

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

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 00000669

Date Listed: 5/3/2001

Property Name: New Harmony Historic District

County: Posey

State: IN

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patricia Andrews
Signature of the Keeper

5/3/2001
Date of Action

=====

Amended Items in Nomination:

This SLR amends the status of two buildings, the Roofless Church and the Atheneum, to change them from contributing to non-contributing to the historic district. Because of their age, the Roofless Church, constructed in 1960, and the Atheneum, constructed in 1979, must be demonstrated to be of exceptional importance to contribute to the district. The registration form for the district does not provide the required historic context from which to evaluate the buildings, nor does it demonstrate that there exists a scholarly consensus, based upon a substantial amount of professional, documented materials, that these buildings have received clear, widespread recognition of their value as historically important for exceptional architectural merit. The resource count in Section 5 of the form is amended to show that there are 212 contributing buildings and 60 non-contributing buildings in the historic district.

**United States Department of the Interior
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**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name New Harmony Historic District
other names/site number 129-455-16000

2. Location

street & number see continuation sheet N/A not for publication
city or town New Harmony N/A vicinity
state Indiana code IN county Posey code 129 zip code 47631

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
[Signature] 3/1/01
Signature of certifying official/Title Date
Indiana Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register
 See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other, (explain:) _____

Signature of the Keeper Date of Action
Patrick Andrews 5/3/2001

5. Classification

Ownership of Property
 (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
 (Check only one box)

- building
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
214	58	buildings
8	3	sites
6	10	structures
7	16	objects
235	87	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

26

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 DOMESTIC: Multiple Dwelling
 COMMERCE/TRADE: Business
 SOCIAL: Meeting Hall
 RECREATION/CULTURE: Auditorium
 RELIGION: Religious Facility
 OTHER: scientific laboratory

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 COMMERCE/TRADE: Business
 RECREATION/CULTURE: Museum
 LANDSCAPE: Garden
 EDUCATION: Library
 GOVERNMENT: City Hall

7. Description

Architectural Classification

(Enter categories from instructions)

OTHER: Harmonist
 MID-19th c.: Greek Revival
 MID-19th c.: Gothic Revival
 LATE VICTORIAN: Queen Anne
 LATE VICTORIAN: Italianate

Materials

(Enter categories from instructions)

foundation: BRICK
 walls: WOOD: Weatherboard
 BRICK
 roof: ASPHALT
 other: STONE

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

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

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

Property is:

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

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)

- SOCIAL HISTORY
- SCIENCE
- EDUCATION
- ARCHITECTURE
- LANDSCAPE ARCHITECTURE
- PERFORMING ARTS

Period of Significance

1814-1951

Significant Dates

1814
1825

Significant Person

(Complete if Criterion B is marked above)
see continuation sheet

Cultural Affiliation

Architect/Builder

Johnson, Philip
Meier, Richard
Woollen, Evans

9. Major Bibliographic References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Historic New Harmony, Inc.

10. Geographical Data

Acreage of Property 155 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 417870 4221160
Zone Easting Northing

3 16 418910 4220000
Zone Easting Northing

2 16 418900 4220780

4 16 418230 4219410

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jena Roy, Julie Eickhoff, Susan Branigin
organization Historic New Harmony, Inc. date 01/28/00
street & number 506 1/2 Main Street telephone 812-682-4488
city or town New Harmony state IN zip code 47631

Additional Documentation

Submit the following items with the completed form.

Continuation Sheets

Maps

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

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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New Harmony Historic District, Posey County, IN

2. Location

Roughly bounded by Third Street, Steammill Street, south along both sides of Main Street to include Maple Hill Cemetery, Arthur Street on the west, the Atheneum property extending to the Wabash River, and the north side of North Street.

6. Function or Use

Current Functions

LANDSCAPE: garden

7. Description

Architectural Classification

Modern Movement

Materials

foundation STONE: sandstone
CONCRETE

walls METAL: aluminum
METAL: cast iron
SYNTHETICS: vinyl

roof WOOD: shingle
METAL: tin
STONE: slate

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Narrative Description

Summary:

The New Harmony Historic District is a diverse district that encompasses a large portion of the town of New Harmony. It is comprised of primarily residential structures, but includes a substantial commercial core as well as several parks and interspersed institutional buildings. The district is comprised a large area that extends several blocks north and south of the main east/west thoroughfare, with an elongated tail that runs south along the main north/south highway. With only few exceptions, the buildings in the district retain a high level of integrity.

The architectural styles represented in the district include a range from the period of significance. The predominant styles are Harmonist, Greek Revival, and Queen Anne/Free Classic; however, the district is also marked by a variety of vernacular house types, a hand-full of 20th century homes, a late Victorian commercial core, 20th century Romanesque or Neoclassical Revival institutional buildings, and a few outstanding examples of contemporary architecture.

Description:

New Harmony is situated on a flat tract of land overlooking the Wabash River. The town is located 29 miles from Evansville and is surrounded by fertile rolling farmland. The Harmonists, who founded and laid out New Harmony in 1814, platted a one square mile area in a strict north-south grid with wide tree-lined streets, each named for the most imposing building on that street. This original square mile still retains the original Harmonist plan. The New Harmony Historic District encompasses most of the original square mile as well as a large portion of the rest of the town, including the two main highways that cross at right angles near the center of town. Neighborhoods in New Harmony that were not included in the district had no or few contributing historic resources; however, a number of notable scattered sites do exist outside of the district boundaries.

The district has an open feel due to the many grassy lots and small parks located throughout town. Residences within the district are reasonably well spaced with modest yards. Many yards are filled with gardens, a feature of the district that has existed since the time of the Harmonists. The streetscape in the commercial core is more tightly spaced, with the exception of an empty corner at Main and Tavern Streets where three buildings burned in 1998. Buildings are set on or near the street through most of the district, and all buildings are located at street level, with no rise in the terrain. The exception is found along Main Street to the south, where setbacks increase somewhat, lots are generally larger, and houses rise slightly above street level as the landscape slopes gently away from the street. Residential neighborhoods are shady, with rows of mature trees along the sidewalks. Especially ubiquitous in the district are New Harmony's famed Golden Raintrees. In general, building heights rise only one or two stories, with the exception of a few commercial or institutional buildings that rise to three stories and the Harmonist granary

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that is five stories tall. The street layout, gardens, and tree-lined residential neighborhoods are all a legacy of the original Harmonist plan and are extremely intact.

The district contains 214 contributing buildings not part of the 1965 NHL designation and 58 non-contributing buildings. It contains eight contributing sites including Maclure Park, the Harmonist Shoe Factory lot, the Harmonist Cemetery, Maple Hill Cemetery, the Harmonist Labyrinth, the Thomas Say tomb, Murphy Park, and Tillich Park and three non-contributing sites including the Labyrinth Sacred Garden, Carol's Garden, and Church Park. The district contains six contributing structures including the swimming pool at the New Harmony Inn, a garage at 1023 Granary, a garage at 332 Church, the Eigner barn, the Potter's barn, and the Hop House and ten non-contributing structures including the replica of the Harmonist summer kitchen, a log structure at 324 North, the *Chapel of the Little Portion*, the Barn Abbey, the green house at the New Harmony Inn, an outbuilding at 625 North, the Theatre Barn, the shelter house at Murphy Park, the restroom building at Murphy Park, and the log house at Murphy Park. It contains seven contributing objects including *The Descent of the Holy Spirit*, the *Memorial Gates*, the *Polish Memorial*, the *Arch*, the *Shrine of Our Lady, Queen of Peace*, the New Harmony Water Tower, and the bust of Paul Tillich. The district contains sixteen non-contributing objects including *As the Clay*, *Baptismal Font*, *Pieta*, *Angel of Annunciation*, *Sky Dance*, *Bench*, *Saint Francis of Assisi* and the *Angel of the Sixth Seal*, *Waterfall*, *Shalev*, *Beau Vase*, *Tribute to Tecumseh*, *St. Louis*, *Canterbury Cross*, *Orpheus Fountain*, *Carol Owen Coleman's Fountain of Life*, and *For Carol*.

The condition of most of the structures within the district is good or excellent. There are only a few examples of modern infill housing and significant alterations are minimal. In general, buildings have been maintained to retain their historic integrity and in many cases have been meticulously restored to their original appearance. Of 23 remaining Harmonist buildings, 12 have been restored by Historic New Harmony and the Indiana Department of Natural Resources to their c.1822 appearance and now serve as museum/tour sites. Other Harmonist buildings are used as private residences and have been modernized or expanded with additions to the rear of the structures.

A wide variety of 19th and 20th century architectural styles and types are represented in the district. Most residences were built in the 19th century, however a handful of early to mid 20th century houses are scattered throughout town. The most common residential styles are Harmonist, Greek Revival, and Queen Anne/Free Classic. Also predominant in the district are a variety of vernacular house types, some of which display 19th century stylistic elaboration. Located at the intersection of Church and Main Streets is a roughly five block commercial core containing primarily post Civil War structures. Institutional structures, such as the town hall and library, were built in the Romanesque or Neoclassical Revival styles. Along the northern boundary of the district are found a number of significant contemporary structures, the most outstanding of which are Richard Meier's Atheneum and Philip Johnson's Roofless Church. These modern buildings are juxtaposed near a collection of pioneer log houses. The Harmonist structures are concentrated within the original mile square; however, other architectural styles are scattered around the district.

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Locally made bricks were used to build many structures throughout the town. The hand-made bricks are especially notable in the Harmonist structures, which were constructed of sun-dried brick made in the early Harmonist brickyard. The other prevalent building material in the district is poplar clapboard siding. Clapboard-sided Harmonist structures have beaded clapboards to help facilitate run-off of rainwater.

Among the most important residential properties in the New Harmony Historic District are the numerous Harmonist residences. The Harmonists built residences in three phases: from 1814-1818, they built with log, from 1818-1822 they built with beaded clapboard, and from 1822-1824, they built with brick. No matter which building material was used, all of the Harmonist houses look alike. They are two stories tall with a 20 X 30 plan, a side entry, and an end-gabled roof. Each originally had an upper and lower hall, two sleeping chambers above, and a kitchen and common room below. Only two log Harmonist houses remain in the district today: the 1815 Barrett-Gate House at 500 North Street and a small single pen home located at 505 Granary Street. Unaltered examples of the Harmonist's later construction techniques are the David Lenz House at 324 North Street and the Salomon-Wolf House at the corner of Brewery and Granary Streets. The former, built c.1822, is constructed of clapboard, while the latter, built in 1823, is constructed of brick. Other examples of Harmonist residences are found throughout the district. Several non-residential Harmonist structures still stand in New Harmony as well. The granary, located on its namesake Granary Street, is a five-story fieldstone and brick building. Community House No. 2 at 410 Main Street is one of four original Harmonist dormitories. This three-story brick building has a wood shingle mansard roof.

On West Street, in the northern portion of the district, are found a row of log homes. These structures were moved into New Harmony from Illinois in the mid-1970s. While not original to the town, these buildings exist to represent the Harmonist's log construction methods. Another important structure in town is representative of original Harmonist construction. In 1939, the Harmonist Labyrinth was recreated on Main Street not far from where the original stood in the early 1800s. The labyrinth is 140 feet in diameter, and is composed of a series of concentric circles formed from low shrubs. At its center is a small round building.

Along with the abundance of Harmonist buildings, the district has many good examples of mid 19th century residential architecture, including the Wheatcroft House at 1216 Main Street, a c.1860 Andrew Jackson Downing gable front Gothic Revival, and the Rapp-Maclure-Owen House, a c.1844 Greek Revival house on Main Street. The late 19th century saw an architectural boom in New Harmony. This prosperous period is represented by elaborate residences such as the Queen Anne Fitton House at 831 Main Street and the Free Classic Thomas House at 503 West Street, as well as a number of outstanding Victorian commercial structures such as the Owen Block from 1888 and the Mumford Emporium from 1882. Non-residential structures from this period are the Romanesque Revival Workingman's Institute and the façade of Thrall's

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Opera House. Important early 20th century buildings in the district are the Ribeyre Gymnasium from 1924 and Murphy Auditorium from 1913.

While New Harmony boasts an extensive collection of significant historic architecture, the town is also distinguished by designs of three outstanding contemporary architects. Internationally renowned architect Richard Meier designed the Pottery Studio in 1978 and the Atheneum in 1979 in the Modern Style. Both of these porcelain enamel clad buildings are located along the northern boarder of the historic district. Directly next door, another famed architect, Philip Johnson, constructed the Roofless Church in 1960. Also located on North Street is the New Harmony Inn complex that includes three buildings designed by Indianapolis architect Evans Woollen. The inn and waiting station were constructed in 1974; Woollen designed an addition to the hotel in 1987-88.

Scattered in and among New Harmony's buildings are a number of sculptures and other works of art, most of which were created within the last four decades. Distinguished pieces from the period of significance are the designs of Jacques Lipchitz at Roofless Church entitled *Memorial Gates* and *The Descent of the Holy Spirit*, as well as *Atheneum*, a lithograph by Richard Meier. Also installed in this period were a 16th century tapestry entitled *Attributes of the Virgin and Shrine of Our Lady, Queen of Peace*, a medieval stone sculptor created by an unknown French artisan.

Non-contributing buildings in the district either do not retain their historic massing, window opening proportions, or detail that contribute to the district or they are too recent in age.

List of Contributing and Non-contributing Resources

(Contributing = C; Non-contributing = NC)(National Significance = N; State Significance = S; Local Significance = L)

North Street facing south:

1. 300 North Street (C) (N)

The Atheneum, Richard Meier, architect (Photo 1)

Modern, 1979- Three story visitor's center with irregular plan, sided with white porcelain enamel panels, plateglass curtain walls, exterior metal stairways, paneled stairway to east. Lot to east includes recreation of Harmonist orchard

2. 324 North Street (NC)

Replica of a Harmonist summer kitchen, c.1980

3. 324 North Street (NC)

Outbuilding, c. 1820- Gable front outbuilding made of hewn log construction. Has doorless entry on gable end, dovetail notched corners, wood shingle gabled roof, no chinking, raised on stones

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4. 324 North Street (C) (N)

Macluria log house

Dogtrot, 1775- One and a half story residence made of hewn log construction. Has concrete chinking, center breezeway with plank decking, end gabled wood shingle roof, stone wall chimneys, 6/6 replacement windows, two entries off breezeway with batten wood doors, rear shed roof porch with log supports and plank decking, raised on stones (part of existing NHL designation)

5. 324 North Street (C) (N)

David Lenz House

Harmonist, c. 1822- Two story house with beaded clapboard siding. Has end gabled wood shingle roof with center chimney, entry on gable end, 6/6 windows, shed roof addition of non-beaded clapboard, brick foundation (part of existing NHL designation)

6. 402 North Street (NC)

Sara Campbell Blaffer Pottery Studio, Richard Meier, architect
Modern, 1978

7. 420 North Street (C) (N)

Roofless Church, Philip Johnson, architect (photo 3)

Modern, 1960- Open-air church surrounded by common bond brick wall with concrete coping. Has turf interior with concrete pathways, inverted rose wood shingle canopy with *The Descent of the Holy Spirit*, a bronze sculpture by Jacques Lipchitz, 1960 (C), *Memorial Gates* also by Lipchitz, 1962 (C), and concrete overlook on north side. Landscape includes Golden Raintrees. Sculptures inside the church include: *As the Clay...* by Gail Russell, 1983 (NC); *Baptismal Font* by William Schickel, 1995 (NC); *Polish Memorial* by Eva Sygulaska, 1968 (C); and *Pieta* by Stephen de Staebler, 1988 (NC). Sculptures on lawn: *Arch* by Bruno La Verdere, 1971 (C) and *Shrine of Our Lady, Queen of Peace*, by an unknown artist from antiquity (C), *Angel of Annunciation* by Stephen de Staebler, 1999 (NC)

8. 500 North Street (C) (N)

Barrett-Gate House (photo 4)

Stack house, 1814/restored 1960- Western portion of building: two story house made of hewn log construction. Has end gabled wood shingle roof, off set entry, 6/6 windows, two-story rear addition of clapboard with brick foundation. Eastern portion of building: two and a half story addition with gabled wood shingle roof, cornice with scrolled ends, entries on east and west sides, 6/6 windows, brick foundation

9. 508 North Street (C) (L)

Pelham House (photo 4)

Gothic Revival, c. 1860. Buildings attached are part of the Red Geranium Restaurant, c. 1965.

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10. 512 North Street (C) (L)

Duclos House

One story double pile, c. 1840

11. 520 North Street (NC)

New Harmony Inn, Evans Woollen, architect (photo 5)

Modern, 1974- Two and a half story hotel with common bond red brick walls. Has end gabled wood shingle roof with four large brick chimneys, regular and alternating pattern of single-light windows and French doors along non-gable end. Property includes an enclosed pool and green house. Artwork on the property includes: *Sky Dance* by Larry Reising and Tom Helfrich, 1985 (NC); *Chapel of the Little Portion* by Stephen de Staebler, 1989 (NC); *Bench* by William Duffy, 1990 (NC); *Saint Francis of Assisi and the Angel of the Sixth Seal* by Brother David Kochka, 1989 (NC); *Waterfall* by Don Parker Construction Company, 1989 (NC); and *Shalev* by Tobi Kahn, 1993 (NC). 1987 addition located just east of the inn also designed by Evans Woollen. Also on the property are the Macleod Barn Abbey (NC), the New Harmony Inn swimming pool (NC), and a green house (NC)

12. 532 North Street (NC)

Inn Entry House, Evans Woollen, architect

1974- Artwork includes *Beau Vase* by Mark Mennin, 1988 (NC), and *Tribute to Tecumseh*, 1989 (NC), *St. Louis*, 1990 (NC), and *Canterbury Cross*, 1989 (NC) all by Robin B. Davis

13. 638 North Street (NC)

Gable front, c.1980

North Street facing north:

14. Vacant lot

15. 309 North Street (C) (L)

Gabled ell, c.1895; includes a modern wood frame carport.

