

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Nashville Historic District

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: Roughly bounded by Johnson Street on the west, Old School Way on the east, Mound Street on the north, and Franklin Street on the south, including the block immediately south of Franklin Street between Van Buren and Jefferson Streets.

City or town: Nashville State: IN County: Brown

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

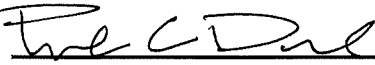
I hereby certify that this x nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

____ national ____ statewide x local

Applicable National Register Criteria:

x A ____ B x C ____ D

		ASSISTANT DIRECTOR OF PRES. SERVICES		10.13.2022
Signature of certifying official/Title:			Date	
<u>Indiana DNR-Division of Historic Preservation and Archaeology</u>				
State or Federal agency/bureau or Tribal Government				

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☒

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☐

District

☒

Site

☐☐

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Structure

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Object



Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>83</u>	<u>41</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>3</u>	<u>2</u>	structures
<u>2</u>	<u>0</u>	objects
<u>89</u>	<u>43</u>	Total

Number of contributing resources previously listed in the National Register 4

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

DOMESTIC: single dwelling

COMMERCE/TRADE: specialty store

COMMERCE/TRADE: restaurant

GOVERNMENT: courthouse

SOCIAL: meeting hall

Current Functions

(Enter categories from instructions.)

RELIGION: religious facility

DOMESTIC: single dwelling

COMMERCE/TRADE: specialty store

COMMERCE/TRADE: restaurant

GOVERNMENT: courthouse

RECREATION AND CULTURE: museum

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY: Greek Revival

LATE VICTORIAN: Gothic Revival

LATE VICTORIAN: Italianate

LATE VICTORIAN: Queen Anne

LATE 19TH AND 20TH CENTURY REVIVALS: Colonial Revival

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS:

Bungalow/Craftsman

OTHER: Rustic Revival

Materials: (enter categories from instructions.)

foundation:

BRICK

walls:

BRICK

WOOD: Weatherboard

roof:

ASPHALT

other:

STONE: Sandstone

WOOD: Log

Narrative Description

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

Summary Paragraph

The Nashville Historic District comprises approximately ten blocks of the historic central business and residential areas of the county seat village of Brown County. Situated on a gentle rise, the town features excellent examples of American architecture, from primitive cabins to revival styles including mid-20th century Rustic Revival examples that have become so identifiable with the town's arts and tourist trades. Buildings blend harmoniously as both scale and materials remain fairly constant during the town's early growth and second and third waves of cultural impacts. Builders adopted the use of a local sandstone for many of the rustic revival shops, which helps to visually unify the district.

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Narrative Description

The small village of Nashville was laid out in a fairly traditional, but small gridded plat located on a gentle rise at its north end. The plat includes a courthouse lot on the northeast corner of Main and Van Buren Streets to claim the town's place as the county seat of Brown County government, as well as a traditional town square at the intersection of Main and Jefferson Streets. The 19th and early 20th century importance of Main Street (old Highway 46, photo 0023) is evidenced not only by the town square and orientation of the courthouse to Main Street, but also because it retains the city's earliest commercial architecture. The road was part of the Columbus-Bloomington State Road in its early days. A few grand homes from that period also populated the lots lining Van Buren and Jefferson Streets. During the 1920s-1940s, a number of small homes were also constructed, dotting the streets away from the commercial district. These are Minimal Traditional Homes and simple Bungalows, many built by the same man, Fred Rains.

In the 1930s, however, Van Buren Street became Highway 135 and Highway 46 was bypassed to the south c. 1962. This shifted commercial development to Van Buren Street and reduced traffic flow on Main Street. Because of this shift, commercial buildings constructed during the 1940s through 1970s, and into the late 20th century, now line Van Buren Street/Highway 135. By this time, the village was becoming known as a haven for artists. With the development of Brown County State Park, it also began to develop a strong tourist trade which supported artists' shops and dining establishments, many of which remain on Van Buren Street. Many of these commercial buildings departed from traditional styles found in Midwestern towns during this period and instead embraced the rustic, primitive qualities of architecture found in the region and made popular in the state park.

The district includes about 130 resources with only a marginal majority of those being homes. There are a number of commercial buildings, some apartment buildings, museum buildings, the courthouse, a former school and post office, and two churches. There are a handful of large modern (c. 1980-2000) developments in or on the periphery of the district. Because of their scale and building materials, they do not generally impact the historic nature of the district. Where deemed essential to create a logical boundary, some of these modern developments are included in the district. They are considered non-contributing due to their age (post-1973).

Other buildings, constructed during the period of significance, may be rendered non-contributing if they have been so significantly altered to remove significant historic materials or change the general massing of the building. There are six examples of buildings constructed during the period of significance that have been altered to the extent they are considered non-contributing. A commercial building at 37 West Main, a bank building, appears to have been three early 20th century buildings that were joined together c. 1979 to create one bank building (middle of photo 0021). The buildings have been sided with board and batten wood, and mansards and awnings were applied. This substantially changed the appearance of the building, rendering it non-contributing. An example of a house that has been rendered non-contributing is located at 160 W. Franklin Street. The gable-front house has modern boards and battens on its walls, altered window fenestration, substantial deck and porch reconfiguration, and large rear addition.

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While new siding or new windows on their own may not render a building non-contributing, a combination of factors like those mentioned on 160 W. Franklin would merit non-contributing status. This includes any substantial change to massing or orientation of entry. Two examples of most altered, yet determined contributing buildings are located at 48 S. Van Buren and 191 W. Main. The example on S. Van Buren is the Minor House, 1857, now home to the Brown County Art Guild. The I-House retains its general massing, though building materials are new and first story window locations have been altered. The building also has an addition on its south side, though reduced in scale to not overwhelm the original house. Because of the building's early age, retention of general massing, and importance to the arts community, it is considered contributing. The example on W. Main is a former schoolhouse, constructed c. 1865, but was remodeled in the mid-20th century into a home with Colonial Revival details. Here, the orientation of the building is likely changed, as is fenestration, however, it retains its massing and alterations occurred during the period of significance. The building is also of historic importance due to its original use as a school-the only historic school remaining in the village.

A complete list of resources follows and includes select descriptions of buildings:

TOWN SQUARE

Town Square: 1836, contributing (site).

The town square is considered a contributing site. The square was platted at the intersection of Main and Jefferson Streets and today creates four small square parks in each corner of the intersection because the streets continue through like a traditional intersection, though an early drawing shows a circle inscribed in the square. The southeast corner features an old town water pump (formerly located at the courthouse) covered by a modern shelter. This corner is largely paved with walkways that connect to town restrooms to the south. The northeast corner is lawn with trees, similar to the southwest corner that is fronted by the Methodist Church, whose bell/entry tower looms large on the square. The northwest corner features a modern pavilion. The resources identified above are listed below.

Town Square Pump & Shelter: Pump, c. 1890-contributing (object); Shelter, 2017-non-contributing (structure). See bottom right of photo 0022

Town Square Pavilion, Modern Rustic Revival, 2011. Non-contributing

NORTH/SOUTH STREETS

Johnson Street, west side of road, beginning at Franklin Street.

94 S. Johnson. Gable-front Bungalow, 1926. Contributing. Left side of photo 0001.

74 S. Johnson. Gable-front Bungalow, 1930. Contributing. Right side of photo 0001.

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60 N. Johnson. Banner Brummett House, single-pen log cabin, 1832/1871. Contributing
Photo 0003

The cabin is the oldest building in the district and begins the period of significance in 1832. The side-gabled one-and-a-half story, hewn-log cabin, has an addition (frame, 1871) on its north end and a brick chimney centered in its south end. The cabin has 6/6 wood windows with wood shutters on the log cabin portion. The front façade features a wood plank door flanked by 6/6 windows. The addition on the north end is covered with boards and battens and features a wood door with screen door flanked by 6/6 windows on its front façade. The roof is covered with shakes. A one-story full-width addition is on the back and features a pent roof.

Banner Brummett, who arrived in the region by 1820, was instrumental in the early development of Nashville. He was one of several men who donated property to establish the county seat at Nashville (then Jacksonburg) after the formation of Brown County in 1836. Brummett was named County Agent and was responsible for laying out Nashville and then offering lots for sale. He was also named postmaster in the village in 1837.

Johnson Street, east side of road, beginning at Franklin Street.

75 S. Johnson. Gratten-McGrayl House, gable-front, 1948. Contributing

31 S. Johnson. Side-gabled house, 1950. Non-contributing
Significant remodeling including broad dormers and side addition, with new materials, renders this house non-contributing.

15 N. Johnson. John McGee-Letha Walker House, hall and parlor log cabin, 1885. Contributing
Right side of photo 0002

31 N. Johnson. Wendell Richardson House, gable-front Bungalow, 1923. Contributing
Fred Rains, builder. Left side of photo 0002

The one-story gable-front house has a concrete block foundation and its walls are covered with vinyl siding. The house features 1/1 wood windows and the roof is covered with asphalt shingles. The front façade features a wide, enclosed front porch with gabled roof. The porch walls and gable are covered with vinyl siding; wood corner columns are tapered. The porch is enclosed with rows of wood windows divided into twelve panes. A metal storm door with side-lites is centered on the façade. The porch features wood brackets supporting the eaves.

41 N. Johnson. Gable-front Bungalow, 1923. Contributing. Fred Rains, builder.

61 N. Johnson. Apartment Building, Neo-Victorian, 2006. Non-contributing

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Jefferson Street, west side of road, beginning on the north side of Mound Street.

210 N. Jefferson. Joshua Bond-Joe Pryor-Olive Anderson House, gabled-ell, c. 1840.

Contributing. Right side of photo 0004

The one-story house is raised on a painted sandstone foundation, opening to the west, and built in two parts: a front-gabled brick portion and an ell extending to the north, which is of frame construction. A full-width front porch extends across the façade and features a pent roof supported by six square wood columns. The house has 6/6 wood windows with wood sills and lintels. A frieze board is at the top of the walls and the roof is covered with metal. The façade of the brick portion features a door in its south half, wood with window in the top, and a 6/6 window in its north half. The ell features a wood door with window in its top half flanked by 1/1 wood windows.

The house served as a toll house and private residence during the time Jefferson Street, leading north out of Nashville, was operated as a toll road. The road had been improved by the Morgantown & Nashville Gravel Road Company for a cost of \$6120 in 1869, but was abandoned until 1879 when improvements were again needed. At that time toll gates were installed and the house used for the toll collector, though collection of tolls was essentially abandoned by 1883.¹ Joseph (Joe) Pryor and his wife, Mabel, lived in the home from the 1930s into the 1940s. Pryor was a mail carrier for the post office.

190 N. Jefferson. Judge Hester House, Greek Revival/I-house, 1853. Contributing

Left side of photo 0004

The two-story, five-bay I-house has a concrete block foundation and clapboards on its walls. The house features 6/6 wood windows. The walls are finished with corner pilasters with Doric capitals and a tall frieze board at the top of the second story. The side-gabled roof features cornice returns and is covered with asphalt shingles. The dominant feature of the front façade is a two-story porch with gabled roof centered on the facade. The first and second story porch have a wood door centered in their back wall. The doors have windows divided into lights in their top half; the first story/entry door also features a transom. Pairs of pilasters flank the porch doors and match the four square columns, Doric, that are on the front wall of each porch. Simple railings with square balusters enclose the porches. Two bays of 6/6 windows flank the two-story porch.

The house was constructed for James S. Hester, his wife, Mary, and their four children. Hester was born in California in 1824 and moved to Bloomington, Indiana by 1850 where he was both an attorney and editor. He relocated to Nashville by 1857, where he was appointed postmaster and later served as an attorney and judge. He died in 1879.

158 N. Jefferson. Bill Deaver House, gable-front, c. 1935. Non-contributing

A variety of new materials has been introduced on this house, including windows, siding, and porch. These render the house non-contributing.

¹ Blanchard, pg. 688

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116 N. Jefferson. Indiana Bell Telephone Building, Modern Rustic Revival, 1955. Contributing Photo 0005

The one-story gable-front building has walls composed of random-coursed brown stone punctuated by bays of vertical board siding with heavy timber cross-framing. Heavy timber purlins carry the low-pitched gabled roof which is covered with asphalt. The front façade has stone on its north half and south corner. A bay of vertical wood boards is in the south half of the façade and features a metal door centered in the bay. Heavy timbers frame the door and angle upward from the bottom of the door to the outside, top corners of the bay. This bay design is repeated on the south façade with two wide bays. A metal delivery dock door is at the west end of the south façade.

A telephone office was located in Brown County by 1929, located between the Taggart Building and current bank building. The town was linked to Morgantown and Martinsville, where the service was generated. This became part of the Indiana Bell Telephone Company which built this service building in Nashville in 1955.

100 N. Jefferson. Gable-front house, 1937. Contributing

60 N. Jefferson. Ranch, side-gabled, 1963. Contributing

44 N. Jefferson. Ranch, front-gabled, 1966. Contributing

24 N. Jefferson. Frank P. Taggart House, side-hall, Italianate, c. 1880. Contributing Photo 0008

The two-story house, in a general T-plan, has a brown stone foundation and clapboards on its walls. The house has 1/1 wood windows in its first story and 2/2 windows in its second story. The windows have simple flat cornice hoods, pedimented in the center. The house has corner boards and a tall cornice featuring rows of dentils and pairs of small scroll brackets. The hipped roof has flared eaves and is covered with asphalt shingles. Three brick chimneys are near the intersecting center of the house, at the ridge. A one-story addition, c. 1920, with concrete block foundation and clapboards, is on the southeast corner of the house. It has a hipped roof with exposed rafter tails. A 2/2 window is in its front wall. The front façade features three bays. The northern two bays are composed of 1/1 and 2/2 windows. The south bay features the entry and 2/2 window in the second story. The entry is composed of a wood door with window in its top half and transom. Large, carved brackets support a small hipped roof atop the entry which is slightly recessed with paneled walls. The south leg of the T-plan is notable for its cut-away corners forming a 5-sided, two-story ell with windows in each wall on both stories.

