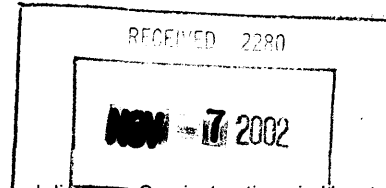


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

1560



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

1. Name of Property

historic name **East Spring Street Historic District**
other names/site number _____ 043-446-14000

2. Location

street & number **Roughly bounded by East 5th, East Spring, East 8th, & East Market** N/A not for publication
city or town **New Albany** Streets N/A vicinity
state **Indiana** code **IN** county **Floyd** code **043** zip code **47150**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title *[Signature]* Date **10-25-02**
Indiana Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

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

Signature of the Keeper *Patrick Andrews* Date of Action **12/19/2002**

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count)		
		Contributing	Noncontributing	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building	84	16	buildings
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	0	0	sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	0	structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0	objects
	<input type="checkbox"/> object	84	16	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions (Enter categories from instructions)	Current Functions (Enter categories from instructions)
DOMESTIC: Single Dwelling	DOMESTIC: Single Dwelling
INDUST/PROC/EXTR: Manufacturing Facility	DOMESTIC: Multiple Dwelling
COMMERCE/TRADE: Specialty Store	RELIGION: Religious Facility
COMMERCE/TRADE: Warehouse	RELIGION: Church School
RECREATION/CULTURE: Music Facility	RELIGION: Church-Related Residence
RELIGION: Religious Facility	OTHER
RELIGION: Church School	

7. Description

Architectural Classification (Enter categories from instructions)	Materials (Enter categories from instructions)
LATE VICTORIAN: Queen Anne	foundation BRICK
LATE VICTORIAN: Italianate	walls BRICK
19th & 20th c. REVIVALS: Colonial Revival	WOOD: Weatherboard
19th & 20th c. AMER.: Bungalow/Craftsman	roof ASPHALT
OTHER:	other STONE
	CONCRETE

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
COMMERCE

Period of Significance

1847-1952

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Riedinger, Ludwig

Narrative Statement of Significance

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

9. Major Bibliographic References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

10. Geographical Data

Acreege of Property 32 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	603280	4238160
	Zone	Easting	Northing
2	16	603410	4238340

3	16	603760	4238440
	Zone	Easting	Northing
4	16	603870	4238260

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Camille Fife, John Warner
 organization The Westerly Group, Inc. date 05-15-2002
 street & number 556 W. 1175 N telephone 812/ 696-2415
 city or town Farmersburg state IN zip code 47850

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white** photographs of the property.

Additional items

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

Property Owner

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

name Scott Benton Wood (local contact), New Albany Redevelopment Commission
 street & number Rm 325, City County Bldg, 311 Hauss Square telephone 812/ 948-5333
 city or town New Albany state IN zip code 47150-3586

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

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

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East Spring Street Historic District

Architectural Classification (cont.'d)

Bungalow/Craftsman
Greek Revival
Romanesque Revival
Colonial Revival
Federal
International Style
Other: American Foursquare
Other: Gable Front
Other: Gabled Ell
Other: Free Classic

Materials (cont'd)

Foundation: Concrete
Walls: Vinyl

Narrative Description

The East Spring Street Historic District, is located to the east of the downtown New Albany Historic District. It begins at East 5th Street and continues to East 11th Street, between East Spring and East Market Streets. The district is characterized by late nineteenth and early twentieth century residential properties, with a few commercial and professional buildings interspersed. In addition, there are several churches, a fraternal building and a former hospital within the confines of the district. According to the earliest Sanborn Maps (1886), the district once included some industrial activity, including a large lumber yard and a brewery. After the turn of the century, more residences were built, and the industrial properties were changed or demolished. Otherwise the character of the district remained reasonably constant, until the latter part of the twentieth century, when conversions of some of the houses to rental units began and additional professional offices were built. The conversion to rental units has contributed to a partial decline in some of the housing stock. The growth of professional and some commercial office space has somewhat changed the character of the area, from residential to mixed use.

The land in this area of New Albany is reasonably flat, with only slight rises. Many of the streets are tree-lined and gracious. The main arteries, Market and Spring Street are heavy with traffic, however, especially during the rush hours.

Individual buildings whose architecture contributes to the character of the district, include the Third Presbyterian Church at the north west corner of 9th Street and E. Spring, St. Mary's Roman Catholic Church, at the corner of E. Spring and 8th Streets, as well as several notable and outstanding homes along East Spring Street. The former John Conner house, which has been converted to a Masonic Lodge is also a notable example. The Italianate house at 315 E. 9th Street is one of the best examples of this style in the district.

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Most of the buildings in the East Spring Historic District reflect architectural styles which were popular during the latter part of the nineteenth century and the first quarter of the twentieth. In addition, this area of the city was, for the most part, home to middle class and working people unlike the area around East Main Street, where the Mansion Row Historic District includes the grand palaces of local magnates. Thus, the single largest group of structures are classified as Victorian, Gabled Ell or Gable Front. The former are often vernacular structures known as shotgun houses. The next most common style in the district is Queen Anne. Most of these are the type which can be associated with the middle class, at the turn of the century. However, there are a number of buildings which recall the earlier eras in New Albany. For example, Federal, Greek Revival and Italianate homes, taken together comprise a larger group than either the Victorian or Queen Anne. Other architectural styles which are prevalent include the Craftsman/Bungalow and Colonial Revival. There are only a few American Foursquare buildings located within the district. Several styles have only a few representatives within the district, such as Art Deco, Classical Revival and Free Classic, however these represent some of the best workmanship in the district. In addition, only two Romanesque Revival buildings occur, but they are pivotal to the district and represent high points of its architectural assets.

The density of development within the district varies from street to street, but is generally typical of the building practices of the late nineteenth, early twentieth century. With some notable exceptions, houses are built rather closely together, but with adequate space for comfort. Streets are tree-lined and convey a sense of neighborhood (with the exception of those which have become major arteries). Only a few commercial buildings within the district fall within the period of significance and represent the neighborhood store front development, typical of the era.

List of Resources

C = contributing, N/C = non-contributing

North side of E. Spring Street

1. 601 E. Spring -- Art Deco - c. 1928, C Photo No. 2

This outstanding, one story building has a limestone facade with a central, slightly projecting entrance bay and two windows flanking. The main entry has full sidelights containing art glass and a three part transom with a decorated chevron in the center. The windows are either metal casement or modern/fixed single lights. There is an ornate copper trim on the canopy and two copper lanterns in the entry facade. The central bay of the main entry also contains three decorative elements, which add verticality and project above the parapet. The roof-line is flat and there is a carved limestone decorative octagon emblem above the canopy. The first three steps at the entry are limestone and the stoop has a metal rail. The building is rectangular in plan with a corbelled belt course below the roof line. There is an enclosed rear yard with a stuccoed fence extensive landscaping.

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2. 611 East Spring Street – Greek Revival, Italianate 1854, C Photo No. 3

This residence is a two and a half story painted brick rectangle with wide projecting decorated cornices and returns at the eave lines. The main facade contains three bays with the entry at right. The doors and windows have projecting cornices and the alley side has a segmental arch window, all with plain limestone sills. The window surrounds on the first floor have been replaced or replicated. The rear wing is constructed of wood with shiplap siding and 4/4 light windows. The front porch is c. 1900 with rock faced cast block (on the alley), plain coping and two decorative urns.

3. 613 East Spring Street The Mitchell-Wolf-Easley House (Also called Mitchell-Meyer) Greek Revival/
Italianate, 1847. C Photo No. 4

This outstanding home was built by R. Crawford for James Mitchell. Simon K. Wolf bought it in 1896 (he later became a Congressman) By 1904 it was owned by Dr. Elihu P. Easley. After WW II the property was owned by Edward H. Meyer (former County Sheriff). It is a two and a half story Italianate house with Georgian influences. The structure contains three bays, of brick in a common bond. Decorative details include floral scrolls, egg and dart and ornate brackets. The main entry at right contains scrolled limestone piers, a wide wood surround with brackets and projecting cornice. The site contains some limestone retention walls and steps. There is a rear wing of brick with 4/4 light windows.

A carriage house at the rear has wood infill and is connected by a brick link (this part of the building is now four apartments) There is an open two story porch on the east side of the rear wing

4. 619 East Spring Street- Greek Revival- c. 1885, C

This is a two bay, two and a half story frame house with a clapboard sided wood porch containing three fluted columns atop a wood rail. The porch has a wide lintel. The main door is at left with a transom. There is an oversized window at right with an art glass transom. The windows on the second floor have projecting hoods and 1/over/1 lights. The attic window is closed off, but it contains a decorative hood. There are limestone steps at the entrance with flared piers and rails of stone.

5. 623 East Spring Street, No Style ,c. 1860, N/C Photo No. 6

This is a two story, rectangular, commercial building with a permastone facade. There is a recessed central entry on the main floor and a one story rear extension as well as a c. 1950 block garage with six/over/six windows.

6. 705 East Spring Street/ 716 E. Elm Street, St. Edwards City Hospital, Italianate, c. 1890, C Photo No. 7

This is a brick, four story building (with basement floor). The current front facade contains segmental arched windows and three story bay windows. The original front was removed in a remodeling of 1962, leaving the present facade. On the upper floor there are round arch windows. There is a central bay with stucco infill. The porch contains four piers and a roof with a wide overhang. There is an iron fence around the front of the site. The rear part of the building extends to Elm Street and contains segmental arch windows/ rear and side. The rear wing contains a power plant. Parts of the rear wing have been named: Jansen Hall/

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Providence Hall. This section is a one story brick, common bond building with multi-light, metal casement window some parts have a concrete foundation Obviously, several additions were made to the hospital over the years, which extended the facility to Elm Street. Providence Place is the name given to a brick, two story building at the rear of the property. On the west side it becomes a one-story building with a flat roof, also of brick with limestone trim. This part of the building may date to c. 1950.

7. 719 East Spring Street- St. Mary's Roman Catholic Church and Rectory, Romanesque Revival, 1858/1886, C. Photos No. 10 and 14

This outstanding building was designed in the Romanesque Revival style and has a Moorish, copper bell tower. The original church was extensively remodeled in 1886, according to a Sanborn Map of that year. It is probable that the rear portion of the church was the portion which was dramatically changed. After 1890, and probably in the first few decades of the twentieth century, rock faced cast block was added to the facade and two first floor bays were added on the front facade as supplemental entrances. The church is built in a cruciform plan with a square bell tower at front, surmounted by a hexagonal spire, above which is a modified onion ball surmounted by the open bell tower and cross. The main entry is round arched, surmounted by a pediment and architrave supported by two pilasters with corinthian columns. Within this composition, the round arched opening contains a fanlight and modern brushed brass doors. A round, rose window decorates the tower facade above the main entry. A placque above this element declares: "St. Marten Kirche", demonstrating its origins as a German Catholic Church. Entrances to the left and right, probably completed after 1905, have round arch openings, with projecting cornices and modern doors. At the second floor level, above these wings are two round arched windows, complete with stained glass. The corners of the tower, and the two corners of the church are decorated with bartizans, topped with a ball and cross.

