

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: Our Savior Lutheran Church

Other names/site number: Our Savior Evangelical Lutheran Church

Name of related multiple property listing: _____

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



2. Location

Street & number: 261 West 25th Street

City or town: Indianapolis State: IN County: Marion

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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


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

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

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

	<u>4.12.2018</u>
Signature of certifying official/Title:	Date
<u>Indiana DNR-Division of Historic Preservation and Archaeology</u>	
State or Federal agency/bureau or Tribal Government	

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

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

5-24-2018
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Our Savior Lutheran Church
 Name of Property

Marion County, Indiana
 County and State

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

Current Functions

(Enter categories from instructions.)

RELIGION/religious facility

7. Description

Architectural Classification

(Enter categories from instructions.)

TUDOR REVIVAL

LATE GOTHIC REVIVAL

Materials: (enter categories from instructions.)

foundation: STONE/limestone

walls: STONE/limestone

roof: STONE/slate

other: _____

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

Completed in 1948, Our Savior Lutheran Church (Photo 1) is a one-and-one-half story stone building with a basement located in Indianapolis, Center Township, Marion County, Indiana. The church sits on a slightly hilly, triangular lot bounded to the southeast by Fall Creek Parkway

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

North Drive, to the north by West 25th Street, and to the west by Boulevard Place. A few trees are scattered along the boundary of the site. The picturesque qualities of the church are augmented by its location, bordering meandering Fall Creek Parkway, part of George Edward Kessler's 1909 Park and Boulevard Plan. The parcel is located in the Highland Vicinity neighborhood, a Mid-North side district bounded to the east by Meridian Street, to the north by West 30th Street, to the west by Interstate 65, and to the south by Fall Creek Parkway North Drive.¹ The rest of the neighborhood is laid out on a gridiron plan and now encompasses the Indianapolis campus of Ivy Tech Community College, which includes the city's original St. Vincent's Hospital. Most blocks in the neighborhood are occupied by single family homes constructed in the early 20th century.

Narrative Description

Exterior

Our Savior Lutheran Church is a one and one-half story stone building with a steep gabled roof (Photo 5). Its features are drawn from both the Tudor Revival and the Gothic Revival styles. In 2002, a one-story addition with a basement expanded the church to include new classrooms, a first-floor restroom, and additional circulation spaces. The addition is sympathetic to the original building in terms of its style and materials, but was also designed in such a way that onlookers can discern between the new and original sections. Of the four elevations of the 1948 building, only the south facade has been altered as a result of the addition (Photo 4). It is the original appearance of the building that will be described first.

While each elevation of the building is unique, certain basic characteristics are common to all facades. At its base, the church includes a low water table of original, smooth cut limestone ashlar, laid in a running bond and capped by a limestone string course. At the level of the first floor and the gabled ends, the walls are clad in original quarry-faced limestone blocks, laid in a random ashlar pattern. Windows and doorways at this level are surrounded by smooth-cut limestone sills, jambs, and lintels (Photo 9). The window and door openings are in their original locations. The window sills are chamfered, and the blocks that constitute the door and window jambs are keyed into the courses of the surrounding quarry-faced ashlar, alternating between greater and lesser lengths from course to course, emulating "long-and-short" work. On each of the east and west facades, the coursed ashlar is crow-stepped along the pitch of the gable; but the resulting notches are filled in with essentially triangular blocks of smooth-faced original limestone coping, such that each gable's lines of incline are not stepped, but continuous. Above this coping are original wood bargeboards that accentuate the outlines of the gables. These continue around the north and south elevations as fascia. Finally, the entire original structure is covered by a front-gabled slate roof, with ridge running east-west.

Façade – East Elevation

¹ "Mid-North Quality of Life Plan." 13

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

The facade of the original building is on the east elevation, which is symmetrical and features a pair of traditional tongue-in-groove wood doors with long-strap hinges at its center, set four steps above grade (Photo 1). Serving as the main entrance to the building, the original doors are framed by an original limestone embrasure, recalling the portals of traditional cathedrals, albeit on a smaller scale and with simpler detailing (Photo 9). As with all door and window jambs on the exterior of the original building, the blocks of the front door jambs are keyed into the surrounding courses of quarry-faced ashlar. The lintel of the embrasure follows the segmental arch at the top of the doors themselves, and is made of smooth limestone voussoirs. Unlike the jambs, however, the segmental arch is richly molded with a ribbed profile along its chamfered intrados. Finally, the embrasured portal is crowned with a low-relief crow-stepped gable of smooth limestone blocks, the outer edges of which are outlined by a bold limestone label lintel molding with a convex profile. Centered in the tympanum of the gable is a single lantern with gothic detailing.

Flanking the front doors are two original window openings – each with typical jambs, sills, and lintels. As described in greater detail in the interior narrative, these are stained glass casement windows representing specific bible scenes. Centered above the front doors is a single lancet window, treated with a typical smooth limestone surround. Finally, centered above this window is a limestone finial cross that rises from the tip of the gable, resting on a high limestone plinth that is flush with the coping of the gable itself.

North Elevation

The north elevation is divided into five bays by six original buttresses that are constructed of the same quarry-faced ashlar as the exterior walls, and protrude only a moderate distance from the plane of the elevation (Photos 3 and 5). They are capped with stepped, smooth-faced limestone coping. The easternmost bay of the north elevation is the narrowest, corresponding to the narthex and containing only one window, while each of the remaining four bays is wider and contains two windows. All windows on this elevation have the same proportions and trim as those that flank the front doors on the main (east) elevation. In the four easternmost bays, corresponding to the narthex and the nave, all of the windows contain stained glass illustrations of Bible passages, while the two windows of the westernmost bay, corresponding to the pastor's office, are of the original frosted glass sashes four panes wide and five panes tall (Photo 7). At its top, the north elevation concludes with the simple fascia of a shallow eave, surmounted by the north side of the steep, slate-clad roof.

South Elevation

The original south elevation was very nearly the mirror image of the north elevation, except for two differences. First, while the easternmost bay of the north side (corresponding to the north end of the narthex) has a single window, the easternmost bay of the south side (corresponding to the south side of the narthex) has a single, wood panel door. Since the door leads to the landing of the main interior stairway to the basement, is set slightly below grade and is accessed by an exterior staircase. Embedded in the wall above the door is an original smooth limestone relief panel depicting an open book. The second major difference between the north and south

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

elevations is that the westernmost bay and a half of the south elevation were (and still are) dominated by a one-story entry, bell tower projection from the primary plane of the façade, housing the ancillary lobby and staircase at the southwest corner of the building (described in greater detail in the interior narrative) (Photo 6). On its south side, this entry projection contained (and still contains) two original frosted windows of the same type as those found in the westernmost bay of the north elevation; however, the westernmost of these windows was placed lower on the wall than the other, mirroring the descent of the ancillary staircase (Photo 7). On its

west side, the projection is now windowless, but once contained a single window partially above grade and partially below grade, situated in a window well and corresponding to the landing of the ancillary staircase. The east wall of the projection contained, at the level of the first floor, the single-door entrance into the ancillary lobby; however, the wall, which was the same thickness as the buttresses elsewhere on the exterior, was extended upward to form a bell tower, relatively planar in character. Although the original east exterior wall of the entry projection is now enclosed by the 2002 addition at the level of the first floor (Photo 15), the tower still rises above the roofs of the projection and the addition. The original bell tower is symmetrical, with its long sides facing north and south. On these sides, its edges are anchored by buttress-like motifs, above which a central gabled portion rises. In its center is an arched aperture containing a bell. In keeping with the treatment of the rest of the building, the bell tower is constructed of quarry-faced random coursed ashlar, while smooth limestone ashlar is used for the trim and voussoirs of the arched aperture and for the coping on the buttress-like features.

The entire projection containing the original ancillary lobby rises slightly above the height of the main wall of the south façade, and is capped by a flat roof. The corresponding portion of the roof over the main mass of the original building breaks from the rest of the roof and curves gently to meet the north side of the projecting mass at its top.

West Elevation

The west side of the original building has the same overall outline as the main (east) elevation (Photo 3); but its fenestration and some of its details are different. Symmetrically placed at the level of the first floor are two original windows, one near the south corner and one near the north corner. Like the windows corresponding to the pastor's office on the north elevation, these are casement windows measuring four panes wide and five panes high; however, on this elevation, they are not frosted. Also at the level of the first floor, at the extreme north and south ends of the west elevation are buttresses, flush with the plane of the elevation itself. Finally, the first floor includes an original chimney, placed off center, on the north half of the façade. The chimney has a simple boxed design, and rises along the face of the gable, continuing well above its raking. It is built of in quarry-faced limestone ashlar with smooth-cut limestone coping.

At the level of the gable, the west elevation is dominated by an original rose window at its center (Photo 10). The window consists of a circle at its center surrounded by eight petals. The central circle features the image of a descending dove, representing the Holy Spirit. The petals are subdivided into abstract geometric designs. Ringing the rose window is a frame of smooth chamfered limestone, divided into quarters by four keystones. The original portion of the west

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

façade also includes the west side of the projection housing the original ancillary lobby, already described above. The west side of the projection is overlapped by the buttress at the south end of the main section of the west elevation.

The exterior of the original building having been narrated above, it remains to describe the outer faces of the one-story addition.

2002 Addition

The exterior of the 2002 addition is also worth noting. As the addition was placed off to the side of the original building (Photo 4), its axis runs northeast-southwest. The mass consists primarily of a block of three classrooms and a single-loaded corridor (Photo 16), but there are also two secondary lobbies that occupy the irregular spaces between the addition and the original building (Photo 4). Portions of the addition's exterior corresponding to the classroom are clad in a quarry-faced random coursed ashlar that was selected to match the stone of the original building. By contrast, exterior facades of corridors and lobbies exhibit galvanized aluminum and plate glass storefront construction. The contemporary design and materials of these sections -- which intervene between the original building and the classroom block -- create a clear distinction between the old and new parts of the church.

The southeast elevation of the addition features windows into the three classrooms, which are aligned in a single row on this side. The elevation itself is divided into three major segments, separated from one another by two narrow hyphens. Centered on each of the major segments is a ribbon of five casement windows, each of which is two panes wide and four panes tall. The ribbon windows are treated with the same type of smooth-cut limestone sills, jambs, and lintels as the windows of the original building. Finally, each of the segments is capped with its own front-end gabled roof with ridge running northeast-southwest. As on the east and west elevations of the original portion of the church, the quarry-faced random ashlar is crow-stepped along the inclines of the gables, and the resultant notches are filled in with triangular blocks of smooth faced limestone coping. At the very apex of each gable is a rectangular louvered vent. The gables are trimmed with simple bargeboards, and the roof surfaces are clad in palette pressed concrete roofing slates, designed to match the slate roof of the original building.

