

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Hardy-Baumgaertner House

Other names/site number: _____

Name of related multiple property listing: _____

N/A

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

2. Location

Street & number: 105 Walnut Street

City or town: Rockport State: IN County: Spencer

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

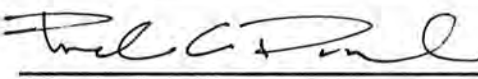
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

	ASSISTANT DIR. OF PLACES SERVICES	10.17.2019
Signature of certifying official/Title:		Date
<u>Indiana DNR-Division of Historic Preservation and Archaeology</u>		
State or Federal agency/bureau or Tribal Government		

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

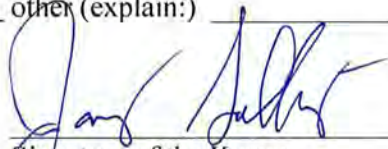
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)


Signature of the Keeper

11.29.2019
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>0</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Queen Anne

Materials: (enter categories from instructions.)

foundation: Brick

walls: WOOD: Weatherboard

WOOD: Shingle

roof: ASPHALT

other:

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Hardy-Baumgaertner House is significant under Criterion C as a unique example of a Queen Anne home of the late nineteenth century in a small, rural river town. It demonstrates a wide variety of workmanship in the decorative woodwork that graces its exterior walls. In addition, unusual “embossed” interior woodwork and other features exhibit many styles and motifs which were made available by this relatively “new” manufacturing method.

The home began life as a square plan, simple frame building, probably constructed c. 1868 or earlier. It appears as an approximately square plan structure on an 1879 Atlas of the county. The house was greatly enlarged and given its Queen Anne appearance sometime between 1868 and 1895. Since then, slight further renovations of the house have occurred, principally in the center section. When the original block was remodeled in the 19th century, the configuration

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changed to an approximate "C" plan, with two wings projecting slightly on the river side elevation.

When the present owners purchased the home in the 1980s, it was in a deteriorated condition. They undertook a 13-month restoration-renovation which included refinishing the extensive woodwork in the house, adding a second floor bedroom and placing a window wall between the den and the parlor, as well as opening out the former two rooms of the present den into one. Centered cross-gabled dormers in the middle of the house were added, one each facing east and west (one central dormer is shown next to a chimney in Photo 2.) The restoration restored or repaired all of the original exterior wood work as well.¹

The owners also built a two-car garage on the north portion of the lot in about 1985; it is non-contributing.

Narrative Description

The Setting

The Hardy-Baumgaertner House is set on a high bluff, overlooking the Ohio River, in Rockport, the county seat of Spencer County, Indiana. The building commands a sweeping view of the river, with vistas both up and downstream. In the modern view shed, a new bridge connecting Indiana and Kentucky can be seen upriver, immediately to the north. The home is located facing the river, on a slight crescent bend. The bluff situates the home several hundred feet above the river bank. Below, only a narrow street, a few houses and a sandy river bank remain of what was once the town of Rockport's bustling river front. Today, most of the town is located on the high plateau, after early nineteenth century floods proved disastrous below. The property on which the home is situated, is known as Lot 63 in the William R. Hynes donation in Rockport, Spencer County, Indiana.

Nonetheless, the home is only about a block away from the Spencer County Courthouse, and is convenient to Rockport's stately Carnegie Library as well as other small town amenities. It is located at the end of Walnut Street, which terminates along the edge of the bluff. The home is surrounded by lawn and modest plantings, with a few stately trees to provide shade. A sidewalk connects the home with the street and a modern driveway provides access on the west side from the street to a new garage. (See Sketch Plans)

The topography to the west, north and south of the house is relatively flat, with only gently curving ground toward the center of town and the courthouse square. Several other stately houses are located to the south of the Hardy-Baumgaertner House and to the west, along Second Street. To the east, as previously mentioned, the view is of the Kentucky hills, beyond the flowing, slight curve of the river.

¹ *Evansville Courier & Press*, December 20, 2000.

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The House Exterior

The Hardy-Baumgaertner House is an excellent example of the Queen Anne style, with multiple gables and a proliferation of decorative woodwork. As mentioned before, the building has a somewhat irregular version of a “C” or “U” plan, with a brick foundation and basement. The walls are variously, wood clapboard, with fishscale shingles, and other varieties of nineteenth century craft. The front elevation, facing Walnut Street, has a gable front wing, with an inset porch which contains the main door. From interior evidence, it is possible that this front wing is a remaining part of the original home, with considerable exterior additions. The wall in the gable end is composed of fishscale shingles, above a plain frieze located at the eave line. Below this frieze, the clapboard clad the wall, with plain corner boards on either side.

The inset porch is exuberantly decorated with spindle work, below the frieze, with the decorative carvings set, variously in round and elliptical arches. Three heavy turned posts support the porch roof, with scrolled brackets at the corners, each of which contain sunburst-like pierced work flared and inset in the brackets. Small rounds punctuate the decoration. There is a simple, round-ball headed post at the left of the main opening. The porch rail consists of additional spindle work set within a simple grid of plain boards. Scalloped work finishes the lower part of the design, as it does the upper work (Photo 0001).

The main entry, at left, within the porch, has a transom and is protected by a modern, full light storm door. The door itself is a typical, late nineteenth century wood door, with a single upper light, carved Eastlake-style decorations and a carved, projecting cornice surrounding the window. The windows on this elevation are all one-over-one double hung, with simple wood surrounds. The single exception is the tall, narrow window located below the pierced round vent in the gable end which contains a modern stained glass design.

A dormer, facing the east (toward the river) is located on the east side of the front wing roof. Like others on the building, it is clad in fishscale shingles and has a gabled roof, with decorative truss woodwork in the upper peak of the gable (Photo 0003). There is a similar gable-roofed dormer on the west side of the roof of this wing.

The central part of the house features a cross gabled section (Photo 0003) which is part of the late nineteenth century remodeling. This element features a dormer, similar to the one on the front wing, but with slightly battered sides (Photo 0001). The dormer has a gable roof, with a round pierced vent in the gable end and a one-over-one double hung window with interior shutters. The same decorative woodwork can be seen in the peak of the gable. The east elevation of this wing (on the second floor interior this element features the study) has cutaway corners on the first floor and a projecting balconet in the gable end on the second floor. The corners and the balconet are decorated with a course below the eave line containing spindle work and carved molding (Photos 0001, 0003). The upper floor of this wing, facing the river, features a door to the balconet, with a round-arched upper window and a more ornate version of the decorative truss woodwork in the peak of the verges which also have decorative molding. As with the front wing, the upper part of the wall is clad in fishscale shingles.

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The western elevation of this wing, features a double window on the second floor and two one-over-one windows on the first floor. The upper portion (second floor dormers, in the middle of the roof, facing east and west) is a modern addition, although sensitively made to coordinate with the original building (Photos 0002).

The rear, or northern wing of the house which is also original to the Queen Anne era, is cross gabled with the main roof and features, on the western elevation, a similar gable end decorative wood element, with pierced and spindle work, as well as decorative molding. The upper wall, like the rest of the house, is clad in fishscale shingles, but the walls slightly bell in a “shirtwaist” style at the first floor ceiling line. Below, on the first floor, as with the rest of the house, the walls are clad in wood clapboard (Photo 0002).

The back or northern elevation of this part of the house contains an open porch, with decorative spindle work below the roof line and with simple turned wood rails. The second floor has three gable-roofed dormers with decorative details similar to those in other parts of the house (Photo 0002). All of the windows, as elsewhere in the house, are one-over-one light, double hung.

The eastern elevation of this wing features similar wall cladding as the rest of the house, with ornate decoration in the peak of the gable, decorative molding and cutaway corners on the first floor. The upper floor is clad in the same fishscale shingles and is slightly shirtwaist at the first floor roof line (Photo 0003).

Nestled in the crotch between the central portion of the house and the northern wing is a three story, square tower, known as the “widow’s watch”. This element of the building rises above the rest and provides an impressive view of both the river and town vistas. The upper two floors are clad in fishscale shingles, with the same slightly shirtwaist detail at the first floor ceiling line. There are two windows on each of the first and second floors; those on the first floor differ from others in the building in that the one facing east (toward the river) has a single light at the bottom and multi-light decorative colored glass in the upper half. The practice of creating multiple panes in the upper half, to enhance the window, while still providing light in the lower half was common in the latter part of the Victorian era.² The pattern features diamonds and vertical panes. The lower half is protected by internal shutters. The window facing south has four lights (Photo 0003).

