were more affluent, and two companies—the whaling firm of Isaac Howland Jr. and Company and the city's first, and at that time only textile company, Wamsutta Mills—ranked before Jones.[53] The economic analysis of the whaling industry by Lance Davis et al. has placed Edward C. Jones sixth among the twenty-nine most successful whaling agents between 1817-92, actually ahead of Isaac Howland Jr. and Company. Based on sixty-one voyages he organized for which profit rates could be computed, Jones averaged 18.4 percent profit overall. "The top nine or ten [agents] were extraordinarily successful," they have argued;
". . . The qualification of the competitive situation by the differing knowledge, skills, and innovative activities of agents—is important. The Howlands, the Swifts and Perrys and Aikens, John Knowles, and Edward Jones knew something valuable, and it was knowledge that was not widely shared."[54]

The 1851 publication *"Our First Men"* said of Jones, "He has had luck, luck, and nothing else. . . . People that trade with him do not expect to make much." But, witnessing Jones's wealth rise steadily over the years, the credit reporters for R. G. Dun saw it differently. In 1858, when they put his worth at four hundred thousand dollars, they watched him weather the Panic of 1857 "without embarrassment," his property "not materially increased or diminished." In 1860, after the discovery of petroleum, the Dun report states that Jones "has met with losses in oil & shipping like the rest of our merchants has had the reputation of being very lucky with his ships the luck however was his skillful prudent management sound & safe."

In August 1861 R. G. Dun worried that because most of Jones's assets were tied up in whaling his business might be "going astern," but his enterprise and credit remained fundamentally sound throughout the war. When the Confederate privateer *Shenandoah* attacked seven whaling vessels off Cape Thaddeus in the Arctic Ocean in June 1865, the raiders burned all but Jones's *Milo*, in which they sent the crews of all the destroyed vessels to San Francisco. As the price of sperm oil rose throughout the war, Jones's business was worth more than ever—six to seven hundred thousand dollars and "accumulating," Dun reported at the end of November 1865. But with the Arctic disasters of the next decade—forty-five whaling vessels were destroyed in the Arctic ice pack in 1871 and 1876—Jones began to divert capital into other areas. Like William Rotch Jr., he was heavily

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[52] Pease, *History of New Bedford*, 497-98; Edward C. Jones, vol. 17, page 40, R. G. Dun & Co. Business Records.

[53] The city's total valuation in 1857 was a stunning $27.5 million. Isaac Howland Jr. and Co., ranked first, was assessed at nearly $1.3 million; James Arnold at $613,000; Edward M. Robinson at $508,000; Wamsutta Mills at $500,000; Jones at $400,300; and Sylvia Ann Howland at $370,000. In 1865 Robinson and his sister-in-law Sylvia Ann Howland, heir to the whaling fortune of Gideon Howland Jr., died within months of each other, and both left more than five million dollars in cash and trust to Robinson's daughter Henrietta, later known as the infamous "Hetty" Green. See "The Rich Men of New Bedford," New Bedford *Evening Standard*, 21 August 1857.

[54] Davis et al., *In Pursuit of Leviathan*, 446, 450, 453, Table 11.5.

involved in local banking, and while the Rotch family had built the New Bedford-Fairhaven bridge and invested in several turnpikes, Jones was among the founding directors of the New Bedford Gas Light Company.[55]

Between 1850 and 1857, the city's assessment of Edward C. Jones's estate had more than doubled, rising from $175,600 to $400,300, and it surely rose on the tide of whaling's prosperity in that decade. It was a time when, as Pease put it, "an aristocracy of oil ruled the city," and it was evidently an opportune time for Jones not only to move but to refurbish and remodel. He moved into his new County Street home in May 1851 with his second wife, Emma Nye Chambers Jones (1823-52), who had been born on St. Michael's Island in the Azores, and their three young daughters Sarah Coffin, born in 1845, Emma Chambers, born in 1847, and Amelia Hickling, born in 1849. Nine months after the move to County Street, Emma Jones again gave birth, her eldest daughter died, and then she died. The baby was named for the deceased child, and Edward Jones asked his aunt Sarah Gelston to serve as housekeeper. In 1856, house plans indicate that Jones embarked on a major revision of the County Street house. He took down the wall that separated William Rotch Jr.'s office from the tea room to create a large formal "dineing room" and replaced what were probably simple black marble fireplace surrounds with ones in the Italianate style. On the exterior, he may at the same time have added the porch overlooking the south garden, the Italianate cupola, the four shed dormers on the north and south elevations, and the coach house.[56]

