

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

1. STATE Pennsylvania	2. THEME(S). IF ARCHEOLOGICAL SITE, WRITE "ARCH" BEFORE THEME NO. XXII, Social and Humanitarian Movements
3. NAME(S) OF SITE Old Economy	4. APPROX. ACREAGE
5. EXACT LOCATION (County, township, roads, etc. If difficult to find, sketch on Supplementary Sheet) Ambridge, beaver County	
6. NAME AND ADDRESS OF PRESENT OWNER (Also administrator if different from owner) Governor William W. Scranton, Harrisburg	
7. IMPORTANCE AND DESCRIPTION (Describe briefly what makes site important and what remains are extant)	

Of the many religiously inspired communistic experiments in the United States during the nineteenth century, the Harmony Society's settlement at Economy was one of the most successful. Now restored by the Commonwealth of Pennsylvania, Economy reflects the zeal and productiveness of the followers of the remarkable leader, George Rapp.

Rapp, who was born on October 28, 1747, in Iptingin, Wurtemberg, inspired the formation of the "Rappites" and remained their patriarch until his death on August 7, 1847. Always interested in religion, he became convinced that the state church in his native land did not reflect the teachings of Christ and when about 30 began to spread his heretical ideas. As his influence grew, so did persecution. Rapp and his growing body of admirers soon experienced such difficulties that they began to think of leaving Wurtemberg. Thus it was that in 1803 he travelled to America to find a place for settlement.

Rapp succeeded in locating an attractive area, and in 1804 his adherents in Germany came to the United States, where they applied their beliefs. Central to their life was a devotion to the Bible. That book unfailingly guided their actions. They believed completely in the second coming of Christ, and that that would occur in the near future. Although not completely communistic at first, they adopted full communism in 1818 in order to encourage equality and love in their society. Neither were they celibate originally, only adopting celibacy in 1807 as the result of a religious revival. With the time's passage, celibacy became strictly observed, with already married couples henceforth, living as brother and sister. Combined with their religiosity was a devotion to work. Nevertheless, the Rappites enjoyed life eating heartily, drinking wine and beer, and enjoying music. Perhaps their general point-of-view was best exemplified at their three great annual feasts, the Anniversary, the Harvest Home, and the Lord's Supper, at which they enjoyed some of the produce of their labors as they honored their Creator. (cont'd)

8. BIBLIOGRAPHICAL REFERENCES (Give best sources; give location of manuscripts and rare works) John A. Bole, <u>The Harmony Society</u> (Philadelphia, 1904), 90-91, 97, 103-04, 106-07, 113, 124-26, 132, 136-37, 145; Morris Hillquit, <u>History of Socialism in the United States</u> (New York, 1903), 32-24; William A. Hinds, <u>American Communities</u> (Chicago, 1902), 65-71, 73-75, 83-86; Christiana F. Knoedler, <u>The Harmony Society</u> (New York, 1954), 3, 10, 19, 22, 52-53, 73, 91.
9. REPORTS AND STUDIES (Mention best reports and studies, as, NPS study, I-IABS, etc.)

10. PHOTOGRAPHS* ATTACHED: YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	11. CONDITION Excellent	12. PRESENT USE (Museum, farm, etc.) Museum	13. DATE OF VISIT Spring '63
14. NAME OF RECORDER (Signature) S. Sydney Bradford	15. TITLE Staff Historian	16. DATE 3-16-65	

* DRY MOUNT ON AN 8 X 10 1/2 SHEET OF FAIRLY HEAVY PAPER. IDENTIFY BY VIEW AND NAME OF THE SITE, DATE OF PHOTOGRAPH, AND NAME OF PHOTOGRAPHER. GIVE LOCATION OF NEGATIVE. IF ATTACHED, ENCLOSE IN PROPER NEGATIVE ENVELOPES.

(IF ADDITIONAL SPACE IS NEEDED USE SUPPLEMENTARY SHEET, 10-317a, AND REFER TO ITEM NUMBER)

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NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS
SUPPLEMENTARY SHEET

This sheet is to be used for giving additional information or comments, for more space for any item on the regular form, and for recording pertinent data from future studies, visitations, etc. Be brief, but use as many Supplement Sheets as necessary. When items are continued they should be listed, if possible, in numerical order of the items. All information given should be headed by the item number, its name, and the word (cont'd), as, 6. Description and Importance (cont'd) . . .

STATE Pennsylvania	NAME(S) OF SITE Old Economy
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7. Importance and Description (cont'd)

Economy was the third and final home of the Rappites in America. The first settlement arose in ~~Lycoming~~ ^{Butler} County, Pennsylvania. Within five years after arriving in 1804, the group, most of whom were farmers or mechanics, had built the village of Harmony. When a visitor viewed the buildings and fields of the Harmonists, he declared that they had accomplished more in five years than others there in fifty years. But the unsuitability of the land for vineyards and the distance from river transportation created dissatisfaction with that location, and in 1814 the Rappites sold the village for \$100,000. They then moved to Posey County, Indiana.

Once they had arrived in Indiana, they quickly duplicated their accomplishment in Pennsylvania. Harmony, as the second settlement was also named, soon had about 150 buildings, some brick, some frame, and became a thriving agricultural and commercial center. Just a little after a decade, though, the Rappites sold Harmony to Robert Owen, who was to rename it New Harmony, and attempt a secular communistic colony there (see the site description for New Harmony, Indiana). Although malaria and the hostility of their neighbors perhaps induced, in part, the move, the Rappites apparently also wanted easier access to markets for their produce.

The new site certainly offered the Harmonists a better opportunity to sell their produce, as it was only eighteen miles north of Pittsburgh. Eventually acquiring a little over 3,000 acres of land bordering the Ohio River, the new village was named Economy. The new name underscores the essentially economic cause for final move, as

It was now to be preeminently an industrial community. In 20 years the members had acquired skill in certain lines of manufacturing. A reputation for the excellence of their wares had been established and a wide patronage had been acquired.¹

As had occurred in the preceding moves, the Harmonists quickly erected a village and resumed their agricultural and commercial activities. By 1826, Economy had many houses, plus shops, mills, factories, and other structures, and some of the factories were already in operation. Some idea of the productivity of the community is given by the fact that between 1827-31, the wollen factory at Economy produced \$290,000 worth of goods. In the same period, the cotton factory manufactured about \$80,000 worth of goods. Other

¹John A. Bole, The Harmony Society (Philadelphia, 1904), 97.

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STATE Pennsylvania	NAME(S) OF SITE Old Economy
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7. Importance and Description (cont'd)

products, such as silk, whiskey, beer, wine, flour, and hats, were also made at Economy. The success of the community, indeed, aroused the wrath of some interests in Pittsburgh, a local paper complaining in 1829 that merchants had to purchase wool at "Economy prices." Because Economy was so difficult to compete with, the paper suggested that the Commonwealth dissolve the society. Pennsylvania ignored that advice, and the Society continued to prosper, reaching a peak of prosperity in 1866.

Despite its seeming affluence in 1866, which largely came from oil lands that it owned, the Society was already experiencing decline. A serious blow had been suffered in 1831-32, when a bogus Count de Leon, passing as a Minister of Christ sent to earth to punish the wicked, led about 250 members out of the Society. A little over twenty years later, the drastic decrease in members, caused in part by the earlier defection, forced the abandonment of the silk manufactory. Subsequently, almost all other factories closed down as membership continued to decline. In 1902-03 the Society sold most of its land, retaining only three blocks. Finally in 1905 the Society was dissolved.

Present Condition of the Site

The Commonwealth of Pennsylvania now administers a block and a half of Economy. Fortunately, within that area there are 17 buildings that represent the various facets of life at Economy. Of special importance is the Great House. The construction of the Great House began around 1825. It originally was two separate houses, one for Rapp, who became known as Father Rapp, and one for Rapp's adopted son, Frederick. The latter section, in back of Father Rapp's house, was joined to the main section by a one story wing in 1832. The combined building contains 35 rooms. Behind the Great House is a Community Garden, in which are a Garden Pavilion and the Grotto. The latter is roughly finished on the ^{OUT}inside and beautifully finished in the interior, and symbolizes the beauty of the spirit.

Just beyond the Great House block is a half block that contains several notable structures. Among the most interesting of them is the Music Hall, or Feast Hall. It is a huge three-story structure, whose great hall on the second floor was used for general meetings and the three annual feasts. On the first floor are seven rooms, which were used for various business and cultural activities. In the same half-block is a granary, five-stories high and with a great wine cellar. Near the granary are two dwelling houses that typify the residences for the Harmonists.



The Grotto, Old Economy, Ambridge, Pennsylvania.

National Park Service photo, 1963



The Great House (rear view), Old Economy, Ambridge, Pennsylvania.

National Park Service photo, 1963

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The National Survey of Historic Sites and Buildings

Old Economy, Pennsylvania

Of the many religiously inspired utopian experiments in the United States during the 19th century, the Harmony Society's settlement at Economy in Pennsylvania was one of the most successful. Now restored by the Commonwealth of Pennsylvania, Economy reflects the zeal and productiveness of the followers of the remarkable leader, George Rapp.

Rapp, who was born on October 28, 1757, in Wurtemberg, Germany, inspired the formation of the "Rappites" and remained their patriarch until his death on August 7, 1847. He became convinced that the state church in his native land did not reflect the teachings of Christ and began to spread his ideas. As his influence grew, so did persecution. Thus it was that in 1803 he travelled to America to find a place for a Rappite settlement.

Rapp found an area to his liking in Butler County, Pennsylvania; and, in 1804, his adherents in Germany came to the United States, establishing a community which they called Harmony. On February 15, 1805, the group was organized as the Harmony Society, and a written constitution was adopted. In form the Society was a communitarian theocracy, with Rapp as its leader. Although not originally a part of the Rappite theology, the Society adopted the practice of celibacy in 1807. Thus it doomed itself to eventual extinction.

Although the Society was economically quite successful, the Rappites became dissatisfied with their location and sold Harmony in 1814. They then moved to Posey County, Indiana, where they founded a second settlement, which also was called Harmony. This settlement became a thriving agricultural and commercial center. However, in 1824 the Rappites sold Harmony to Robert Owen, who renamed it New Harmony and attempted to establish a secular utopian colony there.

In 1825 the Rappites acquired 3,000 acres of land in Beaver County, Pennsylvania. There they erected a third village, which they named Economy. Primarily an industrial community, Economy became wealthy through its manufactures and its use of labor-saving machinery. Although the Society remained affluent, its numbers had greatly

declined by the 1860's. Gradually all the factories were closed down, and in 1902-03, the Society sold most of its land, retaining only three blocks. Finally, in 1905, the Society was dissolved.

In 1915 the Commonwealth of Pennsylvania acquired one and one-half blocks of Economy. This area, which includes 17 of the original Society buildings, is administered by the State as a state historical site and is open to the public. Today, Old Economy is a part of the town of Ambridge, which is located in Beaver County.

NSHSB:JWW
5-18-65

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See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Economy National Historic Landmark

and or common Old Economy/Ambridge

2. Location

street & number Area roughly bounded by Route 65, 12th Street,
Economy Branch Beltline RR, and 16th Street N/A not for publication

city, town Ambridge N/A vicinity of

state PA code 42 county Beaver code 007

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Beaver County Courthouse

street & number

city, town Beaver state PA

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? yes no

date 1985 federal state county local

depository for survey records National Park Service

city, town Washington state D.C.

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Economy National Historic Landmark is situated along the Ohio River approximately 18 miles northwest of Pittsburgh, Pennsylvania in the Borough of Ambridge. It contains the remaining buildings of the Harmony Society, a German communitarian sect who settled there in 1825 and built the town they would occupy until the Society's dissolution in 1905. The approximately 30-acre historic district lies on a level plain midway between the riverbank and hills rising on the east. It includes Old Economy Village, a four-acre museum complex owned and operated by the Commonwealth of Pennsylvania, containing more than a dozen major Harmonist buildings. Surrounding the museum on three sides is a grid of seven major streets lined with over 90 Harmonist houses and other Harmonist buildings which are privately owned and serve mostly as residences.

The ability of the historic district to convey a distinct sense of time and place today derives from several features: the number and homogeneity of Harmonist buildings; the recognizable Harmonist site planning; the assortment of types of buildings; and the existence of the already-restored museum complex. The district has an overall visual homogeneity deriving from the preponderance of Harmonist buildings arranged in a recognizable town plan dating to the 1820s. In addition, the restored buildings that comprise the museum complex, along with selected individual buildings outside the museum that retain good architectural integrity, serve as architectural focal points of the district.

Accentuating the ambience of the historic district is the fact that the surrounding community of Ambridge is so utterly different in nature. So densely built was Ambridge (the name is a contraction of American Bridge, the division of U.S. Steel that purchased much of the Harmonist property c.1905 and subsequently created a new town surrounding Economy) that it serves to insulate Economy from other types of intrusions. During the early growth of Ambridge, houses of that era were built on many of the yard lots in Economy. Other, defunct Harmonist buildings were demolished and replaced by new structures and several non-residential Harmonist buildings were converted to residential use. However, once this transition had occurred, relatively few major physical changes occurred to the district. In spite of remodellings to individual buildings, the historic district as a whole remains a visible product of the Harmony Society of the 19th century.

The community's original physical core is still largely intact, consisting of seven major streets laid out by the Harmonists: two running north-south (Church and Merchant Streets) and five running

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east-west (12th through 16th Streets). Four narrower streets, also running east-west, were inserted between the existing Harmonist ones in the early 20th century after the Society's dissolution. These newer streets occupy what were originally the interiors of the Harmonist blocks, areas reserved for household gardens and utility sheds. To the extent possible, they have been deleted from the National Historic Landmark, resulting in the finger-like district boundary configuration proposed herein.

The intersection of 14th and Church Streets was the functional center of Economy. Sited along Fourteenth Street were many of the Society's important community, public, and residential buildings, including the community Feast Hall, founder George Rapp's house, the store, business leader Frederick Rapp's house, the tailor shop with its large wine cellar, and the public hotel/tavern. All of these buildings except the hotel/tavern are extant.

With the exception of the church, the major Harmonist buildings of exceptional architectural significance are located within the museum complex, west of Church Street spanning 14th Street. The museum complex is the result of major restoration work undertaken by the State of Pennsylvania between 1938 and 1965. At the entrance to the complex is the Feast Hall (completed c.1828), the building that was more than any other, except perhaps the Church, the Harmonists' central meeting place. Its 50' x 96' second floor hall was used for the Society's four annual celebrations, and the building also housed a school room, library, music room, museum, and drawing school. Its steep gambrel roof is a Germanic feature used in other significant, though no longer extant, Harmonist buildings erected at about the same time--the cotton mill and the hotel/tavern. Its classical entrance further distinguishes it from all the other Society buildings except the founder's house. Inside, the barrel-vaulted ceiling of the hall, with its attached chamfered pilasters and shallow wall arches, echoes that in the Church. The shallow arches are also seen in the two-story porch of the Great House and, formerly, in the hotel.

Germanic influence may also be seen in the Granary (c.1832), another of the largest remaining Harmonist buildings. Its first floor is built of exposed wood members infilled with stone. The wood members are clearly numbered with carved Roman numerals for ease of construction. This numbering system was used in the construction of the houses as well, although the wood members were not exposed in those buildings.

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The Great House (c.1826), home of founder George Rapp and his adopted son Frederick, the community's business leader, reflects the Harmonists' desire to build "in the American manner," although it shows German influence in the clipped gables of the roof. Though by no means ornate, the Great House features numerous architectural details not found elsewhere in the community: classical frontispieces, carved stone steps, decorative transoms, a two-story rear porch, and on the interior, a central staircase with carved bannister, and furnishings from Philadelphia. Here visitors were entertained by the Rapps and members of the Society.

Other major buildings located on the museum grounds are the community kitchen, sited beside the Feast Hall and used when celebrations were held in that building; cabinet and tailor shops; a store; and a warehouse. These buildings are all of simple design, with the larger buildings facing 14th Street built of brick (tailor shop and store) and the smaller buildings behind them built of wood (cabinet shop and warehouse). The tailor shop is notable for the large vaulted wine cellar, with exceedingly fine stonework, that is its basement.

The Harmonist church, located just across Church Street from Old Economy Village, is one of the district's most significant buildings, both as the focal point of the Society's spiritual life and as a work of architecture. With its tall, tiered cupola/clock tower, housing the Society's peculiar one-handed clock, it is the district's most conspicuous building. Built from 1828-1831, the church's design has historically been credited to Frederick Rapp, as, indeed, have the designs of all the other major Harmonist buildings. It exhibits typical Harmonist features on its well-preserved interior, such as a barrel-vaulted ceiling and attached chamfered pilasters with shallow wall arches. Because its use has remained the same throughout its history, the church has had relatively few alterations and is the best preserved Harmonist building outside the grounds of the museum.

Though the architectural character of 19th century Economy may best be appreciated within Old Economy Village and the Church, the extent and duration of the Harmonist community and town plan is seen best in the surrounding residential area. In spite of decades of non-Harmonist, private ownership, this part of the district retains a distinct appearance and atmosphere due to the overall homogeneity of the Harmonist houses and their regular spacing along the streets. Built either of locally made brick or of wood lap siding, the houses are almost all two stories in height and have gable roofs with the roof ridge parallelling the street, generally a 3x2 bay configuration and

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doors that open onto the side garden rather than the street. There are 30 extant brick houses and 34 extant frame houses in the historic district.

The Harmonists used methods of construction at Economy that they had used in their two previous settlements at Harmony, PA and New Harmony, IN. In their braced-frame system of construction, each floor was framed as an independent unit. Rather than a roof ridgepole, each set of rafters was constructed as an independent truss with the ceiling rafter as its bottom chord. The chimney, built as a structurally independent unit, ran diagonally through the house's attic in order to exit the roof at the ridge, where flashing was unnecessary. Those original chimneys that remain are of squat proportions and are situated just off-center along the roof ridge. Insulation in the form of "dutch biscuits"--slats of wood wrapped with mud and straw--were used, and brick was placed between the wall studs on the first floor of frame buildings.

The house plan, basically identical in all of the houses, consisted of three rooms on each floor, two small rooms and one large one. On the first floor, these were an entry hall (containing the staircase), kitchen, and larger living/sleeping space. Bedrooms were on the second floor. A shed-roofed addition, one-room wide, is attached to nearly all of the brick houses. Of wood lap siding, these sheds have studs numbered in the typical Harmonist fashion and appear to have been early, Harmonist additions.

The exterior of the brick houses were designed with several features which were both functional and attractive; most of the brick houses retain at least some of these features. The simple facade of common bond brick was enlivened with jack arches above windows and doors, and a corbelled cornice on the long sides of the house. Doorways were rather deeply recessed, and shared the same wood surround of multiple beading as the windows. The doors themselves were six panelled.

The considerable garden and yard space of each house included a multiple-room wood shed that housed a privy, work-space, and an animal-stall.

Interspersed with the houses were Harmonist buildings serving other functions, such as a doctor's office, workshops for the making of barrels and hats, a wagon shed, and a wine press house. The smaller, non-residential buildings were generally designed to be compatible in

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scale and materials with the houses. Several of these non-residential Harmonist buildings are extant. The major industrial buildings, requiring large amounts of water from the river or producing unpleasant odors, were relegated to the outskirts of the community. These buildings have not survived.

The Harmonists' most important garden was centrally located and remains on the grounds of the museum. A place of meditation, it includes two important structures with allegorical significance for the community: the Pavilion and the Grotto. The Pavilion, a classical design attributed to Frederick Rapp, was built in 1831 and housed the wood-sculpted female figure of Economy. Scholars speculate that she represents "the spiritual harmony [the Harmonists] hoped to achieve here on earth and afterwards in heaven."¹ (The present pavilion is a replication of the original, which deteriorated and was dismantled in the 1890s.) The Grotto, a round, rough stone structure with thatched roof, has a marvelous classical interior, as refined as the building's exterior is rude. This contrast conveyed the difference between the superficial and the substantial, the temporal and the spiritual.

The site plan of Economy was not a rigid grid divided strictly into discreet areas of different uses, but it was an orderly pattern with definite considerations for aesthetic quality. Buildings sited along the street alternated with open lots, creating a consistent spatial pattern of solid and void. Predictably, post-Harmonist development resulted in the construction of newer houses in these open lots; nevertheless, the original Harmonist plan remains discernable.

Economy's houses can be grouped into four basic types, reflecting the few, but different, housing arrangements necessary in the community. The following inventory describes the individual residential building types in detail, and then lists all the buildings in order by location and address, with the museum complex discussed first. The residential buildings are keyed to the appropriate building types.

The precedent for this type of inventory comes from the Harmonists themselves, who inventoried their real estate holdings in 1833 and determined the same four types of residences.² (An additional type they catalogued has no extant examples.) The same four basic types were used again in a comprehensive planning study of the district prepared by Green International in 1977. All buildings not corresponding to one of these four types (including most of the museum buildings) are described individually.

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Each structure is designated as either Key, Contributing, or Non-contributing to the district. All Key and Contributing buildings were built or used by the Harmonists in the 1824-1890 period. Key buildings comprise the heart of the nationally significant resource, and are, individually, historical and/or architectural focal points of the district.

Contributing buildings are those which visually and historically play a part in conveying the landmark's sense of time and place. It should be emphasized that because the district's significance is primarily as the site of an influential 19th century communitarian sect, the collective historic association of the Harmonist buildings is more important than the architectural integrity of the surfaces of the individual buildings. The district's visual strong point--the largely intact town plan--is represented by streetscapes as a whole rather than by individual buildings. It is from experiencing the entire complex of remaining Harmonist buildings that one fully appreciates the Society's size, homogeneity, technical skill, and aesthetic building design and town planning--all of which contributed to Economy's success and longevity as a community.

All Contributing buildings, however, share basic features which make them recognizably Harmonist. These features include siting, massing, structure, dimensions, roof type and orientation, and fenestration pattern. Exceptions to these criteria are two buildings within the museum complex and two outside the museum which have been moved in order to prevent their demolition. These buildings are considered Contributing because of their obvious Harmonist origins and/or ability to convey valuable information about the Harmonist way of life. Various types of modern siding have obscured the original siding of all but one of the frame houses and a few of the brick ones; this has not, however, affected the buildings' original 19th century structure with its unique Harmonist construction details, such as numbered studs, "dutch biscuit" and brick insulation, plaster, chimney construction, and interior configuration.

Non-Contributing buildings are non-Harmonist buildings which are included in the district for reasons of geographic necessity only. All building locations are shown on the attached site plan. (A separate plan for Old Economy the museum complex, includes buildings #1-22.)

1. Reibel, Guide to Old Economy, p.26.
2. Arndt, Economy on the Ohio, p.835-837.

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TYPE A: Two-story Brick House:

Has a three-by-two-bay plan with a gable roof--with ridgepole running east-west--and a corbelled brick chimney located on the ridge, just east of center. In several instances the plan is two-by-two bays, but these variations appear to be original. The brick is laid in common bond, with flat arches above the windows and door, corbelling at the cornice, and a watertable. Windows are double hung sash, six-over-six, except for small, single attic windows in each gable end. The door is located on the end of the house, rather than on the street elevation. Most houses of this type have a wood shed addition on the rear, one room wide, with its own door, also on the end of the house. These were added during the Harmonist era, probably shortly after construction of the main section of the house. This house type retains the best integrity in the district. There are 30 extant buildings of this type.

TYPE B: Two-story Frame House:

Almost identical to Type A except constructed of wood. Buildings of this type have typically been considerably altered. The most common alterations have been the application of new siding and roofing material, the replacement of window sash, and occasionally, slight changes in window size, the addition of windows, the addition of eave returns, and the addition of a door on the street elevation. (The latter two additions occur with such frequency and appear to date to such an early era that it is believed these changes were made by the Harmonists themselves.) There are 34 extant buildings of this type. In spite of the common alterations to these wood houses, they remain import visual elements in the district street-scape, both because of their siting relative to the street and other Harmonist buildings, and because they retain the basic elements of the Harmonists' residential design--form, massing, fenestration pattern, and unique structural details.

TYPE C: Two-story Frame Double House:

Sited with its gable end toward the street, the building has five-by-two bays, with multiple chimneys, doors on the east or west sides, and windows of taller proportions than the smaller houses. The alterations to these buildings are similar to those seen on the Type B houses. There are 4 extant buildings of this type.

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TYPE D: One-story Frame House:

Small, one-story-with attic house with a two by three bay configuration, with gable roof--ridgepole perpendicular to the street--and central chimney. There are 2 extant buildings of this type.

Building Inventory:

1. Feast Hall, 14th and Church Streets, Old Economy Village.
Key. Built 1826-1828.

One of the largest extant Harmonist buildings, measuring 118' x 54' and 50' tall at the ridgepole, sited at the major intersection of the community, this is a tall 2-1/2-story building of brick with a gambrel roof hipped at each end, the ridgepole oriented east-west like nearly all the Harmonist buildings along 14th Street. One of the few buildings with brick laid in Flemish bond. Wood-shingled roof pierced by dormers, with four corbelled brick chimneys along the ridgepole. Wood cornice is finely dentilled. Large 6/6 sash windows have original frames with jack arches above. Main entrance (east end) consists of a double door beneath a 7-pane fanlight with a classical surround. West end door has a rectangular transom with a curvilinear motif. Other doors are located at east and west ends of the north side.

Central hall plan of the first story remains intact, with several rooms, each with fireplace, flanking the hall. Second floor consists almost entirely of the actual feast hall (50' x 96'). The 8-bay hall is spanned by an elliptically-shaped barrel-vault of wood planks pierced by windows on the sides, with engaged chamfered pilasters joined by elliptical wall arches on the north and south sides. East and west ends feature trompe l'oeil paintings of the same configuration, with single, real doors at the third floor level.

2. Granary, Old Economy Village.
Contributing. c.1826.

The building is 5-1/2 stories tall with a 3x7 bay configuration. The stone and timber construction of the first story is unique in the community. Siding on the other floors is of wide, plain boards; the gable roof (ridgepole runs north-south) is sheathed with wood shingles.

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The interior is made up of large, single rooms, with a system of twelve interior posts, each with four knee braces at the head, extending up through the first four floors. There is a large stone cellar.

3. Cabinet Shop, Old Economy Village.
Contributing. c.1826.

One story-with-attic, rectangular building of wood siding of beaded board and a gable roof, and 6/6 windows. There is a single door on the south end, and an attic door above flanked by louvered openings. A small entrance hall on the south contains a stair to the storage loft and opens onto a small room beside it on the south end and a large room on the north end. Many of the original tools and equipment remain inside.

4. Community Kitchen, Old Economy Village.
Contributing. c.1826.

One-story rectangular building of wood lap siding, with a bead on the lower edge of each wood board. Wood-shingled gable roof (ridgepole runs east-west) has a central, extended section that provides ventilation and multiple chimneys. 6/6 windows retain some original glass. A single door is located in central bay on south side. The original brick floor, brick and stone cooking area, and some original cooking kettles are intact inside.

5. Tailor Shop and Wine Cellar, Old Economy Village.
Contributing. c.1826.

Large two-story building with attic, of 7x4 bays with gable roof (ridgepole runs east-west). Brick is laid in common bond, with jack arches above windows and doors, and a dentilled and corbelled cornice. Unlike the other buildings, this one has a dressed stone watertable above a dressed stone foundation on the south side (facing 14th Street), but a brick watertable and plain stone foundation on other sides. Windows are 6/6, double-hung sash; the frames and much of the glass appear to be original. Doors are located on north, east, and south elevations; those on the north and south are wide and 6-panelled, with four-pane transoms. The top stone doorstep has curved stone detailing (there are three steps). The east end door leads to the stone-vaulted wine cellar and is within a wood vestibule.

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Interior: Some flooring is original, as well as doors, base-board, staircase, plaster, the pulley on attic door, and mantels. There are four rooms on each floor with a center hall running north-south. Original tools are on display. The large vaulted wine cellar beneath the building has steep stone steps and a pulley mechanism for bringing casks in and out, a stone floor, and some original wine casks. The vault is 15' high with stone-vaulted penetrations sloping up to the eight windows at grade level.

6. Store. Old Economy Village.
Key. 1828.

This building was where the Harmonists' many products were sold to the public. It is a large two-story building with attic of 5x2 bays with gable roof (ridgepole runs east-west) and a cellar beneath the western half. The brick is laid in common bond, with jack arches above windows and doors, a corbelled and dentilled cornice, and a brick watertable. Windows are 8/12, double-hung sash; most, if not all, appear to be original and in the original frames (sills may be replacements). First floor windows have plain wood shutters with an iron closing mechanism. Doors are located on north and south elevations, set high, at the watertable, and have four-pane transoms. Like many other doors in Old Economy Village, these are a flat 6-panel design. Doors on the west end of the building, at the second floor and attic level, allowed for loading and unloading. The foundation is of dressed stone.

The four-room per floor with central hall plan matches that of the tailor shop next door. Some of the rooms serve as display rooms and others as storage for large amounts of tools, equipment, and bottles.

7. Baker House, Old Economy Village.
Contributing. 1826.

TYPE A. The was originally the house of Johannes Langenbacher (name changed to Baker), the Society's storekeeper and later the Society's Senior Trustee when founder George Rapp died in 1847. Although the house was moved from its original site, several yards to the west, in the 1950s when Route 65 replaced the River Road, the property is positioned in relation to its present site as it was positioned at its nearby historic site, and the general environment of the new site is similar to that of the original site. As an element of the Old Economy Museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

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8. Shed, Old Economy Village.
Contributing. Reconstruction c.1950.

During the restoration of Old Economy Village, this one-story, wood shed was built along the lines of a then-extant original shed outside the State-owned property. Because the reconstruction was accurately executed as part of a restoration master plan for the Old Economy museum, is sited in the historically correct relationship to a Harmonist house, and is now the only surviving example of Harmonist shed structure, it is considered to be a contributing element of the district. The Harmonists constructed sheds behind their houses to serve as stable, storage, workspace, and privy. This one is built of plain wood lap-siding with a gable roof, ridgepole running east-west. There are fixed, multi-paned sash windows and several single doors.

9. Lenz House, Old Economy Village.
Contributing. c.1826.

TYPE A. This differs from the standard type by having a two, rather than three, bay facade. Moved a short distance and restored as part of the museum complex, it was originally the house of Jonathan Lenz, one of the Society's trustees. Its present siting maintains the original spatial relationship of the house to other houses and to the street. As an element of the Old Economy museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

10. Warehouse, Old Economy Village.
Contributing. c.1828.

Two-story, 3x1 bay building with gable roof (ridgepole runs east-west) of wood lap siding of varied widths with a beaded lower edge. This is the only frame building with its original clapboards with beaded bottom edges intact. It had not been used for many years before the restoration, and retained considerable architectural integrity. Windows are 6/6, double-hung; there is a wide central door on the south side. The interior retains excellent integrity; a central supporting post has chamfered edges, as seen on the pilasters in the Feast Hall and the Church. The building is filled with Harmonist tools and equipment.

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11. Great House. Old Economy Village.
Key. c. 1826.

The building served primarily as a residence for George and Frederick Rapp (and later, the Trustees of the Society) and secondarily as the showplace of the Harmony Society. Visitors were often entertained in this building by the Rapps.

This large residential building is composed of two adjoining sections: the long section facing Church Street known as the George Rapp House, and the smaller, but taller section, sited perpendicularly to it on its north end, known as the Frederick Rapp House.

The George Rapp House was the first to be built and consists of a two-story, six-bay section flanked by one-story wings on the north and south ends. Of brick laid in Flemish bond, it has a gable roof (ridgepole running north-south) truncated at the ends, brick chimneys at the ridgepole, hip-roofed dormers, a dentilled brick cornice; and a dressed stone foundation. There is a two-story porch on the west elevation, facing the gardens, and a 1-1/2 story brick addition known as the Vault Room, built in about 1858 to house the Harmonist safe. Windows are 6/6, double hung with brick jack-arch lintels. The main entrance on the east elevation has a pedimented frontispiece with fanlight; similar flanking doors on the north and south wings have arched surrounds.

The interior of the house has been restored and features more elegant detailing than is found in the typical Harmonist houses. Three separate money vaults are located in the basement of the house: one beneath the George Rapp section, and two beneath the Frederick Rapp section. The latter section of the house was built as the north wing of the George Rapp's house and is a tall, 2-1/2 story gable-roofed building with bridged chimneys, dormers, and stylistic elements not found on other Harmonist buildings. As on the Feast Hall and the George Rapp section, the brick is laid in Flemish bond, with large jack arches above windows and doors, and a dentilled and corbelled cornice. Windows are 6/6 double hung sash. The stone steps are unusually well-detailed, with a gracefully-curved bottom step. The south door has a four-pane transom and a surround of grooved pilasters with "bulls-eye" corner blocks. Its steps are also carefully carved.

The eight-room interior has been restored.

In the 1880s, the roof of the George Rapp section was changed to a simple gable and various other changes were made. During the restoration of Old Economy Village, the roof was rebuilt to its original configuration. Numerous other restoration items were undertaken at this time as well.

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12. Summer Kitchen, Old Economy Village.
Non-Contributing. c.1825, 1950.

A largely rebuilt one-story six-bay gable-roofed frame building of wood siding with a beaded lower edge. It originally contained a summer kitchen, workshop, tool and wood storage area, and chicken coop. The kitchen area remained largely intact at the time of restoration and restored; the other rooms, however, were made into modern restrooms.

13. Carriage House, Old Economy Village.
Contributing. c.1830.

A tall, gable-roofed frame building sited at the southeast corner of the museum site with double doors located on the north side. It required restoration c.1950 to remove alterations made when the building was converted to a residence in the 1890s. The original timber frame remained intact, however, and the site is original, although the building had been raised about four feet when a second floor was added.

14. Garden Pavilion, Old Economy Village.
Non-Contributing. Reconstruction c.1950.

A classical, hexagonal stone structure with arched openings and a flat roof topped by six stone vases, sited at the center of the Society garden. The pavilion was disassembled and an exact replica built during the museum restoration because of the extreme deterioration. Stone copies of the original wooden roof finials were mounted in 1966 (the original wooden finials, carved by Joseph Woodwell of Philadelphia, are in the museum). A plan in the Harmony Society Archives shows that the pavilion was originally designed with a hexagonal domed roof, but this is not known to have been built. The garden pavilion was the focal point of the Harmonists' garden, called by one landscape expert the most impressive garden of its era west of the Alleghenies. It was created and appreciated for allegorical as well as aesthetic reasons, the beauty of the garden representing the state of Harmony achieved through devotion to God. (Specific structures, such as the Grotto and the labyrinth exhibit this idea more clearly.) The surrounding garden featured a simple path system radiating from the pavilion that divided the garden into four sections containing a fan-shaped vineyard, stone grotto, arbors, and numerous varieties of fruit trees, shrubs, evergreens, and flowers. (See also: Grotto, #15).

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15. Grotto, Old Economy Village.
Contributing. c.1828.

Built as a place for meditation in a corner of the Society's garden, the one-story, rough stone Grotto serves as an allegory of Harmonist philosophy. The round structure is 17' in diameter with a conical roof, originally thatched. Frederick Rapp built the Grotto for George Rapp, commissioning William Jenkins of Pittsburgh for the fine interior ornamental plaster work. The rough exterior was intended to suggest the simplicity of the Harmonist lifestyle; the refined interior, the beauty of the Harmonists' pure spirit. It is the only example of the Greek Revival style in any of the Harmonists' settlements.

16. Bake Oven, Old Economy Village.
Non-Contributing. Reconstruction.

A small brick and wood oven.

17. Roberson House, Old Economy Village.
Non-Contributing. c.1828.

TYPE A. Like the Lenz house (#9), this differs from the typical Type A in having a 2x2 bay configuration. It was was moved onto the museum property from several blocks away. Though deteriorated, it retains most of the basic Harmonist features. Its present siting, however, bears little relation to its original siting.

18. Utility Shed.
Non-Contributing. Reconstruction.

This one-story, gable-roofed building of board and batten siding building was rebuilt along the lines of the original, which housed the Society's fire engine and other fire-fighting equipment.

19. Maintenance Building.
Non-Contributing. c.1965.

A frame structure of one-story built to complement the Harmonist buildings while serving the maintenance needs of the museum complex. It east end is attached to the Warehouse.

20. Waterpump, Old Economy Village.
Non-Contributing. Reconstruction.

This was reconstructed from early photographs of an original community waterpump.

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21. Waterpump, Old Economy Village.
Contributing. c.1825.

A partial reconstruction of an original pump based on early photographs. The iron work and the site are original, and this is the only remaining example of a Harmonist waterpump, a remnant of the Society's extensive town water system.

22. Greenhouse, Old Economy Village.
Non-Contributing. c.1950.

A small, one-story brick building serving as a potting shed and storehouse, fronts a modern greenhouse extensions on the south and east sides.

23. 70 12th Street.
Contributing. c.1830.

TYPE B. Despite brick re-siding and other alterations, the house maintains its basic Harmonist form and reinforces the streetscape, anchoring the district's southwest corner.

24. 78-80 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

25. 84 12th Street.
Non-Contributing. c.1940

1-1/2-story bungalow wedged between two Harmonist buildings.

26. 86-88 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

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27. 98 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the southwest corner of 12th and Church Streets.

28. 186 12th Street.
Contributing. 1830.

TYPE A. A door has been added on the street elevation. Generally, integrity is good and the yard space is intact. "Juin 8, 1830" is inscribed in mortar in the attic.

29. 189 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the northeast corner of 12th and Church Streets.

30. 193 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

31. 194 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

32. 197 12th Street.
Non-Contributing. c.1930.

2-1/2 story, brick Foursquare.

33. 198 12th Street.
Contributing. c.1830.

TYPE B. The original wood siding is visible beneath modern aluminum and wood siding. This building may have been moved about ten feet when adjacent Maplewood Avenue was laid out c.1905. It is sited uncharacteristically close to the neighboring Harmonist house, yet it retains its original orientation to the street and presently functions as an anchor of its block.

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34. 199 12th Street.
Contributing. c.1830.

TYPE B.

35. 278 12th Street.
Contributing. c.1830.

TYPE D.

36. 280 12th Street.
Contributing. c.1830.

TYPE B. Unusually sited with its roof ridgepole perpendicular to the street, matching the orientation of the Harmonist building next door (building #35). It retains its basic Harmonist form and 2x3 bay configuration.

37. 281 12th Street (street address uncertain; tax parcel #11-04-502).
Contributing. c.1826.

TYPE D. Recently remodelled, though its basic dimensions and form remain intact, and it echoes a similar Type D building directly across the street (building #35).

38. 283 12th Street.
Contributing. c.1830.

TYPE B. This is the only Harmonist frame house in the district that has not been covered with siding, and therefore gives an especially good idea of the original appearance of these houses.

39. Majestic Laundry & Dry Cleaning, 12th and Merchant Streets,
Northwest corner.
Contributing. c.1830.

TYPE A. Chimney and windows have been replaced; first floor has been altered to accommodate commercial use.

40. 1198 Merchant Street.
Contributing. 1830.

TYPE A. Its integrity remains excellent and it is a continuation of the Harmonist 12th Street streetscape. On the house's east end, every other brick header is blackened, creating a decorative pattern. A German inscription in the mortar in the attic reads "July 5, in the year of God, 1830."

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41. 1219 Merchant Street.
Non-Contributing. 1919.

Two-story brick commercial building, attached on its north side to a Harmonist house, 1221 Merchant Street.

42. 1221 Merchant Street.
Contributing. c.1830.

TYPE A. Its architectural integrity has been impaired on the Merchant Street facade by alterations made to transform the former house into a commercial building. Nevertheless, its siting is intact and reinforces the Harmonist town plan by anchoring the middle of the block. Its Harmonist design features remain intact on the exposed, north side elevation.

43. 284 Wagner Street.
Non-Contributing.

Date unknown. This is a Harmonist building, (says the present occupant), but a massive exterior remodelling has obscured any Harmonist features. A steep central staircase inside is similar in steepness to the typical Harmonist staircase. The building does not appear on a Society map of 1858, however, and its Harmonist authenticity has yet to be documented.

44. 1204 Church Street.
Non-Contributing. c.1915.

Two-story brick Foursquare.

45. 1216 Church Street.
Contributing. c.1828.

TYPE A. Unusual in not having a frame addition on its rear.

46. Wagner Street, east of 1216 Church Street.
Contributing. Date undetermined, probably c.1880.

Small, one-story frame shed with a gable roof and overlap siding. While its exact date is unknown, it obviously dates to the Harmonist period (probably late 19th century) and features the same bracketed wood hood seen over the doors of many of the Harmonist houses. As an additional Harmonist building type and one of the only remaining utilitarian structures it contributes to the district.

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47. 98 13th Street.
Contributing. c.1828.

TYPE A. Some original window frames are intact. Has a rear addition of later date.

48. 260 13th Street.
Contributing. c.1828.

TYPE A. Brick has been painted. Some original window frames and the original six-panelled door and frame on the east end are intact. This is also one of the few houses that retains at least part of its original garden/yard space.

49. 272 13th Street.
Contributing. c.1830.

TYPE C. A one-story brick addition on the south end of the building was the Society's last bakery, from 1903-1905, according to the former curator of Old Economy Village.

50. 273 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with asphalt.

51. 274 13th Street.
Non-Contributing. c.1920.

Two-story, non-Harmonist house of concrete block.

52. 276 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Dutch Colonial house.

53. 278 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Foursquare.

54. 284 13th Street.
Contributing. c.1830

TYPE C. Despite asphalt siding, the house is an important visual element in the Harmonist streetscape.

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55. 286 13th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

56. Mad Anthony's Bier Stube, Merchant Street and 13th Street,
southwest corner.
Contributing. c.1828.

TYPE A. Has had alterations to accommodate commercial use,
but its original form is intact; some original window frames are
intact on the second floor.

57. 1240 Merchant Street (southeast corner of Merchant & 13th Streets).
Contributing. c.1828.

TYPE A. The corbelled cornice has been covered by wood soffit
and fascia with eave returns, and a two-story brick addition is
on the east end of the house.

58. 308 13th Street.
Contributing. c.1830.

TYPE A. Despite an aluminum-clad soffit and fascia, the house
remains an important visual element in the Harmonist streetscape.

59. 314 13th Street.
Contributing. c.1830.

TYPE A. Despite a two-story porch, added on the east end, the
house remains an important visual element in the Harmonist street-
scape. There is a one-story frame shed in the rear.

60. 316 13th Street.
Non-Contributing.

Two-story, early 20th century brick dwelling.

61. 322 13th Street.
Contributing. 1830.

TYPE A. Date of construction is inscribed in mortar in the attic.
There is a two-story brick addition on the south side.

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62. 328 13th Street.
Contributing. c.1830.

TYPE B. Despite typical alterations, the house remains an important visual element in the 13th Street streetscape, one of the most visually homogenous Harmonist blocks in the district.

63. 332 13th Street.
Non-Contributing.

Date unknown. This two-story, 2x2 bay frame building with gable roof may be a converted Harmonist shed structure, but this has not been substantiated.

64. 336 13th Street.
Contributing. c.1830.

TYPE B. Alterations similar to those at 328 13th Street (see building #62), but remains a significant visual element of the Harmonist streetscape.

65. St. John's Lutheran Church of Old Economy and Rectory,
1320 Church Street.
Key. c.1828-31.

The church's design is attributed to Frederick Rapp. As the religious focal point of the Harmonist society, this is the most significant building outside of Old Economy Village. It is also one of the few buildings retaining good interior architectural integrity.

Of 3x5 bays, and one tall story, the brick church has a multi-storied clock and bell tower at its west end, facing Church Street. The main section of the church has a gable roof, its ridgepole perpendicular to Church Street. Its red-orange brick is laid in common bond, with jack arches above the large, 25-over-25 pane, wood windows, (most of which appear to be original, although the sills have been replaced or covered with concrete). Windows have been added on the east end. On the south elevation (along Creese Street), there is an arched window in the central bay of thick, multi-paned clear glass. The wood soffit and fascia have dentils and brackets on the north and south (side) elevations; the eaves are returned on the east (end) elevation.

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The tower has a first-story of stone, cut in rectangular blocks, a three-story shaft of brick, and a wide wood cornice beneath the clock tower, with bell-cast-roofed octagonal cupola, topped by a smaller matching cupola.

The interior integrity is good to excellent. The barrel-vaulted ceiling is a Harmonist design feature seen also in the Feast Hall. The vault "rests" on wood pilasters with chamfered corners and simple cornices; these columns frame each window bay. The flat-topped windows are set within shallow wall arches. Most of the open-back pews are the original. The altar, stained glass, and organ are of later vintage. There is a square balcony centered on the west side of the nave, with panelling and a railing of turned posts. The nave is attached on the north side to the large, newer part of the church, but the original exterior north wall has been retained. An elliptical window, one of the most sophisticated decorative features in the community, tops the central door on this elevation.

The clock tower has walls approximately 3' thick at the base. Plaster walls on the ground level give way to brick above. Much of the original staircase, heavily worn, is intact. The operating clock retains many of the original pieces, and is still wound by hand daily. The two bells, in the tower above the clock, were forged in Pittsburgh.

The modern church addition is sited to the east of the Harmonist one, and a small, detached rectory is sited on the same lot to the north of the Harmonist Church.

66. 1398 Church Street.
Contributing. c.1826.

TYPE A. Currently undergoing a complete restoration of the exterior and a partial interior restoration. The recent removal of the siding on the shed addition revealed that the timbers used in construction were numbered with Roman numerals in the typical Harmonist manner just as on the main sections of buildings. This suggests that many of these shed additions may have been built at the same time, probably at a rather early date when there were many Harmonists living in the district.

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67. 14th and Church Streets, northwest corner.
Contributing. 1826.

TYPE A. Located at the major intersection of Economy, this is the earliest dated brick house in the community. Mortar in the attic on the west gable end is inscribed "May 8, 1826." The building has been partially restored by Harmonie Associates, a local non-profit organization which helps to support Old Economy Village.

68. 267 14th Street.
Contributing. c.1826.

TYPE A. Interior has good integrity. Has a large, two-story frame addition on the rear (north) elevation, probably late 19th century. The house is unusual for its large and relatively finished basement. Because of its central location and early date of construction, the basement of this house may have been used for storage of wine or other goods until the completion of the community store and wine cellar.

69. 268 14th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

70. 270 14th Street.
Contributing. c.1826.

TYPE A. A significant visual element in the Harmonist streetscape.

71. 271 14th Street.
Contributing.

TYPE D. Of uncertain age, this building may have been one of the six single-story frame houses built by the Society by 1833; it has the same north-south orientation and approximate size. It is known that it served as a doctor's office for a time, although the store (in Old Economy Village) also contained a doctor's office. One map labels this structure a "hospital." This one-story, gable-end-to-street configuration seems to have been common for Harmonist workshops and other small non-residential buildings. In the Society's real-estate inventory of 1833, there is a doctor's shop listed individually at \$100.00.

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72. 272 14th Street.
Non-Contributing. c.1950.

1-1/2 story modern brick house.

73. 273 14th Street.
Non-Contributing. c.1900.

Two-story, frame building with a storefront-type facade, sheathed in aluminum siding.

74. 274 and 280 14th Street.
Contributing. c.1825.

George Rapp, the Society's founder, lived in this house for a short time immediately prior to the completion of the Great House (on the grounds of the present museum complex) in 1826. In 1826, this house was described as being elegantly furnished and having Philadelphia wallpaper. It is a two-story, 6x2 bay building with gable roof, ridgepole parallel to 14th Street, running north-south. The exterior walls are covered with insulbrick, there is a wood soffit and fascia on door on the street elevation. There is one-story addition on the east end, and a two-story rear porch. The original foundation material has been covered by concrete block and brick.

75. 277 14th Street.
Contributing. c.1825.

Prior to the erection of the Great House, Frederick Rapp, Society founder George Rapp's adopted son and the business leader of the Society, lived here. The house is a two-story, 5x2 bay building with gable roof, ridgepole parallel to 14th Street. There are wood eave returns. Windows are one-over-one, double-hung sash with wood surrounds that appear to date c.1880. A single door is located in a central bay on the street elevation. There are one-story, shed-roofed extensions on the east and west ends of the building. The stone foundation is visible on the street elevation. Attached to the rear of this house is a two-story, 3x2 bay house (facing Boyleston Street) of wood covelap siding and gable roof, with its ridgepole perpendicular to Boyleston Street. It does not appear on the Society map of 1858, and may have been erected to house outside workers later in the 19th century.

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76. 285 14th Street.
Non-Contributing. c.1920.

1-1/2 story stucco bungalow.

77. 289 14th Street.
Non-Contributing. c.1905.

Two-story frame building.

78. 291 14th Street.
Contributing. c.1826.

TYPE B. Has typical alterations of a Type B house, yet remains a significant visual element in the Harmonist streetscape.

79. 1401 Merchant Street (northwest corner Merchant & 14th Streets)
Contributing. c.1826.

TYPE A. A rear addition, conversion to commercial use, and partial re-siding have diminished its architectural integrity, but it remains obviously Harmonist, and serves as an important visual anchor for its block.

80. Croatian Club, Merchant and 14th Streets, northeast corner.
Contributing. c.1826.

TYPE A. Window alterations and a large rear addition were made in the 1920s when the building was converted to a bank. John S. Duss (1860-1951), the Harmony Society's last major leader, lived in this house as a boy.

81. 309-1/2 14th Street.
Contributing. c.1826.

TYPE B. Abuts the Silver Lion Inn on its east side.

82. Silver Lion Inn, 14th Street.
Non-Contributing.

One-story brick commercial building.

83. 312 14th Street.
Contributing. c.1826.

TYPE A. Has been converted to commercial use; some "half-timbering" has been applied.

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84. 316 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, but slightly larger, for unknown reasons. A rear shed is interesting for its siding of boards with a beaded lower edge. According to Stotz, this was the typical Harmonist siding. This is the only place outside the museum complex where it is in evidence. The main house, despite its exterior remodelling, is an important visual element in the Harmonist streetscape.

85. 317 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, this is slightly larger (like building #84 above). Despite alterations, the building retains its conspicuous Harmonist three-by-two bay configuration, and is a significant visual element of the Harmonist streetscape.

86. 320 14th Street.
Non-Contributing. c.1910

Two-story brick commercial building abutting a Harmonist building to the east.

87. 324 14th Street.
Contributing. c.1826.

TYPE B. There is a one-story brick extension to the front, but the Harmonist massing is intact and the building reinforces the Harmonist streetscape as the third Harmonist house in its row along 14th Street above Merchant.

88. 1412-1414 Merchant Street.
Contributing. c.1826.

TYPE A. The Harmonist house abuts a modern structure (1412 Merchant Street) on its south side. Its siting reflects the Harmonists' block design; it is situated in the center of the original block between 14th and 15th Streets and is important as a visual element in the Harmonist streetscape along Merchant Street from 14th to 15th Streets.

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89. 1416 Merchant Street.
Non-Contributing. c.1910.

Concrete block and frame Dutch Colonial house.

90. 1422 Merchant Street.
Non-Contributing. c.1940

Two-story, suburban-type brick house.

91. 70 15th Street.
Contributing. c.1828.

TYPE B. Despite typical alterations, it remains an important visual element in the Harmonist streetscape. A small shed, possibly Harmonist, is in the rear.

92. 75 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations, but remains an important visual element in the Harmonist streetscape.

93. 78 15th Street.
Contributing. c.1828.

One of a small number of five-bay Harmonist frame buildings of two stories, with gable roof and ridgepole parallel to the street and two, one-story extensions on the rear elevation. There is a central transomed door on the street elevation. Its alterations are typical of the other Harmonist frame buildings, but it contributes nevertheless to the Harmonist streetscape by its overall form and siting, and adds to the district's variety of Harmonist building types.

94. 79 15th Street.
Non-Contributing. c.1970?

One story, modern frame house.

95. 84 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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96. 85 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

97. 89 15th Street.
Non-Contributing. c.1950.

One-story, ranch-style house.

98. 90 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

99. 91 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

100. 92 15th Street.
Non-Contributing. c.1920.

1-1/2-story frame bungalow.

101. 1427 Church Street.
Contributing. c.1824

Of log construction, but similar to the brick and frame Harmonist houses, this is one of the first houses used by the Harmonists upon their arrival at Economy. According to the former curator of the Old Economy Village, this building was moved onto the site in 1824 by the Harmonists in order to house workers as they erected other buildings. Now covered with siding, it retains its deeply recessed windows and general shape. It is one of only a few of the first Harmonist buildings that was not subsequently replaced by a brick or frame structure in the late 1820s. Because it is sited in line with the later Harmonist houses, it reinforces the Harmonist streetscape and adds to the variety of building types used by the Society, in addition to anchoring its block by its site at the southwest corner of 15th and Church Streets.

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102. 1501 Church Street.
Contributing. c.1828

TYPE A. The slightly bell-cast roofline is unique in the district. Overall integrity is good, with original window frames and door location intact.

103. 100 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

104. 1500 Church Street.
Contributing. c.1812.

This was one of the first buildings used by the Harmonists. Formerly located on another site in the area, this house was purchased by the Harmonists and moved to its present site in 1824 as a place for Society founder George Rapp to live, until another suitable building could be erected. (Rapp subsequently moved to 274 14th Street and then the Great House.) This was originally the home of Ephraim Blaine, father of James Blaine, the candidate for president in 1884, and the owner of land sold to the Harmonists for their settlement.

After serving as George Rapp's temporary residence, the building became the schoolhouse until 1884, when it was replaced by the building at 1515 Church Street.

Early photographs of the building before it was resided show that the original siding was wood of varying widths. There was a 5x4 bay configuration, with six-over-six double hung windows and two small attic windows in each gable end.

Described as a schoolhouse in the Society's 1833 inventory of real estate, the building was valued at \$600.00, the same as one of the Harmonists' double houses.

2-1/2 stories tall, the building now has a 5x2 bay configuration and is sheathed with aluminum siding.

105. 262 15th Street.
Non-Contributing.

Two-story, brick Spanish Colonial-style house.

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106. 264 15th Street.
Non-Contributing.

1-1/2 story, frame bungalow.

107. 269 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

108. 270 15th Street.
Contributing. 1824

This is a large, two-story wood/frame building of 5x3 bays, with a gable roof, ridgepole parallel to 15th Street. Unusual features of the house are the central doorway on the north (street) elevation, which has a three-paned transom and side-lights, recessed within a panelled surround, and the decorative stone watertable on the front (north) elevation, with the stones incised with horizontal lines.

According to the former curator of Old Economy Village, this was perhaps the first building erected here by the Harmonists, and was begun on May 8, 1824, the day of their arrival. It served as the Society's meeting-house until the completion of the Feast Hall in 1828, and housed some of the Harmonists until the family houses were built. It subsequently served as a granary and a firehall. Although one source (the survey of 1977) states that this is a log structure, it seems unlikely that a log building would have had a dressed stone watertable and door such as this. Though the insulbrick siding has been on the house as long as the current owner has owned it, he has no reason to think that the structure is log underneath, and believes it is of simple wood lap siding.

The Society real estate inventory of 1833 lists an "old granary with seller;" since, by 1833, the granary on the present museum property was completed, it's possible that this building was the "old" granary referred to--nine years old at that time. It was valued at \$400.00.

109. 271 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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110. 275 15th Street.
Non-Contributing.

Two-story, non-Harmonist, suburban-style brick house.

111. 274 15th Street.
Non-Contributing.

Two-story modern brick house.

112. 273 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical for a Type B house, the building reinforces the Harmonist streetscape.

113. 276 15th Street.
Contributing. c.1828.

TYPE C. One of the few buildings of its type, this adds to the variety of Harmonist buildings in the district and reinforces the town plan.

114. 284 15th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

115. 285 15th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

116. 286 15th Street.
Contributing. c.1830

According to the former curator of Old Economy Village and an early map of the community, this was the Harmonists' wagon shop, and has been turned 180 degrees on its site. As a unique building type within the district and one of the very few original Harmonist utilitarian buildings, it adds to the district's variety as well as reinforcing the Harmonist streetscape.

The 1-1/2 story gable-roofed building is wider than it is long, with its ridgepole perpendicular to 15th Street. The roofline extends on the east end, giving the building an asymmetrical configuration. A door is located off-center on the street (north) elevation.

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117. 291 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical of a Type B house, this remains an important visual element of the Harmonist streetscape.

118. 1501 Merchant Street.
Contributing. c.1828.

TYPE B. Has been covered with modern orange brick. The first floor was converted to the Star Grill bar and resaurant, now defunct.

A brick addition on the north side of the building has a gable roof.

119. 1426 Merchant Street.
Contributing. c.1828.

TYPE A. Has had some alterations, but remains an important element in the Harmonist streetscape; situated at the corner of Merchant and 15th Streets, it is one of three Harmonist houses remaining on corners of this intersection.

120. 1500 Merchant Street.
Contributing. 1828.

TYPE A. This house is unusual in lacking a shed addition and retaining a relatively large amount of its original rear yard. Also, much of its block on Merchant Street has a slate sidewalk.

Two windows have been added on the west end, and one on the north side. The door on the east end is in its original location and possibly its original frame. Another door is located on the west end and was probably added in the late 19th century. The stone foundation is visible on the east, south, and west elevations.

The interior of the house retains unusually good integrity, with most of the original walls and plaster intact and much of the wood trim. The surround of the door on the west end is Victorian, suggesting that it was a late 19th century alteration. "1828" is inscribed in mortar in the gable end of the attic.

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121. 1505 Church Street.
Non-Contributing. c.1828.

TYPE B. This building is out of alignment with the surrounding Harmonist houses and rests on a modern foundation; it may have been moved a short distance when Laughlin Street, immediately to the north, was installed. It retains its Harmonist bay configuration only on the south side, and, due to its siting, does not reinforce the Harmonist streetscape.

122. 1514 Church Street.
Contributing. c.1884.

One of the largest extant Harmonist buildings, this two-story, 7x3 bay frame building was erected as a school for the children who worked and lived at Economy. Now covered with aluminum siding. The carved stone steps on the front are intact, representative of the Harmonists attractive stonework.

123. 274 Laughlin Street.
Non-Contributing.

Small, non-Harmonist, one-story frame building reportedly moved from another site.

124. 1515 Church Street.
Contributing. c.1828.

TYPE A. The house differs from the TYPE A house only in having a 2x2 bay configuration. There is no visible evidence of there ever having been a third bay on the long (north and south) sides. Other houses with this configuration are the Lenz House in Old Economy Village and 1216 Church Street. Brick is painted; window frames and a door frame appear to be original.

125. 68 and 70 16th Street.
Contributing. c.1830.

A two-story, 6x2 bay frame building with gable roof, ridge-pole parallel to 16th Street. According to the former curator of Old Economy Village, this was the tanner's shop for the Society. Early maps and photographs show a granary in this area, with the tannery across the street, suggesting that the building may have been moved to this site at a later time. It is similar in size and plan to 260-264 16th Street. Because it is a rare remaining shop building of the Society, has reasonably good architectural integrity and adds to the architectural diversity of the district, and is appropriately sited, it contributes to the district.

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126. 72 16th Street.
Non-Contributing. c.1905.

Two-story, non-Harmonist frame house.

127. 74 16th Street.
Contributing. c.1830.

TYPE B. Has been covered with brick, and the 2 x 2 bay configuration may have been an alteration. Nevertheless, it is an important visual element of this block, which retains six Harmonist houses.

128. 78 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

129. 84 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

130. 90 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

131. 1599 Church Street (southwest corner, 16th & Church Streets).
Contributing. c.1830.

TYPE B. Although its first floor has seen conversion to a storefront and commercial space, the building is an important anchor for the row of similar Harmonist houses (all Type Bs) that line this block of 16th Street.

132. 260 and 264 16th Street.
Contributing. c.1830.

Two-story, frame house of 6x2 bays with gable roof, ridgepole parallel to the street. Two wood sheds are located in the rear; one of these faces Church Street. Both have gable roofs and narrow lap siding. According to the former curator of Old

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Economy, this was the cooper's shop for the Society. It is similar in size and design to the tanner's shop at 68-70 16th Street. This may have been the house of the cooper and his helpers as well as his work area. The 1833 real estate inventory of the Society lists a cooper's shop, but values it at only \$100.00, much less than the typical \$600.00 value of a large frame house such as this one. Perhaps the small rear sheds were the actual coopers work area. The Society's coopers produced the wine casks, some of which remain in the wine cellar beneath the Tailor Shop.

133. 288 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, but is recognizably Harmonist and serves to anchor the northeast corner of the district.

134. 16th and Merchant Streets, northwest corner.
Contributing. c.1830.

TYPE A. Attached to a modern commercial building on its west side and adapted for commercial use on its first floor. Nevertheless, the house is one of the few that retains its original gable-end roofline configuration, with its narrow trim board.

135. 296 16th Street (southwest corner of 16th & Merchant Streets).
Contributing. c.1829.

TYPE A. Brick has been painted, has other typical alterations. The owner reports that "1829" is inscribed in the house's attic. The house is relatively unusual in retaining much of its original yard.

8. Significance

Period	Areas of Significance—Check and justify below					
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/		
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian		
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater		
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation		
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)		

Specific dates 1824-1905 **Builder/Architect** The Harmony Society

Statement of Significance (in one paragraph)

The Economy National Historic Landmark, encompassing the remaining buildings of the Harmony Society's most successful settlement at Economy, Pennsylvania, is significant as the most complete site of this important communitarian sect which had a significant impact on the commercial, industrial, and financial worlds of 19th century America and an international impact on social reformers of the era. At Economy, the Harmony Society achieved national recognition for its wool, cotton, and silk industries and was known nationally in its commercial and financial activities, including its pioneering role in the oil industry and its role in the construction of several railroads, among them the Pittsburgh and Lake Erie. Its three prosperous settlements at Harmony, PA, New Harmony, IN, and finally at Economy served as models for other 19th century utopian groups such as the Shakers, the Amana Society, and the Zoarites. Prominent social reformers and intellectuals influenced by the Society's successful communal lifestyle include Robert Owen, Hegel, Byron, and Goethe. The Society's extraordinary productivity testifies both to the dedication of its members--who practised pacifism, communal sharing of property and wealth, and celibacy with a pietistic belief in Christ's Second Coming--and to the magnetism of leaders George and Frederick Rapp, who were the Society members' intercessors with the outside world. One of the longest-lived of the many 19th century communitarian sects, the Harmony Society was eventually weakened by the deaths of Frederick and George Rapp in 1834 and 1847, the industrial revolution, and a diminishing population. In 1905, one hundred years after its incorporation, the Society was officially dissolved. The remaining Harmonist buildings, comprising the National Historic Landmark, are a physical legacy of the Society's most successful period.

German pietists from the Wurttemberg area, the Harmonists followed George Rapp to America in 1804-1805 to secure religious freedom. Like other pietist groups, they believed in a more direct relationship with God than provided for in Lutheran orthodoxy, and sought to minimize the role of the church, its ceremonies, and its dogma. Their somewhat mystical faith was based heavily on the Book of Revelations and galvanized by "Father" Rapp's magnetism as spiritual leader/prophet. It held that Christ's return to earth would restore mankind to its original pure, androgynous nature. There was considerable conflict within the Society over certain tenets--the sharing of wealth and practice of celibacy, in particular--and George Rapp and his adopted son, Frederick, have been criticized as being dictatorial, un-Christian, and even cruel in their treatment of Society members and management of the Society's wealth. The merits of the Society's philosophy and management aside, the Harmonists were able to combine a religious lifestyle with an extraordinary degree of economic success.

9. Major Bibliographical References

SEE ATTACHED CONTINUATION SHEETS

10. Geographical Data

Acreage of nominated property approx. 30

Quadrangle name Ambridge

Quadrangle scale 1:24,000

UTM References

A

1	7	5	6	5	0	7	9	4	4	9	4	2	6	0
Zone	Easting				Northing									

B

1	7	5	6	5	1	0	0	4	4	9	3	8	5	0
Zone	Easting				Northing									

C

1	7	5	6	4	8	2	0	4	4	9	3	8	5	0
Zone	Easting				Northing									

D

1	7	5	6	4	8	1	0	4	4	9	3	9	4	0
Zone	Easting				Northing									

E

1	7	5	6	4	8	0	0	4	4	9	4	1	4	0
Zone	Easting				Northing									

F

1	7	5	6	4	8	4	0	4	4	9	4	2	5	0
Zone	Easting				Northing									

G

Zone	Easting				Northing									

H

Zone	Easting				Northing									

Verbal boundary description and justification

SEE ATTACHED CONTINUATION SHEETS

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title Christina M. Schmidlapp/Director, Preservation Services

organization U.S. City Corporation date June 1986

street & number 400 Landmarks Bldg., 1 Station Square telephone 412/391-7640

city or town Pittsburgh state PA 15219

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register

Keeper of the National Register

date 8/6/87

Attest:

Chief of Registration

date _____

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Economy's productivity was based mainly on industry, rather than on agriculture, in contrast to the Harmonists' earlier settlements at Harmony (1805-1815) and New Harmony (1815-1824). This is reflected in the acreage of Economy, the smallest of the three settlements, with approximately 3,000 acres.

Fueled by a skilled, yet unpaid, labor force that considered productivity a duty to God, Economy's industries supplied the Harmonists and non-Harmonists alike in the 1820s through 1840s. Sold under the name of Frederick Rapp, the Society's business manager and leader in temporal affairs, Harmonist goods were widely distributed on the East Coast and throughout the Ohio and Mississippi Valleys by business agents for the Society in most of the major cities. Several of the Harmonists themselves travelled from city to city handling arrangements with agents, most notably Frederick Rapp (1786-1834) who has been called "one of the most influential and powerful manufacturers and private bankers of the United States."¹ Originally trained as an architect and stone mason, Rapp was cultured, well-travelled, and acquainted with and adept at dealing with prominent American businessmen and politicians. In 1828, when Economy's industries were thriving, Frederick Rapp was asked to address the United States House of Representatives' Committee on Manufacture on the methods and business of the wool industry. Led by Rapp, the Society was influential in championing the protection of domestic industries during the 1820s when there was considerable debate over how to deal with strong foreign competition.

Wool and cotton manufacture dominated Economy's industries in the 1820s and 1830s, during which time the Society had "a virtual monopoly of cotton and woolen yarn and cloth on the Upper Ohio."² The Harmonists built and purchased machinery which was state-of-the-art; combined with high quality raw materials, such as the Merino sheep wool which the Harmonists helped introduce to this country, and a diligent labor force with relatively good working conditions, the end product was of superior quality. The steam-powered mill (the Society was among the first to introduce steam to actually power their industries) was capitalized at \$30,000 and brought increasing profits in the 1827-1831 period. \$84,571 worth of wool products were produced in 1831. The cotton mill, capitalized at \$25,000, produced approximately \$22,000 worth of goods annually with profits of twelve to fifteen percent. Products from both industries included wool and cotton yarn, broadcloth, sheeting, blankets, satinet, wool flannels, felt (for hats), hats themselves, cassinets, linseys, chambray, and hemp for rope.

Silk manufacture began in the late 1820s at Economy and flourished

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through the 1840s, despite financial instability and a national depression in 1837 which resulted in poor business conditions for some time thereafter. George Rapp and his granddaughter, Gertrude, brought experts in the cultivation of silkworms to Economy to learn the industry first-hand; by 1843 there were extensive mulberry plantations at Economy. In an account of the Harmonists in "The Silk Culturist" of October, 1836, Economy silk was called "'the best we have seen of American manufacture'".³

Other popular goods produced by the Society included wine, beer, whiskey, flour, and shoes. To promote the Society's industries Frederick Rapp travelled widely, meeting with merchants in Baltimore, New York, Philadelphia, and Boston. The large volume of business correspondence in the Harmony Society Archives testifies to his wide-ranging business contacts. Enhancing the Harmonists' reputation as manufacturers was the fact that they had built three separate communities in two states and, therefore, contributed significantly to several local economies over the course of their existence.

The Society amassed considerable assets from its industrial ventures (estimates as early as the 1830s ranged from half a million to more than two million dollars), but its financial ascendance paralleled its industrial decline. Frederick Rapp's death in 1834 was a blow to the Society's commercial activities. Other combined problems such as the rapidly aging population, a wool industry which had never fully recovered from a major fire in 1833, and the obsolescence of machinery which had once been state-of-the-art could not be overcome. In the second half of the century, therefore, the Society turned to investments to provide the necessary income both for the operation of the community and for the Society's anticipated return to Jerusalem upon Christ's return. As Arndt points out, the change was merely "from communal work to communal investments."⁴

Finance was not new to the Society; it had previously loaned money to the State of Indiana and the cities of Pittsburgh and Allegheny. The Society was considered to be not merely stable financially, but rich and munificent. In fact, a lawsuit against the Society that went to the U.S. Supreme Court (one of many lawsuits brought against the Society, most of which the Society won) revealed that in 1846 the value of Society property was \$901,000. In addition to this was a secret fund amassed by George Rapp between 1834-1844, known as the "church fund," consisting of over \$400,000 in gold and silver withdrawn from Harmonist bank accounts in Pittsburgh, Philadelphia, and Louisville. Skeptical of the U.S. government's financial stability following Andrew Jackson's

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veto of the U.S. Bank Charter in 1833, Rapp decided to secret a fund of cash in vaults in his basement, for use by the Society when it returned to Jerusalem. When fiscal mismanagement led the Society toward bankruptcy in the 1890s, this fund was drawn upon by Rapp's successors to pay the Society's mounting debts.

The Society's investment in the oil industry during the 1861-1892 period was of particular significance and, for a time, greatly profitable. The Society drilled wells on some of the 6,000 acres it owned in northwestern Pennsylvania and refined oil that was considered the best on the market. The oil pipeline they constructed was one of the earliest. The Society had sufficient financial and political clout to block a threatening oil-pipeline bill until it included a clause protecting their rights and enabling them to build a private pipeline across the Allegheny River.

The Pittsburgh and Lake Erie Railroad, financed by the Society and managed by Society Trustee Jacob Henrici from 1881-1884, linked the Pittsburgh area to the main railroad lines from Chicago to New York, and hence was of immense importance to the subsequent industrial development of the region and indirectly the industrializing nation. In 1884, Henrici sold the railroad to the Vanderbilt family for \$1,150,000.

Charles Stotz, restoration architect of Old Economy Village and architectural historian of western Pennsylvania, has written that the Harmonists "established in western Pennsylvania the only truly homogenous community of which any tangible evidence remains."⁵ The buildings of Economy, preserved on their original sites, are an important collection of a peculiar architectural style exhibiting early 19th century construction methods and craftsmanship. Indeed, the site surpasses similar historic communities in the number and range of original buildings that are intact. Very few of the buildings outside the Old Economy Village complex have had any kind of restoration and hence possess great potential for future architectural and archaeological investigation.

Though Frederick Rapp, to whom the design of all the Society's major buildings is credited, was determined to build "in the American manner," the Harmonist buildings are a recognizable blend of American and German elements and, as such, are unique. The entire group is a rare example of a planned community, providing insight into the way the Harmonists lived. Their predominantly practical plan--a grid containing both public and private areas, with factories and fields on the outskirts and houses and essential services at the center--reflected

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the Society's commitment to a simple but efficient lifestyle. The construction of their buildings shows concern for both practicality and appearance. The Feast Hall, Great House, and church share several architectural features that bear evidence to a fine sense of proportion and detail.

The infrastructure of the town was as well-detailed as the buildings. The water system, fed from water on the eastern hillside, ran through pipes of hollowed out logs carefully fitted together, and served every part of the town via several pumps. Community bake ovens were distributed throughout the town, and a steam laundry served the entire community.

Most of Economy's unique and impressive landscape features have, unfortunately, been lost. The landscape that exists today is only a representative of what once existed--a deer park with Virginia deer, labyrinths, a second pavilion, and plants and flowers trained to grow in elaborate patterns. Grape vines, now present only on the buildings within the museum complex, once were trained to grow on all of the houses, where they were watered by run-off from the roofs. The heavy development of the outskirts of Economy in the early 20th century destroyed some features; the present garden at Old Economy Village, while retaining the important Pavilion and Grotto structures, has seen extensive restoration. The original town lay-out remains discernable, however, and is a major contributing feature of the district today.

Three archaeological studies have been undertaken at Economy in the last twenty years, two of them on the grounds of the Old Economy Village complex. Relatively narrow in scope, these studies did not produce new information of great significance about the Society's activities, though artifacts were uncovered. These consisted primarily of pieces of earthenware and glass. The third study concerned a community bakery site on 13th Street, where remains were uncovered of a foundation, a chimney, and gate, along with pottery shards, nails, and two Indian artifacts. Because the archaeological potential would seem to be greatest in the Harmonist domestic and work areas outside the museum--the area that has seen the least investigation to date--the archaeological potential of the district remains considerable.

Throughout its existence, the Harmony Society was the object of regular and close scrutiny from travellers, writers, economists, lawyers, merchants, would-be followers and imitators. As the Society's most prosperous and final home, Economy received the greatest attention and publicity. The attention was a function both of the unusual,

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simultaneously communal and capitalistic lifestyle of the Society, and of the religious and social ferment in Europe, England, and America in the early 19th century. Numerous pietistic religious groups formed in that era, particularly in Germany where a revolution occurred in 1848. George Rapp was celebrated at his death in 1847 in the Pittsburgh Daily Morning Post as "the greatest Communist of the Age" in the same year that Marx and Hegel, the latter a contemporary of Rapp's from the same part of Germany, began writing The Communist Manifesto. German utopian communist William Weithrig, who fled the German revolution hoping to establish "Communia" in Iowa, wrote at length about Economy in 1851. The French writer Louis Cortambert spent eleven months at Economy in 1839-40, producing a French account of the Society. Goethe, Rudyard Kipling, and Byron all wrote of the Society, the latter devoting four stanzas of Canto XV of "Don Juan" to George Rapp and his society of celibates.

Travellers, often well-known or distinguished figures, wrote accounts of visits to the Society's settlements, many of which were published in newspapers and journals here and abroad. One of the earliest, John Melish's 1812 account of Harmony, PA which appeared in "Travels Through the United States of America" was reviewed at length in British magazines, and led to Robert Owen's relationship with the Society. Owen subsequently purchased the town of New Harmony, IN when the Society left there to establish Economy.

In its relationship with other communal sects, the Harmony Society was inspirational, offering practical advice and sometimes financial assistance to the many other sects with whom it communicated. Friendly relations were maintained with the Shakers, the Amana Society, and the Zoarites, with the Harmonists giving assistance in matters of industrial production. Loans were extended to the Hutterians in the Dakotas and the Ora Labora in Michigan. One ill-fated alliance was with the so-called Count Leon, who in 1831 convinced one third of the Harmonists to withdraw from the Society and establish a separate community under his rule, an event afterwards referred to as the Schism.

In sum, the Harmony Society provided a powerful example of communal life that was widely known and seminal in its impact in an era of political and economic experimentation. As Philadelphia economist Matthew Carey observed in The New Olive Branch of 1820, even before the Harmonists had established Economy, "The history of the world may be examined in vain for any instance of such rapid strides made by any body of men, wholly unaided by bounties, premiums, loans, or ammunities from government. The Harmonists were true practical economists."⁶ Such was

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the fascination the Society held for others.

On a regional and local scale, the Society also had wide-ranging impact. The Economy Hotel (no longer extant) served a large number of travellers, who stopped at this well-known spot along the Pittsburgh-Beaver Road. Many of the travellers' accounts were written by visitors to the hotel.

Investments which had regional impact include timbering in Warren County, where a large sawmill was in operation, and coal mining in Beaver County, where the Society owned nearly 1,000 acres and mined from the 1850s until 1880, shipping most of the coal west. The town of Beaver Falls, also in Beaver County, was laid out and promoted by building a bank and several factories, all financed by the Society. Geneva College is located at Beaver Falls due to the efforts of the Society. The Society operated the Harmony Brickworks and the Economy Planing Mill Company in Beaver Falls, both active c.1890. It invested in four other local railroads besides the Pittsburgh & Lake Erie.

The Society was particularly important to the economy of Pittsburgh, where it purchased machinery and goods it could not make itself (such as two steamboats it had built in the 1820s), conducted much of its banking, figured in local politics, and invested in various enterprises, one of which was the Pittsburgh Point Bridge Company of which Jacob Henrici was a director.

Debts accumulated in the Society's final decades, due to the demise of industry, mounting expenses, and some bad investments. John S. Duss, the last active Trustee, presided over a handful of remaining members, parlaying the Society's name and reputation into a lucrative career for himself as leader of the "Economy Band" in the 1890s, using a giant and dwarf from P.T. Barnum's circus as advertising gimmicks. In 1903, he conducted at Madison Square Garden and also led the Metropolitan Opera House Orchestra on a tour of the West. All of this perpetuated the publicity the Harmony Society had always received, but in a weird and incongruous context. Duss resigned as Trustee in 1903 in favor of his wife. Two years later, Mrs. Duss formally dissolved the Society which then had only three living members. A subsequent lengthy and controversial legal battle resulted in the State of Pennsylvania "inheriting" the acreage and buildings of the present museum, Old Economy Village while the rest of the town was sold privately.

Since the dissolution of the Harmony Society, Economy has become part of the larger, 20th century industrial town that supplanted it,

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Ambridge. The restored museum complex provides an intellectual context for understanding the Harmony Society's beliefs and history. The Harmonist houses and other Society buildings outside the museum, encompassed by the National Historic Landmark, provide a more complete physical document of the Society and its way of life.

1. Arndt, Economy on the Ohio, p.xviii.
2. "The National Importance of Old Economy and the Value of its Restoration," unpublished report submitted by Dr. Cecil K. Byrd, Chairman, Indiana University; Dr. James H. Rodabaugh, Ohio Historical Society; and Dr. Clyde C. Walton, Illinois State Historical Society, August 15, 1957.
3. Arndt, George Rapp's Harmony Society, 1785-1847, pp.579-80.
4. Ibid, p.603.
5. Stotz, Early Architecture of Western Pennsylvania, p. 194.
6. Arndt, George Rapp's Harmony Society, 1785-1847, p.229.

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- Arndt, Karl J.R., George Rapp's Harmony Society, 1785-1847. (Cranbury, N.J.: Fairleigh Dickinson University Press, 1965.)
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- Reibel, Daniel B., Walking Tour of Old Economy. (Ambridge: Old Economy, 1978.)
- Smith, Eliza, "Economy, Pennsylvania: Planning and Practicality," unpublished paper, Cornell University, 1977 (paper on file at U.S. City Corporation.)

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Stotz, Charles M., Early Architecture of Western Pennsylvania. (New York, 1936), pp.

Stotz, Charles M., "Threshold of the Golden Kingdom: The Village of Economy and its Restoration," Winterthur Portfolio 8. (Charlottesville: University Press of Virginia, 1973), pp.133-169.

Original maps, in collection of Old Economy Village, Ambridge:

Map of the Land of the Harmony Society, 1858.

Map of Economy, PA, by Karl Mensch and J.S. Duss, 1889.

Map of Economy, Harmony Township. "The Property of the Harmony Society," undated. Gives German street names.

Map of the "Great New City of Economy," c.1905.

Map of Old Economy Museum, by Charles M. & Edward Stotz, Jr., 1943.

Harmonist architectural drawings on file at Pennsylvania Historical and Museum Commission Archives:

Floor plan and side elevation drawing of a fireplace and staircase for a house undated, OE.80.2.9

Great House, 06.72.17.15.

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Beginning on the west side of the district at the northeast corner of Route 65 and 13th Street, proceed east along the north side of 13th Street to a point opposite 98 13th Street. Crossing the street due south, follow the west and south property lines of 98 13th Street, continuing east in a straight line across Church Street to a point on the east side of the street. Proceed south to the southeast corner of 12th and Church Streets. Proceed due west across Church Street, and follow the south side of 12th Street to its intersection with Route 65. Follow the west and south property lines of 70 12th Street, and continue east along the south property lines of all the properties facing 12th Street, continuing to a point on the west side of Merchant Street. Proceed north along Merchant Street to a point opposite the south property line of 1198 Merchant Street. Crossing Merchant Street in a straight line, follow the south, east, and north property lines of 1198 Merchant Street, continuing west across Merchant Street to the northwest corner of Merchant and 12th Streets. Proceed north along the west side of Merchant Street to Wagner Street. Here the boundary crosses Wagner Street to include the Harmonist building at 1221 Merchant Street, and returns to the south side of Wagner Street. Proceed west along Wagner Street to a point opposite the east property line of 1216 Church Street. Crossing the street due north, follow the east property line of 1216 Church Street to the south property line of 272 13th Street. Proceed east along the south property lines of all the properties facing 13th Street, continuing east across Merchant Street, following the south property lines of all of the properties facing 13th Street to the southeast corner of the property of 336 13th Street. Follow the east side of this property north to 13th Street. Proceed west on the south side of 13th Street, crossing Merchant Street and then Church Street, to the southwest corner of 13th and Church Streets. Proceed north in a straight line across 13th Street, continuing north to a point opposite the north side of Creese Street. Here the boundary turns due east to include the property of St. John's Lutheran Church, with a jog to the south to include the Harmonist building at 273 13th Street. The boundary follows the east property line of the church to the south property line of 274 and 280 14th Street. Following their south and east property lines, continue north in a straight line across 14th Street to a point. Proceed east along the north side of 14th Street, crossing Merchant Street, to a point opposite 312 14th Street. Proceed due south across 14th Street and follow the west and south property lines of 312 14th Street, continuing east along the south property lines of those buildings facing 14th Street to the southeast corner of 324 14th Street. Follow the east and north property lines of this parcel, continuing west on 14th Street to a point opposite 317 14th Street. Proceed due north across 14th Street and follow the east and north property lines of 317 14th Street, continuing west along the south side of Boyleston Street,

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crossing Merchant and Church Streets, to the west side of Church Street. Proceed north along the west side of Church Street to a point opposite the south property line of 100 15th Street. Proceed east across Church Street in a straight line, continuing east along the south property lines of all the properties facing 15th Street to the southeast corner of 286 15th Street. Proceed north along its east property line, continuing north across 15th Street in a straight line to a point on the north side of the street. Proceed east along the north side of 15th Street, crossing Merchant Street, to the northeast corner of 15th and Merchant Streets. Proceed south across 15th Street in a straight line, continuing south along the east side of Merchant Street to the southwest corner of the property of 1412 Merchant Street. Follow the south and then the east property lines, continuing north along the east property lines of all of the properties facing Merchant Street, continuing across 15th Street in a straight line to the northeast corner of 1500 Merchant Street. Proceed due west, crossing Merchant Street, and follow the south side of Laughlin Street to a point opposite the west property line of 289 Laughlin Street. Proceed west in a straight line to the southwest corner of the property of 288 16th Street. Proceed east in a straight line along the south property lines of 288 and 296 16th Street to the west side of Merchant Street and proceed north to the corner of Merchant and 16th Streets. Here the boundary jogs north to include parcel #12-05-516 (no address), returns to the south side of 16th Street, and proceeds west along 16th Street across Church Street to the northwest corner of the property of 68 and 70 16th Street. Follow the west and south property lines of this parcel, continuing east along the south property lines of all of the properties facing 16th Street, crossing Church Street in a straight line to the east side of the street. Here the boundary follows the east side of Church Street to the southeast corner of Church and Laughlin Streets, with a jog to the west to include 1515 Church Street on the west side of the street. From the corner, proceed west across Church Street in a straight line, continuing west along the south side of Laughlin Street to the northwest corner of 75 15th Street. Follow the west property line south, continuing across 15th Street to a point on the south side of the street. Proceed west along 15th Street to the northwest corner of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Follow the property line west and then south to the point of origin.

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BOUNDARY JUSTIFICATION:

The boundaries of the historic district were selected to include all of the confirmed extant Harmonist buildings that are on their original sites and to exclude as many non-Harmonist buildings as possible. (Several Harmonist buildings within the district were moved from other sites.) The Harmonist buildings are defined as those built by or for the Harmonists during the period of the Society's existence at Economy, 1824-1905. Most of these buildings were constructed in the 1829-1840 period, but some date to the latter part of the 19th century when the Society was aging rapidly and required different types of buildings. Because the Harmonists built their community as an integrated whole, each confirmed Harmonist building retaining a basic level of integrity is considered contributing to the significance of the district.

The irregularity of the district boundary is due to the nature of post-Harmonist development. After 1905, much of the Harmony Society's property was sold to developers who were laying out the new adjacent steel town of Ambridge. Wagner, Creese, Boyleston, and Laughlin Streets were inserted between the existing Harmonist numbered streets, and the new lots were quickly filled with houses. Most of the Harmonist yard lots were also sold off, for houses, at this time. The result is a juxtaposition of two types of architecture: the nineteenth century buildings of the Harmonists, and the modest, early twentieth century workers' houses of Ambridge. The district boundary consequently extends, finger-like, to include the remaining Harmonist streetscapes (along with the non-contributing houses built between Harmonist ones) but exclude the post-1905 streetscapes.

A large vacant lot between Laughlin and 16th Streets north of Church Street has been included, because excluding it would mean leaving a group of three Harmonist houses at the northeast corner of this lot isolated from the rest of the district as a discontinuous group. Another vacant lot at the northwest corner of 12th and Merchant Streets has been included, in order that the contributing Harmonist house with excellent architectural integrity across Merchant Street (#1198) would be a contiguous part of the district.

The sites of three archaeological studies which have been undertaken in the district are located within the boundaries discussed here, two of them on the grounds of the museum in the vicinity of the Feast Hall and the Grotto, and a third on 13th Street.