The second story windows in the tower also have decorative upper lights, multi-paned, in this case, divided by mullions into three parts, with muntins running horizontally at the upper and lower part of the window. The simple color scheme of clear, yellow and magenta decorates the room which today serves as a bathroom (Photo 0014). The third floor in the tower, accessed by an internal stair on the second floor, rear wing, consists of a single square room, with car siding walls, and a single, two-light fixed window in each of the four elevations. Each window has a decorative upper transom complete with colored art or cottage glass in multi-colors (Photo 0015). The windows reveal scenes of the Courthouse to the west, of the modern bridge across

² <https://bayandgablevictorian.wordpress.com/2009/10/10/stained-glass-queen-anne-or-cottage-style-windows/> Accessed March, 2017.

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the Ohio River and other homes along the ridge which can be seen looking north, a view of the neighboring home and the spectacular river to the south and the river, with the Kentucky bank to the east.

Between the tower and the southern or front wing of the house, a modern porch with glass walls has been constructed, sensitively placed within the central part of the house.

The Interior

Basement

The basement of the house is only accessible at the rear or north end of the house, where it can be reached from the outside via a cellar way, or on the interior, via a stair in the hall, under the main staircase of the home (Photos 0003, 0004). The balance of the basement is crawl space (Photo Locator Drawing 2). The walls of the basement are partially whitewashed brick. The space is divided into three rooms, with a short hall off the cellar entrance.

The First Floor

The first floor of the house (Photo Locator Drawing 3) contains the living room, dining room, one bedroom, a parlor and a den as well as the kitchen. The living room and dining room both have bay windows with windows facing the river. Both contain ornate embossed woodwork around the windows, doors and as baseboards. The main window, facing east in the living room is oversized, with a transom above (Photos 0003, 0005). The dining room, which is located in the northern wing, also contains an oversize window with a transom. In this room, all windows and doors are framed in embossed decorative woodwork. In addition, the floor is decorated with a geometric pattern of inlaid wood of different types and finishes (Photos 0003, 0010). This room also contains a built-in, custom made hutch cabinet (Photo 0011). This interesting piece of furniture is made of wood decorated with the same embossed patterns as can be found throughout the house. The cabinet is set on a thick base, and slightly stepped back using decorative molding with one of the designs, in this case, a foliated scroll pattern. The parquet flooring has been laid around this cabinet, demonstrating that all of these elements date from the same period. The cabinet has drawers at left and doors below, with glass fronted doors above the upper set back, typical of similar hutches of other periods. This room, with its built-in furnishings trim, and flooring exhibits a high degree of craftsmanship and is obviously the work of a master carpenter.

Also located on this floor, the den was formerly two rooms, opened out to make a large family gathering area and the parlor leads to the glass-wall and porch facing the river. The original doors have been retained, one with an upper, round-arched light (Photo 0006). The modern adaptations have been accomplished with sensitivity to the materials and feeling of the rest of the house. Also located within the present parlor is a curved stair, leading to the hall on the second floor. The turned newel post, balusters and hand rail seem to be from an earlier era than the rest, and thus may date to the first house, possibly removed to this location (Photo 0006).

The kitchen, at the back of the house has also been remodeled to serve modern needs (Photo 0007). Leading off the kitchen, the back door to the porch retains its original, late nineteenth century frame and trim as well as the transom.

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The main staircase is located here in the north wing of the house (Photos 0008, 0009). At the northern end, a four panel wood door enframed by decorative millwork, leads to the basement. The staircase on this level is enclosed, with tongue and groove vertical boards as siding. The nosings on the treads are highly decorated, with projecting moldings and a row of mini-dentils below. The balusters are extensively turned with multiple turnings making up the spindlework. The carriage is a single timber, of warm wood with a molded edge. The newel post (Photo 0009) is square, with a centered grape vine pattern and tight spindlework on the corners. The base of the newel is fluted with a course of egg-and-dart molding supporting the post. Above, a row of projecting molding supports the upper post which is decorated with an inverted, stylized anthemion, carved with flares in raised relief. Over-topping this feature, the newel cap is in the form of a ball, with a flushed-out round base. The wall string is comparatively simple, with a decorative molding on top.

The only bedroom on this floor is quite different from the rest of the house in that it has extremely simple flat molding, undecorated. According to the owners, this is original and thus this room may represent the remnant of the original building on the site.

The Second Floor (Photo Locator Drawing 4)

At the top of the rear stair, a long hall leads from the north to the south end of this floor. Visible from this vantage point are the upper newel posts of the staircase which have incised decorations in the square posts, cones and balls at the tops. Embossed millwork frames the doors along this hall as well as enhancing the baseboards.

Two bedrooms are located at the north end of this hall. The first, on the east side of the building, contains the same woodwork as throughout the house, here seen in an urn pattern. In addition, a period bed and a marble-top dresser furnish this room in original style. They were originally located in the house, later purchased at auction by the present owners. Within the tower space, a small bathroom has been located, with original windows and the original stair enclosure (Photo 0014). The windows in this room feature original Victorian Cottage art glass in bright colors. The woodwork on the window surround contains a grape pattern on the sill and urns on the uprights.

Across the hall to the west is another bedroom, this one with modern closets finished with matching materials, although in a plain finish. The window on the west wall is original, with grape pattern woodwork. The shutters are new.

Moving south along the hall, the stair to the Widow's Watch has a door, with an upper multi-light and decorated surround. The millwork includes both the grape and urn patterns and the corner blocks are in the Maltese cross pattern.

Modern closets and bathrooms have been nestled within this floor, and are reached off the central hall. The central bedroom in the middle of this floor is a modern addition (on the second floor), with materials and décor to match the rest of the house. The woodwork in this addition is plain, although finished to coordinate with the historic work.

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Probably the most interesting room on this floor is the study. Located at the southern end of the second floor, it rests within the gabled walls of the original second floor. Doors leading to the storage areas under the gabled roof are adorned with the same embossed millwork (Photo 0013). Here it appears that two different types of wood were used, to enhance the visual appearance of the small doors. The patterns are slightly geometric, “ribbons” with floral motifs in the centers and the corner blocks feature bunches of grapes. The baseboard corner blocks feature the urn pattern, while the baseboards are a larger version of the foliated scroll. As previously mentioned, the door to the balconet off this room has a round-arched upper light. The same millwork pattern surrounds this door.

A small bath and several closets are also located at this end of the second floor. All contain modern furnishings and woodwork.

The Widow’s Watch

This small room at the upper floor of the square tower is interesting because it demonstrates a sample of some of the same woodwork as seen throughout the house. Here, however, the woodwork has not been refinished. It is somewhat deteriorated, by moisture which has seeped into the room, but retains the crispness of the original surface. The pattern in this room is a running floral design of grape leaves and pods.

The windows in the Widow’s Watch have been described earlier. They consist of fixed-pane double glass on each of the four elevations, with an upper row of brightly colored glass in the transom area. The colors are variously, blue, magenta, purple and yellow (Photo 0015).

Historic Decorative Wood Work in the Hardy-Baumgaertner House

A wide variety of designs were employed in the decorative embossed millwork used throughout the house. This millwork was produced using an embossing machine, the first which was available probably about 1887. After some modifications, it could be produced successfully in the midwest using machines procured from several suppliers. The dies could be changed and the material used could be hard or soft wood. About seven different designs can be seen in the Hardy-Baumgaertner House.

1) Grape Leaves: This design is probably the most common throughout the house (Photos 0008, 0011). It is a running floral-type design with leaves and buds scrolling along the piece. It can be seen in various baseboard, door and window surrounds. An unrefinished example can be seen in the Widow’s Watch.

2) Short Urn: This design is used rarely in the house and only for the lower corner block of a door surround. It is coupled with a diamond patterned section below the urn. It seems to have been used where a shorter corner block was desired.

3) Foliated Scroll: A high-style design based on traditional, classically-inspired motifs which were very popular in the Victorian era. It is used in baseboards and most notably, on the dining room cabinetry (Photo 0011).

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4) Cross Patée (Formée Patée) : This design was used exclusively in the upper corner blocks of doors and windows, where a nearly square piece was required. The image is similar to the better known Maltese Cross which became the symbol of the Order of St. John of Jerusalem and the Hospitallers during the era of the crusades in Malta, although the design may date to the 12 or 13th centuries.³ As used in this design, the cross has a thick roundel at the center.

5) Ribbon: Used occasionally in the board under a transom, and in all of the small door surrounds in the study, this design has a more geometric feeling, with the main design crossing in a running “V” pattern, with less prominent floral motifs in the background (Photo 0013).

6) Long Urn: The carpenter/craftsman who completed the work in the Hardy-Baumgaertner House obviously liked this design. Next to the Grape Leaf pattern, it is the most prominent, used on door surrounds, lower corner blocks and other places. A smaller urn contains three vertical strands, with a floral design winding up the strands which culminate in three prominent wheat sheaves (Photos 0008, 0010, 0011). A close-up photo of this design clearly shows the intricate pattern used (Photo 0012).