There is a small garden on the west side front which has been enclosed with c-1970 open work concrete block wall and a semicircular entry with round columns and statue of Mary with and angel. A modern fountain and curved concrete benches with scrolled feet complete the composition.

Facing East Eighth Street is the Rectory which is a two story building at the rear of the church faced with rock- faced cast block and connected to the main church by a modern link. The district boundary has been drawn behind this building which has traditionally been connected with the church. Once, at the rear of this lot, a five story brick building, St. Mary's Academy, provided educational services to young women. Today there is a separate, modern brick building and parking lot which faces on Elm Street.

8. 811 East Spring Street- Queen Anne, C. 1900 N/C

Photo No. 14(partially shown, in right of photo, next to church).

This two story residence has been completely over sided with all windows changed. There is a modern front gabled bay on the second floor at right above the porch which is enclosed across the front of the building. The inappropriate changes have caused the building to lose considerable historic integrity.

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9. 813 East Spring Street Third Presbyterian Church Romanesque Revival, 1853/ First Baptist Church Educational Building, International Style 1955, C Photos No. 12, 13.

This building and its adjoining modern wing are presently the home of the First Baptist Church. The mid-nineteenth century church is of vermiculated sandstone with Renaissance Revival detailing, including round arched windows with opalescent glass. A central square tower dominates the rectangular plan. The tower front is framed by slightly battered bartizans, fluted and with a swag decoration, all in stone. Above, the roof line is highlighted by round arched ornaments atop a pierced wall and with slightly curved stone turrets at the corners. These ornaments also decorate the bartizans which mark the four corners of the church building. The windows of the building are round arched with interior sash separating two smaller round arches and a central, circular window. This pattern is found at the front, and along the sides of the building. The main door has a recessed round arched opening, with an upper, stained glass light. Stone engaged columns support the arched opening. There is a parking lot at the immediate rear of the church, and a brick extension connects the church with the education building to the west. The First Baptist Church Education Building was designed in the International Style in 1955. Its facade is composed of dressed limestone and rug finish brick. There is a large porch with a flat roof, wide eaves and metal poles as supports. On the lower level, one finds an entry with a metal door.

10. 901 East Spring Street- Queen Anne, c. 1880, C

This is a two and a half story residence with a rectangular plan. A one story rear addition is faced in permastone on the ground floor, side. A store front on the Spring Street elevation is faced with aluminum siding. Although the building has suffered considerable change it retains adequate integrity to contribute to the district.

11. 907 East Spring Street- Craftsman/ Classical Revival, c. 1925, C Photo No. 18

This striking brick, irregular plan house with a combination gable and gambrel roof is an eclectic mix of various influences. There is a wide front verandah, open with wide eaves and rafters expressed. The main facade contains a gabled roof over the porch with floral applique in the gable end. The porch is curved at the corners and is supported by columns with ionic capitals. The porch also has a dressed face stone coping. The building is of high fired brown brick. The main door has radiating voussoirs at its head, full sidelights and is of oak with art glass. Flanking the door are oversized windows. The side door and windows contain multi-lights.

There is a low brick and limestone fence at the front of the building and around the side lot, the earth is raised and contained by low retaining walls and concrete steps. A new parking lot has been installed on the east side with decorative landscaping and trees.

12. 919 East Spring Street-Colonial Revival, c. 1930, C Photo No. 22

This one story brick building(tan, rug finish) has a portico at the front entry. The porch ceiling is curved with double columns supporting a decorated cornice with dentils. Two windows can be found in the main (three bay) facade, metal casements with stone or concrete sills and modern shutters. There is a concrete foundation and stoop. The building has an ell plan with a rear extension and one story garage. The side

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entrance, which is probably newer than the front has a concrete ramp and a modern imitation porch with double columns, dentils and gabled roof.

13. 1001 East Spring Street, Free Classic/ Classic Revival, c. 1905, C Photo No. 26

This is an outstanding example of the eclectic style popular after the turn of the century. The building is constructed of narrow tan brick. It is a two and a half story rectangle with a side jerkin head roof and a front hipped roof dormer containing five bays with upper multi lights. The main entry is at the center, with an oversized round arched roof porch supported by double fluted columns. The wide porch cornice is decorated. Stone piers mark the curved walk and lead to side porch steps. The building has a two story bay on the west side and a rear with with a low hipped roof.

There are many art glass panes in the windows which are various sizes from one over one, to single lights in groups of up to four. All windows have stone sills and flat heads. There is a dressed stone water table.

The main entry has an elliptical arched opening and a tripartite transom with art glass. The opening has three rows of brick headers at the top and full sidelights with nouveau art glass.

14. 1009 East Spring Street, Colonial Revival, c. 1900, C

This is a two story, T-plan gable front residence with wide returns at the eave line. It has been faced with aluminum siding and a number of the doors and windows changed. The building foundation is of brick. Across the front of the building is an open porch with plain columns, and a rock faced stone foundation. The building also has a minimal side porch with turned posts.

15. 1011 East Spring Street, Craftsman c.1918, C Photo No. 28

A major feature of this vernacular house is the Craftsman porch with tapered piers, porch walls of rug finish brick, and concrete floor. The structure is vinyl sided with three bays on the first floor facade. The main door is at right with three upper lights. Other windows in the building have 4/over/1 lights. The second floor facade contains a tripartite window and there is a shed roof dormer above. The building is, in general a rectangle plan with projections on the east side. A large brick fireplace, contemporaneous with the porch, is located on the west side.

16. 1013 East Spring Street, Gabled Ell/ Italianate, c 1880, C

This building is a two story, frame structure, clapboard with corner boards. The wide cornice return at the eave lines. At front, a verandah with a wide lintel and decorated cornice curves toward the right rear. It is supported by fluted square posts with decorated capitals. The porch has a wood floor and brick foundation. Tall narrow 1/over/1 light windows have pedimented, projecting cornices with scrolled brackets and diamond applicades in the lintels. A modern two story porch obscures the main door at right. Fish scale and diamond pattern shingle decorate the front gable end.

17. 1015 East Spring Street, Gable Front/ Greek Revival, c. 1860, C

This two story frame building was listed as outstanding in the former survey. However, it has been

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oversided with new vinyl siding since that time, occluding some detail. However, the windows are still 6/over/6 light. The main door is at right in a three bay facade, and is deeply recessed. There is ornamental scroll work in the porch, which has a pedimented roof at the entry and a wood floor. The door and windows on the first floor are oversized and the main door contains a transom and sidelights.

18. 1017 East Spring Street, Queen Anne, c. 1890, C

This Victorian home has been faced with vinyl siding. The front porch has been enclosed, probably incorporating what was part of the verandah. Some windows on the second floor and side are probably original. The main door has transom and the side door is probably original or early. The roof is a combination hipped with platform and cross front gable with a hipped dormer on the side elevation. There is a rear one story wing and c. 1925 garage with a shed roof porch.

South Side of East Spring Street

19. 510 E. Spring. Commercial/Art Deco, c. 1935, C. Photo No. 1

This large three-story building has exterior walls clad with yellow brick veneer and a flat roof with low parapet capped with limestone. The foundation and water table are limestone and a limestone belt courses visually separates the first and second floors. The window openings are square with stone sills and brick lintels. The entry consists of a surround of sidelights and transom with a double door unit, with metal frames and single glazed in each half. The windows throughout are double hung with 6/6 glazing. The stoop has a metal railing. The building has undergone a number of additions in the past but the front façade appears to have been spared.

20. 602 E. Spring. Commercial Vernacular, c. 1950, C.

This one-story rectangular building has brick veneer exterior walls and a flat roof. The front facade contains single glazed windows with metal sashes that flank the projecting entry vestibule. The entry door surround consists of a flat top opening with a limestone surround (simulating quoin-like blocks) in Tudor Revival style. The door is modern glass and metal.

21. 604 E. Spring. Commercial, c. 1970, N/C.

This modern gable front building is non-contributing due to its less than 50 year age and its lack of architectural significance.

22. 610 E. Spring. Commercial, c. 1970, N/C.

This modern gable front building is non-contributing due to its less than 50 year age and its lack of architectural significance.

23. 620 E. Spring. Victorian, c. 1890, C. Photo No. 5

This two-story residence has a prominent gable front and porch in the ell formed by a rear wing. The

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vinyl clad exterior walls support a hip roof with a brick chimney. The porch has a concrete deck and a cast concrete balustrade and balusters. Three cast concrete columns, with square lower halves and round upper halves, support the hip roof sheathed in standing seam metal cladding. The windows are double hung with 1/1 glazing.

24. 624 E. Spring. Italianate/Commercial, c. 1870/1980, N/C. Photo No. 8

This two-story, non-contributing building began as an Italianate residence and has been altered significantly over time through additions and replacement of the original windows/fenestration.

25. 700 E. Spring. Commercial Vernacular, c. 1940, C.

This two-story red brick building is square in plan and has a flat roof with a low parapet. There is a soldier laid brick decorative course around the entire perimeter of the building between the second and first floors. The first floor windows are single glazed, fixed sash and in the second double hung with 2/2 glazing. The entry consists of a concrete stoop with a metal jamb and sidelights around the single glass door.

26. 708 E. Spring. Colonial Revival, c. 1920, C. Photo No. 9

This two-story house has stone veneer exterior walls and a standing seam metal clad hip roof. The roofline is accentuated with a wide frieze band and dentil detail. The windows are a combinations double hung and casement; the four sash unit ribbon over the door is double hung with 6/6 glazing. Single windows flank the entry. The other windows are casements and a small ocular window is situated in the second floor. The entry consists of an arched surround with pilasters flanking the recessed door opening. A modern red brick wing is attached to the east side.

(See 323 E. 9th Street for a description of the building which also has an address on 820 E. Spring Street)

27. 902 E. Spring. Italianate, c. 1880, C. Photo No. 19

This two-story residence is a gable front ell with vinyl siding on the exterior walls, a wide frieze band below the cornice and a hip roof. There is a square bay on the west side. The double hung windows, two on the second and one on the first floors respectively, have elliptical crowns over the openings and are glazed 1/1. The non-period brick porch is typical of the replacement porches on most of the houses of the late nineteenth century.

