

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. Timothy's Episcopal Church

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: 2601 E. Thompson Road

City or town: Indianapolis State: Indiana County: Marion

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

I recommend that this property be considered significant at the following level(s) of significance:

___ national ___X statewide ___ local

Applicable National Register Criteria:

___A ___B ___XC ___D

Signature of certifying official/Title:	Date
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

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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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register

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.)

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MODERN MOVEMENT/modern

Materials: (enter categories from instructions.)

Foundation: CONCRETE

Walls: BRICK

Roof: ASPHALT

Other: METAL (cornice, downspouts)

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. Timothy's Episcopal Church is a one-story religious building located in the south suburbs of Indianapolis, Indiana. Situated in the middle of a 5-acre parcel in a primary residential neighborhood just south of Thompson Road, the church consists of two primary units – the Education Building and Sanctuary – joined by a connecting hall and service wing. The Education Building was designed by Richard Bryden and completed in 1960 with Modern design elements, while the connecting hall and sanctuary were completed in 1969 to a design by Evans Woollen III and reflect the influence of the New Formalist, Brutalist, and Exaggerated Modern styles of the Modern Movement. The building has been in continuous use as a church of the Episcopal Diocese of Indianapolis since its construction and has undergone few alterations, retaining a high degree of integrity to its original design.

Narrative Description

Site

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St. Timothy's Episcopal Church is located on a flat, deep suburban lot bordered by Thompson Road to the north, an access drive to the east and Dodrill Creek to the west. The sanctuary is set approximately two-hundred feet back from Thompson Road behind a large lawn, with the main entrance to the sanctuary situated off the access road to the east. The access drive leads to an asphalt parking lot south of the Education Building. A small sitting garden is located immediately west of the connecting hallway between the Education Building and the Sanctuary. A detached garage building (non-contributing) is located at the far southern reaches of the property.

Building

The 7,236 square foot Education Building, completed in 1960 at the center of the property, served as the congregation's original church building after St. Timothy's was formed as a new mission of the Episcopal Diocese of Indianapolis. It is rectangular, with the long axis oriented east-west, and is clad with Chicago common brick laid in a common bond pattern. The building was originally built with a flat roof; later renovations added a gable roof with asphalt shingles, metal gutters and downspouts. This wing retains its original single-glazed steel-sash windows.

The sanctuary and hallway connecting it to the Education Building were built between 1968 and 1969 and designed by prominent Indianapolis architect Evans Woollen III. Groundbreaking occurred on May 12, 1968, and a newspaper notice in the *Indianapolis Star* included an image of the architect's rendering of the addition.¹ Mid Republic Construction Company served as the general contractor. The completed sanctuary was dedicated on April 13, 1969.² On the exterior, the sanctuary and connecting hallway continue the use of Chicago common brick from the original Education Building. The ground surrounding the perimeter of the sanctuary is graded upward to attain the effect of shortening the exterior wall and emphasizing the uneven roof form above. This low brick wall serves as a base for the sanctuary's massive, steeply-pitched pyramidal roof, clad in asphalt shingles. The building is defined at the top by a heavy, flat, projecting slab which angles upward to accommodate the vertical monitor. The sanctuary's irregular external rooflines and slopes reflect its asymmetrical internal space. A small entrance vestibule is located at the center of the sanctuary's east façade. Originally constructed with a flat roof, the vestibule was later modified with a shallow-pitched gable roof, metal gutters and downspouts.

A central entrance foyer and north-south hallway divide the interior space of the Education Building in half; the original sanctuary (now the parish meeting hall) is located to the east while offices, a kitchen, meeting rooms, and classrooms are located to the west. Interior faces of exterior and interior partitions are of white-painted concrete block. The meeting hall originally featured a raised platform and altar on the east end of the room flanked by service rooms on each side. The original design also left the bar joist roof structure exposed throughout the building. Later renovations enclosed the altar space for use as a storage room and added suspended acoustic tile ceilings throughout the building. The meeting hall's original design featured banded

¹ "Groundbreaking for Addition to St. Timothy's," *Indianapolis Star*, 11 May 1968, 13.

² "Dedication Tomorrow," *Indianapolis Star*, 12 April 1969, 16.

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windows on the north and south sides of the room; later renovations added wood panels over many of the windows.