16. 311 North Street (NC)

Labyrinth, Sacred Garden

Contemporary landscape, 1997- includes *Orpheus Fountain*, by Simon Veritz, 1998 (NC)

17. 315 North Street (C) (L)

Lichtenberger House

Greek Revival I-House, 1867- Two-story house with five bay façade, clapboard siding. Has end gabled wood shingle roof with frieze and cornice returns, end chimneys, one story porch with bracketed box columns, cornice, and frieze; center entry with multi-light transom and sidelights, 6/6 windows with louvered shutters, gabled rear addition, brick foundation

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18. 403 North Street (C) (N)

Wheatcroft House

Greek Revival, 1841. Includes gable front outbuilding. (part of existing NHL designation)

19. 407 North Street (NC)

Carol's Garden

Contemporary landscape, 1982- Formal garden with round paths, non-flowering plants, fence of untreated wood. Artwork in garden includes: in the center, *Carol Owen Coleman's Fountain of Life* (NC) and accompanying concrete benches at east and west ends by David L. Rodger, 1982 (NC); *For Carol* by Carroll Harris Simms, 1982 (NC)

20. 421 North Street (C) (L)

Owen Community House

Gable front, c.1840- One and a half story home made of brick. Has side orientation, gabled asphalt roof, modern entry with wood shingle overhang, 6/6 windows with stone sills and lintels, two gabled rear additions: one of brick, one sided with clapboard

21. Parking lot

22. 517 North Street (C) (L)

Bungalow, c.1910- One story residence with clapboard siding. Has cross-gabled asphalt roof, center chimney, gable front porch with box columns, concrete deck, center entry, 3/1 windows, shed roof rear addition, concrete foundation; includes transverse frame barn

23. 523 North Street (C) (L)

One and a half double pile, c.1880

24. 531 North Street (C) (L)

Gothic Revival, c.1860

25. 625 North Street (NC)

Wood outbuilding

26. Parking lot

27. 627 North Street (C) (L)

c.1940- One story home with clapboard siding. Has end gabled asphalt roof, center chimney, gable front porch with triple box columns, center entry, windows are multi-light casements

28. 629 North Street (C) (L)

c.1940. Includes a hipped roof, concrete block garage

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29. Vacant lot

30. 709 North Street (NC)
c.1997. Includes wooden framed outbuilding

31. 801 North Street (C) (L) (photo 11)
Railroad depot, c. 1881- One and a half story depot with batten wood siding. Has end gabled asphalt roof with large knee braces under eaves, center entry with transom and sidelights, bay on west side, 4/4 windows, all openings have wood surrounds with a small triangle in the center.

Granary Street facing south:

32. 346 Granary Street (C) (N)
St. Stephen's Rectory
Harmonist, c.1814- Two-story residence with beaded clapboard siding. Has end gabled wood shingle roof, near center chimney, side entry, 6/6 windows, gabled addition to rear (part of existing NHL designation)

33. 404 Granary Street (C) (N)
George Frank House (Poet's House)
Harmonist, 1822 (part of existing NHL designation)

34. Vacant lot

35. 424 Granary Street (C) (N)
Rawlings Cottage
Harmonist, 1822. Includes wooden framed garage connected to a glass green house

36. 512 Granary Street (C) (L)
St. Stephen's Parish House
T-plan, c.1890- One story house with clapboard siding. Has cross-gabled asphalt roof, wall chimney, shed roof porch on west side with turned wood supports, entry off porch, 2/2 windows with wood surrounds, brick foundation

37. 520 Granary Street (C) (N)
Ludwig Epple House
Harmonist, 1822. Includes wooden framed storage building in rear (individually listed in National Register)

38. 524 Granary Street (C) (N)
Frank Laupple House
Harmonist, 1822. Includes wooden framed storage building in rear

39. 534 Granary Street (NC)
c.2000. Modern, brick home.

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40. 602 Granary Street (C) (N) (photo 9)

George Bentel House

Harmonist, c.1822. Includes gabled front garage in rear (individually listed in National Register)

41. 606 Granary Street (C) (L) (photo 9)

c.1940- One story home made of brown brick. Has end gabled asphalt roof with end chimneys, wide frieze, gabled projection to west with cornice returns, gabled porch with arched openings and cornice returns, 4/1 windows. Includes gabled front aluminum sided garage

42. 614 Granary Street (C) (L)

Thrall House

Free Classic, c.1900. Includes garage in rear

43. 620 Granary Street (C) (L)

Queen Anne, c.1900

44. 626 Granary Street (C) (L) (photo 10)

California bungalow, c.1920- One and a half story residence with clapboard siding. Has gable front asphalt roof, gable front porch with box columns, and square wood balusters, center entryway with multi-light door, sidelights, and three-part transom, 5/1 windows, rough faced concrete block foundation; includes garage with hinged door

45. 628 Granary Street (C) (L) (photo 10)

California bungalow, c.1910; includes shed with hinged door

46. 702 Granary Street (NC)

c.1970

47. 712 Granary Street (C) (L)

Double pen, c.1890; includes wooden framed shed

48. 720 Granary Street (C) (L)

2/3 I-House, c.1900- Two story home with clapboard siding. Has end gabled asphalt roof, no chimneys, corner pilasters, sawtooth shingles in gable ends, center entry flanked by 1/1 windows, 2/2 windows on second level- all with wood surrounds, brick foundation; includes asbestos-sided garage

49. Vacant lot

50. 734 Granary Street (C) (L)

Water Works Building

1915- One story building with a pyramidal asphalt roof, rough-faced concrete block walls, 1/1 windows, offset double entry

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51. 802 Granary Street (C) (L)
Greek Revival/hall and parlor, c.1870; includes wooden framed shed in rear
52. 808 Granary Street (C) (L)
Greek Revival/double pen, c.1870- One story house with clapboard siding. Has end gabled asphalt roof, center chimney, cornice returns, frieze, corner pilasters, front porch with turned wood supports, offset entry, 2/2 windows, brick foundation
53. 818 Granary Street (C) (L)
Hall and parlor, c.1890; includes concrete block garage
54. 824 Granary Street (C) (L) (photo 46)
Double pen, c.1890; includes concrete block garage
55. 902 Granary Street (C) (L) (photo 44)
California bungalow, c.1920- One and a half story home with wide aluminum siding. Has gable front standing seam metal roof, two chimneys, hipped roof enclosed porch, center entry, 3/1 windows, rough-faced concrete block foundation; includes concrete block garage
56. 910 Granary Street (C) (L) (photo 44)
California bungalow, c.1920; includes an aluminum sided garage in rear
57. 916 Granary Street (C) (L)
Greek Revival/gabled ell, c.1870
58. 922 Granary Street (C) (L)
Greek Revival I-house, c.1870; includes wooden framed garage in rear
59. 1000 Granary Street (C) (L)
Greek Revival/double entry double pile, c.1870
60. 1008 Granary Street (C) (L) (photo 41)
Queen Anne cottage, c.1890- One story residence with clapboard siding. Has cross-gabled asphalt roof, wide frieze, chamfered front bay with bargeboards, shed roof front porch with brackets and turn wood supports, two entries, 2/2 windows, brick foundation; includes aluminum sided garage in rear
61. 1016 Granary Street (C) (L) (photo 41)
Bungalow, c.1930; includes aluminum sided garage in rear
62. 1026 Granary Street (C) (L)
Greek Revival/hall and parlor, c.1870; includes wooden framed shed in rear

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Granary Street facing north:

63. 403 Granary Street (C) (N)
T-plan, c.1890 (part of existing NHL designation)

64. 413 Granary Street (C) (N)
Harmonist Granary (photo 7)
1818/under rehabilitation- Five-story granary with stone walls on first two levels, common bond brick above. Has jerkinhead glazed tile roof with shed dormers, small single light windows with stone sills and lintels above, first level has large multi-light casements (part of existing NHL designation)

65. 505 Granary Street (C) (N)
Harmonist, c.1815- One story, one room home made of hewn log construction. Has concrete chinking, center entry, end gabled asphalt roof (part of existing NHL designation)

66. 515 Granary Street (NC)
Mother Superior House
c.1990

67. 515 Granary Street (NC)
Judy Power's Studio
c.1965

68. 523 Granary Street (C) (L)
Hall and parlor, c.1890; includes rough-faced concrete block garage and concrete silo

69. 601 Granary Street (C) (N)
Salomon-Wolf House
Harmonist, c.1819- Two-story house made of brick. Has end gabled wood shingle roof, offset brick chimney, wood cornice, brick water table, 6/6 windows with wood surrounds, side entry

70. 609 Granary Street (NC)
Log house, c.1990

71. 617 Granary Street (C) (L)
Queen Anne, c.1890- Two story home with clapboard siding. Has cross gabled asphalt roof with end chimneys, one story front porch, chamfered bay in gable front with decorative bargeboards, sawtooth shingles in gable, large 1/1 windows with decorative lintels, gabled rear addition, brick foundation

72. 623 Granary Street (C) (L)
Modern, c.1950; includes aluminum sided garage

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73. 711 Granary Street (C) (L)

Greek Revival, c.1870; includes clapboard chicken house

74. 715 Granary Street (C) (L)

Greek Revival, c.1870; includes gabled front shed

75. 719 Granary Street (C) (L)

Greek Revival, c.1870- One and a half story house with clapboard siding. Has end-gabled asphalt roof, corner pilasters, enclosed shed roof porch, off-set entry, 2/2 windows, brick foundation, shed roof rear addition; includes gabled ended wooden framed shed

76. 733 Granary Street (C) (S)

Maclure Park, J.W. Hiatt, landscape architect
c.1900- includes reconstructed band shell, 1975

77. 805 Granary Street (C) (L) (photo 47)

T-plan, c.1890; includes ceramic tile garage

78. 811 Granary Street (C) (L) (photo 45)

T-plan, c.1890; includes vinyl garage

79. 817 Granary Street (C) (L) (photo 45)

Gabled ell, c.1890- One and a half story residence with vinyl siding. Has cross gabled asphalt roof, center entry, 1/1 replacement windows, flat roof porch with spindlework and turned wood posts, brick foundation; includes vinyl garage

80. 903 Granary Street (C) (L)

2/3 I-house, c.1870; includes concrete garage and patio

81. 909 Granary Street (C) (L)

Gabled ell, c.1890; includes wooden shed

82. 915 Granary Street (C) (L) (photo 43)

Greek Revival/gabled ell, c.1870- One story home with clapboard siding. Has cross gabled asphalt roof, frieze, corner pilasters, shed roof screened-in porch, two entries with transoms, 2/2 windows, brick foundation

83. 921 Granary Street (C) (L) (photo 42)

Gabled ell, c.1870

84. 925 Granary Street (C) (L) (photo 42)

Bungalow, c.1920

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85. 1011 Granary Street (C) (L)
Greek Revival/gabled ell, c.1870

86. 1017 Granary Street (C) (L)
Commercial building, c.1910

87. 1023 Granary Street (C) (L)
Garage, c.1920

Church Street facing south:

88. 304 Church Street (C) (L)
Greek Revival/central passage, c.1860; includes wooden shed/garage

89. 308 Church Street (C) (L)
Queen Anne cottage, c.1890; includes wooden gable front garage

90. Vacant lot

91. Vacant lot

92. Vacant lot

93. 332 Church Street (C) (L)
Rough-faced concrete block garage, c.1925

94. Church Street
Harmonist Rope Walk

95. 344 Church Street (C) (L)
Chadwick House

Queen Anne, 1894- Two and a half-story residence made of brick. Has a hipped slate roof, corbelled chimney, façade gable with brackets, off-set double entry, 1/1 windows with rough-faced limestone lintels, and an elaborate porch: one story wrap-around with shed roof, off-set gable with fishscale siding, bracketed turned wood posts, square balusters; 2nd level- smaller porch with shed roof, fishscale siding on porch wall, and bracketed wood posts; includes wooden shed

96. 414 Church Street (C) (N)
Hotorios Henning House
Harmonist, 1823 (part of existing NHL designation)

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97. 428 Church Street (C) (N)

David Dale Owen Laboratory

Gothic Revival, 1859- Two-story laboratory made of brick. Has a hipped slate roof with gable to east, cornice returns, wide cornice and frieze, cast iron ornamentation above and below the eave, terra cotta flue pots, octagonal cupola with brackets and conical roof. Façade has center entry with decorative hood next to tall oriel with 6/6 windows, dentiled frieze, and cornice. First floor windows are 8-light casements with hoods; 2nd level windows are small and round-arched with round-arched hoods, quatrefoil window in gable end. Front porch to east with hipped roof, cast iron supports. Flat roof addition to west with oriel window, cast iron balustrade. In rear is round addition with steeply pitched conical roof, weather vane; other rear additions with pointed arched windows or pointed arched hoods (part of existing NHL designation)

98. 500 Church Street (C) (L)

Neo-classical, c.1910- Two story commercial building with wood façade. Has parapet on corner with oculus window, balustrade, dentiled cornice and frieze, pilaster on second level, cast iron storefronts with wood kickboard, plate glass displays, recessed corner entry, flat porch with metal supports

99. 510 Church Street (C) (N)

Harmonist, c.1819- includes modern addition to north, concrete block garage and shed in the rear

100. 516 Church Street (C) (L)

American Legion

Modern, c.1950

101. 520 Church Street (C) (L)

19th Century Functional, c.1890- One story commercial building with pressed tin cornice. Has dentils, pilasters, center entry, 6/6 windows, brick foundation

102. Vacant lot 103. 534 Church Street (NC)

Post Office

1966

104. 602 Church Street (C) (N)

Cooper Shop

Harmonist, c.1820

105. 610 Church Street (NC)

Theatre barn

Reconstructed English barn, 1975

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106. 612 Church Street (C) (N) (photo 14)

Thrall's Opera House/Community House No.4

Harmonist/Romanesque Revival, 1824/1856/1888- Two-story community house/opera house made of brick, with hipped wood shingle roof. Opera house façade: center gable pavilion with flanking wings, cornice with brackets, frieze with bullets, corner pilasters on 2nd level, recessed center entry, above door panel reads "Opera House" under a round-arched inoperable window with coursed stretcher lintel, limestone keystone. On first level flanking pavilion are single entry and round-arched 1/1 window on each side; second level has four small round-arched 1/1 windows on each side, each with coursed round-arched lintels (part of existing NHL designation)

107. 624 Church Street (C) (L)

I-house, c.1870- Two story residence with five-bay façade, clapboard siding. Has end gabled standing seam tin roof, end chimneys, full-length porch with cornice, frieze, and box columns with collars, center double entry, 1/1 windows

108. 704 Church Street (C) (L)

Greek Revival, c.1850; includes aluminum sided gable front garage

109. 712 Church Street (C) (L)

Greek Revival/hall and parlor, c.1870; includes hinged wooden storage shed in rear

110. 718 Church Street (C) (L)

2/3 I-house, c.1880; includes aluminum sided garage in rear

111. Vacant lot

112. 804 Church Street (C) (L)

Gabled ell, c.1900; includes wooden framed garage and shed

113. 810 Church Street (C) (L)

One story double pile, c.1900; includes wooden shed

114. 818 Church Street (C) (L)

Greek Revival/I-house, c.1870; includes wooden garage

115. 826 Church Street (C) (L)

Cross-gabled square, c.1900- Two story residence with clapboard siding. Has gables on four sides, cross-gabled asphalt roof, flat roof wrap-around porch with frieze and thin columns, off-set double entry, 1/1 windows with decorative lintels on first level; includes aluminum sided garage and shed

116. 906 Church Street (C) (L)

Hall and parlor, c.1870; includes wooden shed in rear

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117. 912 Church Street (C) (L)

Queen Anne, c.1880; includes two concrete block sheds and one concrete block garage

118. 916 Church Street (C) (L)

I-house, c.1890- Two story house with clapboard siding. Has end gabled asphalt roof, center chimney, corner boards, frieze, center entry with transom, narrow 1/1 windows, shed roof porch with spindlework and turned wood posts, brick foundation; includes summer kitchen

119. 926 Church Street (C) (L)

Central passage, c.1890; includes double clapboard garage

120. 1004 Church Street (C) (L)

Free Classic, c.1905- Two story residence with clapboard siding. Has hipped asphalt roof, gabled dormer, flat roof porch with frieze, box columns, square balusters, off-set entry with sidelights, 1/1 windows with wood lintels, rough-faced concrete block foundation; includes aluminum sided garage

121. 1012 Church Street (C) (L)

One story double pile, c.1870; includes aluminum sided garage

122. Vacant lot

Church Street facing north:

123. 303 Church Street (C) (L)

Gable front, c.1900; includes rusticated concrete block garage

124. 311 Church Street (C) (L)

Greek Revival/central passage, c.1870; includes wooden framed garage

125. 317 Church Street (NC)

Commercial, c.1970; includes wooden framed shed

126. 329 Church Street (C) (L)

Hall and parlor, c.1890; includes aluminum sided garage

127. 335 Church Street (C) (L)

Ranch, c.1950; Stucco on concrete with concrete block garage and shed

128. 409 Church Street (C) (N)

Church Park, 1998

Site of two Harmonist churches (frame church, 1815; brick church, 1822). Archaeological dig conducted 1989.