Franklin (Frank) Taggart was the son of one of the town's pioneer families, James & Jane Taggart, and was born in Nashville in 1839. He achieved rank of lieutenant during the Civil War, then began in the general merchandise business in Nashville when he constructed a building on Main Street about 1873. He continued in the business until his death in 1907.

12 S. Jefferson. Gable-front/Cape Cod, 1936. Contributing

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36 S. Jefferson. Nashville Presbyterian/Nashville United Methodist Church, Gothic Revival, c. 1910/1927/1963/1977. Contributing. Seen in the right background of photo 0022. Church bell (1840-original church). Contributing object, located on church's front lawn. The cruciform-shaped building features a corner entry tower (southeast corner, toward town square) and steeply-pitched gabled roof. The walls are covered with vinyl siding and shingles; the roof is covered with asphalt shingles. The building features Gothic-arched windows composed of art glass and Gothic-arched louvered openings in the entry/bell tower. Windows feature borders of small square panes. The front façade is arranged with the tower on the north end and gabled wall to the south. The tower features a pair of wood entry doors topped with a blind Gothic arch (former transom). A louvered opening is in the second story of the tower. The belfry has three louvered openings in each wall. The belfry walls are covered with shingles with trim boards at the base and top of the walls. Small corbels support the eaves of the tower's tall pyramidal-roof which is topped by a gold cross.

The front-facing gable south of the tower features several courses of shingles at the base of the wall and in the top of the gable. The wall has three Gothic-arched windows of stained art glass. The middle window is larger and features a pairs of sashes and tracery at the top. Exposed purlins extend out from the wall and support the eaves.

The church served a Presbyterian congregation when first constructed about 1910. The Presbyterians had formed a congregation in the town between 1875 and 1879 and a frame building was constructed at this location in 1882 at a cost of \$1600.² The original building burned and a new one was constructed in 1910. It served the congregation until 1926 when they merged with another congregation and transferred the building to the Methodist Episcopal congregation that was in need of a building. The Methodists had organized and built a building by 1878 for the cost of \$1500; Judge Hester was a member and alone gave \$500 to its construction.

54 S. Jefferson. Gable-front house, c. 1935. Contributing

90 S. Jefferson. Allison House/Queen Anne/T-plan, 1883. Contributing
Right side of photo 0009

96 S. Jefferson. Sam McDonald House/Parsonage, gable-front Bungalow, 1933. Contributing
Left side of photo 0009

² Blanchard, pg. 732

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Jefferson Street, east side of road, beginning at Pittman House Lane.

145 S. Jefferson. George W. Long-Sylvanus Schrock House, Queen Anne Cottage/Gabled-ell, c. 1885. Contributing

The one-story house features a front gabled portion on its north half and ell/south-facing gabled portion on its south half. The house has clapboards, trim board at the top of its walls, and a gabled roof covered with metal. A front porch with turned posts and spindle-work frieze extends the full-width of the ell and features a flat roof. A wood door with window in its top half is on the north half of the ell's façade; a 2/2 wood window is in the south half of the façade. The front gabled portion features a three-sided bay with cutaway corners projecting from its center. A 2/2 wood window is in each of the three walls. The bay features a steeply-pitched hipped roof covered with metal and supported by small scroll brackets under the eaves.

This was home to George W. and Luretta Long and their family. The couple had been married in 1903 and had two daughters and a maid living with the family in 1910. George was an attorney in private practice. They moved on to Columbus, Indiana by 1920. Joseph Sylvanius and Rhoda Schrock resided in the home by the 1930s.

75 S. Jefferson. Antique Alley with series of six small gable-front buildings, c. 1980. Non-contributing (six buildings)

45 S. Jefferson. One-story commercial building, c. 1960. Contributing
Wood shop (rear), c. 1960. Contributing

27 S. Jefferson. One-story commercial building, c. 1960. Contributing

23 N. Jefferson. James Tilton House, Gothic Revival/Central-gable/central passage, c. 1875. Contributing. Photo 0007

Summer kitchen (contributing building behind house)
& stone fence on alley (contributing structure)

The one-and-a-half story house features a brown stone foundation, clapboards and tall frieze board at the top of its walls. The house has 2/2 wood windows with trimmed casings that feature upper corner blocks. The steeply-pitched roof is covered with asphalt shingles. The front façade features a two-story porch and center gable. The porch has four turned posts that support a balcony with a balustrade of turned balusters. The wood entry door has a window in its top half and transom. The second story porch/balcony door matches the entry door with casings matching the windows. Pairs of 2/2 wood windows flank the porch.

The house became the residence of the James and Sarah Tilton family about 1890 to about 1920. James Lewis Tilton operated a dry goods store in Nashville during the late 19th and early 20th century.

31 N. Jefferson. Gabled-ell, c. 1885. Contributing
Left side of photo 0007

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45 N. Jefferson. Sam Kelley House, hall and parlor, c. 1885. Contributing

57 N. Jefferson. Ranch, side-gabled, c. 1965. Contributing

161 N. Jefferson. Apartment Building, Modern Colonial/Rustic Revival, 1973. Contributing
Photo 0006

The two-story apartment building was constructed in 1973 and is the newest, contributing, resource in the district and closes the period of significance. The building features random-coursed brown stone on the first story of its front façade and vinyl siding on its side walls and second story. The building has 1/1 wood windows and asphalt shingles covering its side-gabled roof. The roof is crowned with a side-gabled wood cupola with pairs of small, arched, louvered openings in each of its four walls. The front façade features pairs of 1/1 windows flanking a deeply-recessed, wide entry. The entry features four apartment doors, metal. Two are in the back wall and one is in each of the recessed side walls. Heavy timber lintels are over the first story windows and a heavy timber lintel, supported by corner posts and braces, support the recessed entry. The second story jetties out over the first story of the front façade. It is supported on either corner by heavy timber purlins. The second story features three bays composed of two pairs of small, wood casement windows. A one-story section with shed roof extends off the east side of the building. It has a heavy timber frame that creates two bays on its front wall.

The building is noted for its construction date and style, and likely was built due to an increasing need for housing in the district. It is one of three apartment buildings constructed during the population growth of the village in the 1970s leading into the 1980s.

Honeysuckle Lane, west side, beginning at Mound Street.

26 Honeysuckle. Gable-front commercial building, c. 1930. Contributing

Honeysuckle Lane, west side, beginning at Mound Street.

135 Honeysuckle. Side-gabled commercial building, c. 1960. Contributing

Van Buren Street, west side, beginning south of Pittman House Lane.

160 S. Van Buren. Nashville Christian Church, Colonial Revival, 1932/1962. Contributing
A. A. Honeywell, architect; William T. Abraham, contractor. Photo 0011

The brick, gable-front church features a stone base and brick quoins on its corners. The building has wood casement windows with stone sills and full-round arched transoms with arches composed of two courses of rowlocks with keystone and shoulder blocks. The building's thin cornice is composed of a trim board and rows of dentils. The gables have cornice returns and the roof is covered with asphalt shingles.

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The front façade features a raised portico with wide set of stone steps and stone portico floor. The portico features four tall Ionic columns that support a tall entablature at the base of the portico's gable. The entablature features a tall frieze and rows of dentils. Brick pilasters with stone capitals, Ionic, are on the back corners of the portico. The portico's gabled roof forms a pediment with clapboards covering the gabled wall. A fan-lite window is centered in the gable wall. A tall brick vestibule, the full-width of the portico, is sheltered beneath the portico's roof. It features a large entry composed of two tall wood doors with windows in their top and a full-round arched transom with keystone and shoulder stones. Roundels are in each side of the vestibule (north and south walls).

The church's bell tower is in four ascending parts. The bottom, rising from the main gabled roof, but also touching the lower portico's roof, is square and features clapboards with round vents in each wall. It is capped by a cornice and balustrade of turned spindles and square corner posts topped with urn finials. The second part features a narrower, square section that has projecting temple-front-like features on each side. These are composed of full-round arched louvered openings topped by a gabled pediment. Urn finials top each corner of the narrower square. The third part is the tower's octagonal lantern which features narrow segmental-arched, multi-lite windows in each wall. The lantern is topped by a tall cornice with urn finials on each corner. The metal, octagonal spire rises from the lantern and is covered with slates except at its base and top finial.

The Nashville Christian congregation was organized in 1888 and shortly after purchased lot #70 in the village (the current site). A small, one-room building was constructed and served the congregation until a fire destroyed the building in 1931. The 89 members rebuilt the church in 1932 with help from the Irwin Miller-Sweeney Foundation in Columbus, Indiana. The building was dedicated debt-free in November 1932.³ A. A. Honeywell of Indianapolis was a prolific church designer for congregations, particularly the Christian Church, across the Midwest.

140 S. Van Buren. Christian Church Parsonage, American Small House, c. 1955. Contributing
Right side of photo 0011

102 S. Van Buren. "Calvin's Place" four buildings, Modern Rustic Revival, c. 1979.
Non-contributing. Steven V. Miller, architect.

102 S. Van Buren. T. D. Calvin House, Queen Anne, c. 1880. Contributing
Iron fence (contributing structure located along front lawn). Middle of photo 0013
The two-story house is T-shaped in plan and features wonderful porches with turned posts and spindlework friezes, one of which extends to a round, gazebo-like porch in the front (northeast) corner of the house. The house has a foundation of brown stone and walls covered with clapboards, corner trim, and string courses of trim boards. Windows are 1/1 wood, with wide trim boards and typically topped by a wood string course. Each gable wall features a frieze of vertical boards at the base, followed by a string course, then wood shingles, then topped with additional courses of clapboards. Large wood fan-lites, divided into nine panes, are centered in

³ <https://nashvillechristianchurch.org/about/>

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each gable above the frieze and the gables are adorned with open muntin-like tracery in a sunburst pattern to each side of a king post with drop finial. The gabled roof features exposed, sawn rafter tails; the roof is covered with metal.

The house's orientation faces the northeast, toward the intersection of Van Buren Street with Franklin Street. The "front" façade will be described from the two street-facing gabled sections inward to a corner entry. Each gabled section is identical and features cutaway bays on the first story with 1/1 windows in the cutaway walls and a wide fixed window topped with an art glass transom in the wide, street-facing wall. The east window has an upper sash bordered by small square colored panes. The north window has an art glass transom. Spindlework friezes supported by sawn brackets decorate the top of the cutaway corners; an acorn finial drops from the corner block where the two friezes come together. The gabled sections each have two 1/1 windows in the second story and a fan-lite in their gables, as previously described. The east-facing wall of the north/Franklin-facing gabled section features no windows in the first story and one 1/1 window centered in the second story. The north-facing wall of the Van Buren-facing gabled section features a 1/1 window centered on the second story with a second story balcony of turned posts and balustrade of turned spindles. A two-story, narrow bay, facing northeast toward the intersection, features the entry door, wood with window in its top half. The second story of the bay features a small 1/1 wood window. The bay is capped by a gablet. Projecting outward from the first story of this narrow bay is a porch with gablets facing both north and east. The gablets feature sunburst trim in their walls. The porches connect to a round gazebo-like porch with a tall conical roof covered with wood shingles. A tall metal finial crowns the roof. The porch roofs are supported by turned posts with spindlework friezes between. The gazebo roof features small sawn brackets that support the eaves.

Timothy "T. D" Calvin was born in 1858 in Brown County to Timothy D. and Mary Calvin and attended college in Bloomington and Terre Haute. He was a school teacher until 1880 when he purchased a drug store in Nashville. He also owned 40 acres of farmland and started a hardware business with his brother, but sold his interest in it to his father. He married Linda Ferguson and had two children and were members of the Methodist Episcopal Church.⁴ Calvin died in 1938.

96 S. Van Buren. Bartley-Gibson-Hohenberger House, Italianate/Gabled-ell, c. 1875.

Contributing. Right side of photo 0013

The two-story house features a brown stone foundation and clapboards on its walls. Wall treatment includes tall, thin pilaster-like corners that support a tall frieze board at the top of the walls. The house has 2/2 wood windows with simple flat cornice hoods, pedimented in the center. The steeply-pitched roof, covered with asphalt shingles, has boxed gutters. The front-gabled portion of the house is located on the south half of the façade and features two bays of 2/2 windows. A former window opening, featuring a pair of fixed, louvered shutters, is centered in the gable wall. The north half of the façade is the ell/north-facing gabled portion. It features a porch in its south half. Square posts, wood, support a flat porch roof/balcony. The façade features three bays: the north two bays have windows on the first and second stories. The south bay features the entry door and balcony door, both of which are wood with windows in their top

⁴ Blanchard, pg. 760

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half. The entry door features a transom and the balcony door features a cornice matching the windows. Two bays of windows are in the south façade (Franklin Street) and the north-facing gable of the ell has fenestration matching the front-gabled portion.

The house was the residence of Charles and Sarah Gibson and their eight children, one being married in the 1880 census. Charles was the owner of a dry goods store where two of his sons also worked. Later, noted photographer Frank Hohenberger of Indianapolis made this his residence during the middle part of the 1900s.

74 S. Van Buren (south). Gabled-front commercial building, Rustic Revival, c. 1945. Contributing. Left side of photo 0013

74 S. Van Buren (middle). Side-gabled commercial building/Totem Post, Rustic Revival, c. 1952. Contributing, Middle of photo 0013

74 S. Van Buren (north). Gabled-front commercial building/Jack & Jill Nut Shop, Rustic Revival, 1940. Contributing. Right side of photo 0013

The small gable-front commercial building features random-coursed brown stone on its façade with boards and battens on its gable wall. The roof, supported by wood brackets on the gable, is covered with asphalt shingles. The façade features a wide wood window, jettied out in a shallow bay, divided into fifty-five panes. The bay has a shed roof covered with wood shingles. The entry door, wood, has a window divided into nine panes in its top half. The door is in the north end of the façade.

The shop is one of three small commercial buildings constructed at the beginning of the tourism boom in Nashville. The builder's use of local stone, unfinished wood, and simple design elements makes it a good example of Rustic Revival. The Rudd family has operated the nut shop since the 1960s.

70 S. Van Buren. Brown County Play House, 1977. Non-contributing
Far right side of photo 0013

While the building is considered non-contributing due to its age, it does carry great significance to the district due to its cultural impact as a long-standing performance house.

