

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: St. Rita Catholic Church & School

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 1733 Dr. Andrew J. Brown Avenue

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Not For Publication: Vicinity: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 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

Applicable National Register Criteria:

A B C D

<p>_____ Signature of certifying official/Title: <u>Indiana DNR-Division of Historic Preservation and Archaeology</u> State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title :</p>	<p>_____ State or Federal agency/bureau or Tribal Government</p>

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>2</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>6</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

RELIGION: church school

RELIGION: church-related residence

Current Functions

(Enter categories from instructions.)

RELIGION: religious facility

RELIGION: church school

RELIGION: church-related residence

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Materials: (enter categories from instructions.)

foundation: BRICK
walls: BRICK
STONE: Limestone
roof: SYNTHETICS: Rubber
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

St. Rita Catholic Church & School, located in the near northeast side of Indianapolis, are exceptional examples of Mid-20th Century Modern design of religious buildings for a historically-Black parish. While the campus dates to 1919, the earliest extant building, the school, was built in 1953 and the church with attached rectory followed between 1958 and 1972. The buildings, neatly assembled on a landscaped site, were designed by Indianapolis architect Charles M. Brown in complimentary materials and design to give the campus uniformity.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Narrative Description

St. Rita Catholic Church & School occupy the north half of the block bounded by Dr. Andrew J. Brown (formerly Martindale) Avenue on the west, North Arsenal Avenue on the east, and East 19th and 17th Streets on the north and south, respectively. The church and attached rectory front Dr. Andrew J. Brown Avenue (photo 06), across from which is James T. Hill Park, and the school fronts Arsenal Avenue (photo 11). St. Rita is located between Indianapolis' Near Eastside and Near Northside in the Martindale-Brightwood Neighborhood, approximately two blocks north of Interstate 70, in a predominantly and historically-African American neighborhood. Dr. Andrew J. Brown Sanctuary, a historic, classically-inspired brick building on the corner of Dr. Andrew J. Brown Avenue and 17th Street, occupies the south half of the block on which St. Rita is located. Two residences are located in the south part of the block, south of the school, and a residential area is east of the school. South and southeast of the block on which St. Rita is located are St. John's Missionary Baptist Church and St. John African Methodist Episcopal Church.

Site and its Features

St. Rita Catholic Church and the rectory building attached by a one-story office wing, dominate the west half of the site (photo 06). When the architect planned the location of the church in 1958, he positioned it with a center point in the lane between the school (1953) and existing church (1919) and rectory in the east half of the lot (approximate location in photo 14). From this center point, the walls of the new church and its tower radiate outward. The 1958 church building is set deep into the front yard with a long, broad sidewalk and set of steps leading from the sidewalk at the street to another wide set of steps approaching the building (photos 01-02). Both sets of steps feature two runs of simple metal railings. The steps nearer the building are flanked by brick retaining walls, capped with stone, which form planters in front of the building. A concrete terrace extends along the front of the building, behind the planters, and is covered with a flat metal canopy on square, metal columns. The terrace and canopy extend north to form a carport. The terrace steps down to the carport drive, which is an asphalt lane that connects a parking lot on the north side of the church to Dr. Andrew J. Brown Avenue.

A 72' tall brick and stone tower (counted as a contributing structure, photos 01, 07) is on the north side of the carport and features a portal between the carport drive and sidewalk which leads to the parking lot north of the church. A concrete sidewalk also leads from the sidewalk at the street to the office wing between the church and rectory (photo 03). The sidewalks and retaining wall planters are lined with boxwood hedges. A deep lawn is in front of the office wing and rectory, and mature shade trees are in the northwest and southwest corners of the site. A non-historic wood privacy fence and small pavilion are located along the south side of the rectory, which is recessed from the church building (seen in photo 05). Due to the temporary nature of these resources, they are not included in the resource count.

A paved lane extends north-south behind the church and rectory to the parking lot and 19th Street on the north, then turns east and follows the south side of the school to Arsenal Avenue on the east (photos 09-10). A paved parking area and drive emptying onto Arsenal are located north of the school (photo 14). The school fronts Arsenal Avenue and features a brick retaining wall with

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

stone cap that extends out from the building to the sidewalk along the street (photo 11). It also features a boxwood hedge, similar to the church. The retaining wall flanks a wide concrete sidewalk with steps that leads from the school entry to the street. The original church and rectory (1919/1954) were located in the northeast corner of the site but were demolished in 2022 (seen in the left side of photo 13 and right side of photo 14). A brick retaining wall with stone cap extends along Arsenal Avenue and 19th Street and were once attached to the old church and rectory. This is counted separately as a contributing structure.

Due to the organized nature of the site, its landscaping, sidewalks, parking and drives, it is considered a contributing resource. The tower, because it is disconnected structurally from the church building, is considered a separate contributing structure. Similarly, the retaining wall along the northeast corner of the site is not connected to a building, so it is considered a contributing structure. The retaining walls attached to the church and school are not counted separately. The three contributing buildings and tower are described below.

St. Rita Catholic Church, 1958.

The tan-colored brick building features stone panels above and below its metal windows and stone coping on its parapets. The building has a raised first story (on the front) accessing the sanctuary which is two-stories in height with a horizontal band of glass block, two courses high, near the top. The sanctuary has a keystone-shaped plan, rounded at the east end to form the altar area, and a balcony which is back-lit with art glass, in its west end. A one-story section wraps around the north, east, and south sides of the sanctuary and contains circulation and rooms supporting the functions of the church. The building has a flat roof.

The front (west) façade is dominated by its broadly convex curved, two-story stone and glass wall which is recessed between tall sections of wall clad in stone (photos 01-02). The south-facing side of the north wall features a date stone carved with a cross and the words “TO THE GLORY OF GOD IN HONOR OF ST. RITA 1958.” A canopy of stone overhangs the top of the recessed front wall between flanking sections. The first story is raised with a broad set of entry steps flanked by brick planters. They land at a terrace in front of the north two-thirds of the façade, which is covered by a flat metal canopy connected to the carport and tower to the north. The steps, terrace, and metal canopy curve with the front façade. The south third of the façade features a bay of undulating stone on which is mounted three panels of bas relief and a tall carving of St. Rita holding a cross. South of this bay is a tall, floor-to-ceiling metal window divided into four tall lites. This is at the south end of the recessed wall.

The remaining two-thirds of the façade features three pairs of metal entry doors, with tall vertical windows, centered in the façade. The wall surrounding the entries, above and to the north, is composed of metal and glass divided into multiple panes. Those in the second story are composed of art glass and form the image of a dove, symbolic of the Holy Spirit. Four metal windows with stone sills are located in the recessed one-story sections north and south of the two-story section; these are located in the confessional closets (these are best seen in the middle of photo 06). A metal door with tall vertical window is in the north-facing wall of the two-story

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

section, facing the carport. East of this door is a short wall of brick, capped with stone, that flanks the east side of steps that lead down from the terrace to the carport area.

The east (back) façade has a one-story rectangular portion and features open-rake brick corners (no mortar) and six metal art glass windows with stone panels above and below the window. Each window is composed of five lites, stacked vertically. See photo 09. Above this, the rounded, plain brick, apse-like sanctuary rises.