The hyphens between the major segments of the southeast elevation are windowless and slightly recessed. They are clad in smooth faced limestone and have downspouts running along their centerlines. These portions of the classroom block are surmounted by "connector" roofs with lower pitches than those that cover the main segments, and ridges running northeast-southwest (perpendicular to the ridges of the gabled roofs over the main segments).

The southwest façade of the addition is relatively narrow, consisting only of the southwest façade of the classroom at the southwest end of the building, and the southwest entrance into the single-loaded corridor that serves the three classrooms. Unlike other elevations of the building, this façade also features a sunken patio that renders the exterior wall of the basement visible as well. At the basement level, the elevation is a seven-bayed wall of plate glass windows with aluminum frames. More precisely, the wall consists of windows in its six easternmost bays, and

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

an aluminum and plate glass door in its westernmost bay. On axis with this door is a staircase that descends from grade level to the patio, which is bounded on its other sides by stone retaining walls.

Directly above the lower-level wall of windows, at the level of the first floor, is the south façade of the southwestern-most classroom. On this side, the façade has a ribbon of seven windows, treated in the typical manner with smooth faced limestone sill, jambs, and lintel. Directly to the left (northwest) of this segment is the aforementioned southwest entrance to the single-loaded corridor that serves the classrooms. This consists of a single aluminum and plate glass door, asymmetrically flanked by a wider window to the left (northwest) and a narrower window on the right (southeast). This portion of the façade is covered by a flat roof with deeply cantilevered eaves and a continuous metal fascia. The cantilever extends far enough southwest from the wall to shelter the entrance on this elevation, and far enough northwest to shelter an ADA-compliant ramp that runs along the northwest face of the addition.

The northwest face of the addition is entirely of aluminum and plate glass storefront construction. It runs the length of the aforementioned single-loaded corridor and is divided into seven bays, each with a floor-to-ceiling window. Each window is divided vertically into a larger upper section and a shorter lower section by a continuous horizontal mullion at approximately waist-height.

Immediately adjacent to this façade is the west elevation of the addition, featuring the west secondary entrance to the building. As noted in the interior description, this façade is relatively short, with two aluminum and plate glass doors at its center, flanked by two floor-to-ceiling aluminum and plate glass windows, subdivided into upper and lower sections in the same fashion as those on the northwest elevation of the addition.

Finally, the section between the southeast side of the classroom block of the addition and the east (main) façade of the original building has two small faces: one facing east, the other facing southeast. They meet at an angle to form a well-modulated transition between the original building and the classrooms. The east-facing segment is short, and consists primarily of a small spur wall of quarry-faced ashlar exactly where the buttress between the second and third bays of the south elevation would have been before the addition, and protruding exactly the same amount from the wall. Completing this face is a narrow floor-to-ceiling aluminum and plate glass window, immediately to the left (south) of the spur wall. Directly around the corner from this window is the southeast face of the transition section. Longer than the east face, this segment is divided along its center into two roughly equal sections. The northeast section is entirely of aluminum and plate glass storefront construction, with a single door flanked asymmetrically by a pair of windows to its right (northeast) and a narrower, single window to its left (southwest). All three of these windows are the same height as the door itself. The southwest section is clad in quarry-faced random ashlar limestone up to the height of the door on the northeast section. Then, above the level of the door head, a continuous ribbon of aluminum and plate glass transom windows runs across both sections of the segment. Finally, both the east and southeast faces of the transition section are crowned with a continuous aluminum fascia and a flat roof.

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

Interior

The interior of Our Savior Lutheran Church chiefly comprises a main level and a finished basement; the only second story space is a choir loft overlooking the sanctuary. Originally, the footprint of the building was simply a rectangle with a dominant east-west axis and a small projection housing a staircase and ancillary lobby at the west end of the south elevation. The 2002 addition, however, nearly doubles the area of the building's footprint while also altering its shape. The rectangular footprints of the original building and the main mass of the addition are joined by irregular circulation and service spaces, also belonging to the 2002 addition.

Floor Plans

The original portion of the building contained (and still contains) the principal spaces of the church. From east to west, the interior spaces of the first floor include the narthex, sanctuary, chancel, and clergy offices (as well as the aforementioned ancillary lobby, positioned to the south of the clergy offices). At the south end of the narthex, a switchback staircase leads up to the choir and organ loft, which sits directly above the narthex and overlooks the sanctuary. The same staircase also leads down to the finished basement, which includes, from east to west: unassigned space directly below the narthex; a short corridor running east-west along the central axis of the building and flanked to the north and south by women's and men's restrooms, respectively; a large Fellowship Hall accessed by the aforementioned corridor; and an industrial kitchen beneath the chancel and the clergy offices (Photos 19 and 20). Finally, below the original ancillary lobby is a circulation space in the basement, linked to the first floor by a second switchback staircase at the west end of the projection and linked to the Fellowship Hall by a doorway at the west end of its south wall.

At the level of the first floor, the main rectangular mass of the addition comprises three classrooms served by a single-loaded corridor (Photo 16) that runs along their collective northwest side. The irregular circulation and service spaces of the addition include (1) a new ADA-accessible west entrance lobby that flows directly into the single-loaded corridor of the new classrooms and opens on its north side to the original ancillary lobby; and (2) an enclosed east-west corridor that runs along the south wall of the sanctuary (formerly an exterior wall), linking the original ancillary lobby to a first-floor rest room and a secondary entrance facing southeast. This second corridor doubles as a coat room, with coat racks placed in the alcoves formed by the buttresses of the former south exterior wall of the church.

At the level of the basement, the primary space of the addition is a large room directly beneath the first-floor classrooms and their attendant single loaded corridor. Known as Kenny Hall, the room is accessed through a doorway on the south side of the small hallway beneath the original ancillary lobby, followed by an incidental transition space below the new west entrance of the first floor (Photo 21). On the southwest side of Kenny Hall, a glazed wall looks onto an irregular sunken courtyard, the shape of which is determined by the acute angle at the south end of the site; the courtyard is accessed from ground level by an exterior staircase. Mechanical equipment

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

and storage fill the basement space beneath the east-west corridor/coat room and bathroom on the first floor of the addition.

Interior Features – Original Structure

As noted above, the narthex occupies the east end of the original building. It remains the formal entrance to the church, dominated by the pair of wooden front doors at the center of its east wall. The narthex has a relatively low original ceiling (clad in lustrous tongue-in-groove wood), as it is capped by the floor of the choir loft. It is separated from the sanctuary on its west side by a glass screen wall, subdivided into a Mondrianesque pattern of rectangular and square panels of glazing by blonde wood mullions -- a part of the 1962 remodeling project (Photos 12 and 13). In the center of this screen is a pair of wooden double doors opposite the pair of front doors on the east wall of the narthex. Both sets of doors are centered on the axis of the sanctuary's central aisle, serving in tandem with the transparent glass screen wall to establish continuity between the narthex and the sanctuary. The remaining interior walls of the narthex are of exposed smooth original masonry. The east wall is faced in original grey brick, laid in a Flemish bond, while the north and south walls are faced in standard, original concrete masonry units (CMUs), laid in a running bond and interrupted every two courses by a rowlock course of smaller CMUs; an elegant effect is thus achieved. The same masonry pattern is employed on the north, south, and west walls of the sanctuary -- a further source of continuity between sanctuary and narthex. Finally, as noted earlier, a switchback staircase on the south side of the narthex leads up to the choir and organ loft and down to the basement. The staircase is of the same blonde wood as the screen wall and likewise dates to the 1962 remodeling project. It has square newel posts and balusters and its steps are clad in a low-knap red carpet, which also covers the floors of the narthex, choir loft, sanctuary, chancel, and clergy offices.

A final point of continuity between the narthex and the sanctuary is their shared program of stained glass windows, with scenes from the Old Testament on the south side and scenes from the New Testament on the north side (Photo 11). Each window is framed by a smooth limestone embrasure. The narthex includes three such windows: two flanking the entrance doors on its east wall and one centered on its north wall. To the right (south) of the front doors is a window representing Genesis 3:15 and to the left (north) of the doors is a window representing Acts 8:34. The window on the north wall of the narthex depicts John 20: 27-28.

The sanctuary is a large open space with raked ceilings corresponding to the steep gable of the building's roof. It is divided into three bays on its north and south sides by heavy timber scissor trusses, which are aligned with the buttresses on the exterior of the building. Scissor truss members are chamfered on every edge and black-painted heavy iron or steel straps join the diagonal members at the connection point by way of large square-headed bolts. Each king post is terminated below the crossing point with an acorn finial and flanking lambs-tongue blocks. Each bay on the north and south walls has two stained glass windows, except for the westernmost bay of the south wall, which has a door into the original ancillary lobby in lieu of a window on its west half. From east to west, the windows on the south side of the sanctuary represent Genesis 9:12, Genesis 22:13, Exodus 9:22, I Kings 17:4, and Jonah 9: 9-10. From east to west, the

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

windows of the north wall of the sanctuary represent John 20: 27-28, Mark 16:5, Matthew 27:32, Mark 14:8, John 8: 10-11, Matthew 14:30, and Luke 1: 43-44.

As noted above, the entire sanctuary is divided by a central aisle running through its east-west axis. On either side of the aisle are thirteen rows of pews, made of blonde wood with red upholstery.

The central aisle leads to the west wall, where a large original gothic arch of chamfered limestone frames the chancel (Photo 14). To the left and right of this large central opening are two smaller blind gothic doorways, originally filled with the same smooth limestone ashlar used for the doorframes themselves. On all three of the gothic doorways on the west wall, the impost blocks are keyed into the courses of the surrounding walls with an alternating pattern of longer and shorter blocks of limestone. Above each of the two blind doorways are circular openings framed with limestone embrasures divided into quarters by four keystones. Each opening is covered in speaker cloth that disguises a part of the sanctuary's artificial sound amplification system.

The chancel itself completes the west end of the sanctuary. Its floor is separated from that of the sanctuary by two wide stairs, flanked by cheek blocks. Atop the south and north cheek blocks are the pulpit and the lectern, respectively. The pulpit is made of warm wood and is eight-sided – each facet paneled and ornamented with gothic tracery. The west wall of the chancel features an original rose window, which serves as the architectural focal point of the sanctuary. Below the level of the rose window, the west wall, as well as the north and south walls, are covered in vertical panels of original wood. The panels are simple rectangular planes, separated along their vertical edges by battens. Along the west wall, there are nine panels, the center three of which are taller than the outer six, and the very centermost of which is taller than all of the others. The three center panels on this wall serve as a backdrop for the altar, which is elevated above the rest of the chancel floor by a raised platform, gained by two continuous stairs around its north, east, and south sides. The altar is of the same wood as the pulpit and lectern, and is ornamented with inlaid wood bas reliefs. The north and south walls of the chancel are subdivided by five panels. Above the level of the panels, each of these walls is outfitted with a large blind gothic arch, framed with an embrasure of quarter-round voussoirs. As in the sanctuary, all portions of the chancel wall above the level of the panels are of exposed, original standard concrete masonry units (CMUs), laid in a running bond with shorter header stringcourses between every two courses of standard CMUs.