Landscape features such as gardens, orchards, labyrinths, a deer park, etc. that were once part of the community are no longer extant, with the exception of the largely recreated garden of Old Economy Village. Other landscape features were located outside the proposed district on land that has now been densely developed for residential and commercial

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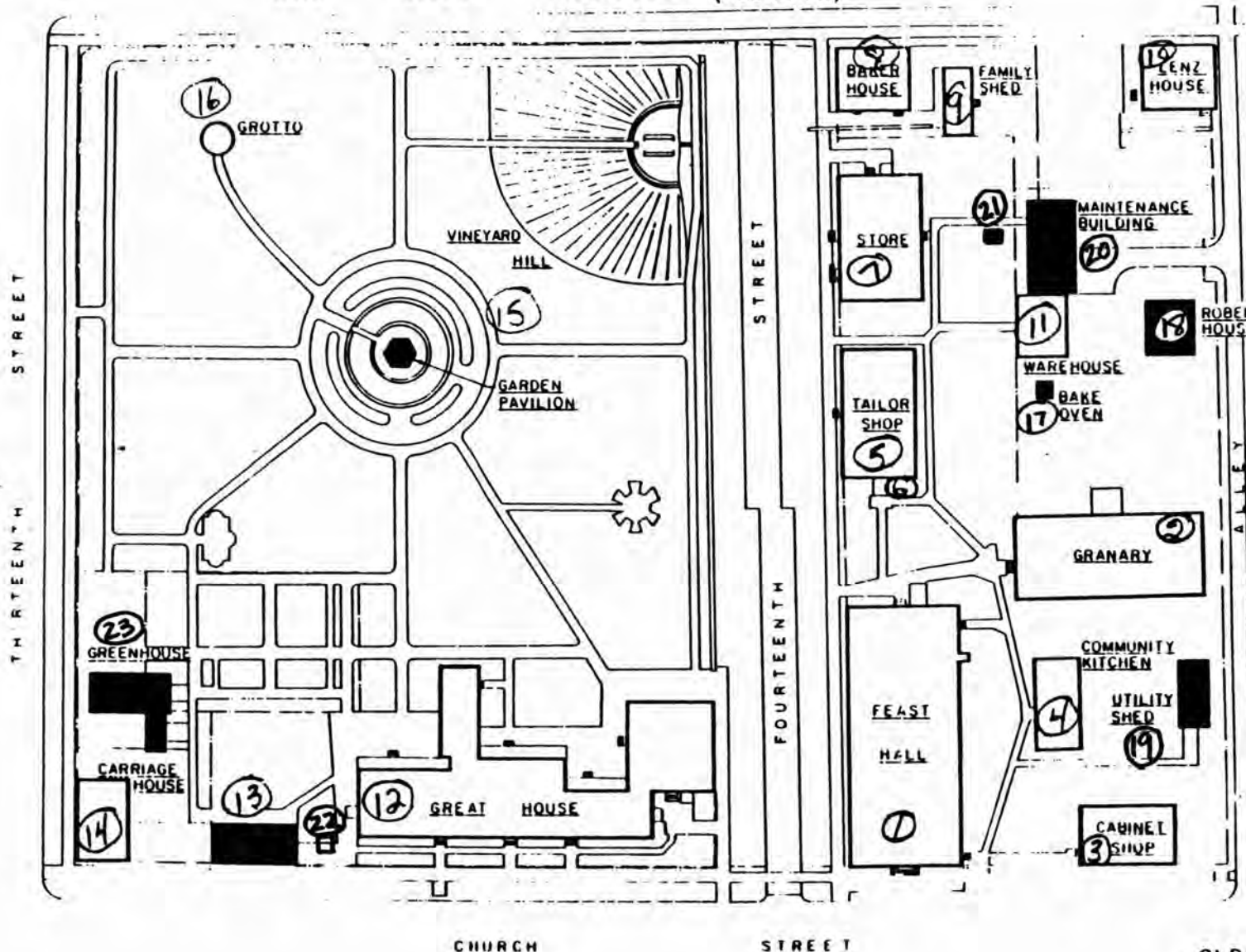
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use, or within the district on land which has since been developed. The only significant landscape features remaining, then, are encompassed in the boundaries discussed here.

MAP I

OHIO RIVER BOULEVARD (Route 65)



- 1) Feast Hall
 - 2) Granary
 - 3) Cabinet Shop
 - 4) Community Kitchen
 - 5) Tailor Shop
 - 6) Wine Cellar
 - 7) Store
 - 8) Baker House
 - 9) Family Shed
 - 10) Lenz House
 - 11) Warehouse
 - 12) Great House
 - 13) Summer Kitchen
 - 14) Carriage House
 - 15) Garden Pavilion
 - 16) Grotto
 - 17) Bake Oven
 - 18) Robertson House
 - 19) Utility Shed
 - 20) Maintenance Building
 - 21) Waterpump, south of Maintenance Building
 - 22) Waterpump, south of Great House
 - 23) Greenhouse
- NON-CONTRIBUTING;
ALL OTHERS ARE
KEY OR CONTRIBUTING

CHURCH

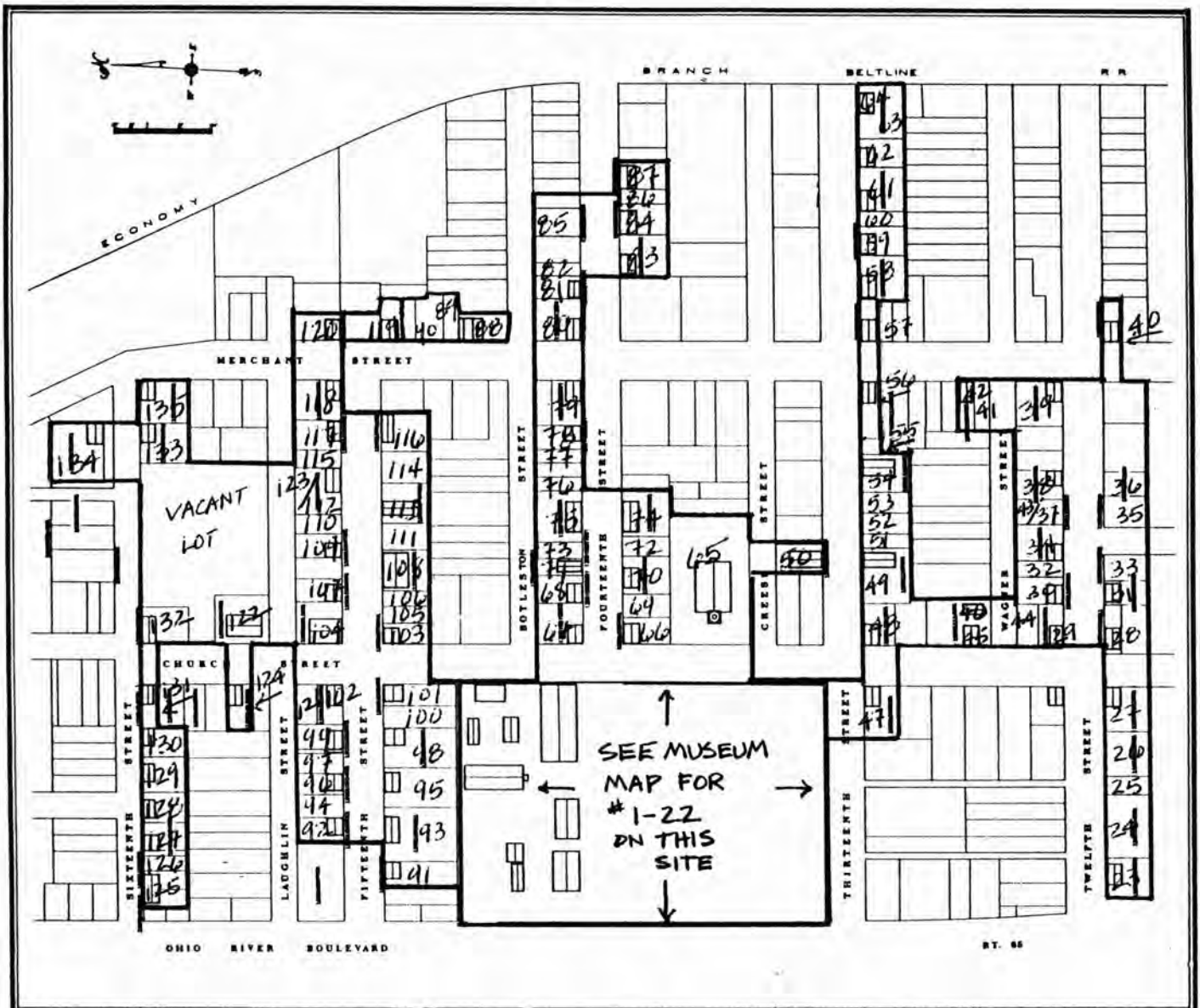
STREET

OLD ECONOMY VILLAGE

AMBRIDGE

HEAVEN COUNTY

(MUSEUM COMPLEX)

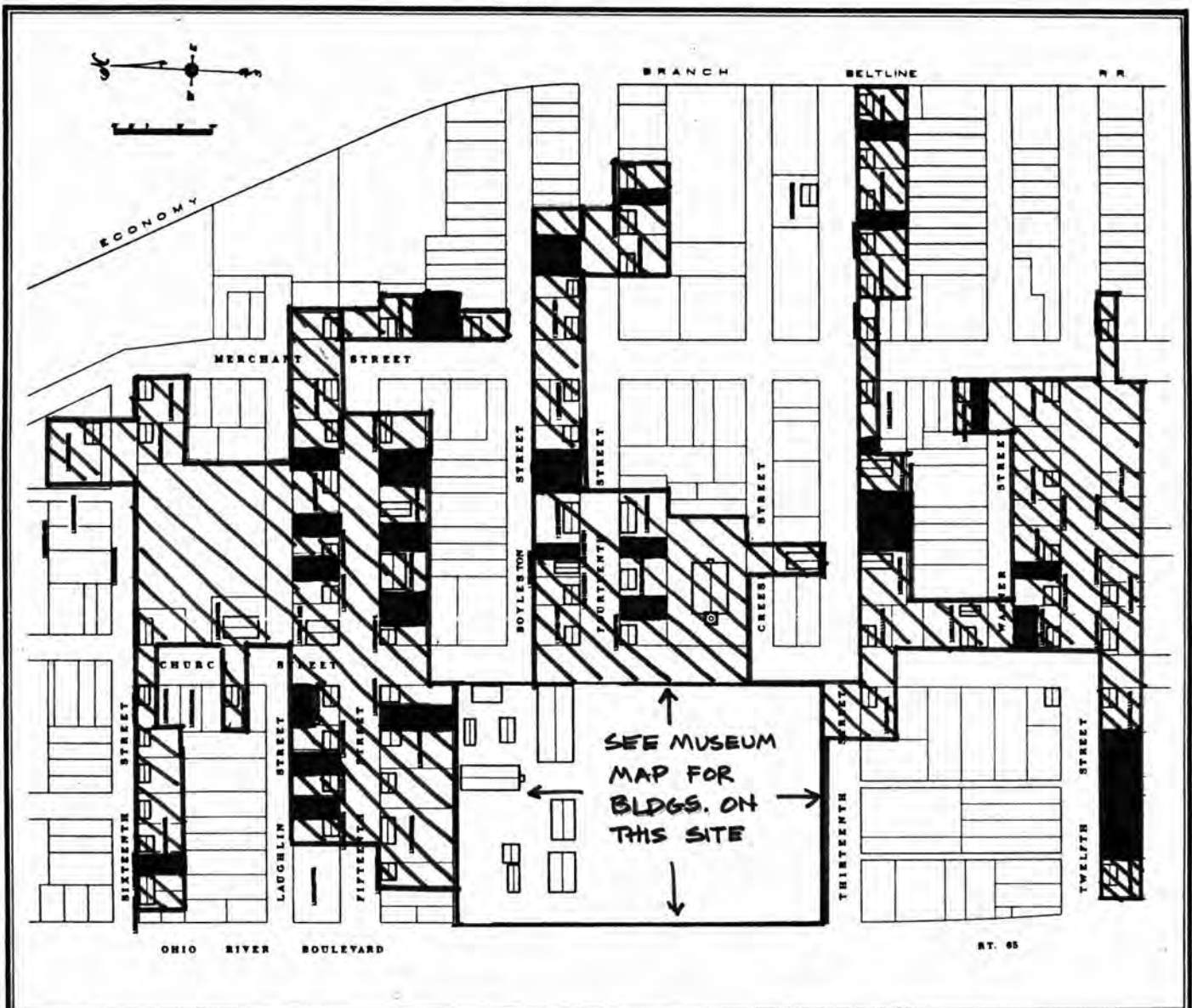


ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

DISTRICT BOUNDARIES AND SURVEY CODE NUMBERS



— DISTRICT BOUNDARY



ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

EVALUATION OF SIGNIFICANCE

-  Significant/Contributing
-  Intrusion (NON-CONTRIBUTING)



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TYPE ALL ENTRIES -- ENCLOSE WITH PHOTOGRAPH

1 NAME

HISTORIC Old Economy Village

AND/OR COMMON

Old Economy

2 LOCATION

CITY, TOWN

Ambridge

— VICINITY OF

COUNTY
Beaver

STATE
Pennsylvania

3 PHOTO REFERENCE

PHOTO CREDIT

National Park Service

DATE OF PHOTO n.d., verified
Jan. 1975

NEGATIVE FILED AT

Historic Sites Survey, National Park Service, 1100 L Street NW.,
Washington, D.C. 20240

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT. GIVE BUILDING NAME & STREET

PHOTO NO

View of the Grotto, looking west.



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TYPE ALL ENTRIES -- ENCLOSE WITH PHOTOGRAPH

1 NAME

HISTORIC Old Economy Village

AND/OR COMMON
Old Economy

2 LOCATION

CITY, TOWN Ambridge VICINITY OF COUNTY Beaver STATE Pennsylvania

3 PHOTO REFERENCE

PHOTO CREDIT Beaver County Tourist DATE OF PHOTO unknown; verified
NEGATIVE FILED AT Courthouse, Beaver, Pennsylvania Jan. 1975

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET PHOTO NO
North elevation, Rapp House, looking east.



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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH PHOTOGRAPH

1 NAME

HISTORIC

Old Economy Village

AND/OR COMMON

Old Economy

2 LOCATION

CITY, TOWN

Ambridge

___ VICINITY OF

COUNTY

Beaver

STATE

Pennsylvania

3 PHOTO REFERENCE

PHOTO CREDIT

Beaver County Tourist

DATE OF PHOTO unknown, verified
Jan. 1975

NEGATIVE FILED AT

Courthouse, Beaver, Pennsylvania

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO

Panoramic view of 14th Street, looking northwest from
the Rapp House.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM**

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DATE OF PHOTO unknown, verified
Jan. 1975

NEGATIVE FILED AT

Courthouse, Beaver, Pennsylvania

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT. GIVE BUILDING NAME & STREET

PHOTO NO

South elevation, Rapp House, looking east.



UNITED STATES DEPARTMENT OF THE INTERIOR
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AND/OR COMMON Old Economy

2 LOCATION

CITY, TOWN Ambridge VICINITY OF COUNTY Beaver STATE Pennsylvania

3 PHOTO REFERENCE

PHOTO CREDIT Joseph S. Mendinghall DATE OF PHOTO Jan. 1975

NEGATIVE FILED AT Historic Sites Survey, National Park Service, 1100 L Street NW.,
Washington, D.C. 20240

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO

The firehouse and the Granary looking west.



UNITED STATES DEPARTMENT OF THE INTERIOR
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4 IDENTIFICATION

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PHOTO NO

The Carriage House and potting shed, looking south.



UNITED STATES DEPARTMENT OF THE INTERIOR
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Washington, D.C. 20240

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DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO

View of 14th Street including the Tailor's Shop, the Store,
and the Baker House, looking west.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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3 PHOTO REFERENCE

PHOTO CREDIT Joseph S. Mendinghall DATE OF PHOTO Jan. 1975

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Washington, D.C. 20240

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO

View along the north boundary showing the firehouse,
Granary and typical Harmonite house in the distance
looking west.



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Entrance, Feast Hall, Old Economy Village
#1



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Feast Hall, 14th & Church Streets,
Old Economy Village

#2





Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Looking west on 14th Street, Old Economy
Village

#3

Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Granary, Old Economy Village

#4



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Store, 14th Street, Old Economy Village

#5



Economy National Historic Landmark

Allegheny County

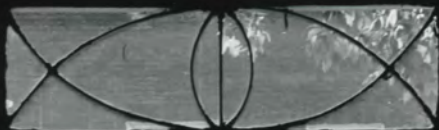
PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Great House, Church Street, Old Economy
Village

#6



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: West door, Feast Hall, Old Economy
Village

#7



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Garden Pavilion, Old Economy Village

#8



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: St. John's Lutheran Church of Economy
(Former Harmonist Church) Church St.

#9



Economy National Historic Landmark
Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 186 12th Street

#10



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 283 12th Street

#11



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 1198 Merchant Street

#12



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Small frame building east of 1216 Church
Street

#13

FAT
Eddie's
BAR & GRILL

PAINT ROBERT

Read The
Rug Doctor
Steam Carpet Cleaner
FOR ALL TYPES OF CARPETS



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Economy Shoe Service, 1221 Merchant St.

#14



Economy National Historic Landmark
Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 260 13th Street

#15



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 260 13th Street, detail, east elevation

#16



• Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 284 13th Street
#17



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 308 13th Street

#18



Economy National Historic Landmark
Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Inscription in attic, 14th and Church
Streets, northeast corner

#19



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Numbered framing members, 1398 Church St.

#20



Economy National Historic Landmark
Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 267 14th Street

#21



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 277 14th Street

#22



Economy National Historic Landmark
Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 274 & 280 14th Street

#23



NO TRUCKS
EXCEPT
LOCAL
DELIVERIES

CROATIAN CLUB

HOW TO
JOIN
THE
CLUB

HOW TO
JOIN
THE
CLUB

Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Croatian Club, 14th & Merchant Streets,
northeast corner

#24



Economy National Historic Landmark
Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 1501 Church Street

#25



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 270 15th Street

#26



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 270 15th Street, foundation detail

#27



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 1514 Church Street, steps detail

#28



Economy National Historic Landmark

Allegheny County

PD: 1984

PC: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: 1500 Merchant Street

#29



DO NOT
ENTER

HALL LOUANN &
KELLY BAKERY

Economy National Historic Landmark
Allegheny County

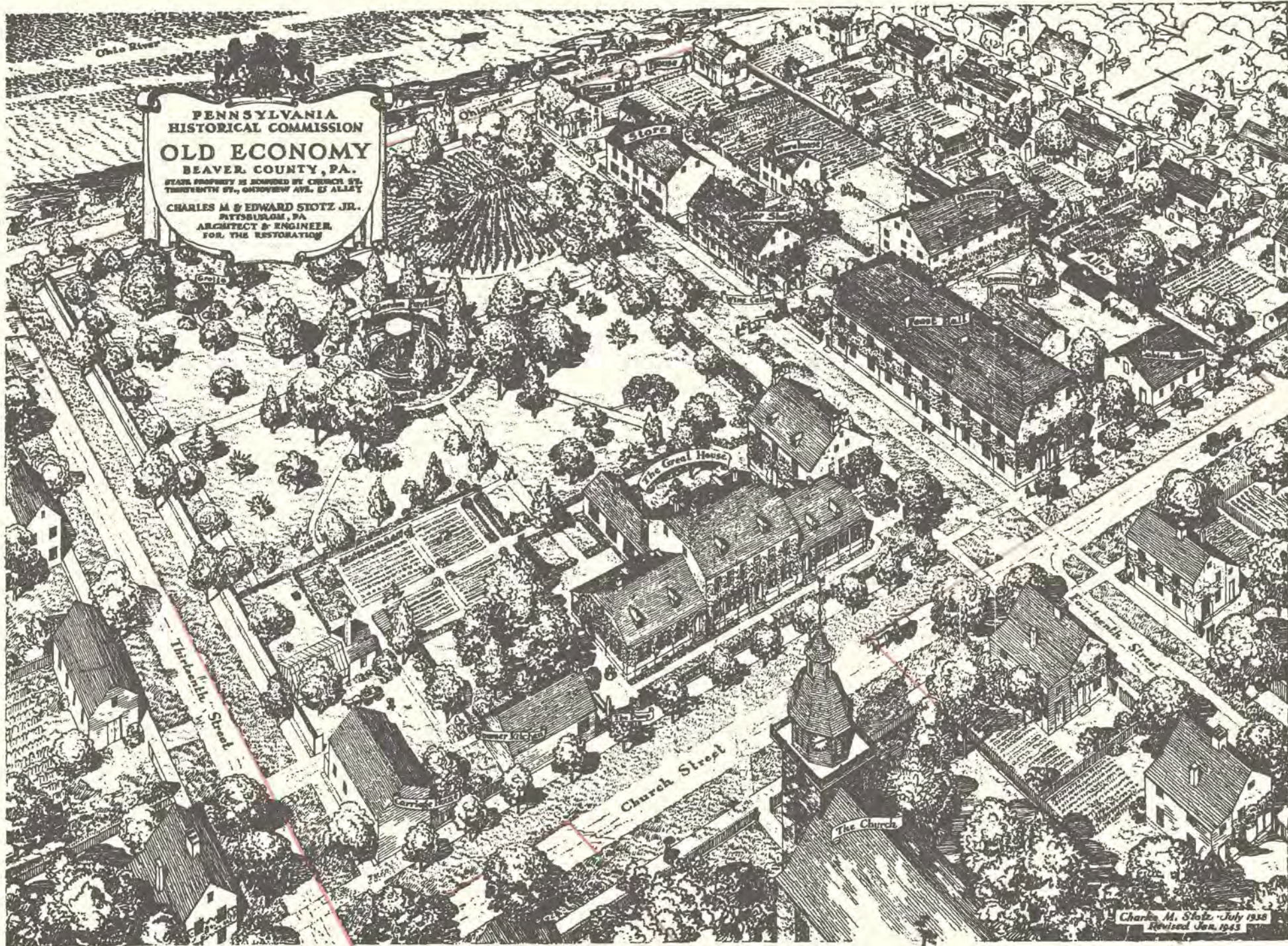
PD: 1984

PG: Christina Schmidlapp

NL: U.S. City Corp., Pittsburgh, PA

PV: Looking west on 16th Street, at
Church Street

#30



PENNSYLVANIA
HISTORICAL COMMISSION
OLD ECONOMY
BEAVER COUNTY, PA.
 STATE PROPERTY IS BORROWED BY CHURCH ST.
 THIRTIETH ST., GROSVENOR AVE. & ALLEY
CHARLES M. & EDWARD STUTZ JR.
 PITTSBURGH, PA.
 ARCHITECT & ENGINEER
 FOR THE RESTORATION

Charles M. Stutz - July 1938
 Revised Jan. 1943

Form No. 10-301
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM**

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DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

Old Economy Village

AND/OR COMMON

Old Economy

2 LOCATION

CITY, TOWN

Ambridge

—VICINITY OF

COUNTY

Beaver

STATE

Pennsylvania

3 MAP REFERENCE

SOURCE

Pennsylvania Historical Commission

SCALE

no scale

DATE

January 1943

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

INT: 2986-75

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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1 NAME

HISTORIC Old Economy Village

AND/OR COMMON Old Economy

2 LOCATION

CITY, TOWN Ambridge VICINITY OF COUNTY Beaver STATE Pennsylvania

3 MAP REFERENCE

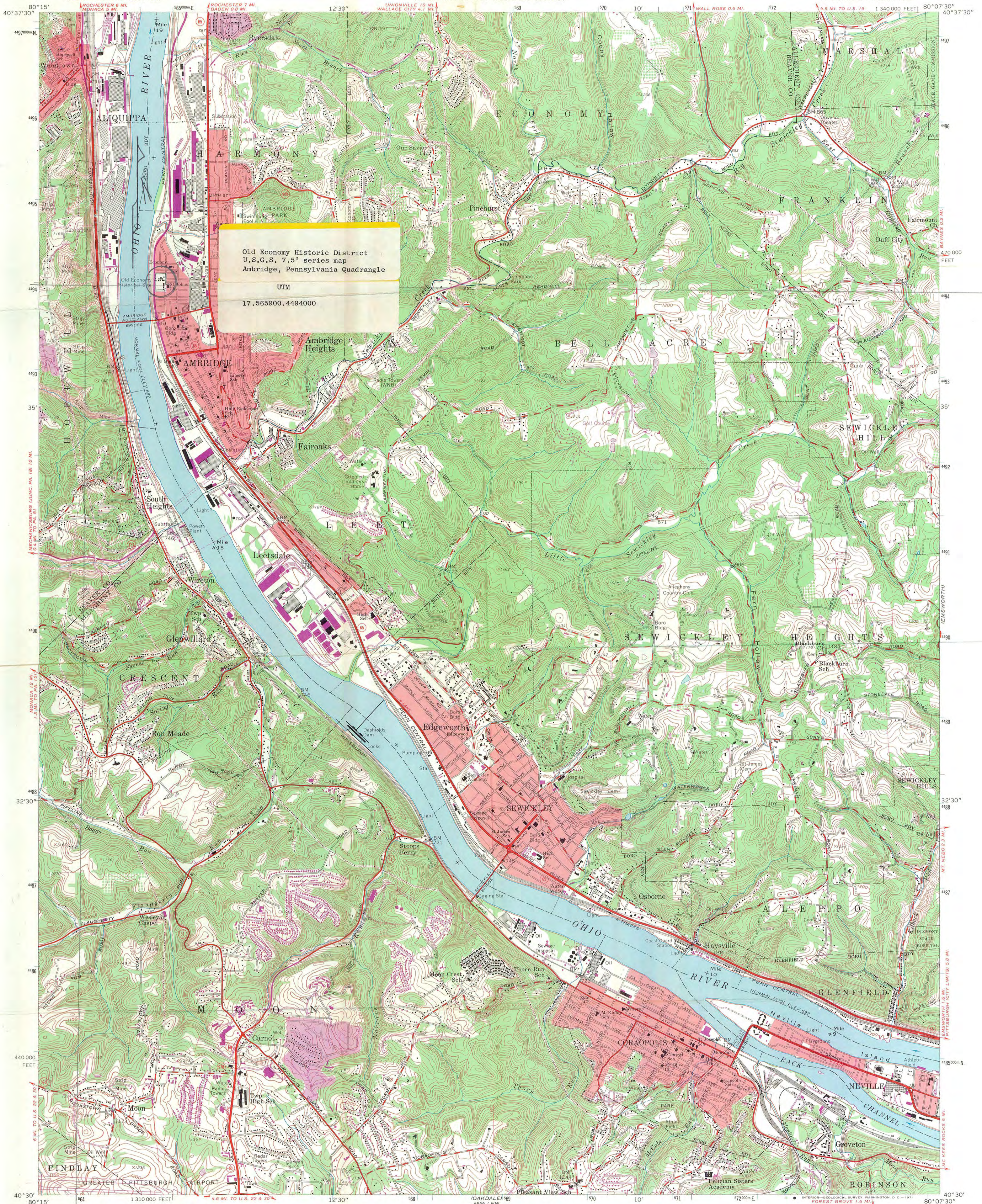
SOURCE USGS 7.5' series map--Ambridge, Pennsylvania, Quadrangle

SCALE 1:24,000 DATE 1960; photorevised 1969

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

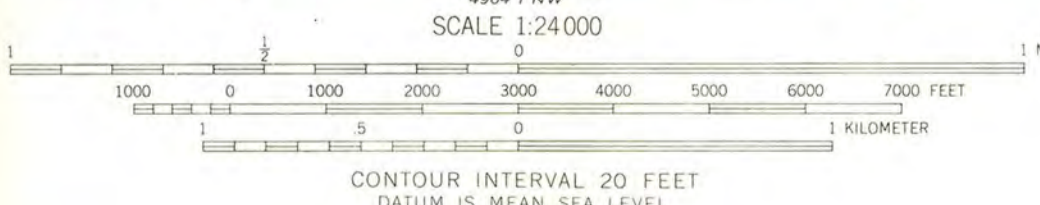
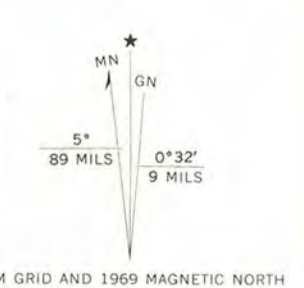
1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES



Old Economy Historic District
U.S.G.S. 7.5' series map
Ambridge, Pennsylvania Quadrangle

UTM
17.565900, 4494000

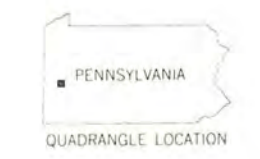
Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS
Topography from aerial photographs by photogrammetric methods
Aerial photographs taken 1952. Field check 1953. Revised 1960
Polyconic projection. 1927 North American datum
10,000-foot grid based on Pennsylvania coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks,
zone 17, shown in blue
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked
Red tint indicates areas in which only landmark buildings are shown
Revisions shown in purple compiled from aerial
photographs taken 1969. This information not
field checked
Purple tint indicates extension of urban areas



CONTOUR INTERVAL 20 FEET
DATUM IS MEAN SEA LEVEL

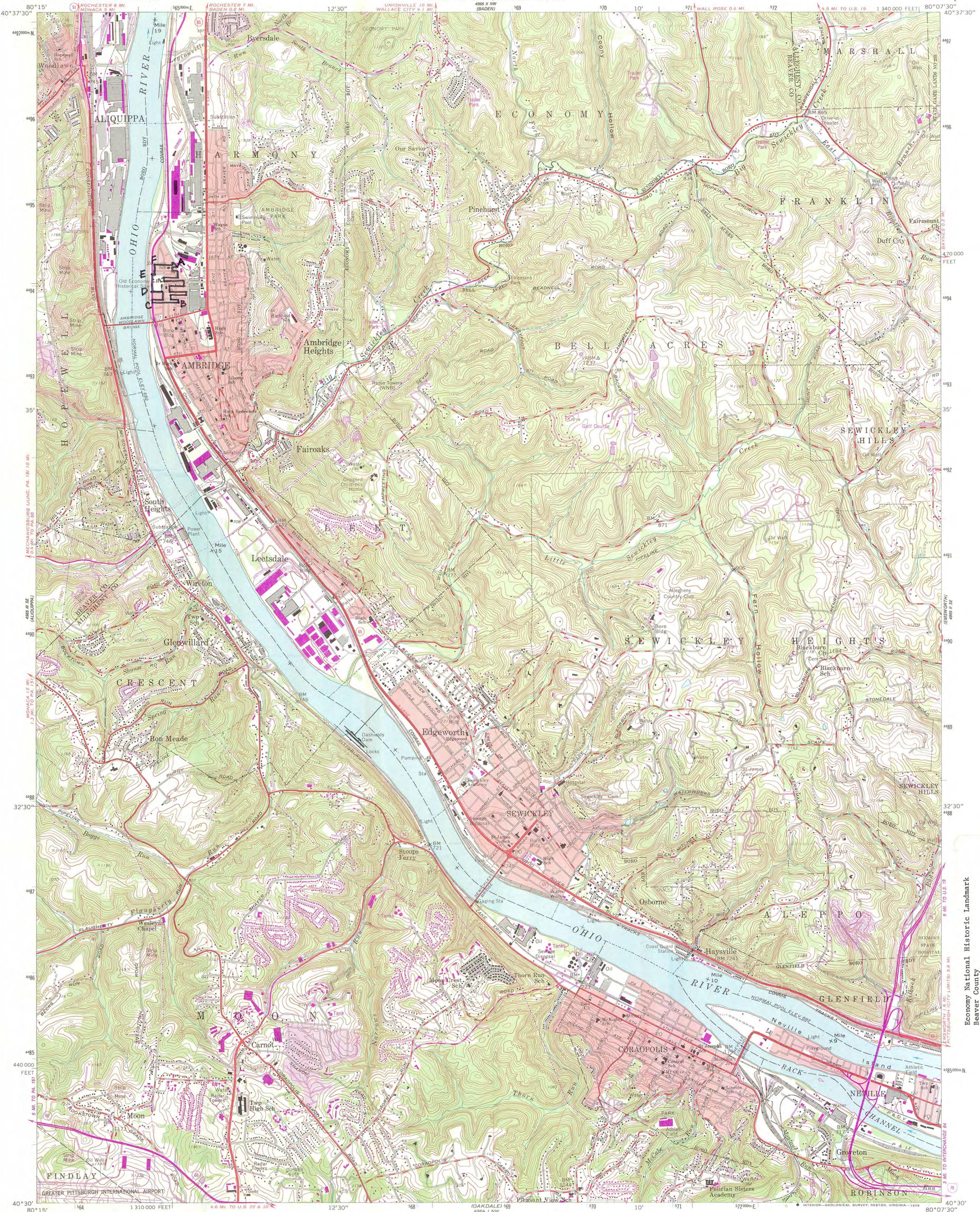
ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
	State Route

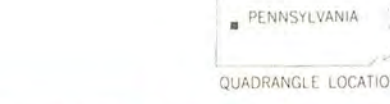
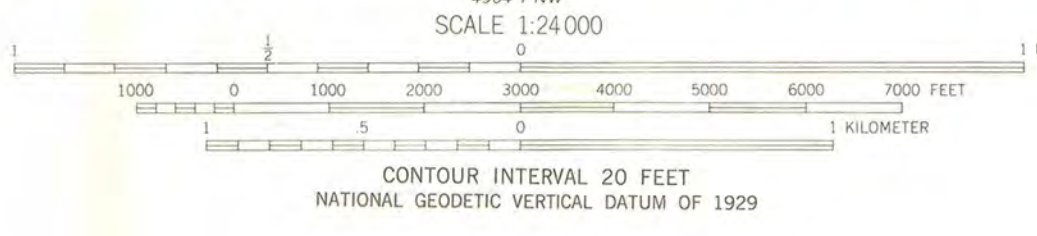
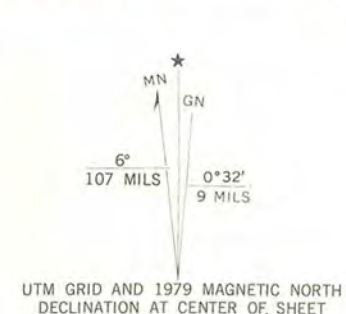


THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

AMBRIDGE, PA.
SW/4 SEWICKLEY 15' QUADRANGLE
N4030—W8007.5/7.5
1960
PHOTOREVISED 1969
AMS 4965 II SW—SERIES V831



Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS
Topography from aerial photographs by photogrammetric methods
Aerial photographs taken 1952. Field check 1953. Revised 1960
Polyconic projection. 1927 North American datum
10,000-foot grid based on Pennsylvania coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks,
zone 17, shown in blue
Fine red dashed lines indicate selected fence and field lines where
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Red tint indicates areas in which only landmark buildings are shown
There may be private inholdings within the boundaries of
the National or State reservations shown on this map



AMBRIDGE, PA.
N4030—W8007.5/7.5

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled in cooperation with State of
Pennsylvania agencies from aerial photographs taken 1977 and other
source data. This information not field checked. Map edited 1979
Purple tint indicates extension of urban areas

1960
PHOTOREVISED 1979
AMS 4965 II SW—SERIES V831

Economy National Historic Landmark
Beaver County
Zone 17
A 17 E565079 N4494260
B 17 E565100 N4493850
C 17 E564820 N4493850
D 17 E564810 N4493940
E 17 E564800 N4494140
F 17 E564840 N4494250

UNITED STATES
DEPARTMENT of the INTERIOR

★ news release

NATIONAL PARK SERVICE

Kelly 343-4214

For Release June 23 1965

THIRTY-THREE SITES RECOMMENDED FOR NATIONAL HISTORIC LANDMARK STATUS

Secretary of the Interior Stewart L. Udall today announced 33 sites have been selected for Registered National Historic Landmark eligibility in 16 states and the District of Columbia. The new sites, recommended by the Advisory Board on National Parks, Historic Sites, Buildings and Monuments at its meeting held in April in Washington, bring the total number of sites approved for inclusion in the Registry to 608.

Included in the new list of sites are the homes of three former Presidents--Grover Cleveland, Warren G. Harding and Calvin Coolidge; the birthplace and boyhood home of a fourth President--Herbert C. Hoover; the birthplace of Juliette Gordon Low, the founder and first president of the American Girl Scouts; and the boyhood home of Daniel Carter Beard, a founder of the Boy Scout movement in the United States.

Legislation has been introduced in Congress to make President Hoover's birthplace a National Historic Site, in Federal ownership.

A Registered National Historic Landmark is a site or building considered as possessing exceptional value in commemorating or illustrating the history of the United States. Of the sites and buildings judged to be of national significance, some are Federally owned and administered. However, most are in State, community or private ownership.

Brief descriptions of the new sites, listed by state, are attached.

X X X

From the study of "Social and Humanitarian Movements," 20 sites were selected for Landmark eligibility. The remaining 13 sites were selected from special studies and investigations. The list is given by state alphabetically:

1. Tuskegee Institute, Tuskegee, Alabama. As the first president of Tuskegee, a pioneer Negro educational institution chartered by the State of Alabama in 1881, Booker T. Washington put into practice a program of industrial and vocational education. Designed to improve the Southern Negro's way of life by ameliorating the economic conditions under which he lived, the Institute has had far reaching effects. Today it is one of the outstanding Negro schools in the United States.
2. National Headquarters, American National Red Cross, Washington, D. C. The National Society of the Red Cross established in the United States in 1881, largely through the efforts of Clara Barton, provided for disaster relief and for assistance to the armed forces through voluntary contributions of the American people. The National Headquarters building was erected in 1915-17. This impressive structure, located at 17th and D. Streets, N. W., is owned by the American National Red Cross.
3. Administration Building, Carnegie Institution of Washington, D. C. Established in 1902 and endowed with \$10 million by industrialist Andrew Carnegie, the Carnegie Institution of Washington was designed to further human well-being through basic scientific research. Its Administration Building, at 1530 P. Street, N. W., in Washington, presides over the far-flung activities of the Institution, and illustrates the significant continuing contribution of Carnegie's wise philanthropy. Completed in 1910, the building is owned and administered by the Carnegie Institution of Washington.
4. The Juliette Gordon Low Birthplace, Savannah, Georgia. In this house the founder and first president of the American Girl Scouts was born, and in its carriage house she established the first chapter of that organization in 1912. The house, which dates from 1818-21, is now a memorial to the Girl Scout Founder and a national program center for the organization. Both the Low Birthplace (Gordon Home) at 10 Oglethorpe Avenue, East, and the carriage house (First Girl Scout Headquarters) at 330 Drayton Street are owned and administered by the Girl Scouts of the United States of America.

5. Hull House, Chicago, Illinois. Built in 1856, this suburban residence was acquired by Jane Addams in 1889, as a settlement house for her pioneering social experiment in aiding poverty stricken slum dwellers. Now included within a new campus of the University of Illinois in Chicago, it has been restored by the University. The Hull House is located at 800 South Halsted Street, Chicago.

6. Frances Willard House, Evanston, Illinois. Frances Willard (1839-1898) became prominent in temperance work in Chicago in 1874 and, after becoming President of the Woman's Christian Temperance Union in 1879, gave direction and organization to the temperance movement that made it of national influence. In 1891 she became President of the International Woman's Christian Temperance Union. The Willard House, at 1730 Chicago Avenue, Evanston, Illinois, is a two-story frame in good condition. It contains much of its original furniture and is open to the public. The Woman's Christian Temperance Union now owns and maintains the house.

7. Levi Coffin House Fountain City, Indiana. Levi Coffin's home was one of the most active stations on the underground railroad, and Coffin's activities in behalf of runaway slaves were major and influential. He is reputed to have aided the flight of nearly 2,000 slaves while he lived in Newport (now Fountain City) from 1826 until 1847. His two-story gray brick home at 115 Main Street in Fountain City has changed little and is in good condition. Privately owned, it is not open to the public.

8. New Harmony, Posey County, Indiana. New Harmony preserves many historic structures of the Rappite community purchased in 1825 by Robert Dale Owen as the scene for perhaps the outstanding utopian experiment of the 19th century in the United States. It is unique in representing both a religiously inspired and a secularly inspired communitarian experiment. Among the most significant surviving buildings associated with both Rappites and Owenites are the Fauntleroy Home, the Harmonist House, the Community House No. 2, Community House No. 3, the Fort, and the Labyrinth, or Maze. Seven acres of the site, including Community House No. 2, are owned by the State of Indiana, and operated as the New Harmony State Memorial.

9. Herbert Hoover Birthplace, West Branch, Iowa. Herbert C. Hoover, distinguished engineer, humanitarian, and 31st President of the United States, was born of Quaker parentage in this modest two-room cottage. This house is included in a memorial park that also contains the graves of President and Mrs. Hoover, a restored blacksmith shop similar to the one operated by Hoover's father, and the Hoover Presidential Library, administered by the National Archives and Record Service. The park has been recommended for addition to the National Park System as Herbert Hoover National Historic Site.

10. Amana Villages, Iowa County, Iowa. Seven Amana communities were founded in the 1850's as experiments in communal living. The communities prospered until 1932, when temporal and spiritual affairs were separated. Many buildings in the villages date from the 1850's and 1860's. The Amana Villages are located in Iowa County, Iowa, and are administered by the Amana Society, Amana, Iowa, although the homes are privately owned.

11. Daniel Carter Beard Boyhood Home, Kentucky. The structure at 322 East Third Street, Covington, Kentucky, was the boyhood home of Daniel Carter Beard. From the outset of the organized Boy Scout Movement in the United States, in June 1910, Dan Beard played an important role in shaping and activating the Boy Scouts. From 1912, and until his death in 1941, he was the sole national Scout commissioner, a position which made him in effect chief of the volunteer forces of Scouting throughout the country. Through these years of dedicated interest and service, he became the personification of the spirit of Scouting. The home, now used as a School for Practical Nurse Education, is owned by the Salvation Army's Booth Memorial Hospital.

12. Colonial Annapolis Historic District, Maryland. Colonial Annapolis Historic District, contains a fine concentration of colonial buildings which illustrate and commemorate the political, commercial, and social life of one of the more important towns in the colonies before and during the Revolution. Included in the historic section are Church and State Circles and a general area south to the water front. Many pre-Revolutionary buildings along the rather narrow streets radiating from State Circle provide an entrancing view of an eighteenth century town.

13. Brook Farm, West Roxbury, Massachusetts. Brook Farm 1841-1847 was a unique experiment of literary and cultured persons of the Boston area and the most famous of the New England Utopias. It was founded by Transcendentalists and others in sympathy with that philosophy. Among the prominent names associated with this communitarian experiment were: George Ripley, Charles A. Dana, Margaret Fuller, Ralph Waldo Emerson, and Nataniel Hawthorne.

14. William Lloyd Garrison House, Roxbury, Massachusetts. William Lloyd Garrison (1805-79) was the most articulate and influential exponent of immediate abolition of slavery. Through the columns of the Liberator which he edited from 1831-66, the New England Anti-slavery society (1832) and the American Antislavery Society (1833), numerous lectures, and a series of propanganda brochures, Garrison did more than anyone else to stir the northern conscience on the question of slavery. The home in which he lived from 1864 until 1879 is located at 125 Highland Street, Roxbury, Massachusetts. Now a nursing home, it is not open to the public.

15. Pompeys Pillar, Yellowstone County, Montana. Pompeys Pillar, a massive block of sandstone, has been a well-known landmark of the Lewis and Clark Expedition since 1806 when Captain William Clark named the rock and carved his signature on its surface. The simple inscription, "Wm Clark July 25, 1806," remains today. It was unprotected until 1882, when the Northern Pacific Railroad placed a heavy double iron grating over it. This grating was replaced with a heavy bullet-proof glass by the present owners in 1956.

Pompeys Pillar is located about 28 miles northeast of Billings, Montana. Privately owned, the site is not open to the public at present.

16. Westland, Home of Grover Cleveland, New Jersey. In 1897, following his second term as President of the United States, Grover Cleveland (1837-1908) retired to this large two and one-half story stucco-covered stone house at 15 Hodge Road in Princeton. There he maintained his residence for the remainder of his life. The house, which is privately owned, is not open to the public.

17. Susan B. Anthony Home, Rochester, New York. Miss Anthony, one of the leading figures in the woman's rights movement from the 1850's until her death in 1906, occupied this two-story brick house at 17 Madison Street in Rochester for the last 40 years of her life. The house, which contains many of its original furnishings, is operated as a historic house museum by the Susan B. Anthony Memorial Corporation.

18. Frederick E. Church House, "Olana," Columbia County, New York. "Olana," Frederick E. Church's castle-like residence atop a hill just east of the Hudson River, near Germantown, evinces the painter's love of the dramatic and grand. Overlooking 60 miles of the Hudson River valley, the stone residence aptly symbolizes the spirit and vitality of one of America's ablest nineteenth century landscape artists--a leader among American artists in a period that has been described as the most prosperous period for artists in the history of American Art (1840-1876). Although now privately owned, the "Olana" Preservation Committee seeks to purchase the house and to preserve it for historical purposes.

19. Thomas Cole House, Catskill, New York. Thomas Cole, pioneer interpreter of the romantic beauty of the American landscape, is one of America's notable landscape and allegorical painters of the first half of the nineteenth century, and was the finest landscape painter of his time. The Hudson River School, which is receiving renewed attention today, sprang up largely because of Cole's work, and his landscapes remain outstanding examples of that school. His house and studio, located at 218 Spring Street in Catskill, are privately owned and not open to the public.

20. Mt. Lebanon Shaker Society, Mt. Lebanon, New York. Founded in 1787, the Mt. Lebanon Shaker Society was the first of the 19 Shaker communitarian settlements established in the United States. It was economically more successful than any of the others, and it housed the central ministry which directed the affairs of the other communities. Although the community remained prosperous throughout the 19th century, it was doomed to eventual extinction by the practice of celibacy. In 1929 most of the property was sold, and Shakerism ended at Mt. Lebanon. A large number of the structures still remain. Most of these are owned by the Darrow School and are used for educational purposes.

21. The Old Merchants House, New York, New York. Built in 1832, this house was purchased in 1835 by Seabury Tredwell, owner of a successful hardware business, who lived there until his death in 1865. Unique in that both its exterior and interior architectural features remain intact and in that it contains its original furnishings, it well illustrates the life of the prosperous urban mercantile class of the mid-19th century. The house, located at 29 East 4th Street in Manhattan, is now operated as a historic house museum. It is open to the public.

22. Oneida Community Mansion House, Oneida, New York. Oneida was the scene of one of 19th century America's most unusual and successful communitarian experiments. Founded in 1848 by John H. Noyes, the community flourished until 1881 when public hostility and dissension within the group led to the end of the experiment. The Community House, a brick structure of some 400 rooms, has been only moderately changed. Owned by Oneida Ltd., it is not open to the public.

23. Elizabeth Cady Stanton House, Seneca Falls, New York. Elizabeth Cady Stanton (1815-1902) was the leading organizer of the women's rights movement in the 19th century. With Lutetia Mott, she called the First Women's Rights Convention in 1848 at Seneca Falls, New York. Although concerned with all inequalities, she strove always to keep the movement focused on winning the right to vote. As a lecturer, pamphleteer, and president of the National Woman Suffrage Association from 1880-1890, and of the National Woman Suffrage Association from 1890-1892, Mrs. Stanton effectively led the movement that would culminate in the 19th amendment in 1920. The house located at 32 Washington Street, in Seneca Falls, is in good condition. Privately owned, it is not open to the public.

24. Beginning Point, First Public Land Survey, Ohio. At this point on September 30, 1785, Thomas Hutchins, the first Geographer to the United States, inaugurated the use of the rectangular land survey system, which resulted from the Ordinance of 1785 "for ascertaining the mode of disposing of lands in the western territory." As the system has remained in use since that time and has been utilized in surveying the millions of acres of land making up the 31 states created from the public domain, the Beginning Point is of great historical significance. The Beginning Point is located on the north bank of the Ohio River in eastern East Liverpool, Ohio.

25. Warren G. Harding Home, Marion, Ohio. In this two-story clapboard home at 380 Mount Vernon Avenue, Warren G. Harding and his wife lived from 1891 to 1921, when the 29th President left for Washington. From its spacious front porch he conducted his famed Presidential campaign of 1920. The Harding Home is now owned and maintained as a historic house museum by the Harding Memorial Foundation.

26. Fort Washita, Bryan County, Oklahoma. Established in 1842 near the junction of the Washita and Red Rivers, Fort Washita served as a base for military exploration of the Southwest and as a guardian of the immigrant Chickasaw Indians from the East. Located about 15 miles northwest of Durant on Oklahoma 199, it is now being restored by the Oklahoma Historical Society.

27. Colonial Germantown, Philadelphia, Pennsylvania. The 18th and 19th century buildings that line historic Germantown Avenue represent an architectural heritage of considerable interest. The numerous houses within the historic district illustrate a diversity of occupations, the Germanic background and the Americanization of the community.

28. Eastern State Penitentiary, Philadelphia, Pennsylvania. Built between 1823-1829, the Eastern State Penitentiary represented the first application of the Pennsylvania System of penology, which featured the idea of solitary confinement of prisoners. It became the prototype for other prisons based on the same concept. The prison, located at 21st and Fairmount Avenue in Philadelphia, has been little changed and continues in use.

29. Institute of the Pennsylvania Hospital, Philadelphia, Pennsylvania. Dr. Thomas S. Kirkbride figured prominently in the 19th century movement for enlightened treatment of the insane. The Institute of the Pennsylvania Hospital, completed in 1859 was designed by Kirkbride on the concept that the insane should be treated as sick people. Kirkbride's work helped to bring about a new understanding of mental illness, and his hospital design influenced the creation of similar institutions in 31 other states. Despite modern additions, the hospital, located at 111 North 49th Street in Philadelphia, appears much as it did originally. It is not open to the general public.

30. Old Economy, Ambridge, Pennsylvania. Economy, the third and final site of George Rapp's religiously based communal society, was founded in 1825. Primarily an industrial community, it became wealthy through its manufactures and its use of labor-saving machinery. Although the society remained prosperous, its numbers had greatly decreased by the 1860's. Gradually all the factories were closed down, and in 1905, the society was dissolved. The Commonwealth of Pennsylvania now administers 1½ blocks of Economy, as a state historical site. This area includes 17 of the original buildings representing the various facets of Rappite life.

31. The Pennsylvania Hospital, Philadelphia, Pennsylvania. The Pennsylvania Hospital is the earliest established public hospital in the United States.

Dr. Thomas Bond, an eminent Philadelphia physician of the 18th century, conceived the idea of founding a hospital to care for Philadelphia's sick, injured, and insane. Failing in an attempt to raise a subscription for the establishment of such an institution, he turned to Benjamin Franklin for aid. Franklin agreed to promote the project and by 1750 had convinced the people of Philadelphia of the great need for a public hospital.

A temporary building served from 1752-1756. The corner stone of the east wing of the main building was laid in May 1755. The Hospital, located at 8th and Spruce Streets in Philadelphia, is still in operation.

32. Fort Loudoun, Monroe County, near Vonore, Tennessee. At the request of the Cherokee Indians, Fort Loudoun was built in 1756-1757. It held the trans-Appalachian frontier during the French and Indian War. Later, enmity between the English and Cherokee caused the fort to be surrendered to the Indians in 1760. Now authentically restored, the Fort is open to the public.

33. Calvin Coolidge Homestead, Plymouth, Vermont. In this frame and clapboard house, Calvin Coolidge spent his boyhood years, 1876-1887. Here, following President Warren G. Harding's death in 1923, he took the oath as President of the United States; and here in January, 1933, he died. The Coolidge Homestead, which Coolidge regarded as his true home, well expresses the character of the 30th President. It is maintained as a historic house museum by the State of Vermont.

National Historic Landmarks Program
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nomination preparer, notes from the staff of the National Historic Landmarks Program, and/or other material the NHL program received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

Property OLD ECONOMY

DUE DATE:

State Pennsylvania county Beaver

8.7.86

TECHNICAL

Photos

Maps

Level of significance is ^{at least} National. Are all these areas of significance of national significance / NHL themes?
 Danaker 7.18.86

HISTORIAN

Form has been prepared in final - it reflects all changes suggested in our earlier reviews.

accept final
Patrick Andrus
5/22/86

ARCHITECTURAL HISTORIAN

ARCHEOLOGIST

BRANCH CHIEF

Boundary & documentation approved.

Ready for notice 8.22.86

Boundary approved, 2 other
Ready to finalize

Carol Shull
Carol Shull
7-27-87

KEEPER

Interviewer: Danaker Date: _____
MAY 12 1987 -
Index 7-12-87
35-41

NATIONAL HISTORIC LANDMARK BOUNDARY PROJECT

PROPERTY: Name: Old Economy
Address: _____

Ambridge Pennsylvania Beaver
City State County

LOCAL ELECTED OFFICIALS:

(couldn't give name)

CITY		COUNTY	
Name:	<u>Council President</u>	Name:	<u>Joseph H. Klidmer</u>
Title:	_____	Title:	<u>Chairman, Beaver Co Comm</u>
Address:	<u>Ambridge Burrough Council</u> <u>1001 Merchant St</u> <u>Ambridge PA 15003</u>	Address:	<u>Beaver Co Courthouse</u> <u>3rd + Market St</u> <u>Beaver, PA 15009</u>
Source/Date:	<u>Ambridge Bur Sec.</u> <u>(412) 266 4070 (3.13.87)</u>	Source/Date:	<u>Commissioner's Office</u> <u>(412) 728-5700 (3.13.87)</u>

CONGRESSIONAL DISTRICT: 22nd

REPRESENTATIVE: Austin Murphy
US House Of Representatives
Washington, D.C. 20515

Source/Date: 225 4665 Murphy's office 3.13.87

SENATORS:	<u>John Heinz</u>	<u>Arlen Specter</u>
	<u>US Senate</u>	<u>US Senate</u>
	<u>Washington, D.C. 20510</u>	<u>Washington, D.C. 20510</u>

STATE HISTORIC PRESERVATION OFFICER:

MARO:	<u>Dr. Larry E. Tise, SHPO</u>
<u>James W. Coleman</u>	<u>Pennsylvania Historical & Museum Commission</u>
<u>Regional Director</u>	<u>P.O. Box 1026</u>
<u>143 South Third St.</u>	<u>Harrisburg, PA 17108</u>
<u>Philadelphia, PA</u>	
<u>19106</u>	

COMMENTS: _____

Notice Letter Mailed: _____

Comment Period Ends: _____

PROPERTY OWNERS: Name(s)/Address(es): _____

There are more than 50 owners. When the PA SHPO did owner notification of an Old Economy HD ^{mat} ~~was~~ one block/acre larger, there were 176 owner. Greg Ramsey said that the NH district definitely had more than 50 based on their records.

Beaver Co. Times

~~400~~ 400 Fair Ave.

Mzedelyn ^{Jonstone} S

Beaver, PA 15009

(48 hrs)
(412) 774 1151
also 23850

8.12.12.12.12

Source/Date:

Dunaker - Greg Ramsey - PA SHPO
3.20.87

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Old Economy Village

AND/OR COMMON

Old Economy

2 LOCATION

STREET & NUMBER 13th and Church Streets

CITY, TOWN

Ambridge

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

25th

STATE

Pennsylvania

CODE

42

COUNTY

Beaver

CODE

007

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME

Pennsylvania Historical and Museum Commission
c/o Mr. Raymond Shepherd, Director, Old Economy Village

STREET & NUMBER

14th and Church Streets

CITY, TOWN

Ambridge

VICINITY OF

STATE

Pennsylvania

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE.
REGISTRY OF DEEDS, ETC.

Pennsylvania Historical and Museum Commission

STREET & NUMBER

Box 1026

CITY, TOWN

Harrisburg

STATE

Pennsylvania

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historic American Buildings Survey

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Library of Congress/Annex, Division of Prints and Photographs

CITY, TOWN

Washington

STATE

D.C.

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> XALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Economy was the third and final home of the Harmonite Society. The Commonwealth of Pennsylvania now administers one block and a half of the original community. Within this area are 17 buildings that represent the various facets of life at Economy. Of these structures the most impressive include:*

The Great House- The center of government at Economy, the Great House was begun around 1825. It was originally two separate houses, one for Rapp, who was known as Father Rapp, and the other for Rapp's adopted son, Frederick. The Great House has a two story central section with one story wings on either side. On the north side stands the Frederick Rapp house, a gabled two story brick structure with dormers. Furnishings of the Great House are not typical of the other dwellings at Economy. The Great House showed the importance of the leader to the community. It indicated the power and authority of George Rapp. The more important rooms include:

George Rapp's Bedroom and Vault- Here is located the bed in which Rapp died in 1847 at the age of 90. At the foot of this bed is the chest used by Rapp. Adjacent Rapp's bedroom is the vault built of concrete with iron doors. Housed here was the entire treasury of the Society which in 1846 totaled some \$500,000. During Father Rapp's lifetime the money was kept intact.

Trustees' Room- This room was both the center of cultural activity and Society business. The room has changed very little as it was kept as a memorial to the founder. Here are located two pianos typical of this early period. There are excellent examples of painted chairs and settees though not Hitchcock originals.

Dining Room- Here were served all formal dinners. There is an A-shaped wine cabinet. The china is of the same type and period used in the Harmony society. The silver tea service is an 1820's piece from Pittsburgh.

Throughout the Great House are located a number of fine art works. Part of the Harmonite collection includes, "Christ Healing the Sick," "Suffer Little Children to Come Unto Me," "The Holy Family," "Moses Receiving the Law on Mount Sinai" and "Rebecca at the Well."

Presently, the second floor of the Great House is used as archives and houses a large collection of Rappite manuscripts as well as an extensive collection

*Much of the description of Economy comes directly from the study made by Mr. Daniel B. Reibel, Curator and Patricia Black, Curator of Education titled "A Manual For Guides, Docents, Hostesses and Volunteers of Old Economy," (Ambridge, Pa.: The Harmonite Associates, Inc.) 1970.

(Continued)

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INVENTORY -- NOMINATION FORM**

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Old Economy

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

of original music scores. In this area is also a large vault in which these collections are kept.

The Feast Hall- This building is unique in that it was the first built for its function by the Society and similar structures did not exist at either Harmony or New Harmony. Probably designed by Frederick Rapp, the building was commenced in 1826 and first used in 1828. It is a 2 1/2-story structure in Germanic design, with little gables and a gambrel roof. No columns stand on the interior and the weight of the floors are carried by the walls. The Feast Hall, also called the Music Hall, was the cultural center of the Society. It was here that major concerts took place. Its most important function, however, was to furnish a place for the society's major religious events. The Feast Hall could possibly accommodate 1,000 persons. The first floor of the Feast Hall is used as a museum and orientation center for tours throughout the Museum (Economy) complex. On this level is also located the offices of the curator and his staff. It was also in this building that the Harmonite press was located. The press is presently on exhibit, as is a number of interesting pieces produced at Economy.

The Tailor's Shop- Built in 1826 the Tailor's Shop is a brick two-story building with gabled roof. The building is typically functional. On the first floor is located the tailor shop, shoe shop and barber shop and on the second floor is the hat shop. Items of interest here include: tailor's benches, on which fabrics were cut; tailor's geese, used to press heavy seams; the straw roller, used to flatten straw for hats; the hat steamer, in which steam was produced to shape hats; the barber's chair, an exquisite example of Harmonist design with the influence of German folk art, the chair has arms carved in the design of swan's heads.

The Store- The original wooden store was built in 1827 behind the location of the present two-story brick structure. The building was first opened in 1847. The store was the sales outlet of all products made at Economy. The furnishings are typical of a store during the period. The building is used to sell souvenirs and mementoes to visitors.

The Baker House (House B on accompanying map titled Old Economy)- The Baker House is a typical Harmonite dwelling. It is a two-story brick building. The present structure is a complete reconstruction on the original site. The furnishings of the Baker House are simplistic in design and more typical of those used by the people of Economy. It was common for more than one family

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INVENTORY -- NOMINATION FORM**

Old Economy

CONTINUATION SHEET

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to occupy a house. Women slept downstairs and the men slept on the second floor on which there are three bedrooms. Beds were singles with rope springs. All furniture in the house is Harmonist.

The Granary- The Granary is a five-story structure with gabled roof. A mill constructed building of chestnut, the first floor is half timber with stone nogging, while the other floors, constructed of wood, were designed to hold grain. The building was built prior to 1824 and is one of the oldest structures at Economy. The Granary was an instrument of faith. Thinking that in the last days there would be a famine as the earth was destroyed, they (the Harmonist) would survive but they would need food. The Granary served the function of the hof or public barn.

The Grotto and Pavilion- The Grotto, a place of meditation and retreat for members of the Harmony Society, is a one-story structure with stones laid in ashlar fashion. Completed in May, 1826 the structure has a thatch roof as was the original. Located a short distance west of the grotto is the Pavilion. Designed by Frederick Rapp, the original pavilion was built in 1832 in what is called the "Georgian" style though it is more aptly of Germanic High Renaissance influence. Columns circle around a statue, recently dubbed "Harmonie," and are capped by finials, the original having been designed by Pittsburgh artist, Joseph Woodwell.

The Community Kitchen- A one-story frame structure located just north of the Feast Hall. The building is a reconstruction, but the stone counters are original as is the sink, benches and some of the foundation.

There are a number of lesser structures at Old Economy. These include the Carriage House, a one-story frame structure which once served as a store. Adjacent to the Carriage House, and attached, to the west is a very small potting shed. There is also a cabinet shop which sits beside the Community Kitchen.

Gardens were plentiful at Old Economy. Throughout the present interpretive facility are numerous plantings as well as a vineyard and formal gardens. (See both the accompanying map titled Old Economy and the Panoramic View of 14th Street, looking from the balcony of the Great House. All site locations are identified on this same map.)

(Continued)

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The Old Rappite Church (St. John's Church): Construction began on the church in 1825. The church is a brick building with central tower entrance topped with a clock tower belfrey and cupola. The church has a gabled roof which runs the length of the church. The church is located across Church Street opposite the Great House and was acquired by its present owners after the demise of the Rappite Society in 1905.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1825-1905

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Of the many religiously inspired utopian experiments in the United States during the 19th century, the Harmony Society's settlement at Economy in Pennsylvania was one of the most successful. Now restored by the Commonwealth of Pennsylvania, Economy reflects the zeal and productivity of the followers of the remarkable leader, George Rapp.

Although quite successful at Harmony, the first settlement, the Harmonists sold the community and moved to Indiana where they founded a second colony and likewise named it Harmony. This settlement became a thriving agricultural and commercial center. However, in 1824 the Rappites sold Harmony to Robert Owen, who renamed it New Harmony and attempted to establish a secular utopian society there. (See the National Historical Landmark file on New Harmony Historic District.)

In 1825 the Rappites acquired 3,000 acres of land in Beaver County, Pennsylvania. There they erected a third village, which they named Economy. Primarily an industrial community, Economy became wealthy through its manufactures and its use of labor-saving machinery. Although the Society remained affluent, its numbers had greatly decreased by the 1860's. Gradually all the factories were closed down, and in 1902-03, the Society sold most of its land, retaining only three blocks. Finally, in 1905, the Society was dissolved.

In 1915 the Commonwealth of Pennsylvania acquired the property, one and one-half blocks. This area, which includes 17 of the original Society sites, is administered by the State as an historical site and is opened to the public. Today, Old Economy is a part of the town of Ambridge, which is located in Beaver County, Pennsylvania.

HISTORY

Economy was the third and final home of the Rappites in America. The first settlement was located in Butler County, Pennsylvania. After years of productivity, the Rappites moved to Harmony, Indiana, where the second settlement, bearing the same name of the town, was established. In Indiana the Harmonist quickly set about with the same enterprises as they had conducted with the same measure of success. However, in little more than a decade the

(Continued)

8. Significance

Period	Areas of Significance—Check and justify below		
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government
		<input type="checkbox"/> invention	<input type="checkbox"/> religion
			<input type="checkbox"/> science
			<input type="checkbox"/> sculpture
			<input checked="" type="checkbox"/> social/
			humanitarian
			<input type="checkbox"/> theater
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other (specify)

Specific dates 1824-1905

Builder/Architect The Harmony Society

Statement of Significance (in one paragraph)

The Economy National Historic Landmark, encompassing the remaining buildings of the Harmony Society's most successful settlement at Economy, Pennsylvania, is significant as the most complete site of this important communitarian sect which had a significant impact on the commercial, industrial, and financial worlds of 19th century America and an international impact on social reformers of the era. At Economy, the Harmony Society achieved national recognition for its wool, cotton, and silk industries and was known nationally in its commercial and financial activities, including its pioneering role in the oil industry and its role in the construction of several railroads, among them the Pittsburgh and Lake Erie. Its three prosperous settlements at Harmony, PA, New Harmony, IN, and finally at Economy served as models for other 19th century utopian groups such as the Shakers, the Amana Society, and the Zoarites. Prominent social reformers and intellectuals influenced by the Society's successful communal lifestyle include Robert Owen, Hegel, Byron, and Goethe. The Society's extraordinary productivity testifies both to the dedication of its members--who practised pacifism, communal sharing of property and wealth, and celibacy with a pietistic belief in Christ's Second Coming--and to the magnetism of leaders George and Frederick Rapp, who were the Society members' intercessors with the outside world. One of the longest-lived of the many 19th century communitarian sects, the Harmony Society was eventually weakened by the deaths of Frederick and George Rapp in 1834 and 1847, the industrial revolution, and a diminishing population. In 1905, one hundred years after its incorporation, the Society was officially dissolved. The remaining Harmonist buildings, comprising the National Historic Landmark, are a physical legacy of the Society's most successful period.

German pietists from the Wurttemberg area, the Harmonists followed George Rapp to America in 1804-1805 to secure religious freedom. Like other pietist groups, they believed in a more direct relationship with God than provided for in Lutheran orthodoxy, and sought to minimize the role of the church, its ceremonies, and its dogma. Their somewhat mystical faith was based heavily on the Book of Revelations and galvanized by "Father" Rapp's magnetism as spiritual leader/prophet. It held that Christ's return to earth would restore mankind to its original pure, androgynous nature. There was considerable conflict within the Society over certain tenets--the sharing of wealth and practice of celibacy, in particular--and George Rapp and his adopted son, Frederick, have been criticized as being dictatorial, un-Christian, and even cruel in their treatment of Society members and management of the Society's wealth. The merits of the Society's philosophy and management aside, the Harmonists were able to combine a religious lifestyle with an extraordinary degree of economic success.

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INVENTORY -- NOMINATION FORM**

Old Economy

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

Rappites sold Harmony to Robert Owen, who was to rename it New Harmony, and attempt a secular communalist colony there (see the National Historic Landmark file on New Harmony Historic District). Although malaria and the hostility of the neighbors perhaps induced, in part, the move, the Rappites apparently also wanted easier access to markets for their products.

The new site, Economy, offered the Harmonists a better opportunity to sell their products, as it was only thirteen miles north of Pittsburgh. Eventually acquiring a little over 3,000 acres of land bordering the Ohio River, the new village was "now to be preeminently an industrial community. In 20 years the members had acquired skill in certain lines of manufacturing. A reputation for the excellence of their wares had been established and a wide patronage had been acquired."¹

As had occurred in the preceding moves, the Harmonists quickly erected a village and resumed their agricultural and commercial activities. By 1826, Economy had many houses, plus shops, mills, factories, and other structures, and some of the factories were already in operation. Some idea of the productivity of the community is given by the fact that between 1826-31, the woolen factory at Economy produced \$290,000 worth of goods. In the same period, the cotton factory manufactured about \$80,000 worth of goods. In addition to these, other products, such as silk, whiskey, beer, wine, flour, and hats, were also made at Economy. The success of the community, indeed, aroused the wrath of some interests in Pittsburgh, a local paper complaining in 1829 that merchants had to purchase wool at "Economy prices." Because Economy was so difficult to compete with, the paper suggested that the Commonwealth dissolve the society. Pennsylvania ignored that advice, and the Society continued to prosper, reaching a peak of prosperity in 1866.

Despite its seeming affluence in 1866, which largely came from oil lands that it owned, the Society was already experiencing decline. A serious blow had been suffered in 1831-32, when a bogus Count de Leon, passing as a Minister of

¹ John A. Bole, *The Harmony Society* (Philadelphia, 1904), p. 97.

(Continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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Old Economy

CONTINUATION SHEET

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Christ sent to earth to punish the wicked, led about 250 members out of the Society. A little over twenty years later, the drastic decrease in members, caused in part by the earlier defection, forced the abandonment of the silk manufactory. Subsequently, almost all other factories closed down as membership continued to decline. In 1902-03 the Society sold most of its land, retaining only three blocks. Finally in 1905 the Society was dissolved.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Bole, John A., The Harmony Society (Philadelphia, 1904).
 Hillquit, Morris, History of Socialism in the United States (New York, 1903).
 Hinds, William A., American Communities (Chicago, 1902).
 Knoedler, Christiana F., The Harmony Society (New York, 1954).
 Reibel, Daniel B., A Manual for Guides, Docents, Hostesses and Volunteers of Old Economy (Ambridge, Pa.: Harmonist Associates, Inc.) 1970.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY c. 5

UTM REFERENCES

A

1	7
ZONE	EASTING

5	6	5	9	0	0
NORTHING					

4	4	9	4	0	0	0
NORTHING						

B

ZONE	EASTING

NORTHING					

NORTHING					

C

ZONE	EASTING

NORTHING					

NORTHING						

D

ZONE	EASTING

NORTHING					

NORTHING					

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Joseph S. Mendinghall, Historian; original form completed by S. Sydney Bradford

ORGANIZATION

Historic Sites Survey, National Park Service

DATE

5/4/76

STREET & NUMBER

1100 L Street NW.

TELEPHONE

202-523-5464

CITY OR TOWN

Washington

STATE

D.C. 20240

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

(NATIONAL HISTORIC
LANDMARKS)

(NATIONAL HISTORIC
LANDMARKS)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

Old Economy

CONTINUATION SHEET

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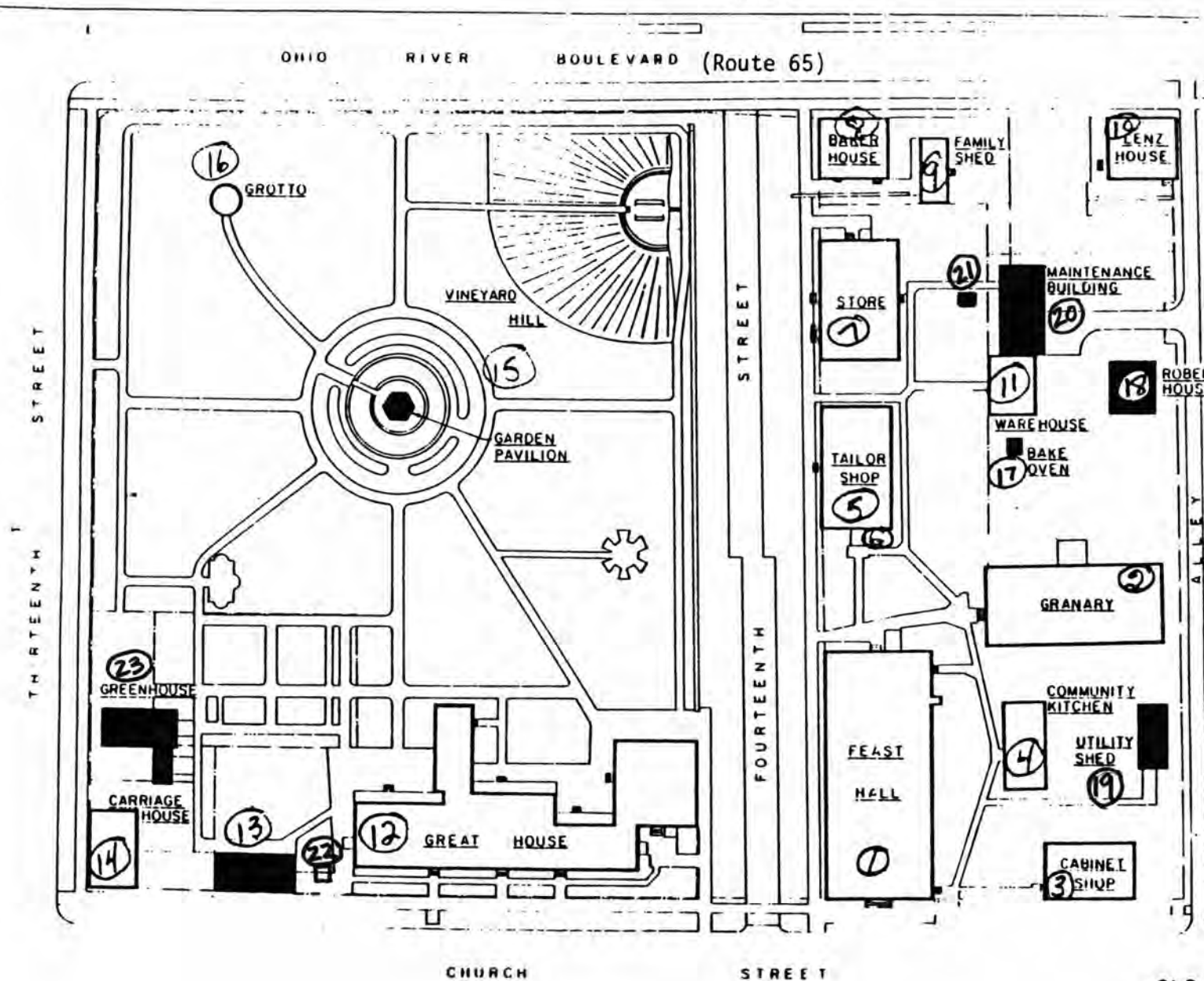
The town of Ambridge once consisted of a great number of Economite structures. However, with the passage of time since the close of the society in the early years of this century (1905), these structures have been lost to renovation, alteration and destruction.

The Commonwealth of Pennsylvania has preserved about seventeen (17) structures on 4 acres which gives a good representation of the lifestyle of Old Economy. This property, inclusive of the Old Rappite Church, is bounded as follows:

Beginning at the juncture of Thirteenth and Church Streets proceed in a northerly direction along the west curb of Church Street to a point of intersection with the south boundary of the St. John's Church property extended west across Church Street, thence following that extended line east, then north, then west around said church property and west along the extended northern boundary of the church to a point of intersection with the west curb of Church Street, then proceed north again to the point of intersection with an alley, approximately 125 feet north of 14th Street, thence proceed in a westerly direction along the south side of this alley to a point of intersection with Ohioview Avenue, thence proceed in a southerly direction along the east edge of Ohioview Avenue to a point of intersection with Thirteenth Street, thence east along the north side of Thirteenth Street to the point of origin.

This boundary is indicated in red on the accompanying map entitled Old Economy, Beaver County, Pennsylvania, drawn by Charles M. Stotz, July 1938 and revised January 1943. The map was prepared for the Pennsylvania Historical Commission; also in black on the accompanying USGS quadrangle.

MAP I



- 1) Feast Hall
- 2) Granary
- 3) Cabinet Shop
- 4) Community Kitchen
- 5) Tailor Shop
- 6) Wine Cellar
- 7) Store
- 8) Baker House
- 9) Family Shed
- 10) Lenz House
- 11) Warehouse
- 12) Great House
- 13) Summer Kitchen
- 14) Carriage House
- 15) Garden Pavilion
- 16) Grotto
- 17) Bake Oven
- 18) Robertson House
- 19) Utility Shed
- 20) Maintenance Building
- 21) Waterpump, south of Maintenance Building
- 22) Waterpump, south of Great House
- 23) Greenhouse

■ NON-CONTRIBUTING;
 ALL OTHERS ARE
 KEY OR CONTRIBUTING

Boundary Information and Justification

The town of Ambridge ~~was~~ once ^{consisted of a great number of} ~~greatly~~ composed of Economite structures. However, with the passage of time since the close of the society in the early years of this century (1905), these structures have been lost to renovation, alteration and destruction.

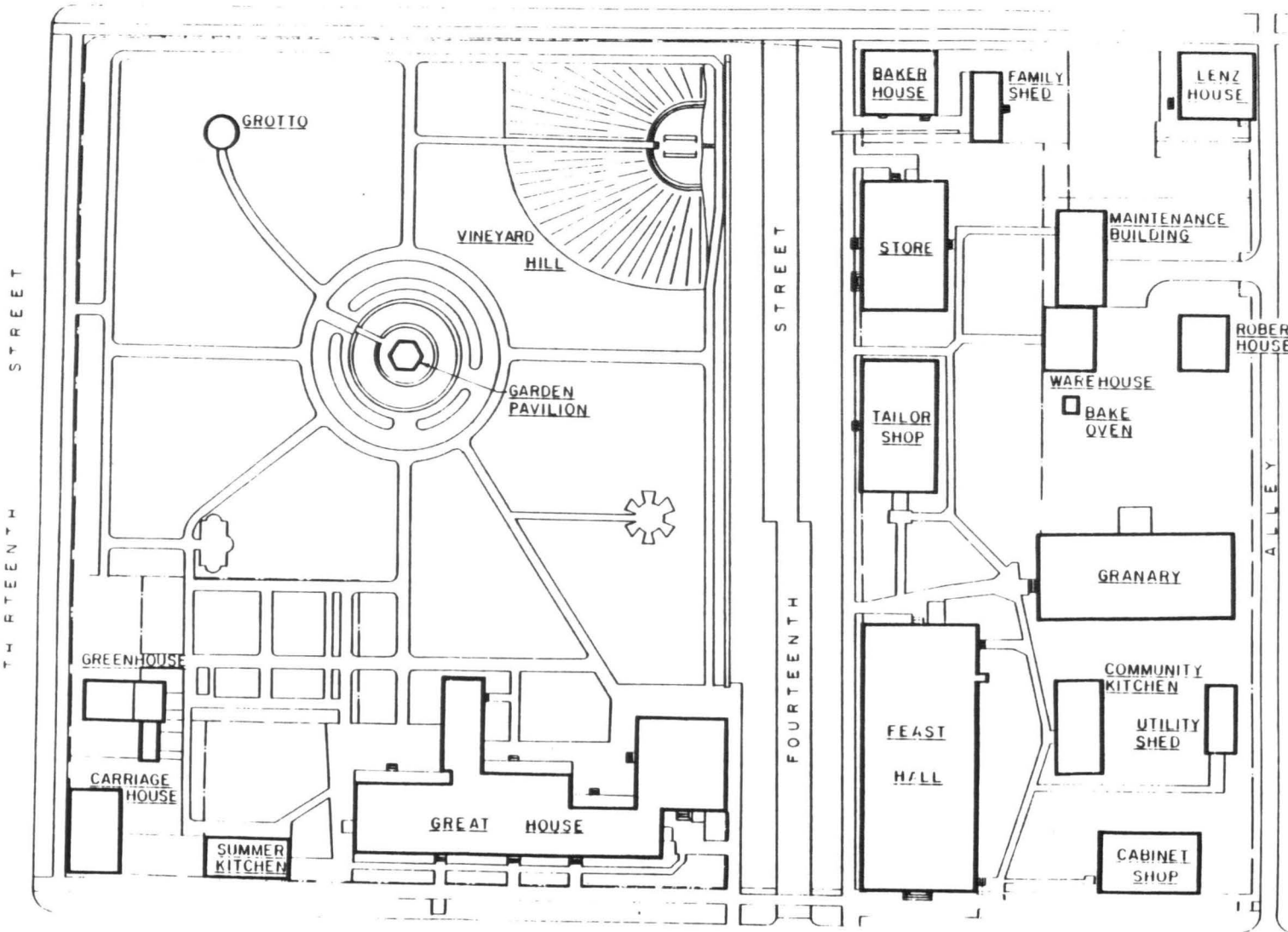
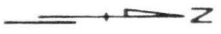
^{Commonwealth} The ~~State~~ of Pennsylvania has preserved about seventeen (17) ^{structures} sites on 4 acres which gives a good representation of the lifestyle of Old Economy. ^{was inclusive of the old Rappite Church,} This property is bounded as follows:

Beginning at the juncture of Thirteenth and Church Streets proceed in a northerly direction along the west curb of Church Street to a point ~~of~~ ^{of intersection with} of intersection with an alley, approximately 125 feet ^{north of} ~~above~~ 14th Street, thence proceed in a westerly direction along the south side of this alley to a point ~~which intersects~~ of intersection with Ohioview Ave., thence proceed in a southerly direction along the east edge of Ohioview Ave. to a point of intersection with Thirteenth Street, thence east along the north side of Thirteenth Street to the point of origin.

This boundary is indicated in red on the accompanying map entitled Old Economy, Beaver County, Pennsylvania ~~made~~ ^{drawn} by Charles M. Stacy, July 1938 and revised January, 1943. The map is prepared for the Pennsylvania Historical Commission; also in black on the accompanying USGS quadrangle.

* ^{the south boundary of} ~~Parallel with the south line of~~ the St. John's Church property ^{Extended west across Church Street, thence to} ~~lines~~ following ^{that extended line} ~~property boundaries~~ east, then north, then west ^{said church property and west along the} ~~to a point of intersection with the west curb of Church Street,~~ then proceed north again to the point *

OHIO RIVER BOULEVARD



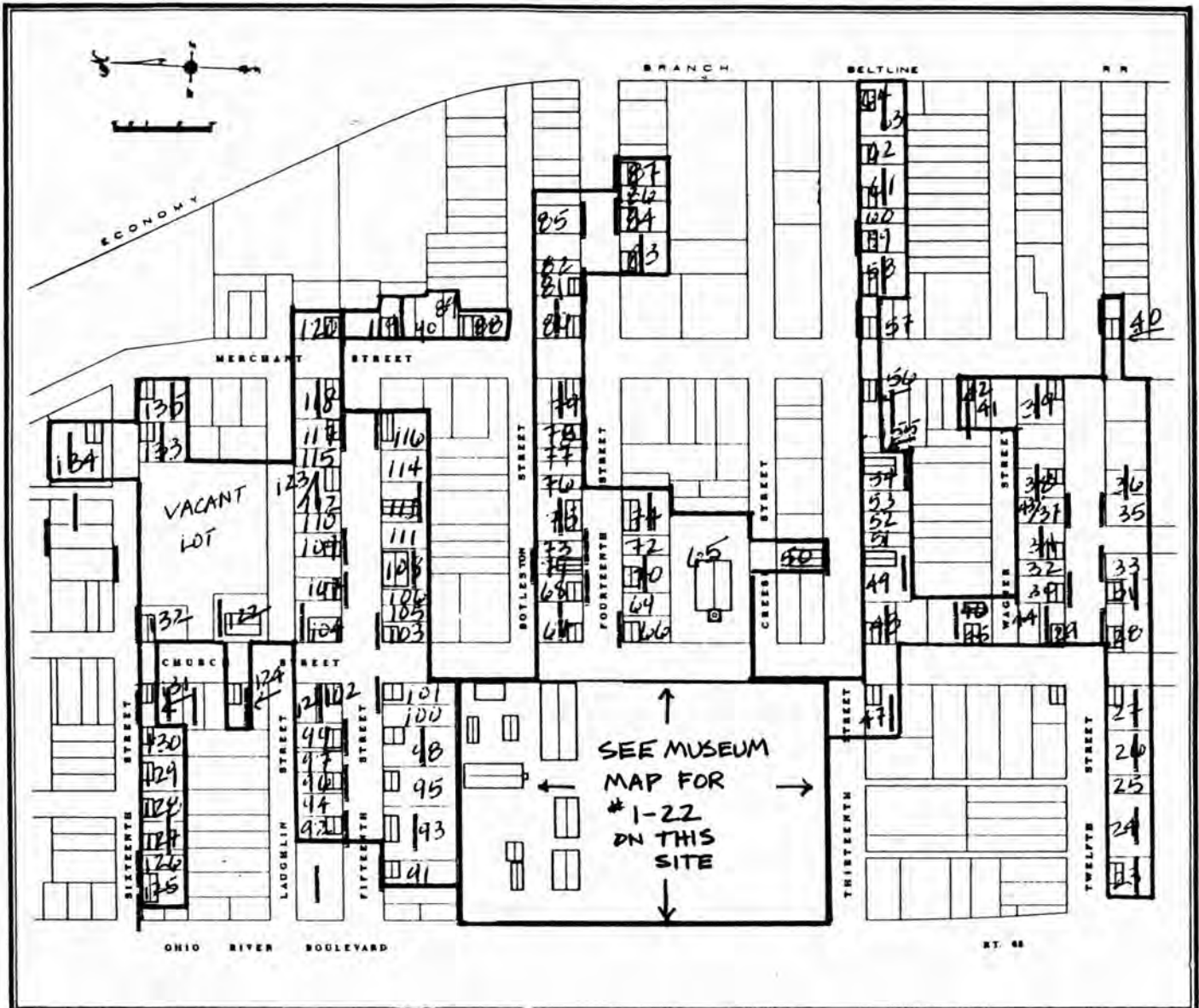
THIRTEENTH STREET

FOURTEENTH STREET

CHURCH STREET

CHURCH STREET

OLD ECONOMY VILLAGE
AMBRIDGE BEAVER COUNTY

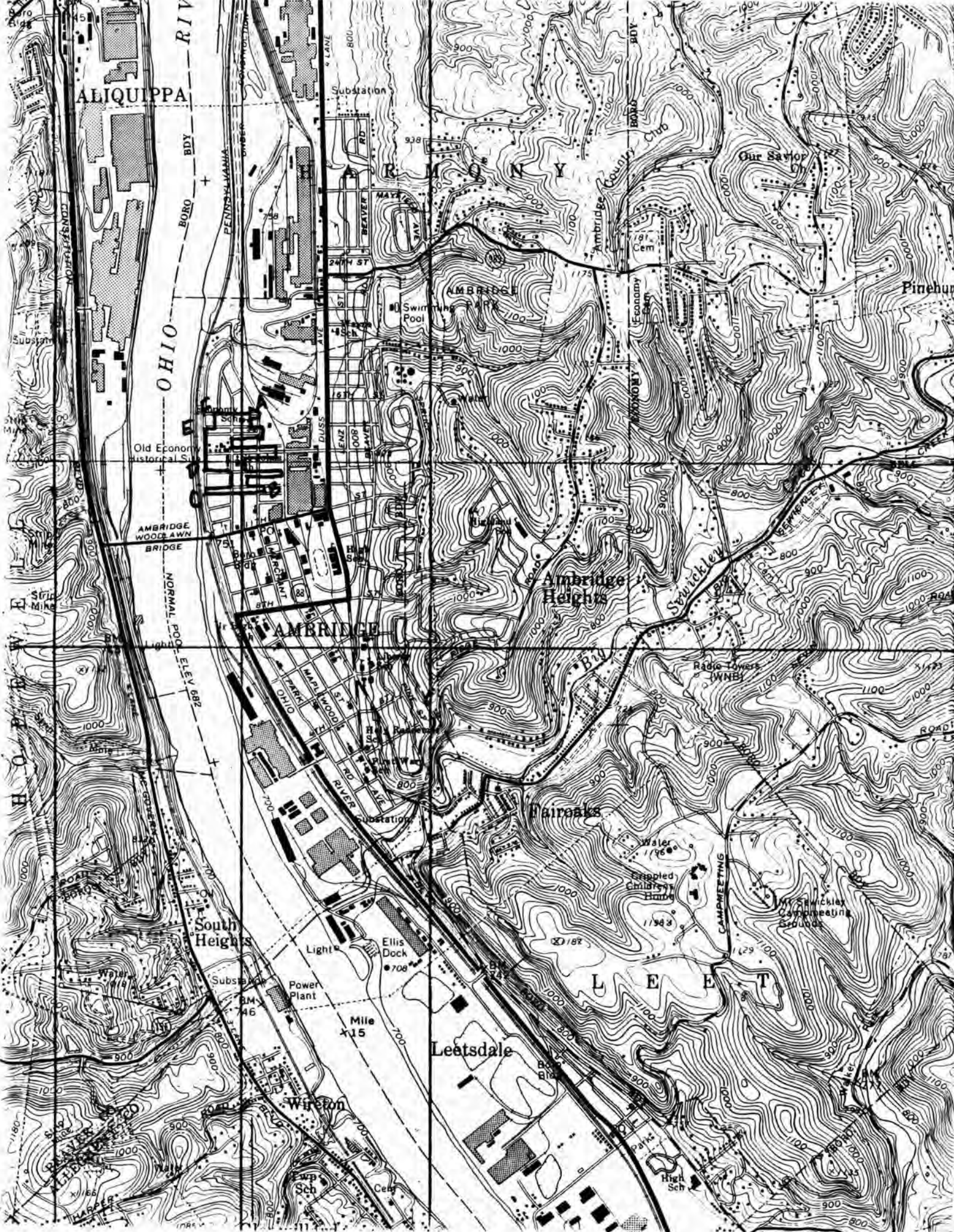


ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

DISTRICT BOUNDARIES AND SURVEY CODE NUMBERS

— DISTRICT BOUNDARY



United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Economy National Historic Landmark

and/or common Old Economy/Ambridge

2. Location

Area roughly bounded by Route 65, 12th Street,
street & number Economy Branch Beetline RR, and 16th Street

N/A not for publication

city, town Ambridge N/A vicinity of

state PA code 42 county Allegheny code 007

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<u>N/A</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<u>N/A</u> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Beaver County Courthouse

street & number

city, town Beaver state PA

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? yes no

date 1985 federal state county local

depository for survey records National Park Service

city, town Washington

7. Description

Condition
 excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one
 unaltered
 altered

Check one
 original site
 moved date

Describe the present and original (if known) physical appearance

(SEE ATTACHED)

south, continuing south across 16th Street to a point. Proceed west along the south side of 16th Street to the northwest corner of the property of 68 and 70 16th Street. Follow the west and south property lines of this parcel, continuing east along the south property lines of the properties facing 16th Street and across Church Street in a straight line to the east side of the street. Follow the east side of Church Street to a point opposite the north property line of 1515 Church Street. Proceed west across Church Street in a straight line and follow the north, west, and south property lines of 1515 Church Street, continuing east across Church Street to a point. Proceed south along the east side of Church Street to the southeast corner of Church and Laughlin Streets. Proceed west across Church Street in a straight line, continuing west along the south side of Laughlin Street to the northwest corner of the property of 75 15th Street. Proceed south along the west property line, continuing across 15th Street to a point. Proceed west along the south side of 15th Street to the northwest corner of the property of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Proceed west along the north edge of this property, then south along the west property line to the point of origin.

