

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name New Albany Downtown Historic District

other names/site number _____

2. Location

street & number Roughly between W. First St. and E. Fifth St.; W. Main St. to E. Spring St. N/A ☐ not for publication

city or town New Albany N/A ☐ vicinity

state Indiana code IN county Floyd code 043 zip code 47150

3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

Indiana Department of Natural Resources

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☐ entered in the National Register.
☐ See continuation sheet.

- ☐ determined eligible for the
National Register

☐ See continuation sheet.

- ☐ determined not eligible for the
National Register

- ☐ removed from the National Register

- ☐ other, (explain:) _____

Signature of the Keeper

Date of Action

New Albany Downtown Historic District

Floyd IN

Name of Property

County and State

5. Classification**Ownership of Property**

(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☐ building
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
89	41	buildings
0	1	sites
0	1	structures
0	0	objects
89	43	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

40

6. Function or Use**Historic Functions**

(Enter categories from instructions)

COMMERCE/TRADE:

SOCIAL:

Meeting Hall

DOMESTIC:

RELIGION:

Religious Facility

RECREATION/CULTURE:

Theater

EDUCATION:

Library

TRANSPORTATION:

Road-Related (vehicular)

Current Functions

(Enter categories from instructions)

COMMERCE/TRADE:

SOCIAL:

Meeting Hall

DOMESTIC:

RELIGION:

Religious Facility

TRANSPORTATION:

Road-Related (vehicular)

7. Description**Architectural Classification**

(Enter categories from instructions)

LATE VICTORIAN:

Italianate

EARLY REPUBLIC:

Federal

19th & 20th c. AMER.:

Commercial Style

see continuation sheet

Materials

(Enter categories from instructions)

foundation

BRICK

walls

BRICK

STONE

roof

METAL

other

METAL

(see continuation sheet)

Narrative Description

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

8. Statement of Significance**Applicable National Register Criteria**

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance.

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

Areas of Significance

(Enter categories from instructions)

COMMERCE

ARCHITECTURE

Period of Significance

1814 - c. 1945

Significant Dates

1937

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Pugh, Hugh

Joseph and Joseph

(see continuation sheet)

9. Major Bibliographic References**Bibliography**

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

New Albany Downtown Historic District
Name of Property

Floyd IN
County and State

10. Geographical Data

Acreage of Property 49.5

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 603270 4238190
Zone Easting Northing

2 16 603400 4237850

3 16 602740 4237650
Zone Easting Northing

4 16 602780 4238000

☐ See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Camille B. Fife, President
organization The Westerly Group, Inc. date 1/31/99
street & number 556 W. 1175 N. telephone 812-696-2415
city or town Farmersburg state IN zip code 47850

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name
street & number telephone
city or town state zip code

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

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

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New Albany Downtown Historic District

Architectural Classification

Classical Revival
Greek Revival
Renaissance Revival
Art Moderne
Other: American Four Square
Other: Shotgun
Other: Gable Front

Materials

Foundation: STONE
Walls: WOOD
Roof: ASPHALT
Other: STONE

Narrative Description**Summary/ General Description**

The New Albany Downtown Historic District is located on a plateau which extends northward from the Ohio River. The downtown area has always been associated with the river and the present district comprises much of the original plat, although the southern boundary is slightly north of the river bank. The elevated land is reasonably flat, with little change in grade from east to west and north. There is a dramatic change in grade in the south, as the bluff descends to the river bank area. A few of the buildings on Main Street have lower floors which are built into this bank, with openings on the southern side. Occasionally, the boundary of the district has descended to the lower grade, to include a notable building closer to the river's edge.

The streets of the district are aligned in a grid, generally in a north-south direction. East-west streets include Main, Market and Spring Streetss. On each of these streets the dividing line between east and west is State Street, although only properties on West Main are included within the district boundaries. North-south streets include West First, State, Pearl, and Bank Streets, as well as East Third, Fourth and Fifth Streetss. In the original plat and for a number of years thereafter, the numbered north-south streets west of State Street were differentiated as "Upper" (east of State) or "Lower" (west of State). After 1891, this designation was changed to "East" (for Upper) and "West" (for Lower).

The north-south streets are somewhat narrower than those running east and west, except for State Street. This gives the commercial area an intimate appearance, although it provides only limited parking for modern vehicles. Occasional parking lots have been made available on Main and Spring Streetss to accommodate the needs of the shopping public. Local citizens have re-created an open "farmers market" on East Market Street, with a large asphalt parking area adjacent. There are modern plantings of street trees along many of the streets and comfortable street furniture has been installed. The western part of East Market Street contains a section of angled parking, separated from the balance of the street by a planted median. Several of the major streets in the downtown are

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one-way, although both Main and State Streets are two-way.

The district is primarily comprised of institutional or commercial buildings. A few residences have survived from the earliest era of the town's development, during the first half of the nineteenth century when a mix of residential and commercial was the norm. Other houses are related to adjacent institutions (church rectories, for example). Only a scant number were built during the latter half of the nineteenth century or the early part of the twentieth solely as residential structures.

The range of contributing commercial and institutional structures represents every era of the city's founding and development, from the earliest period, when New Albany flourished as a river port, to the age of automobile preeminence in the 1930s and 40s. Similarly, there are good examples of many architectural styles, including Federal, Greek Revival, Italianate, and Art Deco, to name a few. The rhythm of the streetscape has been preserved in most places throughout the district and is best demonstrated on Pearl and East or Upper Main Streets. Here, many tightly built historic structures combine to enhance the interest of the commercial district.

Several important contributing buildings highlight the district, including the 1814 Scribner House at 106 East Main Street (Photo 30), the former New Albany Free Public Library (Carnegie Library) at 201 East Spring Street (Photo 3), the 1837 Indiana State Bank at 203 East Main Street (Photo 25) and the Second Presbyterian Church at 300 East Main Street (Photo 19), to name a few. Many notable historic commercial blocks demonstrate evidence of the flourishing commerce of the late nineteenth century, including the Heib Building, and others along Pearl Street. Some have experienced changes on the ground floor, but retain a high degree of integrity on the upper floors, while others have remained nearly intact, like the commercial building at 326 Pearl Street (Photo 12).

The commercial buildings of the district are invariably of brick, with most being two or three stories tall. Limestone is a common material for facade adornment, with a few buildings containing entire front facades of this native Indiana stone. Other trim materials include pressed metal and wood. Those buildings constructed around the turn of the century are often of a lighter, tan brick, rather than the usual red or red-brown variety. Many of the earliest buildings have been painted to preserve the fragile, soft-fired brick of the era. Buildings of the Art Deco and Art Moderne styles often have enameled metal units as part of the facade. The frame Scribner house is unusual for its stone and brick foundation and lower basement which opens on the river side of the property.

The district is distinguishable from the surrounding area for its collection of nineteenth and early twentieth century buildings. While there are a few interesting individual residential structures, for the most part, the resources are all commercial/industrial in nature. To the east, are a series of

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residential districts, including the Mansion Row Historic District, which was listed on the National Register in 1983. A portion of the New Albany Downtown Historic District is listed in this district: This includes 52 properties shown on the district map and located on the north and south sides of East Main Street, from the east side of State to the west side of E. Fifth Street, as well as several properties south of Main Street (see boundary justification). The Mansion Row Historic District contains a collection of outstanding historic homes of the nineteenth and early twentieth century. To the north and east of this district are additional areas of a primarily residential nature. To the west, a mix of structures presents a different appeal and to the south, the river is a natural element, with a few parking lots, modern structures or non-contributing buildings in between the river and the district boundaries. Between the district and the river, a linear structure, the flood levee, was constructed in 1953/1960. This engineering feature further separates the downtown from the river. Thus, the district is distinguished from its surroundings by the distinctive tight rhythm of its buildings and their rather uniform commercial nature, as well as by natural and man-made elements in the environment.

Descriptions of (C)contributing and (N/C)non-contributing resources in the district:

North side of East Spring Street

1. 115-117 E. Spring Street; The Elsby Building; NeoClassical Revival; 1916; (C); (Joseph & Joseph, Architects)

This six story building is a fine example of the use of terra cotta and brick in a business block building. The foundation is of concrete with the main entrance at center on Spring Street. There are four round inset columns, fluted, supporting a wide lintel with floral swags framing the name of the building, wrought in raised, ornate letters in the terra cotta. Above the name label is a row of dentils and above that a projecting, decorated cornice surmounted by a shield medallion, enframed with scrolled and floral motifs. There are seven bays to the main facade, each separated by terra cotta panels. The fenestration within these bays consists of five rows of tripartite windows and a row on the left and right outside bays of double windows. The wall material in the two corner or outside bays is brick, stretcher bond. The ground floor facade consists of large, display windows (six bays) and the central entry. Modern windows have been placed in the openings, but the bulkheads, which are of metal, have survived. The second floor windows have narrow segmental arched terra cotta details above the middle window, with scrolled brackets in the mullions between the lights and panels of decorative terra cotta between the second and third floor fenestration. This detail is present in the center six bays, but not on the outer brick bays. Similar panels are present between the second, third, fourth and fifth floors, but the upper panels have more modest detailing. Between the fifth and the sixth floor is a wide belt course of terra cotta, with a slight projecting row and roundels between the rows of windows. Above, the

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sixth floor windows have segmental arches in the six center bays and flat heads on the two outer bays. Each set of windows contains a large, scrolled bracket in the keystone position. There are also oversize scrolled bracket details between the windows which have a floral swag on the scroll, and lion's heads above, with other floral details surrounding. These brackets are between the center six bays. Surrounding the outer windows are two ornate brackets with shield and floral swag motifs. The uppermost part of the facade is decorated with a wide projecting cornice supported by a row of dentilled brackets and surmounted by a decorative parapet cap with elliptical arched motifs and decorative moldings. The latter appears to be constructed of pressed metal. With the exception of the parapet decoration and the two brick bays, the entire facade is of terra cotta veneer (now painted).

2. 123-133 E. Spring Street; Commercial Style; 1866/c. 1939; (N/C); (Photo 5)
This is a six-bay, two and a half story building, with modernized store fronts on the ground floor and single windows within corbeled panels above. There is a flat parapet with a simple cap. Awnings cover the ground floor storefronts and the second floor windows. Note: this building is the former Opera House. Following a fire in 1939, the third floor was removed and the building remodeled. Later remodeling efforts may also have occurred.

3. 135 E. Spring Street; Greek Revival; c.1840; (C);
This two story building is notable as an example of the earliest type of structure built in New Albany, when it was flourishing as a river town along the Ohio River. The building is of brick, with two bays in the main facade. The second story windows have flat, dressed stone heads and sills with cast iron balconets. The ground floor facade has been impacted with modern brick applique and window and door replacements. Nonetheless, the building contributes to the ambiance and character of the district.

4. 137 E. Spring Street; Commercial style; 1876; (C);
This two story building with a brown, yellow and white painted brick facade has been remodeled during the course of its history. It is of brick, with a ground floor storefront, large transoms over the main door and display windows. The second floor contains a large tripartite, "picture" window. Above it is a brick parapet, with a raised and decorated panel in the center and two small square plinths left and right. The building has been polychromed, to emphasize the decorative elements.

5. 141 E. Spring Street; Renaissance Revival; c. 1900; (C);
A two and a half story brick building with two bays on the second floor and a remodeled ground floor storefront. The upper parapet of this building contains a corbel table above which is a plain frieze and a flat raised parapet, the left and right ends of which are emphasized by slightly raised plinths. The two windows on the second floor have round arched transoms at the heads, emphasized by a projecting row of bricks which follows their outline and double,

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one/over/one light windows below. The ground floor contains two recessed entries with modern doors and windows, modern awnings and a four-light display window at center.

6. 145-149 E. Spring Street; Maetschke Tailor Building; Gothic Revival/ High Victorian; c. 1870; (C)

This ten-bay, brick building has a small, high pitched gable in the left center of the facade. The windows are all new replacements, with panels in the lower one third. There are modern shutters on the windows on the second floor. The ground floor consists of three storefronts. There are cast iron columns between the openings for doors and windows. All of these openings have had brick infills, to allow for new, modern (and smaller) doors and windows. Nonetheless, this building retains adequate integrity to contribute to the district.

7. 201 E. Spring Street; Carnegie Free Public Library; NeoClassical Revival; 1902; Clark & Loomis (Architects, Louisville, KY); (C); (Photo 3)

This is an outstanding example of the style, a two and a half story building, of brick and limestone, set on a raised earthen platform, with limestone retaining walls and columns. The main entrance of the building, which is raised one half story above the basement level, is reached by a series of limestone steps and is deeply recessed within a projecting bay. This central bay has a pediment at the roof line, with decorative cornices, including egg and dart and dentilled moldings. Within the architrave are three quarters raised relief figures, in ancient Greek attire, with a central eagle figure, also in high relief. The eagle's wings are spread and it carries a large floral swag. The entry is flanked by two round columns with Doric capitals, also with floral motifs appended. In front are two limestone plinths with free standing torchere lamps with round globes. The main entry door has a classical surround, including scrolled brackets, dentils and projecting cornice. There is a large, single light transom. Below this are modern, wood, double leaf doors. The windows in two flanking wings of the buildings are tripartite, with multi-light upper transoms and, below, pedimented temple form niches of stone, each flanked by plain panels, containing appropriate incised mottos. The window composition is enframed by round columns, similar to those on the main entry. Other details on the building include a projecting cornice at the roof line with pressed metal gargoyles, and a dentilled frieze. The roof is of standing seam metal, painted. In the central bay there is a raised rectangular monitor, and a pyramidal roof with a skylight. In recent times, the building has housed the Floyd County Museum, and is presently known as the Carnegie Center for Art and Culture. A rear addition was completed in the present decade, designed by RCS & Associates (New Albany) with K. Norman Berry Architects (Louisville, KY).

8. 215 E. Spring Street; Modern; c. 1980; (N/C);

This is a one and a half story, brick building, with a pyramidal, shingle roof.

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9. 303 E. Spring Street; Centenary United Methodist Church Parsonage; American Four Square; c. 1925; (C);

This is a brick, two and a half story residence with a high, hipped roof, with wide eaves. The facade is three-bay with a central door and two double windows flanking it. The main entrance contains a projecting porch with a gabled roof with wide returns at the eaves and fluted columns supporting it. They sit on brick walls with brick entry steps. The windows all have flat, dressed stone sills.

10. 309 E. Spring Street; Centenary United Methodist Church; NeoClassical/Late Gothic Revival/ 1839; (C);

This large church is of brick with extensive limestone infill. The main facade contains four large pilasters with central reveals and simple limestone capitals. The infill between the pilasters is modern limestone, random coursed, with gothic arched windows and door opening. The upper part of the building has a pediment and a plain limestone frieze. The church has undergone a number of remodelings since it was built in 1839. The first of these, in 1850, enclosed a former stair and created the large pilasters and high cornice. A belfry and spire were added which have not survived. In 1900 the steeple was struck by lightning. The belfry was removed in 1928 and the present Neoclassical roof added. Windows, entry and doorway were also changed at this time on the front facade.