The flat-roofed connecting hall, separated from the Education Building and the sanctuary by pairs of double doors, sits on axis with the Education Building entrance, creating a linear procession between the two spaces. The long, low, narrow hallway features white-painted square concrete block walls in common bond pattern with small single-glazed steel sash casement windows and stained timber ceilings. The church sacristy, toddler room, music room, and mechanical room are located off the east side of the hallway. These rooms feature deeply inset metal sash windows along the east elevation.

The connecting hallway leads to the only interior entrance to the 3,136 square foot sanctuary, located near its southwest corner. At the ground plane, the building is arranged orthogonally in a 56 by 56 foot square, including a raised free-standing altar platform and surrounding wood railing on its north, east, and west sides. Wide aisles surround the platform on these sides, with a narrow aisle to the south designated for clergy seating. A limestone altar is centered on the raised platform, with wood lectern and pulpit set back on either side. A large wooden cross is suspended over the south aisle, centered on the altar. Five rows of parallel wood pews flank the altar platform to the west and along the north wall there are seven rows of tiered pew seating with a central aisle offset axially from the altar. Three rows of chairs (originally two pews) and a piano are situated east of the altar. A Rodgers *Glasgow 740* organ case and console, installed in 1984, is located in the southeast corner of the sanctuary. The walls around the sanctuary continue the use of square concrete blocks, as used in the connecting hallway. They are unadorned, apart from small brass emblems spaced around the room depicting the Stations of the Cross, which were added after the sanctuary's construction.

Set atop the square ground plane, rising 53 feet above the floor, the sanctuary is topped with a voluminous, acutely angled ceiling leading to a square opening offset from the center of the room and directly above the altar. Though the ceiling appears perfectly pyramidal, it is asymmetrical in shape. Each of its four slopes slant inward at different angles and the space above the northern tiered pews is longer and lower than the higher open space above the altar, closer to the south wall. Set in the opening is a vertical monitor, measuring roughly 23 feet wide by 8 feet high, facing north. Centered in the monitor is an opaque heraldic cross. Through the monitor, daylight shines brightest within the square apex and then washes the south ceiling, wall, crucifix, and altar platform below. The exposed underside of the roof deck is clad in wood plank siding between heavy timber beams, all of which have a stained wood finish. The sanctuary is illuminated on all four sides by light fixtures, shielded from view by narrow metal screens, mounted at the intersection of wall and ceiling. This lighting shines on the base of the wood ceiling above and on the wall below. The small entrance vestibule on the east side of the sanctuary features a low stained timber ceiling.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1960-1969

Significant Dates

1960

1968-1969

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Bryden, Richard

Woollen, Evans, III

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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. Timothy's Episcopal Church is eligible for listing in the National Register of Historic Places under Criterion C in the area of Architecture as a building that embodies distinctive characteristics of the Modern movement. The church exemplifies the work of master Modernist architect, Evans Woollen III (1927-2016). Both the original 1960 Education Building by Richard Bryden and the later 1968-1969 sanctuary and connecting hallway additions by Woollen feature general design principles of the Modern movement and reflect the influences of the movement's Wrightian, International, Exaggerated Modern, New Formalist, and Brutalist styles. The period of significance encompasses the construction of both phases of St. Timothy's Church (1960-1969). The property merits statewide significance both as a work within the body of a master's works in his home state, and as one of the state's most distinctive Modern sanctuaries, the church meets Consideration A for its architectural significance.

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

St. Timothy's Episcopal Church was founded on May 4, 1959, by members of St. George's Episcopal Church and Christ Church Cathedral. Land was purchased on the far southside of Indianapolis to establish the new suburban mission church. Shortly after, the final service was held at St. George's and proceeds from its sale went to establish the new mission church. The groundbreaking for the first church building – later the Education Building – was held in May 1960, with the intention to build a proper sanctuary later, once funds were raised. The first service was held in the new building on September 18, 1960. The church grew steadily during the 1960s and, on May 12, 1968, construction began on the current sanctuary, designed by local architect Evans Woollen III.