The Harmonist cemetery, a discontinuous part of the historic district, is located south of the rest of the district near the northwest corner of Church and 11th Streets. It is a rectangular lot of approximately 1/4 acre. Its boundaries correspond to those of tax parcel #11-04-308.

BOUNDARY JUSTIFICATION:

The boundaries of the historic district were selected to include all of the confirmed extant Harmonist buildings that are on their original

sites and to exclude as many non-Harmonist buildings as possible. The Harmonist buildings are defined as those built by or for the Harmonists during the period of the Society's existence at Economy, 1824-1905. Most of these buildings were constructed in the 1829-1840 period, but some date to the latter part of the 19th century when the Society was aging rapidly and required different types of buildings. Because the Harmonists built their community as an integrated whole, each confirmed Harmonist building on its original site contributes to the significance of the district.

The irregularity of the district boundary is due to the nature of post-Harmonist development. After 1905, much of the Harmony Society's property was sold to developers who were laying out the new adjacent steel town of Ambridge. Wagner, Creese, Boyleston, and Laughlin Streets were inserted between the existing Harmonist numbered streets, and the new lots were quickly filled with houses. Most of the Harmonist yard lots were also sold off at this time, for houses. The result is a juxtaposition of two types of architecture: the nineteenth century buildings of Harmonists, and the modest, early twentieth century workers' houses of Ambridge. The district boundary consequently extends finger-like to include the remaining Harmonist streetscapes (along with the non-contributing houses built between Harmonist ones) but exclude the post-1905 streetscapes.

A single, large vacant lot between Laughlin and 16th Streets, north of Church Street has been included, because excluding it would mean leaving a group of three Harmonist houses at the northeast corner of this lot isolated from the rest of the district as a discontinuous group.

The sites of three archaeological studies which have been undertaken in the district are located within the boundaries discussed here.

the town via several pumps. Community bake ovens were distributed throughout the town.

The community garden, with its allegorical figure of Harmony and the Grotto structure, reflects the Society's religious beliefs as well as its love of natural beauty. The landscape that exists today is only a representative of what once existed--a deer park with Virginia deer, labyrinths, a second pavillion, and plants and flowers trained to grow in elaborate patterns. Grape vines, now present only on the buildings within the museum complex, once were trained to grow on all of the houses, where they were watered by run-off from the roofs.

The Society had wide-ranging impact on a regional and local scale. The Economy Hotel (no longer extant) served a large number of travellers, who stopped at this well-known spot along the Pittsburgh-Beaver Road. Much of Economy's considerable publicity came from the many travellers' accounts written by visitors to the hotel.

Investments which had regional impact include the Pennsylvania oil fields in Warren County, where the Economy Oil Company built a refinery and a 17-mile pipeline. In Beaver County, the Harmonists bought the land for the town of Beaver Falls, which it laid out and promoted by building a bank and several factories. Geneva College located at Beaver Falls due to the efforts of the Society. The Society operated the Harmony Brickworks and the Economy Planing Mill Company, both active c.1890. It invested in four other railroads besides the Society's ownership of the Pittsburgh & Lake Erie Railroad.

Most of the Harmonists unique and impressive landscape features have, unfortunately, been lost. The heavy development of the outskirts of

Economy of the early 20th century design. The features of the present
ground at Old Economy Village, while retaining the important Pavilion and
Grotto structures, has seen extensive restoration. The original town
lay-out remains discernable, however, and is a major contributing feature
of the district today.

Three archaeological studies have been undertaken at Economy in the
last twenty years on the grounds of the Old Economy Village complex.
Relatively narrow in scope, these studies did not produce any new
information of great significance about the Society's activities, though
artifacts were uncovered. The archaeological potential of the district
remains considerable.

Due to the demise of industry at Economy, mounting expenses, and some
bad investments, debts accumulated in the Society's final decades. John S.
Duss, the last active Trustee, resigned in 1903 in favor of his wife. Two
years later Mrs. Duss formally dissolved the Society, which had only three
living members. A subsequent legal battle resulted in the State of
Pennsylvania "inheriting" the acreage and buildings of the present museum,
Old Economy Village.

Since the dissolution of the Harmony Society, Economy has become part
of the larger, 20th century industrial town that supplanted it, Ambridge.
The restored museum complex provides an intellectual context for
understanding the Harmony Society's beliefs and history. The Harmonist
houses and other Society buildings outside the museum, encompassed by the
National Historic Landmark, provide a more complete physical document of
the Society and its way of life.

1. Arndt, Economy on the Ohio, p.xviii.

2. Keibel, Guide to Old Economy, p.42.
3. "The National Importance of Old Economy and the Value of its Restoration," unpublished report submitted by Dr. Cecil K. Byrd, Chairman, Indiana University; Dr. James H. Rodabaugh, Ohio Historical Society; and Dr. Clyde C. Walton, Illinois State Historical Society, August 15, 1957.
4. Arndt, Economy on the Ohio, p.469
5. Stotz, Early Architecture of Western Pennsylvania ,p. 194.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

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date entered

Economy Historic District,
Continuation sheet Beaver County

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Arndt, Karl J.R., Economy on the Ohio, 1826-1834. (Worcester: The Harmony Society Press, 1984.)

Blair, Don, Harmonist Construction. (Indianapolis: Indiana Historical Society, 1964.)

Pennsylvania Historical and Museum Commission. "Readings concerning the Harmony Society in Pennsylvania drawn from the accounts of travellers and articles in the Harmonie Herald," Daniel B. Reibel, compiler (Ambridge: Pennsylvania Historical and Museum Commission, 1978.)

Pennsylvania Historical and Museum Commission, "Selected Reprints from The Harmonie Herald," Daniel B. Reibel, compiler. (Ambridge: Pennsylvania Historical and Museum Commission, 1980.)

Quaker Valley Regional Planning Commission and the Borough of Ambridge, Pennsylvania. "Comprehensive Plan: Ambridge Historic District, 1977," unpublished report prepared by Green International, Inc.

Reibel, Daniel B., A Guide to Old Economy. (Harrisburg: The Pennsylvania Historical and Museum Commission, 1972.)

Reibel, Daniel B., Walking Tour of Old Economy. (Ambridge: Old Economy, 1978.)

Smith, Eliza, "Economy, Pennsylvania: Planning and Practicality," unpublished paper, Cornell University, 1977 (paper on file at U.S. City Corporation.)

Stotz, Charles M., Early Architecture of Western Pennsylvania. (New York, 1936), pp.

Stotz, Charles M., "Threshold of the Golden Kingdom: The Village of Economy and its Restoration," Winterthur Portfolio 8. (Charlottesville: University Press of Virginia, 1973), pp.133-169.

Original maps, in collection of Old Economy Village, Ambridge:

Map of the Land of the Harmony Society, 1858.

Map of Economy, PA, by Karl Mensch and J.S. Duss, 1889.

Map of Economy, Harmony Township. "The Property of the Harmony Society," undated. Gives German street names.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
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Continuation sheet Economy Historic District,
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Map of the "Great New City of Economy," c.1905.

Map of Old Economy Museum, by Charles M. & Edward Stotz, Jr., 1943.

Harmonist architectural drawings on file at Pennsylvania Historical and
Museum Commission Archives:

Floor plan and side elevation drawing of a fireplace and staircase for
a house undated, OE.80.2.9

Great House, 06.72.17.15.

#10. Verbal boundary description and justification

Beginning on the west side of the district at the northwest corner of Route 65 and 13th Street, proceed east along the north side of 13th Street to a point opposite the west side of the property of 98 13th Street. Crossing the street due south, follow the west and south property lines of 98 13th Street, continuing east across Church Street to a point. Proceed south along the east side of Church Street to a point opposite the north side of the property of 99 12th Street. Crossing the street due west, follow the north and west property lines, continuing south across 12th Street to a point. Proceed west on the south side of 12th Street to its intersection with Route 65. Follow the west and south property lines of 70 12th Street, continuing east along the south property lines of the properties facing 12th Street to the southeast corner of the property of 280 12th Street. Proceed north along the east property line and continue north across 12th Street to a point. Proceed east along the north side of 12th Street to its intersection with Merchant Street. (The property of 1198 Merchant Street--tax parcel #11-04-611--is located at the southeast corner of this intersection and is also included in the historic district, but is discontinuous.) Proceed north along the west side of Merchant Street to the northeast corner of the property of 1221 Merchant Street. Follow the north and west property lines, continuing south across Wagner Street to a point. Proceed west along the south side of Wagner Street to a point opposite the east property line of 1216 Church Street. Crossing the street due north, follow the east property line of 1216 Church Street to the south property line of 272 13th Street. Proceed east along the south property lines of all the properties facing 13th Street, including the

property at the southeast corner of 13th and Merchant Streets, continuing east across Merchant Street in a straight line to the southwest corner of the property of 1240 Merchant Street. Follow this south property line east to the west side of 308 13th Street. Follow this property line south and then east, continuing east along the south property lines of the properties facing 13th Street to the southeast corner of the property of 336 13th Street. Follow the east side of this property north to 13th Street. Proceed west on the south side of 13th Street to the southwest corner of 13th and Church Streets. Proceed north in a straight line across 13th Street, continuing north along the west side of Church Street to a point opposite the north side of Creese Street. Proceed east in a straight line across Creese Street, and follow the north side of Creese Street to a point opposite the west property line of 273 13th Street. Crossing the street in a straight line to the south, follow the west, south, and east property lines of 273 13th Street, continuing north in a straight line across Creese Street to a point. Proceed east along the south property line of St. John's Lutheran Church, then follow the east property line to the south property line of 274 and 280 14th Street. Proceed east along this property line, and then north along the east property line, continuing north in a straight line across 14th Street to a point. Proceed east along the north side of 14th Street to a point opposite the west property line of 312 14th Street. Proceed due south across 14th Street, and follow the west and south property lines of 312 14th Street, continuing east along the south property lines of those buildings facing 14th Street to the southeast corner of the property of 324 14th Street. Follow the east and north property lines of this parcel, continuing west to a point opposite the east

property line of 317 14th Street. Proceed due north across 14th Street and follow the east and north property lines of 317 14th Street, continuing west along the south side of Boylston Street to the west side of Church Street. Proceed north along the west side of Church Street to a point opposite the south property line of 100 15th Street. Proceed east across Church Street in a straight line, continuing east along the south property lines of the properties facing 15th Street to the southeast corner of the property of 286 15th Street. Proceed north along the east property line, continuing north across 15th Street in a straight line to a point. Proceed east along the north side of 15th Street to the northeast corner of 15th and Merchant Streets. Proceed south across 15th Street in a straight line, continuing south along the east side of Merchant Street to the southwest corner of the property of 1412 Merchant Street. Follow the south and then the east property lines, continuing north along the east property lines of the properties facing Merchant Street, continuing across 15th Street in a straight line to the northeast corner of the property of 1500 Merchant Street. Proceed due west along the north property line, continuing west across Merchant Street along the south side of Laughlin Street to a point opposite the west property line of 289 Laughlin Street. Proceed west in a straight line to the southwest corner of the property of 288 16th Street. Proceed east in a straight line along the south property lines of 288 and 296 16th Street to the west side of Merchant Street. Follow the east and then north property lines of 296 16th Street to a point opposite the east property line of parcel #12-05-516 (no address; situated at the northwest corner of 16th and Merchant Streets). Proceed due north across 16th Street, and follow the property lines of parcel #12-05-516 north, west, and

Landscape features such as gardens, orchards, labyrinths, a deer park, etc. that were once part of the community are no longer extant, with the exception of the largely recreated garden of Old Economy Village. Other landscape features were located outside the proposed district on land that has now been densely developed for residential and commercial use, or within the district on land which has since been developed. The only significant landscape features remaining, then, are encompassed in the boundaries discussed here.

#7. Description

The Economy National Historic Landmark is situated along the Ohio River approximately 18 miles northwest of Pittsburgh, Pennsylvania in the Borough of Ambridge. It contains the remaining buildings of the Harmony Society, a German communitarian sect who settled there in 1825 and built the complex community they would occupy until the Society's dissolution in 1905. The approximately 30-acre historic district lies on a level plain midway between the riverbank and hills rising to the east. It includes Old Economy Village, a four-acre museum complex owned and operated by the Commonwealth of Pennsylvania, containing more than a dozen major Harmonist buildings. Surrounding the museum on three sides is a grid of seven major streets lined with over 90 Harmonist houses and other Harmonist buildings, each of which are privately owned and serve mostly as residences.

The community's original physical core is still largely intact, consisting of eight streets laid out by the Harmonists: two running north-south (Church and Merchant Streets) and five running east-west (12th through 16th Streets). Four narrower streets, also running east-west, were inserted between the existing Harmonist ones in the early 20th century. These newer streets occupy what were originally the interiors of the Harmonist blocks, areas reserved for household gardens and utility sheds. To the extent possible, they have been deleted from the National Historic Landmark district, resulting in the finger-like district boundary configuration proposed herein.

The intersection of 14th and Church Streets was the functional center of Economy. Sited along Fourteenth Street were many of the Society's important community, public, and residential buildings, including the

Community Feast Hall, a school building, a business leader Frederick Rapp's house, the tailor shop with its large wine cellar, and the public hotel and tavern. All of these buildings except the tavern are extant.

With the exception of the church, the major Harmonist buildings with particular architectural character are located within the museum complex, west of Church Street spanning 14th Street. The museum complex is the result of major restoration work undertaken by the State of Pennsylvania between 1938 and 1965. At the entrance to the complex is the Feast Hall (completed c.1828), the building that was more than any other except perhaps the Church, the Harmonists' central meeting place. Its 50' x 96' second floor hall was used for the Society's four annual celebrations, and the building also housed a school room, library, music room, museum, and drawing school. Its steep gambrel roof is a Germanic feature used in other significant, though no longer extant, Harmonist buildings erected at about the same time--the cotton mill and the hotel. Its classical entrance further distinguishes it from all the other Society buildings except the founder's house. Inside, the barrel-vaulted ceiling of the hall, with its attached chamfered pilasters and shallow wall arches, echoes that in the Church. The shallow arches are also seen in the two-story porch of the Great House and the hotel.

Germanic influence may also be seen in the Granary (c.1832), another of the largest remaining Harmonist buildings. Its first floor is built of exposed wood members infilled with stone. The wood members are clearly numbered with Roman numerals for ease of construction. This numbering system was used in the construction of the houses as well, although the

The Great House (c.1826), home of founder George Rapp and his adopted son Frederick, the community's business leader, reflects the Harmonists' desire to build "in the American manner," although it shows German influence in the clipped gables of the roof. Though by no means ornate, the Great House features numerous architectural details not found elsewhere in the community: classical frontispieces, carved stone steps, decorative transoms, a two-story rear porch, and on the interior, a central staircase with carved banister, and furnishings from Philadelphia. Here visitors were entertained by the Rapps and members of the Society.

Other major buildings located on the museum grounds are the community kitchen, sited beside the Feast hall and used when celebrations were held in that building; cabinet and tailor shops; a store; and a warehouse. These buildings are all of simple design, with the larger buildings facing 14th Street built of brick (tailor shop and store) and the smaller buildings behind them built of wood (cabinet shop and warehouse). The tailor shop is notable for the large vaulted wine cellar, with exceedingly fine stonework, that is its basement.

The Harmonist church, located just across Church Street from Old Economy Village, is one of the district's most significant buildings, both as the focal point of the Society's spiritual life and as a work of architecture. With its tall, tiered cupola/clock tower, housing the Society's peculiar one-handed clock, it is the district's most conspicuous building. Built from 1828-1831, the church's design has historically been credited to Frederick Rapp, as, indeed, have the designs of all the other

major Harmonist building. It exhibits typical Harmonist features on its well-preserved interior, such as a barrel-vaulted ceiling and attached chamfered pilasters with shallow wall arches. Because its use has remained the same, the church has had relatively few alterations and is the best preserved Harmonist building outside the grounds of the museum.

Though the ambience of 19th century Economy may best be appreciated within Old Economy Village and the Church, the extent and duration of the Harmonist community and town plan is seen best in the surrounding residential area. This part of the district retains a distinct appearance and atmosphere due to the homogeneity of the Harmonist houses and their regular spacing along the streets. Built either of locally made brick or of wood lap siding, the houses are almost all two stories in height, with a 3x2 bay configuration, gable roofs with the roof ridge running parallel to the street, and doors that open onto the side garden rather than the street. There are 30 extant brick houses and 34 extant frame houses in the historic district. All but one of the frame houses has been covered with modern siding (aluminum, insulbrick, asphalt shingles, permastone, and modern brick are all represented here). The brick houses have resisted camouflage and are the most recognizably Harmonist.

The Harmonists used methods of construction at Economy that they had used in their two previous settlements at Harmony, PA and New Harmony, IN. In their braced-frame system of construction, each floor was framed as an independent unit. Rather than a roof ridgepole, each set of rafters was constructed as an independent truss with the ceiling rafter as its bottom chord. The chimney, built as a structurally independent unit, ran

diagonally through the house's attic in order to exit the roof at the ridge, where flashing was unnecessary. Those original chimneys, that remain, are of squat proportions and are situated just off-center along the roof ridge. Insulation in the form of "dutch biscuits"--slats of wood wrapped with mud and straw--were used, and brick was placed between the wall studs on the first floor of frame buildings.

The house plan, basically identical in all of the houses, consisted of three rooms on each floor, two small rooms and one large one. On the first floor, these were an entry hall (containing the staircase), kitchen, and larger living/sleeping space. Bedrooms were on the second floor. A shed-roofed addition, one-room wide, is attached to nearly all of the brick houses. Of wood lap siding, these sheds have studs numbered in the typical Harmonist fashion.

The exterior of the brick houses ^{was} ~~were~~ designed with several features which were both functional and attractive; most of the brick houses retain at least some of these features. The simple facade of common bond brick was enlivened with jack arches above windows and doors, and a corbelled cornice on the long sides of the house. Doorways were rather deeply recessed, and shared the same wood surround of multiple beading as the windows. The doors themselves were six panelled.

The considerable garden and yard space of each house included a multiple-room wood shed that housed a privy, work-space, and an animal-stall.

Interspersed with the houses were Harmonist buildings serving other functions, such as a doctor's office, workshops for the making of barrels and hats, a wagon shed, and a wine press house. The smaller

were generally designed to be compatible in scale and materials with the houses. Several of these non-residential Harmonist buildings are extant. The major industrial buildings, requiring large amounts of water from the river or producing unpleasant odors, were relegated to the outskirts of the community.

The site plan of Economy was not a rigid grid divided strictly into discreet areas of different uses, but it was an orderly pattern with definite considerations for aesthetic quality. Buildings sited along the street alternated with open lots, creating a consistent spacial pattern of solid and void. Predictably, post-Harmonist development resulted in the construction of newer houses in these open lots; nevertheless, the original Harmonist plan remains discernable.

The Harmonists' most important garden remains on the grounds of the museum. A place of meditation, it includes two important structures with allegorical significance for the community: the Pavilion and the Grotto. The Pavilion, a classical design attributed to Frederick Rapp, was built in 1831 and housed the wood-sculpted female figure of Economy. Scholars speculate that she represents "the spiritual harmony [the Harmonists] hoped to achieve here on earth and afterwards in heaven."¹ The Grotto, a round, rough stone structure with thatched roof, has a marvelous classical interior, as refined as the building's exterior is rude. This contrast conveyed the difference between the superficial and the substantial, the temporal and the spiritual.

The ability of the historic district to convey a distinct sense of time and place today derives from several features: the number and homogeneity of buildings; the recognizable Harmonist site planning; the

assortment of types of buildings; and the existence of the already-restored museum complex. Accentuating the ambience of the historic district is the fact that the surrounding community of Ambridge is so utterly different in nature. So densely built was Ambridge (the name is a contraction of American Bridge, the division of U.S. Steel that purchased much of the Harmonist property c.1905 and subsequently created a new town surrounding Economy) that it serves to insulate Economy from other types of intrusions. During the early growth of Ambridge, houses of that era were built on many of the yard lots in Economy. Other, defunct Harmonist buildings were demolished and replaced by new structures. Several non-residential Harmonist buildings were converted to residential use. Once this transition had occurred, and the Society was dissolved, relatively few physical changes occurred to the district. In spite of extensive remodellings to individual buildings, the historic district as a whole remains a visible product of the Harmony Society of the 19th century.

Economy was a planned community, and its buildings reflect this in their standardization of materials and construction. The community and/or utilitarian structures have different designs befitting their unique purposes. The houses, however, can be grouped into four basic types, again reflecting the few, but different, housing arrangements necessary in the community.

Because of the great similarity of houses within each type, the following inventory describes the individual types in detail, and then lists all the buildings in order by location and addresses, with the museum complex discussed first, keying the residential buildings to the

The precedent for this type of inventory comes from the Harmonists themselves, who inventoried their real estate holdings in 1833 and determined the same four types of residences.² (An additional type they catalogued has no extant examples.) The same four basic types were used again in a comprehensive planning study of the district prepared by Green International in 1977. All buildings not corresponding to one of these four types (including most of the museum buildings) are described individually. Information about alterations, variations, additions, etc. is discussed for each building.

1. Reibel, Guide to Old Economy, p.26.
2. Arndt, Economy on the Ohio, p.835-837.

TYPE A: Two-story Brick House:

Has a three-by-two-bay plan with a gable roof--with ridgepole running east-west--and a corbelled brick chimney located on the ridge, just east of center. The brick is laid in common bond, with flat arches above the windows and door, corbelling at the cornice, and a watertable. Windows are double hung sash, six-over-six, except for small, single attic windows in each gable end. The door is located on the end of the house, rather than on the street elevation. Most houses of type have a wood shed addition on the rear, one room wide, with its own door, also on the end of the house. This house type retains the best integrity in the district. There are 30 extant buildings of this type.

TYPE B: One-story Frame House:

Almost identical to Type A except constructed of wood. Buildings of this type have typically been considerably altered. The most common alterations have been the application of new siding and roofing material, changes to window size and placement, the addition of eave returns, and the addition of a door on the street elevation. There are 34 extant buildings of this type.

TYPE C: Two-story Frame Double House:

Sited with its gable end towards the street, the building has five-by-two bays, with multiple chimneys, doors on the east or west sides, and windows of taller proportions than the smaller houses. The alterations to these buildings are similar to those seen on the Type B houses. There are 4 extant buildings of this type.

TYPE D: One-story Frame House:

Small, one-story-with attic house with a two by three bay configuration, with gable roof--ridgepole perpendicular to the street--and central chimney. There are 2 extant buildings of this type.

In the following inventory, each structure is designated as either Key, Contributing, or Non-Contributing. Key buildings are the heart of the nationally significant resource. Contributing buildings are those which, either visually or historically, play a part in conveying the landmark's sense of time and place. Non-Contributing buildings are included in the landmark for reasons of geographic necessity, but do not detract from the landmark. Building locations are shown on the attached site plan. (A separate map is included for Old Economy Village, the museum complex, that includes buildings #1-22.)

1. Feast Hall, 14th and Church Streets, Old Economy Village.
Key. Built 1826-1828.

One of the largest extant Harmonist buildings, measuring 118'x54' and 50' tall at the ridgepole, sited at the major intersection of the community, this is a tall 2-1/2-story building of brick with a gambrel roof hipped at each end, the ridgepole oriented east-west like nearly all the Harmonist buildings along 14th Street. It is one of the few buildings with brick laid in Flemish bond. The roof is covered with wood shingles, pierced by dormers, and has four corbelled brick chimneys along the ridgepole. There is a finely dentilled wood cornice. The large windows are 6/6 sash with original frames; jack arches form the lintels. The main entrance (east end) consists of a double door beneath a 7-pane fanlight with a classical surround. The west end door has a rectangular transom with a curvilinear motif. Other doors are located at east and west ends of the north side.

The central hall plan of the first story remains intact, with several rooms flanking the hall; each room has a fireplace. The second floor consists almost entirely of the actual feast hall (50'x96'). The 8-bay hall is spanned by an elliptically-shaped barrel-vault of wood planks pierced by windows on the sides, with engaged chamfered pilasters joined by elliptical wall arches on the north and south sides. The east and west ends feature trompe l'oeil paintings of the same configuration, with real doors at the third floor level.

Contributing. c.1826.

The building is 5-1/2 stories tall with a 3x7 bay configuration.

The stone and timber construction of the first story is unique in the community. Siding on the other floors is of wide, plain boards; the gable roof (ridgepole runs north-south) is sheathed with wood shingles.

The interior is made up of large, single rooms, with a system of twelve interior posts, each with four knee braces at the head, extending up through the first four floors. There is a large stone cellar.

3. Cabinet Shop, Old Economy Village.
Contributing c.1826.

One story-with-attic, rectangular building of wood siding of beaded board and a gable roof, and 6/6 windows. There is a single door on the south end, and an attic door above flanked by louvered openings. A small entrance hall on the south contains a stair to the storage loft and opens onto a small room beside it on the south end and a large room on the north end. Many of the original tools and equipment remain inside.

4. Community Kitchen, Old Economy Village.
Contributing. c.1826.

One-story rectangular building of wood lap siding, with a bead on the lower edge of each wood board. Wood-shingled gable roof (ridgepole runs east-west) has a central, extended section that provides ventilation and multiple chimneys. 6/6 windows retain some original glass. Single door located in central bay on south side. The original brick floor, brick and stone cooking area, and some original cooking kettles are intact inside.

Large two-story building with attic, of 7x4 bays with gable roof (ridgepole runs east-west). Brick is laid in common bond, with jack arches above windows and doors, and a dentilled and corbelled cornice. Unlike the other buildings, this one has a dressed stone watertable above a dressed stone foundation on the south side (facing 14th Street), but a brick watertable and plain stone foundation on other sides. Windows are 6/6, double-hung sash; the frames and much of the glass appears to be original. Doors are located on north, east, and south elevations; those on the north and south are wide and 6-panelled, with four-pane transoms. The top stone doorstep has curved stone detailing (there are three steps). The east end door leads to the stone-vaulted wine cellar and is within a wood vestibule.

Interior: Some original flooring is original, as well as doors, baseboard, staircase, plaster, the pulley on attic door, and mantels. There are four rooms on each floor with a center hall running north-south. Original tools are on display. The large vaulted wine cellar beneath the building has steep stone steps and a pulley mechanism for bringing casks in and out, a stone floor, and some original wine casks. The vault is 15' high with stone-vaulted penetrations sloping up to the eight windows at grade level.

6. *1828* ~~1828~~ Old Economy Village.
Key. 1828.

Large two-story building with attic of 5x2 bays with gable roof (ridgepole runs east-west) and a cellar beneath the western half. The brick is laid in common bond, with jack arches above windows and doors, a corbelled and dentilled cornice, and a brick watertable. Windows are 8/12, double-hung sash; most, if not all, appear to be original and in the original frames (sills may be replacements). First floor windows have plain wood shutters with an iron closing mechanism. Doors are located on north and south elevations, set high, at the watertable, and have four-pane transoms. Like many other doors in Old Economy Village, these are a flat 6-panel design. Doors on the west end of the building, at the second floor and attic level, allowed for loading and unloading. The foundation is of dressed stone.

The four-room per floor with central hall plan matches that of the tailor shop next door. Some of the rooms serve as display rooms and others as storage for large amounts of tools, equipment, and bottles.

7. Baker House, Old Economy Village.
Contributing. 1826.

1826
TYPE A. The house has been moved and restored as part of the museum undertaking, and has also had two fires, the latest in 1953. It was originally the house of Johannes Langenbacher (name changed to Baker), the Society's storekeeper and later Senior Trustee when founder George Rapp died in 1847.

Contributing. Replication c.1950.

During the restoration of Old Economy Village, this one-story, wood shed was built along the lines of a then-extant original shed outside the State-owned property. The Harmonists constructed similar, if not always identical sheds behind the houses to serve as stable, storage, workspace, and privy. This one is built of plain wood lap-siding with a gable roof, ridgepole running east-west. There are fixed, multi-paned sash windows and several single doors.

9. Lenz House, Old Economy Village.
Contributing. c.1826.

TYPE A. This differs from the standard type by having a two, rather than three, bay facade. Moved and restored as part of the museum complex, it was originally the house of Jonathan Lenz, one of the Society's trustees.

10. Warehouse, Old Economy Village.
Contributing. c.1828.

Two-story, 3x1 bay building with gable roof (ridgepole runs east-west) of wood lap siding of varied widths with a beaded lower edge. This is the only frame building with its original clapboards with beaded bottom edges intact. It had not been used for many years before the restoration, and retained considerable architectural integrity. Windows are 6/6, double-hung; there is a wide central door on the south side. The interior retains excellent integrity; a central supporting post has chamfered edges, as seen on the pilasters in the Feast Hall and the Church. The building is filled with Harmonist tools and equipment.

Key. c. 1826.

This large residential building is composed of two adjoining sections: the long section facing Church Street known as the George Rapp House, and the smaller, but taller section, sited perpendicularly to it on its north end, known as the Frederick Rapp House.

The George Rapp House was the first to be built and consists of a two-story, six-bay section flanked by one-story wings on the north and south ends. Of brick laid in Flemish bond, it has a gable roof (ridgepole running north-south) and chimneys at the ends, brick chimneys at the ridgepole, hip-roofed dormers, a dentilled brick cornice; and a dressed stone foundation. There is a two-story porch on the west elevation, facing the gardens, and a 1-1/2 story brick addition known as the Vault Room, built in about 1858 to house the Harmonist safe. Windows are 6/6, double hung with brick jack-arch lintels. The main entrance on the east elevation has a pedimented frontispiece with fanlight; similar flanking doors on the north and south wings have arched surrounds.

The interior of the house has been restored and features more elegant detailing than is found in the typical Harmonist houses. Three separate money vaults are located in the basement of the house: one beneath the George Rapp section, and two beneath the Frederick Rapp section. The latter section of the house was built as the north wing of the George Rapp's house and is a tall, 2-1/2 story gable-roofed building with bridged chimneys, dormers, and

Steps are also carved like other Harmonist buildings. As on the Feast Hall and the George Rapp section, the brick is laid in Flemish bond, with decorative arches above windows and doors, and a dentilled and corbelled cornice. Windows are 6/6 double hung sash. The stone steps are unusually well-detailed, with a gracefully-curved bottom step. The south door has a four-pane transom and a surround of grooved pilasters with "bulls-eye" corner blocks. Its steps are also carved and decorated.

The eight-room interior has been restored.

The building served primarily as a residence for George and Frederick Rapp (and later, the Trustees of the Society) and secondarily as the showplace of the Harmony Society. Visitors were often entertained in this building by the Rapps.

In the 1880s, the roof of the George Rapp section was changed to a simple gable and various other changes were made. During the restoration of Old Economy Village, the roof was rebuilt to its original configuration. Numerous other restoration items were undertaken at this time as well.

12. Summer Kitchen, Old Economy Village.
Contributing c.1825, 1950.

A largely rebuilt one-story six-bay gable-roofed frame building of wood siding with a beaded lower edge. It originally contained a summer kitchen, workshop, tool and wood storage area, and chicken coop. The kitchen area remained largely intact at the time of restoration and was restored; the other rooms, however, were made into modern bedrooms.

Contribution # 14-439.

A tall, gambrel-roofed frame building sited at the southeast corner of the museum site with double doors located on the north side. It required extensive restoration c.1950 to remove alterations made when the building was converted to a residence in the 1890s. The original timber frame remained intact, however, and the site is original, although the building had been raised about four feet and a section was added.

14. Garden Pavilion Harmony Village.
Contribution # 14-440.

A classical, hexagonal stone structure with arched openings and a flat roof topped by six stone vases, sited at the center of the Society garden. The pavilion was disassembled and an exact replica built during the museum restoration because of the extreme deterioration. Stone copies of the original wooden roof finials were mounted in 1966 (the original wooden finials, carved by Joseph Woodwell of Philadelphia, are in the museum). A plan in the Harmony Society Archives shows that the pavilion was originally designed with a hexagonal domed roof, but this is not known to have been built. The garden pavilion was the focal point of the Harmonists' garden, called by one landscape expert the most impressive garden of its era west of the Alleghenies. It was created and appreciated for allegorical as well as aesthetic reasons, the beauty of the garden representing the state of Harmony achieved through devotion to God. (Specific structures, such as the Grotto and the labyrinth

simple path system radiating from the pavilion that divided the garden into four sections containing a fan-shaped vineyard, stone grotto, arbors, and numerous varieties of fruit trees, shrubs, evergreens, and flowers. (See also: Grotto, #15).

15. Grotto, Old Economy Village.
Contributing. c.1828.

Built as a place for meditation in a corner of the Society's garden, this one-story, rough stone Grotto serves as an allegory of Harmonist philosophy. The round structure is 17' in diameter with a conical roof, originally thatched. Frederick Rapp built the Grotto for George Rapp, commissioning William Jenkins of Pittsburgh for the fine interior ornamental plaster work. The rough exterior was intended to suggest the simplicity of the Harmonist lifestyle; the refined interior, the beauty of the Harmonists' pure spirit. It is the only example of the Greek Revival style in any of the Harmonists' settlements.

16. Bake Oven, Old Economy Village.
Contributing. Reconstruction.

A small brick and wood oven.

17. Roberson House, Old Economy Village.
Contributing. c.1828.

TYPE A. Like the Lenz house (#9), this differs from the typical Type A in having a 2x2 bay configuration. This deteriorated house was moved onto the museum property from several blocks away.

18. Utility Shed.
Contributing. Reconstruction.

This one-story, gable-roofed building of board and batten siding built in 1975 was rebuilt along the lines of the original, which housed the Society's fire engine and other fire-fighting equipment.

c.1965.

A frame structure of one-story built to complement the Harmonist Hall while serving the maintenance needs of the museum complex. Its east end is attached to the Warehouse.

20. Waterpump, Old Economy Village.
Non-Contributing. Reconstruction.

This was reconstructed from early photographs of an original community waterpump.

21. Waterpump, Old Economy Village.
Contributing.

Reconstruction of an original pump based on early photographs. The iron work and the site is original.

22. Greenhouse, Old Economy Village.
Non-Contributing. c.1950.

A small, one-story brick building serving as a potting shed and storehouse, fronts a modern greenhouse extension on the south and east sides.

23. 70 12th Street.
Contributing. c.1830.

TYPE B. Has been re-sided with brick, obscuring original trim. Windows and doors are replacements; porches have been added.

24. 78-80 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Probably built in the late 19th century to house laborers from outside the Society. The building may not be on its original site; it is not evident in an overview of the district of 1893.

25. 78 12th Street.
Non-Contributing.

1-1/2-story bungalow wedged between two Harmonist buildings.

Non-contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Probably built in the late 19th century to house laborers from outside the Society. The building may not be on its original site; it is not evident in an overview photograph of the district of 1893.

27. 98 12th Street.
Contributing. c.1830.

TYPE B. Has been re-sided with perma-stone; windows and doors been replaced.

28. 99 12th Street.
Non-Contributing.

Similar to the TYPE B houses, this one is longer (five-by-three bays), is covered with asphalt siding, and has had window alterations and additions. The building may not be on its original site; it is not evident in an overview photograph of the district in 1893.

29. 186 12th Street.
Contributing. 1830.

TYPE A. A door has been added on the street elevation. Generally, integrity is good and the yard space is intact. "Juin 8, 1830" is inscribed in mortar in the attic.

30. 189 12th Street.
Contributing. c.1830.

TYPE B. Has a two-story, 2x1 bay addition on the north end; entire structure has been re-sided.

Contributing. c.1830.

TYPE B. Chimney has been removed, exterior has been re-sided, and windows have been replaced. A modern garage is behind the house.

32. 194 12th Street.
Contributing. c.1830.

TYPE B. Chimney and windows have been replaced; building is sheathed with aluminum siding. A garage is behind the house.

33. 197 12th Street.
Non-Contributing. c.1830.

2-1/2 story, brick Foursquare.

34. 198 12th Street.

Contributing. c.1830.

TYPE B. Chimney has been altered; windows doors, and a porch have been added. Wood siding is visible beneath aluminum and wood siding. Its foundation is parged. This building may have been moved about ten feet when adjacent Maplewood Avenue was laid out c.1905. It is sited uncharacteristically close to the neighboring Harmonist house.

35. 199 12th Street.
Contributing. c.1830.

TYPE B. Has a typical shed addition on the rear; is sheathed with insulbrick.

36. 278 12th Street.
Contributing. c.1830.

TYPE D.

Contributing. c.1830.

TYPE B. Unusually sited with its roof ridgepole perpendicular to the street; re-sided with various modern materials. May have been turned on its site or moved.

38. 281 12th Street (street address uncertain; tax parcel #11-04-502).
Contributing. c.1826.

TYPE D. Recently remodelled extensively.

39. 283 12th Street.
Contributing. c.1830.

TYPE B. This is the only Harmonist frame house in the district that has not been covered with siding.

40. Majestic Laundry & Dry Cleaning, 12th and Merchant Streets,
Northwest corner.
Contributing. c.1830.

TYPE A. Chimney and windows have been replaced; first floor has been extensively altered.

41. 1198 Merchant Street.
Contributing. 1830.

TYPE A. Sited catercorner to the rest of the district, this house has been included as a discontinuous part because its integrity remains excellent and it is a continuation of the Harmonist 12th Street streetscape. On the house's east end, every other brick header is blackened, creating a decorative pattern. A German inscription in the mortar in the attic reads "July 5, in the year of God, 1830." A door has been added on the street elevation.

42. 1219 Merchant Street.
Non-Contributing. 1919.

Two-story brick commercial building, attached on its north side to a Harmonist house, 1221 Merchant Street.

Contributing. c.1830.

TYPE A. Its architectural integrity has been practically obliterated on the Merchant Street facade by alterations made to transform the former house into a commercial building.

44. 284 Wagner Street.
Non-Contributing.

Date unknown. Reputedly a Harmonist building (according to the present occupant, but a massive exterior remodelling has obscured any Harmonist features. A steep central staircase inside is similar in steepness to the typical Harmonist staircase. The building does not appear on a Society map of 1858, however, and its Harmonist authenticity has yet to be documented.

45. 1204 Church Street.
Non-Contributing.

Two-story brick Foursquare.

46. 1216 Church Street.
Contributing. c.1828.

TYPE A. Unusual in not having a frame addition on its rear.

47. Wagner Street, east of 1216 Church Street.
Contributing.

Small, one-story frame shed with a gable roof and covelap siding.

48. 98 13th Street.
Contributing. c.1828.

TYPE A. Some original window frames are intact. Has a rear addition of much later date.

Contributing. c.1828.

TYPE A. Brick has been painted. Some original window frames and the original six-panelled door and frame on the east end are intact. This is also one of the few houses that retains at least part of its original garden/yard space.

50. 272 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with aluminum. A one-story brick addition on the south end of the building was the Society's last bakery, from 1903-1905, according to the Curator of Old Economy Village.

51. 273 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with asphalt.

52. 274 13th Street.
Non-Contributing.

Two-story non-Harmonist house of concrete block.

53. 276 13th Street.
Non-Contributing.

2-1/2 story brick Dutch Colonial house.

54. 278 13th Street.
Non-Contributing.

2-1/2 story brick Foursquare.

55. 284 13th Street.
Contributing.

TYPE C. Sheathed with asphalt siding. Has a one-story addition on the south end, also sided.

56. 286 13th Street.
Non-Contributing.

Two-story frame Foursquare.

southwest corner.
Contributing. c.1828.

TYPE A. Has had extensive alterations to accommodate commercial use; some original window frames are intact on the second floor.

58. 1240 Merchant Street (southeast corner of Merchant & 13th Streets).
Contributing. c.1828.

TYPE A. The corbelled cornice has been covered by wood soffit and fascia with eave returns, and a two-story brick addition is on the east end of the house.

59. 308 13th Street.
Contributing. c.1830.

TYPE A. An aluminum-clad soffit and fascia have been applied.

60. 314 13th Street.
Contributing. c.1830.

TYPE A. A two-story porch has been added on the east end. There is a one-story frame shed in the rear.

61. 316 13th Street.
Non-Contributing.

Two-story, early 20th century brick dwelling.

62. 322 13th Street.
Contributing. 1830.

TYPE A. Date of construction is inscribed in mortar in the attic. There is a two-story brick addition on the south side.

63. 328 13th Street.
Contributing. c.1830.

TYPE B. Sheathed with insulbrick. Chimney has been replaced. Door has been added on street elevation.

Non-Contributing.

Date unknown. This two-story, 2x2 bay frame building with gable roof may be a converted Harmonist shed structure, but this has not been substantiated.

65. 336 13th Street.
Contributing. c.1830.

TYPE B. Alterations similar to those at 328 13th Street, next door.

66. St. John's Lutheran Church of Old Economy and Rectory,
1320 Church Street.
Key. c.1828-31.

The church's design is attributed to Frederick Rapp. As the religious focal point of the Harmonist society, this building is the most significant one outside of Old Economy Village. It is also one of the few buildings retaining good interior architectural integrity.

Of 3x5 bays, and one tall story, the brick church has a multi-storied clock and bell tower at its west end, facing Church Street. The main section of the church has a gable roof, its ridgepole perpendicular to Church Street. Its orange-ish brick is laid in common bond, with jack arches above the large, 25-over-25 pane, wood windows, (most of which appear to be original, although the sills have been replaced or covered with concrete). Windows have been added on the east end. On the south elevation (along Creese Street), there is an arched window in the central bay of thick, multi-paned clear glass. The wood soffit and fascia have dentils and brackets on the north and south (side) elevations; the eaves are returned on the east (end) elevation.

blocks, a three-story shaft of brick, and a wide wood cornice beneath the clock tower, with bell-cast-roofed octagonal cupola, topped by a smaller matching cupola.

The interior integrity is good to excellent. The barrel-vaulted ceiling is a Harmonist design feature seen also in the Feast Hall. The vault "rests" on wood pilasters with chamfered corners and simple cornices; these columns frame each window bay. The flat-topped windows are set within shallow wall arches. Most of the open-back pews are the original. The altar, stained glass, and organ are of later vintage. There is a square balcony centered on the west side of the nave, with panelling and a railing of turned posts. The nave is attached on the north side to the large, newer part of the church, but the original exterior north wall has been retained. An elliptical window, one of the most sophisticated decorative features in the community, tops the central door on this elevation.

The clock tower has walls approximately 3' thick at the base. Plaster walls on the ground level give way to brick above. Much of the original staircase, heavily worn, is intact. The operating clock retains many of the original pieces, and is still wound by hand daily. The two bells, in the tower above the clock, were forged in Pittsburgh.

The modern church addition is sited to the east of the Harmonist one, and a small, detached rectory is sited on the same lot to the north of the Harmonist Church.

Contributing. c.1826.

TYPE A. Currently undergoing a complete restoration of the exterior and a partial interior restoration. The recent removal of the siding on the shed addition revealed that the timbers used in construction were numbered with Roman numerals in the typical Harmonist manner just as on the main sections of buildings. This suggests that many of these shed additions may have been built at the same time, probably at a rather early date when there were many Harmonists living in the district.

68. 14th and C. W. H. Street, S. E. corner.
Contributing. 1826.

TYPE A. Located at the major intersection of Economy, this is the earliest dated brick house in the community. Mortar in the attic on the west gable end is inscribed "May 8, 1826." The building has been partially restored by Harmonie Associates, a local non-profit organization which helps to support Old Economy Village.

69. 267 14th Street.
Contributing. c.1826.

TYPE A. Interior has good integrity. Has a large, two-story frame addition on the rear (north) elevation, probably late 19th century. The house is unusual for its large and relatively finished basement. Because of its central location and early date of construction, the basement of this house may have been used for storage of wine or other goods until the completion of the community store and wine cellar.

70. 266 14th Street.
Non-Contributing.

Two-story brick Foursquare.

71. 270 14th Street.
Contributing. c.1826.

TYPE A. Additions include a door on the west end, windows, and porches. The frame shed addition has been covered with aluminum siding.

72. 271 14th Street.
Contributing.

TYPE B. Of uncertain age, this building may have been one of the six single-story frame houses built by the Society by 1833; it has the same north-south orientation and approximate size. It is known that it served as a doctor's office for a time, although the store (in Old Economy Village) also contained a doctor's office. One map labels this structure a "hospital." This one-story, gable-end-to-street configuration seems to have been common for Harmonist workshops and other small non-residential buildings. In the Society's real-estate inventory of 1833, there is a doctor's shop listed individually at \$100.00.

73. 272 14th Street.
Non-Contributing.

1-1/2 story 20th century brick dwelling.

74. 273 14th Street.
Non-Contributing. c.1900

Two-story, frame building with a storefront-type facade, sheathed in aluminum siding.

Contributing. c.1825.

George Rapp, the Society's founder, lived in this house for a short time immediately prior to the completion of the Great House (on the grounds of the present museum complex) in 1826. In 1826, this house was described as being elegantly furnished and having Philadelphia wallpaper. It is a two-story, 6x2 bay building with gable roof, ridgepole parallel to 14th Street, running north-south. The exterior walls are covered with insulbrick, there is a wood soffit and fascia on door on the street elevation. There is one-story addition on the east end, and a two-story rear porch. The original foundation material has been covered by concrete block and brick.

76. 277 14th Street.
Contributing. c.1825.

Prior to the erection of the Great House, Frederick Rapp, Society founder George Rapp's adopted son and the business leader of the Society, lived here. The house is a two-story, 5x2 bay building with gable roof, ridgepole parallel to 14th Street. There are wood eave returns. Windows are one-over-one, double-hung sash with wood surrounds that appear to date c.1880. A single door is located in a central bay on the street elevation. There are one-story, shed-roofed extensions on the east and west ends of the building. The stone foundation is visible on the street elevation. Attached to the rear of this house is a two-story, 3x2 bay house (facing Boyleston Street) of wood covelap siding and gable roof, with its ridgepole perpendicular to Boyleston Street. It does not appear on the Society map of 1858, and may have been erected to house outside workers later in the 19th century.

77. 255 14th Street.
Non-Contributing. c.1920.

1-1/2 story stucco bungalow.

78. 289 14th Street.
Non-Contributing. c.1905.

Two-story frame building.

79. 291 14th Street.
Contributing. c.1826.

TYPE B. Architectural integrity is poor, due to aluminum siding and window and door replacement.

80. 1401 Merchant Street (northwest corner Merchant & 14th Streets)
Contributing. c.1826.

TYPE A. A rear addition, conversion to commercial use, and partial re-siding have diminished its architectural integrity.

81. Croatian Club, Merchant and 14th Streets, northeast corner.
Contributing. c.1826.

TYPE A. Window alterations and a large rear addition were made in the 1920s when the building was converted to a bank. John S. Duss (1860-1951), the Harmony Society's last major leader, lived in this house as a boy.

82. 309-1/2 14th Street.
Contributing. c.1826.

TYPE B. Architectural integrity poor; abuts the Silver Lion Inn on its east side.

83. Silver Lion Inn, 14th Street.
Non-Contributing.

One-story brick commercial building.

Contributing. c.1826.

TYPE A. Conversion to commercial use and the application of "half-timbering" have diminished the building's architectural integrity.

85. 316 14th Street.
Contributing.

Similar to the TYPE B house, but slightly larger. Sheathed in insulbrick. All windows and doors have been replaced, though the 3x2 bay configuration is intact. A rear shed is interesting for its siding of boards with a beaded lower edge. According to Stotz, this was the typical Harmonist siding. This is the only place outside the museum complex where it is in evidence.

86. 317 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, this is slightly larger, is covered with insulbrick, and has a four-bay first floor, with paired center doors. One of these doors has a narrow, two-pane transom and is recessed, like a commercial entry. Picture windows were added and then filled in on this elevation. The house is nearly identical to 316 14th Street, across the street.

87. 320 14th Street.
Non-Contributing. c.1910

Two-story brick commercial building abutting a Harmonist building to the east.

88. 324 14th Street.
Contributing.

TYPE B. Covered with insulbrick and aluminum siding, its first floor converted to a bar with a brick extension to the front. Architectural integrity is poor.

Contributing. c.1826.

TYPE A. House abuts 1412 Merchant Street (a modern structure) on its south side. Its siting reflects the Harmonists' block design; it is situated in the center of the original block between 14th and 15th Streets. The attached section, 1412 Merchant Street, is non-Contributing.

90. 1416 Merchant Street.
Non-Contributing.

Concrete block and frame Dutch Colonial house.

91. 1422 Merchant Street.
Non-Contributing.

Two-story, suburban-type brick house.

92. 70 15th Street.
Contributing. c.1828.

TYPE B. Re-siding with asphalt shingles, window alterations, and the addition of a porch have diminished the house's architectural integrity. A small shed, possibly Harmonist, is in the rear.

93. 75 15th Street.
Contributing. c.1828

TYPE B. Re-sided with hexagonal asphalt shingles; windows have been replaced.

94. 78 15th Street.
Contributing. c.1828.

A two-story, 5x2 bay frame building with gable roof and ridge-pole parallel to the street and two, one-story extensions on the rear elevation. There is a central transomed door on the street elevation. Windows have been altered; building is covered with insulbrick.

95. 79 15th Street.
Non-Contributing.

One story, non-Harmonist frame house.

96. 84 15th Street.
Contributing. c.1828

TYPE B. Sheathed in perma-stone; windows have been replaced. There are several small additions and porches on sides and rear of house.

97. 85 15th Street.
Contributing. c.1828.

TYPE B. Sheathed in aluminum siding. Door added on street elevation; windows replaced.

98. 89 15th Street.
Non-Contributing. c.1950.

One-story, ranch-style house.

99. 90 15th Street.
Contributing. c.1828

TYPE B. Sheathed in insulbrick; door moved to street elevation; windows replaced.

100. 91 15th Street.
Contributing. c.1828

TYPE B. Sheathed in aluminum siding; windows replaced; one-story extension on east end.

101. 92 15th Street.
Non-Contributing. c.1920.

1-1/2-story frame bungalow.

102. 1427 Church Street.
Contributing. c.1824

Of log construction, but similar to the brick and frame Harmonist houses, this is one of the first houses used by the Harmonists upon their arrival at Economy. According to the former curator of the Old Economy Village, this building was moved onto the site by the Harmonists in order to house workers as they erected other buildings. Now covered with slipshod

shape. There is a door on the street elevation.

103. 1501 Church Street.
Contributing. c.1828

TYPE A. The slightly bell-cast roofline is unique in the district. Overall integrity is good, with original window frames and door location intact. A brick porch has been added on the west end.

104. 100 15th Street.
Contributing. c.1828

TYPE B. Much of the exterior is sheathed with asphalt shingles; the bottom three feet or so of the house have been parged with concrete. There is a door on the street elevation as well as on the east end. The rear addition is atypical in having a separate, lower roofline than the main part of the house.

105. 1500 Church Street.
Contributing. c.1812.

This was one of the first buildings used by the Harmonists. Formerly located on another site in the area, this house was purchased by the Harmonists and moved to its present site in 1824 as a place for Society founder George Rapp to live, until another suitable building could be erected. (Rapp subsequently moved to 274 14th Street and then the Great House.) This was originally the home of Ephraim Blaine, father of James Blaine, the candidate for president in 1884, and the owner of land sold to the Harmonists for their settlement.

After serving as George W. Hill's temporary residence, the building became the schoolhouse until 1884, when it was replaced by the building at 1515 Church Street.

Early photographs of the building before it was resided show that the original siding was wood of varying widths. There was a 5x4 bay configuration, with six-over-six double hung windows and two small attic windows in each gable end.

Described as a schoolhouse in the Society's 1833 inventory of real estate, the building was valued at \$600.00, the same as one of the Harmonists' double houses.

2-1/2 stories tall, the building now has a 5x2 bay configuration and is sheathed with aluminum siding.

106. 262 15th Street.
Non-Contributing.

Two-story, brick Spanish Colonial-style house.

107. 264 15th Street.
Non-Contributing.

1-1/2 story, frame bungalow.

108. 269 15th Street.
Contributing. c.1828

TYPE B. Sheathed with aluminum siding. Porch added on east end; concrete block garage in rear.

109. 270 15th Street.
Contributing. 1824

This is a large, two-story wood/frame building of 5x3 bays, with a gable roof, ridgepole parallel to 15th Street. Unusual features of the house are the central doorway on the north (street) elevation, which has a three-paned transom and sidelights, recessed within a panelled surround, and the decorative stone watertable on the front (north) elevation, with the stones incised with horizontal lines.

was perhaps the first building erected here by the Harmonists, and was begun on May 8, 1824, the day of their arrival. It served as the Society's meeting-house until the completion of the Feast Hall in 1828, and housed some of the Harmonists until the family houses were built. It subsequently served as a granary and a firehall. Although one source (the survey of 1977) states that this is a log structure, it seems unlikely that a log building would have had a dressed stone water table and door such as this. Though the insulbrick siding has been on the house as long as the current owner has owned it, he has no reason to think that the structure is log underneath, and believes it is of simple wood lap siding.

The Society real estate inventory of 1833 lists an "old granary with seller;" since, by 1833, the granary on the present museum property was completed, it's possible that this building was the "old" granary referred to--nine years old at that time. It was valued at only \$400.00.

110. 271 15th Street.
Contributing. c.1828.

TYPE B. Covered with insulbrick; a porch has been added on the east end.

111. 275 15th Street.
Non-Contributing.

Two-story, non-Harmonist, suburban-style brick house.

112. 274 15th Street.
Non-Contributing.

Two-story modern brick house.

113. 273 15th Street.
Contributing. c.1828.

TYPE B. Has been covered with modern orange brick, fourth bay has been added on the street elevation.

114. 276 15th Street.
Contributing. c.1828.

TYPE C. Covered with asbestos siding. A one-story attached shed at the rear may be partly Harmonist.

115. 284 15th Street.
Non-Contributing.

Two-story brick Foursquare.

116. 285 15th Street.
Non-Contributing.

Two-story frame Foursquare.

117. 286 15th Street.
Contributing. c.1830

According to the former curator of Old Economy Village and an early map of the community, this was the Harmonists' wagon shop, and has been turned 180 degrees on its site.

The 1-1/2 story gable-roofed building is wider than it is long, with its ridgepole perpendicular to 15th Street. The roofline extends on the east end, giving the building an asymmetrical configuration. Exterior walls are sheathed with aluminum lap siding. Windows are all replacements; one or two frames may be original. A door is located off-center on the street (north) elevation.

118. 291 15th Street.
Contributing. c.1828.

TYPE B. Covered with aluminum siding. An aluminum-sided shed with a central brick chimney is sited behind the house.

Contributing. c.1828.

TYPE B. Has been covered with modern orange brick. Its integrity has been further diminished by the extension of the first floor to the Stair Grill bar and restaurant, now defunct.

A brick addition on the north side of the building has a gable roof.

120. 1426 Merchant Street.
Contributing. c.1828.

TYPE A. Brick has been painted and conspicuously repointed, cornice is covered with aluminum, and windows have been widened.

121. 1500 Merchant Street.
Contributing. 1828.

TYPE A. This house is unusual in lacking a shed addition and retaining a relatively large amount of its original rear yard. Also, much of its block on Merchant Street has a slate sidewalk.

Two windows have been added on the west end, and one on the north side. The door on the east end is in its original location and possibly its original frame. Another door is located on the west end and was probably added in the late 19th century. The stone foundation is visible on the east, south, and west elevations.

The interior of the house retains unusually good integrity, with most of the original walls and plaster intact and much of the wood trim. The surround of the door on the west end is Victorian, suggesting that it was a late 19th century alteration. "1828" is inscribed in mortar in the gable end of the attic.

Contributing. c.1828.

TYPE B. The original three-bay configuration of the north and south sides is now visible only on the south side; the central bay of the north side has been covered over. This building may have been moved a short distance when Laughlin Street, immediately to the north, was installed. It is out of alignment with the surrounding Harmonist houses and rests on a modern foundation.

123. 1514 Church Street.
Contributing. c.1884.

One of the largest extant Harmonist buildings, this two-story, 7x3 bay frame building was erected as a school for the children who worked and lived at Economy. Now covered with aluminum siding. The carved stone steps on the front are intact, representative of the Harmonists attractive stonework.

124. 274 Laughlin Street.
Non-Contributing.

Small, non-Harmonist, one-story frame building reportedly moved from another side.

125. 1515 Church Street.
Contributing. c.1828.

TYPE A. The house differs from the TYPE A house only in having a 2x2 bay configuration. There is no visible evidence of there ever being a third bay on the long (north and south) sides, however. Other houses with this configuration are the Lenz House in Old Economy Village and 1216 Church Street. Brick is painted; window frames and a door frame appear to be original.

126. 68 and 70 16th Street.

Contributing. c.1830.

A two-story, 6x2 bay frame building with gable roof, ridge-pole parallel to 16th Street. According to the former curator of Old Economy Village, this was the tanner's shop for the Society. Early maps and photographs show a granary in this area, with the tannery across the street. Perhaps it was moved to this site at a later time. It is similar in size and plan to 260-264 16th Street.

127. 72 16th Street.

Non-Contributing. c.1905.

Two-story, non-Harmonist frame house.

128. 74 16th Street.

Contributing. c.1830.

TYPE B. Has been covered with brick, and the bay configuration has been altered to 2x2 bays. Integrity is poor.

129. 78 16th Street.

Contributing. c.1830.

TYPE B. Sheathed with insulbrick, with an aluminum cornice and window and door replacements.

130. 84 16th Street.

Contributing. c.1830.

TYPE B. Sheathed with aluminum siding, with typical window and door alterations.

131. 90 16th Street.

Contributing. c.1830.

TYPE B. Sheathed with aluminum siding; with typical window and door alterations. A two-story, two-story addition is on the west end. A frame garage is in the rear.

Contributing. c.1830.

TYPE B. Sheathed with aluminum siding. Integrity is poor, due to the conversion of the first floor to commercial use, with a storefront facing Church Street.

133. 260 and 264 16th Street.
Contributing. c.1830.

Two-story, frame house of 6x2 bays with gable roof, ridgepole parallel to the street. Two wood sheds are located in the rear; one of these faces Church Street. Both have gable roofs and narrow lap siding. According to the former curator of Old Economy, this was the cooper's shop for the Society. It is similar in size and design to the tanner's shop at 68-70 16th Street. This may have been the house of the cooper and his helpers as well as his work area. The 1833 real estate inventory of the Society lists a cooper's shop, but values it at only \$100.00, much less than the typical \$600.00 value of a large frame house such as this one. Perhaps this building replaces a smaller, earlier one. Or, the small rear sheds and outdoor space may have been the actual coopers work area. The Society's coopers produced the wine casks, some of which remain in the wine cellar beneath the Tailor Shop.

134. 288 16th Street.
Contributing. c.1830.

TYPE B. The present wood siding does not appear to be original. There have been some window and door alterations. A modern garage is in the rear.

135. 1610 16th Street (southwest corner of 16th & Merchant Streets).
Contributing. c.1830.

TYPE A. Attached to a modern commercial building on its west side and adapted for commercial use on its first floor, this building has poor integrity. All windows have been altered. The house is one of the few that retains its original gable-end roofline configuration, however.

136. 296 16th Street (southwest corner of 16th & Merchant Streets).
Contributing. c.1829.

TYPE A. Brick has been painted, windows and doors have been replaced. The owner reports that "1829" is inscribed in the house's attic. The house is relatively unusual in retaining much of its original yard.

8. SIGNIFICANCE

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1825-1905

Builder/Architect The Harmony Society

Statement of Significance (in one paragraph)

(SEE ATTACHED)

The remaining historic landmark, encompassing the remaining buildings of the Harmony Society's most successful settlement at Economy, Pennsylvania, is significant as the most complete site of this important communitarian sect which had a significant impact on the commercial, industrial, and financial worlds of 19th century America. During its existence at Economy, the Harmony Society achieved national recognition for its wool, cotton, and silk industries, and was known nationally in its commercial and financial activities, many of which contributed significantly to the development of the American West. The Society's extraordinary productivity testifies both to the dedication of its members--who practised pacifism, communal sharing of property and wealth, and celibacy with a pietistic belief in Christ's Second Coming--and to the magnetism of leaders George and Frederick Rapp, who were the Society members' intercessors with the outside world. One of the longest-lived of the many 19th century communitarian sects, the Harmony Society was eventually weakened by the deaths of Frederick and George Rapp in 1834 and 1847, the industrial revolution, and a diminishing population. The Society was officially dissolved in 1905, one hundred years after its incorporation. The remaining Harmonist buildings, comprising the National Historic Landmark, are a physical legacy of the Society's most successful period.

German pietists from the Wurttemberg area, the Harmonists followed George Rapp to America in 1804-1805 to secure religious freedom. Like other pietist groups, they believed in a more direct relationship with God than provided for in Lutheran orthodoxy, and sought to minimize the role of the church, its ceremonies, and its dogma. Their somewhat mystical faith

Rapp's magnetism as spiritual leader/prophet. It held that Christ's return to earth would restore mankind to its original pure, androgynous nature. There was considerable conflict within the Society over certain tenets--the sharing of wealth and practise of celibacy, in particular--and George Rapp and his adopted son, Frederick, have been criticized as being dictatorial, un-Christian, and even cruel in their treatment of Society members and management of the Society's wealth. The merits of the Society's philosophy and management aside, however, the Harmonists were able to combine a religious lifestyle with an extraordinary degree of economic success.

Economy's productivity was based mainly on industry, rather than on agriculture, in contrast to the Harmonists' two previous settlements at Harmony, PA (1805-1818) and New Harmony, IN (1815-1824). This is reflected in the acreage of Economy, the smallest of the three settlements, with approximately 3,000 acres. Intending to remain at Economy until the Second Coming, which they initially believed would be before the year 1850, the Harmonists built and purchased the most advanced machinery at Economy. Their wool mill, cotton mill, and store were among the earliest buildings to be erected.

All goods were sold under the name of Frederick Rapp, the Society's business manager and leader in temporal affairs. Because much of Rapp's correspondence was in German and he conducted business through various agents, the full extent of the Society's business dealings and involvement in finance and politics was not widely known at the time. However, Karl J.R. Arndt, the prolific Harmonist chronicler and scholar, credits Frederick Rapp (1786-1834) as being "one of the most influential and

Originally trained as an architect and stone mason, he was cultured, well-travelled, and acquainted with and adept at dealing with prominent American businessmen and politicians. Forty years old in 1826, Frederick was at the height of his abilities at Economy, even as spiritual leader George Rapp, then seventy, was becoming less vigorous.

Under Frederick Rapp's direction, Harmonist industry flourished during the 1820s and 1830s. The wool and cotton mills were the Society's most important early industries at Economy. Travellers' accounts in the 1820s and 1830s describe the products of both mills as being of high quality and in great demand. The wool, from the desirable Merino and Saxon sheep, was dyed and woven into various cloths, among which the red flannel was most popular. Blankets were an important commodity, though the pacifist Harmonists declined an offer from the U.S. Government to buy 300 of them for use in military hospitals. Cotton cloth was produced in solid colors as well as a mix of blue and white, called cassinet, that was "much in demand in Tennessee."² In fact, the Society had "a virtual monopoly of cotton and woolen yarn and cloth on the Upper Ohio."³ The machinery used in both factories in 1826 included some purchased in Pittsburgh and others made at Economy. Their steam heating system which utilized a pipe running the length of each building, invariably impressed visitors. The Society was among the first to introduce steam to actually power their industries, as well. By 1833, when a detailed inventory of Harmonist real estate and machinery was recorded, the Society claimed over \$50,000 worth of real estate and equipment related to the cotton and wool factories alone.

The 1830s saw the beginning of the Harmonists' successful experi-

mentation with the silk industry. George Rapp brought experts in the cultivation of silk worms to Economy to learn first-hand; by 1843 travellers remarked on the existence of mulberry plantations at Economy. The Society produced award-winning silk in a variety of colors and patterns throughout the 1840s.

The Society had agents in Cincinnati, Louisville, Vincennes, and New Harmony who provided outlets for Harmonist textiles and also their whiskey. Pomelius Baker, the Society's storekeeper, "made frequent trips to the west to handle land and legal deals."⁴ Frederick Rapp himself travelled to the West Coast, meeting with merchants in Baltimore, New York, Philadelphia, and Boston. The large volume of business correspondence in the Harmony Society Archives attests to Frederick Rapp's wide-ranging business contacts.

By 1833, the Harmonists operated numerous successful smaller industries, including a flour mill, brewery, distillery, oil and saw mill, and tannery, and shops for soap making, steam washing, hatmaking, wagonmaking, a blacksmith, saddler, turner, linen weaver, carpenter, tinner, potter, doctor, and cooper. Over ninety houses of brick and frame had been erected, as well as the community's public buildings and a school. The Society was a remarkably self-sufficient community, inviting imitators and competitors. In areas in which they were not self-sufficient (some agricultural and meat products were purchased from outside the community), their needs served to stimulate the economies of the surrounding area and of Pittsburgh.

The economic success of the Society, as well as its problems--such as a schism in 1832 in which it lost almost a third of its members--generated

considerable publicity at the time in America and Europe. Both good and bad, the publicity nevertheless attracted even more visitors and attention to the alternative society. Arndt has credited the extensive publicity about the Society with influencing German emigration to America.

Due to the fact that the Harmonists comprised a reliable, steady labor force, the Society was able to amass considerable assets (estimates as early as the 1830s ranged from half a million to more than two million dollars). The Society's financial ascendance paralleled its industrial decline, however. Frederick Rapp's death in 1834 was a blow to the Society's commercial activities. Other combined problems such as the aging population, a wool industry which had never fully recovered from a major fire in 1833, and the obsolescence of machinery which had once been state-of-the-art could not be overcome. In the second half of the century, therefore, the Society turned to investments to provide the necessary income both for the operation of the community and for the Society's anticipated return to Jerusalem upon Christ's return.

Finance was not new to the Society; it had previously loaned money to the State of Indiana and the cities of Pittsburgh and Allegheny. Until its final decades, the Society was considered to be not merely stable financially, but rich and munificent.

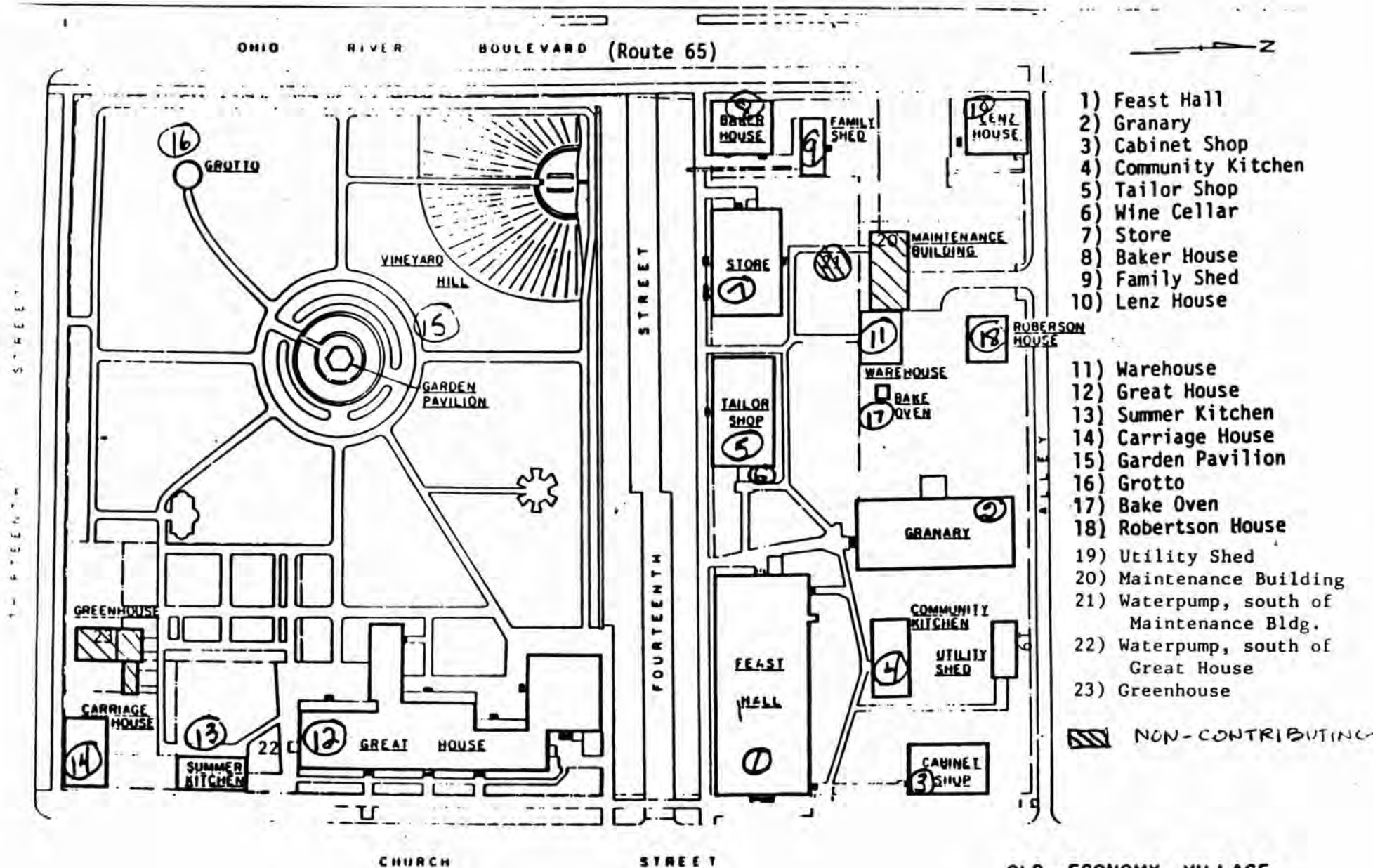
Under the management of the Society's senior trustee, Romelius Baker (formerly the storekeeper) and then Jacob Henrici, the Society invested in oil, real estate, and railroads. The construction of the Pittsburgh and Lake Erie Railroad was financed by the Society, which later sold it to the New York Central System for a million dollar profit. Investments on the East Coast included a Philadelphia ship-building firm and a New York bank.

architectural historian of western Pennsylvania, has written that the Harmonists "established in western Pennsylvania the only truly homogenous community of which any tangible evidence remains."⁵ The buildings of Economy, preserved on their original sites, are an important collection of a peculiar architectural style, exhibiting early 19th century construction methods and craftsmanship. Indeed, the site surpasses similar historic communities in the number and range of original buildings that are intact. Very few of the buildings outside the Old Economy Village complex have had any kind of restoration work undertaken, and hence possess great potential for future architectural and archaeological investigation.

Though Frederick Rapp, to whom the design of all the Society's major buildings is credited, was determined to build "in the American manner," the Harmonist buildings are a recognizable blend of American and German elements, and as such, are unique. The entire group is a rare example of a planned community, providing insight into the way the Harmonists lived. Their predominantly practical plan--a grid containing both public and private areas, with factories and fields on the outskirts and houses and essential services at the center--reflected the Society's commitment to a simple but efficient lifestyle. The construction of their buildings shows concern for both practicality and appearance. The Feast Hall, Great House, and church share several architectural features that bear evidence to a fine sense of proportion and detail.

The infrastructure of the town was as well-detailed as the buildings. The water system, fed from water on the eastern hillside, ran through pipes of hollowed out logs carefully fitted together, and served every part of

MAP "B"
 DRAFT, 9/25



- 1) Feast Hall
- 2) Granary
- 3) Cabinet Shop
- 4) Community Kitchen
- 5) Tailor Shop
- 6) Wine Cellar
- 7) Store
- 8) Baker House
- 9) Family Shed
- 10) Lenz House
- 11) Warehouse
- 12) Great House
- 13) Summer Kitchen
- 14) Carriage House
- 15) Garden Pavilion
- 16) Grotto
- 17) Bake Oven
- 18) Robertson House
- 19) Utility Shed
- 20) Maintenance Building
- 21) Waterpump, south of Maintenance Bldg.
- 22) Waterpump, south of Great House
- 23) Greenhouse

NON-CONTRIBUTING

OLD ECONOMY VILLAGE
 AMBRIDGE WYOMING COUNTY

9. Major Bibliographical References

SEE ATTACHED CONTINUATION SHEETS

10. Geographical Data

Acreeage of nominated property _____

Quadrangle name Ambridge

Quadrangle scale 1:24,000

UTM References

A

--	--	--	--	--	--	--	--	--	--

Zone Easting Northing

B

--	--	--	--	--	--	--	--	--	--

Zone Easting Northing

C

--	--	--	--	--	--	--	--	--	--

D

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E

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F

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G

--	--	--	--	--	--	--	--	--	--

H

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Verbal boundary description and justification

SEE ATTACHED CONTINUATION SHEETS

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title Christina M. Schmidlapp/Director, Preservation Services

organization U.S. City Corporation

date September, 1985

400 The Landmarks Building

street & number One Station Square

telephone 412/391-7640

city or town Pittsburgh

state PA 15219

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature _____

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

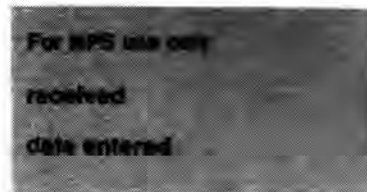
Attest:

date _____

Chief of Registration

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Economy Historic District,

Continuation sheet Beaver County

Item number 10

Page 3

across Boyleston Street, following the east property lines of the properties facing Merchant Street to the northeast corner of the property of 1500 Merchant Street. Proceed due west along the north property line, continuing due west across Merchant Street to the southwest corner of Laughlin and Merchant Streets. Proceed north along the west side of Merchant Street to the northwest corner of Merchant and 16th Streets. Proceed west along the south side of 16th Street to a point opposite the east of parcel #12-05-516 (no address; survey form #173). Proceed due north across 16th Street, and follow the property lines of parcel #12-05-516 north, west, and south, continuing across 16th Street to a point. Proceed west along the south side of 16th Street to the northwest corner of the property line of 68 and 70 16th Street. Follow the west and south property lines of this parcel, continuing east along the south property lines of the properties facing 16th Street to the southeast corner of the property of 90 16th Street. Proceed south along the west property lines of properties facing Church Street, continuing across Laughlin Street to a point. Proceed west along the south side of Laughlin Street to the northwest corner of the property of 75 15th Street. Proceed south along the west property line, continuing across 15th Street to a point. Proceed west along the south side of 15th Street to the northwest corner of the property of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Proceed west along the north edge of this property, then south along the west property line to the point of origin.

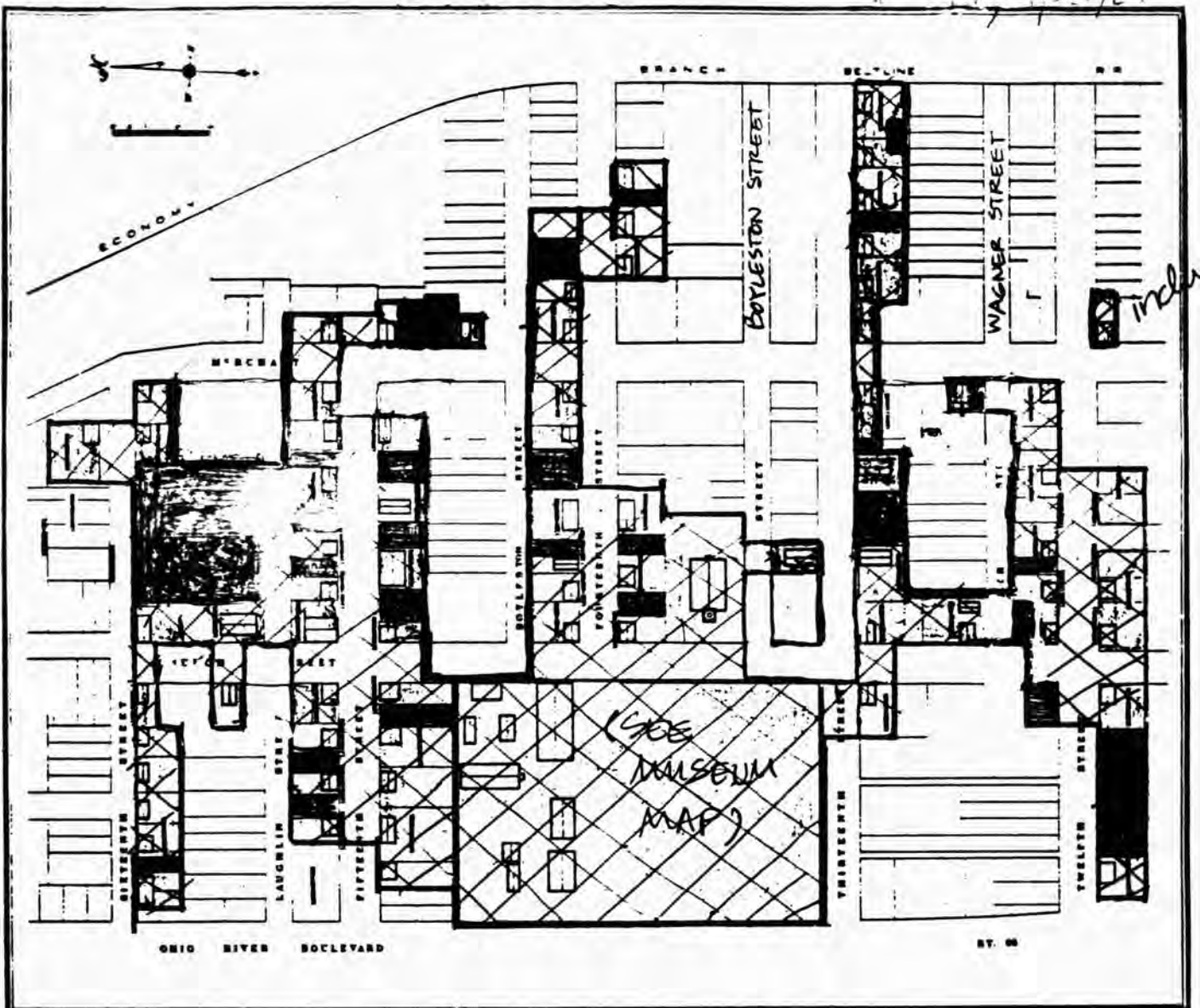
The Harmonist cemetery, a discontinuous part of the historic district, is located south of the rest of the district near the northwest corner of Church and 11th Streets. It is a rectangular lot of approximately 1/4 acre. Its boundaries correspond to those of tax parcel #11-04-308.

Boundary Justification:

The boundaries of the historic district were selected to include all of the extant Harmonist buildings that are on their original sites and to exclude as many non-Harmonist buildings (intrusions) as possible. The Harmonist buildings are defined as those built by or for the Harmonists during the period of the Society's existence at Economy, 1824-1905. Most of these buildings were constructed in the 1829-1840 period, but some date to the latter part of the 19th century when the Society was aging rapidly and required different types of buildings.

