

Final draft

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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name St. Augustine's Episcopal Church

other names/site number _____

2. Location

street & number 2425 West 19th Avenue

N/A

not for publication

city or town Gary

N/A

vicinity

state Indiana

code IN

county Lake

code 089

zip code 46404

3. State/Federal Agency Certification

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

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

In my opinion, the property 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 local

Signature of certifying official/Title

Date

IN DNR-Div. of Historic Preservation & Archaeology

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

Signature of the Keeper

Date of Action

St. Augustine's Episcopal Church
 Name of Property

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

RELIGION: religious facility

Current Functions
 (Enter categories from instructions.)

RELIGION: religious facility

7. Description

Architectural Classification
 (Enter categories from instructions.)

Modern Movement

Materials
 (Enter categories from instructions.)

foundation: Concrete

walls: Brick

Wood

roof: Asphalt

other: Glass

Stone

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

St. Augustine's Episcopal Church is located in the Tolleston neighborhood of Gary, Indiana. The neighborhood, platted in 1857 and annexed by the City of Gary in 1910, consists of houses built by eastern European steel mill workers in the 1940s and homes constructed by African American professionals in the mid-1960s. Two schools support the established bedroom community, Ernie Pyle (b.1960) and Tolleston Middle School (b.1922). The homes built in the 1960s were a marked cultural shift from the de facto restricted housing covenants of the era. Ranch style and split level homes, deep lawns, oak trees and sand dunes characterize the area. Many of St. Augustine's past and current congregants reside in this area. The church, which was the second church designed by noted architect Edward D. Dart, is a compact Modern style building dominated by its tall, sweeping roof. It is sited at the southeast intersection of Ellsworth St. and W. 19th Avenue and is partially surrounded by a tree-lined sidewalk and lawn along 19th Avenue and the front of the church facing Ellsworth St. and an asphalt paved parking lot that borders the building to the south and east. The church's low, buff brick walls establish a solid horizontal base for its tall, inward-curving gable roof. On the west-facing façade and east elevation the space above the brick base and slope of the roof is filled with wood board-and-batten painted in a muted red tone. On those elevations there are deep eaves while on the north and south elevations the roof rests on six rafters that also form a deep overhang. The nave is a unified space made warm and inviting by the natural wood tones of the ceiling, laminated rafters, east wall, and pews. Horizontal bands of stained glass fill the narrow spaces between the rafters. The interior aesthetic is the result of the mid-century Modern taste for simplicity and expression of the natural character of materials. St. Augustine's geometric clarity, abstract simplicity, and direct expression of construction and materials make it both an important example of Edward Dart's religious architecture and a fine Modern style church recognized as such by several awards.

Narrative Description

The church building is aligned with the orthogonal intersection of Ellsworth St. and West 19th Avenue on a very slight rise above the level of the bordering sidewalks. The walkway leading from Ellsworth St., which the church faces, is as wide as the glass enclosed entrance vestibule (photo 3). Three steps raise the visitor to the level of the entrance. Two naturally finished oak doors, plain except for an incised design that incorporates the vertical door pulls, are centered in the vestibule's front wall. A simple dark metal canopy that extends from the façade of the church is supported by two slender columns that are precisely spaced from the vestibule walls to establish a regular, equal visual rhythm when viewed head on. The canopy roof, which has a very shallow gable profile, shelters the entrance and contains lighting to illuminate it. The narthex is flanked by two low planters whose walls are also buff brick. A concrete handicap-access ramp with slender black wrought iron rail approaches the vestibule from the parking lot.

The lower façade is comprised of buff brick set in common bond to form plain horizontal panels. Each panel is topped by a soldier course of brick. The upper façade is comprised of board-and-batten set between the upward sweeping curves of the building's roof. The upper edge of the first set of roof rafters is exposed enough to form an edge that follows the curve of the roof. At the peak, a monumental cross, rising to a height of 45 feet above floor level, is grasped between the two sides of the gable. The roof overhangs the wall surface by approximately 4' creating a deep eave that reveals the narrow board roof construction. A single bell, suspended from a beam projecting from the middle of the upper façade is electronically controlled from the sanctuary.