In every other respect, however, the estate remained very much the same. In 1880, *Walker's Railroad, County, Town & Post Office Map of Massachusetts* shows the Jones estate as one of fifteen on County, Orchard, and Hawthorn Streets with elaborate driveways, greenhouses, outbuildings, graperies, lodges, and even bowling alleys. Amelia Hickling Jones, who lived in the County Street house from 1851 to 1935, was as much a rose enthusiast as William Rotch Jr. She grew at least eight varieties of roses and kept a small cutting garden of them near the greenhouse, which appears to have been built between 1895 and 1910.[57] The earliest known photograph of the grounds, taken about 1870, documents the existence of a boxwood-edged parterre with canna lilies and roses in the center sections and a latticework pergola. Evergreens range along the board fence surrounding the perimeter of the lot on all sides except the front drive; this mode of fencing—an open, often iron fence at the front of the house with a high board fence for privacy lining the rest of one's lot—was characteristic of New Bedford estates, and the one surrounding the William Rotch, Jr., House today is one of very few extant originals.

In 1872 Edward Jones married a third time, to Mary Coffin Luce (1840-1917), the daughter of New Bedford whaling captain Matthew Luce. More his daughters' contemporary than his, she lived comfortably with Sarah, Emma, and Amelia during their father's frequent absences from home. In March 1880 Edward Jones died at his County Street home. Mary Luce Jones and Amelia Hickling Jones (and sometimes her sister Emma, who lived most of the time in Litchfield, Connecticut, and New York City) continued to live at 396 County Street for the rest of their lives, with a complement of domestic help. Mary Luce Jones died in 1917, and Amelia Jones stayed on in the house.

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[55] *New Bedford and Old Dartmouth*, 114; Pease, *History of New Bedford*, 498-99; Davis et al., *In Pursuit of Leviathan*, Table 9A.1.

[56] Accounts for furnishing house . . . , 1850-71, Vol. 1, Series E, and House Plans, 1851, 1856, Series E, Jones Papers.

[57] Peggi Medeiros has noted that the greenhouse is not shown on the 1895 Walker map of the city, but the city's April 1910 tax assessment lists the "house and greenhouses" at 396 County Street, the Jones estate.

When Amelia Jones died in May 1935, she left between $565,000 and $600,000 in cash and trust to numerous individuals and charities and bequeathed her New Bedford and adjacent Dartmouth real estate and its contents to her nieces and nephews. The heirs designated attorneys with the power to sell the real estate, and in November 1935 the County Street property was sold to Mark M. Duff (1892-1967), who just the year before had become president of the city's Merchants National Bank and New Bedford Hotel Corporation.

MARK M. DUFF

Mark Duff had returned to New Bedford after graduating from Georgetown University and by 1920 was a weigher in the family firm, David Duff and Son, established by his grandfather and father in 1851 as a teaming and heavy moving business that handled whale oil and various stores for the whaling industry. In 1887 the company refocused on coal and fuel handling generally. In 1922 Mark Duff and his brother, John Duff Jr., joined the company, and by then David Duff and Sons had become the largest oil and fuel company in the city.[58]

When the Duffs bought the former Jones home, the New Bedford *Standard-Times* pointed out that the County Street property occupied an "entire block," which suggests that the feature had by then become uncommon. The whaling industry had very nearly lapsed from the port of New Bedford—the last whaling cargo returned to the city on the *John R. Manta* in 1925—and the city was then one of the largest producers of fine cotton sheeting and shirting in the United States. Its population was nearing its pinnacle of 125,000, and the large estates on County Street and immediately west of it, had been broken into smaller lots for the Queen Anne and Shingle Style houses of mill owners.