7) Grape Cluster: This design was only used for upper corner blocks and fits within the square space needed. The cluster is backed by leaves.

The Garage: Also on the lot is a modern garage, constructed c. 1985. It is one and a half stories high, gabled, rectangular in plan with two garage doors on the south or gable side, facing the house. The openings have mitered upper left and upper right corners. Fishscale shingles decorate the gable end of the house, to coordinate with the historic home. The garage is painted gray and white, the same color scheme as the house. Because of its age, the garage is non-contributing. (See Photo 0016).

Integrity

The Hardy-Baumgaertner House displays a high degree of integrity of location, design, setting, materials, workmanship, and feeling. The garage is non-contributing.

Location: On the site where its predecessor building and the remodeled, late nineteenth century building now sits, it relates to the high bluff in many aspects of its design, including the placement of the Widow’s Watch. **Design:** The significant alteration of the building which occurred in the late nineteenth century reflects the aesthetics of the Queen Anne style of architecture. In this, the integrity of the design is great; one of the highest qualities it possess. **Setting:** The physical environment of the property, on a high bluff above the Ohio River, as well as within walking distance of the town Courthouse Square is nearly as intact today as when it was built. The character of the site includes the natural bluff and river as well as the nearby residential and civic buildings. In addition, this mix of uses and the general nature of the site remind us of the essentially rural character of Rockport and other similar towns during the late nineteenth and early twentieth century. **Materials:** The building is created of wood, and utilizes

³ <http://www.orderstjohn.org/osj/cross.htm>. Accessed May, 2017.

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this material in a variety of ways which are typical of the style as well as the proliferation of mill work and fine carpentry prevalent during the historic period. **Workmanship:** The Hardy-Baumgaertner House demonstrates a high degree of workmanship in the application of both hand and machine-made turnings, spool work, embossed mill work and other aspects of its construction. **Feeling:** Somewhat overlapping some of the other aspects of integrity, the design features, setting and workmanship of the home convey a strong feeling of the late nineteenth century, with its fondness for multiple planes, irregular massing, roof lines and heights as well as decorated surfaces.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
-

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- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
c. 1868 - 1909

Significant Dates

Significant Person (last name, first name)
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

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Period of Significance (justification)

The Period of Significance begins in c. 1868, the believed date of construction of the core of the house. The c. 1868 staircase (Photo 0006) remains from this early phase. The end date, 1909, is when John Baumgaertner died. It is believed John completed the Queen Anne remodeling of the house sometime between his date of purchase (1890) and his death in 1909.

Although a core section of the house dates to c. 1868, the house is best known for its c. 1890 remodeling that added the Queen Anne gabled wing, porches, and a three story tower. Owners of the home include Thomas & Jennie Hardy, successful merchants, and John Baumgaertner, a Swiss immigrant who became a teacher, merchant, and local public office holder.

Criteria Considerations (explanation, if necessary) N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Hardy-Baumgaertner House is significant under Criterion C as an excellent example of late nineteenth century residential architecture; specifically, a high-style home in the Queen Anne style, in a rural small town. In addition, it is significant for the plethora of late nineteenth century embossed millwork which is found throughout the building. This woodwork, distinct from milled moldings created by carving woods, was made by pressing designs into wood. It is unusual in such quantity and represents an innovative development in the art of decorative woodwork.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Queen Anne Architecture

One of the most popular American architectural styles at the end of the nineteenth century and during the first decade of the twentieth, the Queen Anne style is characterized by irregular shaped roofs, multiple gables, cutaway bay windows and other devices. Like many other examples of this style, the Hardy-Baumgaertner House demonstrates all of these features. It has several cross gables, without a central hipped roof, like about 20% of these homes in America.⁴ In addition, the building employs a liberal use of spindlework ornamentation, including turned posts, lacy cut out patterns in the gable ends, as well as multiple balls and spoolings. About half

⁴ Virginia and Lee McAlister, *A Field Guide to American Houses*, New York: Alfred A Knopf, 1992, Pp263-269.

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of the Queen Anne homes have such detailing, but the extent to which the builders used these decorative devices in the Hardy-Baumgaertner home is unusual, at least in a rural town.

The extensive use of patterned shingles in the exterior of the home exemplifies the way in which builders of the era sought to avoid plain walls, and used them as primary decorative elements, providing texture to the composition. The Hardy-Baumgaertner House employs a slightly different plan, with the two prominent wings facing the river. It is obvious that the designer/builder of the home wanted to provide maximum river views for the important rooms of the house: the parlors, hall, dining room, upstairs study and bedroom, and of course, the upper floor of the tower. The front porch of the home, like many other Queen Anne examples, is partially recessed and shows a variety of spindlework, bracketing and turnings.

To some extent, the woodwork bears some similarities to the style often called Eastlake, particularly in the ornate pierced work in the multiple gable ends of the roofs and dormers. The use of rows of spindles, providing an openwork frieze below the balconet and the cutaway corners are typical. Charles Lock Eastlake was an English architect whose book, *Hints on Household Taste*, was hugely popular in the United States, after its publication in Boston in 1872. A highly embellished form of his designs was associated with his name by American builders, during the 1880s, when it influenced builders in California and the American West. The flamboyant San Francisco row houses are some of the latest and most extravagant. Eastlake himself, was chagrined by the association, commenting: "I regret that ... [my] name should be associated ... with a phase of taste in architecture and industrial art with which I can have no real sympathy ... ⁵

Several other details of the Hardy-Baumgaertner House are typical of Queen Anne styling: the "shirtwaist" effect, slightly projecting the upper story over the lower, provides a discontinuity of the vertical wall planes as does the projecting roof lines of the two riverfront wings. Finally, the presence of the square tower, proves the influence of other variants of the style (Stick or Italianate) which interested the builder.⁶ In this case, the slight projection of the second over the first floor provides some vertical interest, and the use of the cottage-style colored art glass in the viewing windows brings a dash of color. Glass manufacturers were capable of producing quite large plate glass by the latter part of the nineteenth century, but there seems to have been a nostalgic desire to recall the small lights of an earlier era. In this case, brilliantly colored multiple lights either in a separate transom above the main window, or infilled in a similar design, or as an upper "fancy top" create spectacular impressions when the sun shines through them.⁷ The Hardy-Baumgaertner House displays a number of windows with these features.

Like many other Queen Anne houses, the simple window surrounds of this home are typical, with single lights in the upper and lower sections of the double hung windows (except where

⁵ Marcus Whiffen, *American Architecture since 1780, A guide to the Styles, Revised Edition*. Cambridge, MA: The MIT Press, 1996, Pp. 123-124.

⁶ McAlester, *A Field Guide*, P. 266.

⁷ Bayandgablevictorian, October 2009,
<https://bayandgablevictorian.wordpress.com/2009/10/10/stained-glass-queen-anne-or-cottage-style-windows/>. Accessed, April, 2017.

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decorative glass has been employed as mentioned above). The main door of the house, at the front off the porch has delicately incised decorations, a single large upper light and carved, projecting sill, with carved columns in high relief to the left and right of the window. Decorative paneling is below (Photos 0001 and 0008).

The Queen Anne style was dominant in American towns during the period from 1880 through the turn-of-the century and slightly later. It is extremely common in the Midwest and western states. The style was named by a group of 19th century English architects led by Richard Norman Shaw. However, in America, only half-timbered and patterned masonry versions of the style reflect the design ideas of Shaw and his followers. The spindlework variations, as seen in the Hardy-Baumgaertner House are American interpretations.⁸ Probably, the popularity of the style benefitted from the explosion of machine-made millwork. For communities along the Ohio River corridor, ease of water transportation meant that it was relatively simple to import large quantities of products from manufacturing centers such as Cincinnati.

Although adapted for its location and setting, the Hardy-Baumgaertner House is an excellent example of the way local builders used the elements of the Queen Anne style to enhance their buildings. It is a gracious, relatively high-style example of the style, appropriate for its time period during the latter days of the nineteenth century. In addition, it utilizes the opportunity for views and vistas, provided by the unique site along the river bluff, to maximum advantage.

Rockport has just over 20 houses that have some significant degree of Queen Anne influence. A good many of these are earlier, vernacular houses whose owners chose to add a wooden Queen Anne porch to them. Others are L or T plan cottages with traces of their original Queen Anne elements. The house at 110 Seminary, nearby, rivals the Hardy-Baumgaertner House in exterior ornament. Despite being a remodeling, the Hardy-Baumgaertner House appears to be Rockport's best example of the style.