South side of East Spring Street

11. 100 E. Spring Street, Regional Federal Bank, Modern, c. 1960 (N/C)

A two story, brick, carrara glass and metal panel building, this structure also contains full light display windows on the ground floor and stone infill panels.

12. 138 E. Spring Street, United Gas and Electric Company Building, NeoClassical Revival, c. 1910, (C) (Photo 2)

This is a six bay building with a central, recessed entry on the ground floor. Within the entry are two stores, at left and right and a central hall with two additional access doors, these lead to stairs to the second floor office spaces. The sign frieze on the main floor has a decorative cornice with a row of dentils and small capitals left and right. Above this is a row of large, one/over/one windows with stone lintels, with center keystones. The brick facade is a stretcher bond. Above the windows is an enlarged projecting cornice with a row of square brackets and two small corbeled pendants with scrolled points in stone separating the center two windows. The building has tasteful awnings on the front above the display windows.

13. 144 E. Spring Street, Commercial Style, c. 1915, (C) (Photo 2)

This small building is notable in that the front facade is intact, in regard to the placement of windows, openings and transoms. There is a central, recessed entry, with a full light wood door. The display windows which flank it have bronze frames and marble bulkheads (c. 1920), above, there are four large lights,

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wood framed, in the transom. The facade is of tan brick, variegated, with a slightly recessed panel in the upper frieze. There is a flat roof, stone coping and several small square stone panels inset in the facade for decoration. The interior contains a pressed metal ceiling.

14. 146 E. Spring Street, Commercial Style, c. 1925, (C) (Photo 2)

This small, one and a half story building is clad with wire cut brick. There is a recessed panel at the attic level, in brick. The main window and doors are of replacement glass with aluminum surrounds and there is a new, limestone bulkhead under the windows. A stone coping tops the flat parapet.

15. 202 E. Spring Street, Modern, c. 1950, (N/C) (Photo 2)

This is a two story, limestone clad building with large, fixed awnings. The roof and parapet are flat and the stone cladding consists of square panels. The ground floor consists of bronze finished aluminum framed full light windows.

16. 222 E. Spring Street, St. Mark's United Church of Christ, Modern, 1957, Harold Wagoner Architects, (Phila. PA) and Walker Applegate Oakes & Ritz (New Albany) Architects (N/C)

This is a three and a half story building of brick and limestone with a projecting rectangular brick tower at the right front, set askew to the street, joined to a full, three story porch by a curved stone element. The porch has narrow stone square columns and a similar detail is repeated on the entrance facade. The building has a low gable roof. Double rows of brick pilasters separate the windows. Thirty eight memorial windows in the building were designed and manufactured by Henry Willet, Girard Avenue, Philadelphia, PA.

17. 222 E. Spring Street, St. Mark's United Church of Christ Educational Center, Modern, 1968, (N/C)

This brick building is similar in style, size, materials and massing to the church located immediately west across the alley.

18. 316 E. Spring Street, The New Albany Maennerchor Building, Romanesque Revival, c. 1880/1891, (C) (Photo 1)

A three and a half story brick building, this structure was originally owned by the Universalist Church and was purchased and remodeled, with a new stage addition, by the Maennerchor Society in 1891. The facade of the building has decorative corbel tables at the eave lines, with a central main entrance and large, round arched window openings (now blocked) on either side. The roof is metal, standing seam, with a large skylight. There are windows on the side, similar to those on the front of the building. The rear additions (one, built in 1891 and a second which is probably later) are missing their roofs and in a deteriorated condition. There is a partial wall which remains from a former building immediately to the east of the building.

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19. 400-402 E. Spring Street, Fire House, Italianate, c. 1857, (C)

A two and a half story building with an ornate projecting cornice enhanced by doubled, scrolled brackets. There is a corbel table with a scalloped design, below which are three windows, each with a round arch and an ornate carved stone head. The center window has three parts, Palladian in feeling, with three round arch heads. The sills are of limestone. There is a carved shield in the center of the lower floor frieze, in high relief, with symbols of the fire man's art also carved in high relief. Below, the ground floor has been remodeled, with brick infill, stone piers and new, plain windows and carriage lamps. The building has been sand-blasted.

20. 406 E. Spring Street, Modern, c. 1980, (N/C)

This is a one story building with a metal, mansard canopy and modern glass windows and door.

21. 414 E. Spring Street, Arts & Crafts, c. 1910, (C)

This is a notable example of the arts and crafts/craftsman style with some elements of classical revival detailing. As with many houses of this era, eclecticism can be seen. The building is a brick, two story structure, with a side gable roof, with scroll-cut expressed rafters. There is a center dormer with decorated gables and open brackets. The gable has been truncated on the center side to allow for an extended roof and two additional windows. The windows in the dormer at left and right are round arch with thermal windows. The front porch is two story, open, with a decorative railing and brick piers on the roof. The lower part of the porch has a wide eave with brackets and brick piers with dentilled capitals. The main entry is at the center, with an elliptical arch at its head, multi-paned side lights and a round arched window above the door at center. There are two inset, turned columns framing the door. Windows in side bays flanking the porch also have round arched heads with raised relief floral motifs enriching the upper part of the arch and six/over/six light, double hung windows below.

22. 416 E. Spring Street, German Methodist Church, Romanesque Revival, c. 1889, (C)

An irregular plan, brick church of two and three stories, with a square bell tower in the notch between two gabled wings. This building has corbel tables at the gable ends, decorated cornices with wide returns at the eave lines and limestone trim around the gothic arch windows, as well as other windows and doors. All windows are recessed with stone sills and there is a stone water table. The original name of the church is in a cornerstone at the front of the church. Two main entries are in the tower, with double leaf carved wood doors and stained glass transoms above. There are several stained glass windows throughout the facades. The steps are of limestone, recently replaced. The church is presently the Seventh Day Adventist Church.

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North side of East Market Street

23. 109 E. Market Street, Italianate, c. 1870, (C) (Photo 6)

This brick building is two story, with a three-bay facade, stone columns and sign frieze, original wood frame storefront windows and transoms. The main door is recessed on the ground floor with display windows flanking and clapboard siding on the bulkheads. The second floor contains three segmental arched windows with ornate surrounds including scrolled keystones and labels. The windows have stone sills and above is a projecting cornice with scrolled brackets.

24. 113 E. Market, Gable Front, c. 1870, (C) (Photo 6)

This two and a half story brick building has three bays on the gable front facade. The ground floor is unified by a modern awning and contains modern display windows and doors. The second story contains four/over/four light segmental arched windows, with stone sills and brick heads. The attic floor has a single, round arch, four-light window and corbeled frieze with decorative cornice and wide returns at the eaves. The facade on the alley has segmentally arched windows on the second floor and square windows on the ground floor. Entry to the second floor is on the left front facade.

25. 115 E. Market, Reibel House, Renaissance Revival, 1887, (C) (Photo 6)

This is a three story brick building with a limestone and pressed metal facade on East Market. The first floor has recessed store front doors and windows behind a three bay open arcade with square stone columns supporting a wide lintel containing decorative roundels. The second and third floors have three round arched windows with ornate surrounds, including inset round Corinthian columns, egg and dart molding and carved keystones with shell motifs. An ornate belt course at the second floor ceiling line serves as a cornice and features similar motifs. The roof line on the parapet has a central, round sign label, projecting cornice with dentils, scrolled brackets left and right and a frieze with small columns running across. The alley side features round arched windows with stone heads and sills.

26. 117 E. Market, Italianate, c.1880, (C) (Photo 6, 9)

A three story, seven bay brick building with a remodeled first floor, including new display windows, terrazzo cladding and recess entry at right. The second and third floors consist of one/over/one light windows with flat heads, projecting cornices and small scrolled brackets. The flat parapet has a wide projecting cornice and large scrolled brackets. The entry to upper floors is at left in the main facade.

27. 119 E. Market, Italianate, c. 1870, (C) (Photo 9)

This is a two and a half story brick building, polychromed with ornate projecting cornice featuring shell moldings, brackets and other floral motifs. There is a corbel table below the wide cornice and frieze. The second story windows have round arches with ornate surrounds, including keystones and brackets. They are

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unified by a decorative course at the springing line of the arch of the window heads. The windows have been replaced and the lower part of the space filled with a panel. The lower floor has an awning, unifying it with the building to the east and modern display windows and doors with terrazzo paneled bulkheads.

28. 123 E. Market, Italianate, c. 1880, (C) (Photo 9)

This three story brick building is polychromed and unified on the ground floor with its neighbor to the west by a single awning and modern glass windows and doors. The second floor has four bays with pedimented heads, decorated with scrolled motifs and labels. The third floor windows on East Market are round arched with ornate heads with keystones. Above is a wide projecting cornice with scrolled brackets. The building also has a Pearl Street facade with the same windows on the second and third floors. There is a second entry on Pearl Street with an ornate lintel, cast iron columns with floral and shell motifs on capitals and a recessed door. A freight elevator has been placed in one bay.

29. 135 E. Market, Italianate, c. 1870, (C)

This is a three story, brick building with a completely remodeled ground floor unified by a modern, fixed mansard canopy. The six bay structure has segmental arched windows on the second floor, some of which still have four/over/four light windows. The third floor windows have round arches and all windows have two rows of headers at their heads and dressed stone sills. A wide, projecting cornice decorates the roof line, with scrolled brackets, long ones separating the bays and short ones in between.

30. 137 E. Market, Italianate, c. 1840, (C)

This is a ten-bay, two and a half story brick building with a unified ground floor, metal mansard canopy and modern, replacement full light windows and doors. The second floor contains one/over/one, segmental arched windows with ornate heads and surrounds with incised details in a floral motif. They are joined by a band of decorative work at the springing line. Above is a wide, pressed metal decorative projecting cornice with shell, floral and scrolled details including regularly spaced brackets.

31. 141 E. Market Street, Commercial Style, c. 1900 (C)

This three story building has been unified on the first floor with its neighbors to the east and west, but has distinctly different styling above. A simple building, with three bays, the second and third floor windows are one/over/one light, recessed with brick sills and there is a corbeled frieze below the flat parapet.

32. 143-145 E. Market Street, Commercial Style, c. 1880 (C)

A three-story block, of brick with a three-bay facade. The first floor is unified with the others and has modern, metal vertical paneling. There is a new, central entry and flanking windows above. The window openings have stone sills and brick voussoirs at their heads (windows have been replaced).

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(147 E. Market - See 301 Bank Street)

33. 201, 203, 205 E. Market Street/306 Bank Street, I. O. O. F. Building, Renaissance Revival, 1854, (C) (Photo 13)

This is a three-story brick block with a limestone facade on the upper two stories of the Market Street side and brick with limestone trim on the Bank Street side. The ground floor has a cast iron lintel and ornate cornice with cast iron fluted Corinthian columns separating the storefront spaces as well as the display windows. There are four square columns and four round columns which frame the main doors of numbers 203 and 205. The entries are all recessed and have their original windows and bulkheads. Transoms are occluded by signs or metal awnings. The second floor windows have projecting, segmental arched, pedimented heads with scrolled labels and two/over/two light windows. The third floor windows are pedimented with scrolled brackets, segmental arched openings and one/over/one light windows. Above, a pressed metal projecting cornice with brackets has a central, elliptically arched sign frieze on both facades. The I. O. O. F. symbol (three chain links) and the organization initials are rendered in raised relief stone (now painted on both facades). This is an outstanding building with a high degree of integrity.

34. 207 E. Market Street, No Style, c. 1870, (N/C) (Photo 13)

This two-story building has aluminum siding on the upper story, modern brick cladding on the lower floor, although there are two remaining windows on the second floor which still contain four/over/four light sash.

35. 209 E. Market Street, No Style, c. 1870, (N/C)

This building is a mate to number 207 with similar desecration. There is metal siding above, modern wood siding below with modern aluminum windows in the storefront and a small awning.

36. 401-403 E. Market Street, Italianate, c. 1900, (C)

A two story brick building with a hipped roof and limestone detailing. The Market Street facade contains a limestone facade on the first floor with rock faced, irregular stones as a lintel and a combination of rock faced and dressed stones in the piers. The pier capitals are fluted and there is a row of decorative stone as a lintel. The second story has three windows with stone sills and a simple cornice with brackets and pressed metal finials left and right. The west side elevation contains additional windows and a second entry. The building has been sand-blasted.

37. 407 E. Market Street, Commercial Style, c. 1950, (N/C)

This is a small, one story brick and concrete block building with five bays, recessed windows and entry and a scored concrete frieze and flat roof.

38. 415 E. Market Street, Commercial Style, c. 1920 (C)

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This garage is of brick with six bays. The main entry is at left, with four display windows (some now blocked with wood paneling) and a truck/auto garage door with paneling and multi-lights at the far right. The sign frieze has been covered with modern metal paneling. Small brick piers mark the left and right edges of the flat parapet.

39. 419 E. Market Street, American Four Square, c. 1910, (C)

This is a two and a half story frame house with a limestone clad foundation (up to a two foot height) with a vermiculated finish. The roof is hipped with wide eaves and a front dormer. The walls are wood clapboard. The front porch is at left, inset, with a tapered stone pier, also of vermiculated stone. There is a brick plinth and walls on the porch with concrete steps. The windows are one/over/one light, double hung.

40. 423 E. Market Street, Pyramid Cottage, c. 1920, (C)

This tiny, square one story building has a central door, with two small display windows flanking. There is a third window on the east side. The roof is pyramidal with wide overhanging eaves and the foundation is of brick, with a row of soldiers as a water table. The walls are of stucco.

South Side of E. Market Street

41. 102 E. Market Street, Italianate, c. 1880 (C) (Photo 7)

A three story commercial block, of brick, this building has facades on both State Street and Market Street. The present ownership also encompasses a three-bay building on State Street of the same vintage as the corner block. The building has a wide frieze with scrolled brackets. The ground floor has been unified with a fabric awning and below are ranks of full-light display windows and a corner entry. The third floor windows are round arched with plain dressed sills (windows are presently blocked), while the windows on the second story are segmentally arched. Prominent chimneys still protrude from the low hipped roof.

42. 110 E. Market Street, Italianate, c. 1880, (C) (Photo 7)

A brick, three story building with a pressed metal cornice with ornate brackets. The third floor contains, in the seven bay facade, round arched windows (now blocked) with plain, dressed stone sills. The second floor windows have segmentally arched heads and stone sills. Cast iron columns with chaste decoration separate two bays of modern multi-light display windows while a dentilled projecting pressed metal cornice serves to separate the ground floor from those above.