The east end of the church (photos 1 and 2) is generally similar in character to the façade. A hedge, set in planting areas that are separated from the driveway by landscaping stone, partially conceals air conditioning and electrical equipment at the southeast corner of the building. An ample concrete pad in front of the east wall leads to a simple metal security door in the center of the elevation that is flanked by wide glass windows. This entrance provides access to the back areas of the church and the basement spaces. As on the façade, horizontal wall segments of buff brick form the lower elevation. A rectangular fresh air intake grill is centered in the upper board-and-batten wall. Floodlights are evenly distributed across the rear and a large security light is mounted over the doorway. The same deep eave seen on the façade also appears on this elevation. A slender brick chimney, angled so two of its corners intersect the ridge of the roof, slices through the upper roof and projects approximately 3' from the summit behind the plane of the rear wall.

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The north and south elevations of the building (photos 1 and 4) are comprised of the buff brick wall panels on which rest six roof rafters whose ends are cut at an oblique angle and sheathed in galvanized metal. The 12" tall spaces between the top of the brick walls and the lower surface of the roof are glazed in stained glass for those spaces in the sanctuary and clear glass in the office and sacristy spaces at the east end of the building. The upper portions of these elevations are consumed by the expanses of the asphalt shingled roof.

The interior of the church consists of a narthex, nave for 350 parishioners, choir loft, rector's study, sacristy, and robing room with Sunday school area, kitchen, and restrooms in the basement level. The glass walls that enclose the narthex create a bright, open and welcoming space. This area also gives access to the basement level via north and south stairways. A chair lift has been installed in the north stairway to assist parishioners (photo 12).

The nave is dominated by the four laminated wood buttress/rafter supports and the naturally-finished red cedar ceiling (photos 6 and 7). Entering the nave draws the eye to the concave curve of the wood supports. The laminated supports pause at an eye level cross-section and quickly transition into a longer convex curve. The constantly tapering section virtually disappears into the 36' apex of the ceiling. Carefully controlled lighting provided by a combination of small floodlights and spotlights helps to illuminate the ceiling and direct the gaze to the chancel area. Ribbons of stained glass between the buttress/rafters add a touch of rich, primary colors to the space. The center aisle and chancel are carpeted in a red shade that is a color similar to that used on the exterior board-and-batten. Plain modern pews in white oak set perpendicular to the side walls flank the center aisle. The east wall of the nave is composed of narrow board-and-batten in natural red oak that echoes the exterior treatment. A dorsal wall of lighter color rises in front of the board-and-batten to the full height of the nave. A life size crucifix of bronze finish on redwood is centered on this wall above the simple, Indiana limestone altar. A polished white oak altar rail lines the front of the sanctuary.

The upper west wall of the nave is also sheathed in board-and-batten. A choir loft that is reached by a pair of stairs at the west end of the nave, projects over the center aisle sides of the first three pews. The loft stairway walls are composed of smooth oak panels whose upper edges are angled to roughly follow the slope of the roof. The loft itself is supported by naturally finished oak columns and beams that angle inward as they rise. A low, solid railing wall of redwood continues the inward angle. Above the loft, a Moller nine rank pipe organ is set against the west wall of the nave in a cantilevered balcony. The organ console, of the same polished white oak as the pews, sits at the north end of the choir loft.

The rector's study (photo 10) is located at the southeast corner of the main floor accessed from the east entry vestibule or a doorway that opens directly from the nave. The south and east walls of the study are the buff brick main walls of the building while the west office wall is plaster and the floor is carpeted. The ribbon windows between the top of the brick walls and the under surface of the roof are of clear glass and provide natural light to the space. The robing room and sacristy are located in the northeast corner of the main floor with the robing room accessed from the east entry vestibule and, in turn, providing one of two entrances to the sacristy (photo 11). A separate entrance to the sacristy leads directly from the nave.

The basement level contains a kitchen, restrooms, and Sunday school space. Using the regular spacing of the steel I-beams that support the main floor, a grid of folding partitions permits the main part of the basement to be divided into classrooms. The flooring in this area is vinyl tile. The space's white ceiling and wall surfaces are brightly lit by fluorescent lighting.

