1. NAME OF PROPERTY

Historic Name: **NEW HARMONY**

Other Name/Site Number: Harmony, New Harmonie, New Harmony Historic District

2. LOCATION

Street & Number: Roughly bounded by North, West, South, and East streets plus the parcel at 1239 Main Street containing the Harmonist Labyrinth

Not for publication: N/A
Vicinity: N/A

City/Town: New Harmony

State: Indiana County: Posey Code: 129 Zip Code: 47631

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	x	Building(s):	
Public-Local:	x	District:	x
Public-State:	x	Site:	
Public-Federal	x	Structure:	
		Object:	

Number of Resources within Property

Contributing	Noncontributing
50	98 buildings
7	1 sites
2	0 structures
0	0 objects
59	99 Total

Number of Contributing Resources Previously Listed in the National Register: 28

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain)

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	DOMESTIC	Sub:	single dwelling
	DOMESTIC		multiple dwelling
	FUNERARY		cemetery
	AGRICULTURE		storage
	AGRICULTURE		agriculture
	INDUSTRY		manufacturing facility
	EDUCATION		research facility
Current:	DOMESTIC	Sub:	single dwelling
	COMMERCE		specialty store
	RECREATION & CULTURE		museum
	RELIGION		religious facility
	GOVERNMENT		municipal building

7. DESCRIPTION

Architectural Classification:	Other:	Harmonist
	Early Republic:	Federal
	Mid-19th Century:	Greek Revival
		Gothic Revival

Materials:

Foundation:	brick
Walls:	wood
	brick
Roof:	wood
	asphalt
	stone
Other:	

Describe Present and Historic Physical Appearance.

The expanded New Harmony National Historic Landmark district occupies approximately the northwest quadrant of the current town of New Harmony (pop. 916). The town, situated on a flat tract of land overlooking the Wabash River, is surrounded by fertile, rolling farmland and is located 29 miles from Evansville, Indiana, the largest city in the southwest corner of the state.

The followers of George Rapp (referred to here as Harmonists) founded and laid out New Harmony in 1814. If the William Pickering map of the Town of New Harmonie dated November 5, 1824 is accurate, it provides some insight into the plan developed for this settlement along the Wabash. The plat was almost perfectly square with North, East, South, and West streets providing the circulation perimeter. Four north-south streets (West, Main, Brewery and East) were intersected by six east-west streets (North, Granary, Church, Tavern, Steam Mill and South) creating rectangular blocks. Fields, orchards, vineyard, cemetery, stables, and some industrial activities were located beyond the perimeter. In 1824 East Street did not extend north beyond Granary Street, nor North Street extend east beyond Brewery Street to complete the grid.

Today, the original Harmonist street plan is intact, although North and East Streets now intersect. Residences have replaced the open fields and vineyard to the east of the original grid and the New Harmony Inn and Red Geranium Enterprises consume the land north of North Street. A portion of the land south of South Street is still in garden and nursery use. The paved portion of the streets ranges in width from approximately 24 to 40 feet. With the exception of the commercial sections along Church and Main streets, the pavement is typically bordered by gravel or grass shoulders rather than curbed sidewalks. Mature trees that provide a canopy of shade border the streets in residential areas.

Most residences in the district range from one to two stories in height and are set back from the edge of the street in shallow yards. Many of the remaining Harmonist houses are two to two-and-one-half stories tall built directly at the sidewalk. The commercial buildings in the district, also built directly at the sidewalk, range from one to three stories in height. Locally made brick was used to build many structures throughout the town. The hand-made brick was especially notable in the later Harmonist buildings. Earlier Harmonist buildings and other houses of the Owenite period were of frame construction sheathed in poplar siding.

Stylistically, properties within the district range from Harmonist log construction to twentieth century styles. The Harmonist construction can be divided roughly into three phases: 1814-1818 log construction; 1818-1822 clapboard frame construction; 1822-24 brick. The Owenites did not build in a distinct style but adopted residential forms and styles generally found throughout the states in the first half of the nineteenth century.

Harmonist building at New Harmony continued practices used in Pennsylvania. The first buildings were of log construction, a building tradition the Harmonists had become acquainted with after arriving on American soil and not one they brought with them Wurttemberg. Once they began constructing two-story frame and brick residences, all followed the same three-room plan, a variation of the traditional German hall-kitchen house, the *flurkuchenhaus*.[1] Generally speaking, the *flurkuchenhaus* form had a three-room plan – kitchen, parlor, and chamber – organized around a central chimney. The kitchen was the principal room and occupied approximately half of the total area. A *stube*, or parlor was the second largest space and was heated by a stove whose flue fed into the central chimney. A small *kammer* or chamber occupied the remainder of the plan. Access to the second floor was gained by a tight stairway in the corner of the kitchen. Harmonists maintained the three-room format but instead of entering directly into the largest room, one entered an entry hall that acted

[1] see John D. Milner, "Germanic Architecture in the New World", *JSAH* xxxiv no. 4, December 1975.

as a cold air lock. This room also contained the stair leading to two bedchambers on the second floor. The entry hall gave access to both a kitchen of approximately the same size and the parlor, which in the Harmonist plan was the largest first floor space. The entrance to the house was centrally located on the gable end. Centrally located hearths heated the houses with cast iron stoves set against the interior parlor wall.

Frame houses were sheathed with poplar weatherboard that butted into vertical corner boards. Sheathing was typically beaded which yielded a finer appearance to each board but was done as much for the practical benefit of water runoff. Window openings in frame residences were small in relation to wall surface and were filled with six-over- The Harmonists used a system of standardized timber elements for their frame buildings that were numbered at the mill for ease in assembly. According to Don Blair, the requisite number of timber pieces was delivered to the building site where the numbering system streamlined the framing process.[2] Once the building was framed, exterior and interior walls were insulated with soft brick. The frame residences at Brewery and Tavern, and on Steam Mill Street that have exposed sections of the frame and insulation under the clapboard demonstrate this practice.

In both frame and brick dwellings, "Dutch Biscuits" were used for insulation. Typically, the first and second floor ceilings were insulated with these devices made by wrapping 1" x 4" x 18" pieces of wood with a mixture of clay and straw. Once they were inserted into grooves in the ceiling joists, a layer of clay covered the tops of the biscuits and plaster was applied directly to the underside. Interior walls and ceilings, once plastered, were whitewashed.

The Ludwig Epple House at 520 Granary Street is an excellent example of two-story, frame Harmonist construction. It is one of several Harmonist properties not included in the original NHL designation. It was individually listed in the National Register in 1984. At the time of its listing, the house was divided into three apartments and its short, Harmonist windows had been replaced by more traditional six-over-six sash. Since then, its original exterior appearance has been restored. The typical floor plan, which had survived the conversion to apartments with minor changes, has re-emerged. A one-story, board-and-batten addition added in the early 20th century, remains the primary evidence of changes over time.

In general, the Harmonists introduced brick residential construction to their Indiana community between 1822 – 24. Don Blair has noted several interesting modifications to the standardized residential format as a result of the change in building material.[3] The George Bentel House at the northeast corner of Brewery and Granary streets, listed in the National Register in 1984 but not included in the original NHL designation, is a good example of Harmonist brick construction. Similarly, the home of Harmonist shoemaker, Mattias Scholle at Brewery and Tavern streets, also not part of the original NHL designation, is a good example of the type.

Although information about new construction during the early Owenite years is limited, it is known that several public and private buildings were constructed during the late 1820s and early 1830s. This construction did not have the clear ethnic character exhibited in the Harmonist buildings and falls solidly within the architectural mainstream found throughout Indiana and the rest of the Northwest Territory. Architecturally, residences built between 1830-1867 reflect general nineteenth century stylistic trends. For example, the Gothic Revival cottage at 531 North Street (photo 2) is a good example of a modest interpretation of a Downingesque cottage that appeared throughout the Midwest after 1840. Its sidelighted/transomed entrance reveals its builder's reluctance to shed earlier stylistic ideas.

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[2] Don Blair, *Harmonist Construction,* Indiana Historical Society, v. 23, n. 2, p. 57.
[3] op. cit. p. 53.

The Number 1 School House, also constructed in 1826, was a two-story, hipped roof structure. Its general configuration is suggested in David Dale Owen's pencil sketch dated August 12, 1830. The one-and-one-half story, frame house John Beal built c. 1829 (far left in photo 10) re-using materials from a previous building, has an almost Cape Cod profile rather than the distinctive Harmonist shape. Stylistically, it reflects the detailing of the Federal/Greek Revival styles. It is known that Beal, who taught carpentry in William Maclure's School of Industry, made repairs to a number of the Harmonist dwellings in the community.

The two-story, brick "1830 House" at the southwest corner of Brewery and Tavern streets (photo 12) has an unusual, asymmetrical plan giving it almost the appearance of row house construction while stylistically, its chaste Federal appearance is not unlike residential buildings found in other southern Indiana communities. Its significance to the NHL expansion is its association with two of Robert Owen's sons.

New Harmony residential buildings of the mid-nineteenth century also demonstrate that traditional plan types were brought to the community with the continual influx of settlers into Indiana. The Lichtenberger House at 315 North Street (photo 5, far right) is a Georgian double-pile house possibly introduced from the Chesapeake region. The I-house form was transported from the upland south into Indiana where it became a very popular residential form. Although several variations of the type appeared, all were characterized by a two-story height, three to seven bay width and one room depth. All had gabled roofs whose ridge ran parallel to the wide elevation.