43. 114 E. Market Street, No Style, c. 1880, (N/C)

This two story brick building has a modern brick facade on the ground floor and the entire upper floor plus cornice has been covered with modern clapboard vinyl siding.

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44. N/A E. Market Street, NeoClassical Revival, c. 1991, (N/C)

This enclosed private garden has a classically influenced wooden entry with Doric columns and an enlarged cornice with various motifs. The garden is surrounded by a brick wall with brick pilasters regularly spaced.

45. 132 E. Market Street, No Style, c. 1950 (N/C)

This one story building has a central entry, brick bulkheads, aluminum framed display windows and a frieze, with modern cladding below a flat parapet.

46. 134 E. Market Street, No Style, c. 1950, (N/C)

This one story building has the main entry recessed approximately center, a brick bulkhead, flat parapet and plain upper facade of green enamel panels. In between are display windows.

47. 136-38 E. Market Street, The Grand Theater, Art Deco, c.1870/c.1945 (C)
(Photo 14)

This is a multi-story, rectangular plan building with a gabled roof and slight metal cornice, the front of which has been remodeled over fifty years ago. The front facade is of enameled metal panels, in three bays, two projecting left and right from a recessed center bay with the name of the theater in raised metal letters outlined in neon. The marquee is three part, with the theater name in projecting letters and two sign panels, left and right as well as multi lights surrounding the panels and in the ceiling. The main entry, on the ground floor is at center with columns of the same metal cladding and aluminum framed doors, as well as three and four part sign boxes left and right of the main entry.

48. 140 E. Market Street/ 225 Bank Street, New Windsor Hotel (New Albany Inn), Italianate, 1873, (C) (Photo 14)

This is a three and a half story building, with facades on E. Market and on Bank Street. The third floor contains a seven bay facade on Market Street with round arched windows with ornate, decorative hoods of pressed metal with stone sills. The second floor contains equally ornate windows with segmental arches and decorative hoods. All windows are two/over/two lights. On the ground floor, windows on the west side have flat heads, with projecting cornices of the same pressed metal. The eastern half of the facade is comprised of square columns which separate the entrance door, and additional windows, all with large upper transoms. Above the transoms, the cast iron columns are surmounted by a cornice with dentils, scrolled brackets and floral ornaments in the applique. The sign canopy, c. 1920 is of metal with the words "tavern hotel" inscribed. A more modern sign is appended on the corner. The building has a flat parapet with a decorative, projecting cornice. There is a second entry on the Bank Street side, with a similar sign, and a more modest door. Above, the fenestration is similar to the Market street Side. To the south, a modern addition has been sensitively added.

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49. Southeast Corner of Bank and E. Market Streets, Open Market Structure, Vernacular, c. 1980, (N/C)

This is an open structure comprised of six inch diameter lolly columns, wood trusses, with an asphalt shingle roof hipped, with a decorative monitor at the ridge pole. The market is not on the site of the original market, which was located a considerable distance to the west.

50. 222 E. Market Street, Neo-Classical Revival, c. 1980, (N/C)

This is a one story brick building with a hipped roof, massive wood columns supporting a front open porch and a central entry with double doors and multi-light side lights.

51. 302 E. Market Street, Italianate, c. 1880, (C)

This two and a half story building has a six bay facade on Market Street. Replacement windows within segmental arched openings have plain, dressed stone sills. There is a wide, projecting cornice and a flat roof. The lower floor has been unified with an eastern addition through the use of fabric awnings. There is a separate entrance on Third Street (number 214) and a flat roofed addition to the south c. 1920. The ground floor has full light display windows with wooden bulkheads and a recessed double leaf door.

52. 308 E. Market Street, Commercial Style, c. 1910, (C) (Photo 15)

This two and a half story brick building has a plain, flat parapet, with a flat concrete coping. Windows in the west half of the building have stone sills while those on the east side have brick. The ground floor is unified with a single, aluminum framed window and an entrance slightly to the right of center. There is an aluminum framed sign frieze as well.

53. 322 E. Market Street, No Style, c. 1950, (N/C) (Photo 15)

A one story concrete block building with a brick facade, aluminum sash and frame and Masonite sign board painted white.

54. 324 E. Market Street, Federal, c. 1860, (C) (Photo 15)

This is a two and a half story brick building with a three bay facade on the second floor. The roof is a high pitched side gable with raised parapets, now concrete parged on the gable ends. There is a slightly decorated cornice and flat plain frieze. The second story windows are presently one/over/one lights, with a six/over/one light in an extension to the west. The window heads on the main building are comprised of voussoirs and they have narrow, dressed stone sills. The ground floor storefront has a central entry, with flanking full light display windows and wood framed transoms above. The extension has similar window treatments. There is a brick pier on each corner of the main building.

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55. 422 E. Market Street, Commercial Style, c. 1870/1920 (C)

This is a one story frame building, in a long rectangle with aluminum siding. It probably dates to the mid-part of the nineteenth century. The front facade is of used brick, with a flat raised parapet, and concrete coping, as well as a right entrance and left display windows. This facade dates to c. 1920.

56. 424 E. Market Street, No Style, c. 1900, (C)

This two story, combination hipped roof building has always been a mixed use residential and commercial structure. The slightly bellcast roof has a standing seam metal covering. The second floor, three bay facade has windows with medium wide surrounds. The ground floor facade contains a central entry, and flanking display windows, all contained within a decorative frieze and cornice with pilasters separating the windows and entry. The building is clad in aluminum siding.

Main Street, North Side.

57. 142 W. Main Street, Israel House Hotel, Federal/Italianate, 1830, (C) (Photo 33)

A three story brick building with a four-bay facade. The roof is a side gable with returns at eave line and a projecting, decorative cornice with massive, double brackets alternating with smaller brackets on the front facade. The cornice also follows the slight return. The main windows, which are blocked, have round arched heads, with decorative projecting hoods on the third floor, with keystones and dressed stone sills. The second floor also has projecting hoods, with segmental arched openings. The ground floor contains a decorative store front with a cast iron front consisting of round inset columns and a decorative cornice at the first floor ceiling line. The windows have modern infill, but the openings are intact, with slightly elliptical heads. The main door is also a replacement.

58. 128-130 W. Main Street, Woodward Hall, Egyptian Revival/Italianate, 1853, (C) (Photo 33)

This three story brick block has a six bay facade which is divided into three parts by a projecting central bay. The window openings have been retained although all the windows are replacements. The building has a flat parapet with a wide projecting cornice, below which is a plain frieze. The window heads are flat, stone, with projecting cornices and stone sills. The ground floor has a matching cornice to the upper part of the building, and seven square pilasters with flared, square capitals. The main entry is in the second left bay on the ground floor and all the others have full light modern display windows. The transoms have been blocked. The building was originally a multiple use structure. The hall hosted a number of notable events in its first few decades, including a lecture by Dr. Oliver Wendell Holmes (c. 1855) and a performance by Adelina Patti (n.d.). Although the building has remained intact, its use as a hall appears to have ceased about 1887.

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59. 118 W. Main Street, Italianate, c. 1870, (C) (Photo 32,33)

This is a two and a half story brick building, with a wide, projecting decorated cornice with double scrolled brackets and a corbeled course as a lower frieze. The second story windows are round headed with decorative, projecting hoods with modified keystones and brackets. There are six in the facade and all have plain, stone sills. The store front consists of a small entrance at left to the upper floors, with two bays filled with garage doors (modern). At right is the entrance to the store front with transoms occluded and a large display window.

60. 116 W. Main Street, Italianate, c. 1870, (C) (Photo 32)

A two story brick building with a projecting decorative cornice and scrolled brackets. The building has a three bay facade with round arched windows on the second floor, with decorative hoods and four/over/two lights (one window is blocked). On the ground floor, an ornate stone facade consists of four square columns with Corinthian capitals, and a decorative lintel with elliptically arched openings and decorative elements. The main entry at center is flanked on the left by a door and on the right by a small display window. The transoms are blocked.

61. 109 W. Main Street, No Style, c. 1850, (C) (Photo 32)

This is a two story building with a low, side gabled roof and a flat parapet. The building has suffered many changes including the reworking of its ground floor and replacement windows in the second story, six bay facade. However, it retains adequate integrity and is significant for the age of the structure. The lower facade contains a brick clad and metal clad modern surface, with full light display windows.

62, 63, 64, 65. 101 E. Main Street, Renaissance Revival/

Federal/Federal/Renaissance Revival c. 1900/1850/1850/1900, (C) (Photo 29,32)

This two and a half story building has a tan brick facade with stone and pressed metal detailing, as well as decorative elements in darker brick. The State Street facade contains a three-part design on the upper floors, consisting of a central bay with four, oversized, round arched windows (now blocked, above which is a row over a row of narrow, flat headed windows unified by a decorative head). Above these is a decorative row of floral motifs. All of the large windows have surrounds of corbeled brick. Left and right of this central element are round arched windows, which run the full height of the upper part of the facade and which have round arched heads and which are enframed by brick pilasters with modified capitals with floral motifs. On the Main street facade, the three bay elements are retained by a central, round arched window with decorative surround, and two smaller flanking windows with wide, decorative lintels overtopped by individual round windows with highly decorative surrounds of floral and scrolled design. Above is a wide, projecting cornice with brackets and dentils. The lower or ground floor has been oversided with narrow limestone cladding and a wide,

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aluminum canopy. This building also encompasses three additional buildings on the E. Main Street side: A two story building with a five bay facade, of brick, with a low side gabled roof and decorative cornice; a four bay building of the same height, with a similar roof and two Dutch gabled chimneys intact, and a smaller, four bay building with a flat parapet and round arched windows with plain, stone sills. All of these buildings are unified on the ground floor.

66. 137 E. Main Street, No Style, c. 1960, (N/C)

This is a one story, concrete block building with central, glass entry and a small, fabric covered sign frieze/canopy.

67. 141 E. Main Street, Federal, c. 1870, (C) (Photo 26)

This two story brick building has a five bay facade on the second floor and a flat parapet roof. The windows have flat heads with decorative cornices and dressed stone sills. The ground floor has a metal canopy and a brick clad modern facade with a central entry.

68. 143 E. Main Street, Federal, c. 1870, (C) (Photo 26)

This is a simple, three bay facade, with flat head windows with stone heads and sills. There is a flat parapet. The ground floor has a modernized facade of painted green metal which retains a slight cornice above the storefront. The windows are blocked and the upper story windows have been shortened with brick infill placed in the former opening.

69. 145 E. Main Street, Federal c. 1870, (C) (Photo 26)

A three story building, with a three bay facade, similar to its neighbor to the west. The windows are intact, although blocked with plywood, and have simple stone heads and sills. The ground floor has a fabric awning which joins it to the next two buildings to the east, but retains the slightly projecting cornice above the store front. The ground floor has been reworked.

70. 147 E. Main Street, Italianate, c. 1880 (C) (Photo 26)

This is a three story building with a wide, decorated, projecting cornice, with decorative scrolled brackets (four) marking the three bay division of the building, and modified brackets in between them. The cornice returns at the side have an additional modified bracket. The tall narrow windows have segmental arched openings with decorative pressed metal hoods intact on the third floor. The second floor hoods have been removed and all windows are temporarily blocked with plywood. The ground floor is unified with its neighbors by a fabric awning and retains its divided facade, with a central door with side lights, a small display window, wood bulkheads and a door to the upper floors at left (not used at present).

71. 153 E. Main Street, Commercial Style, c. 1880, (C) (Photo 26)

This one and a half story building has a three bay facade with flat head windows with stone sills and heads (now painted). There is a flat parapet. The ground

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floor has a recessed display window and entry as well as an entry at left to the second floor spaces. It is unified with its neighbors by a fabric awning.

72. 155 E. Main Street, Commercial Style, c. 1920, (C) (Photo 26)
This modest two story building has a brick facade with a display window on the second floor and a smaller window at left. It has a flat parapet and concrete coping. The ground floor has a fabric awning, with a modern door to the second floor at left and a storefront with a central entry flanked by two display windows at right.

73. 157 E. Main Street, Federal/Italianate, c. 1850, (C) (Photo 26)
A two and a half story brick building with a three bay facade, this structure has a wide lintel, projecting cornice and brackets. The second story windows have segmental arched heads and dressed stone sills. On the ground floor, the corner entry is open, with four round columns supporting a wide decorative lintel with brackets. There are multi-light windows in the two left bays, with wooden bulkheads. The main entrance is canted 45 degrees to the street and contains an ornate oak and stained glass door (replacement). This building has a low, side gabled roof, with clay tile coping. Windows on the Bank Street side are flat headed with simple dressed stone sills.

74. 203 E. Main Street, Indiana State Bank, Greek Revival 1837, (C) (Photo 25,26)
Attribution of an architect for this building is problematical. Hugh Pugh, who designed and built the Orange County Courthouse may have been the builder, however, the design of the building appears to have been the work of another, possibly Edwin Peck of Indianapolis, or Gideon Shryock of Louisville, KY. The outstanding building is three and a half stories, of local sandstone (on the south and west elevations) and brick (north and east elevations). It is painted, with a gable roof, decorative pediment in the front gable end, a classical frieze and a front, two story porch with fluted, massive columns. Pilasters on the Bank Street side divide the window bays, some of which contain eight/over/eight light windows. Some small square windows are also present. The front contains three bays, a central entry with massive door and transom, flanked by recessed windows with multi-lights. There is a clerestory on the roof and two globe-topped lamps flanking the extended concrete porch steps. Original windows are two on the first and two on the second floor on the north end of the west elevation. The small casement windows on the east and west elevations were installed in 1921 by the Knights of Pythias. The rear addition was completed c. 1994. Local sources indicate that the brick "addition" at the rear of the home to the north (210 Bank Street) is the former privy for the Bank.

75. 207-209 E. Main Street, J. Bader Building, Italianate 1865, (C) (Photo 23,26)
This notable building is a three story commercial block with a three bay cornice at the roof line, extensively decorated with molding and scrolled brackets. The center bay is raised and has an elliptical roofed cornice above the sign frieze.

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The fenestration is ornate, with decorative window hoods, three bays flanking a central, double window with raised hood and three full banded surrounds. The window hoods have decorative labels. All of the windows have been replaced on the upper front facade, but the side windows, which are two/over/two lights have modest segmental arch heads and plain stone sills. The ground floor has seven bays, two store fronts flanking the central entry which leads to the upper floors. All are highlighted by a limestone front with square decorated columns and cornices. The windows and doors have been replaced. The transom areas and the central doorway have been blocked by modern metal siding.