Nineteenth Century Decorative Millwork

The house is also significant under Criterion C as a distinctive example of the use of a type of machine made millwork, which was available in the Midwest. The extensive use of such millwork gives it a unique place in rural examples of late nineteenth century architecture. During the latter half of the nineteenth century an explosion of available, machine-made moldings, baseboards, cornices, and other millwork became available. Thanks to advancing railroad transportation, and a rash of newly patented machines, ready-made decorative work could be easily ordered and installed in nearly every part of the country. This was true throughout Indiana and the Midwest.

During the last decade of the nineteenth century, the Wholesale, Sash, Door and Blind Manufacturers Association was formed. It helped usher in a new era in decorative wood molding production. Its catalog, first introduced in 1890, featured 495 moldings. Catalogs which followed showed designs for various decorative moldings, including corner and base blocks as well as embossed moldings. Design number 754 in this catalog shows the upper part

⁸ McAlester, *A Field Guide*, P. 268.

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of the tall urn design found in the Hardy-Baumgaertner House, but without the vase in the lower part.⁹

The advent of machinery that would “emboss” a design on plain lumber stock seems to have evolved sometime in the mid-to-late 1880s, according to an article in *The Wood-Worker* magazine of March, 1893. The idea behind such machines was to successfully imitate carved wood for panels, moldings, and furniture, at a fraction of the cost of hand-carving, but with a near equal high relief. Several versions of such machines were being marketed during the last decade of the nineteenth century.

Two of these companies were located in Indianapolis, the Art Embossing Machine Co., and the Globe Embossing Machine Co. According to ads in *The Wood Worker* and another journal published in New York, *Carpentry and Building* magazine another company, Boynton & Co. in Cincinnati was also making a similar machine, but no additional information is available for this company. The competition between the other two companies seems to have been fierce.

The ad for the Art Embossing Machine Co. displays two of the seven patterns seen in the Hardy-Baumgaertner House (the running grape leaf and bud and the foliated scroll, see Figure Three). It seems likely that it is this machine which produced the other patterns as well. The patterns of the Globe machine were quite different from anything seen in the house. The two machines differed in other respects. The Art Embossing machine featured a die arbor which allowed the feed roll to bring the wood into contact with the die from below. The feed was made horizontally, riding on an adjustable table (see Figure Three). The Globe Machine, on the other hand, allowed the worker to feed the work on both sides, as the die was mounted vertically on the machine (see Figure Four). The former claimed its method was superior for producing high relief because of the pressure that could be brought to bear. In addition it was easily adapted for furniture parts. The latter claimed its machine would allow two pieces of wood to be fed simultaneously, one from either side (with two workers). Both claimed to produce a product which was equal to hand-carved work at a fraction of the cost.¹⁰

Interestingly, there is a reference in an 1825 issue of *Mechanics Magazine* to a process whereby a pattern was embossed on the wood, then planed down and plunged in water (the pattern then seems to have re-emerged).¹¹ However, this somewhat convoluted method does not seem to have proved efficient. Nothing seems to have been tried again until the mid 1880s. At that time, an early machine made impressions on soft woods, but harder woods were not successful.

⁹ Hull, Brent. *Historic Millwork, A Guide to Restoring and Re-creating Doors, Windows and Molding of the late Nineteenth through Twentieth Centuries*. New York: John Wiley & Sons, 2003, Pp 92-93.

¹⁰ *The Wood Worker, A monthly journal devoted to the interest of wood-working industries*, Vol XII-No.1, March, 1893, Indianapolis, IN, Pp 4,9, 20.

¹¹<https://www.toolsforworkingwood.com/store/blog/366/Three%20Ways%20That%20Were%20Used%20To%20Make%2019th%20Century%20Carved%20Architectural%20Molding>. Accessed, May, 2017.

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The original patent for the machine that was manufactured by the Art Embossing Machine Co., was applied for on July 14, 1891 and granted on December 8, 1891. The patent was granted to Frederick Berner, Jr. and the assignee and manufacturer was the Art Embossing Machine Co. of Indianapolis, Indiana (see Figure Two).¹² Earlier, in 1887, a patent had been granted to George S. Crawford and B. F. Kinnear of Cincinnati, Ohio, for a wood embossing machine (See Figure One). This machine employed gasoline to heat the rotating die. At the time it was applied for, the patent claimed to be for “new and useful Improvements in Wood-Embossing Machines”¹³

As early as 1850, patents had been known for methods or machines for burning patterns into wood, but none are known to have been produced according to an index published by the U.S. Patent Office¹⁴. It would take a long time before the goal was reached. Machinists and wood-workers in America struggled to develop a method to replicate expensive hand carving for the next thirty years. By 1880, John P. Jamison of Cambridge MA had designed a complex machine to accomplish this task and a patent for another similar machine was granted to William John Robinson of Boston, MA in 1883. Carl Wagner of Columbus Indiana was granted a patent for a type of die which could be used in a press, to crush a design into wood. Peter Reuhl of Cincinnati, OH developed an ornamental roller die which was patented in 1885 and which could be pressed onto a curved molding. But, Crawford and Kinnear’s machine seems to have been the only one that could be used effectively in a mass production setting and which had the ability to exchange dies. As they mentioned in their patent their goal was to “provide a machine through which the material to be embossed can be fed rapidly and exactly.”¹⁵

It was probably the machine designed by Crawford and Kinnear that Frederick Berner had seen and found wanting; for example, earlier machines could not apply enough pressure to impress hardwoods like quartered oak and maple. The new machine overcame this problem by providing greater pressure. Another improvement allowed for the quick lift or dropping of the table holding the work, to run up to the limits of the work and then stop. The feed-roll was strengthened and surfaced with fine lines to prevent its slipping. A powerful worm-gear revolved the feed-roll to draw the stock into the dies. A cross bar held the die-arbor rollers containing the specific design. According to the management of the Art Embossing Machine Co., it was these elements of the machine upon which “extensive study and experiment” was made.¹⁶

¹² <https://www.google.com/patents/US456079>. Accessed May, 2017.

¹³ https://doc-08-bk-apps-viewer.googleusercontent.com/viewer/secure/pdf/bcae4kmpd77tc8iod9c11v5bn99rktci/s0q4rpp611764tbgt11cgttfh4ouda1f/1497300300000/lantern/14956554044908979497/ACFrOgABKohQXIW2IQgF648z28wvJJrNtXMyUR4DwabEyXlIzPUm7q-idUalk1VsSL-pjN56wB9BZbmQ1N_GjiCfJIeoAFp3rbAuVud2hDxbUfkeZL6lWW6yy7DPl3c=?print=true&nonce=e9mb3r2r1681c&user=14956554044908979497&hash=a41mi4bi62t3jf4jsb3cv4i5e8aal4en. Accessed June 2017.

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<http://www.datamp.org/patents/displayPics.php?source=xrefType&start=0&cat=100&type=41&class=20000>. Accessed June 2017.

¹⁵ US Patent Office, various patents, including 283664, 291436, 328339 and (Crawford and Kinnear) 365673.

¹⁶ *The Wood Worker, March 1893, P. 20-21.*

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It was evidently very difficult, in the early embossing machines, to provide enough heat to the dies to impress a clear design. In most cases, heat, fired by gasoline, was placed next to the die. But often the heat was uneven and sometimes burned the work. The Art Embossing Machine claimed to have solved that problem by creating a hollow die arbor. In their plan, the heat source was inserted within the die arbor. The latter was made of a solid piece of steel, bored out in the manner used for making heavy guns. The die was mounted upon the arbor and could be shifted to accommodate a variety of types of work (furniture, for instance). In addition, their machine made it easy to change dies as needed. If a more deeply embossed work was desired, the stock could be passed forward and back through the machine several times¹⁷

By 1900 the Official Gazette of the US Patent Office had two classifications for such machines, 272, “machines for embossing designs upon wooden surfaces” and 274 for similar machines that used heat in the embossing process.¹⁸ Evidently there were enough machines being developed to warrant these classifications.

Cincinnati was a center for the development of industrial machines (including wood working machines) beginning about 1845 or earlier. It was very well known for the vast machine manufacturing operation of Steptoe and McFarlan (also McFarland) that produced many kinds of wood working machines, under the factory name of Western Machine Works (and other names) well into the twentieth century. However, they do not seem to have produced a wood embossing machine, perhaps because, at this early stage, none had been perfected.

Nonetheless, the Ohio River certainly proved to be a highway of commerce, connecting cities, like Cincinnati all along its banks from Pittsburgh to the Mississippi River and beyond. An extremely large and high-style example of embossed wood work can be found in the Kirk-Denton House on East Main Street in Madison, Indiana. It is a Queen Anne-Eastlake design, built about 1890 by William Kirk, the son of Captain John Kirk, a well-known riverboat owner and entrepreneur.¹⁹ Undoubtedly more examples of such work could be found in the many river towns along the Ohio River.