As noted above, the westernmost aperture in the south wall of the sanctuary is occupied by a door instead of a stained-glass window. This doorway leads to the original ancillary lobby at the southwest corner of the building, which stands at the intersection of many different spaces in the floor plan.

On the north side of this lobby, immediately to the west of the doorway into the sanctuary, is a doorway into the clergy's offices, which wrap around the sides and back of the chancel in a u-shaped configuration. The office to the south of the chancel is oblong with a dominant east-west axis. Its south wall has no openings except for the aforementioned door from the ancillary lobby,

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

which stands near its east end. Its west wall has a single window at its center – an original wood casement assembly, four lights wide and five lights tall, with a chamfered sill and stone side posts and lintels keyed into the surrounding masonry of the wall. The east wall of the office is divided in half by a minor buttress, which is made of CMUs, along with the rest of the walls in this office. The north wall has a door, slightly east of center, into the chancel. As the chancel is raised, this door is accessed by three steps. The door is disguised as a panel between battens on the chancel side of the wall. At its far west end, the north wall of this office also contains an open doorway into a narrow passage leading to the pastor's office on the north side of the chancel. The ceiling height of this passage is aligned with the upper edge of the wood panels in the chancel, and the passage itself is capped with the same type of wood. The narrow passage is lined with built-in wood bookshelves on its west side. On the other side of the passage, the pastor's office is virtually the mirror image of the office on the south side of the chancel, except for the fact the north wall has two windows of the same type described earlier in this paragraph, while the south wall has no doorway into the chancel.

As noted above, the original ancillary lobby leads into other portions of the building. Indeed, the switchback staircase at the west end of the lobby, already mentioned at the outset of the interior description, leads to a corresponding circulation space in the basement. The landing of this staircase runs the full length of the windowless west wall of the ancillary lobby. The south wall of the lobby has two wood casement windows of the type described in the previous paragraph. The first is placed just east of the first step of the staircase, while the second is placed near the landing, and is set lower in the wall, echoing the descent of the staircase. Toward the east end of the south wall is a doorway into the new west lobby; this was cut into the wall when the addition was built in 2002. On the east wall of the original ancillary lobby is another doorway, which originally contained the secondary entrance to the building but is now open to the added corridor (Photo 15) and coat room along the south side of the sanctuary, mentioned at the outset.

Interior Features – Addition

As noted in the narrative of the exterior, the outer walls of the circulation spaces of the addition are generally of an aluminum frame and plate glass construction, while the walls (both interior and exterior) of the primary spaces are masonry. On the interior of the addition, masonry walls are clad in drywall. The aluminum frame and plate glass walls are divided into vertical bays by regular posts, and each bay is divided into a shorter lower register and a taller upper register by a horizontal mullion. All openings between framing members are glazed.

Serving as the most direct point of access to the church from the parking lot, the new west entrance lobby of the addition has a symmetrical west wall with double doors flanked by single windows, which are slightly narrower than the doors themselves. The basic floor plan of the lobby is an irregular pentagon. Its north side is short, and leads through a doorway into the ancillary lobby, as noted above. Its northeast side is interrupted by the west and south walls of the shaft for the elevator lift (also a part of the addition, accessed on its south side). Meanwhile, the southwest side of the lobby is open to the single-loaded corridor serving the classroom block, and the southeast wall of the lobby is one and the same with the northwest wall of the classroom block, which extends southwest from the lobby along the single-loaded corridor.

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

On its northwest side, the single-loaded corridor of the classroom block exhibits typical aluminum frame and plate glass construction and is divided into six bays. Also displaying the same construction, the corridor's southwest side is relatively narrow and comprises a single entrance door asymmetrically flanked by a narrower window to the southeast and a wider window to the northwest. The southeast wall of the corridor, clad in drywall, is marked by three doors, each opening into one of the three classrooms. From northeast to southwest, the principal rooms of the addition will be referred to as classroom 1, classroom 2, and classroom 3, respectively. Between the doors to classrooms 2 and 3, there is a niche in the wall of the corridor containing a simple built-in display shelf. The classrooms have approximately the same dimensions and are slightly oblong with a northeast-southwest orientation (Photos 17 and 18).

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
-

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

- 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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
ETHNIC HERITAGE: BLACK

Period of Significance

1948-1967

Significant Dates

1948

Significant Person (last name, first name)

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

Harrison, Merritt

Our Savior Lutheran Church
Name of Property
Russ, William Earl

Marion County, Indiana
County and State

Period of Significance (justification)

The period of significance for Our Savior Lutheran Church begins when the current church was completed (1948) and extends to 1967 at the 50-year mark as it continues to serve and function in its original capacity.

Criteria Considerations (explanation, if necessary)

Our Savior Lutheran Church is eligible for the National Register of Historic Places based upon Criteria Consideration A because it derives its primary significance from its role in the ethnic heritage of the African American community and because of its architectural significance.

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.)

Our Savior Lutheran Church is eligible for the National Register under Criterion A at the local level for its status as the first predominantly African-American Lutheran church in Indianapolis, Indiana and as a model of interracial cooperation at the outset of the Civil Rights Movement following World War II. Our Savior stands as a testament to the persistence of African-American Lutherans to practice their faith, and, indirectly, as a result of organized denominational efforts and historical forces that shaped race relations. The property is also eligible for the National Register under Criterion C as a good example of the work of prominent Indianapolis architects Russ and Harrison and for its exemplary exterior and interior architecture, including extensive Gothic Revival ashlar, and cut stone moldings; interior woodwork; and wooden scissor truss roof structure. The church has an outstanding overall quality of design and construction among contemporary African-American churches in Indianapolis.

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

ETHNIC HERITAGE

Our Savior Lutheran Church was the first African American Lutheran church built in Indianapolis. Although the building itself was not completed until 1948, its congregation had

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

been meeting since 1939. The worshipers had coalesced with stimulus from the Federation of Lutheran Churches of Greater Indianapolis (now known as the Lutheran Multicultural Mission), an organization founded in 1922 with the mission of “sharing the gospel through multicultural ministry.”² Initially, members of the congregation gathered for bible study in informal locations, including the Phyllis Wheatly YWCA on 658 North West Street, as well as a variety of private homes.³ These early meetings were led by Pastor Henry Scheperle, the inaugural chaplain of the Federation of Lutheran Churches of Greater Indianapolis.⁴ In 1939, Candidate Edwin Heckenberg was also summoned by the Federation to cultivate a group of worshipers among Indianapolis’ African-American population. He began by teaching Sunday School classes at 310 W. 28th Street in a vacated Standard Grocery Store building; however, by December of 1939, he had expanded his ministry to include church services for adults in the same location.⁵ In early 1940, Heckenberg launched another bible class in northern Indianapolis. Shortly thereafter, in June of the same year, he established a second Sunday School in the house at 325 W. 42nd Street.⁶ In September of 1941, Heckenberg was called away from Indianapolis to serve another congregation; however, he left behind a cohesive group of African-American Lutherans in Indianapolis, including a combined average of 43 Sunday School attendees between the two locations, and an average of 13 adult attendees at the storefront church on W. 28th Street.⁷ Following Heckenberg’s departure, Pastor Scheperle served as the interim leader of the church until Reverend Frederick S. Falkenroth was hired as the congregation’s “first permanent resident pastor” in February of 1942.⁸ Falkenroth would serve Our Savior until 1953, and it was accordingly during his tenure that the church acquired its own building.⁹

Although the members of the church began an active effort to establish a more permanent place of worship as early as 1942, a series of hurdles and setbacks made for a long process. Indeed, when the congregation set out to erect a church, it had to contend with wartime restrictions on new construction.¹⁰ Consequently, while the church leaders tentatively selected the two-parcel triangular site at W. 25th Street and Boulevard Place in early 1942, their applications to the City Zoning Board were rejected three times in June and July of that year. Despite the fruitless requests for a building permit, the Federation of Lutheran Churches of Indianapolis secured a portion of the site on the congregation’s behalf for a cost of \$1100.00 in August of 1942, trusting that the permit would be granted in due time.¹¹ In late October of 1944, the prominent Indianapolis architectural firm Russ and Harrison was contracted to design the church, contingent upon the Zoning Board’s approval. In April of 1945, the remaining portion of the desired site was purchased by the Federation from the Park Board of the City of Indianapolis for a sum of \$3,500.00. At last, in May of 1945, the Zoning Board finally granted a permit to

² “Capturing the Vision.” *Lutheran Multicultural Mission: A Missouri Synod Outreach Ministry of Central Indiana*, Vol. 1, Issue 1. 29 Apr. 2007. Web 16 July 2015. 2

³ Falkenroth, F.S. *Brief History of Our Savior Lutheran Church*. 1947. Print. 1

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid. 3

¹¹ Ibid.

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

construct a church on the site.¹² Nevertheless, the congregation could not build without also obtaining the approval of the Civilian Production Administration (CPA), which denied their application in May of 1946.¹³ It was not until December of 1946 that the application to the CPA was accepted.

Following the hard-won battle for permission to erect the church, it was left to finance the building's \$40,000.00 construction. Pastor Falkenroth explained the sources of funding for the project as follows:

“During Lent of 1947, the Federation of Indianapolis Lutheran Churches put on a drive to raise \$10,000 for the new church. There were to be \$20,000 in the Building Fund treasury, \$10,000 was to be borrowed by the Federation from the Central District Extension Fund, and \$10,000 was to be borrowed by Our Savior Congregation from private people and from the Synodical Conference Mission Board.”¹⁴

So it was that a ceremonial groundbreaking finally took place on May 11, 1947, followed by a celebratory cornerstone laying on October 19 of that same year.¹⁵ On October 3, 1948, the newly completed church opened its doors for its first service, hosting a congregation of 388 adult members and 140 Sunday School students. From its earliest years, Our Savior placed well in the Indianapolis Recorder's Sunday School Drive.¹⁶ By August of 1949, Our Savior would place second in its size category for the number of children added to its Sunday school attendance. Furthermore, Our Savior would participate well in every drive after.

Over time, the church continued to grow, and was officially incorporated in 1959.¹⁷ In 1962, the church underwent light remodeling, as discussed above in the architectural narrative description. In 2002, a much larger improvement program nearly doubled the size of the church with an addition, also detailed in the architectural narrative description.

Our Savior Lutheran Church began as a predominantly African-American church and has remained so throughout its service. It is the first African American Lutheran church in Indianapolis, and in this respect, its historical significance is obvious *prima facie*. Nevertheless, in order to grasp the full meaning of this achievement, it is necessary to examine the state of race relations in Indianapolis before, during, and shortly after the formation of the congregation and the construction of the church.

It was thus in a climate of racial tension and segregation that Our Savior Lutheran Church was established. Perhaps more astounding is the fact that the building itself was constructed in a district that was nearly 90 percent white at the time.¹⁸ In this way, the church is a testament to the courage of its early congregation and to the noble intentions of the Federation of Missouri

¹² Ibid.