The north façade faces a parking lot and is divided into three bays, projecting forward from west to east (photo 08). The west, and longest bay features six art glass windows with stone panels above and below the windows. These are located in the side altars of the sanctuary. A flat metal canopy connected to the carport is at its west end. The middle bay projects forward and features an entry in its west half. The entry is composed of a pair of steel doors with tall, narrow windows, side-lite on its east side, and transom. A cross composed of tan-colored brick projects slightly in the east half of the bay. The east bay projects forward from the middle bay and features a window matching those in the west bay at its inside corner (west-facing wall). The north-facing wall has no windows. The wedge-shaped sanctuary with band of glass block at the top rises above the rectangular sections.

The south façade is partially covered by the one-story office wing that extends to the south. West of the wing, the façade features five art glass windows with stone panels above and below the window (middle of photo 06). A narrow section of the south façade is exposed east of the wing, near the entry to the office wing (left side of photo 09). A tall metal window with stone sill is located in this section of wall; it is composed of several awning sashes that also extend to the west from the top of the stack of sashes. This is located in the small chapel off the sanctuary.

The church is arranged with a large, keystone-shaped nave with raised altar at its rounded, U-shaped east end (photos 15, 23). It has a wide entry vestibule with staircase to the balcony in its west end (photo 20). The front entry features terrazzo floors and a wall of art glass in wood frames to separate it from the sanctuary. Three pairs of wood doors with tall vertical windows lead from the entry to the nave in its east wall. A small private mothers' room with wood pews looking into the nave through art glass windows is off the south end of the entry (photo 21). A staircase of brushed aluminum balusters, metal, and wood steps and handrails leads up to the balcony and down to a side entry from the carport entry (photo 22). The balcony features a wood railing, open at the top and enclosed at the bottom. Side entrances leading from the parking lot and office wing are located in the sanctuary's north and south sides, respectively. The north entry features a large vestibule with staircase that leads to the basement fellowship hall (photo 26). The south entry leads to a hallway and small chapel off its east side, then south to the office wing. The small chapel (photo 24) has terrazzo floors, sandstone walls, and opaque glass windows in its south wall. The north wall is v-shaped and features a raised altar with black marble backdrop. A white marble carving is centered in the backdrop of the altar. Doors lead from the chapel's altar to the east (priests' sacristy) and south (east-west hallway from the office wing).

The boys' sacristy (photo 28) and priests' sacristy are in the northeast and southeast corners, respectively (one-story section) and have frosted glass doorways into the altar area. Frosted glass

St. Rita Catholic Church & School

Marion County, IN

Name of Property

County and State

windows with modern, abstract geometric patterns look into the altar area from the sacristies. The two rooms are connected behind the altar by an open hallway (photo 27) with curved west wall with a door into the altar, behind the tiled backdrop. Wood cabinets for sacraments and closets for robes are in these rooms (photo 28). A small nativity chapel (photo 19) is in the southeast corner of the sanctuary. It features a raised, bench-like altar on the front wall. A baptismal font, with lowered floor, is in the northeast corner of the sanctuary (photo 17). Both of these spaces have polished marble side walls and mosaic-tiled front walls. The nativity chapel features the Three Wise Men bringing Christ gifts in mosaics, and the baptismal features the baptism of the Ethiopian eunuch in mosaics. Peter Recker was the artist for these mosaics.

Statues of saints on built-in altars of marble line the north side of the sanctuary, in the one-story side aisle section (photo 18). An orchestra/choir area is located in the one-story side aisle section on the south side of the sanctuary. This area once matched the north side and also features built-in altars of marble. Confessional closets are at the west end of these spaces (seen in the background of photo 18). The sanctuary's nave has a central aisle, dividing two main sections of wood pews, and side aisles that divide the two-story section from the one-story sections mentioned previously (photo 23). Square, black marble columns support the second story walls and form the edge of the side aisles. The sanctuary features terrazzo floors, polished marble walls on the first story, and smooth sandstone walls on the second story. Carved wood Stations of the Cross, from centuries-old trees along the Passion of the Christ route, line the north and south sides of the second story walls (seen in photo 23). The ceiling, like most of the ceiling throughout the church, is covered with small, square, rough-faced acoustic tiles. The sanctuary ceiling has a recessed edge which permits daylight from the band of glass blocks near the top of the walls to enter (photo 15).

The most impressive feature of the sanctuary is the large, two-story backdrop for the raised altar in the east end of the sanctuary (photo 16). The altar area features white marble steps leading to a circular, raised section with three white marble steps fronted with gilded tiles. A stylized flower in the terrazzo at the base of the first step marks the location of a cylinder containing a relic of St. Rita under the floor. A round skylight is centered directly over the raised altar. The backdrop for the altar is composed of a curved wall flanked by two pilasters of black marble, cut to mirror the veining in the marble in a zig-zag pattern. The mosaic, entitled "The Coming of Elijah" was created by noted international artist Peter Recker. It features a stylized depiction of three horses and Christ with arms raised. Geometric patterns of blue, red, and gold tiles form a backdrop to the figures.

The basement under the church is mostly composed of a large fellowship hall (photo 29) for dining with a kitchen in the east end that was formerly a stage under the altar. The kitchen's west wall into the fellowship hall is open with a serving line between it and the hall. Entry to the fellowship hall is located in the northeast corner, from a stairway leading down from the north side vestibule of the church. The primary entry is from the west, leading into a wide entry vestibule from stairs off the main entry on the first floor. The west entry vestibule contains restrooms at either end. A passageway off the south side of the fellowship hall leads to the former kitchen (southeast corner) and basement under the office wing. The basement has terrazzo floors, plaster walls, and a modern acoustic ceiling dropped into a metal grid.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

The one-story office wing was built in 1972 with construction of the rectory and extends south from the church sanctuary and connects to the east half of the north wall of the rectory (see photo 03). Its walls are also of tan-colored brick and it features a flat roof with stone parapet cap. The front wall features a recessed entry composed of a pair of steel doors with tall narrow windows in its north end. A cross created from brick is in the wall north of the recessed entry. Two 1/1 windows, also recessed, are south of the entry. A pillar of stone terminates the south end of the recessed area. The remaining front wall of the wing features four bays of three floor-to-ceiling aluminum windows except in the southernmost bay which has a steel door in place of the south window. The bays are divided by pillars of stone and the windows are recessed. An overhang with stone fascia extends across the front wall and creates a canopy over the entries. The back wall of the wing (facing east) projects slightly forward from the back wall of the rectory to the south and steps in and angles slightly northwest at the north end where it connects to the church. The angled wall features a pair of bronze-colored metal storefront doors with transom. There are four windows with awning sashes in the bottom and stone sills in the wall south of the entry/angled wall. Stone fascia tops the back wall.

The office wing is arranged with an open block of offices in its south half and a conference room (photo 25) and hallway in its north half. The hallway connects to the church sanctuary at its north end and offices to the south, passing by the conference room. A hallway also extends to the east toward the school building. The office wing has mostly modern finishes, such as carpets and acoustic tile ceilings dropped into metal grids, but also features some historic wood paneling in a conference room and solid panel wood doors. A basement area is located in the office wing and is essentially one large meeting space, with modern finishes.

St. Rita Church Tower (structure), 1958.