76. 211 E. Main Street, Modern, C. 1960, (N/C) (Photo 21)

This is a one story commercial building with a shingled mansard canopy and brick veneer surrounding glass display windows and door.

77. 213 E. Main Street, Italianate, c. 1880, (C) (Photo 21)

A two and a half story brick building, with a three bay upper facade, with three, recessed, round arched windows (now blocked with plywood). Below, the store front has been slightly changed, with glass block and brick infill. The main door, at center, has modern wood surrounding it but the cast iron lintel and decorative columns remain.

78. 215 E. Main Street, Italianate, 1887, (C) (Photo 21)

This is a three bay, two and a half story building with a projecting cornice, bracketed with a raised, semicircular sign panel in the center of the parapet. The second story contains three segmental arched, one/over/one light windows with plain stone sills. Below is a three bay store front with the main entry at left and a second door at right and a separate bay in between. All have some plywood infill and are surrounded by an ornate cast iron front which includes square pilasters supporting a wide lintel with a projecting cornice and elliptically arched openings. Like its neighbor to the west it has been over painted a medium grey.

79. 221 E. Main Street, Commercial Style, c. 1910, (C) (Photo 21)

This is a two story building with a flat parapet roof. The second story contains four flat head windows with plain stone sills, all blocked with plywood. The ground floor contains a central entry with transom flanked by two square display windows.

80. 223 E. Main Street, Federal, c. 1850, (C) (Photo 21)

A two story brick building, with four, slightly recessed, flat head windows on the second floor below a decorative cornice with plain frieze and a standing seam metal roof, hipped. The main floor contains a central, recessed opening for the door, with the transom blocked and two oversize windows at left and right (probably later than the original building) all doors and windows have voussoirs

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at their heads and stone sills. The building, like its neighbors is painted a medium grey.

81. 301 E. Main Street, Commercial Style, c. 1930, (C)

This is a one-story commercial building with a central entry with full light door and transom. Flanking the entry are two oversized glass display windows. The sign frieze has been occluded by modern corrugated metal siding as has the parapet. The columns which support the building are of brick, with horizontal bands of yellow glazed brick as accents.

82. 305 E. Main Street, No Style, c. 1980, (N/C)

This is a one story garage with modern corrugated metal siding, a central garage door and left entry.

83. 311 E. Main Street, Commercial Style, c. 1950 (N/C)

A two story concrete block building with an aluminum storefront and garage entry with a multi-paned garage door, left display window and central entry with display window and door. There is a multi colored neon sign above.

84. 325 E. Main Street, Commercial Style, c. 1920, (C)

A small, one story former gas station, canted on the lot, this building is of painted brick, with a flat, stepped parapet roof with concrete coping. There is a course of soldiers at the header line of the main door and window. The main door is at right and there is a large display window at left, with a projecting brick sill. A second door and window are on the west side.

85. 401 E. Main Street, No Style, c. 1960, (N/C)

This is a one-story, non-contributing garage.

86. 413 E. Main Street, Shed Style, 1991, (N/C)

A one and a half story, metal clad building with a fabric awning, central door and sidelight.

87. 415 E. Main Street, Greek Revival, C.1850, (C) (Photo 18)

This is a one and a half story brick residential building, with a two-bay facade on the ground floor consisting of a main entry at left and a three-light transom above, with a segmental arched opening, highlighted by projecting soldiers and an eight/over/eight light window at right with a similar head. The high gable roof has a decorative cornice, wide eaves with wide returns at the eave line and a plain frieze with a molding at the roof line. There is a single, round arched attic vent. The side windows have two/over/two lights and similar heads as the front. There is a cast iron fence with a decorative gate around the property.

88. 417 E. Main Street, Federal, c. 1850, (C)

This building is a simple, t-plan, two story brick block. There is a gable roof, with a projecting, blocked cornice at front with a plain modern gutter and a

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slightly decorated frieze. Three flat headed windows on the second floor have voussoirs at their heads and narrow stone sills. The lower floor contains two windows. The main entry at right has been blocked up, a one story addition on the rear of the east side now serves this purpose. The brick, a common bond, has been painted and windows replaced.

89. 419 E. Main Street, Automobile related, c. 1950, (N/C)

This is a one and a half story block building, with a front, gable roofed wing with large, oversize iron plates as headers to several multi-paned windows and doors.

South Side of Main Street

90. 119 W. Main Street, No Style, c. 1950, (N/C)

This is a one and a half story, three bay building with one large garage door and two small personnel doors in the east bay, a display window and personnel door in the center and two large garage doors in the west bay. There is an open forecourt with a canopy supported by a steel "I" beam and lolly columns.

91. 119 W. Main Street, Commercial style, c. 1900, (C)

A two story brick building, with four large windows on the second floor, and a flat parapet with tile coping. The windows have large, flat concrete lintels. There is a double store front on the ground floor. The easternmost has an entry at left, with sidelights and transom and two display windows. There is an aluminum entry to the west, with two additional display windows.

92. 109 W. Main Street, Commercial Style, c. 1930, (C)

This is a one and a half story, double storefront building of cast block. The storefront on the right has an entry at left with a double transom and door with sidelights. There is a recessed window at right with four lights and a single, concrete sill. At left, the plan is reversed, but the display window is blocked, as is the transom, and the door has been replaced.

93, 94. 106 E. Main Street, Scribner House, Federal, 2/3 Double Pile, 1814; House, Hall & Parlor, c. 1850; Outhouse, c. 1900 (C) (Photo 30)

A frame, side gabled building, this outstanding house (listed on the National Register of Historic Places) is set far back on its lot, with a three bay facade. There is a decorative cornice with dentils on the front facade and an oversize chimney on the east gable end. The windows on the second floor and the first have shutters and are multi-paned, as are those on the west facade. The main door has a decorative projecting cornice. The foundation is of random coursed, rough dressed sandstone and there are two windows at basement level, also with six/over/six lights. The rear of the building has a brick foundation and pier, supporting a two story wood porch with wood railings and large, decorative wood posts. The siding is of wood clapboard.

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At the rear is a second house, dating to the early/mid nineteenth century. It is clapboard sided, with a brick foundation and of the hall and parlor form with an entry at right and two windows, six/over/six lights, and a wood raised porch, to accommodate the lowered grade at this level. There is also a wood privy at the southernmost part of the property.

The Scribner House is the oldest house in the district and dates to the early period of the city. The lot adjacent to the west has been landscaped and features a stone wall, retaining wall and small garden. (C. 1980)

95. 110 E. Main Street, Italianate, 1855, (C)

This is a three and a half story brick building with a wide, projecting cornice on the roof line, with scrolled brackets. There is a masonic symbol on the upper floor. The third floor windows are six/over/six light with round arch heads and decorative hoods. The second floor windows are flat with six/over/six lights and highly decorated hoods with scrolled brackets and floral motifs. The ground floor has three fifths of its front intact with a central door, upper, round arched transoms and round case iron posts framing the door (modern door and infill), as well as a square cast iron column on the right. The adjacent building, with a modern mansard canopy has encroached upon this notable building.

96. 114 E. Main Street, Federal/Italianate, 1822, (C) This building is intact on the second and third floors. Of brick, it has a wide overhanging cornice with scrolled wood brackets on the Main Street side. The roof is a wide, side gable and windows on the east side are six/over/six light. The window heads are of flat stone, flared, with flat stone sills and decorative moldings surrounding the recessed two/over/two light windows. The ground floor has been remodeled and contains a unified modern wood canopy as well as modern door and windows and brick veneer.

97. 128 E. Main Street, The Gibson Building, Federal, 1825, (C)

This brick building has four windows on the second floor, a wide, high pitched side gable roof with raised parapets at the gable ends and a corbeled plinth at the eave line. There is a simple cornice and voussoirs as window heads, with a narrow, stone sill. The lower floor of the building has been changed, with a modern facade.

98. 134 E. Main Street, Federal, c. 1830 (C) This building is of the same or similar vintage as its neighbor to the west. It has three windows on the second floor, but one has been blocked and the roof is similar. The ground floor has been changed, to unify it with its neighbors.

99. 140 E. Main Street, Art Deco, c. 1940 (C) (Photo 27)

A two story, automobile related building, this structure is of brick with backed enamel panels in yellow highlighting the design. The central bay is two story, and accommodates an office area with metal casement windows in the center above a corbeled panel. The left and right bays contain the garage areas, with multi-

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light windows and garage doors. There are two windows with square, projecting aluminum canopies in the canted corners of the center bay and a small, flat roofed brick bay on the west side. The ground floor contains full light display windows.

100. 146 E. Main Street, Italianate, c. 1880, (C)

A tan brick commercial/industrial building with three stories and a low, side gabled roof. This building has nine bays on the front facade which has a decorative projecting cornice and shadows of dentils. The windows are mostly blocked with metal, and have dressed, flat stone heads and sills. On the west facade there are three ranks of multi-light, metal casement windows. The main floor was remodeled c. 1950 with a canted glass front, the panes of which are separated by massive concrete piers. Above is a metal and neon sign across the entire facade.

101. 152 E. Main Street, Federal, c. 1850, (C)

This is a two story frame building with four windows on the second floor, tar paper siding (painted) and a flat parapet with slightly projecting cornice. The ground floor store front has been remodeled, c. 1940 with carrara glass and full light display and entry windows.

102. 156 E. Main Street, Commercial Style, c. 1950, (N/C)

This one and a half story commercial building has cantilevered store front windows above a wood bulkhead, an entry slightly off center and a cantilevered sign frieze, with massive plain frieze above.

103. 202 E. Main Street, No Style, c. 1850/1980, (N/C)

A one and a half story building with a two story wing, covered in modern vinyl siding and imitation shingles.

104. 202 ½ E. Main Street, No Style, c. 1980, (N/C)

This building is attached to the adjacent one and has a large, oversized garage door. It is one story with a personnel door to the left. All are over sided with vinyl and imitation shingles.

105. 214 E. Main Street, Modern, C. 1950, (N/C)

This is a one-story, concrete block building with a projecting metal canopy, metal siding on the flat parapet and full light display windows and door.

106. 218 E. Main Street, Federal/ One-third double pile, c. 1870 (C) (Photo 22)

A two and a half story brick building with a two bay facade on the front. The roof is a high pitched side gable, with wide cornice and returns at the eave line. The windows on the second floor are two/over/two light with round arched decorative stone heads. The ground floor contains the main entry, left and a window at right, both of which have decorative heads with a segmental arched opening and flying lintels. The building has been painted.

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107. 220 E. Main Street, Federal/One-third double pile, c. 1870 (C) (Photo 22)
This building is nearly a twin to its neighbors on the east and west, except that it has a side porch and entry in a rear wing which projects slightly at the back of the house on the east side. The brick has been maintained its natural color. There is a cast iron fence with decorative gate posts, and brick sidewalk.

108. 224 E. Main Street, Federal/One-third double pile, c. 1870, (C) (Photo 22)
This structure is a twin to its western neighbor except that the brick has been painted and some windows have been changed. There is an iron fence above a brick retaining wall on the Third Street side. All buildings have a ground floor at rear, to accommodate the change in grade, which is steep and brick walks.

109. 300 E. Main Street, Second Presbyterian Church (Second Baptist Church, "Town Clock Church"), Greek Revival, 1849-52, (C) (Photo 19)
This outstanding church is of brick with stone and wood trim. It is a three and a half story rectangular block, with a lower floor downhill. Windows have flat stone heads and are separated by brick pilasters on the first and second-third levels. They are double hung, with stained glass. Above the pilaster capitals, there is a wide brick frieze with a course of dentils, above which a wide projecting cornice serves as the base of a pediment with ornate wood molding and a square sign panel inset. Above this is the clock tower which is square at the base, with a square, ventilated housing with round Doric columns at the corners, surmounted by a wide, decorated lintel and cornice above which is an octagonal clock turret with decorative pilasters, cornice and turret with finial. The four clock faces are oriented to the cardinal points. A modern door and lights have been added and the present steeple is a c. 1917 replacement.

110. 310 E. Main Street, Gable Front, c.1900, (C)
Although over sided with vinyl, this retains the shape of its roof, eaves and other features. Two cast stone block, rock faced columns support the inset porch and there is a round arched window above the main door.

111. 312 E. Main Street, Italianate, c. 1880, (C)
This two story brick building has a modest cornice with scrolled brackets, two segmental arched windows and a modern storefront with a metal awning on the ground floor. The windows have been changed.

State Street (West Side)

112. 201 State Street, Art Moderne, c. 1945, (C)
This automobile related building has a flat roof, and a port cochere with columns of steel. The windows are simple and the building has irregular massing. There is a plain parapet, with a painted, plain frieze. On the State Street facade, there is a garage door and the main door. The former has multi-lights.

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113. 225 State Street, Italianate, c. 1870, (C)

A three and a half story brick building with a projecting cornice and scrolled bracket, this is a three bay structure with the upper windows having round arched heads and decorative pressed metal hoods, as well as dressed stone sills. The second floor windows have segmental arched heads with similarly ornate hoods. The ground floor store front consists of a limestone cornice with decorative lintel with segmental arched openings and paneled square columns (four) with decorative capitals. Transoms, display lights and doors have been restored in wood.

114. 225 State Street, Italianate, c. 1870, (C)

This building shares the same number with its neighbor to the south but is distinctly different. It is a three story brick structure, with a wide, projecting cornice, wide frieze and scrolled brackets. It is a three bay facade with all windows having segmental arched openings implied by limestone hoods with modified brackets, scrolled at the sides. The sills are of limestone. The ground floor store front also has three bays separated by limestone columns and with a simple limestone frieze. The interior windows have been restored with round arched lights at the top and wood panels at the bottom. The facade has been sandblasted

115. 227 State Street, Firestone Store, Art Moderne, 1937, (C)

A one and a half story concrete building with steel enameled formed panels as a veneer, in royal blue and light yellow. The building is rectangular, with a curved entrance. There are four garage doors with multi-lights on the Market Street side and full light display windows on both the State and Market Street sides. The brand name is a metal applique on the front as is a similar raised letter slogan on the north side. The building is notable and has been restored.

State Street (East Side)

116. 216 State Street, Federal, c. 1850, (C)

This is a four bay, three story brick building with a side gable roof and flat cornice. There is a raised parapet, flared at the end and capped. The windows have flat stone heads and are slightly recessed with stone sills. They are now blocked with plywood. The ground floor has been unified with 101 E. Main Street by the use of a light tan brick veneer and a flat metal canopy.