¹³ Ibid.

¹⁴ Falkenroth, Rev. F.S. 3.

¹⁵ Ibid.

¹⁶ Name Period Winners in Sunday School Drive." *Indianapolis Recorder*, August 6, 1949.

¹⁷ Indiana State Department, Incorporation Certificate for Our Savior Lutheran Church, 1959 (Our Savior Lutheran Church display case, 261 W. 25th St., Indianapolis, IN)

¹⁸ "Mid-North Quality of Life Plan." 16

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

Synod Lutheran Churches of Greater Indianapolis. As with most American cities, churches in Indianapolis were divided along lines of faith and race. That such groups could work together sent a positive message. It represented a step toward the dissolution of rigid racial barriers in Marion County.

Our Savior Lutheran Church is unique in that it had support from the white Lutheran community. Our Savior relied on the help of the white Federation of Missouri Synod and received their respect and support. Many Lutherans in the community attended Our Savior's ground-breaking ceremony. With 250 people attending the ceremony, most were white Lutherans.¹⁹ In addition to receiving support from the Federation of Missouri Synod through its contributions to the building of the new church structure, Our Savior also benefitted from the generosity of Trinity Lutheran Church, a local white congregation that gave the Our Savior congregation a mimeograph machine before they had a building, allowing the African American church to publish its own bulletin.²⁰ All of the money raised alongside the Our Savior congregation was raised by other predominantly white Lutheran churches. Accordingly, Our Savior had the respect and support they needed to thrive as an African American Lutheran church, a rarity in the African American community of Indianapolis at that time.

In addition, it is noteworthy that Lutheranism was not common among African Americans in Indianapolis at the time of the church's founding. To be sure, there were African Americans who attended Lutheran churches, but they would have belonged to a minority in their respective congregations. Indeed, the African Methodist Episcopal Church, the Baptist Church, and the Pentecostal church were all far more popular among African Americans at the time of Our Savior's founding.²¹ In this sense, the church denotes a significant development in the religious history of Indianapolis as well.

More than a church, Our Savior Lutheran Church is a cultural and community center for African Americans. As an anomaly among church sects, the African American Lutheran church received a variety of support from the community. With weddings large enough to be boasted about in the *Indiana Recorder*,²² Our Savior was a well-respected wedding site for African American couples. Besides weddings, the Ladies Guild and Men's Club sponsored events to support the church, such as the 1959 Fall Festival.²³ Even the Our Savior youth were active in supporting the community, planning a springtime fashion show in 1960²⁴. The Our Savior youth basketball team won a city championship in 1962. Our Savior also joined many other Lutheran churches in supporting a Lutheran high school.²⁵

The significance of Our Savior within Indianapolis should also be considered in terms of broader trends in American Lutheranism pertaining to race relations and civil rights. Indeed, while Lutheranism was atypical among African Americans in Indianapolis during the mid-20th century,

¹⁹ Falkenroth, Rev. F.S. 3.

²⁰ Falkenroth, Rev. F.S. 2.

²¹ Emma Lou Thornbrough, *Indiana Blacks of the 20th Century* (Bloomington: Indiana University Press, 2000), 19.

²² *Indiana Recorder*. October 31, 1964. September 14, 1957.

²³ *Indiana Recorder*. November 14, 1959.

²⁴ *Indiana Recorder*. May 7, 1960.

²⁵ *Indiana Recorder*. February 24, 1962.

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

a brief history of the relationship between the American Lutheran Church and the nation's black population will serve to illustrate how the connection emerged.

The link between African Americans and the Lutheran Church predates the nationhood of the U.S. by more than a century. The earliest documented case of an African American converting to Lutheranism occurred in 1669, when pastor Jacob Fabritius baptized a man of African descent with the name Emmanuel at an Albany, New York church, allowing him to join the congregation.²⁶ Historian Mark Granquist notes that while “the primary thrust of the European Lutheran mission to colonial America was to gather in and retain immigrant Lutherans, the leaders of this mission also envisioned other possibilities, especially the conversion of Native Americans and African Americans.”²⁷ In the early 1700s, both free and enslaved African Americans gained membership in Lutheran congregations in New York.²⁸ In New Jersey, many African Americans were baptized in Swedish Lutheran churches during the same period, but few were admitted as members.²⁹ In Georgia, Lutherans resisted slavery on moral and religious grounds for much of the 18th century, but many had become slaveowners by the 1770s.³⁰ German Lutherans in the North tended to lack the funds for acquiring slaves and never became major slaveholders as a group.³¹ At the same time, the North was not a major center of African American conversion to Lutheranism in the 18th century.

Between 1800 and 1830, the greatest concentration of Lutheran baptisms of African-Americans occurred in North Carolina and Tennessee, with significant numbers in South Carolina as well.³² By the outbreak of the Civil War, 20 percent of Lutherans in South Carolina were black. St. John's Lutheran Church in Charleston, South Carolina embraced a significant number of African American congregants, some of whom played a seminal role in changing race relations within the denomination. St. John's alumnus Jehu Jones is particularly noteworthy for having founded St. Paul's Colored Lutheran Church in Philadelphia in 1834, the first African American Lutheran church in the United States.³³

Although the proportion of African American congregants had grown steadily during the antebellum period, especially in the South, the relationship between black and white Lutherans became more complex following the Civil War and the abolition of slavery. Now that African Americans were on a more equal footing with their white counterparts, southern Lutheran congregations became less welcoming, instituting policies of segregation or ousting existing African American members from their churches.³⁴ As Granquist notes, “Northern Lutherans at the same time were equally negligent and unconcerned about outreach to African Americans, but southern Lutherans already had African Americans whom they might have retained had they

²⁶ Mark Granquist, *Lutherans in America: A New History*, Fortress Press (2015), Minneapolis, MN, 101

²⁷ Granquist, 101

²⁸ Granquist 102

²⁹ Granquist 102

³⁰ Granquist 102

³¹ Granquist 102

³² Granquist 157

³³ Granquist 157

³⁴ Granquist 178

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

made efforts to do so.”³⁵ Portending “separate-but-equal” concepts of the mid-20th Century, the North Carolina and Tennessee Synods attempted to facilitate the development of new black congregations, but were limited in their success by paucity of financial means and a deficit of motivation among white worshippers.³⁶

As southern synods became increasingly disengaged from the task of retaining and accommodating black members, pastors of African American congregations united to form the Alpha Evangelical Lutheran Synod of Freedmen in America in 1889.³⁷ The Alpha Synod was short-lived, lasting only two years.³⁸ Following the dissolution of the Alpha Synod in 1891, the Lutheran Synodical Conference³⁹ attempted to fill the void by launching a more concerted effort to reembrace African American contingents by uniting existing black congregations under the Immanuel Conference.⁴⁰ This effort was focused primarily in the South – especially Louisiana and Arkansas.⁴¹ In 1903, the Synodical Conference also inaugurated two schools to prepare African Americans to serve as Lutheran pastors and educators: Immanuel Seminary and College in North Carolina and Luther College in New Orleans.⁴² Around 1915, the Synodical Conference collaborated with the Joint Synod of Ohio to expand African American membership in Lutheran churches and open new Lutheran schools for African Americans in Alabama.⁴³ By 1927, the effort had produced 29 new congregations and 27 new schools.⁴⁴ This substantial expansion of black Lutheran institutions in Alabama was catalyzed by Dr. Rosa J. Young (1890-1971), an African American teacher who established the Alabama Lutheran Academy (present-day Concordia College) in Selma and solicited the Synodical Conference to support her in providing quality affordable Lutheran education to black students throughout the state.⁴⁵

Granquist notes that in 1947 (the year before Our Savior’s construction), “the Synodical Conference . . . decided to transfer responsibility for African American congregations to the home-mission organizations of the regional districts of the Missouri Synod. The hope was to affiliate these African American congregations more closely into the local districts.”⁴⁶ It was thus amid an institutional push for greater local outreach from white to black Lutherans (and prospective black Lutherans) that the Our Savior Lutheran Church building was completed. Between 1947 and 1961, the Missouri Synod emphasized a policy of integrating black members into white congregations and resisting the forces of “white flight” and suburbanization that threatened to carry existing white Lutheran churches away from urban locations with larger

³⁵ Granquist 178

³⁶ Granquist 179

³⁷ Granquist 220

³⁸ Granquist 221

³⁹ The Lutheran Synodical conference was a coalition of conservative American Lutheran synods that formed in 1872 and existed until 1967. Its membership varied over time, but the organization encompassed the Lutheran Church-Missouri Synod (LCMS), the Wisconsin Synod, and the Evangelical Lutheran Synod, among other groups, over the course of its existence (“Lutheran Synodical Conference,” Encyclopedia Britannica).

⁴⁰ Granquist 221

⁴¹ Granquist 221

⁴² Granquist 221

⁴³ Granquist 221

⁴⁴ Granquist 221

⁴⁵ Granquist 221

⁴⁶ Granquist 279

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

black populations.⁴⁷ However, few individual white congregations fulfilled the aspirations of Missouri Synod leaders for inclusiveness.⁴⁸

American Lutheranism became more explicitly engaged in civil rights issues in 1953 when Missouri Synod pastor Andrew Schulze established the Lutheran Human Relations Association of America (LHRAA), which was headquartered at Valparaiso University in Indiana. Schulze -- a white minister who led black congregations in Springfield, Illinois, St. Louis, Missouri, and Chicago, Illinois -- had been working since the 1920s to ameliorate the relationship between black and white Lutherans in America. As Granquist states, "the LHRAA eventually became a pan-Lutheran organization that lobbied American Lutherans and others for racial integration and acceptance."⁴⁹ However, the overall response to the LHRAA's initiatives was generally tepid at the parish level.⁵⁰

The above narrative demonstrates that while various authorities within the American Lutheran Church made efforts to improve race relations among members of the denomination, local implementation of those goals was typically slow or halfhearted. As a result, African Americans continued to face greater difficulties than their white counterparts in establishing and maintaining their own congregations and joining existing congregations where their race placed them in a minority. The construction of Our Savior Lutheran Church in a predominantly white neighborhood thus represents a triumph of the Indianapolis black community over many disadvantages that African Americans suffered at the local, state, and national level after World War II and approaching the Civil Rights Era. Indeed, at a time when most mandates for greater inclusiveness from the leaders of the American Lutheran Church were stifled at the local level, the cooperative effort between black and white Lutherans to construct the Our Savior church building is exceptional compared with contemporary national trends and significant with respect to the story of African Americans as an ethnic group in Indianapolis. The building of Our Savior is a rare case in which the vision of Missouri Synod officials for greater racial cohesiveness was faithfully enacted. Furthermore, the building of Our Savior may be regarded as an instance of relatively progressive interracial collaboration in the American Lutheranism insofar as it predated the establishment of the LHRAA.