Woollen was commissioned to design over 30 ecclesiastical buildings throughout his career, most in central Indiana. As one of his earliest commissions, St. Timothy's sanctuary design exemplifies the principles of Modern architecture which he would continue to use throughout his career. Woollen's design sought to emphasize volume and light, using bold geometry with minimal ornamentation and simple, expressive materials. Woollen's design for St. Timothy's skillfully combined influences from various contemporary Modern styles—New Formalism, Exaggerated Modern, and Brutalism—into a simple yet powerful composition. The building as a whole exemplifies a clear transition from the Modernism of the 1960 Education Building to the later styles in its 1968-1969 sanctuary. This transition of modern styles is demonstrated in the striking differences between the Education Building and the sanctuary; changing from low, flat, symmetrical forms with multiple windows to high, pyramidal, asymmetrical forms with a single monitor window.

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Richard Bryden's use of Chicago common brick to clad the Education Building is intended to create subtle "battered-looking" walls. Distressed walls and flat rectangular forms are stylistic features that were widely used on both Modern and neotraditional buildings in post-World War II Indiana. The overall simplicity of the building's design is a central tenet of mid-century Modern style. Bryden also incorporated aspects of International Style design by featuring large ribbon windows and a flat roof.

Woollen's design separates the sanctuary from the Education Building with a connecting hallway between the two structures, allowing a transition between the distinct architectural expressions. He created a procession down the long, low, narrow hallway, which opens into the voluminous, dramatically lit sanctuary. Transitioning between the two buildings, Woollen's design succeeds in employing the Wrightian concept of spatial "compress and release." Woollen unified the entire church by employing the same Chicago common brick cladding on the new structures as was used on the Education Building.

Shifting into a new era of Modern architecture, Woollen incorporates influences from what are now seen as three different Modern architectural styles in his design of St. Timothy's sanctuary: Exaggerated Modern, New Formalism, and Brutalism. The sanctuary's oversized, steeply-pitched, pyramidal roof elevates the use of common asphalt shingles as a building component; an example of Exaggerated Modern architectural design. Using tenets of New Formalism, St. Timothy's massive roof tapers skyward and sits atop a low, square block podium, giving the church a monumental appearance. The sanctuary's enormous roof, partially sunken walls, and deeply recessed windows along the east elevation of the connecting hallway create a bold exterior form with honestly-expressed materials and a fortress-like sense of enclosure within; key features of Brutalist architectural design.

Woollen's sanctuary design successfully achieves Modern architecture's primary overarching principle: "form follows function," that the style of architecture should reflect its purpose. Its external elevation represents an ecclesiastical "mighty fortress" and its reinforced, bunkered appearance connotes a place of refuge or safety. The design of the altar elevation uses the tapering ceiling form and light at the ceiling's apex to draw focus toward the altar and upward to the crucifix. Woollen also used diffused daylight from the north-facing roof monitor as an architectural form following its function to consistently illuminate the slope of the south ceiling, wall, crucifix, and the altar for maximal periods of time.

While mostly unadorned, Woollen's design is capable of evoking feelings of ecclesiastical reverence, intimacy, and security through the use of honestly-expressed materials and controlled use of daylight. Though the sanctuary volume is cavernous, Woollen succeeds in achieving intimacy by using a low, gently tiered, three-sided seating arrangement, while focusing attention towards the altar. The unfenestrated enclosure of the sanctuary and the warm enclosure of the sloped roof give a sense of security that prevents distractions from the room's purpose as a space for worship.

In keeping with Modern design principles, Woollen's design expresses its structure as a part of its aesthetic design. The interior includes these elements in the exposed timber ceilings and the

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use of concrete block in both the sanctuary and connecting hallway. Additionally, the design reflects the Modern principle that the true nature of a building's materials should not be concealed but expressed, and that the qualities of a material should dictate how it is used. The wood ceiling and timber beams are stained, rather than painted, displaying their natural character and imparting a rich warmth to the interior. Concrete blocks are left exposed and exploited for their textural and geometric qualities. At the exterior, the cladding of Chicago common brick provides richness and variety through its characteristic rough texture and varied colors.

Purposeful asymmetry, seen in many Modern buildings of the period, is used in St. Timothy's sanctuary's rooflines and interior configuration. Specifically, asymmetry is manifested in the pyramidal ceiling with its uncentered square opening and unequal number and length of beams, the seating arrangement, the placement of the internal sanctuary entrance near the southwest corner, and in the non-alignment of the center aisle with the altar. This approach was in marked contrast to a long tradition of Anglican/Episcopalian church architecture that included rigidly symmetrical interior layouts and circulation patterns, and created new opportunities for reflection and consideration of liturgy and worship practices.