There are several Harmonist or Harmonist-related buildings on the edges of the district which were not included. (Photographs of these buildings are included on the following survey form.) Each building was excluded from the district for at least one of the following reasons:



1. Not on its original site as documented by residents or historic maps.

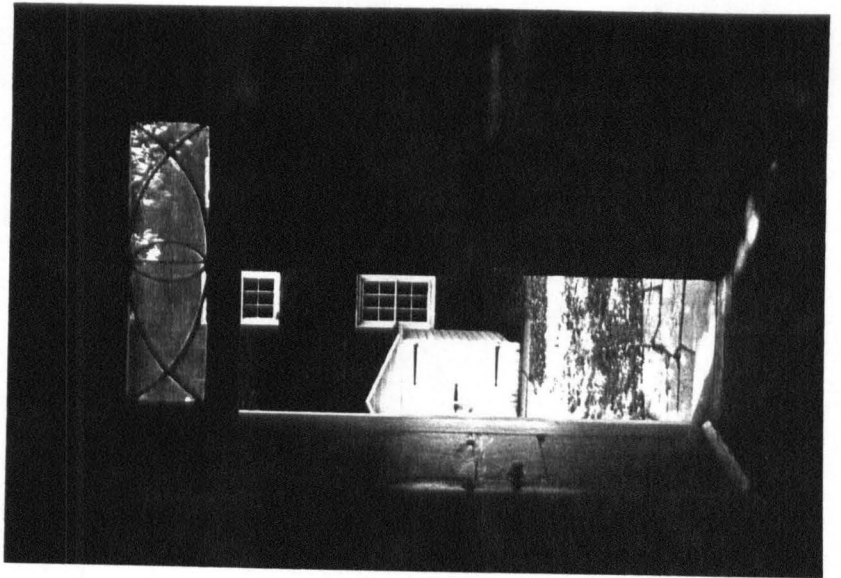
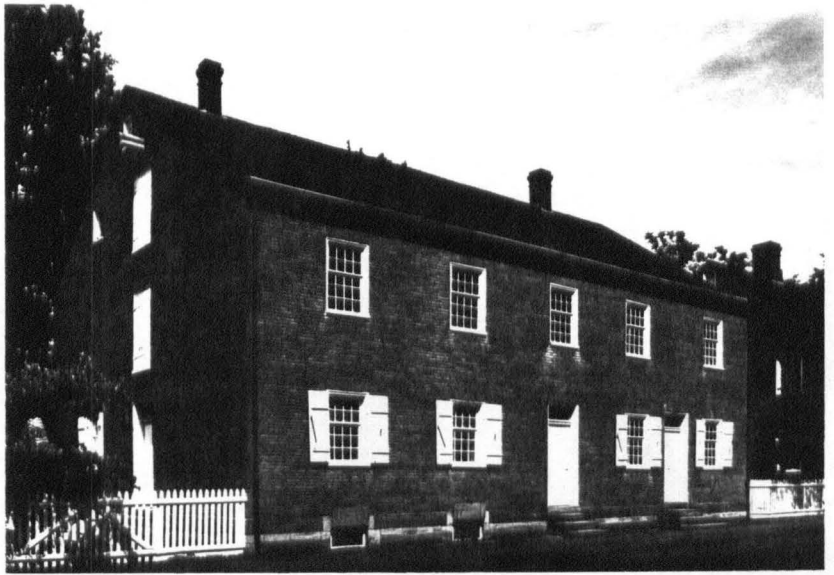


ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

EVALUATION OF SIGNIFICANCE

-  Significant / Contributing
-  NON-CONTRIBUTING



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Store, 14th Street, Old Economy Village
#5

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: West door, Feast Hall, Old Economy
Village
#7

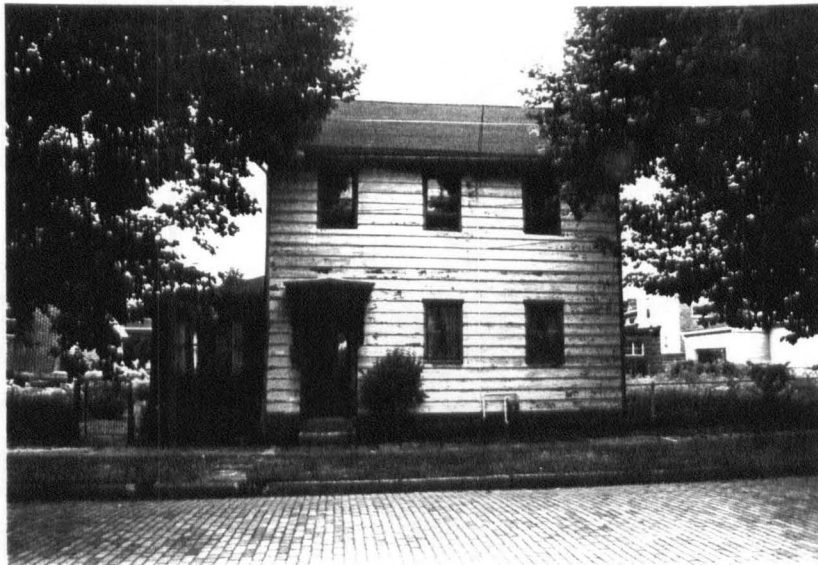
Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Great House, Church Street, Old Economy
Village
#6



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Garden Pavilion, Old Economy Village
#8

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: St. John's Lutheran Church of Economy
(Former Harmonist Church) Church St.
#9

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 186 12th Street
#10



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 283 12th Street
#11

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 1198 Merchant Street
#12

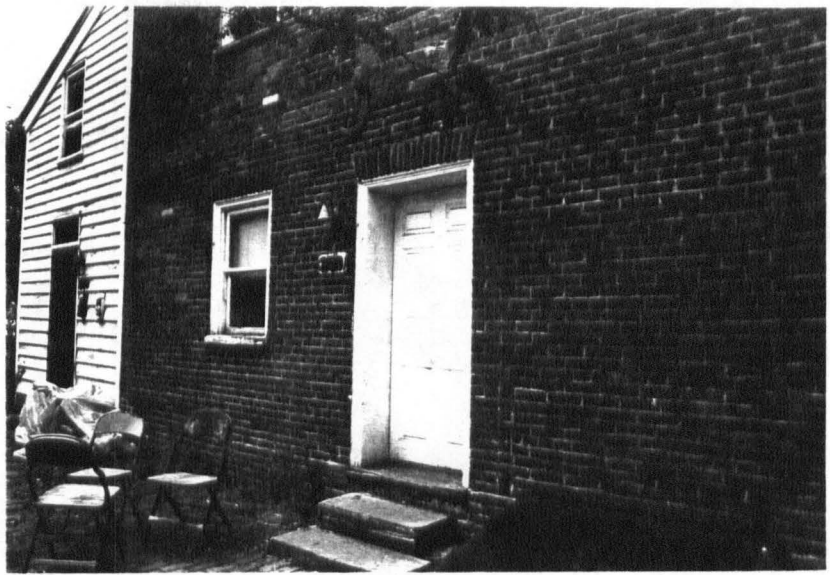
Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Small frame building east of 1216 Church
Street
#13



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Economy Shoe Service, 1221 Merchant St.
#14

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 260 13th Street
#15

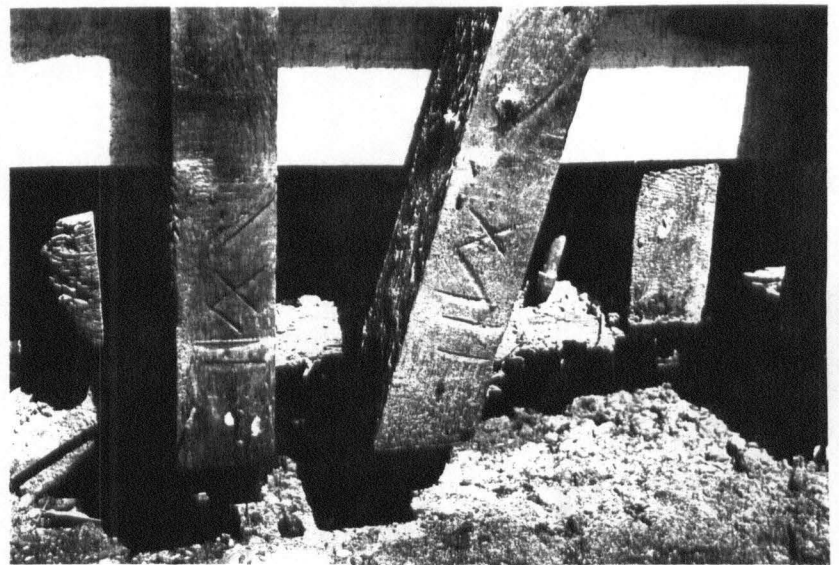
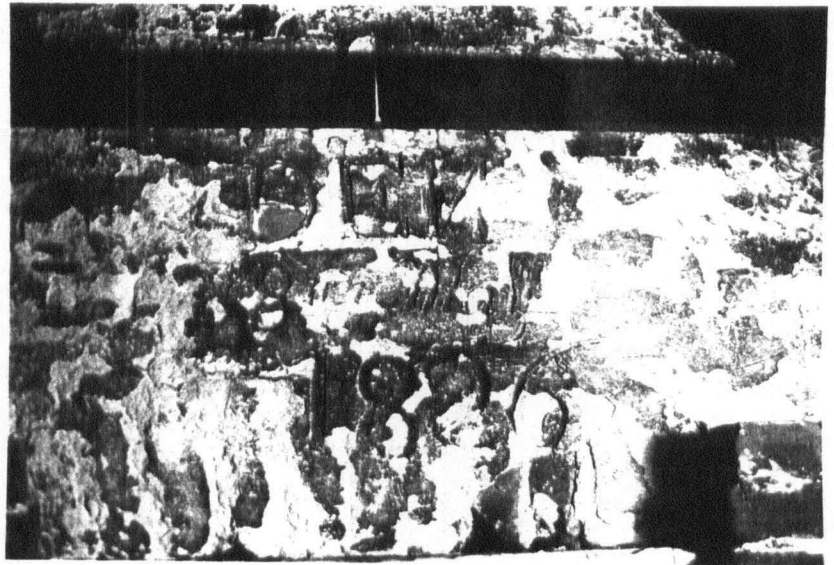
Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Croatian Club, 14th & Merchant Streets,
northeast corner
#24



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 260 13th Street, detail, east elevation
#16

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 308 13th Street
#18

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 284 13th Street
#17



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 267 14th Street
#21

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Inscription in attic, 14th and Church
Streets, northeast corner
#19

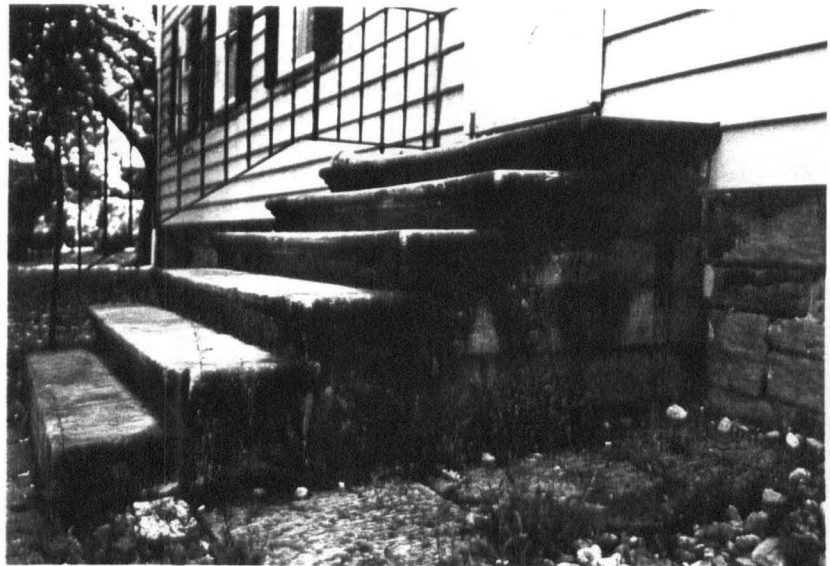
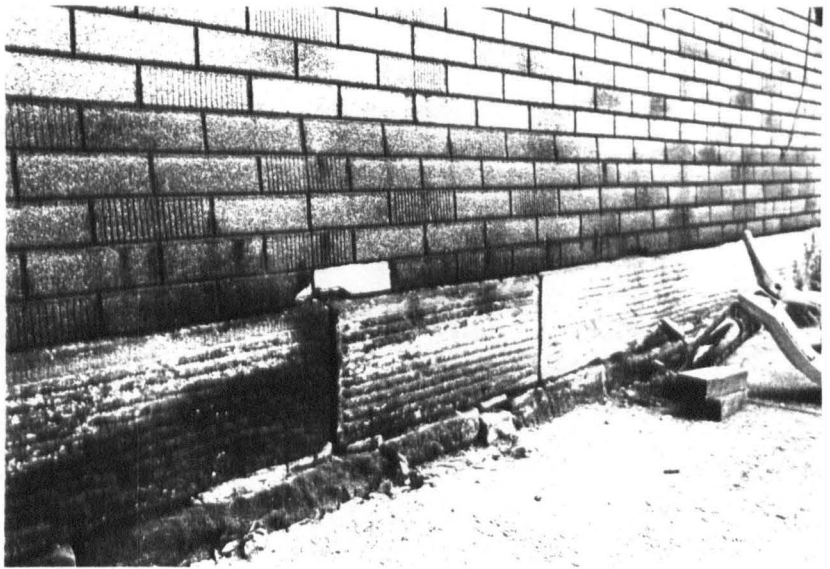
Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Numbered framing members, 1398 Church St.
#20



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 1501 Church Street
#25

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 277 14th Street
#22

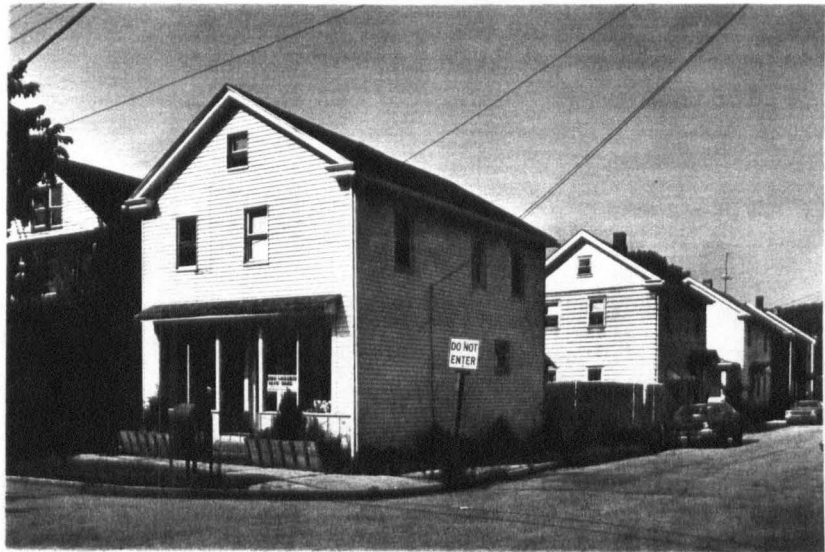
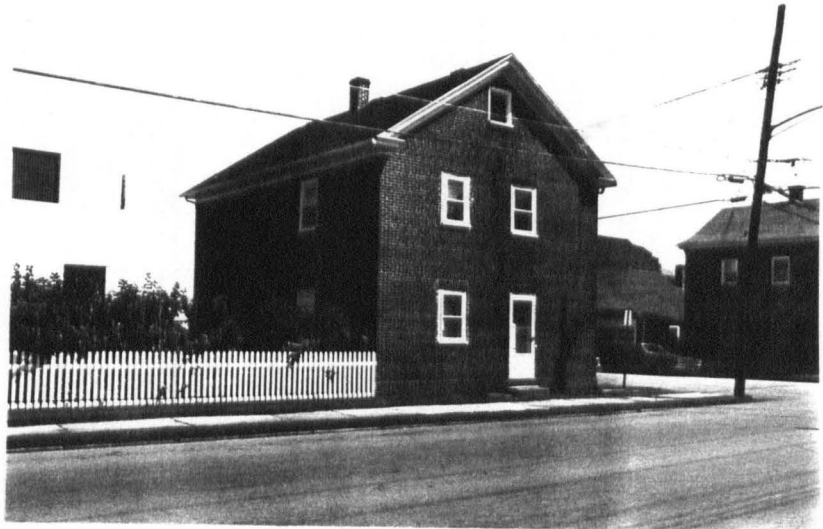
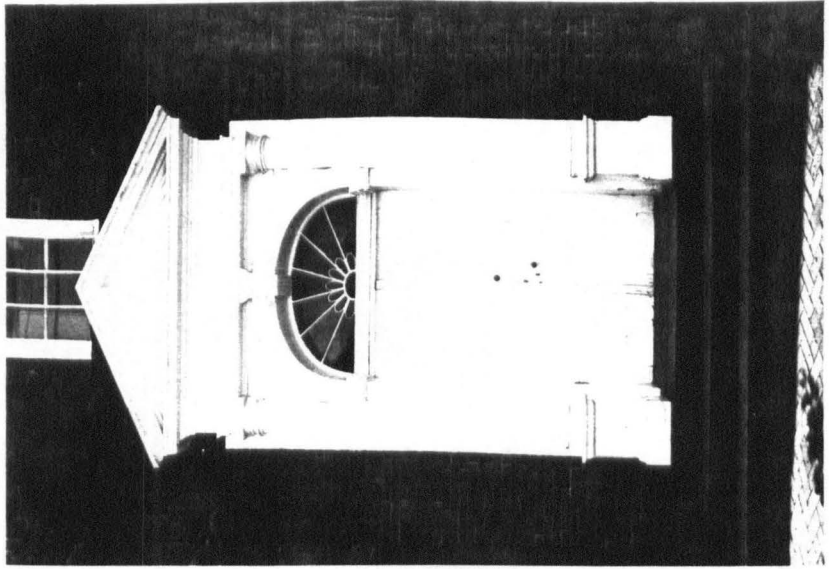
Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 274 & 280 14th Street
#23



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 270 15th Street
#26

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 270 15th Street, foundation detail
#27

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 1514 Church Street, steps detail
#28



Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Entrance, Feast Hall, Old Economy Village
#1

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: 1500 Merchant Street
#29

Economy National Historic Landmark
Allegheny County
PD: 1984
PC: Christina Schmidlapp
NL: U.S. City Corp., Pittsburgh, PA
PV: Looking west on 16th Street, at
Church Street
#30

Property Old Economy District

PRELIMINARY
REVIEW

State PA (Allegheny Co) Working Number

Due 10/23/85

TECHNICAL

CONTROL

Photos _____

Maps _____

HISTORIAN

Patrick Andrew
National Register
10-28-85

The NHL boundary is for a 30-acre district - the recently listed State nomination includes 32 acres - both use the exact boundary justification (item 10 p 3 of State nomination - item 10 pp 4 & 5 of proposed NHL boundary) - why then are the boundaries drawn differently? The proposed NHL boundary is drawn

ARCHITECTURAL HISTORIAN

to exclude a row of buildings on the north side of Coulston St. - yet the row was included in the State nomination. A clearer explanation of the choice of the proposed NHL boundary should be provided. Note: the form

has the county as Allegheny - shouldn't it be Beaver county?

ARCHEOLOGIST

OTHER

HAER

Inventory _____

Review _____

REVIEW UNIT CHIEF

BRANCH CHIEF

The list of contributing & noncontributing bldgs needs to be reexamined. Many bldgs shown as contributing have been severely altered such as #s 7, 23, 27, 30, 31, 32, 38, 43, 71, 84, 97 etc. We need better info to determine if contribute and better justification as to why they contribute.

Per Patrick's comments we need an explanation as to why the recently listed State nomination has such different boundaries with precisely the same justification.

KEEPER

10-28-85
Carol Shul

National Register Write-up _____

Send-back _____

Entered _____

Federal Register Entry _____

Re-submit _____

United States Department of the Interior
National Park Service

DRAFT

For NPS use only

received

date entered

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Economy National Historic Landmark

and or common Old Economy/Ambridge

2. Location

street & number Area roughly bounded by Route 65, 12th Street,
Economy Branch Beetline RR, and 16th Street

N/A not for publication

city, town Ambridge

N/A vicinity of

state PA

code 42

county Beaver

code 007

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple

street & number

city, town

vicinity of

state

5. Location of Legal Description

courthouse, registry of deeds, etc. Beaver County Courthouse

street & number

city, town Beaver

state PA

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? yes no

date 1985

federal state county local

depository for survey records National Park Service

city, town

Washington

state D.C.

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Economy National Historic Landmark is situated along the Ohio River approximately 18 miles northwest of Pittsburgh, Pennsylvania in the Borough of Ambridge. It contains the remaining buildings of the Harmony Society, a German communitarian sect who settled there in 1825 and built the complex community they would occupy until the Society's dissolution in 1905. The approximately 30-acre historic district lies on a level plain midway between the riverbank and hills rising on the east. It includes Old Economy Village, a four-acre museum complex owned and operated by the Commonwealth of Pennsylvania, containing more than a dozen major Harmonist buildings. Surrounding the museum on three sides is a grid of seven major streets lined with over 90 Harmonist houses and other Harmonist buildings, which are privately owned and serve mostly as residences.

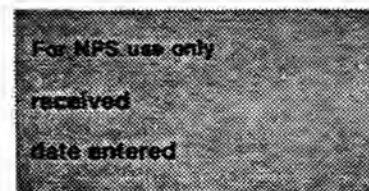
The community's original physical core is still largely intact, consisting of seven major streets laid out by the Harmonists: two running north-south (Church and Merchant Streets) and five running east-west (12th through 16th Streets). Four narrower streets, also running east-west, were inserted between the existing Harmonist ones in the early 20th century. These newer streets occupy what were originally the interiors of the Harmonist blocks, areas reserved for household gardens and utility sheds. To the extent possible, they have been deleted from the National Historic Landmark, resulting in the finger-like district boundary configuration proposed herein.

The intersection of 14th and Church Streets was the functional center of Economy. Sited along Fourteenth Street were many of the Society's important community, public, and residential buildings, including the community Feast Hall, founder George Rapp's house, the store, business leader Frederick Rapp's house, the tailor shop with its large wine cellar, and the public hotel/tavern. All of these buildings except the hotel/tavern are extant.

With the exception of the church, the major Harmonist buildings with particular architectural character are located within the museum complex, west of Church Street spanning 14th Street. The museum complex is the result of major restoration work undertaken by the State of Pennsylvania between 1938 and 1965. At the entrance to the complex is the Feast Hall (completed c.1828), the building that was more than any other, except perhaps the Church, the Harmonists' central meeting place. Its 50' x 96' second floor hall was used for the Society's four annual celebrations, and the building also housed a school room, library, music room, museum, and drawing school. Its steep gambrel roof is a Germanic feature used in other significant, though no longer extant, Harmonist buildings erected at about the same

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet Economy National
Historic Landmark

Item number 7

Page 2

time--the cotton mill and the hotel/tavern. Its classical entrance further distinguishes it from all the other Society buildings except the founder's house. Inside, the barrel-vaulted ceiling of the hall, with its attached chamfered pilasters and shallow wall arches, echoes that in the Church. The shallow arches are also seen in the two-story porch of the Great House and the hotel.

Germanic influence may also be seen in the Granary (c.1832), another of the largest remaining Harmonist buildings. Its first floor is built of exposed wood members infilled with stone. The wood members are clearly numbered with Roman numerals for ease of construction. This numbering system was used in the construction of the houses as well, although the wood members were not exposed in those buildings.

The Great House (c.1826), home of founder George Rapp and his adopted son Frederick, the community's business leader, reflects the Harmonists' desire to build "in the American manner," although it shows German influence in the clipped gables of the roof. Though by no means ornate, the Great House features numerous architectural details not found elsewhere in the community: classical frontispieces, carved stone steps, decorative transoms, a two-story rear porch, and on the interior, a central staircase with carved bannister, and furnishings from Philadelphia. Here visitors were entertained by the Rapps and members of the Society.

Other major buildings located on the museum grounds are the community kitchen, sited beside the Feast Hall and used when celebrations were held in that building; cabinet and tailor shops; a store; and a warehouse. These buildings are all of simple design, with the larger buildings facing 14th Street built of brick (tailor shop and store) and the smaller buildings behind them built of wood (cabinet shop and warehouse). The tailor shop is notable for the large vaulted wine cellar, with exceedingly fine stonework, that is its basement.

The Harmonist church, located just across Church Street from Old Economy Village, is one of the district's most significant buildings, both as the focal point of the Society's spiritual life and as a work of architecture. With its tall, tiered cupola/clock tower, housing the Society's peculiar one-handed clock, it is the district's most conspicuous building. Built from 1828-1831, the church's design has historically been credited to Frederick Rapp, as, indeed, have the designs of all the other major Harmonist buildings. It exhibits typical Harmonist features on its well-preserved interior, such as a

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet Economy National
Historic Landmark

Item number 7

Page 3

barrel-vaulted ceiling and attached chamfered pilasters with shallow wall arches. Because its use has remained the same, the church has had relatively few alterations and is the best preserved Harmonist building outside the grounds of the museum.

Though the ambience of 19th century Economy may best be appreciated within Old Economy Village and the Church, the extent and duration of the Harmonist community and town plan is seen best in the surrounding residential area. In spite of decades of non-Harmonist, private ownership, this part of the district retains a distinct appearance and atmosphere due to the overall homogeneity of the Harmonist houses and their regular spacing along the streets. Built either of locally made brick or of wood lap siding, the houses are almost all two stories in height, gable roofs with the roof ridge running parallel to the street, generally a 3x2 bay configuration and doors that open onto the side garden rather than the street. There are 30 extant brick houses and 34 extant frame houses in the historic district.

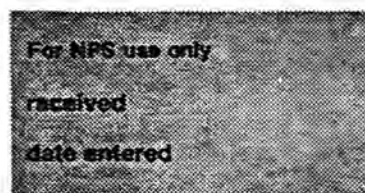
The Harmonists used methods of construction at Economy that they had used in their two previous settlements at Harmony, PA and New Harmony, IN. In their braced-frame system of construction, each floor was framed as an independent unit. Rather than a roof ridgepole, each set of rafters was constructed as an independent truss with the ceiling rafter as its bottom chord. The chimney, built as a structurally independent unit, ran diagonally through the house's attic in order to exit the roof at the ridge, where flashing was unnecessary. Those original chimneys that remain are of squat proportions and are situated just off-center along the roof ridge. Insulation in the form of "dutch biscuits"--slats of wood wrapped with mud and straw--were used, and brick was placed between the wall studs on the first floor of frame buildings.

The house plan, basically identical in all of the houses, consisted of three rooms on each floor, two small rooms and one large one. On the first floor, these were an entry hall (containing the staircase), kitchen, and larger living/sleeping space. Bedrooms were on the second floor. A shed-roofed addition, one-room wide, is attached to nearly all of the brick houses. Of wood lap siding, these sheds have studs numbered in the typical Harmonist fashion.

The exterior of the brick houses were designed with several features which were both functional and attractive; most of the brick houses retain at least some of these features. The simple facade of common bond brick was enlivened with jack arches above windows and

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National Park Service

National Register of Historic Places
Inventory—Nomination Form



Economy National
Continuation sheet Historic Landmark

Item number 7

Page 4

doors, and a corbelled cornice on the long sides of the house. Doorways were rather deeply recessed, and shared the same wood surround of multiple beading as the windows. The doors themselves were six panelled.

The considerable garden and yard space of each house included a multiple-room wood shed that housed a privy, work-space, and an animal-stall.

Interspersed with the houses were Harmonist buildings serving other functions, such as a doctor's office, workshops for the making of barrels and hats, a wagon shed, and a wine press house. The smaller non-residential buildings were generally designed to be compatible in scale and materials with the houses. Several of these non-residential Harmonist buildings are extant. The major industrial buildings, requiring large amounts of water from the river or producing unpleasant odors, were relegated to the outskirts of the community.

The Harmonists' most important garden was fairly centrally located and remains on the grounds of the museum. A place of meditation, it includes two important structures with allegorical significance for the community: the Pavilion and the Grotto. The Pavilion, a classical design attributed to Frederick Rapp, was built in 1831 and housed the wood-sculpted female figure of Economy. Scholars speculate that she represents "the spiritual harmony [the Harmonists] hoped to achieve here on earth and afterwards in heaven."¹ The Grotto, a round, rough stone structure with thatched roof, has a marvelous classical interior, as refined as the building's exterior is rude. This contrast conveyed the difference between the superficial and the substantial, the temporal and the spiritual.

The site plan of Economy was not a rigid grid divided strictly into discreet areas of different uses, but it was an orderly pattern with definite considerations for aesthetic quality. Buildings sited along the street alternated with open lots, creating a consistent spacial pattern of solid and void. Predictably, post-Harmonist development resulted in the construction of newer houses in these open lots; nevertheless, the original Harmonist plan remains discernable. In fact, it is from experiencing the entire complex of remaining Harmonist buildings that one fully appreciates the Society's size, homogeneity, technical skill, and aesthetic building design and town planning--all of which contributed to its success and longevity as a community.

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The ability of the historic district to convey a distinct sense of time and place today derives from several features: the number and homogeneity of Harmonist buildings; the recognizable Harmonist site planning; the assortment of types of buildings; and the existence of the already-restored museum complex. Accentuating the ambience of the historic district is the fact that the surrounding community of Ambridge is so utterly different in nature. So densely built was Ambridge (the name is a contraction of American Bridge, the division of U.S. Steel that purchased much of the Harmonist property c.1905 and subsequently created a new town surrounding Economy) that it serves to insulate Economy from other types of intrusions. During the early growth of Ambridge, houses of that era were built on many of the yard lots in Economy. Other, defunct Harmonist buildings were demolished and replaced by new structures. Several non-residential Harmonist buildings were converted to residential use. Once this transition had occurred and the Society was dissolved, relatively few major physical changes occurred to the district. In spite of remodellings to individual buildings, the historic district as a whole remains a visible product of the Harmony Society of the 19th century.

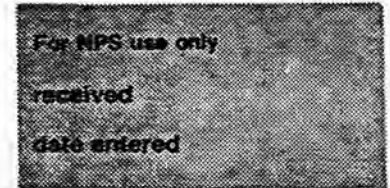
Economy's houses can be grouped into four basic types, reflecting the few, but different, housing arrangements necessary in the community. The following inventory describes the individual residential building types in detail, and then lists all the buildings in order by location and address, with the museum complex discussed first, keying the residential buildings to the appropriate building types.

The precedent for this type of inventory comes from the Harmonists themselves, who inventoried their real estate holdings in 1833 and determined the same four types of residences.² (An additional type they catalogued has no extant examples.) The same four basic types were used again in a comprehensive planning study of the district prepared by Green International in 1977. All buildings not corresponding to one of these four types (including most of the museum buildings) are described individually. Information about alterations, variations, additions, etc. to each building is briefly mentioned.

Each structure is designated as either Key, Contributing, or Non-Contributing. All Key and Contributing buildings were built by the Harmonists in the 1824-1890 period. Key buildings comprise the heart of the nationally significant resource. Contributing buildings are those which visually and historically play a part in conveying the landmark's sense of time and place. Non-Contributing buildings are

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non-Harmonist buildings which are included in the landmark for reasons of geographic necessity only. Building locations are shown on the attached site plan. (A separate map for Old Economy Village, the museum complex, includes buildings #1-22.)

The following Harmonist design elements are present in buildings which are considered Contributing: siting, dimensions, roof type, and window and door size and arrangement. Despite other alterations, Contributing buildings retain their original siting (thereby defining the distinctive town plan), retain the most basic configuration of the original building (roof type and dimensions), and its most significant details (window and door size and arrangement). Exceptions to these criteria are two buildings within the museum complex and two outside the museum which have been moved in order to prevent their demolition, and four reconstructions of Harmonist buildings within the museum complex. These buildings are considered Contributing because of their Harmonist origins, remaining architectural integrity, and/or ability to convey valuable information about the Harmonist way of life.

1. Reibel, Guide to Old Economy, p.26.
2. Arndt, Economy on the Ohio, p.835-837.

TYPE A: Two-story Brick House:

Has a three-by-two-bay plan with a gable roof--with ridgepole running east-west--and a corbelled brick chimney located on the ridge, just east of center. In several instances the plan is two-by-two bays. The brick is laid in common bond, with flat arches above the windows and door, corbelling at the cornice, and a watertable. Windows are double hung sash, six-over-six, except for small, single attic windows in each gable end. The door is located on the end of the house, rather than on the street elevation. Most houses of this type have a wood shed addition on the rear, one room wide, with its own door, also on the end of the house. This house type retains the best integrity in the district. There are 30 extant buildings of this type.

TYPE B: Two-story Frame House:

Almost identical to Type A except constructed of wood. Buildings of this type have typically been considerably altered. The most common alterations have been the application of new siding and roofing material, the replacement of window sash, and occasionally,

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slight changes in window size, the addition of windows, the addition of eave returns, and the addition of a door on the street elevation. (The latter two additions occur with such frequency and appear to date to such an early era that they may have been common alterations made by the Harmonists themselves.) There are 34 extant buildings of this type.

TYPE C: Two-story Frame Double House:

Sited with its gable end toward the street, the building has five-by-two bays, with multiple chimneys, doors on the east or west sides, and windows of taller proportions than the smaller houses. The alterations to these buildings are similar to those seen on the Type B houses. There are 4 extant buildings of this type.

TYPE D: One-story Frame House:

Small, one-story-with attic house with a two by three bay configuration, with gable roof--ridgepole perpendicular to the street--and central chimney. There are 2 extant buildings of this type.

Building Inventory:

1. Feast Hall, 14th and Church Streets, Old Economy Village.
Key. Built 1826-1828.

One of the largest extant Harmonist buildings, measuring 118' x 54' and 50' tall at the ridgepole, sited at the major intersection of the community, this is a tall 2-1/2-story building of brick with a gambrel roof hipped at each end, the ridgepole oriented east-west like nearly all the Harmonist buildings along 14th Street. One of the few buildings with brick laid in Flemish bond. Wood-shingled roof pierced by dormers, with four corbelled brick chimneys along the ridgepole. Wood cornice is finely dentilled. Large 6/6 sash windows have original frames with jack arches above. Main entrance (east end) consists of a double door beneath a 7-pane fanlight with a classical surround. West end door has a rectangular transom with a curvilinear motif. Other doors are located at east and west ends of the north side.

Central hall plan of the first story remains intact, with several rooms, each with fireplace, flanking the hall. Second floor consists almost entirely of the actual feast hall (50' x 96'). The 8-bay hall is spanned by an elliptically-shaped barrel-vault

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of wood planks pierced by windows on the sides, with engaged chamfered pilasters joined by elliptical wall arches on the north and south sides. East and west ends feature trompe l'oeil paintings of the same configuration, with single, real doors at the third floor level.

2. Granary, Old Economy Village.
Contributing. c.1826.

The building is 5-1/2 stories tall with a 3x7 bay configuration. The stone and timber construction of the first story is unique in the community. Siding on the other floors is of wide, plain boards; the gable roof (ridgepole runs north-south) is sheathed with wood shingles.

The interior is made up of large, single rooms, with a system of twelve interior posts, each with four knee braces at the head, extending up through the first four floors. There is a large stone cellar.

3. Cabinet Shop, Old Economy Village.
Contributing. c.1826.

One story-with-attic, rectangular building of wood siding of beaded board and a gable roof, and 6/6 windows. There is a single door on the south end, and an attic door above flanked by louvered openings. A small entrance hall on the south contains a stair to the storage loft and opens onto a small room beside it on the south end and a large room on the north end. Many of the original tools and equipment remain inside.

4. Community Kitchen, Old Economy Village.
Contributing. c.1826.

One-story rectangular building of wood lap siding, with a bead on the lower edge of each wood board. Wood-shingled gable roof (ridgepole runs east-west) has a central, extended section that provides ventilation and multiple chimneys. 6/6 windows retain some original glass. A single door is located in central bay on south side. The original brick floor, brick and stone cooking area, and some original cooking kettles are intact inside.

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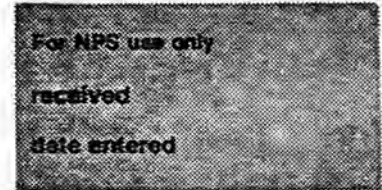
5. Tailor Shop and Wine Cellar, Old Economy Village.
Contributing. c.1826.

Large two-story building with attic, of 7x4 bays with gable roof (ridgepole runs east-west). Brick is laid in common bond, with jack arches above windows and doors, and a dentilled and corbelled cornice. Unlike the other buildings, this one has a dressed stone watertable above a dressed stone foundation on the south side (facing 14th Street), but a brick watertable and plain stone foundation on other sides. Windows are 6/6, double-hung sash; the frames and much of the glass appear to be original. Doors are located on north, east, and south elevations; those on the north and south are wide and 6-panelled, with four-pane transoms. The top stone doorstep has curved stone detailing (there are three steps). The east end door leads to the stone-vaulted wine cellar and is within a wood vestibule.

Interior: Some flooring is original, as well as doors, baseboard, staircase, plaster, the pulley on attic door, and mantels. There are four rooms on each floor with a center hall running north-south. Original tools are on display. The large vaulted wine cellar beneath the building has steep stone steps and a pulley mechanism for bringing casks in and out, a stone floor, and some original wine casks. The vault is 15' high with stone-vaulted penetrations sloping up to the eight windows at grade level.

6. Store. Old Economy Village.
Key. 1828.

This building was where the Harmonists' many products were sold to the public. It is a large two-story building with attic of 5x2 bays with gable roof (ridgepole runs east-west) and a cellar beneath the western half. The brick is laid in common bond, with jack arches above windows and doors, a corbelled and dentilled cornice, and a brick watertable. Windows are 8/12, double-hung sash; most, if not all, appear to be original and in the original frames (sills may be replacements). First floor windows have plain wood shutters with an iron closing mechanism. Doors are located on north and south elevations, set high, at the watertable, and have four-pane transoms. Like many other doors in Old Economy Village, these are a flat 6-panel design. Doors on the west end of the building, at the second floor and attic level, allowed for loading and unloading. The foundation is of dressed stone.

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The four-room per floor with central hall plan matches that of the tailor shop next door. Some of the rooms serve as display rooms and others as storage for large amounts of tools, equipment, and bottles.

7. Baker House, Old Economy Village.
Contributing. 1826.

TYPE A. The house was moved from its original site several yards to the west in the 1950s when Route 65 replaced the River Road. It has been restored as part of the museum. It was originally the house of Johannes Langenbacher (name changed to Baker), the Society's storekeeper and later Senior Trustee when founder George Rapp died in 1847.

8. Shed, Old Economy Village.
Contributing. Replication c.1950.

During the restoration of Old Economy Village, this one-story, wood shed was built along the lines of a then-extant original shed outside the State-owned property. The Harmonists constructed similar, if not always identical sheds behind the houses to serve as stable, storage, workspace, and privy. This one is built of plain wood lap-siding with a gable roof, ridgepole running east-west. There are fixed, multi-paned sash windows and several single doors.

9. Lenz House, Old Economy Village.
Contributing. c.1826.

TYPE A. This differs from the standard type by having a two, rather than three, bay facade. Moved and restored as part of the museum complex, it was originally the house of Jonathan Lenz, one of the Society's trustees.

10. Warehouse, Old Economy Village.
Contributing. c.1828.

Two-story, 3x1 bay building with gable roof (ridgepole runs east-west) of wood lap siding of varied widths with a beaded lower edge. This is the only frame building with its original clapboards with beaded bottom edges intact. It had not been used for many years before the restoration, and retained considerable architec-

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tural integrity. Windows are 6/6, double-hung; there is a wide central door on the south side. The interior retains excellent integrity; a central supporting post has chamfered edges, as seen on the pilasters in the Feast Hall and the Church. The building is filled with Harmonist tools and equipment.

11. Great House. Old Economy Village.
Key. c. 1826.

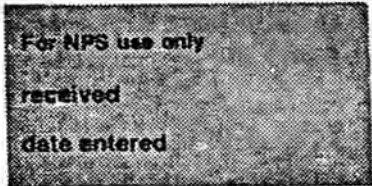
The building served primarily as a residence for George and Frederick Rapp (and later, the Trustees of the Society) and secondarily as the showplace of the Harmony Society. Visitors were often entertained in this building by the Rapps.

This large residential building is composed of two adjoining sections: the long section facing Church Street known as the George Rapp House, and the smaller, but taller section, sited perpendicularly to it on its north end, known as the Frederick Rapp House.

The George Rapp House was the first to be built and consists of a two-story, six-bay section flanked by one-story wings on the north and south ends. Of brick laid in Flemish bond, it has a gable roof (ridgepole running north-south) truncated at the ends, brick chimneys at the ridgepole, hip-roofed dormers, a dentilled brick cornice; and a dressed stone foundation. There is a two-story porch on the west elevation, facing the gardens, and a 1-1/2 story brick addition known as the Vault Room, built in about 1858 to house the Harmonist safe. Windows are 6/6, double hung with brick jack-arch lintels. The main entrance on the east elevation has a pedimented frontispiece with fanlight; similar flanking doors on the north and south wings have arched surrounds.

The interior of the house has been restored and features more elegant detailing than is found in the typical Harmonist houses. Three separate money vaults are located in the basement of the house: one beneath the George Rapp section, and two beneath the Frederick Rapp section. The latter section of the house was built as the north wing of the George Rapp's house and is a tall, 2-1/2 story gable-roofed building with bridged chimneys, dormers, and stylistic elements not found on other Harmonist buildings. As on the Feast Hall and the George Rapp section, the brick is laid in Flemish bond, with large jack arches above windows and doors, and a dentilled and corbelled cornice. Windows are 6/6 double hung sash. The stone steps are unusually well-detailed, with a gracefully-curved bottom step. The south door has a four-pane transom and a surround of grooved pilasters with "bulls-eye" corner blocks. Its steps are also carefully carved.

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The eight-room interior has been restored.

In the 1880s, the roof of the George Rapp section was changed to a simple gable and various other changes were made. During the restoration of Old Economy Village, the roof was rebuilt to its original configuration. Numerous other restoration items were undertaken at this time as well.

- 12. Summer Kitchen, Old Economy Village.
Contributing. c.1825, 1950.

A largely rebuilt one-story six-bay gable-roofed frame building of wood siding with a beaded lower edge. It originally contained a summer kitchen, workshop, tool and wood storage area, and chicken coop. The kitchen area remained largely intact at the time of restoration and was restored; the other rooms, however, were made into modern restrooms.

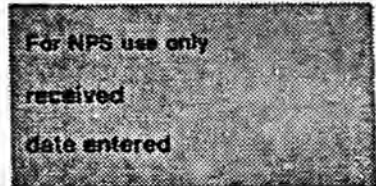
- 13. Carriage House, Old Economy Village.
Contributing. c.1830.

A tall, gable-roofed frame building sited at the southeast corner of the museum site with double doors located on the north side. It required extensive restoration c.1950 to remove alterations made when the building was converted to a residence in the 1890s. The original timber frame remained intact, however, and the site is original, although the building had been raised about four feet when a second floor was added.

- 14. Garden Pavilion, Old Economy Village.
Contributing. 1831, c.1950.

A classical, hexagonal stone structure with arched openings and a flat roof topped by six stone vases, sited at the center of the Society garden. The pavilion was disassembled and an exact replica built during the museum restoration because of the extreme deterioration. Stone copies of the original wooden roof finials were mounted in 1966 (the original wooden finials, carved by Joseph Woodwell of Philadelphia, are in the museum). A plan in the Harmony Society Archives shows that the pavilion was originally designed with a hexagonal domed roof, but this is not known to have been built. The garden pavilion was the focal point of the Harmonists' garden, called by one landscape expert the most impressive garden of its era west of the Alleghenies. It was created and appreciated for allegorical as well as aesthetic reasons, the beauty of the garden representing the state of Harmony achieved through devotion to God. (Specific structures, such as the Grotto and the labyrinth exhibit this idea more clearly.) The surrounding garden featured a

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simple path system radiating from the pavilion that divided the garden into four sections containing a fan-shaped vineyard, stone grotto, arbors, and numerous varieties of fruit trees, shrubs, evergreens, and flowers. (See also: Grotto, #15).

- 15. Grotto, Old Economy Village.
Contributing. c.1828.

Built as a place for meditation in a corner of the Society's garden, the one-story, rough stone Grotto serves as an allegory of Harmonist philosophy. The round structure is 17' in diameter with a conical roof, originally thatched. Frederick Rapp built the Grotto for George Rapp, commissioning William Jenkins of Pittsburgh for the fine interior ornamental plaster work. The rough exterior was intended to suggest the simplicity of the Harmonist lifestyle; the refined interior, the beauty of the Harmonists' pure spirit. It is the only example of the Greek Revival style in any of the Harmonists' settlements.

- 16. Bake Oven, Old Economy Village.
Non-Contributing. Reconstruction.

A small brick and wood oven.

- 17. Roberson House, Old Economy Village.
Contributing. c.1828.

TYPE A. Like the Lenz house (#9), this differs from the typical Type A in having a 2x2 bay configuration. It was moved onto the museum property from several blocks away. Though deteriorated, it retains most of the basic Harmonist features.

- 18. Utility Shed.
Contributing. Reconstruction.

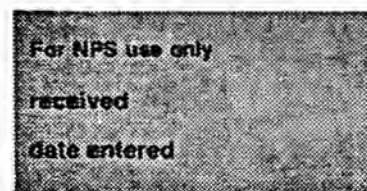
This one-story, gable-roofed building of board and batten siding building was rebuilt along the lines of the original, which housed the Society's fire engine and other fire-fighting equipment.

- 19. Maintenance Building.
Non-Contributing. c.1965.

A frame structure of one-story built to complement the Harmonist buildings while serving the maintenance needs of the museum complex. It east end is attached to the Warehouse.

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20. Waterpump, Old Economy Village.
Non-Contributing. Reconstruction.

This was reconstructed from early photographs of an original community waterpump.

21. Waterpump, Old Economy Village.
Contributing. c.1825.

A partial reconstruction of an original pump based on early photographs. The iron work and the site are original.

22. Greenhouse, Old Economy Village.
Non-Contributing. c.1950.

A small, one-story brick building serving as a potting shed and storehouse, fronts a modern greenhouse extensions on the south and east sides.

23. 70 12th Street.
Contributing. c.1830.

TYPE B. Has been re-sided with brick, obscuring original trim. Windows and doors are replacements; porches have been added.

24. 78-80 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

25. 84 12th Street.
Non-Contributing.

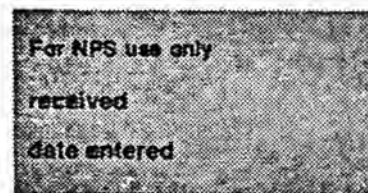
1-1/2-story bungalow wedged between two Harmonist buildings.

26. 86-88 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

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27. 98 12th Street.
Contributing. c.1830.

TYPE B. Has been re-sided with perma-stone; windows and doors have been replaced.

28. 186 12th Street.
Contributing. 1830.

TYPE A. A door has been added on the street elevation. Generally, integrity is good and the yard space is intact. "Juin 8, 1830" is inscribed in mortar in the attic.

29. 189 12th Street.
Contributing. c.1830.

TYPE B. Has a two-story, 2x1 bay addition on the north end; has been re-sided.

30. 193 12th Street.
Contributing. c.1830.

TYPE B. Chimney has been removed, exterior has been re-sided, and windows have been replaced. A modern garage is behind the house.

31. 194 12th Street.
Contributing. c.1830.

TYPE B. Chimney and windows have been replaced; building is sheathed with aluminum siding. A garage is behind the house.

32. 197 12th Street.
Non-Contributing. c.1830.

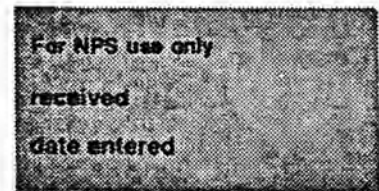
2-1/2 story, brick Foursquare.

33. 198 12th Street.
Contributing. c.1830.

TYPE B. Chimney has been altered; windows doors, and a porch have been added. Wood siding is visible beneath aluminum and wood siding. Its foundation is parged. This building may have been moved about ten feet when adjacent Maplewood Avenue was laid out c.1905. It is sited uncharacteristically close to the neighboring Harmonist house.

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- 34. 199 12th Street.
Contributing. c.1830.

TYPE B. Has a typical shed addition on the rear; is sheathed with insulbrick.

- 35. 278 12th Street.
Contributing. c.1830.

TYPE D.

- 36. 280 12th Street.
Contributing. c.1830.

TYPE B. Unusually sited with its roof ridgepole perpendicular to the street; re-sided with various modern materials. Perhaps it was turned on its site or moved, but it does retain its basic Harmonist form and 2x3 bay configuration.

- 37. 281 12th Street (street address uncertain; tax parcel #11-04-502).
Contributing. c.1826.

TYPE D. Recently remodelled, though its basic dimensions and form remain intact.

- 38. 283 12th Street.
Contributing. c.1830.

TYPE B. This is the only Harmonist frame house in the district that has not been covered with siding, and therefore gives an especially good idea of the original appearance of these houses.

- 39. Majestic Laundry & Dry Cleaning, 12th and Merchant Streets,
Northwest corner.
Contributing. c.1830.

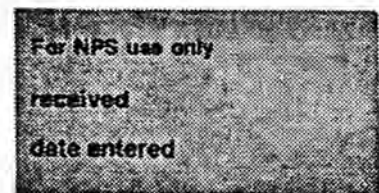
TYPE A. Chimney and windows have been replaced; first floor has been altered to accommodate commercial use.

- 40. 1198 Merchant Street.
Contributing. 1830.

TYPE A. Sited catercorner to the rest of the district, this house has been included as a discontinuous part because its integrity remains excellent and it is a continuation of the Harmonist

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12th Street streetscape. On the house's east end, every other brick header is blackened, creating a decorative pattern. A German inscription in the mortar in the attic reads "July 5, in the year of God, 1830."

41. 1219 Merchant Street.
Non-Contributing. 1919.

Two-story brick commercial building, attached on its north side to a Harmonist house, 1221 Merchant Street.

42. 1221 Merchant Street.
Contributing. c.1830.

TYPE A. Its architectural integrity has been impaired on the Merchant Street facade by alterations made to transform the former house into a commercial building.

43. 284 Wagner Street.
Non-Contributing.

Date unknown. This is a Harmonist building, (says to the present occupant, but a massive exterior remodelling has obscured any Harmonist features. A steep central staircase inside is similar in steepness to the typical Harmonist staircase. The building does not appear on a Society map of 1858, however, and its Harmonist authenticity has yet to be documented.

44. 1204 Church Street.
Non-Contributing.

Two-story brick Foursquare.

45. 1216 Church Street.
Contributing. c.1828.

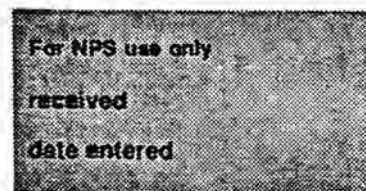
TYPE A. Unusual in not having a frame addition on its rear.

46. Wagner Street, east of 1216 Church Street.
Contributing. Date undetermined.

Small, one-story frame shed with a gable roof and covelap siding.

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47. 98 13th Street.
Contributing. c.1828.

TYPE A. Some original window frames are intact. Has a rear addition of later date.

48. 260 13th Street.
Contributing. c.1828.

TYPE A. Brick has been painted. Some original window frames and the original six-panelled door and frame on the east end are intact. This is also one of the few houses that retains at least part of its original garden/yard space.

49. 272 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with aluminum. A one-story brick addition on the south end of the building was the Society's last bakery, from 1903-1905, according to the former curator of Old Economy Village.

50. 273 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with asphalt.

51. 274 13th Street.
Non-Contributing.

Two-story, non-Harmonist house of concrete block.

52. 276 13th Street.
Non-Contributing.

2-1/2 story brick Dutch Colonial house.

53. 278 13th Street.
Non-Contributing.

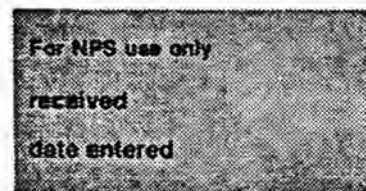
2-1/2 story brick Foursquare.

54. 284 13th Street.
Contributing.

TYPE C. Sheathed with asphalt siding. Has a one-story addition on the south end.

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55. 286 13th Street.
Non-Contributing.

Two-story frame Foursquare.

56. Mad Anthony's Bier Stube, Merchant Street and 13th Street,
southwest corner.
Contributing. c.1828.

TYPE A. Has had alterations to accommodate commercial use,
but its original form is intact; some original window frames are
intact on the second floor.

57. 1240 Merchant Street (southeast corner of Merchant & 13th Streets).
Contributing. c.1828.

TYPE A. The corbelled cornice has been covered by wood soffit
and fascia with eave returns, and a two-story brick addition is
on the east end of the house.

58. 308 13th Street.
Contributing. c.1830.

TYPE A. An aluminum-clad soffit and fascia have been applied.

59. 314 13th Street.
Contributing. c.1830.

TYPE A. A two-story porch has been added on the east end. There
is a one-story frame shed in the rear.

60. 316 13th Street.
Non-Contributing.

Two-story, early 20th century brick dwelling.

61. 322 13th Street.
Contributing. 1830.

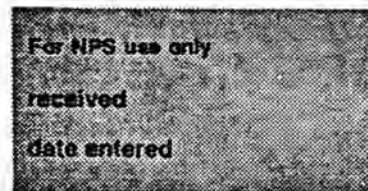
TYPE A. Date of construction is inscribed in mortar in the attic.
There is a two-story brick addition on the south side.

62. 328 13th Street.
Contributing. c.1830.

TYPE B. Sheathed with insulbrick. Chimney has been replaced;
door has been added on street elevation.

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- 63. 332 13th Street.
Non-Contributing.

Date unknown. This two-story, 2x2 bay frame building with gable roof may be a converted Harmonist shed structure, but this has not been substantiated.

- 64. 336 13th Street.
Contributing. c.1830.

TYPE B. Alterations similar to those at 328 13th Street, next door.

- 65. St. John's Lutheran Church of Old Economy and Rectory,
1320 Church Street.
Key. c.1828-31.

The church's design is attributed to Frederick Rapp. As the religious focal point of the Harmonist society, this is the most significant building outside of Old Economy Village. It is also one of the few buildings retaining good interior architectural integrity.

Of 3x5 bays, and one tall story, the brick church has a multi-storied clock and bell tower at its west end, facing Church Street. The main section of the church has a gable roof, its ridgepole perpendicular to Church Street. Its red-orange brick is laid in common bond, with jack arches above the large, 25-over-25 pane, wood windows, (most of which appear to be original, although the sills have been replaced or covered with concrete). Windows have been added on the east end. On the south elevation (along Creese Street), there is an arched window in the central bay of thick, multi-paned clear glass. The wood soffit and fascia have dentils and brackets on the north and south (side) elevations; the eaves are returned on the east (end) elevation.

The tower has a first-story of stone, cut in rectangular blocks, a three-story shaft of brick, and a wide wood cornice beneath the clock tower, with bell-cast-roofed octagonal cupola, topped by a smaller matching cupola.

The interior integrity is good to excellent. The barrel-vaulted ceiling is a Harmonist design feature seen also in the Feast Hall. The vault "rests" on wood pilasters with chamfered

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corners and simple cornices; these columns frame each window bay. The flat-topped windows are set within shallow wall arches. Most of the open-back pews are the original. The altar, stained glass, and organ are of later vintage. There is a square balcony centered on the west side of the nave, with panelling and a railing of turned posts. The nave is attached on the north side to the large, newer part of the church, but the original exterior north wall has been retained. An elliptical window, one of the most sophisticated decorative features in the community, tops the central door on this elevation.

The clock tower has walls approximately 3' thick at the base. Plaster walls on the ground level give way to brick above. Much of the original staircase, heavily worn, is intact. The operating clock retains many of the original pieces, and is still wound by hand daily. The two bells, in the tower above the clock, were forged in Pittsburgh.

The modern church addition is sited to the east of the Harmonist one, and a small, detached rectory is sited on the same lot to the north of the Harmonist Church.

66. 1398 Church Street.
Contributing. c.1826.

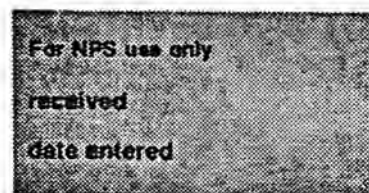
TYPE A. Currently undergoing a complete restoration of the exterior and a partial interior restoration. The recent removal of the siding on the shed addition revealed that the timbers used in construction were numbered with Roman numerals in the typical Harmonist manner just as on the main sections of buildings. This suggests that many of these shed additions may have been built at the same time, probably at a rather early date when there were many Harmonists living in the district.

67. 14th and Church Streets, northwest corner.
Contributing. 1826.

TYPE A. Located at the major intersection of Economy, this is the earliest dated brick house in the community. Mortar in the attic on the west gable end is inscribed "May 8, 1826." The building has been partially restored by Harmonie Associates, a local non-profit organization which helps to support Old Economy Village.

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68. 267 14th Street.
Contributing. c.1826.

TYPE A. Interior has good integrity. Has a large, two-story frame addition on the rear (north) elevation, probably late 19th century. The house is unusual for its large and relatively finished basement. Because of its central location and early date of construction, the basement of this house may have been used for storage of wine or other goods until the completion of the community store and wine cellar.

69. 268 14th Street.
Non-Contributing.

Two-story brick Foursquare.

70. 270 14th Street.
Contributing. c.1826.

TYPE A. Additions include a door on the west end, windows, and porches. The frame shed addition has been covered with aluminum siding.

71. 271 14th Street.
Contributing.

TYPE D. Of uncertain age, this building may have been one of the six single-story frame houses built by the Society by 1833; it has the same north-south orientation and approximate size. It is known that it served as a doctor's office for a time, although the store (in Old Economy Village) also contained a doctor's office. One map labels this structure a "hospital." This one-story, gable-end-to-street configuration seems to have been common for Harmonist workshops and other small non-residential buildings. In the Society's real-estate inventory of 1833, there is a doctor's shop listed individually at \$100.00.

72. 272 14th Street.
Non-Contributing.

1-1/2 story 20th century brick dwelling.

73. 273 14th Street.
Non-Contributing. c.1900

Two-story, frame building with a storefront-type facade, sheathed in aluminum siding.

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74. 274 and 280 14th Street.
Contributing. c.1825.

George Rapp, the Society's founder, lived in this house for a short time immediately prior to the completion of the Great House (on the grounds of the present museum complex) in 1826. In 1826, this house was described as being elegantly furnished and having Philadelphia wallpaper. It is a two-story, 6x2 bay building with gable roof, ridgepole parallel to 14th Street, running north-south. The exterior walls are covered with insulbrick, there is a wood soffit and fascia on door on the street elevation. There is one-story addition on the east end, and a two-story rear porch. The original foundation material has been covered by concrete block and brick.

75. 277 14th Street.
Contributing. c.1825.

Prior to the erection of the Great House, Frederick Rapp, Society founder George Rapp's adopted son and the business leader of the Society, lived here. The house is a two-story, 5x2 bay building with gable roof, ridgepole parallel to 14th Street. There are wood eave returns. Windows are one-over-one, double-hung sash with wood surrounds that appear to date c.1880. A single door is located in a central bay on the street elevation. There are one-story, shed-roofed extensions on the east and west ends of the building. The stone foundation is visible on the street elevation. Attached to the rear of this house is a two-story, 3x2 bay house (facing Boyleston Street) of wood covelap siding and gable roof, with its ridgepole perpendicular to Boyleston Street. It does not appear on the Society map of 1858, and may have been erected to house outside workers later in the 19th century.

76. 285 14th Street.
Non-Contributing. c.1920.

1-1/2 story stucco bungalow.

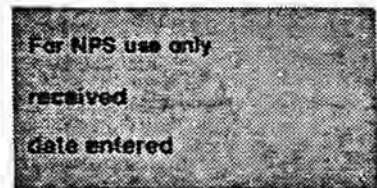
77. 289 14th Street.
Non-Contributing. c.1905.

Two-story frame building.

78. 291 14th Street.
Contributing. c.1826.

TYPE B. Has aluminum siding and replacement windows and door.

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79. 1401 Merchant Street (northwest corner Merchant & 14th Streets)
Contributing. c.1826.

TYPE A. A rear addition, conversion to commercial use, and partial re-siding have diminished its architectural integrity, but it remains obviously Harmonist.

80. Croatian Club, Merchant and 14th Streets, northeast corner.
Contributing. c.1826.

TYPE A. Window alterations and a large rear addition were made in the 1920s when the building was converted to a bank. John S. Duss (1860-1951), the Harmony Society's last major leader, lived in this house as a boy.

81. 309-1/2 14th Street.
Contributing. c.1826.

TYPE B. Abuts the Silver Lion Inn on its east side.

82. Silver Lion Inn, 14th Street.
Non-Contributing.

One-story brick commercial building.

83. 312 14th Street.
Contributing. c.1826.

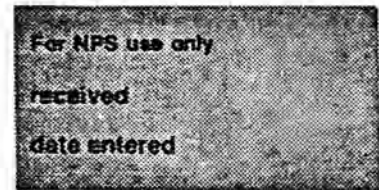
TYPE A. Has been converted to commercial use; "half-timbering" has been applied.

84. 316 14th Street.
Contributing.

Similar to the TYPE B house, but slightly larger. Sheathed in insulbrick. Windows and doors have been replaced, though the 3x2 bay configuration is intact. A rear shed is interesting for its siding of boards with a beaded lower edge. According to Stotz, this was the typical Harmonist siding. This is the only place outside the museum complex where it is in evidence.

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85. 317 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, this is slightly larger (like #316, above), is covered with insulbrick, and has a four-bay first floor, with paired center doors. One of these doors has a narrow, two-pane transom and is recessed, like a commercial entry. Picture windows were added and then filled in on this elevation. The house is nearly identical to 316 14th Street, across the street.

86. 320 14th Street.
Non-Contributing. c.1910

Two-story brick commercial building abutting a Harmonist building to the east.

87. 324 14th Street.
Contributing.

TYPE B. Its Harmonist form is visible behind a brick extension to the front.

88. 1414 Merchant Street (address uncertain; attached to #1412).
Contributing. c.1826.

TYPE A. House abuts 1412 Merchant Street (a modern structure) on its south side. Its siting reflects the Harmonists' block design; it is situated in the center of the original block between 14th and 15th Streets. The attached section, 1412 Merchant Street, is non-Contributing.

89. 1416 Merchant Street.
Non-Contributing.

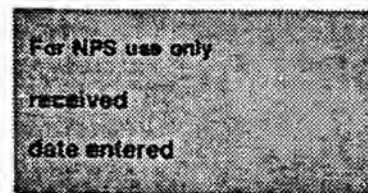
Concrete block and frame Dutch Colonial house.

90. 1422 Merchant Street.
Non-Contributing.

Two-story, suburban-type brick house.

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91. 70 15th Street.
Contributing. c.1828.

TYPE B. Has been re-sided with asphalt shingles. Windows have been altered, and a porch has been added. A small shed, possibly Harmonist, is in the rear.

92. 75 15th Street.
Contributing. c.1828

TYPE B. Re-sided with hexagonal asphalt shingles; windows have been replaced.

93. 78 15th Street.
Contributing. c.1828.

A two-story, 5x2 bay frame building with gable roof and ridge-pole parallel to the street and two, one-story extensions on the rear elevation. There is a central transomed door on the street elevation. Windows have been altered; building is covered with insulbrick.

94. 79 15th Street.
Non-Contributing.

One story, non-Harmonist frame house.

95. 84 15th Street.
Contributing. c.1828

TYPE B. Sheathed in perma-stone; windows have been replaced. There are several small additions and porches on sides and rear of house.

96. 85 15th Street.
Contributing. c.1828.

TYPE B. Sheathed in aluminum siding. Door added on street elevation; windows replaced.

97. 89 15th Street.
Non-Contributing. c.1950.

One-story, ranch-style house.

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98. 90 15th Street.
Contributing. c.1828

TYPE B. Sheathed in insulbrick; door moved to street elevation; windows replaced.

99. 91 15th Street.
Contributing. c.1828

TYPE B. Sheathed in aluminum siding; windows replaced; one-story extension on east end.

100. 92 15th Street.
Non-Contributing. c.1920.

1-1/2-story frame bungalow.

101. 1427 Church Street.
Contributing. c.1824

Of log construction, but similar to the brick and frame Harmonist houses, this is one of the first houses used by the Harmonists upon their arrival at Economy. According to the former curator of the Old Economy Village, this building was moved onto the site by the Harmonists in order to house workers as they erected other buildings. Now covered with aluminum siding, it retains its deeply recessed windows and general shape. There is a door on the street elevation.

102. 1501 Church Street.
Contributing. c.1828

TYPE A. The slightly bell-cast roofline is unique in the district. Overall integrity is good, with original window frames and door location intact. A brick porch has been added on the west end.

103. 100 15th Street.
Contributing. c.1828

TYPE B. Much of the exterior is sheathed with asphalt shingles; the bottom three feet or so of the house have been parged with concrete. There is a door on the street elevation as well as on the east end. The rear addition is atypical in having a separate, lower roofline than the main part of the house.

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104. 1500 Church Street.
Contributing. c.1812.

This was one of the first buildings used by the Harmonists. Formerly located on another site in the area, this house was purchased by the Harmonists and moved to its present site in 1824 as a place for Society founder George Rapp to live, until another suitable building could be erected. (Rapp subsequently moved to 274 14th Street and then the Great House.) This was originally the home of Ephraim Blaine, father of James Blaine, the candidate for president in 1884, and the owner of land sold to the Harmonists for their settlement.

After serving as George Rapp's temporary residence, the building became the schoolhouse until 1884, when it was replaced by the building at 1515 Church Street.

Early photographs of the building before it was resided show that the original siding was wood of varying widths. There was a 5x4 bay configuration, with six-over-six double hung windows and two small attic windows in each gable end.

Described as a schoolhouse in the Society's 1833 inventory of real estate, the building was valued at \$600.00, the same as one of the Harmonists' double houses.

2-1/2 stories tall, the building now has a 5x2 bay configuration and is sheathed with aluminum siding.

105. 262 15th Street.
Non-Contributing.

Two-story, brick Spanish Colonial-style house.

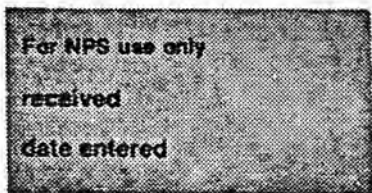
106. 264 15th Street.
Non-Contributing.

1-1/2 story, frame bungalow.

107. 269 15th Street.
Contributing. c.1828

TYPE B. Sheathed with aluminum siding. Porch added on east end; separate concrete block garage in rear.

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108. 270 15th Street.
Contributing. 1824

This is a large, two-story wood/frame building of 5x3 bays, with a gable roof, ridgepole parallel to 15th Street. Unusual features of the house are the central doorway on the north (street) elevation, which has a three-paned transom and side-lights, recessed within a panelled surround, and the decorative stone watertable on the front (north) elevation, with the stones incised with horizontal lines.

According to the former curator of Old Economy Village, this was perhaps the first building erected here by the Harmonists, and was begun on May 8, 1824, the day of their arrival. It served as the Society's meeting-house until the completion of the Feast Hall in 1828, and housed some of the Harmonists until the family houses were built. It subsequently served as a granary and a firehall. Although one source (the survey of 1977) states that this is a log structure, it seems unlikely that a log building would have had a dressed stone watertable and door such as this. Though the insulbrick siding has been on the house as long as the current owner has owned it, he has no reason to think that the structure is log underneath, and believes it is of simple wood lap siding.

The Society real estate inventory of 1833 lists an "old granary with seller;" since, by 1833, the granary on the present museum property was completed, it's possible that this building was the "old" granary referred to--nine years old at that time. It was valued at \$400.00.

109. 271 15th Street.
Contributing. c.1828.

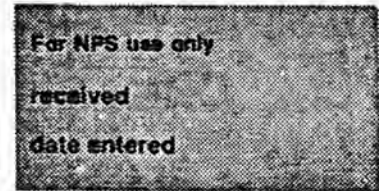
TYPE B. Covered with insulbrick; a porch has been added on the east end.

110. 275 15th Street.
Non-Contributing.

Two-story, non-Harmonist, suburban-style brick house.

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111. 274 15th Street.
Non-Contributing.

Two-story modern brick house.

112. 273 15th Street.
Contributing. c.1828.

TYPE B. Has been covered with modern orange brick, fourth bay has been added on the street elevation.

113. 276 15th Street.
Contributing. c.1828.

TYPE C. Covered with asbestos siding. A one-story attached shed at the rear may be partly Harmonist.

114. 284 15th Street.
Non-Contributing.

Two-story brick Foursquare.

115. 285 15th Street.
Non-Contributing.

Two-story frame Foursquare.

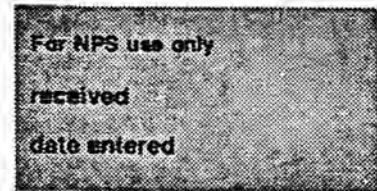
116. 286 15th Street.
Contributing. c.1830

According to the former curator of Old Economy Village and an early map of the community, this was the Harmonists' wagon shop, and has been turned 180 degrees on its site.

The 1-1/2 story gable-roofed building is wider than it is long, with its ridgepole perpendicular to 15th Street. The roofline extends on the east end, giving the building an asymmetrical configuration. Exterior walls are sheathed with aluminum lap siding. Windows are replacements; one or two frames may be original. A door is located off-center on the street (north) elevation.

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117. 291 15th Street.
Contributing. c.1828.

TYPE B. Covered with aluminum siding. An aluminum-sided shed with a central brick chimney is sited behind the house.

118. 1501 Merchant Street.
Contributing. c.1828.

TYPE B. Has been covered with modern orange brick. The first floor was converted to the Star Grill bar and resaurant, now defunct.

A brick addition on the north side of the building has a gable roof.

119. 1426 Merchant Street.
Contributing. c.1828.

TYPE A. Brick has been painted and repointed, cornice is covered with aluminum, and windows have been widened.

120. 1500 Merchant Street.
Contributing. 1828.

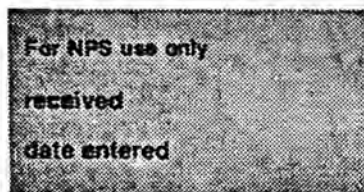
TYPE A. This house is unusual in lacking a shed addition and retaining a relatively large amount of its original rear yard. Also, much of its block on Merchant Street has a slate sidewalk.

Two windows have been added on the west end, and one on the north side. The door on the east end is in its original location and possibly its original frame. Another door is located on the west end and was probably added in the late 19th century. The stone foundation is visible on the east, south, and west elevations.

The interior of the house retains unusually good integrity, with most of the original walls and plaster intact and much of the wood trim. The surround of the door on the west end is Victorian, suggesting that it was a late 19th century alteration. "1828" is inscribed in mortar in the gable end of the attic.

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121. 1505 Church Street.
Contributing. c.1828.

TYPE B. The original three-bay configuration of the north and south sides is now visible only on the south side; the central bay of the north side has been covered over. This building may have been moved a short distance when Laughlin Street, immediately to the north, was installed. It is somewhat out of alignment with the surrounding Harmonist houses and rests on a modern foundation, yet it retains its basic Harmonist bay configuration.

122. 1514 Church Street.
Contributing. c.1884.

One of the largest extant Harmonist buildings, this two-story, 7x3 bay frame building was erected as a school for the children who worked and lived at Economy. Now covered with aluminum siding. The carved stone steps on the front are intact, representative of the Harmonists attractive stonework.

123. 274 Laughlin Street.
Non-Contributing.

Small, non-Harmonist, one-story frame building reportedly moved from another site.

124. 1515 Church Street.
Contributing. c.1828.

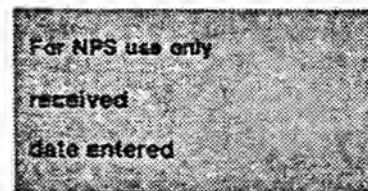
TYPE A. The house differs from the TYPE A house only in having a 2x2 bay configuration. There is no visible evidence of there ever having been a third bay on the long (north and south) sides. Other houses with this configuration are the Lenz House in Old Economy Village and 1216 Church Street. Brick is painted; window frames and a door frame appear to be original.

125. 68 and 70 16th Street.
Contributing. c.1830.

A two-story, 6x2 bay frame building with gable roof, ridge-pole parallel to 16th Street. According to the former curator of Old Economy Village, this was the tanner's shop for the

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Society. Early maps and photographs show a granary in this area, with the tannery across the street. Perhaps it was moved to this site at a later time. It is similar in size and plan to 260-264 16th Street.

126. 72 16th Street.
Non-Contributing. c.1905.

Two-story, non-Harmonist frame house.

127. 74 16th Street.
Contributing. c.1830.

TYPE B. Has been covered with brick, and the 2 x 2 bay configuration may have been an alteration.

128. 78 16th Street.
Contributing. c.1830.

TYPE B. Sheathed with insulbrick, with an aluminum cornice and window and door replacements.

129. 84 16th Street.
Contributing. c.1830.

TYPE B. Sheathed with aluminum siding, with typical window and door alterations.

130. 90 16th Street.
Contributing. c.1830.

TYPE B. Sheathed with aluminum siding; with typical window and door alterations. A modern, one-story addition is on the west end. A frame garage is in the rear.

131. 1599 Church Street (southwest corner, 16th & Church Streets).
Contributing. c.1830.

TYPE B. Sheathed with aluminum siding. First floor was converted to commercial use, with a presently unoccupied storefront facing Church Street.

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132. 260 and 264 16th Street.
Contributing. c.1830.

Two-story, frame house of 6x2 bays with gable roof, ridgepole parallel to the street. Two wood sheds are located in the rear; one of these faces Church Street. Both have gable roofs and narrow lap siding. According to the former curator of Old Economy, this was the cooper's shop for the Society. It is similar in size and design to the tanner's shop at 68-70 16th Street. This may have been the house of the cooper and his helpers as well as his work area. The 1833 real estate inventory of the Society lists a cooper's shop, but values it at only \$100.00, much less than the typical \$600.00 value of a large frame house such as this one. Perhaps the small rear sheds were the actual coopers work area. The Society's coopers produced the wine casks, some of which remain in the wine cellar beneath the Tailor Shop.

133. 288 16th Street.
Contributing. c.1830.

TYPE B. The present wood siding does not appear to be original. There have been some window and door alterations. A modern garage is in the rear.

134. 16th and Merchant Streets, northwest corner.
Contributing. c.1830.

TYPE A. Attached to a modern commercial building on its west side and adapted for commercial use on its first floor. Windows have been altered. The house is one of the few that retains its original gable-end roofline configuration, with its narrow trim board.

135. 296 16th Street (southwest corner of 16th & Merchant Streets).
Contributing. c.1829.

TYPE A. Brick has been painted, windows and doors have been replaced. The owner reports that "1829" is inscribed in the house's attic. The house is relatively unusual in retaining much of its original yard.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input checked="" type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1824-1905

Builder/Architect The Harmony Society

Statement of Significance (in one paragraph)

The Economy National Historic Landmark, encompassing the remaining buildings of the Harmony Society's most successful settlement at Economy, Pennsylvania, is significant as the most complete site of this important communitarian sect which had a significant impact on the commercial, industrial, and financial worlds of 19th century America and an international impact on social reformers of the era. At Economy, the Harmony Society achieved national recognition for its wool, cotton, and silk industries and was known nationally in its commercial and financial activities, including its pioneering role in the oil industry and its role in the construction of several railroads, among them the Pittsburgh and Lake Erie. Its three prosperous settlements at Harmony, PA, New Harmony, IN, and finally at Economy served as models for other 19th century utopian groups such as the Shakers, the Amana Society, and the Zoarites. Prominent social reformers and intellectuals influenced by the Society's successful communal lifestyle include Robert Owen, Hegel, Byron, and Goethe. The Society's extraordinary productivity testifies both to the dedication of its members--who practised pacifism, communal sharing of property and wealth, and celibacy with a pietistic belief in Christ's Second Coming--and to the magnetism of leaders George and Frederick Rapp, who were the Society members' intercessors with the outside world. One of the longest-lived of the many 19th century communitarian sects, the Harmony Society was eventually weakened by the deaths of Frederick and George Rapp in 1834 and 1847, the industrial revolution, and a diminishing population. In 1905, one hundred years after its incorporation, the Society was officially dissolved. The remaining Harmonist buildings, comprising the National Historic Landmark, are a physical legacy of the Society's most successful period.

German pietists from the Wurttemberg area, the Harmonists followed George Rapp to America in 1804-1805 to secure religious freedom. Like other pietist groups, they believed in a more direct relationship with God than provided for in Lutheran orthodoxy, and sought to minimize the role of the church, its ceremonies, and its dogma. Their somewhat mystical faith was based heavily on the Book of Revelations and galvanized by "Father" Rapp's magnetism as spiritual leader/prophet. It held that Christ's return to earth would restore mankind to its original pure, androgynous nature. There was considerable conflict within the Society over certain tenets--the sharing of wealth and practise of celibacy, in particular--and George Rapp and his adopted son, Frederick, have been criticized as being dictatorial, un-Christian, and even cruel in their treatment of Society members and management of the Society's wealth. The merits of the Society's philosophy and management aside, the Harmonists were able to combine a religious lifestyle with an extraordinary degree of economic success.

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Economy's productivity was based mainly on industry, rather than on agriculture, in contrast to the Harmonists' earlier settlements at Harmony (1805-1815) and New Harmony (1815-1824). This is reflected in the acreage of Economy, the smallest of the three settlements, with approximately 3,000 acres.

Fueled by a skilled, yet unpaid, labor force that considered productivity a duty to God, Economy's industries supplied the Harmonists and a great many others in the 1820s through 1840s. Sold under the name of Frederick Rapp, the Society's business manager and leader in temporal affairs, Harmonist goods were widely distributed on the East Coast and throughout the Ohio and Mississippi Valleys by business agents for the Society in most of the major cities. Several of the Harmonists themselves travelled from city to city handling arrangements with agents, most notably Frederick Rapp (1786-1834) who has been called "one of the most influential and powerful manufacturers and private bankers of the United States."¹ Originally trained as an architect and stone mason, Rapp was cultured, well-travelled, and acquainted with and adept at dealing with prominent American businessmen and politicians. In 1828, when Economy's industries were thriving, Frederick Rapp was asked to address the United States House of Representatives' Committee on Manufacture on the methods and business of the wool industry. Led by Rapp, the Society was influential in championing the protection of domestic industries during the 1820s when there was considerable debate over how to deal with strong foreign competition.

Wool and cotton manufacture dominated Economy's industries in the 1820s and 1830s, during which time the Society had "a virtual monopoly of cotton and woolen yarn and cloth on the Upper Ohio."² The Harmonists built and purchased machinery which was state-of-the-art; combined with high quality raw materials, such as the Merino sheep wool which the Harmonists helped introduce to this country, and a diligent labor force with relatively good working conditions, the end product was of superior quality. The steam-powered mill (the Society was among the first to introduce steam to actually power their industries) was capitalized at \$30,000 and brought increasing profits in the 1827-1831 period. \$84,571 worth of wool products were produced in 1831. The cotton mill, capitalized at \$25,000, produced approximately \$22,000 worth of goods annually with profits of twelve to fifteen percent. Products from both industries included wool and cotton yarn, broadcloth, sheeting, blankets, satinet, wool flannels, felt (for hats), hats themselves, cassinets, linseys, chambray, and hemp for rope.

Silk manufacture began in the late 1820s at Economy and flourished

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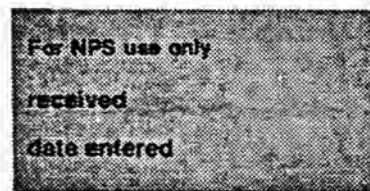
through the 1840s, despite financial instability and a national depression in 1837 which resulted in poor business conditions for some time thereafter. George Rapp and his granddaughter, Gertrude, brought experts in the cultivation of silkworms to Economy to learn the industry first-hand; by 1843 there were extensive mulberry plantations at Economy. In an account of the Harmonists in "The Silk Culturist" of October, 1836, Economy silk was called "'the best we have seen of American manufacture'".³

Other popular goods produced by the Society included wine, beer, whiskey, flour, and shoes. To promote the Society's industries Frederick Rapp travelled widely, meeting with merchants in Baltimore, New York, Philadelphia, and Boston. The large volume of business correspondence in the Harmony Society Archives testifies to his wide-ranging business contacts. Enhancing the Harmonists' reputation as manufacturers was the fact that they had built three separate communities in two states and, therefore, contributed significantly to several local economies over the course of their existence.

The Society amassed considerable assets from its industrial ventures (estimates as early as the 1830s ranged from half a million to more than two million dollars), but its financial ascendance paralleled its industrial decline. Frederick Rapp's death in 1834 was a blow to the Society's commercial activities. Other combined problems such as the rapidly aging population, a wool industry which had never fully recovered from a major fire in 1833, and the obsolescence of machinery which had once been state-of-the-art could not be overcome. In the second half of the century, therefore, the Society turned to investments to provide the necessary income both for the operation of the community and for the Society's anticipated return to Jerusalem upon Christ's return. As Arndt points out, the change was merely "from communal work to communal investments."⁴

Finance was not new to the Society; it had previously loaned money to the State of Indiana and the cities of Pittsburgh and Allegheny. The Society was considered to be not merely stable financially, but rich and munificent. In fact, a lawsuit against the Society that went to the U.S. Supreme Court (one of many lawsuits brought against the Society, most of which the Society won) revealed that in 1846 the value of Society property was \$901,000. In addition to this was a secret fund amassed by George Rapp between 1834-1844, known as the "church fund," consisting of over \$400,000 in gold and silver withdrawn from Harmonist bank accounts in Pittsburgh, Philadelphia, and Louisville. Skeptical of the U.S. government's financial stability following Andrew Jackson's veto of the U.S. Bank Charter in 1833, Rapp decided to secret a fund of cash in vaults in his basement, for use by the Society when

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it returned to Jerusalem. When fiscal mismanagement led the Society toward bankruptcy in the 1890s, this fund was drawn upon by Rapp's successors to pay the Society's mounting debts.

The Society's investment in the oil industry during the 1861-1892 period was of particular significance and, for a time, greatly profitable. The Society drilled wells on some of the 6,000 acres it owned in northwestern Pennsylvania and refined oil that was considered the best on the market. The oil pipeline they constructed was one of the earliest. The Society had sufficient financial and political clout to block a threatening oil-pipeline bill until it included a clause protecting their rights and enabling them to build a private pipeline across the Allegheny River.

The Pittsburgh and Lake Erie Railroad, financed by the Society and managed by Society Trustee Jacob Henrici from 1881-1884, linked the Pittsburgh area to the main railroad lines from Chicago to New York, and hence was of immense importance to the subsequent industrial development of the region and indirectly the industrializing nation. In 1884, Henrici sold the railroad to the Vanderbilt family for \$1,150,000.

Charles Stotz, restoration architect of Old Economy Village and architectural historian of western Pennsylvania, has written that the Harmonists "established in western Pennsylvania the only truly homogenous community of which any tangible evidence remains."5 The buildings of Economy, preserved on their original sites, are an important collection of a peculiar architectural style exhibiting early 19th century construction methods and craftsmanship. Indeed, the site surpasses similar historic communities in the number and range of original buildings that are intact. Very few of the buildings outside the Old Economy Village complex have had any kind of restoration and hence possess great potential for future architectural and archaeological investigation.

Though Frederick Rapp, to whom the design of all the Society's major buildings is credited, was determined to build "in the American manner," the Harmonist buildings are a recognizable blend of American and German elements and, as such, are unique. The entire group is a rare example of a planned community, providing insight into the way the Harmonists lived. Their predominantly practical plan--a grid containing both public and private areas, with factories and fields on the outskirts and houses and essential services at the center--reflected the Society's commitment to a simple but efficient lifestyle. The construction of their buildings shows concern for both practicality and appearance. The Feast Hall, Great House, and church share several

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architectural features that bear evidence to a fine sense of proportion and detail.

The infrastructure of the town was as well-detailed as the buildings. The water system, fed from water on the eastern hillside, ran through pipes of hollowed out logs carefully fitted together, and served every part of the town via several pumps. Community bake ovens were distributed throughout the town, and a steam laundry served the entire community.

Most of Economy's unique and impressive landscape features have, unfortunately, been lost. The landscape that exists today is only a representative of what once existed--a deer park with Virginia deer, labyrinths, a second pavilion, and plants and flowers trained to grow in elaborate patterns. Grape vines, now present only on the buildings within the museum complex, once were trained to grow on all of the houses, where they were watered by run-off from the roofs. The heavy development of the outskirts of Economy in the early 20th century destroyed some features; the present garden at Old Economy Village, while retaining the important Pavilion and Grotto structures, has seen extensive restoration. The original town lay-out remains discernable, however, and is a major contributing feature of the district today.

Three archaeological studies have been undertaken at Economy in the last twenty years, two of them on the grounds of the Old Economy Village complex. Relatively narrow in scope, these studies did not produce new information of great significance about the Society's activities, though artifacts were uncovered. These consisted primarily of pieces of earthenware and glass. The third study concerned a community bakery site on 13th Street, where remains were uncovered of a foundation, a chimney, and gate, along with pottery shards, nails, and two Indian artifacts. Because the archaeological potential would seem to be greatest in the Harmonist domestic and work areas outside the museum--the area that has seen the least investigation to date--the archaeological potential of the district remains considerable.

Throughout its existence, the Harmony Society was the object of regular and close scrutiny from travellers, writers, economists, lawyers, merchants, would-be followers and imitators. As the Society's most prosperous and final home, Economy received the greatest attention and publicity. The attention was a function both of the unusual, simultaneously communal and capitalistic lifestyle of the Society, and of the religious and social ferment in Europe, England, and America in the early 19th century. Numerous pietistic religious groups formed in that era, particularly in Germany where a revolution occurred in 1848. George Rapp was celebrated at his death in 1847 in the Pittsburgh Daily

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Morning Post as "the greatest Communist of the Age" in the same year that Marx and Hegel, the latter a contemporary of Rapp's from the same part of Germany, began writing The Communist Manifesto. German utopian communist William Weithrig, who fled the German revolution hoping to establish "Communia" in Iowa, wrote at length about Economy in 1851. The French writer Louis Cortambert spent eleven months at Economy in 1839-40, producing a French account of the Society. Goethe, Rudyard Kipling, and Byron all wrote of the Society, the latter devoting four stanzas of Canto XV of "Don Juan" to George Rapp and his society of celibates.

Travellers, often well-known or distinguished figures, wrote accounts of visits to the Society's settlements, many of which were published in newspapers and journals here and abroad. One of the earliest, John Melish's 1812 account of Harmony, PA which appeared in "Travels Through the United States of America" was reviewed at length in British magazines, and led to Robert Owen's relationship with the Society. Owen subsequently purchased the town of New Harmony, IN when the Society left there to establish Economy.

In its relationship with other communal sects, the Harmony Society was inspirational; offering practical advice and sometimes financial assistance to the many other sects with whom it communicated. Friendly relations were maintained with the Shakers, the Amana Society, and the Zoarites, with the Harmonists giving assistance in matters of industrial production. Loans were extended to the Hutterians in the Dakotas and the Ora Labora in Michigan. One ill-fated alliance was with the so-called Count Leon, who in 1831 convinced one third of the Harmonists to withdraw from the Society and establish a separate community under his rule, an event afterwards referred to as the Schism.

In sum, the Harmony Society provided a powerful example of communal life that was widely known and seminal in its impact in an era of political and economic experimentation. As Philadelphia economist Matthew Carey observed in The New Olive Branch of 1820, even before the Harmonists had established Economy, "The history of the world may be examined in vain for any instance of such rapid strides made by any body of men, wholly unaided by bounties, premiums, loans, or ammunities from government. The Harmonists were true practical economists." "6 Such was the fascination the Society held for others.

On a regional and local scale, the Society also had wide-ranging impact. The Economy Hotel (no longer extant) served a large number of travellers, who stopped at this well-known spot along the Pittsburgh-Beaver Road. Many of the travellers' accounts were written

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by visitors to the hotel.

Investments which had regional impact include timbering in Warren County, where a large sawmill was in operation, and coal mining in Beaver County, where the Society owned nearly 1,000 acres and mined from the 1850s until 1880, shipping most of the coal west. The town of Beaver Falls, also in Beaver County, was laid out and promoted by building a bank and several factories, all financed by the Society. Geneva College is located at Beaver Falls due to the efforts of the Society. The Society operated the Harmony Brickworks and the Economy Planing Mill Company in Beaver Falls, both active c.1890. It invested in four other local railroads besides the Pittsburgh & Lake Erie.