See photos 01, 07, and 14 (back). The 72' tall rectangular tower of tan-colored brick and stone is connected to the carport by the carport's roof which extends south to the front of the church building. The carport roof extends north, penetrating the tower's base forming a portal whose walls are clad in stone. The wider sides of the tower are brick, matching the church, and the narrower front and back walls are concave and clad in stone. The front concave wall has a prayer carved into the stone beginning at about 30 feet above ground and continuing down to the middle of the portal/base. The tower's sides are divided into five vertical panels of brick, each divided by a metal I-beam into which stone cladding is set. The panels are composed of courses of rowlocks in a staggered, vertical pattern. The topmost panel has narrow, rectangular openings forming the belfry for an automated carillon. A tall, slender gold-embossed cross extends from near the top of the tower's front wall, high above the top of the tower. An access hatch is in the portal and a steel ladder is inside the tower leading to the top.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

St. Rita Rectory, 1972.

The two-story tan-colored brick building has two-story bays of aluminum windows with spandrels between the first and second floors and at the top of the second story. The spandrels are composed of aggregate on the front (west) façade and stone on the north and south facades. The building has a flat roof with stone coping on its parapet walls.

The front façade has a concave form and is clad in stone, matching the church and tower (photo 06). The middle of the façade features a wide, two-story bay composed of ten aluminum floor-to-ceiling windows (on each floor) with a stone sill. A stone overhang, also concave, extends across the top of the windows at the top of the second story. The broad bay of windows is flanked by stone.

The north façade's east half, first story, is connected to the office wing that extends south from the church (photo 04). No windows are located in the north façade's second story above the wing connection. West of the office wing, the façade has a wide brick chimney that is flanked by two-story bays of aluminum windows with stone spandrels between the first and second story and above the second story windows. A panel of brick is under the first story windows. The south façade (photo 05) features the same configuration as the north façade, sans chimney, in its west half. The east half features a two-story wing, slightly shorter than the main building, with a flat roof with stone fascia. This wing has two two-story bays of aluminum windows with stone spandrels matching those on the main building on its front wall. Its south wall features a steel door in the west end of its first story and two small aluminum 1/1 windows with stone sills in the middle of its second story.

The building's back (east) façade is divided into two sections: the main two-story section on the north and the two-story wing, recessed slightly, on the south half (photo 10). The north section features two two-story bays of aluminum windows with stone sills and spandrels between the first and second story. The bottom of the windows feature awning sashes. A steel door with long, narrow window, is in the south end of the north section's first story. The wing, or south section, features three wide, steel garage doors. The second story features two wide aluminum windows with stone sills and awning sashes in the bottom of the windows.

The first story of the rectory is arranged with several large rooms including a living room with marble fireplace in the northwest corner (photo 31), dining room in the southwest corner (photo 32), and kitchen east of the dining room. A metal staircase (photo 30) leads from the first floor to the second floor which is arranged with bedroom apartments for priests. The finishes are modern with carpets over most of the floors, drywall walls, and a dropped acoustic tile and metal grid ceiling. The fireplace has a black marble surround, trimmed with wood, and topped with a mirror that extends to the ceiling. The kitchen and bathrooms feature modern ceramic tile floors and modern cabinetry.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

St. Rita Catholic School/Father Bernard Strange Family Life Center, 1953.

The two-story tan-colored brick building fronts Arsenal Avenue and features 1/1 aluminum windows with stone sills. The first story is slightly below ground, giving the appearance that the windows on the exterior begin at grade (photo 12). The building has a flat roof with stone parapet caps. The front façade is divided into three sections: the south half, north half, and one-story library that projects forward from the north half (photo 11). The section composing the south half of the façade features a two-story window composed of glass block, topped by a stone panel, in its north half. The section that composes the two-story part of the north half features an entry composed of a pair of bronze-colored storefront doors in the south half of the first story. Two bronze-colored metal windows are south of the entry doors. The entry is covered by a metal canopy that extends north to become the roof over the library. The second story of the north section features five pairs of 1/1 aluminum windows with a stone surround and wide panel of stone between each pair of windows. The one-story section composing the library (addition, 1966) projects forward just north of the entry and extends to the north end of the building. The library walls are composed of stone that has a slightly projecting random coursework giving it a rusticated appearance, though the stone blocks are smooth. The geometric coursing is similar to the brick coursing of the tower, but horizontal instead of vertical. Pairs of bronze-colored metal windows with awning sashes in the bottom are on the southeast corner of the library; one pair faces south (toward the entry) and one pair faces east. The roof over the library is flat with a tall metal fascia that extends south to become the entry roof.

The north façade (left side of photo 14) has an entry composed of a pair of bronze-colored storefront doors with transom centered on the first story. A metal canopy suspended by steel tie-backs is over the entry. A bay with a window in the first and second story of the stairwell is west of the entry. Steel louvers are in an opening in the upper east corner of the façade. The building's cornerstone is in the lower east corner and is carved with ST RITAS SCHOOL 1953. The one-story library section's north wall is on the east end of the façade and features a doorway covered with wood. The south façade features six bays with three 1/1 aluminum windows in each bay. The windows have stone sills and hoods composed of soldier brick.

The back (west) façade features a tall brick chimney approximately centered in the façade (photo 13). Two bays with windows matching those on the south façade is south of the chimney, except that the southernmost bay on the first story has a steel entry door and steps that lead down to the first story. The south half of the façade south of the chimney has no windows. There are four bays of windows that match those on the south façade north of the chimney.

The interior of the school is arranged with two floors with a total of eight classrooms that wrap a two-story gymnasium on its south and north sides (photos 34, 37). Hallways, which overlook the gym by a wood railing (open at the top, enclosed at the bottom, photo 38) on the second story, separate the classrooms from the gym. Large wood square columns around the perimeter of the gym floor support the balcony/hallway above (photo 34). Stairways with vestibules are located at each end of the hallway. The one at the east end is at the main entry (photo 33) and north entry is near the gym's stage (photo 36). A one-story office and library addition (photo 35) are along the east side of the gym. A foyer for the offices is near the center with the library off its northeast

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

corner. The gym has a raised stage in its north end with dark blue curtains and valance that has "ST. RITA" spelled in gold lettering (seen in photo 37). Wood storage cabinets are in the front wall below the stage and basketball goals are suspended from the ceiling at the north and south ends of the gym.

Many of the interior finishes of the school are historic including its terrazzo floors in the entries and vestibules, composed of a muted palette of tan, blue, and gray creating geometric patterns (photo 33), checkerboard blue and tan linoleum tiles and red linoleum tiles in the hallways (photos 34, 37), and wood floor in the gymnasium which is laid with curved corners to allow for roller skating (also seen in photo 34). Most of the classrooms have modern carpets and built-in metal lockers (photo 38). Most of the walls are plaster except where white glazed block form wainscoting in the gym and vestibules. Most of the doors are solid wood panel. The ceilings are covered with acoustic tiles.

A combination of polished granite veneer and wood wainscot are located in the main entry/waiting area for the front office. The school has metal staircases with terrazzo steps and wood handrails (photos 33, 36). Ornamental iron work gates close off sections of the stairways in the main entry where a large wood trophy case is also located (right side of photo 33). The library, an addition to the building created in 1966, features carpets and floor-to-ceiling adjustable wood book shelves (photo 35). A room divider curtain can separate the library into a north and south section.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

EDUCATION

ETHNIC HERITAGE: BLACK

Period of Significance

1953-1972

Significant Dates

Significant Person (last name, first name)

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

Brown, Charles M.

Wilhelm, F. A. Construction Co.