In 1826 the "Commissary" was built on Steam Mill Street. An early twentieth century photograph indicates this building was a two-and-one-half story, brick, gambrel roof structure with a two-story rear wing.[4] Stylistically, the building exhibits a combination of influences from late Georgian to Greek Revival. The side hall plan was not uncommon in southern Indiana in the early nineteenth century. Typically in this plan type, the transomed-side lighted doorway gave access to a hallway running front-to-back through the main section. A stairway just inside the entry would rise to a landing and then back on itself to the second floor. That circulation use for the left side of the house would account for the lack of windows in the south elevation and address the speculation that a mirror image of the front section was never completed. The right side of the building was given monumentality by the paired chimneys joined by a parapet wall. These would have served both front and rear parlors on the ground floor and two chambers on the second floor. A dining room, if the building contained one, most likely was located on the first level of the rear wing. The heavy lintels above all openings which, may have been stone or simply painted brick, were tapered downward giving them a more Georgian than Greek Revival character. Except for the gambrel roof, the building was similar to the Jeremiah Sullivan House in Madison, Indiana. The rear wing of that residence is offset to permit a two-story porch and its elegant main entrance is decidedly more Federal style but the overall massing is otherwise quite similar. Regrettably, the Commissary was demolished in the early 20th century.

The Chadwick-Fretageot house, built in 1830 at the northwest corner of Main and Steam Mill streets (photos 17, 18) by Johnson and Bondsley, is a two-story, brick, hipped roof building. Its general proportion and the size of its openings are quite similar to that of the "1830 House" built by the same contractors. Its significance to the NHL expansion is its association with Marie Duclos Fretageot, one of the most influential passengers on New Harmony's 'Boatload of Knowledge".

The vast majority of properties in the district has been well maintained and has excellent architectural integrity. However, for purposes of this district expansion, only those resources dating before 1867 with good integrity will be considered as contributing to the Harmonist-Owenite community. The boundaries of the expanded

[4] Carmony and Elliott, p. 220.

district have been established to include the original Harmonist grid plan plus sixteen (16) already NHL-designated or new contributing resources (Duclos house, Barrett-Gate house, David Lenz house, Macluria log house, Lichtenberger house at 315 North St., five log buildings at 301 West St., 346 Granary Street, Fauntleroy house and barn, Harmonist Cemetery, the cemetery wall, the Harmonist Rope Walk, the Lichtenberger house at 517 West St., and the Schnee-Ribeyre-Elliott house) just outside the grid.

The existing National Historic Landmark designation includes discontiguous groupings of twenty eight (28) resources, all of which lie within the expansion area with the exception of the Harmonist Labyrinth which is located south of town. These twenty-eight resources are comprised of twenty-two (22) buildings; one (1) structure - the wall around the cemetery; four (4) sites – the Harmonist cemetery, the Thomas Say gravesite, the Harmonist Ropewalk, and the Labyrinth; and no (0) objects. This expansion of the National Historic Landmark district will add thirty-two (32) contributing resources from the Harmonist-Owenite era. These include twenty-eight (28) buildings, one (1)structure – the road grid delineating the town plan and three (3) sites – the site of the Harmonist churches, the site of Harmonist Community House #3, and the site of the Harmonist Shoe Factory / David Dale Owen's Second Laboratory. It will also add one hundred thirteen (113) noncontributing resources built since the end of the Harmonist-Owenite period of the town's history and outside the period of significance (1814-1867) for the NHL designation.

The following catalog identifies all properties within the proposed NHL District Boundary Increase, giving historic name where available, address, whether or not the property contributes to the NHL district, and indication that the property is already part of the NHL designation where applicable.

List of Contributing and Non-contributing Resources

North side of North Street

Macluria Log House, 324 North Street, contributing (part of existing NHL designation)
1775 hewn log, one-and-one-half story dogtrot residence. This building currently has concrete chinking, central breezeway passage with plank decking, end gable wood shingle roof, stone wall chimneys, 6 over 6 replacement windows, two batten wood door entries off passage, rear shed roof porch with log supports and plank decking raised on stone.

David Lenz House, 324 North Street, contributing (part of existing NHL designation)
c. 1822 timber frame, two-story Harmonist residence with beaded clapboard siding. The wood shingle, end gable roof is oriented east west with entrance on the west end. Windows are 6 over 6 lights. A shed roof addition with non-beaded clapboard projects from the north side.

Barrett-Gate House, 500 North Street, contributing (photo 3)
1814 hewn log, two-story Harmonist residence with a two-and-one-half story stack house addition on the east side. The log section is set back from the street and the stack addition built at the sidewalk. The wood shingle, end gable roofs of both sections are oriented east west with the entrance on the south elevation of the log portion. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

Duclos House, 512 North Street, contributing
This is a one-story, double pile residence built about 1840. This building was constructed during the Owenite

era, is representative of residential construction during that period and contributes to the national significance of the district.
South side of North Street

Lichtenberger House, 315 North Street, contributing (photo 5 far right)
1867 two-story, Greek Revival residence with clapboard siding. The wood shingle, end gable roof has cornice returns on the gable ends. The house has an end chimney double pile plan with a one-story porch supported by box columns centrally located on the entrance façade. A two-story gabled wing extends from the east side of the house. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

Wheatcroft House, 403 North Street, contributing (part of the existing NHL designation)
1841, one-story, wood frame residence with wood shingle hipped roof is sited so that it has a shallow front yard and moderate side yard. A gable front outbuilding is also on the property.

Carol's Garden, 407 North Street, non-contributing site
1982 contemporary landscape that includes round paths, flowering plants, surrounded by a fence of untreated wood. Artwork in the garden includes *Carol Owen Coleman's Fountain of Life* and accompanying benches at east and west ends by David L. Rodger; also *For Carol* by Carroll Harris Simms.

Owen Community House, 421 North Street, contributing (photo 4)
c. 1840 one-and-one-half story gable front, brick residence. The house has a side orientation, gabled asphalt roof, a modern entry with a wood shingle overhang, 6 over 6 windows with stone sills and lintels, and two gabled rear additions; one of brick, the other clapboard sided frame construction. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

517 North Street, non-contributing (outside period of significance)
c. 1910 one-story, frame bungalow with clapboard siding. The house has a cross-gabled asphalt roof, central chimney, a gabled front porch. There is a transverse frame barn on the property.

523 North Street, non-contributing (outside period of significance)
c.1880 one-and-one-half story central chimney, frame house with clapboard siding.

531 North Street, contributing (photo 2)
c. 1860 one-and-one-half story, central passage, frame residence with Gothic Revival features. A steeply pitched gable rises above the entrance with sidelights. 6 over 6 windows, a one-story porch supported by four posts with cutout, bracket-shaped capitals. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

625 North Street, non-contributing
c. 1970s one-story, gable front wood frame outbuilding

627 North Street, non-contributing (outside period of significance)
c.1940 wood frame residence.

629 North Street, non-contributing (outside period of significance)

c.1940 gable front bungalow

North side of Granary Street

Harmonist house, 346 Granary Street, contributing (part of existing NHL designation)
c.1814, two-story frame residence with beaded clapboard siding. An internal chimney projects from the gable, wood shingle roof oriented north south. 6 over 6 windows light the original section but not the one-story, gabled addition extending from the west side.

George Frank House (Poet's House), 404 Granary Street, contributing (part of existing NHL designation)
1822, two-story frame residence with clapboard siding. An internal chimney projects from the gable, wood shingle roof. An exterior parged chimney projects from the west elevation of the house. The house is sited so that there is a shallow side yard facing West Street.

Harmonist house, 424 Granary Street, contributing
1822, two-story, frame residence with clapboard siding. An internal chimney projects from the gable, wood shingle roof. The entrance to the original section is in the east gable end. A one-and-one-half story gabled addition extends northward. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

St. Stephen's Parish House, 512 Granary Street, non-contributing (outside period of significance)
c.1890, one-story, T-plan, frame residence with clapboard siding.

Ludwig Epple House, 520 Granary Street, contributing (photo 7)(individually listed in the National Register)
1822, two-story frame Harmonist residence with clapboard siding. An internal chimney projects from the gable roof. Entrance is at the west gable end. A one-story gabled addition projects to the north with separate exterior entrance. A small, one-story, non-contributing out building exists on the property. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

Frank Laupple House, 524 Granary Street, contributing (photo 7)
1822, two-story frame Harmonist residence with clapboard siding. An internal chimney projects from gable roof. A one-story frame wing projects to the north. This house has recently been restored so that the exterior of the main portion again has its original Harmonist appearance. A small non-contributing out building exists on the property. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

534 Granary Street, non-contributing (outside period of significance)
2000, contemporary residence

George Bentel House, 602 Granary Street, contributing (photo 8) (individually listed in the National Register)
c.1822, two-story brick Harmonist residence. An internal chimney projects from the gable, wood shingle roof. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

Thrall House, 614 Granary Street, non-contributing (outside period of significance)
c.1900, Free Classic residence with separate garage

620 Granary Street, non-contributing (outside period of significance)
c.1900, Queen Anne residence with separate out building

626 Granary Street, non-contributing (outside period of significance)
c.1920 bungalow with separate garage

628 Granary Street, non-contributing (outside period of significance)
c. 1910 bungalow with separate garage

South side of Granary Street

403 Granary Street, contributing (part of existing NHL designation)
c. 1890 one-story, wood frame, T-plan residence with separate wood frame garage.

Harmonist Granary, 413 Granary Street, contributing (part of existing NHL designation)
1818 five-story building with ashlar stone walls for the first two floors and common bond brick above. The building has a jerkinhead, glazed tile roof with shed dormers. The small, single light windows have stone sills and lintels.

505 Granary Street, contributing (part of existing NHL designation)
c. 1815 one-story hewn log constructed residence. The building has a central entrance and an end gable, asphalt shingle roof.

