

4359

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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



### 1. Name of Property

Historic name: Rockport Historic District

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:  
N/A

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

### 2. Location

Street & number: Roughly bounded by First St. on the east; Seminary St. on the south; a line from north to south following Greenwood St., Lincoln Ave. and Eighth St. along the west; and Williamson and Pearl Streets on the north

City or town: Rockport State: IN County: Spencer

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

    national     statewide X local

Applicable National Register Criteria:

X A     B X C     D

<u>Thel C. D... 7.18.2019</u>	
Signature of certifying official/Title:	Date
<u>Indiana DNR-Division of Historic Preservation and Archaeology</u>	
State or Federal agency/bureau or Tribal Government	

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

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**Signature of commenting official:** \_\_\_\_\_ **Date** \_\_\_\_\_

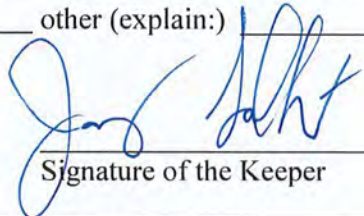
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**Title :** \_\_\_\_\_ **State or Federal agency/bureau or Tribal Government** \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that this property is:

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

  
Signature of the Keeper

8.28.2019  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

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

**Category of Property**

(Check only one box.)

- Building(s)
- District
- Site



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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> & EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS: Commercial Style

LATE VICTORIAN: Italianate

Beaux-Arts

LATE VICTORIAN: Queen Anne

MODERN MOVEMENT

OTHER: I-House

OTHER: Center-Passage

**Materials:** (enter categories from instructions.)

foundation: BRICK

walls: WOOD: weatherboard

METAL: aluminum

roof: ASPHALT

other: METAL: cast iron

SYNTHETICS: vinyl

### Narrative Description

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

### Summary Paragraph

The district includes roughly 96.13 acres of land in Rockport, Indiana. The founders of Rockport selected the site in part because it offered the rare combination of immediate access to the Ohio River, and, thanks to the high limestone bluff on which the town sits, a degree of protection from flooding. The town is an orthogonal grid, the courthouse square is the Shelbyville Square, with streets meeting at the corners. The district includes commercial, residential, religious, and civic uses; roughly six half-blocks are commercial in use, about 3 blocks of land are civic, and the balance of the lots are devoted to single-family houses. There are three historic churches in the district, however, their scale gives them a presence beyond their numbers. While on a plateau overlooking the Ohio River, the terrain is widely varied within the district. Third and Fourth streets north of Elm are at the crest of a hill, with Fourth falling away sharply north of Pearl, for example. A large ravine runs southward just south of Seminary, between Fourth and Sixth streets, isolating streets to the south from the main part of town. A town resident even cut into the stone bluffs during the mid-19th century, so that Main Street could connect more directly to the riverfront.

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Terrain is level toward the western portions of the district, along Elm and Main. Williamson Street show the most drastic grade change, lots on the north side of the street are elevated high above the south side of the street. Brick sidewalks are another feature found in the district. Evidently once common throughout Rockport, now, only isolated sections remain, scattered throughout residential sections.

Construction materials vary mainly by use; commercial, civic, and religious buildings are nearly all masonry, while residences are predominantly wood frame in construction. Each description includes a brief explanation of its rating. Among residences there is a predominance of vinyl or aluminum siding. Those houses that contribute to the district exhibit massing, patterns of openings, roof forms, porches, and other design features that identify the given house as a historic property. Additions that detract from the house's or building's identity when viewed from the main public street which the house addresses render the building non-contributing. Extensive re-arrangement of openings or blocking a number of openings can make a house non-contributing. Re-cladding a house, such as brick veneer added to a wooden house, changes the image of the property sufficiently to make it non-contributing. For commercial buildings, upper floors that retain historic materials and window openings are significant factors in determining the rating. Addition of new materials, such as Dryvit-type systems to facades, will render the building non-contributing. No secondary buildings were counted, unless of sufficient scale and placement that they have a reasonably visible impact on the streetscape. The lot at 121 N. Second, for example, includes two separate single-family houses.

The district includes 183 contributing buildings. One contributing building, the Spencer County Courthouse, has been previously listed and is not included in the count. Between the buildings and houses, 70 are non-contributing. The district includes one contributing site, which is inclusive of the town environment. There are occasional sections of brick sidewalk dating from the late 19th century throughout the district. The rural lane-like quality of many residential streets also adds to the small-town feeling of the district. Lastly, though paved with modern materials, the documented civic project to cut Main Street through the bluff during the mid-19th century has a visual impact on the district. Taken together, these elements constitute a contributing site.

### **Inventory of historic buildings**

#### *Seminary Street, south side*

110 Seminary Street, c. 1880, Contributing, photo 0001.

The builder of this eclectic house combined Italianate and Queen Anne style elements in its design. The overall concept is of a hip-roofed cubical core with gabled wings projecting forward on the main elevations. The house is wood frame and is now covered in vinyl siding. The Seminary Street side has a forward-projecting gabled wing to the west and long side of a gable to the east. Both sections of the house have triple window groups with wood surround, each with heavy cornice carried on scroll brackets. The porch shelters the east section and wraps around, spanning the entire east side of the house. It has a wooden floor and elaborately lathe-turned wood posts, cutout brackets, and spindle frieze topped by a jigsaw, cutout frieze and dentil course. Brackets extend forward to support the porch cornice. The porch has a hip roof. The main roof line has a frieze board and small cutout brackets upholding a cornice/box gutter. Gable ends have returns and gable apexes have a gable truss with sunburst cutout panel and spindle work. Window surrounds on the east side lack the brackets but have a cornice-entablature header piece. The east side also has a box bay window under the porch. The rear of the house has several early additions, including an upper story rear porch with turned posts on the west section.

214 Seminary St., c. 1860, Contributing.

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214 Seminary is a two story, wood frame I-House of the "2/3rds I-House" subtype. Walls are vinyl-sided. The east bay is the entry, which has a simple doorway. Other of the symmetrically-placed bays of the house are windows, which are two-over-two wood sashes. Gable end walls are blank. An early or original two story ell extends from the east side of the rear of the house. Roofing is asphalt shingle.

302 Seminary St., c. 1860, Contributing.

This frame house is a center-passage dwelling, built two rooms deep. Walls are sided in vinyl. The Seminary Street elevation has a centered door and windows stand to either side. Windows appear to be Craftsman-era replacements; they are wood, three-over-one double-hung sashes. The porch is concrete, with banded columns and rusticated block balustrade wall. The shallow hip porch roof is still clad in standing seam metal, but the main roof is asphalt shingle.

310 Seminary Street, c. 1950, Contributing.

American Small House is probably the best term to describe this one story, brick house whose design depends on traditional elements. The plan is L-shaped, with a west gable projecting forward and sheltering a small porch in the corner. The long side gabled part has a large bank of fixed windows. Roofing is asphalt shingle.

314 Seminary Street, c. 1900, Contributing.

The foundation is brick and the overall roof plan is L-shaped, though the steeply gabled wings at the front are flush to one another. Walls are aluminum-sided. At the front elevation, the door is centered and lacks a transom. A narrow window is to the west, and a large window is to the east. The east window still has its narrow upper sash with "Queen Anne" border of colored glass panes. The porch has a concrete floor, and a hip roof supported by metal struts. Roofing is asphalt shingle.

316 Seminary Street, c. 1900, Contributing, photo 0002.

One of the better examples of a late 19th century cottage in the district, 316 Seminary is an L-Plan cottage. The brick foundation is nearly a story high toward the south (rear) of the house. The front features a gabled wing projecting forward at the west end and the other gabled wing offset and facing south. Walls are vinyl-sided. Windows are one-over-one and there are two front doors, one to each wing, under the porch. The porch has wood floor, wood turned posts, scroll brackets, and simple spindle frieze, supporting the separate hip roof. Roofing is asphalt shingle.

318 Seminary Street, c. 1870, Contributing, photo 0002.

Gable-front houses are not typical in the district, this is one of a few. It retains the bare minimum of integrity to contribute to the district. It has a brick foundation which is tall toward the back end of the house as the yard falls into a swale. Siding is vinyl, the windows are replacement one-over-one units. The offset front door has a window on each side underneath the front porch. A pair of windows is in the gable end. The porch has a concrete floor and four turned posts support its flat roof. Roofing is asphalt shingle.

#### *Seminary Street, North side*

107 Seminary Street, c.1960, Non-contributing.

A brick, Ranch style, double house stands on this lot. It is too recent to contribute to the district.

307 Seminary Street, c. 1935, Contributing.

Terraced above the street, with a rock-faced concrete block retaining wall beside the sidewalk, 307 Seminary is a Colonial Revival/American Small House dwelling. Its walls are brick and gable ends are aluminum-sided. The front door is roughly centered on the Seminary Street elevation. A pair of windows are to the west and a single double-hung is to the east. A small, separately gabled sunroom extends to the east, it has pairs of windows. The porch is essentially an aluminum awning supported by metal struts,

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with metal railing, set on a high concrete block foundation. Roofing is ribbed, powder-coat-finished sheet metal, recently installed on the side gable roof.

507 Seminary Street, c. 1870 / c.1970, Non-contributing, photo 0003.

The stuccoed house on this lot has been too altered to contribute to the district. Windows have been resized and a new porch has been added.

515 Seminary Street, c.1970, Non-contributing, photo 0003.

This brick Ranch house is too recent in date to contribute to the district. Additionally, a bay window was added to the front at some point.

519 Seminary Street, c.1870, Contributing.

519 Seminary has a deep setback from the street, significantly more so than its neighbors to the west. It is a two story, wood frame, double-pile house with central entry. Walls are aluminum-sided. The main block of the front is three bays across and symmetrical, with central entry and flanking six-over-six windows on the first floor. A pedimented portico with round columns shelters the front door. Three windows align above. The side-gabled house has a lower wing to the west, fronted with a porch. Roofing is asphalt shingle.

525 Seminary Street, c. 1905, Contributing.

The builder of this two-and-a-half story frame house combined ideas from the American Four Square trend with Free Classic and Queen Anne style details. It has a brick foundation. Its plan is cubical, and walls are vinyl-sided. The first floor of the front of the house has a semi-hexagonal bay window under the porch; each facet has a window. The transomed front door is beside the bay, toward the house's center. A lozenge window is on the other side of the door. The area around the door is recessed. The west section of the first floor is set flush to the front the bay window and has a single window. The one story porch covers the east 2/3rds of the house. It has a wooden floor, and slender Tuscan style columns support the roof. A gable is over the porch steps to the west, and a hipped section with flared roofline is to the east. A section of shallow, pent roof extends across the west portion of the first floor. The second floor continues the complex massing; a central oriel bay, semi-hexagonal in plan, rises up and becomes a dormer window on the roof, breaking the eaves line. Each of its second and attic level facets has a window, the flanking windows in the dormer are diamond-paned and a separate hip roof crowns the dormer. Windows are symmetrically placed beside the oriel-dormer element on the second floor. The main roof is hipped and there is a large dormer facing west. The yard has a rock-faced concrete block retaining wall.

529 Seminary Street, c. 1900, Non-contributing.

Though a period house, this example has been altered with a basement level garage on the front and a recent oriel bay window.

533 Seminary Street, c. 1870, Contributing.

Probably having a central passage plan internally, this one-story, wood frame, side-gabled cottage retains its simple, vernacular appearance. Standing on a brick foundation, its walls are now vinyl-sided. A central door is sheltered under an arched hood, c. 1915, carried on large knee braces. Flanking windows are one-over-one and are newer sashes, but they retain the tall proportions. The east gable end has a pair of narrow windows. A series of shed-roof additions extends back from the front section. Roofing is asphalt shingle.

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535 Seminary Street, c. 1960, Non-contributing.

A gable-front house with overhanging carport-porch is on this lot. It is too recent in date to contribute to the district.

539 Seminary Street, c. 1870, Contributing.

This frame, two story house has been altered but retains enough characteristics of its type to contribute to the district. Siding is vinyl. The porch is a replacement, but likely stands where a porch was located early in the house's history. The front door is centered, and narrow windows flank it. Two windows on the second floor align with the first floor window units. Gable ends are blank, and a rear ell extends back, flush with the east wall.

*Walnut Street, South side*

104 Walnut St., 1861/c. 1900, Contributing, photo 0004.

Built of brick that has been painted, this one-and-a-half story, cubical dwelling has a center-passage, double-pile plan. The front door with transom is centered under the steep, broad main gable roof. Symmetrically-placed tall windows flank the front door, each double-hung window has painted stone lug sills and lintel. A pair of double-hung sashes, sharing sill and lintel, are centered in the upper gable end. The wide, wooden frieze board rakes the roofline and the moderately deep eaves have a toothed bargeboard, the teeth are raked. The side elevations are informal in window placement. The roof is covered in standing seam metal sheets and the square base of a cupola structure is centered on the roof. In about 1900, the owners added a Free Classic style porch to the structure, likely replacing a simpler, original one. The porch is asymmetrically placed, starting between the west window and front door, extending eastward to the corner, where it wraps around to the east (river) side of the house. The porch is carried on slender Tuscan columns that support a plain entablature. The porch steps forward in alignment with the door, where a pediment extends from the hipped roof. The corner is radiused into a  $\frac{3}{4}$  circle in plan, entablature bowing to match the plan. The radius corner is marked by a conical roof on the porch. Captain Samuel and Irena (Snyder) Laird had the house built in 1861. Laird was born in Giles County, Tennessee in 1828. His parents were Irish and had first come to Canada before moving to Tennessee, but by the 1830s, the family with all seven children was living in Clark County, Ohio. Laird participated in the California Gold Rush in 1852, eventually trading the pan for anvil, taking up blacksmithing and wagon making. He returned to the upper Midwest in the late 1850s. He built a store-boat to sell goods along the Ohio River. When operating his store-boat, Laird's ship was damaged by ice. He salvaged his wares and set up shop in Rockport. He also was a brick maker and operated a flat boat on the Ohio. During the Civil War, Laird helped recruit Company K, 25th Indiana Volunteers, eventually becoming captain. He resigned after being wounded at Fort Donelson in 1862. He served as Auditor of Spencer County in the 1860s.<sup>1</sup>

106 Walnut St., c.1960, Non-contributing.

A one-story, hip-roofed, brick-veneered Ranch house stands on this lot. Due to its age, it does not contribute to the district.

204 Walnut Street, c. 1834, Contributing, photo 0007.

Purported to be the first wood frame house in Rockport, the Roetzel House is a two story, five-bay I-house, now sided in vinyl. A large rear addition is placed so that it minimally detracts from the main house. Windows are six-over-six replacement sashes. The wide middle bay of the house once had a small

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<sup>1</sup> Biography from *History of Warrick, Spencer, and Perry Counties, From the Earliest Time to the Present*, Chicago: Goodspeed & Son, 1885, pp. 470-471.



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porch. The house retains enough integrity to contribute to the district. The Roetzels operated a boarding house in the dwelling. One of Rockport's dentists, Dr. Goldman, owned the house later.

House, 206 Walnut Street, Non-contributing, photo 0007.

The stone Ranch house on this lot is too recent in date to contribute to the district.

210 Walnut Street, 1915/1990, Non-contributing, photo 0007.

Built as the community's Carnegie Library, the original portion is still discernable, however, the nature and placement of the addition to the building overwhelms the original concept. The building does not contribute to the district.

316 Walnut Street, c. 1860, Contributing, photo 0006.

316 Walnut is a one story, brick center-passage house with side gable roof, set on a high, half-story-tall brick foundation. The foundation has short windows that align with the windows in the symmetrical five-bay configuration of the main floor. The center bay houses the main entrance, accessed by steps up to porch, which covers it. The front door with oval lite is recent but the sidelights and transom are early in date. The porch has a railing and slender Tuscan columns hold up the entablature and flat roof. Windows are six-over-six double-hung sash with stone lug sills and lintels. Gable ends are blank, but the west end has a small gabled canopy over the basement entry. A wood frieze board marks the gable ends. An ell extends off the main house. It is early to the house and has a west-facing door and two windows.

410 Walnut Street, c. 1859/c.1970, Non-contributing.

John W. Crooks built an octagonal house here in 1859. The two story, wood frame house was reduced to one story and veneered in brick in the 1970s. The house was featured on plate 94 of *Indiana Houses of the Nineteenth Century* by Wilbur Peat.

414 Walnut Street, c. 1860, Contributing.

A three-ranked, wood frame, center-passage/center-gable house stands on this lot. The yard is terraced above street level; the tree lawn is sloped upward and has concrete steps, these steps and walk cross the public sidewalk and continue up the private yard, with a concrete block retaining wall securing the front and sides. The house is sided in vinyl. The front door has side lights and tall transom. The symmetrically flanking six-over-six windows are recent but maintain the original placement. The steep cross gable has a single one-over-one window. At its apex is a wooden truss ornament with arched underside and elaborate jigsaw openings. A porch nearly covers the whole front. Though rebuilt recently, it likely recalls a similar porch that once graced the house. The rear of the house has low-set addition and rear porch. When the retaining wall was installed or rebuilt, brick piers were placed to mark a side basement entrance to the house on the west. Roofing is asphalt shingle.

510 Walnut Street, c. 1975, Non-contributing.

This one story, brick veneered Ranch house is too recent in date to contribute to the district.

512 Walnut Street, c. 1965, Non-contributing.

A one-story, frame house stands on this lot; it is too recent in date to contribute to the district.

514 Walnut Street, c. 1900, Contributing.

514 Walnut is a one-story, L-plan, wood frame cottage. Now sided with aluminum, the house retains basic integrity in its window and door placement, enough so to contribute to the district.

518 Walnut Street, c. 1965, Non-contributing.

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A one story Ranch house with vinyl lap siding stands at 518 Walnut. It is too recent in date to contribute to the district.

522 Walnut Street, 1853, Contributing.

This frame house is a gable-front vernacular dwelling. Vinyl siding now covers the house. Porches, enclosed in the 1950s with jalousie windows, are at either end of the broad gabled house; their roofs are shed extensions of the main slope. Four tall pairs of multi-paned casement windows are symmetrically placed across the front, and a frieze board marks the eaves line. Dan H. Smith and family owned the house in 1890s.

524 Walnut Street, c. 1970, Non-contributing.

A side-gabled Ranch house with brick veneer and board-and-batten siding was built here in about 1970. It is too recent to contribute to the district.

532 Walnut Street, c. 1940, Contributing.

This brick, one story house combines traits of many bungalows and some of the then-emerging Ranch house. Its lot is terraced above the street and a set of concrete steps with brick retaining wall and street-grade driveway cut toward the house. The west half of the house's basement is exposed and the drive leads to a wooden overhead door, while the steps climb to the front porch, placed over the garage. Brick piers support the hip roof extension of the main roof over the porch. Window are high-set, small, square double-hung units, set up against the wood frieze board. The middle of the west side has a large, two-flue brick exterior chimney. The shallow, hipped main roof is covered in asphalt shingles.

536 Walnut Street, c. 1870, Contributing.

One of Rockport's several three-bay, center-passage/center gable vernacular houses graces this lot. It has a generous setback and deep yard. Terraced up above street grade by two plateaus of lawn, 536 Walnut is a wood frame structure. Walls are vinyl-sided. The Walnut Street elevation has a central doorway with sidelights and transom, flanked by single windows. The steep center gable has a pointed-arch window and an ornamental spindle truss marks the gable peak. The one-story Queen Anne porch, c. 1895, is centered and covers all but several feet of the front on each side. It stands on a concrete block base and concrete floor, but retains its lathe-turned wood posts, simple brackets, and spindle frieze. The roof is flat. The main roof is asphalt shingle, the side gables have cornice returns. A rear ell, flush with the west side of the house, extends back with three bays of windows, and a rear porch is the south end.

544 Walnut Street, c. 1880, Contributing.

Two stories and of brick construction, this house has been altered but retains the most basic aspects of massing, the original brick material, and a c. 1900 elaborate brick porch.

548 Walnut Street, c. 1860, Contributing.

Two stories in height, 548 Walnut is another of Rockport's 2/3rds I-House dwellings from the town's early period. This example has a basic level of integrity. Its wall are lapped aluminum siding, and a number of the windows appear to have been replaced. Yet, its three-bay design is unmistakable. The recessed entry likely had sidelights and transom for the doorway, but these have been panned over. A wide, perpendicularly-gabled addition spans the rear of the house and rises one-and-a-half stories.

550 Walnut Street, c.1870, Contributing.

This simple, vernacular, wood frame house is probably a hall-and-parlor configuration internally. Aluminum siding covers the walls. The Walnut Street side has a door under the porch to the east and

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window to the west. Narrow gabled dormers with paired narrow windows are on the side gabled roof. The porch has metal strut-posts supporting the roof. Another porch and doorway are on the west side of the house. Though altered, this house retains enough period character to contribute to the district.

*Walnut, north side*

105 Walnut Street, Hardy-Baumgaertener, c. 1868 / c. 1890, Contributing, photo 0005.

Believed to have first been a small, vernacular house, John and Phillipena Baumgaertner acquired the property in 1890 and extensively enlarged the house and added its numerous Queen Anne embellishments. Baumgaertner, who was Swiss by birth, owned a local hotel and became a clerk of the Circuit Court of Spencer County. The house has a brick foundation and walls of wood clapboard and imbricated wood shingles. The river side of the house has two chamfered-corner gables facing the river and is one-and-a-half stories tall, plus, a three story tower is asymmetrically placed beside the north gable wing. A porch spans between the gables. Porches include wooden turned posts, spindle friezes, and spindled brackets. Gable ends have ornamental trusses of jigsawed, cutout panels as well as spindles. Roofing is asphalt shingle.

401 Walnut Street, c. 1870 / c. 1960, Non-contributing.

This house was one of the town's center-gable Gothic Revival houses, but it has been altered. It was veneered in brick, its front door removed on the 4th Street side, windows were replaced with shorter units, and extensive additions were placed on the back.

513 Walnut Street, c. 1895 / c. 1970, Non-contributing.

The extensive Ranch house-like addition to the front of the house renders this dwelling non-contributing.

515 Walnut Street, c. 1895, Contributing.

This two story, wood frame, Queen Anne house has a gabled ell footprint. Foundation is brick. The exterior is of wood clapboard. Windows are one-over-one with entablature header surrounds. The offset, front-facing gable is chamfered; each facet on each floor has a window. The side-gabled part of the house has the transomed front door, roughly in the house's center, and a wide window. Two windows are above. The hip-roofed porch dates to about 1900, and has a brick base and wooden floor. The Tuscan columns support a simplified entablature-beam that carries the porch roof. Where the centered porch steps rise, the porch has an open pediment with panel in the tympanum.

519 Walnut Street, c. 1900, Contributing.

This house is one of the town's few examples of a pyramid-roof cottage vernacular type. Its painted brick foundation is tall, and its wood framed walls are sided with horizontal lapped aluminum. The Walnut Street elevation is symmetrical, with transomed doorway in the center and wide, one-over-one windows flanking. A centered cross-gable with small window is above the door. The porch also has a brick foundation. Brick open-basketweave balustrade and brick plinths mark the perimeter, wood columns support the cased beam at the edge of the porch and the porch's flat roof. An open gable is at the center of the porch, over the steps. The steep hip roof with deck is clad in asphalt shingles. The west side of the house has a projecting gabled section toward the rear.

521 Walnut Street, c. 1935, Contributing.

521 Walnut is a one-and-a-half story, brick-veneered American Small House. The porch has brick piers and is enclosed with storm windows.

525 Walnut Street, c. 1890 / c. 1915, Contributing.

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Vinyl siding covers the exterior of this Queen Anne house. Although altered, it retains basic window placement and massing. The Craftsman style front porch, c. 1915, is largely intact, and includes brick piers, brick railing, and a sunroom with wood casement windows.

529 Walnut Street, c. 1890, Contributing.

This house is a gabled ell type dwelling. Walls are aluminum-sided. The crux of the "L" has a one story porch with concrete floor that retains its simple turned wood posts and brackets. A treated lumber railing has been added to the porch roof. While windows have been shortened, the small, one-story bay on the front gable still has wood two-over-two windows.

533 Walnut Street, c. 1890, Contributing, photo 0008.

533 Walnut is a two story, wood frame, Queen Anne house.

537 Walnut Street, c. 1900, Contributing, photo 0008.

This house is very similar to 519 Walnut, except that it has a one-story bay window on its west side.