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129. 507 Church Street (C) (L)

Owen Block

Italianate commercial, 1892

130. 509 Church Street (C) (L)

c.1910

131. 511 Church Street (NC)

c.1910

132. 513 Church Street (C) (L)

20th Century commercial, c.1910

133. 517 Church Street (C) (N)

Site of Community House #3

Historical marker- New Harmony's two experimental communities

134. 521 Church Street (C) (L) (photo 13)

J.W. & E.F. Davis, builders

Italianate commercial, 1880- One story commercial building with wood façade. Has pressed metal cornice with brackets, a parapet wall, and a globe-shaped finial on corner; signboard reading "Yellow Tavern." Storefront has double center entry flanked by plateglass windows, each with round-arched transom and separated by pilasters

135. 523 Church Street (C) (L) (photo 13)

J.W. & E.F. Davis, builders

Italianate commercial, c.1900

136. 525-535 Church Street (C) (L) (photo 13)

20th Century commercial, 1909- One and a half story commercial building made of brown brick. Has six cast iron storefronts, each with recessed double entry, plateglass displays, and wood kickboard; three have plateglass transoms, two have glass tile transoms. Second level has pilasters that separate five recessed panels and a sawtooth stringcourse

137. Parking lot

138. 605 Church Street (C) (L)

Kimmerling House

One story double pile, c.1850

139. 607-609 Church Street (NC)

c.1975

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140. 611 Church Street (C) (N)

John Beal House

Federal/Greek Revival, 1829

141. 621 Church Street (NC)

Gas station, c.1990

142. Vacant lot

143. Vacant lot

144. 717 Church Street (C) (L)

Gothic Revival/center gabled double pile, c.1870- One and a half story residence with clapboard siding. Has center gable, end gabled asphalt roof, wide frieze, one story full-length porch with spindlework, center entry with transom, 2/2 windows, 3-part lancet window in gable, corner pilasters; includes clapboard garage

145. 723 Church Street (C) (L)

Craftsman bungalow, c.1930- One story house with clapboard siding. Has jerkinhead asphalt roof, center entry with gabled overhang, fieldstone stoop, casement windows, concrete foundation; includes wood frame hinged garage and wood frame outhouse

146. 733 Church Street (C) (L) (photo 15)

Gothic Revival, c.1870

147. 737 Church Street (C) (L) (photo 15)

Wilson House

Queen Anne, 1906- One and a half story residence with clapboard siding. Has chamfered bay to west with brackets, round porch to east, one story porch with frieze, Ionic columns, and square balusters, center entry with leaded glass transom and sidelights, rough-faced concrete foundation, and an elaborate roof: asphalt, hipped/cross gabled, conical over porch, metal ridge cap, hipped dormer, corbelled chimney. Windows: all 1/1, some with leaded glass transoms, Palladian window in gable; includes wood frame garage and aluminum sided garage

148. 805 Church Street (NC)

Ranch, c.1958

149. 811 Church Street (NC)

c.1985

150. Vacant lot with garage

151. 825 Church Street (C) (L)

Queen Anne cottage, c.1890; includes aluminum sided garage

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152. 901-903 Church Street (NC)
Modern commercial

153. 909 Church Street (C) (L)
Center gable double pen, c.1870- One story house with vinyl siding. Has end gabled asphalt roof with center gable and bargeboards, two entries with transoms, elaborate carved wood doors, 1/1 windows, flat roof porch with box columns, rough-faced concrete block foundation; includes aluminum sided garage

154. Vacant lot

155. 919 Church Street (C) (L)
Gable front, c.1900; includes wood garage in rear

156. 923 Church Street (C) (L)
One story double pile, c.1890; includes clapboard garage

157. 927 Church Street (C) (L)
Saltbox, c.1870; includes aluminum sided garage and wood chicken house

158. 1001 Church Street (C) (L)
I-house, c.1890; includes aluminum sided garage

159. 1009 Church Street (C) (L)
Gabled ell, c.1870; includes aluminum sided garage

160. 1017 Church Street (C) (L)
Ranch, c.1950

161. 1023 Church Street (NC)
Commercial, c.1995

Tavern Street facing south:

162. 302 Tavern Street (C) (L)
Queen Anne cottage, c.1895- One story house with vinyl siding. Has cross gabled asphalt roof, chamfered bay on front with spindlework, center turret (truncated with flat roof), double entry, 1/1 windows with wood surrounds, flat roof porch with spindlework and turned wood posts, brick foundation; includes aluminum sided garage

163. 312 Tavern Street (C) (L)
Hall and parlor, c.1890

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164. 318 Tavern Street (C) (L)

Greek Revival/ hall and parlor, c.1870- One story residence with wide aluminum siding. Has end gabled asphalt roof, center chimney, screened-in hipped roof porch with bracketed cornice, concrete block foundation, gabled addition on rear

165. 324 Tavern Street (C) (L)

Hall and parlor, c.1890; includes aluminum sided gabled front garage in rear

166. 330 Tavern Street (NC)

1996; includes wooden carport in rear

167. 336 Tavern Street (C) (L)

Lichtenberger House

Stick, c.1880- Two story house with gable front and cross-gabled projections to sides. Has clapboard siding with stickwork, gable front asphalt roof with decorative knee braces, one story front porch with stickwork, 2/2 windows, brick foundation; includes wooden framed shed in rear

168. 422 Tavern Street (C) (S)

Donald House, Phillip Welch, architect
20th century functional, c.1910/1961

169. Tavern Street (C) (N)

Archeological site (Harmonist shoe factory/David Dale Owen's 2nd laboratory)

170. 522 Tavern Street (C) (N)

George Keppler House

Harmonist, c.1819

171. 532 Tavern Street (C) (N)

Reichert House

Harmonist, 1822- Two story home made of brick. Has end gabled wood shingle roof, center chimney, side entry, 6/6 windows, shed addition to rear; includes wooden framed garage

172. 604 Tavern Street (C) (N) (photo 18)

Mattias Scholle House

Harmonist, 1822 (individually listed on National Register)

173. 612 Tavern Street (C) (L) (photo 37)

Gabled ell, c.1895

174. 616 Tavern Street (C) (L) (photo 37)

Hall and parlor, c.1860

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175. 624 Tavern Street (NC)

Includes wooden framed carport

176. 632 Tavern Street (C) (L)

Central passage, c.1870; includes aluminum sided garage in rear

177. 716 Tavern Street (C) (L)

Ranch, c.1950

178. 810 Tavern Street (NC)

Ranch, c.1980

Tavern Street facing north:

179. 303 Tavern Street (C) (L)

Queen Anne, c.1895; includes gabled rear addition

180. 311 Tavern Street (C) (L)

Greek Revival/central passage, c.1865- One story residence made of brick. Has end gabled asphalt roof with cornice returns, cornice and wide frieze, porch with turned wood supports and bargeboards, center entry with transom and sidelights, 1/1 replacement windows, gabled rear addition

181. 317 Tavern Street (C) (L)

Greek Revival/one story, c.1865/c.1890; includes gabled addition

182. 325 Tavern Street (C) (L)

Double pen, c.1860- One story home made of brick. Has end gabled asphalt roof, end chimney, four bay facade with alternating entry and 6/6 window, small gabled addition on rear; includes clapboard privy

183. 331 Tavern Street (NC)

Ranch, c.1960; includes gabled addition in rear

184. 337 Tavern Street (C) (L)

Greek Revival/I-house, c.1865; includes gabled addition in rear

185. 407 Tavern Street (C) (N) (photo 36)

Workingmen's Institute

Romanesque Revival, 1894- Three-story library made of brick. Has hipped glazed tile roof, gabled dormer to east with round-arched window, gable on west side, bracketed pressed tin cornice, turret near center with pyramidal roof and corbelled brick near eaves, recessed center entry with arched limestone surround reads "1894 WMI 1838," seven limestone stringcourses, large 1/1 windows with round-arched transoms and lintels (part of existing NHL designation)

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186. 419 Tavern Street (C) (N) (photo 16)

Murphy Auditorium

Neo-Classical, 1913- Three-story auditorium made of brick. Has hipped clay tile roof, center triple entry flanked by fluted concrete columns and brick piers, limestone stairs, limestone stringcourses, terra cotta cornice and frieze with triglyphs and metopes, parapet wall above entry reads "Murphy Auditorium," in terra cotta, large 5/1 windows (part of NHL designation)

187. Vacant lot

188. 517 Tavern Street (C) (L)

Balley House

Pyramidal roof, c.1920- One story house made of brushed brick. Has square plan, quoins, pyramid asphalt roof, near center chimney, center entry with cornice, 2-light casement windows; includes concrete block gabled front garage

189. 531 Tavern Street (C) (N) (photo 17)

1830 Owen House

Federal, 1830- Two-story house made of brick. Has hipped wood shingle roof, brick end chimneys, five bay facade with entries at bays 1 and 3 each with a 4-light transom, 8/12 windows with louvered shutters and radiating voussoirs. Small addition to west: one story, one room, made of brick with end gabled wood shingle roof, end chimney, center entry with 4-light transom flanked by 12/12 windows; attached to the small addition is a large concrete addition

190. 603 Tavern Street (C) (N) (photo 17)

Auterieth House

Harmonist, 1822; includes concrete block garage

191. 627 Tavern Street (C) (L) (photo 40)

Western bungalow, c.1925; includes wood shed in rear

192. 633 Tavern Street (C) (L) (photo 40)

c.1940- Two story auto shop made of concrete block. Has gable front rolled tar roof with stepped parapet wall, star-shaped reinforcing ties on sides, center entry with multi-light wood door next to a single plateglass window. Windows on sides are multi-light plateglass. Garage door on east side

193. 703 Tavern Street (C) (L) (photo 39)

Center gable I-house, c.1870- Two story clapboard house with cross-gabled asphalt roof, wide cornice, bargeboards, two center chimneys, corner pilasters, flat roof enclosed front porch with center entry flanked by 1/1 windows with transoms, sides 1/1 windows with wood lintels, entry in gable, gabled addition to rear

194. 707 Tavern Street (C) (L) (photo 39)

Central passage, c.1870

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195. 711 Tavern Street (C) (L) (photo 39)
Twentieth century, c.1940

196. Tavern Street (C) (L) (photo 38)
Water tower, c.1940

197. 733 Tavern Street (C) (L) (photo 38)
Gabled ell, c.1890; includes gabled front addition in rear

198. 803 Tavern Street (C) (L)
Hall and parlor, c.1870; includes gabled front addition in rear

Steam Mill Street facing south:

199. 312 Steam Mill Street (NC)
c.1970; includes gabled front aluminum sided garage

200. 316 Steam Mill Street (C) (L)
California bungalow, c.1925

201. 320 Steam Mill Street (C) (L)
Modern, c.1950; includes wooden framed garage

202. 326 Steam Mill Street (NC)
c.1980; includes gabled front garage and carport

203. 330 Steam Mill Street (C) (L) (photo 34)
Central passage, c.1870; includes gabled front concrete block garage

204. 336 Steam Mill Street (C) (L) (photos 34 & 35)
Gabled ell, c.1880; includes gabled front concrete block garage

205. 524 Steam Mill Street (C) (L)
Double entry gable front, c.1890; includes aluminum sided garage in rear

206. 626 Steam Mill Street (C) (L)
Double pen, c. 1890; includes wooden framed chicken house

Steam Mill Street facing north:

207. 305 Steam Mill Street (C) (L) (photo 33)
Hall and parlor, c.1870; includes gabled front concrete block garage

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208. 309 Steam Mill Street (C) (L) (photo 33)
One and a half double entry I-house, c.1870; includes gabled front shed

209. 317 Steam Mill Street (NC)
Ranch, c.1980; includes concrete block gabled front garage

210. 323 Steam Mill Street (C) (L)
Pyramidal roof cottage, c.1950; includes brick garage in rear

211. 329 Steam Mill Street (NC)
Ranch, c.1955; includes concrete block garage

212. 333 Steam Mill Street (NC)
Ranch, c.1955; includes aluminum sided garage

213. 337 Steam Mill Street (NC)
c.1995; includes wooden framed shed

214. 403 Steam Mill Street (C) (L)
Ranch, c. 1950

215. 409 Steam Mill Street (C) (L)
c. 1950

216. 413 Steam Mill Street (C) (L)
c. 1950

217. 511 Steam Mill Street (C) (N)
Hornle House
Harmonist, 1822; includes two wooden framed sheds

South Street facing south:

218. 312 South Street (C) (L)
Hall and parlor, c.1870; includes aluminum sided garage

219. 316 South Street (C) (L)
Gabled ell, c.1890; includes wood shed in rear

220. 324 South Street (NC)
c.1990; includes aluminum sided shed

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221. 330 South Street (C) (L)

Hall and parlor, c.1870; includes two wooden framed sheds

222. 338 South Street (NC)

c.1995; includes two wooden framed sheds and one aluminum sided garage

223. 342 South Street (C) (L)

Hall and parlor, c.1870

224. 414 South Street (C) (L)

Pyramidal roof cottage, c. 1950; includes concrete garage.

225. 510 South Street (NC)

Tree of Life Medical Clinic, c.1980

226. 524 South Street (C) (L) (photo 30)

Saltbox, c.1880; includes wooden framed garage

227. 604 South Street (C) (L) (photos 28, 29)

Queen Anne cottage, c.1895; includes aluminum sided garage in rear

228. 610 South Street (NC) (photo 29)

Includes asbestos sided shed/garage

South Street facing north:

229. 419 South Street (C) (L)

Log construction, c.1840- One story hewn log home with end gabled standing seam metal roof, batten wood gable ends, modern windows with wood surrounds, shed roof screened porch with wood posts, cross-tie balustrade, contemporary decking, modern entry, large gabled addition to rear

230. 423 South Street (C) (L)

Holy Angels Rectory, 1947

231. 601 South Street (C) (L) (photo 27)

Hall and parlor, c.1870

232. 607 South Street (C) (L)

Gabled ell, c.1900; includes aluminum sided garage in rear

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Arthur Street facing east:

233. 709 Arthur Street (C) (L) (photo 32)

Central passage, c. 1870; includes asbestos sided garage in rear

234. 703 Arthur Street (C) (L) (photo 32)

Queen Anne cottage, c.1895; includes wooden framed garage in rear

235. 617 Arthur Street (C) (L)

Gothic Revival, c.1865; includes garage with batten wood siding

236. 613 Arthur Street (C) (L)

Greek Revival/One and a half double pile, c.1860- One and a half story residence with clapboard siding. Has steeply pitched end gabled clay tile roof, cornice, frieze, cornice returns, corner pilasters, four bay facade with entries on ends, 9/9 windows, shed roof porch with bracketed turned wood supports, brick foundation; includes aluminum sided garage in rear

237. Vacant lot

238. Vacant lot

239. 515-511 Arthur Street (NC)

Contemporary, 1982; includes carriage house

240. 507 Arthur Street (C) (L)

Greek Revival/central passage, c.1865

241. 503 Arthur Street (C) (L)

Gable front, c.1900- One and a half story house with sandstone veneer, wide aluminum siding in gable. Has gable front slate roof, two story gambrel roof addition in rear, cornice returns, frieze, screened-in porch, offset entry, 1/1 windows, hipped roof front porch with gable to north, decorative plasterwork and diamond light window in gable; includes aluminum sided garage and shed

Arthur Street facing west:

242. 716 Arthur Street (C) (L)

T-plan, c.1890; includes asbestos sided garage

243. 682 Arthur Street (C) (L)

Greek Revival, c.1860

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West Street facing east:

244. 719 West Street (NC)

Bungalow, c.1940 aluminum sided home with replacement windows

245. 715 West Street (NC)

Bungalow, c.1940; includes aluminum sided garage in rear

246. 617 West Street (NC)

Mobile home, c. 1975

247. 603 West Street (C) (S)

Schnee-Ribeyre-Elliot House

Greek Revival/Italianate, 1867/1895- Two-story house made of brick. Has end gabled slate roof, bracketed frieze, cornice returns, three bay facade, one story porch with spindlework, turned wood balusters and supports, center entry with transom and sidelights, 1/1 windows with louvered shutters. On rear: round-arched bay with conical roof and dentils; also hipped roof rear addition with metal ridge cap, hipped and hexagonal dormers, inset porch with cornice and dentiled frieze, turned wood supports and balusters, spindlework; outbuildings include a gambrel roof garage, gable roof shed, and wrought iron fence; includes shed and rough-faced concrete block garage

248. 517 West Street (C) (L)

Lichtenberger House

Greek Revival/central passage, 1843; includes clapboard shed and garage with hinged doors

249. 503 West Street (C) (L)