Recker, Peter

Period of Significance (justification)

The period of significance begins in 1953 when St. Rita Catholic School was constructed and concludes in 1972 with construction of the office wing and rectory. While the parish dates to 1919 at the subject campus, the period of significance only captures the period of the remaining contributing resources. By 1972, St. Rita had begun to lose its singular importance; several suburban parishes were integrating.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Criteria Considerations (explanation, if necessary)

Consideration A is made due to the building's ownership by the parish of St. Rita Catholic Church. The building's impressive Mid-Century Modern architecture, and its prominent position in the neighborhood as a historically Black church, make it eligible for the National Register of Historic Places.

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.)

St. Rita Catholic Church & School are eligible for the National Register of Historic Places under criterion C using architecture as the area of significance. The campus features three buildings, an impressive tower, and landscape design that are excellent examples of Mid-Century Modern architecture. The church's sanctuary in particular is a remarkable space in which the architect incorporated light and materials in his design to reflect important aspects of religious architecture and symbolism. Master craftsman Peter Recker designed and installed all the mosaic work.

The building is also eligible under criterion A using Education and Ethnic Heritage as areas of significance. St. Rita Parish was formed in 1919 as an African American congregation on the near northeast side of Indianapolis. The parish constructed a parochial school for its members' children and the congregation remained active in neighborhood functions and support in its more-than 100-year existence. The parish buildings have been a significant gathering place and touchstone for thousands of Black families in Indianapolis for decades. Though St. Bridget's and Holy Angels provided religious-affiliated education to Black children, only St. Rita still has its historic school and church.

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

ARCHITECTURE

Modern Architecture is largely an outgrowth of ideas made popular by Europe's leading architects of the early to mid-twentieth century. Le Corbusier, Gropius, and Mies van der Rohe were all pioneers and well-known purveyors of Modern architecture, particularly the International Style. The style came to the United States during the 1930's with practitioners who emigrated to escape turmoil in Europe. In 1932 the Museum of Modern Art in New York City first exhibited the style to the American public. The companion book to the exhibit, The International Style: Architecture Since 1922, likely coined the style and defined its features for the U.S. public. The return to construction after World War II and émigrés before, during and shortly after the war fostered the development of Modern architecture in the United States.

St. Rita Catholic Church & School

Marion County, IN

Name of Property

County and State

While Americans were building in styles revived from early European precedents, European architects were experimenting with new and innovative building materials. The structural capabilities of concrete, steel, and glass were tested during this period. This led to the design of buildings with simple skeletal frames and walls that were hung like mere non-structural skin between the floors.¹ Mies van der Rohe was possibly the best-known architect to popularize this building technique, particularly related to the glass box appearance of his designs. Mies was one of the primary proponents of the International Style in the United States after his emigration to the country. His design philosophy was largely disseminated during the 1940s and 1950s from the Illinois Institute of Technology campus, which he redesigned to fit this new architectural style.²

Modern architecture often celebrated the structural frame and paid careful attention to the treatment of windows and the interaction glass walls had with the landscape outside the building. Windows were considered the most conspicuous features of modern exterior design. By treating windows with light, simple frames the window became less “a mere hole in the wall” than a related expression of the structure and wall curtain the style promoted.³ Terraces and roof planes were used to extend the buildings beyond their walled boundaries. Modern architecture’s plans often treated interior walls as mere screens to allow the plan to be compliant with the function of the building. The concept of a flowing interior space, versus enclosed singular rooms, was a part of the movement. Separation could be achieved with screening, and the screening, depending on the use of materials or sheer size, could provide a hierarchy for use of the space.⁴

The acceptance of more modern design for religious buildings was comparatively slower than for other building uses. One of Indiana’s oldest churches that embraced Modernism is Tyson Methodist Church in the small town of Versailles. Constructed by local patron, James Tyson, the Art Deco style building of glazed block and curved ribbon windows was built in 1937. The building was constructed for the small Methodist congregation in Versailles and therefore is smaller in scale than many modern churches that came later in more urban centers. The building has the general appearance of a traditional church with a nave and front entry topped by a stylized tower. It also boasts an oversized Colonial Revival portico, more comparable to other religious architecture of the era.

Many of the norms for church architecture in Indiana were broken when famous Finnish architect Eliel Saarinen designed First Christian Church in Columbus in 1942. The architect incorporated the International Style by doing away with the typical gabled nave with bell tower and instead provided a large brick cube with tall tower separated from the building itself. The church’s large front façade is filled with glass giving substantial daylight to the sanctuary inside. In the same year, Cincinnati architect Edward Schulte designed Our Lady of Lourdes Catholic Church in Indianapolis, staying with the traditional gabled sanctuary with Gothic inspired design. Little evidence is given that Schulte would diverge into a more substantial modern-designed Catholic church in Decatur, Indiana, less than ten years later. St. Mary of the Assumption

¹ McAlester, pg. 469-470

² Curtis, pg. 261

³ Hitchcock, pg. 46-47

⁴ Hitchcock, pg. 87

St. Rita Catholic Church & School

Marion County, IN

Name of Property

County and State

Catholic Church was built in 1952 and while Schulte retained the traditional sanctuary entered through a massive bell tower centered on the façade, the tower features a highly stylized carving of St. Mary and the tower is topped by an unusual, space-age styled belfry.

By the late 1940s and into the early 1950s, churches were increasingly being designed using features of modern architecture and leaving traditional gabled churches behind. This was particularly true with large urban houses of worship. Notable modern churches constructed in Indiana during the 1950s-early 1960s include a contemporary church to St. Rita in Terre Haute. Built in 1958 and designed by architect Ralph Yeager, St. Margaret Mary Church likely drew inspiration from either or both St. Rita and First Christian Church. The church is composed of a large two-story sandstone cube with a detached, tall rectangular tower of stone. It is notable to mention that St. Patrick's Catholic Church in Terre Haute hired Charles Brown to design their new church building in 1956, two years prior to St. Rita, and it is firmly established in the 20th century Gothic Revival style with gabled sanctuary, buttressed walls, and Gothic windows. Brown turned to modernism only slightly in the building's stylized metal spire atop its bell tower, stylized art glass windows, and altar covering positioned above the Crucifix. The Chapel of the Resurrection at Valparaiso University (1958-1959) and St. Mary of the Lake Church designed by James Turner in Gary (1961) are also excellent examples of modern design. The chapel at Valparaiso features a large, multi-story and multi-sided tower of art glass windows that surrounds the altar while St. Mary of the Lake has a near Brutalist, rectangular front façade of stone punctuated with a large arched entry. The building's brick tower is angled off the front of the building and features concave walls and a stylized belfry and spire.

One church building that changed the face of church architecture in Northern Indiana was Calvary Temple, constructed on the south side of South Bend 1965-1966. The church has seating in the round for 1500 and features two concentric circles, one for offices and classrooms that is one-story surrounding a two-story section used for the sanctuary. The church, formerly part of the Assemblies of God, used stained glass windows in simple geometric patterns with stone panels above and below which broke the curved brick and stone planes of the circles. A tall, slender tower of concave walls holds a slender stainless steel cross and is positioned to denote the back of the altar wall, apart from which is indiscernible. The building was designed by architect James Safely of Wichita, Kansas.