Several updates have been made to St. Augustine's since its completion in 1958. The stained glass in the nave was commissioned in 1974. The double oak front entry doors were commissioned from architect Phillip Craig Johnson in 1986. Early 1993 brought the installation of a chair lift to the northwest stairwell to assist parishioners with access to the basement.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1958

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Dart, Edward D. architect

Johnson, Richard Sr. structural engineer

Johnson, Phillip Craig architect

Period of Significance (justification)

The period of significance represents the date of the church's construction.

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Criteria Considerations (explanation, if necessary)

St. Augustine's Episcopal Church meets Criteria Consideration A because it derives its primary importance from its Modern architectural style and not its religious association.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

St. Augustine's Episcopal Church, built in 1958, is a locally significant example of Modern church architecture designed by the prominent Chicago architect Edward D. Dart and therefore is eligible for listing in the National Register under Criterion C. The church exhibits iconic stylistic hallmarks of the Modern Movement including simplicity of form, structural clarity, honest expression of materials, and avoidance of applied ornamentation. It stands alone in Gary, Indiana as the sole representative of the Modern Movement in church design. The church is the result of collaborative effort by a visionary priest, his well educated and supportive congregation, and a talented and innovative architect.

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

The Modern Movement in architecture in the United States can be traced at least as far back as the 1932 exhibit at the Museum of Modern Art in New York City in which exhibit curators, Henry-Russell Hitchcock and Philip Johnson introduced the American public to the work of European Modern architects. Since the last days of the nineteenth century and early years of twentieth century progressive architects, primarily in Germany, had been searching for a new approach to design that avoided historical stylistic references and embraced the machine as the genesis of a new, objective, rational aesthetic. Hitchcock and Johnson labeled this work "The International Style" both in the exhibit and in a book of the same title. The architecture the exhibit and book celebrated was characterized by smooth, taut exterior surfaces often of glass and stucco, a clear expression of structure, flowing and integrated interior space, the use of machine-made materials, and a complete avoidance of applied, particularly historical, decoration. Refined proportion and honest expression of modern materials and structure were to be the source of the new, machine age aesthetic. At the same moment in the United States, a different approach to architectural design accepted the use of traditional materials in ways the respected craftsmanship and promoted the integration of building and landscape. Both strains provided foundations for the new Modern Movement.

The European strain, which had seen limited appearance in America before 1932 in works such as Richard Neutra's Lovell House (1929) and the Philadelphia Savings Fund Society Building (1929-32), received wider public acceptance after the MOMA exhibit. The immigration to the United States of such European Modernists as Walter Gropius, Marcel Breuer, and Ludwig Mies van der Rohe in the 1930s set the stage for the wider appearance of Modern design. Gropius became the director of the Graduate School of Design at Harvard University thereby sharing his design philosophy with a new generation of American architects. Mies van der Rohe settled in Chicago where he headed the architecture department of what would become the Illinois Institute of Technology (IIT). His campus plan for IIT (1939) and classroom/lab buildings (1942-46) were among the early demonstrations of the International Style in the Midwest. Mies also carried on a private architectural practice in which by 1952 he had already produced the first of Chicago's iconic Modern buildings.

In other parts of the Midwest, buildings that incorporated the tenets of the Modern Movement began to appear in the late 1940s and 50s. In Indianapolis, the H. P. Wasson Co. building was renovated with a streamline exterior between 1937- 48 and in 1950 the J. C. Penney building presented a simple, unadorned façade to the northwest quadrant of Monument Circle. The glass and steel curtain walled Standard Life Insurance Company building on Fall Creek Parkway in Indianapolis (c. 1955) was among the very first office towers to express the Modern aesthetic. That building and the Penney building were both designed by Indianapolis native, Nathaniel Owings, whose architectural partnership, Skidmore, Owings, & Merrill, designed some of the most important examples of modernism in America in the 1950s and 60s. In Gary, Indiana, the home of St. Augustine's, modernism was not as quickly employed and office buildings, churches, and schools continued to be built in more traditional styles in the 1950s.