AC Thomas House

Free Classic, 1900- Three-story residence made of brick. Has hipped slate roof with two hipped eave dormers, center entry between chamfered bays with stained glass transom that reads "AC Thomas," variety of windows: 1/1 except in bays which are multi-light stained glass, and round-arched single-light inoperable windows in dormers. Elaborate porch: one story, hipped roof, full length of facade, center gable with swags, Ionic columns, thin dentiled cornice, square balusters; on second level: another smaller round-arched porch with balustrade above, frieze with swags, Ionic columns (individually listed in National Register)

250. 411 West Street (C) (N)

Fautleroy House

Harmonist, 1822/1840; includes frame privy and transverse frame barn (part of existing NHL designation)

251. West Street (C) (N) (photo 6)

Harmonist Cemetery

c.1814- rolling turf and brick wall, no gravestones. Gravestones outside the wall are located on portion of ground owned by the Episcopal Church (part of existing NHL designation)

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252. 301 West Street (C) (N) (photo 2)

Eigner barn

Log construction, c.1814 (part of existing NHL designation)

253. 301 West Street (C) (N) (photo 2)

Eigner Cabin

Long one and a half stack house, 1819 (part of existing NHL designation)

254. 301 West Street (C) (N) (photo 2)

Weber Cabin

Long one and a half stack house, 1814- One and a half story house made of hewn log construction. Has end gabled wood shingle roof, center chimney, wood shingles in gable, dovetail notches corners, center entry, 6/6 windows with wood surrounds (part of existing NHL designation)

255. 301 West Street (C) (N) (photo 2)

Potter's Cabin

Log one and a half stack house, c. 1814- Two story residence made of hewn log construction. Has gable front wood shingle roof, center chimney, clapboard siding in gables, dovetail notched corners, center entry, 6/6 windows with wood surrounds, side entry and small window in gable (part of existing NHL designation)

256. 301 West Street (C) (N) (photo 2)

Potter's barn

Log construction, c. 1814 (part of existing NHL designation)

West Street facing west:

257. 718 West Street (C) (L)

c. 1950

Main Street facing east:

258. Main Street (C) (L) (photo 49)

Maple Hill Cemetery, 1834

259. 1313 Main Street (C) (L)

Greek Revival/central passage, c.1830; includes clapboard privy and wooden framed horse barn/shed

260. 1309 Main Street (C) (L)

Gothic Revival/center gable I-house, c.1855- Two story home with batten wood siding. Has end gabled asphalt roof with center gable, bargeboards under eaves, flat roof porch with scrolled brackets on frieze, bracketed box columns with collars, center entry with transom and sidelights, 2/2 windows with gabled

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lintels on first level facade, 3/1 windows on second level and sides; includes concrete block garage and summer kitchen

261. 1239 Main Street (C) (S) (photo 26)

Harmonist Labyrinth (reconstructed)

1939- approximately 4' high pruned hedges in circular maze pattern. Building in center: one story, round, field stone walls, flared conical wood shingle roof with bronze cap, doorless entries on east and west ends, windows with no glass on north and south ends- all with wood surrounds

262. 1223 Main Street (C) (L)

Greek Revival/gable front, c.1840; includes wooden framed garage

263. Vacant lot

264. Vacant lot

265. 1117 Main Street (C) (L)

Greek Revival/ central passage, c.1865; includes aluminum sided garage in rear

266. 1111 Main Street (NC)

c.1995; includes wooden framed garage in rear

267. 1107 Main Street (C) (L)

Greek Revival/saltbox, c.1850/c.1900- One and a half story residence with clapboard siding. Has end gabled asphalt roof with catslide, wide frieze, corner pilasters, hipped roof (c.1900) porch with decorative concrete columns, basketweave wall, off-set entry, 2/1 windows except large plateglass on facade with leaded glass transom, rough concrete block foundation; includes aluminum sided garage in rear

268. 1103 Main Street (NC)

c.1995; includes aluminum sided garage in rear

269. 1015 Main Street (C) (L) (photo 24)

Arts & Crafts, c.1920- One and a half story house made of tan brick, with stucco in gables. Has low-pitched gable front roof with knee braces, wide eaves, gable front porch with battered brick piers and wall with limestone coping, small side porch, center entry, multi-light leaded glass windows. On this property is a commemorative marker that indicates the original locations of the Harmonist Labyrinth; the marker was erected by the Daughters of the American Revolution in 1922; includes matching garage with hinged doors

270. 921 Main Street (C) (L)

Hyatt House

Greek Revival, c.1860

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271. 907 Main Street (C) (L)
Lichtenberger-Ford House

Greek Revival/Neo-classical, c.1850/c.1910- Two story home made of brick. Has end gabled slate roof, near center chimney, pedimented end gables, center entry, 6/6 windows, and an elaborate porch: flat roof two-story center with monumental Ionic columns, frieze with swags, square balusters; to north is a one-story standing seam metal roof porch with cross gable that forms a porte cochere- porte cochere has pediment with swag and double Ionic columns. Square balustrade runs full length of facade at first level; includes garage with multiple hinged doors, brick summer kitchen, and two sheds

272. 831 Main Street (C) (L) (photo 22)

Fitton House

Queen Anne, c.1898; includes wooden framed carriage house

273. 825 Main Street (C) (L)

Gabled ell, c.1890

274. 811 Main Street (C) (L)

Free Classic, c.1900- Two-story house made of rusticated sandstone with rough-faced quoins. Has hipped slate roof with clay tile ridge cap and gabled dormer- dormer has cornice, frieze, cornice returns, and fishscale slate siding. Semi-hexagonal bays on sides, offset entry with transom and sidelights, round-arched leaded glass windows, shed roof porch with rusticated sandstone porch supports and wall, gable to north with cornice, frieze, cornice returns, and fishscale slate siding; includes aluminum sided garage

275. 803 Main Street (C) (L)

Holy Angels Catholic Church

Gothic Revival, 1899

276. 801 Main Street (NC)

Catholic Community Center

1958, concrete block building with aluminum sided extension

277. 619 Main Street (C) (L)

Chadwick-Fretageot House, J.B. Johnson and John Bondsley, builders

Federal, 1830- Two-story residence made of brick. Has hipped asphalt roof, chimney to rear, cornice, 6/6 windows, side entry, rear addition sided with asbestos

278. Vacant lot

279. 611 Main Street (C) (N)

Johannes Stahl House

Harmonist, 1822

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280. 609 Main Street (C) (L)

Commercial building, c.1880- One story commercial building made of brick. Has flat roof, offset entry, 2/2 window, flat roof porch with metal supports

281. 603 Main Street (C) (S)

Ribeyre School Gymnasium

Neo-classic, 1924- Two-story school gymnasium made of brick. Has three bay facade with parapet wall in center, brick pilaster along facade, corner clock tower with paired round-arched vents at second level, triple entry with 5-light transoms, paired 2/2 windows, brick panels near cornice

282-284. 519-515 Main Street

Vacant lot

285. 513 Main Street (C) (L) (photo 19)

Twentieth Century commercial, 1909

286. 511 Main Street (C) (L) (photo 19)

Italianate commercial, 1880

287. 509 Main Street (C) (L) (photo 19)

Pretzch Building

Italianate commercial, 1880

288. 507 Main Street (C) (L) (photo 19)

Mumford Emporium

Victorian functional, 1882- Two and a half story commercial building with cast iron façade. Has pedimented parapet wall that reads "1866 1882," arched frieze, stained glass third floor window, large plateglass second floor windows, storefront with entries at ends and bay in center, all with stained glass transoms and multi-light displays

289. 505 Main Street (C) (L) (photo 19)

New Harmony Bank

Gothic Revival/Classical Revival, 1882- Two and a half story bank building made of limestone (lower half) and wood (upper half). Has end gabled, steeply-pitched metal roof with gabled dormers, dormers have oculus windows, large cross-gabled coffered pediment, center pavilion with full entablature and Gothic arch, recessed center entry flanked by large plateglass windows and limestone pilasters, limestone kickboard

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290. Vacant lot

291. 415 Main Street (C) (N)
Rapp-Maclure-Owen House

Greek Revival, c.1844- One story residence made of brick. Has hipped slate roof, flat roof full-length porch with full entablature, fluted Doric columns, four bay facade with entry in bay 3, entry has four-light transom, large 12/12 windows with louvered shutters, brick wall around property. Includes brick summer kitchen, footprint rock and grave of Thomas Say (C) (part of existing NHL designation)

292. 315 Main Street (C) (L) (photo 8)

American Foursquare, c.1910- Two story house with clapboard siding. Has hipped asphalt roof with hipped dormer, wide eaves, one story porch with hipped roof, cornice, frieze, fluted columns, and square balusters, bay on south side, offset entry with leaded glass transom, 12/12 windows, brick foundation; includes matching garage

293. 309 Main Street (C) (L)

Craftsman bungalow, c.1915- One story home with clapboard siding. Has end gabled asphalt roof, center chimney, gable on south end, exposed rafter tails, shed roof porch with modern supports, offset entry, multi-light casement windows, rough concrete block foundation; includes matching garage

294. 303 Main Street (C) (L)

Dransfield House

Queen Anne cottage, c.1905; includes rough-faced concrete block garage

Main Street facing west:

295. 1304 Main Street (C) (L)

Craftsman bungalow, c.1920- One story house with clapboard siding. Has jerkinhead asphalt roof, near center chimney, gable front porch with arched openings, thin frieze, box columns, center entry, triple 1/1 windows, shed roof enclosed porch to south, rough concrete block foundation; includes matching garage

296. 1234 Main Street (NC)

Ranch, 1952

297. 1216 Main Street (C) (L) (photo 25)

Wheatcroft House

Gothic Revival/Greek Revival, c.1860- Two story gable front residence with batten wood siding. Has wood shingle roof with cornice returns, one story porch with center gable, box columns, offset entry, 6/6 windows, three windows on second level: center one has gabled hood, two outer windows have shed hoods, attic level has small paired round-arched windows- all with wood surrounds; includes matching garage

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298. 1204 Main Street (NC)

Ranch, c.1960; includes aluminum sided garage

299. 1118 Main Street (C) (L)

Schnee House

Two story T-plan, c.1875; includes wooden framed garage

300. 1108 Main Street (C) (L)

One story double pile, c.1860; includes Midwest three-portal barn and wooden framed garage

301. 1014 Main Street (C) (S) (photo 23)

Murphy Park, Mr. Elliot, landscape architect

1890- Park retains original wrought iron fence and landscape. Park includes a shelter house (NC), a public restroom building (NC) and log cabin (NC) moved onto the property c. 1970

302. 918 Main Street (C) (L)

Craftsman bungalow, c.1920; includes aluminum sided garage

303. 920 Main Street (C) (L)

Charles Ford Memorial Home

Queen Anne/contemporary remodeling, c.1895/c.1970

304. 826 Main Street (NC)

Built 1997

305. 816-820 Main Street (NC)

Built c.1985

306. Vacant lot

307. 718 Main Street (C) (L) (photo 31)

Queen Anne/T-plan, c.1890- One and a half story residence with clapboard siding. Has fishscale siding and bargeboards in gables, wide frieze, cross gabled asphalt roof, center chimney, chamfered bay to south, flat roof wrap-around porch with frieze and columns, entry to south, 1/1 windows with wood lintels, brick foundation

308. Vacant lot

309. 702 Main Street (C) (L)

Bartholomew House

Double pen, 1850; includes clapboard shed

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310. 618 Main Street (C) (L)

Gable front Greek Revival, 1876- Two story house with clapboard siding. Has gable front standing seam metal roof, center chimney, cornice returns, wide frieze, corner pilasters, entry on side, 6/6 windows with louvered shutters, small round-arched 6/6 window in gable, brick foundation

311. 612 Main Street (C) (L)

Robson House

Greek Revival/double pile, c.1870

312. 608 Main Street (C) (L) (photo 21)

City Building

301. 1014 Main Street (C) (S) (photo 23)

Romanesque Revival, 1900

313. 606A & 606B Main Street (NC) (photo 21)

Modern commercial, c.1960

314. 602 Main Street (C) (L) (photo 21)

IOOF Lodge

Neo-Classical, 1915

315. 520 Main Street (C) (L) (photo 20)

Lyon/Lichtenberger Building

Romanesque Revival, 1845/1904- Three story commercial building made of brick. Has gabled asphalt roof, stepped parapet with limestone coping, corbelled brick cornice, limestone panel with fraternal symbol, cast iron storefront with center recessed entry, plateglass displays, and metal porch; windows: third level- three round-arched 1/1 windows with coursed lintels; second level- large round-arched plateglass window with limestone surround

316. 518 Main Street (C) (L) (photo 20)

Nineteenth century commercial, c.1870

317. 516 Main Street (C) (L) (photo 20)

Twentieth century commercial, c.1910. The building was altered c. 1950

318. 514 Main Street (C) (L) (photo 20)

Ribeyre Building

Neo-Classical, 1905

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319. 512-510 Main Street (C) (L) (photo 20)

Italianate commercial, 1876- Two story commercial building made of brick with cast iron storefronts. Has decorative pressed metal cornice with two gables and finials, 2/2 windows with decorative metal hoods, storefronts: paired thin 1/1 windows with wood kickboard, flat arched transoms, metal signboards with brackets, dentils

320. 508-506 Main Street (C) (L) (photo 20)

J. Breith Building

320. 508-506 Main Street (C) (L) (photo 20)

J. Breith Building

Nineteenth century commercial, 1894

321. 506-504 Main Street (C) (L) (photo 20)

Owen Building

Italianate commercial, 1882

322. 502 Main Street (C) (L) (photo 20)

New Harmony Bank and Trust

Neo-Classical, 1921- Two-story bank building made entirely of limestone. Has flat roof, parapet wall, cornice with dentils, signboard reads "New Harmony Bank and Trust," center entry flanked by monumental pilasters, 1/1 windows, quoins, high base

323. 410 Main Street (C) (N)

Community House No.2

Harmonist, 1822- Two-story dormitory made of brick. Has mansard wood shingle roof with hipped dormers, entry on side with transom, 6/6 windows with wood shutters, stretcher lintels, stone foundation (part of the existing NHL designation)

324. 402 Main Street (C) (N)

Kitchen, Community House No.2

Harmonist, 1822 (part of existing NHL designation)

325. 318 Main Street (C) (L)

Saint Stephen's Episcopal Church

Gothic Revival, 1911- Two-story church made of rough-faced concrete block. Has gable front slate roof, crenellated turret with Gothic arched batten wood entry, large stained glass Gothic arched window on façade. Windows on sides all small stained glass Gothic arched casements with stretcher lintels and sandstone sills

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326. 310 Main Street (C) (L)

Hall and parlor, c.1870; includes clapboard shed and brick shed

327. Main Street (NC)

Tillich Park, Robert Zion and Harold Breen, landscape architects

Contemporary landscape, 1963- includes bronze bust of Paul Tillich by James Rosati, 1967 (NC)

Brewery Street facing east:

328. 711 Brewery Street (C) (L)

California bungalow, c.1925; includes aluminum sided garage

329. 407 Brewery Street (C) (L)

Hall and parlor, c. 1870

330. 403 Brewery Street (C) (L)

Ranch, c.1950- One story residence made of brick. Has low-pitched hipped asphalt roof, center entry, single-light casements, sunroom to east; includes transverse frame barn

331. 307 Brewery Street (C) (L)

New Harmony Christian Church

Modern, c. 1940

Brewery Street facing west:

332. 612 Brewery Street (C) (L)

Central passage, c. 1830; includes wooden framed shed

333. 512 Brewery Street (NC)

Commercial, c.1985

334. 316 Brewery Street (C) (N)

Hop House

Harmonist, 1825

East Street facing east:

335. 423 East Street (NC)

Ranch, c.1965

336. 403 East Street (C) (L)

Greek Revival/central passage, c.1870; includes concrete block garage

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East Street facing west:

337. Vacant lot

338. 404 East Street (C) (L)
Two-thirds I-house, c.1890; includes clapboard garage

339. 304 East Street (C) (L)
Hall and parlor, c.1880
Raintree Street facing east:

340. 407 Raintree Street (C) (L)
Johnson United Methodist Church Office
Gothic Revival, 1906; includes concrete block shed

341. 403 Raintree Street (C) (L) (photo 48)
Johnson United Methodist Church

Gothic Revival, 1905- Multi-story church made of brick. Has gable front asphalt roof, crenellated corner tower with entry, stepped corner pilasters with limestone coping, windows are a variety of sizes- all Gothic arched stained glass with pointed arch header lintels and limestone keystones

342. Vacant lot

First Street facing east:

343. 407 First Street (C) (L)
California bungalow, c.1928

344. 401 First Street (C) (L) (photo 12)
German Salem Church
Gothic Revival, 1889- Two story church with clapboard siding. Has sawtooth siding in gable end, center pavilion with spire, gable front metal roof, brackets under eaves, center double entry with Gothic arched transom, round vent above entry, Gothic-arched 4/4 windows, brick foundation

First Street facing west:

345. 618 First Street (C) (L)
Vernacular, c. 1930. Glazed tile siding; includes concrete block garage

346. 604 First Street (C) (L)
Greek Revival/center gable I-house, c. 1860; includes aluminum sided garage

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347. 518 First Street (C) (L)
Ranch, c. 1950

Second Street facing west:

348. Vacant lot

349. 402 Second Street (C) (L)
Greek Revival/hall and parlor, c.1870; includes gabled front aluminum sided garage

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8. Statement of Significance

Areas of Significance

SOCIAL HISTORY

Significant Person

Owen, Robert
Maclure, William
Fretageot, Marie Louise Duclos
Owen, David Dale
Golden, Martin & Bella

Architect/Builder

Woollen, Evans- architect
Lipchitz, Jacques- artist
Maentel, Jacob- artist
Bodmer, Karl- artist
Welch, Phillip- architect (422 Tavern Street)
Hawkins, Harry- artist

Narrative Statement of Significance

Summary

New Harmony's historical significance has been recognized from early on in its history. Even before historic preservation was the organized movement that it is today, people realized that the town of New Harmony was worth saving. Descendants of the Owen/Maclure community preserved the town's heritage between the Civil War and WWII, even though the town's character began to change. At the town centennial gala in 1914, local historians celebrated the unique and significant accomplishments of New Harmony's first 100 years. The State of Indiana showed its interest and concern for the town in 1937, by creating the first New Harmony Commission. Key historic properties, such as Community House No. 2, were purchased and protected before the commission disbanded in 1955. In 1966, a National Historic Landmark District was designated with 19 properties; National Park Service historian, Joseph Mendinghall, attempted to clarify the nomination in 1976.