The development of African American Christianity in Indianapolis and Indiana further illustrates the uniqueness of Our Savior as a black Lutheran congregation in the early-to-mid 20th century. As Thornbrough notes, the prevailing denominations among African Americans in Indiana at that time were either Baptist or Methodist (typically African Methodist Episcopal (AME) or Colored Methodist Episcopal (CME)).⁵¹ Pentecostalism rose as a popular alternative to those two sects in Indiana beginning around 1910 under Garfield Thomas Haywood,⁵² but other denominations of Christianity were less widely represented among the black community of Indianapolis when Our Savior Lutheran Church was founded. According to Thornbrough, "While most blacks were Baptists or Methodists, a few were Presbyterians, Episcopalians,

⁴⁷ Granquist 279

⁴⁸ Granquist 280

⁴⁹ Granquist 280

⁵⁰ Granquist 280

⁵¹ Thornbrough, 17-19

⁵² Thornbrough, 19

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

Christians, and Roman Catholics” during the early-to-mid 1900s in Indianapolis and Indiana at large.⁵³ Lutheranism receives no mention and was presumably represented by an even smaller subset of Indiana’s African American Christians.

The historical narrative of Our Savior Lutheran Church written by Pastor F.S. Falkenroth further underscores the rarity and the relatively late arrival of Lutheranism within the black community of Indianapolis.⁵⁴ According to Falkenroth, an African American Lutheran woman from St. Louis, Missouri named Jeanette Sims was responsible for catalyzing the local effort to bring black citizens of Indianapolis into the fold of the Lutheran church, in tandem with the outreach efforts of Pastor Henry Scheperle.⁵⁵ Sims had been a member of St. Philip’s Evangelical Lutheran Church in St. Louis, Missouri and was dispatched to Indianapolis with the mission of converting the city’s African Americans to Lutheranism. She officially transferred to the congregation of Our Savior from St. Philip’s on February 6, 1941,⁵⁶ and while the record of her specific contributions is scarce, she is remembered for her critical role in securing the early success of the church.

ARCHITECTURE

Our Savior Lutheran Church is an example of an African-American church which utilizes elements of two revival styles, the late Gothic Revival and Tudor Revival. The Late Gothic Revival was popular in the 1840s to the 1890s, but a style of choice for churches in the United States until the 1940s. While Richard Upjohn, a British architect who dabbled in the United States, is credited for popularizing Gothic Revival among churches, Ralph Adams Cram, a Boston architect, popularized the style in the United States. Cram’s use of the style influenced many Indiana architects including Merritt Harrison. The architect of Our Savior Lutheran Church, Merritt Harrison, was undoubtedly influenced by Cram’s work.⁵⁷

Late Gothic Revival architecture is characterized by buttresses, pinnacles, towers and arches. Roofs are steeply pitched and gabled with verge board decorations. Gothic Revival windows are generally arched with the possibility for rose windows, lancet windows, and clerestory windows. The interior of Gothic Revival churches can include hammer beam ceilings and low-walled preaching spaces.⁵⁸

Tudor Revival was a specific form of Gothic Revival and was most popular from 1910-1940 in America. In particular, Tudor Revivalists emulated Late Gothic/Early Renaissance period buildings of England; however, designers of “Tudor Revival” houses and churches typically juxtaposed elements of various periods from the long transitional period of Gothic to Renaissance in the British Isles. In the U.S., Tudor Revival was primarily popular for residential

⁵³ Thornbrough, 19

⁵⁴ Falkenroth, Rev. F.S. 1.

⁵⁵ Ibid.

⁵⁶ Transfer letter from Pastor Andrew Schulze to Pastor Edgar Heckenberg, February 6, 1941. Our Savior Lutheran Church Archives.

⁵⁷ Diebold, Paul. "Articles: Irvington's Architectural Diversity - Institutional Architecture." Irvington Historical Society. Accessed January 7, 2016.

⁵⁸ McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York: Knopf, 2013.

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

construction until the Great Depression. During the interwar period, the use of the Tudor Revival for housing was only rivaled by the Colonial Revival.

While client-interest in Gothic forms for residences waned in the late 19th Century, English Gothic was always popular for protestant churches in the U.S. Architects' interest in Gothic became more focused and "archaeological" after the turn of the century, both for domestic and religious buildings. Cram, Goodhue, and Ferguson's West Point Cadet's Chapel (designed in 1903) was one of the first religious buildings in the Tudor Revival style. English Gothic and Tudor Revival influence extended to educational institutions. By the early 1910s, several Ivy League schools had adopted "Collegiate Gothic" as the style of choice for their campuses.

Tudor Revival is characterized by elaborate gables and a steeply pitched roof. Tudor Revival houses include a variety of window configurations, ranging from tall and narrow, including multi-pane transoms, lattice work, oriels, semi-hexagonal panes, bay windows with casement or leaded glass. Stained glass windows are also common. Tudor Revival buildings may have massive chimneys with inglenooks or doors that are half rounded or arched. On the exterior, half-timbering or patterned brickwork is common. On the interior, Tudor Revival buildings often have dark ceiling beams or stucco or veneered walls. The interior may feature an enclosed balustrade, metal fixtures, and ornate woodwork.

Our Savior Lutheran Church was built in 1947 by Indianapolis architects Russ and Harrison, showcasing a combination of Gothic and Tudor revivalism in a simplified church. Since its founding, the congregation has had a strong youth focus which is reflected in its architectural design. Our Savior's rich history of involvement in their community includes a Ladies Guild that was present before the construction of the church and a Men's Service Club, now shortened to the Men's Club, which organizes benefits for the community and church. An addition in 2002 doubled the space of the church primarily in classroom and meeting spaces, consistent with Our Savior's original and continuing focus. This addition does not alter the architectural significance, as it respects the original building by following the Secretary of the Interior's Rehabilitation Standards for additions.

Our Savior Lutheran Church exhibits many characteristics of the Gothic Revival style. The buttresses support the roof with raised pilasters off the exterior wall that terminate at the roofline. On the east façade, a bell tower extends off the building in its original placement. It has the same width and style as the buttresses. The bell tower, made of the same Indiana limestone with an ashlar pattern, historically was the second entrance to the building. The large, original, rose window is on the west elevation. The window directly above the main east entrance is a pointed Gothic arch window while the rest of the windows, including the windows in the newer addition, are all rectangular. On the interior, the altar is framed by Indiana limestone with a pointed Gothic arch.

Our Savior Lutheran Church exhibits characteristics of the Tudor Revival, specifically for many interior features. On the exterior, the half-rounded arch around the door on the main façade is a feature of the style. While the window above the main entrance is in the Gothic Revival style, the rest of the windows are Tudor. The original windows are casements with leaded glass and tracery

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

with quoins around both the original windows and the windows on the addition. On the interior, there is intricate wood paneling throughout the sanctuary. The altar features wood inlay with bas-reliefs. There are various metal fixtures in the interior and exterior of Our Savior including a metal lamp above the main door on the exterior.

Our Savior Lutheran Church also exhibits features that can be considered both Gothic and Tudor Revival. The exterior of Our Savior has Indiana limestone with an ashlar pattern and a steeply pitched, historically front gabled, slate roof. On the top of the roof is a limestone finial cross. Around the door is a decorative, stepped hood mold, found in both Gothic and Tudor Revivals. The stained-glass windows are not original but added in 1997 after members of the Our Savior congregation rallied to purchase the decorative addition. Since Our Savior was originally built after World War II, the congregation did not have the funds to include an elaborately decorative feature such as stained-glass windows. Churches of the period commonly added stained glass windows at a later date, normalizing the addition of Our Savior's stained-glass windows.⁵⁹ These stained windows replaced some of the original windows, but still are period appropriate. The stained-glass windows are casements, identical to the original sashes in opening size and configuration. While the stained-glass windows were added later, they do not take away from the architectural significance of the church. Since they were paid for by members of the congregation, this emphasizes the community legacy of the church. On the interior, the ceiling has hammer-beams finished with a dark stain.

Comparables

Our Savior Evangelical Lutheran Church is unique to its time. As a modest church in size, it stands out in comparison to the ornate decoration of other buildings and churches of Gothic and Tudor Revival. Lutheran churches after 1940 were moving away from elaborate decoration towards less ornamental designs.⁶⁰ Comparing Our Savior specifically to other Tudor or Gothic Revival churches during this time, these structures are either the extreme towards decoration or the extreme towards simplicity. Our Savior is a simple but elegant church, standing unusually in the middle ground. Examining other African American churches in Indianapolis of the period, Our Savior stands alone for its architecture significance. In a 2011 survey of African American sites in Indiana, only one church, Caldwell AME Zion Church, was identified as a contemporary Indianapolis church⁶¹. Identified from this period, Caldwell has been demolished and been rebuilt, making Our Savior a lone example of a contemporary African American Church in Indianapolis in the post-war period.

It is difficult to discern which congregation in Indianapolis built the first Tudor Gothic Revival sanctuary in the city. The honor probably goes to the North Meridian Street United Methodist Church, whose 1904-1906 building survives as condominiums at 302 N. Meridian. Industrialist Frank Van Camp had his Tudor Revival mansion built at 2820 N. Meridian St. in 1906, it was one of the first residential examples of the style in the city. In the 1920s and 1930s, many

⁶⁰ Rifkind, Carole. *A Field Guide to Contemporary American Architecture*. New York: Dutton, 1998.

⁶¹ Indiana Landmarks. "African American Historic Sites of Indiana Survey." 2011.

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

suburban congregations turned to Tudor or English Gothic for their sanctuaries. North United Methodist Episcopal (3808 N. Meridian St., 1925-31); Broadway United Methodist (609 E. 29th St., 1925); Tabernacle Presbyterian (418 E. 34th St., 1921); Third Church, Christ Scientist/Phillips Temple (210 E. 34th St., 1928); and Irvington United Methodist (30 N. Audubon Rd., 1925) constitute the city's most obvious examples. All feature masonry construction, asymmetrical plans that mimic the complex histories of English churches, and a variety of English Gothic/Tudor period forms and details. Befitting the budgets of large congregations, all are tall sanctuaries capable of seating hundreds.

The best comparison of a Gothic or Tudor Revival is Irvington Presbyterian Church, designed by the same architect, Harrison, in 1928. While Irvington Presbyterian is a much larger church, Our Savior represents the tight-knit community feel a smaller church has to offer without sacrificing the architectural work of a larger church.

The Our Savior Lutheran Church congregation selected Russ and Harrison as the architects for their new church building. While it is possible both Russ and Harrison collaborated to design Our Savior, due to Harrison's previous works connected to the African-American community, a style he was known for using, and the similarities between Our Savior and Irvington Presbyterian Church, it is more likely that Harrison was the main designer. Harrison designed the African-American Crispus Attucks High School in Indianapolis in 1927 as a Tudor Revival. Harrison also designed another Tudor Revival structure in 1927, the Brookside Park Community Center. In 1929, Harrison designed his own church, Irvington Presbyterian. Irvington Presbyterian is the closest to Our Savior with a Gothic Revival style that includes almost identical buttresses, slate roof, Gothic arched windows, double doors, and copper lanterns.