541 Walnut Street, c. 1870, Contributing, photo 0008.

Though deteriorated, this house is unusual for its second-story semi-hexagonal bays. Foundation is brick, walls are aluminum-sided. The first story houses the entry at center with transom. Wide windows with short upper sashes flank the door. The second floor has three projecting bays, each facet has a window, except the center bay window, which has a french door. The house's Italianate entablature breaks to follow the bays and each bay has a separate hip roof. The main roof is a shallow hip. A brick chimney with corbeled top is located on the east side-rear of the house.

545 Walnut Street, c. 1860, Contributing.

This is the most basic of center-passage houses in town and has maintained the original window placement and basic form.

547 Walnut Street, c. 1940, Contributing.

Built in about 1940, 547 Walnut is a brick veneered American Small House. Its most unusual quality is its three-part plan, with one section sited diagonally toward the school property across the street. An entry is placed off of Walnut, accessed by a set of radius-curved patio with small gabled hood over the door. The 6th Street side has a sunroom.

601 Walnut, c.1925, Contributing, photo 0010.

This brick, one story Craftsman Bungalow is sheltered under a contiguous, asphalt-shingled hip roof. The recessed front porch is carried on square brick piers and knee walls enclose the porch. A similar porch, lacking the walls, is along the 6th Street elevation at the rear.

605 Walnut St., c.1905, Contributing, photo 0010.

Like several others on Walnut, Fourth, and Williamson streets, 605 Walnut is a wood frame, pyramid-roof cottage. Walls are clad in aluminum siding. A hip roofed porch is across the front, replacement turned posts support it and its floor is poured concrete. At center under the porch is a transomed doorway, flanked by tall, one-over-one double-hung sash windows. Above the porch, a steep cross-gable rises; it has a pair of windows. The east elevation has another cross-gable, offset to the rear (north). The main hip roof is a steep, roughly 45-degree pitch.

609 Walnut St., c. 1895, Contributing, photo 0010.

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609 Walnut is a one story, wood frame, T-plan cottage. Foundation is painted masonry, walls are vinyl-sided. The original front porch, in the crux of the gabled wings to the southeast, is glazed in with storm windows and has a separate pitch shed roof. Paired narrow windows are in the front gable; these and other sashes are the characteristic proportions for a late 19th century cottage. The house retains its core features and contributes to the district.

617 Walnut St., c.1895, Contributing, photo 0009.

Another wood frame, T-plan cottage, this one has been altered in much the same way as 609 Walnut. The roof pitch is shallower than that of 609 Walnut. It retains its basic plan, massing, and pattern of window openings.

621 Walnut St., c.1895, Contributing, photo 0009.

This wood frame cottage is nearly identical to 609 Walnut and has been altered in much the same fashion. Its porch is more firmly enclosed, however. It retains the most basic degree of integrity for a contributing building.

625 Walnut St., c.1980, Non-contributing.

A recent single-family home stands on this lot.

629 Walnut St., c.1895, Contributing.

An L-plan, wood frame cottage, 629 has a brick foundation and walls now clad in vinyl siding. The crux of the gabled wings has a shed-roofed porch with square posts. The roof is powder-coated ribbed metal. The house has a basic degree of integrity; despite alterations, it has characteristic massing, window opening proportions, and an open porch.

*Main Street, South Side*

200 Main Street – Spencer County Courthouse, 1921, Contributing, photo 0012.

The Spencer County Commissioners hired architect Elmer Dunlap to design their new courthouse, which was built between 1919 and 1921. The courthouse and square were individually listed on the National Register of Historic Places on March 12, 1999. The building is centered in the courthouse square's lawn. The three story, flat-roofed courthouse is an exercise in Beaux-Arts Classicism. Faced in Indiana limestone, each elevation is formally treated. The first floor is rusticated base of channeled, dressed limestone. Ground floor openings are segmental arched, the channeled masonry forming voussoirs and a keystone for each paired window opening. Central entrances on the north, east, and west sides have archivolt surrounds. The north, or primary, elevation has a projecting center pavilion that is five bays wide. Above the rusticated ground floor, a cornice divides the ground and upper floors. The upper floors of the center section have engaged Roman Doric columns dividing recessed bays of windows. Paired windows with transoms fill each opening, and there is one bay on each floor of the recessed sections flanking the pavilion. A full entablature and paneled parapet crowns the building, the moldings joggling to follow the various sections of the building. Its frieze is plain and a dentil course runs beneath the cornice. On each elevation, the parapet has a central, raised section with Classical hood moldings, housing a clock dial with Roman numerals. Side and rear elevations are treated more simply, with pilasters dividing the upper floors rather than the engaged columns of the central, front pavilion. The rear or south elevation has a deeper central pavilion, projecting one and half bays to the south. Due to the height of the parapet, the central glass dome/skylight is not visible from street level.

302-306 Main Street, c.1900, Contributing, photo 0014.

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302-306 Main is a two story, brick commercial block with six bays along the Main Street elevation and eight bays along Third Street. Original brickwork is laid in common bond. The first floor on Main Street was remodeled in the 1970s or 80s, using variegated brick veneer, commercial aluminum-frame glass doors, and high-set fixed windows. An asphalt-shingled shed roof covers the upper ground floor and extends nearly to the second floor window sills. The second and attic levels have wood one-over-one double hung windows with dressed stone sills and lintels. An attic level features horizontal vents with stone sills and lintels, each aligned over a window, each filled with a perforated metal grille. The parapet has a brick corbel table. The east elevation along Third St. is similarly treated. The first two bays of the ground floor to the north retain original square fixed windows, but the remainder of the first floor has been similarly altered to coordinate with the Main Street side. For reasons unknown, the attic openings on this elevation align over the four southernmost openings, but the two attic openings toward the north are aligned over bays one and three from the corner. A small addition, veneered in the same variegated brick, covers the rear of the building.

312 Main Street, c.1880/c.1970, Non-contributing.

This two story brick commercial building was altered in c.1970 with the addition of aluminum-framed storefront windows and doors, brick base, shake pent roof, and a perforated aluminum screen covering the entire upper section of the building. Historic features may survive under the upper floor screen, but, in its current state, the building does not contribute to the district.

314 Main Street, c.1880/c.1970, Non-contributing.

314 Main was altered in similar fashion to its neighbor, and likewise cannot contribute to the district in its current state.

400 Main Street, c. 1950, Contributing.

Built to house a pharmacy, this one story building continues to serve in that capacity. The Main Street elevation is red brick, with five openings. The corner opening and westernmost three are wood-trimmed paired windows with wood kick panels beneath. The second opening from the corner is the main entrance, and houses a recessed doorway with transom and side windows. The building's parapet is flat, with a simple coping. The east wall is concrete block, with no openings.

410 Main Street, c. 1900, Contributing.

One tall story in height, this brick building features pressed and sheet metal work on its upper façade. The ground floor was altered c.1960 with an aluminum storefront system, creating flush display windows to either side, and angled windows leading back to a recessed central area. The middle section has two aluminum double door entries to either side, separated by a bank of aluminum-framed windows. The cornice is stamped sheet metal with rosettes and end brackets.

426 Main Street, c.1970, Rockport Town Hall, Non-contributing.

The City of Rockport built this one story, flat-roofed, brick building in about 1970. The rear wing houses garage bays for fire equipment. The building is too recent in date to contribute to the district.

516 Main Street, 1878, Contributing, and Commercial Building, c.1900, Contributing.

This lot is terraced up from Main Street and well-shaded by mature trees. Two primary buildings, a frame house set well back from the street, and a diminutive commercial building, set to the edge of the sidewalk, stand on the lot.

The house is gable-fronted, with transomed doorway at center and tall windows to either side. Walls are clad in aluminum siding. A flat-roofed porch starts at the doorway and wraps around to the east side.

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Turned wood posts support its roof and brackets flank each post. The steep gable roof has three tall gabled dormers on both east and west elevations.

The small commercial building is gabled and has a parapeted front. Though covered in vinyl siding, it retains its basic, simple form.

William L. Partridge was the first owner of the house. Partridge was a school teacher who served two terms as a trustee of Rockport. Caleb Partridge, a descendant, also lived here and operated a hardware and lumber business in town.<sup>2</sup>

528 Main Street, c.2016, Non-contributing

This house was just built and is non-contributing.

534 Main Street, c. 1970, Non-contributing.

A small, lineal-form frame Ranch house stands on this lot.

538 Main Street, c.1890, Contributing.

L-plan in form, this frame cottage has shallow-pitched gabled wings. Walls are vinyl sided. The front wing has a large window with entablature header trim and transom. The corner porch has been enclosed with windows and low walls of siding. Other windows are tall, two-over-two units.

542 Main Street, c.1890, Contributing.

This two-and-a-half story, frame, Queen Anne style house is sided in vinyl but retains many characteristic features. Its plan is that of a central, hipped, cubical mass with asymmetrically-placed gables on the front and side elevations. The full-width porch appears to be in its original location, but aluminum columns now support it. The front gable is over a projecting section, its first and second floors are chamfered, and the attic level has a Palladian window. The east elevation also has a chamfered, two story bay with gable roof.

548 Main Street, c.1870, Contributing.

A large, five-bay, frame I-house stands on this lot. Though sided in vinyl, it the form, window placement, and massing typical to the house type. The foundation is brick. The porch has wood posts, flat roof, and brick foundation. The large rear ell extends far back, flush with the west side of the house.

550 Main Street, c.1980, Non-contributing.

Three blonde brick, one story apartment buildings stand here. Two are sited to the rear of the lot. They are too recent in date to contribute to the district.

556 Main Street, date uncertain, Non-contributing.

Though it appears to be an older house, it now has insufficient integrity to contribute to the district.

560 Main Street, c.1955, Telephone Exchange Building, Contributing, photo 0016.

Modern, with a slight nod to International Style design, this building housed the community's post-war telephone service equipment and staff. It is one story in height and the materials palette includes tan brick, Indiana limestone, and aluminum. The corner at Main and 6th is the office block, and has a bank of tall, aluminum-framed corner windows and doorway, housed in a recessed area, under an aluminum-trimmed flat roof overhang. Next to the door, to the east, a pier-like brick element projects forward, and further east, a long section of the building extends away from the pier. This east portion of the building is slightly taller and likely housed telephone switching equipment. This long section has a high-set, narrow panel

<sup>2</sup> "Other Homes of Interest Not On Tour," Undated flyer, c.1980, vertical files, Spencer County Public Library.

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framed in dressed stone molding, extending east to another pier. The west elevation has a high-set aluminum paired office window with stone sill closer to the Main Street side, along with several vents with stone sills extending southward. The aluminum overhang extends across this side. The east wall is a featureless tan brick expanse.

602 Main Street, c. 1920, Contributing, photo 0017.

Cherry-red brick foundation and walls enclose this one-and-one-half story Craftsman Bungalow. Its front-gabled main mass has a moderately-pitched roof, the lower front porch has a lower-pitched roof. The front porch is supported by square brick piers and brick knee walls enclose the porch. Aluminum storm windows were post-war installations to help temper the porch space. Both porch and main gable ends are clad in a grid of applied half-timbering and stucco, forming panels. Eaves are open and rafter tails are exposed along the roofs' flanks.

616 Main Street, c. 1925, Contributing, photo 0017.

Though sided with vinyl, this one – two story Craftsman Bungalow has many period design features. Side gabled with a broad, gabled front dormer, the frame house is fronted by full-width porch carried on battered red brick piers. Brick knee walls and stone copings enclose the porch, which has steps offset to the west. Large beams with arched corner supports span the front and sides of the porch; its roof is an extension of the main pitch. Under the porch, a triple bank of double-hung sashes is offset to the east while the front door is to the west. The large front dormer has two windows. The east elevation has a small, one-story side entrance porch, with brick piers, arched beams, and separate roof that match the front porch. This side also has an exterior brick chimney flanked by high-set square casement windows toward the north corner.

620 Main Street, c. 1955, Contributing, photo 0017.

One of few high-style Ranch houses in the district, this example is clad in split-face, random-laid Indiana limestone veneer. The entrance is roughly in the center and is recessed. To the west is a triple bank of windows, and to the east, a bank of high-set windows. The west elevation of the house features a massive exterior chimney. The asphalt shingled, hip roof with deep eaves covers the entire mass of the house.

624 Main Street, c. 1920, Contributing.

This Craftsman Bungalow is one story tall. Dark red brick veneer and foundation are the main building materials. The house's mass is broken into a rectangular main section and projecting, offset, gabled porch. The front wall of the house, despite the offset porch, is symmetrically arranged: a centered front door flanked by pairs of double-hung windows. An open patio section of the porch is to the east, while the covered portion is to the west. The same brick plinths or piers with painted copings unifies the porch, whose entry steps are centered on the open patio section. The porch's gabled roof has a moderate pitch and its gable end is clad in vertical half-timbering and stucco, creating panels. A radius-paned small lunette window is centered in the gable end. The main roof is gable-on-hip and eaves are moderate. The west elevation of the house has an exterior brick chimney flanked by high-set square casement windows, all set toward the front corner.

626 Main Street, c. 1930, Contributing.

This one-and-one-half story, wood frame bungalow rests on a brick foundation and its walls are clad in vinyl siding. A likely alteration at the time of siding installation was "shaving" or reduction of the eaves depth. The front porch is full width, with a concrete floor and square posts supporting the shed roof. The centered front door is flanked by pairs of windows. The west elevation has an exterior brick chimney flanked by double hung windows.



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Ritchie Building, 207-213 Main Street, 1956, Contributing, photo 0011.

Built c. 1956, this stretcher-bond, blonde brick, one story, flat-roofed commercial building was intended to house four businesses. Storefronts, per unit, consist of a large, fixed square window with brick base, next to a door. Several original doors appear to survive; these have large recessed single lower panels and a single pane in the upper half. There is a windowless central door with no corresponding shop window. A shallow aluminum marquee-awning runs across the entire front, anchored by metal cables connected to the plain parapet. Flanking walls are painted concrete block and have stepped parapets.

Commercial Building, 215 Main Street, 1890 / c.1950, Contributing, photo 0011.

This building appears to have been one bay of the adjacent commercial building to the north originally. In about 1950, the upper floor was removed, and the building was totally reconfigured into a one-story Modern-style office. The front is veneered with rectangles of polished black Carrara Glass-style panels with aluminum battens between the panels. The storefront has two fixed, square shop windows with pigmented glass panel bases and a slightly offset door with wide sidelight to the south. Window and door frames are mill finish aluminum. A metal awning, hanging on metal struts, covers the storefront level. At the top of the parapet, a mill-finish aluminum cornice-like element runs across the building. The rear of the building reveals the awkwardly-repaired south flank of the neighboring building, sided with vinyl, and a partial masonry wall, forming a rear section to the 215 building. This rear section also has an enclosed stairway, within the perimeter of 215 Main, abutting 217 Main; it appears this was/is an internal stairway to the second floor of both buildings.

Commercial Building, 217 Main Street, 1890, Contributing, photo 0011.

Built in 1890, 217 Main is the north half of a historic commercial block, brick painted white. The tall storefront is supported by cast-iron pilasters. The metalwork is cast with Italianate-style, Classical ornamentation, including Corinthian capitals. The north pilaster is treated more as a pier; it is wider and features a complex series of panels and capital. The other pilasters divide the storefront into, from the north, an entry bay with modern oval-lite door, whose transom area is still intact but painted over; an entry bay with modern door, and a fixed window. Vertical ribbed metal covers the rest of the storefront area. The storefront is sheltered by a historic canopy of wood rafters, metal posts, and standing-seam metal roofing. The second floor has three bays of one-over-one windows with plain lintels. Small attic vents centered over the outside bays are now boarded shut. The parapet has the lower courses of the original corbeled work still in place; the north pier has a few suggestions of the dentiled brick work that originally completed it.

Commercial Building, 219 Main Street, 1890, Contributing, photo 0011.

This building has the bare minimum of integrity for the district: it retains its three-part storefront, and the pattern of openings of its five-bay second floor. Brick piers divide the storefront into central entry flanked by square windows. The recessed central entry has modern, mill-finish aluminum paired doors and a recent (c. 2007) gabled canopy supported by open metal trusses and brackets covers the entry bay. A stone lintel band runs atop the first floor. Second floor windows likely date to about 1950. Each unit has a fixed, tall rectangular pane over a horizontal pane. Sills are stone. A stone band runs across the building at second floor lintel height. The tall parapet is plain brick, all brick has been painted. The second floor of the north flank of the building is visible from 3rd Street; it has four tall, narrow double-hung windows with segmental arches and stone lug sills and one square window (an alteration).

Commercial Building, 223 Main Street, 1918/1988, Non-contributing, photo 0011

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This one story, brick-veneered store building was built in 1918 but radically altered in 1988. The front façade was veneered in gray brick and a shake-shingle canopy was installed across the front. Side and rear elevations are vinyl-sided. The building does not contribute to the district.

Commercial Building, 301 Main Street, c.1860/c.1890, Contributing, photo 0013.

Although vacant, this building is among the best examples of historic commercial architecture in the district. The red brick, three story building has storefront on Main, side door on Third, a side storefront on Third, and a small, one-story brick addition fronting Third St., extending the building toward the alley. The Main Street elevation has cast iron fluted pilasters at the corners and beside the west stairway entrance. A pilaster on the east elevation still bears "George L. Mesker & Co., Evansville, Ind." cast into the pilaster plinth. The storefront has wooden kick panels, large windows, and tall transom windows that define a recessed entrance with single-light wood double doors and transom. Second and third floors are brick and have four bays. Window openings are blocked with vinyl siding, but the cast iron entablature-style lintels remain intact, as do the third floor stone sills. The parapet is elaborately patterned with a brick dentil course, and tall band of recessed/flush double cross forms and corbeling. The Third Street elevation is twelve bays long and has a steel fire escape mounted between the fifth and seventh bays on the upper floors. Window and parapet treatments continue on this side, however, all windows above the first floor are missing. The building is in fair condition.

305 Main Street, 2000, Non-contributing, photo 0013.

This building dates to the year 2000. It does not contribute to the district.

309 Main Street, 1885, Contributing, photo 0013.

Currently home to Wetzel's Café, this two story brick building retains many Italianate architectural elements. The storefront is sheltered under a wood and metal canopy which has been in place for many years, possibly to the date of construction. The storefront has two tall windows resting on wood recessed-panel lower registers, the windows flank a central doorway with single-light door. The door is more recent in date but the two-pane transom above the air-conditioning unit is original or early in date. The second floor has wooden two-over-two windows defining three bays, cast or sheet metal pilasters divide the windows. The side pilasters rise to meet a plinth block which is part of multi-tiered entablature, consisting of frieze, paneled frieze, narrow frieze, and deep cornice. This assembly is framed by two large brackets with anthemion caps. The whole upper register is of formed sheet metal. The east party wall of common brick is visible and shows evidence of the building which once abutted it.

311 Main Street, 1885, Contributing, photo 0013.

311 Main is similar to its neighbor at 309 Main, but is three stories tall. Likewise, it is brick with metal ornamentation on the façade. The storefront has more recent materials, including metal-framed shop windows and brick infill around the central door. The two-pane transom over the door is intact, and the canopy is an extension of 309's. The upper floor window opening have been infilled with residential siding and newer sashes, but the metal pilasters remain. Here, the pilasters are fluted for the corners and paneled in the center bays. A similar multi-tiered frieze design to 309 Main was employed by the builder, but with a course of smaller brackets between the large end brackets, which are triglyph-like. A vacant lot is immediate to the west, where a building or perhaps another bay of similar design once stood.

315 Main Street, c. 1880, Contributing, photo 0013.

This brick, two story commercial block has similarities to 301 Main, particularly the window entablature hoods and elaborately corbeled parapet. The first floor was total remodeled in recent years, and has a brick veneer, contemporary doors with arched lights, and a pair of casement windows at center, all

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divided by brick piers. A large, asphalt-shingled shed roof obscures the rest of the upper first floor. The second floor, however, has enough historic character to label this building as contributing.

317 Main Street, 1978, Non-contributing, photo 0013.

This one story brick office may be an older structure, but, a total remodeling in 1978 has obscured any historic features.

321 Main Street, Kincaid Building, 1986, Non-contributing, photo 0013.

One story in height, 321 Main is a contemporary style building with brick veneer and an overhanging bulkhead of vertical aluminum panels. It serves an insurance company as offices.

407 Main Street, 1885, Contributing, photo 0015.

This building is three stories tall, Italianate in style, and is of brick construction. The storefront was remodeled at some point in the 1970s or later; in 2019, the entire building was rehabilitated, including work that returned the storefront to a period configuration. The basic three-part composition is likely similar to the original format, with large display windows flanking a recessed entry with chamfered windows leading to the door. The display window rest on vertical board panels. Paneled cast iron pilasters are at either end of the building, and the former transom area has large windows. The sheet metal cornice defining the storefront top is still visible. Second and third floors have three bays, each has a round-arched four-pane window with metal archivolt hood and sill with corbels. The third floor windows are stouter in proportion. The parapet has a molded stringcourse and a brick corbel table. Rehab work included stripping paint from the brick, replacing windows, removing metal panels obscuring the storefront transoms, and new brick veneer wall on the former east party wall.

409-415 Main Street, 1893, Contributing, photo 0015.

This large, three story Italianate brick commercial block houses three storefronts, though current tenants have combined uses with adjacent buildings and fronts. The westernmost storefront, now housing a dress store, is the most intact; it appears to have early if not original materials and layout. The end sections are flush with transom and have a painted tile base, while the center area is deeply recessed, with stained wood door and wood transom flanked by narrow shop windows. A stringcourse separates the transom area, which is flush to the building's exterior. At least part of this upper transom area appears to retain Luxfer-type prism glass, partly hidden by a current signboard. The next storefront to the east has 1960s-style brick at the base, and aluminum windows; the next one to the east houses a dance studio and has a recessed center entrance; the easternmost storefront appears to have been updated in the late 1960s, and has a flush design with brick base and vertical ribbed metal siding over the transom area. A cast iron pilaster immediately east of the central staircase entrance is that of a pattern sold by Mesker & Co. of Evansville: fluted upper portion, rosette panel at the neck, and capital with fleurs-de-lys. At least one pilaster on the building retains a name plate reading "Geo. L. Mesker & Co. / Architectural Iron Works / Evansville, Ind." All exterior brick has been painted, but, considerable ornamental work, of pressed sheet metal, is still evident on upper floors. Four bays of window openings are now partly covered in residential vinyl siding with new, small, double-hung windows. Brick piers divide them. Beneath the sills on each upper floor, a recessed band of square tiles or blocks fills each bay, likely, a stamped sheet pattern. The lintel between the second and third floors are of sheet metal in a rock-faced pattern, with "bosses" of acanthus-molded blocks where vertical brick piers and sills or lintels intersect. The short, third floor windows. The parapet has a corbel table; the askew nature of several corbels reveals them to be sheet metal. The cornice atop the parapet has various treatments, coved, then molded, while one bay left of center has an egg-and-dart mold below the cornice. The parapet's center has a raised brick section for a name plate, which is blank.

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417 Main Street, c.1960, Non-contributing, photo 0015.

Though built in about 1890, this two story building was heavily remodeled. The current stuccoed exterior does not contribute to the district.

421 Main Street, c.1980, Non-contributing, photo 0015.

This one story bank building is too recent in date to contribute to the district. Its elevations are of brownish brick, with vertical concrete panels housing fixed, anodized aluminum windows. Each concrete panel has vertical ribbing above and below each window. The rear wall is angled to accommodate a drive-through teller window.

*Elm Street, south side*

304 Elm Street, c. 1925, Contributing.

This house is a one-story Craftsman bungalow built using oversized dark brown brick. Its brick-piered front porch is contained under the steep, asphalt-shingled hip roof. Windows are wood three-over-one, vertical pane/Craftsman style double-hung sash with stone lug sills and lintels. Under the porch, paired windows flank the front door, which has a three vertical pane window. The rear wing is of lighter brick and has paired, metal casement windows. Because the grade falls away to the west, the builder was able to incorporate a basement level garage with wooden overhead door under the rear, west side of the house.

308 Elm Street, c. 1890, Contributing.

An L-plan cottage with Craftsman porch stands on this lot. Aluminum siding covers the walls. Each gable end of the "L" has a window centered in it. Under the porch are the typical two front doors, one to each wing, with a window beside the north-facing door. The porch has square battered wood columns with brick plinths, upholding the simple shed roof. Additions with low hip roofs span the back of the house. The house's eaves are shallow and exposed purlins decorate the underside. Roofing is asphalt shingle. The house retains its basic identity as a simple 19th century cottage.