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The founding of the Robert Lee Blaffer Trust in 1959 began a new era in the town's history, but one that would have a profoundly positive effect on the community and set it apart as extraordinary. Founder Jane Blaffer Owen began a series of contemporary additions to New Harmony, beginning with Roofless Church in 1960.

Simultaneous to the contemporary construction, the State of Indiana began restoring Community House No. 2 and Community House No. 4/Thrall's Opera House (photo 14). In 1973, a second New Harmony Commission was established by the Indiana State Legislature and restoration efforts took off. Before the end of that year, the town had raised funds for a matching State-Federal planning grant and had adopted zoning. Private investors were beginning restoration efforts on a five-building commercial block in the heart of town. The New Harmony Inn (photo 5) was completed in 1974 to compliment the revived Harmonist architecture.

In June of 1974, Historic New Harmony, Inc. was formed to carry out a comprehensive plan of restoration. The year 1975 saw intense efforts with town regrading, resurfacing streets, and other infrastructure improvements along with the creation of the 3,823 acre Harmonie State Park south of town. Historic New Harmony, Inc. made a number of important acquisitions and completed many restorations. The Atheneum (photo 1), designed by Richard Meier, was built as their visitor's center. The town received "The Award of Merit" from the US Department of Housing and Urban Development for its planning and management efforts.

During the late 1970s, Historic New Harmony's restoration efforts continued, with the addition of the Salomon Wolfe House, the 1830 Owen House (photo 17), and the George Keppler House, as well as the creation of year-round programs and museum exhibits. In 1985, Historic New Harmony became a division of the University of Southern Indiana, to promote cultural and educational programs. Under the University's direction, restoration and maintenance of important New Harmony structures continues.¹ All of these efforts have been carried out for a town with outstanding historical significance.

The New Harmony Historic District derives its significance primarily from its association with the Harmonist and Owen communities of the early 19th century. These two communal societies were experiments in social reform, the former based on religious principles and the latter with secular motivations. During the Owen-Maclure period (1824-1827), New Harmony became one

¹"Why New Harmony?" n.d., Historic New Harmony, New Harmony, Indiana.

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of the leading cultural and intellectual centers of the United States. Robert Owen brought to New Harmony a "Boatload of Knowledge," with distinguished scientists and educators who came to participate in Owen's experiment.

Despite the importance of this early history of the town, New Harmony's significance does not end there. Vital to the character of the historic district are fine examples of 19th and 20th century architecture as well as several notable landscape features. New Harmony also has been home to the work of eminent 19th century visual and performing artists. Finally, New Harmony has historically had a thriving commercial core. While commercial enterprise in the town waned in the mid-20th century, it was revived in the last 25 years to its original greatness.

New Harmony also possesses the unique characteristic of being not only simultaneously rich with history but also on the cutting edge of contemporary thought. World-renowned architects Richard Meier and Phillip Johnson, as well as Indianapolis architect Evans Woollen, designed contemporary structures to enrich the built environment of the historic town. Contemporary artworks are also part of the present-day additions to New Harmony. Throughout the town are displayed works of art by 20th century artists like Jacques Lipchitz. Because of these noteworthy contemporary buildings, the period of significance will span from 1814-1951 and Criterion Consideration G will be addressed in this section.

The Harmony Society²

Johann George Rapp was born in Iptingen, Germany, on November 1, 1757. He was influenced early on by pietistic writers and mystics who urged separation from the Lutheran Church. Rapp came to believe that the individual could communicate directly with God and interpret the Word of God himself. Rapp was joined by a group of followers who shared his beliefs, and officially broke from the Lutheran Church in 1785. Plagued with harassment from local church authorities, Rapp looked to America to find a location where his followers could settle.

In the winter of 1805, the Harmony Society was established in the town of Harmony in Butler County, Pennsylvania. In Harmony, Rapp was accepted as the spiritual and organizational

² All information in this section taken from New Harmony State Historic Site, "Interpreter's Manual: Section 2," Spring 1997, Historic New Harmony, Inc., New Harmony, Indiana, 65-73.

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head of the community. Rapp was also knowledgeable about agriculture and manufacturing, and participated in all details of daily life in the community. In 1807-08 Rapp began to preach that the Second Coming of Christ was imminent. To purify themselves for this event, the Harmonists gave up tobacco and adopted a policy of chastity and celibacy. Over the next few years, the location in Pennsylvania proved to be unsuitable, and the Harmonists looked again for a new area to settle.

In May of 1814, Rapp purchased 7,000 acres of land on the banks of the Wabash River in Indiana; the town of Harmony, Pennsylvania, was subsequently sold for \$100,000. In July of 1814, the first Harmonists arrived in Indiana, and the town of New Harmony, Indiana, was surveyed and laid out. The first summer in Indiana was marked by a plague of malaria. About 120 Harmonists died over the next two years until swamps were drained. Once George and Frederick Rapp, his adopted son, arrived and disease subsided, construction resumed successfully. Families first lived in log houses, but later replaced them with 2-story frame or brick residences. The Harmonists also constructed a tavern, granary, several mills, four large community houses, and both clapboard and brick church buildings. Members and goods were shipped regularly down the Wabash. The last shipment in May of 1815 brought the number of Harmonists up to 730.

The Harmony Society enjoyed great economic success in Indiana, with a balance of agriculture and industry and a strong communal working force. The society was almost entirely self-supporting. They attempted to grow or manufacture all material goods that they needed. They planted orchards, vineyards, fields of grain, and tended sheep. They operated six mills, a brewery, a distillery, a textile factory, and a tannery. Every member specialized in a certain trade or craft; the male members performed most of the skilled labor and the women worked with textiles and agricultural production. Harmony Society members worked together when a task required a large labor force.

The goods produced in the various industries were housed at the town store, where they were distributed without cost to members. Surplus goods, including cured meat, leather goods, fruits, vegetables, flowers, oils, baskets, chairs, shoes, and pottery, were sold to people outside the community. The Harmonists are best known for their manufacture of hemp rope, fine cloth, and alcoholic beverages. Members consumed wine and cider, but used whiskey primarily for medicinal purposes. The Harmonist Hop House still stands along North Street. This building was used for drying, baling, and storing hops to make beer. It has no windows because light will turn hops brown. The Harmonists ran stores in a few towns in the area, and made use of a number of consignment agents who sold their goods across the country. By 1824, they were trading with 22 states and 10 foreign countries. Trade was by flatboat for most of their years in

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Indiana, the first steamboat did not reach town until 1823. The Harmonists accumulated significant capital from their manufacturing and commercial practices. All profit was placed in the communal treasury. Little of the amassed wealth was ever spent, however, as the society purchased few items from outside markets.

In 1824, Rapp decided to sell New Harmony. While Rapp gave the congregation Biblical justification for the move, there were several practical reasons as well. New Harmony was too far from eastern markets, malaria was an ever-present threat, they had problems with neighbors, and the group felt isolated from others with their cultural background. On April 11, 1824, New Harmony was advertised for sale and 3000 acres of land in Pennsylvania were purchased. The town was sold to Robert Owen in January of 1825 and the Harmonists moved to Economy that year.

Rapp's Harmony Society began to unravel upon the move to Economy. Rapp became more strict and members began to withdraw over the issue of celibacy. Harmonists were also greatly disappointed when September 15, 1829, passed uneventfully; this had been the day that Rapp predicted a new age would begin. The rift in the group could not be mended. In 1832, 176 dissenters left Economy under the leadership of Bernhard Muller. In Rapp's final years, he became increasingly uncompromising, not allowing any new members to join the society. Rapp died in 1847 at the age of 89.

By 1867, the Harmonists numbered only 146, and had shifted their economic base to investments in oil and railroads. Numbers declined due to their policy of celibacy and lack of new members. In 1889-90, several new members were admitted, one of whom was John Duss. Duss eventually gained absolute control over the community, began forcing members out, and transferred all of the society's assets to himself. The Harmony Society officially dissolved in 1905 and its real property was transferred to the state of Pennsylvania in 1916.

The Owen-Maclure Period³

Robert Owen was born in Newtown, Wales, in 1771. He left home at age 10 to work in London, and by the 1790s was a successful manufacturer. Owen witnessed first-hand the deplorable working conditions, low wages, long hours, and use of child labor brought on by the Industrial Revolution. After his marriage to Ann Caroline Dale, he purchased her father's cotton mill in New Lanark. He quickly established himself as a progressive thinker in his management of the

³ All information in this section taken from "Interpreters Manual," 86-89.

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mill. He believed that a concern for the health and happiness of the worker was morally right and profitable as well. He raised wages, shortened the workday, and provided educational opportunities for children, as well as better housing, sanitation, and food to his employees.

Around 1815, Owen had decided that society as a whole needed a drastic transformation. He believed that marriage, organized religion, and the ownership of private property were evil, and that a man's character was environmentally determined, thus emphasizing infant education. By 1824, Owen wanted to try his social theories on an experimental community. At that same time, George Rapp had decided to sell New Harmony. Rapp commissioned Richard Flower, an Englishman, to offer the town for sale in Europe. Flower visited Robert Owen in New Lanark, and persuaded him to come to Indiana.

Owen sailed from Liverpool on October 2, 1824, with his son William. Upon his arrival in Indiana, Owen purchased New Harmony with his own money. He acquired 180 buildings and 20,000 acres of land for \$125,000. Leaving William in charge, Owen departed for Philadelphia and Washington DC to issue an invitation to those who shared his views to come join him in Utopia.

Owen was away from New Harmony much of the time over the next two years to recruit members and settle his affairs. In 1825 he contacted educator Mme. Marie Louise Duclos Fretageot in Philadelphia. She, in turn, spoke with geologist and philanthropist William Maclure and convinced him to join Owen's experiment. Maclure was interested in putting some of his social reforms into place in New Harmony, including the establishment of a labor school. Maclure contacted other educators and naturalists, encouraging them to join Utopia as well. In January of 1826, a keelboat named the *Philanthropist* arrived in New Harmony. It was called the "Boatload of Knowledge" because it transported many internationally famed scientists and educators, including Maclure, Thomas Say, Charles-Alexandre Lesueur, and Mme. Fretageot.

Upon arrival, the party found the community beset with problems. The society numbered nearly 1000 people, however members had been selected with no thought to the skills the society would need or to the compatibility of the members. The society consumed more than it produced, and there was a serious shortage of food and housing. In addition, few members were qualified to perform maintenance on the aging Harmonist buildings. Owen decided to put the real property of the town up for sale to the community in 1826. Two splinter groups purchased land and established new communities. When a group of intellectuals wished to split as well, Owen refused, believing that it would destroy the entire experiment. The final blow came in May of 1826, when New Harmony was divided into three separate communities: the

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Educational Society, the Agricultural and Pastoral Society, and the Mechanic and Manufacturing Society. These three groups were in constant disagreement, and relations between Owen and Maclure became strained. A lawsuit ensued, which resulted in Owen deeding 490 acres of New Harmony property to Maclure. On May 26, 1827, Owen gave a farewell address, and on June 1 he departed.

While New Harmony had been an economic failure, the town's social and intellectual life had prospered. Children had received an outstanding education, scientific research flourished, lectures, balls, and concerts were frequent, and the county's first newspaper began publication.

Social History

The Harmonist and Owen experiments were not the only communitarian groups of their time. Between 1800 and 1860, utopian or communitarian groups, with both religious and secular principles, developed across much of the country. They all had in common a belief that social problems growing out of rapid industrialization and technological innovation needed to be addressed in new ways. Communitarians rejected more common modes of social change, such as Transcendentalism and other social reform movements, feeling that these were gradual and only eliminated specific evils rather than reconstructing society as a whole. As an alternative, each communitarian society proposed to create a "small, voluntary, experimental community" that could accomplish immediate reform. They believed that communities such as these, with economic equality and social harmony, would be replicated over and over and would lead to a complete restructuring of American society.⁴

Early utopian experiments in America, dating to as early as 1663, had been carried out by religious groups and were confined to the eastern United States. In the first decade of the 19th century, five Shaker villages were established further west in Ohio, Kentucky, and Indiana. New Harmony was distinguished among these early religious groups because it was home to the Harmonists, the first foreign-language sectarian community established in the Old Northwest, as well as the site of the Robert Owen experiment, the first secular communitarian settlement in the United States.⁵

⁴ Carl E. Kramer, 1997 AICP National Historic Planning Landmark Awards Application, AICP, Washington, DC, 3.

⁵ Kramer, Awards Application, 3-4.

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Robert Owen's ideas on social planning had especially significant and far-reaching effects on American planning. In the years 1825 and 1826, Owenite communities were established at Yellow Springs and Kendal, Ohio; Haverstraw and Coxsackie, New York; Valley Forge, Pennsylvania; and in Monroe County, Indiana. At the same time, Frances Wright established an emancipation community for African-American slaves in Nashoba, Tennessee, based upon New Harmony ideals. In 1843, a second wave of Owen communities emerged with the creation of Promisewell and Goose Pond, Pennsylvania, and Equality, Wisconsin.⁶

Because of its association with the Harmonist and Owen communities, New Harmony was designated as a National Planning Landmark by the American Institute of Certified Planners in 1997. The town is recognized as nationally significant for three reasons: for being a pioneering work, for being historically significant, and for initiating a new direction in planning that was followed by others. According to the nomination document, "Although the dreams of the Harmonists and Robert Owen ultimately went unrealized, they left a legacy of ideals that still haunt the city planning profession, notably the belief that it is possible to create rational, livable, and just communities through comprehensive social, physical, and economic planning."⁷

Science⁸

In the first half of the 19th century New Harmony was the unlikely center of early American scientific activity. Renowned scientists from the period include William Maclure, Charles-Alexandre Lesueur, Thomas Say, and Gerard Troost, as well as brothers David Dale and Richard Owen.

William Maclure's earliest scientific work involved traveling between Europe and North America to conduct surveys. Maclure established himself as a scientific scholar with his publication entitled "*Observations on the Geology of the United States, Explanatory of a Geological Map.*" In the same year, the American Geological Society published the first map of the entire United States, which Maclure had drawn. In 1816, he went on a major expedition with Lesueur through northeast America. After this trip, Maclure rewrote the geology of the northeast United States, and published an article about his groundbreaking work that earned him the title "Father of Geology."

⁶ *Ibid.*, 5-6.

⁷ *Ibid.*, 6.

⁸ Information for this section was taken from "Interpreters Manual," 95-96, 107-108, 100-102, unless otherwise indicated.

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Maclure had amassed a fortune in the textile manufacturing industry early in his life. With his wealth, he was able to finance a number of scientific studies for his friends Lesueur, Say, and Troost, all of whom were his colleagues at the Philadelphia Academy of Natural Science. Maclure was also responsible for bringing these scientists to New Harmony on the "Boatload of Knowledge." Maclure himself only resided in New Harmony sporadically because the climate was bad for his health. He settled permanently in Mexico, where he died in 1840.

Charles-Alexandre Lesueur was already known as a distinguished naturalist when he contracted with Maclure in 1816. Lesueur and his friend, zoologist Francois Peron, had been credited with discovering "more new animals than all the traveling naturalists of modern days." Maclure hired Lesueur to collect natural history specimens, make sketches, and help draft a geological map of the United States.

Lesueur arrived in New Harmony in 1826 aboard the *Philanthropist*. Here he served as a naturalist, artist, and teacher. It was in New Harmony that he conducted one of the first scientific investigations of Indian mounds in Indiana. Lesueur was particularly interested in ichthyology and was the first naturalist to classify the fish of the Great Lakes. Lesueur returned to Paris in 1837; he died in 1846.

Thomas Say was fascinated with the natural sciences from an early age. His grandfather was William Bartram, a botanist and one of the most important naturalists in early America. In 1813, Say met Maclure, who encouraged his scientific interests and offered financial support. Over the next few years, Say was involved in a number of important expeditions to Florida, the Rocky Mountains, and Lake Superior. Say was particularly interested in entomology and published the first book in the United States on insects.

Say came to New Harmony in 1826 aboard the *Philanthropist*. He was in residence infrequently over the next two years due to travel in Ohio, Kentucky, New Orleans, and Mexico on various expeditions. But after his return in 1828, Say rooted his life in New Harmony. He centered his attention on the publication of the first American book on indigenous shells. Say was also instrumental in founding the sciences of entomology and conchology in America. Before this, American scientists had relied on Europeans to name and describe their local flora and fauna. Say died in 1834 at age 47.