117. 218-220 State Street, Italianate, c. 1870, (C)

A three and a half story brick building with pressed metal and limestone trim. It has a projecting cornice, with elaborate pattern work, scrolls and other motifs in pressed metal. Below this is a corbel table as a frieze, then, the third floor fenestration which consists of six windows, with segmental arched openings and carved limestone surrounds enriched with incised carvings in various floral and scrolled motifs. The second window on the left is a double window with an oversized surround. Below this, separating the second and third floor, is a projecting cornice with a beehive shaped decorative motif and three brackets. The

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ground floor has outsized columns on the left and right and a stone sign frieze (mostly occluded). The storefront on the north has been remodeled, with a modern wooden sign frieze.

118. 222 State Street, Italianate, c. 1880, (C) (Photo 7)

A three story, three bay brick commercial building, this structure has a pressed metal cornice with brackets. The third floor fenestration consists of blocked round arched windows with ornate hoods and stone sills. The second floor windows have pedimented hoods, with scrolled brackets and decorative applique on the infill. The windows are one/over/one light replacements. The lower floor has a fabric awning, and a store front entrance at left, with display windows flanking.

119. 224 State Street, Italianate, c. 1880, (C) (Photo 7)

This three story brick building is a mate to the one to the south, except that it has a more modest cornice and more ornate brackets, as well as more of them. The windows on the second floor appear to be original and have four/over/four lights. The ground floor is unified by an awning, and contains an aluminum framed door at center flanked by full light windows.

120. 400 State Street; Modern; c. 1980; N/C;

This is a one and a half story, brick building with a flat roof.

West Side, Pearl Street

121. 201 Pearl Street, Neoclassical Revival, c. 1910, (C)

This extensive business block is three and a half stories tall with fronts on both E. Main and Pearl streets. The roof line parapet is flat with a decorative frieze consisting of a cornice, below which is a row of dentils, and below that a row of scrolled motifs in raised relief. Below this is a frieze consisting of a projecting molding, with recessed squares regularly spaced, to coincide with the windows below, and a smaller molding below. The windows are all blocked with metal panels, with flat heads and stone sills. The ground floor sign frieze is covered with metal paneling and an aluminum awning. Modern aluminum frame display windows and corner door ornament the building. Between the first and second floors is a belt course of carved limestone, the upper part of which is flat and serves as a unified sill for the second floor windows, immediately below is a projecting course of the same limestone. The building is constructed of tan brick and stone.

122. 209 Pearl Street, Neoclassical Revival, c. 1910, (C)

A three story, three bay building, of tan brick with a flat roof and limestone coping. This building is in accord with number 201 and has many of the same details, but was probably constructed later. There is a decorative frieze of limestone and brick with square holes above the roof line. The windows are one/over/one light slightly recessed with stone sills. The ground floor has been

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remodeled with an aluminum awning, and full light display windows, central entry recessed.

123. 211 Pearl Street, Italianate, c. 1880, (C)

A three story brick building with a wide projecting cornice with decorative brackets left and right and modified brackets in the cornice. The windows have round heads and projecting sills. The brick is set in voussoirs around the windows as a decorative treatment. The windows have been replaced. The lower floor consists of a modern storefront with two doors and a vertical board frieze.

124. 213-215 Pearl Street, No Style, c. 1880/1950, (N/C)

This building has been clad with a corrugated aluminum front up to its full, three story height. No original fabric is visible. The ground floor contains an aluminum clad pier, recessed entry and display windows, below an aluminum canopy.

125. 217 Pearl Street, Italianate, 1886, (C)

This building is a three story brick and limestone commercial block, with an ornate four-bay facade. The ornate projecting cornice contains large brackets, scrolled smaller brackets, floral applicades in the frieze and two, small square metal plinths one of which still contains a finial, left and right above the cornice. The windows on the third floor have round heads, two/over/two lights and ornate stone surrounds with incised keystones, pilasters, and rope pattern molding on the inner face. There is a dentilled belt course of projecting stone with brackets left and right at the base of the windows. The second floor windows are similarly ornate, except that they have segmentally arched heads. The facade is stone clad with quoins at the left and right sides. The store front on the ground floor has been remodeled with a modern, shingled mansard canopy. There are full light display windows and recessed entry.

126. 219 Pearl Street, Italianate, 1872, (C)

This building is a twin to its neighbor to the south on the upper two floors. However, the projecting cornice at the base of the second floor windows is more ornate, containing a row of dentils. The lower floor store front has been remodeled, with a modern mansard canopy, rubble stone and stucco veneer. This owner has also incorporated two bays of the building to the north, which is of the same era.

127. 221 Pearl Street, Italianate, c. 1880, (C)

A two and a half story brick building, this owner also incorporates part of the building to the north within the present store front. The original building was a five bay structure, with two/over/two light windows with round heads, with decorative stone heads. The projecting cornice above contains large scrolled and decorated brackets with smaller brackets in between and a pressed metal course, with a narrow projecting band below the second floor window sills. The entry to the upper floors is at left on the modernized store front which contains modern, narrow brick and stucco. The north part of this store front is contained in a

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three story building which has a design affinity with its northern neighbor including a projecting, pressed metal cornice with brackets, segmental arched windows with projecting pressed metal heads and stone sills.

128. 227 Pearl Street, Italianate, c. 1870, (C)

This seven-bay, three and a half story brick building has an ornate cornice with brackets and other details on the Pearl Street facade. It also faces on Market Street, where a more chaste facade has been employed by its designer. The upper windows have segmental arches and highly ornate projecting hoods. Four of the second floor windows also have the same treatment and three have flat heads with one/over/one lights, while the others are two/over/two. The ground floor is separated by a limestone sign frieze with a rough dressed finish at the top. Brick piers separate the display windows on the lower floor, as well as the main entry, which is modern. The Market Street elevation contains widely spaced windows with similar treatment as the other facade and a small storefront at the west side, with decorative entrance and display windows. The facade has been sandblasted.

129. 311 Pearl Street, Italianate, c. 1870, (C) (Photo 10)

A two and a half story building with a wide projecting cornice complete with scrolled brackets and decorative molding. The windows on the second floor are two/over/two lights with flat dressed stone heads and sills. The store front on the ground floor is protected by a fabric awning and slightly recessed with a central entry flanked by display windows.

130. 315 Pearl Street, NeoClassical, c. 1900, (C) (Photo 10)

This is a two and a half story brick building with limestone trim and detailing. It features a massive, ten bay facade with a wide projecting cornice with a band of dentils. The flat headed windows have flared stone heads with a keystone motif. The central of these is a double window with an engaged column separating in the middle and a scrolled head above. In between the left, right and central motifs are stone applique details including panels, scrolls and other motifs. There is a projecting cornice of stone at the base of the window sills, with egg and dart molding below and a second cornice above the storefront sign frieze. The store front has been remodeled with modern corrugated metal siding and aluminum frame windows and doors.

131. 319-321 Pearl Street, Baers Bazaar, NeoClassical Revival, 1900, (C) (Photo 10)

This is a two story, brick building with an ornate cornice, including a pedimented raised element at the center with ornate molding, a sign label and floral applique. The cornice proper has scrolled brackets and, in the center is a pressed metal device with three fan-shaped elements. The facade is of tan brick, and the windows in the main facade are grouped in threes, with oversize, rock-faced limestone heads and plain stone sills. The sign frieze has been occluded, and there is a modern metal awning above the store fronts which have two recessed entries and full light display windows. The north elevation continued the

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projecting cornice with regularly spaced scrolled brackets. Below this are three courses of corbeled brick which defines the face on this side. Windows on this elevation are one/over/one light on the second story with plain stone heads and sills and square on the first floor with the same detail.

East Side Pearl Street

132. 50 Pearl Street, No Style, c. 1960, (N/C)

This is a two story concrete block building, an addition to the one at Pearl and Main, with a wooden staircase to the second floor

133. 202-204 Pearl Street, Merchants National Bank Building, Italianate, 1869/1910 (C)

Originally two stories on the Main Street facade (and the first six bays of the Pearl Street side, the building was remodeled to its present three stories c. 1910. The brick building is outstanding for its detail and design. The commercial block faces both Main Street and Pearl Street, with the present main entrance on Pearl Street. The Pearl Street facade has nine bays, the last three separated by a row of limestone quoins in the otherwise brick facade. There is a wide, decorative cornice with two scrolled brackets and a row of rope motif molding in the frieze with a second row of stone as a belt course. The third floor windows have round heads with projecting hoods and plain stone sills. The second floor windows, as is typical of this era in New Albany, have segmental arched windows with similar decorative hoods. All windows have been replaced by single light modern glass. The ground floor facade has three oversize windows with fabric awnings and a side entrance with a modern doors and an upper awning. Below is a wide stone belt course and a second as a water table. The Main Street facade is limestone from grade level up to the belt course which highlights the frieze. Limestone quoins decorate the canted corner entry and serve to divide the nine-bay facade into three, three-bay sections. The third floor windows are round arched with full limestone surrounds. The central windows in the two eastern sections have been detailed with more ornate Italianate hoods, on both second and third floors. The window sills are bracketed and those in the corner and the first bay also contain labels with incised designs. On the ground floor, the main entry is flanked by modified Corinthian columns, inset, and a projecting cornice. On the balance of the facade, the ground floor storefronts are replaced by modern windows with an interesting row of vermiculated quoins between the first and second sections.

134. 208 Pearl Street, Italianate, c. 1900, (C)

This is a three story brick building with a three bay upper facade. The windows are one/over/one light with plain stone heads and sills. Below is a wood and

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metal storefront, with the entry to the upstairs at right and two display windows left, with a storefront entry center.

135. 212-214 Pearl Street, Modern, c. 1980, (N/C)

A one story concrete building with a narrow brick veneer, this structure contains three store fronts. The one to the left has a modern mansard canopy.

136. 218 Pearl Street, Chicago Style, c. 1910, (C)

This three and a half story brick facade building has a flat upper parapet with concrete coping and two raised plinths left and right. In the frieze is a corbel table of large brackets and below, a belt course of concrete with a second, traditional corbel table below. The windows are recessed in two bays with multi-light replacement windows. The store front has been over sided with yellow modern brick and a new, modern entry with full light display windows and a flat, fabric awning.

137. 222 Pearl Street, Modern, 1996, (N/C)

A three and a half story building, this has been recently remodeled as the White House Centre, with new, projecting cornice and windows in the nine bay facade. The ground floor contains the original recessed entry, with a new sign frieze and display windows.

138. 230 Pearl Street, Italianate, c. 1870, (C)

This is a three story brick building, with an ornate projecting cornice with brackets and segmental arched, two/over/two light windows with ornate projecting hoods. The facade is of stone and is painted. There is a belt course above the sign frieze, with projecting brackets above limestone columns left and right. The ground floor has been remodeled with a new awning added. The original transom, door and window configurations have been maintained.

139. 234 Pearl Street, (SE corner Pearl & Market) International Style, c. 1950, (N/C)

This is a concrete, two story building with a flat parapet, flat headed windows inset in a concrete frame, three on the Pearl Street facade and seven on the Market Street facade. The ground floor has a tan and gray marble panel cladding, and aluminum framed display windows with a corner entry.

140. 302 Pearl Street, Walgreen Building, Neoclassical Revival, c. 1900, (C)
(Photo 11)

A large commercial block, this building is constructed of tan brick and has a limestone coping on the flat parapet with a raised decorative section on the Pearl Street side. Below this is a pressed metal cornice with dentilled course and decorative molding. The brickwork in a frieze between the cornice and the fenestration is ornate, with pilasters between the windows marked by limestone insets with shields. The windows are grouped in twos, recessed, with corbeled brick detailing and limestone sills. Below is a band of carved limestone with a

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rolled top as a cornice above the main sign frieze. The building has been clad in enameled metal panels on the ground floor, and between, there are aluminum framed display windows. The main entry is on the corner of Market and Pearl and a secondary entrance to the upstairs is further north on the block.

141. 310 Pearl Street, Neoclassical Revival, c. 1900, (C) (Photo 11)

This is a three story commercial brick building with a cornice of stone dentils, below which is a modified projecting cornice with six recessed panels. The windows have plain dressed stone sills and there is a stone cornice above the storefront area. The storefront has been sensitively remodeled, with two entrances, left and right, transoms and wood bulkheads.

142. 312 Pearl Street, Italianate, c. 1880, (C) (Photo 11)

A three story, ornate building with a stone facade. The upper cornice projects with four wide brackets and four small in an element left and right of a central, gabled and raised section, with a fan design at the center. A row of double dentils is below. The three bay facade has round arch windows with ornate heads, incised with floral designs on the surrounds and on a stone band which connects the window at approximately the springing line. The second floor fenestration is similarly decorated. The first floor is separated by a row of dentils and a wide, decorated frieze, below which are four, square columns. The center two of these are fluted and the outer two contain raised floral designs. The entry and display windows have been replaced, but the transom above the main door has been retained.

143. 314 Pearl Street, Switow Building, Commercial Style, 1914, (C) (Photo 11)

This three story brick building has a simple cornice with a row of brick dentils and two corbeled rows below. The name and date are in raised letters in a sign label below this element and surmounting the four windows in the third floor facade. The second floor windows are occluded by an oversize metal canopy. The ground floor contains an entry at left, with display windows and is sided with modern metal.

144. 318 Pearl Street, Heib Building, Italianate, 1870, (C) (Photo 11)

This three story, six bay building has an ornate, pressed metal cornice with brackets left and right and various other elements, including miniature columns and round arches. The second and third floor facades are clad in limestone, with ornate quoins at left and right and a band of carved limestone as a cornice between the floors. This is decorated with various elements. The windows are all round arched, with ornate surrounds consisting of a central, vermiculated keystone, egg and dart molding, Corinthian columns left and right and rope molding surrounding the sash on the two/over/two light windows. The lower floor has two balconets with ornate wrought iron railings. The store front is oversized, with a case iron frame having seven fluted columns with a projecting cornice above. The

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store fronts have been replace with recessed, modern glass display lights and doors. The building has been sensitively restored and maintained.

145. 322- 324 Pearl Street, Modern, c. 1860/1982, (N/C) (Photo 11)
This two and a half story building is a remodeling of two former historic structures with an applique of brick. The windowless facade has a flat parapet. The first floor windows are receded in a band and the entry is recessed, with a single, oversized lolly column carrying the entrance roof.

146. 326 Pearl Street, Kaiser Building, Italianate, 1886, (C) (Photo 11)
A two and a half story brick building with an ornate, projecting cornice in three parts, the center of which has an elliptically arched hood, with flying cornice and brackets. This is flanked by brackets and projecting cornice elements with finials at the left and right sides. The date and sign label are enclosed in the cornice below the raised center element. Below are three windows, two/over/two light, with segmental arched heads, and incised stone hoods with small side labels and plain stone sills. The store front below is intact, protected by an awning, typical of those seen in nineteenth century downtowns. Above the awning, there is a cornice, with side finials and brackets, and the hood for the awning. The store front facade contains a central entrance with a double leaf door with full lights and lower wood panels. The display windows left and right have wood bulkheads and are separated by massive square cast iron columns, the left and right of which have a diamond incised. The building is owned by descendants of the original owners and retains its original use.