Another fascinating part of the story of this ornamental wood work emerged, surprisingly enough, in a history of Indiana’s Clay County published in 1909. A profile of Mr. Marvin B. Crist, a native of Sullivan County, Indiana, reveals that he had an interesting tie to the manufacture of wood-embossing machines. Mr. Crist had a checkered life prior to 1889, but evidently he was a rather charismatic fellow, and a good salesman. After a career which included teaching, surveying (he was county surveyor for two years in Clay County), coal

¹⁷ Ibid.

¹⁸https://books.google.com/books?id=ZBZLAQAAMAAJ&pg=PA2599&lpg=PA2599&dq=wood-embossing+machines+patents&source=bl&ots=R_I91a2wvR&sig=7eznMHNpb-U1RZ1D7RorIWFwf0Q&hl=en&sa=X&ved=0ahUKEwiT08PN1LnUAhVhw4MKHfOYAoUQ6AEIMTAD#v=onepage&q=wood-embossing%20machines%20patents&f=false Accessed June, 2017.

¹⁹ John T. Windle, Robert M. Taylor, Jr., *The Early Architecture of Madison, Indiana*. Madison & Indianapolis, IN: Historic Madison, Inc./Indiana Historical Society, 1986, P. 177 and information from local owner.

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mining, real estate, civil engineering, law, timber farming, and land speculation, he moved to Kansas in 1887 where he made a precarious living establishing county seats, but found the work difficult and the political climate to be dangerous. He drifted to Arkansas, then relocated in Indianapolis, Indiana in 1889 where he purchased a patented device for embossing wood “by pressing a heated rotary die dep into the surface of the wood”.²⁰

A postcard, dated 1895, reveals that M.B.Crist was one of the principals in the Art Embossing Machine Co. of Indianapolis.²¹ In his biography, Mr. Crist stated that the original device he purchased had been a failure because of a feature which was thought to be impossible to remedy. However, he claims to have worked on it for a year (1889- 1890 probably) and patented improvements (some in the name of an assistant who assigned them to him) which “revolutionized the method of carving and ornamenting wood”.²² He sold part of his interest in the company and later, a stock company was formed. This growth evidently resulted in machines being sold, not only in America, but in England, France and Germany as well as Canada and Mexico. Whatever his skills as an inventor, Mr. Crist was certainly a cracker jack promoter, judging by the magazine article and advertising claims - he even entered his machine in the 1893 Columbian World’s Fair in Chicago where he stated it won the highest award.²³

Ultimately, after ten years, Mr. Crist sold out his interest in the company and retired to a large farm in Morgan County, Indiana. In his biography, he stated that his work with the embossing machine was, “...about the only thing I have ever done... which I have felt to be deservedly meritorious.”²⁴ Based on the designs in the ads for the Art Embossing Machine Co., and its later companies, it is highly likely that most, if not all of the interesting embossed ornamental wood work in the Hardy-Baumgaertner House was produced on this machine. Either a local or regional contractor, or wood manufacturing company evidently purchased one of these machines and produced the products seen in the house. The quantity and quality of the ornamental wood work in the house reveals a fascinating part of the history of manufacturing in the “western states” during the latter part of the nineteenth century. This embossed wood work is available today, through the Rex Lumber Co. of Massachusetts. They carry a pattern like the grape leaf in the Hardy-Baumgaertner House.²⁵ When contacted, they were not able to pinpoint the origin of

²⁰ William Travis, *A History of Clay County, Indiana: Closing the First Century’s History of the County and showing the Growth of its People, Institutions, Industries and Wealth, Vol. 1*, New York, Chicago: Lewis Publishing Co., 1909, Pp. 204-205.

²¹ <http://www.vintagemachinery.org/mfgindex/images/269-A.JPG>. Accessed June, 2017

²² Travis, *A History of Clay County, Indiana.*, P. 205.

²³ <http://www.vintagemachinery.org/mfgindex/images/269-A.JPG>. Accessed June, 2017

²⁴ Travis, *A History of Clay County, Indiana.*, P. 205.

²⁵ Rex Lumber Co., Moulding Catalog:
[http://www.rexlumber.com/moulding/processSearch?thickness=&width=&type=217&number=.](http://www.rexlumber.com/moulding/processSearch?thickness=&width=&type=217&number=) Accessed May, 2017.

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their embossed pattern, but it would not be surprising, if Mr. Crist's tale is true, to find that original dies and even some of his machines still exist somewhere in the country.

Residents and Owners of 105 Walnut Street

The property, known as lot 63, was first recorded as a plat, laid out by William R. Hynes in 1818. During the period from 1818 into the 1820s and 1830s, the property changed hands several times, probably as part of larger tracts. By 1831, members of the family of Robert N. Cochran held title, but by 1865 it was in litigation with the heirs of Robert M. Evans. Ultimately settled, the property was sold by heirs of the Evans family and others to Mary E. Fairfield in May of 1866. It does not appear that any major improvements were made before the property was sold by Mary Fairfield and her husband Silas to Thomas R. Hardy, in March of 1868 for \$500.²⁶

Thomas R. Hardy was a native of nearby Perry County. The eldest of five children, he was born in 1836 and came to Rockport in 1858. Young Thomas was educated at the common schools and graduated from a business college in Indianapolis. As a boy, he had clerked in his father's merchandise store, using that experience to start his own dry goods store in Rockport in 1860, dealing in tobacco, grain and general produce for more than twenty years. He was a successful, self-made man. His first wife died in 1855 (leaving one son) and he remarried, in 1858 to Jennie Ellis in Rockport. They had three children. During and after the Civil War, he was a Republican and by 1885 was the president of the Citizen's Bank of Rockport.²⁷

Mr. Hardy and his wife likely built the first house on Lot 63, a simple, square plan building as shown on the 1879 Atlas. In April of 1880, Thomas R. Hardy entered into a mortgage agreement with the Citizens Bank of Rockport for \$11,996.25. From the document, this appears to be meant to pay off several notes, previously taken by himself, his son and other individuals. The surety for this mortgage included several pieces of property in Rockport along with Lot 63. The various notes which were paid off by this mortgage ranged from \$689.75 to \$3,700, any of which could have represented construction of a house. Mr. Hardy paid off this large mortgage in August of 1881.²⁸

By 1882, he sold Lot 63, with its improvements, to Annie M. Hatfield for \$1,050.²⁹ Wesley Hatfield, her husband since 1867, was listed as a grocer, born in Hamilton County, Ohio who had relocated to Spencer County in 1865 in the 1879 Atlas.³⁰ According to a biography in an 1885 history, he had embarked on a grocery and provision trade in Rockport by 1876 and had become

²⁶ Deed Book 29, P. 390 and various Deed books in the office of the County Recorder, Rockport Courthouse, Spencer County.

²⁷ Goodspeed Brothers & Co. History of Warrick, Spencer, and Perry Counties, Indiana. Chicago: Goodspeed Brothers & Co., 1885, Pp 462-463.

²⁸ Copy of Mortgage No. 493, Hardy to Citizens Bank, Mortgage Book 16, P. 186.

²⁹ Deed Book 45 P. 8, County Recorder's Office.

³⁰ D.J. Lake & Co., An Illustrated Historical Atlas of Spencer County, Indiana, Philadelphia, PA: D. J. Lake & Co., 1879, P. 67.

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among the town's "most worthy and enterprising citizens"³¹ by the time that the property on Lot 63 was purchased in his wife Annie's name in 1882 (it was not unusual for a property to be purchased in the woman's name, as women could not inherit during this time period).

The next owner of the property, John Baumgaertner, purchased it in 1890 from Anne and Wesley Hatfield for \$1,100.³² Although the extensive remodeling could have been accomplished under the auspices of the previous owner, the style of the building, as well as the extensive use of embossed decorative millwork all point to a date well into the latter years of the nineteenth century. As previously discussed, the machines which could produce such variety and quantity of this millwork were not readily available during the first half of the 1880s.