Like First Christian Church and Calvary Temple, architect Charles M. Brown broke away from traditional church architecture in the design of St. Rita Catholic Church in 1958. Brown, a graduate of Notre Dame and member of St. Luke's Catholic Church in Indianapolis, designed several Catholic churches in Indiana. Brown's design was called "modernistic" and designed in a "parabolic shape" referencing the radiating walls and U-shaped altar.⁵ With St. Rita, he created a massive convex, broadly curved front façade mostly composed of glass and steel (photo 01). Brown also dropped the typical gabled sanctuary, but visually retained its presence with a two-story section rising above a one-story section, rounded at the back for the altar like the apse of many Gothic churches (photos 09, 14). Brown also located the tower off of the main building, like Saarinen did in Columbus, and gave it concave walls like Calvary Temple's tower (photo

⁵ "Archbishop Will Bless New Church" The Indianapolis News. 16 May 1959. Pg. 5, col. 5.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

07). Brown retained the traditional use of art glass, though highly stylized in figural representation, like the dove in the west wall of the sanctuary (photo 20), and shaped the windows into vertical bays trimmed at the top and bottom by stone panels, like those at Calvary Temple (photos 08-09).

Brown's use of materials and light, though, is what sets St. Rita apart from many other modern churches of the same era. The sanctuary's west wall is almost entirely composed of glass, the upper part being art glass in the image of a dove (photo 20). The wall fills the nave with light and allows the balcony to appear as though it is suspended. The staircase to the balcony also has a suspended appearance (photo 22). Flanked by glass walls, the staircase features wood treads that appear to float with thin brushed aluminum pickets that support a simple wood railing. Daylighting is also achieved through the unusual band of glass block nearly surrounding the perimeter of the sanctuary at the top of the walls, which forms indirect lighting in a recessed light well around the perimeter of the ceiling (photo 15). Set deep into the side aisle walls, in the one-story section, are art glass windows with stylized characters of the Bible composed in hues of the same color, in each window, which is an unusual application of stained art glass (best seen in each side of photo 23 from the balcony). Like the eye of God over the raised altar, the architect included a round skylight to allow daylight to beam down upon the altar table (photo 16), not unlike Phillip Johnson's altar in the Roofless Church in New Harmony (1960). This is repeated in electric lights in the ceilings of the side aisles (photo 18).

All of this natural light permits St. Rita exquisite finishes to shine, shimmer, or reflect light and cast shadows. The terrazzo floors and buff-colored marble walls allow light to be reflected throughout the sanctuary. The smooth sandstone finish of the upper walls in the sanctuary allow light from the band of glass block to softly cast shadows across its rustication and veins of varying colors. The unusual, stained art glass windows in the side aisles fill the small altars of marble with radiant hues of red, blue, gold, and purple. The white marble of the altar floor and raised platform directly reflect light from the skylight above. The floor-to-ceiling backdrop for the altar, which curves to embrace both the altar and skylight above, is composed of mosaics that shimmer in the light from above, particularly the gilded bands that depict radiant beams from the sky and halo over Christ's head (photo 16). The work, by Peter Recker, is entitled "The Coming of Elijah."

Other important aspects of modern design, mostly related to refined finishes and the spaces they occupy include the baptismal (photo 17) and small nativity chapel (photo 19) flanking the altar, replete with mosaic murals in their front walls. The chapel on the south side of the building continues Brown's use of sandstone and natural light but features a v-shaped altar wall covered with black marble (photo 24). The other buildings located on campus continue the Modernist theme but are more subtle in their finishes. The most dramatic is the broad concave front wall of the rectory (1972, photo 06), in contrast to the church's broadly convex façade. While obvious from the exterior, it is barely noticeable inside the building aside from the windows themselves where contemporary residential finishes are installed. Only the rectory's marble and mirrored fireplace hint at a modern exterior (right side of photo 31). The parish school's (1953) most important features are its stage and balcony overlooking the gymnasium (photos 34, 37), none of

St. Rita Catholic Church & School

Name of Property

Marion County, IN

County and State

which are particularly modern in finish. White glazed block and terrazzo floor pattern offer some refinements to the school, however (photos 33, 36).

Peter Recker & the Mosaics

One of the most notable features that distinguishes St. Rita from other churches is its altar mosaic, which was done by famed German mosaic and glass artist, Peter Recker. Recker was born into a Catholic family in 1913 in Ahrweiler, Germany. He was mentored by his uncle, a Catholic priest, and was formally trained in art at the Cologne Werkschulen. He was under the tutorage of Jan Thorn-Prikker, an accomplished stained glass and mosaics artist. When World War II began, Recker was drafted into the German Army. He was taken prisoner by English forces in Italy and through the experiences of war, Recker dedicated himself to the service of ecclesiastical art. Between 1950 and 1962, Recker lived in Milwaukee, Wisconsin and completed master works in mosaics for churches across the Midwest and United States.⁶ Given both Father Strange's and architect Charles Brown's involvement in Catholic parishes in the Midwest, Peter Recker was likely recommended for the work at St. Rita.

In 1958-1959, Recker was commissioned to create mosaics for the new St. Rita Church. Individuals who witnessed Recker's work at St. Rita relate that he brought with him buckets of individual tiles and placed each tile, one at a time, on his own until the completion of the three impressive mosaics found in the sanctuary of the church. His precision and artistic eye created immaculate works. Recker believed that his altar mosaics could act as a "silent sermon from the wall." This can be attested by the impressive backdrop to the altar at Saint Rita. Recker is described as "liturgical artist" in a description of the dedication of the church in 1959.⁷ Recker returned to Germany in 1962 where he practiced his work in much of Europe until his death in 2003.

EDUCATION & ETHNIC HERITAGE

Saint Rita is known by the Catholic Church as the Patroness of the Impossible and also commonly known as the patroness of heartbroken women. St. Rita Catholic Church has honored their namesake through overcoming oppression and injustice with love and faith. To honor the saint, a cylinder with a relic of St. Rita is encapsulated beneath the floor of the altar. St. Rita has come to hold historical significance in Indianapolis and elsewhere through its leadership and forward-thinking policies in a time where many were trying to prevent progress.

St. Rita Catholic Church's origins are found with an Irish priest named Daniel Curran who came to Indiana around 1870. He helped to establish St. Bridget's Catholic Church which was dedicated in 1880. Father Curran believed that he had been called to help educate and evangelize African Americans. This was a rare mission at the time considering the common prejudices that Irish Catholics held against African Americans. Church history states that Father Curran was

⁶ Biographical notes on Peter Recker, St. Rita Catholic Church archives

⁷ "Archbishop Will Bless New Church" The Indianapolis News. 16 May 1959. Pg. 5, col. 5.

St. Rita Catholic Church & School

Marion County, IN

Name of Property

County and State

visited in a dream by Mother Mary who accused him of not doing enough for her children. At first, Father Curran did not understand what she meant so she transformed into a Black Madonna. From that time on, Father Curran devoted himself to this mission. Education was one of his main focuses, so he ensured Saint Bridget's Church would also include a school. Unfortunately, Saint Bridget's School began as a segregated facility due to social pressures within the church and general public. Instead of creating an integrated school, they were forced to create Saint Ann's Colored School, a separate school where Catholic African American children could attend.⁸ Father Curran opposed the idea of separate but equal which was common practice among public schools during his time, as determined by the Supreme Court decision Plessy v. Ferguson (1896).

Years later, Reverend Joseph M. Bryan desired to carry on the work of Father Curran and became St. Rita Church's founding pastor on August 3rd, 1919, at its dedication. St. Rita Parish relocated and reused the old Knights of St. Peter Claver Chapel located at Ft. Harrison to the current campus (now demolished but seen in right side of photo 14). St. Rita was an extension of St. Bridget's Church and was the first parish in Indianapolis organized specifically to serve African American Catholics. A school building was added to the relocated chapel at St. Rita to educate the new parish's children. The 1919 school building and Claver Chapel were veneered in brick in the 1950s to match the other parish buildings.