58 S. Van Buren. Gable-front house, c. 1890. Contributing

48 S. Van Buren. Minor House-Brown County Art Guild, 1857/1976 (addition). Contributing

30 S. Van Buren. Upright-and-wing commercial building, c. 1990. Non-contributing

10 N. Van Buren. Professional Building/Savings & Loan, Modern Rustic Revival, 1966. Contributing. Right side of photo 0023

The two-and-a-half-story, L-shaped building has random-coursed brown stone on the walls facing into the intersection and walls composed of brick on its two gabled wall portions. A brick and stone terrace is located on the inside/corner of the building lot. The building features 8/8

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wood windows in its first story and 1/1 windows in its second story. The windows have fixed shutters. The gabled roof, covered with asphalt, features three gabled dormers facing south into the intersection and one gabled dormer facing east into the intersection. The dormers are covered with clapboards and each has an 8/8 window in its front wall.

The south-facing gabled portion (brick) features two bays of windows and two 8/8 windows, spaced close together, in its gable wall. The east-facing gabled portion (also brick) features three bays of windows with the center bay featuring a recessed entry door and 8/8 window in its gable wall. The entry has wide trim boards and a gabled porch roof, shallow, covered with wood shingles. The south-facing wall (stone) features three bays of 1/1 windows on the second story and window (east bay) and entry (center bay) and kiosk (west bay) on the first story. The entry and kiosk feature gabled porch roofs supported by brackets. The east-facing wall (stone) features a bay with a pair of wood entry doors in the first story and 1/1 window in the second story. The entry has a gabled porch roof supported by brackets.

The Professional Building opened in 1966, with its style building off of the Rustic Revival trend being set in Nashville. The landmark building in the heart of the shopping district housed a Savings and Loan company when it opened and has since continued with offices and shop with visitor information. This was part of the Rogers family developments transforming Nashville.

30 N. Van Buren. The Gables, commercial building/Rustic Revival, 1952. Contributing
Middle of photo 0015

The one-story building features random-coursed brown stone on its front wall and a steeply-pitched side-gabled roof covered with wood shakes. The gables are covered with narrow clapboards. A broad gable roof at right angles to the front section covers the main part of the building to the west (rear). The facade features three bays with glass and aluminum doors in each end and in the center of the façade. The center door is flanked by storefront display windows, wood. The other bays feature wide display windows, wood, to the inside of the doors at either end of the façade. The windows and doors feature heavy timber lintels with chamfered corners. The windows have tall wood sills that rest on a projecting course of brown stone at the base of the façade.

The Gables Restaurant opened for business by the 1950s and advertised “all are welcome at the Gables - tourists or townspeople” in the 1956 telephone directory. The building seems to have been one of three similar buildings created in the district during the first half of the 20th century. Buildings located on the north side of Main Street, between Honeysuckle Lane and Van Buren Street also featured steeply-pitched gables on their fronts, some with half-timbering. These are still evident but have been altered to extend the gables northward.

40 N. Van Buren. Gable-front commercial building, 1960. Contributing
Right side of photo 0015

44 N. Van Buren. Commercial Building, c. 1990. Non-contributing

60 N. Van Buren. Commercial Building, c. 1985. Non-contributing

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70 N. Van Buren. Gable-front commercial building, 2022. Non-contributing

88 N. Van Buren. Pine Room Tavern, Rustic Revival, c. 1890/1950. Contributing
Photo 0016

The two-story, gable-front building features one-story additions with pent roofs to each side and a porch with pent roof on its front façade. The first story has a wainscot of random-coursed brown stone and walls covered with half-log veneer. The second story is covered with boards and battens. The building has 1/1 wood windows with wood shutters on its first story and front façade. The second story has pairs of wood casements, divided into four panes, on its north and south facades. The roof is covered with metal. The front façade features two entry doors, wood with full windows, recessed slightly in the center of the façade. Wide wood display windows flank the entry. The porch is supported by four wood posts with braces. The second story of the front façade features two 1/1 wood windows.

The Pine Room Tavern had opened by c. 1950 and was one of several restaurants building off the success of the Nashville House. The restaurant located in a turn-of-the century frame building, but drew passing tourists with the eye-catching half-log construction of its walls which reflected the establishment's name. The restaurant continued into the 1970s before becoming a gift store.

110 N. Van Buren. Cottage, c. 1950/1990. Non-contributing
Modern siding and expanded porch/deck render this house non-contributing.

120 N. Van Buren. John Dickson House, side-gabled English Cottage, c. 1939. Contributing
Left side of photo 0017

The one-and-a-half story, side gabled house features brick walls and wood casement windows, divided into eight panes. The windows have sills of rowlocks and lintels of heavy timbers. The steeply-pitched roof jetties out on the front façade, supported by heavy timber purlins, and is covered with asphalt shingles. The gables are covered with clapboards; the south gable features a row of three casements and a wide chimney is centered on the north gable. The front façade features a concrete terrace with brown stone walls and iron railings. The wood entry door is centered on the façade and is flanked by rows of three casement windows.

136 N. Van Buren. Elmer Raider Duplex, gable-front, c. 1920. Contributing
Middle of photo 0017

The unusual one-and-a-half story gable-front building features walls of wire-cut tile block and dual entrances on the front façade; one centered on the façade and the other to the north. The wood doors have two panels with a window in the top. Two 1/1 wood windows are south of the center door and one 1/1 window is north of the other door. A wood balcony, supported by wood posts, is on the second story. A door is centered in the gable and a short window is north of the door. The roof is covered with asphalt shingles.

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Elmer Raider was the editor for the Brown County Democrat, the local newspaper. He and his wife, Irene, lived in the home during the 1930s-1940s with their son, Jerry. Irene also helped in the newspaper office. They had a lodger, Hazel Robertson, who was a housekeeper.

172 N. Van Buren (front). Hannibal and Lana Taggart House, gabled-ell/Queen Anne Cottage, c. 1900. Contributing. Far right side of photo 0017

The one-story, gabled-ell house features a foundation composed of panel-face molded concrete blocks and clapboards on its walls. The gables feature six courses of wood shingles and the roof is covered with asphalt shingles. The front-gabled portion of the house is in the north half of the front façade and the ell/south-facing gabled portion is in the south half. A porch extends the full-width of the ell's front wall. The porch features turned posts and simple spindlework in its frieze. Sawtooth pickets cover the top of the porch walls below the half-gable roof. A simple balustrade of square pickets encloses the wood porch floor. Two 2/2 wood windows are in the front-facing and south-facing gabled portions. Wood porch doors with windows in their top half are in the north end of the porch's back wall and in its north wall.

Hannibal was the son of Thomas Taggart, another pioneer family of Nashville. He was born about 1868 and married Anna Mobley in 1889 who died in 1892. He married a second time to Emeline (Lina) Hopper in 1905. Emeline worked in one of the town's hotels during the 1920s-1930s. Hannibal was a teamster and general laborer.

172 N. Van Buren (side). Gable-front shop, c. 1950. Contributing

172 N. Van Buren (back). Side-gabled house, 1961. Contributing

194 N. Van Buren. Taggart House, gable-front house, 1930. Contributing

Van Buren Street, east side, beginning at Mound Street.

165 N. Van Buren (front). Side-gabled commercial building, 1950. Contributing

165 N. Van Buren (back). Cottage, 1928. Contributing

79 N. Van Buren (north). Commercial building/Rock Shop, c. 1970. Contributing

79 N. Van Buren (south). Nashville Gulf Station/Art Barn, c. 1955/1970/1980. Non-contributing
The building was originally constructed c. 1955 as a brick Gulf Auto Service Station, one-story with a Colonial Revival cupola. The building retains its three bays (one office bay with display window and door in its north end, and two auto service bays in its south half) but had a side-gable gambrel roof addition made c. 1980. The building's conversion to the "Art Barn" for various painters during the late 1960s underscores its significance as part of the arts culture in Nashville, however, the second story addition made after the period of significance renders the building non-contributing.

15 S. Van Buren. Nashville House, Rustic Revival, 1948. Contributing

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Edward James, architect. Photo 0018

The one-story building (with raised basement in the northwest corner) will be described in two parts: the northwest corner, which has an L-shaped plan addressing the intersection of Main and Van Buren Streets, and the long, one-story section extending to the south, set back from but facing Van Buren Street.

The L-shaped part has a raised basement and is constructed with concrete scored with horizontal banding in its west-facing gabled section. This section has a saltbox style gable with lower eave extending down to the south. It has a wide chimney of random-coursed brown stone centered on the west-facing gabled section. A row of wood basement windows with heavy timber lintel is south of the chimney. A small, square wood window with heavy timber lintel is in the first story south of the chimney. An entry door, wood with full window, faces west in a section extending off the main roof to the south. This section is covered with boards and battens. The north wall of this west-facing gabled section features a bay in its west end. The bay has a row of basement windows, followed by rough-sawn clapboards, and a window in the first story. The window features three sashes (two narrow, flanking a wide sash) divided into multiple panes. The window has a heavy timber lintel. A rough-sawn cornice board is at the top of this wall. The north-facing gabled section of the L is composed of cut brown stone, randomly-coursed and likely from a small building attached to the original Nashville House. Bays of rough-sawn wood and windows are in the inside (south) corner of the west-facing wall and east corner of the north-facing gabled section. These windows match the previously-described three-sash window. The north-facing gabled section's stone wall continues up and forms a chimney in its west half. The east half features rough-sawn clapboards in its gable wall. The date "1859" is sawn into a wood date board.

The other part, the side-gabled section that is set back from the street and extends to the south, features a terrace of stone with brick floor and iron railings. It has a wide, recessed entry composed of a pair of wood doors with full windows centered on the façade. The wall north of the entry is covered with boards and battens. It has a wide wood display window divided into multiple panes. A modern wood entry door is north of the display window. South of the main entry is a separate storefront with brick walls and wood entry door. A wide display window is in the south end of the façade. The roof over the entire building is covered with rubber.

The presence of a tavern/inn on this site dates to about 1859. The Nashville House, as it was known through the late 1800s and early 1900s, was likely constructed about 1870. In 1926, Jack Rogers and his son Andy, partnered with Fred Bates Johnson and Dale Bessire to purchase and expand the building with a well-appointed hotel and rustic style dining room and gift shop. The restaurant served traditional dishes and locally-made products were offered at the gift shop. Rogers had a vision of how tourism based on the history of the county could become a powerful draw for tourists and boost the local economy.⁵ His son, Andy, continued and expanded that vision in Nashville through the second half of the 20th century.

⁵ Glass, pg. 84

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41 S. Van Buren. Commercial building/Heritage Shop, 1954-55. Contributing
Constructed for/on the Eva Baughman property in 1954.

61 S. Van Buren. Commercial building/Old Hickory Inn, Rustic Revival, 1949. Contributing

75 S. Van Buren. Commercial Building, c. 1980. Non-contributing

95 S. Van Buren. Methodist Parsonage-Mary Bissell House, hall and parlor/Greek Revival, c. 1840/1971 (shop extension). Contributing. Photo 0019

The one-story, side-gabled brick building features a foundation of cut brown stone, 2/2 wood windows with wood sills and stone lintels, and cornice returns on its gables. The roof has a simple cornice and is covered with asphalt shingles. The front façade features a raised porch of stone and iron railings centered on the façade. The entry is composed of wide pilasters that support a pediment. The wood door has a window in its top half. Two 2/2 wood windows flank the entry giving the façade a formal, symmetrical appearance.

The house dates to about 1840 and was used during its early years as a parsonage for the Methodist Church. By 1940, Mary Bissell, a talented weaver who moved to Nashville from Chicago, used the house for both residence and studio. The building also served for a time as a boarding house for teachers.

145 S. Van Buren. Trilogy Studios, commercial building/Modern, 1970. Contributing
Photo 0012

The one-story building is on a raised, brick base, recessed under its first story. The building is covered with wood shingles and its walls are tapered outward at the corners, below the windows. The building features a horizontal band of wood windows wrapping the perimeter. A slightly-recessed entry with cutaway corners is centered on the front façade. It has a pair of wood doors with full windows. The building's tall, double-hipped roof is covered with wood shakes and terminates at the top in a four-side metal spire. This main front building was the sales location for a series of artists in studios connected to the back/side of the building.

Trilogy Studios was started during the late 1960s by a small group of artists who had their studios in small rooms off the back of the main gallery. The building was constructed in 1970 to feature their work. The gallery offered original works in glass, metal and wood designed and created by local craftsmen. It later relocated to 120 E. Main Street at the east edge of the district.

157 S. Van Buren. Candlemaker's Shop, Rustic Revival, c. 1920/1965. Contributing

161 S. Van Buren. Edward K. Williams-Anthony Buchta Studio, Rustic Revival, c. 1926/1967. Contributing

The one-and-a-half story, gable front building is covered with boards and battens. It features a segmental-arched wood door in the south end of its front façade. A three-sided window bay projects north of the door. The north half of the front façade features a tall, random-coursed brown stone chimney. A 6/1 wood window is in the gable. A broad shed-roofed dormer faces south and was used for daylighting in the studio. The roof is covered with asphalt shingles.

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The building was the studio of Edward K. Williams and Anthony Buchta, early artists in Nashville. Williams was part of the original generation of Chicago artists who came to the county and permanently in 1926; this building was his studio and residence during the 1920s-1940s until his death at his home in 1950. Second generation artist Anthony Buchta used the studio during the 1950s-1960s. Buchta first painted in Brown County in 1929 and became a member of the art guild.⁶ He died in 1967.

EAST-WEST STREETS

Pittman House Lane

54 Pittman House. Abe's Alley Apartment Building, side-gabled, c. 1985. Non-contributing

Franklin Street, south side, beginning at Johnson Street

195 W. Franklin. Nick Roberts House, gable-front, 1948. Contributing

A historic ice house, c. 1900, is in the southeast corner of the property and is considered a contributing structure.

57 W. Franklin (west). Sarah House-James Sr. and Mildred Jones House, I-House/Queen Anne, c. 1885. Contributing

57 W. Franklin (east). Side-gabled commercial, c. 1980. Non-contributing

Franklin Street, north side, beginning west of Johnson Street

238 W. Franklin. Log Cabin, c. 2000. Non-contributing

196 W. Franklin. Side-gabled house, c. 1900/1920. Contributing

160 W. Franklin. Gable-front, c. 1920. Non-contributing

This house has had significant remodeling campaigns that introduced new materials and significantly altered the porch and front gable. These render the house non-contributing.