Mother Superior House, 515 Granary Street, non-contributing (outside period of significance)
c. 1990

Judy Power's Studio, 515 Granary Street, non-contributing (outside period of significance)
c. 1965

523 Granary Street, non-contributing (outside period of significance)
c.1890 one-story, wood frame, hall and parlor residence. The property includes a concrete block garage and concrete silo.

Salomon-Wolf House, 601 Granary Street, contributing
c.1819 two-story, common bond brick Harmonist residence. An internal chimney projects from the end gable wood shingle roof. An entrance appears on the south elevation as well as the east gable elevation. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

609 Granary Street, non-contributing (outside period of significance)
c.1990 log house

617 Granary Street, non-contributing (outside period of significance)
c.1890 two-story, wood frame Queen Anne residence.

623 Granary Street, non-contributing (outside period of significance)
c. 1950 one-story brick ranch-style residence.

North side of Street

Harmonist Cemetery, contributing site, including its wall (photo 6) (part of the existing NHL designation)
c. 1814 rolling topography created by Native American burial mounds surrounded by a brick wall (contributing structure) made from the brick of the second Harmonist church but no gravestones. This cemetery was in keeping with the Harmonist tradition, in which bodies were interred without markers at the base of fruit trees. This is an exceptionally significant design characteristic of the Harmonist philosophy. Gravestones outside the wall are located on portion of the ground owned by the Episcopal Church.

Harmonist Rope Walk, contributing site. This is part of the original 1100-foot ropewalk where hemp was stretched to dry and twisted into rope. Rope was one of the Harmonists' major products.

Chadwick house, 344 Church Street, non-contributing (outside period of significance)
1894 Queen Anne two-and-one-half story brick residence with hipped slate roof.

Hotorios Henning House, 414 Church Street, contributing (photo 9) (part of the existing NHL designation)
1823 two-story Harmonist brick residence. While the house's dimensions and siting clearly reflect its Harmonist origin, changes in brickwork around openings and the untypical wide fascia along the gable ends suggest changes have been made over time.

David Dale Owen Laboratory, 428 Church Street, contributing (part of existing NHL designation)
1859 Gothic Revival two-story brick laboratory with a hipped slate roof. The façade has a center entry with decorative hood next to a tall oriel. First floor windows are 8-light casements with hoods. The second floor windows are small and round-arched with round-arched hoods. There is a quatrefoil window in the gable end. There is a porch on the east elevation with a hipped roof and cast iron supports. A flat roof addition to the west has an oriel window and cast iron balustrade. Another round addition has a steeply pitched conical roof and weathervane.

500 Church Street, non-contributing (outside period of significance)
c. 1910 two-story commercial building with a wood façade.

510 Church Street, contributing
c. 1819 two-story Harmonist residence with modern addition on the north elevation plus a concrete block garage and a shed at the rear of the property. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

516 Church Street, non-contributing (outside period of significance)
c. 1950 modern construction

520 Church Street, non-contributing (outside period of significance)
c.1890 one-story commercial building

534 Church Street, non-contributing (outside period of significance)
1966 brick, gable front post office

Cooper Shop, 602 Church Street, contributing
c.1820 Harmonist. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

Theatre barn, 610 Church Street, non-contributing (outside period of significance)
1975 reconstruction of an English barn

Thrall's Opera House/Community House No. 4, 612 Church Street, contributing (part of the existing NHL designation)
1824 two-story Harmonist brick community house with 1856/1888 Romanesque Revival alterations. The opera house façade has a center gable pavilion with flanking wings, cornice with brackets, frieze, and corner pilasters at the second floor.

624 Church Street, non-contributing (outside the period of significance)
c. 1870 two-story, frame I-house with a five-bay façade and interior end chimneys. A one-story flat roof porch supported by six square columns runs across the main façade.

South side of Church Street

Church Park, 409 Church Street, contributing site
The site of the first (1815-1822) and second (1822) Harmonist churches. An archaeological dig was conducted in 1989. This property has a direct association with the Rappite era and contributes to the national significance of the district.

Owen Block, 507 Church Street, non-contributing (outside period of significance)
1892 Italianate commercial building

509 Church Street, non-contributing (outside period of significance)
c.1910 commercial

511 Church Street, non-contributing (outside period of significance)
c.1910 commercial

513 Church Street, non-contributing (outside period of significance)
c. 1910 commercial

Site of Community House No. 3, 517 Church Street, contributing historical archaeological site (photo 10, far right) This property, site of a Rappite building that later was used as Owen's headquarters, has a direct association with the Harmonist and Owenite eras and contributes to the national significance of the district.

521 Church Street, non-contributing (photo 10) (outside period of significance)
1880 one-story, Italianate brick commercial building with a wood façade. J. W. & E. F. Davis, builders.

523 Church Street, non-contributing (photo 10) (outside period of significance)
c.1900 one-story, Italianate building J. W. & E. F. Davis, builders.

525-535 Church Street, non-contributing (photo 10) (outside period of significance)
1909 commercial block

Kimmerling House, 605 Church Street, contributing
C.1850 one-story, double pile. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

607- 609 Church Street, non-contributing (outside period of significance)
c. 1975

John Beal House, 611 Church Street, contributing (photo 10)
1829 Federal/Greek Revival style residence. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

621 Church Street, non-contributing (outside period of significance)
c. 1990 gas station

North side of Tavern Street

422 Tavern Street, non-contributing (outside period of significance)
c. 1910

Site of Harmonist Shoe Factory/ David Dale Owen's Second Laboratory, contributing archaeological site. University of Southern Indiana students excavated this site 1975-1977. This property has a direct association with both the Harmonist and Owenite eras and contributes to the national significance of the district.

George Keppler House, 522 Tavern Street, contributing (photo 13)
c. 1819 two-story, frame Harmonist residence with clapboard siding, internal chimney, and conventional Harmonist six-over-six windows. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

Reichert House, 532 Tavern Street, contributing (photo 13)
1822 two-story, brick Harmonist residence with wood shingle roof and internal chimney. The six-over-six format windows in this house are of a more typical Georgian proportion. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

Mattias Scholle House, 604 Tavern Street, contributing (photo 14, far right) (individually listed in the National Register but not part of the NHL designation)
1822 two-story, brick Harmonist residence with internal chimney. This house had undergone alterations over the years and has within the past twenty years had its windows and eaves returned to a more characteristic Harmonist appearance. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

612 Tavern Street, non-contributing (outside period of significance)
c.1895 gabled-ell

616 Tavern Street, contributing
c. 1860 hall and parlor residence. Although this house has been modified over time, it retains enough of its original modest character to contribute to the architectural significance of the NHL district expansion. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

624 Tavern Street, non-contributing

632 Tavern Street, non-contributing (outside period of significance)
c.1870 central-passage residence that has been too significantly altered to contribute to the district.

South side of Tavern Street

Workingmen's Institute, 407 Tavern Street, contributing (outside period of significance but grandfathered because it had been included in 1965 designation per NHPA Title I 101 (a)(1)(B))
1894 three-story, brick Romanesque Revival institutional building. The building has a hipped, glazed tile roof, gabled dormer to the east with a round-arched window, a gable on the west side, bracketed pressed metal cornice, a turret near the center with a pyramidal roof and corbelling at the eave. This building was built to carry on the functions of William Maclure's original Workingmen's Institute (founded in 1838).

Murphy Auditorium, 419 Tavern Street, contributing (outside period of significance but grandfathered because it had been included in 1965 designation per NHPA Title I 101 (a)(1)(B))
1913 three-story, brick Neoclassical auditorium. The building has a hipped clay tile roof, a center triple entry flanked by fluted concrete columns and brick piers. This building also was constructed to fulfill the purpose of the Workingmen's Institute.

Bailey House, 517 Tavern Street, non-contributing (outside period of significance)
c. 1920 one-story, brushed brick, pyramidal roof residence.

Owen House, **"1830 House"** 531 Tavern Street, contributing (photo 12)
1830 two-story, five bay brick residence with hipped, wood shingle roof. A one-story gabled wing to the west with large twelve-over-twelve windows and transomed entrance adds to the building's dimension along Tavern Street. The building's long, narrow proportion combined with a considerably more classical cornice, the white-painted six-over-nine windows, and three transomed entrances yield a Chesapeake Bay or Tidewater Virginia derived form. This building was constructed by Robert Owen's sons, is representative of residential construction during that period and contributes to the national significance of the district.

Auteriet House, 603 Tavern Street, contributing
1822 two-story, frame Harmonist residence with wood shingle roof and internal chimney. This house, like the Scholle House across the street, is sited right at the intersection of Tavern and Brewery streets. Its six-over-six windows conform to the small-scale Harmonist proportions. Although a one-story gabled wing extends from the south side of the building, its Harmonist proportions are clearly discernable. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

615 Tavern Street, non-contributing (outside period of significance)

621 Tavern Street, non-contributing (outside period of significance)

627 Tavern Street, non-contributing (outside period of significance)
c. 1925 bungalow

633 Tavern Street, non-contributing (outside period of significance)
c. 1940 one-story, concrete block commercial building

North side of Steam Mill Street

624 Steam Mill Street, non-contributing (outside period of significance)
c. 1890 double entry gable front residence

620 Steam Mill Street, non-contributing

618 Steam Mill Street, non-contributing

610 Steam Mill Street, non-contributing

604 Steam Mill Street, non-contributing

South side of Steam Mill Street

403 Steam Mill Street, non-contributing (outside period of significance)
c. 1950 Ranch style residence

409 Steam Mill Street, non-contributing (outside period of significance)
c. 1950

413 Steam Mill Street, non-contributing (outside period of significance)
c. 1950

Hornle House, 511 Steam Mill Street, contributing (photo 19)
1822 two-story, frame Harmonist residence with a one-story frame wing extending from the east side. Six-over-six windows are larger in size than the traditional Harmonist form and the deeper cornice with returns at the gable ends appear to be later modifications. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