In 1935, Reverend Bernard L. Strange was assigned as associate pastor of St. Rita church. He was a forward-thinking man in many ways and envisioned a bright future for St. Rita Church and became lead pastor in 1947. He believed that church involvement in the community was essential. He organized sports teams, dances, and summer camps. He advocated for desegregation of Catholic schools, as early as the 1930s, and during the 1940s became an active member of the Indianapolis National Association of the Advancement of Colored People, helping to increase its membership.⁹

Father Strange's interest in reaching out to the community, specifically to African American youth, began by creating sports teams. St. Rita would become a center for boxing tournaments and basketball games. St. Rita Catholic School made history under the guidance of Father Strange in organizing the first integrated high school basketball game between a public school and a parochial school during the early 1940s. The game was held between Indianapolis Cathedral and Crispus Attucks High School. St. Rita was also the first parish to have a boxing club, which lasted from the 1930s into the 1970s. The club caught the attention of internationally known boxer Cassius Clay, who was hosted as a speaker at the school sometime before he renamed himself Muhammad Ali in 1964.

During the 1940s-1950s, juvenile delinquency became a major societal concern. In order to combat the issue, Reverend Strange created a summer youth center in 1947 and a summer camp for underprivileged African American boys in 1949, held then at the original church and school.

⁸ Taylor, Stephan "African American and Catholic in Early Indianapolis" Historic Indianapolis. June 15, 2015. <https://historicindianapolis.com/misc-monday-african-american-and-catholic-in-early-indianapolis/>

⁹ Encyclopedia of Indianapolis "St. Rita Roman Catholic Church" <https://indyencyclopedia.org/st-rita-roman-catholic-church/>

St. Rita Catholic Church & School

Marion County, IN

Name of Property

County and State

Much of the fear of juvenile delinquency was due to a baby boom that occurred after WWII. Youth seemed to outnumber and overwhelm adults and pop culture created the image of a rebellious teen which was underscored by various movies, TV shows, music, and comic books. A common way to reach out to kids during this time was through school dances. St. Rita hosted dances in their gymnasium from 1953-1970. At their peak, the dances were attended by 500-800 children. Dances were popular with youth across the United States during this time. Likely, it was a combination of societal trends that seemed to result in a decline of dances held at St. Rita.

Father Strange's desire for community engagement resulted in significant congregational growth during the 1950s, so it was determined that new parish facilities were needed. By 1954, the new St. Rita School building (photo 11) was completed as enrollment stood at 425 students. The new school and gym facilities were exceptional for a parochial school, which led to its use by the Catholic Youth Organization for games and other activities. Several hundred African American Catholics in Indianapolis trace their foundational teachings and youth recreation time to St. Rita Catholic School. Notable about the construction of the school was a legal case that ensued from the Parent-Teacher Organization's sale of lottery tickets to aid in funding construction of the building that was termed a youth center. The judge ruled in favor of Joseph Bauer, due to his employment with the school, and that he was not in violation of Indiana's anti-gambling laws.

Also in 1954, church attendance reached 1500 and it became clear a new church facility was needed. In April 1958, construction began on the expansive new St. Rita Church building estimated to cost \$135,000. The cornerstone was laid on September 14, 1958, by the Most Reverend Paul Schulte, Archbishop of the Indianapolis Diocese. The church was completed and dedicated on May 17, 1959. The theme throughout the building is religious sacrifice, to honor the patron Saint Rita. See photos 01, 23.

By the mid-1960s, St. Rita began offering several programs to underprivileged children and adults in the Martindale neighborhood. This included the establishment of both Kindergarten and a daycare nursery at the parish, largely unheard of in Catholic institutions, which permitted parents of younger children employment. The Martindale neighborhood was declared a targeted poverty area in 1967, after which followed the organization of the Martindale Area Citizens Service (MACS) to provide aid against poverty, deteriorating housing, health issues, crime, and unemployment. Both St. Rita and other Brightwood organizations provided services for MACS.

St. Rita also took an active role in local and national Civil Rights advocacy. In defiance to Alabama Governor George Wallace's segregation policies, Civil Rights leader, Reverend Dr. Martin Luther King, Jr. led peaceful protests and marches in Alabama and throughout the South. While campaigning in Indiana for the Democratic presidential nomination, Father Strange protested at an event Wallace attended in 1964. St. Rita Church, as well as nearby St. John's Missionary Baptist and New Bethel Missionary Baptist also participated in national and local Civil Rights advocacy. St. Rita congregation marched with MLK, other churches, and Civil Rights advocates to end segregation.¹⁰ Their involvement in such an iconic event in American

¹⁰ Case Statement: St. Rita Parish Capital Improvements document, 2020

St. Rita Catholic Church & School

Name of Property

Marion County, IN

County and State

history reflects the values and beliefs that St. Rita has firmly held in being an advocate for integration and Civil Rights.

Additions to St. Rita School and Church followed in 1966 with a library addition to St. Rita Catholic School (right side of photo 11, photo 35), and in 1972 with the construction of a new rectory and connecting office wing on the church (photos 03-04). These were the last buildings constructed at the parish campus and were followed by Father Strange's reassignment from the parish in 1973. The social and economic downturn in the inner city of Indianapolis, along with the construction of I-70, prompted flight to the suburbs. However, St. Rita parish remained an important fixture in the neighborhood and joined the Urban Parish Cooperative in 1984 which provided support to inner city parishes. With low enrollment, St. Rita Catholic School combined with St. Andrew (4052 E. 38th St.) to form an academy at St. Andrew the Apostle in 2003. The academy closed in 2010. St. Rita Church, however, retains an active congregation fulfilling its historic mission, serving its surrounding neighborhood.

St. Rita role in the Indianapolis African-American community stood above that of other Catholic parishes. While St. Bridget (est. 1880) and Holy Angels (est. 1903) came to be predominantly Black, St. Rita was specifically so. No historic buildings of either St. Bridget or Holy Angels survives. Later, in the 1960s, St. Andrew the Apostle Church and School served an increasingly high number of Black families as the housing market opened to more minorities and suburban parishes integrated.

Developmental History/Additional historic context information

9. Major Bibliographical References

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

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

“Archbishop Will Bless New Church” The Indianapolis News. 16 May 1959. Pg. 5, col. 5.

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Blueprints for St. Rita Catholic Church (1958) and Rectory (1972) by Charles M. Brown & Associates, St. Rita Catholic Church archives.

Case Statement: St. Rita Parish Capital Improvements document, c. 2020

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McAlester, Virginia. A Field Guide to American Houses. New York: Alfred A. Knopf, 2006.

Taylor, Stephan “African American and Catholic in Early Indianapolis” Historic Indianapolis. June 15, 2015. <https://historicindianapolis.com/misc-monday-african-american-and-catholic-in-early-indianapolis/>. Accessed July 29, 2022.

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

St. Rita Catholic Church & School

Marion County, IN

Name of Property

County and State

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Approx. 3.5 acres

Use the UTM system

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 574077 | Northing: 4404984 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

Beginning at the northwest corner of the site, at the intersection of Dr. Andrew J. Brown Avenue and 19th Street, face east and follow a line 300 feet with the south side of 19th Street to the west side of North Arsenal Avenue, then turn south and follow the west side of the avenue 400 feet. Turn west and follow the south property line 140 feet then turn south and follow the east property line 40 feet. Turn west and follow the south property line 140 feet to the east side of Dr. Andrew J. Brown Avenue, then turn north and follow the east side of the avenue 480 feet to the south side of 19th Street. The legal description of the property is S. A. Fletcher, Jr.'s NE Addition to Indianapolis, Lots 1-10 and 19-30, including the vacated alley.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Boundary Justification (Explain why the boundaries were selected.)