90 W. Franklin. Studios/Commercial, Modern Rustic Revival, 1958. Contributing

(two separate, matching buildings: north and south). Photo 0010

The one-story south building will be described; the north building is very similar. The building features three shops, each steps down toward the west with the slight hill. The building has walls covered with boards and battens and features large wood display windows. Three board and batten doors and four display windows are on the front (south) façade. The side-gabled roof

⁶ Glass, pg. 82

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extends over the sidewalk outside the entry doors and forms a long porch that wraps around the west side of the building. The roof is supported by heavy timber posts with braces around the perimeter of the porch. Open trusswork, heavy timber, is in the west gable. Exposed timber purlins are on the north and south facades. The roof, which also steps down from east to west, is covered with asphalt shingles.

The two buildings were constructed as part of a larger complex that would later include "Antique Alley" a series of Rustic Revival frame buildings north of these buildings. The intent was to create additional artisan shops and galleries for visiting tourists during the late 1950s-1960s. They were part of the collection of buildings owned by tourism developer Andy Rogers. One shop is the Paint Box Gallery that has been at the east end of the south building since 1973.

78 W. Franklin. William and Alice Ferguson House/I-House, 1873. Contributing
Right side of photo 0010 and left side of photo 0020

A large carriage house, used separately as a shop, is located in the northeast corner of the property off the alley. It is considered a separate contributing building.

The two-story house has clapboards, corner and cornice boards, and 2/2 wood windows. The side-gabled roof is covered with asphalt shingles. The front façade features a full-width porch with pent roof supported by eight turned posts. Spindlework friezes extend between the posts and a gablet, centered over the entry, has pickets covering its gable wall. The façade features five bays of 2/2 windows with entry centered in the first story. It features a wood door with window in its top half and transom.

William and Alice Lucas Ferguson operated a hotel and livery from their property in Nashville. In the 1900 census, William "Bill" Ferguson was listed as a livery stable keeper and Alice "Allie" was listed as a hotel keeper. They had two sons living with them, both teachers, and a daughter named Mertie. They first had boarders in 1880, a tradition that continued into the 1930s when then-widowed Alice was listed as the proprietress of a boarding house in the 1930 census, along with her sister, Molly Lucas. Alice died in 1931 and her sister died the following year. This was one of a handful of boarding houses and inns that visiting artists patronized when first coming to Nashville in the early 1900s.

44 W. Franklin. Gabled-ell/Colonial Revival Cottage, c. 1940. Contributing
Right side of photo 0020

36 W. Franklin. Potter's Studio, Colonial Revival, c. 1940. Contributing

Main Street, south side, beginning at Johnson Street.

191 W. Main. Schoolhouse/side-gabled house, c. 1865/1940. Contributing

The one-and-a-half story house (former school) has vinyl siding and 6/1 wood windows. A tall cornice board is at the top of the walls. The side-gabled roof is covered with asphalt shingles. A brick chimney is in the north half of the east façade. The front façade features a center entry with

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fluted pilasters and broken pediment. The wood door has a window divided into multiple panes. A pair of 6/1 wood windows is west of the entry and a row of 6/1 wood windows is east of the entry. The remodeling campaign with Colonial Revival features happened after the time the former school was converted to a residence.

Nashville had a school in the village by 1837 when a few families erected a log cabin as a school in the northwest part of town; it was one of three in the township by 1840. One schoolhouse in use in 1883 was constructed about 1857 and was located in the northwestern part of the village. Another schoolhouse had been constructed in the southeastern part of the village in about 1868. This building is likely the one referred to in the northwestern part of town.

161 W. Main. Apartment Building, c. 1978. Non-contributing

61 W. Main. Masonic Lodge and Knights of Pythias Building, Neoclassical, 1908. Contributing
Photo 0022

The three-story brick building features a symmetrical façade with narrow end sections that project slightly from the middle section. The middle bays feature two wide storefront display windows and a central, recessed entry. Each end section features a wood door with full window and transom divided into twelve panes. The doors are flanked by brick pilasters with brick capitals. Diamond-shaped brick panels are located in the wall above the pilasters. A row of soldier brick extends across the entire top of the first story, which is capped by a metal cornice. The storefront display windows are wood and divided into two large panes topped with transoms divided into multiple panes. The central, recessed entry has walls covered with wood and a pair of wood doors in its back wall. The doors have full windows. Brick pilasters flank the recessed entry and are topped by Doric capitals which support a stone lintel over the opening. Large stone corbels are centered at the top of each pilaster and a metal sign with the lettering “K of P & Masonic Lodge Hall” is between the pilasters, below the lintel.

Each end section features a 9/1 wood window with lintel of soldier brick in the second and third stories. An enframed brown stone panel is between the second and third stories and a transom divided into six panes is over the third story window. The middle part of the façade features five bays of windows and panels matching those in the end sections, except they are wider, 12/1 wood windows. A beltcourse of soldier brick extends across the top of the transoms on the third story, middle section. Five diamond-shaped metal blocks with raised letters spell out “LODGE” over the bays in the middle section. The end sections features metal blocks with the Masons symbol in the east section and Knights of Pythias symbol in the west section. Two belt courses of rowlocks are in the end sections, behind the symbols. The end sections feature a stepped gabled parapet, capped with metal. The middle section features a wide stepped parapet with chamfered corners, also capped with metal.

The building was a joint venture between two lodges, the Masons and Knights of Pythias. The Masons had organized a lodge in Nashville in about 1850. By 1883, the Masons had “a pleasant hall and flourishing membership.”⁷ In 1906, the lodge purchased lot #117 in the village and

⁷ Blanchard, pg. 729

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constructed a new lodge hall. By the late 1800s, the Knights of Pythias also formed a lodge in Nashville. They had constructed a lodge hall in the early 1900s, but it was destroyed by fire in 1909. This led to a partnership between the lodges to construct a building to house both society's lodges on the third floor. The brick building was completed in 1910. The second floor was used for professional offices and the first floor was devoted to retail use. Calvin Brothers Hardware Store was one of the first tenants who used the east storefront. The newspaper, post office, and a restaurant used the west half during the building's early years. The Knights of Pythias Lodge was discontinued in the 1930s and by 1956, the Masons were planning a new home. In 1960, the building became home to several artists with studios and craft shops.⁸

37 W. Main. Brown County State Bank, 1919/c. 1979. Non-contributing.
Steven V. Miller, architect (c. 1979 remodel). Middle of photo 0021

17 W. Main. Frank Taggart Drug Store/Miller's Drug Store/Hob Nob, gable-front commercial building, c. 1873. Contributing-National Register of Historic Places
Left side of photo 0021

The two-story, gable-front building has clapboards and a tall frieze board at the top of its walls. The roof is covered with metal. The front façade features a pair of wood doors with windows and transom centered on the façade. The doors are flanked by large wood storefront windows, divided into four panes, with a framed panel in the wall below the windows. A matching storefront window and door with transom wraps around the northeast corner of the building, facing east. The second story of the front façade features a small wood balcony with four-panel wood door with transom centered on the façade. It is flanked by 4/4 wood windows. The prominent east façade features three small square windows near the top of the first story and three 4/4 wood windows in the second story. A 4/4 wood window is in the south end of the two-story portion of the façade (first story); a one-story ell addition is on the back (south) end of the building.

Franklin (Frank) Taggart began in the general merchandise business in Nashville when he constructed this building about 1873. He continued in the business until his death in 1907 after which time, it became home to Miller's Drug Store and Fountain Service. During the early 1900s, the upper floor also served as the studio for Frank Hohenberger's photography business. For most of the late 20th century and over the last 50 years, the building has served as the Hob Nob Restaurant, a fixture in downtown Nashville.

47 E. Main. Commercial Building, c. 2000. Non-contributing.

Main Street, north side, beginning at Johnson Street.

140 W. Main. Gabled-ell commercial building, c. 1980. Non-contributing

58 W. Main. Commercial Building, c. 1926/c. 1960, Rustic Revival. Contributing

⁸ <https://ourbrowncounty.com/2018-september-october/the-village-green-building>

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46 W. Main. Front-gabled commercial building, c. 1985. Non-contributing

40 W. Main. Front-gabled commercial building, 1950. Contributing

20 E. Main. Brown County Courthouse, Greek Revival, 1873-74. Contributing-National Register of Historic Places. Attributed to McCormack & Sweeney, designers/builders.

Right side of photo 0024

The two-story brick building has a tall front gable with cornice returns and tall square cupola rising from the front of the building. The facades are divided into bays by pilasters with 1/1 wood windows with stone sills and lintels in each bay. A belt composed of two courses of brick is at the top of the walls. The roof is covered with asphalt shingles. The front façade (facing Main Street/south) is divided into three bays by pilasters. The flanking bays feature 1/1 windows in each story. The middle/entry bay features a slightly-recessed wood door and side-lites and short transom on the first story. The second story features a four-panel wood door with short transom, also slightly recessed, with paneled jambs. A cast iron staircase extends from the second story door down to the east and west and is supported by simple columns. The balustrade is a simple railing with more detailed, cast newel posts. A roundel, filled with a louvered vent, is centered in the gable.

The square cupola, covered with clapboards, is in two ascending parts. The first part features simple, thin pilasters on its corners and is topped with a short cornice. The second part, slightly narrower, features louvered openings in each wall. The openings have surrounds with pediment tops. This part also features simple, thin pilasters on its corners and is topped with a short cornice. The cupola roof is flat.

With the selection of Nashville (then Jacksonburg) as the seat of county government for Brown County, it was necessary for lots to be selected for county buildings. The lot for the courthouse was selected at the northeast corner of Van Buren and Main Streets, up the hill to the east of the town square. The first courthouse was of log construction and served the county from 1837 until 1853 when it was replaced by a brick structure. The brick building caught fire in 1873 during a circuit court hearing and was completely destroyed. The current brick courthouse replaced the second building and was built between 1873 and 1874 at a cost of \$9000 by the Columbus, Indiana firm of McCormack & Sweeney.⁹

58 E. Main. Gable-front commercial building, Modern Rustic Revival, 1920/c. 1960. Contributing. Far left side of photo 0025

66 E. Main. Nashville State Bank, 1905. Contributing
Second from left side of photo 0025

68 E. Main. Dr. Raymond Tilton Office-Nashville Post Office, c. 1910. Contributing
Second from right side of photo 0025

⁹ Blanchard, pgs. 686-87

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The narrow, one-story building has walls composed of panel-faced molded concrete block. The front façade features a wood door with window in its top half and transom in the west end. A large wood display window is east of the door. The window features a stone sill and lintel. Cast iron gargoyle light fixtures with glass globes flank the bottom corners of the parapet. The tall, stepped parapet is capped with stone. The building has metal on its roof.

Dr. Raymond Tilton was the son of James Tilton, a Nashville merchant and druggist. Ray conducted his general practice of medicine from this building during its early years. Raymond and Ida Tilton lived nearby, and had a son named James. They moved to Columbus, Indiana by 1920. After that time, the building became home to the Nashville Post Office.

90 E. Main. Former Nashville Post Office, 1959. Non-contributing

Roy Wininger, designer/builder. Right side of photo 0025

The one-story brick building features a large bay of rubble-coursed brown stone trimmed at the top and sides with a thin band of limestone. The brown stone wraps the southeast corner of the building and features two large display windows in the front façade. The entry, which features a glass and metal door, is in the east end of the façade. A built-up faux classical cornice caps the building and was added c. 2000; originally it likely had a stone parapet cap. A porch with arched roof was added to the entry, c. 2000.

Nashville's new post office, at this location in 1959, was dedicated on November 7, 1959 under the care of Postmaster Howard Zody. The building was part of a lease program the United States Post Office began which allowed private developers to construct buildings, to postal specifications, and enter long-term leases with the post office for their use. The postmaster called the building "symbolic of the modern, business-like approach now being applied to postal communications throughout our nation."¹⁰ Part of the reason for the expanded location was that mail business had dramatically increased in the prior 10 years from \$10,000 in revenue to over \$25,000. A post office had first been established in Nashville by 1837 and had receipts of about \$350.00 per year. The location changed frequently in that time, including in the Masons Hall on West Main and immediately adjacent to this building at 68 East Main.

120 E. Main. Commercial Building/Curio Shop, 1952. Contributing

Mollys Lane

60 Mollys. Commercial Building, c. 2010. Non-contributing

¹⁰ "P.O. Dedication Saturday" *Brown County Democrat*. Page 1, columns 5-6. 05 Nov. 1959

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Museum Lane (museum complex "Pioneer Village" and courthouse annex)

South side of lane

Prosecutor's Office, c. 1980. Non-contributing

Old Log Jail, 1879. Contributing-National Register of Historic Places

North side of lane

Community Club Log Building, c. 1840/1927-1935. Contributing

National Register of Historic Places. Photo 0026

The two-story, side-gabled building is constructed of hand-hewn logs with dove-tail joinery. It features a wide, open dog trot in the first story. The building has a brown stone foundation, wood windows, divided into multiple panes, and wood doors. The gable walls are covered with boards and battens and the roof is covered with asphalt shingles. Chimneys of random-course brown stone are centered on each side-gable. The front (south) façade features the wide, open dog trot with modern wood staircase inside the dog trot area (west side). Wood doors with windows in their top are on the west end of each first story section east and west of the dog trot. The second story features three small pairs of wood casements, each divided into six panes. The doors and windows have simple trim with label lintels of rough-sawn boards.

This former log barn was located in Jackson County and moved to this site for a community building in 1935 and reconstructed as part of a Works Progress Administration project. It was home to the Brown County Community Club and hosted large town and county functions. In 1972, it became part of the Brown County Pioneer Village, operated by the Brown County Historical Society.

Log Smokehouse, c. 1870/relocated to complex c. 1990. Non-contributing

Log Cabin, 1830s/relocated-built in complex in 1976. Non-contributing

Blacksmith Shop, c. 1982. Non-contributing (seen in left background of photo 0026)

Dr. Ralph Office, Gable-front, 1898/relocated to complex in 1976. Non-contributing

Gould Street, south side, beginning at Johnson Street

195 W. Gould. Gable-front house, 1940. Contributing

159 W. Gould. House, 1942. Contributing.

Fred Rains, builder.