Irvington Presbyterian and Our Savior share a particular interior element that was characteristic of historic English parish churches: wood truss work instead of masonry vaulting. The Irvington example has an ornate hammer-beam truss while the Our Savior roof is a variation of a scissor truss. The more direct, structural scissor truss of Our Savior, with its simple chamfering, straps, and finials, is at once both historically appropriate and more clean and contemporary than Harrison's approach at Irvington Presbyterian.

Harrison, in particular, had a lot of respect for the Gothic Revival movement upheld by Cram. Together, Russ and Harrison designed a variety of buildings that ranged in style from these revivals to Art Deco and International. Russ and Harrison designed what they felt would be the best for the building use. Cram emphasized the importance of understanding style. He felt that a Gothic Revival commercial building was a fad and Russ and Harrison appear to agree. They stuck Gothic and Tudor Revival to churches and colleges, the well-acknowledged style for both. Russ and Harrison were also well known for both of their respective activism work, including their design for Lockefield Gardens, a public housing initiative for African Americans. Russ and Harrison both spoke out about funding and the rights of racially segregated housing, as city officials cut funding several times. Harrison designed Crispus Attucks High School, an African American only High School. Originally named "Thomas Jefferson High School," members of the community immediately petitioned for the name Crispus Attucks, the first African American to die in the Revolutionary War, a better fit for the proud African American community.

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

Harrison supported the name change petitions to the school board that was ultimately adopted.⁶² Russ and Harrison had spent years showing their interest and skill in designing quality and appropriately styled buildings. Setting themselves up for a partnership with Our Savior, a church who wanted a traditional design as a community center for African Americans.

Developmental History/Additional historic context information

African Americans in 19th Century Indiana

In the late 19th century, Indiana experienced a marked trend toward the urbanization of its African American population.⁶³ Naturally, as Indianapolis was already the largest metropolis in the state, it also experienced the largest influx of African Americans at this time.⁶⁴ During this period, the black population generally settled northwest of downtown along the Indiana Avenue corridor; a condition of de facto segregation generally prevailed.⁶⁵ African Americans established many of their own institutions in the city during the late 19th and early 20th centuries, including three weekly newspapers (chief among which was the Indianapolis World); the Indianapolis chapter of the National Negro Business League; and numerous private businesses, including Madam C.J. Walker's wildly successful cosmetics interest, the Walker Manufacturing Company of Indianapolis.⁶⁶ At the same time, the vast majority of Indianapolis' African Americans lacked opportunities to improve their station, and were commonly limited to low-wage and low-skill jobs that kept them in poverty.⁶⁷ As a consequence, many of Indianapolis' African American neighborhoods were marked by inadequate sanitation and water, run-down houses, and crime.⁶⁸ It is no wonder, then, that those who could afford to leave these neighborhoods began to do so around the end of World War I, often finding residences in predominantly white neighborhoods.⁶⁹ However, large segments of the city's white population retaliated at the first signs of integration, quickly seeking to establish de jure segregation.⁷⁰ So it was in 1926 that the City of Indianapolis wrote racial segregation into its residential zoning code, spurred in large part by the White People's Protection League.⁷¹ Although the law was quickly repealed after similar legislation in New Orleans was declared unconstitutional by the Supreme Court, the practical effects were long-lasting.⁷² Furthermore, at nearly the same time, Indianapolis formally established a system of segregated schools, opening the first all-black high

⁶² Savage, Beth L. *African American Historic Places*. Washington, D.C.: Preservation Press, 1994.

⁶³ Thornbrough, 2

⁶⁴ Ibid., 3

⁶⁵ Ibid., 5

⁶⁶ Ibid., 13

⁶⁷ Ibid., 6

⁶⁸ Ibid., 5

⁶⁹ Thornbrough, 39

⁷⁰ Ibid., 39

⁷¹ Ibid., 52

⁷² Ibid., 53-55

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

school (Crispus Attucks H.S.) in 1927.⁷³ Unlike the residential zoning law, this policy would last until 1949 – and even then would be overturned primarily as a means of political posturing, and not as a matter of principle.⁷⁴

Gothic Revival

Ralph Adams Cram (1863-1942) was well-known and respected in the architecture community for his research and work in the Gothic Revival style. Cram authored many books on the subject of Gothic Revival including *The Gothic Quest* and *The Substance of Gothic*. He was one of the leading authorities on Gothic Revival and was on the cover of Time Magazine in December of 1926 for his knowledge of Gothic Revival. Cram held slightly different beliefs about modernism and this seemingly traditional architecture style of Gothic Revival. He believed that this new movement of Gothic Revival should conform and express modern necessities. Cram was against the common idea of modernism that only new ideas were good ideas. Yet Cram was still practical. He believed that the Gothic Revival style was suitable for churches and colleges, as commercial buildings in this style were impractical and would not last. Cram also believed that churches should embrace the “modern,” especially art such as stained glass.⁷⁵ The respect for Cram’s contributions is demonstrated by the Episcopal Church where on December 16 where he is honored with a feast day in the liturgical calendar shared with Upjohn and John LaFarge, an honored muralist and stained-glass designer.⁷⁶ Cram, Upjohn, and LaFarge all worked at different times on the Trinity Church in New York, often considered the first notable Gothic Revival church.⁷⁷

St Paul’s Evangelical Lutheran Church is an example of the first wave of Gothic Revival, before Cram’s changes were utilized. St. Paul’s Evangelical Lutheran Church in Fort Wayne was built in 1838 and is a member of the Lutheran Church Missouri Synod like Our Savior⁷⁸. St. Paul’s is an imposingly large Gothic Revival. St. Paul’s has rose windows, buttresses, cross finials, Gothic windows and an overall ornamental look. Built over one hundred years before Our Savior, St. Paul’s is housed in the beginning of the Gothic Revival movement before Ralph Adams Cram started to encourage the modernized Gothic Revival. St. Paul’s is comparable in the way that a father is to a child.

Russ and Harrison

William Earl Russ moved to Indiana from Ohio in 1913. An alumnus of Columbia University, his time in Ohio was spent designing civic buildings such as the Frank J. Drolla Building (now known more commonly as the Tecumseh Building) in Springfield, Ohio and the Memorial Hall in Dayton.⁷⁹ After he moved to Indiana, Russ designed several notable buildings before merging

⁷³ Ibid. 58

⁷⁴ Ibid., 60

⁷⁵ Warneck, Stephen. *Ralph Adams Cram: The Man, His Work, and His Legacy at Princeton University*. Princeton. January 10, 1995. Accessed January 7, 2016.

⁷⁶ *Holy Women, Holy Men: Celebrating the Saints*. New York: Church Pub., 2010. 122.

⁷⁷ Cram, Ralph Adams. *The Gothic Quest*. New York: Baker and Taylor Company, 1907. 101-102.

⁷⁸ National Register of Historic Places, “Saint Paul’s Evangelical Lutheran Church,” Allen County, Indiana, March 1, 1982.

⁷⁹ Bodenhamer, David J., and Robert G. Barrows. *The Encyclopedia of Indianapolis*. Bloomington: Indiana University Press, 1994. 662.

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

with Merritt Harrison to form Russ and Harrison. Russ designed the Hotel Harrison, Piccadilly Court Apartments, and the Hotel Harding, all in Indianapolis. In 1916, Russ supervised the building of the Marion County Hospital, eventually to be known as the Sunnyside Tuberculosis Sanitarium.⁸⁰ Russ also had great influence throughout the state of Indiana. When the city proposed a place for the new nurse's home on the grounds of the Indianapolis City Hospital in 1920, Russ convinced the City Board of Health that the site proposed was inefficient and the City Board of Health approved his recommendations.⁸¹ Russ was also active in the Registration Act. The proposed act would require all architects (eventually, the entire construction industry) to register to increase legitimacy and the standards for architects. In 1920, Russ spoke at a Lumbermen's Convention on the Registration Act, which is where he met Merritt Harrison.⁸² In 1934, Russ and Harrison officially merged their firms to establish Russ and Harrison. Together, Russ and Harrison designed many buildings including the Broadmoor Country Clubs, Lockefield Gardens, Indiana State Fair Coliseum, Meridian Street Methodist Church, and Our Savior Lutheran Church.⁸³ Russ and Harrison officially dissolved their firm in 1950. Russ seemingly disappears from the historical record after 1950.

Isaac Merritt Harrison, commonly known as Merritt Harrison (1886-1973), was known affectionately by his colleagues as the "Dean of Indiana Architects."⁸⁴ With a degree from Cornell University, Harrison had a long life of work and dedication to multiple Architecture societies in Indiana.⁸⁵ As a member of the American Institute of Architects from 1920 until his death, Harrison worked hard to revitalize a nonexistent Indiana chapter. He helped pass legislation in the Indiana Legislature that would require the registration of qualified architects, eventually leading to adoption nationally and the formation of the Building Congress of the United States (which has since gone through multiple name changes).⁸⁶ Surprisingly, it would be Harrison's active participation in the architecture world and legislation that would lead him and William Russ to meet at a Lumbermen's Convention where they both spoke on the need for the Registration Act.⁸⁷ Later they would form Russ and Harrison. Harrison held leadership positions in various architecture groups his entire life until his retirement in 1970. He was on the board for multiple architecture and city planning committees. Harrison was instrumental in the organization of over 40,000 people in the building industry to mobilize the signing of the Registration Act, where he worked directly with the writer of the Act.⁸⁸ Besides designing Our Savior, Harrison was behind many Indianapolis area buildings. Some include his own church, Irvington Presbyterian Church, Crispus Attacks High School, the Art Deco Indiana State Fair Coliseum, and the International Style Lockefield Gardens, an apartment complex which served as the prototype for many other cities. When Harrison was recommended as a Fellow in the American Institute of Architects in 1959, many of his lifelong friends and colleagues went to

⁸⁰ "Commissioners Open County Hospital Bids." *The Indianapolis News*, May 2, 1916.

⁸¹ "Change in Location." *Indianapolis News*, July 27, 1920.

⁸² *Indiana Construction Recorder*. Vol. 2. Indianapolis.

⁸³ Bodenhamer. 663.

⁸⁴ Ibid.

⁸⁵ Harrison, Merritt, Membership Files, The American Institute of Architects Archives, *The AIA Historical Directory of American Architects*, s.v. "Harrison, Merritt."

⁸⁶ Ibid

⁸⁷ *Indiana Construction Recorder*

⁸⁸ Ibid.