St. Augustine's Episcopal Church was commissioned by its recently ordained Vicar after 1955 when the Modern style was still a rare direction in church design. The small Mission church, chartered in 1927, had been housed in a vacated Roman Catholic Mission building at 1837 Adams Street in the Midtown section of Gary. Under the leadership of Fr. Wallace L.

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Wells the congregation flourished in the 1950s and was in need of a new building. Armed with a \$45,000 cash fund and a \$20,000 grant from the National Council of the Protestant Church, plans for a new church home solidified. Architect Edward D. Dart of Barrington, Illinois was commissioned to prepare a design. Dart, a Yale educated architect, had developed a successful practice and had received recognition for his Modern residential designs. In 1953 he had also designed his first church, St. Michael's Episcopal Church, in Barrington. Like his house designs of that period, St. Michael's was characterized by a clear arrangement of forms and direct expression of structure.

Dart's initial concept for St. Augustine's substantially exceeded the congregation's budget of \$120,000. That design, a long, narrow rectangular volume under a shallow gable roof, included eight large stained glass windows costing \$10,000 each. It also employed tall steel columns supporting the nave ceiling which troubled Fr. Wells who wanted an unobstructed space. Wells' vision for his new church was that of a simple building – a house of Jehovah, a "tent of the meeting". Dart and the church leadership persevered and developed a second design for the building that met budget. Drawing on the imagery of the "tent", the architect developed a design for the church whose soaring roof evoked the steep pitch of a shepherd's tent.

St. Augustine's makes an immediate impression by its simple, rectangular plan and clear, geometric shape. The equilateral triangle of the roof with its inward arcing profile floats above the plain, light colored base. The use of buff brick to construct the flat, uninterrupted wall surfaces establishes the walls as the visual base of the building and distinguishes the base from the board-and-batten upper walls and roof structure. Aside from the entrance doors and narrow stained glass windows in the nave (both later additions), and the Sanctus bell, the exterior has no decorative adornment and achieves its effect through its clear, refined form. Dart's sharp demarcation of materials and attention to proportion clarify the building's simple geometry, and illustrate his commitment to the tenets of Modern design.

On the interior, the repetition of curved laminated wood rafters that become buttresses when they intersect the brick walls helps define the unified sanctuary space. The interplay of different wood tones – red cedar, red oak, white oak - against each other enhances the warm character of the nave. Dart's careful attention to structural clarity and his unabashed use of traditional materials - brick and wood - are successful in creating a dramatic and spiritual space. As with the exterior of the church, the interior's impact is the result of the architect's attention to detail and thoughtful use of materials.

In its simplicity of form, structural clarity, lack of applied ornamentation or reference to historical styles, and direct expression of the materials employed, St. Augustine's is an unambiguous demonstration of Fr. Wells' vision brought to fruition by Dart's architectural skills. The members of the parish take pride in the fact that St. Augustine's is the only example of Edward Dart's work and the lone example of Modern religious architecture in the city.

Edward D. Dart

While studying architecture at Yale, Edward Dart had been exposed to some of the greatest architectural talents of the 20th century who served as visiting design faculty on six-week rotations. Consequently, he studied with Pietro Belluschi, Marcel Breuer, Harwell Hamilton Harris, Richard Neutra, Louis Kahn, and Eero Saarinen among others.¹ He graduated in 1949 with offers of employment from Edward Durell Stone and Paul Schweikher, both of whom he had known in school. Although he considered an offer in California, Dart accepted the offer from Schweikher which took him to Roselle, Illinois, a suburb of Chicago.

Over the next eight years Dart designed a number of houses gradually accumulating recognition and awards for his work. In 1951 he won a National Association of Home Builders design competition which led to the opening of his own office.² In 1954 Dart won a competition sponsored by the Chicago Association of Commerce and Industry which earned an award from *Progressive Architecture* and recognition of his design in PA's January 1956 issue.³ It was during this period that he received the commission to design St. Augustine's church.

Dart's architectural successes continued to accumulate. In 1959 alone he designed four churches. In two of those designs low masonry walls form bases that are surmounted by vertical wood upper walls and tall, soaring gabled roofs, the same conceptual approach he had used for the design of St. Augustine's. St. Augustine's however, according to Dart's

¹Susan Dart, Edward Dart Architect, (Evanston IL: Evanston Publishing, 1993), 132.