28. 908 E. Spring. Dutch Colonial Revival, c. 1920, C. Photo No. 20

This house has a stone veneer on the ground floor, vinyl siding, and replacement windows. However, it retains its distinctive form, and the ornate front porch, typical of Colonial Revival catalog houses is intact. The steep retaining walls probably date to the period of the house.

29. 912 E. Spring. Italianate, c. 1880, N/C.

This one-time residence has been converted to multiple apartments. This conversion included changes

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in the fenestration, original siding, and replacement of window units.

30. 916 E. Spring. Folk Victorian, c. 1890, C.

This two-story gabled ell house has vinyl siding covered exterior walls and prominent gable front with two windows in the upper floor and one in the lower. All the windows are double hung with 1/1 glazing. The non-period porch has a stone balustrade and two square supports fore the hip roof.

31. 920 E. Spring. Bungalow, c. 1920 C. Photo No. 21

This one and one-half story residence has clapboard siding, a gable front dormer and a full height red brick chimney. The porch has concrete steps and deck, red brick balustrade, and two square column supports for the gable roof. The Dormer has a three-sash ribbon unit. All windows are double hung and glazed either 3/1 or 4/1. Sidelights flank the original door that is glazed in the upper three-quarters and wood paneled in the lower quarter.

32. 922 E. Spring. Craftsman Bungalow, c. 1915, C. Photo No. 23

This two-story house is a typical example of the style with vinyl clad exterior walls, and a large front porch. The windows are replacements throughout.

33. 1000 E. Spring. Commercial Vernacular, c. 1965, N/C.

This non-contributing commercial building is not yet 40 years old and does not possess any noteworthy architectural features.

34. 1006 E. Spring. Greek Revival, c. 1870, C.

This two-story house is organized in three bays with two windows and an entry on the first floor and three windows on the second. The exterior walls are aluminum siding clad and three large brick chimneys seem to surround a hip dormer on the front of the roof. Two battered support columns support the flat porch roof; dentil detail on the frieze below the cornice alleviates the bland appearance of the entirety.

35. 1010 E. Spring. Italianate/Greek Revival. C. 1870, C. Photo No. 27

This two-story house has been altered over time. The side gabled building possesses a number of prominent architectural features. The exterior walls are vinyl covered and the roof-wall junction contains a wide frieze and bracketed cornice; a large brick chimney rises from the roof. The three-sided first floor bay is one such element with each double hung and 1/1 glazed window separated by decorative pilasters. The front façade is organized into two bays each with a porch and entry. Each porch with its brick deck has square support posts for the roof and a decorative frieze. Other windows in the house are double hung with 6/6 glazing.

36. 1014 E. Spring. Folk Victorian, c. 1890, C.

This residence is two-story with a prominent front gable and small ell. The aluminum siding clad exterior walls are topped with wide eaves and moderate pitched roof. The wrap porch has a low brick

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balustrade and square post supports for the hip roof. The double hung windows, glazed 1/1, are in flat-topped openings with prominent, projecting drip caps.

37. 1018 E. Spring. Queen Anne, c. 1890/1950, N/C.

The original architectural design of this two-story house has been compromised by non-period additions and replacement of major style elements.

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38. 505 E. Market. Craftsman Bungalow, c. 1920, C Photo No. 50

This one-story bungalow has a prominent rough-faced block foundation that supports polychrome brick exterior walls topped with wide eaves supported with angle braces. The low-pitched roof, brick chimney, and windows are typically bungalow in design and materials. The front porch has clapboard siding in its gable, a brick balustrade with stone capping, and the steps leading to the porch are concrete. The windowsills are stone; the windows are double hung, with 4/1 glazing. The entry door appears original, and is glazed in the upper three fourths and wood paneled in the lower.

39. 509 E. Market. Bungalow, c. 1920, C. Photo No. 50

This one and one-half story residence has a block foundation and vinyl covered exterior walls rising to a front sloping roof line with angle-braced wide eaves. A front shed dormer with paired, one over one, glazed windows is centered in the roof directly over the porch. The balustrade of the front porch is block construction; the two wooden, battered column, porch supports and concrete steps highlight the bungalow style. Windows throughout are double hung with 1/1 glazing. A single multi-sash window unit is centered in the right side of the first floor. The door is original.

40. 511 E. Market. Gable Front, c. 1925, C. Photo No. 50

This two-story gable-front house has a brick foundation, clapboard covered exterior walls, and a different style wood shingle on the second floor front façade. The moderate sloped roof has wide, angle-braced eaves. The bungalow-style front porch has a brick foundation and stone-capped balustrade and two square brick column supports. The eaves of the roof have angle brace supports. Roofing shingle covers the gable of the porch. The windows are double hung with 1/1 glazing. The original door is glazed in the upper one-fourth and paneled in the lower three-fourths.

41. 515 E. Market. American Foursquare, c. 1920, C. Photos No. 49 & 50

The residence is two-story with clapboard exterior walls and a pyramid roof with wide eaves. The block foundation of the front porch supports a wooden deck, two square columns and a hip roof; the steps are concrete. The fenestration is typical foursquare with double hung windows, glazed 1/1. A large multi-sash window unit dominates the first floor front with its art glass transom in a floral design.

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42. 517 E. Market. Folk Victorian, c. 1900, C. Photo No. 50

Styled as Folk Victorian, this two-story building is simple in its embellishments. The exterior walls are sheathed in vinyl siding and the windows are all modern replacements. It has a high-pitched pyramidal/hipped roof and a c. 1920s brick enclosed porch.

43. 521 E. Market. Queen Anne, c. 1895, C.

Two-story with clapboard siding, this residence has a classic hip roof with a small front gable. The 1920s style front porch has a red brick balustrade with a stone cap. Three square columns support the porch's hip roof. The right half of the porch is closed in with modern siding and windows. Other windows throughout the house are double hung and glazed 1/1. The door is period with glazing in the upper half and wood paneling in the lower.

44. 523 E. Market. Folk Victorian, c. 1900, C.

This small one-story house has clapboard exterior walls supported by a rough-faced block foundation and the roof-wall junction on the front gable is embellished with Greek Revival style returns. The moderately sloped roof has a stucco chimney. The porch has a wood balustrade, two square wood support columns for the hipped roof. All windows are double hung and glazed 1/1. The front entry door is a non-period replacement of flush wood design.

45. 525 E. Market. Federal/Italianate, c. 1880, N/C.

The style of this house is questionable because the exterior and the interior have been altered to the extent that architectural detail is difficult to determine. The exterior is sheathed in asbestos/cement shingles circa 1930. The front porch is cement with T1-11 siding for its exterior walls. Numerous additions to the rear have changed original structural elements. A single distinguishing feature, the window surrounds, render a small element of the original construction/architectural features.

46. 601 E. Market. Folk Victorian, c. 1890/1990, C. Photo No. 48

These two buildings are joined by a link. The left building is a Folk Victorian residence that has been joined with a modern addition on the east side. The older part of the building retains the architectural details of the original style such as the crowns over the windows and the clapboard siding, wide, decorated cornices and wide returns at the eave line. In addition, there is a full front porch with side lintel, rock faced cast block piers and wooden railing. The louvered attic window has a pointed arch at its head. The adjoined building, although modern, has retains much of the same form, materials and massing of its neighbor. Together, they retain adequate integrity to contribute to the district.

47. 609 E. Market. Folk Victorian, c. 1880, C.

This one-story house with a brick foundation and vinyl siding reflects minimal changes in most of its major style elements. The porch is period with a brick foundation, wood deck, five wood post supports, and wood balustrade. The windows, double hung and glazed 1/1, are original, as is the paneled entry door.

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48. 611 E. Market. Folk Victorian, c. 1895, C.

This one-story gable front house is sheathed in aluminum siding and supported by a block foundation. Two brick chimneys grace the roof. The gable front porch has concrete steps and deck with a red brick balustrade. Its roof is supported by two square, half brick and half battered wood columns. A jalousie enclosed second porch is attached to the east side. All windows are double hung and glazed 1/1.

49. 613-615 E. Market. Queen Anne, c. 1890, C. Photo No. 47

The two-story house at this address demonstrates many of the standard QA architectural design elements. Vinyl siding covers clapboard exterior walls and corner boards accentuate the margins of the building. The front porch with its shed roof supported by three square wood columns dominates this façade. The first floor has two large, single glazed windows with transom lights. Other windows are double hung with 1/1 glazing. Non-period awnings are present on the west side of the building.

50. 617-619 E. Market. Vernacular, c. 1937, C.

This utilitarian house is characterized by its one and one a half-story height, asbestos/cement shingle. It has a gable dormer on the west side of the moderate sloped roof. The porch has a concrete deck and steps and a wrought iron railing. The windows are double hung with 6/6 glazing.

51. 621 E. Market. Queen Anne, c. 1890, N/C.

This early residency has been altered significantly through the use of replacement windows, vinyl siding, and the addition of a modern porch. The loss of stylistic details seriously reduces the integrity of the home.

52. 703-705 E. Market. Queen Anne, c. 1890, C. Photo No. 45

This home is two-story red brick building with prominent bay is the east and west facades. It has front and side gables on the hipped roof. The porch appears period with a low wood balustrade, five fluted round columns supporting the hipped roof; is has a replacement concrete deck and steps. Windows are double hung with 1/1 glazing; a small, one-quarter, art glass fan light is positioned in the west wall. The entry door is original with the upper half glazed and the lower half paneled.

53. 709 E. Market. Queen Anne, c. 1890, C. Photo No. 44

The two-story house has a typical roofline for the style, with stepped gables in a number of locations. Vinyl siding covers the brick exterior walls and the brick chimney is period. The porch is over 50 years old but not period. The concrete steps and deck and the three square columns are atypical in style for the Queen Anne homes of the time for later decades. A large single glazed window highlights the front of the first floor. Other windows are double hung with 1/1 glazing.

54. 711 E. Market. Craftsman Bungalow, c. 1920, C.

This one-story house is typically bungalow with vinyl siding covering the brick exterior walls, wide

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eaves overhang supported by angle braces, and gable front with a single window in the peak. The gable front porch is period; it has a concrete deck and steps, a low brick balustrade, and two square columns that support the roof. The windows in the front are modern replacements and the other is original double hung with 3/1 glazing.

55. 713-715 E. Market. Queen Anne, c. 1890, C. Photo No. 43

This double residence reflects some of the general characteristics of the style but has experienced some modifications/replacements. The two and a half story building has a front gabled bay on the roof, which is high, and pyramidal. Although the exterior walls are covered with vinyl siding, and the windows are replacements, adequate integrity is retained. In addition, there are porches on the sides with spool work and a front, full porch with decorative cast block piers, brick walls and a wide, decorative lintel. Transoms are included on the front and side doors.