531 Steam Mill Street, c. 1960 church, non-contributing

531 Steam Mill Street, non-contributing

611 Steam Mill Street, non-contributing

619 Steam Mill Street, non-contributing

623 Steam Mill Street, non-contributing

631 Steam Mill Street, non-contributing

North side of South Street

414 South Street, non-contributing (outside period of significance)
c. 1950 pyramidal roof cottage

510 South Street, non-contributing (outside period of significance)
c. 1980 medical facility

524 South Street, non-contributing (outside period of significance)
c. 1880 one-story, frame, saltbox form residence

604 South Street, non-contributing (outside period of significance)
c. 1895 one-and-one-half story Queen Anne frame residence

610 South Street, non-contributing (outside period of significance)
gable-front residence with numerous alterations

614 South Street, non-contributing

624 South Street, non-contributing (photo 20)

630 South Street, non-contributing (photo 20)

West side of West Street

Schnee-Ribeyre-Elliott House, 603 West Street, contributing (photo 16)
1867/1895 two-and-one-half story, brick Greek Revival / Italianate residence. It has an end gabled slate roof, bracketed frieze and cornice returns. Its three-bay façade is enriched by an elaborate spindlework one-story porch. A substantial gambrel-roof garage also contributes to the property, which is surrounded by a wrought iron fence. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

Lichtenberger House, 517 West Street, contributing (photo 15)
1843 one-story, central passage residence with Greek Revival detail. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

A. C. Thomas House, 503 West Street, non-contributing (outside period of significance)
1900 three-story brick Free-Classic residence.

Fauntleroy House, 411 West Street, contributing (part of the existing NHL designation)
1822 two-story, frame Harmonist residence modified in 1840

Barn, 411 West Street, contributing (part of the existing NHL designation)

Eigner Barn, 301 West Street, contributing (photo 5) (part of the existing NHL designation)
c. 1814 log construction

Weber Cabin, 301 West Street, contributing (photo 5) (part of the existing NHL designation)
1814 one-and-one-half story hewn log construction.

Potter's Cabin, 301 West Street, contributing (photo 5) (part of the existing NHL designation)
c. 1814 two-story, hewn log construction.

Potter's Barns, 301 West Street, contributing (photo 5) (part of the existing NHL designation)
c. 1814 log construction

West side of Main Street

Labyrinth, 1239 Main Street, contributing
This site, replanted and restored in 1939, is on the site of the original labyrinth, which it replicates. The hedges are four feet high and planted in a circular maze pattern. In the center is a one-story, round building with field stone walls, a flared conical wood shingle roof with a bronze cap, doorless entries on the east and west and glassless windows on the north and south. It is rough finished on the exterior, and smoothly finished inside. The maze is significant as embodying an idea central to the Rappite faith: that it is difficult to make the right choices to reach true harmony.

Chadwick-Fretageot House, 619 Main Street, contributing (photos 17,18)
1830 two-story, brick, hipped roof residence sited at the intersection of Main and Steam Mill streets. A two-story addition sided in asbestos extends from the west side. J. B. Johnson and John Bondsley were the builders. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

Johannes Stahl House, 611 Main Street, contributing (photo 17)
1822 two-story, brick Harmonist residence with the entrance on the south elevation. The traditional Harmonist windows appear to have been replaced with larger six-over-six windows. Similarly, the horizontal eave along the street elevation and the raking eave on the gable ends have a more classical treatment. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

609 Main Street, non-contributing (outside period of significance)
c.1880 one-story, brick commercial building.

Ribeyre School Gymnasium, 603 Main Street, non-contributing (photo 17, far right) (outside period of significance)
1924 two-story brick school gymnasium

513 Main Street, non-contributing (outside period of significance)
1909 commercial building

511 Main Street, non-contributing (outside period of significance)
1880 two-story, Italianate commercial building

Mumford Emporium, 507 Main Street, non-contributing (outside period of significance)
1882 two-and-one-half story, commercial building with cast iron façade. A pedimented parapet is stamped with dates "1866-1882". Large plate glass second floor windows reveal the non-load bearing nature of the construction. The storefront has entries at either end with a windowed bay in the center.

New Harmony Bank, 505 Main Street, non-contributing (outside period of significance)
1882 one-and-one-half story building with a limestone and wood façade. Its steeply pitched, gabled metal roof has gabled dormers.

Rapp-Maclure-Owen House, 415 Main Street, contributing building, Thomas Say gravesite a contributing site. Wall built c.1940-1960.
c.1844 one-story, brick Greek Revival style residence. The eight Doric styled columns of the porch support a delicate classical entablature. The plain lintels above each twelve-over-twelve window also define the Greek Revival character. This property also includes a brick summer kitchen, footprint rock and the grave of Thomas Say. Say, a long time resident of New Harmony, was buried here in 1843. A naturalist and conchologist, he is also known as "The Father of American Entomology." It was he who invested Maclure's funds to develop the Workingmen's Institute after Maclure went to Mexico.

315 Main Street, non-contributing (outside period of significance)
c. 1910 American Foursquare

309 Main Street, non-contributing (outside period of significance)
c. 1915 Craftsman bungalow

Dransfield House, 303 Main Street, non-contributing (photo 4, left side) (outside period of significance)
c. 1905 one-and-one-half story, Queen Anne cottage with concrete block garage.

East side of Main Street

718 Main Street, non-contributing (outside period of significance)
c.1890 one-and-one-half story frame, Queen Anne residence

Bartholomew House, 702 Main Street, contributing
1850 one-story frame, double-pen residence with segmental arched ornamental hoods at each entry. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

618 Main Street, non-contributing (photo 18) (outside period of significance)
1876 two-story, gable front, frame Greek Revival residence.

612 Main Street, non-contributing (outside period of significance)
c. 1870 Greek Revival double pile residence. This building was moved into the district and has no historic association with New Harmony.

City Building, 608 Main Street, non-contributing
c. 1960 commercial building, one-story, end gable, wood shingle roofed building that served as the old fire station

606 Main Street, non-contributing (outside period of significance)
c. 1960 modern commercial

IOOF Lodge, 602 Main Street, non-contributing (outside period of significance)
1915 Neoclassical / Arts and Crafts commercial and fraternal building

Lyon/Lichtenberger Building, 520 Main Street, non-contributing (outside period of significance)
1845/1904 three-story, brick Romanesque Revival commercial building

518 Main Street, non-contributing (outside period of significance)
c. 1870 two-story, brick commercial building

516 Main Street, non-contributing (outside period of significance)
c.1910 commercial building altered c. 1950

Ribeyre Building, 514 Main Street, non-contributing (outside period of significance)
1905 three-story, brick commercial building

512-520 Main Street, non-contributing (outside period of significance)
1876 two-story brick and cast iron commercial building

J. Breith Building, 508-506 Main Street, non-contributing (outside period of significance)
1894 two-story, commercial building

Owen Building, 504 Main Street, non-contributing (outside period of significance)
1882 three-story, Italianate commercial building

New Harmony Bank and Trust, 502 Main Street, non-contributing (outside period of significance)
1921 two-story, limestone Neoclassical bank

Community House No. 2, 410 Main Street, contributing (part of the existing NHL designation)
1822 three-story, brick Harmonist dormitory for single men, with a wood shingle mansard roof. Traditional Harmonist form six-over-six windows.

Kitchen (Dye House), Community House No. 2, 402 Main Street, contributing (part of the existing NHL designation)
1822, Harmonist construction

Saint Stephen's Episcopal Church, 318 Main Street, non-contributing (outside period of significance)
1911 rough-faced concrete block Gothic Revival church. The building has a gable front slate roof, crenellated turret with Gothic-arched batten wood entry.

310 Main Street, non-contributing (outside period of significance)
c.1870 hall and parlor form residence with wood shed and brick shed on the property.

West side of Brewery Street

711 Brewery Street, non-contributing (outside period of significance)

c.1925 bungalow

615 Brewery Street, non-contributing (outside period of significance)
modern mortuary

407 Brewery Street, non-contributing (outside period of significance)
c.1870 hall and parlor residence

403 Brewery Street, non-contributing (outside period of significance)
c.1950 ranch style residence

New Harmony Christian Church, 307 Brewery Street, non-contributing (outside period of significance)
c. 1940 modern structure

East side of Brewery Street

612 Brewery Street, contributing
c.1830 one story, central passage frame residence. This building was constructed during the Owenite era, is representative of residential construction during that period and contributes to the national significance of the district.

512 Brewery Street, non-contributing (outside period of significance)
c.1985 commercial building

Hop House, 316 Brewery Street, contributing
1825 one-story, Harmonist brick building. Like those resources included in the 1977 NHL designation, this property has a direct association with the Harmonist era and contributes to the national significance of the district.

West side of East Street

423 East Street, non-contributing (outside period of significance)
c.1965 one-story, Ranch style residence with oriental influence

403 East Street, non-contributing (outside period of significance)
c.1870 one-story, frame residence that has been over-sided in vinyl.