The Society was particularly important to the economy of Pittsburgh, where it purchased machinery and goods it could not make itself (such as two steamboats it had built in the 1820s), conducted much of its banking, figured in local politics, and invested in various enterprises, one of which was the Pittsburgh Point Bridge Company of which Jacob Henrici was a director.

Debts accumulated in the Society's final decades, due to the demise of industry, mounting expenses, and some bad investments. John S. Duss, the last active Trustee, presided over a handful of remaining members, parlaying the Society's name and reputation into a lucrative career for himself as leader of the "Economy Band" in the 1890s, using a giant and dwarf from P.T. Barnum's circus as advertising gimmicks. In 1903, he conducted at Madison Square Garden and also led the Metropolitan Opera House Orchestra on a tour of the West. All of this perpetuated the publicity the Harmony Society had always received, but in a weird and incongruous context. Duss resigned as Trustee in 1903 in favor of his wife. Two years later, Mrs. Duss formally dissolved the Society which then had only three living members. A subsequent lengthy and controversial legal battle resulted in the State of Pennsylvania "inheriting" the acreage and buildings of the present museum, Old Economy Village, while the rest of the town was sold privately.

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Since the dissolution of the Harmony Society, Economy has become part of the larger, 20th century industrial town that supplanted it, Ambridge. The restored museum complex provides an intellectual context for understanding the Harmony Society's beliefs and history. The Harmonist houses and other Society buildings outside the museum, encompassed by the National Historic Landmark, provide a more complete physical document of the Society and its way of life.

1. Arndt, Economy on the Ohio, p.xviii.
2. "The National Importance of Old Economy and the Value of its Restoration," unpublished report submitted by Dr. Cecil K. Byrd, Chairman, Indiana University; Dr. James H. Rodabaugh, Ohio Historical Society; and Dr. Clyde C. Walton, Illinois State Historical Society, August 15, 1957.
3. Arndt, George Rapp's Harmony Society, 1785-1847, pp.579-80.
4. Ibid, p.603.
5. Stotz, Early Architecture of Western Pennsylvania, p. 194.
6. Arndt, George Rapp's Harmony Society, 1785-1847, p.229.

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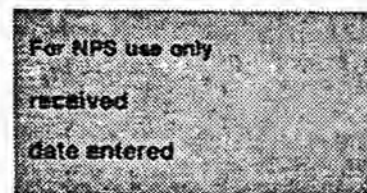
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- Reibel, Daniel B., Walking Tour of Old Economy. (Ambridge: Old Economy, 1978.)
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Stotz, Charles M., Early Architecture of Western Pennsylvania. (New York, 1936), pp.

Stotz, Charles M., "Threshold of the Golden Kingdom: The Village of Economy and its Restoration," Winterthur Portfolio 8. (Charlottesville: University Press of Virginia, 1973), pp.133-169.

Original maps, in collection of Old Economy Village, Ambridge:

Map of the Land of the Harmony Society, 1858.

Map of Economy, PA, by Karl Mensch and J.S. Duss, 1889.

Map of Economy, Harmony Township. "The Property of the Harmony Society," undated. Gives German street names.

Map of the "Great New City of Economy," c.1905.

Map of Old Economy Museum, by Charles M. & Edward Stotz, Jr., 1943.

Harmonist architectural drawings on file at Pennsylvania Historical and Museum Commission Archives:

Floor plan and side elevation drawing of a fireplace and staircase for a house undated, OE.80.2.9

Great House, 06.72.17.15.

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Beginning on the west side of the district at the northeast corner of Route 65 and 13th Street, proceed east along the north side of 13th Street to a point opposite 98 13th Street. Crossing the street due south, follow the west and south property lines of 98 13th Street, continuing east in a straight line across Church Street to a point on the east side of the street. Proceed south to the southeast corner of 12th and Church Streets. Proceed due west across Church Street, and follow the south side of 12th Street to its intersection with Route 65. Follow the west and south property lines of 70 12th Street, and continue east along the south property lines of all the properties facing 12th Street to the southeast corner of 280 12th Street. Proceed north along the east property line, continuing in a straight line across 12th Street to the north side of the street. Proceed east along the north side of the street to Merchant Street. (The property of 1198 Merchant Street--tax parcel #11-04-611--is located at the southeast corner of this intersection and is part of the historic district, but is discontinuous.) Proceed north along the west side of Merchant Street to Wagner Street. Here the boundary crosses Wagner Street to include the Harmonist building at 1221 Merchant Street, and returns to the south side of Wagner Street. Proceed west along Wagner Street to a point opposite the east property line of 1216 Church Street. Crossing the street due north, follow the east property line of 1216 Church Street to the south property line of 272 13th Street. Proceed east along the south property lines of all the properties facing 13th Street, continuing east across Merchant Street, following the south property lines of all of the properties facing 13th Street to the southeast corner of the property of 336 13th Street. Follow the east side of this property north to 13th Street. Proceed west on the south side of 13th Street, crossing Merchant and Church Streets, to the southwest corner of 13th and Church Streets. Proceed north in a straight line across 13th Street, continuing north to a point opposite the north side of Creese Street. Here the boundary turns due east to include the property of St. John's Lutheran Church, with a jog to the south to include the Harmonist building at 273 13th Street. The boundary follows the east property line of the church to the south property line of 274 and 280 14th Street. Following their south and east property lines, continue north in a straight line across 14th Street to a point. Proceed east along the north side of 14th Street, crossing Merchant Street, to a point opposite 312 14th Street. Proceed due south across 14th Street and follow the west and south property lines of 312 14th Street, continuing east along the south property lines of those buildings facing 14th Street to the southeast corner of 324 14th Street. Follow the east and north property lines of this parcel, continuing west on 14th Street to a point opposite 317 14th Street. Proceed due north across 14th Street and follow the east and north property lines of 317 14th Street, continuing west along the

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south side of Boyleston Street, crossing Merchant and Church Streets, to the west side of Church Street. Proceed north along the west side of Church Street to a point opposite the south property line of 100 15th Street. Proceed east across Church Street in a straight line, continuing east along the south property lines of all the properties facing 15th Street to the southeast corner of 286 15th Street. Proceed north along its east property line, continuing north across 15th Street in a straight line to a point on the north side of the street. Proceed east along the north side of 15th Street, crossing Merchant Street, to the northeast corner of 15th and Merchant Streets. Proceed south across 15th Street in a straight line, continuing south along the east side of Merchant Street to the southwest corner of the property of 1412 Merchant Street. Follow the south and then the east property lines, continuing north along the east property lines of all of the properties facing Merchant Street, continuing across 15th Street in a straight line to the northeast corner of 1500 Merchant Street. Proceed due west, crossing Merchant Street, and follow the south side of Laughlin Street to a point opposite the west property line of 289 Laughlin Street. Proceed west in a straight line to the southwest corner of the property of 288 16th Street. Proceed east in a straight line along the south property lines of 288 and 296 16th Street to the west side of Merchant Street and proceed north to the corner of Merchant and 16th Streets. Here the boundary jogs north to include parcel #12-05-516 (no address), returns to the south side of 16th Street, and proceeds west along 16th Street across Church Street to the northwest corner of the property of 68 and 70 16th Street. Follow the west and south property lines of this parcel, continuing east along the south property lines of all of the properties facing 16th Street, crossing Church Street in a straight line to the east side of the street. Here the boundary follows the east side of Church Street to the southeast corner of Church and Laughlin Streets, with a jog to the west to include 1515 Church Street on the west side of the street. From the corner, proceed west across Church Street in a straight line, continuing west along the south side of Laughlin Street to the northwest corner of 75 15th Street. Follow the west property line south, continuing across 15th Street to a point on the south side of the street. Proceed west along 15th Street to the northwest corner of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Follow the property line west and then south to the point of origin.

The Harmonist cemetery, a discontinuous part of the historic district, is located south of the rest of the district near the northwest corner of Church and 11th Streets. It is a rectangular lot of approximately 1/4 acre. Its boundaries correspond to those of tax parcel #11-04-308.

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BOUNDARY JUSTIFICATION:

The boundaries of the historic district were selected to include all of the confirmed extant Harmonist buildings that are on their original sites and to exclude as many non-Harmonist buildings as possible. Several Harmonist buildings within the district were moved from other sites. The Harmonist buildings are defined as those built by or for the Harmonists during the period of the Society's existence at Economy, 1824-1905. Most of these buildings were constructed in the 1829-1840 period, but some date to the latter part of the 19th century when the Society was aging rapidly and required different types of buildings. Because the Harmonists built their community as an integrated whole, each confirmed Harmonist building retaining a basic level of integrity is considered contributing to the significance of the district.

The irregularity of the district boundary is due to the nature of post-Harmonist development. After 1905, much of the Harmony Society's property was sold to developers who were laying out the new adjacent steel town of Ambridge. Wagner, Creese, Boyleston, and Laughlin Streets were inserted between the existing Harmonist numbered streets, and the new lots were quickly filled with houses. Most of the Harmonist yard lots were also sold off, for houses, at this time. The result is a juxtaposition of two types of architecture: the nineteenth century buildings of the Harmonists, and the modest, early twentieth century workers' houses of Ambridge. The district boundary consequently extends, finger-like, to include the remaining Harmonist streetscapes (along with the non-contributing houses built between Harmonist ones) but exclude the post-1905 streetscapes.

A single, large vacant lot between Laughlin and 16th Streets north of Church Street has been included, because excluding it would mean leaving a group of three Harmonist houses at the northeast corner of this lot isolated from the rest of the district as a discontinuous group.

The sites of three archaeological studies which have been undertaken in the district are located within the boundaries discussed here, two of them on the grounds of the museum in the vicinity of the Feast Hall and the Grotto, and a third on 13th Street.

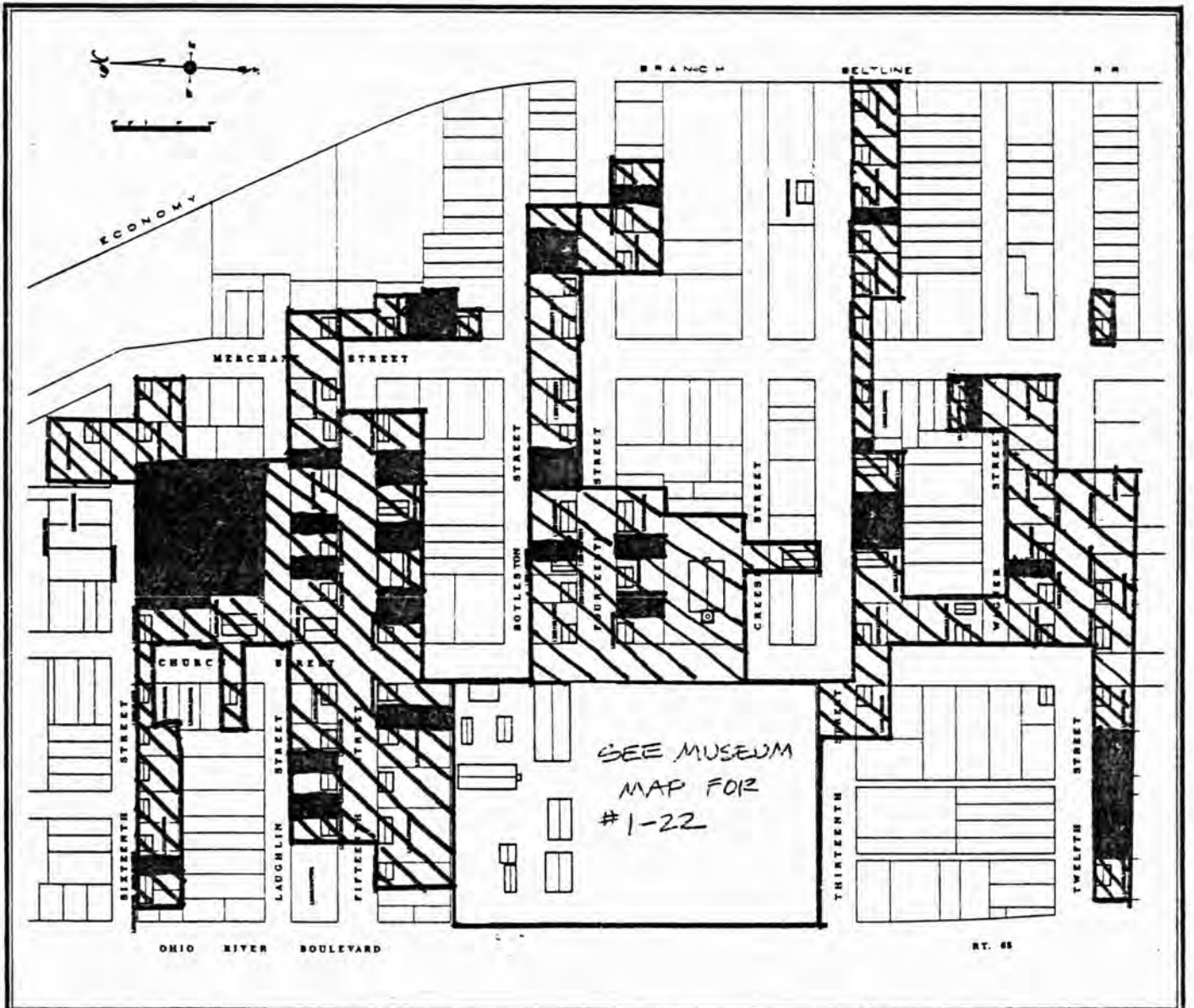
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

Landscape features such as gardens, orchards, labyrinths, a deer park, etc. that were once part of the community are no longer extant, with the exception of the largely recreated garden of Old Economy Village. Other landscape features were located outside the proposed district on land that has now been densely developed for residential and commercial use, or within the district on land which has since been developed. The only significant landscape features remaining, then, are encompassed in the boundaries discussed here.

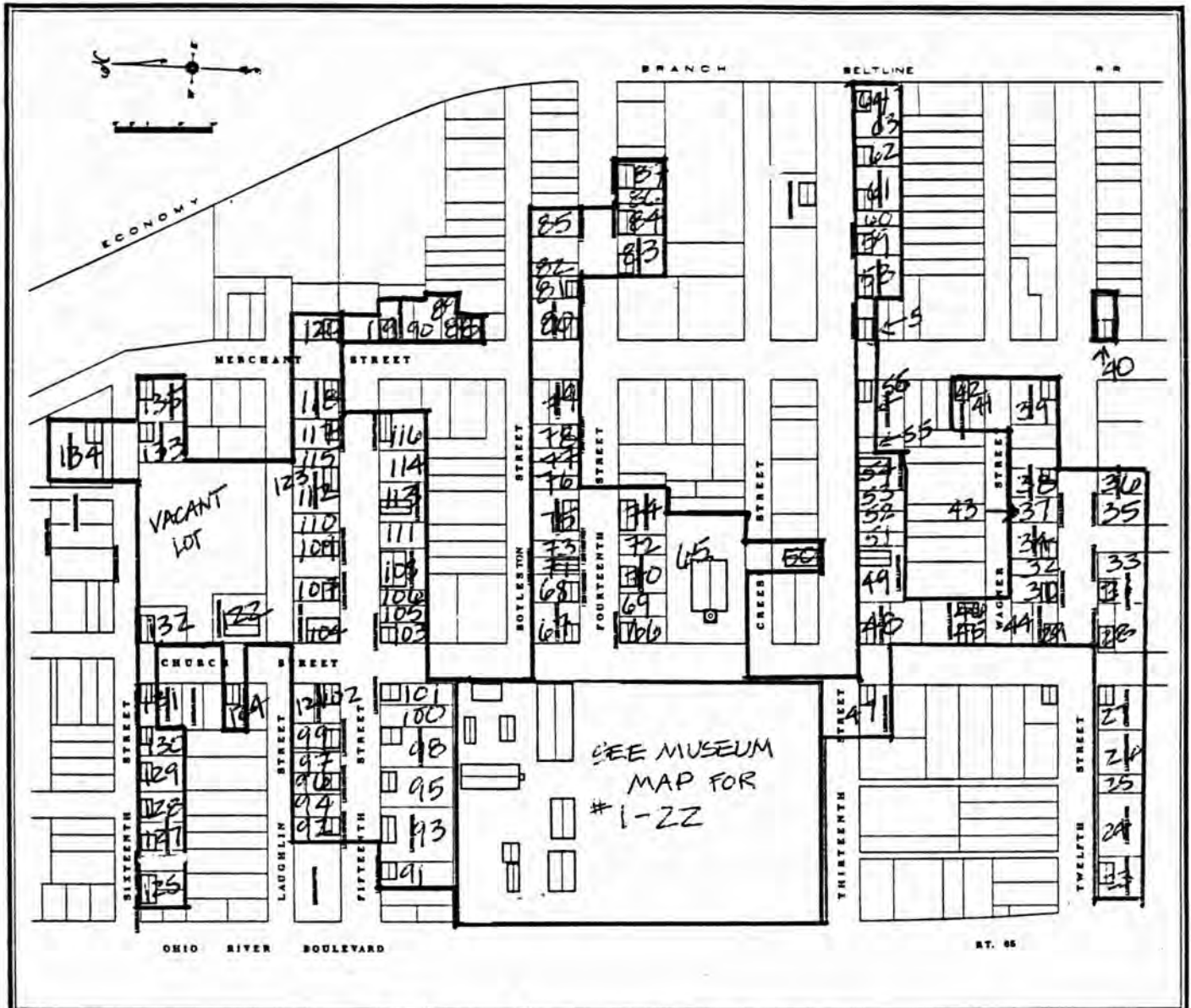


ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

EVALUATION OF SIGNIFICANCE

-  Significant/Contributing
-  Intrusion



ECONOMY HISTORIC DISTRICT

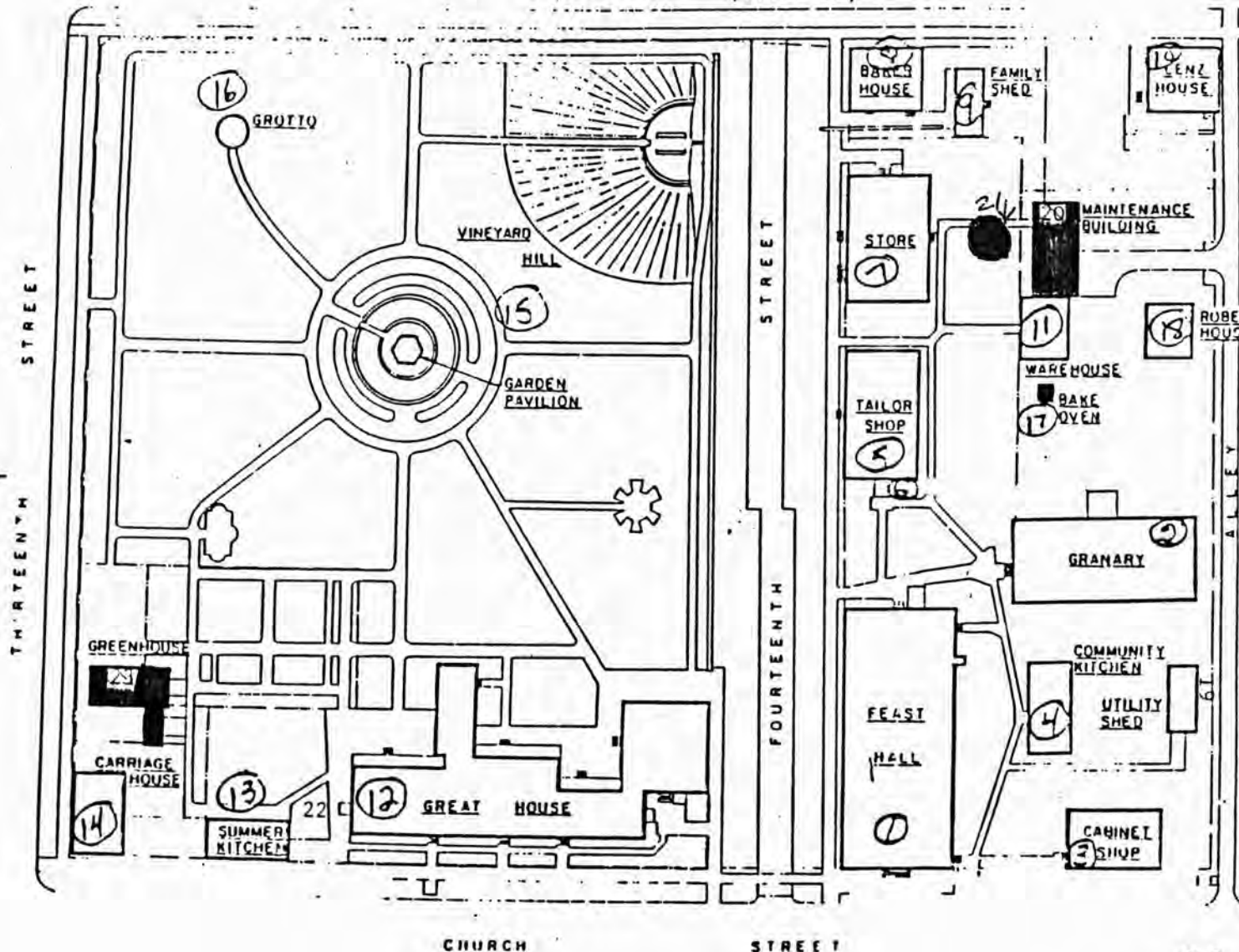
BOROUGH OF AMBRIDGE, PENNSYLVANIA

DISTRICT BOUNDARIES AND SURVEY CODE NUMBERS

— DISTRICT BOUNDARY

NOTE: BUILDING # 40 AND CEMETERY ARE DISCONTIGUOUS

OHIO RIVER BOULEVARD (Route 65)



- 1) Feast Hall
- 2) Granary
- 3) Cabinet Shop
- 4) Community Kitchen
- 5) Tailor Shop
- 6) Wine Cellar
- 7) Store
- 8) Baker House
- 9) Family Shed
- 10) Lenz House

- 11) Warehouse
- 12) Great House
- 13) Summer Kitchen
- 14) Carriage House
- 15) Garden Pavilion
- 16) Grotto
- 17) Bake Oven
- 18) Robertson House
- 19) Utility Shed
- 20) Maintenance Building
- 21) Waterpump, south of Maintenance Bldg.
- 22) Waterpump, south of Great House
- 23) Greenhouse

■ NON-CONTRIBUTING ;
ALL OTHERS CONTRIBUTING

CHURCH STREET

FOURTEENTH STREET

OLD ECONOMY VILLAGE

AMBRIDGE

HEAVEN COUNTY

Property *Old Economy*

**PRELIMINARY
REVIEW**

State PA - Beaver Co Working Number *Due 2.10.86*

TECHNICAL

CONTROL

Photos _____
Maps _____

*Form has been worked on - the issue of integrity has been addressed (item 7p5:6)
the NHL boundary is drawn tighter than the state nominated district. The boundary is justified.*

HISTORIAN
*Accept revised draft
Patrick Andrew
3/17/86*

ARCHITECTURAL HISTORIAN

ARCHEOLOGIST

OTHER

HAER

Inventory _____
Review _____

B

REVIEW UNIT CHIEF

*Boundary approved.
Form looks fine.*

BRANCH CHIEF
*Carol Skell
3-18-86*

KEEPER

National Register Write-up _____ Send-back _____ Entered _____
Federal Register Entry _____ Re-submit _____

INT:2106-74

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See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Economy National Historic Landmark

and or common Old Economy/Ambridge

2. Location

street & number Area roughly bounded by Route 65, 12th Street,
Economy Branch Beltline RR, and 16th Street N/A not for publication

city, town Ambridge N/A vicinity of

state PA code 42 county Beaver code 007

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Beaver County Courthouse

street & number

city, town Beaver state PA

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? yes no

date 1985 federal state county local

depository for survey records National Park Service

city, town Washington state D.C.

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

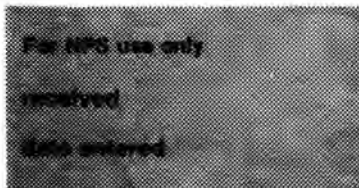
Describe the present and original (if known) physical appearance

The Economy National Historic Landmark is situated along the Ohio River approximately 18 miles northwest of Pittsburgh, Pennsylvania in the Borough of Ambridge. It contains the remaining buildings of the Harmony Society, a German communitarian sect who settled there in 1825 and built the town they would occupy until the Society's dissolution in 1905. The approximately 30-acre historic district lies on a level plain midway between the riverbank and hills rising on the east. It includes Old Economy Village, a four-acre museum complex owned and operated by the Commonwealth of Pennsylvania, containing more than a dozen major Harmonist buildings. Surrounding the museum on three sides is a grid of seven major streets lined with over 90 Harmonist houses and other Harmonist buildings which are privately owned and serve mostly as residences.

The ability of the historic district to convey a distinct sense of time and place today derives from several features: the number and homogeneity of Harmonist buildings; the recognizable Harmonist site planning; the assortment of types of buildings; and the existence of the already-restored museum complex. The district has an overall visual homogeneity deriving from the preponderance of Harmonist buildings arranged in a recognizable town plan dating to the 1820s. In addition, the restored buildings that comprise the museum complex, along with selected individual buildings outside the museum that retain good architectural integrity, serve as architectural focal points of the district.

Accentuating the ambience of the historic district is the fact that the surrounding community of Ambridge is so utterly different in nature. So densely built was Ambridge (the name is a contraction of American Bridge, the division of U.S. Steel that purchased much of the Harmonist property c.1905 and subsequently created a new town surrounding Economy) that it serves to insulate Economy from other types of intrusions. During the early growth of Ambridge, houses of that era were built on many of the yard lots in Economy. Other, defunct Harmonist buildings were demolished and replaced by new structures and several non-residential Harmonist buildings were converted to residential use. However, once this transition had occurred, relatively few major physical changes occurred to the district. In spite of remodellings to individual buildings, the historic district as a whole remains a visible product of the Harmony Society of the 19th century.

The community's original physical core is still largely intact, consisting of seven major streets laid out by the Harmonists: two running north-south (Church and Merchant Streets) and five running

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east-west (12th through 16th Streets). Four narrower streets, also running east-west, were inserted between the existing Harmonist ones in the early 20th century after the Society's dissolution. These newer streets occupy what were originally the interiors of the Harmonist blocks, areas reserved for household gardens and utility sheds. To the extent possible, they have been deleted from the National Historic Landmark, resulting in the finger-like district boundary configuration proposed herein.

The intersection of 14th and Church Streets was the functional center of Economy. Sited along Fourteenth Street were many of the Society's important community, public, and residential buildings, including the community Feast Hall, founder George Rapp's house, the store, business leader Frederick Rapp's house, the tailor shop with its large wine cellar, and the public hotel/tavern. All of these buildings except the hotel/tavern are extant.

With the exception of the church, the major Harmonist buildings of exceptional architectural significance are located within the museum complex, west of Church Street spanning 14th Street. The museum complex is the result of major restoration work undertaken by the State of Pennsylvania between 1938 and 1965. At the entrance to the complex is the Feast Hall (completed c.1828), the building that was more than any other, except perhaps the Church, the Harmonists' central meeting place. Its 50' x 96' second floor hall was used for the Society's four annual celebrations, and the building also housed a school room, library, music room, museum, and drawing school. Its steep gambrel roof is a Germanic feature used in other significant, though no longer extant, Harmonist buildings erected at about the same time--the cotton mill and the hotel/tavern. Its classical entrance further distinguishes it from all the other Society buildings except the founder's house. Inside, the barrel-vaulted ceiling of the hall, with its attached chamfered pilasters and shallow wall arches, echoes that in the Church. The shallow arches are also seen in the two-story porch of the Great House and, formerly, in the hotel.

Germanic influence may also be seen in the Granary (c.1832), another of the largest remaining Harmonist buildings. Its first floor is built of exposed wood members infilled with stone. The wood members are clearly numbered with carved Roman numerals for ease of construction. This numbering system was used in the construction of the houses as well, although the wood members were not exposed in those buildings.

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The Great House (c.1826), home of founder George Rapp and his adopted son Frederick, the community's business leader, reflects the Harmonists' desire to build "in the American manner," although it shows German influence in the clipped gables of the roof. Though by no means ornate, the Great House features numerous architectural details not found elsewhere in the community: classical frontispieces, carved stone steps, decorative transoms, a two-story rear porch, and on the interior, a central staircase with carved bannister, and furnishings from Philadelphia. Here visitors were entertained by the Rapps and members of the Society.

Other major buildings located on the museum grounds are the community kitchen, sited beside the Feast Hall and used when celebrations were held in that building; cabinet and tailor shops; a store; and a warehouse. These buildings are all of simple design, with the larger buildings facing 14th Street built of brick (tailor shop and store) and the smaller buildings behind them built of wood (cabinet shop and warehouse). The tailor shop is notable for the large vaulted wine cellar, with exceedingly fine stonework, that is its basement.

The Harmonist church, located just across Church Street from Old Economy Village, is one of the district's most significant buildings, both as the focal point of the Society's spiritual life and as a work of architecture. With its tall, tiered cupola/clock tower, housing the Society's peculiar one-handed clock, it is the district's most conspicuous building. Built from 1828-1831, the church's design has historically been credited to Frederick Rapp, as, indeed, have the designs of all the other major Harmonist buildings. It exhibits typical Harmonist features on its well-preserved interior, such as a barrel-vaulted ceiling and attached chamfered pilasters with shallow wall arches. Because its use has remained the same throughout its history, the church has had relatively few alterations and is the best preserved Harmonist building outside the grounds of the museum.

Though the architectural character of 19th century Economy may best be appreciated within Old Economy Village and the Church, the extent and duration of the Harmonist community and town plan is seen best in the surrounding residential area. In spite of decades of non-Harmonist, private ownership, this part of the district retains a distinct appearance and atmosphere due to the overall homogeneity of the Harmonist houses and their regular spacing along the streets. Built either of locally made brick or of wood lap siding, the houses are almost all two stories in height and have gable roofs with the roof ridge paralleling the street, generally a 3x2 bay configuration and

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doors that open onto the side garden rather than the street. There are 30 extant brick houses and 34 extant frame houses in the historic district.

The Harmonists used methods of construction at Economy that they had used in their two previous settlements at Harmony, PA and New Harmony, IN. In their braced-frame system of construction, each floor was framed as an independent unit. Rather than a roof ridgepole, each set of rafters was constructed as an independent truss with the ceiling rafter as its bottom chord. The chimney, built as a structurally independent unit, ran diagonally through the house's attic in order to exit the roof at the ridge, where flashing was unnecessary. Those original chimneys that remain are of squat proportions and are situated just off-center along the roof ridge. Insulation in the form of "dutch biscuits"--slats of wood wrapped with mud and straw--were used, and brick was placed between the wall studs on the first floor of frame buildings.

The house plan, basically identical in all of the houses, consisted of three rooms on each floor, two small rooms and one large one. On the first floor, these were an entry hall (containing the staircase), kitchen, and larger living/sleeping space. Bedrooms were on the second floor. A shed-roofed addition, one-room wide, is attached to nearly all of the brick houses. Of wood lap siding, these sheds have studs numbered in the typical Harmonist fashion and appear to have been early, Harmonist additions.

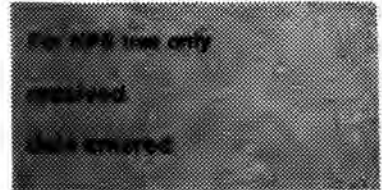
The exterior of the brick houses were designed with several features which were both functional and attractive; most of the brick houses retain at least some of these features. The simple facade of common bond brick was enlivened with jack arches above windows and doors, and a corbelled cornice on the long sides of the house. Doorways were rather deeply recessed, and shared the same wood surround of multiple beading as the windows. The doors themselves were six panelled.

The considerable garden and yard space of each house included a multiple-room wood shed that housed a privy, work-space, and an animal-stall.

Interspersed with the houses were Harmonist buildings serving other functions, such as a doctor's office, workshops for the making of barrels and hats, a wagon shed, and a wine press house. The smaller, non-residential buildings were generally designed to be compatible in

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scale and materials with the houses. Several of these non-residential Harmonist buildings are extant. The major industrial buildings, requiring large amounts of water from the river or producing unpleasant odors, were relegated to the outskirts of the community. These buildings have not survived.

The Harmonists' most important garden was centrally located and remains on the grounds of the museum. A place of meditation, it includes two important structures with allegorical significance for the community: the Pavilion and the Grotto. The Pavilion, a classical design attributed to Frederick Rapp, was built in 1831 and housed the wood-sculpted female figure of Economy. Scholars speculate that she represents "the spiritual harmony [the Harmonists] hoped to achieve here on earth and afterwards in heaven."¹ (The present pavilion is a replication of the original, which deteriorated and was dismantled in the 1890s.) The Grotto, a round, rough stone structure with thatched roof, has a marvelous classical interior, as refined as the building's exterior is rude. This contrast conveyed the difference between the superficial and the substantial, the temporal and the spiritual.

The site plan of Economy was not a rigid grid divided strictly into discreet areas of different uses, but it was an orderly pattern with definite considerations for aesthetic quality. Buildings sited along the street alternated with open lots, creating a consistent spatial pattern of solid and void. Predictably, post-Harmonist development resulted in the construction of newer houses in these open lots; nevertheless, the original Harmonist plan remains discernable.

Economy's houses can be grouped into four basic types, reflecting the few, but different, housing arrangements necessary in the community. The following inventory describes the individual residential building types in detail, and then lists all the buildings in order by location and address, with the museum complex discussed first. The residential buildings are keyed to the appropriate building types.

The precedent for this type of inventory comes from the Harmonists themselves, who inventoried their real estate holdings in 1833 and determined the same four types of residences.² (An additional type they catalogued has no extant examples.) The same four basic types were used again in a comprehensive planning study of the district prepared by Green International in 1977. All buildings not corresponding to one of these four types (including most of the museum buildings) are described individually.

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Each structure is designated as either Key, Contributing, or Non-contributing to the district. All Key and Contributing buildings were built or used by the Harmonists in the 1824-1890 period. Key buildings comprise the heart of the nationally significant resource, and are, individually, historical and/or architectural focal points of the district.

Contributing buildings are those which visually and historically play a part in conveying the landmark's sense of time and place. It should be emphasized that because the district's significance is primarily as the site of an influential 19th century communitarian sect, the collective historic association of the Harmonist buildings is more important than the architectural integrity of the surfaces of the individual buildings. The district's visual strong point--the largely intact town plan--is represented by streetscapes as a whole rather than by individual buildings. It is from experiencing the entire complex of remaining Harmonist buildings that one fully appreciates the Society's size, homogeneity, technical skill, and aesthetic building design and town planning--all of which contributed to Economy's success and longevity as a community.

All Contributing buildings, however, share basic features which make them recognizably Harmonist. These features include siting, massing, structure, dimensions, roof type and orientation, and fenestration pattern. Exceptions to these criteria are two buildings within the museum complex and two outside the museum which have been moved in order to prevent their demolition. These buildings are considered Contributing because of their obvious Harmonist origins and/or ability to convey valuable information about the Harmonist way of life. Various types of modern siding have obscured the original siding of all but one of the frame houses and a few of the brick ones; this has not, however, affected the buildings' original 19th century structure with its unique Harmonist construction details, such as numbered studs, "dutch biscuit" and brick insulation, plaster, chimney construction, and interior configuration.

Non-Contributing buildings are non-Harmonist buildings which are included in the district for reasons of geographic necessity only. All building locations are shown on the attached site plan. (A separate plan for Old Economy the museum complex, includes buildings #1-22.)

1. Reibel, Guide to Old Economy, p.26.
2. Arndt, Economy on the Ohio, p.835-837.

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TYPE A: Two-story Brick House:

Has a three-by-two-bay plan with a gable roof--with ridgepole running east-west--and a corbelled brick chimney located on the ridge, just east of center. In several instances the plan is two-by-two bays, but these variations appear to be original. The brick is laid in common bond, with flat arches above the windows and door, corbelling at the cornice, and a watertable. Windows are double hung sash, six-over-six, except for small, single attic windows in each gable end. The door is located on the end of the house, rather than on the street elevation. Most houses of this type have a wood shed addition on the rear, one room wide, with its own door, also on the end of the house. These were added during the Harmonist era, probably shortly after construction of the main section of the house. This house type retains the best integrity in the district. There are 30 extant buildings of this type.

TYPE B: Two-story Frame House:

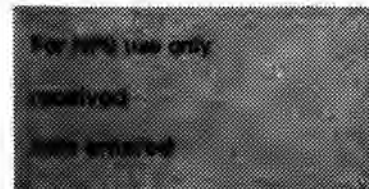
Almost identical to Type A except constructed of wood. Buildings of this type have typically been considerably altered. The most common alterations have been the application of new siding and roofing material, the replacement of window sash, and occasionally, slight changes in window size, the addition of windows, the addition of eave returns, and the addition of a door on the street elevation. (The latter two additions occur with such frequency and appear to date to such an early era that it is believed these changes were made by the Harmonists themselves.) There are 34 extant buildings of this type. In spite of the common alterations to these wood houses, they remain important visual elements in the district streetscape, both because of their siting relative to the street and other Harmonist buildings, and because they retain the basic elements of the Harmonists' residential design--form, massing, fenestration pattern, and unique structural details.

TYPE C: Two-story Frame Double House:

Sited with its gable end toward the street, the building has five-by-two bays, with multiple chimneys, doors on the east or west sides, and windows of taller proportions than the smaller houses. The alterations to these buildings are similar to those seen on the Type B houses. There are 4 extant buildings of this type.

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TYPE D: One-story Frame House:

Small, one-story-with attic house with a two by three bay configuration, with gable roof--ridgepole perpendicular to the street--and central chimney. There are 2 extant buildings of this type.

Building Inventory:

1. Feast Hall, 14th and Church Streets, Old Economy Village.
Key. Built 1826-1828.

One of the largest extant Harmonist buildings, measuring 118' x 54' and 50' tall at the ridgepole, sited at the major intersection of the community, this is a tall 2-1/2-story building of brick with a gambrel roof hipped at each end, the ridgepole oriented east-west like nearly all the Harmonist buildings along 14th Street. One of the few buildings with brick laid in Flemish bond. Wood-shingled roof pierced by dormers, with four corbelled brick chimneys along the ridgepole. Wood cornice is finely dentilled. Large 6/6 sash windows have original frames with jack arches above. Main entrance (east end) consists of a double door beneath a 7-pane fanlight with a classical surround. West end door has a rectangular transom with a curvilinear motif. Other doors are located at east and west ends of the north side.

Central hall plan of the first story remains intact, with several rooms, each with fireplace, flanking the hall. Second floor consists almost entirely of the actual feast hall (50' x 96'). The 8-bay hall is spanned by an elliptically-shaped barrel-vault of wood planks pierced by windows on the sides, with engaged chamfered pilasters joined by elliptical wall arches on the north and south sides. East and west ends feature trompe l'oeil paintings of the same configuration, with single, real doors at the third floor level.

2. Granary, Old Economy Village.
Contributing. c.1826.

The building is 5-1/2 stories tall with a 3x7 bay configuration. The stone and timber construction of the first story is unique in the community. Siding on the other floors is of wide, plain boards; the gable roof (ridgepole runs north-south) is sheathed with wood shingles.

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The interior is made up of large, single rooms, with a system of twelve interior posts, each with four knee braces at the head, extending up through the first four floors. There is a large stone cellar.

3. Cabinet Shop, Old Economy Village.
Contributing. c.1826.

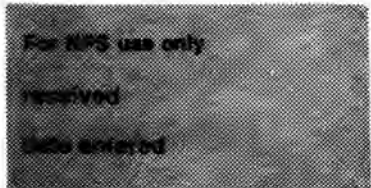
One story-with-attic, rectangular building of wood siding of beaded board and a gable roof, and 6/6 windows. There is a single door on the south end, and an attic door above flanked by louvered openings. A small entrance hall on the south contains a stair to the storage loft and opens onto a small room beside it on the south end and a large room on the north end. Many of the original tools and equipment remain inside.

4. Community Kitchen, Old Economy Village.
Contributing. c.1826.

One-story rectangular building of wood lap siding, with a bead on the lower edge of each wood board. Wood-shingled gable roof (ridgepole runs east-west) has a central, extended section that provides ventilation and multiple chimneys. 6/6 windows retain some original glass. A single door is located in central bay on south side. The original brick floor, brick and stone cooking area, and some original cooking kettles are intact inside.

5. Tailor Shop and Wine Cellar, Old Economy Village.
Contributing. c.1826.

Large two-story building with attic, of 7x4 bays with gable roof (ridgepole runs east-west). Brick is laid in common bond, with jack arches above windows and doors, and a dentilled and corbelled cornice. Unlike the other buildings, this one has a dressed stone watertable above a dressed stone foundation on the south side (facing 14th Street), but a brick watertable and plain stone foundation on other sides. Windows are 6/6, double-hung sash; the frames and much of the glass appear to be original. Doors are located on north, east, and south elevations; those on the north and south are wide and 6-panelled, with four-pane transoms. The top stone doorstep has curved stone detailing (there are three steps). The east end door leads to the stone-vaulted wine cellar and is within a wood vestibule.

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Interior: Some flooring is original, as well as doors, base-board, staircase, plaster, the pulley on attic door, and mantels. There are four rooms on each floor with a center hall running north-south. Original tools are on display. The large vaulted wine cellar beneath the building has steep stone steps and a pulley mechanism for bringing casks in and out, a stone floor, and some original wine casks. The vault is 15' high with stone-vaulted penetrations sloping up to the eight windows at grade level.

6. Store. Old Economy Village.
Key. 1828.

This building was where the Harmonists' many products were sold to the public. It is a large two-story building with attic of 5x2 bays with gable roof (ridgepole runs east-west) and a cellar beneath the western half. The brick is laid in common bond, with jack arches above windows and doors, a corbelled and dentilled cornice, and a brick watertable. Windows are 8/12, double-hung sash; most, if not all, appear to be original and in the original frames (sills may be replacements). First floor windows have plain wood shutters with an iron closing mechanism. Doors are located on north and south elevations, set high, at the watertable, and have four-pane transoms. Like many other doors in Old Economy Village, these are a flat 6-panel design. Doors on the west end of the building, at the second floor and attic level, allowed for loading and unloading. The foundation is of dressed stone.

The four-room per floor with central hall plan matches that of the tailor shop next door. Some of the rooms serve as display rooms and others as storage for large amounts of tools, equipment, and bottles.

7. Baker House, Old Economy Village.
Contributing. 1826.

TYPE A. The was originally the house of Johannes Langenbacher (name changed to Baker), the Society's storekeeper and later the Society's Senior Trustee when founder George Rapp died in 1847. Although the house was moved from its original site, several yards to the west, in the 1950s when Route 65 replaced the River Road, the property is positioned in relation to its present site as it was positioned at its nearby historic site, and the general environment of the new site is similar to that of the original site. As an element of the Old Economy Museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

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8. Shed, Old Economy Village.
Contributing. Reconstruction c.1950.

During the restoration of Old Economy Village, this one-story, wood shed was built along the lines of a then-extant original shed outside the State-owned property. Because the reconstruction was accurately executed as part of a restoration master plan for the Old Economy museum, is sited in the historically correct relationship to a Harmonist house, and is now the only surviving example of Harmonist shed structure, it is considered to be a contributing element of the district. The Harmonists constructed sheds behind their houses to serve as stable, storage, workspace, and privy. This one is built of plain wood lap-siding with a gable roof, ridgepole running east-west. There are fixed, multi-paned sash windows and several single doors.

9. Lenz House, Old Economy Village.
Contributing. c.1826.

TYPE A. This differs from the standard type by having a two, rather than three, bay facade. Moved a short distance and restored as part of the museum complex, it was originally the house of Jonathan Lenz, one of the Society's trustees. Its present siting maintains the original spatial relationship of the house to other houses and to the street. As an element of the Old Economy museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

10. Warehouse, Old Economy Village.
Contributing. c.1828.

Two-story, 3x1 bay building with gable roof (ridgepole runs east-west) of wood lap siding of varied widths with a beaded lower edge. This is the only frame building with its original clapboards with beaded bottom edges intact. It had not been used for many years before the restoration, and retained considerable architectural integrity. Windows are 6/6, double-hung; there is a wide central door on the south side. The interior retains excellent integrity; a central supporting post has chamfered edges, as seen on the pilasters in the Feast Hall and the Church. The building is filled with Harmonist tools and equipment.

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11. Great House. Old Economy Village.
Key. c. 1826.

The building served primarily as a residence for George and Frederick Rapp (and later, the Trustees of the Society) and secondarily as the showplace of the Harmony Society. Visitors were often entertained in this building by the Rapps.

This large residential building is composed of two adjoining sections: the long section facing Church Street known as the George Rapp House, and the smaller, but taller section, sited perpendicularly to it on its north end, known as the Frederick Rapp House.

The George Rapp House was the first to be built and consists of a two-story, six-bay section flanked by one-story wings on the north and south ends. Of brick laid in Flemish bond, it has a gable roof (ridgepole running north-south) truncated at the ends, brick chimneys at the ridgepole, hip-roofed dormers, a dentilled brick cornice; and a dressed stone foundation. There is a two-story porch on the west elevation, facing the gardens, and a 1-1/2 story brick addition known as the Vault Room, built in about 1858 to house the Harmonist safe. Windows are 6/6, double hung with brick jack-arch lintels. The main entrance on the east elevation has a pedimented frontispiece with fanlight; similar flanking doors on the north and south wings have arched surrounds.

The interior of the house has been restored and features more elegant detailing than is found in the typical Harmonist houses. Three separate money vaults are located in the basement of the house: one beneath the George Rapp section, and two beneath the Frederick Rapp section. The latter section of the house was built as the north wing of the George Rapp's house and is a tall, 2-1/2 story gable-roofed building with bridged chimneys, dormers, and stylistic elements not found on other Harmonist buildings. As on the Feast Hall and the George Rapp section, the brick is laid in Flemish bond, with large jack arches above windows and doors, and a dentilled and corbelled cornice. Windows are 6/6 double hung sash. The stone steps are unusually well-detailed, with a gracefully-curved bottom step. The south door has a four-pane transom and a surround of grooved pilasters with "bulls-eye" corner blocks. Its steps are also carefully carved.

The eight-room interior has been restored.

In the 1880s, the roof of the George Rapp section was changed to a simple gable and various other changes were made. During the restoration of Old Economy Village, the roof was rebuilt to its original configuration. Numerous other restoration items were undertaken at this time as well.

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12. Summer Kitchen, Old Economy Village.
Non-Contributing. c.1825, 1950.

A largely rebuilt one-story six-bay gable-roofed frame building of wood siding with a beaded lower edge. It originally contained a summer kitchen, workshop, tool and wood storage area, and chicken coop. The kitchen area remained largely intact at the time of restoration and restored; the other rooms, however, were made into modern restrooms.

13. Carriage House, Old Economy Village.
Contributing. c.1830.

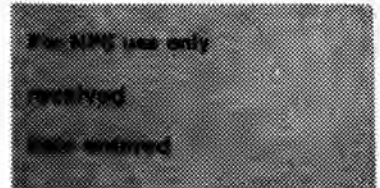
A tall, gable-roofed frame building sited at the southeast corner of the museum site with double doors located on the north side. It required restoration c.1950 to remove alterations made when the building was converted to a residence in the 1890s. The original timber frame remained intact, however, and the site is original, although the building had been raised about four feet when a second floor was added.

14. Garden Pavilion, Old Economy Village.
Non-Contributing. Reconstruction c.1950.

A classical, hexagonal stone structure with arched openings and a flat roof topped by six stone vases, sited at the center of the Society garden. The pavilion was disassembled and an exact replica built during the museum restoration because of the extreme deterioration. Stone copies of the original wooden roof finials were mounted in 1966 (the original wooden finials, carved by Joseph Woodwell of Philadelphia, are in the museum). A plan in the Harmony Society Archives shows that the pavilion was originally designed with a hexagonal domed roof, but this is not known to have been built. The garden pavilion was the focal point of the Harmonists' garden, called by one landscape expert the most impressive garden of its era west of the Alleghenies. It was created and appreciated for allegorical as well as aesthetic reasons, the beauty of the garden representing the state of Harmony achieved through devotion to God. (Specific structures, such as the Grotto and the labyrinth exhibit this idea more clearly.) The surrounding garden featured a simple path system radiating from the pavilion that divided the garden into four sections containing a fan-shaped vineyard, stone grotto, arbors, and numerous varieties of fruit trees, shrubs, evergreens, and flowers. (See also: Grotto, #15).

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15. Grotto, Old Economy Village.
Contributing. c.1828.

Built as a place for meditation in a corner of the Society's garden, the one-story, rough stone Grotto serves as an allegory of Harmonist philosophy. The round structure is 17' in diameter with a conical roof, originally thatched. Frederick Rapp built the Grotto for George Rapp, commissioning William Jenkins of Pittsburgh for the fine interior ornamental plaster work. The rough exterior was intended to suggest the simplicity of the Harmonist lifestyle; the refined interior, the beauty of the Harmonists' pure spirit. It is the only example of the Greek Revival style in any of the Harmonists' settlements.

16. Bake Oven, Old Economy Village.
Non-Contributing. Reconstruction.

A small brick and wood oven.

17. Roberson House, Old Economy Village.
Non-Contributing. c.1828.

TYPE A. Like the Lenz house (#9), this differs from the typical Type A in having a 2x2 bay configuration. It was moved onto the museum property from several blocks away. Though deteriorated, it retains most of the basic Harmonist features. Its present siting, however, bears little relation to its original siting.

18. Utility Shed.
Non-Contributing. Reconstruction.

This one-story, gable-roofed building of board and batten siding building was rebuilt along the lines of the original, which housed the Society's fire engine and other fire-fighting equipment.

19. Maintenance Building.
Non-Contributing. c.1965.

A frame structure of one-story built to complement the Harmonist buildings while serving the maintenance needs of the museum complex. Its east end is attached to the Warehouse.

20. Waterpump, Old Economy Village.
Non-Contributing. Reconstruction.

This was reconstructed from early photographs of an original community waterpump.

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21. Waterpump, Old Economy Village.
Contributing. c.1825.

A partial reconstruction of an original pump based on early photographs. The iron work and the site are original, and this is the only remaining example of a Harmonist waterpump, a remnant of the Society's extensive town water system.

22. Greenhouse, Old Economy Village.
Non-Contributing. c.1950.

A small, one-story brick building serving as a potting shed and storehouse, fronts a modern greenhouse extensions on the south and east sides.

23. 70 12th Street.
Contributing. c.1830.

TYPE B. Despite brick re-siding and other alterations, the house maintains its basic Harmonist form and reinforces the streetscape, anchoring the district's southwest corner.

24. 78-80 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

25. 84 12th Street.
Non-Contributing. c.1940

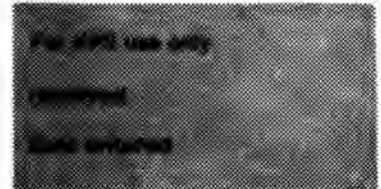
1-1/2-story bungalow wedged between two Harmonist buildings.

26. 86-88 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

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27. 98 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the southwest corner of 12th and Church Streets.

28. 186 12th Street.
Contributing. 1830.

TYPE A. A door has been added on the street elevation. Generally, integrity is good and the yard space is intact. "Juin 8, 1830" is inscribed in mortar in the attic.

29. 189 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the northeast corner of 12th and Church Streets.

30. 193 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

31. 194 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

32. 197 12th Street.
Non-Contributing. c.1930.

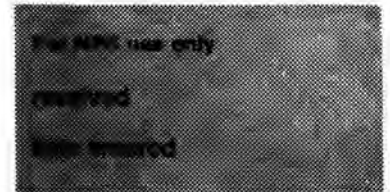
2-1/2 story, brick Foursquare.

33. 198 12th Street.
Contributing. c.1830.

TYPE B. The original wood siding is visible beneath modern aluminum and wood siding. This building may have been moved about ten feet when adjacent Maplewood Avenue was laid out c.1905. It is sited uncharacteristically close to the neighboring Harmonist house, yet it retains its original orientation to the street and presently functions as an anchor of its block.

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34. 199 12th Street.
Contributing. c.1830.

TYPE B.

35. 278 12th Street.
Contributing. c.1830.

TYPE D.

36. 280 12th Street.
Contributing. c.1830.

TYPE B. Unusually sited with its roof ridgepole perpendicular to the street, matching the orientation of the Harmonist building next door (building #35). It retains its basic Harmonist form and 2x3 bay configuration.

37. 281 12th Street (street address uncertain; tax parcel #11-04-502).
Contributing. c.1826.

TYPE D. Recently remodelled, though its basic dimensions and form remain intact, and it echoes a similar Type D building directly across the street (building #35).

38. 283 12th Street.
Contributing. c.1830.

TYPE B. This is the only Harmonist frame house in the district that has not been covered with siding, and therefore gives an especially good idea of the original appearance of these houses.

39. Majestic Laundry & Dry Cleaning, 12th and Merchant Streets,
Northwest corner.
Contributing. c.1830.

TYPE A. Chimney and windows have been replaced; first floor has been altered to accommodate commercial use.

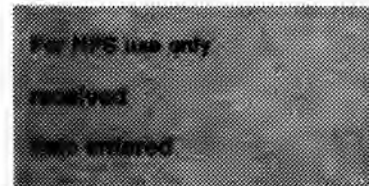
40. 1198 Merchant Street.
Contributing. 1830.

TYPE A. Its integrity remains excellent and it is a continuation of the Harmonist 12th Street streetscape. On the house's east end, every other brick header is blackened, creating a decorative pattern. A German inscription in the mortar in the attic reads "July 5, in the year of God, 1830."

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41. 1219 Merchant Street.
Non-Contributing. 1919.

Two-story brick commercial building, attached on its north side to a Harmonist house, 1221 Merchant Street.

42. 1221 Merchant Street.
Contributing. c.1830.

TYPE A. Its architectural integrity has been impaired on the Merchant Street facade by alterations made to transform the former house into a commercial building. Nevertheless, its siting is intact and reinforces the Harmonist town plan by anchoring the middle of the block. Its Harmonist design features remain intact on the exposed, north side elevation.

43. 284 Wagner Street.
Non-Contributing.

Date unknown. This is a Harmonist building, (says the present occupant), but a massive exterior remodelling has obscured any Harmonist features. A steep central staircase inside is similar in steepness to the typical Harmonist staircase. The building does not appear on a Society map of 1858, however, and its Harmonist authenticity has yet to be documented.

44. 1204 Church Street.
Non-Contributing. c.1915.

Two-story brick Foursquare.

45. 1216 Church Street.
Contributing. c.1828.

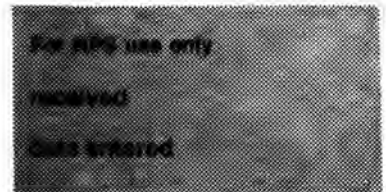
TYPE A. Unusual in not having a frame addition on its rear.

46. Wagner Street, east of 1216 Church Street.
Contributing. Date undetermined, probably c.1880.

Small, one-story frame shed with a gable roof and cove lap siding. While its exact date is unknown, it obviously dates to the Harmonist period (probably late 19th century) and features the same bracketed wood hood seen over the doors of many of the Harmonist houses. As an additional Harmonist building type and one of the only remaining utilitarian structures it contributes to the district.

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47. 98 13th Street.
Contributing. c.1828.

TYPE A. Some original window frames are intact. Has a rear addition of later date.

48. 260 13th Street.
Contributing. c.1828.

TYPE A. Brick has been painted. Some original window frames and the original six-panelled door and frame on the east end are intact. This is also one of the few houses that retains at least part of its original garden/yard space.

49. 272 13th Street.
Contributing. c.1830.

TYPE C. A one-story brick addition on the south end of the building was the Society's last bakery, from 1903-1905, according to the former curator of Old Economy Village.

50. 273 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with asphalt.

51. 274 13th Street.
Non-Contributing. c.1920.

Two-story, non-Harmonist house of concrete block.

52. 276 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Dutch Colonial house.

53. 278 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Foursquare.

54. 284 13th Street.
Contributing. c.1830

TYPE C. Despite asphalt siding, the house is an important visual element in the Harmonist streetscape.

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55. 286 13th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

56. Mad Anthony's Bier Stube, Merchant Street and 13th Street,
southwest corner.
Contributing. c.1828.

TYPE A. Has had alterations to accommodate commercial use,
but its original form is intact; some original window frames are
intact on the second floor.

57. 1240 Merchant Street (southeast corner of Merchant & 13th Streets).
Contributing. c.1828.

TYPE A. The corbelled cornice has been covered by wood soffit
and fascia with eave returns, and a two-story brick addition is
on the east end of the house.

58. 308 13th Street.
Contributing. c.1830.

TYPE A. Despite an aluminum-clad soffit and fascia, the house
remains an important visual element in the Harmonist streetscape.

59. 314 13th Street.
Contributing. c.1830.

TYPE A. Despite a two-story porch, added on the east end, the
house remains an important visual element in the Harmonist street-
scape. There is a one-story frame shed in the rear.

60. 316 13th Street.
Non-Contributing.

Two-story, early 20th century brick dwelling.

61. 322 13th Street.
Contributing. 1830.

TYPE A. Date of construction is inscribed in mortar in the attic.
There is a two-story brick addition on the south side.

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62. 328 13th Street.
Contributing. c.1830.

TYPE B. Despite typical alterations, the house remains an important visual element in the 13th Street streetscape, one of the most visually homogenous Harmonist blocks in the district.

63. 332 13th Street.
Non-Contributing.

Date unknown. This two-story, 2x2 bay frame building with gable roof may be a converted Harmonist shed structure, but this has not been substantiated.

64. 336 13th Street.
Contributing. c.1830.

TYPE B. Alterations similar to those at 328 13th Street (see building #62), but remains a significant visual element of the Harmonist streetscape.

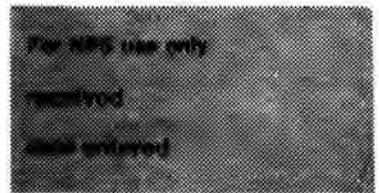
65. St. John's Lutheran Church of Old Economy and Rectory,
1320 Church Street.
Key. c.1828-31.

The church's design is attributed to Frederick Rapp. As the religious focal point of the Harmonist society, this is the most significant building outside of Old Economy Village. It is also one of the few buildings retaining good interior architectural integrity.

Of 3x5 bays, and one tall story, the brick church has a multi-storied clock and bell tower at its west end, facing Church Street. The main section of the church has a gable roof, its ridgepole perpendicular to Church Street. Its red-orange brick is laid in common bond, with jack arches above the large, 25-over-25 pane, wood windows, (most of which appear to be original, although the sills have been replaced or covered with concrete). Windows have been added on the east end. On the south elevation (along Creese Street), there is an arched window in the central bay of thick, multi-paned clear glass. The wood soffit and fascia have dentils and brackets on the north and south (side) elevations; the eaves are returned on the east (end) elevation.

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The tower has a first-story of stone, cut in rectangular blocks, a three-story shaft of brick, and a wide wood cornice beneath the clock tower, with bell-cast-roofed octagonal cupola, topped by a smaller matching cupola.

The interior integrity is good to excellent. The barrel-vaulted ceiling is a Harmonist design feature seen also in the Feast Hall. The vault "rests" on wood pilasters with chamfered corners and simple cornices; these columns frame each window bay. The flat-topped windows are set within shallow wall arches. Most of the open-back pews are the original. The altar, stained glass, and organ are of later vintage. There is a square balcony centered on the west side of the nave, with panelling and a railing of turned posts. The nave is attached on the north side to the large, newer part of the church, but the original exterior north wall has been retained. An elliptical window, one of the most sophisticated decorative features in the community, tops the central door on this elevation.

The clock tower has walls approximately 3' thick at the base. Plaster walls on the ground level give way to brick above. Much of the original staircase, heavily worn, is intact. The operating clock retains many of the original pieces, and is still wound by hand daily. The two bells, in the tower above the clock, were forged in Pittsburgh.

The modern church addition is sited to the east of the Harmonist one, and a small, detached rectory is sited on the same lot to the north of the Harmonist Church.

66. 1398 Church Street.
Contributing. c.1826.

TYPE A. Currently undergoing a complete restoration of the exterior and a partial interior restoration. The recent removal of the siding on the shed addition revealed that the timbers used in construction were numbered with Roman numerals in the typical Harmonist manner just as on the main sections of buildings. This suggests that many of these shed additions may have been built at the same time, probably at a rather early date when there were many Harmonists living in the district.

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67. 14th and Church Streets, northwest corner.
Contributing. 1826.

TYPE A. Located at the major intersection of Economy, this is the earliest dated brick house in the community. Mortar in the attic on the west gable end is inscribed "May 8, 1826." The building has been partially restored by Harmonie Associates, a local non-profit organization which helps to support Old Economy Village.

68. 267 14th Street.
Contributing. c.1826.

TYPE A. Interior has good integrity. Has a large, two-story frame addition on the rear (north) elevation, probably late 19th century. The house is unusual for its large and relatively finished basement. Because of its central location and early date of construction, the basement of this house may have been used for storage of wine or other goods until the completion of the community store and wine cellar.

69. 268 14th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

70. 270 14th Street.
Contributing. c.1826.

TYPE A. A significant visual element in the Harmonist streetscape.

71. 271 14th Street.
Contributing.

TYPE D. Of uncertain age, this building may have been one of the six single-story frame houses built by the Society by 1833; it has the same north-south orientation and approximate size. It is known that it served as a doctor's office for a time, although the store (in Old Economy Village) also contained a doctor's office. One map labels this structure a "hospital." This one-story, gable-end-to-street configuration seems to have been common for Harmonist workshops and other small non-residential buildings. In the Society's real-estate inventory of 1833, there is a doctor's shop listed individually at \$100.00.

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72. 272 14th Street.
Non-Contributing. c.1950.

1-1/2 story modern brick house.

73. 273 14th Street.
Non-Contributing. c.1900.

Two-story, frame building with a storefront-type facade, sheathed in aluminum siding.

74. 274 and 280 14th Street.
Contributing. c.1825.

George Rapp, the Society's founder, lived in this house for a short time immediately prior to the completion of the Great House (on the grounds of the present museum complex) in 1826. In 1826, this house was described as being elegantly furnished and having Philadelphia wallpaper. It is a two-story, 6x2 bay building with gable roof, ridgepole parallel to 14th Street, running north-south. The exterior walls are covered with insulbrick, there is a wood soffit and fascia on door on the street elevation. There is one-story addition on the east end, and a two-story rear porch. The original foundation material has been covered by concrete block and brick.

75. 277 14th Street.
Contributing. c.1825.

Prior to the erection of the Great House, Frederick Rapp, Society founder George Rapp's adopted son and the business leader of the Society, lived here. The house is a two-story, 5x2 bay building with gable roof, ridgepole parallel to 14th Street. There are wood eave returns. Windows are one-over-one, double-hung sash with wood surrounds that appear to date c.1880. A single door is located in a central bay on the street elevation. There are one-story, shed-roofed extensions on the east and west ends of the building. The stone foundation is visible on the street elevation. Attached to the rear of this house is a two-story, 3x2 bay house (facing Boyleston Street) of wood covelap siding and gable roof, with its ridgepole perpendicular to Boyleston Street. It does not appear on the Society map of 1858, and may have been erected to house outside workers later in the 19th century.

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76. 285 14th Street.
Non-Contributing. c.1920.

1-1/2 story stucco bungalow.

77. 289 14th Street.
Non-Contributing. c.1905.

Two-story frame building.

78. 291 14th Street.
Contributing. c.1826.

TYPE B. Has typical alterations of a Type B house, yet remains a significant visual element in the Harmonist streetscape.

79. 1401 Merchant Street (northwest corner Merchant & 14th Streets)
Contributing. c.1826.

TYPE A. A rear addition, conversion to commercial use, and partial re-siding have diminished its architectural integrity, but it remains obviously Harmonist, and serves as an important visual anchor for its block.

80. Croatian Club, Merchant and 14th Streets, northeast corner.
Contributing. c.1826.

TYPE A. Window alterations and a large rear addition were made in the 1920s when the building was converted to a bank. John S. Duss (1860-1951), the Harmony Society's last major leader, lived in this house as a boy.

81. 309-1/2 14th Street.
Contributing. c.1826.

TYPE B. Abuts the Silver Lion Inn on its east side.

82. Silver Lion Inn, 14th Street.
Non-Contributing.

One-story brick commercial building.

83. 312 14th Street.
Contributing. c.1826.

TYPE A. Has been converted to commercial use; some "half-timbering" has been applied.

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84. 316 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, but slightly larger, for unknown reasons. A rear shed is interesting for its siding of boards with a beaded lower edge. According to Stotz, this was the typical Harmonist siding. This is the only place outside the museum complex where it is in evidence. The main house, despite its exterior remodelling, is an important visual element in the Harmonist streetscape.

85. 317 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, this is slightly larger (like building #84 above). Despite alterations, the building retains its conspicuous Harmonist three-by-two bay configuration, and is a significant visual element of the Harmonist streetscape.

86. 320 14th Street.
Non-Contributing. c.1910

Two-story brick commercial building abutting a Harmonist building to the east.

87. 324 14th Street.
Contributing. c.1826.

TYPE B. There is a one-story brick extension to the front, but the Harmonist massing is intact and the building reinforces the Harmonist streetscape as the third Harmonist house in its row along 14th Street above Merchant.

88. 1412-1414 Merchant Street.
Contributing. c.1826.

TYPE A. The Harmonist house abuts a modern structure (1412 Merchant Street) on its south side. Its siting reflects the Harmonists' block design; it is situated in the center of the original block between 14th and 15th Streets and is important as a visual element in the Harmonist streetscape along Merchant Street from 14th to 15th Streets.

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89. 1416 Merchant Street.
Non-Contributing. c.1910.

Concrete block and frame Dutch Colonial house.

90. 1422 Merchant Street.
Non-Contributing. c.1940

Two-story, suburban-type brick house.

91. 70 15th Street.
Contributing. c.1828.

TYPE B. Despite typical alterations, it remains an important visual element in the Harmonist streetscape. A small shed, possibly Harmonist, is in the rear.

92. 75 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations, but remains an important visual element in the Harmonist streetscape.

93. 78 15th Street.
Contributing. c.1828.

One of a small number of five-bay Harmonist frame buildings of two stories, with gable roof and ridgepole parallel to the street and two, one-story extensions on the rear elevation. There is a central transomed door on the street elevation. Its alterations are typical of the other Harmonist frame buildings, but it contributes nevertheless to the Harmonist streetscape by its overall form and siting, and adds to the district's variety of Harmonist building types.

94. 79 15th Street.
Non-Contributing. c.1970?

One story, modern frame house.

95. 84 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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96. 85 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

97. 89 15th Street.
Non-Contributing. c.1950.

One-story, ranch-style house.

98. 90 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

99. 91 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

100. 92 15th Street.
Non-Contributing. c.1920.

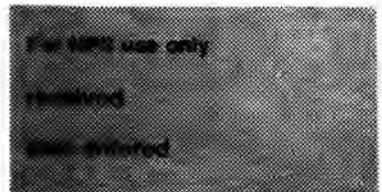
1-1/2-story frame bungalow.

101. 1427 Church Street.
Contributing. c.1824

Of log construction, but similar to the brick and frame Harmonist houses, this is one of the first houses used by the Harmonists upon their arrival at Economy. According to the former curator of the Old Economy Village, this building was moved onto the site in 1824 by the Harmonists in order to house workers as they erected other buildings. Now covered with siding, it retains its deeply recessed windows and general shape. It is one of only a few of the first Harmonist buildings that was not subsequently replaced by a brick or frame structure in the late 1820s. Because it is sited in line with the later Harmonist houses, it reinforces the Harmonist streetscape and adds to the variety of building types used by the Society, in addition to anchoring its block by its site at the southwest corner of 15th and Church Streets.

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102. 1501 Church Street.
Contributing. c.1828

TYPE A. The slightly bell-cast roofline is unique in the district. Overall integrity is good, with original window frames and door location intact.

103. 100 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

104. 1500 Church Street.
Contributing. c.1812.

This was one of the first buildings used by the Harmonists. Formerly located on another site in the area, this house was purchased by the Harmonists and moved to its present site in 1824 as a place for Society founder George Rapp to live, until another suitable building could be erected. (Rapp subsequently moved to 274 14th Street and then the Great House.) This was originally the home of Ephraim Blaine, father of James Blaine, the candidate for president in 1884, and the owner of land sold to the Harmonists for their settlement.

After serving as George Rapp's temporary residence, the building became the schoolhouse until 1884, when it was replaced by the building at 1515 Church Street.

Early photographs of the building before it was resided show that the original siding was wood of varying widths. There was a 5x4 bay configuration, with six-over-six double hung windows and two small attic windows in each gable end.

Described as a schoolhouse in the Society's 1833 inventory of real estate, the building was valued at \$600.00, the same as one of the Harmonists' double houses.

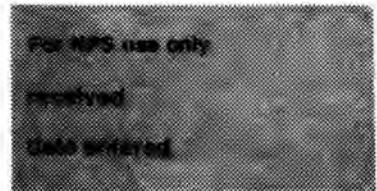
2-1/2 stories tall, the building now has a 5x2 bay configuration and is sheathed with aluminum siding.

105. 262 15th Street.
Non-Contributing.

Two-story, brick Spanish Colonial-style house.

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106. 264 15th Street.
Non-Contributing.

1-1/2 story, frame bungalow.

107. 269 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

108. 270 15th Street.
Contributing. 1824

This is a large, two-story wood/frame building of 5x3 bays, with a gable roof, ridgepole parallel to 15th Street. Unusual features of the house are the central doorway on the north (street) elevation, which has a three-paned transom and side-lights, recessed within a panelled surround, and the decorative stone watertable on the front (north) elevation, with the stones incised with horizontal lines.

According to the former curator of Old Economy Village, this was perhaps the first building erected here by the Harmonists, and was begun on May 8, 1824, the day of their arrival. It served as the Society's meeting-house until the completion of the Feast Hall in 1828, and housed some of the Harmonists until the family houses were built. It subsequently served as a granary and a firehall. Although one source (the survey of 1977) states that this is a log structure, it seems unlikely that a log building would have had a dressed stone watertable and door such as this. Though the insulbrick siding has been on the house as long as the current owner has owned it, he has no reason to think that the structure is log underneath, and believes it is of simple wood lap siding.

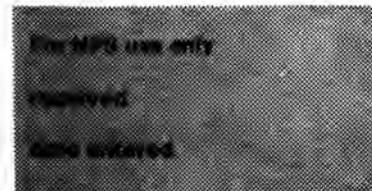
The Society real estate inventory of 1833 lists an "old granary with seller;" since, by 1833, the granary on the present museum property was completed, it's possible that this building was the "old" granary referred to--nine years old at that time. It was valued at \$400.00.

109. 271 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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110. 275 15th Street.
Non-Contributing.

Two-story, non-Harmonist, suburban-style brick house.

111. 274 15th Street.
Non-Contributing.

Two-story modern brick house.

112. 273 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical for a Type B house, the building reinforces the Harmonist streetscape.

113. 276 15th Street.
Contributing. c.1828.

TYPE C. One of the few buildings of its type, this adds to the variety of Harmonist buildings in the district and reinforces the town plan.

114. 284 15th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

115. 285 15th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

116. 286 15th Street.
Contributing. c.1830

According to the former curator of Old Economy Village and an early map of the community, this was the Harmonists' wagon shop, and has been turned 180 degrees on its site. As a unique building type within the district and one of the very few original Harmonist utilitarian buildings, it adds to the district's variety as well as reinforcing the Harmonist streetscape.

The 1-1/2 story gable-roofed building is wider than it is long, with its ridgepole perpendicular to 15th Street. The roofline extends on the east end, giving the building an asymmetrical configuration. A door is located off-center on the street (north) elevation.

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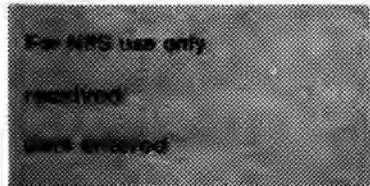
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117. 291 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical of a Type B house, this remains an important visual element of the Harmonist streetscape.

118. 1501 Merchant Street.
Contributing. c.1828.

TYPE B. Has been covered with modern orange brick. The first floor was converted to the Star Grill bar and resaurant, now defunct.

A brick addition on the north side of the building has a gable roof.

119. 1426 Merchant Street.
Contributing. c.1828.

TYPE A. Has had some alterations, but remains an important element in the Harmonist streetscape; situated at the corner of Merchant and 15th Streets, it is one of three Harmonist houses remaining on corners of this intersection.

120. 1500 Merchant Street.
Contributing. 1828.

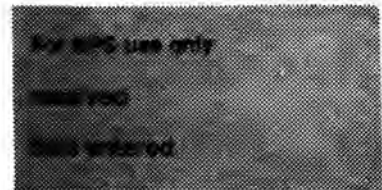
TYPE A. This house is unusual in lacking a shed addition and retaining a relatively large amount of its original rear yard. Also, much of its block on Merchant Street has a slate sidewalk.

Two windows have been added on the west end, and one on the north side. The door on the east end is in its original location and possibly its original frame. Another door is located on the west end and was probably added in the late 19th century. The stone foundation is visible on the east, south, and west elevations.

The interior of the house retains unusually good integrity, with most of the original walls and plaster intact and much of the wood trim. The surround of the door on the west end is Victorian, suggesting that it was a late 19th century alteration. "1828" is inscribed in mortar in the gable end of the attic.

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121. 1505 Church Street.
Non-Contributing. c.1828.

TYPE B. This building is out of alignment with the surrounding Harmonist houses and rests on a modern foundation; it may have been moved a short distance when Laughlin Street, immediately to the north, was installed. It retains its Harmonist bay configuration only on the south side, and, due to its siting, does not reinforce the Harmonist streetscape.

122. 1514 Church Street.
Contributing. c.1884.

One of the largest extant Harmonist buildings, this two-story, 7x3 bay frame building was erected as a school for the children who worked and lived at Economy. Now covered with aluminum siding. The carved stone steps on the front are intact, representative of the Harmonists attractive stonework.

123. 274 Laughlin Street.
Non-Contributing.

Small, non-Harmonist, one-story frame building reportedly moved from another site.

124. 1515 Church Street.
Contributing. c.1828.

TYPE A. The house differs from the TYPE A house only in having a 2x2 bay configuration. There is no visible evidence of there ever having been a third bay on the long (north and south) sides. Other houses with this configuration are the Lenz House in Old Economy Village and 1216 Church Street. Brick is painted; window frames and a door frame appear to be original.

125. 68 and 70 16th Street.
Contributing. c.1830.

A two-story, 6x2 bay frame building with gable roof, ridge-pole parallel to 16th Street. According to the former curator of Old Economy Village, this was the tanner's shop for the Society. Early maps and photographs show a granary in this area, with the tannery across the street, suggesting that the building may have been moved to this site at a later time. It is similar in size and plan to 260-264 16th Street. Because it is a rare remaining shop building of the Society, has reasonably good architectural integrity and adds to the architectural diversity of the district, and is appropriately sited, it contributes to the district.

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126. 72 16th Street.
Non-Contributing. c.1905.

Two-story, non-Harmonist frame house.

127. 74 16th Street.
Contributing. c.1830.

TYPE B. Has been covered with brick, and the 2 x 2 bay configuration may have been an alteration. Nevertheless, it is an important visual element of this block, which retains six Harmonist houses.

128. 78 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

129. 84 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

130. 90 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

131. 1599 Church Street (southwest corner, 16th & Church Streets).
Contributing. c.1830.

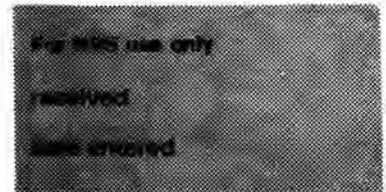
TYPE B. Although its first floor has seen conversion to a storefront and commercial space, the building is an important anchor for the row of similar Harmonist houses (all Type Bs) that line this block of 16th Street.

132. 260 and 264 16th Street.
Contributing. c.1830.

Two-story, frame house of 6x2 bays with gable roof, ridgepole parallel to the street. Two wood sheds are located in the rear; one of these faces Church Street. Both have gable roofs and narrow lap siding. According to the former curator of Old

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Economy, this was the cooper's shop for the Society. It is similar in size and design to the tanner's shop at 68-70 16th Street. This may have been the house of the cooper and his helpers as well as his work area. The 1833 real estate inventory of the Society lists a cooper's shop, but values it at only \$100.00, much less than the typical \$600.00 value of a large frame house such as this one. Perhaps the small rear sheds were the actual coopers work area. The Society's coopers produced the wine casks, some of which remain in the wine cellar beneath the Tailor Shop.

133. 288 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, but is recognizably Harmonist and serves to anchor the northeast corner of the district.

134. 16th and Merchant Streets, northwest corner.
Contributing. c.1830.

TYPE A. Attached to a modern commercial building on its west side and adapted for commercial use on its first floor. Nevertheless, the house is one of the few that retains its original gable-end roofline configuration, with its narrow trim board.

135. 296 16th Street (southwest corner of 16th & Merchant Streets).
Contributing. c.1829.

TYPE A. Brick has been painted, has other typical alterations. The owner reports that "1829" is inscribed in the house's attic. The house is relatively unusual in retaining much of its original yard.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1824-1905

Builder/Architect The Harmony Society

Statement of Significance (in one paragraph)

The Economy National Historic Landmark, encompassing the remaining buildings of the Harmony Society's most successful settlement at Economy, Pennsylvania, is significant as the most complete site of this important communitarian sect which had a significant impact on the commercial, industrial, and financial worlds of 19th century America and an international impact on social reformers of the era. At Economy, the Harmony Society achieved national recognition for its wool, cotton, and silk industries and was known nationally in its commercial and financial activities, including its pioneering role in the oil industry and its role in the construction of several railroads, among them the Pittsburgh and Lake Erie. Its three prosperous settlements at Harmony, PA, New Harmony, IN, and finally at Economy served as models for other 19th century utopian groups such as the Shakers, the Amana Society, and the Zoarites. Prominent social reformers and intellectuals influenced by the Society's successful communal lifestyle include Robert Owen, Hegel, Byron, and Goethe. The Society's extraordinary productivity testifies both to the dedication of its members--who practised pacifism, communal sharing of property and wealth, and celibacy with a pietistic belief in Christ's Second Coming--and to the magnetism of leaders George and Frederick Rapp, who were the Society members' intercessors with the outside world. One of the longest-lived of the many 19th century communitarian sects, the Harmony Society was eventually weakened by the deaths of Frederick and George Rapp in 1834 and 1847, the industrial revolution, and a diminishing population. In 1905, one hundred years after its incorporation, the Society was officially dissolved. The remaining Harmonist buildings, comprising the National Historic Landmark, are a physical legacy of the Society's most successful period.

German pietists from the Wurttemberg area, the Harmonists followed George Rapp to America in 1804-1805 to secure religious freedom. Like other pietist groups, they believed in a more direct relationship with God than provided for in Lutheran orthodoxy, and sought to minimize the role of the church, its ceremonies, and its dogma. Their somewhat mystical faith was based heavily on the Book of Revelations and galvanized by "Father" Rapp's magnetism as spiritual leader/prophet. It held that Christ's return to earth would restore mankind to its original pure, androgynous nature. There was considerable conflict within the Society over certain tenets--the sharing of wealth and practice of celibacy, in particular--and George Rapp and his adopted son, Frederick, have been criticized as being dictatorial, un-Christian, and even cruel in their treatment of Society members and management of the Society's wealth. The merits of the Society's philosophy and management aside, the Harmonists were able to combine a religious lifestyle with an extraordinary degree of economic success.

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Economy's productivity was based mainly on industry, rather than on agriculture, in contrast to the Harmonists' earlier settlements at Harmony (1805-1815) and New Harmony (1815-1824). This is reflected in the acreage of Economy, the smallest of the three settlements, with approximately 3,000 acres.

Fueled by a skilled, yet unpaid, labor force that considered productivity a duty to God, Economy's industries supplied the Harmonists and non-Harmonists alike in the 1820s through 1840s. Sold under the name of Frederick Rapp, the Society's business manager and leader in temporal affairs, Harmonist goods were widely distributed on the East Coast and throughout the Ohio and Mississippi Valleys by business agents for the Society in most of the major cities. Several of the Harmonists themselves travelled from city to city handling arrangements with agents, most notably Frederick Rapp (1786-1834) who has been called "one of the most influential and powerful manufacturers and private bankers of the United States."¹ Originally trained as an architect and stone mason, Rapp was cultured, well-travelled, and acquainted with and adept at dealing with prominent American businessmen and politicians. In 1828, when Economy's industries were thriving, Frederick Rapp was asked to address the United States House of Representatives' Committee on Manufacture on the methods and business of the wool industry. Led by Rapp, the Society was influential in championing the protection of domestic industries during the 1820s when there was considerable debate over how to deal with strong foreign competition.

Wool and cotton manufacture dominated Economy's industries in the 1820s and 1830s, during which time the Society had "a virtual monopoly of cotton and woolen yarn and cloth on the Upper Ohio."² The Harmonists built and purchased machinery which was state-of-the-art; combined with high quality raw materials, such as the Merino sheep wool which the Harmonists helped introduce to this country, and a diligent labor force with relatively good working conditions, the end product was of superior quality. The steam-powered mill (the Society was among the first to introduce steam to actually power their industries) was capitalized at \$30,000 and brought increasing profits in the 1827-1831 period. \$84,571 worth of wool products were produced in 1831. The cotton mill, capitalized at \$25,000, produced approximately \$22,000 worth of goods annually with profits of twelve to fifteen percent. Products from both industries included wool and cotton yarn, broadcloth, sheeting, blankets, satinet, wool flannels, felt (for hats), hats themselves, cassinets, linseys, chambray, and hemp for rope.

Silk manufacture began in the late 1820s at Economy and flourished

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through the 1840s, despite financial instability and a national depression in 1837 which resulted in poor business conditions for some time thereafter. George Rapp and his granddaughter, Gertrude, brought experts in the cultivation of silkworms to Economy to learn the industry first-hand; by 1843 there were extensive mulberry plantations at Economy. In an account of the Harmonists in "The Silk Culturist" of October, 1836, Economy silk was called "'the best we have seen of American manufacture'".³

Other popular goods produced by the Society included wine, beer, whiskey, flour, and shoes. To promote the Society's industries Frederick Rapp travelled widely, meeting with merchants in Baltimore, New York, Philadelphia, and Boston. The large volume of business correspondence in the Harmony Society Archives testifies to his wide-ranging business contacts. Enhancing the Harmonists' reputation as manufacturers was the fact that they had built three separate communities in two states and, therefore, contributed significantly to several local economies over the course of their existence.

The Society amassed considerable assets from its industrial ventures (estimates as early as the 1830s ranged from half a million to more than two million dollars), but its financial ascendance paralleled its industrial decline. Frederick Rapp's death in 1834 was a blow to the Society's commercial activities. Other combined problems such as the rapidly aging population, a wool industry which had never fully recovered from a major fire in 1833, and the obsolescence of machinery which had once been state-of-the-art could not be overcome. In the second half of the century, therefore, the Society turned to investments to provide the necessary income both for the operation of the community and for the Society's anticipated return to Jerusalem upon Christ's return. As Arndt points out, the change was merely "from communal work to communal investments."⁴

Finance was not new to the Society; it had previously loaned money to the State of Indiana and the cities of Pittsburgh and Allegheny. The Society was considered to be not merely stable financially, but rich and munificent. In fact, a lawsuit against the Society that went to the U.S. Supreme Court (one of many lawsuits brought against the Society, most of which the Society won) revealed that in 1846 the value of Society property was \$901,000. In addition to this was a secret fund amassed by George Rapp between 1834-1844, known as the "church fund," consisting of over \$400,000 in gold and silver withdrawn from Harmonist bank accounts in Pittsburgh, Philadelphia, and Louisville. Skeptical of the U.S. government's financial stability following Andrew Jackson's

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veto of the U.S. Bank Charter in 1833, Rapp decided to secret a fund of cash in vaults in his basement, for use by the Society when it returned to Jerusalem. When fiscal mismanagement led the Society toward bankruptcy in the 1890s, this fund was drawn upon by Rapp's successors to pay the Society's mounting debts.

The Society's investment in the oil industry during the 1861-1892 period was of particular significance and, for a time, greatly profitable. The Society drilled wells on some of the 6,000 acres it owned in northwestern Pennsylvania and refined oil that was considered the best on the market. The oil pipeline they constructed was one of the earliest. The Society had sufficient financial and political clout to block a threatening oil-pipeline bill until it included a clause protecting their rights and enabling them to build a private pipeline across the Allegheny River.

The Pittsburgh and Lake Erie Railroad, financed by the Society and managed by Society Trustee Jacob Henrici from 1881-1884, linked the Pittsburgh area to the main railroad lines from Chicago to New York, and hence was of immense importance to the subsequent industrial development of the region and indirectly the industrializing nation. In 1884, Henrici sold the railroad to the Vanderbilt family for \$1,150,000.

Charles Stotz, restoration architect of Old Economy Village and architectural historian of western Pennsylvania, has written that the Harmonists "established in western Pennsylvania the only truly homogenous community of which any tangible evidence remains."⁵ The buildings of Economy, preserved on their original sites, are an important collection of a peculiar architectural style exhibiting early 19th century construction methods and craftsmanship. Indeed, the site surpasses similar historic communities in the number and range of original buildings that are intact. Very few of the buildings outside the Old Economy Village complex have had any kind of restoration and hence possess great potential for future architectural and archaeological investigation.