John Baumgaertner was born in Switzerland in 1843. He trained as a teacher in his native land and taught school until, in 1865, he emigrated to the United States. The young man of twenty-two settled in Tell City in Perry County.³³ That community had been founded by the Swiss Colonization Society of Cincinnati only seven years before, in 1858. The Swiss Colonization Society was one of the wealthiest and most influential of various organizations in the United States which encouraged immigration and materially aided immigrants to find homesteads and secure livelihoods in the new country.³⁴

The Swiss Colonization Society had envisioned a thriving industrial town and provided generous incentives to companies willing to build there. As early as October of 1858 a neighboring newspaper reported the new town was a "marvel", stating that "It has now over eleven miles of streets, cut seventy feet wide through the forest; it has 1,500 people and 300 houses."³⁵ One of the most important new industries that began in Tell City was the Tell City Furniture Company, organized in 1859 -- The Fischer Chair Company followed in 1863.³⁶

While the Civil War created dark financial clouds for the new town, industry began to flourish again after it was over. It was during this post-war era that John Baumgaertner chose to locate here from his native Switzerland. During this era, many additional furniture factories opened their doors, taking advantage of the river shipping routes to transport their goods. In 1866, one year after young Baumgaertner arrived, Tell City had about 2,600 residents, more factories than any city of its size on the Ohio south of Louisville, good schools and no jail.³⁷ However, the members of the Swiss Colonization Society had a strong interest in education. By 1866, the bilingual (German and English) public schools had 400 pupils and five teachers. One of them was

³¹ Goodspeed Brothers & Co. *History of Warrick, Spencer, and Perry Counties, Indiana*. Chicago: Goodspeed Brothers & Co., 1885, P. 461.

³² Deed Book 54, Page 421.

³³ Goodspeed, *History*, P. 442.

³⁴ Will Maurer, "A Historical Sketch of Tell City, Indiana, *Indiana Magazine of History*, Vol. 14, Issue 2, Pp 108-133. Accessed via: <https://scholarworks.iu.edu/journals/index.php/imh/article/view/6093/5906>, June, 2017.

³⁵ *The Cannelton Reporter*, October 2, 1858, quoted in Maurer, "A Historical Sketch of Tell City".

³⁶ Maurer, "A Historical Sketch of Tell City".

³⁷ Ibid.

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John Baumgaertner. Another of these teachers was a woman by the name of Hedwig Knecht, whom Baumgaertner would marry in 1867.³⁸

Although Baumgaertner came to the United States to teach school, after seven years he became involved in politics, being elected Town Marshall and serving two one-year terms. From 1874 to 1879 he engaged in the wharf boat business,³⁹ as the proprietor of a boat, used as a wharf along the busy Tell City river bank. During this time when Tell City was enjoying tremendous growth and demand for shipments of its industrial products, there would have been a high demand for wharfs to accommodate the many steam boats plying the Ohio River.

By 1870, John Baumgaertner had found himself a widower, with two children (only one would survive). A year later he married Phillipena Neuhart. Together they would have four children. When he relocated to Rockport nine years later, in 1880, he had enough funds to take over the operation of one of the most popular traveler's hotels in southern Indiana, the Veranda Hotel in Rockport.⁴⁰ The Veranda Hotel was one of three hotels which served the town of Rockport during the nineteenth century and early twentieth. The Veranda Hotel was a three-story, ten-bay building with a balcony that stretched all across the front on the second floor. Full-height windows led from the rooms to this balcony. The name probably derived from this feature. During the 1870s, it was operated by Philip Eigenmann, and was prominent enough to be featured with an illustration in an 1879 Atlas (See figures Four and Five).⁴¹

The Veranda Hotel was certainly up to date for its time. The first telephone in the county was installed there in 1882. Located in the 300 block of Main Street, just south of the corner of Main and Second Streets, it was adjacent to the T. R. Hardy Tobacco Stemmer, and Houghland and Hardy's grain, feed and seeds emporium.⁴² People traveled from around the county to use the phone in the hotel, although it only connected between Rockport and Evansville.⁴³

John Baumgaertner operated the hotel until 1892 when he was elected clerk of the Circuit Court of Spencer County. He was re-elected to this post in 1896 and later ran for the office of joint senator from Spencer, Perry and Crawford counties in 1902, but he was defeated. Afterward, he retired and began to spend much of his time in California, where his son Fred lived, although maintaining the home on the bluff in Rockport, which after 1904 was also the home of his son Otto and his wife. John Baumgaertner died suddenly in January of 1909.⁴⁴

Although no direct connection has been made, it is likely that John Baumgaertner was inspired by examples of embossed wood work seen during his years in Tell City. At the very least, such

³⁸ Maurer, "A Historical Sketch of Tell City" and Goodspeed, *History*, P. 442.

³⁹ Goodspeed, *History*, P. 422.

⁴⁰ Ibid.

⁴¹ D. J. Lake & Co, *An Illustrated Historical Atlas of Spencer County, Indiana*, Philadelphia, PA: D. J. Lake & Co., 1879;
<https://www.pinterest.com/pin/335940453431824555>.

⁴² Sanborn Maps for Rockport, 1892, 1898, 1909.

⁴³ Draft National Register Nomination for Rockport National Register Historic District, 11-10-16

⁴⁴ *Rockport Weekly Democrat*, January 15, 1909.

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machines as those manufactured by the Art Embossing Co. were capable of embossing intricate designs on chair parts and other furniture, a staple of Tell City manufacturing. When remodeling his home in Rockport, it would have been logical for him to employ artisans from the region, or at least attempt to imitate such craftsmanship. In addition, Mr. Baumgaertner's later political success, as well as the activities of his children meant that the home was a site of many social events. He made it a center for the town of Rockport.

After John's death in 1909, the property reverted to his widow, Phillipene, the executor of his will. However, according to a local newspaper article, the house at 105 Walnut Street had also been the home of Dr. Otto Baumgaertner, one of three surviving sons of John and Phillipene. The graceful house, called "one of the most beautiful residences in the City" became home to Dr. Baumgaertner and his wife, Helen after their marriage in 1904.⁴⁵

In 1918 a terrible tragedy struck the Baumgaertner family when Otto's wife Helen, a prominent club woman, took her own life. She had been suffering depression due to ill-health for a while. After attending an event in nearby Grandview, she went to her room (the southwest bedroom on the first floor), locked the doors and shot herself. Her husband had gone out to the yard, but when he heard the shot, he rushed back in the house, broke down the door and found her shot through the heart with her own gun.

Mrs. Baumgaertner was active in many organizations in Rockport: she was considered the historian of the county, was active in work of the Federation of Woman's Clubs, a member of the Daughter of the American Revolution, active in the Red Cross Society, a member of the Eastern Star and influential in the pageant held in 1916 to celebrate the state's Centennial.⁴⁶ The Baumgaertner home in Rockport was the site of many glittering social events during her tenure.

The Hardy-Baumgaertner House is significant for its association with the commercial and social life of Rockport, Indiana during the latter part of the nineteenth and the early part of the twentieth century.

Shortly after his wife's death in 1918, Dr. Otto Baumgaertner sold the home, on behalf of his mother, Phillipene to Dr. Kenneth C. Atchison and his wife Louise. They owned the home for many years. In 1954, Dr. Atchison posed for a photograph in the Owensboro Inquirer-Messenger in front of the ornate porch of the home, which he called "built in the Old World style". Dr. Atchison died in 1963 and his wife passed away in 1979, in a medical facility in Owensboro where she had been residing.⁴⁷

Following the Atchison's residency, the home briefly was in the hands of others, but effectively, the next owners were the present ones, Eric and Donna Ayer who bought the home in 1981, restoring it and renovating the heating system, as well as adding one upper room. Some of the furnishings are antiques which were previously located in the home and purchased by the owners

⁴⁵ *The Rockport Journal*, August 2, 1918.

⁴⁶ *Ibid.*

⁴⁷ *The Owensboro Inquirer-Messenger, Free-Bridge Edition*, August 16, 1954; *Rockport Journal*, September 13, 1979.

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at auction. It was featured on a local home tour in 1983.⁴⁸ Mr. Ayer has been a prominent attorney in the town and his wife is active in the local preservation organization. The tradition of excellence and social prominence continues with the current owners.

The Hardy-Baumgaertner House is significant under Criterion C for its association with individuals who have excelled in the commercial and social life of the town. As such, it reflects the energy of the town's commercial life, as well as the quality of its social and civic endeavors.

Developmental History/Additional historic context information

The city of Rockport was settled as early as 1807 and has been the county seat of Spencer County since its formation in 1818. Located along the Ohio River, with a river front bank (albeit a narrow one), it was primed to benefit from the ease of transportation offered by the river way during the early years of Indiana's statehood.⁴⁹

Neighborhoods began developing as early as 1813 and the first courthouse, a log building was constructed in 1818. By 1822 a brick building was erected for that purpose and others followed in 1838 and 1965. The current courthouse, a gracious example of Classical Revival architecture, was completed in 1921. It has been called among the finest works of the Indianapolis architect, Elmer E. Dunlap. It has been individually listed on the National Register of Historic Places.⁵⁰

By 1857, Rockport boasted about 1,000 residents, many of whom were connected to the pork industry. Factories included a wagon, carriage and plow manufacturer as well as tobacco and button-making industries. Main Street was active with many general stores and hotels. As early as 1837, Thomas J. Langdon printed the first Rockport newspaper: *The Gazette*. It only lasted a year. By the 1850s several newspapers were operating in the town, often favoring different political parties. Throughout the nineteenth and early twentieth century, Rockport's newspaper life was vigorous.⁵¹

In the first decades of the twentieth century, the town saw a new Carnegie Library and the statuesque courthouse constructed. The railroad industry grew through these decades and enhanced the transportation capabilities for local industries and commerce. The Southern Railroad ran through Rockport to points outside of the county. During the nineteenth century, churches prospered in the town, with several serving German immigrants, both Catholic and Protestant.⁵²

⁴⁸ *Rockport Journal-Democrat*, May 12, 1983.