The one-story house has a raised basement of molded, rock-face concrete block. The walls are composed of wire-cut clay block. The house has 1/1 wood windows with stone sills. The hipped roof is covered with asphalt shingles. The front façade features a modern wood porch with steps that lead down to the east. A wood basement window is in the east half of the façade. Two 1/1

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wood windows with fixed, metal shutters, are located in the first story. The entry door, wood with window in its top half, is in the west end of the first story.

Fred Rains constructed a number of the small gable-front homes and bungalows in the district. He relocated from the country to a house on Gould Street by 1930 with his wife, Agnes, and family. His son, Forest, also helped his father in construction and lived nearby in the 1940 census of Nashville. Fred Rains died in 1966. In his early days, he had played professional baseball for the Three Eye League and at one time was the catcher for the professional Bloomer Girl League where the pitcher and catcher wore women's wigs.¹¹ Rains played a substantial part in giving Nashville its early 20th century character.

135 W. Gould (west). Gabled-ell/Colonial Revival Cottage, 1943. Contributing

135 W. Gould (east). Gambrel-front garage apartment, 1986. Non-contributing

91 W. Gould. American Small House, c. 1945. Contributing

Gould Street, north side, beginning west of Johnson Street

96 W. Gould. Central Gable, 1868. Contributing

The house has a T-shaped plan with wide, central entry front section that features a central gable. The house features a wrap-around porch on its front (Gould Street/south) and west (Jefferson Street) facades. The wood porch features a pent roof supported by rows of turned posts. The walls are covered with clapboards. The house has simple 1/1 wood windows with simple trim boards. The roof is covered with asphalt shingles. The house has a wood entry door, centered on the front façade, with simple 1/1 wood windows flanking the door. The second story features 1/1 wood windows in each gable, including the front central gable.

64 W. Gould. Side-gambrel office building, c. 1980. Non-contributing

44 W. Gould. Gable-front house, c. 1950. Contributing

Mound Street, south side, beginning at Jefferson Street.

91 Mound. Side-gabled office building, c. 1986. Non-contributing

87 Mound. Comfort Station, Modern Rustic Revival, 2003. Non-contributing

137 Mound. The Holly Shop/Commercial building/Craftsman, c. 1930. Contributing

Photo 0027

The one-story building features a walk-out basement, composed of concrete block, on its west end with a set of wood steps that leads to its first story on its north/front façade. The first story

¹¹ "Fred Rains" *Brown County Democrat*, pg. 4, Column 4. 14 April 1966.

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has clapboards and 3/1 Craftsman style wood windows. The hipped roof is covered with metal. The walk-out basement features a wood door in the south end of its west wall and two windows covered with shutters in the north half. A wood basement door is in the west end of the north façade, at the bottom of the stairs. The front façade features a wood door with window in its top half centered on the façade. It has a porch roof supported by wood brackets. A pair of 3/1 wood windows is west of the door and a small pair of windows, covered with shutters, east of the door. The west end of the building appears to be a former porch enclosed with pairs of wood casement windows, divided into multiple panes.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ART

COMMERCE

POLITICS/GOVERNMENT

ENTERTAINMENT/RECREATION

Period of Significance

1832-1973

Significant Dates

1907

1929

Significant Person (last name, first name)

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

McCormack & Sweeney

James, Edward

Honeywell, A. A.

Miller, Steven M.

Abraham, William T.

Rains, Fred

Wininger, Roy

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Period of Significance (justification)

The period of significance begins in 1832, the approximate construction date of the Banner Brummett log cabin located at 60 N. Johnson (photo 0003). The cabin is believed to be the oldest extant building in the town of Nashville. The period of significance ends in 1973 with the construction of a small apartment building with both Colonial and Modern Rustic Revival features at 161 N. Jefferson (photo 0006). This is the last contributing resource in the district. Buildings like 161 N. Jefferson were part of the overall community trend towards the use of vernacular forms and local materials.

In 1907, artist T. C. Steele relocated to Brown County and in 1929, Brown County State Park was established east of town. These two events set the community on a trajectory to be both a haven for artists and destination for tourists. These two aspects of life in Nashville remained intertwined through most of the 20th century. In the early 1970s, two large hotels were constructed on the south fringe of town on new Highway 46, catering to the ever-increasing number of tourists visiting Nashville. The year 1973 was selected to end the period of significance not only due to the 50 year mark for eligibility, but also because a new thrust of building did not begin again until the late 1970s and early 1980s, which triggered expansive population growth in the village.

Criteria Considerations (explanation, if necessary)

N/A

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

The Nashville Historic District is eligible for listing on the National Register of Historic Places using criterion A under several areas of significance, many relating to each other. The district has distinctive origins in both the arts and tourism trades. Artists began making the Nashville region home in the early 1900s and sold their works at studios located in the district. This continued well into the second part of the 20th century and became its own draw for tourism. Of the few art colonies or favored spots of the Hoosier School art scene, Brown County-Nashville is probably the longest lived and most emblematic place. Compounded with the region's famous landscape and Brown County State Park, the tourism industry began to flourish in the county by the mid-20th century, leading the district to increasingly more commerce related to hospitality and craft trades. Therefore, the three areas of Art, Entertainment/Recreation, and Commerce work in unison in the district. While traditional commerce played an early role in the district, its impact by the mid-20th century was more devoted to an art and tourism trade. The other area of significance under criterion A is Politics/Government. As the county seat of Brown County, the courthouse was established in the village, as well as its log jail, and post offices served the historic district until c. 1980.

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The Nashville Historic District also qualifies for the National Register using criterion C under the area of Architecture. The district exhibits good examples of most American architecture of the 19th and 20th centuries. These include vernacular log cabins, Greek Revival, Gothic Revival, Italianate, Queen Anne, Neoclassical, Colonial Revival, Bungalow, and probably most prolific, Rustic Revival architecture that has come to symbolize and uniquely identify the village in Indiana.

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

POLITICS/GOVERNMENT

As the seat of Brown County government, Nashville enjoys the benefits of county facilities located in its corporation limits. Historic vestiges of its role as the county seat are located in the district and include the current county courthouse (1873-1874, right side of photo 0024) and old log jail (1879). Brown County was created by division from three counties, Bartholomew, Jackson, and Monroe, by an act of the Indiana General Assembly in February 1836. It was named Brown County in honor of Major General Jacob Brown, noted American officer during the War of 1812. Commissioners were appointed from those three divisions to form the first Board of Commissioners. The first election to fill the required county offices occurred on the first Monday of June, 1836. The newly-elected commissioners met in July 1836 to establish townships and election precincts in the county. On August 8 of the same year, the Brown County Board of Commissioners accepted 50 acres donated by James Dawson, Banner Brummet, John Followell, Pierson Brummet, James Huff, William Snyder, John King, and Henry Jackson for the establishment of the county seat which the commissioners named Jacksonburg, later to be renamed Nashville. Banner Brummet was appointed county agent to lay out lots in the county seat and offer them for sale. The first auction for lots was September 12, 1836.¹²

In 1837, a committee composed of F. Goss, J. Watson, and William Taggart was appointed to select lots for the erection of county buildings. Lots 1 and 2 were selected for the construction of the jail and courthouse, respectively.¹³ It is interesting to note that the plat of Nashville (then Jacksonburg) is unusual in that the public square evolved with streets intersecting in its middle rather than around the perimeter, more of a function of an open, public square than reserved for a building in the center. Early drawings show a circle inscribed in the square, but no evidence shows there was ever a delineation. The lots chosen for public buildings were a full block east of this main intersection/center of town, and on a rise fronting Main Street. By the 1930s, when State Road 135 was established on Van Buren, and Main Street held the designation of State Road 46, the courthouse featured more prominently, as least as far as transportation corridors were concerned.

¹² Blanchard, pgs. 681-82

¹³ Blanchard, pg. 684

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A jail, built of logs in 1837, served until 1879 when it was replaced by a new log building. The 1879 log jail is extant and part of the county museum complex near the courthouse. The courthouse was also of log construction and served the county from 1837 until 1853 when it was replaced by a brick structure. The brick building caught fire in 1873 during a circuit court hearing and was completely destroyed. The current brick courthouse replaced the second building and was built between 1873 and 1874 at a cost of \$9000 by the Columbus, Indiana firm of McCormack & Sweeney.¹⁴ Other county facilities located in or near Nashville, including the county's poor farm in 1870, east of town. Funds were raised through lot sales in Nashville to support a county seminary (transferred to school funds in 1853) and county library in 1840.¹⁵ Mail delivery was another significant government service, and one that aided local commerce. Several buildings in the district housed former locations of the post office, as noted in the description.

COMMERCE-ART-ENTERTAINMENT/RECREATION

The three areas of significance, commerce, art, and entertainment/recreation, become intertwined in the Nashville Historic District beginning in the 20th century and lasting through the end of the period of significance. The role commerce played traces its origins to the early development of the town in the mid-to-late 1800s as most traditional Midwestern communities experienced. However, commerce evolved with the impact of artists and tourists in the region beginning in the early 1900s and 1930s with a real resurgence during the late 1940s through 1960s.

Early commerce

Nashville benefitted greatly from its location as Brown County's seat of government, central location in the county, and generally flat terrain in its immediate vicinity. A nearby water source, Salt Creek, plenty of timber and easily accessible stone provided the natural materials needed to construct the village's early homes and businesses, mostly of log construction with rubble-coursed brown sandstone foundations and chimneys. Lots were offered for purchase in 1837, the year after the county was established and town platted. The first shops were kept as part of or adjacent to the first settlers' homes. W. S. Roberts constructed a double-pen log cabin in 1836, in which he lived in one part and had a stock of goods he brought from Bloomington in the other part. David Deitz, arriving by about 1837, had the same arrangement with a shop in one part of the cabin and living quarters in the other. Lorenzo Head was a gunsmith and blacksmith who located in the town about 1837; he had a shop in his cabin, then built a blacksmith shop within a short time of arriving. Others opening shops or taverns during the first years were Banner Brummet, William Davidson, William Followell, and P.C. Parker (all dealers in liquors), and Lewis Wayland (general merchandise). Unlike most Indiana county seats, Nashville's businesses kept a local focus because the town lacked a railroad. The county's first and only line wasn't built until 1905, and it was about six miles away from Nashville at its closest stop.

¹⁴ Blanchard, pgs. 686-87

¹⁵ Blanchard, pgs. 690-91

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Nashville incorporated as a town in 1872. A census in the same year found a population of 286. A few notable merchants during the 1860s-early 1870s were Frank P. Taggart, who offered general merchandise, John and F. D. Calvin, who offered hardware, and Jennie Allison, a milliner. In 1859, a tavern opened for business on the southeast corner of Van Buren and Main Streets. The tavern and inn became known as the Nashville House, which evolved during the second half of the 19th century and in the first decades of the 20th century into a large hotel and restaurant. Frank Taggart built a drugstore c. 1873 on the southwest corner of Van Buren and Main Streets (left side of photo 0021). Calvin's Hardware Store was one of the first businesses to occupy the first floor of the three-story brick building constructed on West Main Street by the Masons and Knights of Pythias for meeting lodges in 1910 (photo 0022). The building remains the largest historic commercial building in the district. A frame commercial building, not unlike the Taggart Building, on the north edge of downtown was constructed during the late 19th/early 20th century. It grew to notoriety by the 1950s as the Pine Room Tavern, by then it was fully clad in logs and boards and battens to attract tourists (photo 0016). The only other extant commercial buildings constructed in the district leading up to about 1910 are the nearly identical Nashville State Bank Building and Dr. Ray Tilton Office-Nashville Post Office, 66 and 68 East Main, built c. 1905-1910 (middle of photo 0025). The bank changed locations to the south side of West Main Street in 1919. Several of the town's early merchants and doctors constructed their stately homes on Van Buren and Jefferson Streets in the district.

Development of artist colony

Growth of the small village remained slow. The largest gain occurred between 1870 and 1880, when the population grew by about 80 individuals. The gain rescinded though during the first decades of the 1900s as industries changed, including timber and agriculture, and Nashville never attracted the development of a railroad. By 1920, the population had decreased to 323, less than the population in 1880. Nashville's destiny, however, would not be fixed to the traditional kind of commerce or industry typically found in Midwestern towns.

T. C. Steele, a noted landscape artist, purchased property near the small village of Belmont in Brown County in 1907. Steele was already a fixture in the art world, and would only strengthen his influence during the time he lived in Brown County. Following Steele, over 25 artists relocated to the hills of Brown County, some lodging in Nashville, in 1908. The trend continued for decades as artists from urban areas of Chicago, Cincinnati, and nearby Indianapolis traveled to Brown County, at times arriving by train in Helmsburg then continuing to Nashville for lodging. In 1908, the Brown County Art Colony became the largest art colony in the central United States. Artists patronized restaurants and stayed in lodges and hotels including the Pittman House, Mason House, and Ferguson House at 78 W. Franklin Street.

Artists purchased homes or built summer studios nearby Nashville. These included Will and Mary Vawter and Adolph and Ada Schultz. Adolph Schultz may have been most influential in driving the Nashville region toward a land of weekend retreats by Indianapolis businessmen and lawyers. The influx of artists included more than landscape artists, soon potters, weavers, photographers, and artists working in wood, glass, and other materials opened studios in Nashville. Frank Hohenberger came to Nashville in 1917 after hearing about its beauty and residents and focused on photography. His studio was located in the Odd Fellows Building, then

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later, the Taggart Building (left side of photo 0021). Writing articles in the *Indianapolis Star* between 1923 and 1954 named “Down in the Hills O’ Brown County,”¹⁶ Hohenberger no doubt assisted in the influx of artists and tourists, who were a growing influence during the 1940s-1960s.

This increased awareness of the region resulted in an increase in population as well. Significant increases in the permanent population of Nashville began in the 1930s, growing from 369 to 493 in 1940 and to 526 in 1950. This remained essentially unchanged in 1970 with a population of 527. This helps establish the period of significance linking the town’s growth in population to the growth in the arts colony and transition to tourism. Relatively dramatic growth occurred again by 1980 and into the 1990s when the population grew to 705 and then peaked at 873 in 1990.