56. 717 E. Market. Folk Victorian, c. 1890, C.

This two-story gable front residence is ordinary in appearance and embellishment. The brick exterior walls are vinyl covered and the eaves, roofline and chimney are typical of the style. The 1920s front porch has a brick foundation and low brick balustrade hip roof. The porch is enclosed with modern materials and has modern windows and door. The other windows in the house are original; double hung with 1/1 glazing.

57. 719 E. Market. Queen Anne, c. 1885, C. Photo No. 42

This two-story residence is typically Queen Anne with Brick foundation and stepped roof line. The exterior walls are vinyl covered. Two large brick chimneys dominate the roof. The 1920s porch has a concrete deck and steps, low concrete balustrade and three cast concrete fluted columns with Ionic capitals support the porch hip roof. Two cast urns on one-quarter height columns define the porch entry. Windows in the second floor are paired. All windows are double hung with 1/1 glazing. The entry door is original with the upper one-half glazed and the lower paneled.

58. 801 E. Market. Folk Victorian, c. 1885, C.

This one-story house has a brick foundation, vinyl covered exterior walls, and brick chimney. The brick foundation of the porch supports a wood deck and concrete steps. Turned wood posts with spindle work and brackets along the frieze support the porch roof. A large single glazed window with a transom light dominates the first floor of the façade. All other windows are double hung with 1/1 glazing. The door is single glazed in the upper half and wood paneled in the lower.

59. 805 E. Market. (Also fronts on E. Spring Street) Federal/Italianate, c. 1850, C Photos No. 11 & 41

The John Connor House, now a Masonic Lodge, is a fine example of the styles represented. The exterior brick walls of the two-story building support a plain hip roof defined by a wide board frieze directly below the eaves and cornice. The front façade is organized into five bays; on the first floor two single windows flank the entry door, on the second floor, all five bays have single windows. The Italianate tall window openings are

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embellished with projecting sills and lintels; the windows are casements with three panes on each half of the unit. The low porch deck is concrete and four clusters of paired round, fluted columns support the roof. The front lawn is defined by a black wrought iron fence of a later period. The addition which faces East Spring Street, was probably added c. 1900 by the Masonic Temple. It has one and half stories, brick wall cladding and a five bay facade. There is a belt course, with a decorative trim, at the first floor roof line. The central bay is infilled with brick and bears the masonic symbol. The roof is a low pitched, front gable. The addition is not visible from the Market Street elevation and thus does not detract from the character of that building.

60. 905 E. Market. Queen Anne/Mission Revival, c. 1890/1940, C Photo No. 38

The combination of styles and materials apparent in this building has somewhat reduced the integrity of both. However, the building retains adequate integrity to contribute to the district.

61. 907 E. Market. Gabled Ell, c. 1900/1950 N/C.

The one-story building has been altered to a degree that architectural significance has been compromised. The 1950-style stone veneer is non-period and combined with the modern aluminum sash front windows detracts from the visual integrity of the home.

62. 911 E. Market. Federal, c. 1860, C. Photo No. 37

This very simple example of the style has retained significant integrity. The two-story residence has painted brick exterior walls and a side gabled roof with an exterior full height chimney; a wide frieze board below the eaves accentuates the simplicity of the design. The window surrounds are little more than narrow brick molding with stone sills and flat brick lintels. The windows are double hung and glazed either 6/6 or 1/1. The recessed entry is accessed over a simple concrete stoop. The door opening has a transom light above and sidelights flanking. The door is old but not period.

63. 913 E. Market. Tudor Revival, c. 1925, C. Photo No. 36

This residence is a fine example of the style. The one and one-half story home has brick exterior walls and a typically steep pitched roof. A tall brick chimney dominates the front façade and has a small fixed sash window installed approximately midpoint in its length. The gable end in front is covered with vinyl siding. The porch has concrete steps and deck with a low brick balustrade. The roof has small gabled dormers on the east and west sides.

64. 915 E. Market. Craftsman, c. 1890, C. Photo No. 35

This large L-shaped two-story building does not possess many architecturally significant details to identify it. The exterior walls are clapboard, the roof-wall junction has wide, open eaves, and the wrap porch and a large number of windows dominate the front facade. The porch roof is supported by a series of battered brick columns with paired, wood post on the caps that resemble details from the Craftsman style. The windows are a combination of double hung sashes with 2/2 or 1/1 glazing.

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65. 1001 E. Market. Folk Victorian, c. 1880, N/C. Photo No. 33

This two-story residence has been altered to the extent that it has become non-contributing. The windows are replacement throughout, the siding is non-period, and the porch that would normally be an element of the building's front façade is gone.

66. 1003 E. Market. Folk Victorian, c. 1885, C.

This two-story residence has clapboard exterior walls and decorative cornice returns at its gable end. The second floor large window opening is boarded up as well as the original first floor entry door in the front gable. A non-period porch with a wood deck, three round fluted columns and a hip roof, has been added in the ell. The windows throughout are double hung with 1/1 glazing.

67. 1007 E. Market. Folk Victorian, 1890, C. Photo No. 32

This one-story residence has a large two-story addition attached to the rear of the original building. The exterior walls are clapboard clad and the roofline, capped by a brick chimney, is typical of the style. There is a square vent in the peak of the front gable. The gable end is dominated by a large multi-paned window. The porch in the ell of the building has a wood deck; wood posts support a hip roof. There are two entries into the interior from this porch. Windows are double hung with 1/1 glazing.

68. 1009 E. Market. Folk Victorian, c. 1890, C.

This one story house has a cross gable in the rear. A shed addition was attached at some time past. The brick foundation supports vinyl-covered walls that rise to a gabled roofline with a brick chimney. A square vent is in the peak of the front gable. The windows are double hung, glazed 1/1, and have aluminum sash storm outer windows.

69. 1011 E. Market. Folk Victorian, c. 1890, N/C.

This two-story building has been altered to the extent it no longer demonstrates the architectural significance of the style. The fenestration has been changed and window replacements introduced.

70. 1013 E. Market. Bungalow, c. 1920, C. Photo No. 31

This one and one-half story home has a block foundation, vinyl siding on the exterior walls, and bungalow-type roofline. A front dormer with paired windows is centered in the roof above the porch. The porch deck and steps are concrete and a wrought iron railing and balustrade link two stuccoed, angular roof supports. A multi-sash window unit is situated in the front façade. Windows throughout are double hung with 1/1 glazing.

71. 1017 E. Market. Folk Victorian/ Shotgun, c. 1890, C.

This one-story residence is a simple design that appears in clusters throughout the district. The gable front building has brick foundation, vinyl-clad exterior walls, and small chimneys. The windows are double hung and glazed either 6/6 or 2/2. Concrete stoops provide access to the interior. Canopy overhangs protect the entry from the weather.

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72. 1019 E. Market. Folk Victorian/Shotgun, c. 1890, C. Photo No. 30

Another similar building to the one listed above. This two bay structure has a 2/over/2 window at left, gable front with wide eaves and cornice, with wide returns at the eave line. It is faced with vinyl siding. The main door is paneled, with a multi-light wood storm and a metal awning above. The concrete stoop has a metal rail of later date.

West Side of East 7th Street

73. 319 E. 7th. Modern, c. 1975, N/C.

This is a gable front house less than 50 years old.

East Side of East 7th Street

74. 312 E. 7th. Queen Anne Cottage, c. 1900, C. Photo No. 46

This one-story cottage has a brick foundation with vinyl covered exterior walls and a two-pot brick chimney. The porch is non-period with a concrete deck and a single round, fluted column roof support in a small ell. A large single glazed window dominates the gable front. Other windows are all double hung with 1/1 glazing.

West Side of East 9th Street

75. 417 E. 9th. Gothic Revival, c. 1870, C.

This residence is an exceptional example of the Gothic Revival style in its integrity and condition. The one and one-half story home has clapboard exterior walls, a pierced verge board on it three gables, and two, two-pot chimneys. The green and cream color scheme adds visual highlights to the architectural details that abound on this home. The porch is not quite period with a concrete steps and deck but with four wood supports with chamfered corners below the spindle work frieze. The front gable has a large multi-pane casement window, glazed 2X6, in the first floor and a smaller version with a Gothic arch top, and glazed 4/4, in the second floor close to the peak of the gable. The cornice is bracketed. The lower window opening has a large projecting drip cap. Other windows are double hung with 6/6 glazing.

76. 323 E. 9th/ 820 E. Spring Street. American Foursquare, c. 1900, C. Photo No. 15

This two-story residence has clapboard siding exterior walls, Italianate-style bracketed eaves, and a hip roof with a front hip dormer. The porch has limestone steps, a low stone balustrade, wrought iron supports for the roof and dentil detail below the cornice. There is a large single glazed window in the first floor front façade. Other windows are double hung with 1/1 glazing. The wood door is a replacement, circa 1960, with a flush surface.

77. 321 E. 9th. Queen Anne, c.1890, C. Photo No. 16

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This two-story house has clapboard siding, exterior walls, a square vent in the front gable, and a typical Queen Anne stepped roof line. The full-width porch has a concrete deck and steps. The roof is supported by five round, wood columns and has a wide cornice with dentil detail. A large single glazed window dominates the first floor front façade. The other front windows are paired, double hung, and glazed 1/1.

78. 319 E. 9th. Queen Anne, c. 1895, C. Photo No. 17

The two-story residence has clapboard exterior walls, brackets in the eaves and Greek Revival style returns on the front gable. The porch is half width with a concrete block foundation, wood deck and four round, fluted columns support the hip roof. A one-story bay on the left of the front façade dominates that view. The windows are double hung with 1/1 glazing. There are diamond-shaped muntin designs in the upper sashes.

79. 317 E. 9th. Queen Anne Cottage, c. 1895, C.

This one and one-half house has a brick foundation, clapboard siding, a small hip dormer on the south side of the Queen Anne typical roof. The brick chimney is painted. The circular wrap porch is characterized by a low wood balustrade, five round, wood, fluted column supports with Ionic capitals; the two columns that define the porch entry are square, wood, and tapered. The dentil details accentuate the porch cornice. A large single glazed window with transom light dominates the front façade. The half story windows are paired, double hung, and glazed 1/1. The original door is glazed in the upper three quarters and wood paneled in the lower quarter.

80. 315 E. 9th. Italianate, c. 1870, C. Photo No. 39

This one of the best examples of the style in the district. The two-story side-gabled red brick house has staggered decorative quoins at the corner, a wide frieze board, and brackets supporting the wide eaves. The typically Italianate low-pitched roof is graced with a tall brick chimney. The entry is an enclosed portico with a concrete deck. The doors are replacement; an etched glass transom appears above the doors. The windows are double hung with 6/6 glazing. A small decorative arched window is located in the east gable.