310 Elm Street, c. 1860, Contributing, photo 0019.

A five-ranked, wood frame I-House stands on this lot. Walls are vinyl-sided. Windows are replacement units but the proportions are original, as are the pedimented window surrounds. The front door has a transom; the opening aligned above it may also have been a doorway, judging by its greater width. It is now fitted with a window. The c. 1910 porch spans the center three bays of the first story. It has a brick foundation, brick plinths, wooden Tuscan columns, and a wood railing. The porch roof is a shallow shed form. Roofing is asphalt shingle. A recently-installed metal chimney vent is roughly centered in the north roof plane. The east elevation has no openings and the gable ends have frieze boards but no cornice returns. A wide addition covers the rear of the house.

312 Elm, c. 1860, Contributing, photo 0019.

This early Hall-and-Parlor type house has a brick foundation and brick walls, now painted. Embellishments are Gothic Revival and Italianate. The Elm Street side has an asymmetrical, three-bay configuration, with entry to the east and two windows, one at center and one to the west. The entry has an early or original wood door with arched upper panels, two pane transom, and four-pane sidelights. Windows are wood, four-over-four double-hung units with stone sills and lintels. The wood-shingle-clad attic shed dormer is likely an addition, but it does feature four-over-four windows. The west elevation, due to grade changes, is a full two-and-a-half stories tall. The exposed basement has a door and two windows, three windows are on the first floor proper, and a door with balcony is at the attic level. Above this, a pointed-arch vent is at the apex. The roofline has a scalloped wooden frieze board and raking scroll

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brackets. The east elevation roofline and attic vent treatment is identical. Tabbed asphalt shingles clad the roof.

402 Elm Street, c. 1940, Contributing.

This one story building may have served as a combination house / workshop originally. It is of painted oversize brick construction and has broad gable roof facing Fourth St. The front door under the gable on Fourth is slightly set to left of center and has a shed-roofed hood with wood braces. Flanking it are squarely-proportioned openings with metal casement windows, each set has a border of transom and fixed panes surrounding the operable casements. The entire north flank of the building has a frame addition with aluminum siding and shed roof. The east face has a doorway with hood like other, beside is a wood "Chicago window" – fixed center with operable double-hung units flanking it. High-set slider windows are on the north side along Elm Street. The south side has another hooded entry and additional metal windows. Roofing is asphalt shingle.

528 Elm Street, c. 1890, Contributing.

Brick foundation, now painted, and wood frame construction, characterize this one-and-a-half story, Lazy-T type house. Walls are covered in synthetic shingles, c. 1935. The northeast corner includes a small porch with wood floor and wood column supporting its cased beam and hip roof. The corner houses two transomed doorways, one on each gabled wing. A window is beside the north-facing door. The front gable has a pair of one-over-one windows on the first floor and a single window centered above it. The transverse gable on the west side projects only enough to house a single, narrow window.

532 Elm Street, c. 2010, Non-contributing.

This house was recently built and does not contribute to the district.

536 Elm Street, c. 1890, Contributing.

This two story, Gabled-ell / Queen Anne house is deteriorated, but, retains its wood siding and other significant elements. The front wing is chamfered while the gable is squared off. The house's porch has been removed. The roof is standing seam metal.

538 Elm Street, c. 1935, Contributing, photo 0020.

The thrifty builder of this curious bungalow used two colors of glazed block for the exterior walls. The foundation level was laid in shades of light brown and rust color block; the mason even went so far as to use dark brown block to lay quoins at corners and around foundation windows. The upper walls are light green block. Otherwise, the house is a fairly standard side-gabled bungalow with cross gable centered on the front, over the porch. The porch has tile knee walls but its slender piers are blonde brick, and its roof is a shallow hip form. Windows are wood and have vertical panes on upper and lower sashes. A carport is on the west side.

544 Elm Street, c. 1970, Non-contributing, photo 0020.

This light brick Ranch house is too recent in date to contribute to the district.

546 Elm Street, c. 1870, Contributing.

This house was a double-pen type, side-gabled, wood frame house. The foundation is parged, while the porch foundation is concrete block. Walls are clad in aluminum siding. The front door is offset to the west, the space for the other front door has been sided shut. Windows are one-over-one narrow units. The porch is supported by metal posts and a metal railing encloses it, the roof is hipped.

548 Elm Street, c. 1970, Non-contributing.

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A red brick Ranch house with a bank of windows at the corner stands on this lot. It is too recent in date to contribute to the district.

610 Elm Street, c. 1975, Non-contributing.

Brick, one story, and built in the Ranch house type, this house is too recent to contribute to the district.

616 Elm Street, c. 1900, Contributing.

616 Elm is a one story, wood frame, L-plan cottage sided in vinyl. The porch is in the crux of the gabled wings; it has a concrete floor, lathe-turned wood posts, scroll brackets, and a spindle frieze. Its roof is hipped. Under the porch, in the corner, are two front doors, one into the front wing, another into the side wing. Windows are one-over-one sashes. Though moldings or casings have been panned over, the windows are the characteristic narrow proportions for a cottage of its era. Roofing is asphalt shingle. The rear of the house has a shed roof addition.

620 Elm Street, c. 1900, Contributing.

This house was originally very similar to its neighbor at 616 Elm, however, it has since been altered to a greater degree, with a permastone knee wall across the front and rebuilt porch. Nonetheless, it retains the basic degree of integrity necessary for a contributing building.

626 Elm Street, c. 1900, Contributing.

626 Elm is a one story, wood frame, cross-plan gabled cottage. The Elm Street elevation has an offset gable with chamfered walls. The front porch, c. 1920, is set to the east of the gable. The porch has brick knee walls and a large square brick pier. Its floor is concrete and its roof is upheld by cased beams at the perimeter, supporting a nearly flat roof. Walls are sided in vinyl. Roofing is asphalt shingle.

634 Elm Street, c. 1865, Contributing, photo 0026.

Gothic Revival and Italianate details embellish this otherwise vernacular house. This one-and-a-half story, wood frame, center-passage house rests on a brick foundation. Walls are clad in vinyl siding. The north elevation has three bays: the entry flanked by two-over-two wood windows with entablature casings. The front entry has a paneled wood door with transom and sidelights. The porch is one story and has a wood floor. Paired, chamfered wood posts, styled as columns with necking moldings and capitals, support a styled entablature with heavy cornice. Small brackets mark the frieze above each post. Between the posts, curvilinear jigsaw flat scroll work forms arch-like screens. The porch roof is flat. Centered above it is a lancet arch housed in a cross gable. Muntins in the gable window divide it into two lancets. The house's roofline has a frieze board marked with paired thin jigsaw scroll brackets; these are arranged in raking fashion on the center gable and the side gables. The side elevations of the house show that the front mass is one bay deep with one window on each floor. Cornice returns are on each side gable. The rear ell has an arcaded, recessed porch on the east flank and gabled dormers facing east and west. The bracketed frieze continues on the ell. Roofing is asphalt shingle.

640 Elm Street, c. 1850, Contributing.

A modest, one story, wood frame house stands on this lot. Its front door is centered, with a pair of windows to the west. All openings are under a hip-roofed porch with metal posts and concrete floor. The house has a side gable roof.

642 Elm Street, c. 1970, Non-contributing.

This altered Ranch house does not contribute to the district.

702 Elm Street, c. 1865, Contributing, photo 0027.

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This house was once highly similar to 634 Elm but has been altered to a greater degree. Its foundation is now veneered with a random rubble stone or stone product. Walls are channeled vinyl siding. Window are replacement units, and the central arched window has been sided shut. However, the wooden Gothic Revival front porch survives, and like its kin down the street, it has paired wood posts styled as columns, with jigsaw pointed arch tracery connecting the paired posts and forming brackets for the larger spans. The entablature and cornice treatment is nearly identical to that of 634 Elm. Despite the alterations, the house retains its form and significantly styled porch.

706 Elm Street, c.1890, Non-contributing, photo 0027.

This gable-front cottage with hip roofed rear wing has been altered by siding over window openings, shortening openings, and reconstruction of the porch.

710 Elm Street, c. 1870, Non-contributing.

The permanent enclosure and addition of a gable roof to the porch, along with other changes, have altered this frame I-House.

714 Elm Street, c.1940, Contributing.

714 Elm is an American Small House/Colonial Revival cottage of wood frame construction. The side-gabled, one-story house has three asymmetrically-placed bays: an off-center door under a small porch, flanked by six-over-one windows. A gabled ell extends to the rear.

718 Elm Street, c. 1980, Non-contributing.

A frame house with shallow-pitched gable roof stands on this lot, built c.1980.

*Elm Street, North side*

201 Elm Street, c. 1970, Non-Contributing.

A one-story, Mansard-roofed, brick office building stands on this lot. It is too recent in date to contribute to the district.

211 Elm Street, c. 1890, Contributing, photo 0018.

The foundation is parged, and an addition with lower pitched roof has been added to the back of the house, but the front section still retains much of its Queen Anne character. 211 Elm is a two story, wood frame, front-gabled house, with a shed roof section to the south housing the porch and main entry. Walls are vinyl-sided, but a broad, flared skirt of wooden fishscale shingles remains in place between first and second floors. The front corners are chamfered on each floor, each facet has a window. Windows appear to be replacement units, however, the first and second floor front sashes are wood and have "Queen Anne sash" borders of colored glass panes for the upper sashes. The overhanging main gable also retains its imbricated wood shingle work. The lower shingle band continues to the porch half-gable. The corner porch now has a concrete floor and steps, but the lathe-turned post, corner brackets, and elaborate spindle frieze with cutout panels still gives the house a focal point. The front door is transomed.

215 Elm Street, c. 1870, Contributing, photo 0018.

Italianate in style, the house is two stories tall, of wood frame construction, and is essentially a center-hall, double-pile dwelling. Walls are clad in vinyl siding. The symmetrical Elm Street elevation is three bays across. The front door with wooden surround features original sidelights and transom. Flanking it are tall, one-over-one double hung windows, each with a wood surround of plain boards and full entablature with heavy cornice, the common treatment to all windows on side elevations as well. The second floor has windows that align with those below. Above the door, on the second floor, the center window has

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pedimented surround. The other second floor windows abut the entablature. The house's wooden entablature includes beaded stringcourse, plain frieze, and scroll brackets at the corners and at the edges of window openings. The cornice appears to have a built-in guttering system. Above each window is a filigreed metal grille-vent, except for the center bay of the front. Here, the pedimented window hood is centered in a shallow pediment, with entablature raking to follow. The main roof is a shallow hip roof. A later, c. 1910 wrap-around porch is across the front and east sides of the house. It has concrete block base, concrete floor, wooden Tuscan columns, and flat roof. The southwest corner of the porch is chamfered.

307 Elm Street, c. 1890, Contributing, photo 0037.

This gabled-ell vernacular house still retains a few period embellishments along with its basic form. Its foundation is brick and walls are sided with aluminum. A two story porch with aluminum columns was installed at the inside corner of the "L" in c. 1960. The front gable has a one-story semi-hexagonal bay window, the center window has a lead-camed transom patterned with lozenges. The north side of the house also has a bay window. The main roof is covered in recently-installed ribbed metal panels.

309 Elm Street, c. 1965, Non-contributing.

A wood frame, compact Ranch house stands on this lot. It is too recent to contribute to the district.

313 Elm Street, c. 1965, Non-contributing.

The builder of this brick Ranch house had to creatively plan for the grade changes, leaving a full two story house at the west end and a snug, one-story house at the other. It is too recent in date to contribute to the district.

403 Elm Street, c. 1860, Contributing.

Built on a stone foundation, 403 Elm is a wood frame, two story, center-passage, double-pile house with steep gable roof. Walls are now covered in vinyl siding. The three bay front has replacement double-hung units. The front door is double-leaf, each with large panes and a transom window is above them. The hip roofed porch spans the entire front and has a concrete floor, wood columns, and an entablature-beam supporting the roof. Although altered, the house retains its basic, vernacular form.

407 Elm Street, c. 1860, Contributing, photo 0021.

This three-bay, side-gabled, wood frame I-House has a brick foundation. Walls are sheathed in vinyl siding, but characteristic narrow window proportions are replicated by the replacement windows. The gable ends have cornice returns. The near-full-width hipped roof porch has a foundation of early 20th century rusticated concrete block, now painted. Plain wood posts carry the porch, which has a shallow cross-gable over the front steps in the center. Roofing is asphalt shingle. The house retains the form, massing, and fenestration pattern of its vernacular type.

411 Elm Street, c. 1860, Contributing, photo 0021.

Similar to its neighbor to the east, 411 Elm is a wood frame I-House with three bays, its walls now covered with vinyl siding. Its foundation is either a replacement, or is veneered with rusticated concrete block, which also provides the base for the small porch over the front door. The windows are one-over-one sashes of recent vintage, but their proportions and placement fit the original builder's intent. The porch dates to about 1890, and has turned wood posts and small brackets. Likely, the house always had some kind of porch, since the opening over the porch is fitted with a transom for a door. The roof is steep and this house lacks the vernacular Greek Revival cornice returns in the gable ends.

413 Elm Street, c. 1870, Contributing, photo 0021.

413 Elm is one of three representatives of the Shotgun house vernacular in the district. One story, front-gabled, and of wood frame construction, the house's walls are of aluminum siding. Under the porch, the



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front wall has two windows flanking a door. The porch has aluminum columns and a hip roof. The long gabled mass of the front extends back on the lot to a series of one-story additions. Though altered, the house still contributes to the district.

513 Elm Street, Rockport United Methodist Church, c. 1890, Contributing.

Resting a brick foundation, this wood frame church is one-and-one-half stories tall, with a three story square tower at the southeast corner. Walls are vinyl-sided, and an addition in line with the main gable roof extends the building far back on its lot. Currently, a difference in the shade of the asphalt shingles demarks the addition. The front portion has a steep main gable and an engaged, smaller gable centered under it. The smaller gable houses a pair of lancet-arched windows, contained within a larger lancet arch. Art glass windows fill the openings. To the east, a smaller, single lancet arch with stained glass stands. Toward the southeast corner, the tower engages the main gable, making it asymmetrical. The double door entrance facing south at the base of the tower is sheltered under a gabled hood. The second stage has a pair of narrow, rectangular windows while the belfry stage has a paneled-over opening on each face, presumably originally louvered or open for use of the bell. The tower's east elevation has paired narrow windows on the first floor but is otherwise similar to the front tower elevation. The east elevation also has a cross gable with double lancet like the front wall, while the west elevation has similar gable and window set, flanked by single lancets. The addition has few openings and is extremely simple in character. Though altered, the church still has enough of its Late Gothic Revival character to convey its historic nature. The addition leaves the massing of the historic portion of the church largely undisturbed.

517 Elm Street, c. 1895, Contributing.

This L-plan, wood frame cottage has a brick foundation and moderately steep gabled roof. Its walls are clad in aluminum siding. A hipped porch with concrete floor stands where the gabled wings meet; it retains original wood lathe-turned posts and spindle frieze. Under the porch, the main entrance is on the side of the front-facing gable and it has a transom. Narrow, one-over-one windows are on each face of the house. The front gable poses an exception; its first floor window has a large square pane topped by a transom with small border panes of colored glass – a “Queen Anne” window.

519 Elm Street, c. 1895, Contributing.

519 Elm is a two story, wood frame, Gabled-Ell residence with painted brick foundation and walls of aluminum siding. The front gable is has chamfered walls on each floor, each facet has a double-hung window. The porch fills the inside corner where the wings meet. A concrete floor now rests on the brick porch base. Round wooden columns support the hip roof which has a steep cross gable over the porch steps. Though, no doubt, the house once had many more decorative elements, it still retains its Queen Anne / Gabled-Ell massing, original window openings, and open porch.

523 Elm Street, c. 1850 / c. 1920, Contributing.

What appears to be a side-gabled bungalow stands on this lot. It is wood frame, with a brick foundation. Walls are aluminum-sided. The shallow roof of the near-full-width porch is hipped. Dark red brick walls enclose the porch, tall plinths support round wood columns that uphold a cased beam spanning the porch's perimeter. The front wall under the porch reveals an older, double-pen type house, with two side-by-side transomed doorways. A tall dormer stands on the front roof, it has a single window centered on its front.

527 Elm Street, c. 1895, Contributing.

This two story, wood frame Queen Anne house has an offset gable with chamfered walls to the west and a one story porch beside it to the east. Walls are clad in vinyl siding, but the house retains much of its Queen Anne character.

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533 Elm Street, c. 1880, Non-contributing.

This house may have started service as a wood-frame I-House, but numerous additions, installation of picture windows, enclosure of porches, has altered it sufficiently that it cannot contribute to the district's historic nature.

537 Elm Street, c. 1895, Contributing.

This complexly-organized house combines late Queen Anne and Shingle style elements in its eclectic design. The basic form is that of a pyramid-roof cottage with gabled wings projecting on the front and side elevations, with a stout, octagonal tower set between the front and east gables. Walls are clad in aluminum siding. The wrap around porch follows the octagonal walls of the tower. The porch has replacement turned posts but retains the original intent. Windows are single and paired double-hung sashes. The main roof is a steep gable-on-hip, the tower has its own close-eaved polygonal spire.

547 Elm Street, 1876 / 1917, St. Bernard Catholic Church, Contributing, photos 0022 and 0023.

The St. Bernard parish complex contains several buildings, three are contributing while one is non-contributing. An open parking structure for buses is not counted. Father Joseph Kundeck of Jasper, Indiana, began the parish during a visit to Catholic families in town in 1849.<sup>3</sup> The next year, parishioners built a small brick church, funded by Bernard Walters. Evidently as a tribute to his charity, parishioners adopted Mr. Walter's first name for their use. The group laid a cornerstone for a new church, the current one, in 1875 and dedicated the sanctuary in 1876. The old church became a school. Nearby, on the north side of Williamson Street, the Williamson family had donated use of their large mansion for an academy, which operated until 1892. The house/academy was demolished in the 1950s. On New Year's Day, 1917, a fire heavily damaged the church. The parish rebuilt the church using the original brick exterior; it appears that the upper story of the tower dates to the reconstruction. The rear of the current school was built to house a gym and several classrooms in 1949. In May, 1960, the last remaining sections of the older school were demolished, and the current classroom building was completed. Fall semester of 1961 was the first season of operations for the classroom building.

Church, 1876/1917, Contributing.

St. Bernard's a two story, brick, gabled, center-steeple church. The foundation is coursed limestone ashlar with pecked finish, walls are red brick laid in common bond and details such as sills are dressed stone, in some cases, painted. The front elevation faces south and is three bays across: the projecting tower with arched niches flanking it. New concrete steps and an access ramp lead to the wood double doors of the tower, which has a pointed arch transom. Above the transom, a projecting gabled hood sheltered the doorway. The tower's corners are bolstered by splayed, stepped buttresses. A large lancet arch rises, partly behind the front door hood, a full story. An entablature-like string course meets the window opening and a multi-coursed arch with projecting hood course form the arch, which has chamfered jambs and a dressed stone sill. Above it, an oculus with header brick surround is centered. Another gable-hood shelters the oculus, it has a crow-stepped corbel table with recessed Latin crosses in each corbel, and a stringcourse forming the gable's cornice. To either side of the gable, a band of narrow recessed brickwork marks the tower. The upper, belfry stage of the tower shows signs of extensive reconstruction, its brick is decidedly newer than the dark brick of the levels below. This stage has two louvered lancet arches, with brick treatment similar to the main arch below. A multi-lobed circular window with brick surround is above the louvered openings. These openings are set within a recessed brick panel, forming

<sup>3</sup> History of buildings summarized from: "About St. Bernard Catholic Church," <http://stbernardrockport.org/about-st-bernard-parish>, accessed March 22, 2019.

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pilasters at the corners. The top level has a pierced brick railing and onion-dome-like feature. Each face of the louvered story and top of the tower is the same on each side.

High-set, pointed arch niches are to either side of the tower, a brick label stringcourse serving as sill and a projecting gabled hood caps each shallow niche. Above each niche, a raking, crow-stepped corbel table like that on the tower, serves as a parapet for the gable roof. The building's corner buttresses are splayed and have domical stone finials with stone cross on each.

The east and west elevations are mirror images of one another. Each has five bays of broad lancet arch windows divided by brick buttresses. Each arch is formed of double-coursed header brick. Sills are molded and appear to be painted stone. Stained glass fills each opening. Protective glazing set in horizontal bars covers the windows. A blind corbel arcade of brick runs across the top of the side walls. The church's roof is clad in asphalt shingles.

The north end or apse of the church is lower than the nave and is semi-octagonal in plan. An early addition or perhaps original special-purpose one-story wing is attached to the apse at the building's northwest corner.

Old Parish House, c. 1870, Contributing.

A wood frame, two story house on a brick foundation, this dwelling stands just east of the church.

New Parish House, c. 1970, Non-contributing.

This building stands at the southwest corner of the lot. It is a brick veneered, two story house with side gable roof. It is too recent in date to contribute to the district.

St. Bernard Catholic School, 1949 / 1961, Contributing, photo 0023.

One of the district's few examples of Modernism, this building has an older wing, a gym, at the back (north) of the school. Built in 1949, the gym wing has a poured concrete foundation and its walls are of oversized, dark brick laid in stretcher bond. The 6th Street elevation has a stepped parapet masking the mono-pitched roof. The classroom wing was built from 1960-61 and utilizes a format common to post-war Catholic schools in Indiana. The west elevation has continuous ribbons of oversized glass block with horizontal, two pane metal windows below. Between the floors of the two story building, a wide belt of Roman brick runs across the elevation. Of red brick, this belt is laid so that five courses of stretchers are sandwiched between single courses of alternating header-stretcher. Above the second floor glass block, a belt of stacked-laid glazed brick, pale blue, runs across the top of the wall. The school now has a gable roof, but this appears to have been added. The south wall of the school can be viewed from the corner and has a plain, red brick treatment with no openings. Raised letters on this elevation, toward the west corner, spell out "St. Bernard Catholic School."

601 Elm Street, c. 1900, Contributing photo 0024.

Though clad in aluminum siding, this one-and-one-half story, wood frame, pyramid-roof / Queen Anne cottage retains a good measure of its historic character. Its foundation is painted brick. The wrap-around, polygonal-plan porch is the house's most noteworthy feature. A diagonal brick walk leads to the porch steps. The porch's foundation is brick, and heavy, turned wood posts and small brackets meet the paneled porch frieze. A recent railing and wood access ramp are the main changes to the porch. The house's front wall to the west of the porch has two one-over-one windows. The front door is under the porch, in a projecting foyer. The side elevations have gables with paired windows on the upper floor. The asphalt-shingled roof is complex in massing, at the front, it is gable-on-hip, while, as noted, gables mark side elevations.

605 Elm Street, c. 1905, Contributing, photo 0024.

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Painted brick provides the foundation for this Shingle / Dutch Colonial Revival cottage. Siding is aluminum. The porch retains its polygonal plan, though its wood posts are replacements. The front door is transomed and is offset under the porch, a single window is to the east. Above it, a triple window group implies a Palladian window motif, with two smaller windows flanking a larger central one, topped by an arched louvered vent. The gambrel roof has close eaves and is asphalt-shingled.

609 Elm Street, c. 1905, Contributing, photo 0024.

Its porch has been rebuilt, but this house is highly similar to its neighbor at 605 Elm. The house retains a basic degree of integrity.

613 Elm Street, c. 1900, Contributing.

This wood frame Queen Anne cottage features a polygonal, one story bay with steep roof, housing the entry foyer. The gabled porch has turned posts at its corners. Due to the placement of the foyer bay, the unusual front double gable's upper floor has an offset-placed pair of double-hung windows. Siding is aluminum.

617 Elm Street, c. 1900, Contributing.

This house is largely identical to its neighbor at 613 Elm, however, its design includes only a single main gable roof.

621 Elm Street, date unknown, Non-contributing.

Changes to siding and alteration of any character-defining elements have left this house with too little integrity to contribute to the district.

625 Elm Street, c. 1860, Non-contributing.

Likely, this house was originally a three-bay I-House. The large porch, loss of window openings, and additions make this house non-contributing.

627 Elm Street, c. 1930, Contributing.

A story-and-a-half, wood frame house on a brick foundation, 627 Elm is an American Small House, with a few Colonial Revival references. The south elevation has an entrance foyer with low separate gable projecting about four feet from the main gabled mass. Concrete steps and brick wing walls lead to the front door. A single six-over-six window is to the east, and a pair of like windows is to the west. The main gable rises above the foyer, centered within its close eaves is a single window. The paired window is on the flank of a one story gabled wing, whose eaves overlap to the front, creating a pent roof for part of the taller gable. The lower wing's west side has a tall brick exterior chimney flanked by windows.