The boundaries described include the buildings, site, and landscape constructed by the parish of St. Rita Catholic Church & School for the congregation. It is the site of the original parish church and rectory, established in 1919.

11. Form Prepared By

name/title: Kurt West Garner
organization: St. Rita Catholic Church
street & number: 12954 6th Road
city or town: Plymouth state: IN zip code: 46563
e-mail: kwgarner@kwgarner.com
telephone: 574-780-1423
date: August 3, 2022

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.)
-

St. Rita Catholic Church & School
Name of Property

Marion County, IN
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: St. Rita Catholic Church & School

City or Vicinity: Indianapolis

County: Marion State: Indiana

Photographer: Kurt West Garner

Date Photographed: May 17, 2022

Description of Photograph(s) and number, include description of view indicating direction of camera: Front façade of church and tower, looking northeast

1 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Front façade of church, looking southeast

2 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Office wing, looking east

3 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Rectory, looking southeast

4 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Rectory, looking northeast

5 of 38.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Church and rectory, looking northeast from Dr. Brown Avenue

6 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking up and to the east at tower

7 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at church's north facade

8 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest along church's back/east facade

9 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at rectory

10 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at front of school from Arsenal Avenue

11 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north along front of school from near Arsenal Avenue

12 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at back of school

13 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west into parish campus from Arsenal Avenue, north of school

14 of 38.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east in church sanctuary

15 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at church altar

16 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at baptismal

17 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in north side aisle

18 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east in nativity chapel

19 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at back (west) wall of sanctuary

20 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south in women's quiet room/cry room off entry

21 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north in entry at balcony staircase

22 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking down and east into sanctuary from balcony

23 of 38.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east in small chapel off of sanctuary

24 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in church conference room

25 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in north entry to church and fellowship hall

26 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking into hallway from priests' sacristy to boys' sacristy behind altar

27 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at cabinetry in boys' sacristy

28 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in church basement fellowship hall

29 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south at staircase in church rectory, first floor

30 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in church rectory living room

31 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south in church rectory dining room

32 of 38.

St. Rita Catholic Church & School
Name of Property

Marion County, IN
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south at east staircase off school entry foyer

33 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast from near stage across gymnasium

34 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north in school library

35 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west at north staircase off of school's north entry near stage

36 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest from balcony across school gymnasium

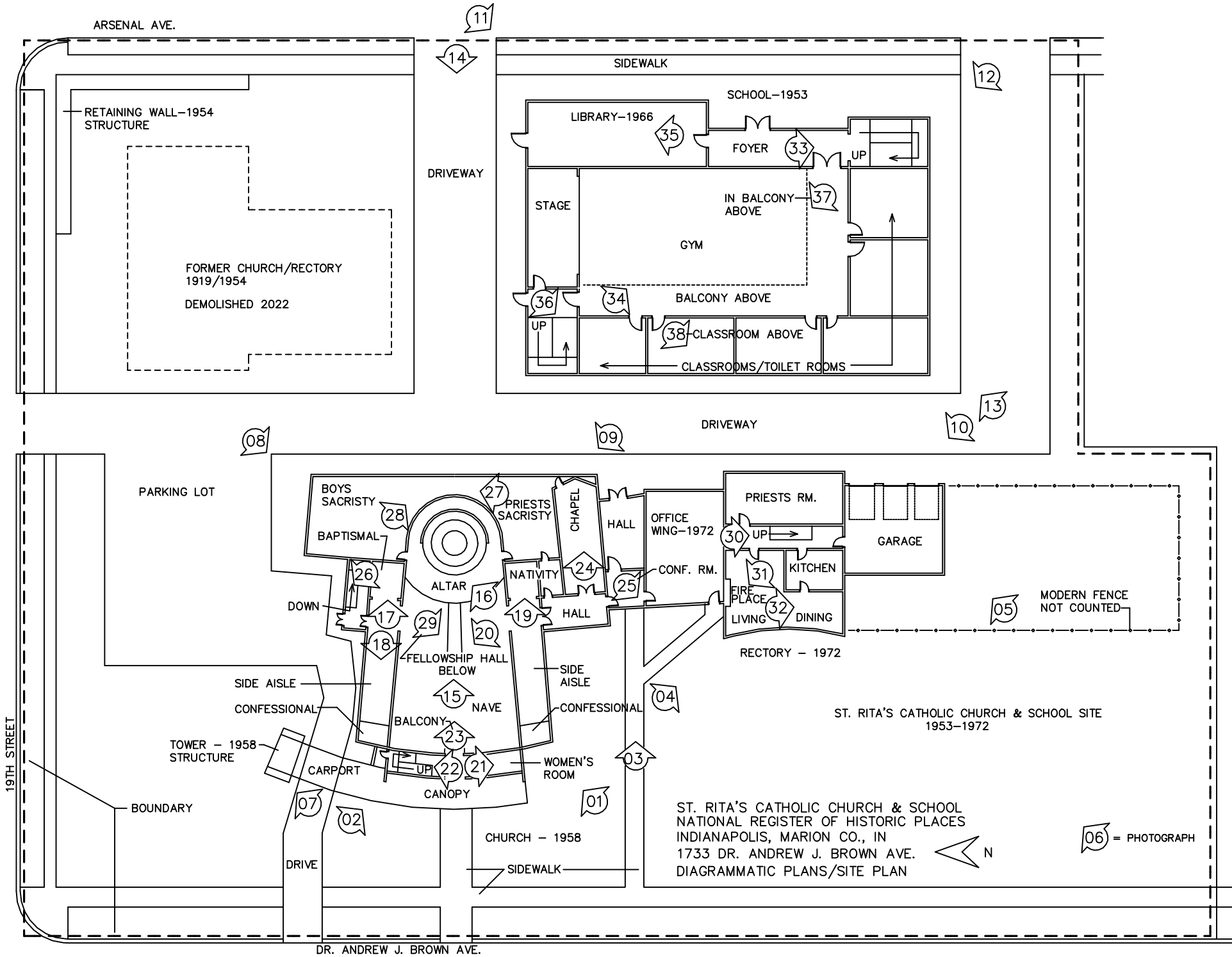
37 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in typical school classroom, second floor

38 of 38.

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.



ARSENAL AVE.

11

14

12

SIDEWALK

SCHOOL-1953

LIBRARY-1966

35

FOYER

33

UP

STAGE

IN BALCONY ABOVE

37

GYM

BALCONY ABOVE

34

36

UP

38-CLASSROOM ABOVE

CLASSROOMS/TOILET ROOMS

DRIVEWAY

13

10

DRIVEWAY

09

08

PARKING LOT

BOYS SACRISTY

28

BAPTISMAL

26

PRIESTS SACRISTY

27

CHapel

24

NATIVITY

16

HALL

19

OFFICE WING-1972

CONF. RM.

30

PRIESTS RM.