East Side of East 9th Street

81. 412-414 East 9th. Greek Revival/Bungalow, c. 1865/1920, N/C.

The indiscriminate combination of styles and materials apparent in this building has reduced the integrity of it to architectural insignificance. The building no longer possesses enough architectural detail from its respective style to be other than non-contributing.

82. 314 E. 9th. Greek Revival, c. 1870, C.

This one-story home built on a brick foundation has the classic Greek Revival returns that appear on many Folk Victorian or National style homes of the era. This particular one also has a side gable added at the rear. A single small double hung window and a narrow door opening fill the entire gable front. All the windows are double hung with 1/1 glazing. The entry is protected from the weather by a small gable front canopy

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supported by angle braces (bungalow style). A non-period wrought iron railing accentuates the concrete stoop.

83. 312 E. 9th. Folk Victorian, c. 1880, C.

This one-story residence has aluminum siding and a single window and non-period door in the gable front. The windows are glazed 2/2 and double hung throughout. A gable front canopy supported by angle braces (bungalow style) protects the concrete stoop at the entry.

84. 310 E. 9th. Folk Victorian, c. 1890, C.

This two-story gable front ell home has a brick foundation, aluminum siding-clad exterior walls, and a single brick chimney. The porch in the ell has concrete block foundation circa 1930s, and wrought iron supports for the hip roof. A three-sash ribbon window on the first floor dominates the gable front. The second floor windows are paired. All windows are double hung with 1/1 glazing.

85. 308 E. 9th. Queen Anne, c. 1900, C. Photo No. 40

This two-story house with a brick foundation and vinyl siding covered exterior walls, has a small gable dormer of the north side of the typical Queen Anne stepped roof line. The porch has a low brick balustrade with stone caps and two round, fluted wood supports for the hip roof. The windows are double hung replacements and the door is a replacement.

86. 306 E. 9th. Queen Anne, c. 1900, C.

This residence fits the same general description as 308 E. 9th with following exceptions; the porch supports are wrought iron, and the balustrade is also wrought iron. The windows are original double hung with 1/1 glazing.

West Side of East 10th Street

87. 417-419 E. 10th. American Foursquare, c. 1915, C.

This two-story double residence has vinyl covered exterior walls and a hip roof over wide eaves. The porch has concrete steps and deck and three square wood column supports for the roof. Windows throughout the house are double hung and glazed either 8/1 in the single sashes on the first floor or 6/1 in the paired windows in the second floor. The original door has a wood panel in the lower one-third and glazed is in the upper two-thirds.

88. 317 E. 10th. Queen Anne Cottage, c. 1890, C. Photo No. 24

This clapboard-clad, one story residence has a cross gable in the rear and a brick chimney. The porch has a concrete deck and three columns consisting of a lower half of concrete and an upper half of turned wood post support the roof. There is spindle work and saw tooth design ornamentation around the cornice. Elaborate bracketed drip caps project above the door opening. The paired front windows are double hung with 1/1 glazing; prominent drip caps accentuate the top of the window openings.

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89. 315 E. 10th. Commercial Vernacular, c. 1880, C.

This two-story warehouse has brick and stucco-clad front exterior walls. The walls terminate in sloping parapets around the perimeter of the flat roof. The second story windows are double hung with 1/1 glazing and elliptical crowns over the stone sills and lintels. There is a broken pediment detail over the first floor entry door opening. A vehicle door is on the left of the first floor and it has a modern roll-up door.

90. 307-311 E. 10th. Mission Revival, c. 1925, C.

Photo No. 34

This two-story apartment complex consists of a one-story wing on the south side of the two-story main building; they are joined at the rear by a one-story enclosed breeze way. The three bays of the main building are defined by ranks of windows flanking the entry on the first floor. The stucco exterior walls rise to a parapet around the perimeter of the roof and a peaked front façade. There is an arched vent in the peak. The window surrounds are accentuated with brick and the windows are double hung with 3/1 glazing. There is a gable canopy over the front concrete stoop. The wing reflects the same architectural detailing as the main building.

East Side of East 10th Street

91. 414 E. 10th. American Foursquare, c. 1910, C.

There is two-story residence has brick exterior walls with a barrel tile roof over wide eaves. There is no porch. Windows are double hung and glazed 6/1. There is a small ocular window in the first floor front façade left of the entry door.

92. 318 E. 10th. Queen Anne Cottage, c. 1890, C.

Photo No. 25

This one-story house with cutaway corners has clapboard siding and spindle work brackets on the cornice of the front façade. Window openings in the front gable are double hung with 1/1 glazing. The simple porch has a concrete deck. Four turned wood posts support the flat roof. The projecting cornice is accentuated by decorative molding. Below the wide, flat lintel is unusual open work. Bracketed corners add interest. Scroll cut brackets support extensions of the porch roof, cut back and protecting the windows in the mitred side facades.

93. 316 E. 10th. Bungalow, c. 1920, C.

This one and one-half story bungalow has clapboard siding and a side gable roof. The roof contains a gable front dormer and a tall brick chimney. The porch has a low concrete balustrade and four, square cast concrete roof supports. On the first floor, three unit ribbon windows flank the entry door; they are double hung and glazed 3/1. The dormer has two pairs of small windows with 3/1 glazing. The original door is glazed in the upper half and wood paneled in the lower. There is a transom light above the door.

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94. 411 E. 11th. Folk Victorian, c. 1900, C.

This one and one-half story residence has a prominent gable front with aluminum-clad exterior walls. A brick chimney rises from the roof. The porch in the ell has a concrete deck and one wrought iron support for the hip roof. The large single-glazed window in the front gable has affixed transom light above; the other windows are double hung with 1/1 glazing. The original doors on the two entries are glazed in the upper half and wood paneled in the lower.

95. 319 E. 11th. Folk Victorian, c. 1890, C.

This house is a two-story gable front structure with vinyl clad exterior walls and a brick chimney. The porch has a brick foundation, wood deck, wood balustrade, and two square wood column supports for the hip roof. The windows are double hung with 4/4 glazing. The door is replacement.

96. 317 E. 11th. Folk Victorian, c. 1890, C.

This two-story gabled ell residence is unremarkable. The windows are double hung with 1/1 glazing. The small stoop in the ell has a single wrought iron support for the flat roof.

97. 315 E. 11th. Folk Victorian, c. 1890, C.

Photo No. 29

This one-story residence has a large addition on the south side. The vinyl clad exterior walls of the gable front structure rise from a brick foundation. The windows are all double hung with 1/1 glazing. The front stoop is not covered and only a projecting drip cap ornament the surround. A transom light separates the top of the opening from the door.

98. 313 E. 11th. Folk Victorian, c. 1890, C.

This one-story residence has a wrap porch, vinyl clad exterior walls, a prominent front gable and rear cross gable. The porch has a concrete deck and five square wood supports for the hip roof. There are entries in the ell and in the front gable first floor. Windows are double hung, glazed 1/1.

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Narrative Statement of Significance

Summary

The East Spring Street Historic District meets Criterion A because it reflects the historical development of the river city of New Albany, Indiana. Primarily a residential district it also reflects the commercial growth of New Albany as a river port and shipping center. The city was founded early in the nineteenth century by courageous individuals who foresaw its potential. It has also been associated with its neighbor across the Ohio River, Louisville, Kentucky, at least from the late nineteenth century when substantial bridges allowed convenient crossing for railroads and carriages. In addition, the district demonstrates facilities which served the influx of German immigrants into the area, drawn to the community, like many others in Indiana by the commercial possibilities provided by the river access. The district also meets Criterion C since it contains an interesting collection of nineteenth and twentieth century domestic and institutional buildings. East Spring Street is a small historic district. Much of the fabric reflects the working and middle class residents whose labors served the many industries and commercial endeavors of the town. The beginning date for the Period of Significance, 1847, was chosen because it represents the earliest known construction date for the properties included within the district.

Statement of Significance

When three adventurous brothers, Joel, Nathaniel and Abner Scribner ventured down the Ohio in 1812- 1813 on a town-site hunting trip, the area around the Falls of the Ohio River was already well-known. George Rogers Clark had established the first settlement in 1778. From his base at Corn Island, pioneers moved inland to establish Louisville, Kentucky across the Ohio River in 1780. On the Indiana side, Clarksville was the first to be settled, in 1794, after Clark and his men were awarded 150,000 acres of the Northwest Territory in return for their military service against the British. By 1802, nearby Jeffersonville had been laid out as well. ¹

Nonetheless, the New England trio saw great potential in the land down river of the Falls. This natural barrier forced boats to await high water before venturing either up or down the waterway. Later, a canal would be constructed on the Louisville side of the river, but the New Albany site, down river of the canal, still stood to benefit.

¹Betty Lou Amster, *New Albany on the Ohio, Historical Review, 1813 - 1963*, New Albany, IN: Sesquicentennial Committee, 1963, pp. 12-13.

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The brothers visited Colonel John Paul who had purchased the 822 1/2 acre site in 1807. He wanted nearly \$10 an acre for the property, an exorbitant price when undeveloped government land was still available from the land office at \$2 an acre. The Scribners had high hopes for the place, though, and they scrimped and borrowed to meet the asking price of \$8,000 for the site.

They foresaw a New England town along the Ohio, but much work and sacrifice would be required before their dream became a reality. Fifty years after the Scribner family traveled to the site in the spring of 1813, Joel Scribner's son remembered that they landed at the foot of Upper (East) Fifth Street, later to be a ferry landing. He recalled:

“There were occupied cabins in the place .. The first ground cleared was on the south side of Main between Pearl and Bank on which four cabins were built ... The surface of the new town presented a very uninviting appearance. The timber was very heavy, the undergrowth very thick and the ground terribly uneven.”²

The Scribners named their town New Albany after the capital of New York State, near their former home. The village was laid out on the high ground above the river, and the first plat included the area from present day East(then called “Upper”) Fifth Street to West(then called “Lower”) Fifth Street and from the river north to Oak Street (above Spring). The surveyor was John Kennedy Graham (1783 - 1841), a native of Bedford county, Pennsylvania. In 1816 he was a delegate to the original Indiana state constitutional convention, and later served three terms as a member of the Indiana House and one in the state Senate. The area which contains the East Spring Street Historic District was part of a second wave of development, and begins just east of the original plat, on East Fifth.