631 Elm Street, c. 1925, Contributing.

H-shaped in plan, 631 Elm has a brick foundation and wood-framed walls sheathed in aluminum siding. East and west wings are front gabled and have paired double-hung windows; these wings are connected toward the center by a transverse gabled wing. The recessed area at center forms a porch with cross gable. An open basketweave brick knee wall and solid plinths mark the front of the porch off from the yard; the rail is open at the west end for the porch steps. Slender square wood posts support the porch roof.

707 Elm Street, c. 1890, Contributing.

707 Elm is a one story, wood frame Shotgun type house with gable roof. The two-bay front features the door with gabled hood on braces to the west and a double-hung replacement window to the east.

709 Elm Street, c. 1890, Contributing, photo 0028.

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Like its neighbor to the east, this house is a wood frame Shotgun house, sided in wood clapboard. The front porch has shallow shed roof supported by tripled Tuscan columns. The beam spanning the porch perimeter is styled as an entablature with scroll brackets. Under the porch, a recent-vintage, oval-light door with transom is set to the east and an arched window is to the west. The attic gable end has an arched lunette vent. Shallow-roofed extensions are to the rear of the house, the west one has paired windows facing the street, while the east one houses a small porch and additional entryway. The steep gable roof is clad in ribbed metal.

713 Elm Street, c. 1870, Contributing, photo 0028.

713 Elm is a three-bay, gable-front, one-and-a-half story brick house, now painted. Ornamentation is both Gothic Revival and Queen Anne. The wooden front porch, added or altered c. 1890, has a wood deck and lathe-turned wood posts supporting its nearly flat roof. Some the jigsaw scroll brackets survive. Under the porch, the entryway retains a paneled wood door, sidelights, and transom. It is set to the east and two one-over-one windows with painted stone sills and lintels are beside it. The upper half-story has a pointed lancet arch opening, with wood casement windows, muntins forming a double lancet. The steep gable roof is lined with a frieze board and scroll-tailed purlins. The rear has a one story wing. Roofing is metal, however, it is an older, standing seam metal roof. The Vogel family lived in the house in the early 1900s, likely, they were related to Conrad Vogel, a first-generation German-American who moved to Rockport in 1872. Vogel was a grocer and retail liquor merchant in downtown Rockport.<sup>4</sup>

717 Elm Street, c. 1915, Contributing.

This bungalow, possibly, is an older house with Craftsman updates. It is sided with wood clapboard. The main section has a front-facing gable roof and a Craftsman porch with brick piers. Under the porch, the main entrance is to the west and two windows are to the east. The upper level has a single window. A gabled wing with rock-faced concrete block foundation extends westward from the main house; it has a frieze board and cornice returns.

*Williamson Street – South side*

604 Williamson Street, c. 1905, Contributing, photo 0047.

604 Williamson is a pyramid-roof cottage with brick foundation and aluminum siding cladding the walls. The porch foundation is concrete block and metal posts, c. 1970, uphold its shed roof. Under the porch, the front door is offset to the east and has a transom. Toward either corner, narrow windows stand on either side of the front door. The upper half-story has a pair of windows centered in the large cross gable. The house has a hipped dormer facing west on its steep, hipped roof. Roofing is asphalt shingle.

608 Williamson Street, c. 1905, Contributing, photo 0047.

This house is a mirror image of 604 Williamson and has been similarly altered.

612 Williamson Street, c. 1905, Contributing, photo 0047.

612 Williamson is identical to 608 Williamson, except that its porch is larger and more intact. The small addition on the northwest corner of the house, c. 1940, has a picture window and flat roof.

620 Williamson Street, c.1935, Contributing.

Built of oversized red brick, this one story bungalow is contained with its moderately-pitched hip roof. The foundation level is painted green. Recessed under the main roof, the front porch has four brick piers

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<sup>4</sup> House is credited as belonging to the Vogel family in caption of historic photo of house on page 102 of Spencer County Interim Report, biographical information from *History of Warrick, Spencer, and Perry Counties*.

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and a concrete floor. A wooden access ramp now lead to the porch from the east, while front steps are centered on the porch. Windows are one-over-one, sills and lintels are painted concrete. The east wall has an internal chimney.

622 Williamson Street, c. 1900, Non-contributing.

This gable-front house has a replacement porch, shortened window above the porch, and replacement windows. Its original design is no longer apparent.

626 Williamson Street, c. 1895, Contributing.

This L-plan cottage has gabled wings facing north and west, with a porch set into the resulting corner. The house retains the most basic level of integrity, with window openings still in their typical placement, and the porch remains open. Walls are clad in vinyl siding.  
Williamson Street, north side

631 Williamson Street, c. 1875, Contributing, photo 0046.

Set high atop a hill overlooking Williamson Street, this scant two story frame house has a brick foundation. In the 1930s, the owner excavated additional basement space, created a basement level garage and cut a driveway into the hillside. Walls are clad in vinyl siding. The Gothic Revival house has a T-plan footprint. The front gable projects several bays forward and has a double-hung window centered on the first floor. Most windows are recent replacements, set into the original openings. The lancet arch centered above the front window, however, is a wooden casement window, with muntins dividing it into two lancets. The west elevation has a window on the flank of the south wing, and, toward the inside corner, is the front door. The door and transom are original, but the shallow porch with broken gable and arched underside is Colonial Revival in style, c. 1930. The west gable projects forward and also has a lancet with wood casement window like the front unit. The east gable is similarly treated. This side of the house has a one story brick sunroom, the garage is underneath the sunroom.

*Second Street, East side*

215 S. Second Street, c. 1890, Contributing, photo 0033.

This house has a T-plan and is covered in vinyl siding. Its porch is nearly identical to the porch added to 201 S. Second Street.

209 S. Second Street, c. 1915, Contributing, photo 0004.

Though it bears a Second Street address, the Craftsman Bungalow at 209 S. Second faces the Ohio River and has an access drive from Second Street to the rear of the lot. The foundation is brick and walls are clad in stucco. The porch, facing the river, has a brick foundation, knee walls, and plinths. Stuccoed walls form broad pointed arches to define the porch openings, which are screened. The porch roof is an extension of the main pitch, breaking to a shallower rake. The main roof is a broad side gable with projecting eaves, a large gabled dormer faces the river. Window have wood surrounds and are paired or tripled three-over-one double-hung sash.

House, 207 S. Second Street, c.1895, Contributing, photo 0033.

Resting on a stone foundation, this one-story, wood frame cottage has a cross-plan of gabled wings facing each point of the compass. The exterior is sided in wood clapboard. Windows extend from about one-and-half feet above sill plate nearly to the eaves line and are narrow, two-over-two wood sashes with storm windows. The front-facing gabled stem is shorter than the other three and is chamfered at the corners, each facet has a window. The front, gable-end window is nearly double-width and consists of a large single-pane lower sash and "Queen Anne" upper; bordered with small colored art glass panes. The gable

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above is squared off and overhangs, its tympanum is filled with diamond-shaped shingles, and a small window with wood surround in the center. The gable has plain frieze boards and a simple bargeboard with scrolled ends. At some point in the 19-teens or 'twenties, the owners added a Craftsman-style with brick knee wall and piers in the northwest corner of the cross plan. It is now glazed in with storm windows.

201 Second Street, c. 1870, Contributing, photo 0032.

Standing on the corner of Second and Walnut, 201 Second faces west but has significant frontage on Walnut Street. Two stories tall and built of brick, now painted, the house is a three-bay, or "2/3rds" I-House, one of several variants in Rockport. The front door is in the north bay of the west elevation, and has a glazed door with rectangular transom. Two windows stand to the south of the door; each is tall and narrow, and fitted with replacement one-over-one sashes. Windows and doors have stone sills and lintels. Windows align these openings on the second floor. A wood frieze board lines the top of the walls. The roof is side-gabled and sheathed in asphalt (composite) shingles. A single, tall brick chimney breaks the roof line toward the center. It has brick ornament, a necking band and corbeled courses at the top. In c. 1910, the owners added or replaced the porch with a wrap-around porch with concrete floor, rock-faced concrete block open basketweave balustrade, and Tuscan/Doric concrete columns. The columns support a plain entablature/beam and hipped roof. There is an open pediment over the steps and porch access point. Early additions or perhaps an original wing extend along Walnut Street, and part of the porch faces this side as well.

Charles Lieb is the best-known resident of this house.<sup>5</sup> Lieb was born in Flehingen, Germany, in 1852 and immigrated to the U.S. in 1868. He attended schools in Rockport and a business college in Louisville. In Rockport, Lieb was a bookkeeper and accountant, later becoming active in the lumber business and as a contractor. Lieb was Postmaster of Rockport from 1893-1897. He served as president and director of the Farmer's Bank in Rockport later in his life. His political career began in 1879, when he was elected to the Rockport City Council, where he served until 1884. Lieb was elected to the Indiana House of Representatives in 1907, serving until 1913. In 1913, Charles was elected to the U.S. House of Representatives for one term. The Liebs lived in the house after his term in Congress. Lieb died in 1928 but his daughter, Eva Stevenson, continued to live in the house.

125 S. Second Street, c. 1940, Contributing, photo 0031.

Very modestly styled, this brick American Small House is Colonial in inspiration. The lot is marked with two levels of retaining walls due to the change in grade from the street level. The low walls are random rubble stone and concrete steps lead up to the front door. A driveway leads to the exposed basement level of the north end of the house, where a shallow-gabled carport extends from the house. The house has a brick foundation and first floor walls, the gable ends are vinyl sided. The front porch extends forward from the south half of the side gabled house. The porch roof is a shed form that extends from the steep main roof. Brick piers, brick walls, and double-hung windows enclose the porch. Similar windows, with rowlock sills, are on the rest of the front and sides. Roofing material is asphalt shingle. To the south, the lot includes a recently built large garage, sufficiently large to count as a non-contributing building.

105 S. Second Street, c. 1970, Non-contributing, photo 0031.

Built to serve as private offices, 105 S. Second is a brick, Neo-Mansard style building. It is too recent in date to contribute to the district.

107 N. Second Street, c. 1965, Non-contributing.

A brick, Neo-Colonial styled Ranch house stands on this lot. It is too recent in date to contribute to the

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<sup>5</sup> Summarized from Biographical Directory of the United States Congress, <http://bioguide.congress.gov/scripts/biodisplay.pl?index=L000302>, accessed March 22, 2019.

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109 N. Second Street, c. 1870/c. 1895, Contributing, photo 0030.

One of Rockport's best examples of its kind, 109 N. Second is a wood frame, center-passage/center-gable house with Gothic Revival details and a Queen Anne porch. The exterior is sided in artificial shingles, c. 1930. The west (main) elevation is three-bay. A paneled door, sidelights, and transom with pedimented surround are centered on the first floor. Symmetrically-placed windows flank the door, each has a pedimented surround. The cross gable over the door has a pointed arch opening for what appear to be french doors, each a half of the arch, each with tracery-mutined lancet window. The gable ends north and south also have pointed arch windows. The front porch now has a concrete floor. Heavy, lathe-turned posts, scroll brackets, and a spindle frieze with half-circle wheel motif form the porch, which has a nearly flat roof. To the rear, a later one-story wing abuts the house.

115 N. Second Street, c. 1925, Contributing, photo 0030.

An arched Colonial Revival porch is centered on this side-gabled, wood frame American Small House.

117 N. Second Street, c. 1940, Contributing.

Gable-front in orientation, this frame house has a centered, gabled porch with Tuscan columns. A brick chimney is on the north side of the house, and a wooden deck is located toward the rear northeast corner.

121 N. Second Street, c. 1860, Contributing, Ranch House on rear of lot, c. 1970, Non-contributing.

Two buildings stand on this lot, one is a non-contributing Ranch house overlooking the river, the other is a historic house fronting Second Street. Resting on a brick foundation, 121 N. Second St. is a wood frame, two story, five-bay I-House. Siding is aluminum, roofing is asphalt shingle, and windows are one-over-one replacement units with simple casings. The center bays on each floor are doorways, each has original sidelights, but the transom has been panned over. The doors themselves are c. 1950 and are wood. The porch, probably a c.1940 reconstruction of earlier one, covers the middle three bays, and has a brick base, concrete floor, simple posts, and flat roof. The side-gabled front section has a one-and-one-half story perpendicular gabled ell across its east (rear) side. An oddity of this I-House are the windows in the north gable end on each floor, toward the front corner (most examples lack windows on gable ends).

#### *Second Street, west side*

220 S. Second Street, c. 1890, Contributing.

Random-course rubble limestone provides the foundation for this two-and-a-half story, wood frame house. Walls are vinyl-sided. The front elevation has bay window under the porch on the south half of the first floor, each facet has a window. The center window has a large, fixed pane below a large transom window. Other windows are one-over-one replacement units. The north half of the first floor houses the entry; a glazed door with transom flanked by high-set square windows. Above the doorway on the second floor is a chamfered bay with windows in each facet. The south half has a paired window group. A tall gable sheathed in imbricated wood fishscale shingles overhangs the chamfered bay, the rest of the roof is a steep hipped structure, covered in asphalt shingles. The front porch was recently rebuilt but in simple fashion, with concrete block base, square wood posts, and flat roof. The south elevation, facing Seminary St., has a two story chamfered bay with fishscale-clad gable above. A plain, massive chimney rises internally from this side, toward the front of the house.

216 S. Second St., c. 1850, Contributing.

216 S. Second St. is a two story, center-passage, double-pile vernacular house. Now sided in vinyl, it retains its five-bay plan. The porch is recent replacement or reconstruction of an earlier porch. The center



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bays on each floor. The upper opening appears to have the original configuration of sidelights and transom, albeit with a recently-installed "Bible" metal door. The first floor doors may be original or early in date. The house contributes to the district.

212 S. Second St., c. 1910, Contributing.

Covered in aluminum siding, this one-story, side-gabled, wood frame house may be a substantially altered 19th century house. Visible materials seem to point to a c. 1910 date, including the wood six-over-one sashes, and a sunroom with multi-paned casement windows. The roof is recent powder-coated ribbed sheet metal.

Second Street between Main and Elm, west side, Spencer County Jail, 1992-1993, Non-contributing, photo 0029.

In 1992, Spencer County hired the firm Architecture Plus from Georgetown, Kentucky to design this sprawling brick corrections building. Total cost was \$2,145,000. The building was completed and opened for use in 1993. In 2018, county officials demolished the 1938 WPA-funded Sheriff's House and Jail, which stood at the northwest corner of Main and Second streets.

*Third Street – East side*

403 S. Third Street, c. 1860, Contributing.

This house alternately has a Clark Street address, and it faces north. It is a three-bay, gable-front, wood frame house with aluminum siding. A one story porch covers the front. At some point in the 1920s, it was rebuilt, using brick plinths and open brick basketweave knee walls. The posts may be original, certainly, the jigsaw scroll brackets are. Under the porch, the front door is offset to the west and has a transom. Two tall windows are beside it. The gable end has a single, centered window.

343 S. Third Street, c. 1890, Contributing.

A brick foundation supports this two story, wood frame, T-plan house. Walls are clad in vinyl siding. The one story porch wraps around front and side elevations. It has a wood floor, and round wood columns support the hip roof. The front gable end has paired replacement windows on each floor. There are two front doors, each with transom, one each at the north and south sides of the porch, leading into the crossbar of the "T." Roof pitch is steep and tabbed asphalt shingles cover the roof.

341 S. Third Street, c. 1970, Non-contributing.

This one story, side-gabled Ranch house was built too recently to contribute to the district.

337 S. Third Street, c. 1850, Contributing.

One of few five-bay I-Houses in the district, this example is wood frame and is sided with vinyl. The front porch was enclosed with a wooden knee wall and storm windows. Its roof is flat. Upper windows are two-over-two wood sashes, and the center bay above the porch has a door with sidelights. The north side of the house has a large ell.

325 S. Third Street, c. 1860, Contributing.

325 S. 3rd is a wood frame, one story, center-passage house. Walls are clad in aluminum siding. The front porch was rebuilt c. 1920, with rock-faced concrete block used for the knee walls and square posts to uphold the shed roof. The front elevation under the porch has a centered front door flanked by double-hung windows. An uncharacteristic but early feature of the house are the large twin internal square brick chimneys, symmetrically placed atop the side gable ridge.

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323 S. Third Street, c. 2000, Non-contributing.

This house is too recent in date to contribute to the district.

317 S. Third Street, c. 1860, Non-contributing

Though it has its basic double-pile form, the combination of siding and a modern porch make this house non-contributing.

313 S. Third Street, c. 1890, Contributing

This narrow, gable-front house is clad in aluminum siding. The one story front porch is semi-octagonal in plan. Lathe-turned wooden posts support the porch, and a spindle frieze ornaments the porch. Its roof is flat. The gable end has a door centered in both first and second floors. A later porch extends along the south flank, it shelters an access ramp.

309 S. Third Street, c. 1980, Non-contributing.

This gabled house is too recent in date to contribute to the district.

221 S. Third Street, c.1850, Contributing.

The foundation of this house is rock-faced concrete block. It is possible that a veneer of rock-faced concrete was added over the original foundation, however, the foundation appears to be continuous under front and a later rear section. The frame house is sided with vinyl, but still has its 2/3rds I-House plan: door with transom to the north, and two windows to the south on the first floor. Three windows align above these. All windows are six-over-six double-hung units. The door has a gabled hood, c.1910, supported by angled wood braces. Gable ends have frieze boards and cornice returns of wood. Roofing is powder-coated, ribbed metal sheeting, recently installed. The Seminary Street side has a shed addition, c. 1910, with paired wooden vehicular doors into the basement.

215 S. Third Street, c. 1860, Contributing.

A wood frame hall-and-parlor type house stands on this lot. The simple, one-story house is aluminum-sided and has a main door offset to the south, and two windows beside it. Windows are six-over-six. A small porch with hip roof covers the doorway, metal struts support it. Roofing is corrugated metal. The rear has an ell, the north portion of which appears to be early or original.

113 N. Third Street, Feigel's Livery & Feed, 1883, Contributing.

Labeled on the 1898 Sanborn map as a livery and feed store, this building housed a small office, stables, and storage rooms. Though labeled with a Third Street address, the building's front is on the alley. Walls are red brick laid in common bond. The central alley doorway was converted into a residential entry with panels of T1-11 type siding, multi-paned door, and new window. The massive timber lintel is over the recessed current doorway. To its right is a bricked-in segmental arched former window opening. To left, a steel lintel with rosettes spans a former vehicular entry, which likewise was converted to an apartment entry with T1-11 siding and a residential, multi-paned door. Upper window are segmental arched, but are now fitted with smaller windows in wood panels; the lower portion of the openings are bricked-in. The east wall has small, horizontal windows with segmental arches. The Third Street or west side has several similar low-set, horizontal windows, but shed roof addition in the center houses another apartment entryway, the whole addition is sided in stained T1-11 siding like the other entries.

207 N. Third Street, c. 1965, Non-contributing.

A brick, one story Ranch house with attached garage stands on this lot. It is too recent in date to contribute to the district.

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211 N. Third Street, c. 1925, Contributing.

The Colonial Revival styling of this one story, side-gabled, wood frame bungalow fits well with its mid-19th century neighbors. Its foundation is brick, walls are vinyl-sided. The Third Street elevation is three-bay, with a centered door under an eyebrow hood that rests on paired scrolls. Paired six-over-six windows symmetrically flank the door. The south elevation has porch on brick base, with a concrete floor. Paired Tuscan columns are at the front corners, upholding the shallow hip roof. French doors lead to the porch.

215 N. Third Street, c. 1890, Contributing.

A two story, aluminum-sided house stands on this lot. It has a wrap-around porch with square wood columns.

*Third Street, West side*

344 S. Third Street, c. 1895, Contributing, photo 0034.

One-and-one-half stories in height, this frame house is a pyramid-roof cottage with Queen Anne style ornamentation. The foundation is brick, and walls are sided in vinyl. Care was taken to leave the numerous decorative wooden elements in place and visible. The front elevation has a gable to the north, the hipped main mass offset to the west, and a large, one story porch fills the resulting corner and wraps around to the south. The front gable is chamfered, each facet has a window. Windows are replacement units. Sunburst braces mark the transition to the squared-off gable. The gable end is filled with imbricated fishscale shingles, and a pair of small windows with surround are centered in the gable end. Decorative gable trusses mark the apex. The porch has a wood floor, lathe-turned posts, angled brackets pierced with sunburst patterns, and a scalloped-bottomed spindle frieze. The porch railing consists of flat, jigsaw balusters with top and bottom rail. Under the porch, paneled double doors with upper lights lead to the interior. Both north and south elevations have gabled wings that project from the core of the house. The main roof is steeply pitched and is a complex arrangement of gable-on-hip and hip roof.

334 S. Third Street, c. 1870, Contributing, photo 0034.

334 S. 3rd is a two story, wood frame, gabled-ell house with Italianate embellishments. Walls are sheathed in vinyl siding. The north wing is gabled toward the street. Its first floor features a one story, wood-paneled box bay. A pair of two-over-two wood windows is on the front of the bay while narrow wood windows mark each flank. Recessed wood panels are below each window. Above, a tall frieze has paired scroll brackets supporting a heavy cornice. The bay's roof is hipped. Other windows, like the one centered over the bay, are replacement units. A one story porch fills the corner where the wings meet. Though its floor is now concrete, its square posts, treated as columns with capitals, remain in place, as do the arched braces springing from the posts. The front door is under the porch, toward the corner, and a window is beside it. A lower addition extends from the south-facing gable.

330 S. Third Street, c. 1935, Contributing.

Cornice returns and a pointed arch lancet window could indicate that this is a much earlier Gothic Revival house, substantially altered in c. 1935. In any case, it now has the appearance of an American Small House, with modest Tudor Revival references. The house is of wood frame construction. A series of projecting gables add complexity to the otherwise simple, side-gabled main section. The forward-most gable houses a sunroom with a bank of triple windows. The pitch of this gable break on the north slope, engaging the sunroom into the next gable, which houses the offset front door and the aforementioned lancet arch at the apex of the gable. A gabled dormer on the main roof, to the north, echoes the other gables of the front. Side elevations are simple, with the mass of the side gable having functionally-placed windows.

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326 S. Third Street, c. 1890, Non-contributing.

This small gabled cottage with shed additions to each side had an open porch dating to about 1940. The porch has been enclosed with walls. Together with the additions, the house no longer contributes to the district.

322 S. Third Street, c. 1925, Contributing.

Rock-faced, molded concrete block provides the foundation for this one / one-and-a-half story, wood frame bungalow. Walls are clad in vinyl siding. The front porch is recessed under the main hip roof at the northeast corner of the house. A single brick pier supports the corner, which is enclosed with storm windows. Tripled windows fill the rest of the front elevation. The large hip roofed dormer has three square windows. The south elevation has a brick chimney.

222 S. Third Street, c. 1970, Non-contributing.

This house appears to have an older house as part of its north wing. It has been substantially enlarged with a Split-Level Ranch addition. It does not contribute to the district.

210 S. Third Street, c. 1935, Contributing.

Built of brick, 210 S. Third is one story bungalow, set on a high foundation. Hip-roofed porches extend east and north, the east porch has a concrete foundation and railing abutting the sidewalk. Windows are six-over-six sashes.

202 S. Third Street, c. 1870, Contributing, photo 0035.

202 S. Third is a two story brick Italianate style house. Its plan is L-shaped, with asymmetrically-placed wings facing east and north, and a rear ell section projecting westward. Brick is laid in common bond and is painted. The Third Street side has a projecting wing offset to the south. Its end is chamfered, each facet has a window on each floor. Each window (excepting a few, which may mark a former porch's location) have corbeled, segmental-arched brick hoods with stone keystone, lug sills are stone. A one-story foyer box projects at the inside corner of the elevation, roughly at center; it has a double-leaf wood door under a segmental arch, and wood balustrade above, on its flat roof. Above the entry foyer, a narrow french door in hooded opening provides access to the balcony. The terminus of this part of the house is the semi-hexagonal end viewed on the Walnut Street side of the house. A wooden entablature crowns the house, it has a wood stringcourse, frieze board, simple brackets at main corners, deep eaves and built-in cornice-gutter. Banded chimneys rise from the shallow-pitched hip roof at the center, south end, and rear of the house, which has a one story brick section.