147. 336 Pearl Street, Modern, c. 1960, (N/C)
A one and a half story commercial building of tan brick and concrete with a flat parapet, architectural space frame awning across the whole facade and multiple full light display windows, with aluminum frames. Two recessed entrances have double leaf aluminum doors.

Bank Street, West Side

148. 207 Bank Street, Gable Front, c. 1860, (C)
A two story brick building with a high gable front, with wide eaves and wide returns at eaves. The front facade contains three bays with wide stone cornices to the three windows and stone sills. The ground floor contains the entry at left and two additional windows all with the same window heads. The building has a long, two story rectangular frame addition with clapboard siding.

149. 301 Bank/147 E. Market Street, Little Chef Diner, Art Moderne, c. 1945, (C)
A one story structure, painted metal panels over a frame interior with a projecting sign panel. The entrance is at center, with display windows left and a take out window to the right.

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150. 305-307 Bank Street, Commercial Style, c. 1945, (C)

This is a one story commercial building with tan brick and aluminum facade. It has an overhanging aluminum canopy and two entrances, one at left, within a window bay, comprised of aluminum siding and plate glass windows. The other, at right is within the brick veneer and is an aluminum door with sidelights.

151. 311 Bank Street, Commercial Style, c. 1945, (C)

This two story building has a flat parapet and roof, and is of concrete block with a brick facade. The main elevation has a personnel door at right, with display window left. The second floor is similar with a casement window in place of the door.

152. 319 Bank Street, NeoClassical Revival, c. 1900, (C)

A two story brick building, rectangular in plan, with entries on both E. Spring and Bank streets. The facade on Spring Street has three bays on the second floor and four on the ground floor, the latter containing an entry at left, with a full light door and transom (now painted). At right are two windows, enframed by brick pilasters from the sill level to the window heads with stone capitals. A second entry door is at right. There is a belt course and the first floor ceiling line, water table and coping, all of cast stone. The roof line is flat, with a stepped parapet on the Bank Street side. Below the parapet is a projecting cornice, with scrolled brackets and decorative molding. The Bank Street facade contains approximately five bays, with a modern canopy and entrance on the side. The door has a transom and is cased with an egg and dart motif narrow terra cotta banding. The doorway is recessed with two glazed doors, a concrete stoop and two modern lamps. The building presently serves as the offices of Michell Timperman Ritz Architects.

153. 409 Bank Street, Italianate, c. 1860, (C)

A four bay, two story brick building with a common bond. There is a boxed cornice in the eave of the side gabled roof which also contains chimneys left and right. The windows are segmentally arched with limestone hoods and the sills are also of limestone. The windows have been replaced with modern plate glass interior. The two entrances, at far left and right have replacement doors and transoms. There is a band of limestone as a water table, and the lower basement windows are segmental arches. Also added are oversized gas lamps at left and right. The north side elevation also contains similar windows and one in the attic floor. The side gable has wide returns at the eaves. There is a rear addition, with a gabled roof, and similar windows, as well as a limestone sill and stoop at the rear door. The windows on the side elevation have voussoirs at their heads. The building has been sandblasted.

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Bank Street East Side

154. 210 Bank Street, Shotgun, c. 1890, (C)

This is a one and a half story clapboard sided building with a rear addition, of brick, painted which is the former privy for the Indiana State Bank building, located immediately to the south on E. Main Street. The front has a verandah, with a decorative lintel, square wood posts and wood rick-rack trim. The porch has a stone foundation and the balance of the house has a brick foundation. There is a louvered attic window with a pedimented head. The main front window is original, with its transom and decorative molding. The front door is of oak, with a single upper light. The building has a side addition on the south.

155. 312 Bank Street, Gable Front, c. 1860 (N/C)

This two story residential building has been completely oversided, although the six/over/six light windows remain. The ground floor has received an applique of modern, narrow brick and a new display window and entrance.

E. Third Street (West Side)

156. 43 E. Third Street, Williams House, Federal/ One-third double pile, c. 1870, (C)

Although this two story house has been over sided, it retains some of its original decorative elements and its six/over/six light windows. The front, two bay facade has a high pitched side gable roof, with a scroll-cut fascia. The windows have wide projecting cornices. There is a metal awning over the lower window. There is a rear wing, rectangular and two story with a lower pitched gable roof.

E. Third Street (East Side)

157. 26 E. Third Street, Federal/Italianate , c. 1860, (C)

This is a two and a half story, brick building with a common bond, the front facade has four bays on the second floor, with the windows having segmental arches and corbeled brick hoods with decorative labels. The sills are of stone, with corbeled brick brackets. The ground floor contains a single window, at left, similar to those on the second floor, a main personnel door with similar detailing and an oversized, carriage door with similar detailing. The latter has been replaced with windows and a new sill, the lower part bricked up. There are three windows on the north side elevation, with simple segmental arched heads and a double leaf entry door, with multi-pane window to its left, a modern shed roof canopy protects them. There is a modern block addition to the rear.

158. 330 E. Third Street, John Briggs House, Federal, 1858, (C)

A two story brick residential building, side gabled with wide returns at the eave and a decorated boxed cornice, plain frieze. The windows are six/over/six light with plain, dressed stone heads and sills. On the ground floor of this three bay

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facade structure, the main entry is at right, up a limestone stoop, with a decorative pedimented, projecting roof overhead and a high transomed opening. The building is outstanding for its condition, with the original chimneys intact. There is an extension to the rear of later date.

E. Fourth Street (West Side)

159. 211 E. Fourth Street, Commercial Style, c. 1920, (C)

This is a one story rock faced cast block building with a three bay facade the center of which is a multi-light garage door flanked by display windows with cast concrete sills. The left of these has had a bay window infill and the right is blocked.

160. 213 E. Fourth Street, No Style, c. 1980, (N/C)

This is a one story commercial building with two entrances. The one at left is a small personnel door with transom. At right is a large aluminum framed double door with side lights flanked by two multipaned display windows. The building has vertical board modern wood siding and an imitation shingled mansard canopy.

161. 215 E. Fourth Street, Commercial style, c. 1920, (C)

A one and a half story industrial building of rock faced cast stone block with two garage doors, roll up with multi lights and panels. The windows are oversized, with steel frame casements. There is a flat parapet with clay tile coping and three sign friezes of plain concrete flock.

162. N/A(313) E. Fourth Street, No Style (garage) (N/C)

This is a one story frame building set back from the lot just south of number 313 E. Fourth Street.

163. 313 E. Fourth Street, Shotgun, c. 1900, (N/C)

This is a two story frame building with aluminum siding, replacement windows and main door. There are wide returns at the eave line. The porch has been enclosed, with vertical board siding, wrought iron and two plain display windows.

164. 315 E. Fourth Street, Shotgun, c. 1900, (C) This one story building is a long rectangle with a decorated fascia, plain frieze and wide returns at the eaves. There is an open front porch with rock faced cast stone piers and walls. The clapboard house has been partially covered with brick printed tar paper. There is a main door with transom at left and an oversized window, right.

165. 317 E. Fourth Street, Greek Revival, c. 1850, (C)

This is a T-Plan, frame, two story house with a side gabled roof with wide returns at the eaves and a front, three bay facade. The six/over/six light windows remain on the second floor. The ground floor contains the main entry, left and two additional windows. There is a later, single bay porch with square posts (c. 1920).

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E. Fourth Street (East Side)

166. 200-222 E. Fourth Street, No Style, c. 1980, (N/C) This is a rambling, one story commercial building, with brick lower walls, wood and metal upper siding, the building is a combination of several joined together.

167. 318 E. Fourth Street, Baptist Tabernacle, Neoclassical Revival, 1879, (C) (Photo 16)

An outstanding building, brick of three plus stories, with an ornate facade comprised of three bays, each of which has a round arched opening or panel marked by limestone from a limestone capital above brick pilasters. The central element has a pedimented roof with a projecting cornice with small brackets. There is a curved band of dentils above the main central arch which are flanked left and right by pressed metal capitals above brick pilasters. The side elevation of the building contains corbeled brick arches, with at least one metal casement window in the space. All of the arched windows have stone sills. There is a limestone water table. The main entry has been infilled with a modern garage door and wood.

168. 318 E. Fourth Street, modern, c. 1990, (N/C)

This is a large, modern metal sided pole barn garage with a concrete floor and an oversized garage door. According to the City Directory it has the same address as the Baptist Tabernacle.

E. Fifth Street (West Side)

169. 217 E. Fifth Street, Modern, c. 1980, (N/C) (Photo 17)

A one and a half story garage building with a central, recessed entry, this is made of concrete block with two metal casement windows and a metal personnel door.

170. 221 E. Fifth Street, Shotgun, c. 1900, (C) (Photo 17)

This building has been oversided but the distinctive return at the eave line remains. A new door and front, oriel window are later. This is a simple, rectangular, gable front building.

171. 315 E. Fifth Street, German Methodist Church, Greek Revival, 1861, (C)

This rectangular, two and a half story building has a parged concrete foundation, a limestone foundation and a central entry flanked by two brick pilasters, with stone capitals and two round arched windows with brick headers. The central entry has a transom (now blocked) and a round, stained glass window with a row of dentils between. The sills are of limestone. The building has a high pediment, with a decorative boxed cornice. The limestone legend in the center of the gable end describes the date and church name, in German.

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172. 317 E. Fifth Street, American Four Square, c. 1910, (C)

This is a two and a half story residence with clapboard siding, some over-siding and new windows. The hipped roof has a front dormer with a double window. The lower floor has a door at left, with a small square window with art glass inset. The porch is open, with square posts.

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Architect/Builder

Pugh, Hugh/ Builder

Diebold, John / Builder

Narrative Statement of Significance

Summary

The New Albany Downtown Historic District meets Criterion A because it is closely associated with the founding and historical development of the river city of New Albany, Indiana, especially its commercial growth as a river port and shipping center. The city was founded early in the nineteenth century by courageous individuals who foresaw its potential. It has also been associated with its neighbor across the Ohio River, Louisville, Kentucky, at least from the late nineteenth century when substantial bridges allowed convenient crossing for railroads and carriages. The district also meets Criterion C since it contains a collection of outstanding examples of nineteenth and twentieth century commercial, institutional, and (occasionally) domestic buildings. The range of architectural styles demonstrated is wide, especially for a small Midwestern town and includes one extremely rare early nineteenth century frame building. The architectural quality of several examples distinguishes the district.

Statement of Significance

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

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

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

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canal, still stood to benefit. When the Scribner brothers saw it during their mid-winter trip of 1812-13 Abner reputedly said: "What a place for a mill!" ²

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

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

"There were occupied cabins in the place .. The first ground cleared was on the south side of Main between Pearl and Bank on which four cabins were built ... The surface of the new town presented a very uninviting appearance. The timber was very heavy, the undergrowth very thick and the ground terribly uneven. "³

The Scribners named their new town New Albany after the capital of New York State, near their former home. The village was laid out on the high ground above the river, and the first plat included the area from present day East (then called "Upper") Fifth Street to West (then called "Lower") Fifth Street and from the river north to Oak Street (above Spring). The surveyor was John Kennedy Graham (1783 - 1841), a native of Bedford county, Pennsylvania. In 1816 he was a delegate to the original Indiana state constitutional convention, and later served three terms as a member of the Indiana House and one in the state Senate. His plat of New Albany was quite sophisticated, including parcels for green spaces as well as public purposes. ⁴ Main (formerly "High") Street and Market Street were 80 feet wide. Water Street, along the river, was a generous 100 feet in width. State Street, then as now, bisected the plat and formed the dividing line between the north-south streets now designated as East and West (then Upper and Lower). Four squares were allowed for public purposes and an additional as a parade ground, with ten lots for churches and three for schools.

In addition to the advantages of their location on the major water way of the new region, the Scribners hoped that the newly surveyed road which would connect to the old Buffalo Trace would give them an edge for travelers seeking a route to

²Ibid.

³Ibid., p. 15.

⁴ Information provided by Scott B. Wood, historic preservation specialist, City of New Albany.

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the territorial capital at Vincennes (to the northwest). While the heavily wooded site presented challenges to the developers, the ready availability of material for cabins, buildings and boats was a definite advantage. A newspaper advertisement placed by the Scribners in all the major eastern cities during the summer of 1813 boasted:

"The town....affords a beautiful and commodious harbor. ... The bank adjoining the river is high and not subject to inundations. ... [with] an extensive view up and down the river. There is a sufficient number of excellent and never failing springs... The advantages New Albany has ... are perhaps unrivaled by any on the Ohio, as it is immediately below all the dangers which boats and ships are subject to in passing over the Falls, and is the only eligible situation for a depot for all the exports and imports of a great part of the Territory and... while the river is low and the markets good, as well as when the water is high. From the vast quantity of excellent ship timber, the great abundance of iron ore, ... and the facility with which hemp is raised, ... this will be one of the best ports in the United States for the building of vessels as well as the loading them. ...

W5

In spite of the enthusiasm that the developers evinced for their new town, growth was slow at first, but steady. But the location was indeed strategic. For at least seven months of the year, the town was the head of navigation for the lower river, (still true in the late nineteenth century, according to an 1873 commentator). The Falls provided a barrier to navigation by steam boats except during periods of high water.⁶ During the first half of the nineteenth century, when much of Indiana was still densely forested, the rivers were the major traffic arteries.

Shipbuilding soon became an important industry along the banks of the Ohio at New Albany. As early as 1819, three steam boats were said to have been launched from the yards with three more in the stocks. One hundred and fifty houses, most of wood frame, had been built and the population was purportedly 1,000 souls, with a rapid growth projected, to meet the needs of the ship yards.⁷ Among the houses which could be seen from the wharf was the one on East Main Street belonging to the Scribner family, still present. Only a few brick buildings were constructed

⁵Amster, p. 16.

⁶ C. W. Cottom, *New Albany, IN: Location & National Advantages for Manufacturing, Mechanical, Mercantile and General Trade Enterprises...*New Albany, IN: C. W. Cottom, 1873, p. 8.

⁷ Henry McMurtrie, *Sketches of Louisville and its Environs....* Louisville, KY: S. Penn, 1819, Reprinted 1969, Louisville, KY: G. R. Clark Press, p. 167.

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in the early years of the town, their number increasing with the town's prosperity.