In addition to the advantages of their location on the major water way of the new region, the Scribners hoped that the newly surveyed road which would connect to the old Buffalo Trace would give them an edge for travelers seeking a route to the territorial capital at Vincennes (to the northwest). While the heavily wooded site presented challenges to the developers, the ready availability of material for cabins, buildings and boats was a definite advantage. A newspaper advertisement placed by the Scribners in all the major eastern cities during the summer of 1813 boasted:

“The town...affords a beautiful and commodious harbor. ... The bank adjoining the river is high and not subject to inundations. ... [with] an extensive view up and down the river. There is a sufficient number of excellent and never failing springs... The advantages New Albany has ... are perhaps unrivaled by any on the Ohio, as it is immediately below all the dangers which boats and ships are subject to in passing over the Falls, and is the only eligible situation for a depot for all the exports and imports of a great part

²Ibid., p. 15.

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of the Territory and... while the river is low and the markets good, as well as when the water is high. From the vast quantity of excellent ship timber, the great abundance of iron ore, ... and the facility with which hemp is raised, ... this will be one of the best ports in the United States for the building of vessels as well as the loading them. ...³

In spite of the enthusiasm that the developers evinced for their new town, growth was slow at first, but steady. But the location was indeed strategic. For at least seven months of the year, the town was the head of navigation for the lower river, (still true in the late nineteenth century, according to an 1873 commentator). The Falls provided a barrier to navigation by steam boats except during periods of high water.⁴ During the first half of the nineteenth century, when much of Indiana was still densely forested, the rivers were the major traffic arteries.

Shipbuilding soon became an important industry along the banks of the Ohio at New Albany. As early as 1819, three steam boats were said to have been launched from the yards with three more in the stocks. One hundred and fifty houses, most of wood frame, had been built and the population was purportedly 1,000 souls, with a rapid growth projected, to meet the needs of the ship yards.⁵ Only a few brick buildings were constructed in the early years of the town, their number increasing with the town's prosperity.

Floyd County was first organized in 1819, and New Albany became the county seat. Later adjustments to the county boundaries increased its size, but New Albany retained its distinction as the center of county government. Between 1814 and 1830, the town mushroomed and the population doubled.

Between 1830 and 1867, the shipbuilding industry in New Albany fueled the town's growth, along with the increased economic activity generated by its shipping industry. The town had a bustling Market House during this era, with stalls leased from \$10 up. Steamboat traffic along the Ohio generated considerable business for the farmers as well as for the various merchants who had built stores in the downtown area. Boat building was in full swing, with 32 steamboats credited to the yards at New Albany up to the year 1836 (compared to 33 for

³Amster, p. 16.

⁴ C. W. Cottom, *New Albany, IN: Location & National Advantages for Manufacturing, Mechanical, Mercantile and General Trade Enterprises...*New Albany, IN: C. W. Cottom, 1873, p. 8.

⁵ Henry McMurtrie, *Sketches of Louisville and its Environs....* Louisville, KY: S. Penn, 1819, Reprinted 1969, Louisville, KY: G. R. Clark Press, p. 167.

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Louisville and 10 for Jeffersonville during the same period).⁶ The foundry of Morton & Cox was located near the shipyards to repair engines. The original establishment dated back to 1825. By 1843, it had been taken over by Lent, South and Shipman (later to be known as the 'Phoenix'). Later, in the 1850s, this foundry turned out two steamboat engines every month, as well as other types of iron equipment. During the period of steamboat building, other foundries also prospered along the Ohio at New Albany.⁷ The City Directory of 1856 indicated that 33 steamboats were built at the town between 1835 and 1840 (compared to 17 during the previous five years). Between 1840 and 1845, 54 were built; the five years to 1850 saw 69 constructed and 59 between 1850 and 1854, with an additional 37 in the two years to June of 1856.⁸ While virtually no fabric of these boat yards remains today, the ripple effect on the town of such activity was surely intense.

New Albany in 1845 had two fire companies and a hook and ladder company, City Hall was located on Main (High) Street between State and Pearl, the Courthouse on State between Spring & Market. There were eight churches (including two African-American churches), a Masonic Lodge and Odd Fellows, several banks and institutions of higher learning. By 1858, when the first St. Mary's German Church was built, the town had five fire houses plus a hook and ladder company. Two daily and weekly newspapers served the community.

As the century passed from mid to late, the little city below the Falls of the Ohio continued to prosper and grow, even in the shadow of sprawling Louisville across the river. It survived the Panic of 1837, the nation's first major economic crisis, as well as several cholera episodes which had devastated other river towns. Incorporated in 1839, by 1850 it had become among the first 100 cities in America, according to some sources. The same year, with a population of over 8,000 people it was the largest city in the state. The area which encompasses the East Spring Street Historic District was probably sparsely populated, however, since only two properties date to this era. After mid-century, in 1853, members of the First Presbyterian church of New Albany were called to form a third church in the community, recognizing the growth of a "new" suburb in the area. They met at a small house of worship on East 9th between Oak and Culbertson until the new church was built. The present structure at East 9th and East Spring Streets was dedicated as the Third Presbyterian Church in 1868. The building was sold to the First Baptist Church in 1919, who are the present owners.⁹

⁶Victor M. Bogle, *Nineteenth Century River Town, A Socio-Economic Study of New Albany, IN*. Boston, MA: Dissertation, Boston University, 1951, p. 52.

⁷*Ibid.*, pp. 116-117

⁸Grooms & Smiths, *New Albany City Directory and Business Mirror for 1856-57*, New Albany: A. C. Grooms, W. T. Smith, 1856, p. V.

⁹"*Brief History of the Presbyterian churches in New Albany from 1816-1988*, Unpublished MSS, New Albany Public Library.

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One of Indiana's first railroads, the New Albany and Salem (later part of the Monon Line) was completed from the town in 1851. Railroad shops for service and construction were located in the community. Plank roads linked Corydon to the west and Jeffersonville to the east and the road over the hills to the northwest was macadamized.¹⁰

While the city limits nearly doubled, the downtown continued to be the focus of commercial enterprise. The New Albany and Salem Railroad had been completed to Lake Michigan by 1856 and work on a direct line to Ohio was underway. The wharves and streets were paved and ship yards, foundries, mills and other manufacturing activities were thriving.¹¹

Although shipbuilding declined after the Civil War, New Albany's railroad connections and active shipping continued its economic development. New industries were founded. One of the most interesting was an early plate glass factory, the New Albany Glass Works, founded by John B. Ford and later purchased by a rival, the Star Glass Works owned by Washington C. DePauw. Mr. Ford moved to Pittsburgh and founded a company there which later became known as the Libby-Owens-Ford Glass Company. But New Albany retained the distinction of having the first large plate glass installed in a show window at 318 Pearl Street, in the downtown commercial sector. The plant in New Albany continued to grow along the river bank, under DePauw's direction.

During the latter part of the nineteenth century, the City of New Albany continued to grow. In 1873, a promotional booklet declared that the dollar value of the river trade at New Albany could be estimated at about seventeen million dollars (for 1872). In addition, the city could count railroad, manufacturing, mechanical, mercantile, livestock and produce as well as coal, minerals and other general trade among its economic assets. At this time New Albany was the terminus for three railroads, with several more granted rights-of-way or under construction. The population had grown to 20,000, many employed in the busy manufacturing sector which prospered thanks to the ready market access provided by easy river and rail transport. The city promoters touted the low taxes, reasonable rents and healthful climate as good reasons to locate in New Albany. The latter was the result, according to the promoters, of the absence of "ponds, swamps and stagnant water, the diversity of the soil, the high hills, open timber and living streams of pure water, and the generally equitable climate."¹²

It was obvious that the expansion of population would lead to increased housing, moving out from the central, original plat which included streets as far east as East 7th. East Spring Street was one of the first areas that

¹⁰ Amster, p. 32; Thayer, p. 11.

¹¹ Amster, p. 32; City Directory, 1856, p. IV.

¹² Cottom, pp.9-14.

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saw this development. While approximately twelve properties can be dated to the 1850-1875 era, a whopping 46 were probably built in the next quarter century, up to 1900. By the 1880s, New Albany was experiencing a "building boom". The New Albany Daily Ledger of March 3, 1887, enthused: "there is a genuine building boom in New Albany ... and piles of lumber and brick are scattered along the streets in all parts of the city." An 1886 Sanborn Map of the city shows the lumber yard of B. F. Cline, located between East (or Upper) 7th and 8th, on the north side of East (or upper) Market Street. On East 10th Street, between Market and Spring, the same map shows a large Brewery installation of J. Gebhard and Company, also within the East Spring Historic District. This complex included an Ice House, Fermenting Cellar, Storage and Grain Room, Wood House, Mash, Brew and Wash Room, and surprisingly, a Dance Hall. By 1891, Gebhard's had been replaced by Nevian's Ice company and by 1905 Cline's lumber company was replaced by homes. Today both industrial sites are occupied by residential buildings.

The wholesale business in the city was estimated at about six million dollars a year in 1873 and the retail trade at about 3 million dollars.¹³ Thanks to steam and street cars, and improved river crossings, New Albany was becoming a commuter home to those whose business interests were in Louisville, a practice which continues to this day.

New Albany's population during these bustling years at the end of the nineteenth century welcomed German, Irish, African-American and other ethnic groups. East Spring Street Historic District appears to have been a center of such diversity, with a population of German families in particular. Nearby the German Methodist Church on E. Fourth, had been constructed in 1861. The First Universalist Church had a building on the south side of Spring, between E. Third and E. Fourth during this era, which later would be purchased and remodeled by the New Albany Maennerchor Society. An 1873-74 City Directory lists a Turner Hall on the North side of Market Street between Upper 9th and 10th. Adjacent to the district, at this time was the Independent German-American School, located on the south side of East Market between Upper 8th and 9th.

The establishment of St. Mary's German Catholic Church, on East 8th and Spring, at the heart of the district was probably reflective of the second wave of German immigration. This influx came in the 1850s, after the unsuccessful revolution of 1848 in Germany. In 1850 an attempt was made to establish a German language newspaper in New Albany, but it was short-lived. By 1875, the *Deutsche Zeitung* had become a successful local newspaper for the German citizens of the city.¹⁴ While Floyd County was not the largest center for German settlement in Indiana, at approximately this time it had a respectable population of 1,649, the largest from Germany (942), then Baden and Bavaria (each had 143), then Prussia (142) with the balance from the

¹³ *Ibid.*, pp 26-27.

¹⁴ Floyd County Historical Society, *Historical Series of New Albany, No. 2*, New Albany, Union National Bank/ Floyd County Historical Society, n.d., p. 16.