Rappite Town Plan, structure, contributing
The original Harmonist street plan is intact, although North and East Streets now intersect. The paved portion of the streets ranges in width from approximately 24 to 40 feet. With the exception of the commercial sections along Church and Main streets, the pavement is typically bordered by gravel or grass shoulders rather than curbed sidewalks. Mature trees that provide a canopy of shade border the streets in residential areas.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: _ Locally:

Applicable National Register Criteria: A X B _ C X D

Criteria Considerations(Exceptions): A _ B _ C _ D _ E _ F _ G

NHL Criteria: 1, 2, 5

NHL Criteria Exceptions:

NHL Theme(s): Social and Humanitarian Movements
Architecture

Areas of Significance: Architecture
Social History
Science

Period(s) of Significance: 1814-1867

Significant Dates: 1814, 1825

Significant Person(s): George Rapp
Robert Owen
Robert Dale Owen
David Dale Owen
George McClure
Thomas Say

Cultural Affiliation: N/A

Architect/Builder:

Historic Contexts: XVI. Architecture
W. Regional and Urban Planning
XIII. Science
B. Earth Science
2. Geology
C. Biological Sciences
2. Zoology

XXVII. Education
B. Elementary, Intermediate and Secondary Education
6. Objectives, Curricula, Methodology, and Administration
G. Adjunct Educational Institutions
2. Libraries

XXXI. Social and Humanitarian Movements
A. Communitarianism and Utopianism

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

New Harmony, Indiana retains a special place in the lexicon of American utopian experiments because it was the site of both a religiously inspired communal effort and a secular effort to establish a new social order. In May, 1814, George Rapp, the leader of a German apocalyptic sect, purchased 7,000 acres on the banks of the Wabash River and moved his religious community from Harmony, Pennsylvania to this new location, which he named New Harmony. The community was planned to be a harmonious, cooperative society, whose single purpose was to reach the New Jerusalem for the Second Coming. The Rappite community in Indiana lasted only ten years but established one of the most thriving towns in the young state of Indiana. At the time of sale, the Rappites had developed the rich Indiana farmland and built mills, distilleries, and "manufactories, as well as sturdy log, frame and brick buildings. Nevertheless, in 1825, Rapp sold his well-established town and he and his followers returned to their first area of settlement, at Old Economy, Pennsylvania.

Robert Owen, a prosperous industrialist from New Lanark, Scotland, bought the town in order to test his theories of social order on a new experimental community. In 1827, Robert Owen accepted the failure of his experiment. He offered those who wanted to stay in the town the opportunity to purchase land on a long-term lease, and withdrew permanently from the enterprise, having lost about four-fifths of his personal fortune. Robert Owen's son, Robert Dale Owen, later said that in America wages were too high and land too cheap to make any kind of cooperative activity appealing.[5] Josiah Warren, who lived in New Harmony for a while before establishing his own community, called "Equity Village," on Long Island, attributed the failure of New Harmony's community to the suppression of individuality and the consequent lack of individual initiative and responsibility.[6] Warren's new, and also short-lived, community stressed individuality and non-conformity. Although the communal experiment at New Harmony failed, the commitment of the residents to equality, justice, and free inquiry endured.

Robert Owen's experiment at New Harmony was the catalyst for the founding of other social communities. One of the most prominent of these colonies to pattern itself after New Harmony was the antislavery community of Frances Wright in Nashoba, Tennessee. Founded in 1825, the colony only lasted three years. However, like New Harmony, it was interested in the liberation of women and the emancipation of people without regard to sex, color or creed.

The Owenites attracted a brilliant galaxy of scientists, educators, artists and social reformers from Europe and the older cities of the United States. In 1826, the "Philanthropist" or "Boatload of Knowledge" landed at New Harmony. Its passengers included noted scientists, including Dr. William Maclure, president of the Academy of Natural Sciences of Philadelphia; Dr. Gerald Troost, a Dutch geologist, Thomas Say, one of the earliest professional natural scientists and a conchologist who also described birds and insects which he identified for the first time, and wrote the first book on American entomology; and Constantine Rafinesque, ichthyologist, who also gave his name to species of prairie dog, white footed mouse, mule deer, tortoises and plants. The curiosity of these men extended beyond any one specialty to a broad interest in the natural world.

The influence of the residents of New Harmony in education, science, theater, and the visual arts continued into the second half of the nineteenth century. Probably the most lasting and important contribution to the region

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5 Tyler, "Freedom's Ferment", pp. 196-206. quoted in "Theme XXII, Social and Humanitarian Movements", p. 62

6 "Theme XXII, Social and Humanitarian Movements", p. 63

came from William Maclure, who became known as the "Father of American Geology." Maclure had brought the Pestalozzian educational method to New Harmony by means of two educators trained in the ideas of Johan Pestalozzi, who believed the young should be freed from the inhibitions and restrictions of contemporary education and that spontaneity and first hand experience were crucial to learning. He wanted children to draw their own conclusions based on their own observations and reasoning, and not be taught "the correct answer," and he experimented with one of the first coeducational schools in the country. When Maclure left the colony for Mexico, he left funds under the supervision of Thomas Say. By correspondence, he organized the Workingmen's Institute, converting a wing of the old Rappite church into a library, and expending $1,000 for the purchase of books. His efforts led to the founding of the Workingmen's Institute or "Mechanics Association" in 1838. The idea spread throughout Indiana and Illinois, and by 1855 there were 160 libraries as well as some few traveling libraries.

Although the Owen experiment in communal living did not actively last beyond 1827, the influence of Owen and Maclure's ideas, particularly in education, science, and the arts, remained strong in New Harmony and the nation into the second half of the nineteenth century.

Boundary Expansion

The purpose of this boundary increase for the New Harmony NHL district is several fold. It includes the entire Town of Harmonie as platted by the Rappite Harmonists in 1814 rather than just segments of the original plat. It enumerates definitively the number and type of resources within the designated area and clarifies the contributing or non-contributing status of each resource. Finally, this application presents additional information about the men who were nationally significant in the Rappite and Owenist eras and about the architecture and town planning of Harmonist and Owenite New Harmony that did not appear in the previous NHL nomination.

New Harmony was identified as a place of national significance under Theme XXII, Social and Humanitarian Movements, in a study by the National Survey of Historic Sites and Buildings in 1965. The existing New Harmony NHL district was designated in August 1965 under the Historic Sites Act of 1935. At the dedication ceremony, then Secretary of the Interior, Stewart Udall, referred to "Placing New Harmony on the honor roll of the National Historic Landmarks . . ." [7] which left unclear exactly how much of the current town was being designated. Possibly in an effort to clear up that ambiguity, Joseph Mendinghall, NPS historian, prepared a nomination in 1977 for nineteen properties connected to the Harmonist/Owenite era. Those properties, scattered throughout the community, were listed in the National Register of Historic Places under the National Historic Preservation Act of 1966 by then Keeper of the Register, William Murtagh, on November 12, 1977 and that has served as the basis for the New Harmony National Historic Landmark designation. However, thirty-two resources associated with the Harmonist/Owenite era including the simple grid plan of the town as platted by Frederick Rapp and the site of the Harmonist churches were not included in the 1977 listing. Some of the Harmonist buildings had been altered over time, hinting that architectural integrity may have been a factor in their exclusion. However, the restoration efforts that have been underway during the past twenty-five years by Historic New Harmony, Inc. and by dedicated individuals justify the reconsideration of those properties and further clarification of the designation.

The New Harmony district meets National Historic Landmark criteria 1, 2 and 5 in the areas of social history, nationally significant people, and architecture and urban planning. New Harmony's national importance to American science and letters has been written about extensively in published and unpublished articles and

[7] Remarks by Secretary of the Interior, Stewart L. Udall at the Presentation of National Landmark Plaque, New Harmony, Indiana, August 21, 1965.

books. This aspect of New Harmony's history justifies the inclusion of additional Harmonist/Owenite era resources that contribute to the national significance of the district. This documentation provides an opportunity to discuss aspects of Harmonist town planning and building not included in the 1976 nomination or in the NHL documentation for the earlier and later Pennsylvania Harmonist settlements of Harmonie and Economy. This boundary increase also includes resources dating from 1825 when New Harmony was purchased by Robert Owen until the period just after the end of the Civil War (1867) by which time Owenite influence had waned. The inclusion of these resources, though architecturally more a part of the mainstream of American building in nineteenth century Indiana, will help to complete the picture of this nationally significant community during its golden years.

The Leaders

The remarkable men who founded the successive settlements known as Harmony and New Harmony were idealists who sought to create perfect societies for their followers. Their ambitions were similar to those of others who founded utopian communities during the 19th century, but their philosophies were completely opposite from each other.

George Rapp

George Rapp (1757-1847) represented a pre-industrial view of what would comprise the perfect life. Seeking inspiration in religion, his goal was to so guide his followers that he and they would be ready for the Second Coming. Even as a child in Wurttemberg, Germany, he preached to his playmates, and by 1791 he proclaimed himself a prophet of God. Despite discouragement from the established state Lutheran church, he acquired many dedicated followers. He visited America in 1803 to look for a place to establish a new settlement where his followers could practice their religion without persecution. In 1804 he sent word to them, and the first group of 300 dissenting separatists journeyed to America, followed by hundreds more throughout 1804 and 1805.At the beginning of 1805 they began to build a communal town near Pittsburgh, which they called Harmonie or Harmony, interchangeably. The new enterprise was communal, and participants had to sign over all their money and possessions to the group. No sacrifice was too great to survive the disasters at the millennium and then live in glory with Christ for a thousand years. Celibacy was adopted as befitting a congregation whose members had experienced a higher calling from God."[8] The many rules that members of the community had to follow to be assured of glory were a means of establishing their greater claim to that state than that of the rest of the population.

When it was decided that the community needed more space and better access to markets, they moved to Indiana and established a town there in 1814. They quickly repeated their economic success, and the abundance of gardens, grape vines (they were known for their excellent wine) and flowers among the houses gave them great reknown among travelers. In fact, they became so successful, that they incurred envy and harassment from their neighbors. In 1824, they decided to move again, this time to a site on the Ohio River in Pennsylvania, where they had excellent access to markets. George Rapp continued as leader of Economy, as they named their new settlement. Under the financial guidance of George Rapp's son, Frederick, the community became quite wealthy, waiting for the millennium; Rapp hoarded more than $500,000 in a secret vault under his house, as a hedge against what he perceived as disastrous Jacksonian policies that he felt would lead to collapse of the national economy.