Floyd County was first organized in 1819, and New Albany became the county seat. Later adjustments to the county boundaries increased its size, but New Albany retained its distinction as the center of county government. Between 1814 and 1830, the town mushroomed and the population doubled. Several brick buildings along E. Main Street remain from this era, sturdy brick structures. The Israel House Hotel, on W. Main Street dates to 1830, the beginning of a period of high prosperity for New Albany and its founding fathers. The 1837 State Bank Building also demonstrates the power of New Albany's economic muscle. Built as the New Albany branch of Indiana's State Bank system, it was constructed of local sandstone in a stately Greek Revival style and is still considered to be one of the best buildings of its type in the region and the state.

Between 1830 and 1867, the shipbuilding industry in New Albany fueled the town's growth, along with the increased economic activity generated by its shipping industry. The town had a bustling Market House during this era, with stalls leased from \$10 up. Steamboat traffic along the Ohio generated considerable business for the farmers as well as for the various merchants who had built stores in the downtown area. Both Main and State streets contained general and dry goods stores.⁸ Commercial buildings along West Main and East Main attest to the vitality of this period. The brick and limestone Greek Revival Second Presbyterian Church at 300 E. Main also speaks of the community's prosperity. Boat building was in full swing, with 32 steamboats credited to the yards at New Albany up to the year 1836 (compared to 33 for Louisville and 10 for Jeffersonville during the same period).⁹ The foundry of Morton & Cox was located near the shipyards to repair engines. The original establishment dated back to 1825. By 1843, it had been taken over by Lent, South and Shipman (later to be known as the 'Phoenix'). Later, in the 1850s, this foundry turned out two steamboat engines every month, as well as other types of iron equipment. During the period of steamboat building, other foundries also prospered along the Ohio at New Albany.¹⁰ The City Directory of 1856 indicated that 33 steamboats were built at the town between 1835 and 1840 (compared to 17 during the previous five years). Between 1840 and 1845, 54 were built; the five years to 1850 saw 69 constructed and 59 between 1850 and 1854, with an additional 37 in the two years

⁸Amster, p. 26.

⁹Victor M. Bogle, *Nineteenth Century River Town, A Socio-Economic Study of New Albany, IN*. Boston, MA: Dissertation, Boston University, 1951, p. 52.

¹⁰Ibid., pp. 116-117

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to June of 1856.¹¹ While virtually no fabric of these boat yards remains today, the ripple effect on the town of such activity was surely intense.

New Albany in 1845 had two fire companies and a hook and ladder company, City Hall was located on Main (High) Street between State and Pearl, the Courthouse on State between Spring & Market. There were eight churches (including two African-American churches), a Masonic Lodge and Odd Fellows, several banks and institutions of higher learning. By 1856-7, the town had five fire houses plus a hook and ladder company. One of these, a sturdy brick building on E. Spring and E. Fourth was constructed in 1857 and still remains within the district. There were seven social or fraternal clubs and three public halls for meetings and performances in addition to the City Hall. Two daily and weekly newspapers served the community and a plethora of churches, seven of which were once located within the boundaries of the Downtown Historic District. Two of these buildings, the Second Presbyterian and Centenary Methodist churches remain today on their original locations within the district.¹²

Plucky New Albany. The little city below the Falls of the Ohio continued to prosper and grow, even in the shadow of sprawling Louisville across the river. It survived the Panic of 1837, the nation's first major economic crisis, as well as several cholera episodes which had devastated other river towns. During its golden years at the mid-century, New Albany became a truly proud city. Incorporated in 1839, by 1850 it had become among the first 100 cities in America, according to some sources. The same year, with a population of over 8,000 people it was the largest city in the state. One of Indiana's first railroads, the New Albany and Salem (later part of the Monon Line) was completed from the town in 1851. Railroad shops for service and construction were located in the community. Plank roads linked Corydon to the west and Jeffersonville to the east and the road over the hills to the northwest was macadamized.¹³

While the city limits nearly doubled, the downtown continued to be the focus of commercial enterprise. The New Albany and Salem Railroad had been completed to Lake Michigan by 1856 and work on a direct line to Ohio was underway. The wharves and streets were paved and ship yards, foundries, mills and other manufacturing activities were thriving.¹⁴

¹¹Grooms & Smiths, New Albany City Directory and Business Mirror for 1856-57, New Albany: A. C. Grooms, W. T. Smith, 1856, p. V.

¹² City Directories, 1845-46; 1856-57.

¹³ Amster, p. 32; Thayer, p. 11.

¹⁴ Amster, p. 32; City Directory, 1856, p. IV.

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

During the latter part of the nineteenth century, the City of New Albany continued to grow. In 1873, a promotional booklet declared that the dollar value of the river trade at New Albany could be estimated at about seventeen million dollars (for 1872). In addition, the city could count railroad, manufacturing, mechanical, mercantile, livestock and produce as well as coal, minerals and other general trade among its economic assets. Two former hotel/lodgings remain to attest to the passenger needs of river traffic, The Israel House Hotel of 1830 and the New Windsor Hotel (also called the New Albany Inn) on E. Market which dates to 1873. At this time New Albany was the terminus for three railroads, with several more granted rights-of-way or under construction. The population had grown to 20,000, many employed in the busy manufacturing sector which prospered thanks to the ready market access provided by easy river and rail transport. The city promoters touted the low taxes, reasonable rents and healthful climate as good reasons to locate in New Albany. The latter was the result, according to the promoters, of the absence of "ponds, swamps and stagnant water, the diversity of the soil, the high hills, open timber and living streams of pure water, and the generally equitable climate."¹⁵

Many of the commercial structures, especially those built in the Italianate style, date from this period and from the next decade. The wholesale business in the city was estimated at about six million dollars a year in 1873 and the retail trade at about 3 million dollars.¹⁶ Thanks to steam and street cars, and improved river crossings, New Albany was becoming a commuter home to those whose business interests were in Louisville, a practice which continues to this day.

The amenities of the city in the downtown district continued to grow. Of the thirteen public and fraternal halls in the town, twelve were located in the Downtown Historic District. Today, the I. O. O. F. Building, constructed in the 1850s, stands out as a nearly intact reminder of these important social gathering places. The Fire Department had become a professional organization in 1865, with

¹⁵ Cottom, pp.9-14.

¹⁶ Ibid., pp 26-27.

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a paid staff with three steam engines and a hook and ladder truck. Washington No. 1, at the southeast corner of E. Spring and E. Fourth Streets, now housed one of these engines and a staff of eleven men. There were twenty-two churches in the town, several of them in the downtown area, like the German Methodist Church on E. Fourth, which was constructed in 1861. The First Universalist Church had a building on the south side of Spring, between E. Third and E. Fourth during this era, which later would be purchased and remodeled by the New Albany Maennerchor Society, and which is still present today. As these institutions indicate, the population of the city was diverse, and featured German, Irish, and African-American groups, to name a few. There were now four banks in the city, including the First National Bank (previously the Indiana State Bank, constructed in 1837) and the Merchants National Bank on Main Street at the northeast corner of Pearl Street, constructed in 1869. Most manufacturing activity took place outside the Downtown Historic District, although one, the New Albany Woolen Mills, maintained an office on Main, near East Third Street.¹⁷ Nonetheless, the economic activity generated by the mills and foundries affected the fabric of the district through the lavish construction of brick and limestone commercial buildings, including the various financial institutions. Also located prominently downtown, on Main at the corner of State, was the New Albany Ledger-Standard, which maintained an active print shop in addition to the publication of daily and weekly newspapers.¹⁸

By the 1880s, New Albany was experiencing a "building boom". The New Albany Daily Ledger of March 3, 1887, enthused: "there is a genuine building boom in New Albany ... and piles of lumber and brick are scattered along the streets in all parts of the city." According to the newspaper, the downtown business district shared in the activity, with the "...fine three story stone front business house" of Joseph Reibel, to be erected "...on the site of his present building on the north side of Market Street between State and Pearl." The new building would have a large hall on the third floor, and would be, "...the handsomest business house on Market Street, when completed."¹⁹ A similar article the previous year had announced that Jacob Goodbub would build an elegant three story business house on the west side of Pearl Street adjacent to his present building between E. Main and E. Market (about in the middle of the block). W. C. DePauw was adding a gas works on the grounds of his plate glass company and Mrs. Josephine Kaiser was building a brick business building on a lot adjacent on the south to the New Albany Daily Ledger printing shop.²⁰ The Kaiser building survives today in nearly pristine condition (326 Pearl Street), although the Ledger building has

¹⁷ City Directory, 1873 - 74, pp. 16, 21-22, 29.

¹⁸ Ibid.

¹⁹ New Albany Daily Ledger, March 3, 1887, p. 4, col. 4.

²⁰ New Albany Daily Ledger, March 6, 1886, p. 4, col. 3.

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long since been replaced. Many of the buildings, especially along Pearl, Market and Main date from this late nineteenth century building era. They often expressed the Italianate design or one of its variations.

As the century drew to a close, New Albany continued to prosper, but not as dramatically. The American Plate Glass Works employed over 1,200 workers and covered 30 acres along the river, but the discovery of natural gas in the east-central part of the state had begun to erode its business. While there was a slight increase of the population in 1890, by 1900 it had reverted to about 20,000.²¹ Although the "building boom" had slowed, several interesting projects were undertaken, including an ambitious remodeling of the building on E. Spring Street between Third and Fourth by the German singing society, the New Albany Maennerchor. With the addition of a stage, kitchen and new steam heating, as well as work on the exterior and windows, this building was said to provide the group with: "the finest home in its comfortable arrangements, complete equipment and architectural beauty as well as interior finish of any singing society in Indiana."²²

Seven plywood and veneer industries replaced the depleted glass works, to provide employment and economic vitality for the city between 1898 and 1923. With the still abundant sources of natural timber close by and excellent water and rail transportation, this growth is not surprising. A number of buildings were constructed in the downtown during this era, including the classically inspired, architect designed Elsbey Building. Several others on E. Spring Street date to this time, as well as a Renaissance Revival building on the northeast corner of E. Main and State and NeoClassical examples on the west side of Pearl Street near Spring. An outstanding example of the way architects used classical forms and motifs in an eclectic manner during this period can be seen in the Carnegie Free Public Library of 1902 on E. Spring Street (Photo 3). New Albany was eclipsed during the middle part of the century by growth in other parts of the state, but in 1920, it still ranked as the second largest city in the southern sector.²³

The Great Depression which ensued in the third decade of this century caused a further decline in the city's economy, as it did for the rest of the country. Adding to these woes was the tragedy of the 1937 flood, which caused extensive damage up and down the river. The end of December, 1936 saw moderate to heavy rainfall in the Ohio valley. A slight economic upturn had begun in Southern Indiana, thanks to the efforts of the Roosevelt administration's New Deal. Factories in Evansville and Louisville were humming. But the rain continued. By January first the Wabash River was at flood stage and the Ohio River was

²¹ Thayer, pp. 11-12.

²² New Albany Daily Ledger, July 30, 1891.

²³ Thayer, p. 12.

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receiving flood water from all its major tributaries. Simultaneously, a peculiar weather pattern created a stationery mass of tropical air masses, saturated with water. These fecund clouds, trapped between two walls of cold air, dropped 165,000,000,000 tons of rain before January of 1937 had run its course. The flood which resulted broke all previous records. On January 26, the Ohio River at Cincinnati crested at 80 feet, a soaring 28 feet above flood stage. The previous high of 71.1 had been recorded in 1884. In Louisville, across the river from New Albany, the flood height was greater than at any other place, up river or down. The stages were about 30 feet above flood level, and more than 11 feet above the highest ever recorded.²⁴ Of the states along the river, Indiana was second only to Kentucky in the number of livestock lost and property damaged. 137 human lives lost could be either directly or indirectly related to the disaster. In New Albany, contemporary photographs show the water level on East Spring Street, east of State, approaching the first floor ceiling lines of commercial structures like the Ellsby building and others. Nearly four-fifths of the city of New Albany was under water at the January 27th crest.²⁵

According to the American Red Cross, the 1937 flood was disaster number 2,128 in the agency's experience (since the early 1880s). The relief expenditures for the two largest previous disasters, the Mississippi Valley Flood of 1927 and the Drought of 1930-31 taken together were nearly equal to the amount spent on the 1937 flood relief. As they reported: "...in a sense there were concentrated in one calamity as many problems as might be expected in 32 average years of minor disaster activity."²⁶ The flood raged from January 15 to February 28, 1937, but its effect on downtown New Albany would continue for several decades. Probably as a result of this and later less disastrous floods, a flood levee was constructed between 1949 and 1953 which effectively separated the historic district from the river, its economic progenitor. A brick wharf and numerous frame structures, housing taverns and shops were no longer visible, or actually obliterated by the structure, although much damage to such buildings had occurred during high water. Local reaction to this structure is bittersweet: "Many who remember the city's bustling waterfront before the 1937 flood respect the floodwall, but also curse [it]. ... The river was New Albany's focal point and its only scenic glory. But the floodwall dropped a curtain on that scene."²⁷

²⁴American Red Cross, "Ohio-Mississippi Valley Flood Disaster Report of 1937, Report of relief operations of the American Red Cross. Washington DC: The American Red Cross, c. 1938 (In the collection of the New Albany Public Library), pp.9-18.

²⁵*Louisville Courier-Journal*, February 11, 1937, p. 3.

²⁶Red Cross, p. 28.

²⁷Thayer, p. 12, and *Louisville Courier Journal & Times*, "Floodwall: Severed City's Soul?", December 24, 1967.

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The economic difficulties of the Depression were somewhat relieved by the new jobs created by World War II production. A few buildings in the downtown district can be related to this era, including the remodeling of the Grand Theater, the Firestone Building and the automobile-related building at 140 E. Main, all of which reflect Art Deco or Art Moderne influences typical of this period.²⁸

New Albany's Downtown Historic District reflects the dynamic growth of the town during the nineteenth century, especially from the peak times between 1830 and 1890. The buildings which remain from these periods demonstrate in their construction and style the historic development of the town. Commerce flowed in a town with such good transportation and in such proximity to the major population center across the river. The primarily commercial nature of the district is typical of a river town, which served as a jumping off point for produce heading down river and up, and for river craft and their passengers heading to points both east and west. Thus the district is significant for its association with these historical trends, especially the development of commerce during the historic period.

Architecture

The New Albany Downtown Historic District is graced with many examples of excellent architectural design, from high style NeoClassical buildings like the library on E. Spring, to the temple-form purity of the Indiana State Bank's Greek Revival style to rhythmic patterns of stone or pressed metal window hoods on the upper stories of its tightly packed business blocks.