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many other German speaking countries of Europe. The peak of German immigration into the U.S. came during 1882, when 250,000 persons arrived.¹⁵

The founding of a German Catholic Church in New Albany during the 1850s was the result of additional migration to the area and also reflected their desire for unity in the face of difficulty. The “Know Nothing” movement was active in Louisville in the 1850s, encouraging violence against Catholics of foreign birth. On “Bloody Monday”, August 6, 1855 more than 20 were killed.¹⁶ The idea for a German-speaking church was probably approved about this time, when local parishioners, Joseph J. Terstegge and Anton Koetter petitioned the Bishop. The Germans used the old Trinity Catholic frame church at East 7th and East Spring Street until a new church on E. Spring and 8th Streets was erected in 1858.¹⁷ The first priest was Father Alphons Munchina, followed by Father Joseph Weutz. By 1857, the energetic Father Eduard Maria Faller had arrived.¹⁸ He would later be important in the founding of St. Edwards Hospital nearby. Even this early, they established a brick school house near the future church. After the existing debts had been reduced, the parish, under the guidance of Father Faller, hired the architect, who had “directed the construction of the beautiful German Church in Hamilton, Ohio”. The church would be “built in the Byzantine style, 120 ‘ long, 54’ wide and 32’ high.” It would have a massive limestone foundation, and the highest bell tower in New Albany, at 135 feet.¹⁹ The distinguished architect, Ludwig Reidinger, a brother of Canon Riedinger of the Cathedral of Speyer, designed the new church in the Romanesque Style.²⁰ Eventually, the German Catholics of New Albany owned the entire block, and part of the adjacent block. They constructed a five story academy for girls, operated by the Sisters of St. Francis of Oldenberg, a masonry Rectory, and a school for boys. Today, the Church, enlarged and faced with cast stone block, and the rectory survive within the District.

The East Spring Street Historic District was a busy combination of enterprise and domestic activity during the last decades of the nineteenth century and into the first of the twentieth. An 1884-5 City Directory lists a number of commercial enterprises within its small boundary, including Alois Miller’s Saloon and another operated by A. Scharf. Frank Fenger sold cigars in his shop at the corner of East Spring and East 7th streets. A

¹⁵Taylor & McBirney, *Peopling Indiana*, Pp. 150-151, 162.

¹⁶Schmitt, *Loose Leaves*, pp. 92-93

¹⁷Jochum, *St. Mary’s Congregation, New Albany, In, 1858 to 1933*, p. 15.

¹⁸Schmitt, *Loose Leaves*, p. 87

¹⁹ *Ibid.*, p.90

²⁰*Ibid.*, p. 94

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local butcher was Charles Treser, and W. and J. T. Banes, along with Craig Gifford advertised carpentering skills. Gerhard Brown had a bakery at 124 East Market as well as Mrs. Margaret Heimberger at East Market and East 9th Streets. Four retail grocers included Sylvester Bir, Thomas Dowd, Frederick Platt and John Scharf (adjacent to the edge of the district). Mrs. Mary Copeland sold notions on East Market between 10th and 11th Streets, and Herley & Schmitt advertised Marble and stone work at East Spring and East 6th Streets. Professional offices, were also present at this time, with three physicians and surgeons located within the district.

By 1885, the parishioners of St. Mary's Catholic Church had decided to enlarge the facility. Their schools were active and an enlargement was appropriate. The foundation for the enlargement was finished by the end of the year under the guidance of their priest, Father Klein. But Father Klein was killed in a tragic accident in June of the following year. His replacement was the parish's former beloved priest, Father Faller, who returned to guide the congregation in July of 1886. He saw the renovation and enlargement completed and by November, had personally paid off the debt, so that the church could be consecrated.²¹ The renovated church was now 164 feet long, 56 feet wide and 38 feet high. Sermons at the consecration, which lasted four hours were delivered in both English and German.²²

Father Faller, returning to the community at the age of 62, would prove a boon to its institutions, and would be instrumental in establishing St. Edwards Hospital, which operated for many years within the East Spring Street Historic District. Although there had been various attempts at founding a hospital in New Albany, none had proved permanently successful until the intervention of Father Edward M. Faller in 1901. The priest donated some of his own funds to get the project underway. Other citizens, societies and physicians raised the hospital funds and in grateful appreciation, named the institution after Father Faller's patron, St. Edward, King and Confessor. The cornerstone was laid in May of 1901 and the completed building was dedicated in April of 1902. It had 61 private rooms, and twelve wards, accommodating 100 patients.²³ Father Faller's contribution was truly instrumental. Local doctors and citizens had been able to raise only \$3,000 for the hospital. A local physician, Dr. John H. Lemmon had purchased a brick house on the Spring Street and East 7th Street site for \$15,000. Later he sold it to the Sisters of St. Francis for the purpose of operating a hospital for \$9,000. The latter amount had been donated to the cause by Father Faller. In order to meet the construction needs, Father

²¹Jochum, pp. 19-21.

²²Ibid, P. 19

²³*Souvenir of the 50th Anniversary of St. Edwards Hospital, New Albany, IN, 1901-1951*, New Albany Public Library.

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Faller also donated \$20,000.²⁴ Soon after 1903, Floyd County began to contribute \$1,500 yearly to help support the hospital, this continued until changes in the Welfare system replaced this funding with individual reimbursements.²⁵ Over the years, the hospital would be enlarged, including additions in 1921 and 1930. In 1962, the Spring Street facade was remodeled.

At the close of the century, New Albany continued to prosper, but not as dramatically. The American Plate Glass Works employed over 1,200 workers and covered 30 acres along the river, but the discovery of natural gas in the east-central part of the state had begun to erode its business. While there was a slight increase of the population in 1890, by 1900 it had reverted to about 20,000.²⁶ Seven plywood and veneer industries replaced the depleted glass works, to provide employment and economic vitality for the city between 1898 and 1923. With the still abundant sources of natural timber close by and excellent water and rail transportation, this growth was not surprising.

The Great Depression of the 1930s affected the city's economy, as it did the rest of the country. Adding to these woes was the tragedy of the 1937 flood, which caused extensive damage up and down the river. The end of December, 1936 saw moderate to heavy rainfall in the Ohio valley. A slight economic upturn had begun in Southern Indiana, thanks to the efforts of the Roosevelt administration's New Deal. Factories in Evansville and Louisville were humming. But the rain continued. By January first the Wabash River was at flood stage and the Ohio River was receiving flood water from all its major tributaries. Simultaneously, a peculiar weather pattern created a stationery mass of tropical air masses, saturated with water. These fecund clouds, trapped between two walls of cold air, dropped 165,000,000,000 tons of rain before January of 1937 had run its course. The flood which resulted broke all previous records. On January 26, the Ohio River at Cincinnati crested at 80 feet, a soaring 28 feet above flood stage. The previous high of 71.1 had been recorded in 1884. In Louisville, across the river from New Albany, the flood height was greater than at any other place, up river or down. The stages were about 30 feet above flood level, and more than 11 feet above the highest ever recorded.²⁷ Of the states along the river, Indiana was second only to Kentucky in the number of livestock lost and property damaged. 137 human lives lost could be either directly or indirectly related to the disaster. Nearly four-fifths

²⁴Randall, Mark B., *The early History of St. Edwards Hospital*, MSS, University of Louisville, 1990, p. 4

²⁵*Souvenir*.

²⁶ Thayer, pp. 11-12.

²⁷American Red Cross, "Ohio-Mississippi Valley Flood Disaster Report of 1937, Report of relief operations of the American Red Cross. Washington DC: The American Red Cross, c. 1938 (In the collection of the New Albany Public Library), pp.9-18.

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of the city of New Albany was under water at the January 27th crest.²⁸

St. Edwards Hospital had survived a tornado in 1917 and the 1937 flood. The flood waters came to within four feet of the front door, but the Sisters were able to care for many flood victims who were brought in by rowboat.

New Albany and the East Spring Street District survived the economic difficulties of the Depression which were somewhat relieved by the new jobs created by World War II production. But by the late 1950s, a shortage of Sisters to staff St. Edwards hospital and high costs for improvements to meet the requirements of changing hospital standards created a crisis. The hospital was scheduled to close. By this time it had 135 beds, compared to the 70 bed Floyd County Memorial Hospital.²⁹ By the summer of 1962, the hospital, which had operated for nearly 60 years was closed and the front portion of the building was removed, leaving the balance of the structure which would serve until 1999 as the Providence retirement home operated by Catholic Sisters. The front of the building and other areas were remodeled. Plans for its reuse as affordable housing began in 1999. The building is significant as a health care facility which has operated for over 90 years, providing a variety of services as hospital and retirement center.

The institutional buildings, as well as the residential structures which complete the East Spring Street Historic District exemplify the commercial growth of the city, and the resultant desires of the population for more gracious residential streets and homes, churches and up to date health care facilities. Thus the district qualifies for the National Register under Criterion A because it is an expression of this growth and development. In addition, the diverse nature of the population, including the influx of a German speaking population is demonstrated by the institutions which served this and other groups, and by the increased enlargements and improvements which they engendered.

²⁸*Louisville Courier-Journal*, February 11, 1937, p. 3.

²⁹*New Albany Valley News*, November 12, 1959

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Architecture

Although it is small, the East Spring Street Historic District possesses a number of fine examples of architectural styles which were popular during the mid-late nineteenth and early twentieth centuries. The Romanesque Revival style is demonstrated by St. Mary's Catholic Church. The original 1858 building, of brick was sensitively enlarged in 1886 and interior decorations included several cathedral glass windows, rose windows and numerous paintings and statuary. The latter were created by artists from Chicago, by a Mr. Thien of Cincinnati, E. Humbrecht of Covington and the Mayer Art Institute in Munich³⁰ The church was remodeled sometime after the turn of the century by the application of cast block veneer, however the striking bell tower and its decorative elements have remained, as have the main entrance and windows, along with much of the interior. Thus, this building demonstrates the changing pattern of design elements, but retains a high degree of integrity and thus contributes to the architectural significance of the district.

The Third Presbyterian Church, another Romanesque Revival building, also contributes to the architectural quality of the district. This church evinces a number of Renaissance Revival details, and a high degree of craftsmanship in the stone work with which it is replete. The distinctive round arched windows with their upper rose windows are reminiscent of European examples especially from Rome. The contemporary, International Style addition is joined to the older building by a discrete link, set back from both buildings. Thus, each era has its own design statement to make, but their juncture is sensitive. They both contribute to the architectural mix which is present in the District. The spectrum of architecture is well demonstrated.

³⁰ Schmitt, pp. 153-155.

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Another non-residential building which demonstrates significant architectural design is the structure at 601 East Spring Street. Built in the Art Deco style, it features dressed and decorative limestone along the entire front and side elevations and a wonderfully constructed entry bay.