²Ibid., 141.

³Ibid., 148.

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sister and biographer Susan Dart, was the one that captured most attention and was featured in newspapers and architectural journals.⁴ The church received an American Institute of Architects (AIA) Citation of Merit and the Church Architectural Guild of America's honor award. Throughout his career, Dart designed a total of thirty churches, twenty-six of which were built. His only other completed churches in Indiana were St. Luke's Methodist Church, Indianapolis, (1964) and the Presbyterian Church, LaPorte (1968).

In 1965 Dart made the decision to consolidate his office with the firm of Loeb Schlossman and Bennett which became known as Loeb Schlossman Bennett and Dart. Two years later he was made a Fellow of the American Institute of Architects, one of the profession's most prestigious honors. During the last ten years of his life, Edward Dart continued to receive recognition and awards, in all a total of thirty, eighteen of which were bestowed by the AIA. In July 1970 Dart's largest design project, the seventy-four story vertical mall, hotel, apartment tower known as Water Tower Place, was announced. Regrettably, Dart died unexpectedly from an embolism in 1975 before the building was completed.

At the time of his death, Edward Dart had become associated with many public buildings in the Chicago area. However, it is Dart's churches that continue to define the arc of his career. Edward Dart decidedly hit his stride in the design of St. Augustine's Episcopal Church. The Art Institute of Chicago, where Dart's drawings and archives are housed in a permanent collection; continues to conduct tours of his churches.

Developmental history/additional historic context information (if appropriate)

St. Augustine's Episcopal Church was chartered as a Colored Episcopal Mission in 1927 by thirty members of Gary, Indiana's Christ Church. The church's newsletter, *The Parish Messenger*, described the group as "all substantial people and zealous for the Church". These individuals were African-American professionals, most of who had migrated from the South in search of career advancement and had settled in the northwest Indiana, blue collar, steel city where, for decades the steel mills controlled a thriving economy. What had eluded them in the South was within reach, but their spiritual needs were not. Social constraints dictated segregated services for the communicants.

The Mission found a home in the vacated Roman Catholic Mission building located at 1837 Adams Street in the Middletown section of Gary. After obtaining permission from the diocese, the newly formed congregation moved in. Anna Washington, a founding member of the Mission, who was an alumna of St. Augustine's College in Raleigh, North Carolina, suggested the name for the Mission. The first service was held on May 8, 1927 with approximately seventeen people in attendance.

In its infancy, St. Augustine's struggled through a series of part-time priests. With no permanent leadership, church services were irregular and attendance lagged. A visit by Bishop Campbell Gray in April, 1939 was the turning point when he assigned Benedictine monks from a newly formed priory to the Mission. With the monks in place, Sunday services were held regularly, building repairs were made, and vestments were obtained. As St. Augustine's became a more cohesive group, parishioners made regular financial pledges and the congregation prospered and grew.

Although the Mission felt the loss of Bishop Gray keenly when he died in 1944, the newly consecrated bishop, the Right Reverend Reginald Mallett, filled the void. In 1946 the congregation was saddened to learn the monks were leaving for a permanent home in Michigan meaning the Mission would once again have to rely on part-time priests.

Finally, a retired rector, Father Langendorff, was assigned to St. Augustine's. He served the needs of the Mission until educator, organist, and churchman; Wallace L. Wells completed seminary school. Wells returned to St. Augustine's as an ordained Deacon and served under Fr. Langendorff until his own ordination to the priesthood on June 23, 1951. The newly ordained Father Wells, now Vicar (the Anglican title) of St. Augustine's remained with the Mission until his resignation in 1963.

⁴ Ibid., 163.

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Under Fr. Wells' leadership the church flourished and internal organizations solidified. By 1955 a new building was needed. Well executed plans came together to make a new place to worship, reflecting the taste of the influential and cultured congregation. Fr. Wells commissioned the design from architect Edward Dart who was receiving recognition for his residential architecture in suburban Chicago and had in 1953 designed St. Michael's Episcopal Church in Barrington, Illinois.