The most prevalent style represented in the district is Italianate, with about 40 contributing examples. These buildings took advantage of Indiana's wealth of limestone for trim, window sills and, often, window heads or entire facades. Cast iron parts for ground floor store fronts and pressed metal brackets, cornices and other ornamentation are also common. In addition, this offshoot of the Picturesque movement allowed entrepreneurs to add exuberant detail to their business structures at a reasonable cost. The ready availability of catalog parts made it easy for builders to import such features for their clients, especially since they could be shipped by water or rail directly to New Albany. Thus, one can observe the prevalence of round arched window hoods of a similar style on a number of buildings of this era in the downtown, or bracketed projecting cornices of pressed metal with similar detailing, or similar elements in different combinations. While many excellent buildings in the downtown have been lost over the years, the district still retains a high degree of contributing buildings which demonstrate this popular late nineteenth century style. The quantity and quality of the existing fabric provide an excellent demonstration of the style and its many variants. The Kaiser Building is

²⁸Thayer, p. 12.

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particularly worthy of comment, since it has maintained its original use, fabric, condition, and even ownership by descendants of the same family. Other examples of the Italianate style can be seen along Pearl, E. Market and E. Main Street.

A related style, the Renaissance Revival which was popular at the same time, and a little later, is demonstrated in five examples in the district, three of which are earlier examples of the style and feature the extensive use of stone: The Reibel Building of 1887 (Photo 6), the Merchants National Bank of 1869 on E. Main (Photo 28) and the I.O.O.F Building on E. Market (Photo 13, constructed in 1854. Also of interest is the intricately designed building on the northeast corner of E. Main and State Street (Photo 29) which was constructed at the turn-of-the-century.

The Federal style is the second best represented in the district with twenty-three examples. This is quite unusual, since the style was predominant at an early stage of Indiana's development. One example, the Scribner House (Photo 30) is wood frame, while the balance are brick. Also called the Adam style after the work of the English brothers of the same name, the low pitched roof and simpler detailing typify this style, especially as it was constructed in a commercial district. The examples in New Albany are extremely simple, in comparison to eastern models, but their quantity in New Albany remains notable.

The Commercial Style, which featured a simpler ornament for commercial structures, was popular during the latter part of the nineteenth and first part of the twentieth century. Approximately twenty-two contributing examples of the style can be found in the district, varying from modest brick structures, with merely a corbel table as a frieze, to more substantial examples, which used a variety of trim materials.

The Greek Revival Style is not present in great quantities in the district, with seven contributing examples, but at least one, the previously mentioned bank on E. Main Street, may be the best example of the style in the state. It's use of local stone is notable, and the proportions of its massing are nearly perfect. The ideal of the style which hearkened back to ancient Greek examples, sought such balance as this building demonstrates. The simple pediment is appropriate for a frontier town, with aspirations of grandeur. The use of this style in 1837 was timely, since its influence had increased greatly after Greece's involvement in a war for independence that had occurred between 1821 and 1830.²⁹ Another fine example of the style, with more American influences, can be seen in the Second Presbyterian Church at 300 E. Main Street.

In the discussion of the following styles, only contributing examples have been considered.

²⁹ V. & L. McAlester, *A Field Guide to American Houses*. New York, Alfred A. Knopf, 1992, p. 184.

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The NeoClassical style is also present in the district, with excellent buildings of high quality and about ten examples overall which fall under this category. Popular at the turn of the century, the style revived interest in classical detailing following its extensive use in the Columbian Exposition of 1893. The New Albany Free Public Library, a Carnegie Library building, is a good example of the style, with a mixed use of stone and brick, and an exuberance of ornamentation. Another example, the Elsby Building on Spring Street, also mixes materials and combines banks of tripartite windows with classically ornamented cornices and other details, some in Terra Cotta, a popular material in 1916, when it was constructed. More modest, but still fine examples of the style can be seen on the west side of Pearl Street, near Spring.

As previously mentioned, the district is primarily commercial in nature, with only a few residential buildings. Thus, primarily residential styles like the Queen Anne, Colonial Revival, and Arts & Crafts are rare. However, the latter is represented in a residential structure at 414 E. Spring. There are three modest houses in the gable front form, and three shotgun houses as well as an example of the hall & parlor form. Three American Four Square houses are present as well as a pyramid cottage. Gothic Revival and Romanesque Revival are present, primarily in churches or other institutional buildings, with only three examples in the district.

Finally, there are a few good examples of styles which were popular after the second decade of this century, including two Art Deco and three Art Moderne. Of these, the Firestone Building, an automobile repair and tire sales emporium, is in excellent condition, having been restored to its 1937 appearance in recent years. The Little Chef diner at the north west corner of E. Market and Bank Street has been painted over several times, but readily demonstrates the use of a single vertical element and a generally rounded appearance typical of the Art Moderne style. The Grand Theater (Photo 14), is deteriorating, but still retains much of its stylistic elements and a wonderful example of the Art Deco style's linearity and hard edged decoration can be found in the brick and tile building at 140 E. Main Street (Photo 27). This example scorns some of the adornment popular in more institutional examples in favor of a dramatic central bay, highlighted by courses of lighter colored tile. The automobile-related use of the building is still evident in the two flanking wings with their large garage doors.

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

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Verbal Boundary Description

Beginning at the juncture of the north property line of number 400 State Street and the west side of State Street, follow the west side of State Street south to the intersection of East/West Market Street. Cross Market Street and turn west along the south side of West Market to the rear property line of No. 227 State Street, turning south along this property line to the rear (north) property line of no. 116 W. Main Street, then turn west, following the north property lines of nos 116 & 118 W. Main Street, and continuing west across W. First Street, along the north property lines of nos 128 and 142 W. Main Street. Turn south at the west property line of number 142 W. Main Street and continue to the north side of W. Main Street, turning east and following along W. Main Street to the east side of W. First Street, then turning south along W. First Street to the south property line of number 119 and turning east, continue along this approximate line (rough location of a former alley south of Main Street), following the south property lines of numbers 109 W. Main, 106, 110, 114, E. Main Street, 50 Pearl Street, 140, 146, 152, 156, 202, 202 1/2, 214, 218 E. Main Street and 43 E. Third Street, to the east side of East Third Street. Then turn south along E. Third Street to the south property line of 26 E. Third Street, following this line to the east side of the north/south alley east of E. Third Street and turning north along this alley to the north side of E. Main Street. Turning east, follow the north side of E. Main Street to the west side of E. Fifth Street, then turning north along E. Fifth Street, continue to the south side of E. Spring Street. Turning west along the south side of E. Spring Street, continue to the west side of the north/south alley between E. Fourth and E. Third Streets, thence north to the rear property line of number 309 E. Spring Street, continuing west along this line and along the north property lines of numbers 215, 201 E. Spring, 409 Bank Street, 141, 137, 135, 123-133, 115-117 E. Spring Street to the place of beginning.

Boundary Justification

The district boundary, has been drawn, based upon recommendations in a recent Historic Sites and Structures Inventory. This boundary includes part of the previously listed Mansion Row Historic District. Mansion Row Historic District is notable for the large, private residences along East Main (formerly Upper High Street), east of the downtown area. When the district was originally defined, a portion of E. Main, between State and E. Fifth (formerly Upper Fifth) was included. However, this section is primarily commercial in character, and, because of its proximity to the river, has always been associated with such commercial and industrial activities as river commerce generated. There are a few residential properties within this section, notably the 1814 Scribner House. The latter, and one or two others were constructed at an early stage in the town's development when only a few buildings were present and it was common to mix residential and commercial activities. As the nineteenth century advanced, and the commercial center of New Albany became more developed, the residential

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areas clustered east and north of the downtown which became more dedicated to commercial ventures. Thus, it has been deemed appropriate to include the section of E. Main Street, between State and E. Fifth and, in some places, south toward the river, in this downtown district.

The boundaries of the district have been defined to include the highest concentration of nineteenth and early twentieth century commercial structures in the town. West of State Street and north of Main, modern development has occurred, including a new City-County building to replace the old courthouse (once located within the bounds of the district), new library (the old one is now adaptively reused as a museum), and new banking, parking and other structures. The concentration of contributing commercial structures is reduced as one goes north beyond E. Spring Street, and, on the east, residential buildings become more common east of E. Fifth. The riverfront is no longer active as a port, and several modern amenities have been added, thus the southern boundary of the district does not normally extend to the river, except where a few contributing buildings have been included. On the west, as previously mentioned, State Street is a natural boundary and also a major north/south artery. However, west of State, along W. Main Street are several important early buildings which contribute to the district. Thus, the boundary has been extended to the west along W. Main. Just beyond its western edge, a modern elevated highway, leading to a bridge across the Ohio creates an effective barrier. The district is discontinued well to the east of this structure.

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Photographs

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

1. New Albany Downtown Historic District
2. Floyd County, Indiana
3. Photographers: Camille B. Fife & Thomas W. Salmon II, The Westerly Group, Inc.
4. December, 1998; January, 1999.
5. Division of Historic Preservation & Archaeology, DNR, 402 W. Washington Street, Indianapolis, Indiana 46204.

1. 316 E. Spring Street
6. An image looking south east on E. Spring Street toward number 316 E. Spring, the former Maennerchor Building.
7. Photo no. 1 of 33.

1. 222 E. Spring Street
6. This photo, looking south west along E. Spring Street shows the church at 222 E. Spring and the buildings located on the south side of the street from the church to State Street.
7. Photo no. 2 of 33.

1. 210 E. Spring Street
6. This is a long photograph showing the former Carnegie Library in the right foreground and buildings along the north side of Spring Street toward State Street. A portion of number 409 Bank Street is also visible.
7. Photo no. 3 of 33.

1. 409 Bank Street
6. This close-up photograph shows the facade of number 409 Bank street. Taken looking north/northwest on Bank.
7. Photo no. 4 of 33.

1. 123 E. Spring Street
6. This photograph was taken looking north, toward the building at 123 E. Spring, on the north east corner of Pearl Street.
7. Photo no. 5 of 33.

1. 109, 113, 115, 117 E. Market Street
6. An image looking north toward buildings along the north side of E. Market, east of State Street.
7. Photo no. 6 of 33.

1. 109 E. Market/ 224-222, 220-218, 216 State Street

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6. This photograph, looking south east along the east side of State Street shows the building at the corner of State and Market in the foreground and others along the street.

7. Photo no. 7 of 33.

1. 227 State Street

6. An image looking south west toward the Firestone Building at the south west corner of State and Market Streets.

7. Photo no. 8 of 33.

1. 115, 117, 119, 123 E. Market Street

6. Looking north east, this photograph shows the facades of the buildings along the north side of E. Market street toward the intersection of Pearl Street.

7. Photo no. 9 of 33.

1. W. Side of Pearl Street

6. This image, looking north west along the west side of Pearl Street shows the buildings located north of E. Market Street on that side. The Elsbey Building on E. Spring Street is visible in the background.

7. Photo no. 10 of 33.

1. 302, 310, 312, 314, 318, 322-24, 326 and 336 Pearl Street

6. Looking north east, this image shows the facades of buildings located along the east side of Pearl Street from E. Market Street.

7. Photo no. 11 of 33.

1. 326 Pearl Street

6. A close-up view of the Kaiser Building, showing its nearly intact facade.

7. Photo no. 12 of 33.

1. 210-215 E. Market Street

6. This image, looking north east toward the I.O.O.F Building, shows the north east corner of Bank and E. Market Street.

7. Photo no. 13 of 33.

1. 140 E. Market Street

6. This is a photograph, looking south west at the former hotel on the south west corner of Bank and E. Market Streets. The Grand Theater, west of the hotel is in the background.

7. Photo no. 14 of 33.

1. South Side of E. Market Street.

6. This image is looking south east at the buildings along the south side of E. Market toward E. Fourth Street.

7. Photo no. 15 of 33.

1. 318 E. Fourth Street

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6. Looking north/ north east toward the facade of this building, the former Baptist Tabernacle, with a portion of the modern building adjacent to the north visible in the photograph.

7. Photo no. 16 of 33.

1. 221, 217 E. Fifth Street

6. An image looking south along E. Fifth Street, west side, toward E. Main Street.

7. Photo no. 17 of 33.

1. 415 E. Main Street

6. Looking north west, on E. Main, this photograph shows the facade of number 415 with number 417 at right and a non-contributing building, number 413 to the left.

7. Photo no. 18 of 33.

1. 300 E. Main Street

6. This photograph is looking south east on the south side of E. Main Street toward the Second Baptist Church, also called the Clock Tower Church.

7. Photo no. 19 of 33.

1. 26 E. Third Street

6. Looking east toward the facade of this brick building on E. Third Street south of E. Main Street.

7. Photo no. 20 of 33.

1. 223, 221, 215, 213, 211, 207-209 E. Main Street

6. This image looks north west along the north side of E. Main toward the facades of these buildings.

7. Photo no. 21 of 33.

1. 218, 220, 224 E. Main Street

6. This image is looking south east toward these buildings along the south side of the street.

7. Photo no. 22 of 33.

1. 207-209 E. Main Street

6. Looking north west along the north side of E. Main Street, this image shows the impressive facade of the J. Bader Building.

7. Photo no. 23 of 33.

1. 207 Bank Street

6. This photograph is looking south west on Bank Street toward this modest but contributing building which is located on the west side of the street just north of E. Main Street.

7. Photo no. 24 of 33.

1. 203 E. Main Street

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6. An image of the impressive nineteenth century building known as the National Bank, looking north east toward the front and side facades.

7. Photo no. 25 of 33.

1. E. Main Street

6. This image, looking north east from east of Pearl Street, shows the buildings along the north side of E. Main Street, nearly to E. Third Street.

7. Photo no. 26 of 33.

1. 140 E. Main Street

6. Looking south east on E. Main Street toward the facade of this Art Deco, automobile related structure.

7. Photo no. 27 of 33.

1. 202-204 Pearl Street

6. This is an image, looking north east toward the facade of this building at the north east corner of E. Main Street and Pearl, known as the Merchants National Bank.

7. Photo no. 28 of 33.

1. 101 E. Main Street

6. This photo looks north east toward the facades of this building on both E. Main and State Streets.

7. Photo no. 29 of 33.

1. 106 E. Main Street

6. This is an image, looking south toward the front and west sides of the Scribner House, the oldest building known in the district.

7. Photo no. 30 of 33.

1. South Side of W. Main Street

6. This image looks south east along the south side of W. Main Street toward State Street, the dividing line between E. and W. Main Street.

7. Photo no. 31 of 33.

1. 118, 116, 109 W. Main Street

6. Looking north east along the north side of W. Main, this photo shows the above named buildings and those beyond to the east.

7. Photo no. 32 of 33.

1. 142 W. Main Street

6. This image is looking north east along the north side of W. Main from a point further west than the previous one. 142 W. Main is in the left foreground and the photograph looks toward W. First Street and State Street beyond.

7. Photo no. 33 of 33.

NEW ALBANY DOWNTOWN HISTORIC DISTRICT

NEW ALBANY, INDIANA

PREPARED BY THE WESTERLY GROUP, INC.
FARMERSBURG, INDIANA
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