The *Standard-Times* announced in addition that the family would occupy the property only "after renovations," but these modifications were for the most part cosmetic. The only structural changes were the transformation of the cellar summer kitchen into a study, the creation of several bathrooms on the second floor, the addition of a small porch on the north side of the house, and the construction of an elliptical staircase from the back porch to the terrace below (since removed).[59]

On the grounds, roses continued to be a prominent feature. The Duffs hired Boston landscape architect Helen Coolidge, a graduate of the Rhode Island School of Design and former editor of *House Beautiful* Magazine, to prepare a landscape plan and restore the existing garden structures and plant materials. With Coolidge's guidance, the Duffs preserved the parterre, restored the gazebo, terraced the rear yard, renovated and enlarged the greenhouse, and planted more than seven thousand tulips.[60]

Mark Duff died in 1967, and, after the property was nearly sold to a New Jersey developer with plans to turn it into a restaurant and small hotel, his widow conveyed the house and lot to New Bedford's Waterfront Historic Area League (WHALE) in November 1981. In 1984, to save the building from commercial development,

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[58] Eileen Lardner, "Active Until Last/Banker-Businessman/Mark Duff Dies at 76," New Bedford *Standard-Times*, 22 May 1967, 1-2; "Sons Enter Firm," New Bedford *Standard-Times*, 1 July 1922, Medeiros files.

[59] "Mark Duff Buys Property/Family to Occupy House after Restoration," New Bedford *Standard-Times*, 7 November 1935, 1, Medeiros files; "Historic Structure Report," 32-33.

[60] "One of Six Gardens in War Bond Event," New Bedford *Standard-Times*, 18 June 1944, Medeiros files; "Historic Structure Report," 33.

WHALE placed a board of overseers in charge of the building, and in 1985, incorporated the property as a museum.

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Upjohn Collection of Architectural Drawings by Richard, Richard Mitchell, and Hobart Upjohn Papers. Avery Architectural and Fine Arts Library, Columbia University.

Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ 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 (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: approximately 1 acre

UTM References:	**Zone**	**Easting**	**Northing**
	19	339310	4610300

Verbal Boundary Description:

Beginning in the East line of the County Road at the corner of a street as now laid out called Bush [Madison] Street for a north west corner bound thence running southerly in the line of said County road as now laid out and accepted by the town about two hundred and four feet six inches to the north line of an intended street to be called Cherry Street. Thence Easterly in the said north line two hundred and seven feet to the continuation of Seventh Street, thence northerly in the line of said continuation two hundred and three feet six inches to Bush Street aforesaid, and thence westerly in the line of said street two hundred and twenty six feet to the bound first mentioned said Lot containing one hundred and sixty two 7/10 rods more or less [Bristol County North District Land Records Vol. 33: 293-94, 15 September 1831].

Boundary Justification:

The boundary includes the house and grounds that have historically been part of the William Rotch, Jr. House and which maintain integrity to the Rotch ownership, as well as the ownerships of Edward Coffin Jones and Mark M. Duff.