Father Wells' greater vision for St. Augustine's came to fruition in 1961 when the Mission advanced to full parish status and gained financial independence from the Diocese of Northern Indiana. Father Wells was installed as the first Rector in November of that year. Today, St. Augustine's is the only historically Black Episcopal parish in Indiana. Its members remain dedicated to preserving their beautiful landmark church.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Architectural Record, 128. 3 (1960): 167. "St. Augustine's Episcopal Church Gary, Indiana Edward D. Dart Architect." print.

Blessing, Hedrich. *St. Augustine's Episcopal Church*. Photograph. 1960. National Lumber Manufacturers Association, Gary, IN.

Chicago Sunday Tribune Magazine, 27 December 1959, 16. "Like Praying Hands." print.

Dart, Susan. *Edward Dart Architect*. Evanston: Evanston Publishing, 1993. print.

Hyndman, David. *St. Augustine's Episcopal Church, 1963. 2000*. Photograph. The National Episcopal Historians and Archives, Gary, IN

Ihde, Carlton. "The Battle of Builders – Tradition vs. Modern." *Chicago Daily News*, 10 November 1956, 12. print.

Komechak, Rev. Michael E. and Nory Miller. "Edward Dart's Architecture," *Inland Architect*, 19.9 (1975): 7-13. print.

Pieza, Stanley. "Chicago Area Churches." *Chicago's American*, 2 March 1963: 4. print

The Post Tribune, 14 May 1960: 7. "St. Augustine's Episcopal Presents Unusual Form." print.

Wells, Wallace, L. "Prayerful and Militant." *The Living Church*. 140. 3(1960): 12. print.

50th Anniversary – St. Augustine's Episcopal Church." Gary, IN.: St. Augustine's Episcopal Church, 1977. print

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67 has been

Primary location of additional data:

____ State Historic Preservation Office

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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 # _____

Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.4
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>469308</u>	<u>4603663</u>	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

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

The boundary of the property is the same the legal extent of the property for tax purposes as given by the Calumet Township Assessor's office as 45-08-08-378-001.000-004

Boundary Justification (Explain why the boundaries were selected.)

The nomination property consists of all of parcel 45-08-08-378-001.000-004. This is the land currently associated with St. Augustine's Episcopal Church.

11. Form Prepared By

name/title Paula M. DeBois
organization St. Augustine's Episcopal Church, date May 14, 2012
street & number 2425 West 19th Avenue telephone (219) 949-8383
city or town Gary state Indiana zip code 46404
e-mail N/A

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Additional Documentation

Submit the following items with the completed form:

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: St. Augustine's Episcopal Church

City or Vicinity: Gary

County: Lake State: Indiana

Photographer: Eric Shropshire

Date Photographed: March 14, 2012

Description of Photograph(s) and number: Rear of church, camera facing west
1 of 13_

Description of Photograph(s) and number: Rear of church, camera facing west
2 of 13

Description of Photograph(s) and number: Front of church, camera facing east
3 of 13

Description of Photograph(s) and number: Rafters, south side of church, camera facing northeast
4 of 13

Description of Photograph(s) and number: Nave facing the narthex, camera facing west
5 of 13

Description of Photograph(s) and number: Nave facing the altar, camera facing east
6 of 13

Description of Photograph(s) and number: Nave facing the altar, camera facing east
7 of 13

Description of Photograph(s) and number: Nave facing southeast showing stained glass
8 of 13

Description of Photograph(s) and number: Detail of interior wall and stained glass, camera facing north

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Description of Photograph(s) and number: Rector's study, camera facing south
10 of 13

Description of Photograph(s) and number: Sacristy, camera facing north
11 of 13

Description of Photograph(s) and number: Chair lift in northwest stair, camera facing north
12 of 13

Description of Photograph(s) and number: Basement Sunday School space, camera facing northeast
13 of 13

Property Owner:

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

name The Episcopal Diocese of Northern Indiana c/o Jon Adamson, Diocesan Administrator
street & number 117 North Lafayette Blvd. telephone (574) 233-6489
city or town South Bend state IN zip code 46601

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.).