Henry W. and Catharine (Scherer) Biedenkopf had this house built. Born near Hagerstown, Maryland, Henry was the child of German immigrants.<sup>6</sup> The family moved to Cincinnati, where as a child Henry attended school. His parents and family moved to Spencer County, and Henry came to Rockport in 1861, where he married Catharine and began operating a grocery, restaurant, and saloon. Biedenkopf also ran a bakery and confectionary. In 1870, the Biedenkopfs built and began operation of a hotel on Main Street. Catharine continued operation of the hotel after Henry's passing in 1880, however, the building suffered a fire and was destroyed in 1965.

130 S. Third Street, 1857, Rockport Inn, Contributing, photo 0035.

The original portion is the recessed center, originally an I-house. Front-facing gabled wings were added at some point, creating the double-gabled form seen today. Walls are aluminum-sided. Each gable face has two windows on each floor; all windows are six-over-six windows. The center section has a recessed porch with square posts. Openings under the porch are arranged transomed door, window, door, window.

<sup>6</sup> Summarized from *History of Warrick, Spencer, and Perry Counties*, p. 496.

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The flush second floor over the porch has three irregularly-placed windows. The Walnut Street side has a centered entry with sidelights and hip-roofed hood resting on braces. A large wing has been added to the rear of the house, connected by corridors and additions. Though the additions are large, their placement to the rear of the inn allows the original mass to read as a historic building.

126 S. Third Street, c. 1900, Non-contributing.

This small, one story brick shop was enclosed in vinyl siding during a recent rehabilitation. In its current state, it does not contribute to the district.

122 S. Third Street, c.1940, Contributing.

This two story, narrow commercial building was built much earlier, but, the present façade treatment is clearly from about 1940. The first floor was recently remodeled, and features brick walls with a central window flanked by two recently-installed residential wood doors with oval lights. The canopy with crimped seam metal roof over the sidewalk appears to date much earlier, it may be a remnant of the original (pre-1940) appearance of the building. The upper façade is of a narrow, textured brick laid stretcher bond, and two steel casement windows with header sill and lintel punctuate the second floor. The window to right is larger, with two panels of fixed glazing flanked by single casement windows, while the left or south window has one tier of fixed panes flanked by casements. The parapet is very tall and finished by a coping of header brick laid on edge. The south wall is now covered with vertical metal siding, but the alley wall to the north retains some of the earlier (c.1900) character of the building, with tall, wood double hung windows, and the wall is standard, painted brick.

115 N. Third Street, c. 1920, Contributing, photo 0036.

This brick commercial building with flat roof covers half the block in depth. Since the grade rises to the north along Third Street, differing heights of kick panels are visible below the shop windows. Its walls are reddish-brown dark face brick, laid in stretcher bond. Pilaster strips divide the Third Street side into four sections. The first opening on the ground floor's south end is a large fixed shop window. Next, a recessed entry with double-leaf doors with large upper lites has curb-bumpers at its corners. A single door is next, followed by four more shop windows. Recent, arch-shaped cloth awnings cover the storefront. Above, the second floor is symmetrically treated, with square openings filled with single-pane fixed replacement windows. Each has a stone lug sill and soldier course lintel. The pilasters divide the upper wall into four recessed panels; the outer panels have one window and inner two panels have two windows each. The panels are corbeled at the top, so the pilasters meet flush with the parapet, which is stepped up at the center. The south, alley side is of common brick and has high-set banks of windows and a side door, while the lower rear section has a row of square windows. The north wall is largely blank. A frame livery stood on this site in the 1890s; this building appears to have been a livery and auto showroom.

202 N. Third Street, c. 1875, Contributing, photo 0037.

This wood frame, one-and-a-half story house is French Second Empire in style. It stands on a brick foundation. The house is three bays across and four bays deep. Walls are sheathed in vinyl siding but all wooden moldings and details remain intact and visible. The Third Street front has a centered door with large upper lite and two panels below, framed by sidelights and transom. A surround with cornice is around the doorway. Symmetrically-placed windows flank the doorway, each has a new double hung window with transom pane at the top, but the wooden heavy cornice surrounds are intact. The one-story front porch has a concrete floor, and Queen Anne style turned posts and brackets. A porch at the rear of the Elm Street side probably shows the original front porch intent – chamfered wood posts, arched braces forming arches, brackets and frieze board. Above the Third Street porch, the wooden entablature with simple scroll brackets supporting the cornice runs below the roof. The concave Mansard roof is pierced by segmental-arched dormers, the center of which has a door that interrupts the bracketed entablature.

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Atop the shallow, upper pitch of the Mansard is an octagonal cupola. The Elm Street side has four bays of window and the aforementioned original porch at the rear. Two dormers are on this side, and an exterior brick chimney (c. 1915) is in the center of the elevation.

206 N. Third Street, c. 1900, Contributing, photo 0038.

Cubical in form, this frame house is an example of a pyramid-roof cottage. Others in the district are three-bay, but this house has a symmetrical five bay front with centered door. Walls are vinyl-sided. The porch and front door surround are Neo-Classical Revival, with Roman Doric fluted columns supporting the low-pitched hip roof of the porch. The porch roof has balcony area with wood railing, accessed from a doorway centered in the cross gable; this appears to be an alteration. The north wall has a broad cross gable as well. The steep hip roof is asphalt-shingled.

210 N. Third Street, c. 1865, Contributing, photo 0038.

A five-bay, painted brick I-house stands on this lot. Brick foundation and walls are common bond. Architectural style references run the gamut of Greek Revival (frieze boards), Gothic Revival (pointed arch windows over door), and Queen Anne (c. 1895 wooden front porch). The foundation is tall on the north side, where grade change allows for square basement windows. The Third Street front has a centered doorway with paneled door, sidelights, and transom. Four-over-four windows with stone sills and lintels flank the door. The porch has a brick foundation and concrete floor. Wooden, lathe-turned posts, brackets, and spindle frieze support the roof, which has a shallow cross-gable over the porch steps. A railing surrounds a small balcony atop the porch. Accessing it is a pointed arch doorway with wood french doors, each with muntins forming a lancet. Narrow lancet-arched windows flank the taller doorway. Header brick form the arches. A cross gable on the side gable main roof marks the roofline. above the balcony. Uncharacteristically, each gable end has an original window on each floor. The one story rear ell with dormers is set flush with the south wall.

302 N. Third Street, c. 1900, Contributing.

This house is a simple gabled-ell wood frame house. Walls are covered in aluminum siding. It has a flat-roofed front porch covering the first floor, supported by wood columns.

### *Pearl Street*

305 Pearl Street, c. 1900, Contributing.

305 Pearl is a simple, vernacular, one story, T-plan, gabled cottage sided in aluminum. The porch is located in the east corner, where wood column supports the shed roof.

Fourth Street, east side

### *Fourth Street, East side*

217 S. Fourth Street, c. 1950, Non-contributing.

An older house may be incorporated into the mass of this brick house, but if so, its original character is no longer evident. The front includes a glassed-in room and small gabled porch and the north side has a large carport.

213 S. Fourth Street, c. 1850, Contributing.

Built of wood frame construction and sided with vinyl lap siding, 213 S. Fourth is 2/3rds I House. It retains its basic side-gabled form, characteristic tall windows and transom-topped door in the south bay of the first of the two floors. The porch appears to be a recent reconstruction but is typical of the type of

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porch other early I-Houses in the district have. The roofing is recently-installed factory-coated ribbed metal.

209 S. Fourth Street, c. 1900, Contributing.

The foundation is molded concrete block. Walls are vinyl-sided, and the roof is asphalt shingle. The one story, wood frame Queen Anne cottage has a L-plan, with steep gabled wings facing west and north. Each wing's gable end has a window centered in it; windows are one-over-one and are tall in proportion. A hip-roofed porch shelters the inside crux of the two wings, it has a wood floor, wood lathe-turned posts, and spindle frieze. The front door is toward the corner on the long side of the north wing. Its transom area is framed in casing but the window is boarded shut. A window stands beside the door, to the north.

117 S. Fourth Street, date undetermined, Non-contributing.

A one story frame house stands on this lot. Due to alterations, its date is difficult to discern. It does not contribute to the district.

115 S. Fourth Street, c. 1900, Non-contributing.

This house has been substantial remodeled and no longer contributes to the district. Window openings have been reconfigured and porches have been totally replaced.

115 N. Fourth Street, Pfeifer Foundry & Machine Shop, c. 1895, Contributing, photo 0040.

The front section is two stories tall and one bay deep, while the rear section tapers down from a taller one story section to a lower section to the rear. The roof is flat or mono-pitched. Construction is of red brick laid common bond. The first floor is painted, across the front only. The southern four bays of the front section are marked by pilaster strips that rise to a corbeled parapet. Windows and doors are set into segmental-arched openings; windows are two-over-two wood sashes. The second bay from the south is a narrow personnel door, while the third bay was designed for vehicular use. Currently, a multi-paned overhead door fills the wide arched opening. The section to the north has an original personnel doorway and two larger openings punched through at a later date; the later are large four-pane shop windows. Sanborn maps (1898) show a frame dwelling attached to the north end, no trace of it remains. The alley elevation has arched windows with one-over-one sashes. The first bay behind the two story section has an early vehicular entrance with wood windows and wood doors. The front areas housed machine shops while the rear had the foundry.

*Fourth Street, West side*

222 S. Fourth Street, c. 1870? / c. 2010, Non-contributing.

This frame house appears to have a mid-19th century house at its core. Later improvements have resulted in a large porch addition to the house. It does not contribute to the district.

218 S. Fourth Street, c. 1990, Non-contributing.

This comfortable frame dwelling is a traditionally-styled manufactured house of recent date. It does not contribute to the district.

214 S. Fourth Street, c. 1940, Contributing.

This American Small House is a simple, gable-front, one-and-a-half story home. Foundation and walls are stretcher bond, dark red face brick, gable ends and a rear section are aluminum-sided. A centered partial-width front porch has a rusticated concrete block foundation, and cast metal "wrought iron" supports for its hip roof. Paired windows are to the south under the porch and a door with multi-paned upper section is to the north. Short paired windows are above the porch in the gable end. A plain exterior chimney rises

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from the south side of the house toward the front, additionally, another chimney is toward the center of the roof, which is asphalt-shingled.

210 S. Fourth Street, c. 1900, Contributing, photo 0039.

210 S. Fourth is a two-and-a-half story, wood frame house. Its plan is cross-shaped, with two story, steeply gabled wings projecting to each point of the compass. The front (east)-facing wing is offset to the south to accommodate the one story corner porch. This wing has a one-story bay window on the first floor. The corner porch projects beyond the front wing and has a tent-like hip roof. Turned wooden posts support the roof and a spindle frieze ornaments the porch. The roof has a large, gabled dormer on the north side of the front wing. Though covered in vinyl siding, the house still has most of its Queen Anne elements.

206 S. Fourth Street, Presbyterian Church, c. 1870, Contributing, photo 0039.

The original portion of the building is two stories tall with a gable-front orientation. Walls are common bond brick, now painted. The center bay of the front elevation is a polygonal, three-story tower, now missing its spire. Each facet of the tower, except one, has a window opening on each level, but they are panned over with metal sheets. The northeast-facing facet has a doorway, which appears to be the original main entrance. It is partially covered by a metal awning. Beside the tower are window openings, one on each level. The north flank of the original portion of the church has three tall window openings, each covered in corrugated sheet metal. Pilaster strips divide this wall into three bays, each with a window opening. Roofing on the original portion of the church is standing seam metal. Abutting the church to the southeast is a one story, brick addition with asymmetrical gable roof. The addition appears to date to c. 1940. A door with wooden hood is roughly in the center of the addition's east side. A set of metal casement windows is south of the door. The addition extends along the entire south flank of the church. The entire building is now a dwelling. Though altered, the original church building is still largely evident and contributes to the architectural character of the streetscape.

120 S. Fourth Street, c. 1955, Non-contributing.

A one story brick Ranch house with front door facing south stands on this parcel. It is too recent in date to contribute to the district.

104 N. Fourth Street, c. 1980, Non-contributing.

A narrow, brick-faced, Neo-Colonial style office building stands on this lot.

126 N. Fourth Street, c. 1940, Contributing.

126 N. Fourth is a one-story Colonial Revival / American Small House of wood frame construction. Now sided with vinyl lap siding, the house has a low, broad gable oriented to Fourth St. with door to the north and large, multi-paned fixed window to the south. The wooden door surround consists of generic Doric pilasters, plain entablature, and a segmental-arched pediment. The south side of the house has gabled porch with recent-vintage Queen Anne-inspired millwork and small Colonial cupola. Roofing is asphalt shingle.

208 N. Fourth Street, c. 1885, Contributing.

A brick foundation, painted, supports this one story L-plan cottage. Walls are aluminum-sided. Each wing is gabled with a low-pitched roof and has a single two-over-two wood double-hung window centered in the gabled side. The front-facing gable is offset to the south, and a porch shelters the inside corner of the two wings. One door leads to each wing at the inside corner under the porch, and there is a window beside the north wing door. The porch floor and base is now concrete and metal posts support its shed roof. The



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main roof eaves are deep and have exposed purlins. A corbel-topped brick chimney rises from roughly the center of the house. The back of the house has gabled sections.

212 N. Fourth Street, c. 1895, Contributing.

The foundation is brick and its two story-tall walls are sheathed with aluminum lap siding. The core of the wood frame house is cubical, with offset, projecting gabled wings. The front wing is offset to the south and has paired one-over-one windows on each floor. A one story porch fills the inside front corner; it has wood, lathe-turned posts, and frieze with spindles and jigsaw panels. The front door under the porch has a transom. The north side also has an offset gabled wing. The main roof has a central, very steep, hip roof with deck, abutted by the gables. Roofing is asphalt shingle.

216 N. Fourth Street, c. 1890, Contributing, photo 0041.

Queen Anne in style, 216 S. Fourth is a wood frame house with an L-plan. Walls have vinyl siding, but, upper walls still have wooden imbricated shingles. The front is distinctive for its gable with flared, shingled walls with polygonal bay window underneath. Massive wooden console scrolls support the cantilevered corners of the upper floor. The flanks of this front gable are punctured by through-cornice gabled dormers with arched windows. The porch, extending southward, has been enclosed with jalousie windows.

220 N. Fourth Street, c. 1940, Contributing, photo 0041.

Combining elements of Art Moderne and International Style in its design, 220 N. Fourth Street is clad in a random-laid, split-face ashlar stone product. Lintels and sills are red sandstone in color and texture. The main portion is a series of cubical masses, two stories tall facing Fourth Street but an extra story high on the rear elevation, due to the steep grade change. An offset, one story block at the northeast corner houses the entrance, recessed under a cantilevered, radius-edged corner. Under the recessed corner, a bowed wall of glass block is beside the door, echoing the curve of the overhang. The north side of the one story wing has an exterior chimney. An octagonal window with red stone surround is just south of the overhang, the front section of this portion of the house continues south at one story high, with taller, staggered portions of the house rising behind it. The offset one story section originally had a flat roof, a shallow gable was added at some point. Main corners on both taller and lower sections have corner windows on each floor. The main roof is flat.

#### *Fifth Street, East side*

217 S. Fifth Street, c.1860, Contributing.

This house is a wood frame, gable-front cottage with a rock-faced concrete block foundation. Front façade has three bays on the first floor and a window in the half-story attic level. The front door is centered and has a transom and the window to either side are replacement units. The attic level window appears to be wood and is multi-paned. The porch has a concrete floor, metal posts, and a shed roof. Walls are sheathed in vinyl siding. The house retains its basic, vernacular form.

125 S. Fifth Street, c.1915, Contributing, photo 0042, right.

One of the district's few Craftsman bungalows, this frame house has a brick foundation and a broad, side gable roof. Walls are wood clapboard. The front elevation has a full porch under an extension of the main roof. Battered brick piers at the corners and an arched, cased beam support the roof. The brick foundation rises to form brick knee walls around the porch, finished with a dressed stone cap ledge. The centered front steps have arched wingwalls of brick. Storm windows enclose the porch. Atop the roof, the front has a broad gabled dormer with shingled walls and a band of three, three vertical pane wood casement windows. The south side of the house has a semi-hexagonal bay window. Other windows are three-over-

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one wood with vertical pane upper sash. The north elevation has a partially exposed brick chimney flanked by high-set casement windows, placed close to the front of the house. A broad gabled section covers the whole rear of the house. The house has deep eaves with exposed purlins.

119 S. Fifth Street, c. 1895, Contributing, photo 0043.

A two story, wood frame Queen Anne house with brick foundation stands on this lot. The house's walls are clad in vinyl and its plan is L-shaped, with gable wings projecting west and north. The front has a gabled wing offset to the south. It is chamfered, each facet has a window. Windows are one-over-one and are wood. The recessed area where the wings meet is covered by a one story porch. It has a brick foundation, wood floor, and lathe-turned posts. The frieze is supported by sawn brackets and consists of spindles and quatrefoil cutout panels. The porch roof is flat, and two doors access it: one under the porch, and one above. Each have a transom. The rear of the house has yet another two story, side gabled section, with a bay window between front section and rear section of the house on the north side. Quite possibly, this rear wing is an earlier I-house.

115 S. Fifth Street, c. 1930, Contributing, photo 0043.

This American Small House-type painted brick dwelling is one story tall. The front, facing Fifth St., has a slightly projecting entry foyer section with hip roof offset to the south, with a door centered in a recessed arch. A metal awning covers the door. Small, high-set windows flank the doorway. To the north, this section features an exposed chimney flanked by square window openings, each with a triple set of multi-paned metal casement windows with multi-paned transom. Pairs of the same windows are on the south side of the house. Eaves are shallow and the main roof is a gable-on-hip with asphalt shingles.

301 N. Fifth Street, c. 1930, Contributing, photo 0044.

Built of three colors of glazed block, this one-and-a-half story, gabled bungalow recalls a similar house in the district at 538 Elm. The foundation is rusticated concrete block. Walls are primarily buff block, with honey-colored block used for belts and window or door quoinwork. Main corners are laid in a quoin pattern with chocolate colored block. Side walls have a belt near the eaves laid in honey block with alternating "+" signs in buff or chocolate block. The front gable is laid in staggered honey and buff block with crosses of the chocolate colored block.

*Fifth Street, West side*

218 S. Fifth Street, c. 1850, Contributing.

This two story, three-bay I-House is of wood frame construction. Its walls are aluminum-sided. Windows are replacement, six-over-six units but they are in the original locations. The front door is centered and has transom and sidelights. The porch is a simple shed roof with wood posts. Internal chimneys are at the center of either gable end.

214 S. Fifth Street, c. 1890, Contributing.

Covered in aluminum siding, this two story Queen Anne house has six-over-six window units. Though altered, it retains form, massing, chamfered wings, and porch location. It has the bare minimum of integrity to contribute to the district.

210 S. Fifth Street, c.1925, Contributing.

A one-and-one-half story, wood frame house stands on this lot. It is an American Small House with minimal Colonial Revival style elements. Siding is wood clapboard. The main part of the house is side-gabled, but a small gabled porch projects roughly from the center. The south elevation of the house has a

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projecting sunroom with paired and tripled windows and gable roof. Sashes are wood, six-over-six double hung.

124 S. Fifth Street, Trinity United Methodist Church, 1868, Contributing, photo 0042.

The congregation formed in 1822, but did not build this sanctuary until after the Civil War. Gothic Revival in style, Trinity U.M. Church is built of red brick laid in common bond with sandstone details. The tall foundation is dressed ashlar sandstone. Stone units have bush-hammered faces and chiseled margins. The Fifth Street façade is asymmetrical, with a two-and-a-half story gable extending down to the north, abutted by the four story tower with spire to the south. Buttresses organize the façade into three vertical sections: tower, gable, and half gable. The tower's buttresses are splayed 45 degrees. Broad steps are across the whole front; these concrete steps were added later and they abut the faceted water table stringcourse. The tower section has one entry, consisting of paired, paneled stained wood doors with stained glass upper half, surmounted by stained glass transom. A pointed arch opening contains the doors; it has springer blocks and two stones forming the arch, with extrados of two courses of header brick. This treatment is the same for all arched openings. Centered above the doors is a single lancet arch with stained glass window. Its sill is U-shaped and formed of one sill block and corner blocks that extend up from either side, again, a common treatment for window sills. A faceted stringcourse divides second and third stories of the tower, and the third level has two symmetrically-placed lancets. The upper story of the tower is broached, with stone corners supporting the sill/stringcourse. A pair of linked lancets filled with louvers mark this octagonal stage of the tower. A bracketed cornice is above it, then the octagonal spire with gablet.

The center section of the Fifth St. side has a wider double-door entry. A label hood with archivolt mold forms the arch. A triple lancet window group is centered over the entry; these arches are tri-lobed on the intrados and the center one of same width rises so its springers are at apex height of the flanking lancets. Stained glass fills the openings. The gable end has a lancet vent, and the gable edges have a corbeled band of rake-laid brick forming a shallow parapet. The half-gable north bay of the front has a similar entry to the tower doors and single lancet above it. The corner buttress is splayed.

The south flank of the church is divided into four sections by buttresses. Each has linked, paired lancets that are tall in proportion. The tower has is treated similar to the front, but has a blank wall at the first story. The rear of the church has a brick office and educational addition, c. 1950. Its gable roof is aligned with the sanctuary's and dormers are on both slopes. An apparent breezeway connector where church and addition meet was infilled with random-laid stone veneer, windows, and a metal door at some point.

In the 1980s, the congregation added large, brick, multi-purpose wings to the north with small connector to the old sanctuary. The additions consist of two large gabled masses that are parallel to the 1868 building. The additions are Post-Modern in style and emulate the Gothic Revival style of the old church. Despite the additions, the two public sides of the church maintain a sound degree of integrity.

308 N. Fifth Street, c. 1860, Contributing, rear shown in photo 0044.

This house is a painted brick, gable-front house. Its design is similar to others in the district, however, it is the only such house that appears to have been built as a double residence. The front is four bays wide on the first floor, with transomed doors side-by-side toward the center, and six-over-six windows toward either corner. Stone lintels and sills are painted. The upper half story has two windows aligned over the doors. The apex has an oculus vent, and the frieze board and exposed purlin treatment is identical to houses of the type, such as 122 N. Eighth. The front porch is a Craftsman era addition or replacement. Its wood deck structure is carried on brick piers, and the four columns are square wood columns styled as "Doric." The porch roof is hipped. Two windows are on each side elevation.

*Sixth Street, east side*

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219 S. Sixth Street, c. 2015, Non-contributing.

219 S. Sixth was recently built. Unfortunately, the 1880 Isaac Peckinpaugh House stood here until about 10 years ago.

215 S. Sixth Street, c. 1890, Contributing.

This one story, L-plan cottage has a brick foundation, and aluminum siding on its wood-framed walls. The inside corner of the "L" has a small porch with concrete floor and metal posts supporting the shallow-pitched roof. Two front doors, one to each wing, are under the porch. The roof is clad in powder-coated, ribbed metal.

211 S. Sixth Street, c. 1890, Contributing.

Built of brick, now painted, this cottage is based on an L-plan. Window openings are segmental-arched, with two courses of headers and painted stone sills. The south opening still has a wooden two-over-two window. The roofline has a wooden frieze board with scroll-tailed exposed purlins marking the eaves. The corner porch is likely on the original porch base, but is enclosed with T1-11 type wood, paired windows, and a door.

115 S. Sixth Street, c. 1890, Non-contributing.

The addition of a front carport to the house alters the cottage's massing and renders the house non-contributing.

111 S. Sixth Street, date unknown, Non-contributing.

Perhaps originally a garage, 111 S. 6th has a clerestory addition and has been wholly reconfigured.

*Sixth Street, west side*

110 S. Sixth Street, c.1925, Contributing.

One-and-one-half stories in height, 110 S. 6th is a classic dormer-front, side-gabled Craftsman Bungalow, with brick foundation, vinyl siding, and a painted brick front porch. The brick porch is sheltered under a broken-pitch shed extension of the main roof. Square brick piers and knee walls with painted copings enclose it, and scroll-coped wingwalls flank the centered front concrete steps. A massive beam, arched where the corner supports meet it, carries the roof and allows for an open, full-width porch. The front door is centered under the porch and flanked by large double-hung windows. Sashes are wood, three or four-over-one Craftsman windows. The gabled dormer at front has a pair of windows. The south elevation has a polygonal oriel bay with narrow windows on the first floor.

120 N. Sixth Street, c.1980, Non-contributing.

The archdiocese had this brick Ranch house built for residential use in about 1980.

208 N. Sixth Street, c. 1900, Contributing.

This house is virtually identical to the design of 613 and 617 Elm, however, in many respects, this house has better integrity. Its porch still has original turned wood posts and simple frieze railing, as well as the pediment-like treatment to the porch gable. The upper windows were replaced for shorter units.