UP

GARAGE

31

KITCHEN

32

FIRE PLACE

LIVING

DINING

05

MODERN FENCE NOT COUNTED

RECTORY - 1972

04

03

SIDE AISLE

CONFESSIONAL

SIDE AISLE

CONFESSIONAL

FELLOWSHIP HALL BELOW

15

NAVE

BALCONY

23

CANOPY

22

WOMEN'S ROOM

21

CHURCH - 1958

SIDEWALK

ST. RITA'S CATHOLIC CHURCH & SCHOOL SITE 1953-1972

ST. RITA'S CATHOLIC CHURCH & SCHOOL NATIONAL REGISTER OF HISTORIC PLACES INDIANAPOLIS, MARION CO., IN 1733 DR. ANDREW J. BROWN AVE. DIAGRAMMATIC PLANS/SITE PLAN



06 = PHOTOGRAPH

19TH STREET

BOUNDARY

TOWER - 1958 STRUCTURE

CARPORIT

UP

DRIVE

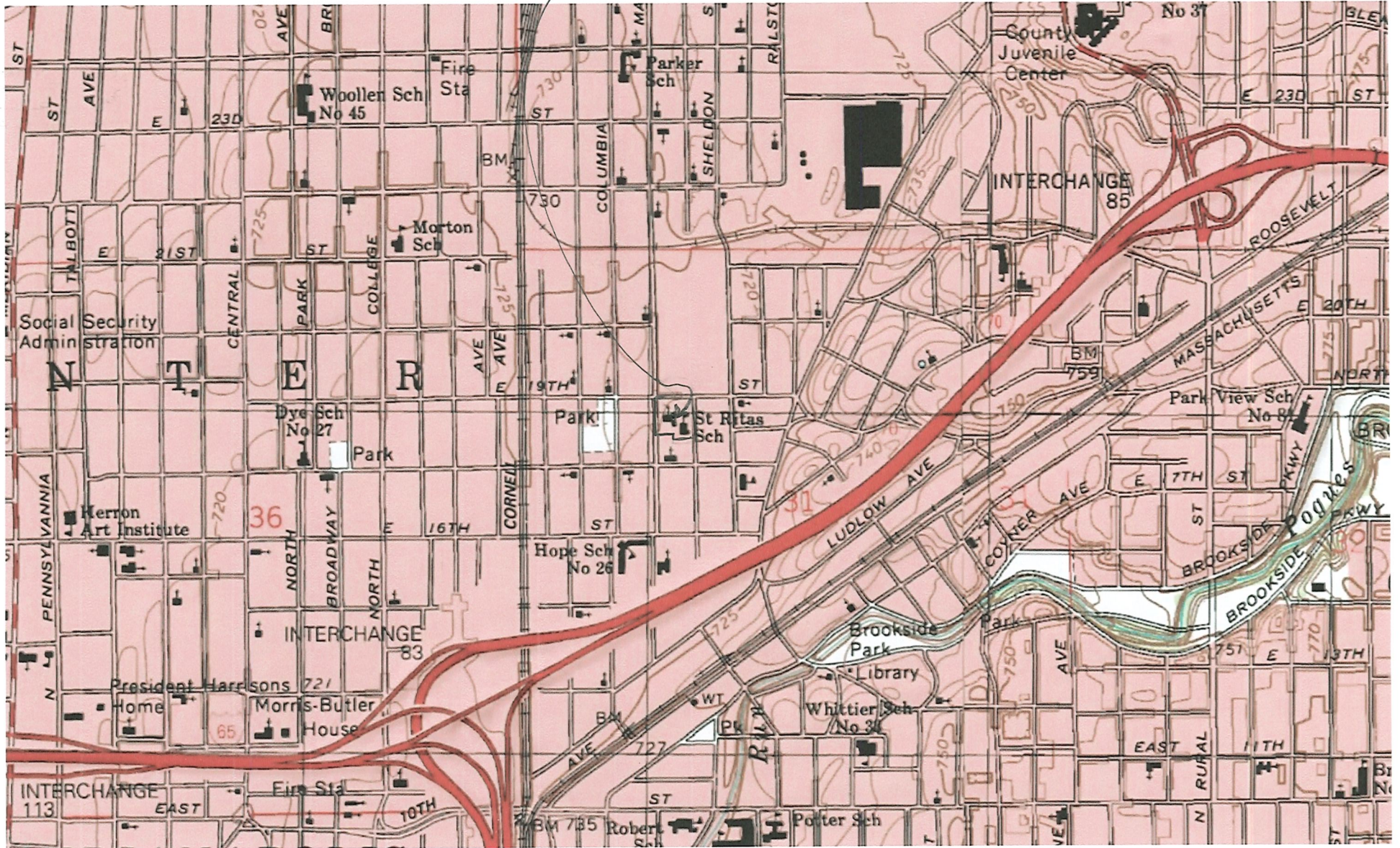
07

02

DR. ANDREW J. BROWN AVE.

St. Rita's Catholic Church & School
NATIONAL REGISTER OF HISTORIC PLACES
INDIANAPOLIS, MARION CO. IN

NAD 83 UTM
16 574 077
4404 984





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IN_MarionCounty_StRitasCatholicChurch&School_0004



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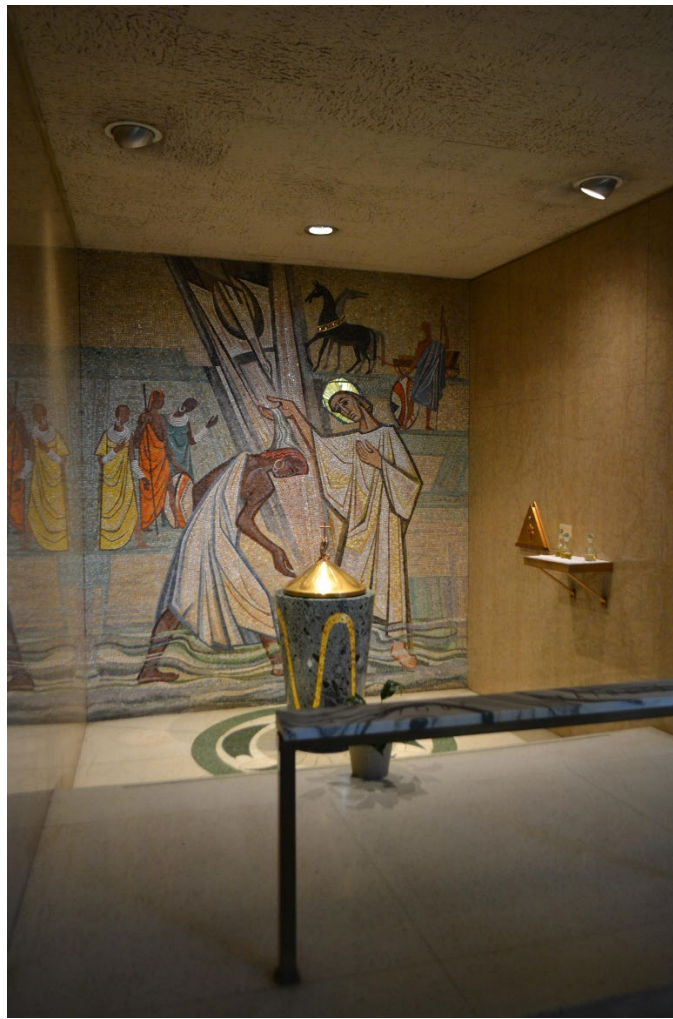
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IN_MarionCounty_StRitasCatholicChurch&School_0035



IN_MarionCounty_StRitasCatholicChurch&School_0037



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