⁴⁹ Interim Report, Spencer County Indiana Historic Sites and Structures Survey, P. 96

⁵⁰ Greiff, Glory-June. "National Register Nomination for Spencer County courthouse" Section 8 Page 3. Listed, Feb. 1999.

⁵¹ Draft NR nomination- Rockport Historic District, 2016.

⁵² Interim Report, Pp. xiii and 96.

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The well-known sculptor, George Honig, while living in Rockport, envisioned the idea of a recreated “village” that would demonstrate the environment which influenced the young Abraham Lincoln during his formative years. Lincoln lived in Spencer County from 1816 to 1830. This endeavor, today known as Lincoln Pioneer Village, has been placed on the National Register of Historic Places and today is a much-visited tourist destination.⁵³

Throughout its history, Rockport, as the seat of Spencer County has enjoyed its position as a hub of commerce for this southern Indiana area. With the advent of a new bridge to span the river between Indiana and Kentucky, it is enjoying a revival of its earlier history.

⁵³ Draft National Register Nomination, 2016.

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Draft National Register Nomination for Rockport National Register Historic District, 11-10-16, courtesy of Mrs. Donna Ayer.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

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Historic Resources Survey Number (if assigned): 147-546-48050

10. Geographical Data

Acreeage of Property less than 1 acre

Use the UTM system

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|----------------|-------------------|
| 1. Zone: 16 | Easting:496010 | Northing: 4192754 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.) Beginning at the south east corner of Lot 63, follow the south property line west to the west property line, then turn north and follow the west property line in a north direction to the north property line, then turn east and follow the north property line east to its juncture with the east property line. Turning south east, follow the east property line to the point of beginning. (See Photo Locator Map 1).

Boundary Justification (Explain why the boundaries were selected.)

The boundary has been drawn to include and follow the property lines of Lot 63 in Hynes Donation, the historic property lot with which the home has been associated since the nineteenth century.

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11. Form Prepared By

name/title: Camille B. Fife
organization: _____
street & number: 608 Mulberry Street
city or town: Madison state: IN zip code: 47250
e-mail: camillefife@aol.com
telephone: 812-239-1107
date: June 12, 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Hardy-Baumgaertner House

City or Vicinity: Rockport

County: Spencer

State: Indiana

Photographer: Camille Fife

Date Photographed: February, April, 2017.

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 16: Looking north from Walnut Street toward the front façade of the house.

2 of 16: Looking due east toward the west elevation of the house.

3 of 16: Looking north, north west, showing the complex east elevation of the house.

4 of 16: Looking east from about midpoint in the basement showing the inner side of the east wall.

5 of 16: Looking south east within the living room showing the two front windows and the oversized window on the east side of the house.

6 of 16: Looking approximately south from within the parlor, toward the front stair leading to the second floor.

7 of 16: Looking due south in the modern kitchen, showing sink and cabinetry.

8 of 16: Looking south down the hall, showing the inside door to the basement with its embossed wood work and the rear of the stair enclosure.

9 of 16: This photo, looking north up the stair case, shows the ornate detailing on the newel post.

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10 of 16: Looking east, north east in the dining room showing the decorated window surrounds, the parquet floor and the decorative baseboard.

11 of 16: Looking slightly south west toward the cabinet in the dining room, showing the use of various decorative embossed motifs on the piece as well as the way in which the parquet was designed to accommodate the furnishing.

12 of 16: A close up photo of the tall urn pattern on the door surround shown in the above photo. Looking south.

13 of 16: Looking south east in the study, this image shows two decorated small doors and the decorated window between them.

14 of 16: Looking south through the door in the bathroom nestled in the tower, next to the enclosed stair, showing the art glass, "Victorian Cottage" windows.

15 of 16: A view from within the Widow's Watch, looking through the west window toward the courthouse square on Second Street.

16 of 16: Looking north, north east toward the modern garage erected at the north west corner of Lot 63.

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

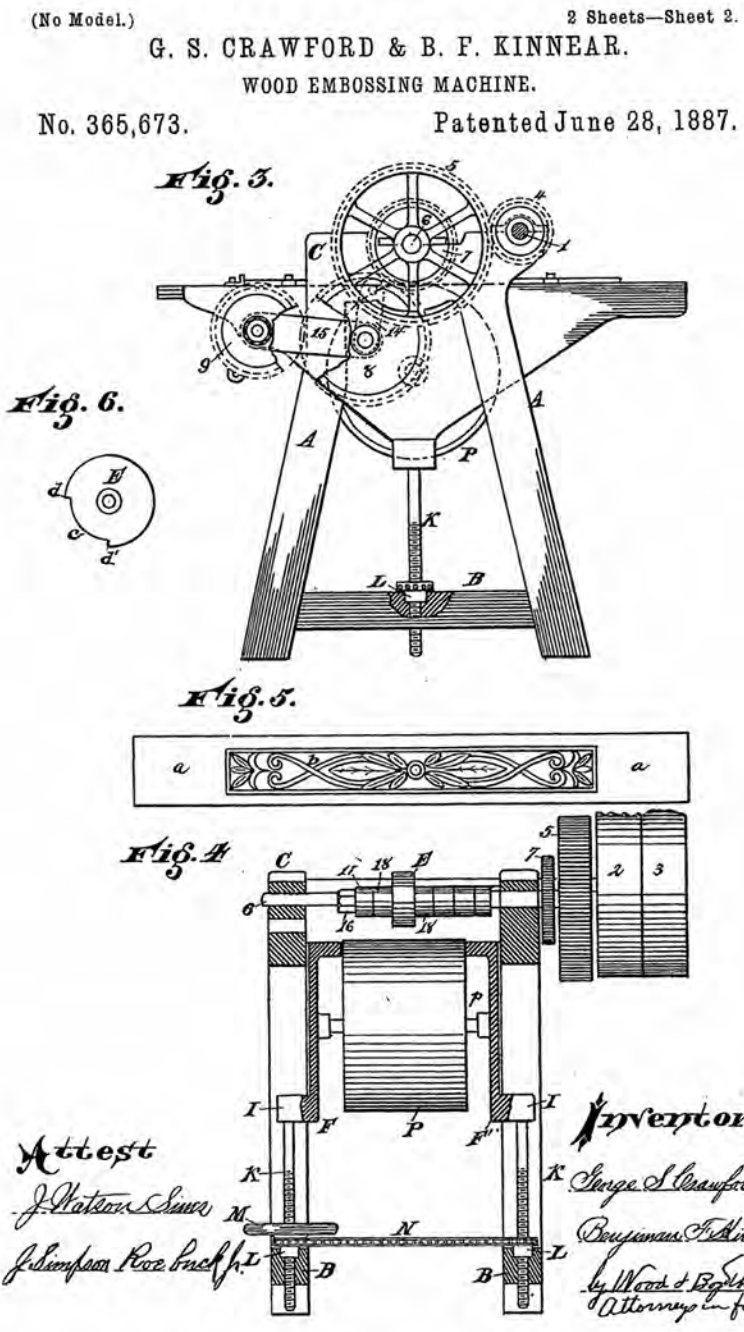
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Figures

Figure One: The patent application for the wood embossing machine designed by Messrs. Crawford and Kinnear of Cincinnati, 1887.



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Figure Two: Drawing of Mr. Frederick Berner's machine, from the US Patent Office application, 1891.