Among residential buildings, the earliest for which we have a documented date is the Greek Revival/ Italianate Mitchell-Wolf-Easley house at 613 East Spring Street. This building has outstanding detailing and brickwork, as well as a high degree of craftsmanship in the stone work. Other examples of the style include houses at 611, 619, 1015 and 1006 East Spring Street.

An outstanding example of the Italianate Style can be found at 315 E. 9th Street, which is a statuesque, two story brick and limestone building. Other examples include more modest structures, many combined with Greek Revival or Federal elements.

The Federal Style is only represented by a few examples. Most notable of these is a building which combines several styles, the John Connor house/Masonic Lodge at 805 East Market. In addition, a more modest, but well preserved example of this simple style can be found in the brick residence at 911 East Market.

Another very interesting, well constructed and designed residence is the building at 1001 East Spring Street. This is the only Free Classic building in the district, but it demonstrates the style to an excellent degree.

The largest group of examples within the district are of the Queen Anne Style, and these range from reasonably high style to extremely modest, but most fall within the middle range and demonstrate the upward mobility of the middle class which is indicative of the District. A typical example is found at 319 East Spring Street.

The second largest group of buildings represented are Craftsman/ Bungalows. Here too we see a wide range, but an interesting example, in brick, with Classical Revival detailing can be seen at 907 East Spring Street.

The quality of the architecture, and its ability to demonstrate several specific styles, as interpreted in a small, Indiana river city adds greatly to the significance of the district. These examples contribute to the eligibility of the East Spring Street Historic District through meeting the requirements of Criterion C.

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Verbal Boundary Description

Beginning at the south east corner of East Spring and East 5th Streets, follow the east side of East 5th Street south to the north east corner of East 5th and East Market Streets, thence turning east, and following the north side of East Market Street to its juncture with East 11th Street. Turning north along the west side of East 11th Street, continue to the east/west alley north of East Spring Street and turn west, following along this alley to its juncture with East 10th Street and jogging slightly south, follow the east west alley north of East Spring Street to its juncture with East 9th Street. Continuing in the same direction, follow the northern property line of 417 East 9th and pass in a straight line through the alley west of East 9th Street, continuing in the same direction to the juncture of East 8th Street, thence, turn north to a point opposite the north edge of St. Mary's Roman Catholic Church and Rectory, and continue west to the alley west of East 8th Street. At this alley, turn north, to the south side of East Elm Street, and turn west, following along this side of the street, to the juncture with East 7th Street, thence turn south to a point opposite the north property lines of 623, 619 and 613 East Spring Street. Continue west along these property lines to the alley west of East 7th Street, and, following the same line, along the north property lines of 611 and 601 East Spring Street to East 6th Street, thence turning south along the east side of this street to East Spring Street, thence turning west, following along the south side of this street to the place of beginning.

Boundary Justification

The boundary of East Spring Street Historic District begins opposite the Downtown Historic District, along East 5th Street. It encompasses historic properties along East Spring Street, west to East 11th Street, when the nature of the residential development begins to change, and to reflect a slightly different character. East 11th Street is a logical boundary, a busy street, and the first to part from the regular grid which characterizes the rest of the district and much of the downtown.

The balance of the district is located along the north side of East Market and the north/south streets which fall between these two major arteries. Beginning at East 7th Street, the south side of East Market is part of the Mansion Row Historic District. Thus, this portion of a late nineteenth century suburb, is closely related to both the Downtown and Mansion Row Historic Districts, but has a clear distinction from them.

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Photographs

The following information is the same for all photographs unless otherwise indicated:

1. East Spring Street Historic District
2. Floyd County, Indiana
3. Photographers: Camille B. Fife & John Warner, The Westerly Group, Inc.
4. Summer/Fall 2001.
5. Division of Historic Preservation & Archaeology, DNR, 402 W. Washington Street, Indianapolis, Indiana 46204.

1. 510 E. Spring Street
6. A view looking south east toward the north facade of 510 E. Spring St.
7. Photo No. 1 of 50

1. 601 E. Spring Street
6. Looking north east, this is a view of the limestone, Art Deco facade of the building at 601 E. Spring St.
7. Photo No. 2 of 50

1. 611 East Spring Street
6. An image, looking north west, toward the south facade of 611 East Spring Street.
7. Photo No. 3 of 50

1. 613 E. Spring Street
6. View looking north at the main entrance of the building.
7. Photo No. 4 of 50

1. 620 E. Spring Street
6. This view, looking due south, shows the porch and main elevation of the building.
7. Photo No. 5 of 50

1. 623 E. Spring Street
6. Looking north west toward the corner facade of this commercial building with a modern facade.
7. Photo No. 6 of 50

1. 705 E. Spring Street
6. View looking north east toward the Spring street elevation of the building.
7. Photo No. 7 of 50

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1. 624 E. Spring Street

6. Looking South west toward the East Spring Street facade of the building.

7. Photo No. 8 of 50

1. 708 E. Spring Street.

6. Photo looking south west toward the front facade of the building.

7. Photo No. 9 of 50

1. St. Mary's Roman Catholic Church, 719 E. Spring Street

6. An image looking north, showing the front facade of the church and the tower.

7. Photo No. 10 of 50

1. Masonic Lodge, East Spring Street elevation

6. This image, looking south, shows the rear addition to the building at 805 E. Market, known historically as the John Connor house.

7. Photo No. 11 of 50

1. 813, 820-922 East Spring Street

6. This image shows the streetscape, looking east along E. Spring Street. Several properties are visible. The Third Presbyterian Church (now First Baptist) is in the left foreground.

7. Photo No. 12 of 50

1. 813 East Spring Street

6. Looking north west, this image shows the front and side elevations of the Third Presbyterian Church, along with a small portion of the newer educational wing.

7. Photo No. 13 of 50

1. 813, 811, 719 East Spring Street

6. This photograph, shows the streetscape, from the Third Presbyterian Church, looking west along East Spring Street.

7. Photo No. 14 of 50

1. 323 East 9th Street

6. This photograph, looking west shows the front facade of this building which also has an address on E. Spring Street.

7. Photo No. 15 of 50

1. 321 East 9th Street

6. Looking west, north west, toward the front facade of this Queen Anne building.

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7. Photo No. 16 of 50

1. 319 East 9th Street

6. Looking west, south west, this image shows the open porch and interesting window treatments of this building.

7. Photo No. 17 of 50

1. 907 East Spring Street

6. Looking North east, this photograph demonstrates the detailing of this brown brick home.

7. Photo No. 18 of 50

1. 902 East Spring Street

6. This image, looking south east shows the front and side elevations of the building plus part of 908.

7. Photo No. 19 of 50

1. 908 East Spring Street

6. Looking south east, this photo shows the front and side facades of the building.

7. Photo No. 20 of 50

1. 920 East Spring Street

6. This photo, looking south east, shows the bungalow characteristics of the building and part of its neighbor.

7. Photo No. 21 of 50

1. 919 East Spring Street

6. An image, looking north east and showing the front and side elevations of this building.

7. Photo No. 22 of 50

1. 922 East Spring Street

6. An image, looking south west, toward this typical bungalow.

7. Photo No. 23 of 50

1. 317 East 10th Street

6. Looking west, south west, this image reveals the decorative spook work and other details of this building.

7. Photo No. 24 of 50

1. 318 East 10th Street

6. Looking east, south east, this photo shows the fine detail on this narrow Victorian era house.

7. Photo No. 25 of 50

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1. 1001 East Spring Street

6. Looking east, north east toward the west elevation of this statuesque brick building.

7. Photo No. 26 of 50

1. 1010 East Spring Street

6. An image looking south, south east toward the front facade of the building.

7. Photo No. 27 of 50

1. 1011 East Spring Street

6. This photo, looking north east, shows several houses on either side of 1011 E. Spring St.

7. Photo No. 28 of 50

1. 315 East 11th Street

6. Looking west toward the front facade of this small cottage.

7. Photo No. 29 of 50

1. 1019 East Market Street

6. Looking north west, this photo depicts one of several small Folk Victorian/Shotgun houses in the District.

7. Photo No. 30 of 50

1. 1013 East Market Street

6. Looking north, this image shows one of several bungalows typical of the District.

7. Photo No. 31 of 50

1. 1007 East Market Street

6. Looking due north toward the front and side elevations of this building.

7. Photo No. 32 of 50

1. 1001 East Market Street

6. Looking north, north east, this shows the front and side facades of the building.

7. Photo No. 33 of 50

1. 309-311 East 10th Street

6. Looking west, south west, this image shows the front facade of this apartment building.

7. Photo No. 34 of 50

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1. 915 East Market Street

6. An image looking north west, toward the ell-plan facade of this large building with an extensive verandah.

7. Photo No. 35 of 50

1. 913 East market Street

6. Looking north, this image shows an interesting, high pitched gable front residence.

7. Photo No. 36 of 50

1. 911 East Market Street

6. Looking north, north east, this photograph depicts an early structure in the district with a deeply recessed main entry.

7. Photo No. 37 of 50

1. 905 East Market Street

6. An image, looking north, north east toward the main facade of this building, with the earlier structure visible in the background.

7. Photo No. 38 of 50

1. 315 East 9th Street

6. Photo image looking west, toward the main facade of this outstanding Italianate house.

7. Photo No. 39 of 50

1. 308 East 9th Street

6. Looking west, south west toward the front facade of this residence.

7. Photo No. 40 of 50

1. 805 East Market Street, Masonic Lodge, John Connor House

6. This photo image, looking north, shows the south facade of the building, along with some of the front part of the site, including the stone and iron fence.

7. Photo No. 41 of 50

1. 719 East Market Street

6. Looking north, this photograph shows the front porch and main facade of the building.

7. Photo No. 42 of 50

1. 713-715 East Market Street

6. Looking north, north west, an image of the building showing its porch, main facade and rear porch.

7. Photo No. 43 of 50

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1. 709 East Market Street

6. An image looking north toward the front elevation of the building and showing part of its neighbors.

7. Photo No. 44 of 50

1. 703-705 East Market Street

6. Looking north east, this image shows the front and side elevations of this two and a half story home.

7. Photo No. 45 of 50

1. 312 East Market Street

6. Looking south east, toward the front and side elevations of the building.

7. Photo No. 46 of 50

1. 615-613 East Market Street

6. This photograph, looking north east shows the front facade of this building and its neighbor to the east.

7. Photo No. 47 of 50

1. 601 East Market Street

6. Looking north, north east at the double building, joined by a link, at 601 E. Market.

7. Photo No. 48 of 50

1. 515, 517 East Market Street

6. Three buildings along East Market St. can be seen in this image, looking north east. 515 is in the center.

7. Photo No. 49 of 50

1. 505 - 517 East Market Street

6. This streetscape, looking north east along East Market, shows six homes within the district.

7. Photo No. 50 of 50.