Gerard Troost was a Dutch chemist and mineralogist who came to America in 1810 at the urging of Maclure. He was a founding member of the Philadelphia Academy of Natural Sciences and was its first president. Troost was a chemistry and mineralogy professor before

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coming to New Harmony in 1825. Here he taught natural science. Troost was not a long-time resident of the town, however. He departed shortly after Owen's experimental community ended and resumed his teaching career in Tennessee. He concurrently held the position of state geologist of Tennessee from 1831 until his death in 1850.

Along with these internationally famed scientists, two members of Robert Owen's family conducted significant scientific research in New Harmony. David Dale Owen, third son of Robert Owen, arrived in New Harmony in 1828. He left two years later to attend London University, where he studied geology and chemistry. Upon his return to New Harmony in 1833, Owen assembled his first geological laboratory in the kitchen of Community House No.1. The space proved to be too confining, so Owen restored and remodeled the Harmonist Shoe Factory one year later and set up a second laboratory. From 1835-37, Owen attended medical school in Cincinnati, during which time he did some geological fieldwork under Gerard Troost in Tennessee. In 1837, he was commissioned to complete the first official Geological Survey of Indiana. Two years later, he received a federal appointment to explore the mineral land of the Upper Midwest. With the survey complete, Owen returned to New Harmony to work on the growing paleontological and geological collections. In 1841, with his laboratory overflowing with specimens, Owen remodeled the Harmonist granary (photo 7) into his third geological lab. He used this building as the headquarters for all of his subsequent surveys.

Owen became the first state geologist of Kentucky in 1854 and the first state geologist of Arkansas in 1857. In 1859, Owen built a new laboratory just south of the granary. The weathervane atop the roof is composed of three fossil types. In that same year, he was commissioned to undertake the second Indiana survey. Owen had been ill on and off for years; he died in 1860, leaving behind a collection of more than 85,000 items. Much of his collection was destroyed in a fire at Indiana University in 1883; however, a few items are still housed at the Smithsonian Institute.⁹

Richard Owen, youngest son of Robert Owen, arrived in New Harmony in 1828 with his brother David Dale. After returning to town from service in the Mexican War, Richard joined David Dale on a survey of the Northwest Territory. Richard left New Harmony for a time to pursue a career as a professor of natural science at the Western Military Institute in Kentucky, and to earn his Doctor of Medicine. Owen's anti-slavery stance made him unpopular in the south, so he returned to New Harmony in 1858. Here he joined David Dale on a surveying expedition of central Indiana. Richard was appointed state geologist after his brother died,

⁹ Nis Kildegaard, "The Natural Sciences in New Harmony: David Dale Owen and his Contemporaries," n.d., Historic New Harmony Archival Collection, New Harmony, Indiana, 8-15.

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and he carried on with the survey.

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and he carried on with the survey. After serving in the Civil War, Owen returned to teaching. He did not return to New Harmony until 1879, at which time he continued to research and write in the field of physics. Owen also completed more geological studies. He died on March 25, 1890, from an accidental ingestion of embalming fluid.¹⁰

While these men were New Harmony's most celebrated scientists, nearly 25 other geologists, chemists, archeologists, and botanists carried out scientific investigation in the town during this period. Notable among them were J.F. Norwood, who later became state geologist of Missouri and Illinois; B.F. Shumard, an important paleontologist and state geologist of Texas; E.T. Cox, state geologist of Indiana; and Leo Lesquereux, who surveyed Arkansas, Indiana, Illinois, and Pennsylvania, and who became a foremost authority on plant fossils. Also achieving prominence were geologists F.B. Meeks and Henry Pratton and paleontologist Sydney S. Lyon.¹¹

Education¹²

The Harmonists placed a high priority on education as a means to better humankind and promote happiness. They also valued vocational education. Each child received instruction in a particular skill or trade so as to become a productive member of the community. Harmonist schools were run by Dr. Christopher Muller, a medical doctor. Teachers taught through rote memorization and repetition. Subjects included English, Latin, French, reading, writing, arithmetic, German, spelling, geography, drawing, history, and natural science, study of the Bible, and music. Training was also given in the manual arts, with boys learning agricultural skills and girls learning domestic skills.

Formal education ended at age fourteen, at which time children were apprenticed to learn a trade from a skilled craftsman. The Harmonists viewed education as a lifelong process, and offered night school and Sunday school classes for adults. All members of the Society also had access to the town library. The literacy rate for New Harmony was exceptionally high for the time.

¹⁰ Kildegaard, "The Natural Sciences," 16.

¹¹ *Ibid.*, 15.

¹² Information for this section was taken from "Interpreters Manual," 11-113, 123-124, unless otherwise indicated.

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In the Owen-Maclure period, education was especially significant to the community. Much of the educational reforms of this era revolved around the philosophies and teaching methods of European educational reformer, Heinrich Pestalozzi (1746-1827). Pestalozzi operated a series of progressive schools in Switzerland. He felt that an education was important to all people, but he was particularly concerned with educating the lower class.

Pestalozzi's teaching method was based on firsthand knowledge rather than book learning. Instruction was based on the student's personal experience and was built in a sequence from simpler to more complex elements that kept with the child's own development. Each element was to be learned perfectly before moving on, in order to produce a feeling of achievement. Learning took place in an environment of love, and was motivated by individual curiosity rather than fear of the teacher.

The Pestalozzian system was brought to New Harmony on the "Boatload of Knowledge." Robert Owen had encouraged educators to come to his community because of his own views on educational reform. Owen had demonstrated his concern for a proper education, especially one begun at an early age, by establishing a school for employee's children at his mill in New Lanark. Aboard the keelboat *Philanthropist* were Madame Marie Duclos Fretageot, Joseph Neef, and William Maclure.

Mme. Fretageot had been instructed as a teacher in the Pestalozzi method in Paris. There she met William Maclure, who persuaded her to come to America. In Philadelphia, Fretageot established a girl's school in 1821. In New Harmony, Mme. Fretageot was an important part of the community's education system. She ran the Infant School until disagreements with Joseph Neef forced her to open her own school for children of all ages in the Rapp-Maclure mansion. Fretageot died of cholera during a trip to Mexico in 1831.¹³

Like Fretageot, Joseph Neef met William Maclure in Paris while teaching at a Pestalozzi school, and subsequently came to Philadelphia to open a school. In America, Neef modified Pestalozzi's ideas on education. He believed that everyone in America came as equals, without class distinctions, and should all be educated on one level. He also felt that his students should not accept his word as unquestionable; he hoped to be challenged. At the request of Maclure, Neef came to New Harmony in 1826 to teach in the Higher School. Feuding and

¹³"Interpreter's Manual," 94.

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disorganization among the educators caused Neef to leave the town in 1827.¹⁴

William Maclure was interested in the possibility of a useful education for the masses. He had spent several summers at Pestalozzi's schools and had established a manual labor school in Spain early in the century. He was persuaded by Marie Duclos Fretageot and Robert Owen to come to New Harmony to continue his efforts in educational reform. Maclure, in turn, was instrumental in bringing Joseph Neef, as well as a number of respected scientists, to New Harmony aboard the *Philanthropist*.

Maclure had complete control of the educational system in New Harmony. The system he organized was based on his Pestalozzian experiences. It stressed that the intellectual, physical, and moral aspects of the individual were all to be developed with equal intensity, so that the entire child was educated. Maclure also believed in the importance of education for women as well as men. The program was divided into schools as follows:

The Infant School, for boys and girls age 2 to 5, was run by Madame Fretageot. These children were the property of the community. Owen believed that children had to be removed from the home at an early age in order to prevent negative influences. The school was responsible for the children's clothing, food, and shelter. The children were rarely allowed to see their parents.

The Higher School, for boys and girls age 6 to 12, was superintended by Joseph Neef. The purpose of this school was to produce intelligent and self-governing citizens. Children were taught using Neef's modified Pestalozzian methods. Students were not taught to read until age 10, so as not to become dependant on book learning; instead they were encouraged to learn to think. Also integral to the program were art, music, and physical exercise.

The School of Industry was the first major attempt to develop a systematic industrial education program in the United States. The objects that the students produced were intended to be sold to relieve the community of the cost of the school. Skills taught to boys included taxidermy, printing and engraving, drawing, carpentry, wheelwrighting, woodturning, blacksmithing, cabinet making, hat making, shoe making, and agriculture. Girls were taught to wash, cook, sew, keep house, and make dresses.

The School of Adults consisted of mostly evening courses conducted in the Hall. Training was

¹⁴ *Ibid.*, 99-100.

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provided in mathematics and other "useful arts," along with lectures by the many renowned scientists in town.

When the community divided into three associations in 1826, the education system was unsuccessfully reformed and became fragmented. It remained as such until the community ended in 1827. The post-communal period in New Harmony saw a number of short-lived school experiments, begun by Maclure and others. After 1828, Maclure moved to Mexico, but continued his educational efforts in New Harmony with the help of Fretageot and Thomas Say.

In 1838, Maclure established what was to become his greatest legacy in New Harmony, the Workingmen's Institute (WMI) (photo 36) for the education of the working men of the community. The first activities of the organization were conducted in the east wing of the Harmonist brick church. In the 1894, Dr. Edward Murphy and his wife financed the construction of the Romanesque Revival structure located on Tavern Street. Upon Dr. Murphy's death in 1900, the institute was left with a generous endowment. In 1909, artist Harry Hawkins added Classically-themed murals to the reading room walls. Today the WMI includes a museum, art gallery, public circulating library, and archives devoted to New Harmony and Posey County history.

The post-communal period also saw the founding of one of the nation's first women's organizations, the Minerva Society. On September 20, 1859, a group of young New Harmony women gathered in the parlor of the Fauntleroy residence to write a constitution and by-laws for the club. Leading the group was Constance Fauntleroy. She had accompanied her uncle Robert Dale Owen to Europe in 1853 and had received a superior education in Germany, an unusual privilege for a young woman of this time.

Upon her return to the United States, she found New Harmony lacking in the cultural and intellectual pursuits that she had enjoyed in Europe. She joined with nine other young women who were equally dissatisfied with the intellectual opportunities of the town to form the Minerva Society. Along with four married women who were asked to join the group, 13 women became the founding members of the organization.

Many of the women who joined the group were cultured, well traveled, and highly educated. Perhaps in the interest of continuing their education at a time when educational opportunities for women were considerably limited, the group declared their objective to be the "self improvement and mental cultivation" of its members. Their motto was aptly selected to be "Sapientia gloria corona est" ("Wisdom is the crown of glory"). The group met weekly in the homes of its members. Each week some of the members brought their compositions, such as

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poems, essays, or short stories, which were critiqued by the group. Other members presented readings of prose or poetry. Lively debates were an integral part of the meetings, with topics such as "Which is the greater evil, war or slavery?"

The Civil War threatened the survival of the group. Many of the members left New Harmony to serve as nurses in area hospitals, while others stayed in town to assist the Red Cross. Membership dwindled and the last meeting was held in 1863.

Architecture

The New Harmony Historic District boasts a wide variety of 19th and 20th century architecture. The predominant styles are Harmonist, Greek Revival, and Queen Anne/Free Classic; however, the district is also marked by a variety of vernacular house types, a handful of 20th century homes, a late Victorian commercial core, 20th century institutional buildings, and a few outstanding examples of contemporary architecture. New Harmony is the largest community in Harmony Township and the northern half of Posey County. As such, the bulk of New Harmony architecture is the most significant collection of 19th and 20th century residential, commercial, religious and institutional buildings in a seven township region. Its Harmonist architecture and its important examples of 20th century modernism are significant in a national context. Out of the 180 Harmonist buildings that once existed in New Harmony, 23 remain in town today. The earliest Harmonist home is the Barrett-Gate House (photo 4), a log structure dating from 1815. This home was built during the earliest and most primitive stage of Harmonist construction. Upon their arrival in southern Indiana, the Harmonists built single room log homes called "block houses," named as such because they were made with square timbers. These houses were constructed of hewn oak or poplar, and were chinked with a mud-clay mixture along with straw, wood chips, and river shells. Each house was surrounded by a "pailing fence," a series of vertical timbers stuck in the ground, to keep animals out, and each had a barn in the rear to house the family cow. Barns were not chinked for ventilation purposes. Log houses were placed toward the rear of the lot to allow room for a new house to be built as conditions improved.¹⁵

¹⁵"Interpreter's Manual," 38.

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Three log houses and two log outbuildings were moved into New Harmony in the mid-1970s from the Spencer farm in Illinois (photo 2). These structures, now located on West Street, are very similar to the Harmonist log cabins. The houses were placed on original sites of Harmonist cabins. These five buildings serve to represent the early period of Harmonist settlement in New Harmony.¹⁶

By 1817 two sawmills were in operation in town, and lumber was being produced. The Harmonists then began to replace their log homes with sturdier frame dwellings. Architectural drawings from the period show that all Harmonist houses were constructed alike: they each had an identical 20 x 30 plan, with an upper and lower hall, two sleeping chambers, a "common" or living room, and a kitchen. Each also had a root cellar and an attic. The entrance to the homes was placed on the side through a garden. Harmonists used an early form of pre-fabrication to build these frame houses. Pre-cut and numbered timber was delivered from the mill to the site of the new home, along with interior woodwork, window casings, and bricks. Then the house was built according to the plan.¹⁷

Most houses were constructed of insect-resistant poplar, which was abundant in southern Indiana at the time. Beading was cut in the siding to help draw water away and keep the wood from rotting. Standardized eight-paned windows were installed, and sway braces were used in the corners of the buildings. Walls were insulated with sun-dried bricks; the bricks would not be exposed but would have been plastered and white washed. Slashes on the interior timbers created a rough surface so that the plaster would adhere. Ceilings would have been insulated with "Dutch biscuits," boards wrapped in mud and straw that were sun-dried and placed between ceiling joists. This also increased fire protection and provided heat and sound insulation. The David Lenz House, built c.1819-1822, is a good example of Harmonist frame construction.¹⁸

With the opening of a brick kiln, Harmonist began to build brick houses in town. Brick homes were constructed to the same specifications as frame houses had been, with the addition of a

¹⁶"Interpreter's Manual," 38.

¹⁷*Ibid.*, 40.

¹⁸*Ibid.*, 40-41.

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curved brick ledge near the foundation that assisted with water control. Water would hit the ledge and splash away from the house. The Salomon Wolf House (c.1819-c.1822) is a typical brick Harmonist home.¹⁹

Along with the numerous private dwellings in New Harmony, the Society built four large dormitories, or community houses, to accommodate members who had not established families. The Harmonists called these buildings "Bruder Haus." Community House No. 2, built c.1822, was home to both men and women. The first floor was used as general living quarters for 40 to 60 residents. Cooking, dining, and communal rooms were on the first floor, and bedrooms were on the second and third floors. In the summer, cooking was done in the kitchen located north of the dormitory. Winter cooking would have been done in the dormitory kitchen. During the Owen-Maclure period, the dormitory was used as a school.²⁰

Shortly after the end of the New Harmony communal experiments, the 1830 Owen House was built (photo 17). This two-story brick residence is one of only two examples of Federal style architecture in New Harmony, with features such as a defined cornice, 8/12 windows, flat lintels, and four-light transoms over the entries.

¹⁹*ibid.* 43.

²⁰*ibid.*, 44.

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Greek Revival is the most prevalent post-communal architectural style in New Harmony. Several outstanding examples of this style are found throughout town, such as the Rapp-Maclure-Owen mansion at the corner of Main and Church Streets. The house was built in 1817 for George Rapp. A fire in 1844 destroyed much of the original four-story structure; it was rebuilt by William Maclure's brother, Alexander, as a one-story home in the Greek Revival style.²¹ This house has outstanding details such as a full classical entablature and a portico with fluted Ionic columns. Most examples of the Greek Revival style in New Harmony do not have elaborate details like the Maclure house, but are instead vernacular interpretations of the style. Many homes, like the central passage at 311 Tavern Street, have only a few simple Greek Revival features such as cornice returns and door surrounds with multi-light transoms and sidelights.

A few examples of the related Gothic Revival style are found in New Harmony. Notable among these are the fanciful center gable I-house on South Main Street, which has batten wood siding, decorative bargeboards under the eaves, and scrolled brackets on the porch frieze, as well as a double pile at 717 Church Street, with a 3-part lancet window in its center-gabled roof.

A variety of vernacular house types were constructed in New Harmony in the mid-to late-19th century. The most common types are the central passage, gabled ell, and hall and parlor; however, a number of other types exist, including the double pen, central passage I-house, gable front, T-plan, saltbox, and cross-gabled square. Most of these vernacular homes display some stylistic elaborations, such as the Greek Revival I-house on North Street or the Queen Anne T-plan at 718 Main Street (photo 31). A few examples, such as the I-house at 624 Church Street, have no stylistic associations.

In the late 19th and early 20th century, the predominant residential style in New Harmony was Queen Anne/Free Classic. The Fitton House at 831 Main Street (photo 22) and the Wilson House at 737 Church Street (photo 15) show the Queen Anne style at its most extravagant. Both houses display elaborate irregularity, variety of rooflines and surface treatments, and intricate wood detailing. A good example of the more restrained Free Classic style is the A. C. Thomas House at 503 West Street. This structure is embellished with refined classical details such as swags in its two gabled porches, slender Ionic columns, and a thin cornice with dentils. A related style, the Stick style, is found at the Lichtenberger House at 336 Tavern Street.