11. FORM PREPARED BY

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Rotch-Jones-Duff House

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Date: January 3, 2004

Edited by: Carolyn Pitts and Patty Henry
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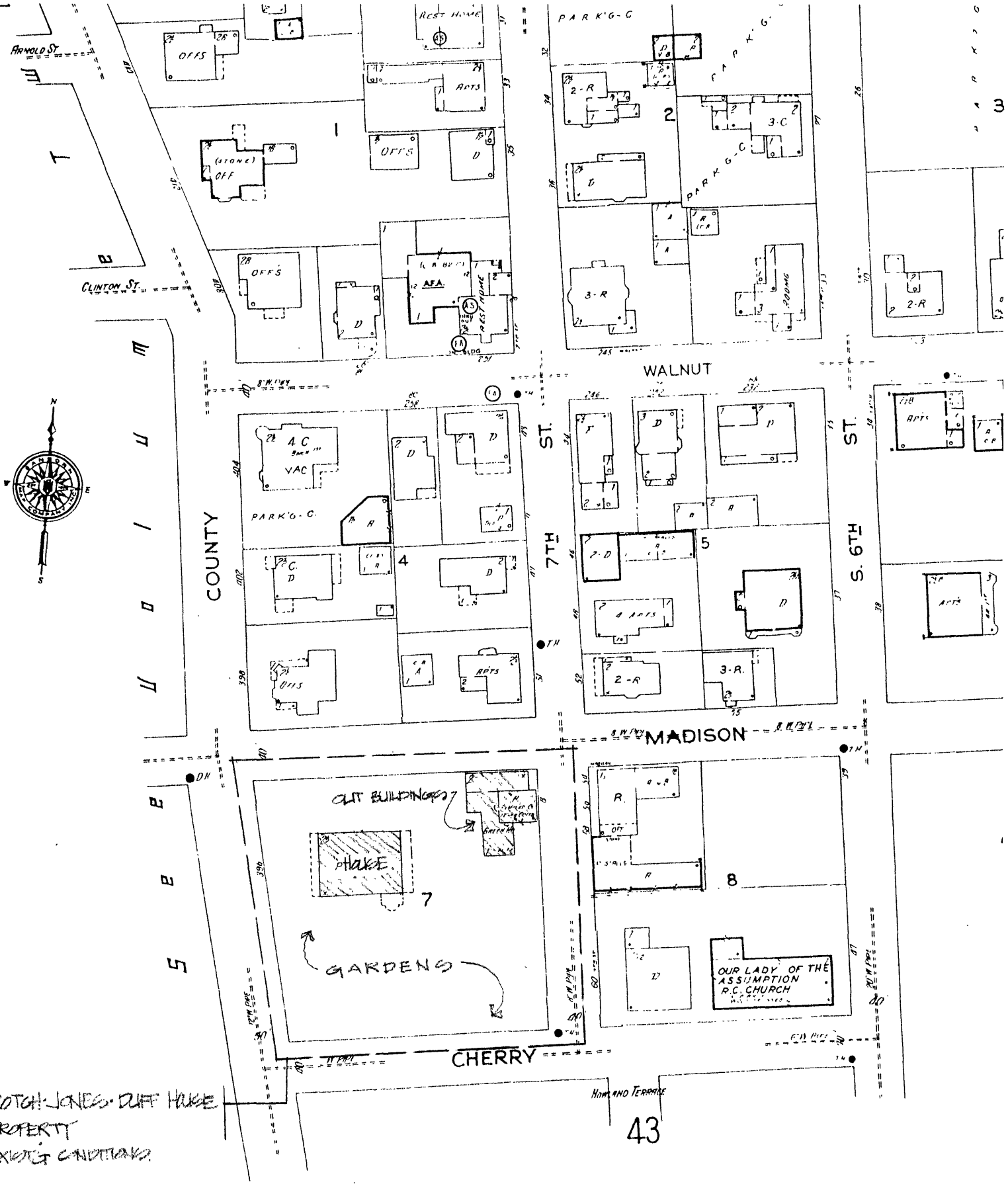
National Historic Landmarks Survey
1849 C St., N.W. (2280)
Washington, DC 20240