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[8] This biographical information for George Rapp is largely gleaned from Timothy Miller in the American National Biography, Vol. 18, pp 168-171.

The denizens of Economy declined in number, both because of their celibacy and because a group split off to follow a self-proclaimed prophet named Bernard Muller. Rapp at first endorsed Muller as the next leader of the group, but on closer acquaintance changed his mind. Muller and his followers left Economy with a large financial settlement, and founded a short-lived utopian community called the New Philadelphia Congregation in Phillipsburgh, Pennsylvania.

The remaining Rappites drew closer together, feeling they had repelled a false Christ who would have led them astray. Around 1834, Rapp closed the membership of the society, on the grounds that the current members had built what they had with much sacrifice and labor, and should not have to share, and also that they were so advanced spiritually that no new member could ever catch up.

While some resented Rapp as an absolute dictator, who held his ignorant subjects in virtual slavery, and would not return their investments to those who chose to depart from the community, nor pay them for their labor, most of his flock agreed that he was indeed a prophet of God. Even after his death the community prospered, pioneering in the oil and railroad industries. In 1905, with only a handful of members left due to the policy of celibacy, the society disbanded.

"Rapp founded and led one of the most important intentional communities in American history. His ideas and organization have been studied ever since by those who would build successful communes."[9]

Robert Owen

Robert Owen (1771-1858) was a product of the Industrial Revolution. Born to an ironmonger in Wales, a precocious boy who read " a book a day," he achieved eminence and wealth through applying his talents to the new industrialism. After working on new cotton spinning machines, he was put in charge of the spinning operation at a large mill in Manchester, noted for the fine cotton it produced. He joined the Manchester Literary and Philosophical Society, where he met intellectuals such as the poet Coleridge and the chemist John Dalton. He took part in debates at the Society, and the topics showed his growing interest in social reform. When the Manchester Board of Health was formed in 1796, Owen represented the cotton industry.

The father of Owen's wife, Caroline Dale, owned large cotton mills in New Lanark, Scotland. Owen and his partners bought the mills, and from the beginning Owen determined to improve the working conditions, particularly for the hundreds of children – some as young as five - taken from poorhouses and apprenticed in the mills. Inadequately fed, overworked, sickly and illiterate, they were frequently maimed or killed by the machinery. Both children and adults suffered from poor lighting, poor ventilation, and long hours. Adults displayed poor morals and drunkenness. Owen showed unusual insight and sympathy in analyzing the working conditions. He became convinced that every person had the capacity to be productive and happy: man's environment held the key to his development. In a wretched and dirty village, man became a wretch; in a pleasant town, which afforded decent working conditions, he became a useful, intelligent person. Owen felt that "…to attain this glorious result, the sacrifices of the character, fortune and life of an individual was not deserving a moment's consideration. And my decision was made to overcome all opposition and to succeed or die in the attempt. "

Owen had to work to gain the workers' trust, and to reassure his partners that they would not lose money by improving the lot of the workers. Although he was not successful in shortening the working day, which actually increased to fourteen hours until 1816, when it was cut back to ten, he was able to prevent children under ten being employed in the factories. He worked with Robert Peel to get laws protecting workers but great

[9] Ibid., p. 170

resistance resulted in their only being applied to cotton mills. To try to control drunkenness, Owen instituted a system whereby monitors placed colored tags on the workers' stations to show if they had been drinking too much. Outside the mills, he had streets cleaned and improved workers' housing. He also replaced private shops with one run by the company and used the proceeds to establish a free village school.

Owen believed that school should be enjoyable; that it should go beyond basic reading and writing and include music, natural history and dance. He introduced pictures and maps as teaching tools. Eventually he introduced night classes and concerts for adults in the building where the children learned during the day. Owen also introduced infant school for very young children, who were not put into formal classes until they were six. Owen's schools were much visited by royalty and ambassadors as well as educational reformers, and admired, except by his partners, who eventually got rid of the dancing and music and introduced religion and the old ways of teaching.

In 1818, the County of Lanark asked Owen to prepare a report on how reforms could help the widespread unemployment of the time. Having tried and failed to change the laws to improve working and living conditions for the mill workers, Owen began to consider establishing cooperative industrial and agricultural communities. His work at New Lanark had been successful enough that he attracted financial backers for the idea, though he alienated some by his diatribes against religion and conventional education. The support was for an experimental community, not widespread reforms.

Owen became convinced that communalism held the answer to man's social ills. He hoped to validate this idea by establishing a model community in which property would be held in common, and all would participate in labor to support each other. His hope for New Harmony was that it would stimulate the spread of communalism

> …from Community to Community, from State to State, from Continent to Continent, finally overshadowing the whole earth, shedding light, fragrance and abundance, intelligence and happiness upon the sons of man.[10]

Owen's ideas had been well received in America, and he was invited to address Congress on the subject. When the Rappite town of Harmony became available, Owen and his friend William Maclure bought it and set up the community as a cooperative. However, without Robert Owen's presence to guide and inspire the participants, the cooperative spirit did not endure.

When Owen returned to England in 1828 he was a poor man, having sold his factory shares to purchase New Harmony. However, he was heartened to discover that his principles of cooperation were spreading among the working classes in the form of unionism. He was drawn into the movement, and in 1832 he opened the National Equitable Labor Exchange in London, in which various cooperative groups could exchange labor notes valued in hours for goods. At that time various unions were fighting for the same goals – shorter hours, better conditions, the end of child labor, labor exchanges – that Owen had espoused for the last twenty years. Owen proposed that they join together. In 1832 they did, under the banner of the Grand National Consolidated Trade Union. It quickly grew to a million members, enough to make the government nervous. Employers' lockouts and strikes weakened the union, and in 1834 it collapsed, but in 1844 the Rochdale Pioneers started a cooperative movement in Lancaster, and this eventually became the basis for the modern Cooperative movement.

Even in his sixties, Owen continued to fight for his beliefs. In the 1830s and 1840s an anti-establishment

[10] Quoted in Morris Hillquit, History of Socialism in the United States p. 62

"Rational Religion" espousing Owen's socialist ideas sprang up, which engendered much ire from the Anglican Church. Robert Owen himself became interested in Spiritualism at the end of his life, but was given a Christian burial. His memorial reads:

> "He organised infant schools. He secured the reduction of the hours of labour for women and children in factories. He was a liberal supporter of the earliest efforts to obtain national education. He laboured to promote international arbitration. He was one of the foremost Britons who taught men to aspire to a higher social state by reconciling the interests of capital and labour. He spent his life and a large fortune in seeking to improve his fellowmen by giving them education, self-reliance, and moral worth. His life was sanctified by human affection and lofty effort". [11]

Owen was probably the most notable philanthropist and reformer England produced in the middle 19th century and was one of the first to recognize that an industrial society held both threat and promise for the happiness of man. Robert Owen was convinced that communism held the answer to man's social ills. He also felt that to be virtuous, a man must be happy, and that education was the key to happiness.

William Maclure

Born in Scotland in 1763, Maclure moved to the United States and became a citizen in 1796. His business prospered, and in 1797 he was able to retire and develop his interest in mineralogy and geology. He joined the American Philosophical Society (APS) in 1799. His writings based on his study of the geology of the Eastern United States were published in the Transactions of the APS, and made his reputation as the preeminent American geologist of his day. In 1816 he and his secretary Charles-Alexandre Lesueur, joined the Academy of Natural Sciences that had been founded in Philadelphia to promote the study of natural history. This academy, together with the Lyceum of Natural History in New York, became a leader in the American scientific community in the new fields of zoology, botany and ornithology. Maclure was able to pay off the Academy's debts, and fund its journal and the purchase of books for its library. In 1817 he was elected to life presidency of the Academy, which became the preeminent scientific institution in the United States, until the establishment of the Smithsonian Institution in 1846.

William Maclure believed in educational reform and the education of the working class as essential to creating a new democratic society. He so was impressed with the ideas of the Swiss reformer Johan Pestalozzi, which emphasized the development of the individual and practical education, that he financed several schools in Europe and America using Pestalozzi's methods. He visited Robert Owen in Scotland and they found a commonality of interest in education as the key to the reform of society. Maclure invested heavily in New Harmony, and brought a group of scientists to the town to run the schools. In May, 1826, they established a School Society. Maclure retained control of the Society after the New Harmony commune fell apart. He transformed it into a significant center for scientific research. The School Press published several landmark works in the history of American science, including Lesueur's American Ichthyology, Thomas Say's American Conchology, and Francois Andre Michaux's North American Sylva. Even after Maclure moved to Mexico in 1828, he continued to fund science and education in New Harmony and Philadelphia. [12] His Workingmen's Institute in New Harmony contained the first library in the State of Indiana.

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[11] From the web site of the Robert Owen Memorial Museum, The Cross, Broad Street, Newtown, Powys, SY16 2BB, UK . http://robert-owen.midwales.com/rowen/

[12] Simon Baatz in American National Biography, vol. 14, p. 274

Robert Dale Owen

The life of Robert Dale Owen (1801-1877), Robert Owen's oldest son, exemplified the idealism and commitment of the Owenites. Like his father, he was convinced that education was the way to overcome social divisions based on class, gender, and economic status. He moved to New Harmony in 1825, where he served as teacher, school superintendent and the editor of the New Harmony Gazette. He worked closely with feminist Frances Wright in the development of Nashoba, Tennessee, a community founded to teach ex-slaves to live in freedom before being sent to Africa to live. He moved to New York where he and Wright published a journal, the Free Enquirer, wherein they advocated socialism, the abolition of slavery, universal suffrage, free secular education, birth control, and changes in the marriage and divorce laws. Robert Dale Owen published the first birth control tract in America, called Moral Physiology, in 1830.