*Greenwood Avenue, East side*

111 Greenwood Ave., c. 1895, Contributing.

A one story, wood frame cottage stands on this lot. It has been altered with addition of vinyl siding.

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109 Greenwood Ave., c. 1895, Contributing.

Similar to its neighbors around the corner on Walnut, 109 Greenwood now has vinyl siding and its porch is enclosed.

*Lincoln Avenue, East side*

205 N. Lincoln Ave., c.1895, Contributing.

A frame cottage, L-plan, with later Craftsman brick porch, is located at this address.

211 N. Lincoln Ave., c. 1865, Contributing, photo 0046.

211 Lincoln is a three-bay, one-and-one-half story, gable-front house of painted brick. The front porch was rebuilt in about 1940, it has square wood posts, concrete floor, and nearly flat roof. Under the porch, the front door is set to the south, and has a pair of wood doors with glazed upper section, topped by a transom window. Two tall, one-over-one windows are to the north. Over the porch, the steep gable end houses a tall lancet arch window. The steep gable roof has shed dormers facing north and south. The rear has a broad, gabled addition; on its west face that projects beyond the main house is an additional doorway.

215 N. Lincoln Ave., c. 1895, Contributing, photo 0046.

A one story, wood frame, L-plan cottage with gable roof stands on this lot. It has a painted brick foundation. The front gable has a single window centered on the gable end, while the south flank of this wing has two doorways under the porch. Metal struts support the porch, which has a concrete floor. The rear, south-facing gable has two windows, one under the porch, the other to the south.

*Lincoln Avenue, West side*

204 N. Lincoln Ave., c. 1985, Non-contributing.

This house is too recent in date to contribute to the district.

216 N. Lincoln Ave., c. 1860, Contributing, photo 0045.

Another one-and-one-half story Gothic Revival house, this example has a center-hall, double-pile form with centered cross-gable facing east. Foundation is painted brick, wood frame walls are sheathed in vinyl siding. The full-width front porch has a wooden floor. Paired square posts with plinths and flared capitals support a cased beam, in turn the beam supports the nearly flat porch roof. Flat baluster railings connect the plinths, except at center where a step leads to the porch. The three bay façade under the porch has a transomed door at center and tall one-over-one windows flanking. The centered cross gable has a round arched window. The side elevations of the main section has two windows on the first floor and a round arched window at the attic level. The north elevation is the same. The rear of the house has an early ell wing with lower gable roof.

*Eighth Street, south side*

213 Eighth Street, c. 1895, Contributing

213 Eighth St. is a wood-frame, one story, gabled cottage with wings of various lengths extending north, south, east, and west. Walls are covered in vinyl siding. The front door faces Eighth St. and is under a shed-roofed porch with low wall serving as a base for round wood columns (probably modified to this appearance c.1920). The north gable beside the door is chamfered, each facet has a window, each window has upper sashes with a center diamond pane and muntins forming various geometric shapes. Border

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panes are colored glass. The southeast corner of the house has an addition with hip roof that ties into the gables; the addition has paired windows and probably dates to the 1920s.

*Eighth Street, North side*

122 Eighth Street, c. 1870, Contributing, photo 0027 (background).

One-and-one-half stories tall, this Gothic Revival house is unpainted brick, laid in common bond. The three-bay front has a centered door with transom flanked by one-over-one replacement windows. Lintels and sills are stone. The upper story has a lancet arch window. Ghost markings of a former balcony are visible around the lancet arch. The steep roof is trimmed with a wood frieze board and scroll-tailed purlin ends. Each side elevation has two windows. The rear of the cottage has a one story wooden lean-to addition.

206 Eighth Street, c. 1870, Contributing.

One story in height, 206 Eighth is a wood-frame, center-passage house sheathed in aluminum siding. The side gable roof is steeply gabled. The front porch is nearly full-width and probably dates to about 1925, however, its roof structure and center gable may be part of an earlier or original porch. Round wood columns rest on a concrete and blonde brick base. The centered front door has a pedimented surround. Single windows stand to either side. The gable ends have two windows each, those on the south side have c.1950 metal awnings. Beyond the front section, various additions extend the house back on its lot. At least a good measure of the additions appear to be period, especially the east-west steeply gabled section. Additions along the east rear of the house, including an additional entrance and attached garage, seem to date to c.1960.

214 Eighth Street, date unknown, Non-contributing.

Though early in date, as shown by its front elevation with paired doors, the date and extent of alterations to this house are uncertain.

218 Eighth Street, 1877, Contributing.

This early wood-frame house is one story tall and has a five-ranked façade: a central door with transom and sidelights, flanked by tall six-over-six replacement windows. Openings have pedimented surrounds. The wooden front porch nearly spans the whole façade and has a shallow hip roof. It has wood posts and jigsaw brackets and frieze panels. The railing is a flat baluster pattern, jigsawed to create a lacey appearance. The side gable roof over the front portion has a steep pitch.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE  
COMMERCE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

c.1830-c.1961

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person (last name, first name)**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder (last name, first name)**

Dunlap, Elmer  
Shopbell, Clifford



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### **Period of Significance (justification)**

The period of significance begins with the earliest known and existing houses in the district, and extends to include several architecturally significant buildings from the Modern era. In particular, the telephone exchange building at 560 Main (c.1955) and St. Bernard School (1961) add to, and culminate, the local architectural significance of the community.

### **Criteria Considerations (explanation, if necessary)**

None.

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

The Rockport Historic District includes nearly 200 significant residential, commercial, and civic buildings that document the origins and development of this county seat, platted in 1818. The district meets Criterion A for its association to commerce, and Criterion C for its architecture. Rockport thrived as a result of trade on the Ohio River, but its development continued and expanded after the railroad came to town in 1872. Thanks to its Upland South roots and growth over time, Rockport includes a fine collection of early vernacular house types. Of special interest are the community's several Gothic Revival cottages, executed in frame and brick construction. Later, residents built Queen Anne style houses, and the district has several fine examples of the period's profuse and elaborate millwork. The bungalow and Ranch house trends also reached town. Main Street was the county's main shopping destination for all things necessary or desired. Several downtown buildings have cast iron architectural elements manufactured by George L. Mesker & Company. Heritage tourism has played a role in the town's economy. Rockport prided itself for its association with Abraham Lincoln's formative years. In 1935, the town created Lincoln Pioneer Village, with assistance from New Deal funds. The village and nearby Lincoln Boyhood Home National Memorial have drawn tourists to the community ever since.

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

#### Architectural Significance - Domestic Architecture

The Rockport Historic District includes a broad spectrum of housing forms that reflect the community's origins and development. Not surprisingly, Upland Southerners from Kentucky, the Carolinas, and Tennessee were the first land purchasers once the Rockport and Spencer County. Daniel Grass, one of the

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first settlers in Spencer County, came from Bardstown, Kentucky. Housing types in the district that reflect Mid-Atlantic/Upland South influences include I-Houses (14 examples), 2/3rds I-Houses (6 examples), and center-passage houses (11 examples).

Kniffen saw the I-House and related types as forms that developed from the English “room with end chimney” unit in the New World.<sup>7</sup> The I-House and 2/3rds I-House are one room deep, with a separate stair hall, which was centered in the classic I-House form and offset in the 2/3rds-I House arrangement. An ell to accommodate kitchen and other uses was common. The tall, narrow, side gable form is readily apparent in all I-House forms. According to Kniffen, as early as the late 1600s, the I-House was in full use in Mid-Atlantic states, whence it spread south with settlement, and to the upper Midwest as land was made available in Ohio, Indiana, and Illinois.<sup>8</sup> The 2/3rds form was perhaps better suited to narrow town lots.

The c. 1834 Roetzel House, 204 Walnut, is one of the earliest known examples (photo 0007). Sawn lumber for frame houses was available in Rockport by the 1830s, and this house is one of the earlier instances. Its elongated form is atypical for an I-House, but its I-House lineage is unmistakable. 337 S. Third is another five-bay I-House, this example shows the tendency of builders to include a second floor doorway with sidelights on the second floor, leading to the central porch roof. The c. 1860 frame I-House at Houses at 407 and 411 Elm are both three-bay examples of the I-House form. The Lieb House at 201 S. Second is a brick 2/3rds I-House (photo 0032). Though its porch is later, the basic I-form is evident. Builders embellished the I-House with Greek Revival frieze boards and other refinements as clients wished. The fine house at 210 N. Third includes frieze boards and, for good measure, a tripled Gothic Revival lancet window grouping on the second floor (photo 0038). Perhaps the most creative use of the basic I-House type by a builder is the wood frame house at 541 Walnut, c. 1870 (photo 0008). The main roof is hipped, a feature seen in many Kentucky I-Houses, and the front includes three polygonal bays on the second floor.

The center-passage house is seen by many cultural geographers as a type that developed from the Hall-and-Parlor house type, again, springing from English building traditions. Its association with Maryland and Virginia are reflected in its sometimes-name, the Tidewater cottage.<sup>9</sup> Lineal, one room deep, with a side gable roof and typically, a centered main entry, the center-passage house appears to be a one-story version of its close relation, the I-House. The most unaltered example in Rockport is at 316 Walnut, dating to about 1860 (photo 0006). Built of brick and raised on a high foundation, the house has a simple, five-bay design and retains its central entry with sidelights and transom. Two houses on Eighth Street, 206 and 218, are wood-frame examples that date to the 1870s. Pedimented window surrounds for the house at 218 Eighth provide a brief hint of the Greek Revival style. Many, if not most, of Rockport’s center-passage houses feature Gothic Revival elements, notably, a centered cross-gable with Gothic lancet-arched window over the front door. Others, such as 702 and 634 Elm, include bracketed entablatures and elaborate porches (photos 0026 and 0027). Nonetheless, the basic center-passage form is evident.

Pyramid-roof cottages are immediately recognizable in Rockport. Williamson Street has three nearly identical homes side-by-side at 604, 608, and 612 (photo 0047). These, in turn, resemble houses at 206 N.

<sup>7</sup> Fred Kniffen, “Folk Housing: Key to Diffision,” *Annals of the Association of American Geographers*, Vol. 55, No. 4, 1965, pp. 549-577.

<sup>8</sup> Ibid.

<sup>9</sup> Alan Noble, *Wood, Brick, and Stone, The North American Settlement Landscape*, Vol. 1, Amherst, MA: University of Massachusetts, pp. 49-51.

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Third, 537 Walnut, and 519 Walnut. These all date from about 1900. Alan Noble cites Southern origins and a 19<sup>th</sup> century time frame for the development of the type.<sup>10</sup> Perhaps like the Shotgun house type, of which the district has three (413, 707, and 709 Elm), this house type became known along waterways by way of river trade.

### *Gothic on Elm Street: Rockport's Gothic Revival Houses*

An unusual aspect of Rockport's built environment is the relatively high number of houses featuring at least one conspicuous Gothic Revival architectural element. Many of these are otherwise vernacular houses, as noted in the discussion of center-passage houses above. Thirteen houses and three churches in the district have significant Gothic Revival motifs. If analyzed by the numbers alone, thirteen out of hundreds of houses seems statistically insignificant. However, for most Indiana towns, having a single or a few such houses is noteworthy; having more than a dozen, many of which were obviously by the hand of the same unknown builder, is fairly remarkable.

Gothic Revival in the United States had roots in Britain. As early as the mid-1700s, Horace Walpole turned to Medieval sources rather than the mainstream Palladian classicism for his design of the manor house-like *Strawberry Hill* in Twickenham.<sup>11</sup> In the 1820s and 1830s, Parliament funded new churches and church restorations, spurring renewed appreciation of the Gothic period in Great Britain. Interest in Gothic buildings coincided with a new fascination with the idea of "Picturesque" concepts in art and architecture in Western thought. American landscape designers and architects such as A.J. Downing and Alexander Jackson Davis championed the idea of creating houses that were informal in their massing and quaint in effect. Details were loosely inspired by English Gothic elements: pointed arches, tracery, bracketed rooflines. Unlike earlier pattern books for carpenters that included illustrations for mantels, moldings, or columns, Downing and Davis included designs for entire houses. *Cottage Residences* (1842) and *Architecture of Country Houses* (1850), both by Downing, were widely known and used. While none of Rockport's houses match any known pattern book designs, it is obvious that the general ideas seen in the books or ones like them inspired builders to add Gothic Revival details to their houses in Rockport. Interestingly, one design from *Country Houses*, figure 27 – "A Symmetrical Cottage" – is obviously Downing's take on the center-gable, center-passage house, and is markedly similar to a number of Rockport's houses, including 702 and 634 Elm (photos 0026 and 0027); 109 N. Second (photo 0030); and 414 and 536 Walnut. While it will likely never be proven that Rockport's unknown Gothic Revival builder used these books, the similarities show that he was familiar with popular trends. A further similarity shared by many of Rockport's Gothic Revival houses are the lancet windows themselves. Most are not double-hung, but are hinged wooden casement windows with wood muntins to affect the "double lancet" design. They are french doors that reach to the floor of interior rooms that they light.

Builders occasionally used a cubical form for Gothic Revival houses. The Laird House at 104 Walnut is a fine example (photo 0004). Its cubical mass features a broad gable on each elevation, the eaves are edged with scalloped barge boards. The Free Classic style porch is a later, yet well-crafted, addition to the house.

Three houses in the district are gable-fronted cottages with prominently-placed pointed lancet arch windows: 122 N. Eighth, 713 Elm, and 211 Lincoln (photos 0027, 0028, and 0046). All are highly similar to one another. The house at 122 N. Eighth is most intact. Its brick walls are unpainted. The eaves

<sup>10</sup> Ibid, pp/ 99-100.

<sup>11</sup> Marcus Whiffen, *American Architecture Since 1780, A Guide to the Styles*, Cambridge, MA: MIT Press, 1968, p. 53

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treatment on all three, a frieze board and exposed, scroll-tailed purlins raking the gable end, is similar to details illustrated in Downing's books.

Lastly, 631 Williamson is perhaps most like Davis and Downing's examples, in that, the builder used an asymmetrical, cross-plan form and not a vernacular type as the basis for the house plan (photo 0046). Perched atop its hill, the house has a Gothic lancet arch on each side.

Gothic for a church sanctuary is not a surprising choice in 19<sup>th</sup> century America. Trinity United Methodist Church at 124 S. Fifth, 1868, has all the hallmarks of the style: offset tower with broach spire, tall pointed arches, stepped buttresses, and steep gable roof. Trinity's craftsmanship is outstanding (photo 0042). For example, sandstone hoods with cusped inner arcs for the triple window group on the main façade show the degree of finish. Stained glass was an important aspect of actual Gothic churches, the builders of Trinity United Methodist likewise completed the Gothic image of the sanctuary with stained glass for the main windows. After Rockport's initial settlement period, a wave of German immigration came to southern Indiana. The two decades after the Civil War saw Germans or their descendants arriving in Rockport, opening businesses and becoming community leaders. Catholicism was also a cultural import to southern Indiana and Rockport, where the initial Euro-American pioneers were decidedly Protestant in faith. St. Bernard Parish was an outgrowth of German-American settlement in Rockport. The parish commissioned their new sanctuary in 1875 and it was completed in 1876. The brick church became Rockport's second major example of Gothic Revival for religious purposes. A fire damaged the church in 1917, and it was rebuilt using the original walls. The tower is centered and the upper stage is capped by a dome-like roof, probably an addition dating to the 1917 reconstruction. The dome and heavy use of elaborate corbel work are perhaps more Germanic in inspiration than Trinity's English Gothic style. St. Bernard also features large pointed arch windows filled with stained glass devotional images (photo 0022).

### *Italianate and Second Empire*

Downing's books included several "Italian" cottages, along with suggestions for bracketed eaves lines and other Italianate details for more modest houses. English tastes influenced the style; John Nash designed one of the earliest examples in 1802, *Cronkhill*, Atcham, Shropshire.<sup>12</sup> Queen Victoria and Prince Albert commissioned an Italianate villa, *Osborne House*, Isle of Wight, in 1845. Both designs drew on the rural Italian houses of the late Renaissance/Baroque period for inspiration. With its Renaissance roots and emphasis on informal design, Italianate simultaneously satisfied Americans' penchant for classicism and the new interest in the Picturesque. Numerous house pattern books and periodicals spread the style throughout the United States just before and after the Civil War. American houses in the style frequently had tall, hooded windows, bracketed entablatures, and overhanging, low-pitched roofs. Commonly, builders gave a nod to the style by applying frieze boards with brackets or other Italianate pattern-book elements to vernacular house types.

Italianate houses in Rockport reflect the general national spread of the style. An early example at 215 Elm, c.1870, combines Greek Revival (broken pediment window hoods), with Italianate elements (photo 0018). The bracketed entablature, shallow cross-pediment, and deep eaves are Italianate. Aside from its refinements, the house is a double-pile, center-hall plan. The Biedenkopf House, 202 S. Third, c. 1870, is one of Rockport's best examples of the style (photo 0035). Built of brick, the house has a segmental-arched windows set into raised brick hoods, and a wooden, bracketed entablature. The asymmetrical, informal plan and polygonal bays reflect the Picturesque tendencies of builders who used the style.

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<sup>12</sup> Whiffen, p. 71.

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French Second Empire was briefly popular with builders and clients. It, too, was often featured in mid-late 19<sup>th</sup> century builder's books. However, Second Empire was a current architectural trend rather than a revival of a style. Napoleon III ordered a vast building program in Paris starting in 1853. The resulting blocks of buildings, featuring lofty Mansard roofs, inspired British architects to adopt the new style. In American hands, the style became a close cousin to the Italianate, with the addition of the trademark double-pitched, high Mansard roof. Rockport's sole example is noteworthy. The frame house at 202 N. Third has all the style's main characteristics: classical-style window hoods, a deep, bracketed entablature, and a tall Mansard roof with segmental-arched dormer windows (photo 0037). The front porch also includes scroll brackets while the side porch along Elm has classical-inspired arched openings.

### *Queen Anne*

Thirty-three houses in the district have at least some degree of influence from the Queen Anne style, and a high percentage of these have obvious traits of the style. This includes houses that have a prominently placed Queen Anne porch, which may have replaced an earlier porch. While larger towns with more manufacturing capacity may have produced the characteristic millwork of the period, Rockport did have its own sash and door mill, as well as furniture makers and other wood industries. In the 1860s, British architect Richard Norman Shaw began to design houses that combined Late Gothic and Early Renaissance elements, taking clues from late 1600s architecture of the British Isles. Shaw often used clay tile cladding for his eclectic designs, which were usually masonry in construction. In 1876, planners of the Philadelphia Centennial Exposition invited the British government to build pavilions that helped popularize the revival of British architecture from the late 1600s.<sup>13</sup> Henry Hobson Richardson used the style on several commissions in the 1870s. By the 1880s, builder's guides were featuring the style. In the United States, lumber was abundant and the clay tiles favored in British examples was substituted for wood shingles. Millwork pattern books and catalogs offered Queen Anne style by the lineal foot: porches, railings, doors, windows with border panes, and more.

The house at 110 Seminary is transitional in style, its designer combined Italianate ideas (bracketed entablature, hooded windows with brackets) with Queen Anne concepts (photo 0001). The "pinwheel" massing of a central core with projecting gables is typically Queen Anne. Of course, the profuse millwork, such as the porches with lathe-turned posts and spindle friezes, and elaborate gable trusses, are all high-style Queen Anne features. This house type, with less ornamentation, was perpetuated through the early 1900s in Rockport. Later examples include 515 Walnut, 542 Main, 119 S. Fifth, and 220 S. Second.

Smaller cottages brought the style within the reach of those of average means. The district includes a number of Queen Anne cottages, in L-plan, T-plan, and cross-plan footprints. The cottage at 207 S. Second, c. 1890, is good example, despite its later Craftsman brick porch (photo 0033). The house has another common trait of Rockport's (and many town's) examples: the front gable is chamfered and the gable end is infilled with imbricated wood shingles. A particular feature is the front window, which has an upper sash bordered with panes of colored glass. Probably the best Queen Anne cottage in town stands at 343 S. Third, c. 1890 (photo 0034). Here, the anonymous builder used a taller, hip-roofed core with projecting gables. Profuse ornamental millwork includes the finely crafted wrap-around porch, gable trusses, fishscale shingles, and sunburst brackets masking the chamfered front bay corners. Elm Street north of Sixth is lined with Queen Anne cottages along the north side. The builder of the corner house,

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<sup>13</sup> Whiffen, p. 117.

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601 Elm, introduced variety by creating a semi-octagonal porch with a paneled frieze instead of the obligatory spindle frieze. The district also has a small brick Queen Anne cottage, at 211 S. Sixth.

A number of houses in the district include Queen Anne additions, typically, porches. In fact, one of the most obvious Queen Anne houses in the district was the result of a complete remodeling (photo 0005). John and Phillipena (Neuhart) Baumgaertner bought the lot at 105 Walnut in 1890, and appear to have funded and guided the extensive Queen Anne additions to the house.<sup>14</sup> In its final and current form, the house is a virtual catalog of Queen Anne traits: multiple porches with lathe-turned posts, flared upper floors clad in fishscale shingles, one-and-a-half story gables with chamfered first stories, and a shingled, three-story square tower. The interior of the house includes blocks stamped with decorative motifs, which may have been produced in Tell City, Indiana. Several early Gothic Revival houses in the district include Queen Anne porches which were added later, or, perhaps, replaced an earlier porch. Houses at 109 N. Second and 210 N. Third are two such examples.

### *Craftsman Bungalows*

In 1910, the *Indianapolis Star* posed the architectural question, “Are You Bungalowing?” The anonymous *Star* reporter stated “From one end of Indiana to the other, in city, town, hamlet, in the broad, open country, the bungalow has come to stay.”<sup>15</sup> The article included photos of the latest houses in Indianapolis, and describes the bungalow more as a new, informal way of living than an architectural type. While all historians agree that the bungalow was a revolution in housing, there is less agreement on what the name means. By most accounts, a bungalow is a one story house, with large porch, minimal detailing, and a lack of pretense. The name “bungalow” was a corruption of the Hindi “bangla,” a native dwelling common in India. The bangla was informal, included broad porches, and was open in floor plan. The British encountered the bangla during their colonization of India, and adapted the idea to vacation cottages in United Kingdom. By the 1880s, American publications were featuring vacation bungalows. The type took hold as a permanent house form by about 1900. At about the same time, the Arts & Crafts movement was reaching the U.S. Gustav Stickley, a proponent of the bungalow, published designs for them in his *Craftsman* magazine. Stickley also published the works of California architects like Greene & Greene, whose Arts & Crafts houses were influential. The Craftsman Bungalow was antithesis of the Queen Anne and Victorian styles, simple in massing and detail. The district includes a few, well-executed examples. Overlooking the Ohio River, 209 Second, c. 1915, has the simple, broad roof, full porch, and informally grouped windows typical of the type and style (photo 0004). The stucco exterior appears both permanent and plain at the same time. Another similar, wood frame bungalow at 125 S. Fifth is another example (photo 0042). Its battered brick porch piers and deep eaves are common Craftsman traits. Houses at 602, 616, and 624 Main were all built in the first decades of the twentieth century and illustrate the variety possible with the style: different roof placement, different shades of brick, use of stucco and timbering, and different porch treatments.

### *American Small House and Ranch Houses*

Rockport’s growth was such that the district includes only a few of these types of houses. In the 1920s through the late 1940s, a number of statewide and national groups used the term “small house” to describe economical house plans that had a minimal amount of traditional design cues. The stuccoed cottage at 115 S. Fifth is textbook example (photo 0043). One story in height, the house manages to look traditional without being any one historical style. The home’s casement windows are steel – a new material for

<sup>14</sup> Camille Fife, Hardy-Baumgaertner House, National Register of Historic Places Nomination (draft).

<sup>15</sup> “Are You Bungalowing?” *Indianapolis Star*, April 24, 1910.

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single family homes, but common for schools and industrial buildings. The creative builder of 547 Walnut laid the house out in three wings, the center one placed diagonally on the lot. Only the use of red brick and white trim provides the most general association to the Colonial Revival style.

After World War II, the Ranch house type dominated home construction in Indiana. Stone quarries were able to industrialize veneer stone processing, making it accessible for even modest budgets. The house at 620 Main has all the characteristics of the massed Ranch house, including stone veneer, large banks of windows, and low-pitched, deeply overhanging hip roof (photo 0017). The Ranch house continued to be popular in Rockport into the 1980s.