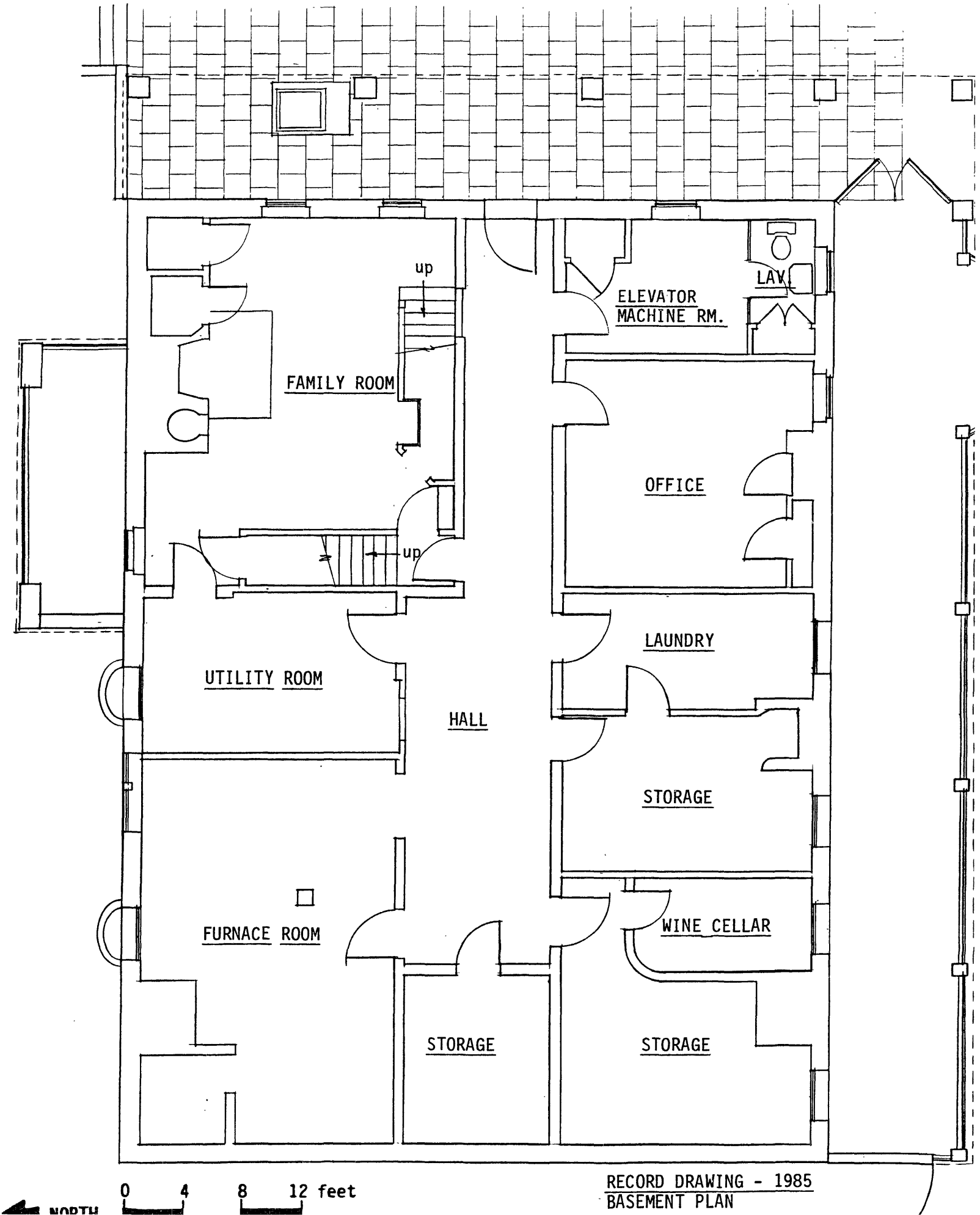
Telephone: (215) 597-8875 (202) 354-2216

DESIGNATED A NATIONAL HISTORIC LANDMARK
April 05, 2005



ROTCH-JONES-DUFF HOUSE
PROPERTY
EXISTING CONDITIONS

SKETCH MAP COPIED FROM SANBORN
MAP PROVIDED BY THE CITY OF NEW BEDFORD
PLANNING OFFICE.