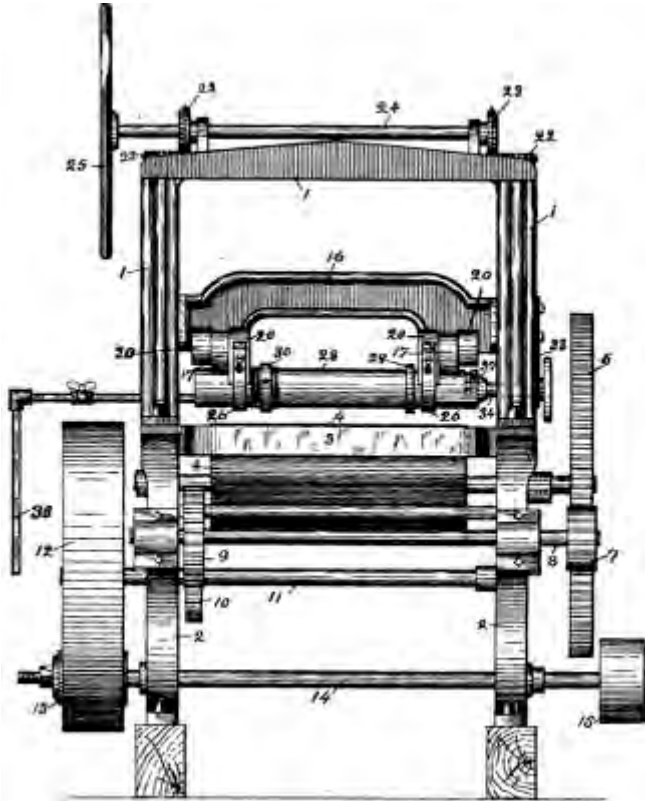


Figure Three: Samples of "house finish" designs and drawing of the Art Embossing Company Machine, from *Wood Worker* magazine ad, March, 1893.

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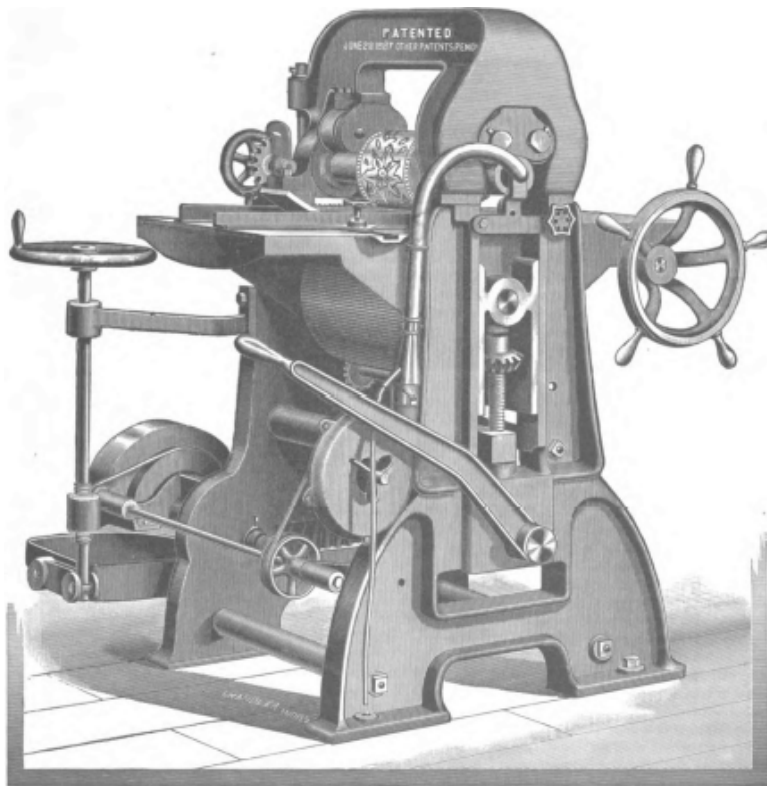
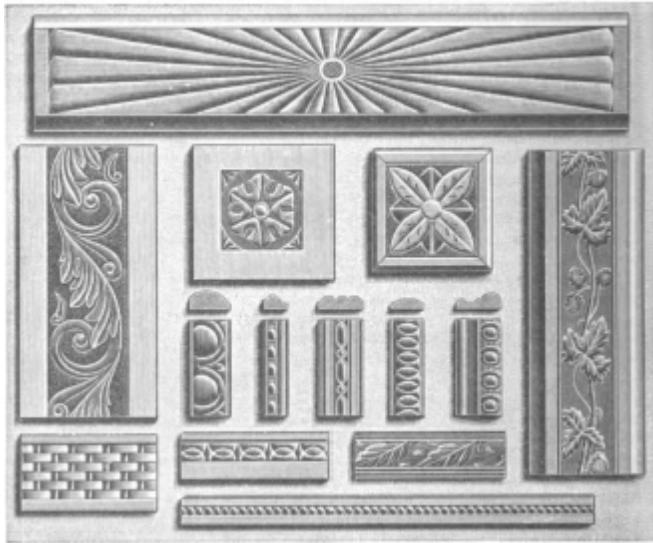


Figure Four: Drawing of the Globe Embossing Machine from *Wood Worker* magazine ad, March 1893.

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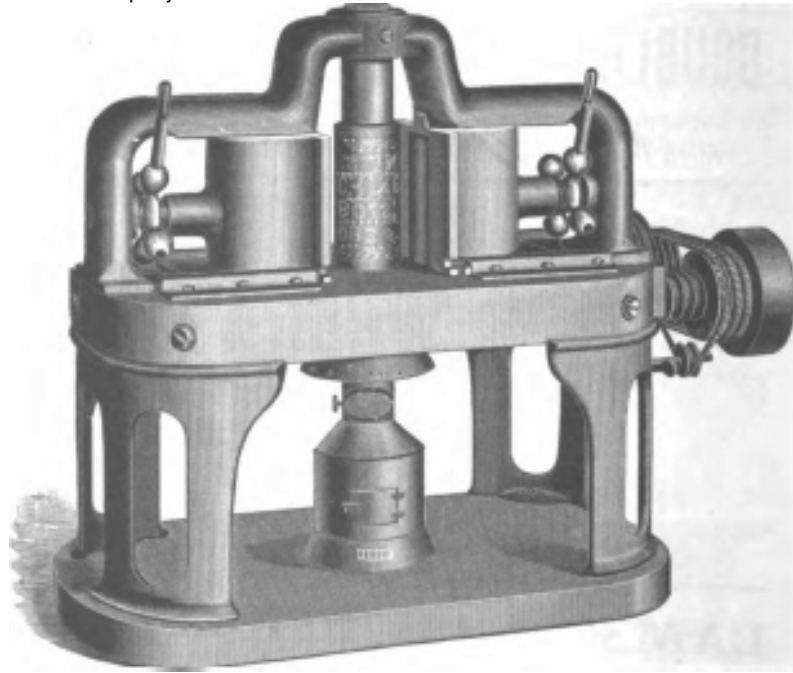


Figure Five: Photograph of the Veranda Hotel (n.d.) probably taken around 1900, but before 1912. Photo saved by Darlena Magnus on the web:
<https://www.pinterest.com/pin/335940453431824555>



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Figure Six: The Veranda Hotel from D. J. Lake & Co, Illustrated Atlas (1879)



Figure Seven: A photo of the house during the Atchison occupation, c. 1918 - 1973.

















Upper wooden cabinets on the left side of the kitchen.

Upper wooden cabinets above the microwave.

Upper wooden cabinets on the right side of the kitchen, including a glass-front cabinet.

Granite countertop with various kitchen items including a mixer, coffee maker, and fruit basket.

Stainless steel oven with a black cooktop and a red towel hanging on the handle.

Lower wooden cabinets on the left side of the kitchen.

Lower wooden cabinets on the right side of the kitchen.

A light-colored mat on the floor in front of the oven.



















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Hardy-Baumgaertner House

Multiple Name: _____

State & County: INDIANA, Spencer

Date Received: 10/22/2019 Date of Pending List: 11/14/2019 Date of 16th Day: 11/29/2019 Date of 45th Day: 12/6/2019 Date of Weekly List: _____

Reference number: SG100004718

Nominator: SHPO

Reason For Review: _____

X Accept Return Reject 11/29/2019 Date

Abstract/Summary Comments: Locally significant architecturally as an excellent example of queen Anne detailing on a vernacular form; the interior features copious amounts of embossed woodwork.

Recommendation/ Criteria: Accept / C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739
Phone 317-232-1646 • Fax 317-232-0693 • dhp@dnr.IN.gov • www.IN.gov/dnr/historic



October 17, 2019

Ms. Joy Beasley
Keeper of the National Register
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Re: Hardy-Baumgaertner House, Spencer County, Indiana

Dear Ms. Beasley,

Enclosed is a National Register of Historic Places nomination for the Hardy-Baumgaertner House, Spencer County, Indiana. The Indiana Historic Preservation Review Board reviewed the application and voted to recommend its approval to the National Register of Historic Places.

The enclosed disk contains the true and correct copy of the nomination for the Hardy-Baumgaertner House, Spencer County, Indiana to the National Register of Historic Places.

Please address any questions you or your staff may have about this nomination to my National Register staff members, Paul Diebold or Holly Tate.

Sincerely,

Cameron F. Clark
State Historic Preservation Officer

CFC:PCD:pcd

enclosure: nomination package