Many vestiges of the district’s significance as a center of art remain, though not all continue to be studios. The Ferguson House (left side of photo 0020), the place where many of the early artists stayed, remains on Franklin Street and Hohenberger’s second studio location remains with the Taggart Building (left side of photo 0021). Chicago artist E. K. Williams made Brown County his permanent home in 1926 and made the gable-front building at 161 S. Van Buren his studio. Another artist would later use the building as his studio; Anthony Buchta first painted in Brown County in 1929 and became a member of the Brown County Art Guild.¹⁷ The Brown County Art Guild was established in the Minor House, 48 S. Van Buren, in 1954. Mary Bissell, a weaver, lived at 95 S. Van Buren. A few other mid-century studios include the potter’s studio at 44 W. Franklin and studios for artists at 90 W. Franklin. The Brown County Art Barn was a former gas station converted to studios for artists c. 1970 at 79 N. Van Buren and Trilogy Studios at 45 N. Van Buren opened in 1970 (photo 0012). Dotting the hills just outside the district are several other studios and homes of early members of the artist colony/artist guild.

Other historic places are closely linked to Indiana’s fine art traditions, roughly grouped together by the name “Hoosier School.” The Indiana Dunes (Calumet Region); Herron School of Art and its original neighborhood; Irvington; and Brookville are the most important besides Brown County. The rustic image of Brown County has remained the best known of these.

The district’s artistic flair goes beyond visual and hand-crafted arts and extends to the rich musical legacy and performance arts in the region. The Brown County Play House, a vision of Nashville House proprietor Andy Rogers, provided performances during the 1960s-1970s, including plays presented by Indiana University students. The current facility at 70 S. Van Buren opened in 1977 (far right side of photo 0014). A variety of restaurants and bars in Nashville continue the tradition of live music probably best made famous in the region by Bluegrass performer Bill Monroe in the nearby community of Bean Blossom.

¹⁶ Glass, Dr. James. *Heritage in Brown County: A Report for Peaceful Valley Heritage, Inc.* May 8, 2015.

¹⁷ Glass, pg. 82

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The following is a list of the limited number of commercial enterprises from a telephone directory for Nashville in the 1930s:

Art Gallery
Bond, Joshua Restaurant
Bright & Williamson (insurance)
Calvins Hardware
Coffey, R. M. Store
Democrat Office (newspaper)
Hohenberger, Fred
McDonalds Garage
Moore, Dinty (became Old Hickory, now Ordinary Restaurant)
Miller, H. J. Pharmacy
Nashville Auto Sales
Nashville House Kitchen
Nashville House Lobby
Nashville State Bank
Rogers, Cecil Store
Sester & West Store
Tilton, Dr. Frank
Wright, John Restaurant

Compared to this listing of just art galleries and dealers in Nashville in a 1975 directory (most of these were located on Van Buren Street, or Main or Franklin Streets):

Brown County Art Barn
Brown County Art Gallery Association
Brown County Art Guild
Indiana Woodland Artist
Oils by Agnes
Trilogy Gallery
Varner's Art Chalet

The Brown County Art Barn had two locations, Nashville and Indianapolis, and featured selected original oil landscapes and seascapes, pastels, water colors, and sketches. Also offered were oil portraits and custom landscapes by Judie Hurt and American natural barn siding and imported hand-carved frames. The Nashville gallery was opened during the fall season only. The Trilogy Gallery, a large front gallery with studio pods attached behind the building, offered original works in glass, metal and wood designed and created by local craftsmen. Both were opened by about 1970.

Influence of tourism

Artists were not the only ones aware of the region's scenic beauty offering respite and appreciation for nature. During the 1920s, in large part due to conservation measures, the federal government began to purchase large tracts of land around Nashville. Ultimately, much of these

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lands became home to Brown County State Park, established in 1929. While the park opened just as the Great Depression gripped the country, the park benefitted from improvements such as cabins, lodging, and other amenities through the Civilian Conservation Corps. As the Depression ended, visitors to the state park began to take note of Nashville just as artists had. Maybe most notable was an investment in the Nashville House by Jack Rogers and Fred Johnson. The men purchased the building, already known as a longstanding tradition in the village, in 1926 and made substantial improvements to enlarge the building for rustic dining, lodging with 23 rooms, and social functions. The men had a vision to capitalize on the area's heritage by promoting it to tourists and providing a rustic charm in the village setting among the hills. The Nashville House burned in 1943 but reopened in 1948 as a gathering space and restaurant (photo 0018). It became a notable hub for tourists flocking to Brown County State Park on newly-opened Highway 135, which shifted the main north/south corridor through town from Jefferson Street to Van Buren Street in the mid-1930s. Where the lack of rail service "preserved" Nashville, auto tourists had ready access to Brown County.

The village began another transformation, building off of its arts and rural culture, to accommodate tourists visiting Brown County State Park and to artists' studios and galleries in the surrounding countryside. This transformation affected its architecture as well, using the Park Rustic style found at the park to apply to new commercial enterprises, particularly those lining Highway 135. A set of three small shops on South Van Buren Street opened during the 1940s-early 1950s to offer homemade treats and crafts to visitors to the county (photo 0014). One is the Jack and Jill Nut Shop, a longtime fixture in the village, and another was named "The Totem Post" which opened in 1952.

Building off of the Nashville House's success, other restaurants and inns opened during the 1940s-1950s. Motels listed in the 1946 telephone directory for Nashville included the Abe Martin Lodge (in the state park), North Gate Motel, Orchard Hill, Singing Pines (15 units), and Village Motel (10 units). The latter two were both located on Main Street (old State Road 46) east of the courthouse. The restaurants included the Colonial Room (no longer extant), Garden Sweet Shop, Nashville House, Old Hickory Inn (61 S. Van Buren), Pine Room Café (88 N. Van Buren, photo 0016), and Thickston Restaurant. The Gables Restaurant (30 N. Van Buren, middle of photo 0015) advertised "all are welcome at the Gables - tourists or townspeople" in the 1956 telephone directory. The town's transformation included gift shops as well, including Heritage Shop (41 S. Van Buren, c. 1955) which offered early American furniture and accessories, and the Candlemaker's Shop (157 S. Van Buren) which offered candles made on the premises, opening in 1965.

With the influx of tourism, the town's general commercial character changed from stores offering typical merchandise, such as clothing, hardware, and pharmacies to those more engaged in the hospitality industry as well as the folk art tradition of crafts and other hand-made trades. Not an exception was the village post office, which had been located at 68 E. Main Street for a few decades before it constructed its new facility immediately adjacent to the former location in 1959 at 90 E. Main (right side of photo 0025). The post office then relocated east of the district and the 1959 building currently houses a custom furniture store. The building into which the bank relocated to the south side of West Main in 1919, still functions as a bank, though it only

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uses a portion of the original building (middle of photo 0021). The Professional Building, part of the Rogers family's vision, opened in 1966 on the northwest corner of Main and Van Buren Streets (right side of photo 0023). At the time it opened, it included a savings and loan company.

A study conducted in 1970 for a regional sewer district included a breakdown of occupations which shows statistical increases and decreases of individuals engaged in professions between 1950 and 1960. The study clearly shows the growing influence retail commercial trade and crafts played in the county, as well as a significant decline in farming:

	<u>1960</u>	<u>1950</u>
Farm	105	393
Clerical	149	104
Sales	117	64
Craftsmen	410	286
Operations (retail)	605	395

The same study included a change in the number of types of commerce between 1958 and 1967:

	<u>1958</u>	<u>1967</u>
Restaurants	17	11
Gas Stations	8	8
Retail Shops	13	25

The study listed the following cultural-historical sites located in Nashville: Brown County Art Gallery, Old Log Jail, Brown County Art Guild Gallery, and Brown County Play House. The commercial establishments were listed as follows: Colonial Restaurant (no longer extant), Abe Martin Lodge (at the state park), Nashville House, Ramada Inn (opened c. 1970 on Highway 46), Sorghum Mills, and Gift Shops. In 1976, the Old Log Jail and Museum, along with the courthouse, were nominated for the National Register of Historic Places, the formal listing occurred in 1983. A few other historic buildings were added to the small complex named Pioneer Village which opened in 1972 and became an important destination for tourists visiting Nashville (photo 0026).

With the state's bypass of State Road 46 from Main Street to the south edge of town about 1962, though slow at first, the hospitality industry seemed to follow the highway with development of large hotels such as the Ramada Inn and Brown County Inn in the early 1970s. Large commercial development also followed with the construction of a grocery store, hardware, fast food franchises, and gas stations into the 1990s. By the early 1990s, however, the shift reversed itself and the village again boasted new restaurants and lodging accommodations.

There does not appear to be another community in Indiana that could be considered an historic arts and tourism district. There are notable individual sites significant for art or tourism, under the area of entertainment/recreation, however, no single district in the state provides tourism in

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historic context, with added significance by the arts, as does the Nashville Historic District. A few historic commercial districts have developed an arts or tourism destination focus, offering hand-made items or specializing in the hospitality industry. But these are late 20th century transformations rather than early-to-mid 20th century, historic, developments that also impacted the community's architectural character.

Other comparable communities may be found outside of Indiana at gateways to National Parks. National Register-listed districts like Williams, Arizona, highlight the commercial area's importance gained from tourism to the Grand Canyon during the early-to-mid-1900s, as well as the city's place on famed Route 66. Architectural themes pay homage to the rustic with natural materials invoking the same intentionality found in Nashville. Dueling interests between commerce and historic architecture is familiar in commercial districts, fewer are those that also have pressure from tourism-a battle to balance both sustainability and historical integrity. The Nashville Historic District has achieved this important balance and has put measures in place to ensure the preservation of its historic character and resources.

ARCHITECTURE

The Nashville Historic District's architecture is a unique blending of 19th and early 20th century styles and types with the Rustic Revival style that emerged during the 1940s and has come to symbolize the village's rich culture. While there are just a handful of examples of 19th and 20th century styles, Rustic Revival dominates the district's streetscape and points back to the earliest extant architecture in the village. There are a few important examples of the Greek Revival style including the courthouse. Italianate, Queen Anne, and Colonial Revival styles are represented. Many of these were applied to common house types during the 19th century including gabled-ell, side-gabled, and I-House types. These styles will each be described later. A number of simple gable-front houses, some classified as Bungalows, were built in the district during the 1920s-1940s to accommodate a boom in population, many by a single man named Fred Rains. A few modest-scaled side-gabled houses were also built in the district during the 1950s-1960s.

A few single examples of styles include the Late Gothic Revival-styled First United Methodist Church (1910, right side of photo 0022) located in the southwest corner of the town square. It has steeply-pitched gables and Gothic-arched windows of stained art glass, both typical of the style. The largest historic commercial building in the district is the shared Masonic/Knights of Pythias Lodge Hall which reflects the Neoclassical style (photo 0022). The three-story brick building located in the southeast corner of the square was built in 1910 and features projecting bays on each corner, regulated bays of windows, and a nicely-detailed stepped parapet. Again, all typical but simple features of the style. Modern architecture boasts an important example at 145 S. Van Buren (photo 0012). It is the original Trilogy Studios built in 1970. The square building, raised on a recessed brick base, has a whimsical appearance with bands of windows and a tall, double-hipped pyramidal roof that ascends to a spire.

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Greek Revival

Greek Revival was the dominant style of American domestic architecture between about 1830-1850 during which its popularity led it to be called the “National Style”. The style was particularly common in areas of rapid development during the 1830s-1850s. There was increasing interest in classical buildings in the United States at the close of the 18th century based on Roman and earlier Greek examples found through archaeological investigations. As a young democracy, Americans sought to find precedents to establish their democratic ideals in the form of its architecture. Rome and particularly Greece, provided these precedents because of their early experiments in democracy.¹⁸ Two factors enhanced the Greek influence in the United States: the Greek War for Independence during the 1820s and 1830s and the American War of 1812. The Greek War found sympathetic citizens in the United States and the American war with the British in 1812 lessened the interest in British architecture.¹⁹ The Greek Revival style seemed only appropriate for a nation undergoing a new experiment in governing, called democracy, that had philosophical roots based on Grecian models of governing.

There are three equally-good examples of the Greek Revival style in the district. The oldest extant example is the former Methodist parsonage located at 95 S. Van Buren, constructed c. 1840 (photo 0019). The one-story brick building features a simple, formal symmetrical arrangement with six bays on its front façade, 6/6 windows, and entablature with cornice returns on its side-gables. Judge Hester constructed a two-story I-House version of the same style in 1853, in wood, at 190 N. Jefferson (left side of photo 0004). The house features an entablature and cornice returns visually supported by corner pilasters. A grand gesture of the style is its two-story porch with pediment supported by a row of four Doric columns, square. Though ebbing in popularity, the Brown County Commissioners selected a simple Greek Revival design for their brick courthouse when it was constructed in 1873-74 (right side of photo 0024). It has a simple, formal elegance with regulated two-story bays of windows divided by pilasters. The gable-front building features cornice returns and roundel centered in the gable. The simple, two-part square cupola rises at the front of the building’s ridge.

Italianate

The Italianate style was popular between 1850 and 1880, particularly in Midwestern towns where the expansion of railroads brought wealth to communities and created a building boom during the period. The style traces its roots to England as part of the Picturesque Movement; the movement rejected formal classical ideas of art and architecture that were popular for 200 years. The Picturesque Movement emphasized rambling informal Italian farmhouses, but as the style entered the United States it was often modified and embellished into a truly Americanized style. The first Italianate house was constructed in the United States in the late 1830s. The style was popularized by house pattern books by Andrew Jackson Downing during the middle part of the 1800s, but its popularity began to wane as it began to be replaced by the Queen Anne Style in the last decades of the 19th century.

¹⁸ McAlester, pg. 182, 184

¹⁹ McAlester, pg. 182

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The district features two good examples of Italianate architecture. The oldest example is a two-story, frame, gabled-ell house located at 96 S. Van Buren (right side of photo 0013). The Bartley-Gibson House has simple features of the style, most notably the 2/2 windows with their cornice hoods with pointed centers. The Frank Taggart House at 24 N. Jefferson is a more typical example of Italianate (photo 0008). The two-story, side-hall house is also frame and features the same window hoods as the Bartley House. It has the added refinement of a decorated cornice with scroll brackets and dentils as well as an elaborate, covered entry. Both the Bartley and Taggart houses feature a slight flare to their eaves.