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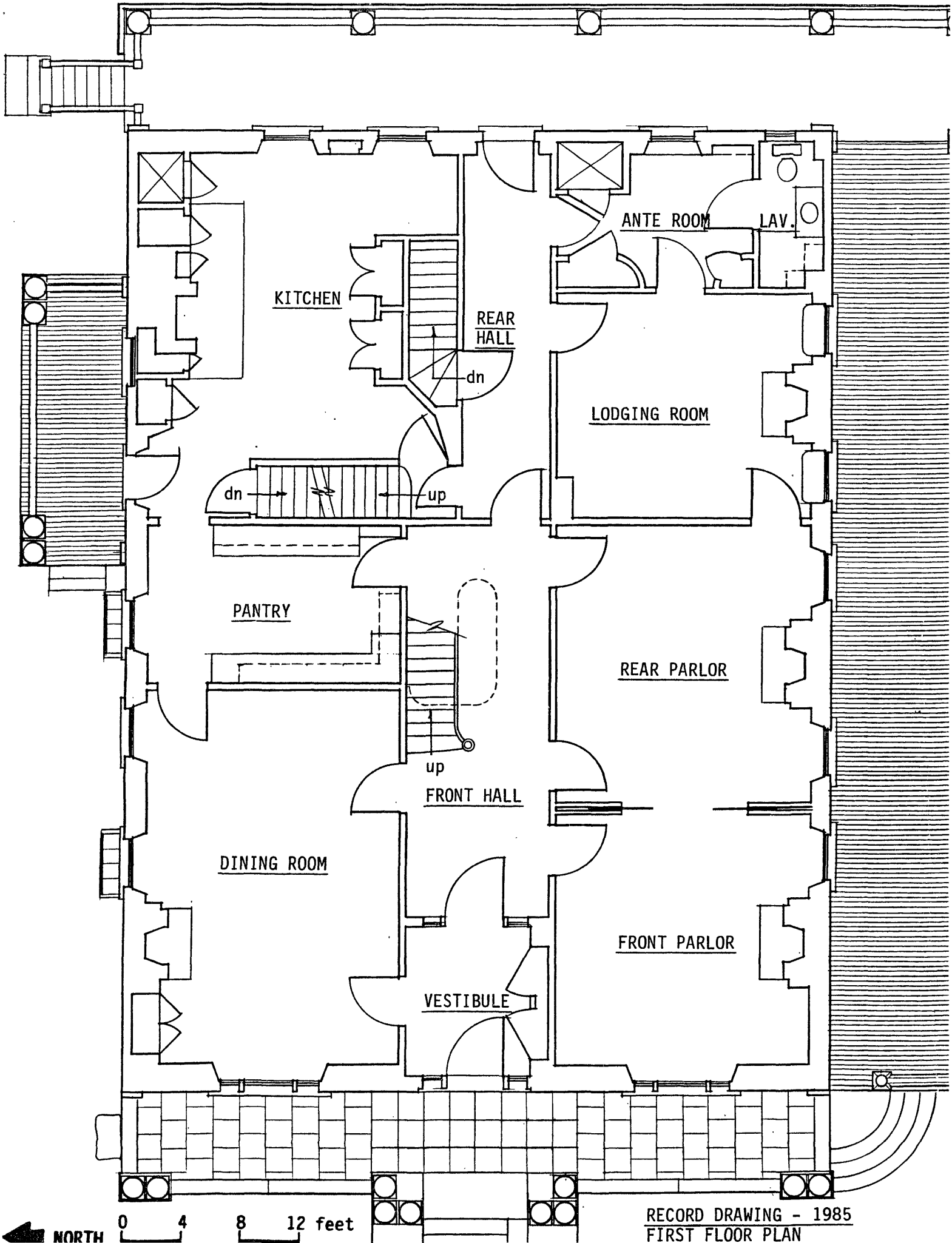
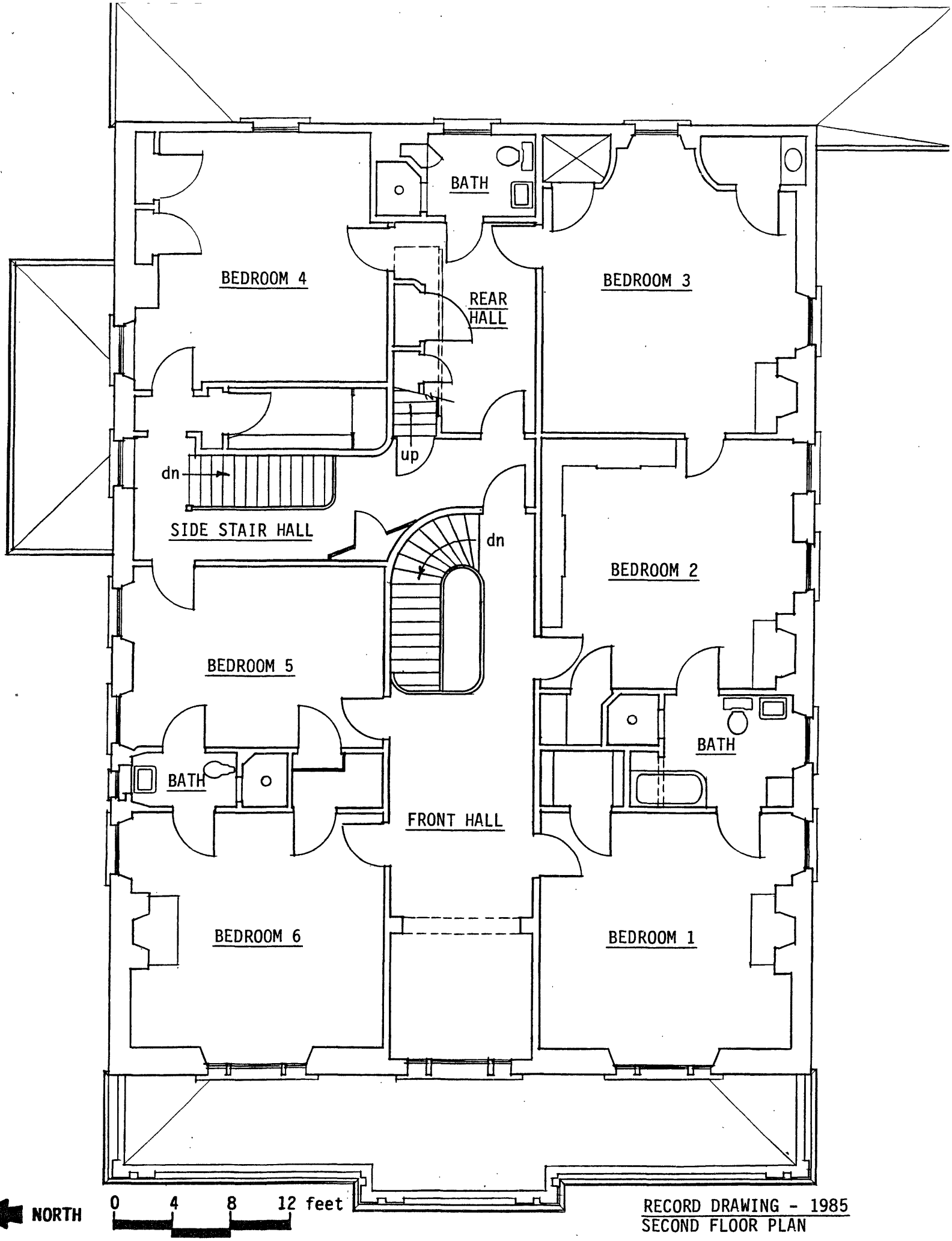