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

great length to prove Harrison's commitment to architecture.⁸⁹ "[Harrison] exerted a powerful influence for the good of the Institute for his state- welding the remnants of a disorganized profession, stabilizing the practice of architecture, and extending the building movement." Harrison died in obscurity, the actual date of his death unknown to every source. He left behind a legacy in the buildings he designed, including Our Savior, and the good words from his friends. With Our Savior listed on the National Register of Historic Places, Merritt Harrison's legacy will be further cemented, instead an otherwise unknown and inaccessible history of a man who believed in architecture.

⁸⁹ Peaslee, Horace W. to The Jury of Fellows, A.I.A., Oct. 24, 1960, in Brown, Arthur Thomas, Membership Files, The American Institute of Architects Archives, *The AIA Historical Directory of American Architects*, s.v. "Harrison, Merritt."

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

9. Major Bibliographical References

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Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

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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

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

Federal agency

Local government

University

Other

Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreeage of Property Less than one acre

Use the UTM system

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 571684 | Northing: 4406179 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

CLEVELAND ET AL CENTRAL PK ADD B8 L6 THRU L16 & 20FT TRACT IN
MIDDLE OF BLK8 – a triangular parcel bounded by Boulevard Place, W. 25th St., and W.
Fall Creek Parkway North Drive, Indianapolis, IN.

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the lot historically associated with the church.

11. Form Prepared By

name/title: Sam Burgess & Taylor Mull, Interns
organization: Indiana Landmarks
street & number: 1201 Central Avenue
city or town: Indianapolis state: Indiana zip code: 46202
e-mail: central@indianalandmarks.org
telephone: (317)639-4534
date: January 29, 2016

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.)

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

Our Savior Lutheran Church
Name of Property

Marion County, Indiana
County and State

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: Our Savior Lutheran Church

City or Vicinity: Indianapolis

County: Marion

State: Indiana

(The above applies to all photographs)

1 of 21

Photographer: Taylor Mull

Date Photographed: January 7, 2016

East and south façades

Camera is facing west

2 of 21

Photographer: Sam Burgess

Date Photographed: July 16, 2015

South façades

Camera is facing north

3 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

South and west façades

Camera is facing south

4 of 21

Photographer: Sam Burgess

Date Photographed: July 16, 2015

Southwest façade

Camera is facing northeast

5 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

North and east façades

Camera is facing south

Our Savior Lutheran Church

Name of Property

Marion County, Indiana

County and State

6 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

Bell tower/ east façade and 2002 addition

Camera is facing west

7 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

Example of original casement windows

Camera is facing south

8 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

Cornerstone

Camera is facing west

9 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

Front entrance

Camera is facing west

10 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

Represents original stained glass, rose window, exterior

Camera is facing east

11 of 21

Photographer: Sam Burgess

Date Photographed: July 16, 2015

Represents example of 1997 stained glass addition

Camera is facing north

12 of 21

Photographer: Sam Burgess

Date Photographed: July 16, 2015

Interior sanctuary

Camera is facing west from the choir loft

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

13 of 21

Photographer: Sam Burgess

Date Photographed: July 16, 20145

Interior Sanctuary

Camera is facing east

14 of 21

Photographer: Taylor Mull

Date Photographed: January 28, 2016

Close up of Altar

Camera is facing west

15 of 21

Photographer: Taylor Mull

Date Photographed: February 10, 2016

Interior hallway with 2002 addition

Camera is facing east

16 of 21

Photographer: Taylor Mull

Date Photographed: February 10, 2016

2002 addition hallway connecting to classrooms

Camera is facing south

17 of 21

Photographer: Taylor Mull

Date Photographed: February 10, 2016

Interior classroom 2

Camera is facing east

18 of 21

Photographer: Taylor Mull

Date Photographed: February 10, 2016

Interior classroom 2

Camera is facing west

19 of 21

Photographer: Taylor Mull

Date Photographed: February 10, 2016

Fellowship hall

Camera is facing west

Our Savior Lutheran Church

Marion County, Indiana
County and State

Name of Property

20 of 21

Photographer: Taylor Mull

Date Photographed: February 10, 2016

Fellowship Hall

Camera is facing east

21 of 21

Photographer: Taylor Mull

Date Photographed: February 10, 2016

2002 addition: Kenny hall

Camera is facing south

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.

Our Savior Lutheran Church

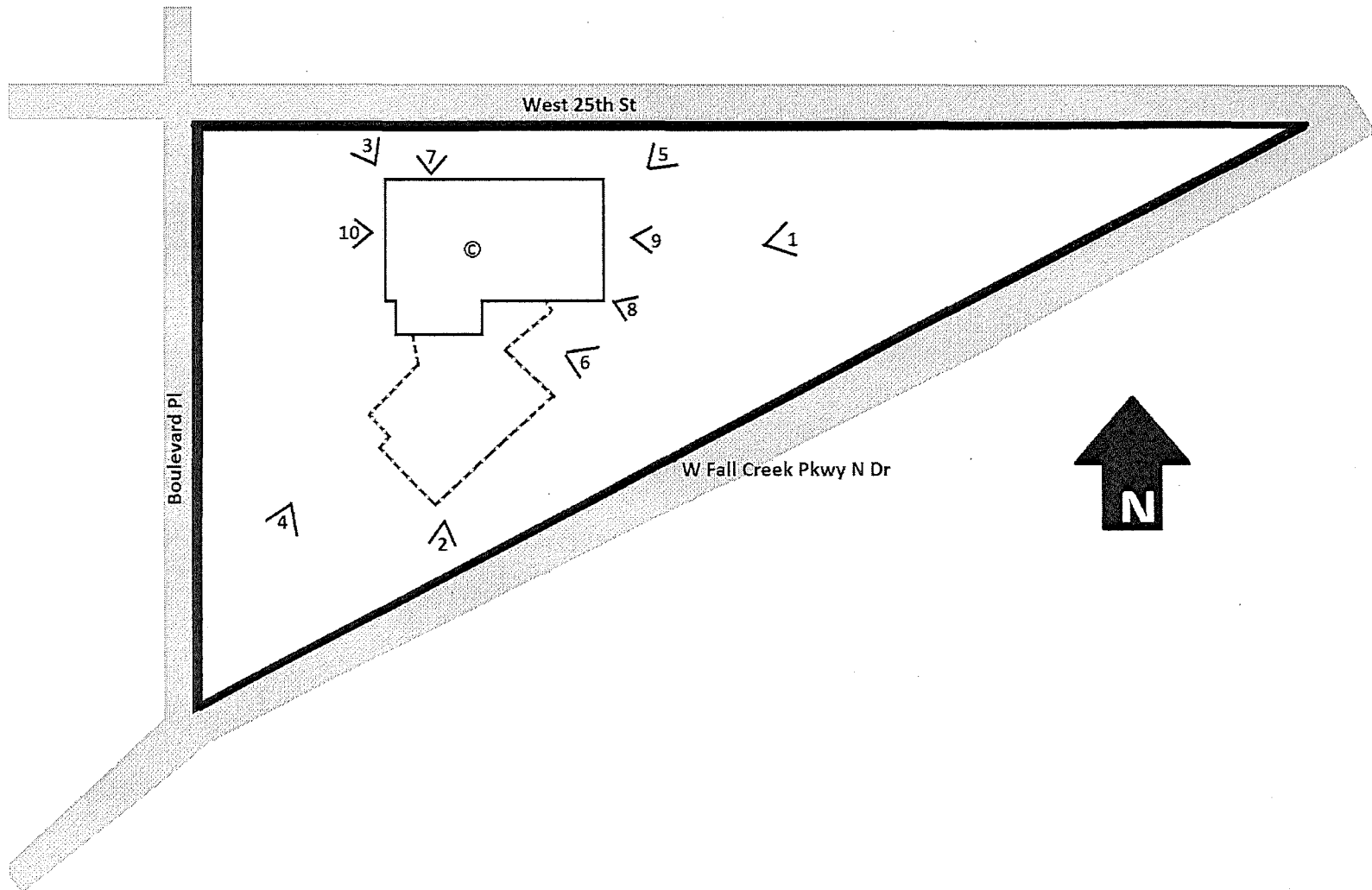
261 West 25th St, Indianapolis

Marion County, Indiana

Site Plan

MAP KEY

- Ⓔ Photo Number
- Ⓢ Contributing
- Original Building
- - - Addition
- National Register
- ▭ Property Boundary