### *Civic Architecture*

The Spencer County Courthouse is the fifth county government building to occupy the 1818 courthouse square. The county commissioners laid its cornerstone in 1919 and was dedicated in 1921 (photo 0012). With this building, the county had its first and best example of Neo-Classical Revival architecture, a sure sign that the town and county had arrived in the modern era. Communities all over Indiana sought this kind of classical image after its adoption by the Federal government for courthouses in about 1900. Additionally, the planners of the World's Columbian Exposition in Chicago in 1893 had created wide appeal for the style. Every major building at the fair was in the Beaux-Arts classical style, in effect, creating an entire city. Millions viewed the grounds during its run. Indianapolis architect Elmer Dunlap designed a restrained example for Spencer County, but the Indiana limestone exterior and intact interior are exercises in pure Classicism. The courthouse was individually listed on the National Register in 1999. Evansville architect Clifford Shopbell designed the Rockport Carnegie Library in 1915. Its exterior combined Tudor Revival elements, such as banks of windows trimmed in stone, with a simple form of Classicism. Unfortunately, due its addition, the building is considered non-contributing for purposes of this nomination.

Another historic civic building was recently lost to demolition. Spencer County successfully applied for PWA monies in 1938 to build a tan brick and stone sheriff's house and jail at the northwest corner of Main and Second. Fries & Son were the architects of the building, which was Art Moderne in style.

### *Commercial Architecture*

The district includes the county's best examples of historic commercial buildings. While trading was going on in Rockport well before, probably the oldest commercial building and certainly one of the most impressive stands at 301 Main. Believed to date to c. 1860, the most noteworthy features are its cut stone window entablatures and heavily patterned brick corbel work on the parapet. The recently restored block at 407 Main is a classic Italianate commercial building, with cast-iron storefront supports, and arched metal hoods over the windows.

Metal work foundries provided ready-made architectural details for builders in the district. The development of cast iron storefronts and facades was pioneered in New York City in the 1850s, specifically for commercial applications. The repetitive nature of Italianate and similar styles suited the manufacture of standardized parts, so most manufacturers used variations of Italianate for their designs, which were published in catalogs. Cast iron fronts were supposed to offer some protection from fires, which were bane of American downtowns in the 19<sup>th</sup> century. It is impossible to know if local merchants thought of cast iron in this way, however, fire was a real fear. Fires hit downtown Rockport in 1857, 1866, 1869, 1871, 1876, and 1879. Many towns passed ordinances requiring masonry construction in

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congested downtowns. It is not known if Rockport's downtown buildings are masonry by decree or by popular choice. George L. Mesker & Company provided cast iron for at least two buildings in the district; two buildings retain the foundry mark of the firm. Mesker was one of the nation's premier cast iron architectural firms. Founded in 1885, George L. Mesker & Co. expanded rapidly – their 1908 catalog claimed they had sold 1,402 storefronts in Indiana alone. Conveniently for Rockport merchants, George L. Mesker & Co. was just downstream in Evansville. The entire block at 409-411 includes architectural elements made by Mesker (photo 0015). It bears a foundry plate with the firm's name on its cast iron pilasters; its lintel bands of imitation rock-faced stone, corbels, cornices, and other elements are pressed sheet metal, another Mesker product. The storefront for 301 Main has a Mesker foundry plate, though this cast iron storefront was installed later (photo 0013). Buildings without Mesker foundry plates, but that appear to follow catalog patterns, include 309 and 311 Main (photo 0013). The building at 407 Main has a cast iron storefront, additionally, its window hoods are metal. The one story brick building at 410 Main has a tall attic level covered in pressed sheet metal, imitating rock-faced stone. Its entablature with rosette-marked frieze and end brackets is also pressed metal. The two buildings at 309 and 311 Main also have traces of another popular Mesker offering, metal sidewalk canopies. The firm sold the iron posts with scroll brackets, along with metal framework to support a sheet metal roof. All of downtown Rockport once had these lining Main Street.

Besides retail commerce, businessmen found economic niches by offering services and even manufacturing. A few examples still survive. The two story brick block at 115 N. Third, c. 1920, housed an auto dealership and auto service, something residents and travelers alike needed after the Indiana State Highway Commission designated and improved a main road to town at about that time. The simple brick building has a modest amount of brick corbeling along the parapet but was otherwise quite functional (photo 0036). Backing up the auto shop, and predating it, is Pfeifer Foundry & Machine Shop, c. 1895, at 115 N. Fourth (photo 0040). This industrial building has an office block fronting Fourth Street. The builder used segmental arches, pilasters and corbeling to offer a formal façade along the street front, but the choice of brick was also a necessity for a building where workers were casting molten metals. By 1917, Flieg's Auto Repair was housed in the building. Before the auto age, every town of any size needed to accommodate horses. Feigel's Livery & Feed, 1883, 113 N. Third, is probably the oldest surviving livery in Rockport. Functional in design, and once again, masonry construction was essential, since liveries housed the dangerous combination of straw, open-flame lighting, and sometimes unpredictable animals. Feigel was from Bavaria, and emigrated to Rockport in 1853. He served in Company K, 25<sup>th</sup> Indiana Regiment, during the Civil War. He served as township constable and one year as town marshal. The county history states that he "built a substantial brick barn" in 1883, likely, this building.<sup>16</sup>

After World War II, downtown Rockport continued to be the main commercial center of the county. Two buildings represent the change in style and building types during this last phase. The Richie Building, 207-213 Main, dates to about 1956 (photo 0011). Besides its clean, Modern lines, the building reflects changes in retailing. Merchants were no longer likely to live above their shops, and the need for residential apartments in the downtown was no longer a factor; the Richie and many such buildings in Indiana downtowns from this period lack the second floor. Additionally, the Richie Building offers multiple storefronts strung out horizontally, which better suited those parking cars nearby. The telephone service building at 560 Main, c. 1955, is a clearer statement of the Modern style (photo 0016). Telephone switching and operator buildings had to be as fireproof as possible, due to the possibility of overheated electrical systems. Simultaneously, companies needed to offer a positive image that reassured communities. With its low-slung, clean brick and limestone-trimmed exterior, overhanging flat roof to the west, and banks of windows, 560 Main strikes the right chord of Modernity, permanence, and quality.

<sup>16</sup> History of Warrick, Spencer, and Perry Counties, p. 449.



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While not commercial, the St. Bernard School building, 1961, is the city's other good example of Modern design. Featuring horizontal banks of glass block, operable windows, brick, glazed block, and concrete, the front elevation along Sixth Street exemplifies Modernist school designs of the period (photo 0023). The period of significance ends in 1961, with the completion of this building.

### Commercial Significance

Rockport was and is the largest commercial center in Spencer County. From the start, river commerce shaped the community and was a significant factor in the decision to found the town and, later, to name it the county seat. The Treaty of Vincennes, 1804, had forced the Delaware out of a large pocket of land in southern Indiana, including present-day Spencer County. In 1807, Daniel Grass was first to buy land from the U.S. Government. Due to a peculiar rock formation on the bluffs, settlers had initially named the site "Hanging Rock." In time, unfortunately, the formation crumbled. The area below the bluff was first to be settled. Pioneers built mills and storehouses for river trade.

In 1818, the Indiana General Assembly organized Spencer County, and selected the community to be the county seat. William R. Hynes of Bardstown, Kentucky filed a plat for the town the same year. The name Rockport was selected. The commissioners directed Grass to lay out lots and assist in lot sales. The plat was on top of the bluff, on a relatively high area, out of the way of most floods. On June 10, 1818, the first sale of public lands took place and construction of county government buildings began. County seat status was a significant factor for local trade. Citizens traveling to town to transact with the county needed services, food, and lodging. The current Spencer County Courthouse, completed in 1921, is the fifth such building, each one was located on the square originally set aside for that purpose in 1818. The county held another sale of lots in 1824.

Within the original plat, residents quickly began to build stores and hotels. Lumber milling must have already been possible; historians note that as early as 1819, John Brown built a frame building. Commerce was developing based on annual cycles of agriculture and was deeply tied to river trade with southern states. Merchants in Rockport were the vital link for area farmers who were soon producing beyond subsistence levels. As explained in *History of Warrick, Spencer, and Perry Counties, Indiana*:

Nearly all the early merchants packed pork. They kept general stores, bought goods twice a year, and took pork, grain, hides, venison, beef, and farm products in exchange for goods. They built large flatboats, which were loaded with the produce and taken down South for use on the large plantations, or to be shipped from New Orleans to the sugar plantations of Cuba, Hayti (sic), etc. John Brown packed pork as early as the 1826, and Snyders commenced about the same time. James Proctor engaged in the same business. During the forties Snyder & Partridge packed annually from 2,000 to 3,000 hogs, and continued about ten years. George Bosley slaughtered hogs for a few years, beginning about 1850, killing from 3,000 to 5,000 each season. During the winter of 1857-58 there were packed at Rockport the following hogs: .....total, 4,878, or about 950,000 pounds.<sup>17</sup>

Besides reliance on a national if not international economy, the quote also shows that wood industries were developed in Rockport, including shipbuilding, cooperages, and necessary trades to support such activities. Wagon, carriage, and plow factories also developed in Rockport. Rockport's growth in population reflected the town's economic activity. Citizens had petitioned to incorporate as a town in

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<sup>17</sup> *History of Warrick, Spencer, and Perry Counties, Indiana from the Earliest Time to the Present*. Chicago: Goodspeed Brothers & Co., 1885, p. 331.

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1838, but for reasons unclear, had to petition again in 1844; the town had only a few hundred residents at that time. Rockport had 834 residents by 1860.

Another agricultural focus for Rockport was tobacco. Several southern Indiana cities and towns had tobacco markets, for example, Madison, Indiana was a major center. While the Civil War disrupted the agricultural cycle that was pulling the economy beyond subsistence, tobacco filled a significant gap in Spencer County's trade. With southern markets inaccessible, local growers increased production. Rockport buyers were handling as much as 10,000,000 pounds per year during the war.<sup>18</sup> Production and sales continued after the Civil War. Growers brought wagon loads of tobacco to Rockport, where it could be shipped, or, processed in places like the T.R. Hardy Tobacco Stemmy, located on Main Street in the mid-1880s. Buying and shipping of tobacco and agricultural goods naturally encouraged banking and investment in Rockport, underpinning the town's commercial core.

The Rockport Inn at 130 S. Third is one of older business buildings in town (photo 0036). A portion of the building dates to 1858. H.G. Barkwell, a lawyer from Kentucky, built the house. Jane Stevenson operated a boarding house in the 19<sup>th</sup> century here.<sup>19</sup> Sanborn maps show that the house had its current "H" form by the 1890s. Henry Poole, a Justice of the Peace, bought the place in 1916 and operated it as a hotel, dubbed "Honeymoon Hotel," since Poole occasionally presided over marriages on-site. Owners also used the name "Cottage Hotel." Various owners continued operations until the 1970s, when Carolyn and Emil Ahnell bought the building, closed for rehabilitation work, and reopened it in 1977. Rockport had other, larger hotels on Main Street, but none survive.

The town had grown from 1,720 in 1870 to 2,382 in 1880. By the 1880s, Rockport had the additional advantage of rail access. On December 12, 1871, the Cincinnati, Rockport & Southwestern Railway was granted rights to build on streets and alleys.<sup>20</sup> In the late 19<sup>th</sup> century, the downtown included the usual array of retail businesses. Wetzel's Bakery was located at 309 Main for many years. Some uses of 309, 311, and 407 Main include grocery, shoe store, jeweler, and stationery shop. In the late 1890s, the large Mesker-fabricated building at 409-411 Main housed the telephone exchange and a theater. The same building housed Tig's Café, a popular teen spot in the 1950s.

Banks and the post office offered services to residents at various addresses on Main Street. From 1909 to 1917, 315 Main was the location of the National Bank. The U.S. Post Office rented space at 217 Main from 1892-1898 and at 219 Main from 1909-1917. In 1912, Rockport Postmaster General Hitchcock conducted an experiment in air mail delivery. For four days, residents could receive mail delivered by a plane that landed at the Spencer County Fair. The early 1900s were a peak time for the town's growth; the population reached 2,736 in 1910, and has remained just above 2,000 ever since.

Industries that contributed to Rockport's commercial success included, by the 1880s, a steam mill (grain), planing mill, chair factory, cooperage, brass foundry, and a basket factory. The wood industries point to a fundamental change in agricultural output. As more fertile lands in central and northern Indiana outstripped the farms in southern Indiana, harvesting timber, something central and northern farmland lacked, offered opportunities. Furniture making was so profitable in southern Indiana that nearby Evansville formed its own furniture mart in 1909, well before Chicago's famous American Furniture Mart

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<sup>18</sup> Ibid, pp. 292-293.

<sup>19</sup> Summarized from "Out of the Past, Restored Old Country Inn Teems with Warmth & Charm," *Evansville Courier*, February 16, 1983, p. 18.

<sup>20</sup> *History of Warrick, Spencer, and Perry Counties*, p. 332.

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opened. Tell City was also a major maker of hardwood furniture. The planing mill in Rockport produced millwork, window sashes, doors, and other items that would have found ready use in town.

Access to transportation was a key ingredient in the ongoing success of Main Street in Rockport. While merchants no doubt liked being on the bluff, away from most floods, getting down to the water with goods or vice-versa required circling away from town for a distance in order to reenter town at the First Street riverfront. Resident Thomas Langdon suggested the town hire him to cut through the bluff to extend Main Street through to the river in the 1840s. He did so, but was forced to sue the town to pay him the agreed-upon \$10,000.<sup>21</sup>

Exploitation of resources besides timber also drove the local economy, and encouraged transportation connections. From a very early date, coal was known to exist in southern and southeastern Indiana. By the 1880s, Spencer County already had well-established coal mines, one of which was only four miles from Rockport. This no doubt helped, for example, places like Pfeifer Foundry & Machine Shop in their metal working operations. One might expect that coal helped meet the needs of railroads and was shipped north to growing industries. Surprisingly, in Spencer County, coal also headed south, to the river. The county's coal was "highly esteemed by boatmen," evidently making Rockport a fueling stop for sternwheel steam-powered riverboats.<sup>22</sup> The county's first railroad was indeed established in 1866-67 only for the purpose of moving coal. But with the late arrival of a railroad to Rockport in the early 1870s, merchants and farmers had access to inland markets, at last. Other river towns on the Indiana side of the Ohio had rail access decades prior to Rockport.

The Cincinnati, Rockport & Southwestern Railway would remain the only steam line in the county. The next transportation innovation was the interurban. These self-propelled, light rail electric cars traveled between towns, and companies ran them on a frequent schedule. The Evansville & Eastern Electric Railway built a line to town in 1906. Operations continued until 1938. A building on Main in the 200 block, across from the courthouse, served as the station. Likely, this is one of the surviving buildings in that block. Later, the interurban office moved to the northwest corner of Fifth and Main (outside of the district, now the site of a modern grocery store). A possible bonus for Rockport, which was the end of the line, was that the Evansville & Eastern did not parallel an existing steam railroad – it offered ready access to town for those not otherwise served. Interurbans typically offered light freight services as well. The Indiana State Highway Commission began planning state routes immediately after the General Assembly formed the agency in 1917. The 1923 official map shows that the system had extended to Rockport with a main gravel road running north-south (present-day U.S. 231, State Route 45 in the old system). By 1929, a gravel state route running west toward Evansville was in place (present-day Indiana 66). Route 66 was paved by 1931.

Rockport needed the roads. Tourists had started coming to Spencer County to enjoy the attractions related to the life and times of Abraham Lincoln. The Lincolns had come to the area in 1816 and settled not far from Rockport. During his early years, The Lincolns visited Rockport and Abraham became fascinated with the legal profession, with encouragement from several local attorneys. The family also visited Gentryville, another nearby village, and became friends with business owners there. Abraham accompanied Allen Gentry in the transport of goods by flatboat to New Orleans, part of the business cycle described earlier. In 1830, the Lincolns moved to Illinois. After Lincoln's assassination, Hoosiers continued to proudly remember his pioneer days in Indiana and had long hoped to commemorate them. The State of Indiana established Lincoln State Park on lands known to have association to the family in

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<sup>21</sup> *History of Warrick, Spencer, and Perry Counties*, p. 332.

<sup>22</sup> *Ibid*, p. 247.

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1927, located nearby. The park included the grave site of Nancy Lincoln. Rockport sculptor George Honig hoped to add another attraction in his hometown. He had envisioned a village that would recreate Abraham Lincoln's pioneer experience in pioneer-style log cabins. The Spencer County Historical Society had begun to hold an annual pageant in the late 1920s, centered around dramatizations of Lincoln's flatboat voyages, and the group wanted a permanent attraction. Rockport secured approval for Federal Emergency Relief Administration funds, and the village was completed in 1935. The village was placed on the National Register in 1998, and is located just outside the district boundaries. Well after its construction, Lincoln Pioneer Village remained a popular attraction. In the 1950s, planners for the major motion picture *The Kentuckian* chose it as the setting for parts of the film. The attraction of visitors to Lincoln-related sites continued, bolstered by construction of a permanent memorial building at the state park in the 1940s, and designation of the park as a Lincoln Boyhood National Memorial in 1962. Rockport was one of few options for travelers to these attractions, for lodging, food, or fuel.

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**Developmental History/Additional historic context information**

Rockport Historic District  
Name of Property

Spencer County, IN  
County and State

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## 9. Major Bibliographical References

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

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“Out of the Past, Restored Old Country Inn Teems with Warmth & Charm,” *Evansville Courier*, February 16, 1983, p. 18.

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*Storefronts* (Mesker Catalog), George L. Mesker & Co., Evansville, Indiana, 1908.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreeage of Property** 97

Use the UTM system

**UTM References**

Datum (indicated on USGS map):

Rockport Historic District  
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NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 494934 | Northing: 4193212 |
| 2. Zone: 16 | Easting: 495953 | Northing: 4193181 |
| 3. Zone: 16 | Easting: 496194 | Northing: 4192373 |
| 4. Zone: 16 | Easting: 496194 | Northing: 4192373 |

**Verbal Boundary Description** (Describe the boundaries of the property.)

District is located in Rockport Spencer County, Indiana. Starting at the intersection of the north curb line of Elm Street and the west curb of Second Street, proceed east along a line defined by the north lot line of 121 N. Second St. and follow to the Indiana bank of the Ohio River. Follow the bank of the Ohio southward to a point in line with the south curb line of Main St. Proceed west along the said curb of Main St. to a point in line with the east lot line of 105 S. Second St. Proceed south along the east lot line of 205 S. Second to a platted alley, then follow the north and east lot line of 105 Walnut St., reaching the platted curb line of Walnut St. Proceed west along the north curb of Walnut until reaching a point in line with the east lot line of 104 Walnut St. Follow said lot line south to the north lot line of 209 S. Second St. Follow the north and east lot line of 209 S. Second, then turn west along the south lot line, reaching a platted alley's south edge. Follow the alley edge to the east lot line of 215 S. Second St., turn south along the east lot line. Follow to the north and the diagonal-oriented east lot line of 107 Seminary St. Proceed to the north (platted) curb line of Seminary St. and go west along the curb line of Seminary to a point in line with the east lot line of 110 Seminary. Follow the east and south lot lines of 110 Seminary, jogging to follow the lot. Proceed to the south lot line of a vacant property behind 317 and 323 S. Third St., follow this vacant lot's south line to the rear lot line of 325 S. Third St. Turn south and follow the east lot lines of 325 – 403 S. Third St. Proceed to the east curb line of S. Third St. and go north to a point in line with the south lot line of 344 S. Third St. Proceed west to the west lot line of 344 S. Third St., then turn north along the west or rear lot lines of 344 – 322 S. Third, jogging to follow the west extension of 334 S. Third. At the north lot line of 322 S. Third, turn east and go to the west curb of S. Third St. Proceed north to the south lot line of 302 Seminary St. Proceed west along the rear lot lines of 302 – 414 Seminary St., jogging to account for the shallow lots of 302 and 310. At the west lot line of 414 Seminary St., turn north along said line and proceed to the north curb line of Seminary St. Follow the north curb line of Seminary St. to the east curb line of Sixth St. Turn north and proceed along the east curb line of Sixth St. to the north curb line of Walnut St. Turn west along the north curb line of Walnut St. and proceed to the east curb line of Greenwood St. Turn north along the east curb of Greenwood and proceed to the south curb line of Main St. Turn east along the south curb line of Main St., follow eastward to the east curb line of Fifth St. Turn north and proceed north to the alley behind 421 – 407 Main St., turn east along the

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south edge of the alley and go the west lot line of 126 N. Fourth St. Turn north and follow the west lot lines of 126 N. Fourth and 402 Elm St. Follow north to the north curb line of Elm St. Turn west along the north curb of Elm and follow westward to a point in line with the east lot line of 528 Elm St. Turn south and go to the south lot line of 528 Elm St. Turn west and proceed along the rear lot lines of 528 – 718 Elm St. Following said line requires jogging to avoid changes in lot configurations. Between Greenwood and Lincoln Ave., the rear lot lines are defined by a platted alley. An improved alley, likewise, defines the rear lines between Lincoln and Eighth. Proceed to the east curb of Eighth St., follow north to a point in line with the south lot line of 122 N. Eighth St. Follow the south and west lot lines of 122 N. Eighth, cross Elm St. and pick up the west lot line of the lot immediately south of 206 N. Eighth St. At the north line of said lot, go west to a point 20 feet west of the westernmost wall of 206 N. Eighth St. Follow this line north to the south lot line of 214 N. Eighth St. Turn west and proceed to the west lot lines of 214 – 218 N. Eighth St. Follow north to the north lot line of 218 N. Eighth. Turn east and go to the west curb of N. Eighth St. Turn south and proceed to a point in line with the south curb line of Williamson Street. Go east along the south curb line of Williamson St. to the east curb line of Lincoln Avenue. From this point, follow around the west, north and east lot lines of 631 Williamson St. Follow the line across to the south curb line of Williamson St. and follow said south curb line to the east curb line of Sixth Street. Turn north and go to the south curb line of Pearl St. Proceed east to the east lot line of the lot that includes St. Bernard's Church and the old parish house at 547 Elm St. Go south to a point in line with the north lot line of 537 Elm St., go east along the north lot line of 537 Elm. Follow eastward along the rear lot lines of the houses and church facing Elm, at 537 – 513 Elm St., jogging to follow the irregular lot lines. Proceed to the west curb line of Fifth St. Turn north along the west curb, then follow around the south, west, and north lot lines of 308 N. Fifth St. At the west curb line of Fifth St., turn south and proceed to a point in line with the north lot line of 301 N. Fifth St. Go east along said lot line to the east lot line of 301 N. Fifth. Turn south along the east lot line of 301 N. Fifth and go to the south curb of Pearl St. Follow the south curb line of Pearl St. eastward to a point in line with the west lot line of 305 Pearl St. Turn north and follow the west and north lot lines of 305 Pearl, connecting to the north line of 302 N. Third St., then follow the north line of the two lots east of 302 Pearl to connect to the irregular north/northeast lot line of 215 N. Third St. Follow to the east lot line of 215 N. Third, and continue south down the east lot line of 211 N. Third St. Jog eastward at the platted alley / north lot line of 201 Elm. Proceed east along said north lot line to the west curb line of Second St. Go south along said west curb line to the point of origin.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries include the extent of the contiguous commercial and architectural resources of the community. The east boundary is largely defined by the Ohio River and the sharp bluff that forms a natural barrier. To the south, changes in grade have always divided the community. Historic houses stand south of Seminary Street, but a large swale in effect created two residential areas. Only S. Third St. had contiguous housing, while non-contributing housing on S. Sixth St., for example, does not connect well to the rest of the district. Additionally, a large school property at Sixth and Walnut is now home to a comparatively recent elementary school. The large pocket along Main Street between Lincoln Ave. and Fifth St. was eliminated from the district because all properties would be non-contributing if included. Along the north side of the district, Elm St. and the houses in the first block north of Elm occupy a high ridge above the Streets to the north. The area below Elm Street was industrial (hence "Mill" Street).



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Further west, along Williamson Street, the entire north side of Williamson, except 631, was redeveloped in the late 1950s when a historic estate property was demolished. Though the large house was used by St. Bernard's Catholic Church, it is gone. Other irregularities in the boundary were predicated by irregular lot lines. Such lines were a product of old plat boundaries or modification of legal boundaries over time.