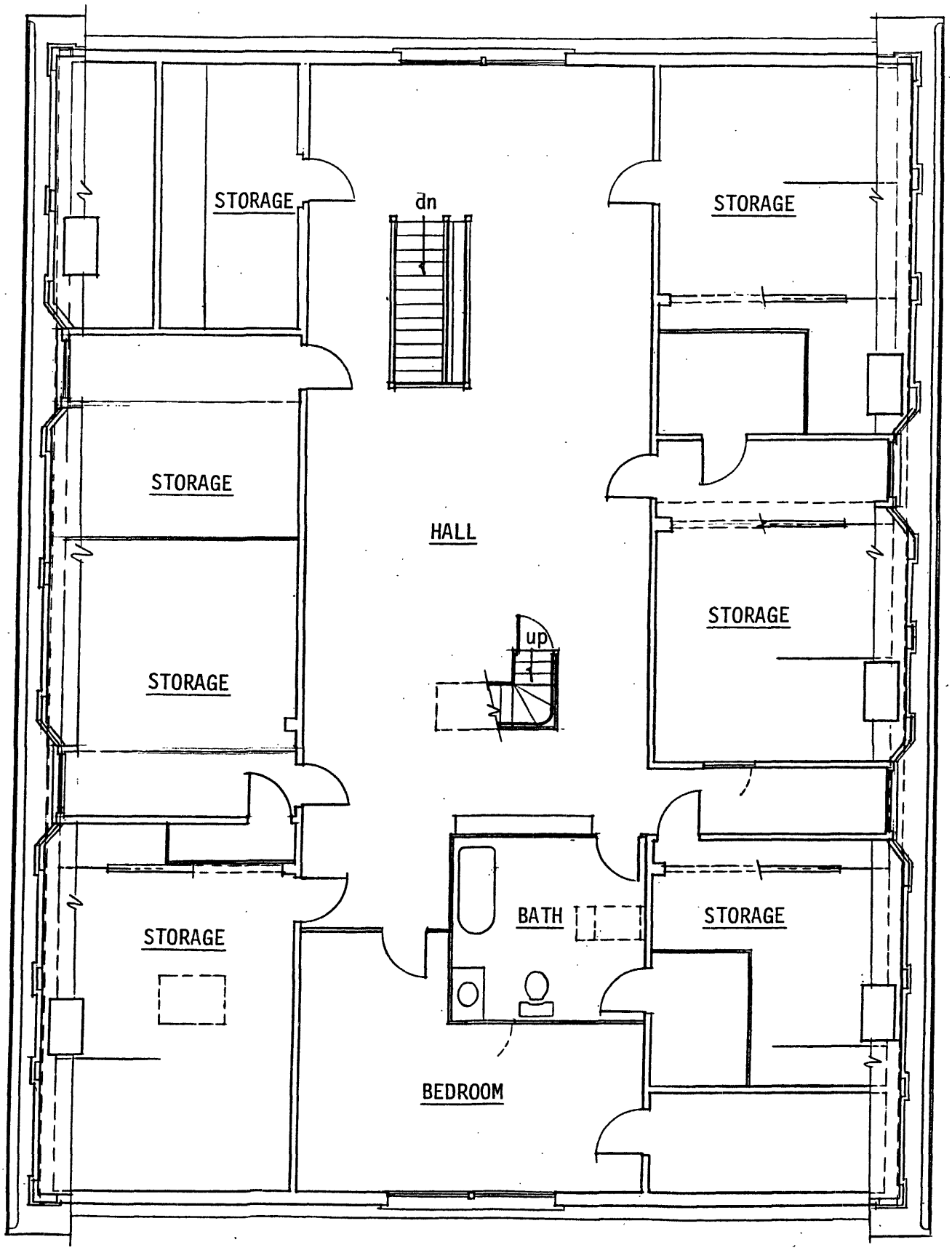
BASEMENT PLAN



RECORD DRAWING - 1985
FIRST FLOOR PLAN



RECORD DRAWING - 1985
SECOND FLOOR PLAN



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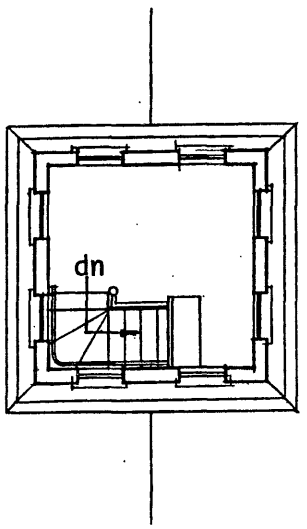
NORTH

RECORD DRAWING - 1985
THIRD FLOOR PLAN



CUPOLA PLAN