Though Frederick Rapp, to whom the design of all the Society's major buildings is credited, was determined to build "in the American manner," the Harmonist buildings are a recognizable blend of American and German elements and, as such, are unique. The entire group is a rare example of a planned community, providing insight into the way the Harmonists lived. Their predominantly practical plan--a grid containing both public and private areas, with factories and fields on the outskirts and houses and essential services at the center--reflected

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the Society's commitment to a simple but efficient lifestyle. The construction of their buildings shows concern for both practicality and appearance. The Feast Hall, Great House, and church share several architectural features that bear evidence to a fine sense of proportion and detail.

The infrastructure of the town was as well-detailed as the buildings. The water system, fed from water on the eastern hillside, ran through pipes of hollowed out logs carefully fitted together, and served every part of the town via several pumps. Community bake ovens were distributed throughout the town, and a steam laundry served the entire community.

Most of Economy's unique and impressive landscape features have, unfortunately, been lost. The landscape that exists today is only a representative of what once existed--a deer park with Virginia deer, labyrinths, a second pavilion, and plants and flowers trained to grow in elaborate patterns. Grape vines, now present only on the buildings within the museum complex, once were trained to grow on all of the houses, where they were watered by run-off from the roofs. The heavy development of the outskirts of Economy in the early 20th century destroyed some features; the present garden at Old Economy Village, while retaining the important Pavilion and Grotto structures, has seen extensive restoration. The original town lay-out remains discernable, however, and is a major contributing feature of the district today.

Three archaeological studies have been undertaken at Economy in the last twenty years, two of them on the grounds of the Old Economy Village complex. Relatively narrow in scope, these studies did not produce new information of great significance about the Society's activities, though artifacts were uncovered. These consisted primarily of pieces of earthenware and glass. The third study concerned a community bakery site on 13th Street, where remains were uncovered of a foundation, a chimney, and gate, along with pottery shards, nails, and two Indian artifacts. Because the archaeological potential would seem to be greatest in the Harmonist domestic and work areas outside the museum--the area that has seen the least investigation to date--the archaeological potential of the district remains considerable.

Throughout its existence, the Harmony Society was the object of regular and close scrutiny from travellers, writers, economists, lawyers, merchants, would-be followers and imitators. As the Society's most prosperous and final home, Economy received the greatest attention and publicity. The attention was a function both of the unusual,

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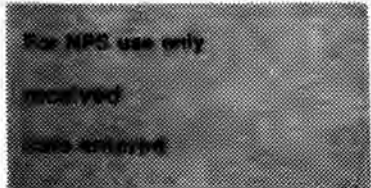
Page 6

simultaneously communal and capitalistic lifestyle of the Society, and of the religious and social ferment in Europe, England, and America in the early 19th century. Numerous pietistic religious groups formed in that era, particularly in Germany where a revolution occurred in 1848. George Rapp was celebrated at his death in 1847 in the Pittsburgh Daily Morning Post as "the greatest Communist of the Age" in the same year that Marx and Hegel, the latter a contemporary of Rapp's from the same part of Germany, began writing The Communist Manifesto. German utopian communist William Weithrig, who fled the German revolution hoping to establish "Communia" in Iowa, wrote at length about Economy in 1851. The French writer Louis Cortambert spent eleven months at Economy in 1839-40, producing a French account of the Society. Goethe, Rudyard Kipling, and Byron all wrote of the Society, the latter devoting four stanzas of Canto XV of "Don Juan" to George Rapp and his society of celibates.

Travellers, often well-known or distinguished figures, wrote accounts of visits to the Society's settlements, many of which were published in newspapers and journals here and abroad. One of the earliest, John Melish's 1812 account of Harmony, PA which appeared in "Travels Through the United States of America" was reviewed at length in British magazines, and led to Robert Owen's relationship with the Society. Owen subsequently purchased the town of New Harmony, IN when the Society left there to establish Economy.

In its relationship with other communal sects, the Harmony Society was inspirational, offering practical advice and sometimes financial assistance to the many other sects with whom it communicated. Friendly relations were maintained with the Shakers, the Amana Society, and the Zoarites, with the Harmonists giving assistance in matters of industrial production. Loans were extended to the Hutterians in the Dakotas and the Ora Labora in Michigan. One ill-fated alliance was with the so-called Count Leon, who in 1831 convinced one third of the Harmonists to withdraw from the Society and establish a separate community under his rule, an event afterwards referred to as the Schism.

In sum, the Harmony Society provided a powerful example of communal life that was widely known and seminal in its impact in an era of political and economic experimentation. As Philadelphia economist Matthew Carey observed in The New Olive Branch of 1820, even before the Harmonists had established Economy, "The history of the world may be examined in vain for any instance of such rapid strides made by any body of men, wholly unaided by bounties, premiums, loans, or ammunities from government. The Harmonists were true practical economists."6 Such was

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the fascination the Society held for others.

On a regional and local scale, the Society also had wide-ranging impact. The Economy Hotel (no longer extant) served a large number of travellers, who stopped at this well-known spot along the Pittsburgh-Beaver Road. Many of the travellers' accounts were written by visitors to the hotel.

Investments which had regional impact include timbering in Warren County, where a large sawmill was in operation, and coal mining in Beaver County, where the Society owned nearly 1,000 acres and mined from the 1850s until 1880, shipping most of the coal west. The town of Beaver Falls, also in Beaver County, was laid out and promoted by building a bank and several factories, all financed by the Society. Geneva College is located at Beaver Falls due to the efforts of the Society. The Society operated the Harmony Brickworks and the Economy Planing Mill Company in Beaver Falls, both active c.1890. It invested in four other local railroads besides the Pittsburgh & Lake Erie.

The Society was particularly important to the economy of Pittsburgh, where it purchased machinery and goods it could not make itself (such as two steamboats it had built in the 1820s), conducted much of its banking, figured in local politics, and invested in various enterprises, one of which was the Pittsburgh Point Bridge Company of which Jacob Henrici was a director.

Debts accumulated in the Society's final decades, due to the demise of industry, mounting expenses, and some bad investments. John S. Duss, the last active Trustee, presided over a handful of remaining members, parlaying the Society's name and reputation into a lucrative career for himself as leader of the "Economy Band" in the 1890s, using a giant and dwarf from P.T. Barnum's circus as advertising gimmicks. In 1903, he conducted at Madison Square Garden and also led the Metropolitan Opera House Orchestra on a tour of the West. All of this perpetuated the publicity the Harmony Society had always received, but in a weird and incongruous context. Duss resigned as Trustee in 1903 in favor of his wife. Two years later, Mrs. Duss formally dissolved the Society which then had only three living members. A subsequent lengthy and controversial legal battle resulted in the State of Pennsylvania "inheriting" the acreage and buildings of the present museum, Old Economy Village while the rest of the town was sold privately.

Since the dissolution of the Harmony Society, Economy has become part of the larger, 20th century industrial town that supplanted it,

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Ambridge. The restored museum complex provides an intellectual context for understanding the Harmony Society's beliefs and history. The Harmonist houses and other Society buildings outside the museum, encompassed by the National Historic Landmark, provide a more complete physical document of the Society and its way of life.

1. Arndt, Economy on the Ohio, p.xviii.
2. "The National Importance of Old Economy and the Value of its Restoration," unpublished report submitted by Dr. Cecil K. Byrd, Chairman, Indiana University; Dr. James H. Rodabaugh, Ohio Historical Society; and Dr. Clyde C. Walton, Illinois State Historical Society, August 15, 1957.
3. Arndt, George Rapp's Harmony Society, 1785-1847, pp.579-80.
4. Ibid, p.603.
5. Stotz, Early Architecture of Western Pennsylvania, p. 194.
6. Arndt, George Rapp's Harmony Society, 1785-1847, p.229.

9. Major Bibliographical References

SEE ATTACHED CONTINUATION SHEETS

10. Geographical Data

Acreeage of nominated property approx. 30

Quadrangle name Ambridge

Quadrangle scale 1:24,000

UTM References

A

1	7	5	6	5	0	7	9	4	4	9	4	2	6	0
Zone		Easting						Northing						

B

1	7	5	6	5	1	0	0	4	4	9	3	8	5	0
Zone		Easting						Northing						

C

1	7	5	6	4	8	2	0	4	4	9	3	8	5	0
Zone		Easting						Northing						

D

1	7	5	6	4	8	1	0	4	4	9	3	9	4	0
Zone		Easting						Northing						

E

1	7	5	6	4	8	0	0	4	4	9	4	1	4	0
Zone		Easting						Northing						

F

1	7	5	6	4	8	4	0	4	4	9	4	2	5	0
Zone		Easting						Northing						

G

Zone		Easting						Northing						

H

Zone		Easting						Northing						

Verbal boundary description and justification

SEE ATTACHED CONTINUATION SHEETS

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title Christina M. Schmidlapp/Director, Preservation Services

organization U.S. City Corporation date June 1986

street & number 400 Landmarks Bldg., 1 Station Square telephone 412/391-7640

city or town Pittsburgh state PA 15219

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature _____

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

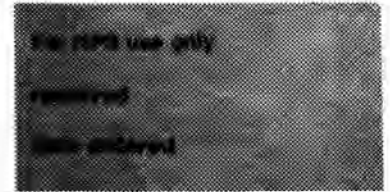
Attest:

date _____

Chief of Registration

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- Arndt, Karl J.R., Economy on the Ohio, 1826-1834. (Worcester: The Harmony Society Press, 1984.)
- Arndt, Karl J.R., George Rapp's Harmony Society, 1785-1847. (Cranbury, N.J.: Fairleigh Dickinson University Press, 1965.)
- Arndt, Karl J.R., George Rapp's Successors and Material Heirs, 1847-1916 (Cranbury, N.J.: Associated University Presses, Inc., 1971.)
- Blair, Don, Harmonist Construction. (Indianapolis: Indiana Historical Society, 1964.)
- Bole, John A., The Harmony Society: A Chapter in German American Culture History (Philadelphia: Reprinted from German American Annals, II (1904), 1905.)
- Fernandez, Kathleen M., "Communal Communications: Zoar's Letters to Harmony and Amana," paper. Ms. Fernandez is curator of Zoar Village State Memorial.
- Pennsylvania Historical and Museum Commission. "Readings concerning the Harmony Society in Pennsylvania drawn from the accounts of travellers and articles in the Harmonie Herald," Daniel B. Reibel, compiler (Ambridge: Pennsylvania Historical and Museum Commission, 1978.)
- Pennsylvania Historical and Museum Commission, "Selected Reprints from The Harmonie Herald," Daniel B. Reibel, compiler. (Ambridge: Pennsylvania Historical and Museum Commission, 1980.)
- Quaker Valley Regional Planning Commission and the Borough of Ambridge, Pennsylvania. "Comprehensive Plan: Ambridge Historic District, 1977," unpublished report prepared by Green International, Inc.
- Reibel, Daniel B., A Guide to Old Economy. (Harrisburg: The Pennsylvania Historical and Museum Commission, 1972.)
- Reibel, Daniel B., "Unlikely Capitalists: Harmonists as Textile Manufacturers," Pennsylvania Heritage magazine, Vol. 10, No. 2, Spring 1984, pp.18-25.
- Reibel, Daniel B., Walking Tour of Old Economy. (Ambridge: Old Economy, 1978.)
- Smith, Eliza, "Economy, Pennsylvania: Planning and Practicality," unpublished paper, Cornell University, 1977 (paper on file at U.S. City Corporation.)

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Stotz, Charles M., Early Architecture of Western Pennsylvania. (New York, 1936), pp.

Stotz, Charles M., "Threshold of the Golden Kingdom: The Village of Economy and its Restoration," Winterthur Portfolio 8. (Charlottesville: University Press of Virginia, 1973), pp.133-169.

Original maps, in collection of Old Economy Village, Ambridge:

Map of the Land of the Harmony Society, 1858.

Map of Economy, PA, by Karl Mensch and J.S. Duss, 1889.

Map of Economy, Harmony Township. "The Property of the Harmony Society," undated. Gives German street names.

Map of the "Great New City of Economy," c.1905.

Map of Old Economy Museum, by Charles M. & Edward Stotz, Jr., 1943.

Harmonist architectural drawings on file at Pennsylvania Historical and Museum Commission Archives:

Floor plan and side elevation drawing of a fireplace and staircase for a house undated, OE.80.2.9

Great House, 06.72.17.15.

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Beginning on the west side of the district at the northeast corner of Route 65 and 13th Street, proceed east along the north side of 13th Street to a point opposite 98 13th Street. Crossing the street due south, follow the west and south property lines of 98 13th Street, continuing east in a straight line across Church Street to a point on the east side of the street. Proceed south to the southeast corner of 12th and Church Streets. Proceed due west across Church Street, and follow the south side of 12th Street to its intersection with Route 65. Follow the west and south property lines of 70 12th Street, and continue east along the south property lines of all the properties facing 12th Street, continuing to a point on the west side of Merchant Street. Proceed north along Merchant Street to a point opposite the south property line of 1198 Merchant Street. Crossing Merchant Street in a straight line, follow the south, east, and north property lines of 1198 Merchant Street, continuing west across Merchant Street to the northwest corner of Merchant and 12th Streets. Proceed north along the west side of Merchant Street to Wagner Street. Here the boundary crosses Wagner Street to include the Harmonist building at 1221 Merchant Street, and returns to the south side of Wagner Street. Proceed west along Wagner Street to a point opposite the east property line of 1216 Church Street. Crossing the street due north, follow the east property line of 1216 Church Street to the south property line of 272 13th Street. Proceed east along the south property lines of all the properties facing 13th Street, continuing east across Merchant Street, following the south property lines of all of the properties facing 13th Street to the southeast corner of the property of 336 13th Street. Follow the east side of this property north to 13th Street. Proceed west on the south side of 13th Street, crossing Merchant Street and then Church Street, to the southwest corner of 13th and Church Streets. Proceed north in a straight line across 13th Street, continuing north to a point opposite the north side of Creese Street. Here the boundary turns due east to include the property of St. John's Lutheran Church, with a jog to the south to include the Harmonist building at 273 13th Street. The boundary follows the east property line of the church to the south property line of 274 and 280 14th Street. Following their south and east property lines, continue north in a straight line across 14th Street to a point. Proceed east along the north side of 14th Street, crossing Merchant Street, to a point opposite 312 14th Street. Proceed due south across 14th Street and follow the west and south property lines of 312 14th Street, continuing east along the south property lines of those buildings facing 14th Street to the southeast corner of 324 14th Street. Follow the east and north property lines of this parcel, continuing west on 14th Street to a point opposite 317 14th Street. Proceed due north across 14th Street and follow the east and north property lines of 317 14th Street, continuing west along the south side of Boyleston Street,

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BOUNDARY JUSTIFICATION:

The boundaries of the historic district were selected to include all of the confirmed extant Harmonist buildings that are on their original sites and to exclude as many non-Harmonist buildings as possible. (Several Harmonist buildings within the district were moved from other sites.) The Harmonist buildings are defined as those built by or for the Harmonists during the period of the Society's existence at Economy, 1824-1905. Most of these buildings were constructed in the 1829-1840 period, but some date to the latter part of the 19th century when the Society was aging rapidly and required different types of buildings. Because the Harmonists built their community as an integrated whole, each confirmed Harmonist building retaining a basic level of integrity is considered contributing to the significance of the district.

The irregularity of the district boundary is due to the nature of post-Harmonist development. After 1905, much of the Harmony Society's property was sold to developers who were laying out the new adjacent steel town of Ambridge. Wagner, Creese, Boyleston, and Laughlin Streets were inserted between the existing Harmonist numbered streets, and the new lots were quickly filled with houses. Most of the Harmonist yard lots were also sold off, for houses, at this time. The result is a juxtaposition of two types of architecture: the nineteenth century buildings of the Harmonists, and the modest, early twentieth century workers' houses of Ambridge. The district boundary consequently extends, finger-like, to include the remaining Harmonist streetscapes (along with the non-contributing houses built between Harmonist ones) but exclude the post-1905 streetscapes.

A large vacant lot between Laughlin and 16th Streets north of Church Street has been included, because excluding it would mean leaving a group of three Harmonist houses at the northeast corner of this lot isolated from the rest of the district as a discontinuous group. Another vacant lot at the northwest corner of 12th and Merchant Streets has been included, in order that the contributing Harmonist house with excellent architectural integrity across Merchant Street (#1198) would be a contiguous part of the district.

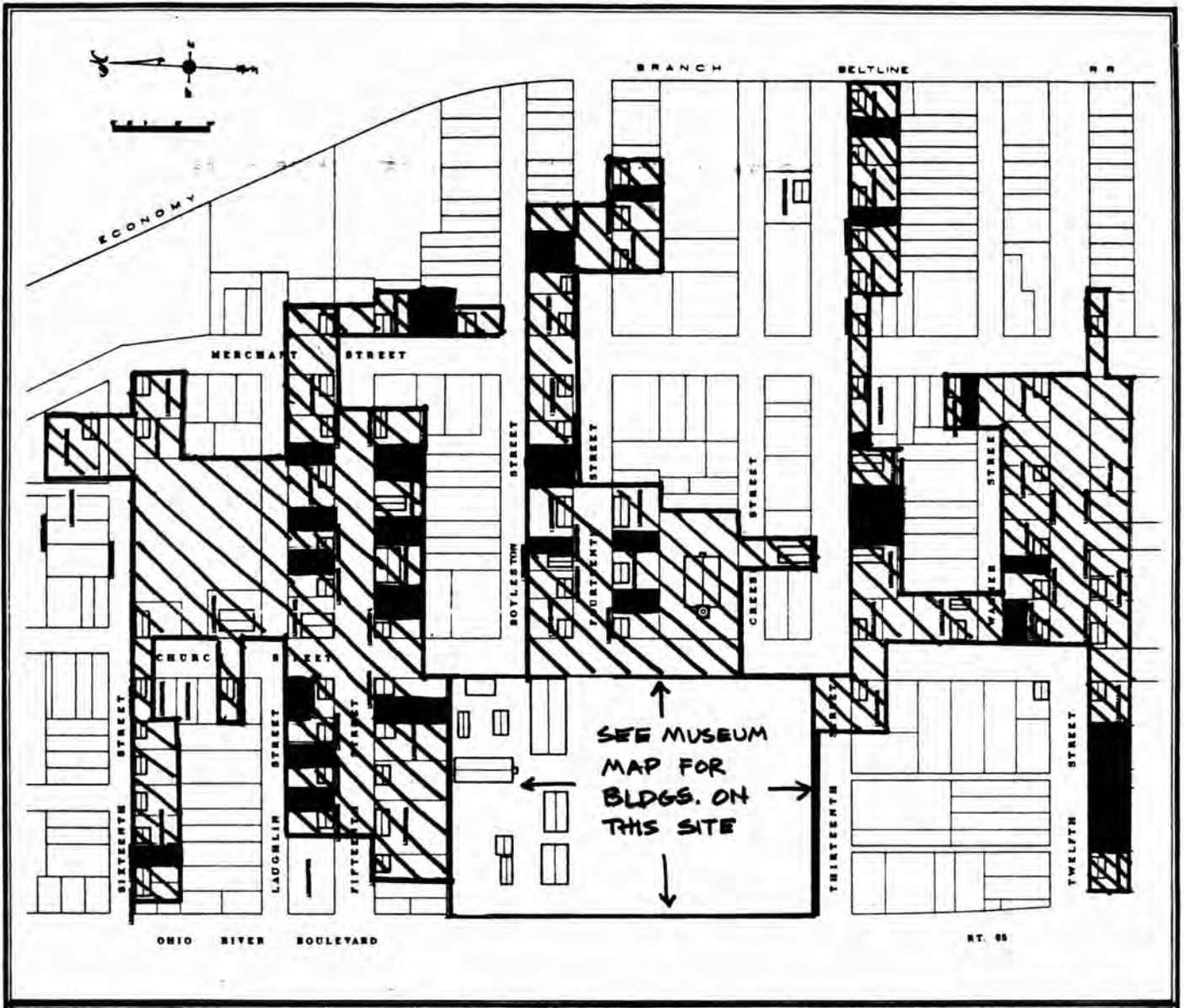
The sites of three archaeological studies which have been undertaken in the district are located within the boundaries discussed here, two of them on the grounds of the museum in the vicinity of the Feast Hall and the Grotto, and a third on 13th Street.

Landscape features such as gardens, orchards, labyrinths, a deer park, etc. that were once part of the community are no longer extant, with the exception of the largely recreated garden of Old Economy Village. Other landscape features were located outside the proposed district on land that has now been densely developed for residential and commercial

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crossing Merchant and Church Streets, to the west side of Church Street. Proceed north along the west side of Church Street to a point opposite the south property line of 100 15th Street. Proceed east across Church Street in a straight line, continuing east along the south property lines of all the properties facing 15th Street to the southeast corner of 286 15th Street. Proceed north along its east property line, continuing north across 15th Street in a straight line to a point on the north side of the street. Proceed east along the north side of 15th Street, crossing Merchant Street, to the northeast corner of 15th and Merchant Streets. Proceed south across 15th Street in a straight line, continuing south along the east side of Merchant Street to the southwest corner of the property of 1412 Merchant Street. Follow the south and then the east property lines, continuing north along the east property lines of all of the properties facing Merchant Street, continuing across 15th Street in a straight line to the northeast corner of 1500 Merchant Street. Proceed due west, crossing Merchant Street, and follow the south side of Laughlin Street to a point opposite the west property line of 289 Laughlin Street. Proceed west in a straight line to the southwest corner of the property of 288 16th Street. Proceed east in a straight line along the south property lines of 288 and 296 16th Street to the west side of Merchant Street and proceed north to the corner of Merchant and 16th Streets. Here the boundary jogs north to include parcel #12-05-516 (no address), returns to the south side of 16th Street, and proceeds west along 16th Street across Church Street to the northwest corner of the property of 68 and 70 16th Street. Follow the west and south property lines of this parcel, continuing east along the south property lines of all of the properties facing 16th Street, crossing Church Street in a straight line to the east side of the street. Here the boundary follows the east side of Church Street to the southeast corner of Church and Laughlin Streets, with a jog to the west to include 1515 Church Street on the west side of the street. From the corner, proceed west across Church Street in a straight line, continuing west along the south side of Laughlin Street to the northwest corner of 75 15th Street. Follow the west property line south, continuing across 15th Street to a point on the south side of the street. Proceed west along 15th Street to the northwest corner of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Follow the property line west and then south to the point of origin.



ECONOMY HISTORIC DISTRICT

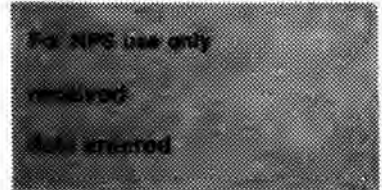
BOROUGH OF AMBRIDGE, PENNSYLVANIA

EVALUATION OF SIGNIFICANCE

-  Significant/Contributing
-  Intrusion (NON-CONTRIBUTING)

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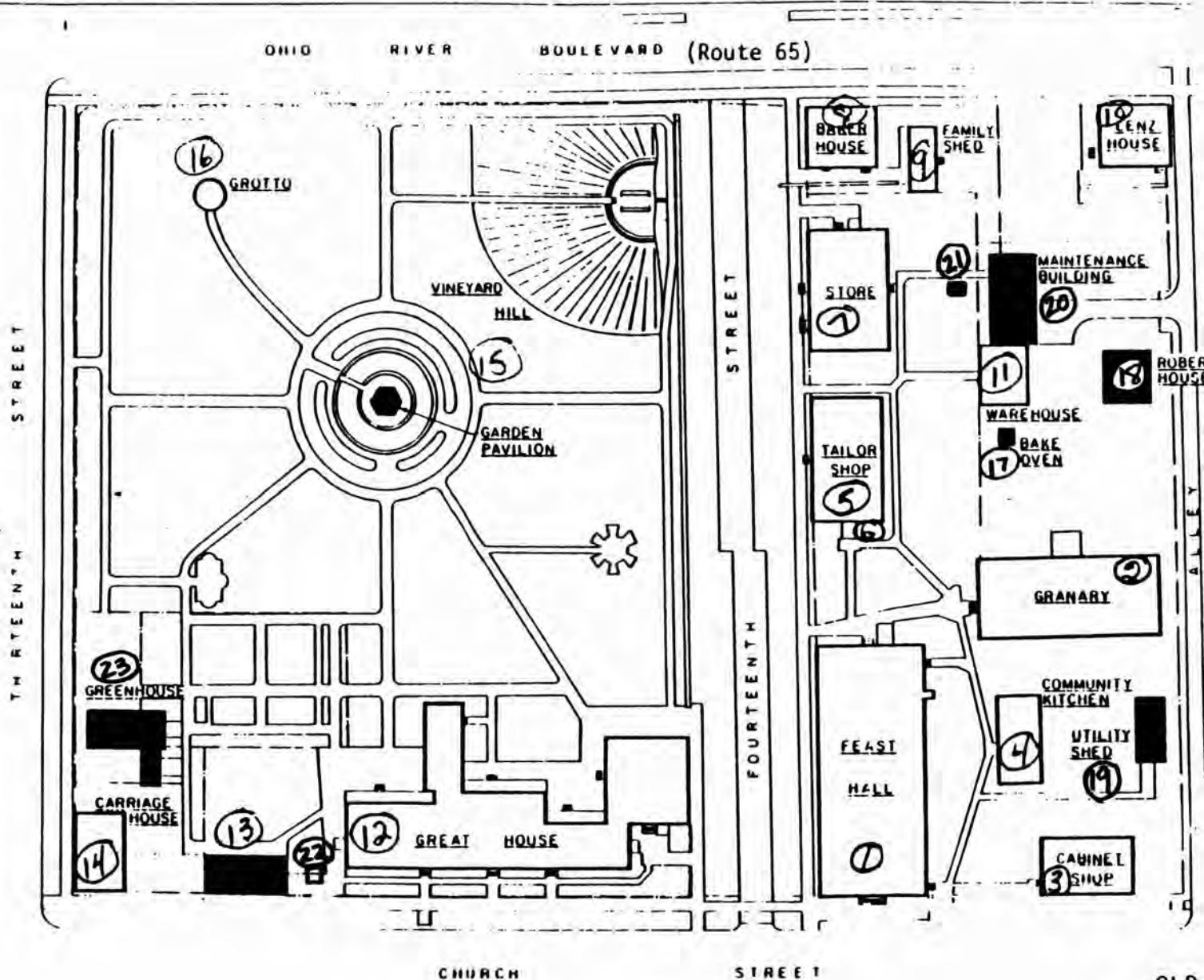
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use, or within the district on land which has since been developed. The only significant landscape features remaining, then, are encompassed in the boundaries discussed here.

MAP I



- 1) Feast Hall
- 2) Granary
- 3) Cabinet Shop
- 4) Community Kitchen
- 5) Tailor Shop
- 6) Wine Cellar
- 7) Store
- 8) Baker House
- 9) Family Shed
- 10) Lenz House
- 11) Warehouse
- 12) Great House
- 13) Summer Kitchen
- 14) Carriage House
- 15) Garden Pavilion
- 16) Grotto
- 17) Bake Oven
- 18) Robertson House
- 19) Utility Shed
- 20) Maintenance Building
- 21) Waterpump, south of Maintenance Building
- 22) Waterpump, south of Great House
- 23) Greenhouse

**■ NON-CONTRIBUTING;
ALL OTHERS ARE
KEY OR CONTRIBUTING**

OLD ECONOMY VILLAGE

AMBRIDGE HAVEN COUNTY
(MUSEUM COMPLEX)



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See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Economy National Historic Landmark

and or common Old Economy/Ambridge

2. Location

street & number Area roughly bounded by Route 65, 12th Street,
Economy Branch Beltline RR, and 16th Street N/A not for publication

city, town Ambridge N/A vicinity of

state PA code 42 county Beaver code 007

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Beaver County Courthouse

street & number

city, town Beaver state PA

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? yes no

date 1985 federal state county local

depository for survey records National Park Service

city, town Washington state D.C.

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The Economy National Historic Landmark is situated along the Ohio River approximately 18 miles northwest of Pittsburgh, Pennsylvania in the Borough of Ambridge. It contains the remaining buildings of the Harmony Society, a German communitarian sect who settled there in 1825 and built the town they would occupy until the Society's dissolution in 1905. The approximately 30-acre historic district lies on a level plain midway between the riverbank and hills rising on the east. It includes Old Economy Village, a four-acre museum complex owned and operated by the Commonwealth of Pennsylvania, containing more than a dozen major Harmonist buildings. Surrounding the museum on three sides is a grid of seven major streets lined with over 90 Harmonist houses and other Harmonist buildings which are privately owned and serve mostly as residences.

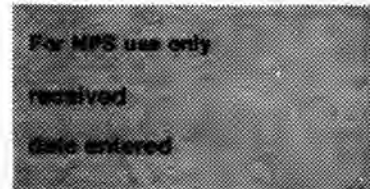
The ability of the historic district to convey a distinct sense of time and place today derives from several features: the number and homogeneity of Harmonist buildings; the recognizable Harmonist site planning; the assortment of types of buildings; and the existence of the already-restored museum complex. The district has an overall visual homogeneity deriving from the preponderance of Harmonist buildings arranged in a recognizable town plan dating to the 1820s. In addition, the restored buildings that comprise the museum complex, along with selected individual buildings outside the museum that retain good architectural integrity, serve as architectural focal points of the district.

Accentuating the ambience of the historic district is the fact that the surrounding community of Ambridge is so utterly different in nature. So densely built was Ambridge (the name is a contraction of American Bridge, the division of U.S. Steel that purchased much of the Harmonist property c.1905 and subsequently created a new town surrounding Economy) that it serves to insulate Economy from other types of intrusions. During the early growth of Ambridge, houses of that era were built on many of the yard lots in Economy. Other, defunct Harmonist buildings were demolished and replaced by new structures and several non-residential Harmonist buildings were converted to residential use. However, once this transition had occurred, relatively few major physical changes occurred to the district. In spite of remodellings to individual buildings, the historic district as a whole remains a visible product of the Harmony Society of the 19th century.

The community's original physical core is still largely intact, consisting of seven major streets laid out by the Harmonists: two running north-south (Church and Merchant Streets) and five running

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east-west (12th through 16th Streets). Four narrower streets, also running east-west, were inserted between the existing Harmonist ones in the early 20th century after the Society's dissolution. These newer streets occupy what were originally the interiors of the Harmonist blocks, areas reserved for household gardens and utility sheds. To the extent possible, they have been deleted from the National Historic Landmark, resulting in the finger-like district boundary configuration proposed herein.

The intersection of 14th and Church Streets was the functional center of Economy. Sited along Fourteenth Street were many of the Society's important community, public, and residential buildings, including the community Feast Hall, founder George Rapp's house, the store, business leader Frederick Rapp's house, the tailor shop with its large wine cellar, and the public hotel/tavern. All of these buildings except the hotel/tavern are extant.

With the exception of the church, the major Harmonist buildings of exceptional architectural significance are located within the museum complex, west of Church Street spanning 14th Street. The museum complex is the result of major restoration work undertaken by the State of Pennsylvania between 1938 and 1965. At the entrance to the complex is the Feast Hall (completed c.1828), the building that was more than any other, except perhaps the Church, the Harmonists' central meeting place. Its 50' x 96' second floor hall was used for the Society's four annual celebrations, and the building also housed a school room, library, music room, museum, and drawing school. Its steep gambrel roof is a Germanic feature used in other significant, though no longer extant, Harmonist buildings erected at about the same time--the cotton mill and the hotel/tavern. Its classical entrance further distinguishes it from all the other Society buildings except the founder's house. Inside, the barrel-vaulted ceiling of the hall, with its attached chamfered pilasters and shallow wall arches, echoes that in the Church. The shallow arches are also seen in the two-story porch of the Great House and, formerly, in the hotel.

Germanic influence may also be seen in the Granary (c.1832), another of the largest remaining Harmonist buildings. Its first floor is built of exposed wood members infilled with stone. The wood members are clearly numbered with carved Roman numerals for ease of construction. This numbering system was used in the construction of the houses as well, although the wood members were not exposed in those buildings.

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The Great House (c.1826), home of founder George Rapp and his adopted son Frederick, the community's business leader, reflects the Harmonists' desire to build "in the American manner," although it shows German influence in the clipped gables of the roof. Though by no means ornate, the Great House features numerous architectural details not found elsewhere in the community: classical frontispieces, carved stone steps, decorative transoms, a two-story rear porch, and on the interior, a central staircase with carved bannister, and furnishings from Philadelphia. Here visitors were entertained by the Rapps and members of the Society.

Other major buildings located on the museum grounds are the community kitchen, sited beside the Feast Hall and used when celebrations were held in that building; cabinet and tailor shops; a store; and a warehouse. These buildings are all of simple design, with the larger buildings facing 14th Street built of brick (tailor shop and store) and the smaller buildings behind them built of wood (cabinet shop and warehouse). The tailor shop is notable for the large vaulted wine cellar, with exceedingly fine stonework, that is its basement.

The Harmonist church, located just across Church Street from Old Economy Village, is one of the district's most significant buildings, both as the focal point of the Society's spiritual life and as a work of architecture. With its tall, tiered cupola/clock tower, housing the Society's peculiar one-handed clock, it is the district's most conspicuous building. Built from 1828-1831, the church's design has historically been credited to Frederick Rapp, as, indeed, have the designs of all the other major Harmonist buildings. It exhibits typical Harmonist features on its well-preserved interior, such as a barrel-vaulted ceiling and attached chamfered pilasters with shallow wall arches. Because its use has remained the same throughout its history, the church has had relatively few alterations and is the best preserved Harmonist building outside the grounds of the museum.

Though the architectural character of 19th century Economy may best be appreciated within Old Economy Village and the Church, the extent and duration of the Harmonist community and town plan is seen best in the surrounding residential area. In spite of decades of non-Harmonist, private ownership, this part of the district retains a distinct appearance and atmosphere due to the overall homogeneity of the Harmonist houses and their regular spacing along the streets. Built either of locally made brick or of wood lap siding, the houses are almost all two stories in height and have gable roofs with the roof ridge paralleling the street, generally a 3x2 bay configuration and

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doors that open onto the side garden rather than the street. There are 30 extant brick houses and 34 extant frame houses in the historic district.

The Harmonists used methods of construction at Economy that they had used in their two previous settlements at Harmony, PA and New Harmony, IN. In their braced-frame system of construction, each floor was framed as an independent unit. Rather than a roof ridgepole, each set of rafters was constructed as an independent truss with the ceiling rafter as its bottom chord. The chimney, built as a structurally independent unit, ran diagonally through the house's attic in order to exit the roof at the ridge, where flashing was unnecessary. Those original chimneys that remain are of squat proportions and are situated just off-center along the roof ridge. Insulation in the form of "dutch biscuits"--slats of wood wrapped with mud and straw--were used, and brick was placed between the wall studs on the first floor of frame buildings.

The house plan, basically identical in all of the houses, consisted of three rooms on each floor, two small rooms and one large one. On the first floor, these were an entry hall (containing the staircase), kitchen, and larger living/sleeping space. Bedrooms were on the second floor. A shed-roofed addition, one-room wide, is attached to nearly all of the brick houses. Of wood lap siding, these sheds have studs numbered in the typical Harmonist fashion and appear to have been early, Harmonist additions.

The exterior of the brick houses were designed with several features which were both functional and attractive; most of the brick houses retain at least some of these features. The simple facade of common bond brick was enlivened with jack arches above windows and doors, and a corbelled cornice on the long sides of the house. Doorways were rather deeply recessed, and shared the same wood surround of multiple beading as the windows. The doors themselves were six panelled.

The considerable garden and yard space of each house included a multiple-room wood shed that housed a privy, work-space, and an animal-stall.

Interspersed with the houses were Harmonist buildings serving other functions, such as a doctor's office, workshops for the making of barrels and hats, a wagon shed, and a wine press house. The smaller, non-residential buildings were generally designed to be compatible in

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scale and materials with the houses. Several of these non-residential Harmonist buildings are extant. The major industrial buildings, requiring large amounts of water from the river or producing unpleasant odors, were relegated to the outskirts of the community. These buildings have not survived.

The Harmonists' most important garden was centrally located and remains on the grounds of the museum. A place of meditation, it includes two important structures with allegorical significance for the community: the Pavilion and the Grotto. The Pavilion, a classical design attributed to Frederick Rapp, was built in 1831 and housed the wood-sculpted female figure of Economy. Scholars speculate that she represents "the spiritual harmony [the Harmonists] hoped to achieve here on earth and afterwards in heaven."¹ (The present pavilion is a replication of the original, which deteriorated and was dismantled in the 1890s.) The Grotto, a round, rough stone structure with thatched roof, has a marvelous classical interior, as refined as the building's exterior is rude. This contrast conveyed the difference between the superficial and the substantial, the temporal and the spiritual.

The site plan of Economy was not a rigid grid divided strictly into discreet areas of different uses, but it was an orderly pattern with definite considerations for aesthetic quality. Buildings sited along the street alternated with open lots, creating a consistent spatial pattern of solid and void. Predictably, post-Harmonist development resulted in the construction of newer houses in these open lots; nevertheless, the original Harmonist plan remains discernable.

Economy's houses can be grouped into four basic types, reflecting the few, but different, housing arrangements necessary in the community. The following inventory describes the individual residential building types in detail, and then lists all the buildings in order by location and address, with the museum complex discussed first. The residential buildings are keyed to the appropriate building types.

The precedent for this type of inventory comes from the Harmonists themselves, who inventoried their real estate holdings in 1833 and determined the same four types of residences.² (An additional type they catalogued has no extant examples.) The same four basic types were used again in a comprehensive planning study of the district prepared by Green International in 1977. All buildings not corresponding to one of these four types (including most of the museum buildings) are described individually.

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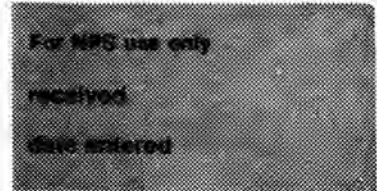
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Each structure is designated as either Key, Contributing, or Non-contributing to the district. All Key and Contributing buildings were built or used by the Harmonists in the 1824-1890 period. Key buildings comprise the heart of the nationally significant resource, and are, individually, historical and/or architectural focal points of the district.

Contributing buildings are those which visually and historically play a part in conveying the landmark's sense of time and place. It should be emphasized that because the district's significance is primarily as the site of an influential 19th century communitarian sect, the collective historic association of the Harmonist buildings is more important than the architectural integrity of the surfaces of the individual buildings. The district's visual strong point--the largely intact town plan--is represented by streetscapes as a whole rather than by individual buildings. It is from experiencing the entire complex of remaining Harmonist buildings that one fully appreciates the Society's size, homogeneity, technical skill, and aesthetic building design and town planning--all of which contributed to Economy's success and longevity as a community.

All Contributing buildings, however, share basic features which make them recognizably Harmonist. These features include siting, massing, structure, dimensions, roof type and orientation, and fenestration pattern. Exceptions to these criteria are two buildings within the museum complex and two outside the museum which have been moved in order to prevent their demolition. These buildings are considered Contributing because of their obvious Harmonist origins and/or ability to convey valuable information about the Harmonist way of life. Various types of modern siding have obscured the original siding of all but one of the frame houses and a few of the brick ones; this has not, however, affected the buildings' original 19th century structure with its unique Harmonist construction details, such as numbered studs, "dutch biscuit" and brick insulation, plaster, chimney construction, and interior configuration.

Non-Contributing buildings are non-Harmonist buildings which are included in the district for reasons of geographic necessity only. All building locations are shown on the attached site plan. (A separate plan for Old Economy the museum complex, includes buildings #1-22.)

1. Reibel, Guide to Old Economy, p.26.
2. Arndt, Economy on the Ohio, p.835-837.

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TYPE A: Two-story Brick House:

Has a three-by-two-bay plan with a gable roof--with ridgepole running east-west--and a corbelled brick chimney located on the ridge, just east of center. In several instances the plan is two-by-two bays, but these variations appear to be original. The brick is laid in common bond, with flat arches above the windows and door, corbelling at the cornice, and a watertable. Windows are double hung sash, six-over-six, except for small, single attic windows in each gable end. The door is located on the end of the house, rather than on the street elevation. Most houses of this type have a wood shed addition on the rear, one room wide, with its own door, also on the end of the house. These were added during the Harmonist era, probably shortly after construction of the main section of the house. This house type retains the best integrity in the district. There are 30 extant buildings of this type.

TYPE B: Two-story Frame House:

Almost identical to Type A except constructed of wood. Buildings of this type have typically been considerably altered. The most common alterations have been the application of new siding and roofing material, the replacement of window sash, and occasionally, slight changes in window size, the addition of windows, the addition of eave returns, and the addition of a door on the street elevation. (The latter two additions occur with such frequency and appear to date to such an early era that it is believed these changes were made by the Harmonists themselves.) There are 34 extant buildings of this type. In spite of the common alterations to these wood houses, they remain important visual elements in the district streetscape, both because of their siting relative to the street and other Harmonist buildings, and because they retain the basic elements of the Harmonists' residential design--form, massing, fenestration pattern, and unique structural details.

TYPE C: Two-story Frame Double House:

Sited with its gable end toward the street, the building has five-by-two bays, with multiple chimneys, doors on the east or west sides, and windows of taller proportions than the smaller houses. The alterations to these buildings are similar to those seen on the Type B houses. There are 4 extant buildings of this type.

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TYPE D: One-story Frame House:

Small, one-story-with attic house with a two by three bay configuration, with gable roof--ridgepole perpendicular to the street--and central chimney. There are 2 extant buildings of this type.

Building Inventory:

1. Feast Hall, 14th and Church Streets, Old Economy Village.
Key. Built 1826-1828.

One of the largest extant Harmonist buildings, measuring 118' x 54' and 50' tall at the ridgepole, sited at the major intersection of the community, this is a tall 2-1/2-story building of brick with a gambrel roof hipped at each end, the ridgepole oriented east-west like nearly all the Harmonist buildings along 14th Street. One of the few buildings with brick laid in Flemish bond. Wood-shingled roof pierced by dormers, with four corbelled brick chimneys along the ridgepole. Wood cornice is finely dentilled. Large 6/6 sash windows have original frames with jack arches above. Main entrance (east end) consists of a double door beneath a 7-pane fanlight with a classical surround. West end door has a rectangular transom with a curvilinear motif. Other doors are located at east and west ends of the north side.

Central hall plan of the first story remains intact, with several rooms, each with fireplace, flanking the hall. Second floor consists almost entirely of the actual feast hall (50' x 96'). The 8-bay hall is spanned by an elliptically-shaped barrel-vault of wood planks pierced by windows on the sides, with engaged chamfered pilasters joined by elliptical wall arches on the north and south sides. East and west ends feature trompe l'oeil paintings of the same configuration, with single, real doors at the third floor level.

2. Granary, Old Economy Village.
Contributing. c.1826.

The building is 5-1/2 stories tall with a 3x7 bay configuration. The stone and timber construction of the first story is unique in the community. Siding on the other floors is of wide, plain boards; the gable roof (ridgepole runs north-south) is sheathed with wood shingles.

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The interior is made up of large, single rooms, with a system of twelve interior posts, each with four knee braces at the head, extending up through the first four floors. There is a large stone cellar.

3. Cabinet Shop, Old Economy Village.
Contributing. c.1826.

One story-with-attic, rectangular building of wood siding of beaded board and a gable roof, and 6/6 windows. There is a single door on the south end, and an attic door above flanked by louvered openings. A small entrance hall on the south contains a stair to the storage loft and opens onto a small room beside it on the south end and a large room on the north end. Many of the original tools and equipment remain inside.

4. Community Kitchen, Old Economy Village.
Contributing. c.1826.

One-story rectangular building of wood lap siding, with a bead on the lower edge of each wood board. Wood-shingled gable roof (ridgepole runs east-west) has a central, extended section that provides ventilation and multiple chimneys. 6/6 windows retain some original glass. A single door is located in central bay on south side. The original brick floor, brick and stone cooking area, and some original cooking kettles are intact inside.

5. Tailor Shop and Wine Cellar, Old Economy Village.
Contributing. c.1826.

Large two-story building with attic, of 7x4 bays with gable roof (ridgepole runs east-west). Brick is laid in common bond, with jack arches above windows and doors, and a dentilled and corbelled cornice. Unlike the other buildings, this one has a dressed stone watertable above a dressed stone foundation on the south side (facing 14th Street), but a brick watertable and plain stone foundation on other sides. Windows are 6/6, double-hung sash; the frames and much of the glass appear to be original. Doors are located on north, east, and south elevations; those on the north and south are wide and 6-panelled, with four-pane transoms. The top stone doorstep has curved stone detailing (there are three steps). The east end door leads to the stone-vaulted wine cellar and is within a wood vestibule.

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Interior: Some flooring is original, as well as doors, base-board, staircase, plaster, the pulley on attic door, and mantels. There are four rooms on each floor with a center hall running north-south. Original tools are on display. The large vaulted wine cellar beneath the building has steep stone steps and a pulley mechanism for bringing casks in and out, a stone floor, and some original wine casks. The vault is 15' high with stone-vaulted penetrations sloping up to the eight windows at grade level.

6. Store. Old Economy Village.
Key. 1828.

This building was where the Harmonists' many products were sold to the public. It is a large two-story building with attic of 5x2 bays with gable roof (ridgepole runs east-west) and a cellar beneath the western half. The brick is laid in common bond, with jack arches above windows and doors, a corbelled and dentilled cornice, and a brick watertable. Windows are 8/12, double-hung sash; most, if not all, appear to be original and in the original frames (sills may be replacements). First floor windows have plain wood shutters with an iron closing mechanism. Doors are located on north and south elevations, set high, at the watertable, and have four-pane transoms. Like many other doors in Old Economy Village, these are a flat 6-panel design. Doors on the west end of the building, at the second floor and attic level, allowed for loading and unloading. The foundation is of dressed stone.

The four-room per floor with central hall plan matches that of the tailor shop next door. Some of the rooms serve as display rooms and others as storage for large amounts of tools, equipment, and bottles.

7. Baker House, Old Economy Village.
Contributing. 1826.

TYPE A. The was originally the house of Johannes Langenbacher (name changed to Baker), the Society's storekeeper and later the Society's Senior Trustee when founder George Rapp died in 1847. Although the house was moved from its original site, several yards to the west, in the 1950s when Route 65 replaced the River Road, the property is positioned in relation to its present site as it was positioned at its nearby historic site, and the general environment of the new site is similar to that of the original site. As an element of the Old Economy Museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

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8. Shed, Old Economy Village.
Contributing. Reconstruction c.1950.

During the restoration of Old Economy Village, this one-story, wood shed was built along the lines of a then-extant original shed outside the State-owned property. Because the reconstruction was accurately executed as part of a restoration master plan for the Old Economy museum, is sited in the historically correct relationship to a Harmonist house, and is now the only surviving example of Harmonist shed structure, it is considered to be a contributing element of the district. The Harmonists constructed sheds behind their houses to serve as stable, storage, workspace, and privy. This one is built of plain wood lap-siding with a gable roof, ridgepole running east-west. There are fixed, multi-paned sash windows and several single doors.

9. Lenz House, Old Economy Village.
Contributing. c.1826.

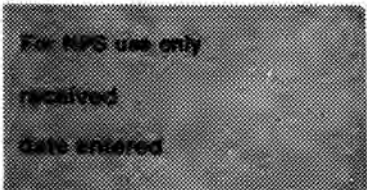
TYPE A. This differs from the standard type by having a two, rather than three, bay facade. Moved a short distance and restored as part of the museum complex, it was originally the house of Jonathan Lenz, one of the Society's trustees. Its present siting maintains the original spatial relationship of the house to other houses and to the street. As an element of the Old Economy museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

10. Warehouse, Old Economy Village.
Contributing. c.1828.

Two-story, 3x1 bay building with gable roof (ridgepole runs east-west) of wood lap siding of varied widths with a beaded lower edge. This is the only frame building with its original clapboards with beaded bottom edges intact. It had not been used for many years before the restoration, and retained considerable architectural integrity. Windows are 6/6, double-hung; there is a wide central door on the south side. The interior retains excellent integrity; a central supporting post has chamfered edges, as seen on the pilasters in the Feast Hall and the Church. The building is filled with Harmonist tools and equipment.

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11. Great House. Old Economy Village.
Key. c. 1826.

The building served primarily as a residence for George and Frederick Rapp (and later, the Trustees of the Society) and secondarily as the showplace of the Harmony Society. Visitors were often entertained in this building by the Rapps.

This large residential building is composed of two adjoining sections: the long section facing Church Street known as the George Rapp House, and the smaller, but taller section, sited perpendicularly to it on its north end, known as the Frederick Rapp House.

The George Rapp House was the first to be built and consists of a two-story, six-bay section flanked by one-story wings on the north and south ends. Of brick laid in Flemish bond, it has a gable roof (ridgepole running north-south) truncated at the ends, brick chimneys at the ridgepole, hip-roofed dormers, a dentilled brick cornice; and a dressed stone foundation. There is a two-story porch on the west elevation, facing the gardens, and a 1-1/2 story brick addition known as the Vault Room, built in about 1858 to house the Harmonist safe. Windows are 6/6, double hung with brick jack-arch lintels. The main entrance on the east elevation has a pedimented frontispiece with fanlight; similar flanking doors on the north and south wings have arched surrounds.

The interior of the house has been restored and features more elegant detailing than is found in the typical Harmonist houses. Three separate money vaults are located in the basement of the house: one beneath the George Rapp section, and two beneath the Frederick Rapp section. The latter section of the house was built as the north wing of the George Rapp's house and is a tall, 2-1/2 story gable-roofed building with bridged chimneys, dormers, and stylistic elements not found on other Harmonist buildings. As on the Feast Hall and the George Rapp section, the brick is laid in Flemish bond, with large jack arches above windows and doors, and a dentilled and corbelled cornice. Windows are 6/6 double hung sash. The stone steps are unusually well-detailed, with a gracefully-curved bottom step. The south door has a four-pane transom and a surround of grooved pilasters with "bulls-eye" corner blocks. Its steps are also carefully carved.

The eight-room interior has been restored.

In the 1880s, the roof of the George Rapp section was changed to a simple gable and various other changes were made. During the restoration of Old Economy Village, the roof was rebuilt to its original configuration. Numerous other restoration items were undertaken at this time as well.

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12. Summer Kitchen, Old Economy Village.
Non-Contributing. c.1825, 1950.

A largely rebuilt one-story six-bay gable-roofed frame building of wood siding with a beaded lower edge. It originally contained a summer kitchen, workshop, tool and wood storage area, and chicken coop. The kitchen area remained largely intact at the time of restoration and restored; the other rooms, however, were made into modern restrooms.

13. Carriage House, Old Economy Village.
Contributing. c.1830.

A tall, gable-roofed frame building sited at the southeast corner of the museum site with double doors located on the north side. It required restoration c.1950 to remove alterations made when the building was converted to a residence in the 1890s. The original timber frame remained intact, however, and the site is original, although the building had been raised about four feet when a second floor was added.

14. Garden Pavilion, Old Economy Village.
Non-Contributing. Reconstruction c.1950.

A classical, hexagonal stone structure with arched openings and a flat roof topped by six stone vases, sited at the center of the Society garden. The pavilion was disassembled and an exact replica built during the museum restoration because of the extreme deterioration. Stone copies of the original wooden roof finials were mounted in 1966 (the original wooden finials, carved by Joseph Woodwell of Philadelphia, are in the museum). A plan in the Harmony Society Archives shows that the pavilion was originally designed with a hexagonal domed roof, but this is not known to have been built. The garden pavilion was the focal point of the Harmonists' garden, called by one landscape expert the most impressive garden of its era west of the Alleghenies. It was created and appreciated for allegorical as well as aesthetic reasons, the beauty of the garden representing the state of Harmony achieved through devotion to God. (Specific structures, such as the Grotto and the labyrinth exhibit this idea more clearly.) The surrounding garden featured a simple path system radiating from the pavilion that divided the garden into four sections containing a fan-shaped vineyard, stone grotto, arbors, and numerous varieties of fruit trees, shrubs, evergreens, and flowers. (See also: Grotto, #15).

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15. Grotto, Old Economy Village.
Contributing. c.1828.

Built as a place for meditation in a corner of the Society's garden, the one-story, rough stone Grotto serves as an allegory of Harmonist philosophy. The round structure is 17' in diameter with a conical roof, originally thatched. Frederick Rapp built the Grotto for George Rapp, commissioning William Jenkins of Pittsburgh for the fine interior ornamental plaster work. The rough exterior was intended to suggest the simplicity of the Harmonist lifestyle; the refined interior, the beauty of the Harmonists' pure spirit. It is the only example of the Greek Revival style in any of the Harmonists' settlements.

16. Bake Oven, Old Economy Village.
Non-Contributing. Reconstruction.

A small brick and wood oven.

17. Roberson House, Old Economy Village.
Non-Contributing. c.1828.

TYPE A. Like the Lenz house (#9), this differs from the typical Type A in having a 2x2 bay configuration. It was moved onto the museum property from several blocks away. Though deteriorated, it retains most of the basic Harmonist features. Its present siting, however, bears little relation to its original siting.

18. Utility Shed.
Non-Contributing. Reconstruction.

This one-story, gable-roofed building of board and batten siding building was rebuilt along the lines of the original, which housed the Society's fire engine and other fire-fighting equipment.

19. Maintenance Building.
Non-Contributing. c.1965.

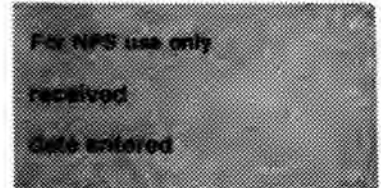
A frame structure of one-story built to complement the Harmonist buildings while serving the maintenance needs of the museum complex. It east end is attached to the Warehouse.

20. Waterpump, Old Economy Village.
Non-Contributing. Reconstruction.

This was reconstructed from early photographs of an original community waterpump.

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21. Waterpump, Old Economy Village.
Contributing. c.1825.

A partial reconstruction of an original pump based on early photographs. The iron work and the site are original, and this is the only remaining example of a Harmonist waterpump, a remnant of the Society's extensive town water system.

22. Greenhouse, Old Economy Village.
Non-Contributing. c.1950.

A small, one-story brick building serving as a potting shed and storehouse, fronts a modern greenhouse extensions on the south and east sides.

23. 70 12th Street.
Contributing. c.1830.

TYPE B. Despite brick re-siding and other alterations, the house maintains its basic Harmonist form and reinforces the streetscape, anchoring the district's southwest corner.

24. 78-80 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

25. 84 12th Street.
Non-Contributing. c.1940

1-1/2-story bungalow wedged between two Harmonist buildings.

26. 86-88 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

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27. 98 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the southwest corner of 12th and Church Streets.

28. 186 12th Street.
Contributing. 1830.

TYPE A. A door has been added on the street elevation. Generally, integrity is good and the yard space is intact. "Juin 8, 1830" is inscribed in mortar in the attic.

29. 189 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the northeast corner of 12th and Church Streets.

30. 193 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

31. 194 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

32. 197 12th Street.
Non-Contributing. c.1930.

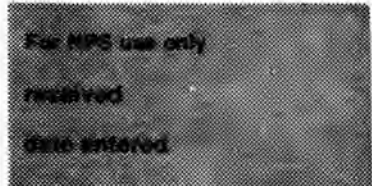
2-1/2 story, brick Foursquare.

33. 198 12th Street.
Contributing. c.1830.

TYPE B. The original wood siding is visible beneath modern aluminum and wood siding. This building may have been moved about ten feet when adjacent Maplewood Avenue was laid out c.1905. It is sited uncharacteristically close to the neighboring Harmonist house, yet it retains its original orientation to the street and presently functions as an anchor of its block.

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34. 199 12th Street.
Contributing. c.1830.

TYPE B.

35. 278 12th Street.
Contributing. c.1830.

TYPE D.

36. 280 12th Street.
Contributing. c.1830.

TYPE B. Unusually sited with its roof ridgepole perpendicular to the street, matching the orientation of the Harmonist building next door (building #35). It retains its basic Harmonist form and 2x3 bay configuration.

37. 281 12th Street (street address uncertain; tax parcel #11-04-502).
Contributing. c.1826.

TYPE D. Recently remodelled, though its basic dimensions and form remain intact, and it echoes a similar Type D building directly across the street (building #35).

38. 283 12th Street.
Contributing. c.1830.

TYPE B. This is the only Harmonist frame house in the district that has not been covered with siding, and therefore gives an especially good idea of the original appearance of these houses.

39. Majestic Laundry & Dry Cleaning, 12th and Merchant Streets,
Northwest corner.
Contributing. c.1830.

TYPE A. Chimney and windows have been replaced; first floor has been altered to accommodate commercial use.

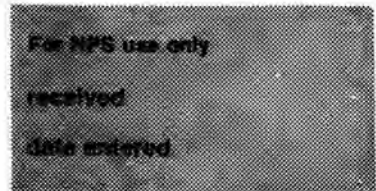
40. 1198 Merchant Street.
Contributing. 1830.

TYPE A. Its integrity remains excellent and it is a continuation of the Harmonist 12th Street streetscape. On the house's east end, every other brick header is blackened, creating a decorative pattern. A German inscription in the mortar in the attic reads "July 5, in the year of God, 1830."

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41. 1219 Merchant Street.
Non-Contributing. 1919.

Two-story brick commercial building, attached on its north side to a Harmonist house, 1221 Merchant Street.

42. 1221 Merchant Street.
Contributing. c.1830.

TYPE A. Its architectural integrity has been impaired on the Merchant Street facade by alterations made to transform the former house into a commercial building. Nevertheless, its siting is intact and reinforces the Harmonist town plan by anchoring the middle of the block. Its Harmonist design features remain intact on the exposed, north side elevation.

43. 284 Wagner Street.
Non-Contributing.

Date unknown. This is a Harmonist building, (says the present occupant), but a massive exterior remodelling has obscured any Harmonist features. A steep central staircase inside is similar in steepness to the typical Harmonist staircase. The building does not appear on a Society map of 1858, however, and its Harmonist authenticity has yet to be documented.

44. 1204 Church Street.
Non-Contributing. c.1915.

Two-story brick Foursquare.

45. 1216 Church Street.
Contributing. c.1828.

TYPE A. Unusual in not having a frame addition on its rear.

46. Wagner Street, east of 1216 Church Street.
Contributing. Date undetermined, probably c.1880.

Small, one-story frame shed with a gable roof and overlap siding. While its exact date is unknown, it obviously dates to the Harmonist period (probably late 19th century) and features the same bracketed wood hood seen over the doors of many of the Harmonist houses. As an additional Harmonist building type and one of the only remaining utilitarian structures it contributes to the district.

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47. 98 13th Street.
Contributing. c.1828.

TYPE A. Some original window frames are intact. Has a rear addition of later date.

48. 260 13th Street.
Contributing. c.1828.

TYPE A. Brick has been painted. Some original window frames and the original six-panelled door and frame on the east end are intact. This is also one of the few houses that retains at least part of its original garden/yard space.

49. 272 13th Street.
Contributing. c.1830.

TYPE C. A one-story brick addition on the south end of the building was the Society's last bakery, from 1903-1905, according to the former curator of Old Economy Village.

50. 273 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with asphalt.

51. 274 13th Street.
Non-Contributing. c.1920.

Two-story, non-Harmonist house of concrete block.

52. 276 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Dutch Colonial house.

53. 278 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Foursquare.

54. 284 13th Street.
Contributing. c.1830

TYPE C. Despite asphalt siding, the house is an important visual element in the Harmonist streetscape.

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55. 286 13th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

56. Mad Anthony's Bier Stube, Merchant Street and 13th Street,
southwest corner.
Contributing. c.1828.

TYPE A. Has had alterations to accommodate commercial use,
but its original form is intact; some original window frames are
intact on the second floor.

57. 1240 Merchant Street (southeast corner of Merchant & 13th Streets).
Contributing. c.1828.

TYPE A. The corbelled cornice has been covered by wood soffit
and fascia with eave returns, and a two-story brick addition is
on the east end of the house.

58. 308 13th Street.
Contributing. c.1830.

TYPE A. Despite an aluminum-clad soffit and fascia, the house
remains an important visual element in the Harmonist streetscape.

59. 314 13th Street.
Contributing. c.1830.

TYPE A. Despite a two-story porch, added on the east end, the
house remains an important visual element in the Harmonist street-
scape. There is a one-story frame shed in the rear.

60. 316 13th Street.
Non-Contributing.

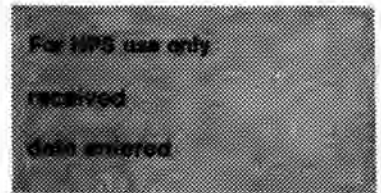
Two-story, early 20th century brick dwelling.

61. 322 13th Street.
Contributing. 1830.

TYPE A. Date of construction is inscribed in mortar in the attic.
There is a two-story brick addition on the south side.

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62. 328 13th Street.
Contributing. c.1830.

TYPE B. Despite typical alterations, the house remains an important visual element in the 13th Street streetscape, one of the most visually homogenous Harmonist blocks in the district.

63. 332 13th Street.
Non-Contributing.

Date unknown. This two-story, 2x2 bay frame building with gable roof may be a converted Harmonist shed structure, but this has not been substantiated.

64. 336 13th Street.
Contributing. c.1830.

TYPE B. Alterations similar to those at 328 13th Street (see building #62), but remains a significant visual element of the Harmonist streetscape.

65. St. John's Lutheran Church of Old Economy and Rectory,
1320 Church Street.
Key. c.1828-31.

The church's design is attributed to Frederick Rapp. As the religious focal point of the Harmonist society, this is the most significant building outside of Old Economy Village. It is also one of the few buildings retaining good interior architectural integrity.

Of 3x5 bays, and one tall story, the brick church has a multi-storied clock and bell tower at its west end, facing Church Street. The main section of the church has a gable roof, its ridgepole perpendicular to Church Street. Its red-orange brick is laid in common bond, with jack arches above the large, 25-over-25 pane, wood windows, (most of which appear to be original, although the sills have been replaced or covered with concrete). Windows have been added on the east end. On the south elevation (along Creese Street), there is an arched window in the central bay of thick, multi-paned clear glass. The wood soffit and fascia have dentils and brackets on the north and south (side) elevations; the eaves are returned on the east (end) elevation.

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The tower has a first-story of stone, cut in rectangular blocks, a three-story shaft of brick, and a wide wood cornice beneath the clock tower, with bell-cast-roofed octagonal cupola, topped by a smaller matching cupola.

The interior integrity is good to excellent. The barrel-vaulted ceiling is a Harmonist design feature seen also in the Feast Hall. The vault "rests" on wood pilasters with chamfered corners and simple cornices; these columns frame each window bay. The flat-topped windows are set within shallow wall arches. Most of the open-back pews are the original. The altar, stained glass, and organ are of later vintage. There is a square balcony centered on the west side of the nave, with panelling and a railing of turned posts. The nave is attached on the north side to the large, newer part of the church, but the original exterior north wall has been retained. An elliptical window, one of the most sophisticated decorative features in the community, tops the central door on this elevation.

The clock tower has walls approximately 3' thick at the base. Plaster walls on the ground level give way to brick above. Much of the original staircase, heavily worn, is intact. The operating clock retains many of the original pieces, and is still wound by hand daily. The two bells, in the tower above the clock, were forged in Pittsburgh.

The modern church addition is sited to the east of the Harmonist one, and a small, detached rectory is sited on the same lot to the north of the Harmonist Church.

66. 1398 Church Street.
Contributing. c.1826.

TYPE A. Currently undergoing a complete restoration of the exterior and a partial interior restoration. The recent removal of the siding on the shed addition revealed that the timbers used in construction were numbered with Roman numerals in the typical Harmonist manner just as on the main sections of buildings. This suggests that many of these shed additions may have been built at the same time, probably at a rather early date when there were many Harmonists living in the district.

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67. 14th and Church Streets, northwest corner.
Contributing. 1826.

TYPE A. Located at the major intersection of Economy, this is the earliest dated brick house in the community. Mortar in the attic on the west gable end is inscribed "May 8, 1826." The building has been partially restored by Harmonie Associates, a local non-profit organization which helps to support Old Economy Village.

68. 267 14th Street.
Contributing. c.1826.

TYPE A. Interior has good integrity. Has a large, two-story frame addition on the rear (north) elevation, probably late 19th century. The house is unusual for its large and relatively finished basement. Because of its central location and early date of construction, the basement of this house may have been used for storage of wine or other goods until the completion of the community store and wine cellar.

69. 268 14th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

70. 270 14th Street.
Contributing. c.1826.

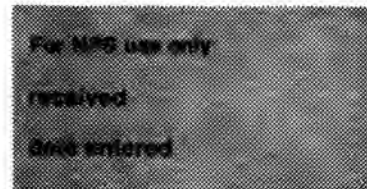
TYPE A. A significant visual element in the Harmonist streetscape.

71. 271 14th Street.
Contributing.

TYPE D. Of uncertain age, this building may have been one of the six single-story frame houses built by the Society by 1833; it has the same north-south orientation and approximate size. It is known that it served as a doctor's office for a time, although the store (in Old Economy Village) also contained a doctor's office. One map labels this structure a "hospital." This one-story, gable-end-to-street configuration seems to have been common for Harmonist workshops and other small non-residential buildings. In the Society's real-estate inventory of 1833, there is a doctor's shop listed individually at \$100.00.

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72. 272 14th Street.
Non-Contributing. c.1950.

1-1/2 story modern brick house.

73. 273 14th Street.
Non-Contributing. c.1900.

Two-story, frame building with a storefront-type facade, sheathed in aluminum siding.

74. 274 and 280 14th Street.
Contributing. c.1825.

George Rapp, the Society's founder, lived in this house for a short time immediately prior to the completion of the Great House (on the grounds of the present museum complex) in 1826. In 1826, this house was described as being elegantly furnished and having Philadelphia wallpaper. It is a two-story, 6x2 bay building with gable roof, ridgepole parallel to 14th Street, running north-south. The exterior walls are covered with insulbrick, there is a wood soffit and fascia on door on the street elevation. There is one-story addition on the east end, and a two-story rear porch. The original foundation material has been covered by concrete block and brick.

75. 277 14th Street.
Contributing. c.1825.

Prior to the erection of the Great House, Frederick Rapp, Society founder George Rapp's adopted son and the business leader of the Society, lived here. The house is a two-story, 5x2 bay building with gable roof, ridgepole parallel to 14th Street. There are wood eave returns. Windows are one-over-one, double-hung sash with wood surrounds that appear to date c.1880. A single door is located in a central bay on the street elevation. There are one-story, shed-roofed extensions on the east and west ends of the building. The stone foundation is visible on the street elevation. Attached to the rear of this house is a two-story, 3x2 bay house (facing Boyleston Street) of wood covelap siding and gable roof, with its ridgepole perpendicular to Boyleston Street. It does not appear on the Society map of 1858, and may have been erected to house outside workers later in the 19th century.

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76. 285 14th Street.
Non-Contributing. c.1920.

1-1/2 story stucco bungalow.

77. 289 14th Street.
Non-Contributing. c.1905.

Two-story frame building.

78. 291 14th Street.
Contributing. c.1826.

TYPE B. Has typical alterations of a Type B house, yet remains a significant visual element in the Harmonist streetscape.

79. 1401 Merchant Street (northwest corner Merchant & 14th Streets)
Contributing. c.1826.

TYPE A. A rear addition, conversion to commercial use, and partial re-siding have diminished its architectural integrity, but it remains obviously Harmonist, and serves as an important visual anchor for its block.

80. Croatian Club, Merchant and 14th Streets, northeast corner.
Contributing. c.1826.

TYPE A. Window alterations and a large rear addition were made in the 1920s when the building was converted to a bank. John S. Duss (1860-1951), the Harmony Society's last major leader, lived in this house as a boy.

81. 309-1/2 14th Street.
Contributing. c.1826.

TYPE B. Abuts the Silver Lion Inn on its east side.

82. Silver Lion Inn, 14th Street.
Non-Contributing.

One-story brick commercial building.

83. 312 14th Street.
Contributing. c.1826.

TYPE A. Has been converted to commercial use; some "half-timbering" has been applied.

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84. 316 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, but slightly larger, for unknown reasons. A rear shed is interesting for its siding of boards with a beaded lower edge. According to Stotz, this was the typical Harmonist siding. This is the only place outside the museum complex where it is in evidence. The main house, despite its exterior remodelling, is an important visual element in the Harmonist streetscape.

85. 317 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, this is slightly larger (like building #84 above). Despite alterations, the building retains its conspicuous Harmonist three-by-two bay configuration, and is a significant visual element of the Harmonist streetscape.

86. 320 14th Street.
Non-Contributing. c.1910

Two-story brick commercial building abutting a Harmonist building to the east.

87. 324 14th Street.
Contributing. c.1826.

TYPE B. There is a one-story brick extension to the front, but the Harmonist massing is intact and the building reinforces the Harmonist streetscape as the third Harmonist house in its row along 14th Street above Merchant.

88. 1412-1414 Merchant Street.
Contributing. c.1826.

TYPE A. The Harmonist house abuts a modern structure (1412 Merchant Street) on its south side. Its siting reflects the Harmonists' block design; it is situated in the center of the original block between 14th and 15th Streets and is important as a visual element in the Harmonist streetscape along Merchant Street from 14th to 15th Streets.

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89. 1416 Merchant Street.
Non-Contributing. c.1910.

Concrete block and frame Dutch Colonial house.

90. 1422 Merchant Street.
Non-Contributing. c.1940

Two-story, suburban-type brick house.

91. 70 15th Street.
Contributing. c.1828.

TYPE B. Despite typical alterations, it remains an important visual element in the Harmonist streetscape. A small shed, possibly Harmonist, is in the rear.

92. 75 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations, but remains an important visual element in the Harmonist streetscape.

93. 78 15th Street.
Contributing. c.1828.

One of a small number of five-bay Harmonist frame buildings of two stories, with gable roof and ridgepole parallel to the street and two, one-story extensions on the rear elevation. There is a central transomed door on the street elevation. Its alterations are typical of the other Harmonist frame buildings, but it contributes nevertheless to the Harmonist streetscape by its overall form and siting, and adds to the district's variety of Harmonist building types.

94. 79 15th Street.
Non-Contributing. c.1970?

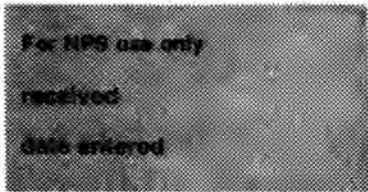
One story, modern frame house.

95. 84 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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96. 85 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

97. 89 15th Street.
Non-Contributing. c.1950.

One-story, ranch-style house.

98. 90 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

99. 91 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

100. 92 15th Street.
Non-Contributing. c.1920.

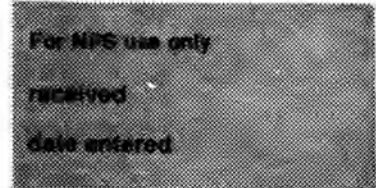
1-1/2-story frame bungalow.

101. 1427 Church Street.
Contributing. c.1824

Of log construction, but similar to the brick and frame Harmonist houses, this is one of the first houses used by the Harmonists upon their arrival at Economy. According to the former curator of the Old Economy Village, this building was moved onto the site in 1824 by the Harmonists in order to house workers as they erected other buildings. Now covered with siding, it retains its deeply recessed windows and general shape. It is one of only a few of the first Harmonist buildings that was not subsequently replaced by a brick or frame structure in the late 1820s. Because it is sited in line with the later Harmonist houses, it reinforces the Harmonist streetscape and adds to the variety of building types used by the Society, in addition to anchoring its block by its site at the southwest corner of 15th and Church Streets.

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102. 1501 Church Street.
Contributing. c.1828

TYPE A. The slightly bell-cast roofline is unique in the district. Overall integrity is good, with original window frames and door location intact.

103. 100 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

104. 1500 Church Street.
Contributing. c.1812.

This was one of the first buildings used by the Harmonists. Formerly located on another site in the area, this house was purchased by the Harmonists and moved to its present site in 1824 as a place for Society founder George Rapp to live, until another suitable building could be erected. (Rapp subsequently moved to 274 14th Street and then the Great House.) This was originally the home of Ephraim Blaine, father of James Blaine, the candidate for president in 1884, and the owner of land sold to the Harmonists for their settlement.

After serving as George Rapp's temporary residence, the building became the schoolhouse until 1884, when it was replaced by the building at 1515 Church Street.

Early photographs of the building before it was resided show that the original siding was wood of varying widths. There was a 5x4 bay configuration, with six-over-six double hung windows and two small attic windows in each gable end.

Described as a schoolhouse in the Society's 1833 inventory of real estate, the building was valued at \$600.00, the same as one of the Harmonists' double houses.

2-1/2 stories tall, the building now has a 5x2 bay configuration and is sheathed with aluminum siding.

105. 262 15th Street.
Non-Contributing.

Two-story, brick Spanish Colonial-style house.

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106. 264 15th Street.
Non-Contributing.

1-1/2 story, frame bungalow.

107. 269 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

108. 270 15th Street.
Contributing. 1824

This is a large, two-story wood/frame building of 5x3 bays, with a gable roof, ridgepole parallel to 15th Street. Unusual features of the house are the central doorway on the north (street) elevation, which has a three-paned transom and side-lights, recessed within a panelled surround, and the decorative stone watertable on the front (north) elevation, with the stones incised with horizontal lines.

According to the former curator of Old Economy Village, this was perhaps the first building erected here by the Harmonists, and was begun on May 8, 1824, the day of their arrival. It served as the Society's meeting-house until the completion of the Feast Hall in 1828, and housed some of the Harmonists until the family houses were built. It subsequently served as a granary and a firehall. Although one source (the survey of 1977) states that this is a log structure, it seems unlikely that a log building would have had a dressed stone watertable and door such as this. Though the insulbrick siding has been on the house as long as the current owner has owned it, he has no reason to think that the structure is log underneath, and believes it is of simple wood lap siding.

The Society real estate inventory of 1833 lists an "old granary with seller;" since, by 1833, the granary on the present museum property was completed, it's possible that this building was the "old" granary referred to--nine years old at that time. It was valued at \$400.00.

109. 271 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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110. 275 15th Street.
Non-Contributing.

Two-story, non-Harmonist, suburban-style brick house.

111. 274 15th Street.
Non-Contributing.

Two-story modern brick house.

112. 273 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical for a Type B house, the building reinforces the Harmonist streetscape.

113. 276 15th Street.
Contributing. c.1828.

TYPE C. One of the few buildings of its type, this adds to the variety of Harmonist buildings in the district and reinforces the town plan.

114. 284 15th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

115. 285 15th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

116. 286 15th Street.
Contributing. c.1830

According to the former curator of Old Economy Village and an early map of the community, this was the Harmonists' wagon shop, and has been turned 180 degrees on its site. As a unique building type within the district and one of the very few original Harmonist utilitarian buildings, it adds to the district's variety as well as reinforcing the Harmonist streetscape.

The 1-1/2 story gable-roofed building is wider than it is long, with its ridgepole perpendicular to 15th Street. The roofline extends on the east end, giving the building an asymmetrical configuration. A door is located off-center on the street (north) elevation.

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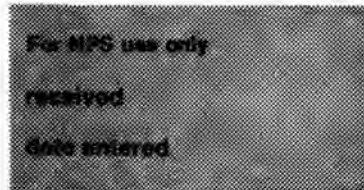
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117. 291 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical of a Type B house, this remains an important visual element of the Harmonist streetscape.

118. 1501 Merchant Street.
Contributing. c.1828.

TYPE B. Has been covered with modern orange brick. The first floor was converted to the Star Grill bar and resaurant, now defunct.

A brick addition on the north side of the building has a gable roof.

119. 1426 Merchant Street.
Contributing. c.1828.

TYPE A. Has had some alterations, but remains an important element in the Harmonist streetscape; situated at the corner of Merchant and 15th Streets, it is one of three Harmonist houses remaining on corners of this intersection.

120. 1500 Merchant Street.
Contributing. 1828.

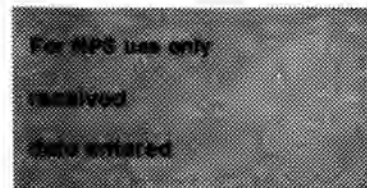
TYPE A. This house is unusual in lacking a shed addition and retaining a relatively large amount of its original rear yard. Also, much of its block on Merchant Street has a slate sidewalk.

Two windows have been added on the west end, and one on the north side. The door on the east end is in its original location and possibly its original frame. Another door is located on the west end and was probably added in the late 19th century. The stone foundation is visible on the east, south, and west elevations.

The interior of the house retains unusually good integrity, with most of the original walls and plaster intact and much of the wood trim. The surround of the door on the west end is Victorian, suggesting that it was a late 19th century alteration. "1828" is inscribed in mortar in the gable end of the attic.

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121. 1505 Church Street.
Non-Contributing. c.1828.

TYPE B. This building is out of alignment with the surrounding Harmonist houses and rests on a modern foundation; it may have been moved a short distance when Laughlin Street, immediately to the north, was installed. It retains its Harmonist bay configuration only on the south side, and, due to its siting, does not reinforce the Harmonist streetscape.

122. 1514 Church Street.
Contributing. c.1884.

One of the largest extant Harmonist buildings, this two-story, 7x3 bay frame building was erected as a school for the children who worked and lived at Economy. Now covered with aluminum siding. The carved stone steps on the front are intact, representative of the Harmonists attractive stonework.

123. 274 Laughlin Street.
Non-Contributing.

Small, non-Harmonist, one-story frame building reportedly moved from another site.

124. 1515 Church Street.
Contributing. c.1828.

TYPE A. The house differs from the TYPE A house only in having a 2x2 bay configuration. There is no visible evidence of there ever having been a third bay on the long (north and south) sides. Other houses with this configuration are the Lenz House in Old Economy Village and 1216 Church Street. Brick is painted; window frames and a door frame appear to be original.

125. 68 and 70 16th Street.
Contributing. c.1830.

A two-story, 6x2 bay frame building with gable roof, ridge-pole parallel to 16th Street. According to the former curator of Old Economy Village, this was the tanner's shop for the Society. Early maps and photographs show a granary in this area, with the tannery across the street, suggesting that the building may have been moved to this site at a later time. It is similar in size and plan to 260-264 16th Street. Because it is a rare remaining shop building of the Society, has reasonably good architectural integrity and adds to the architectural diversity of the district, and is appropriately sited, it contributes to the district.

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126. 72 16th Street.
Non-Contributing. c.1905.

Two-story, non-Harmonist frame house.

127. 74 16th Street.
Contributing. c.1830.

TYPE B. Has been covered with brick, and the 2 x 2 bay configuration may have been an alteration. Nevertheless, it is an important visual element of this block, which retains six Harmonist houses.

128. 78 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

129. 84 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

130. 90 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

131. 1599 Church Street (southwest corner, 16th & Church Streets).
Contributing. c.1830.

TYPE B. Although its first floor has seen conversion to a storefront and commercial space, the building is an important anchor for the row of similar Harmonist houses (all Type Bs) that line this block of 16th Street.

132. 260 and 264 16th Street.
Contributing. c.1830.

Two-story, frame house of 6x2 bays with gable roof, ridgepole parallel to the street. Two wood sheds are located in the rear; one of these faces Church Street. Both have gable roofs and narrow lap siding. According to the former curator of Old

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Economy, this was the cooper's shop for the Society. It is similar in size and design to the tanner's shop at 68-70 16th Street. This may have been the house of the cooper and his helpers as well as his work area. The 1833 real estate inventory of the Society lists a cooper's shop, but values it at only \$100.00, much less than the typical \$600.00 value of a large frame house such as this one. Perhaps the small rear sheds were the actual coopers work area. The Society's coopers produced the wine casks, some of which remain in the wine cellar beneath the Tailor Shop.

133. 288 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, but is recognizably Harmonist and serves to anchor the northeast corner of the district.

134. 16th and Merchant Streets, northwest corner.
Contributing. c.1830.

TYPE A. Attached to a modern commercial building on its west side and adapted for commercial use on its first floor. Nevertheless, the house is one of the few that retains its original gable-end roofline configuration, with its narrow trim board.

135. 296 16th Street (southwest corner of 16th & Merchant Streets).
Contributing. c.1829.

TYPE A. Brick has been painted, has other typical alterations. The owner reports that "1829" is inscribed in the house's attic. The house is relatively unusual in retaining much of its original yard.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1824-1905

Builder/Architect The Harmony Society

Statement of Significance (in one paragraph)

The Economy National Historic Landmark, encompassing the remaining buildings of the Harmony Society's most successful settlement at Economy, Pennsylvania, is significant as the most complete site of this important communitarian sect which had a significant impact on the commercial, industrial, and financial worlds of 19th century America and an international impact on social reformers of the era. At Economy, the Harmony Society achieved national recognition for its wool, cotton, and silk industries and was known nationally in its commercial and financial activities, including its pioneering role in the oil industry and its role in the construction of several railroads, among them the Pittsburgh and Lake Erie. Its three prosperous settlements at Harmony, PA, New Harmony, IN, and finally at Economy served as models for other 19th century utopian groups such as the Shakers, the Amana Society, and the Zoarites. Prominent social reformers and intellectuals influenced by the Society's successful communal lifestyle include Robert Owen, Hegel, Byron, and Goethe. The Society's extraordinary productivity testifies both to the dedication of its members--who practised pacifism, communal sharing of property and wealth, and celibacy with a pietistic belief in Christ's Second Coming--and to the magnetism of leaders George and Frederick Rapp, who were the Society members' intercessors with the outside world. One of the longest-lived of the many 19th century communitarian sects, the Harmony Society was eventually weakened by the deaths of Frederick and George Rapp in 1834 and 1847, the industrial revolution, and a diminishing population. In 1905, one hundred years after its incorporation, the Society was officially dissolved. The remaining Harmonist buildings, comprising the National Historic Landmark, are a physical legacy of the Society's most successful period.

German pietists from the Wurttemberg area, the Harmonists followed George Rapp to America in 1804-1805 to secure religious freedom. Like other pietist groups, they believed in a more direct relationship with God than provided for in Lutheran orthodoxy, and sought to minimize the role of the church, its ceremonies, and its dogma. Their somewhat mystical faith was based heavily on the Book of Revelations and galvanized by "Father" Rapp's magnetism as spiritual leader/prophet. It held that Christ's return to earth would restore mankind to its original pure, androgynous nature. There was considerable conflict within the Society over certain tenets--the sharing of wealth and practice of celibacy, in particular--and George Rapp and his adopted son, Frederick, have been criticized as being dictatorial, un-Christian, and even cruel in their treatment of Society members and management of the Society's wealth. The merits of the Society's philosophy and management aside, the Harmonists were able to combine a religious lifestyle with an extraordinary degree of economic success.

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Economy's productivity was based mainly on industry, rather than on agriculture, in contrast to the Harmonists' earlier settlements at Harmony (1805-1815) and New Harmony (1815-1824). This is reflected in the acreage of Economy, the smallest of the three settlements, with approximately 3,000 acres.

Fueled by a skilled, yet unpaid, labor force that considered productivity a duty to God, Economy's industries supplied the Harmonists and non-Harmonists alike in the 1820s through 1840s. Sold under the name of Frederick Rapp, the Society's business manager and leader in temporal affairs, Harmonist goods were widely distributed on the East Coast and throughout the Ohio and Mississippi Valleys by business agents for the Society in most of the major cities. Several of the Harmonists themselves travelled from city to city handling arrangements with agents, most notably Frederick Rapp (1786-1834) who has been called "one of the most influential and powerful manufacturers and private bankers of the United States."¹ Originally trained as an architect and stone mason, Rapp was cultured, well-travelled, and acquainted with and adept at dealing with prominent American businessmen and politicians. In 1828, when Economy's industries were thriving, Frederick Rapp was asked to address the United States House of Representatives' Committee on Manufacture on the methods and business of the wool industry. Led by Rapp, the Society was influential in championing the protection of domestic industries during the 1820s when there was considerable debate over how to deal with strong foreign competition.

Wool and cotton manufacture dominated Economy's industries in the 1820s and 1830s, during which time the Society had "a virtual monopoly of cotton and woolen yarn and cloth on the Upper Ohio."² The Harmonists built and purchased machinery which was state-of-the-art; combined with high quality raw materials, such as the Merino sheep wool which the Harmonists helped introduce to this country, and a diligent labor force with relatively good working conditions, the end product was of superior quality. The steam-powered mill (the Society was among the first to introduce steam to actually power their industries) was capitalized at \$30,000 and brought increasing profits in the 1827-1831 period. \$84,571 worth of wool products were produced in 1831. The cotton mill, capitalized at \$25,000, produced approximately \$22,000 worth of goods annually with profits of twelve to fifteen percent. Products from both industries included wool and cotton yarn, broadcloth, sheeting, blankets, satinet, wool flannels, felt (for hats), hats themselves, cassinets, linseys, chambray, and hemp for rope.

Silk manufacture began in the late 1820s at Economy and flourished

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through the 1840s, despite financial instability and a national depression in 1837 which resulted in poor business conditions for some time thereafter. George Rapp and his granddaughter, Gertrude, brought experts in the cultivation of silkworms to Economy to learn the industry first-hand; by 1843 there were extensive mulberry plantations at Economy. In an account of the Harmonists in "The Silk Culturist" of October, 1836, Economy silk was called "'the best we have seen of American manufacture'".³

Other popular goods produced by the Society included wine, beer, whiskey, flour, and shoes. To promote the Society's industries Frederick Rapp travelled widely, meeting with merchants in Baltimore, New York, Philadelphia, and Boston. The large volume of business correspondence in the Harmony Society Archives testifies to his wide-ranging business contacts. Enhancing the Harmonists' reputation as manufacturers was the fact that they had built three separate communities in two states and, therefore, contributed significantly to several local economies over the course of their existence.