Queen Anne

The Queen Anne style was popular between 1880 and 1910; it was named and popularized by a group of 19th century English architects led by Richard Norman Shaw. The historical precedents used had little to do with the Renaissance style popular during Queen Anne's reign; rather they borrowed from late medieval examples of the preceding Elizabethan and Jacobean eras. Spindlework popularly used with the style and free classic subtypes are American interpretations and became the most dominant form of the style in the United States. Changes in taste and a rise in popularity of Colonial Revival led builders to simplify the Queen Anne style after the turn of the century.

The district has five examples of this style, ranging from simple applied details on cottages to an elaborate two-story version. The two Queen Anne cottages are located at 145 S. Jefferson and 172 N. Van Buren. They are both gabled-ell houses with porches on the inside, front corner of the ell. The porches have turned posts and spindlework friezes. The house on Jefferson also features a projecting, three-sided bay with cutaway corners. These homes were built between about 1885 and 1900. The examples located at 90 S. Jefferson and 57 W. Franklin are both two-story, frame houses with simple features of the style including a cutaway first story bay on the Jefferson example and gable trim on the Franklin Street example. The best example of the style in the district is the T. D. Calvin House located at 102 S. Van Buren (middle of photo 0013, on the opposite corner of the Franklin example). The two-story frame house features shingle work, trim, and fan-lite windows in its gables. It also features several porches and a balcony with turned posts and spindlework friezes. The front entry is angled toward the intersection (northeast) and accesses a gazebo of turned posts, spindlework friezes, and small brackets that support a steep conical roof covered in patterned wood shingles.

Bungalow

Another style with a comparatively high presence in the district is representative of the trend in residential design away from American or European precedents during the early 1900s. Craftsman-Bungalow architecture broke from revival styles. The Craftsman style was inspired in part by the work of brothers Charles and Henry Greene in California. Their work spanned from 1893 to 1914; in 1903 they began applying Arts & Crafts details to simple bungalows that quickly became popularized by several home magazines of the period, including Gustav Stickley's The Craftsman. The term bungalow originates in India where it refers to a low house surrounded by porches. The American form of the bungalow was publicized in California. The Craftsman style spread quickly through the country as an acceptable and desirable style for the growing middle class in quickly developing suburbs. These homes were further popularized in

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pattern books and other home magazines, as well as in local newspapers. The bungalow form and Craftsman style were popular from about 1905-1935.

There are a number of gable-front houses, some may be further described as Bungalows, which were built in the district during the 1920s-1950. Many of these were built by Fred Rains who likely used repetitive house plans. There are a total of sixteen small, one or one-and-a-half story gable-front houses in the district built between about 1920 and 1950. Most are constructed using molded concrete block for their foundation and clapboards (sometimes now covered with vinyl). Most feature simple front porches. A few are constructed of wire-cut tile blocks (orange in color), including an interesting example at 136 N. Van Buren which was built as a duplex about 1925 (middle of photo 0017). Fred Rains built side-by-side Bungalows at 31 and 41 N. Johnson Street (31 is left side of photo 0002). These are very nearly identical to side-by-side Bungalows at 94 and 74 South Johnson Street at the opposite end of the district (photo 0001). The houses at 41 N. Johnson and 74 S. Johnson both feature jerkin-head roofs and front porches. The houses at 31 N. Johnson and 94 S. Johnson both feature cantilevered three-sided bays on one of their sides and front porches, as does an example at 96 S. Jefferson (photo 0009). The example on Jefferson also features 4/1 Craftsman style windows while the example at 94 S. Johnson features 3/1 Craftsman windows.

Colonial Revival

The Colonial Revival style gained popularity after the Bicentennial Exposition in Philadelphia in 1876 where it was heralded as an expression of the American identity. Planners of the World's Columbian Exposition of 1893 in Chicago also called for pavilions that emulated American colonial architecture. The style became increasingly popular in the early 1900s and remained a desired style through the first half of the twentieth century. This early 20th century revival of the style borrowed directly from Colonial America's buildings in form and ornamentation.

The Colonial Revival influence on the district's architecture is minimal, but includes one important example, the Nashville Christian Church located at 160 S. Van Buren (photo 0011). The large, gable-front brick building was constructed in 1932 with a raised portico, full-round arched windows, quoining, and a nicely-detailed steeple with octagonal lantern. A front-gabled, two-story house located at 12 S. Jefferson is a Cape Cod version of Colonial Revival architecture with dormers on its north-facing façade. Two small cottages (late 1930s-early 1940s) influenced by the style are located at 36 W. Franklin (right side of photo 0020, with rear studio) and 135 W. Gould. Both one-story houses feature minimal traditional features and simple cottage style multi-pane windows. Features of the style persisted in the district, influencing mid-century house makeovers, such as the school-turned-residence at 191 W. Main, and even in the cupola/vent of the district's latest contributing property (photo 0006, 1973), an apartment building at 161 N. Jefferson where the architect blended some traditional features with Rustic Revival features so prevalent in the district.

Park Rustic/Rustic Revival

By far the most prevalent style in the district relates to a few factors and influences that converged in the village between the 1920s and 1940s. In 1929, Brown County State Park was established east of Nashville and through the 1930s, under management of the Civilian

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Conservation Corps, the park's architecture and built-landscape began to reflect what was happening in the rest of the country in National Parks and other state parks. Built of local, natural materials such as brown sandstone, rough-sawn wood and logs, Brown County State Park's buildings and landscape features were part of a style that came to be known as "Park Rustic." This was the term for using local materials for simple building construction, and while it often had characteristics of the Craftsman Style, it related more to primitive building than higher refinements of Craftsman architecture.

As the number of National Parks grew in the early 1900s, and visitors to the parks began to grow due to better access with the Good Roads Movement, those responsible for the protection of the parks had a difficult balance to strike. How do the parks provide structures to service visitors without the structures overpowering the experience? The adaptation of local materials into structures became the answer. This "park rustic" architectural style grew in popularity in the United States from the early part of the 20th century into the 1940s. It saw its most prolific use during the Federal Relief projects of the 1930s. The style, which focused use of locally-derived natural materials, became a common architectural style of many of Indiana's state parks and our national parks. In Albert Good's 1935 book on park design, Good described the effort to introduce architecture into the park system as "the subordination of the structure to the environment".²⁰ He references the appropriate use of materials, including the rustic style, to their surroundings. Good states that if used successfully, the style, through the use of native materials in proper scale, avoidance of straight lines and over-sophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. The rustic style "thus achieves sympathy with natural surroundings and with the past."²¹

The style was part nostalgia and part frugality as builders scavenged farm fields and forests for boulders and trees to incorporate in building design. By the 1930s, when workers with the Works Progress Administration and Civilian Conservation Corps were building small and large structures for state and national park systems, the buildings evoked the spirit of pioneer life and the great Westward Expansion. This experience may have been somewhat nostalgic for those times as the "wilderness" of the United States had been tamed by the early 1900s. The style often included whole-log construction, though typically stripped of bark, for lodges, cabins, and other tourist-related structures. Stonework composed of rubble or fieldstone, river rock, and ashlar that could have been easily gathered and mortared into place were used for foundations, porches, chimneys, or whole wall construction.

While the style dominated parks throughout Indiana and the nation, it had very little influence in commercial design or public buildings beyond park settings or park gateway communities such as Gatlinburg, Tennessee and West Yellowstone, Montana. Brown County already had a proclivity to building early 20th century log residences, a result of the artist colony influence that grew from T. C. Steele's relocation to the region in 1907. Small one- and two-room cabins with rubble-coursed brown stone foundations and chimneys began to dot the hills and hallows of Brown County during the 1910s-1920s. While many of these cabins have traditional Midwestern

²⁰ Good, pg. 6

²¹ Good, pg. 5

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influence of hand-hewn, dovetail construction, other cabins were influenced by Adirondack and Northern Great Lakes regional construction of whole log-on-log (typically pine or cedar) construction. Certainly, many examples of 19th century cabins remain in the county, including two in the district located at 15 and 60 North Johnson Street. The cabin at 60 N. Johnson is the oldest extant building in the district, constructed in 1832 (photo 0003). The example at 15 N. Johnson is similar and was built in 1885 (right side of photo 002). The former Brown County Jail, of log construction, dates to 1879 and is located in the district northeast of the courthouse. It should also be noted that the two-story cabin located on the museum grounds was an early barn reconstructed as a Community Building in 1927/1935 (photo 0026). This cabin-building tradition among artists and respite-seekers alike continued into the 1940s with a modern resurgence continuing into the 21st century.

In 1934, a state road was established north out of Nashville on Van Buren Street which shifted commercial activity from Main Street to the more heavily traveled road, and from the town's original north/south corridor on Jefferson Street. St. Agnes Catholic Church (now Brown County Presbyterian) constructed a hewn-log church immediately north of Nashville on the new highway in 1940 and appears to be the first non-residential building, outside of the park, constructed in the Park Rustic style. Within the district, commercial building started anew on Van Buren Street in post-Depression and post-war Nashville as merchants wanted to capitalize on the tourism industry that the state brought down Highway 135 to Brown County State Park.

Nashville's buildings began to reflect the rustic character of buildings found at the park to attract motorist's attention. This seems to have first occurred with a small strip of buildings at 74 S. Van Buren constructed between about 1940-1952 (photo 0014). Using boards and battens, live-edge clapboards, and random-coursed brown stone, the three buildings were small merchant shops popular with tourists. However, what likely became the real catalyst for new construction in town occurred when the Nashville House, a large, popular restaurant and lodge with a Colonial Revival porch burned and was reconstructed to its current appearance at 15 S. Van Buren in 1948. The building, designed by architect Edward James, reflects both the rustic qualities popular with tourists and Mid-Century styling. The low-pitched gabled building features a combination of materials including brick, board and batten, and brown stone (possibly from a small shop previously located on the premises). This is blended with modern materials such as concrete with horizontal banding and large, corner windows (photo 0018). This building forged a "Rustic Revival" in the village as envisioned by the Jack Rogers Family, which has led to nearly two dozen buildings built in the style and remains popular in Nashville today.

During the 1950s, five more buildings were constructed in the style, also referred to as Modern Rustic, including The Gables restaurant at 30 N. Van Buren (middle of photo 0015, 1952), the Pine Room Tavern at 88 N. Van Buren (photo 0016, c. 1950), Old Hickory Inn at 61 S. Van Buren (c. 1950), and studios for artists at 90 W. Franklin (photo 0010, 1958). Several of these buildings incorporated the region's famous brown-colored sandstone, which was available at a local quarry named Brown County Stone Company into the 1960s. The Pine Room Tavern, in keeping with its name, features pine log construction on its first story and boards and battens on its second story; the c. 1890 building was enlarged in the remodeling campaign c. 1950. When Indiana Bell constructed their maintenance facility at 116 N. Jefferson in 1955, the company

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selected heavy timbers to frame bays and rubble-coursed brown stone walls to maintain the community's new-found identity (photo 0005). Even the United States Post Office added rubble-coursed brown stone in its wide bay when it was constructed at the east edge of the district on Main Street in 1959 (right side of photo 0025). Most of these buildings have some blending of natural materials including rubble-coursed brown stone, boards and battens, live-edge clapboards, and heavy timbers-particularly lintels and sills. Two other small gable-front commercial buildings followed in the early 1960s, maintaining the use of rubble-coursed brownstone and boards and battens in their gables (58 E. and 58 W. Main). The Candle Maker's Shop, a long-standing shop at 157 S. Van Buren, used the style when it converted a house to its shop and studio c. 1965.

One of the most important buildings of the district constructed in the style came in 1966 on the northwest corner of Main and Van Buren Streets, diagonally opposite of the Nashville House. The two-and-a-half story Professional Building (right side of photo 0023) features brick gabled-end sections and rubble-coursed brown stone on the walls facing in toward the intersection. The large brown sandstone blocks were from foundations of buildings previously on the site. The building reflects traditional massing and fenestration organization, but materials, particularly porch canopies, in the Rustic Revival style. The latest contributing building in the district also gave nod to the style when the architect selected random-coursed brown stone and heavy timber purlins on an apartment building located at 161 N. Jefferson (photo 0006). It was built in 1973.

As stated before, the style remains popular in the district today, though blended with 21st century modernism. Two pavilions located on the town square were built in the style in 2011 and 2017, and the town constructed a comfort station in the style at 87 W. Mound Street in 2003.

Developmental History/Additional historic context information

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9. Major Bibliographical References

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<https://ourbrowncounty.com/2018-september-october/the-village-green-building/>

United States Federal Census: 1870, 1880, 1900, 1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980, 1990.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): 013-445-12011-020, 022-028, 034-039, 042-049, 051, 053-054, 061, 066-067, 013-445-11001-003

10. Geographical Data

Acres of Property Approximately 24 acres

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Use the UTM system

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UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

1. Zone: 16	Easting: 564751	Northing: 4340215
2. Zone: 16	Easting: 565151	Northing: 4340263
3. Zone: 16	Easting: 565135	Northing: 4339919
4. Zone: 16	Easting : 564732	Northing: 4339905

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

Beginning on the southeast corner of Van Buren and Mound Streets, face east and follow a line with the south side of Mound Street to the west side of Buck Stogsdill Way, then turn south and follow the west side of Buck Stogsdill Way to the south property line of 165 N. Van Buren. Turn west and follow the south property line to the west side of Van Buren Street, then turn south and follow the west side of Van Buren Street to the south side of Gould Street. Turn east and follow the south side of Gould Street to the west side of Locust Lane, then turn south and follow the west side of Locust Lane to a point on the north property line of 90 E. Main St. Follow the property line of 90 E. Main clockwise to connect to the north property line of 120 E. Main St. Follow the north and east property lines of 120 E. Main to the north side of East Main Street. Turn west and follow the north side of West Main Street to the west side of Old School Way, then turn south and follow the west side of Old School Way to the north side of East Franklin Street. Turn west and follow the north side of East Franklin Street to the west side of Van Buren Street, then turn south and follow the west side of Van Buren Street to a line extended west from the north property line of 145 S. Van Buren Street. Turn east and follow the property line to the west side of Old School Way, then turn south and follow the west side of Old School Way to the south property line of 161 S. Van Buren Street. Turn west and follow the south property line to the west side of Van Buren Street.