²¹"Interpreter's Manual," 61.

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Italianate commercial buildings from this period line Main and Church Streets. Outstanding among them is the two-story brick building at 512-510 Main Street (photo 20). Built in 1876, this structure has a pressed metal cornice with gables, finials, and brackets, as well as 2/2 windows with decorative metal hoods.

Dating from a decade later are two Late Victorian commercial buildings: the Mumford Emporium (photo 19) with its intricate multi-light display windows and elaborate cast iron façade, and the adjoining New Harmony Bank building (photo 19), with its eclectic mix of stylistic detailing. The early 20th century saw the addition of the all-limestone New Harmony Bank and Trust on the southeast corner of Main and Church Streets as well as a number of rather ordinary brown brick structures. Nearly all of the commercial buildings in New Harmony have cast iron storefronts, some of which were manufactured by the George L. Mesker and Company Ironworks from nearby Evansville, Indiana.

Also dating from the late 1800s and early 1900s are a handful of distinguished institutional buildings. The earliest of these is the Workingmen's Institute from 1894 (photo 36). This monumental Romanesque Revival library has a central pavilion with corbelled brickwork and round-arched windows with limestone lintels. Next door sits the Neo-classical Murphy Auditorium from 1913 (photo 16). This functioning theatre has fluted monumental columns and a terra cotta cornice and frieze with triglyphs and metopes. Four churches in the district were constructed in the Gothic Revival style. The German Salem Church (photo 12) and Holy Angels Catholic Church date from c.1870 and 1899, respectively, while St. Stephens Episcopal and Johnson United Methodist Churches (photo 48) date from the early 20th century. Other noteworthy institutional buildings are the Romanesque Revival town hall (photo 21), the Neo-classical Ribeyre school gymnasium, and the c.1881 railroad depot (photo 11).

Only a few 20th century residences are found in the New Harmony Historic District. California bungalows, such as the home at 626 Granary Street, are most common. This particular example has a low-pitched gable front roof with wide eaves, box columns and square balusters on the porch, a multi-light wood door, and 5/1 windows. A c.1920 bungalow built in the Arts & Crafts style is found at 1015 Main Street (photo 24). This tan brick and stucco home has knee braces, wide eaves, battered brick piers on the porch, and multi-light/1 windows. Phillip Welch, a student of Frank Lloyd Wright, designed a two-story brick commercial building on Tavern Street in c.1910. This building was remodeled into a residence in 1961.²² Other 20th century residences include a tidy American Foursquare at 315 Main Street (photo 8) and a pyramidal roof cottage on Tavern Street.

²² Malissa Gwaltney, "History of New Harmony Architecture," 1999, New Harmony School, New Harmony, Indiana, 16.

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New Harmony has, since its beginnings, been a community that generated ideas far in advance of its time. The town is still the birthplace of new and creative ideas, as indicated by the collection of late 20th century architecture located on the north side of town.²³ In 1960, internationally-famed architect Philip Johnson designed the Roofless Church to be located on North Street (photo 3). This non-denominational church is open to the air to represent the belief that only one roof, the sky, can embrace all humanity. The Roofless Church marked a new direction in Johnson's architectural career which had begun in 1949 with the design of the "Glass House" in New Canaan, Connecticut. That building and most of his early work through the 1950s reflected his admiration for European Modernist, Ludwig Mies van der Rohe. Johnson's movement away from Miesian abstraction and toward greater interest in monumental, romantic formalism can be seen in the shingle canopy that shelters the altar and Lipchitz sculpture. Leland Roth has noted that "The shrine roof seems to pay homage to the continuities of surface of the Shingle Style and its rich historical lineage, while at the same time asserting the evocative power of pure form."²⁴ Because the Roofless Church commission illustrates a new direction in Johnson's multifaceted career, it meets National Register Criterion Consideration G and should be considered contributing to the architectural significance of the district. Just down the street, Indianapolis architect Evans Woollen located his New Harmony Inn (photo 5) and Entry House in 1974, intending through its simple design to capture the Harmonist spirit. Woollen designed an addition to the Inn in 1987. Finally, in 1978-79, renowned architect Richard Meier contributed two more buildings to New Harmony. The Atheneum (photo 1), which serves as a visitor's center for the town, and the Artist's Studio, both designed in a Neo-International Style, are clad in stark-white porcelain enamel panels. Like Johnson, Meier is a Pritzker prize recipient and has an international reputation. Ada Louise Huxtable, writing in the *New York Times*, stated that the Athenaeum advances "conventional modernist practice provocatively beyond established limits."²⁵ In numerous publications on Meier's work, the Atheneum is cited as one of his most significant commissions. Like Johnson's Roofless Church, the Atheneum meets National Register Criteria Consideration G and contributes to the architectural significance of the district.

²³Janet R. Walker, "Walker's Guide to New Harmony's History," 1999, Historic New Harmony, Inc., New Harmony, Indiana, 5.

²⁴Leland M. Roth, *A Concise History of American Architecture*, 1979, Harper & Row, Publishers, New York, 306.

²⁵www.pritzkerprize.com/meier

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In 1982, Historic New Harmony received the coveted American Institute of Architects Award. It states, "The American Institute of Architects is honored to confer this AIA Medal on Historic New Harmony, Inc. for the stewardship and dedication that have made New Harmony, Indiana, a unique, living museum of American architecture. Blending the original Harmonist constructions, lovingly preserved, with the work of contemporary architects, New Harmony is a peaceable kingdom; a continuum of past and present that gives new meaning and added luster to its name."²⁶

²⁴ "Why New Harmony?" n.d., Historic New Harmony, New Harmony, Indiana.

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Landscape Architecture²⁷

The New Harmony Historic District retains a number of historic landscape features that add to the distinctive look of the town. First, there are an abundance of gardens located throughout town. This propensity toward gardening in New Harmony has been inherited from the Harmonists. They were well known for their gardens, a subject in which George and Frederick Rapp had a great interest.²⁸ Each Harmonist dwelling sat on a quarter acre lot, which included a garden area. These gardens would have had paths made of dirt and/or shells. Herbs were grown for medicinal purposes, along with flowers, vegetables, and fruit trees.

The Harmonist Cemetery (photo 6), bordered by North, West, Arthur, and Tavern Streets, was established c.1814 as a resting-place for the many Harmonists who perished during the malaria plague. There are no markers in the burial ground. The Harmonists did not mark graves because they believed in equality in death as well as life. Funeral rites were simple, with only George Rapp and a few elders and friends in attendance. A few words were said over the grave, and flowers were placed on a plain wood coffin. A register was kept of grave locations. The brick wall around the cemetery was built in 1874. In that year, the Harmonists had their old brick church torn down due to lack of maintenance; they used the bricks to build the cemetery wall. A few headstones, dating from a later period, are located outside the wall. North of the cemetery are a series of Woodland Indian burial mounds. Charles Alexandre Lesueur excavated the mounds in the 1830s.

Maple Hill Cemetery (photo 49), located at the southern-most boundary of the district, was established in 1834 as New Harmony's third cemetery. The first grave was probably that of Judge James C. Wattles, who served on the committee that framed the constitution of Robert Owen's Community of Equality. Over the years the cemetery has been enlarged several times. In 1862, 3 ½ acres were added at a cost of \$70. Following the organization of the New Harmony Burial Ground Association in 1871, the cemetery was expanded again. In May of 1872, the cemetery was enlarged by 6 acres and then in October of that same year, was increased again. From 1895-1915, the cemetery underwent a number of physical improvements. Iron fences, cinder and concrete walks, urns, seats, and a balustrade were added. In July of 1919, the Association purchased another 20 acres to the south and east. In the 1920s, the driveway leading to the top of the hill was widened, curbing and a flagpole were added, and water works were installed. In 1935, the caretaker estimated that 3,000 people were buried in Maple Hill. Today Maple Hill sits atop one of the highest point in Harmony

²⁷All information in this section has been taken from "Interpreter's Manual," 42, 62-64, unless otherwise indicated.

²⁸"Interpreter's Manual," 74.

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Township covers 5 acres of land. It is owned and maintained by the town of New Harmony. A stroll through the tree filled cemetery will reveal notable occupants such as Jacob Maentel, David Dale Owen, Richard Owen, Robert Dale Owen, and Jane Dale Owen Fauntleroy.²⁹

The Harmonists also built a labyrinth (photo 26) made of shrubs and flowering plants. The circuitous path through the hedges symbolized the difficulties in attaining true harmony and the choices one faces in life in trying to reach that goal. In the center of the labyrinth stood a circular log house with a blind door and one window. The exterior was rough and vine-covered, while the interior was clean. Although the Harmonist labyrinth no longer stands, it was reconstructed in 1939 by the New Harmony Memorial Commission on Main Street not far from its original location. In the center of the round path stands a small round fieldstone building.

A number of small parks and open spaces are located throughout town, three of which have particular historic significance. Murphy Park (photo 23) is located on six acres of ground on South Main Street. Dr. Edward Murphy donated the land for the park in 1890 along with a fund of \$10,000 to be used for its maintenance. The park was surveyed and designed by Mr. Elliot, a landscape architect from Pittsburgh.³⁰ Today the park retains its original layout and wrought iron fence. On the east side of town along Church Street, is Maclure Park. This park was originally part of a common in the city plat. J.W. Hiatt of New Harmony designed the landscape plan of the park sometime around the turn of the century.³¹ Tillich Park, located at the corner of North and Main Streets, was designed by Robert Zion and Harold Breen in 1963. The park was named for the Lutheran theologian Paul Tillich. Upon Tillich's death in 1966, his ashes were interred in the park and a bronze bust of Tillich, designed by James Rosati, was installed.³²

²⁷Ibid.

³⁰John C. Lettel, ed. *History of Posey County, Indiana* (Chicago: Standard Publishing Company, 1913), 110.

³¹Lettel, *History of Posey County*, 111.

³²Historic New Harmony, Inc., "Midsummer Night's Stroll: Evenings of Art in New Harmony," 1993, Historic New Harmony, Inc., 5.

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Art³³

New Harmony has long been a place attractive to artists. Noteworthy among New Harmony's artists was Jacob Maentel (1778-1863). Maentel was born in Kassel, Germany. He arrived in America around 1807 and began his career as a traveling portrait painter. While serving in the War of 1812, Maentel painted over one hundred portraits. He preferred to paint his subjects in profile early on, but switched to full-length frontal poses by about 1828.

Maentel, his wife Catherine, and his six children were on their way to Texas in 1838 when an illness forced them to stop in the vicinity of New Harmony. Here they stayed with their friends, the Jacob Schnee family. Maentel went on to Texas, leaving his family behind. Upon his return, Maentel decided to stay in Indiana, and the family leased a farm. Maentel painted at least two dozen more portraits in Indiana and Illinois between the years 1836 and 1850. Some of his portraits were done in exchange for goods. Maentel died in 1863 and is buried in Maple Hill cemetery.

Maentel was not always a highly regarded portraitist. Patrons were often displeased with Jacob's work. One account reads, ". . . the boys (the four sons of patron John Cooper) were so outraged with the results . . . that the pictures were hidden away in a trunk to be forever suppressed." Six paintings of the Cooper family did not surface until 70 years later, when a great-granddaughter found them. Many of Maentel's paintings suffered the same fate; his own descendants used them to line trunks and drawers until their value was realized.

Maentel's worked in watercolor, pen, and pencil on paper. In general, he painted an over-scaled figure, roughly off-center, with a background that reflected the interests and/or occupations of the subject portrayed. His use of perspective and proportion were somewhat primitive and are often the subject of criticism. Eight reproductions of his work can be viewed at the 1830 Owen House as part of a Historic New Harmony tour. The originals are in storage for preservation purposes.

New Harmony is also home to a unique collection of original aquatints and lithographs that documented an important expedition to the Western United States. In 1832, naturalist Alexander Philip Maximilian, Prince of Wied, began an expedition to explore the natural history and native population of the American northwest. Karl Bodmer, a Swiss artist, and David

³³ Information for this section was taken from "Interpreter's Manual," 50, 53-54, 96-97, unless otherwise indicated.

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Dreidoppel, a taxidermist and hunter, accompanied Maximilian. Bodmer was hired to document the trip with sketches and paintings, as well as to assist with the scientific collecting and hunting wild game for food.

The group began in Boston on July 4, 1832. They traveled west, stopping at Economy, Pennsylvania, where they met George Rapp. The expedition pushed on, arriving in New Harmony in October of 1832. While Maximilian planned only to stay for a few days, a serious illness forced him to remain for the winter. Maximilian chronicled the entire journey in his diaries. His account of the stay in New Harmony reveals his fondness for the town and for the company of scientists Say and Lesueur.

Maximilian was ill for only two months of his stay in New Harmony. Once he was able, he and the two scientists went on hunting excursions and trips down the Wabash to hunt, fish, and collect specimens. Karl Bodmer, meanwhile was recording the town pictorially. He also took a trip to New Orleans during which he sketched and painted sites along the way.

The expedition left New Harmony for St. Louis in March of 1833. From there they traveled 2500 miles along the Missouri River, studying local flora and fauna and encountering various Indiana tribes. All along the way, Bodmer painted scenes and landscapes, as well as portraits of individual Indians and their ceremonies and dances. After reaching as far north as Fort McKenzie (Montana), the group retraced their route south. They passed again through New Harmony in 1834, where they stayed for two days. The group then journeyed back to New York and returned to Europe in July of 1834.

Maximilian's two volume diaries, *Travels in the Interior of North America*, were published from 1838 to 1841. Bodmer's 81 aquatints, made from watercolors, were published separately. The aquatints are one of the most valuable portrayals of the Plains Indians and the American frontier. Bodmer's work, along with Maximilian's studies, are the primary account of the Mandan and Blackfoot Indians, two cultures which were decimated by smallpox in 1837. Additionally, Bodmer's paintings are thought to be some of the most accurate and compelling portraits of their kind. The artist was sensitive to the nuances of the people and places of the frontier, and he captured individual personalities rather than just ethnographic types. The Bodmer-Maximilian Collection is on display in the Lichtenberger Building as a Historic New Harmony tour site.

Dr. Edward Murphy, a wealthy citizen who came to New Harmony as a youth in the early 1800s, saw to the expansion of the Workingmen's Institute's collections with the addition of fine reproductions of Italian masters. His gifts enabled the construction of the present building. At

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Dr. Murphy's death in 1900, a very generous endowment made further acquisitions possible, along with art classes and lecture series which brought nationally known figures to New Harmony. One pupil, Harry Hawkins, painted murals in the library that portray the historic scene of Father Rapp transferring the Harmony property to Robert Owen and Classically themed pictures to the reading room walls.

Contemporary artists continue to be captivated by New Harmony. Locally known and internationally famed artists alike have been installing their work throughout town for the last four decades. While most of the pieces date from the last 25 years, a few significant works fall into the period of significance. Most notable are the works of Jacques Lipchitz at Roofless Church entitled *Memorial Gates* and *The Descent of the Holy Spirit*, as well as *Atheneum*, a lithograph by Richard Meier.³⁴ Also installed in this period were a 16th century tapestry entitled *Attributes of the Virgin*³⁵ and *Shrine of Our Lady, Queen of Peace*, a medieval stone sculpture created by an unknown French artisan.³⁶

Performing Arts³⁷

Theatre was an important part of New Harmony's society during the first century of its existence. William Owen founded the first Thespian Society in the fall of 1827. The New Harmony Thespian Society was made up of primarily young people from the town and was funded through the efforts of a group of leading town citizens called the Stockholders of New Harmony Theater. The Society held its first plays in the south wing of the Harmonist brick church. They opened on February 23, 1828, with the comedy "The Poor Gentleman" and a farce entitled "Fortune's Frolic." In 1843, the Society moved to the second floor of Community House No.1, which they converted into a theatre. In 1847, the group was renamed the New Harmony Dramatic Association. They disbanded three years later due to disagreement

³⁴*Artworks in the collection of Jane Blaffer Owen/The Blaffer Trust/Red Geranium Enterprises on Public Display," n.d., Historic New Harmony, Inc., New Harmony, Indiana, 2-3.

³⁵*Art works in the collection", 2.

³⁶Historic New Harmony, Inc., "Midsummer Night's Stroll," 5.

³⁷ Information for this section was taken from "Interpreter's Manual," 47, 121-123.

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between members and dwindling membership, as people left New Harmony in search of California gold.

The Dramatic Association was revived in 1855, at which time plays were given in the ballroom of the Workingmen's Institute. In the winter of 1856, a stock company was formed, and stocks were sold to raise money for the purchase of Community House No.4. The group remodeled the 1824 Harmonist building and renamed it Union Hall. In June of 1860, the Dramatic Association sold their scenery and wardrobe and disbanded. From this time on, Union Hall was rented out to touring companies.

At the same time that the New Harmony Dramatic Association was dissolving, a new era of theatre was beginning in town. In June of 1860, the Cincinnati Dramatic Company visited New Harmony. This preeminent company included Martin Golden and his future wife, Bella Llewellyn. The Goldens, along with their children, dominated the theatre activity in New Harmony for many years.