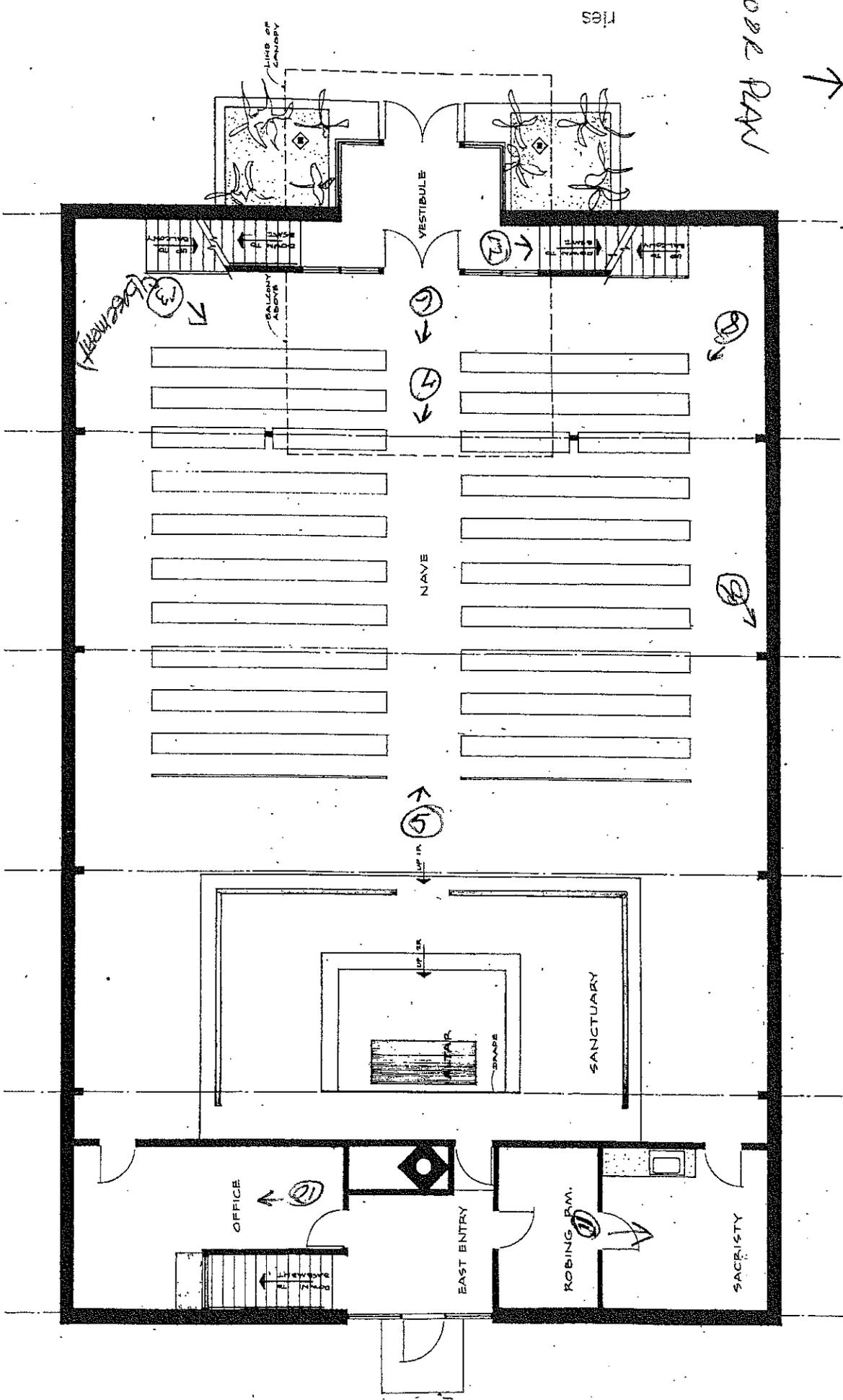
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