The Society amassed considerable assets from its industrial ventures (estimates as early as the 1830s ranged from half a million to more than two million dollars), but its financial ascendance paralleled its industrial decline. Frederick Rapp's death in 1834 was a blow to the Society's commercial activities. Other combined problems such as the rapidly aging population, a wool industry which had never fully recovered from a major fire in 1833, and the obsolescence of machinery which had once been state-of-the-art could not be overcome. In the second half of the century, therefore, the Society turned to investments to provide the necessary income both for the operation of the community and for the Society's anticipated return to Jerusalem upon Christ's return. As Arndt points out, the change was merely "from communal work to communal investments."⁴

Finance was not new to the Society; it had previously loaned money to the State of Indiana and the cities of Pittsburgh and Allegheny. The Society was considered to be not merely stable financially, but rich and munificent. In fact, a lawsuit against the Society that went to the U.S. Supreme Court (one of many lawsuits brought against the Society, most of which the Society won) revealed that in 1846 the value of Society property was \$901,000. In addition to this was a secret fund amassed by George Rapp between 1834-1844, known as the "church fund," consisting of over \$400,000 in gold and silver withdrawn from Harmonist bank accounts in Pittsburgh, Philadelphia, and Louisville. Skeptical of the U.S. government's financial stability following Andrew Jackson's

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veto of the U.S. Bank Charter in 1833, Rapp decided to secret a fund of cash in vaults in his basement, for use by the Society when it returned to Jerusalem. When fiscal mismanagement led the Society toward bankruptcy in the 1890s, this fund was drawn upon by Rapp's successors to pay the Society's mounting debts.

The Society's investment in the oil industry during the 1861-1892 period was of particular significance and, for a time, greatly profitable. The Society drilled wells on some of the 6,000 acres it owned in northwestern Pennsylvania and refined oil that was considered the best on the market. The oil pipeline they constructed was one of the earliest. The Society had sufficient financial and political clout to block a threatening oil-pipeline bill until it included a clause protecting their rights and enabling them to build a private pipeline across the Allegheny River.

The Pittsburgh and Lake Erie Railroad, financed by the Society and managed by Society Trustee Jacob Henrici from 1881-1884, linked the Pittsburgh area to the main railroad lines from Chicago to New York, and hence was of immense importance to the subsequent industrial development of the region and indirectly the industrializing nation. In 1884, Henrici sold the railroad to the Vanderbilt family for \$1,150,000.

Charles Stotz, restoration architect of Old Economy Village and architectural historian of western Pennsylvania, has written that the Harmonists "established in western Pennsylvania the only truly homogenous community of which any tangible evidence remains."⁵ The buildings of Economy, preserved on their original sites, are an important collection of a peculiar architectural style exhibiting early 19th century construction methods and craftsmanship. Indeed, the site surpasses similar historic communities in the number and range of original buildings that are intact. Very few of the buildings outside the Old Economy Village complex have had any kind of restoration and hence possess great potential for future architectural and archaeological investigation.

Though Frederick Rapp, to whom the design of all the Society's major buildings is credited, was determined to build "in the American manner," the Harmonist buildings are a recognizable blend of American and German elements and, as such, are unique. The entire group is a rare example of a planned community, providing insight into the way the Harmonists lived. Their predominantly practical plan--a grid containing both public and private areas, with factories and fields on the outskirts and houses and essential services at the center--reflected

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the Society's commitment to a simple but efficient lifestyle. The construction of their buildings shows concern for both practicality and appearance. The Feast Hall, Great House, and church share several architectural features that bear evidence to a fine sense of proportion and detail.

The infrastructure of the town was as well-detailed as the buildings. The water system, fed from water on the eastern hillside, ran through pipes of hollowed out logs carefully fitted together, and served every part of the town via several pumps. Community bake ovens were distributed throughout the town, and a steam laundry served the entire community.

Most of Economy's unique and impressive landscape features have, unfortunately, been lost. The landscape that exists today is only a representative of what once existed--a deer park with Virginia deer, labyrinths, a second pavilion, and plants and flowers trained to grow in elaborate patterns. Grape vines, now present only on the buildings within the museum complex, once were trained to grow on all of the houses, where they were watered by run-off from the roofs. The heavy development of the outskirts of Economy in the early 20th century destroyed some features; the present garden at Old Economy Village, while retaining the important Pavilion and Grotto structures, has seen extensive restoration. The original town lay-out remains discernable, however, and is a major contributing feature of the district today.

Three archaeological studies have been undertaken at Economy in the last twenty years, two of them on the grounds of the Old Economy Village complex. Relatively narrow in scope, these studies did not produce new information of great significance about the Society's activities, though artifacts were uncovered. These consisted primarily of pieces of earthenware and glass. The third study concerned a community bakery site on 13th Street, where remains were uncovered of a foundation, a chimney, and gate, along with pottery shards, nails, and two Indian artifacts. Because the archaeological potential would seem to be greatest in the Harmonist domestic and work areas outside the museum--the area that has seen the least investigation to date--the archaeological potential of the district remains considerable.

Throughout its existence, the Harmony Society was the object of regular and close scrutiny from travellers, writers, economists, lawyers, merchants, would-be followers and imitators. As the Society's most prosperous and final home, Economy received the greatest attention and publicity. The attention was a function both of the unusual,

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simultaneously communal and capitalistic lifestyle of the Society, and of the religious and social ferment in Europe, England, and America in the early 19th century. Numerous pietistic religious groups formed in that era, particularly in Germany where a revolution occurred in 1848. George Rapp was celebrated at his death in 1847 in the Pittsburgh Daily Morning Post as "the greatest Communist of the Age" in the same year that Marx and Hegel, the latter a contemporary of Rapp's from the same part of Germany, began writing The Communist Manifesto. German utopian communist William Weithrig, who fled the German revolution hoping to establish "Communia" in Iowa, wrote at length about Economy in 1851. The French writer Louis Cortambert spent eleven months at Economy in 1839-40, producing a French account of the Society. Goethe, Rudyard Kipling, and Byron all wrote of the Society, the latter devoting four stanzas of Canto XV of "Don Juan" to George Rapp and his society of celibates.

Travellers, often well-known or distinguished figures, wrote accounts of visits to the Society's settlements, many of which were published in newspapers and journals here and abroad. One of the earliest, John Melish's 1812 account of Harmony, PA which appeared in "Travels Through the United States of America" was reviewed at length in British magazines, and led to Robert Owen's relationship with the Society. Owen subsequently purchased the town of New Harmony, IN when the Society left there to establish Economy.

In its relationship with other communal sects, the Harmony Society was inspirational, offering practical advice and sometimes financial assistance to the many other sects with whom it communicated. Friendly relations were maintained with the Shakers, the Amana Society, and the Zoarites, with the Harmonists giving assistance in matters of industrial production. Loans were extended to the Hutterians in the Dakotas and the Ora Labora in Michigan. One ill-fated alliance was with the so-called Count Leon, who in 1831 convinced one third of the Harmonists to withdraw from the Society and establish a separate community under his rule, an event afterwards referred to as the Schism.

In sum, the Harmony Society provided a powerful example of communal life that was widely known and seminal in its impact in an era of political and economic experimentation. As Philadelphia economist Matthew Carey observed in The New Olive Branch of 1820, even before the Harmonists had established Economy, "'The history of the world may be examined in vain for any instance of such rapid strides made by any body of men, wholly unaided by bounties, premiums, loans, or ammunities from government. The Harmonists were true practical economists.'"⁶ Such was

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the fascination the Society held for others.

On a regional and local scale, the Society also had wide-ranging impact. The Economy Hotel (no longer extant) served a large number of travellers, who stopped at this well-known spot along the Pittsburgh-Beaver Road. Many of the travellers' accounts were written by visitors to the hotel.

Investments which had regional impact include timbering in Warren County, where a large sawmill was in operation, and coal mining in Beaver County, where the Society owned nearly 1,000 acres and mined from the 1850s until 1880, shipping most of the coal west. The town of Beaver Falls, also in Beaver County, was laid out and promoted by building a bank and several factories, all financed by the Society. Geneva College is located at Beaver Falls due to the efforts of the Society. The Society operated the Harmony Brickworks and the Economy Planing Mill Company in Beaver Falls, both active c.1890. It invested in four other local railroads besides the Pittsburgh & Lake Erie.

The Society was particularly important to the economy of Pittsburgh, where it purchased machinery and goods it could not make itself (such as two steamboats it had built in the 1820s), conducted much of its banking, figured in local politics, and invested in various enterprises, one of which was the Pittsburgh Point Bridge Company of which Jacob Henrici was a director.

Debts accumulated in the Society's final decades, due to the demise of industry, mounting expenses, and some bad investments. John S. Duss, the last active Trustee, presided over a handful of remaining members, parlaying the Society's name and reputation into a lucrative career for himself as leader of the "Economy Band" in the 1890s, using a giant and dwarf from P.T. Barnum's circus as advertisig gimmicks. In 1903, he conducted at Madison Square Garden and also led the Metropolitan Opera House Orchestra on a tour of the West. All of this perpetuated the publicity the Harmony Society had always received, but in a weird and incongruous context. Duss resigned as Trustee in 1903 in favor of his wife. Two years later, Mrs. Duss formally dissolved the Society which then had only three living members. A subsequent lengthy and controversial legal battle resulted in the State of Pennsylvania "inheriting" the acreage and buildings of the present museum, Old Economy Village while the rest of the town was sold privately.

Since the dissolution of the Harmony Society, Economy has become part of the larger, 20th century industrial town that supplanted it,

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Ambridge. The restored museum complex provides an intellectual context for understanding the Harmony Society's beliefs and history. The Harmonist houses and other Society buildings outside the museum, encompassed by the National Historic Landmark, provide a more complete physical document of the Society and its way of life.

1. Arndt, Economy on the Ohio, p.xviii.
2. "The National Importance of Old Economy and the Value of its Restoration," unpublished report submitted by Dr. Cecil K. Byrd, Chairman, Indiana University; Dr. James H. Rodabaugh, Ohio Historical Society; and Dr. Clyde C. Walton, Illinois State Historical Society, August 15, 1957.
3. Arndt, George Rapp's Harmony Society, 1785-1847, pp.579-80.
4. Ibid, p.603.
5. Stotz, Early Architecture of Western Pennsylvania, p. 194.
6. Arndt, George Rapp's Harmony Society, 1785-1847, p.229.

9. Major Bibliographical References

SEE ATTACHED CONTINUATION SHEETS

10. Geographical Data

Acreage of nominated property approx. 30

Quadrangle name Ambridge

Quadrangle scale 1:24,000

UTM References

A

1	7	5	6	5	0	7	9	4	4	9	4	2	6	0
Zone		Easting				Northing								

B

1	7	5	6	5	1	0	0	4	4	9	3	8	5	0
Zone		Easting				Northing								

C

1	7	5	6	4	8	2	0	4	4	9	3	8	5	0
Zone		Easting				Northing								

D

1	7	5	6	4	8	1	0	4	4	9	3	9	4	0
Zone		Easting				Northing								

E

1	7	5	6	4	8	0	0	4	4	9	4	1	4	0
Zone		Easting				Northing								

F

1	7	5	6	4	8	4	0	4	4	9	4	2	5	0
Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification

SEE ATTACHED CONTINUATION SHEETS

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title Christina M. Schmidlapp/Director, Preservation Services

organization U.S. City Corporation

date June 1986

street & number 400 Landmarks Bldg., 1 Station Square

telephone 412/391-7640

city or town Pittsburgh

state PA 15219

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

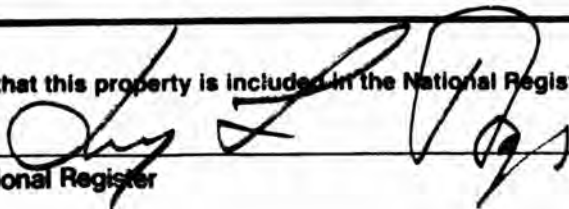
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register



date 8/6/87

Keeper of the National Register

Attest:

date _____

Chief of Registration

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- Reibel, Daniel B., Walking Tour of Old Economy. (Ambridge: Old Economy, 1978.)
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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only
received
date entered

Economy National

Continuation sheet Historic Landmark

Item number 9

Page 3

Stotz, Charles M., Early Architecture of Western Pennsylvania. (New York, 1936), pp.

Stotz, Charles M., "Threshold of the Golden Kingdom: The Village of Economy and its Restoration," Winterthur Portfolio 8. (Charlottesville: University Press of Virginia, 1973), pp.133-169.

Original maps, in collection of Old Economy Village, Ambridge:

Map of the Land of the Harmony Society, 1858.

Map of Economy, PA, by Karl Mensch and J.S. Duss, 1889.

Map of Economy, Harmony Township. "The Property of the Harmony Society," undated. Gives German street names.

Map of the "Great New City of Economy," c.1905.

Map of Old Economy Museum, by Charles M. & Edward Stotz, Jr., 1943.

Harmonist architectural drawings on file at Pennsylvania Historical and Museum Commission Archives:

Floor plan and side elevation drawing of a fireplace and staircase for a house undated, OE.80.2.9

Great House, 06.72.17.15.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**

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Continuation sheet Economy National
Historic Landmark

Item number 10

Page 2

Beginning on the west side of the district at the northeast corner of Route 65 and 13th Street, proceed east along the north side of 13th Street to a point opposite 98 13th Street. Crossing the street due south, follow the west and south property lines of 98 13th Street, continuing east in a straight line across Church Street to a point on the east side of the street. Proceed south to the southeast corner of 12th and Church Streets. Proceed due west across Church Street, and follow the south side of 12th Street to its intersection with Route 65. Follow the west and south property lines of 70 12th Street, and continue east along the south property lines of all the properties facing 12th Street, continuing to a point on the west side of Merchant Street. Proceed north along Merchant Street to a point opposite the south property line of 1198 Merchant Street. Crossing Merchant Street in a straight line, follow the south, east, and north property lines of 1198 Merchant Street, continuing west across Merchant Street to the northwest corner of Merchant and 12th Streets. Proceed north along the west side of Merchant Street to Wagner Street. Here the boundary crosses Wagner Street to include the Harmonist building at 1221 Merchant Street, and returns to the south side of Wagner Street. Proceed west along Wagner Street to a point opposite the east property line of 1216 Church Street. Crossing the street due north, follow the east property line of 1216 Church Street to the south property line of 272 13th Street. Proceed east along the south property lines of all the properties facing 13th Street, continuing east across Merchant Street, following the south property lines of all of the properties facing 13th Street to the southeast corner of the property of 336 13th Street. Follow the east side of this property north to 13th Street. Proceed west on the south side of 13th Street, crossing Merchant Street and then Church Street, to the southwest corner of 13th and Church Streets. Proceed north in a straight line across 13th Street, continuing north to a point opposite the north side of Creese Street. Here the boundary turns due east to include the property of St. John's Lutheran Church, with a jog to the south to include the Harmonist building at 273 13th Street. The boundary follows the east property line of the church to the south property line of 274 and 280 14th Street. Following their south and east property lines, continue north in a straight line across 14th Street to a point. Proceed east along the north side of 14th Street, crossing Merchant Street, to a point opposite 312 14th Street. Proceed due south across 14th Street and follow the west and south property lines of 312 14th Street, continuing east along the south property lines of those buildings facing 14th Street to the southeast corner of 324 14th Street. Follow the east and north property lines of this parcel, continuing west on 14th Street to a point opposite 317 14th Street. Proceed due north across 14th Street and follow the east and north property lines of 317 14th Street, continuing west along the south side of Boyleston Street,

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**

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Economy National
Continuation sheet Historic Landmark

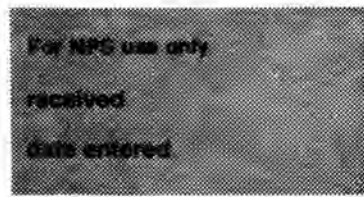
Item number 10

Page 3

crossing Merchant and Church Streets, to the west side of Church Street. Proceed north along the west side of Church Street to a point opposite the south property line of 100 15th Street. Proceed east across Church Street in a straight line, continuing east along the south property lines of all the properties facing 15th Street to the southeast corner of 286 15th Street. Proceed north along its east property line, continuing north across 15th Street in a straight line to a point on the north side of the street. Proceed east along the north side of 15th Street, crossing Merchant Street, to the northeast corner of 15th and Merchant Streets. Proceed south across 15th Street in a straight line, continuing south along the east side of Merchant Street to the southwest corner of the property of 1412 Merchant Street. Follow the south and then the east property lines, continuing north along the east property lines of all of the properties facing Merchant Street, continuing across 15th Street in a straight line to the northeast corner of 1500 Merchant Street. Proceed due west, crossing Merchant Street, and follow the south side of Laughlin Street to a point opposite the west property line of 289 Laughlin Street. Proceed west in a straight line to the southwest corner of the property of 288 16th Street. Proceed east in a straight line along the south property lines of 288 and 296 16th Street to the west side of Merchant Street and proceed north to the corner of Merchant and 16th Streets. Here the boundary jogs north to include parcel #12-05-516 (no address), returns to the south side of 16th Street, and proceeds west along 16th Street across Church Street to the northwest corner of the property of 68 and 70 16th Street. Follow the west and south property lines of this parcel, continuing east along the south property lines of all of the properties facing 16th Street, crossing Church Street in a straight line to the east side of the street. Here the boundary follows the east side of Church Street to the southeast corner of Church and Laughlin Streets, with a jog to the west to include 1515 Church Street on the west side of the street. From the corner, proceed west across Church Street in a straight line, continuing west along the south side of Laughlin Street to the northwest corner of 75 15th Street. Follow the west property line south, continuing across 15th Street to a point on the south side of the street. Proceed west along 15th Street to the northwest corner of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Follow the property line west and then south to the point of origin.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**



Economy National

Continuation sheet Historic Landmark

Item number 10

Page 4

BOUNDARY JUSTIFICATION:

The boundaries of the historic district were selected to include all of the confirmed extant Harmonist buildings that are on their original sites and to exclude as many non-Harmonist buildings as possible. (Several Harmonist buildings within the district were moved from other sites.) The Harmonist buildings are defined as those built by or for the Harmonists during the period of the Society's existence at Economy, 1824-1905. Most of these buildings were constructed in the 1829-1840 period, but some date to the latter part of the 19th century when the Society was aging rapidly and required different types of buildings. Because the Harmonists built their community as an integrated whole, each confirmed Harmonist building retaining a basic level of integrity is considered contributing to the significance of the district.

The irregularity of the district boundary is due to the nature of post-Harmonist development. After 1905, much of the Harmony Society's property was sold to developers who were laying out the new adjacent steel town of Ambridge. Wagner, Creese, Boyleston, and Laughlin Streets were inserted between the existing Harmonist numbered streets, and the new lots were quickly filled with houses. Most of the Harmonist yard lots were also sold off, for houses, at this time. The result is a juxtaposition of two types of architecture: the nineteenth century buildings of the Harmonists, and the modest, early twentieth century workers' houses of Ambridge. The district boundary consequently extends, finger-like, to include the remaining Harmonist streetscapes (along with the non-contributing houses built between Harmonist ones) but exclude the post-1905 streetscapes.

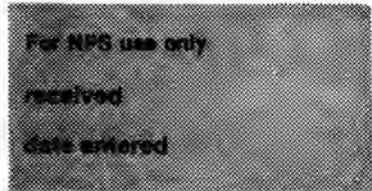
A large vacant lot between Laughlin and 16th Streets north of Church Street has been included, because excluding it would mean leaving a group of three Harmonist houses at the northeast corner of this lot isolated from the rest of the district as a discontinuous group. Another vacant lot at the northwest corner of 12th and Merchant Streets has been included, in order that the contributing Harmonist house with excellent architectural integrity across Merchant Street (#1198) would be a contiguous part of the district.

The sites of three archaeological studies which have been undertaken in the district are located within the boundaries discussed here, two of them on the grounds of the museum in the vicinity of the Feast Hall and the Grotto, and a third on 13th Street.

Landscape features such as gardens, orchards, labyrinths, a deer park, etc. that were once part of the community are no longer extant, with the exception of the largely recreated garden of Old Economy Village. Other landscape features were located outside the proposed district on land that has now been densely developed for residential and commercial

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

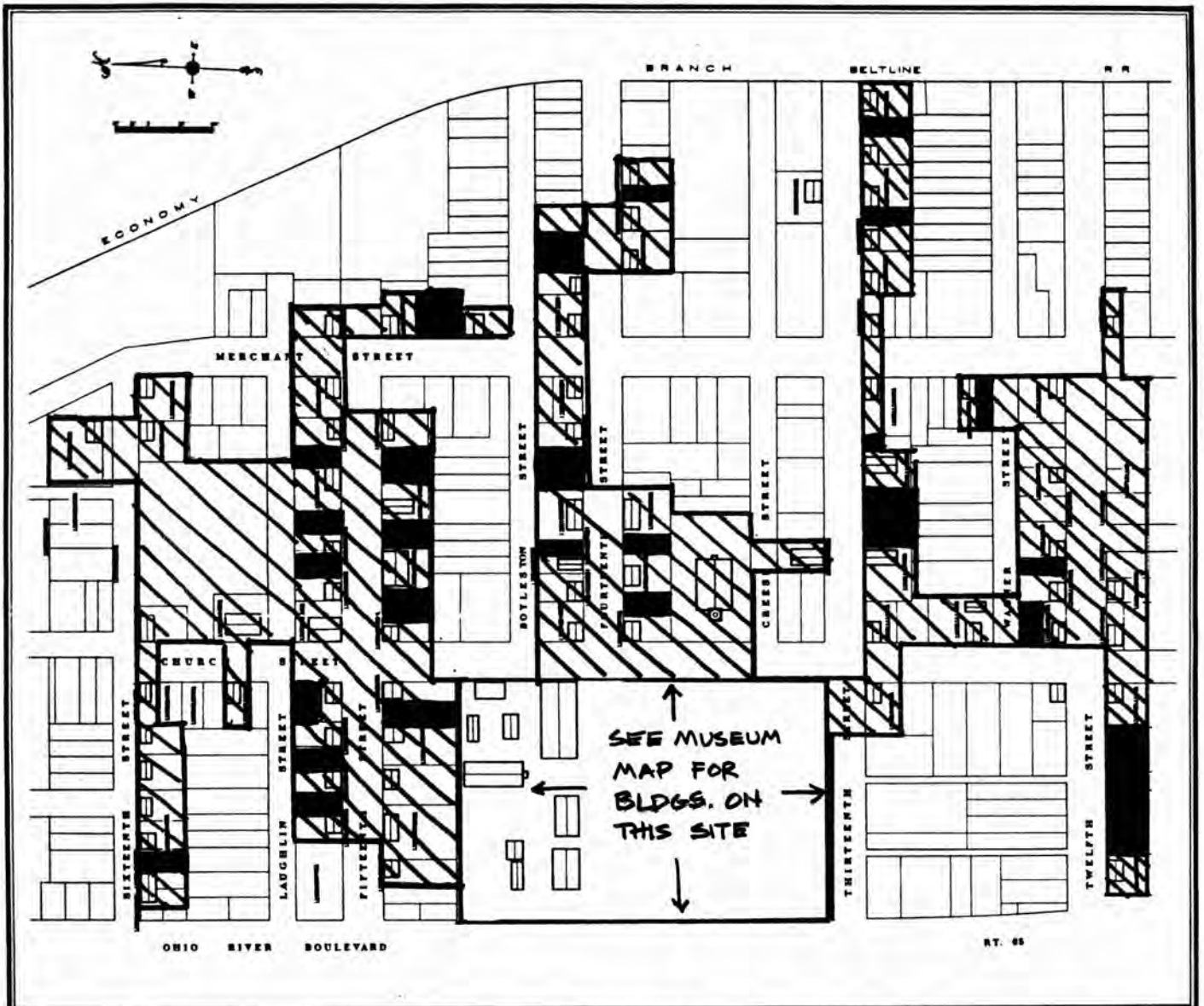


Continuation sheet Economy National
Historic Landmark

Item number 10

Page 5



use, or within the district on land which has since been developed. The only significant landscape features remaining, then, are encompassed in the boundaries discussed here.

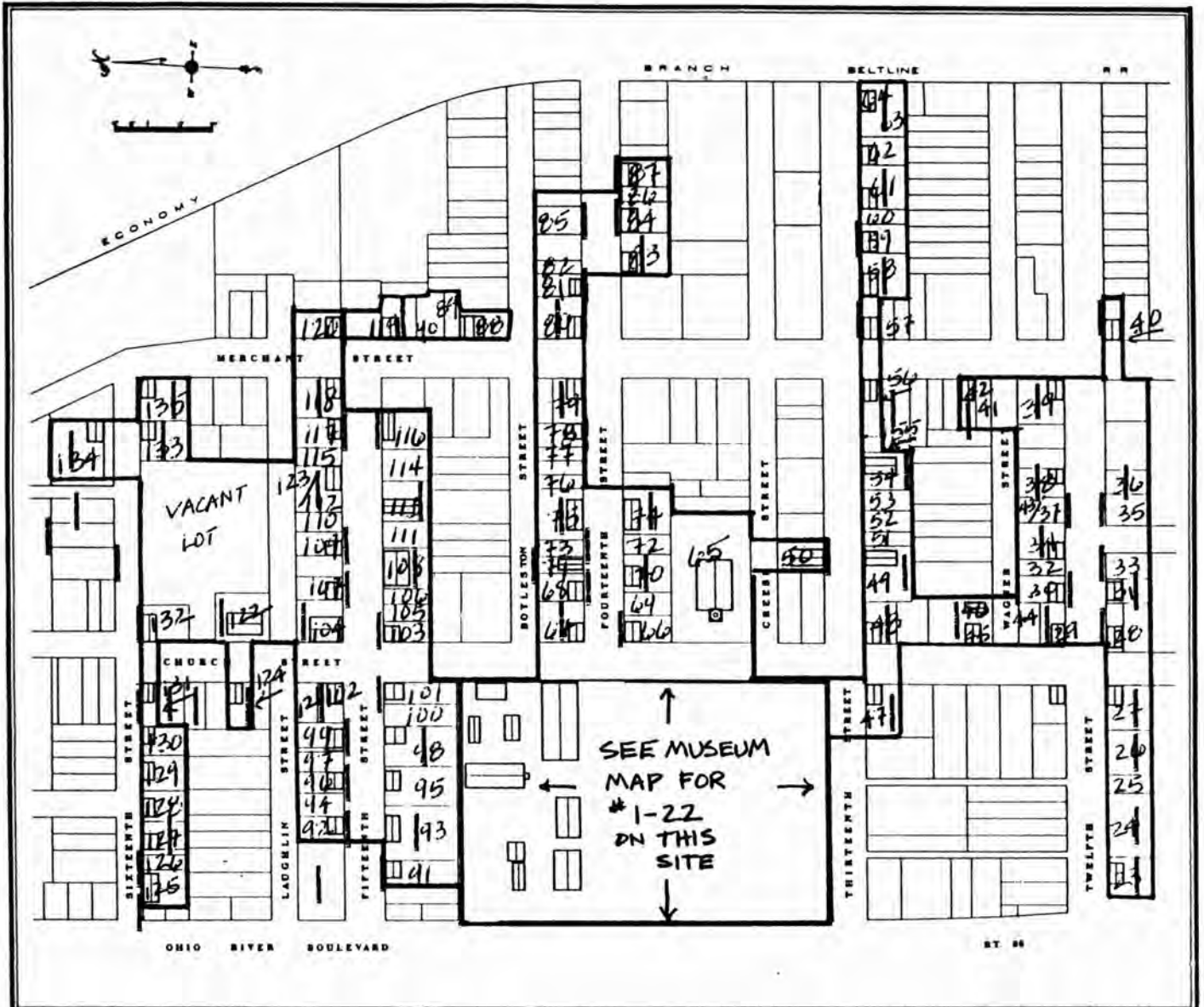


ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

EVALUATION OF SIGNIFICANCE

-  Significant/Contributing
-  Intrusion (NON-CONTRIBUTING)



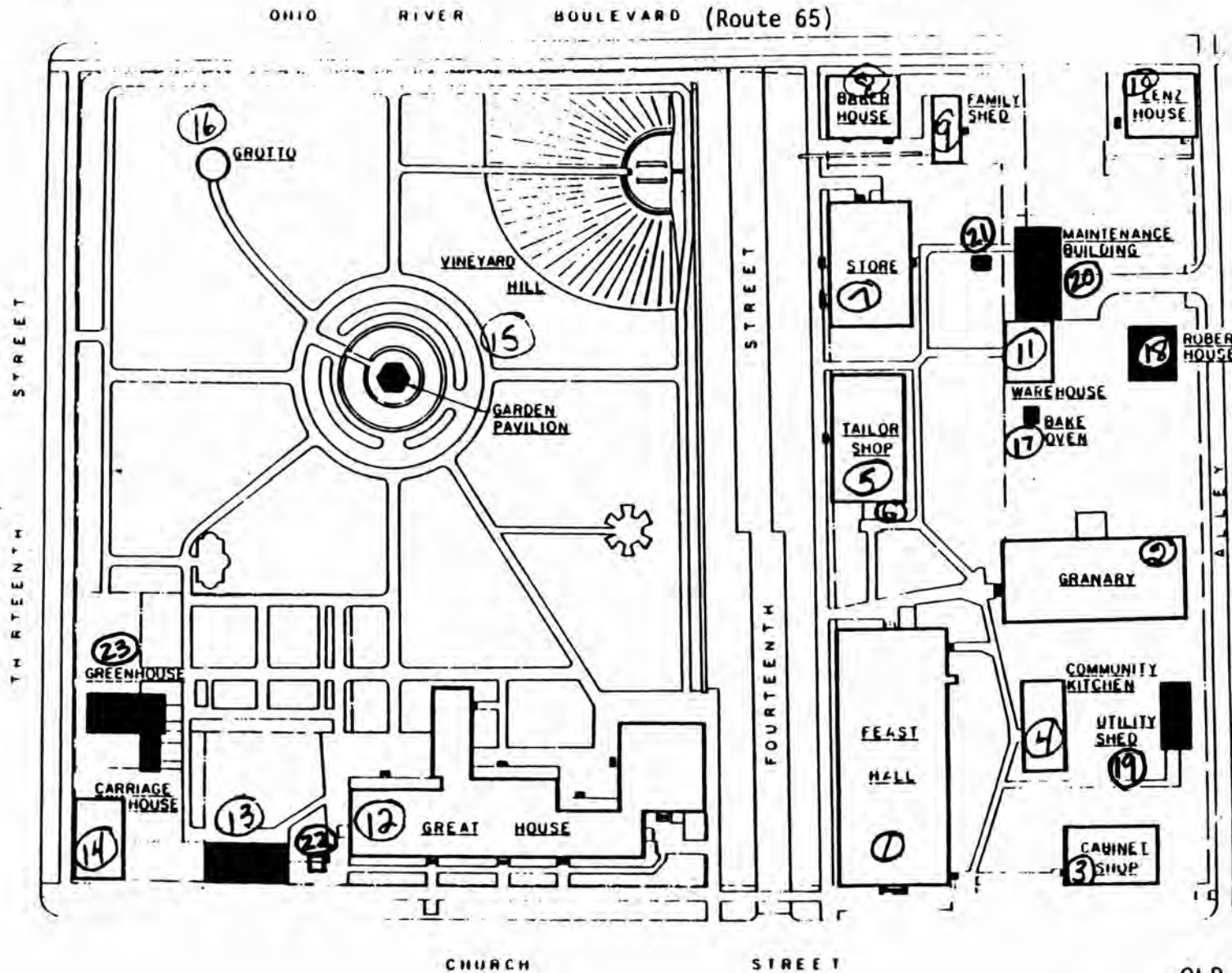
ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

DISTRICT BOUNDARIES AND SURVEY CODE NUMBERS

— DISTRICT BOUNDARY

MAP I



- 1) Feast Hall
- 2) Granary
- 3) Cabinet Shop
- 4) Community Kitchen
- 5) Tailor Shop
- 6) Wine Cellar
- 7) Store
- 8) Baker House
- 9) Family Shed
- 10) Lenz House

- 11) Warehouse
- 12) Great House
- 13) Summer Kitchen
- 14) Carriage House
- 15) Garden Pavilion
- 16) Grotto
- 17) Bake Oven
- 18) Robertson House
- 19) Utility Shed
- 20) Maintenance Building
- 21) Waterpump, south of Maintenance Building
- 22) Waterpump, south of Great House
- 23) Greenhouse

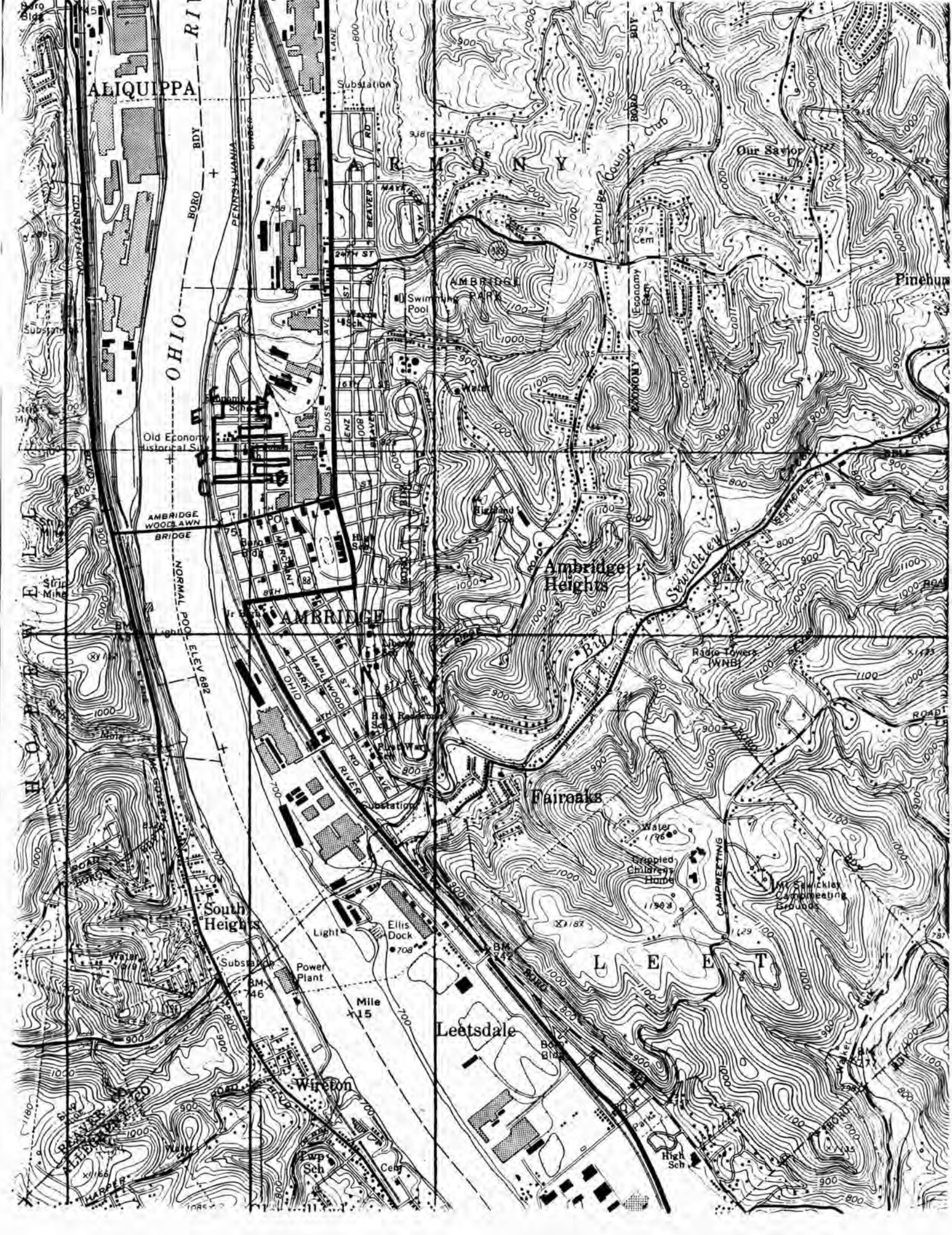
■ NON-CONTRIBUTING;
ALL OTHERS ARE
KEY OR CONTRIBUTING

CHURCH STREET

FOURTEENTH STREET

OLD ECONOMY VILLAGE
AMBRIDGE HEAVEN COUNTY
(MUSEUM COMPLEX)





ALQUIPPA

OHIO

Substation

AMBRIDGE

Swimming Pool

Ambridge County Club

Our Savior Ch

Old Economy Historical Site

AMBRIDGE WOOD LAWN BRIDGE

AMBRIDGE

Ambridge Heights

South Heights

Fairbairns

Ellis Dock

LEET

Leetsdale

Wipetown

High Sch

JUN 22 1965

Old Economy

Dear Senator Clark:

It is a pleasure to inform you that the historic sites described in the enclosures have been found to possess exceptional value in commemorating or illustrating the history of the United States.

These sites have been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendations of the Board.

As explained in the enclosed folders, these sites are eligible to receive certificates and bronze plaques designating them as Registered National Historic Landmarks. The Director of the National Park Service will notify the owners and provide them with the proper application forms.

In recognizing the historical importance of these sites in your State, we wish to commend the owners for the care and preservation of these properties.

Sincerely yours,

(sgd) Stewart L. Udall

Secretary of the Interior

Hon. Joseph S. Clark
United States Senate
Washington, D. C.

Enclosures

cc:

~~Registered Director~~

Mr. Littleton

JUN 22 1965 Old Economy

Dear Senator Scott:

It is a pleasure to inform you that the historic sites described in the enclosures have been found to possess exceptional value in commemorating or illustrating the history of the United States.

These sites have been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendations of the Board.

As explained in the enclosed folders, these sites are eligible to receive certificates and bronze plaques designating them as Registered National Historic Landmarks. The Director of the National Park Service will notify the owners and provide them with the proper application forms.

In recognizing the historical importance of these sites in your State, we wish to commend the owners for the care and preservation of these properties.

Sincerely yours,

(sgu) Stewart L. Udall

Secretary of the Interior

Hon. Hugh Scott
United States Senate
Washington, D. C.

Enclosures

cc:
Mr. Littleton

JUL 1 1965

H34-RH

Hon. William W. Scranton
Governor of Pennsylvania
Harrisburg, Pennsylvania

Dear Governor Scranton:

It is a pleasure to inform you that the Eastern State Penitentiary and Old Economy, described briefly in the enclosures, have been found to possess exceptional value in commemorating or illustrating the history of the United States, and are thus eligible for Registration as National Historic Landmarks.

The Eastern State Penitentiary and Old Economy were selected through studies prepared by the National Survey of Historic Sites and Buildings; evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments; and approved by the Secretary of the Interior in accordance with the Historic Sites Act of August 21, 1935.

As explained in the enclosed folders, National Landmark designation is an honorary recognition. Landmark certificates and bronze plaques are presented to the owners or administrators of eligible sites upon application and agreement to adhere to simple preservation practices. If you wish to apply for the certificates and plaques, copies of the application form are enclosed. These should be completed in triplicate for each Landmark site, and two copies returned to the National Park Service. You may retain the third copy of each application as part of your own records.

The Registry of National Historic Landmarks is designed to encourage the preservation of the Nation's historical and archeological heritage. We will be happy to have you participate in the program.

Sincerely yours,

HOWARD R. STAGNER

ACTING ASSISTANT Director

Enclosures

Mr. Littleton

Rec'd 7/19/65

July 15, 1965
(Date)

Mr. George B. Hartzog, Jr., Director
National Park Service
Department of the Interior
Washington, D. C. 20240

Dear Mr. Hartzog:

As the (owner, ~~#####~~) of Old Economy located in
(Name of site)

Ambridge
(City)

Beaver
(County)

Pennsylvania
(State)

(,we) hereby make formal application for a certificate () and bronze plaque, 17" x 18" () designating this historic property as a Registered National Historic Landmark. (Check one or both as desired.)

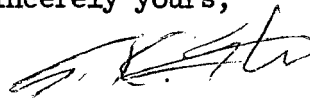
1. Fully conscious of the high responsibility to the Nation that goes with the ownership and care of a property classified as having exceptional value and worthy of Registered National Historic Landmark status (,we) agree to preserve, so far as practicable and to the best of (my,our) ability, the historical integrity of this important part of the national cultural heritage.

2. Toward this end, (,we) agree to continue to use the property only for purposes consistent with its historical character.

3. (,We) also agree to permit an annual visit to the property by a representative of the National Park Service as a basis for continuing landmark status.

4. If, for any reason, the three conditions mentioned above cannot continue to be met, it is agreed that the Registered National Historic Landmark status shall cease and that until such status is restored by the Secretary of the Interior, neither the Registered National Historic Landmark certificate nor the plaque will be displayed.

Sincerely yours,



S. K. Stevens
Executive Director
Pennsylvania Historical and Museum
Commission
Harrisburg, Pennsylvania

Copy to Reg.
7-23-65

Commonwealth of Pennsylvania
Pennsylvania Historical and Museum Commission
Harrisburg, Pa.

Executive Director

July 15, 1965

Honorable Howard R. Stagner
Acting Assistant Director
U. S. Department of the Interior
National Park Service
Washington, D. C. 20240

Dear Mr. Stagner:

Governor Scranton has referred to me for reply your letter of July 1 and the forms which are to be completed in applying for the plaque and certificate for Old Economy and Eastern State Penitentiary.

We are delighted to know that two Pennsylvania sites are eligible for registration as National Historic Landmarks. I have completed the application for Old Economy and enclose the two copies. The application forms for Eastern State Penitentiary have been sent to Arthur T. Prasse, Commissioner, Bureau of Corrections, State Correctional Institution, Box 200, Camp Hill, Pennsylvania.

Sincerely,

S.K.S. (signed)
S. K. Stevens

9

(COPY)

July 22, 1965

Old Economy

Dear Mr. Clark:

It is a pleasure to inform you that the historic site described in the enclosures has been found to possess exceptional value in commemorating or illustrating the history of the United States.

This site has been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendations of the Board.

As explained in the enclosed folders, the site is eligible to receive a certificate and a bronze plaque designating it a Registered National Historic Landmark. The Director of the National Park Service will notify the owner and provide him with the proper application forms.

In recognizing the historical importance of this site in your Congressional District, we wish to commend the owner for the care and preservation of this property.

Sincerely yours;

/s/ Stewart L. Udall
Secretary of the Interior

Hon. Frank M. ^{CLARK}~~Chapman~~
House of Representatives
Washington, D. C.

Enclosures

July 23, 1965

H34-RH

Dr. S. K. Stevens
Executive Director
Pennsylvania Historical and
Museum Commission
Harrisburg, Pennsylvania

Dear S. K.:

Thank you for your letter of July 15 submitting the Commission's application for the certificate and bronze plaque designating Old Economy a Registered National Historic Landmark.

As you know, Landmark matters in Pennsylvania are handled by our Northeast Regional Office in Philadelphia. When the certificate and plaque have been prepared, they will be presented to you by Regional Director Lee or by a representative of his office. If you would like the Service's help in arranging ceremonies for the presentation, Mr. Lee will be glad to assist you.

We are happy to have Old Economy included in the Registry of National Historic Landmarks.

Sincerely yours,

SIGNED

Robert M. Utley
Chief, Division of
History Studies

cc:

Regional Director, Northeast w/c inc. and application
Mr. Littleton

JWalker:gb

August 25, 1965

H34-RH

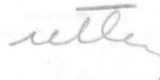
Memorandum

To: Regional Director, Northeast Region
From: Chief, Division of History Studies
Subject: Registered National Historic Landmark Certificates
for Sites in the Northeast Region

We are enclosing the following Registered National Historic
Landmark Certificates for sites in your Region:

Old Merchant's House, New York
The Institute of the Pennsylvania Hospital, Pennsylvania
The Pennsylvania Hospital, Pennsylvania
Elizabeth Cady Stanton House, New York
Old Economy, Pennsylvania
Jane Addams' Hull House, Illinois
Thomas Cole House, New York
Levi Coffin House, Indiana
Friendship Hill, Home of Albert Gallatin, Pennsylvania

Please notify us well in advance of presentation of the
certificates to the respective owners, whether formally or
informally.



Robert M. Utley

Enclosures 9

cc:
Mr. Littleton

JOLittleton:mj

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RH JAN 6 1966

Dr. S. K. Stevens, Executive Director
Pennsylvania Historic and Museum Commission
Harrisburg, Pennsylvania

Dear Dr. Stevens:

The Registered National Historic Landmark plaque and certificate
for Old Economy have been completed and are in this office. If
desired, the Service would be happy to present them formally.
Otherwise, we would be glad to forward them in compliance with
your instructions.

Sincerely yours,

George A. Palmer

George A. Palmer
Acting Regional Director

cc: Director, Att.: Nat'l Survey of Historic Sites & Buildings

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NATIONAL PARK SERVICE
WASHINGTON OFFICE

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MAR 16 1966

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NER

Dr. S. K. Stevens
Commonwealth of Pennsylvania
Pennsylvania Historical and Museum Commission
Harrisburg, Pennsylvania

Dear Dr. Stevens:

Thank you for your letter of February 4.

I regret that I will not be able to be present on April 21 because of a prior commitment. We will look forward to meeting and becoming acquainted with you in the near future.

As you requested, the Registered National Historic Landmark plaque and certificate for Old Economy will be sent to you, the plaque by Railway Express, the certificate by mail.

We shall be glad to have a representative of the Service make this presentation, and will let you know as soon as he has been selected.

Sincerely yours,

Lemuel A. Garrison

Lemuel A. Garrison
Regional Director

cc:
Director, att: National Survey Historic Site & Buildings ✓

MAR 18 10 22 AM '66

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DIRECTOR, FBI: MEMPHIS OFFICE RE: MARTIN LUTHER KING, JR. MURDER

MEMPHIS OFFICE
JAMES V. GALLAGHER

JOHN V. GALLAGHER

MEMPHIS OFFICE

RE: MARTIN LUTHER KING, JR. MURDER
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Dr. S. K. Stevens
Commonwealth of Pennsylvania
Pennsylvania Historical and Museum Commission
Harrisburg, Pennsylvania

Dear Dr. Stevens:

We are happy to say that Mr. George Palmer, Associate Regional Director, will represent the Service at the presentation of the Registered National Historic Landmark plaque and certificate for "Old Economy" on April 21. When convenient, please let us know where and what time Mr. Palmer should meet you on the 21st. *mf*

Sincerely yours,

Lemuel A. Garrison
Lemuel A. Garrison
Regional Director

cc:
Director, att: National Survey Historic Site & Buildings ✓

APR 12 11 22 AM '66

NER

7/25

APR 15 11 55 AM '66

DIRECTOR, FBI: NATIONAL LABORATORY & CHEMISTRY
CC:

NATIONAL DIRECTOR
JAMES V. GALLAGHER
James V. Gallagher

URGENT MATTER

URGENT MATTER RE: BUREAU REPORT DATED APR 14 1966
"ONE SOURCE" ON APRIL 14. BUREAU REPORT DATED APR 14 1966
RE: BUREAU REPORT DATED APR 14 1966. BUREAU REPORT DATED APR 14 1966
DIRECTOR, FBI: NATIONAL LABORATORY & CHEMISTRY
RE: ONE SOURCE TO BUREAU RE: SOURCE BUREAU: NATIONAL LABORATORY

FROM: DIRECTOR:

NATIONAL DIRECTOR
NATIONAL LABORATORY & CHEMISTRY
COMMUNICATIONS OF NATIONAL DIRECTOR
DR. J. K. GALLAGHER

BA
424

APR 1 1966

31

Mr. Littleton

April 7, 1966

Jack Walker

Landmark Presentation Ceremonies:

Jane Addams' Hull House, Illinois
American Philosophical Society Hall, Pennsylvania
Old Economy, Pennsylvania

Dr. Bradford called this afternoon in answer to your memorandum of April 6 regarding the Jane Addams' Hull House. He said that the certificate and plaque were mailed on December 1, 1965, and that on December 16, Acting Regional Director Palmer wrote the University stating "We will look forward to hearing from you when the plans for the presentation ... are completed" (these dates do not agree with those given on copies of the correspondence in our file, but content is the same). To date the Region has heard nothing from the University regarding the presentation, and if a presentation has been made, the Region knows nothing of it.

Dr. Bradford added that two memorandums regarding presentations are now in the mail. One of these concerns the presentation for American Philosophical Society Hall, which will be held at 8:30 p.m., April 21 in the Hall.

The other concerns the Old Economy presentation. This will also be held at 6:30 p.m., April 21 at the Sewickley Motor Inn in Sewickley (near Ambridge). Associate Director Palmer will make the presentation.

April 11, 1966

To: Mr. Littleton

Subject: Landmark presentation ceremonies: American Philosophical
Society Hall, Pennsylvania: Old Economy, Pennsylvania

Dr. Bradford called this afternoon with further information regarding the American Philosophical Society Hall presentation. It will be held on April 21 at 8:30 p.m. in the American Philosophical Society Hall. Regional Director Lemuel A. Garrison will make the presentation. Dr. Henry Allen Moe, President of the American Philosophical Society will accept on behalf of the Society. The presentation will occur during the Society's annual general meeting, April 21-23.

The Old Economy presentation will be held April 21 at 6:30 p.m. at the Sewickley Motor Inn in Sewickley. Assistant Regional Director George A. Palmer will make the presentation and Mr. James B. Stevenson, Chairman, Pennsylvania Historical and Museum Commission, will accept on behalf of the Commission. The presentation will occur during dinner meeting of the Board of the Pennsylvania Historical and Museum Commission.

J.W.W.

H34-RH

APR 14 1966

Hon. Joseph S. Clark
United States Senate
Washington, D. C.

Dear Senator Clark:

We are pleased to inform you that a ceremony designating ^{mg} Old Economy, Beaver County, Pennsylvania, as a Registered National Historic Landmark will take place April 21 at 6:30 p.m., at the Sewickley Motor Inn in Sewickley. The Registered National Historic Landmark certificate and plaque will be presented by Assistant Regional Director George A. Palmer of the National Park Service's Regional Office in Philadelphia to Mr. James B. Stevenson, Chairman, Pennsylvania Historical and Museum Commission.

Senator Hugh Scott and Representative Frank M. Clark are also being notified. Old Economy is in Mr. Clark's District.

Landmark ceremonies are planned and carried out by the owners or administrators of these properties. The Service is happy to cooperate in such activities when requested to do so.

Please let us know if we may be of further assistance.

Sincerely yours,

HOWARD R. STAGNER

Assistant Director

SIMILAR LETTER SENT TO:
Senator Hugh Scott and
Representative Frank M. Clark

cc:

James B. Myers, Room 3147
Regional Director NE
Mr. Littleton

VBB 12 11 01 AM '66

JOLittleton:mg 4-12-66

02-21-4

Mr. Tolson
Director
James B. Moore, Room 314
cc:

APR 15 11 41 AM '66

Representative Frank M. Clark
Senator Hubert Scott and
Senator Walter Scott to:

Assistant Director

HOWARD B. STANLEY
Director

Enclosed for you are two copies of the report.

One copy of the report is being furnished to the
Director of the FBI and the Director of the
Department of Justice.

The report is being furnished to the
Director of the FBI and the Director of the
Department of Justice.

The report is being furnished to the
Director of the FBI and the Director of the
Department of Justice.

Very truly yours,
Director

Howard B. Stanley
Director

APR 14 1966

44-137



Allen

14 of Sheely 51

United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:
H34-HH

JUN 4 1973

Memorandum

To: Director, Northeast Region

From: Chief Historian

Subject: Receipt of National Historic Landmark Biennial
Inspection Report[s]

We are pleased to acknowledge the receipt of [a] biennial inspection report[s] for the following national historic landmark[s]:

Chester A. Arthur Home, New York
Brooklyn Bridge, New York
Central Park, New York
Cooper Union, New York
Palisades Interstate Park, New York - New Jersey
Pierpont Morgan Library, New York
Stony Point Battlefield, New York
Old Economy, Pennsylvania

Your continued cooperation in keeping us informed of further developments regarding landmarks in your Region, including changes of ownership and any potential threats to their integrity or existence, will be greatly appreciated.

(Sgd.) A. R. Mortensen

A. R. Mortensen

PHH:HJ Sheely:kr 5/30/73

bcc: LI

PHHS-Mr. Sheely



National Parks Centennial 1872-1972

Allen

Klamberg 11-5-84
Shurt
11-15-84
W. Keaton
11/16/84
413

H32 (413)

NOV 19 1984

Memorandum

To: Regional Director, Mid-Atlantic Regional Office
From: ^{Acting} Associate Director, Cultural Resources *Bennie C. Keel*
Subject: Old Economy Village National Historic Landmark, Ambridge, Beaver County, Pennsylvania

Attached is the completed nomination form on the above-referenced National Historic Landmark boundary proposal. As you will note, the boundaries of the attached map do not include The Old Rappite Church (St. John's Church), which is included in the nomination form. There seems to be strong support from Mr. Raymond Shepherd, Director of Old Economy Village, for including the church. If, after your review of this matter, you agree, please complete the boundary documentation with an accurate map, verbal boundary description and justification. A U.S.G.S. map is also needed to complete this National Historic Landmark study.

Attachment

bcc:400
413
Reading File
Record Center

FNP:NKlamberg:mdj:10/31/84:343-9536

Sys. 8 (NHL) 14089

Basic File Retained in 413



United States Department of the Interior

NATIONAL PARK SERVICE

MID-ATLANTIC REGION
143 SOUTH THIRD STREET
PHILADELPHIA, PA. 19106

IN REPLY REFER TO:

S7221(MAR-PDP)

OCT 01 1985

Memorandum

To: Chief, National Register Branch, Interagency Resource Division, WASO

From: Acting Chief, Preservation Planning Division, Mid-Atlantic Region

Subject: Review of National Historic Landmark Boundary Study for (Old) Economy National Historic Landmark District

Enclosed for your review is the draft of the National Historic Landmark boundary study for (Old) Economy National Historic Landmark District. If in your assessment, there are substantial problems with this draft, we must have your written comments by October 23, 1985, so that the information may be transmitted to the contractor within the necessary time frame. If comments are not received by this office on or before this date, we will assume that you believe that the document is acceptable.

Should you have any questions, please contact Ms. Pacita de la Cruz at FTS 597-1161.

Stephanie H. Rodeffer

Stephanie H. Rodeffer

Enclosure

OCT 03 1985
rec'd
MNS

Year of
the
Visitor

U.S. CITY CORPORATION
500 THE LANDMARKS OFFICE BUILDING
ONE STATION SQUARE
PITTSBURGH, PA 15219
(412) 322-1210

Handwritten:
1/15/86

January 15, 1986



Ms. Pacita De La Cruz
Architectural Historian
Office of Cultural Programs
National Park Service
Mid-Atlantic Region
143 South Third Street
Philadelphia, PA 19106

Dear Pacita:

Enclosed is the revised draft of the Economy National Historic Landmark form for your review.

I've made the following changes to the first draft:

1. Augmented the discussion of architectural integrity in the text of #7.
2. Made changes to the building inventory to make it seem more consistent with the definition of architectural integrity.
3. Rewritten much of #8 to include more specifics about the Harmony Society's significance, particularly in the social/humanitarian area.
4. Expanded the bibliography to include additional sources consulted.
5. Attempted (note that I say "attempted") to simplify the verbal boundary description.
6. Made miscellaneous changes to the text and punctuation throughout (improvements, I think) and corrected the typos.

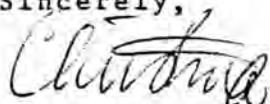
You will see that I have not really changed the boundary itself, except for excluding of one marginal building on the northwest corner of 12th and Church Streets which I cannot document as Harmonist. I remain convinced that the most logical district, historically and aesthetically, is one which includes all of the remaining Harmonist structures.

Ms. Pacita De La Cruz
January 15, 1986
Page two

I've included a clearer map but again, will wait to finalize it (perhaps you need something more "finished" than this one) until we are all in agreement about the boundaries. Ditto the UTM calculations and acreage (the latter is approximately thirty).

I hope I've responded to your concerns about the first draft. I look forward to your comments.

Sincerely,



Christina Schmidlapp
Director, Preservation Services

CS/ss
Enclosure



United States Department of the Interior

NATIONAL PARK SERVICE

MID-ATLANTIC REGION
143 SOUTH THIRD STREET
PHILADELPHIA, PA. 19106

IN REPLY REFER TO:

S7221 (MAR-PDP)

JAN 24 1986

To: Chief, National Register Branch, Interagency Resources Division, WASO
Attn: Patrick Andrus

From: Acting Chief, Preservation Planning Division, Mid-Atlantic Region

Subject: (Old) Economy NHL boundary study

Enclosed is the revised draft of the (Old) Economy NHL boundary study for your review. We ask that you please examine this document to confirm that the requested changes have been made. If you have any additional comments, please notify us before February 10, 1986, so that we may allow the contractor ample response time to correct the final version, if necessary.


Stephanie H. Rodeffer

Enclosure





United States Department of the Interior

NATIONAL PARK SERVICE

MID-ATLANTIC REGION
143 SOUTH THIRD STREET
PHILADELPHIA, PA. 19106

IN REPLY REFER TO:

S7221(MAR-PDP)

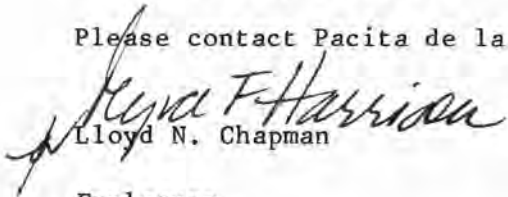
JUL 07 1988

Memorandum

To: Chief, National Register Branch, Interagency Resource Division, WASO
From: Acting Chief, Preservation Planning Division, Mid-Atlantic Region
Subject: (Old) Economy National Historic Landmark

Enclosed for your review is a completed National Historic Landmark boundary study for (Old) Economy. We feel that all of the issues involving corrections and revisions to the boundary of this National Historic Landmark have now been satisfactorily resolved.

Please contact Pacita de la Cruz at FTS 597-1161 if you have any questions.


Lloyd N. Chapman

Enclosure

*Danaher
5-8-87*

MAY 11 1987

H32(413)

Ms. Madelyn Johnstone
Beaver County Times
400 Fair Avenue
Beaver, Pennsylvania 15009

Dear Ms. Johnstone:

Enclosed is a copy of the legal notice (4 pages total) that we need to have published in the Beaver County Times. It should be published one time only. Please send the bill and proof of publishing to: Interagency Resources Division, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127, Attn: Linda Griffin. Contact Maureen Danaher of my staff if there are any questions (202-343-9549)

Sincerely,

Carol D. Shull

Carol D. Shull
Chief of Registration
National Register of Historic Places
Interagency Resources Division

Enclosure

bcc: 413
Record Center
FNP:M Danaher:lw:343-9536:05-08-87

BASIC FILE RETAINED IN 413

Sys.64(MPD) Beaver

5. Hiawatha Hall, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306760/4312600.

Located approximately 38 feet west of Choctaw Avenue and adjacent to Tecumseh Hall and the Auditorium. The boundary comprises an area measuring 80 by 160 feet centered around the rectangular building which is 57 by 132 feet.

6. Auditorium, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306710/4312600.

Located approximately 50 feet west of Choctaw Avenue and due north of Hiawatha Hall. The boundary comprises an area measuring 100 by 150 feet centered around the rectangular building which is 75 by 125 feet.

7. The Arch, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306620/4312600.

Located approximately 200 feet north of Indian Avenue at the west end of the Haskell Stadium. The boundary comprises an area measuring 50 by 110 feet centered around the rectangular structure which is 25 by 82 feet.

8. Haskell Stadium, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306640/4312700.

Located approximately 125 feet north of Indian Avenue and 325 feet west of East Perimeter Road on the north side of the campus. The boundary comprises an area measuring 315 by 675 feet centered around the stadium stands and playing field which measures 288 by 650 feet.

9. Indian Cemetery, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306290/4311870.

Located approximately 18 feet south of Kiowa Avenue and 440 east of East Perimeter Road. The boundary comprises an area measuring 150 by 300 feet centered around the cemetery which is 100 by 250 feet.

10. Old Dairy, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306010/4311730.

Located approximately 44 feet east of East Mills Street and 150 feet north of North Mills Street. The boundary comprises an area measuring 110 by 150 feet centered around the rectangular building which is 82 by 125 feet.

11. Powhattan Hall, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306010/4311510.

Located approximately 25 feet south of Oneida Avenue and 38 feet east of Barker Avenue. The boundary comprises an area measuring 70 by 125 feet centered around by rectangular building which is 44 by 100 feet.

12. Kiva Hall, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306910/4312420.

Located approximately 10 feet west of Chickasaw Avenue and 400 feet east of Massachusetts Avenue. The boundary comprises an area measuring 75 by 115 feet centered around the building which is 50 by 88 feet.

[FR Doc. 87-10692 Filed 5-11-87; 85:45 am]
BILLING CODE 4310-70-M

National Register of Historic Places; Notification of Pending Nominations

Nominations for the following properties being considered for listing in the National Register were received by the National Park Service before May 2, 1987. Pursuant to § 60.13 of 36 CFR Part 60 written comments concerning the significance of these properties under the National Register criteria for evaluation may be forwarded to the National Register, National Park Service, U.S. Department of the Interior, Washington, DC 20243. Written comments should be submitted by May 27, 1987.

Carol D. Shull,
Chief of Registration, National Register.

ALABAMA

Mobile County

Mobile, *Emmanuel AME Church*, 656 St. Michael St.

Monroe County

Beatrice, *Robbins Hotel*, AL 265

ARIZONA

Gila County

Globe, *Elks Building (Globe Commercial and Civic MRA)*, 155 W. Mesquite

Globe, *Gila Valley Bank & Trust Building (Globe Commercial and Civic MRA)*, 282 N. Broad St.

Globe, *Globe Downtown Historic District (Globe Commercial and Civic MRA)*, Broad St. between Cedar and Tebbis

CONNECTICUT

Fairfield County

Bridgeport, *Pequonnock River Railroad Bridge (Movable Railroad Bridges on the NE Corridor in Connecticut TR)*, AMTRAK Right-of-way at Pequonnock River

Greenwich, *Mianus River Railroad Bridge (Movable Railroad Bridges on the NE Corridor in Connecticut TR)*, AMTRAK Right-of-way at Mianus River

Milford-Stratford vicinity, *Housatonic River Railroad Bridge (Movable Railroad Bridges on the NE Corridor in Connecticut TR)*, AMTRAK Right-of-way at Housatonic River

South Norwalk, *Norwalk River Railroad Bridge (Movable Railroad Bridges on the NE Corridor in Connecticut TR)*, AMTRAK Right-of-way at Norwalk River

Westport, *Saugatuck River Railroad Bridge (Movable Railroad Bridges on the NE Corridor in Connecticut TR)*, AMTRAK Right-of-way at Saugatuck River

Windham County

Woodstock, *Bowen-Matthew Homestead*, Plaine Hill Rd.

FLORIDA

Brevard County

Palm Bay, *St. Joseph's Catholic Church*, Miller St., NE

KENTUCKY

Jefferson County

Louisville, *St. Francis of Assisi Complex*, 1960 Bardstown Rd.

Marion County

Lebanon, *Lebanon Historic Commercial District*, Main St. roughly between Proctor Knott and Spalding Aves.

LOUISIANA

Lafourche Parish

Acadia Plantation

St. Mary Parish

Franklin vicinity, *Dixie Plantation House*, LA 182, 1 mi. SE of Franklin.

MARYLAND

Anne Arundel County

Gambriels vicinity, *Rosehill*, 2403 Bell Branch Rd.

Cecil County

Rising Sun vicinity, *Brown, Mercer, House*, 1270 England Creamery Rd.

Prince George's County

Aquasco, *Sunayside*, 18005 Dr. Bowen Rd.

MISSISSIPPI

Forrest County

Hattiesburg, *Old Hattiesburg High School*, 846 Main St.

NEW HAMPSHIRE

Merrimack County

Concord, *Endicott Hotel*, 1-3 S. Main St.

Sullivan County

Charlestown, *Charlestown Main Street Historic District*, Main St.

NEW JERSEY

Bergen County

Waldwick, *Erie Railroad Signal Tower*, Waldwick Yard, NE end of Bohnert Pl., W side of RR Tracks

Cape May County

Dennisville, *Dennisville Historic District*, Petersburg Rd., Main St., Church Rd., Hall Ave., Fidler and Academy Rds., and NJ-47

Essex County

Newark, *Mount Pleasant Cemetery*, 375 Broadway.

Hudson County

Kearney, *Highland Home No. 4*, 72-74 Halstead St.

drawn on the USGS 7.5 minute Manuelito, New Mexico, and Jones Ranch School, New Mexico, Quadrangles, near Manuelito Canyon. This geographic description is deliberately general in order to protect the integrity of the archeological resources, as required by law.

**Old Economy Historic District,
Ambridge, (Beaver County)
Pennsylvania**

Beginning on the west side of the district at the northeast corner of Route 65 and 13th Street, proceed east along the north side of 13th Street to a point opposite 98 13th Street. Crossing the street due south, follow the west and south property lines of 98 13th Street, continuing east in a straight line across Church Street to a point on the east side of the street. Proceed south to the southeast corner of 12th and Church Streets. Proceed due west across Church Street, and follow the south side of 12th Street to its intersection with Route 65. Follow the west and south property lines of 70 12th Street, and continue east along the south property lines of all the properties facing 12th Street, continuing to a point on the west side of Merchant Street. Proceed north along Merchant Street to a point opposite the south property line of 1198 Merchant Street. Crossing Merchant Street in a straight line, follow the south, east, and north property lines of 1198 Merchant Street, continuing west across Merchant Street to the northwest corner of Merchant and 12th Streets. Proceed north along the west side of Merchant Street to Wagner Street. Here the boundary crosses Wagner Street to include the Harmonist building at 1221 Merchant Street, and returns to the south side of Wagner Street. Proceed west along Wagner Street to a point opposite the east property line of 1216 Church Street. Crossing the street due north, follow the east property line of 1216 Church Street to the south property line of 272 13th Street. Proceed east along the south property lines of all the properties facing 13th Street, continuing east across Merchant Street, following the south property lines of all of the properties facing 13th Street to the southeast corner of the property of 336 13th Street. Follow the east side of this property north to 13th Street. Proceed west on the south side of 13th Street, crossing Merchant Street and then Church Street, to the southwest corner of 13th and Church Streets. Proceed north in a straight line across 13th Street, continuing north to a point opposite the north side of Creese Street. Here the boundary turns due east to include the property of St. John's Lutheran Church,

with a jog to the south to include the Harmonist building at 273 13th Street. The boundary follows the east property line of the church to the south property line of 274 and 280 14th Street. Following their south and east property lines, continue north in a straight line across 14th Street to a point. Proceed east along the north side of 14th Street, crossing Merchant Street, to a point opposite 312 14th Street. Proceed due south across 14th Street and follow the west and south property lines of 312 14th Street, continuing east along the south property lines of those buildings facing 14th Street to the southeast corner of 324 14th Street. Follow the east and north property lines of this parcel, continuing west on 14th Street to a point opposite 317 14th Street. Proceed due north across 14th Street and follow the east and north property lines of 317 14th Street, continuing west along the south side of Boyleston Street, crossing Merchant and Church Streets, to the west side of Church Street. Proceed north along the west side of Church Street to a point opposite the south property line of 100 15th Street. Proceed east across Church Street in a straight line, continuing east along the south property lines of all the properties facing 15th Street to the southeast corner of 286 15th Street. Proceed north along its east property line, continuing north across 15th Street in a straight line to a point on the north side of the street. Proceed east along the north side of 15th Street, crossing Merchant Street, to the northeast corner of 15th and Merchant Streets. Proceed south across 15th Street in a straight line, continuing south along the east side of Merchant Street to the southwest corner of the property of 1412 Merchant Street. Follow the south and then the east property lines, continuing north along the east property lines of all of the properties facing Merchant Street, continuing across 15th Street in a straight line to the northeast corner of 1500 Merchant Street. Proceed due west, crossing Merchant Street, and follow the south side of Laughlin Street to a point opposite the west property line of 289 Laughlin Street. Proceed west in a straight line to the southwest corner of the property of 288 16th Street. Proceed east in a straight line along the south property lines of 288 and 296 16th Street to the west side of Merchant Street and proceed north to the corner of Merchant and 16th Streets. Here the boundary jogs north to include parcel #12-05-516 (no address), returns to the south side of 16th Street, and proceeds west along 16th Street across Church Street to the northwest corner of the property of 68 and 70 16th Street. Follow the west and

south property lines of this parcel, continuing east along the south property lines of all of the properties facing 16th Street, crossing Church Street in a straight line to the east side of the street. Here the boundary follows the east side of Church Street to the southeast corner of Church and Laughlin Streets, with a jog to the west to include 1515 Church Street on the west side of the street. From the corner, proceed west across Church Street in a straight line, continuing west along the south side of Laughlin Street to the northwest corner of 75 15th Street. Follow the west property line south, continuing across 15th Street to a point on the south side of the street. Proceed west along 15th Street to the northwest corner of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Follow the property line west and then south to the point of origin.

Haskell Institute, Lawrence, (Douglas County) Kansas

The district is composed of twelve noncontiguous parcels

1. Pocahontas Hall, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306840/4312350.

Located approximately 65 feet south of Creek Drive on the west side of the campus. The boundary comprises an area measuring 145 by 190 feet centered around the rectangular building which is 119 by 163 feet.

2. Pushmahata Hall, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306720/4312480.

Located approximately 20 feet south of Indian Avenue and approximately 50 feet west of Barker Avenue. The boundary comprises an area measuring 70 by 90 feet centered around the rectangular building which is 44 by 67 feet.

3. Bandstand, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM References: 15/306830/4312540.

Located approximately 110 feet east of Barker Avenue in the center of a grassy open area. The boundary comprises an area measuring 50 by 50 feet centered around the square structure which is 25 by 25 feet.

4. Tecumseh Hall, Lawrence East Quadrangle, Section 7, T13S, R20E—UTM Reference: 15/306800/4312610.

Located approximately 25 feet west of Choctaw Avenue. The boundary comprises an area measuring 100 by 170 feet centered around the rectangular building which is 75 by 144 feet.

SUPPLEMENTARY INFORMATION: The purpose of this Notice is to inform the public, pursuant to section 25 of the OCS Lands Act Amendments of 1978, that the Minerals Management Service is considering approval of the DOCD and that it is available for public review. Additionally, this Notice is to inform the public, pursuant to § 930.61 of Title 15 of the CFR, that the Coastal Management Service/Louisiana Department of Natural Resources is reviewing the DOCD for consistency with the Louisiana Coastal Resources Program.

Revised rules governing practices and procedures under which the Minerals Management Service makes information contained in DOCDs available to affected States, executive of affected local governments, and other interested parties became effective December 13, 1979 (44 FR 53685).

Those practices and procedures are set out in revised § 250.34 of Title 30 of the CFR.

Dated: May 1, 1987.

J. Rogers Percy,

Regional Director, Gulf of Mexico OCS Region.

[FR Doc. 87-10733 Filed 5-11-87; 8:45 am]

BILLING CODE 4310-MR-M

National Park Service

National Register of Historic Places; Notice of Proposed NHL Boundaries

The National Park Service has been working to establish boundaries for all National Historic Landmarks for which no specific boundary was identified at the time of designation, and therefore, are without a clear delineation of the amount of property involved. The results of such designation make it important that we define specific boundaries for each landmark.

In accordance with the National Historic Landmark program regulations 36 CFR Part 65, the National Park Service notifies owners, public officials and other interested parties and provides them with an opportunity to make comments on the proposed boundaries.

Comments on the proposed boundaries will be received for 60 days after the date of this notice. Please address replies to Jerry L. Rogers, Associate Director, Cultural Resources, and Keeper of the National Register of Historic Places, National Park Service, P.O. Box 37127, Washington, DC 20013-7127, Attention: Chief of Registration (202) 343-9536. Copies of the documentation of the landmarks and their proposed boundaries, including

maps may be obtained from that same office.

William B. Bushong,

Acting Chief of Registration, National Register of Historic Places, Interagency Resources Division.

City of Rocks National Historic Landmark, Cassia County, Idaho

Verbal Boundary Description

Commencing at a ¼ corner, Section 19, T16S, R24E, and Section 24, T16S, R23E; continuing due west ½ mile and north about ½ mile to a ¼ corner, Sections 13 and 24, T16S, R 23E; continuing east about ½ mile to section corner, 18 and 19, T16S, R24E and 13, 24, T16S, R23E; continuing due north ¾ mile, due east ¼ mile, and due north about 1 ¼ miles to a line between Section 6-7, T16S, R24E; continuing due east ½ mile, due south ¼ mile, due east ½ mile, and due north almost ½ mile to a township line between Section 32, T15S, R24E and 5, T16S, R24E; continuing about ¾ mile east to a section corner, 5-4, T16S, R24E, and 32-33, T15S, R24E; continuing north 2 ¼ miles along a section line, due east ¾ mile, due north ¼ mile, and west about ¼ mile to a ¼ corner, Sections 18-20, T15S, R24E; continuing north ¼ mile along a section line, due west ½ mile, and north about ¼ mile to a ¼ corner, Sections 18-19, T15S, R24E; continuing west about ½ mile to a section corner, 18-19, T15S, R24E, and 13, 24, T15S, R23E; continuing north about 1 mile to a section corner, 7, 18, T15S, R24E and 12-13, T15S, R23E; continuing east about 1 mile to a section corner, 7-8 and 17-18, T15S, R24E; continuing north about ½ mile to ¼ corner, Sections 7-8, T15S, R24E; continuing due east ½ mile, due south ¼ mile, due east about ½ mile to a section line; and north about 1 ¼ miles to a section corner, 4-5 and 8-9, T15S, R24E; continuing west about 3 miles to a section corner, 1-2 and 11-12, T15S, R23E; continuing south 1 ½ miles to a ¼ corner, Sections 13-14, T15S, R23E; continuing due west ½ mile and due south ½ mile to a ¼ corner, Sections 14, 23, T15S, R23E; continuing west about ½ mile to a section corner, 14-15 and 22-23, T15S, R23E; continuing south 3 ½ miles along a section line, due east ¼ mile and due south about ¾ mile to a section-line, 11, 14, T16S, R23E; continuing about ¾ mile east to a section corner, 11, 12, 13, 14, T16S, R23E; continuing 1 ¼ miles south along a section line, about 1 mile due east to a township line, and north about ¼ mile to a ¼ corner Section 19, T16S, R24E; and 24, T16S, R23E.

Taos Pueblo National Historic Landmark, Taos (Taos County), New Mexico

The boundary of the Taos Pueblo National Historic Landmark encloses an irregular tear-drop shaped area which is approximately 2900 feet (883.2 m) long, southwest to northeast, and approximately 1200 feet (365.75 m) wide, southeast to northwest, at its widest part.

The boundary may be defined by six corner points. Point A is located just east of the fork in the road which follows the Rio Pueblo east of the village. Point B is located immediately southeast of the intersection of the road leading to the Pueblo School and the road which encircles the village, in the center of the former road. It is approximately 2240 feet (682.75 m), S49.5°W, of Point A. Point C is located approximately 700 feet (213.3 m), S86°W, of Point B and is approximately 500 feet (152.4 m), S29°E, of the Taos Pueblo Visitor Center. Point D is located immediately south of the intersection of the modern road to Taos and the road which encircles the village. It is approximately 400 feet (121.9 m), N29°W, of Point C and 100 feet (30.5 m), S29°E, of the Visitor Center. Point E is located immediately west of the ruin of the mission of San Geronimo de Taos between the road which encircles the village and an adjacent corral. It is approximately 450 feet (137.1 m), N2°E, of Point D. Point F is located immediately north of the westernmost of the two trash middens on the north side of the village. It is approximately 600 feet (201.1 m), N42°E, of Point E and approximately 2240 feet (682.75 m), S81.5°W, of Point A.

The Taos Pueblo National Historic Landmark is located predominantly in the south half of the southwest quarter of Section 34, Township 26 North, Range 13 East. The legal descriptions of the six boundary corner points are as follows:

Point A—T26N R13E SE¼, NW¼, SE¼, Section 34

Point B—T25N R13E NW¼, NE¼, NW¼, Section 3

Point C—T25N R13E NE¼, NW¼, NW¼, Section 3

Point D—T26N R13E SE¼, SW¼, SW¼, Section 34

Point E—T26N R13E SE¼, SW¼, SW¼, Section 34

Point F—T26N R13E NE¼, SW¼, SW¼, Section 34

Manuelito Complex, McKinley County, New Mexico

The archeological district is delineated as a 7413 acre polygon.



COMMONWEALTH OF PENNSYLVANIA
PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION
P. O. Box 1026, HARRISBURG, PENNSYLVANIA 17108-1026

EXECUTIVE DIRECTOR

June 9, 1987

Jerry L. Rogers
Associate Director, Cultural Resources
Keeper of the National Register
Box 37127
Washington, D.C. 20013-7127
Attn: Chief of Registration

Re: Proposed boundary,
Old Economy National
Historic Landmark
Ambridge, PA
Your ref. H32 (413)

Dear Jerry:

In response to Carol Shull's letter on May 7 we have reviewed the proposed National Historic Landmark boundary for Old Economy.

The proposed National Historic Landmark boundary excludes 29 noncontributing and 2 contributing resources which were included in the area's National Register historic district (NR 5/21/85). While the proposed NHL boundary appears to be more precise in terms of not "exceeding the extent of the eligible resource" it is also extremely irregular in configuration and may artificially exclude some of the present setting of the district, albeit composed of noncontributing streetscapes.

Further, with the adoption of the Ambridge Historic District under local ordinance in 1971 (see enclosed map), listing of the National Register district in 1985 and introduction of the proposed NHL boundaries there are now three different district boundaries within the same general vicinity the various boundaries and designations might easily be confused.

We believe that the National Register boundaries should stand as the boundaries for the National Historic Landmark. Use of the National Register boundary will better acknowledge the actual setting of the district and will avoid misunderstandings caused by introduction of a new boundary.

June 9, 1987
Jerry L. Rogers
Page -2-

If you have any questions concerning these comments,
please contact my staff in the Bureau for Historic Pres-
ervation at (717) 783-8946.

Sincerely,

for Donna Wilkins
LARRY E. TISE

LET:dc

JUN 19 1987

Wanda

H32(413)

JUL 7 1987

Dr. Larry E. Tise
Executive Director
Pennsylvania Historical
and Museum Commission
P.O. Box 1026
Harrisburg, Pennsylvania 17108-1026

Dear Dr. Tise:

Thank you for your letter of June 9, 1987, to Jerry L. Rogers regarding the boundaries proposed by the National Park Service for the Old Economy National Historic Landmark. Your letter has been to this office for consideration and response.

We appreciate that you took the time to review the proposed boundary for this National Historic Landmark. We have reviewed the National Register district and the National Historic Landmark documentation. Although we share your concern over the confusion that may be caused by three different historic districts, the intent of each is different. The Mid-Atlantic Regional Office of the National Park Service conducted a thorough study which, we believe, elicited an appropriate landmark boundary. The scope of the National Historic Landmark study was limited to national significance; the study excluded as many non-nationally significant properties as possible. Even at the expense of an irregular configuration the study identified the most appropriate boundary for the nationally significant resources. Your letter will be made part of the permanent record. When the comment period ends and all comments have been reviewed, we will notify you of the final approval of the boundary.

We appreciate your interest in the National Historic Landmarks Program.

Sincerely,

Carol D. Shull (Sgd.)

Carol D. Shull
Chief of Registration
National Register of Historic Places
Interagency Resources Division

bcc: Regional Director, MARO
413 RF
Record Center
FNP:MPD:wa:07/01/87 343-9536

Record Retained in 413

sys.64(MPD/nhl) Tise

FACSIMILE

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE
 OFFICE OF THE ASSOCIATE DIRECTOR,
 CULTURAL RESOURCE STEWARDSHIPS AND PARTNERSHIPS
 1849 C STREETS, NW, ROOM 3128
 WASHINGTON, DC 20240-0001
 (202) 208-7625
 (202) 273-3237 (FAX)

DATE: 7/24/98

TO: Carol/ Norris


FAX NUMBER:

FROM: Margaret

SUBJECT: Controlled Correspondence

PAGES TRANSMITTED 4 (INCLUDING COVER SHEET)

COMMENTS:

Banny!
Please respond,
thanks


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WASO Administrative Program Center 202/501-1111

WAPC#: 98-02322

ESTP:

Doc Name: Ron Klink

* Sig Level: Assoc. Dir

Legislative Referral: Congressionals

Writer Desc: U.S. House/Single

Org Name: House of Repres.

Constituent Name: Dana L. Seamon

Logged By: M. McBryde

Analyst: ^{DC}_{for} Doris Lowery

Type Corr: Directors Congressional

Issue Ref: Historic Landmarks

Opinion: Concerned

Park/Office National Park Service

* Office Assigned: Cultural Resources

Contact Name: Margaret Triebisch

Contact Phone: 202/208-7625

Contact Fax:

Corr Date: 7/9/98

WAPC Date: 7/17/98

Draft Due Date:

* Final Due Date: 8/3/98

Response Date:

Hot Topics:

Description: Regarding Old Economy Village being placed under the NPS with which the NPS might be able to help.

SPECIAL

SPECIAL

COMMITTEE ON COMMERCE
SUBCOMMITTEE ON OVERSIGHT
AND INVESTIGATIONS
RANKING MEMBER
SUBCOMMITTEE ON TELECOMMUNICATIONS,
TRADE AND CONSUMER PROTECTION



98-02302 - NEW
7/15

RON KLINK
Congress of the United States
House of Representatives

1st District, Pennsylvania

July 9, 1998

RECEIVED
7/15/98

WASHINGTON OFFICE:
125 CANNON BUILDING
WASHINGTON, DC 20515
(202) 225-2605

DISTRICT OFFICE:
NORTH HUNTINGDON TOWNSHIP
(412) 884-8881
(800) 453-5078

BEAVER COUNTY
(412) 728-3005

CRANBERRY TOWNSHIP
(412) 772-6080

NEW CASTLE
(412) 654-9038

LOWER BURRELL
(412) 335-4818

Ms. Kitty Roberts
Asst Director for Cong Affairs
US Department Of the Interior
National Park Service
1849 C Street NW
Room 3210
Washington, D.C. 20240

RE: Ms. Dana L. Seamon

Dear Ms. Roberts:

One of my constituents Ms. Dana L. Seamon, has contacted me for assistance regarding Old Economy Village being placed under the National Park Service with which the National Park Service might be able to help. I have enclosed all the information which we have been given on this particular case for your review.

Ms. Seamon and I are interested in resolving this problem as soon as possible. Because of this, your prompt consideration would be most appreciated. If you have any questions, please contact Nancy Smith in my North Huntingdon Township District Office at:

CONGRESSMAN RON KLINK
11279 Center Highway
North Huntingdon, PA 15642

Thank you for your assistance with this inquiry.

Sincerely,

RON KLINK
Member of Congress

RK:ns
Enclosure

NATIONAL PARK SERVICE
ADMIN. PROGRAM CENTER
CORRESPONDENCE

1998 JUL 17 AM 12:10

RECEIVED

Smith, Nancy

From: Dana L. Seamon[SMTP:seamon@usaor.net]
Sent: Thursday, July 09, 1998 9:45 AM
To: Smith, Nancy
Subject: Old Economy Village

Dana Seamon
959 4th St.
Baden, PA 15005

July 8, 1998

Congressman Ron Klink
C/O Nancy Smith

Dear Congressman Klink,

I am writing to gain your help and support for getting Old Economy Village in the National Park Service. I worked for the National Park Service for 8 years. During that time I saw just what the Park Service did for local economies. Have you ever been to Harper's Ferry WV? This National Park treasure supports the local economy in that area. There are no local industries.

With the decline of the steel industry in Beaver County, we need to look for new ways to keep our county flourishing. Beaver County holds a great deal of history and we should promote it. Millions of people visit our National Parks annually. If we could get a fraction of 1% of those visitors to our county, what a shot in the arm for our local economy! Ambridge is in decline and needs to "jump started". Old Economy is already recognized as a historic landmark.

Any help would be appreciated. I look forward to hearing from you soon.

Sincerely,

Dana Seamon

L58(2280)

AUG 4 1998

Honorable Ron Klink
Member, United States House of
Representatives
11279 Center Highway
North Huntingdon, Pennsylvania 15642

Dear Mr. Klink:

Thank you for your July 9 letter on behalf of Ms. Dana L. Seamon regarding the addition of Old Economy Village in Ambridge, Pennsylvania, to the National Park System.

The enclosed brochure, *Criteria for Parklands*, explains the qualifications and procedures for park system additions. Old Economy Village does appear to meet most of our criteria for inclusion in the system. It is the core of a national historic landmark and would probably be found to meet our suitability and feasibility requirements.

The primary issue would be whether the federal government is better able to manage this property than its present owner, the Commonwealth of Pennsylvania. According to the brochure paragraph titled "Management Options":

Alternatives to National Park Service management might adequately protect resources even if they are significant, suitable, and feasible additions to the System. Studies of potential new park units evaluate management alternatives that may include continued management by state or local governments Additions to the National Park System will not usually be recommended if another arrangement can provide adequate protection and opportunity for public enjoyment.

Because we have no reason to believe that Old Economy Village is not now being well cared for by Pennsylvania, we are reluctant to encourage Ms. Seamon's proposal. Nor do we believe that this property's transfer from state to federal ownership would necessarily result in significant economic benefits to the community.

We appreciate your interest in this matter and the opportunity to comment on it.