In 1833, Robert Dale Owen moved back to New Harmony permanently. He was elected first to Indiana's legislature, and then as Indiana's representative to Congress where he served from 1845-1847. There he advocated government funding for public schools and more legal rights for married women, including control of their own property. "Women," he said, "want less flattery and more justice."[13] Robert Dale Owen introduced the bill to establish the Smithsonian Institution and served as chair of the Smithsonian Building Committee. He served as Trustee of Indiana University and a prominent member of the Indiana constitutional convention in 1850. In 1853, President Franklin Pierce appointed him a diplomat to the Kingdom of the Two Sicilies at Naples. Although an ardent advocate for compromise and peace, he was given the job of ordering war goods for Indiana troops and made ordnance commissioner in 1861. In 1863 he became chair of the American Freedmen's Inquiry Commission, whose final report, written by Owen, was credited with influencing the establishment of the Freedmen's Bureau.

In his later years he became interested in what he called Christian Spiritualism, writing two books on the subject, in addition to his publications on architecture, construction and maintenance of plank roads, education, free thought, women's rights, emancipation, and a popular autobiography. Through his many interests and his commitment to the improvement of life for all, Robert Dale Owen extended the reach of his father's ideas nationally.

David Dale Owen

David Dale Owen (1807-1853), Robert Dale Owen's brother was a chemist, medical doctor, geologist, artist and naturalist. David and his brother Richard arrived at New Harmony in 1828, eight months after Robert Owen and William Maclure had ended their communal experiment, splitting their property and leaving town. In 1833 he established a laboratory and museum for research and teaching in chemistry and geology in New Harmony. He proceeded to take a medical degree, but worked as a government sponsored geologist. The second Federal geologist for the United States, it was he who recommended the red Seneca Sandstone used in the building of the Smithsonian's first building, the Castle, in 1855. He trained 139 assistants at New Harmony to help survey the minerals and timber, soils and geology of approximately 11,000 square miles in Illinois, Wisconsin, and Iowa. Many of his assistants became prominent geologists in their own right. Over his career, he and his teams "mapped, analyzed and classified the coals, metal ores, and other resources of more than 200,000 square miles in the upper Mississippi Valley…the largest area geologically mapped in detail in the United States before the 1870s."[14]

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[13] Mary Farrell Bednarowski in American National Biography, vol. 16, p. 862
[14] Clifford M. Nelson in American National Biography,vol. 16, p. 860

Harmonist Period

In 1803 George Rapp and a small group of supporters arrived in Baltimore on a quest to find a suitable location for his German Pietist followers to establish a religious community in North America. Rapp soon purchased a tract of land near Zelienople, in Butler County, Pennsylvania and the following year sent word to his followers in Wurttemburg, Germany to join him. On February 15, 1805, Rapp's group formally organized themselves as the "Harmonie Society" and adopted a constitution. Members of the Harmonie Society pledged all their worldly possessions, their obedience, and their cooperation in promoting the welfare of the group in return for Rapp's leadership, instruction, and provision for all material needs. A general store provided supplies for community members and an inn was constructed to accommodate visitors.

The group was remarkably industrious. In their first year in Pennsylvania 31 Harmonist families cleared one hundred fifty acres of land and built forty to fifty log houses, a church, mills and shops. The following year, four hundred more acres were cleared for tannery, sawmill, storehouses, and distillery. By 1809 the Rappites were producing six thousand bushels of Indian corn, four thousand bushels of wheat, four thousand bushels of rye, five thousand bushels of oats, ten thousand bushels of potatoes and four thousand pounds of flax and hemp.[15] They had vast flocks of sheep and herds of cattle, as well as vineyards and orchards.

The plan of Harmony, Pennsylvania followed a simple grid formula with the addition of a square in the center of the plan measuring 75 feet by 100 feet. The square occurred at the intersection of the central east-west street and the central north-south street, a location that created a central plaza not unlike the plan William Penn proposed for Philadelphia in 1682 or the "platz" found in European and American Moravian plans[16]. If the Weingartner map (February 1833) of Harmony is accurate, larger public buildings, including the church were located primarily along the main east-west street. Houses appear to have been sited with their flanking elevation parallel to, and at the edge of the street. Entrances were on the gabled elevation. House lots were each a quarter of an acre.

The community of Harmony enjoyed rapid growth and substantial prosperity under the leadership of George Rapp and his adopted son, Frederick (Reichert) Rapp. By 1814 Harmony consisted of about 130 brick, frame, and log houses plus a number of buildings to accommodate industrial activities. However, the Harmonists could not expand their land holdings and eventually sought more markets, river access to them, and better climate and soils to establish vineyards. Consequently, George Rapp along with John Baker and Ludwig Schreiber set out in search of a better location which they found in southwest Indiana along the Wabash River. On August 8, 1814 the town of New Harmony, Indiana was surveyed by William Harris, a surveyor recommended by Nathaniel Ewing from the Vincennes Land Office and staked out based on a plan prepared by Frederick Rapp.

Frederick Rapp's plan was a modification and expansion of the plan for Harmony, Pennsylvania. Possibly because the topography at the Indiana site permitted it, and possibly because Harmony had become too cramped for the group, Rapp's plan for New Harmony was larger and defined a complete square with four north-south streets intersected by six east-west streets. The rectangular blocks created were oriented east west and the clearly defined central square that had broken the strict grid at Harmony was not present.

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[15] George B. Lockwood, *The New Harmony Movement*, p. 13.
[16] see chapter 2 in William J. Murtagh, *Moravian Architecture and Town Planning.*

The William Pickering map of New Harmony dated November 5, 1824 is more detailed than the Weingartner map of Harmony and so specific conclusions from direct comparison of the two should probably not be drawn. However, a broad comparison of the two maps may shed some light on a general Harmonist approach to planning. Both plans show a concern to permit a maximum amount of individual garden spaces by orienting residences toward the exterior of each block. In both communities, many but not all larger public buildings (including the churches) were located along a single east-west street. At New Harmony, there may have been a conscious effort to locate at least some facilities such as stables, barns, tanneries, etc. on the south side of town. But if the segregation of certain facilities were intentional, it was not universal as pig yards, a distillery, and other stables were located in other parts of the community. Other commercial and trade buildings were interspersed with residences. In general, the New Harmony plan suggests the Rappites had a planning philosophy motivated by practicality, utility, efficiency, and common sense. The removal, or at least, the significant reduction of the clearly defined central platz, the one concession to urban aesthetics in the Harmony plan, hints that concern for the practical superceded grander conceptions of town design based on European and American models. These characteristics of the New Harmony plan give evidence for the reasoning to include the entire original Harmonist plan in the National Historic Landmark designation.

By 1824, the town of Harmony, Indiana, was a thriving community that demonstrated the virtue of the Harmonist way of life. According to historian, Anne Taylor, "The best expression of George Rapp's singular philosophy was in the town itself, a symbol of ordered decorum. Its outward form was visible in the stoutly built log cabins... and brick buildings that lined the regularly laid out streets. Well-cultivated fields, orchards, and rows of vines surrounded the dwellings and the whole was defended from the outside world by a thick belt of trees – oak, wild cherry, ash, walnut and cypress. Strangers coming unexpectedly upon the town rubbed their eyes in amazement, so little did it resemble any other place on the frontier, where order and cleanliness were rare luxuries."[17]

Despite this achievement of spiritual and physical perfection on the banks of the Wabash, in 1824 the Harmonists decided to leave Harmony. Some suggest that there was too much time for idle thought and that this led to discontent! [18] The colony's neighbors often disapproved of the Harmonists celibacy, pacifism, and retention of German language and culture. They may have been jealous of the prosperity and education of the Harmonists as well, and apparently they intimidated the Harmonists. George Rapp claimed to receive a divine message commanding the Harmonists to leave, and they made arrangements to sell their town, its residences, businesses, industrial facilities, farms and orchards and returned to western Pennsylvania, not far from their original settlement, but this time on the Ohio River, which gave them much better access to markets. Soon this village, named Economy, was thriving as well.

Without question the religious drive of the pietists accounted for much of their success. Life was based strictly on adherence to the laws of God as delivered through their leader, Father Rapp. Sole authority was vested in him, which provided a means to discipline his disciples. The Harmonists planted a labyrinth south of town with a small hut in the middle, to teach that the path to salvation was difficult and confusing, and illustrate the rewards of making the right choices, although God's truth may not always be what we expect. [19]

Owenite Period

Nothing could have been more different from the Rappite philosophy than that of the Owenites who followed them at New Harmony. While both communities were oriented towards communal sharing, and sought to

[17] Anne Taylor, *Visions of Harmony – A Study in Nineteenth Century Millenarianism"*, Clarendon Press, p. 34.
[18] Mendenhall, *National Historic Landmark Nomination for New Harmony*, Item Number 8, Page 1
[19] American National Biography, vol. 18, p. 169

create perfect societies, the Rappites were authoritarian, with one "right way" decreed by their leader to do things, whereas the Owenites believed above all in freedom of thought and inquiry. It was their open-mindedness that led to New Harmony's attraction for many of the period's most intellectually innovative people – scientists, educators, artists, feminists, desegregationists. The Rappites were oriented towards a religious paradise to come, while the Owenites wanted to make this world more just and equal, more creative and fulfilling to those who live in it.