IN - LAKE - ST AUGUSTINE'S EPISCOPAL CHURCH

EDWARD D. DART - ARCHITECT
GARY, INDIANA

NORTH
↑

FLOOR PLAN





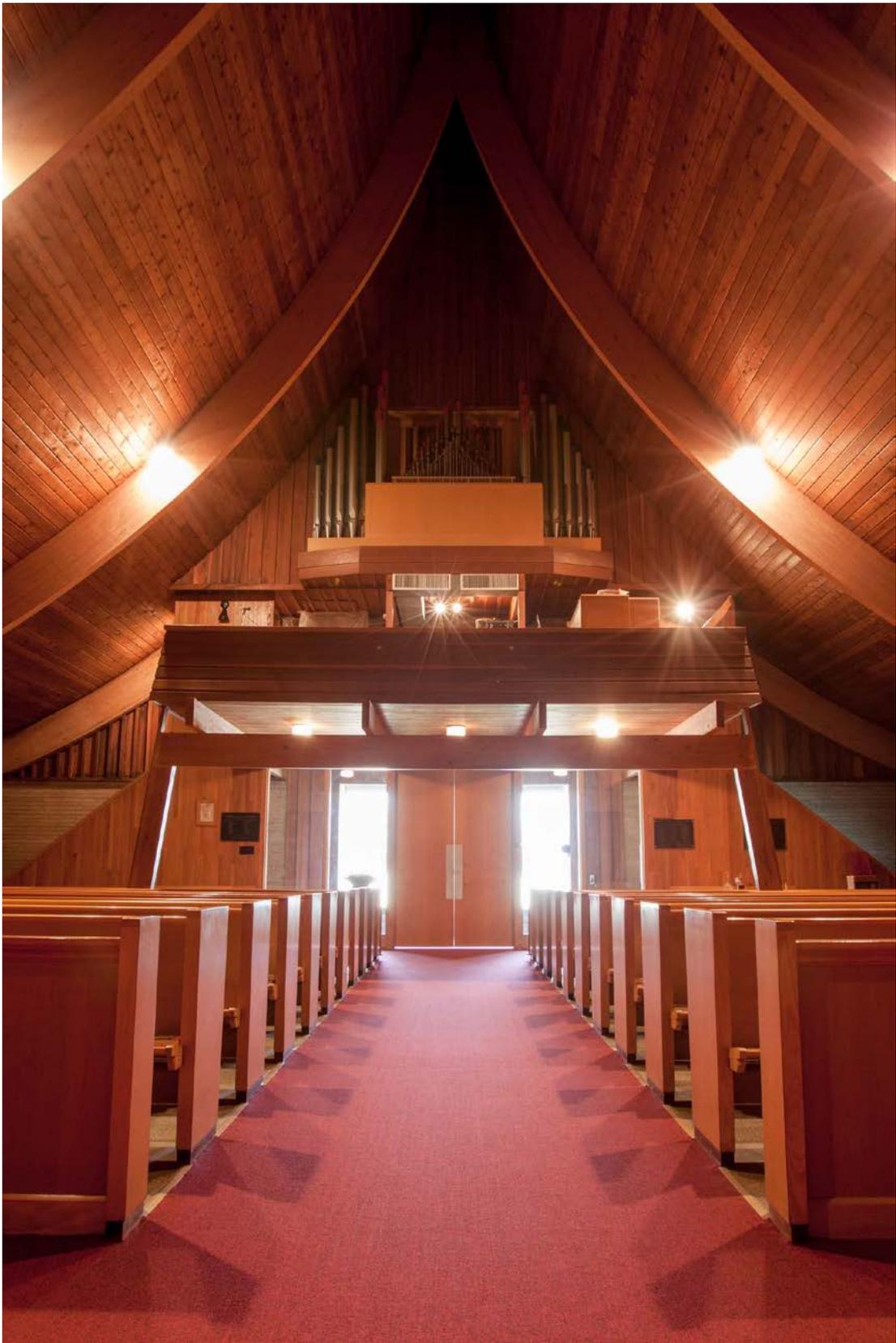
St. Augustine's Episcopal Church, Lake Co., IN #0001



St. Augustine's Episcopal Church, Lake Co., IN #0003



St. Augustine's Episcopal Church, Lake Co., IN #0004



St. Augustine's Episcopal Church, Lake Co., IN #0005



St. Augustine's Episcopal Church, Lake Co., IN #0007