Emma Isabella Llewellyn (Bella) was exposed to theatre at an early age, while playing backstage at a St. Louis theatre where her father was a doorman. She became a professional actress at the age of ten. Bella met Martin Golden when both were working for the same man, and they married in 1861. The Goldens joined several stock companies until Martin formed his own sometime after 1862. Bella was the star of the Martin's company, which played in Lexington, Kentucky, for five months. In 1864, Martin became the manager of the Metropolitan Theatre in Evansville, and Bella was in the company. When they traveled, they took their son Martin to New Harmony to stay with their friend Fannie Robinson. After 1865, the Goldens established permanent residency in New Harmony. They continued to perform in town for the next twenty-five years.

The Goldens formed their own touring company in 1866 that performed in Indiana, Illinois, and Kentucky. Two years later Martin and Bella joined John A. Ellsler's Cleveland stock company, where they associated with America's most famous actors. From 1870-72, the Goldens were members of Augustin Daly's renowned New York stock company. In 1872, Martin Golden formed his own company called the Golden Dramatic Combination, or the Golden Troupe, with his wife as the chief attraction. The company toured the Midwest, South, and Southwest for thirteen years. The family spent their summers at their home in New Harmony. During these months Martin and Bella produced and participated in theatricals in the town. Bella retired in 1888, due to injuries sustained in a backstage fall, and Martin retired in 1904. The Goldens' four children, Martin Thaddeus, William Michael Echard, Grace, and Frances, had all performed

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with their parents when they were young, and all but one continued to foster a theatrical career into adulthood.

The Golden's domination of New Harmony theatre was not challenged until 1873, when a new Thespian Society was formed. The Society performed their first production in January of 1874. Occasionally, members of the Golden family appeared in the society's productions. By the 1880s, many members had left the Society, and the group ended. After this time, traveling stock companies performed at Union Hall.

In 1888, Eugene S. Thrall began a second series of renovations to the Harmonist Community House No.4 (Union Hall). He added a new Romanesque Revival façade with arches over the windows and doors, cherry paneling around the interior rooms and balcony, and the curve to the balcony. The building was renamed Thrall's Opera House (photo 14). Traveling and local troupes performed here until 1910, and then the opera house was used as a nickelodeon movie house from 1911-1913. In 1914, Ed Garret purchased Thrall's to be used as a Conoco gas station and garage. He installed double garage doors in the front entrance to allow cars to drive in. The back stage area was used as a grease pit and the balcony for storage of tires and auto parts.

Renovation on this significant building was begun in 1964. In July of 1969, the theatrical activity that had been dormant for so long was revived. The New Harmony Theater Company began a series of summer theatre productions, which lasted until 1972. Today the building is used for a variety of community activities and meetings.

Commerce

Throughout its history, New Harmony has boasted successful business and commercial enterprises. Its location on the east bank of the Wabash River was the town's best asset in its early years, allowing for flatboat and steamboat trade, as well as for the operation of a number of water-powered mills. In the Harmonist era, the river provided power for a gristmill, saw mill, oil mill, brickyard, and cotton factory.³⁸

The earliest commercial ventures in the town were the Harmonist general store and tavern, which were eagerly patronized by area residents. According to the *History of Posey County, Indiana, 1913*, commerce did not wane after the passing of the experimental communities. By 1844, the town had 12 stores, 2 steam mills, and 2 tanneries.³⁹

³⁸*History of Posey County, Indiana* (Chicago: The Goodspeed Publishing Company, 1886), 381-82.

³⁹*History of Posey County, Indiana*, 110.

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The coming of the railroad to Posey County opened New Harmony to bigger markets, and commerce in the town flourished. The first rail lines in Posey County, built in 1869-70, passed south of New Harmony. It was not until 1881 that a spur line of the Illinois Central Railroad was constructed from Stewartsville into town.⁴⁰

During this period of railway expansion, New Harmony's commercial district began to develop as it is today. Beginning in the 1870s, merchants relocated to New Harmony, a promising place to begin their business ventures. Notable businessmen from this period include Jacob Brieth, who came to New Harmony in 1870 and opened a family grocery on the corner of Main and Tavern Streets three years later.⁴¹ Henry Brown, an immigrant from Bavaria, relocated to New Harmony c.1875 and opened an exclusive men's and boys' clothing store, which was in operation for fifty-two years.⁴² In addition to thriving businesses, this period saw the opening the New Harmony Banking Company in 1877, which was located at the corner of Main and Church. This institution constructed a new building in 1882,

which still stands today.⁴³ In the last decade of the 20th century, prominent businessmen in town added to the mercantile strip by investing in speculative commercial construction. In this manner the J. Brieth Building was completed c. 1894 and the Owen Block in 1892.⁴⁴

Fraternal club membership was at its height in New Harmony during the late 19th and early 20th century. Rounding out the commercial district was the construction of two lodge halls. The New Harmony, Lodge No. 87, IOOF, founded in 1850, built a three-story brick building on the corner of Main and Tavern Streets in 1915 (photo 21). The Masonic Order, known as Arctic Lodge, No. 394, F&AM, located in the upper floor of the three-story Ribeyre Building in 1905 (photo 20).⁴⁵

⁴⁰*ibid.*, 188.

⁴¹Card on Jacob Brieth, local history files, Workingmen's Institute, New Harmony, Indiana.

⁴²Historic New Harmony Archival Collection, New Harmony, Indiana.

⁴³Historic New Harmony Archival Collection, New Harmony, Indiana.

⁴⁴Historic New Harmony Archival Collection, New Harmony, Indiana.

⁴⁵Historic New Harmony Archival Collection, New Harmony, Indiana.

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New Harmony also felt the effects of the profitable farmland that surrounds the town. Captain Alfred Ribeyre was the epitome of agricultural success. Ribeyre was one of the most extensive landowners and developers in the state of Indiana, owning over 7,000 acres of farmland in the New Harmony area. His principle crops were corn and wheat, but his vast corn production earned him the title "The Corn King." Captain Ribeyre inherited this large landholding from his father John Ribeyre, who was one of the most successful businessmen in southern Indiana. The elder Ribeyre bought and developed land, raised cattle, owned and operated several boats to market his products, and owned and operated the Cut-off Island Bank. The Ribeyre name is carved in limestone atop two buildings in the Main Street commercial district, the Ribeyre Building (photo 20) and the 1924 Ribeyre Gymnasium.

New Harmony's thriving business district began to lose some of its momentum in the mid-20th century. With the widespread use of the automobile, people abandoned small town and downtown shopping for large suburban malls. New Harmony, however, was not destined to suffer the fate of complete abandonment. With the founding of Historic New Harmony, Inc. in 1974, buildings throughout town, including a large portion of the commercial Main Street, were renovated using private and government funds. New Harmony's commercial core was rejuvenated and remains a thriving business district today.

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9. Major Bibliographic References

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Memorandum for members of the Old Tavern Furnishing Committee suggesting historic characters

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Previous documentation on file (NPS):

HABS #s:

IN-4 David Dale Owen House
IN-5 Community House No.2
IN-22 Salomon-Wolfe House
IN-31 Harmonist Granary
IN-32 Thrall's Opera House
IN-33 1830 Owen House
IN-37 Poet's House
IN-38 Community House No.2 kitchen
IN-43 Rawlings House
IN-161 Rapp-Maclure-Owen House

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10. Geographical Data

Verbal Boundary Description

Beginning at the south/southwestern edge of the Maple Hill Cemetery property, located on the west side of Old Dam Road, proceed north (paralleling Main Street/SR69) along the rear of the following properties: cemetery, 1313 Main Street, 1309 Main Street. Along the property line between 1309 Main and 1239 Main Street (Harmonist Labyrinth), proceed east for approximately 270 feet. Turn north along the west property line of 1239 Main and go north along the rear property line of 1239 Main and 1223 Main Street. Continue to proceed north behind two vacant lots. At the northwest corner of the vacant lots' property area, turn east and proceed along West Wood Avenue for approximately 90 feet. At the southwest edge of the property line of 1117 Main Street, turn north and proceed north behind the following properties: 1111 Main Street, 1107 Main Street, 1103 Main Street. Cross Taylor Street and proceed north along the west property line of 1015 Main Street. On the north property line between 1015 Main and 921 Main Street, turn west and proceed approximately 90 feet. Behind 921 Main Street, turn north for 90 feet and then proceed west along the property line between 921 Main and 907 Main for approximately 270 feet. At the southwestern corner of the property line of 907 Main, turn north and proceed north for approximately 180 feet behind 907 Main, 831 Main and 825 Main. At the northwest edge of the property line between 825 Main and 811 Main, proceed east for approximately 360 feet. Turn and go north 90 feet. Jog east 45 feet. Proceed north along the west property line of 419 South Street. Cross South Street and proceed west approximately 400 feet along the north side of South Street past 338 South Street, 330 South Street, 324 South Street, 330 South Street, 316 South Street, and 312 South Street, to the northeast corner of South and Arthur streets. From that corner, proceed north approximately 90 feet. Turn west and proceed west approximately 90 feet along the south property line of 709 Arthur Street. Proceed north, parallel to Arthur Street, along the rear property lines of the following properties: 709 Arthur, 703 Arthur, 617 Arthur, 613 Arthur, and two vacant lots located west of the southwest intersection of Arthur and Tavern streets. From this point, turn west and proceed west approximately 45 feet. Turn north and proceed north approximately 180 feet, parallel to the alley that runs behind (west) of the following properties: 515-511 Arthur, 507 Arthur, and 503 Arthur Street. At Church Street, turn east and proceed approximately 45 feet. At a point approximately 90 feet from the northwest corner of the intersection of Arthur and Church streets, follow the approach of the White County (IL) bridge to the point at which it begins to overhang the east bank of the Wabash River. Follow the east bank of the Wabash River north approximately 1/3 mile. At this point, proceed south approximately 1/4 mile to the northeast corner of the Macluria Log House (324 North Street) property line. Proceed east approximately 360 feet east along the north property line of the Roofless Church (420 North Street.) Proceed east into Main Street approximately 30 feet. Turn north and proceed north approximately 180 feet and jog east, following the north property line of the Red Geranium Enterprises property. Follow this property line south to its intersection with North Street on the east

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property line of 801 North Street (railroad depot). Proceed south along Short Street approximately 180 feet. Proceed east along the rear property lines of the following properties: 802 Granary Street, 808 Granary Street, 818 Granary Street, 824 Granary Street (cross First Street), 902 Granary Street, 910 Granary Street, 916 Granary Street, 922 Granary Street (cross Second Street), 1000 Granary Street, 1008 Granary Street, 1016 Granary Street, and 1026 Granary Street. At the northeast corner of the property line of 1026 Granary Street, turn south and proceed south along the length of the west side of Third Street, crossing Granary and Church streets. Continue to proceed south to the southeast corner of the property line of 1023 Church Street. At the southwest corner of the intersection of East and Steam Mill streets, turn west and proceed west along the rear property lines of the following properties: 1017 Church Street, 1009 Church Street, 1001 Church Street, 927 Church Street, 923 Church Street, 919 Church Street. At the southwest corner of the property line of the vacant lot west of 919 Church Street, turn south. Proceed south approximately 180 feet along the east property line of 518 First Street. Proceed into the middle of Tavern Street, turn west and proceed west approximately 45 feet. Turn south and proceed south along the eastern property lines of the following properties: 604 First Street and 618 First Street. At the southeast corner of the property line of 618 First Street, turn west and proceed west approximately 45 feet. At the southwest corner of the intersection of Steam Mill and First streets, turn north and proceed north approximately 270 feet along the west side of First Street, cross Tavern Street and proceed approximately 45 feet north from the southwest corner of the intersection of Tavern and First streets. At the southeast corner of the property line of 825 Church Street, turn west and proceed west along the south property line of 810 Tavern Street. Proceed south across Tavern Street approximately 45 feet and continue south and along the eastern property line of 803 Tavern Street another 45 feet to the southeast corner of the property line of 803 Tavern. At the southeast corner, turn west and proceed west approximately 90 feet. At the southwest corner of the property line of 803 Tavern Street, turn north and proceed north approximately 20 feet, jog west and proceed along the south property lines of the following properties: 733 Tavern Street, 711 Tavern Street (New Harmony Fire Station and water tower), 707 Tavern Street, and 703 Tavern Street. At the southwest corner of the property line of 703 Tavern Street, turn south and proceed south along the west side of East Street approximately 90 feet. Turn west and proceed west approximately 90 feet west on the north side of Steam Mill Street. At the southwest corner of the property line of 626 Steam Mill, turn north and proceed north approximately 90 feet along the western property line. At the northwest corner of the property line of 626 Steam Mill, turn east and proceed east approximately 45 feet. Turn north and proceed north along the western property line of 627 Tavern Street for approximately 90 feet. At the northwest corner of the property line of 627 Tavern Street, turn west and proceed west along the south side of Tavern Street approximately 180 feet. At the northeast corner of the property line of 603 Tavern Street (Auterieth House, located at the southeast corner of the intersection of Tavern and Brewery streets), turn south and proceed south along the east property line of 603 Tavern Street for approximately 60 feet. Continue south along the eastern property line of 612 Brewery Street for approximately 30 feet. At the southeast corner of the property line of 612 Brewery Street, turn west and proceed west along the south property line of 612 Brewery Street for approximately 90 feet. At a point that is located in the approximate center of Brewery Street, turn north and proceed north approximately 45 feet. At the southeast corner of the property line of 524 Steam Mill, turn west and proceed west along the rear property line of 531 Tavern

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Street (1830 Owen House) for approximately 90 feet. Turn south and proceed south along the eastern property line of 524 Steam Mill. Turn west and proceed west along the north side of Steam Mill Street for approximately 90 feet. Turn south and cross Steam Mill Street. Proceed south along the eastern property line of 511 Steam Mill. At the southeastern corner of the property line of 511 Steam Mill, turn east and proceed east approximately 270 feet along the north property lines of the following properties: 510 South Street, 524 South Street, and 711 Brewery Street. Cross Brewery Street and continue east along the north property lines of the following properties: 604 South Street and 610 South Street. At the northeast corner of the property line of 610 South Street, turn south and proceed south along the eastern property line of 610 South Street for approximately 90 feet. At the southeast corner of the property line of 610 South Street, turn west and proceed west for approximately 45 feet. Crossing South Street, turn south and proceed south along the east property line of 607 South Street for approximately 90 feet. At the southeast corner of the property line of 607 South Street, turn west and proceed west along the south property lines of 607 South Street and 601 South Street. At the southwest corner of the property line of 601 South Street, turn north and proceed north along the west side of Brewery Street. At the southwest corner of South and Brewery streets, turn west and proceed west along the south side of South Street for approximately 270 feet. At the northeast corner of the property line of 816-820 Main Street, turn south and proceed south along the eastern property lines of the following properties: 816-820 Main Street, 826 Main Street and the vacant lot south of 826 Main Street. At the southeast corner of the property line of that vacant lot south of 826 Main Street, turn east and proceed east approximately 45 feet east along the north property line of 920 Main Street (Charles Ford Memorial Home). Jog south 45 feet. Follow the property line of this property east for approximately 180 feet. At the northeast corner of the property line of 920 Main Street, turn south and proceed south along the east property line for approximately 90 feet. At the southeast corner of the property line of 920 Main Street, turn west and proceed west approximately 180 feet. At the northeast corner of the property line of 918 Main Street, turn south and proceed south approximately 90 feet along the east property line of 918 Main Street. At the southeast corner of the property line of 918 Main Street, turn east and proceed east along the north side of Park Street to the northwest corner of its intersection with East Street. Cross East Street to the northeast corner of the intersection of Park and East streets. Turn south and cross East Street to the northeast corner of the east property line of 1014 Main Street (Murphy Park). Proceed south for approximately 270 feet along the east property line of 1014 Main Street. At the southeast corner of the property line of 1014 Main Street, turn west and proceed west for approximately 450 feet along the south property line of Murphy Park. At the northeast corner of the property line of 1108 Main Street, turn south and proceed south along the east property lines of the following properties: 1108 Main Street, 1118 Main Street, 1204 Main Street, 1216 Main Street, 1234 Main Street, and 1304 Main Street. At the southeast corner of the property line of 1304 Main Street, turn west and proceed west approximately 180 feet, crossing Main Street (SR 69) to a point event with the southeast corner of the house at 1309 Main Street. Turn south and proceed south along Main Street for approximately 450 feet to its intersection with Old Dam Road. Turn southwest onto Old Dam Road. The district boundary then turns in a southwesterly direction and follows the eastern and southern property lines of Maple Hill Cemetery, located on the west side of Old Dam Road, to the district's boundary intersection with the beginning of this description.

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Boundary Justification

In 1965, a one square mile area of New Harmony, whose geographical boundaries included 35 historic structures, became a National Historic Landmark District. Because no significant restoration was conducted on many of the properties until the 1970s, only 22 of the 35 sites were included in the district. The sites left unlisted comprise a large majority of Historic New Harmony's tour sites. In addition, much of the documentation regarding the initial structures listed in the district is vague and, in some cases, missing a great deal of detail. For this reason, Historic New Harmony has undertaken a project to update and expand the 1965 listing by preparing this National Register Historic District nomination.

The new district boundaries are based on the area identified in the 1985 Posey County Interim Report, which contains all of the 35 original sites as well as many important buildings located outside of the original boundaries. The area encompasses a concentration of historic resources that are significant to the various aspects of the history of New Harmony. Much of the town, both residential and commercial, is included in this district. Neighborhoods which were not included had no or only a few non-contiguous contributing resources.