On the west side of South Van Buren Street, turn south and follow a line to the south property line of 160 S. Van Buren, then turn west and follow the property line to the east side of Honeysuckle Lane. Turn north and follow the east side of Honeysuckle Lane to the north side of Pittman House Lane, then turn west and follow Pittman House Lane to the east side of Jefferson Street. Turn north and follow the east side of Jefferson Street to the north side of Franklin Street, then turn west and follow the north side of Franklin Street to a line extended

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north from the east property line of 195 W. Franklin. Turn south and follow the property line to the south property line of 195 W. Franklin, then turn west and follow the property line to the east side of Johnson Street. Turn north and follow the east side of Johnson Street to the north side of Franklin Street, then turn west and follow the north side of Franklin Street to the east side of Sycamore Lane. Turn north and follow the east side of Sycamore Lane to the north property line of 74 S. Johnson Street. Turn east and follow the property line to the east side of Johnson Street, then turn north and follow the east side of Johnson Street to the south property line of 60 N. Johnson Street. Turn west and follow the property line to the east side of Sycamore Lane, then turn north and follow the east side of the lane to the north property line of 60 N. Johnson Street. Turn east and follow the property line to the east side of Johnson Street, then turn north and follow the east side of Johnson Street to the south side of Gould Street.

Follow the south side of Gould Street to the east side of Bittersweet Lane. Turn north and follow the east side of Bittersweet Lane, crossing Mound Street, and continuing to the north property line of 210 N. Jefferson Street. Turn east and follow the north property line of 210 N. Jefferson Street to the west side of Jefferson Street, then turn south and follow the west side of Jefferson Street to the south side of Mound Street. Turn east on Mound Street and follow the south side of the street, crossing to the east side of Van Buren Street, or the place of beginning.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries described are restricted, as much as possible, to the historic and contributing architecture of the Nashville Historic District. Areas of modern development or altered historic properties were not included unless logical, linear boundaries required their inclusion. Areas/properties outside of the boundaries are either late 20th century development or suffered from alterations, not permitting them to contribute to the historic nature of the district.

11. Form Prepared By

name/title: Kurt West Garner, Joshua Biggs/Indiana Landmarks
organization: Peaceful Valley Heritage
street & number: 12954 6th Road
city or town: Plymouth state: IN zip code: 46563
e-mail: kwgarner@kwgarner.com
telephone: 574-780-1423
date: March 17, 2021

Nashville Historic District
Name of Property

Brown County, IN
County and State

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Nashville Historic District

City or Vicinity: Nashville

County: Brown State: Indiana

Photographer: Kurt West Garner

Date Photographed: March 2, 2021

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the corner of Johnson and Franklin Streets

1 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at 31 N. Johnson Street

Nashville Historic District

Name of Property

Brown County, IN

County and State

2 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at the Banner Brummet House

3 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the Judge Hester House from Jefferson Street

4 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the Indiana Bell Building from Jefferson Street

5 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the 1973 Apartment Building from Jefferson Street

6 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the James Tilton House

7 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the Frank Taggart House

8 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the intersection of Jefferson and Franklin Streets

9 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the intersection of Jefferson and Franklin Streets

10 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at Nashville Christian Church and Parsonage

Nashville Historic District

Name of Property

Brown County, IN

County and State

11 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at the former Trilogy Studios on S. Van Buren Street

12 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest toward the intersection of Franklin and Van Buren Streets

13 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west at village shops including Jack & Jill Nut Shop and Totem Post

14 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south along N. Van Buren toward the former Gables Restaurant

15 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west at the former Pine Room Tavern

16 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest from the intersection of Van Buren and Gould Streets

17 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast toward the Nashville House from Main Street

18 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast from the intersection of Franklin and Van Buren Streets

19 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the north side of Franklin Street, west of Van Buren

Nashville Historic District

Brown County, IN

Name of Property

County and State

20 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast toward the Taggart Building from the Courthouse

21 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at the Masonic/Knights of Pythias Lodge Hall

22 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west toward the intersection of Van Buren and Main Streets

23 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the Courthouse and Professional Building

24 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast toward the former State Bank and Post Offices

25 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at Pioneer Village/Community Building cabin

26 of 27.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast on Mound Street from Van Buren Street


27 of 27.

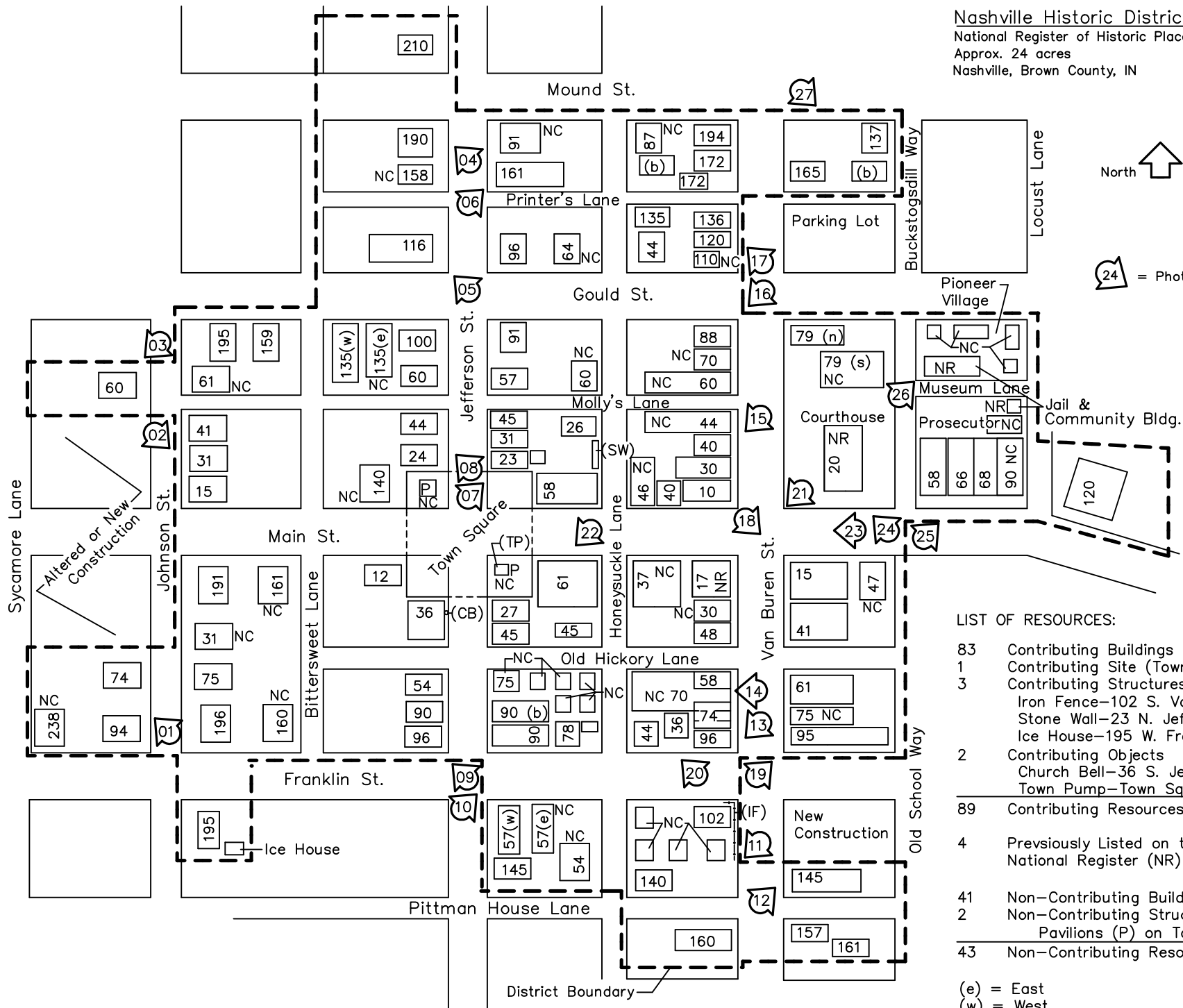
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain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

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

National Register of Historic Places sketch map
Approx. 24 acres
Nashville, Brown County, IN



 24 = Photographs



LIST OF RESOURCES:

- | | |
|-------|----------------------------------------------------|
| 83 | Contributing Buildings |
| 1 | Contributing Site (Town Square) |
| 3 | Contributing Structures |
| | Iron Fence—102 S. VanBuren (IF) |
| | Stone Wall—23 N. Jefferson (SW) |
| | Ice House—195 W. Franklin |
| 2 | Contributing Objects |
| | Church Bell—36 S. Jefferson (CB) |
| | Town Pump—Town Square (TP) |
| <hr/> | |
| 89 | Contributing Resources |
| <hr/> | |
| 4 | Previously Listed on the
National Register (NR) |
| <hr/> | |
| 41 | Non-Contributing Buildings (NC) |
| 2 | Non-Contributing Structures |
| | Pavilions (P) on Town Square |
| <hr/> | |
| 43 | Non-Contributing Resources |

(e) = East
(w) = West
(b) = Back

Nashville Historic District

Brown County, TN

North

NAD 83 UTM's

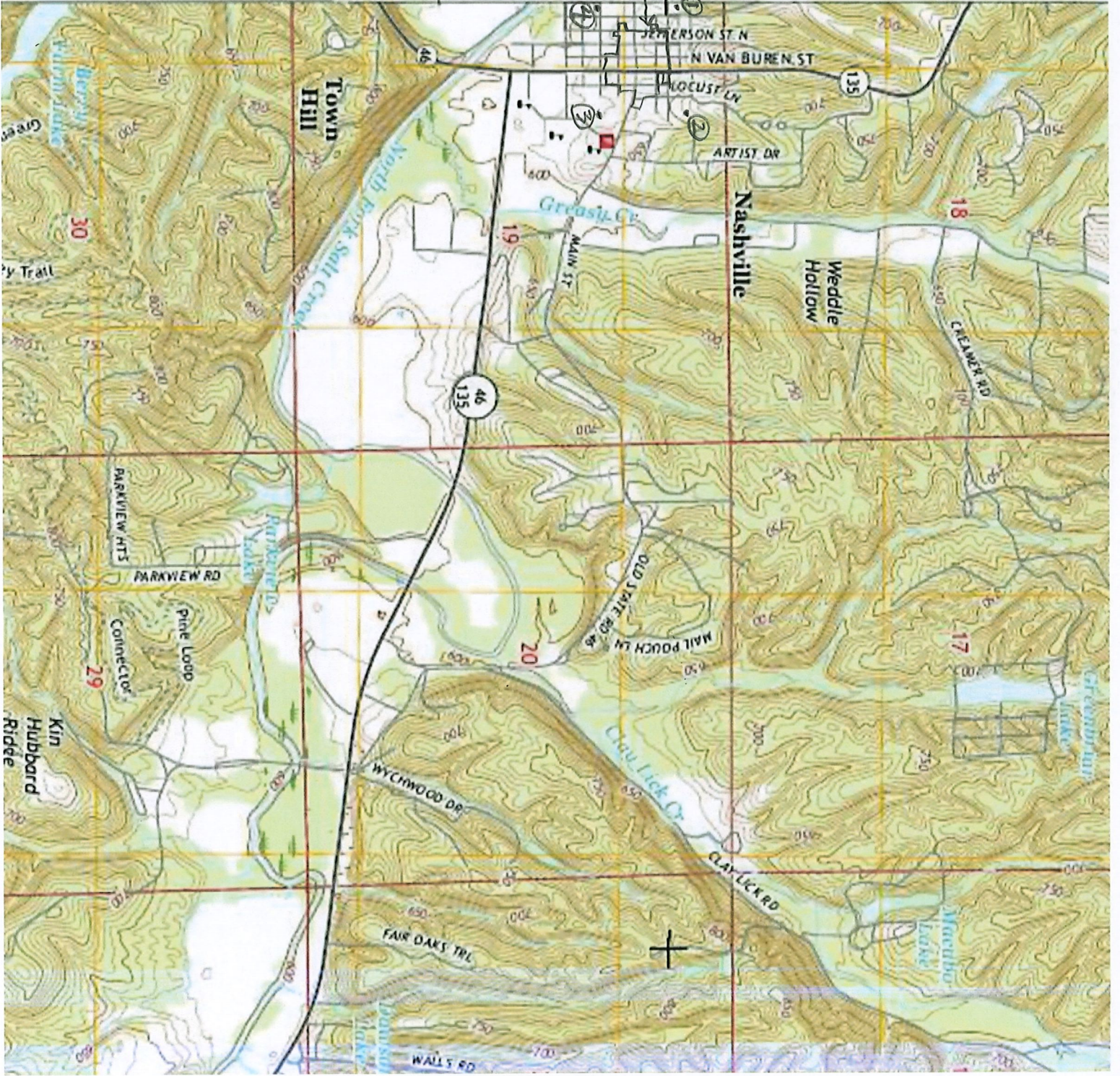
① 16 564751
4340215

② 16 565151
4340263

③ 16 565135
4339919

④ 16 564732
4339905

④ 16 564732
4339905





Nashville Historic District, Brown Co., IN, photo #0003



Nashville Historic District, Brown Co., IN, photo #0004



Nashville Historic District, Brown Co., IN, photo #0006



Nashville Historic District, Brown Co., IN, photo #0008



Nashville Historic District, Brown Co., IN, photo #0010



Nashville Historic District, Brown Co., IN, photo #0011



Nashville Historic District, Brown Co., IN, photo #0012



Nashville Historic District, Brown Co., IN, photo #0013



Nashville Historic District, Brown Co., IN, photo #0015



Nashville Historic District, Brown Co., IN, photo #0018



Nashville Historic District, Brown Co., IN, photo #0019



Nashville Historic District, Brown Co., IN, photo #0021



Nashville Historic District, Brown Co., IN, photo #0024



Nashville Historic District, Brown Co., IN, photo #0025