In August, 1824, George Rapp's agent, Richard Fowler of Albion, Illinois, met with Robert Owen in New Lanark, Scotland to discuss the purchase of New Harmony. Two months later, Owen sailed from Liverpool to America. He met with George Rapp, visited New Harmony and by early January 1825 decided to make New Harmony a site for his experiment to reform society. When Owen purchased New Harmony, he brought with him architect Stedman Whitwell's rendering for "The Phalanstery", a model of the numerous communities Owen envisioned. It provides a glimpse of the highly structured environments that would house the new social order.[20] Each community would have been composed of a large quadrangle of 1000 feet per side with larger elements located at the ends and centers of each elevation. The pavilion elements contained lecture halls, concert halls, ballrooms, chapel space, laboratories, and meeting rooms. The first and second floors of the remainder of each side of the quadrangle served as family residences while the third floors functioned as dormitory space for unmarried members and children over the age of two. This part of the design seems to have been loosely based on English university college quadrangles. Public buildings oriented toward the interior of the quadrangle provided for common kitchen facilities, meeting rooms, schools, and libraries. Tall stacks projecting from the interior wings yielded an industrial and somewhat futuristic appearance.[21] Although no part of the Owen/Whitwell design ever was constructed, the concept is interesting because it demonstrates that Owen envisioned an 'ideal city' to reflect and serve the new, reformed industrial society.

The entire tract of 5,500 acres with its many improvements was sold to Owen for $150,000. His prominence and the publicity about his project brought about 900 people to New Harmony by October, 1825. Idealists, reformers, plain people and opportunists replaced the Rappites. This fairly representative cross section of mankind did not discourage Owen, who lost little time in inaugurating his experiment. Owen provided the housing for the settlers, who were to provide their own household goods, the tools of their trades, and their labor. Everyone was assigned a trade or occupation, and earned credit at the community store for his or her labor. Believing that his followers had to be trained for full communism, Owen decreed a three-year period to provide for the transition to full communal living. On July 4, 1826, Owen published his "Declaration of Mental Independence," condemning private property, organized religion and marriage. This caused a number of members of the community to leave.

In 1827, Robert Owen accepted the failure of his experiment. He offered those who wanted to stay in the town the opportunity to purchase land on a long-term lease, and withdrew permanently from the enterprise, having lost about four-fifths of his personal fortune. Robert Owen's son, Robert Dale Owen, later said that in America wages were too high and land too cheap to make any kind of cooperative activity appealing.[22] Josiah Warren, who lived in New Harmony for a while before establishing his own community, called "Equity Village," on Long Island, attributed the failure of New Harmony's community to the suppression of individuality and the consequent lack of individual initiative and responsibility.[23] Warren's new, and also short-lived, community stressed individuality and non-conformity.

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[20] see figure 271 in John W. Reps, *The Making of Urban America – A History of City Planning in the United States*, Princeton University Press, p. 457. Owen had proposed this concept as early as 1817 and had used a rendering of it plus a model to make presentations both in England and America.
[21] Carmony and Elliott, "New Harmony, Indiana; Robert Owen's Seedbed for Utopia", Indiana Magazine of History, p. 200.
[22] Tyler, "Freedom's Ferment", pp. 196-206. quoted in "Theme XXII, Social and Humanitarian Movements", p. 62
[23] "Theme XXII, Social and Humanitarian Movements", p. 63

By the time of the Civil War, New Harmony was recognized as one of the centers of American science. Prince Maximilian von Neuweid, a naturalist and ethnologist who explored the Missouri River as far as Fort MacKenzie, Montana, wintered in New Harmony in 1832. The United States Geological Survey had its headquarters in New Harmony for 17 years before it moved to Washington, D.C. in 1857.

New Harmony was the site of the founding of the first Women's Club in the United States with a written constitution and elected officers. It was begun by Constance Owen Fauntleroy, niece of Robert Dale Owen. Called the Minerva for the Goddess of Wisdom, the club met at the "old Fauntleroy House." [24]

By the close of the Civil War, most of the original members of the Owen experiment had passed from the scene (Thomas Say died in 1834, William Maclure died in 1840, Charles-Alexandre Lesueur died in 1846, Gerard Troost died in 1850, David Dale Owen died in 1860) and New Harmony's utopian light dimmed. The end date for New Harmony's national significance has been set at 1867, the date of construction of the Schnee-Ribeyre-Elliott house. This house was built by the son of one of the original Owen settlers. By this time, most of the original setters had died, and the house serves as perhaps a final link to the original Owenite movement.

Conclusion

The inclusion of the full Harmonist town plan as part of the New Harmony NHL district adds important physical evidence of the vision George and Frederick Rapp had for their community. The square grid oriented toward the cardinal points of the compass speaks to the organization of the community according to an abstract order in an effort to optimize efficiency. The disappearance of the central platz, an urban amenity included in the plan of Harmonie, Pennsylvania, (1805), seems to suggest Rapp's movement away from Baroque urban form.

Although the inclusion of eighteen Harmonist era resources in the 1977 nomination gave evidence of the community's earliest utopian history, this boundary increase will almost double that number by adding seventeen resources associated with the 1814-25 period. The new resources all have physical integrity comparable to the original group, and by their geographic distribution throughout the original town plan, they enhance our vision of the Harmonist period.

The Owen era contribution to the physical environment of New Harmony was less tangible than its gift to American arts and science. No portion of Whitwell's ideal city was ever realized (though 240,000 bricks were fired for it during the summer of 1826). Rather, the Owenites made good use of the resources they had inherited. However, the Owen-era resources included in the boundary increase contribute to our knowledge of the community during the period of strongest Owen-Maclure influence and, for that reason, should be included in the National Historic Landmark designation.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
X_ Designated a National Historic Landmark.
X_ Recorded by Historic American Buildings Survey: # IN-33(1830 Owen House), IN-32(Rappite Community House No. 4), IN-4(David Dale Owen House), IN-37(Rappite house), IN-161(Rapp-Maclure-Owen House), IN-5(Rappite Community House No. 2), IN-38(Rappite Community House No. 2 Annex), IN-39(Rappite Community House No. 3), IN-32(Rappite Community House No. 4), IN-31(Rappite Granary), IN-43 (Rawlings Rappite house), IN-22(Salomon-Wolfe Rappite house), IN-30(Schnee House)

__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

X State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 5500 acres

UTM References:	Zone	Easting	Northing
A.	16	417900	4220660
B.	16	418340	4220620
C.	16	418340	4220140
D.	16	417900	4220160

E.	16	417760	4220450
F.	16	417760	4220540

Verbal Boundary Description:

Starting at the northeast corner of the intersection of East Street and North Street, the boundary follows the east edge of East Street south to the southeast corner of the intersection of East Street and South Street.

The boundary then turns west and runs along the south edge of South Street to the southwest corner of the intersection of South Street and West Street.

The boundary then turns north and follows the west edge of West Street to its intersection with the south property line of the Schnee-Ribeyre-Elliott House at 603 West Street. The boundary then turns west and follows that property line to the intersection with the west property line of said property. The boundary turns north following the west property line of 603 West Street to the intersection with the south side of Tavern Street. The boundary crosses Tavern Street in such a manner that it intersects with the southwest corner of the property at 517 West Street (Lichtenberger House). The boundary follows the west property line of 517 West Street to its northwest corner, then turns east following the north property line to its intersection with the west side of West Street. The boundary again proceeds north along the west edge of West Street to the intersection with the south property line of 411 West Street (Fauntleroy House). The boundary turns west, following that property line and continues westward along the southern edge of the Harmonist cemetery. At the southwest corner of the cemetery, the boundary turns north and follows the west edge of the cemetery. At the northwest corner of the cemetery, the boundary turns east and follows the north edge of the cemetery to a point that is either the southwest corner of the property at 315 North Street (Lichtenberger House) or a point directly south of the southwest corner. The boundary turns north and runs along the west property line of 315 North Street to its intersection with the south side of North Street. The boundary crosses north Street to its northern edge.

The boundary runs east along the north edge of North Street to a point at the edge of the street ten feet west of the southwest corner of the David Lenz House at 324 North Street. The boundary turns north and runs to the north property line. At that point the boundary turns northwest on a line parallel to, and at least ten feet distant from the west side of the Macluria Log House (address also 324 North Street) and runs to the north property line. At that point, the boundary turns northeast following the property line to its intersection with the east property line. The boundary then turns south, following the east property line of 324 North Street to its intersection with the north edge of North Street. The boundary turns east along the north edge of North Street to the intersection with the west property line of 500 North Street (Barrett-Gate House). At that point it turns north, following the west property line to the north property line. The boundary turns east, following the north property line to its intersection with the east property line, then turns south following the east property line to the intersection with the north edge of North Street. It continues eastward along the north edge of the street to the intersection with the west property line of 512 North Street (Duclos House). At that point, the boundary turns north following the west property line to the intersection with the north property line, turns east following the north property line to the intersection with the east property line, and turns southward following the east property line to the intersection with the north edge of North Street. The boundary turns eastward, following the north edge of North street to the starting point at the northeast corner of the intersection of North Street and East Street.

The New Harmony NHL historic district also includes the Harmonist Labyrinth which was designated in 1976.

The legal description of that property is as follows:

Beginning at a point on the west side of Main Street in the Town of New Harmony, in Section one (1) Township Five (5) South, Range Fourteen (14) West; which point is 32.5 rods south of the southeast corner of the "Addition of Woodlawn" to the Town of New Harmony, running thence north along the west line of Main Street 135 feet, thence west at a right angle to Main Street 327 feet, thence south parallel to the west line of Main Street 135 feet, thence east 327 feet to the place of beginning, containing One (1) acre and 585 square feet.

Boundary Justification:

This boundary includes the entirety of the rectangular grid plan for New Harmony platted by George Rapp in 1814. It expands beyond the original plat to include resources that were included in the original National Historic Landmark designation in 1977 and four properties immediately outside the grid that contribute to the national significance of the district. The boundary increase also includes the separate parcel containing the Harmonist Labyrinth located several blocks south of the original plat. The Harmonist Labyrinth was also part of the 1976 National Historic Landmark designation.

11. FORM PREPARED BY

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