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### 11. Form Prepared By

name/title: Gary Wayne Rhea Jr., Marie Clifford, Paul C. Diebold  
organization: Lincoln Pioneer Village / City of Rockport / Indiana Division of Historic Preservation & Archaeology  
street & number: 402 W. Washington St., Room W274  
city or town: Indianapolis state: IN zip code: 46204  
e-mail dhp@dnr.in.gov  
telephone: 317-232-1646  
date: May 8, 2019

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### Additional Documentation

Submit the following items with the completed form:

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

### Photographs

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

Rockport Historic District

Name of Property

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**Photo Log**

Name of Property: Rockport Historic District

City or Vicinity: Rockport

County: Spencer State: IN

Photographer: Paul C. Diebold

Date Photographed: February 27 and April 8, 2019

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

IN\_SpencerCounty\_RockportHistoricDistrict\_0001

110 Seminary to L, looking NW. 1 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0002

318 Seminary to R, 314 Seminary to L, looking SW. 2 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0003

500 block of Seminary, 519 to L, 507 to far R, looking NE. 3 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0004

104 Walnut, 209 S. Second to L, looking S. 4 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0005

105 Walnut, looking N-NW. 5 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0006

316 Walnut, looking SE. 6 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0007

Walnut St., 210 (library) to R, looking SE. 7 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0008

Walnut St., 541 (with bays) to L-center, looking E-NE. 8 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0009

Walnut St., 600 block, looking NE. 9 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0010

Walnut St., 605 to far L, looking NE. 10 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0011

Main St., 207-213 to center and R, looking NW, 11 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0012

Spencer County Courthouse, looking SW. 12 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0013

Main St., 301 Main to R, looking NW. 13 of 47.

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IN\_SpencerCounty\_RockportHistoricDistrict\_0014

Main St., 314 to R, looking SE. 14 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0015

Main St., 407 Main to R, looking NW. 15 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0016

Main St., phone company building to R (560 Main), looking SE. 16 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0017

Main St., 602 Main to L, looking NW. 17 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0018

215 Elm at Center, 211 Elm to R, looking NW. 18 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0019

312 Elm and 310 Elm, looking SE. 19 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0020

538 Elm, made of glazed tile, looking SW. 20 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0021

Elm St., 400 block, looking NE. 21 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0022

St. Bernard's Catholic Church, looking NE. 22 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0023

St. Bernard's School, looking S-SE. 23 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0024

Elm St., 601 Elm to R, looking NW. 24 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0025

Elm St., Non-contributing ranch houses to L, 616 Elm to R, looking SE. 25 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0026

634 Elm, looking W, 26 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0027

702 Elm to L, 122 Eighth St. at center-R, looking W. 27 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0028

Elm St., 713 Elm to L, looking NE. 28 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0029

View from corner of Second and Elm, 1990s jail complex to lower R, looking SW. 29 of 47.

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IN\_SpencerCounty\_RockportHistoricDistrict\_0030  
Second St., 109 Second to R, looking NE. 30 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0031  
Second St., 105 Main to L, 125 S. Second St. to center, looking SE. 31 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0032  
201 S. Second, looking S-SE. 32 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0033  
Second Street, 215 S. Second to R, looking NE. 33 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0034  
Third St., 344 S. Third to L, looking NW. 34 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0035  
202 S. Third to L, 130 N. Third at center, looking NW. 35 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0036  
115 N. Third (center), looking SW. 36 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0037  
202 N. Third (center), looking NW. 37 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0038  
210 N. Third to R, looking SW. 38 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0039  
206 S. Fourth to R, former church, looking SW. 39 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0040  
115 N. Fourth St., looking NE. 40 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0041  
200 block of Fourth St., looking NW. 41 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0042  
Side of 125 S. Fifth St. and façade of church at 124 S. Fifth St., looking W. 42 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0043  
115 S. Fifth St. to L, looking SE. 43 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0044  
Back of 308 N. Fifth St. and front of 301 N. Fifth St., looking E. 44 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0045  
View from hill at 631 Williamson, 216 N. Lincoln at center, looking SW. 45 of 47.

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IN\_SpencerCounty\_RockportHistoricDistrict\_0046

View up Lincoln St., 211 Lincoln to R., 631 Williamson in background, looking N. 46 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0047

600 block of Williamson, 612 to R, looking SE. 47 of 47.

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

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

## Photo Log

Name of Property: Rockport Historic District

City or Vicinity: Rockport

County: Spencer State: IN

Photographer: Paul C. Diebold

Date Photographed: February 27 and April 8, 2019

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

IN\_SpencerCounty\_RockportHistoricDistrict\_0001

110 Seminary to L, looking NW. 1 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0002

318 Seminary to R, 314 Seminary to L, looking SW. 2 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0003

500 block of Seminary, 519 to L, 507 to far R, looking NE. 3 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0004

104 Walnut, 209 S. Second to L, looking S. 4 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0005

105 Walnut, looking N-NW. 5 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0006

316 Walnut, looking SE. 6 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0007

Walnut St., 210 (library) to R, looking SE. 7 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0008

Walnut St., 541 (with bays) to L-center, looking E-NE. 8 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0009

Walnut St., 600 block, looking NE. 9 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0010

Walnut St., 605 to far L, looking NE. 10 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0011

Main St., 207-213 to center and R, looking NW, 11 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0012

Spencer County Courthouse, looking SW. 12 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0013

Main St., 301 Main to R, looking NW. 13 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0014

Main St., 314 to R, looking SE. 14 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0015

Main St., 407 Main to R, looking NW. 15 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0016

Main St., phone company building to R (560 Main), looking SE. 16 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0017

Main St., 602 Main to L, looking NW. 17 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0018

215 Elm at Center, 211 Elm to R, looking NW. 18 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0019

312 Elm and 310 Elm, looking SE. 19 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0020

538 Elm, made of glazed tile, looking SW. 20 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0021

Elm St., 400 block, looking NE. 21 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0022

St. Bernard's Catholic Church, looking NE. 22 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0023

St. Bernard's School, looking S-SE. 23 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0024

Elm St., 601 Elm to R, looking NW. 24 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0025

Elm St., Non-contributing ranch houses to L, 616 Elm to R, looking SE. 25 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0026

634 Elm, looking W, 26 of 47.



IN\_SpencerCounty\_RockportHistoricDistrict\_0027

702 Elm to L, 122 Eighth St. at center-R, looking W. 27 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0028

Elm St., 713 Elm to L, looking NE. 28 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0029

View from corner of Second and Elm, 1990s jail complex to lower R, looking SW. 29 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0030

Second St., 109 Second to R, looking NE. 30 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0031

Second St., 105 Main to L, 125 S. Second St. to center, looking SE. 31 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0032

201 S. Second, looking S-SE. 32 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0033

Second Street, 215 S. Second to R, looking NE. 33 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0034

Third St., 344 S. Third to L, looking NW. 34 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0035

202 S. Third to L, 130 N. Third at center, looking NW. 35 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0036

115 N. Third (center), looking SW. 36 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0037

202 N. Third (center), looking NW. 37 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0038

210 N. Third to R, looking SW. 38 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0039

206 S. Fourth to R, former church, looking SW. 39 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0040

115 N. Fourth St., looking NE. 40 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0041

200 block of Fourth St., looking NW. 41 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0042

Side of 125 S. Fifth St. and façade of church at 124 S. Fifth St., looking W. 42 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0043

115 S. Fifth St. to L, looking SE. 43 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0044

Back of 308 N. Fifth St. and front of 301 N. Fifth St., looking E. 44 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0045

View from hill at 631 Williamson, 216 N. Lincoln at center, looking SW. 45 of 47.

IN\_SpencerCounty\_RockportHistoricDistrict\_0046

View up Lincoln St., 211 Lincoln to R., 631 Williamson in background, looking N. 46 of 47.

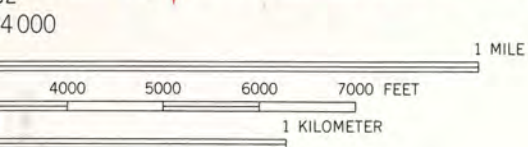
IN\_SpencerCounty\_RockportHistoricDistrict\_0047

600 block of Williamson, 612 to R, looking SE. 47 of 47.



Rockport Downtown  
Historic District,  
Spencer County,  
Indiana

- NAD 83 UTM's  
 ① 16 49 4934 4193212  
 ② 16 49 5953 4193181  
 ③ 16 49 6194 4192373  
 ④ 16 49 5013 4192388



VERTICAL DATUM OF 1929

MAP ACCURACY STANDARDS  
 SURVEY, RESTON, VIRGINIA 22092,  
 SOURCES, INDIANAPOLIS, INDIANA 46204,  
 LEXINGTON, KENTUCKY 40506,  
 CINCINNATI, OHIO 45202,  
 CLEVELAND, OHIO 44109,  
 COLUMBUS, MISSISSIPPI 39501  
 AND SYMBOLS IS AVAILABLE ON REQUEST



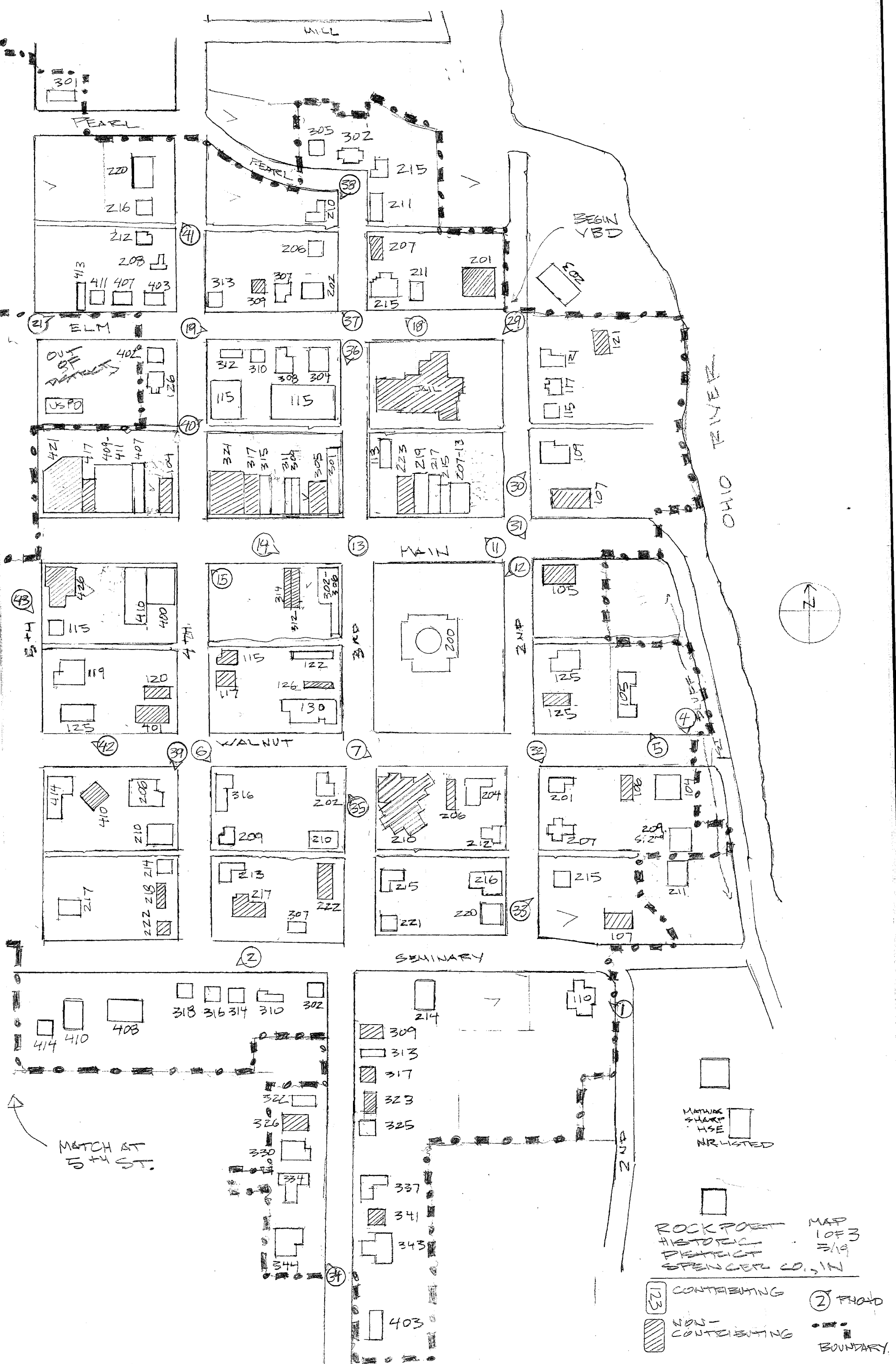
ROAD CLASSIFICATION

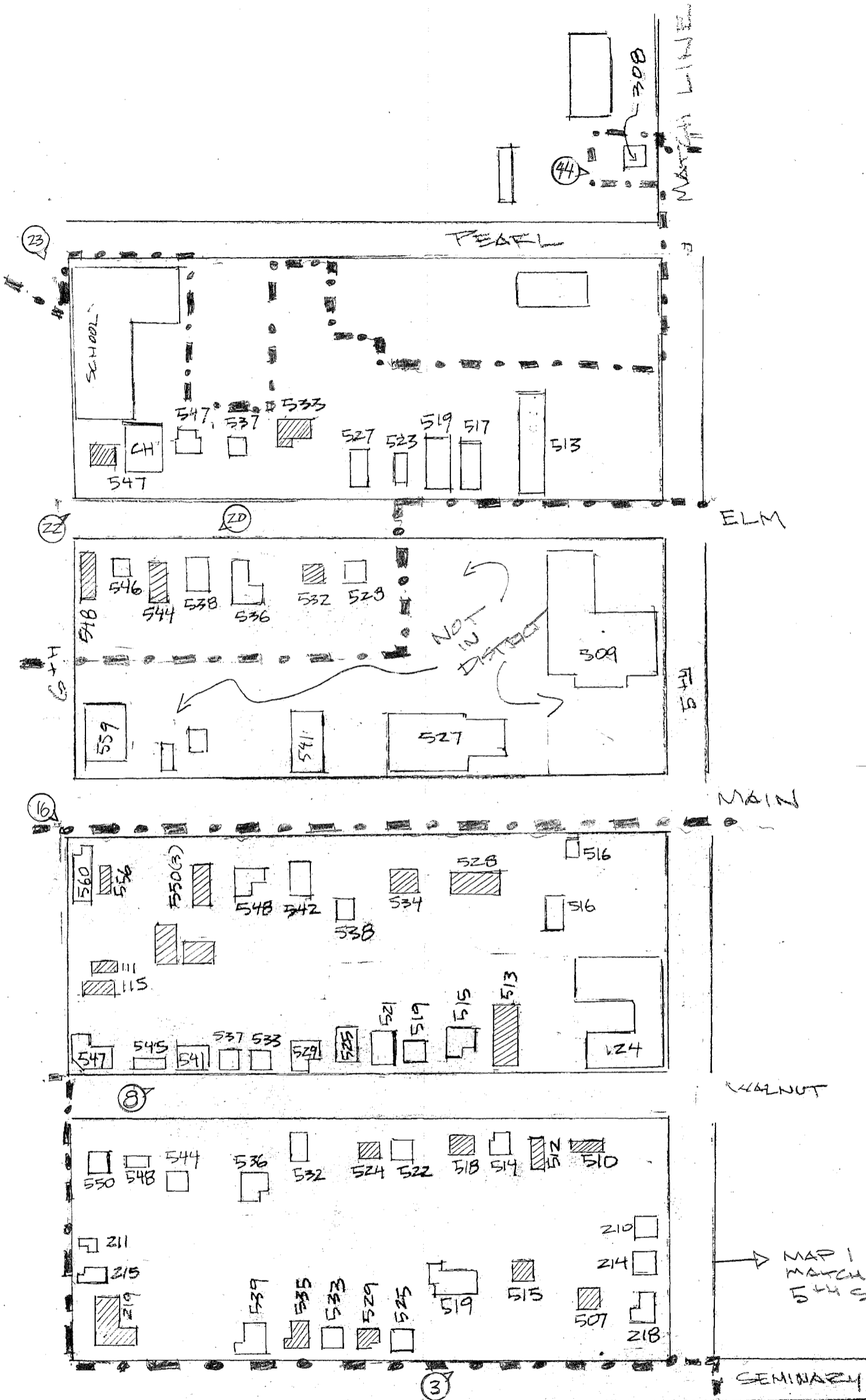
Heavy-duty	—————	Light-duty	—————
Medium-duty	—————	Unimproved dirt	-----
U. S. Route		State Route	

ROCKPORT, IND.—KY.  
 NE/4 OWENSBORO 15' QUADRANGLE  
 N3752.5—W8700/7.5

1964

Revisions shown in purple and woodland compiled in cooperation with State of Kentucky agencies from aerial photographs taken 1962 and other sources. Contains adjusted adjacent to certain



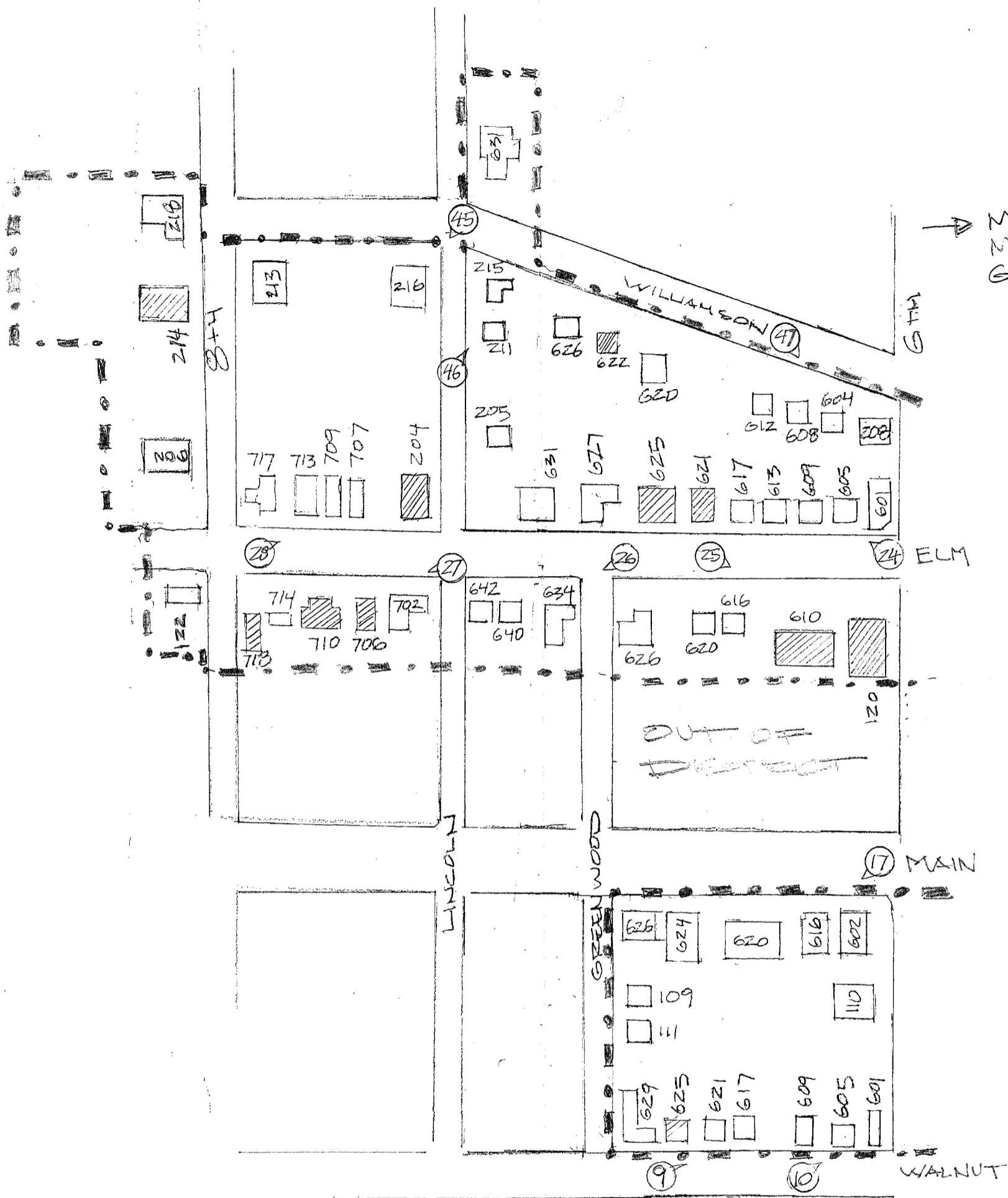


MAP 3  
MATCH AT  
6TH ST

MAP 1  
MATCH AT  
5TH ST

- (2) PHOTO
- BOUNDARY
- CONTRIBUTING
- NON-CONTRIBUTING

ROCKPORT  
HISTORIC  
DISTRICT  
SPENCER CO., IN  
5/19  
MAP 2 OF 3



MAP 2 MATCH AT 6TH ST.

ROCKFORT HISTORIC DISTRICT SPENCER CO. IN MAP 3 OF 3 5/19

- 123 CONTRIBUTING
- 123 NON-CONTRIBUTING
- 2 PHOTO
- BOUNDARY

SCHOOL NC

WALNUT

17 MAIN

24 ELM

6TH

WILLIAMSON 47

LINCOLN

GREEN WOOD

8TH

28

27

26

25

24

45

46

215

211

205

213

216

218

214

206

717

713

709

707

204

631

627

625

621

617

613

609

605

601

626

622

620

612

608

604

600

642

640

634

626

620

616

610

120

OUT OF DISTRICT

626

624

620

616

602

109

111

110

629

625

621

617

609

605

601

9

10

WALNUT



























Spencer County  
Historic  
5823 849-9164

The  
Rockport  
Printers

Rockport  
Maine  
5823 849-9164

2





A large, three-story brick building with a corner storefront. The ground floor features a blue-framed storefront with large glass windows and a door. The upper floors have multiple windows, some with red shutters. A black metal fire escape is attached to the side of the building. The roof is made of brick with a decorative cornice.

A smaller building with a green metal roof and a brick base. It has a white door and a window. A small tree is planted in front of it.

A white building with a decorative facade, possibly a historic structure. It has a gabled roof and ornate window surrounds.

A building with a brown roof and a white awning. It appears to be a storefront or a smaller commercial building.

A dark-colored car parked on the street to the left of the main building.

A black street lamp with a white globe, located on the sidewalk in front of the brick building.

A circular street sign on a pole, located on the sidewalk near the corner.

A wooden bench with a metal frame, located on the sidewalk in front of the green-roofed building.





FOURTH ST.  
W. E.

Harford

Joe & Betty



560











DO NOT  
ENTER







ST. BERNARD  
PUBLIC SCHOOL

ONE  
WAY  
←

STOP  
ENTER



WREN'S  
LUNCH  
BREAKFAST  
NEAR THE BANK











GREEN OOD







S  
LAW ST





DO NOT BLOCK DRIVEWAY  
Thank you for supporting our tobacco free ground policy

Small sign with a blue and white design, possibly a political or community notice.



Hess & Voss  
REPAIR SERVICE

ONE WAY

STOP

17



DEAD  
END



FOR SALE  
KEY  
\$49,900







ONE  
WAY  
→





ONE WAY







AR 489









HOME  
Sweet  
HOME







STOP

WILLIAMSON



STOP

**HOUSE**  
*of*  
**HAIR**

PHONE 649-2847

WALK-INS WELCOME

111



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Rockport Historic District

Multiple Name: \_\_\_\_\_

State & County: INDIANA, Spencer

Date Received: 7/23/2019      Date of Pending List: 8/9/2019      Date of 16th Day: 8/26/2019      Date of 45th Day: 9/6/2019      Date of Weekly List: \_\_\_\_\_

Reference number: SG100004359

Nominator: SHPO

Reason For Review: \_\_\_\_\_

X Accept       Return       Reject      8/28/2019 Date

Abstract/Summary Comments: The district is locally significant and combines civic, commercial, and residential buildings reflecting the growth and importance of the town which serves as a river port and seat of county government. There is a good collection of simple gothic revival houses, along with many examples of late 19th and early 20th century domestic and commercial design

Recommendation/ Criteria: Accept / A & C

Reviewer Jim Gabbert      Discipline Historian

Telephone (202)354-2275      Date \_\_\_\_\_

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

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



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



July 18, 2019

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



Re: Rockport Historic District, Spencer County, Indiana

Dear Ms. Beasley,

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

The enclosed disk contains the true and correct copy of the nomination for the Rockport Historic District, Spencer County, Indiana to the National Register of Historic Places.

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

Sincerely,

Cameron F. Clark  
State Historic Preservation Officer

CFC:PCD:pcd

enclosure: nomination package