Sincerely,

/s/ Katherine Stevenson

Katherine H. Stevenson
Associate Director, Cultural Resource
Stewardship and Partnerships

Enclosure

cc: Copy to your Washington, D.C. office

Dr. Brent R. Glass (w/c incoming)
Pennsylvania Historical and Museum Commission
P.O. Box 1026
Harrisburg, Pennsylvania 17108-1026

bcc: 4500 Regional Director, Northeast Region w/c incoming
0001 Stanton 2200 Stevenson 2250 Greenberg
2280 Old Economy NHL

FNP:BMackintosh:mg:7/27/98:F:\HISTORY\KLINK

Mackintosh 7/28
Seamon 7.28
Greenberg
7/29/98

REGISTRY OF NATIONAL
HISTORIC LANDMARKS

REPORT OF BIENNIAL VISIT TO

Old Economy

Date of visit February 27, 1969

Visited by Gustaf P. Hultman, Superintendent, Allegheny Portage
(name) (title) (office)

Received by Daniel B. Reibel, Curator, Old Economy Village
(name) (title) (office)

Condition* The grounds, structures, and furnishings appear to be in excellent condition. Funds for maintenance and capital investments are sufficient and not difficult to obtain. Amount of furnishings is very extensive. Pennsylvania Historical and Museum Commission plans to acquire more Harmonist property for addition to Old Economy.

Commission expects to spend \$90,000 to acquire the Old Harmonist Hotel and \$250,000 to reconstruct it for a visitor center. Some exhibits are ready for the visitor center. There is \$300,000 currently available to restore various Harmonist properties not State-owned; acquisition cost is estimated to be \$150,000.

Old Economy is adjacent to Pa. Rt. 65 with direct access from highway via 13th street.

Operation** Present operating staff includes 18 full-time employees plus 2 part-time employees during the summer. Greatest need, however, is for professional staff members, at least "one archivist and curatorial education." My interpretation of Mr. Reibel's description is one researcher and one interpreter.

Visitation was 25,000 in 1961; facility was closed until 1965 when there were 42,310 visits. Increases are evident each year: 1966 = 44,439, 1967 = 49,170, 1968 = 53,853 (including 20,000 school students and this segment jumps almost 3,000 per year). Security of the property is maintained on a 24-hour basis. The certificate is posted on the wall of the central hallway of the Feast Hall near an entrance door and information-administrative desk. The plaque is on the exterior wall to the left of the entrance door.

*Grounds, structure/s, furnishings

**Note any changes in ownership, sponsoring organizations, operating staff, use, location of plaque and certificate, etc.

Special Problems: Air pollution from the steel industry concentrated along the nearby Ohio River. Apathy of the local citizens seems to point to physical and social erosion according to Mr. Reibel. Local zoning ordinance is not protective with regard to historic significance.

Suggestions Offered: None. Property appears to be in very qualified, ambitious and knowledgeable administration. The future at Old Economy is predicted as good.

Gustaf P. Hultman
(signed)



South side of Feast Hall in foreground with Tailor Shop, Store, and House B, respectively, in the background. State Route 65 and Ohio River beyond House B.



Plaque mounted at southeast corner of Feast Hall.



Front of The Great House along Church Street as seen from intersection at Fourteenth Street. Small white building at extreme left is Summer Kitchen.

Old Economy

Date of visit May 14, 1971

Visited by Gustaf P. Hultman, Superintendent, Allegheny Portage RR NHS
(name) (title) (office)

Received by Mrs. Post, Curator's Secretary, Old Economy
(name) (title) (office)

Condition* **The grounds, structures, and furnishings continue to be maintained in excellent condition. Approximately \$150,000 is available for annual operation of the property.**

The Pennsylvania Historical and Museum Commission did not acquire additional Harmonist property during the past two years for addition to Old Economy. As a result, the \$300,000 previously available for reconstruction on the proposed acquisitions was spent at parks other than Old Economy and is no longer available.

Old Economy is located at the intersection of 14th and Church Streets.

Operation** **Full-time employees number 18 (2 administrative, 5 interpretive, 3 security, and 8 maintenance). Two summer employees were reduced to one (1) in 1970 and none in 1971.**

One "Curator of Education" is paid by the Harmonic Associates, Inc., for services at Old Economy 3 full days per week year round. She directs a kindergarten program in December, a six-weeks 2nd grade program in January and February, and a 4th, 5th, and 6th program in March and April. This is a "Live In" 2 days per week, 14-16 students per day in costume engaging in activities as a Harmonist Society child of 1830. A teachers orientation kit has been published.

Visitation continues to increase annually: 1969 = 63,453 (general and group paid admission = 28,987 and school children = 18,628); 1970 = 87,984 (paid admission = 42,995 and school children = 27,020).

Admission fees charged since 1965; rate is set by Pennsylvania Historical and
(Continued on next page)

*Grounds, structure/s, furnishings

**Note any changes in ownership, sponsoring organizations, operating staff, use, location of plaques and certificates, etc.

Special Problems : Former ones of air pollution from the nearby steel industry and insufficient zoning ordinance to protect historic significance. However, thinking and awareness of the local people is improving. There is a small core of people and organizations trying to encourage formation of an historic district adjacent to Old Economy.

Insufficient staff to handle the visitation, especially the school groups. Reliance is on volunteer help provided by The Harmonic Associates, Inc. and no improvement seems forecoming.

Suggestions Offered : None. Property appears to be very well administered. The future at Old Economy is not likely to decline.

OPERATION** (Continued): Museum Commission; \$0.50 general admission, \$0.35 scheduled groups, no charge for children under 12.

Publications include a newsletter monthly (10 months per year) for past 1½ years, a revised Guide to Old Economy - \$0.50, The Great House - \$0.50, postcards and color slides sold at Old Economy Store by The Harmonic Associates, Inc. Profits are re-invested in the operation of Old Economy.

Gustaf P. Hultman

(signed)

Gustaf P. Hultman

Date of Visit April 17, 1973

Visited by: James R. Zinck General Superintendent Western Penna Group
(name) (title) (office)

Received by: Daniel B. Reibel Curator Old Economy
(name) (title) (office)

Conditions - Old Economy, with its architecture, green gardens and period costumes, instantly conveys to the visitor the presence of a different and earlier life style. The appearance is very refreshing in the Ohio River Valley burdened with the social lag of an industrial economy.

All buildings showed advanced paint deterioration on the exterior and painting should be scheduled at an early date. The interiors, to a lesser extent require repainting. The gardens, while just awakening for spring, appear to be in need of much hand work to match the detail of the planning and design layout.

The need for additional visitor handling facilities (orientation, restrooms, parking, etc.) is also evident and Curator Reibel has some excellent plans for land acquisition and development worthy of a Pennsylvania Historical and Museum Commission hearing.

Operations - The permanent staff is 25 full-time employees with no seasonal help. The operating budget was \$155,000 in FY 1972 and during that same year \$17,000 was received in entrance fee revenues. Schedule of fees: \$.50 for adults and \$.35 for children; after July 1, 1973, \$.75 for adults and \$.50 for children.

The Curator of Education is paid by Harmonie Associates, Inc. This cooperating association provides for a large share (\$50,000) of the successful operation of Old Economy.

An extensive educational/interpretive program has been developed in cooperation with Harmonie Associates. A live-in program for 5th grade students is sponsored in part by a \$12,000 grant from the National Endowment for the Humanities.

Visitation in 1971 and 1972 was 83,000. Rain and the cancellation of one festival in 1972 accounted for the absence of an increase in 1972.

The plaque is displayed on the Church Street side of the Feast Hall and the certificate is displayed in an entrance to the same building.

Since the last inspection a new roof and heat have been added to the granary. This building now serves many purposes, especially in the interpretive program.

Harmonie Associates relocated an off-site Harmonie building within the state property. Restoration funds are being sought.

Special Problems - Air pollution is on the decrease as pollution abatement devices are installed at nearby factories.

The Borough of Ambridge has created an Historic District surrounding Old Economy patterned after the State Historic Zoning policy. This is considered a significant step toward preserving the historic integrity of the area.

Other problems include lack of staff and funds to reach full potential. This is common in many parks and Old Economy is fortunate to have the Harmonie Association and willing volunteers to fill in the gaps.

Suggestions Offered - Old Economy is located in a depressed urban scene. A Master plan should be developed to guide future land acquisition, development and operation.

Date of visit April 23, 1975

Visited by James R. Zinck General Superintendent Western Pennsylvania Group
(name) (title) (office)

and Dan R. Hostler Chief, Area Services Allegheny Portage RR NHS
(name) (title) (office)

Received by Daniel B. Reibel Curator Old Economy Village
(name) (title) (office)

Conditions* Old Economy is a refreshing respite of history and green in the heavily industrialized Ohio River Valley. The preservation of this scene is worthy of the highest priorities of the Pennsylvania Historical and Museum Commission.

The appearance of the exterior paint work, roofs and building interiors is one of neglect. In some cases the buildings have not been painted in over 10 years. The buildings interior are neat and clean and to a lesser extent so are the grounds.

The site experience concentrated visitor use on walks, paths, and in the building interior. Resource damage is evident in these areas. Construction of additional visitor handling facilities such as restrooms, parking lots and visitor-orientation buildings would assist in controlling and eliminating such use.

Historic district zoning surrounding Old Economy has been helpful in maintaining the integrity of the site.

Operations*

The site is staffed by 14 permanent, 3 part-time and no seasonal employees. The loss of 11 full time positions in the past two years is due to insufficient funds. The current operation budget is \$200,000, supplemented by \$80,000 from the cooperating Harmonie Association. The schedule of fees was not raised as planned on July 1, 1973, and remains \$0.50 for adults and \$0.35 for children under 12. Admission fees generate about \$17,000 annually.

Visitation was 82,424 in 1973 and 79,961 in 1974. A decrease in school groups caused the 1974 reduction.

Old Economy continues to offer a variety of interpretive tours and activities. With the support of the Harmonie Associates, 10 different tours are offered and arts, crafts, demonstrations, fests and live-in school programs are conducted.

*Grounds, structure/s, furnishings

**Note any change in ownership, sponsoring organization, operating staff, use, location of plaques and certificates, etc.

Operations (continued)

The plaque is displayed on the Church Street side of the Feast Hall and the certificate is displayed in the main hallway of the same building.

A Decoration Arts exhibit is being developed on the second floor of the Great House with \$40,000 from private donations.

The visitor center complex and parking facility costing \$2,000,000 and additional historic sites acquisition valued at \$1,500,000 are scheduled in 1977.

The historic Harmonist house moved by the Harmonie Associates several years ago remains unrestored due to a lack of funds.

Three publications have been printed since 1973: "A Manual for Guides, Docents, Hostesses, and Volunteers of Old Economy"; "150 years of quilts", a "Bibliography of Items related to the Harmony Society with special reference to Old Economy."

Special Problems

The lack of funds and the required reduction of 11 staff positions have seriously reduced the site's ability to cope with the tremendous maintenance and operational burdens present. The maintenance staff has been reduced to two for 17 buildings and the Harmonie Associates have undertaken painting one building a year.

Vandalism is a minor problem, however, a fire cracker burned a small hole in an historic roof recently. Tree trimming and pruning are also needed.

Suggestions Offered

Curator Reibel operates a very dynamic program and seeks to amke the most of his resources. He is to be commended for his efforts to obtain donated funds to assist with his worthwhile programs.

The budget of the park should be increased to permit the employment of a full staff and provide for an increased standard of maintenance by the Pennsylvania Historic and Museum Commission.

A Master Plan should be developed for Old Economy to serve a basis for preservation and development.



OLD ECONOMY

THIRD AND LAST HOME OF THE HARMONY SOCIETY

TIME SEEMS to stand still at Old Economy, where seventeen structures of this third and final home of the Harmony Society have been preserved as a historical property administered by the Pennsylvania Historical and Museum Commission in Ambridge, Beaver County. Within the Great House, the Music Hall, and the other buildings of the State-owned property, the visitor can sense the living spirit of a remarkable past. Here is not only the relic of an interesting experiment in communal living and industry, but a fascinating museum of the domestic manufactures of the early nineteenth century. The feeling of the past which pervades the buildings and grounds is heightened by the

contrast with the industrial town of Ambridge which surrounds them.

The beginnings of the religious movement which culminated in the Harmony Society were in the small kingdom of Wurtemberg in Southern Germany. There George Rapp, a lay preacher of peasant origin, gathered a goodly band of followers by his teachings, which stemmed from the German Pietist movement. Pietism, like the Methodist movement in England, was essentially a revolt against the skeptical rationalism of the eighteenth century. Encountering hostility and intolerance in their native land, Rapp and his followers resolved to migrate to America where

they would be free to carry their doctrines into practice.

In 1803 Rapp sold his property in Wurtemberg and took ship for Baltimore in order to find a suitable place for settlement in the New World. His affairs in Germany were left in the hands of his capable young assistant, Frederick Reichert, who followed him to America in 1804. More than five hundred of his followers crossed the ocean in that year. Their first settlement was on a tract of five thousand acres on the bank of Connoquenessing Creek in southwestern Butler County, Pennsylvania. The colony was named "Harmonie" or "Harmony," in recognition of the virtue which they thought most essential to their success. It was here that the Harmony Society was formally organized on February 15, 1805.

George Rapp, later called Father Rapp by his disciples, was chosen head of the Society, and Frederick Reichert was named financial agent. (Later, Frederick was adopted by Father Rapp.) By their covenant the members agreed to turn over to Rapp and his Associates all their real and personal property for community use and benefit, and to abide by all the rules and regulations of the Society. In return, they were to receive church privileges and school instruction, and all the necessities of life, whether well or sick, whether aged or otherwise unable to work, and whether as children they were offspring of living or deceased members.

After ten prosperous years at Harmony, the Harmonists sold their land, buildings, and improvements for \$100,000, and migrated to a 27,000-acre tract along the Wabash River in Indiana in 1814 and 1815. Here they founded another Harmony. Malaria was then prevalent in that region, and later the disappearance of specie sadly restricted the market for their services and products, yet they prospered in an era of national depression. They completed a decade at Harmony, Indiana, then in 1825 sold their estate for \$190,000 to Robert Owen, the English social theorist.

In 1824, George Rapp, with a group of pioneers, returned to Pennsylvania, and founded the town of Economy. Frederick Reichert Rapp, with the main body, arrived the following year. This third settlement was named from the German "Oekonomie," meaning the science and practice of economics. It was located on a tract of three

thousand acres extending five miles along the Ohio River and one mile inland, eighteen miles north of Pittsburgh. Building again, they soon established another thriving community, whose agricultural and manufactured products found a ready market in the Pittsburgh region. The wealth accumulated by the Society played no small part in the industrial development of the region, for they were ready to invest in likely enterprises.

The Harmonists were skilled craftsmen and expert farmers. The amazing prosperity of the Harmony Society was due to the ability of Frederick Reichert Rapp, their financial agent, and to the skill of the Society's craftsmen—carpenters, blacksmiths, wagon-makers, weavers, tailors, and coopers. Their land was a model for thrift and productiveness. The broadcloth, muslin, satin, and velvet woven at Economy were thought better than any Eastern product. Economy was known as the pioneer American silk center in the 1830's and 40's. This high-grade craftsmanship built up a lucrative trade. At one time the Harmony Society owned property worth \$2,000,000.

Decline followed the death of Father Rapp. Many causes have been assigned for this decline, including: the adoption of celibacy; excessive generosity; some unwise investments; and the fact that the community gradually became one sustained by outside investments rather than by its own labors. Celibacy was gradually introduced about 1807; it was never a part of the Society regulations, and there were no vows thereto; but it became a custom which greatly restricted any natural increase within the community. The adoption of children and the reception of new members could not overcome the loss through death and withdrawal. In 1894 there were only eighteen members living, and only two remained when the Society was dissolved in 1905.

The Society every now and then was involved in litigation, generally through the efforts of would-be-heirs of former members. In 1893 there began a series of law suits which troubled the last years of the Harmony Society. Attempts made by so-called heirs to lay claim to a share in the Society's property, and damage suits, were stimulated by the exaggerated popular conception of the wealth of the Society. All these attacks were met successfully, but even the Society's dissolution in 1905 did not stop the litigation. In

1910, the Commonwealth began escheat proceedings, which were eventually settled by an Act of the General Assembly and jury findings in the Beaver County court in 1916. By this final settlement, the Commonwealth received title to the Great House block and to that half of the adjoining block on which the Music Hall is situated. In 1919 this property was placed under the administration of the Historical Commission.

The two city blocks belonging to the Commonwealth contain some of the principal buildings of the Harmony Society, including seventeen structures. The Great House is a thirty-five room structure of hand-made red brick. Originally two separate homes for Father Rapp and Frederick Reichert Rapp, and connected by a one-story wing prior to 1832, there are some clashes in architectural style, but as a whole the Great House is impressive and harmonious. The large, square, high-ceilinged rooms, amply provided with windows and fireplaces, are comfortable and inviting; and with their furniture and equipment, which is gradually being restored and arranged, the Great House well illustrates the cultured, industrious life of the Society's leaders.

Behind the Great House are the beautiful Community Gardens, extending to the river road. Once planted with many varieties of flowers and trees, its shaded lawns are still a serene and tranquil spot; the work of restoration will add greatly to the beauty of this park. In the center of the Gardens is a pavilion or garden temple, with a fish-pond surrounding it like a moat. Off to one side is the Grotto, perhaps the most unusual structure on the property. Built of rough stone boulders, having a beautiful interior, it was intended to symbolize the ideal individual, who—no matter how rough and homely he might be on the outside—should be beautiful within.

The Music Hall, or Feast Hall, is a large three-story building, of which the beautiful Colonial doorway is a remarkable architectural detail. The large hall on the second floor was used for

general assemblies and for the three annual feasts. The seven rooms on the first floor were formerly used by the band and orchestra, by the printing establishment, for supplies, and to house the museum.

In the same block are two dwellings of the type used by ordinary members of the Society. Like the eighty others which were once included in the community, each had its yard with garden and outbuilding containing workshop, quarters for the cow and chickens, and storage space for stove wood and hay. The arrangement of the interiors is very similar. There are also a great five-storied granary with hand-timbered first floor, a store, post office and apothecary shop, the tailor and shoe shop with an impressive stone-vaulted wine cellar beneath it, the cabinet shop where the fine woodworking was done, and the community kitchen which was used to prepare the feasts. The cemetery is located on the same street but several blocks away from the main property.

The work of restoration has been a long and arduous process, and the end is not yet in sight. The Commission had the co-operation of the General State Authority in carrying out the initial stages of its program. Late nineteenth-century alterations to the buildings are to be removed, and many repairs must be made. Landscape architects will attempt to restore the gardens and grounds to their appearance in Harmony Society days.

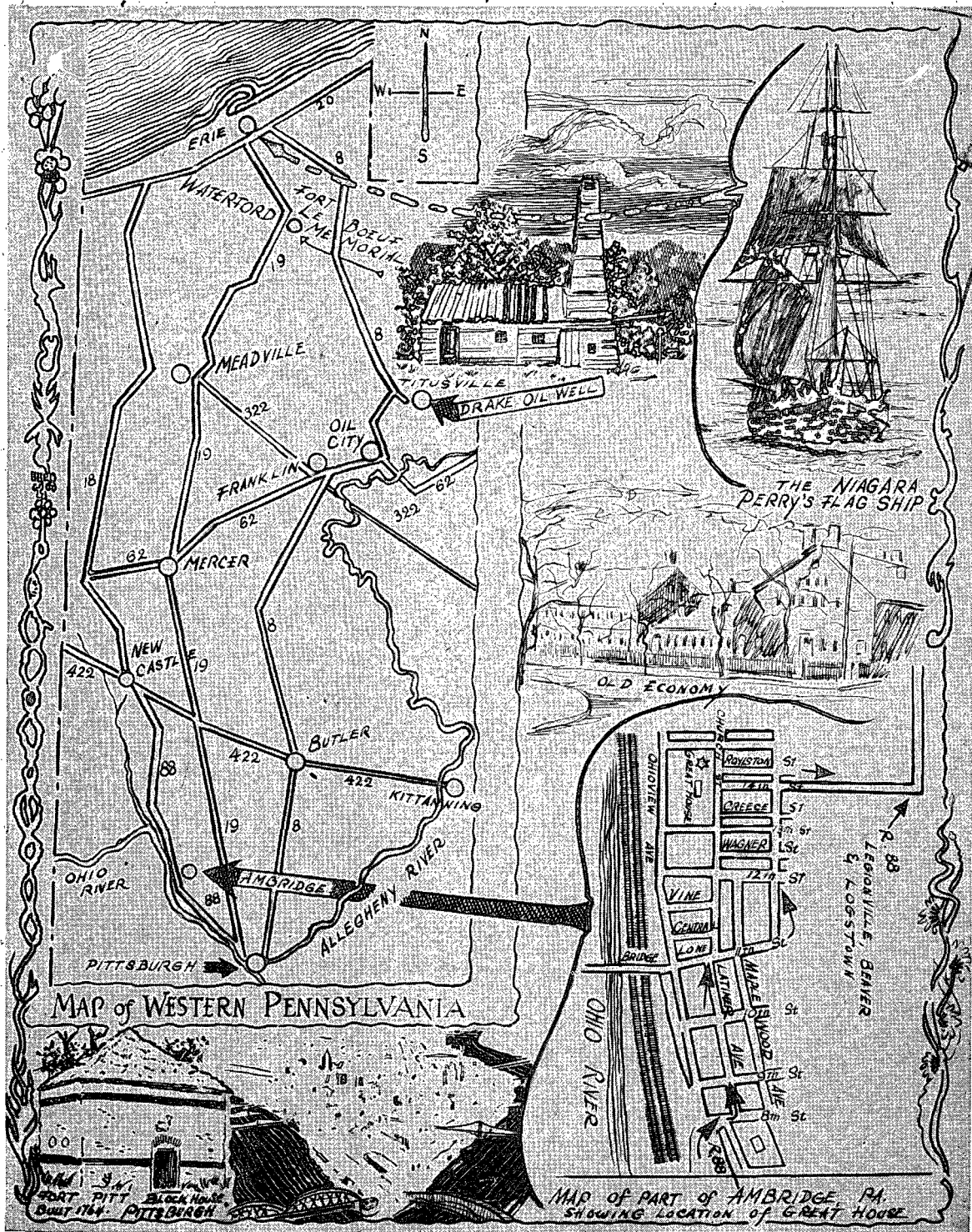
Much remains to be done, but even today the visitor cannot but feel that he is entering another day and age when ways of living were far different from his own. There is cause for wonder in the strength and aspiration of these people who fixed their eyes on Heaven and built a Utopia on earth. In any case, their aspiring faith, their industrious lives, and their contributions to the economic development of Western Pennsylvania deserve remembrance.

Open daily 10 A. M.—5 P. M. Guided tours available.

CURATOR: Lawrence Thurman

Telephone: AMbridge 6-4500

Address: Old Economy, Ambridge, Pennsylvania





OLD ECONOMY

United States

Ambridge, PENNSYLVANIA

Department of the Interior

National Park Service, Washington, D.C.

THE NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS



Of the many religiously inspired utopian experiments in the United States during the 19th century, the Harmony Society's settlement at Economy in Pennsylvania was one of the most successful. Now restored by the Commonwealth of Pennsylvania, Economy reflects the zeal and productiveness of the followers of the remarkable leader, George Rapp.

Rapp, who was born on October 28, 1757, in Wurtemberg, Germany, inspired the formation of the "Rappites" and remained their patriarch until his death on August 7, 1847. He became convinced that the state church in his native land did not reflect the teachings of Christ and began to spread his ideas. As his influence grew, so did persecution. Thus it was that in 1803 he travelled to America to find a place for a Rappite settlement.

Rapp found an area to his liking in Butler County, Pennsylvania; and, in 1804, his adherents in Germany came to the United States, establishing a community which they called Harmony. On February 15, 1805, the group was organized as the Harmony Society, and a written constitution was adopted. In form the Society was a communitarian theocracy, with Rapp as its leader. Although not originally a part of the Rappite theology, the Society adopted the practice of celibacy in 1807. Thus it doomed itself to eventual extinction.

Although the Society was economically quite successful, the Rappites became dissatisfied with their location and sold Harmony in 1814. They then moved to Posey County, Indiana, where they founded a second settlement, which also was called Harmony. This settlement became a thriving agricultural and commercial center. However, in 1824 the Rappites sold Harmony to Robert Owen, who renamed it New Harmony and attempted to establish a secular utopian colony there.

In 1825 the Rappites acquired 3,000 acres of land in Beaver County, Pennsylvania. There they erected a third village, which they named Economy. Primarily an industrial community, Economy became wealthy through its manufactures and its use of labor-saving machinery. Although the Society remained affluent, its numbers had greatly declined by the 1860's. Gradually all the factories were closed down, and in 1902-03, the Society sold most of its land, retaining only three blocks. Finally, in 1905, the Society was dissolved.

In 1915 the Commonwealth of Pennsylvania acquired one and one-half blocks of Economy. This area, which includes 17 of the original Society buildings, is administered by the State as a state historical site and is open to the public. Today, Old Economy is a part of the town of Ambridge, which is located in Beaver County.

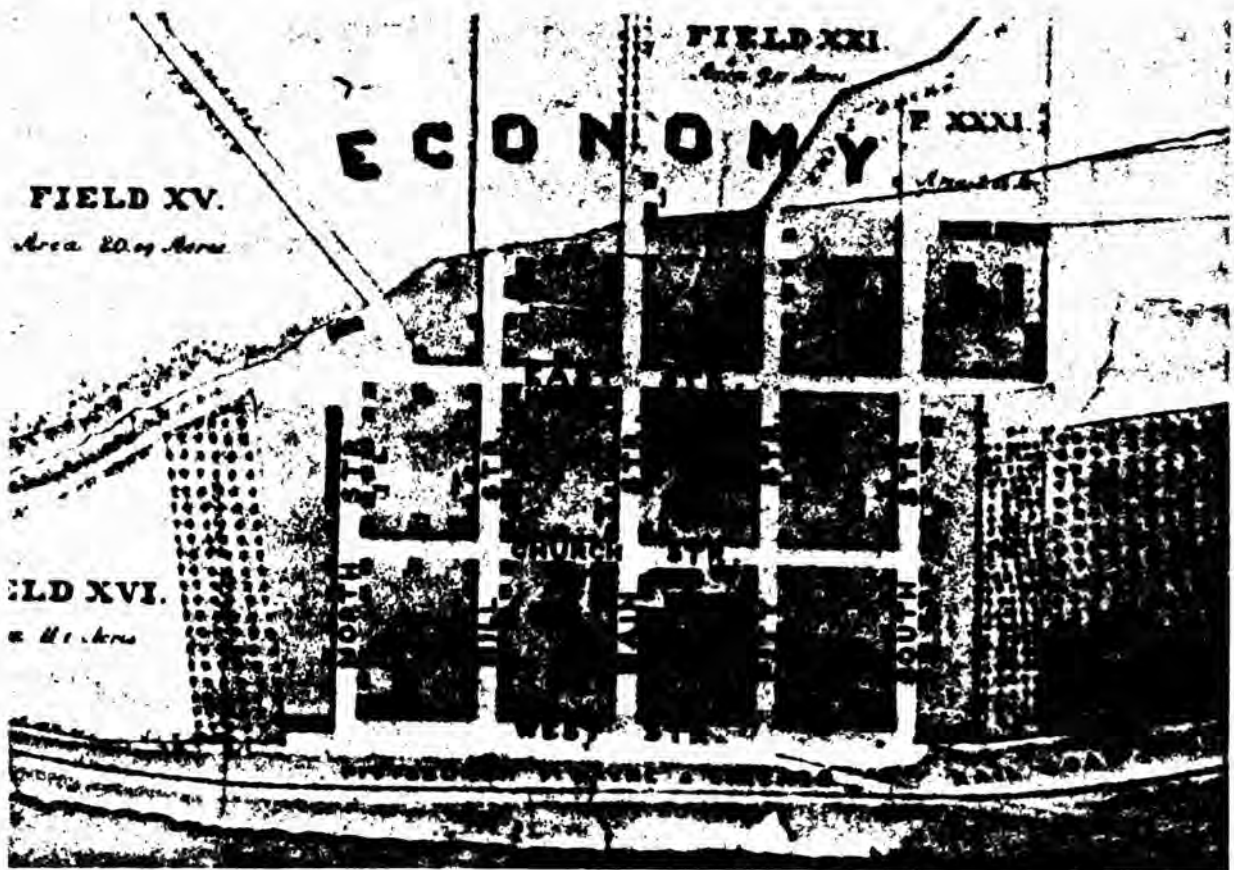


FIG. 2. Map of Economy, Pa., 1858. (Harmony Society Archives.)

ecy was used as a decorative element throughout Harmonist crafts and architecture.

During the formative years in Germany, Frederick Reichert became Rapp's assistant, and later George Rapp adopted Frederick as his son. Through a lifetime of harmoniously shared leadership, these two men were completely complementary: the one a spiritual leader, the other in charge of secular matters within the community and in the world outside. Frederick Rapp was trained as a stone mason and was in addition a talented painter with a deep interest in music and art. Because of his managerial ability and knowledge of industrial design, he is generally credited with directing the construction, if not actually designing the society's buildings and mechanical facilities.

After more than ten years of difficulties with church and state authorities, the Rapps decided to act. George Rapp went to America to seek a site for a proposed new home, while Frederick Rapp grappled with the difficult problem of ar-

ranging for the emigration of five hundred followers. On February 15, 1805, the new arrivals from Germany settled on the undeveloped land George Rapp had purchased on the Connoquenessing River, Butler County, Pennsylvania, where they signed the "Articles of Association of the Harmony Society." These articles were a contract between the signers and George Rapp and his associates. The signers agreed to give all their property for the common use of the society, to obey all rules and regulations of the community, to labor faithfully for the welfare of the group, and to demand no reward for their labor and services should they desire to withdraw. George Rapp and associates in return agreed to adopt the subscribers as members of the society with all privileges of church and school, to supply them with all the necessities of life in sickness and in health, to provide for their families after death, and to return to those withdrawing from the society either the value of property contributed or a sum of money for those who gave

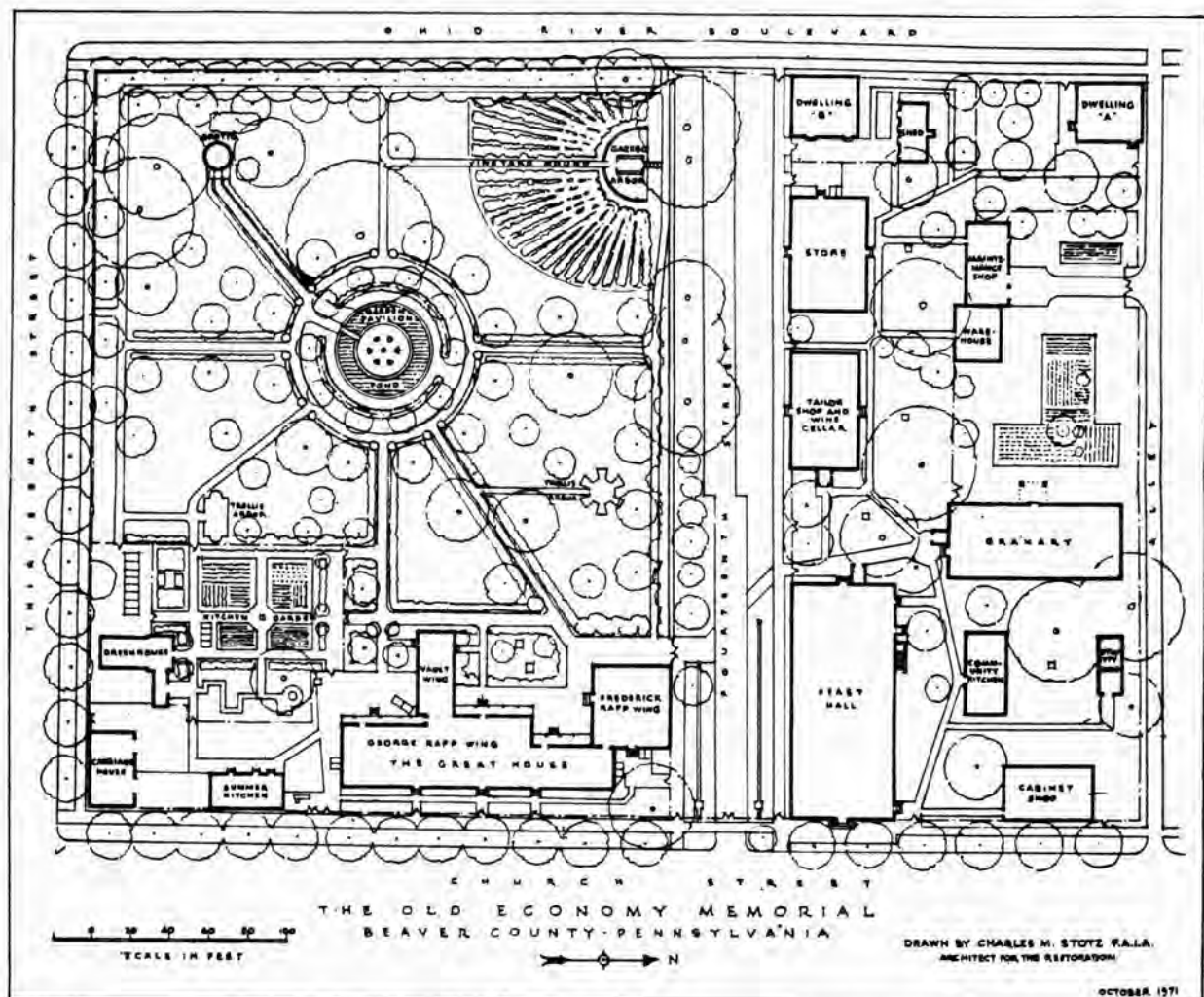


FIG. 1. Charles M. Stotz, Plan of Old Economy Memorial. 1971. (Charles M. Stotz.)

western Germany, Rapp preached against the formalities of established religion. He defied the church authorities by saying, "I am a prophet and am called to be one," and his example and teaching attracted many followers in the district of Württemberg who shared in the desire to return to a simple, direct faith.² With the Harmonists' emphasis on an immediate personal religion was interwoven a mystical preoccupation

²Karl J. R. Arndt, *George Rapp's Harmony Society* (Philadelphia: University of Pennsylvania Press, 1965), pp. 9, 15, 17. Arndt's work is the standard source for the history of the Harmonists, and unless otherwise indicated, material in the section dealing with the history of the society is largely based on Arndt's interpretation.

with the prophecies of the book of Revelation, which established in their minds a certainty that Christ would return to the earth in their time. Luther's translation of Micah 4:8, "Unto you will come the golden rose," held a special meaning to the Harmonists; to them the rose was a symbol of the life of harmony and brotherly love to which they aspired. "In hymn and prayer the rose is the Divine Word made Incarnate; it is the Messianic Rose,"³ and the rose of the proph-

³Hilda Adam Kring, "The Harmonists, A Folk-Cultural Approach" (paper presented to the faculty of the Graduate School of Arts and Sciences, University of Pennsylvania, 1969), pp. 22, 55, in the author's possession.

Old *Economy*



"The Village That Time Forgot"

OLD ECONOMY

The economy was not that of wealth but of the method of life that these people practiced. This way of life was that of brotherhood. If one had more than one's brother had one would not have perfect brotherhood; hence all goods were shared in common: **ekonomie**. They also practiced celibacy. They expected the world to end and that they would continue their earthly existence in a new world—heaven. Economy then became an anticipation of the heavenly home they expected to occupy in the near future.

Old Economy was their third home. The Harmony Society was organized at Harmony, Pa. in 1805 among the German followers of George Rapp (1757-1847). In 1814-15 they moved to their new town in Indiana, also called Harmony. In 1824-25 they returned to Pennsylvania and built Economy. Their wealth was based on the production of cloth of all kinds. Later they went into industry and financed such things as railroads, oil wells, new towns, and banks. The Society was dissolved in 1905. Ambridge was formed in 1902 on the land of the Harmony Society.

The museum portion of Old Economy is the center of the town of Economy. It was the industrial, commercial, religious, and governmental portion of the village. Except for the use of bricks it resembles a German village of its day. No matter how secular their use, all buildings had a religious purpose.

The Feast Hall was the building in which the large religious feasts of the community were held. These occurred on various religious and secular holidays and were celebrated by the whole community. The large hall or **saal**, can hold almost 1,000 people. The building held the Harmonist museum and their adult school and printing press. Behind it is the Feast Kitchen.

On the main street are the Tailor's Shop and the Store. The Tailor's Shop sits on a large vaulted wine cellar and these people were famous for their wine. This building also held the shops of the shoemaker, the hatmaker, and the barber. The Store was where the goods of the Society were sold and where most of the commercial transactions were carried out. In their heyday (1825-1855), the Society sold over \$100,000 worth of goods a year through the Store. The Store also held the doctor's office and the apothecary shop.

The Langenbacher house is a typical dwelling. In a society where all things were shared in common, even the houses were alike. There are at least sixty of these houses still surrounding the Museum. However, George Rapp's House, the Great House, was much finer and larger than the members' houses, as Father Rapp was treated much better by his followers. The building has 25 rooms. Behind this is the elaborate formal garden, covering more than an acre.

Daniel B. Reibel, Curator
Old Economy

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by Reservation
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1:00 to 5:00 P.M. Sunday

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Old Economy



"The Village That Time Forgot"

THE OLD ECONOMY FIRE ENGINE —

The big fire engine on the cover was made by the Harmony Society at Economy (now Old Economy, Ambridge) in 1826. This was to furnish fire protection to the village they had founded. It was the third village they built. They believed in sharing all goods and property and they shared the load—including fire fighting.

In their first home, Harmony, Pa. (1804-1815), they purchased a small engine from Pat Lyons in Philadelphia. It was a "garden sprinkler" type, filled by buckets, and was probably capable of no more than 125 gallons a minute—and probably much less. This engine was so simple that in their second home, Harmony, Indiana, 1814-1825 (now New Harmony) they built their own. This was simply a larger version of the Pat Lyons engine and probably had no greater capacity.

The third home of the Society (Economy, 1824-1905) also needed protection, so in 1826 they built their third engine. This was a big double-piston engine, with large "brake" arms. As the others, it did not have a suction hose. It was filled with water from wells on each square by bucket brigades. It probably had a capacity only a little larger than the one Lyons made for them; perhaps as high as 250 gallons but probably much less. This engine still sits in our firehouse. I would like to believe it was the first engine in Beaver County but am not prepared to

make this claim. The Society still used such rudimentary methods of fire fighting as spacing houses well apart. The Feast Kitchen was located well away from the hall where the food was served. In their woolen mill on each floor they had large iron tanks which held water to fight fire.

The woolen mill burned down in 1833 despite the brave little engine and the iron tanks. The woolen mill was a large four-story building and it would have been impossible for the Harmonists' engine to put a stream on the roof or for it to be effective if they did. This fire was the only major fire the Society ever had.

However, they now knew that their homemade engines, however well built, were not good enough. In 1836 they purchased a small engine from the Ramsey Company in Seneca Falls, New York. This is a very small engine which is still in our collection. It probably did not have as large a capacity as the one the Harmony Society built in 1826 but it had two things which the other did not have. One was a suction hose so that it was independent of the bucket brigade. The other was that it probably could develop enough pressure to shoot a stream over the church tower—100 feet. This last was a test often used in other areas to test engines.

Both of these engines can be seen at Old Economy. Old Economy is administered by the Pennsylvania Historical and Museum Commission.

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Old Economy



"The Village That Time Forgot"

THE GRANARY AT OLD ECONOMY

Every German town of any pretension had a village barn. Taxes were often collected in grain and this is where it was stored, along with the church tithe and grain of private citizens who paid a rent. The public cattle were kept there. This building would be near the center of the town, generally within a block of the public square. In the smaller villages it would be the biggest structure in town and its threshing floor would be used for meetings, dances, and public banquets.

When the followers of George Rapp came to America from Germany they brought the idea of a public barn with them. They adapted this to their religious ideas. Their first community, Harmony, Pa. (1804-1815) had a large barn which was appropriately called the **Fruchthaus**. Their second community, also called Harmony (1814-1825, now New Harmony) had a large half-timber building which is still standing. It has vents on the sides which resemble embrasures and is mistakenly called a "fort". The half timber on this building would be very typical of the type of building the Harmonists would be familiar with in Germany.

They built the present Granary when they arrived at Economy (1824), their third and final home. The purpose of the Granary seems to have been to store grain for the millennium. This the Harmonists expected any minute. They seem-

ed to believe that they needed a year's supply of grain on hand.

As were the other two Granaries, it was built in the center of the town, just back of the town square. This was in keeping with its function as the village **hof** or barn. The location had several other purposes. It must have been a matter of pride that they could fill such a large building; also, grain needs constant turning to preserve it. Therefore, it was near the center of the labor supply.

The barn is a "mill" type building and is made of chestnut timbers. One of these is 55 feet long and almost 12 inches square. The beams were pre-cut on the ground and one can still see the Roman numerals which the master builder cut in them so that they could be assembled properly. There is a large "hoist house" on the west side from which the grain was loaded a bag at a time at first. The rope hoist has almost sawed through one of the beams of the hoist from constant use. The boards which kept the grain from sifting out at the floor plate are still in place. There is an elaborate house built over each stair to keep the grain from tumbling down. More than 23,000 cubic feet of grain could be stored on the three floors.

The Pennsylvania Historical and Museum Commission invites you to visit Old Economy and see the Granary on your tour.

Daniel B. Reibel, Curator
Old Economy

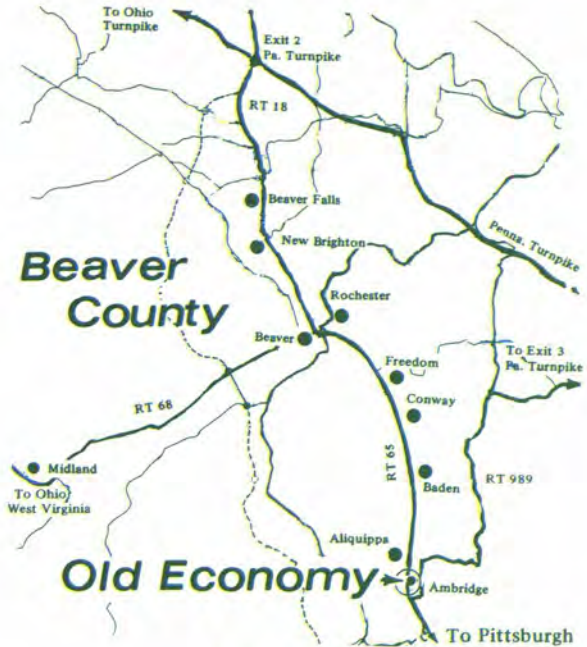
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PENNSYLVANIA TRAIL OF HISTORY



OLD ECONOMY VILLAGE

The Successful 19th-Century
Communitarian Venture of the
Famous Harmony Society

1970

Administered by
THE PENNSYLVANIA HISTORICAL
AND MUSEUM COMMISSION

*Up Brethren, the Time has come to leave
for North America, the promised Land.*
—Harmonite hymn

For many who left their homes to cross the ocean, America was "the promised land." For the pious Germans who left the Duchy of Wurttemberg and built Economy, now Old Economy Village on the *Pennsylvania Trail of History*, "the promised land" was not merely a Biblical allusion. These pilgrims, led by George Rapp, a vinedresser and weaver from Iptingen, came to found a community of brotherhood and labor which would foreshadow the millennium. Here they prepared for Christ's return.

Economy was the third and final home of the Harmony Society, which was formally established at Harmony, Pennsylvania, in 1805. The members of the Society were Pietists, part of a larger movement which shaped the religion of many Germans who had earlier come to Pennsylvania.

For many years "Father" Rapp had been acclaimed by his followers as a prophet, a view which he himself shared. Moved by his teaching, thousands had forsaken "sectarian formulas" to heed the word of God and had renounced the institutional and sacramental church (Lutheran) to form a simpler "fellowship in Christ."

As closely aligned as church and state were at home, it is not surprising that this separatism upset the authorities and that Father Rapp and many of his followers looked toward America as a haven. Rapp arrived aboard ship in Philadelphia in 1803. The following year he purchased a town site in Butler County, now the village of Harmony, and a major program of building was begun. By 1806 the community numbered about 700 souls. As was common to Pietist societies, the members deeded their property to the Society. Two years later, the practice of celibacy was instituted as a preparation for Christ's coming. In 1815, to gain the advantage of water transport, they moved to Indiana. In 1825 that community was sold to Robert Owen, the English reformer—and was renamed New Harmony, as it remains

today—and the Harmonists returned to Pennsylvania to again seek more profitable markets.

Here, at Old Economy Village, on a 3,000-acre tract, the Society established a large manufacturing center, among the principal products of which were textiles of cotton, wool, and silk, all of them acclaimed for their quality. Its farms were also productive. For a time this was the leading industrial community in the West.

Except for a split provoked in 1832 by a fake messiah, "Count Leon," who created a great deal of trouble, the Harmonites led uneventful but



prosperous lives. However, the death of Father Rapp, the advance of the Industrial Revolution, celibacy, and the dearth of new members brought a decline. During its later period the Society invested in railroads, factories, land, lumber, and oil. The Society was dissolved in 1905.

The town of Economy once covered about twenty acres. Old Economy Village occupies the center 6.7 acres of this area. What has been preserved and now restored is the administrative, cultural, and economic center of the town.



The large Feast Hall was the cultural center. In it were located the museum, printing press, and adult school. The love feasts, so typical of Pietist societies, were shared in the great Hall on the second floor. The Feast Kitchen, where meals for about 800 people could be prepared on feast days, is nearby.

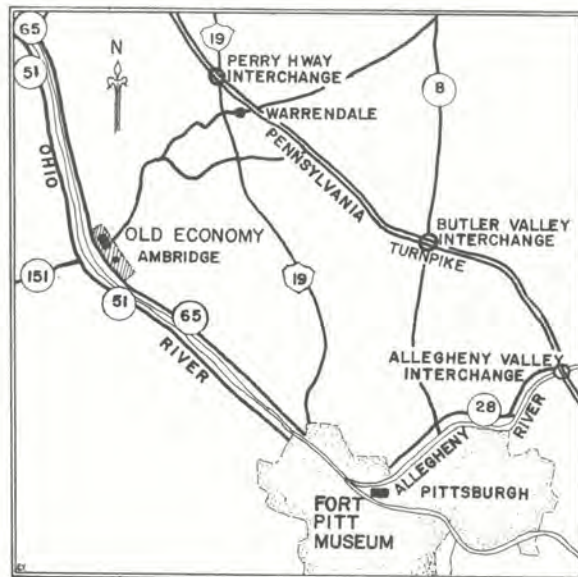
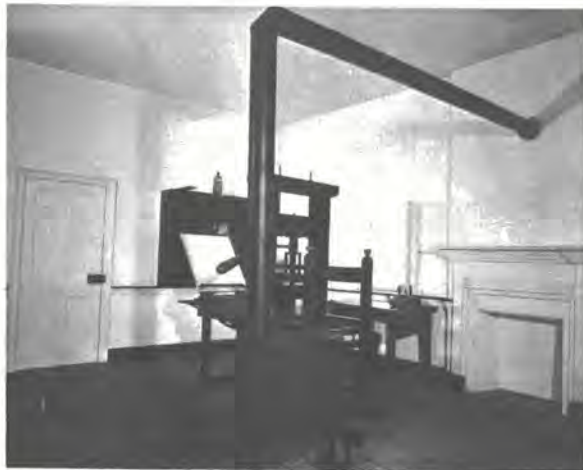
Several shops may be seen, the cabinet maker's, the tailor's, the barber's and the cobbler's. The doctor's office, the apothecary shop, and the wine cellar provided the basic needs of the community. Often close to a million dollars of business was handled in the store in a single year.

The dwelling, which may be visited, is one of the mass-produced houses in which these people lived as "brothers and sisters." One may

see in the neighborhood many of the Harmonist dwellings, now used as private homes. There is also the large formal garden with its grotto, pavilion, vines, arbors, and boxwood-lined paths, and the kitchen garden of the Great House.

The Great House itself is quite different from the typical dwelling and shows how well the Society treated its leaders. George Rapp lived in it, as did his adopted son, Frederick Reichert (or Rapp), his business manager. It was Reichert who designed the buildings and planned the community. The cemetery is located two blocks south on 11th and Church Streets. Across the street from the Great House is the church, completed in 1831, now St. John's Lutheran.

✕ An extensive program of restoration, now completed, has enhanced the historical and architectural impact of Old Economy Village. Visitors may see it now as its members did at the zenith of its career.



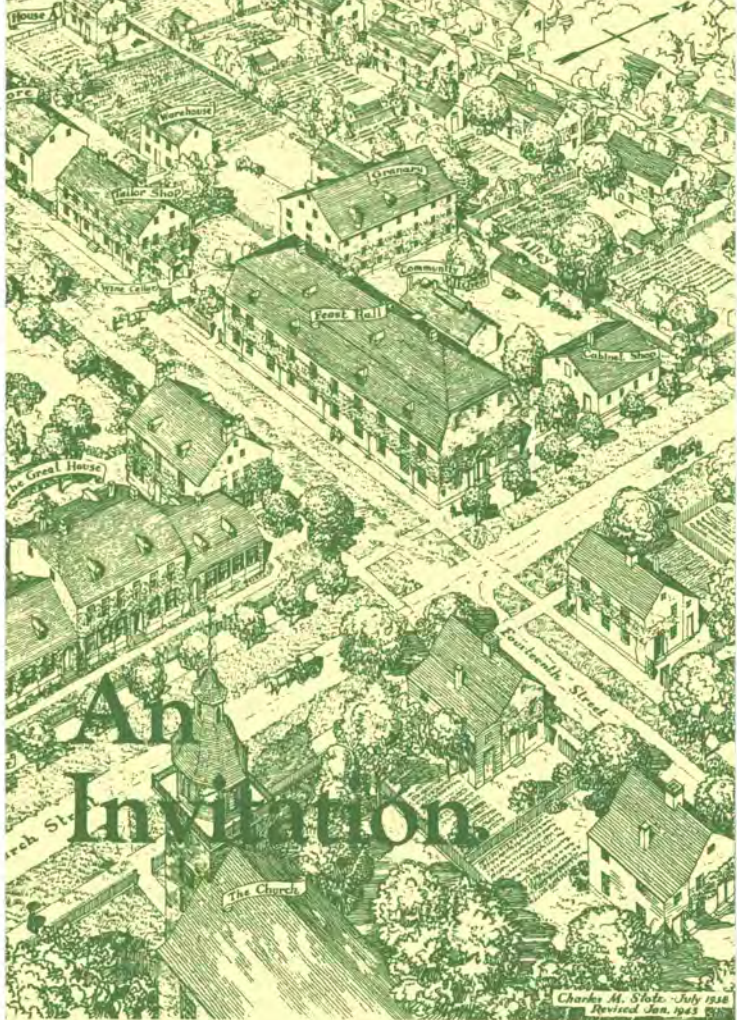
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WINTER: 9:00 A.M. to 4:30 P.M. weekdays;
1:00 to 4:30 P.M. Sunday.

Hours subject to change.

Telephone: Ambridge, Code 412, 266-4500



THE
HARMONIE ASSOCIATES
Old Economy
Ambridge, Pennsylvania

AN INVITATION TO JOIN AND SUPPORT THE FRIENDS OF OLD ECONOMY

Old Economy was once one of the more than 130 communitarian societies in the United States. These were a natural outgrowth of lack of personal and religious freedom in Europe. Now there are about half a dozen of these communities left as museums to tell the story of a vanished era in American History. Of these, Old Economy, owned by the Pennsylvania Historical and Museum Commission, is one of the largest and best preserved.

Economy gets its name from the divine economy which the Harmony Society hoped to practice on earth. Their little village of about 1000 souls covered over twenty acres. In it were their houses and factories. The Museum still preserves the center of their village, where seventeen buildings stand. In the squares surrounding the Museum grounds are many of their original buildings, their church, and their cemetery. It was at Economy that the Harmony Society became one of the leading industrial societies in the United States.

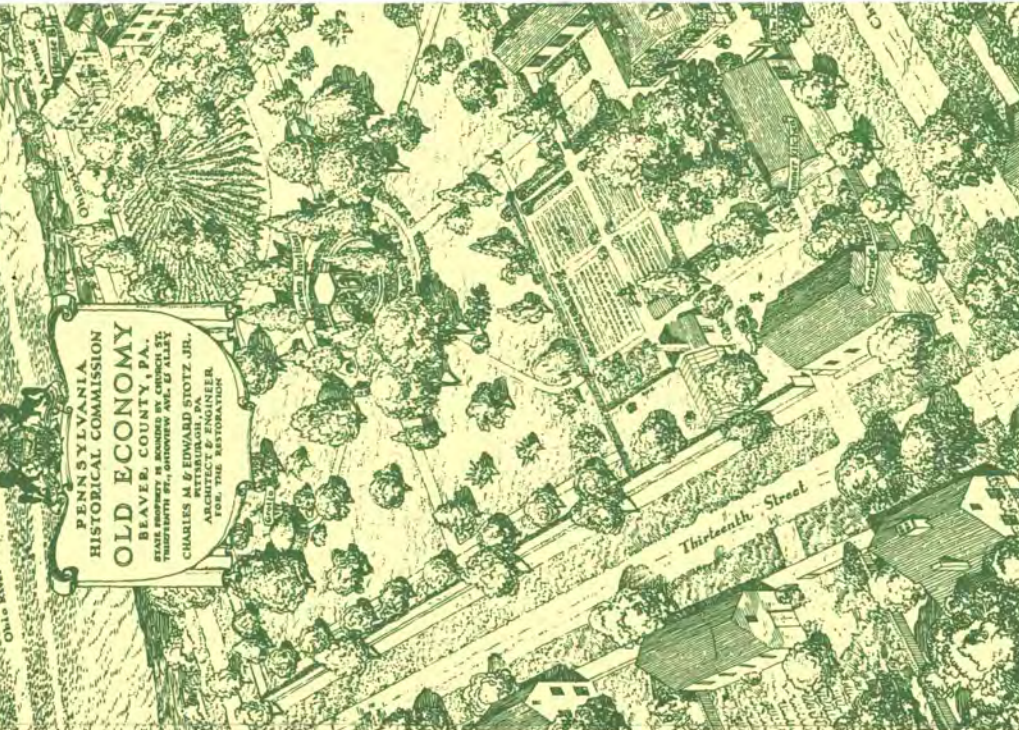
The Harmonie Associates take their name from this remarkable Society. The Harmonie Society, a band of German pietists, not only built Old Economy but two other similar towns in the United States. Founded by George Rapp in 1803, this celibate society passed out of existence in 1905. Economy was their home from 1824 until they were dissolved in 1905.

The Harmonie Associates were formed to help preserve the village of Old Economy.



AS A MEMBER YOU WILL RECEIVE

1. **PUBLICATIONS:** The Harmonie Associates publish a newsletter. Occasional publications on the history of the Harmony Society will be published.
2. **LECTURES:** The Harmonie Associates sponsor one public lecture a year by an outstanding figure in the field of social history. Other programs are offered from time to time.
3. **ACTIVITIES:** The Harmonie Associates offer a docent class, a gift shop, a spring garden party, a children's Christmas party, exhibit openings, volunteer activities in the field of preservation, and many others.
4. **FREE ADMISSION TO OLD ECONOMY:** Members are admitted free to Old Economy and receive invitations to all the activities of the Harmonie Associates.
5. **PRESERVATION:** The Harmonie Associates own one of the Harmonist houses which it is conserving and is encouraging the preservation of this area which has been so little touched by the passage of 140 years.



Make checks payable and send to:
THE HARMONIE ASSOCIATES, INC.
 The Great House Square
 Ambridge, Pennsylvania 15003

APPLICATION FOR MEMBERSHIP

- | | | | |
|--|--|--|---|
| <input type="checkbox"/> Active — \$10 | <input type="checkbox"/> Contributing — \$25 | <input type="checkbox"/> Patron — \$1000 | <input type="checkbox"/> Professional — \$5 |
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NAMES AND ADDRESSES OF POSSIBLE FRIENDS OF OLD ECONOMY

Old Economy Village

on the

PENNSYLVANIA TRAIL OF HISTORY



Old Economy—The Great House and Church from Garden

Third and Final Home of the Famous
Harmony Society Restored as It Was
More than a Hundred Years Ago

PENNSYLVANIA
HISTORIC PROPERTIES

Administered by

THE PENNSYLVANIA HISTORICAL
AND MUSEUM COMMISSION

Harrisburg, Pennsylvania



The Great House and Church from Garden

OVERLOOKING the busy Ohio, OLD ECONOMY at Ambridge is at the westernmost extremity of the *Pennsylvania Trail of History*. Set in the midst of one of the nation's great industrial valleys, its peaceful atmosphere is a curious blending of deep piety, nineteenth-century communitarianism, and the bustling prosperity of the early Industrial Revolution in America.

OLD ECONOMY was the third and final home of the Harmony Society, founded by George Rapp in 1805. Father Rapp, as he came to be called, was the religious leader of a group of German Pietists, who migrated from Wurttemberg to escape persecution. Believing that Christ would soon return to earth, these devout people were likewise convinced that they could best prepare for this event by living a communal life of brotherly love. This conviction led them to create the Society at Harmony in Butler County, Pennsylvania, in 1805 and to give up all their property to the Society to be administered by George Rapp and his associates for the benefit of the whole community.

They stayed at Harmony until 1815, when they moved to Indiana. Selling this New Harmony settlement to Robert Owen in 1825, they returned to Pennsylvania, establishing ECONOMY on a 3,000-acre tract extending for five miles along the Ohio in Beaver County.

Despite its spiritual emphasis, the Harmony Society enjoyed a great material prosperity. Its farms were well tilled and productive; the products of its craft shops found a ready market; and its factories produced cotton, woolen, and silk textiles which were highly acclaimed for their quality. Through its surplus funds the Society became a stimulating influence on the economy of the whole upper Ohio Valley region, supplying investment capital for railroads, oil wells, and many industrial enterprises.

The slow decline of the Society began about 1868 and was the result of a variety of causes including the practice of celibacy, unwise investments, and the loss of productive energy. By 1905 it was officially dissolved, and in 1916 two city blocks, which formed the center of the community, escheated to the Commonwealth.

Included among the seventeen surviving structures are Rapp's Great House, the Feast Hall, the symbolic Grotto in the gardens, and a number of shops and dwellings. With their furnishings and exhibits, these buildings give the visitor a good insight into early nineteenth-century architecture and economic life as well as an appreciation of this unique community which united high spirituality with unusually efficient material talents.



Feast Hall and Shops

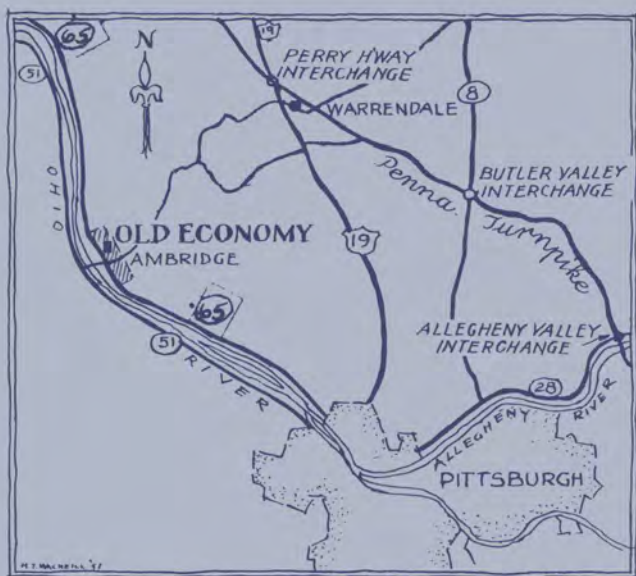
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Hours subject to change.

Telephone: Ambridge, Code 412, 266-4500





Old Economy
Ambridge, Beaver County

●

THIRD AND LAST HOME
OF THE
HARMONY SOCIETY

●

Property of the
Commonwealth of Pennsylvania

Administered by
PENNSYLVANIA HISTORICAL
COMMISSION
DEPARTMENT OF PUBLIC INSTRUCTION
1941

Old Economy

TIME seems to stand still at Old Economy, the third and final home of the Harmony Society. Within the Great House, the Music Hall, and the other buildings of the state-owned property, the visitor can sense the living spirit of a remarkable past. Here is not only the relic of an interesting experiment in communal living and industry, but a fascinating museum of the domestic manufactures of the early nineteenth century. The feeling of the past which pervades its buildings and grounds is heightened by the contrast with the industrial town of Ambridge which surrounds it.

The beginnings of the religious movement which culminated in the Harmony Society were in the small kingdom of Wurttemberg, in Southern Germany. There, George Rapp, a lay preacher of peasant origin, gathered a goodly band of followers by his teachings, which stemmed from the German Pietist movement. Pietism, like the Methodist movement in England, was essentially a revolt against the skeptical rationalism of the eighteenth century. Encountering hostility and intolerance in their native land, Rapp and his followers resolved to migrate to America where they would be free to carry their doctrines into practice.

In 1803 Rapp sold his property in Wurttemberg and took ship for Baltimore in order

to find a suitable place for settlement in the New World. His affairs in Germany were left in the hands of his capable young assistant, Frederick Reichert, who followed him to America in 1804. More than five hundred of his followers crossed the ocean in that year. Their first settlement was on a tract of five thousand acres on the bank of Connoquenessing Creek in Southwestern Butler County, Pennsylvania. The colony was named "Harmonie" or "Harmony," in recognition of the virtue which they thought most essential to their success. It was here that the Harmony Society was formally organized on February 15, 1805.

George Rapp, later called Father Rapp by his disciples, was chosen head of the Society, and Frederick Reichert was named financial agent. By their covenant the members agreed to turn over to Rapp and his associates all their real and personal property for community use and benefit, and to abide by all the rules and regulations of the Society. In return, they were to receive church privileges and school instructions, and all the necessities of life, whether well or sick, whether aged or otherwise unable to work, and whether as children they were offspring of living or deceased members.

After ten prosperous years at Harmony, the Harmonites sold their land, buildings, and improvements for \$100,000 and migrated in a body to a 25,000 acre tract along the Wabash River in Indiana, where they founded

the town of New Harmony in 1815. Malaria was then prevalent in that region, and the hostility of neighboring settlements restricted the market for their services and products, yet they prospered in an era of national depression. They completed a decade at New Harmony, then in 1825 sold their estate for \$150,000 to Robert Owen, the English social theorist.

Rapp and his followers returned to Pennsylvania, and founded the town of Economy. This third settlement was named from the German "Oekonomie," meaning the science and practice of economics. It was located on a tract of three thousand acres extending five miles along the Ohio River and one mile inland, eighteen miles north of Pittsburgh. Building again, they soon established another thriving community, whose agricultural and manufactured products found a ready market in the Pittsburgh region. The wealth accumulated by the Society played no small part in the industrial development of the region, for they were ready to invest in likely enterprises.

The Harmonites were skilled craftsmen and expert farmers. The amazing prosperity of the Harmony Society, until the death of Father Rapp at the age of ninety, in 1847, was probably due to the ability of Frederick Reichert, their financial agent, and to the skill of the Society's craftsmen—carpenters, blacksmiths, wagon-makers, weavers, tailors, and coopers. Their land was a model for

thrift and productiveness. The broadcloth, muslin, satin, and velvet woven at Economy was thought better than any Eastern product. This high-grade craftsmanship built up a lucrative trade. At one time the Harmony Society is said to have owned property worth at least \$4,000,000.

Decline followed the death of Father Rapp. Many causes have been assigned for this decline, including: the adoption of celibacy; excessive generosity; some unwise investments; and the fact that the community gradually became one sustained by outside investments rather than by its own labors. Celibacy was gradually introduced about 1807, and became a firm tenet, preventing any natural increase within the community. The adoption of children and the reception of new members could not overcome the loss through death and withdrawal. In 1894 there were only eighteen members living, and only two remained when the Society was dissolved in 1905.

In 1893 there began a series of law suits which troubled the last years of the Harmony Society. Charges of mismanagement, attempts made by so-called heirs to lay claim to a share in the Society's property, and damage suits, were stimulated by the exaggerated popular conception of the wealth of the Society. All these attacks were met successfully, but even the Society's dissolution in 1905 did not stop the litigation. Finally, in 1910, the Commonwealth began escheat proceedings, as is usual when there are no heirs to an estate.

By the final settlement in 1916, the Commonwealth received title to the Great House block and to that half of the adjoining block on which the Music Hall is situated. In 1919 this property was placed under the administration of the Pennsylvania Historical Commission, in whose care it still remains.

The block and a half belonging to the Commonwealth contains the principal buildings of the Harmony Society, including some seventeen structures. The Great House is a forty-five room structure of hand-made red brick. Originally two separate homes for Father Rapp and Frederick Reichert, and connected by a one-story wing prior to 1832, there are some clashes in architectural style, but as a whole, the Great House is impressive and harmonious. The large, square, high-ceilinged rooms, amply provided with windows and fireplaces, are comfortable and inviting; and with their furniture and equipment, which is gradually being restored and arranged, the Great House well illustrates the cultured, industrious life of the Society's leaders.

Behind the Great House are the beautiful Community Gardens, extending to the river road. Once planted with many varieties of flowers and trees, its shaded lawns are still a serene and tranquil spot; the contemplated restoration should add greatly to the beauty of this park. In the center of the Gardens is a pavilion or garden temple, with a fish-pond surrounding it like a moat. Off to one

side is the Grotto, perhaps the most unusual structure on the property. Built of rough stone boulders, but having a beautiful interior, it was intended to symbolize the ideal Harmonite, rough and rugged on the outside, but containing a beautiful spirit.

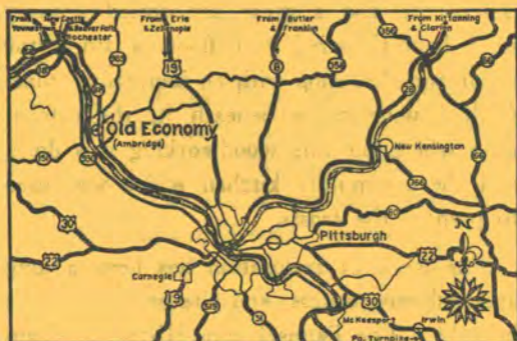
The Music Hall, or Feast Hall, is a large three-story building, of which the beautiful Colonial doorway is considered the most remarkable architectural detail of all the structures. In its early days this was really a Town Hall. The large hall on the second floor was used for general assemblies and for the three annual feasts. The seven rooms on the first floor were formerly used by the band and orchestra, by the printing establishment, for supplies, and to house the museum.

In the same block are two dwellings of the type used by ordinary members of the Society. Like the eighty others which were once included in the community, each had its yard with garden and woodshed, and the arrangement of the interiors is more or less identical. There are also a great five-storied granary with hand-timbered first floor, a store, the tailor and shoe shop with an impressive stone-vaulted wine cellar beneath it, the cabinet shop where the fine woodworking was done, and the community kitchen which was used to prepare the feasts.

The work of restoration has been a long and arduous process, and the end is not yet in sight. The Pennsylvania Historical Commission is fortunate in having the cooperation

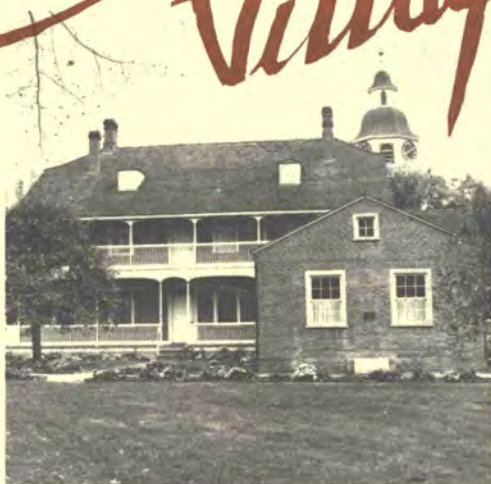
of the General State Authority for the execution of many of its plans. Late nineteenth-century alterations to the buildings must be removed and many repairs must be made. Provision is to be made for lighting and heating. Landscape architects will attempt to restore the gardens and grounds to the appearance they had when the Harmony Society was at the zenith of its prosperity.

Much remains to be done, but even today the visitor cannot but feel that he is entering another day and age when ways of living were far different from his own. There is cause for wonder in the strength and aspiration of these people who fixed their eyes on Heaven and built a Utopia on earth. The imperfections, the causes of their failure, may be passed over; but their aspiring faith, their industrious lives, and their contributions to the economic development of Western Pennsylvania, deserve remembrance.



OLD ECONOMY VILLAGE
BEAVER COUNTY • PA

Old Economy Village



Old Economy Village
was the home of the Harmonists,
a nineteenth century
Christian communal society
best known for its
piety and industrial prosperity.

◆ ◆ ◆
ADMINISTERED BY THE PENNSYLVANIA HISTORICAL
AND MUSEUM COMMISSION

1991

Old Economy Village, the third and final home of the Harmony Society, was built by one of America's most successful Christian communal groups.

In 1804, the Harmonists migrated to America from Iptingen (near Stuttgart) in southwest Germany seeking religious and economic freedom. Nearly 800 farmers and craftsmen followed their leader George Rapp (1757-1847) first to Butler County, Pennsylvania and then to Posey County, Indiana. They stayed 10 years in each, building and naming their towns Harmony. The towns were designed by Frederick Rapp (1775-1834), the adopted son of the Founder.

In 1824, the Harmony Society returned to Beaver County, Pennsylvania and built "Oekonomie" from the primeval forest overlooking the Ohio River. The Society gained worldwide recognition for its religious devotion and economic prosperity.

The Harmonists developed their simple, pietistic lifestyle based upon that of the early Christian Church. Because they expected Christ's Second Coming to earth at any moment, they adopted celibacy in 1807 in order to purify themselves for the Millennium — Christ's 1,000 year reign on earth. Everyone worked for the good of the Society and received, in turn, what he needed to live simply and comfortably.

The Harmony Society successfully "placed the manufacturer beside the agriculturalist," as Thomas Jefferson observed of them. They economically adapted and developed new technologies for their daily needs and lives, and made quality industrial products.



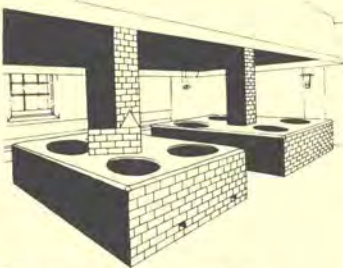
By 1825 they had constructed cotton and woolen factories powered and heated by steam engines, and developed centralized steam laundries and a dairy. They built shops for blacksmiths, tanners, hatters, wagonmakers, cabinetmakers and turners, linen weavers, potters, and tinners. Later, they developed a technology for high-quality silk for which they received gold medals during exhibition competitions in Boston, New York, and Philadelphia.

Despite the Society's economic success, time and events brought its decline. In 1832, one third of the members left Economy under the leadership of Count de Leon, a self-proclaimed prophet. And, in 1847 Father Rapp died. Although the Harmonist leaders turned to new business ventures — railroads, oil production, and building Beaver Falls and its industrial complex — their economic vitality, like their membership, waned. By the end of the century only a few Harmonists remained. In 1905 the Society was dissolved. Afterwards, the site was acquired by the Commonwealth of Pennsylvania in 1916 and is now administered by the Pennsylvania Historical and Museum Commission.

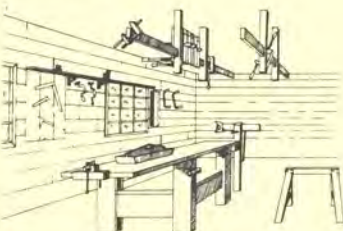
Today, Economy is a six-acre historic site representing the social, religious and economic hub of the Harmony Society. Over 16,000 Harmonist objects are exhibited in 17 restored Harmonist structures built between 1824 and 1830. Old Economy Village reflects the Harmonists' commitment to the religious discipline and economic industry which built their American Utopia.



***1. Feast Hall** was Natural History and Fine Arts Museum, first open to the public in 1826. The Library and adult education classrooms for the Society members were also here. Six times a year, all the Harmonists gathered in the 100 by 50 foot hall on the second floor to celebrate their anniversaries, hold their love feasts, and celebrate The Last Supper.

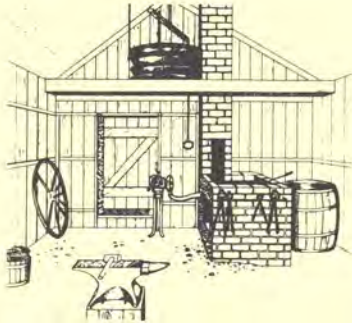


***2. Community Kitchen** in which foods for Harmonist feasts were prepared. This building's unusual roof contains two trap doors that open and allow steam to escape from the kitchen. A second raised roof keeps out rain and snow.



***3. Cabinet Shop** contains original Harmonist tools, benches, and lathes that fash-

ioned the buildings, woodwork, and furniture seen throughout the historic site. The Harmonist Clock Shop and Lock Shop are next door. Here the steeple clock of St. John's Church (across the street) was made.



***4. Blacksmith Shop** contains tools used for demonstrations. The original Harmonist blacksmith shop was one block east of this area. There, smiths mended tools and fashioned hoops for barrels, wheels for wagons, and shoes for horses in the shop's five furnaces. Present building is circa 1900.

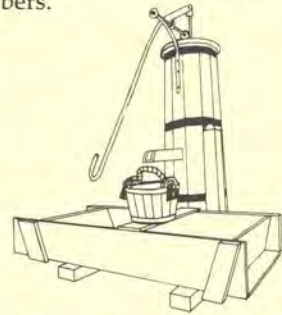
5. Granary housed one year's supply of grain to be used by the Harmonists when Christ returned to earth. This building has five floors and a cider storage cellar. On the west side is the elevator shaft that rises to the upper levels. There were once two such buildings at Economy.



***6. Oven** used for demonstrations. In 1826, each Har-

monist house had one; later, neighboring households shared ovens. By 1870 a central bakery (near the Greenhouse) provided all the Society's bread. Present oven built in 1974.

7. Warehouse was probably the first building at Economy in 1824, for housing the Society's Store. Two years later, a new brick building (across the yard on 14th Street) became the public store. This frame building contained supplies for the Society members.



***8. Pump** is a reproduction of an original Harmonist pump. Some pumps at Economy drew water from the underground fissure below the Ohio River. Other water flowed through the town by underground wooden pipes to street troughs and to the gardens. Visitors may pump the handle and enjoy a drink.



9. Baker House where storekeeper Romelius Baker, his mother, sister, and the famous Hungarian poet Nicholas Lenau (in 1832) lived. Following Father Rapp's death, Baker became head of the Harmony Society but he continued to live here, near the Store until 1860.

***10. Family Shed** was vital to a Harmonist household, combining a wood shed, cow stall and chicken coop, necessary (outhouse), cold cellar, storage area, and tool shed. These sheds were sometimes shared by Harmonist households.

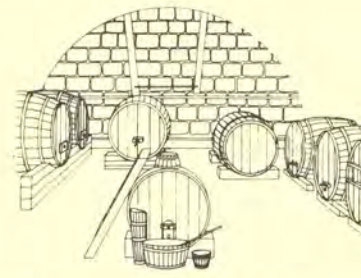
***11. Baker House Garden** is a re-creation of a typical Harmonist family garden. Old varieties of plants and vegetables have been reintroduced and planted according to historic arrangements.

12. Lenz House is closed to the public. It is named after Jonathan Lenz, a member who lived here.

13. Store built in 1826 to house the Harmonist Store and Economy Post Office. Here people outside the Society could purchase Harmonist-made cloth and spirits, as well as hundreds of items made in Philadelphia and Pittsburgh — fishing hooks, china, candy, and coffee. Neighbors picked up their mail and newspapers or sold their wool or bacon to the Society.



***14. Mechanics Building** contained the Tailor Shop, Hat Shop, Shoemaker Shop, and possibly the Print Shop. Harmonist tools and benches are displayed here. The wooden printing press was last used by the Harmonists in 1832. Below these shops,



the cut-stone ceiling of the **Wine Cellar (14a)** rises 20 feet at the center and contains the barrels (one holds 1,250 gallons) that once held the Society's famous wines. From winter to summer, the temperature here varies only a few degrees.



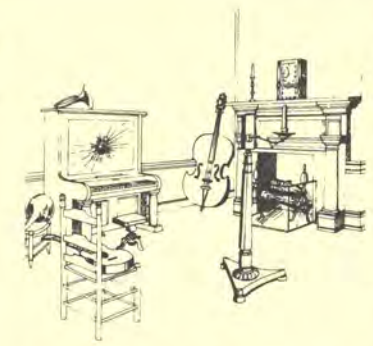
***15. George Rapp Garden** was described by nineteenth-century visitors to Economy as "neatly laid out in lawns, arbours, and flower beds . . ." with an open **Pavilion (15a)** over a pool that held



a "well executed female statue" holding a lyre, and a straw-roofed **Grotto (15b)**. Many old varieties of flowers and trees have been returned to the

garden. Tulips, dahlias, and other perennials were favored by the Harmonists, as were apple and pear trees — a Garden of Eden.

16. George Rapp House described in 1826 as the "principal building two stories high, with two lower wings standing in the same line" along Church Street. George Rapp furnished his house with objects made at Economy. He lived here with his wife, daughter-in-law, and granddaughter.



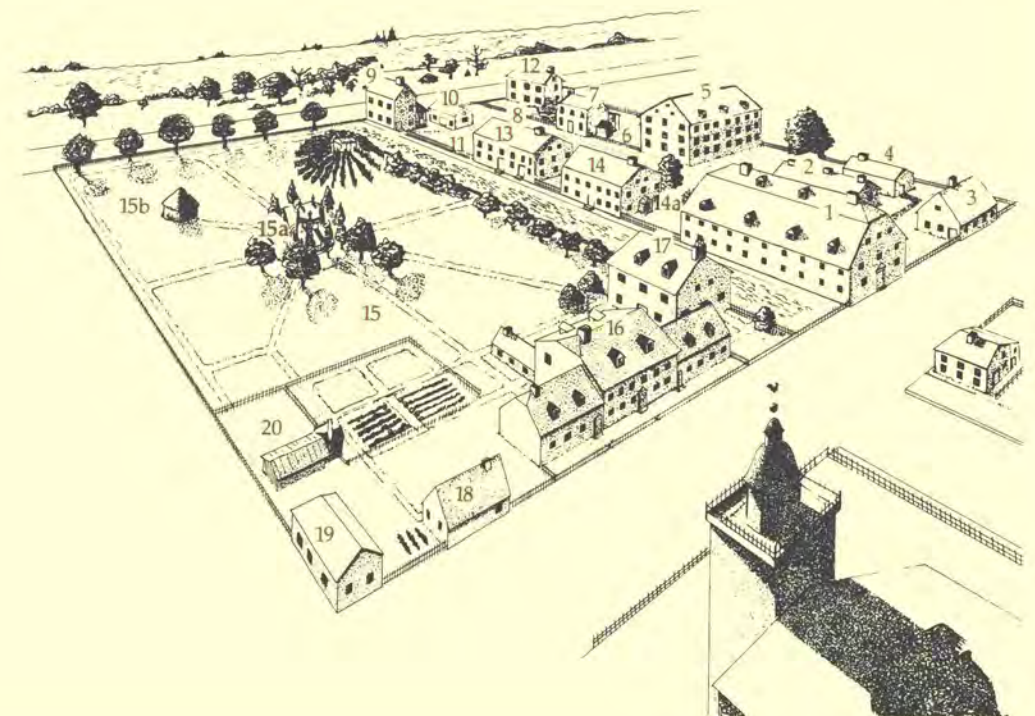
17. Frederick Rapp House added to the rear of Father Rapp's House around 1828. Adopted by George Rapp, Frederick was a co-founder of the Society, an architect, stonemason, and businessman. He was the Society's principal representative in the outside world. He furnished his house with stylish objects, many purchased in Philadelphia or Pittsburgh.

***18. Summer Kitchen** was used for cooking and other kitchen duties in summer's hot weather in order to keep the George Rapp House cool. Today, restrooms and vending machines are available here for visitor and handicapped use.

***19. Carriage House** housed the Rapp family's carriages and horses. This restored building now contains the 1826 Harmonist-built side-pump fire engine, a later fire engine made in Seneca Falls, New York, a hearse, and Father Rapp's carriage.

20. Greenhouse, a modern facility. The Harmonists had a large greenhouse (on site of the present-day vegetable garden) to which a conservatory was added around 1895.

* — Self-guided tours



VISITING HOURS

Open Tues. -Sat., 9 A.M. -4 P.M.; Sun., Noon-4 P.M.
Closed Mondays and holidays, except Memorial Day,
July 4 and Labor Day. Admission charged. Hours may
be subject to change. Please allow 1½ hours for a visit.

A ticket stub from Old Economy Village is good toward reduced adult admission at any of the Pennsylvania Historical and Museum Commission historic sites and museums listed in the *Pennsylvania Trail of History* brochure. Free unlimited admission to all PHMC historic sites and museums is available through the "Friends of the PHMC" program. For information inquire where you purchased this ticket; or call (717) 787-2407.

SPECIAL EVENTS

Mid-summer, Kunstfest
December, Nineteenth-century Christmas



OLD ECONOMY VILLAGE

Fourteenth and Church Streets
Ambridge, PA 15003
(412) 266-4500

Old Economy Village is accredited by
The American Association of Museums



A NATIONAL HISTORIC LANDMARK



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Old Economy

on the

PENNSYLVANIA TRAIL OF HISTORY



Old Economy—The Great House and Church from Garden

Third and Final Home of the Famous
Harmony Society Restored as It Was
More than a Hundred Years Ago

PENNSYLVANIA
HISTORIC PROPERTIES

Administered by

THE PENNSYLVANIA HISTORICAL
AND MUSEUM COMMISSION

Harrisburg, Pennsylvania



An Interior Scene in the Great House

OVERLOOKING the busy Ohio, OLD ECONOMY at Ambridge is at the westernmost extremity of the *Pennsylvania Trail of History*. Set in the midst of one of the nation's great industrial valleys, its peaceful atmosphere is a curious blending of deep piety, nineteenth-century communitarianism, and the bustling prosperity of the early Industrial Revolution in America.

OLD ECONOMY was the third and final home of the Harmony Society, founded by George Rapp in 1805. Father Rapp, as he came to be called, was the religious leader of a group of German Pietists, who migrated from Wurttemberg to escape persecution. Believing that Christ would soon return to earth, these devout people were likewise convinced that they could best prepare for this event by living a communal life of brotherly love. This conviction led them to create the Society at Harmony in Butler County, Pennsylvania, in 1805 and to give up all their property to the Society to be administered by George Rapp and his associates for the benefit of the whole community.

They stayed at Harmony until 1815, when they moved to Indiana. Selling this New Harmony settlement to Robert Owen in 1825, they returned to Pennsylvania, establishing ECONOMY on a 3000-acre tract extending for five miles along the Ohio in Beaver County.

Despite its spiritual emphasis, the Harmony Society enjoyed a great material prosperity. Its farms were well tilled and productive; the products of its craft shops found a ready market; and its factories produced cotton, woolen, and silk textiles which were highly acclaimed for their quality. Through its surplus funds the Society became a stimulating influence on the economy of the whole upper Ohio Valley region, supplying investment capital for railroads, oil wells, and many industrial enterprises.

The slow decline of the Society began about 1868 and was the result of a variety of causes including the practice of celibacy, unwise investments, and the loss of productive energy. By 1905 it was officially dissolved, and in 1916 two city blocks, which formed the center of the community, escheated to the Commonwealth.

Included among the seventeen surviving structures are Rapp's Great House, the Feast Hall, the symbolic Grotto in the gardens, and a number of shops and dwellings. With their furnishings and exhibits, these buildings give the visitor a good insight into early nineteenth-century architecture and economic life as well as an appreciation of this unique community which united high spirituality with unusually efficient material talents.



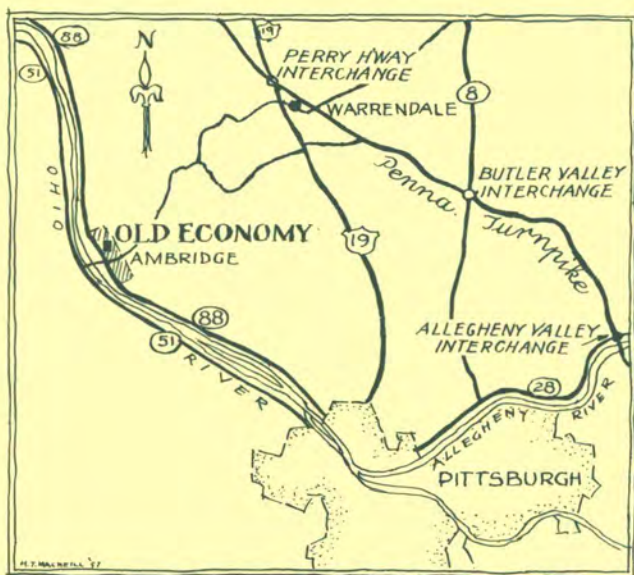
Feast Hall and Shops

Visiting Hours

SUMMER: 8:30 A. M. to 5:00 P. M. weekdays; 12:00 noon to 6:00 P. M. Sunday.

WINTER: 8:30 A. M. to 4:30 P. M. Monday to Friday; 10:00 A. M. to 4:30 P. M. Saturday; 12:00 noon to 4:30 P. M. Sunday.

Telephone: Ambridge, COngress 6-4500



Unscanned Materials

The following documents from this file were not scanned:

- Reibel, Daniel B. *A Guidebook to Old Economy*. Harrisburg: Pennsylvania Historical and Museum Commission, 1972.
- Reibel, Daniel B. *Bibliography of Items related to The Harmony Society with Special Reference to Old Economy*. Ambridge: Pennsylvania Historical and Museum Commission, 1974.