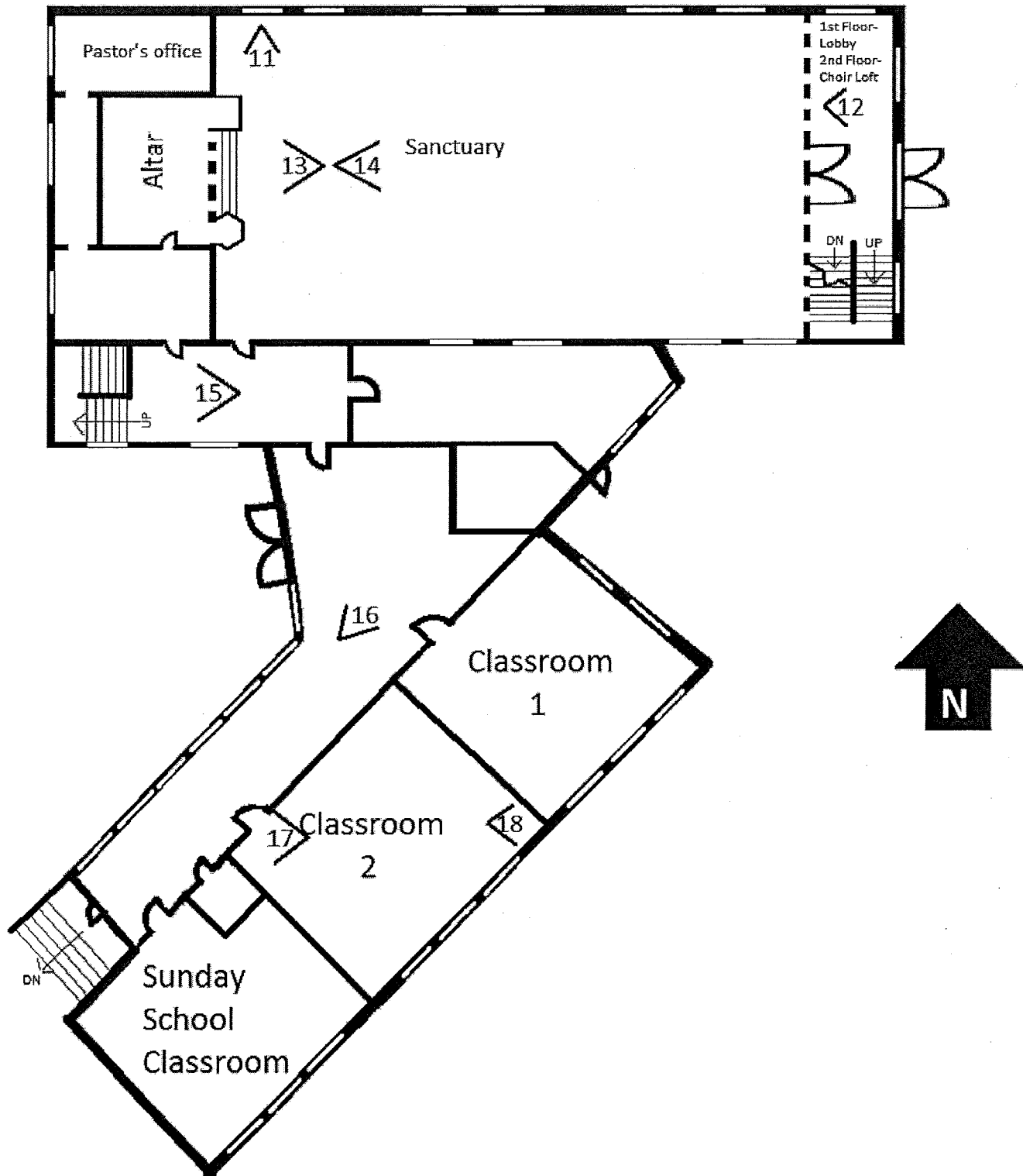
Our Savior Lutheran Church

261 West 25th St, Indianapolis

Marion County, Indiana

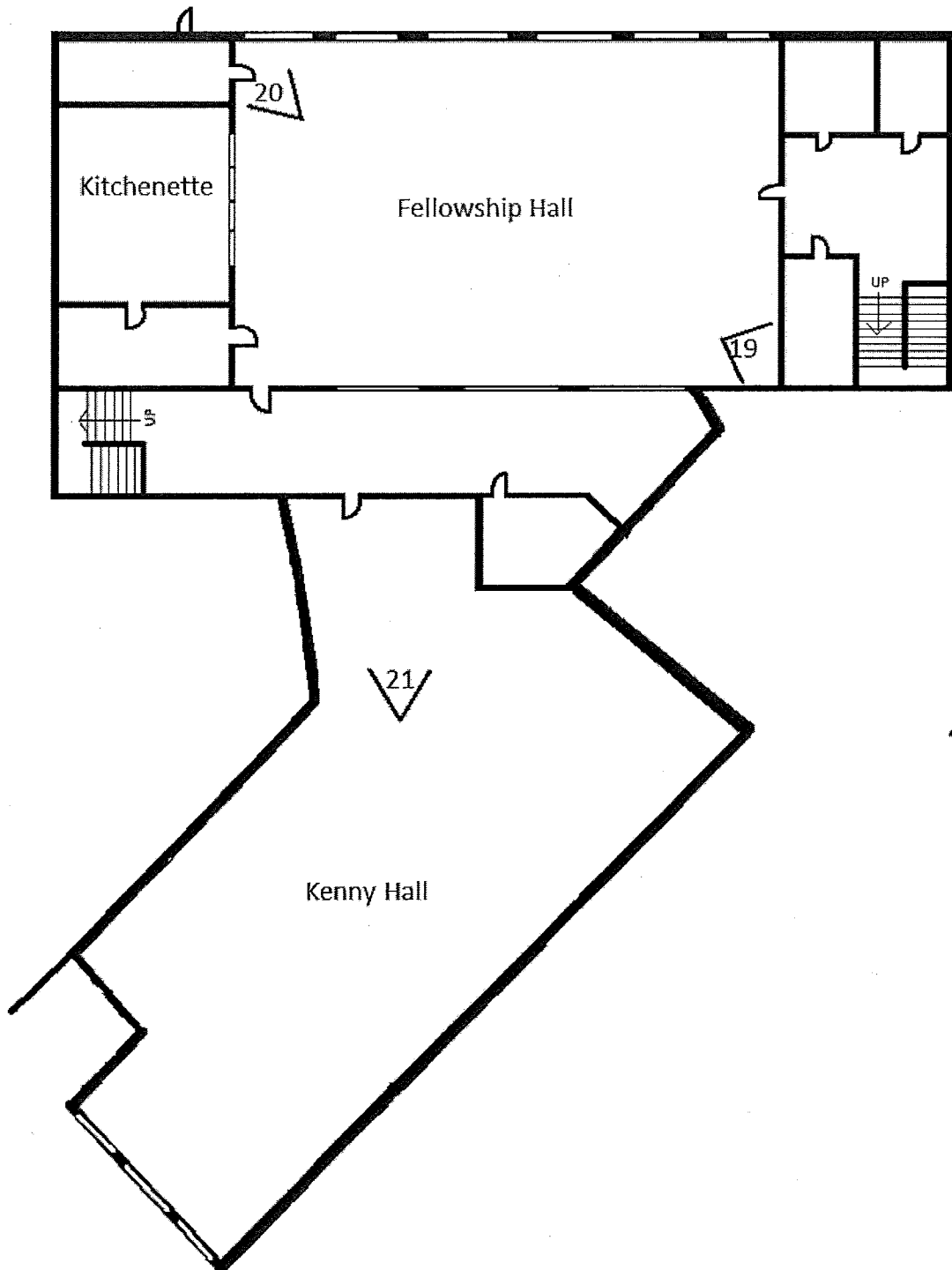
First Floor Plan

MAP KEY
6 Photo Number



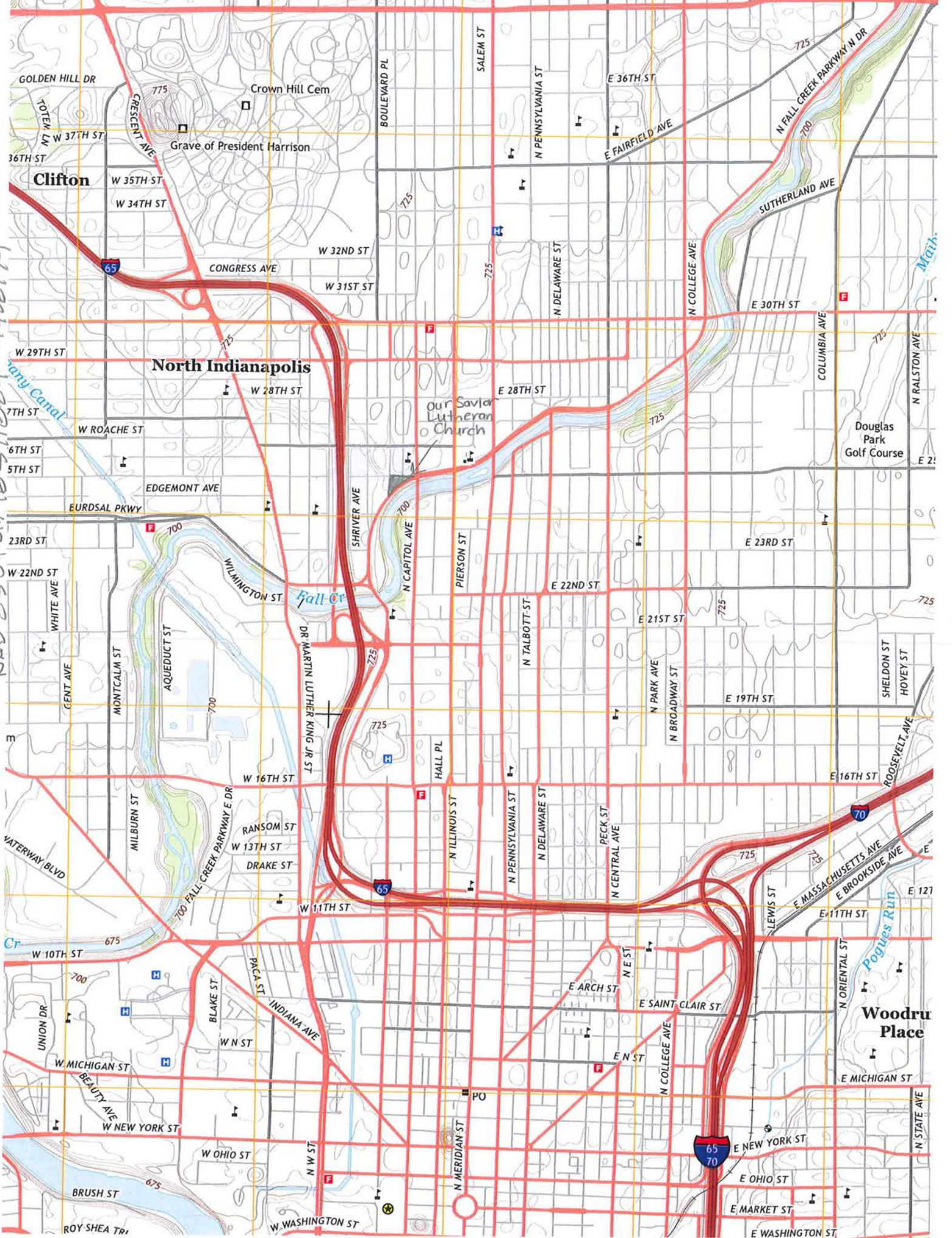
Our Savior Lutheran Church
261 West 25th St, Indianapolis
Marion County, Indiana
Basement Floor Plan

MAP KEY
6 Photo Number



Our Savior Lutheran Church, Indianapolis, Marion County, Indiana

NAD 83 STN: 16571684 4406179
Mary Canal



North Indianapolis

Woodru Place

Our Savior Lutheran Church

Grave of President Harrison

Crown Hill Cem

Douglas Park Golf Course

NAD 83 STN: 16571684 4406179
Mary Canal



OLD SAVIOR
LUTHERAN CHURCH - LCMS

**BE STILL
AND KNOW THAT
I AM GOD PSA 46:10**

SUNDAY WORSHIP 10:00 AM
PASTOR
TUESDAY NIGHTS 6:30 AM
LUNcheon FROM 5:30-7:00













1947





















HAPPINESS
Fear
Admission
Confession
Thanksgiving
Supplication
Reception
Mimicry







**POSITIVE CHANGE
BEGINS BY TAKING ACTION**
LOCAL SERVICE
DONATE AND VOLUNTEER
PLEASE DONATE HERE

EXIT



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 4/16/2018 Date of Pending List: 5/4/2018 Date of 16th Day: 5/21/2018 Date of 45th Day: 5/31/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 5/24/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

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

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



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



April 12, 2018

J. Paul Loether
Keeper of the National Register
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240



Re: Our Savior Lutheran Church, Marion County, Indiana

Dear Mr. Loether,

Enclosed is a National Register of Historic Places nomination for the Our Savior Lutheran Church, Marion County, Indiana. The Indiana Historic Preservation Review Board reviewed the application and voted to recommend its approval to the National Register of Historic Places.

The enclosed disc contains the true and correct copy of the nomination for the Our Savior Lutheran Church, Marion County, Indiana to the National Register of Historic Places.

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

Sincerely,

Cameron F. Clark
State Historic Preservation Officer

CFC:PCD:pcd

enclosure: nomination package