In the sanctuary, Woollen's use of daylight and monumentality were influenced by his professor at Yale, the noted American architect Louis Kahn. The skylight's ability to provide backdrop lighting may have been guided by similar ecclesiastical uses of light by renowned French Modern architect, Le Corbusier. Woollen's use of abstraction of form and simple geometry in the design of St. Timothy's reflect his early study and work under famous Modern architects Philip Johnson and John Johansen.

To understand the radical nature of Woollen's solution for St. Timothy's, some comparisons are necessary. Some of the first of Indiana's completely Modern sanctuaries designed by nationally prominent architects include First Christian Church (1942, Eliel Saarinen), North Christian Church (1959, Eero Saarinen), and First Baptist Church (1965, Harry Weese), all in Columbus, and the Roofless Church (1957-1960, Philip Johnson) in New Harmony. Clearly Modern religious buildings appeared across the state after World War II, particularly in larger cities, with examples like St. Augustine's Episcopal Church (1958, Edward D. Dart, Chicago) in Gary, Holy Trinity Lutheran Church (1962-1963, William Cooley, Park Ridge, IL) in Lafayette, and Temple Israel (1968-1969, Harry Cooler of Cooler & Schubert Associates) in West Lafayette. High-style Modern chapels built in Indiana during the 1950s and 1960s include the chapel at Concordia Theological Seminary (1953-1958, Eero Saarinen) in Fort Wayne and the Chapel of the Resurrection (1959, Charles E. Stade) at Valparaiso University. With the exception of Johnson's Roofless Church and the Saarinen designs, most of these buildings reference earlier gabled church forms or feature linear, articulated sanctuaries recalling the naves of Gothic cathedrals.

Notable Modern religious buildings in Indianapolis designed in the 1950s and 1960s include the Indianapolis Hebrew Congregation (1957-1958, C. Wilbur Foster & Associates), All Souls Unitarian Church (1959, Martin & Jelliff with Howard F. Foltz), Holy Trinity Greek Orthodox Church (1959-1960, McGuire & Shook, Compton, Richey, & Associates), Third Christian Church (1962-1963, James Associates, now Eunhye Korean Presbyterian Church), White Harvest Evangelical United Brethren Church (1963, C. H. Byfield II & Associates, now

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Abundant Harvest United Methodist Church), Meadowdale Methodist Church (1963), and St. Luke's United Methodist Church (1954-1955, Harold E. Wagoner, extensively remodeled 1966, Edward D. Dart, Chicago). The Archdiocese of Indianapolis selected Modern designs for several Roman Catholic parishes prior to the Second Vatican Council (1962), including St. Andrew (school and temporary sanctuary, 1947-1948, Skidmore, Owings & Merrill) and St. Rita (1959, Charles M. Brown). Nearly all of these notable examples retained at least one recognizably traditional element: a gabled roof or bell tower, for instance. Woollen's concept for St. Timothy's abandons all such points of reference and was distinctive for this innovation. Its square, one-story, centralized sanctuary plan was particularly unusual, with North Christian Church in Columbus being the most comparable example in the region. Third Christian Church in Indianapolis also employs a centralized, square sanctuary with a hipped roof, but this two-story space featured galleries on four sides and may have been inspired by the sanctuary of Unity Temple (1905-1908, Frank Lloyd Wright) in Chicago.³

Evans Woollen III was born in Indianapolis, Indiana on August 10, 1927, to Evans Woollen, Jr., a prominent local banker, and Lydia Jameson. After attending grade school and the John Herron Art Institute in Indianapolis, Woollen moved to Lakeville, Connecticut with his family. He earned Bachelor's and Master's degrees in architecture at Yale University, where he studied under acclaimed Modern architects Philip Johnson, Louis Kahn, and John Johansen. Following his studies, he worked under Philip Johnson at his firm in New Canaan, Connecticut, beginning in 1952.

Woollen returned to Indianapolis in 1955 and established his own architectural practice, effectively pioneering High Modern architecture in the city and region and becoming one of the foremost architectural firms in Indianapolis in the second half of the twentieth century. His early notable commissions were houses in the International Style, including the home of the Perlov family in Indianapolis. The house was constructed between 1960-1963 and was featured nationally in *House and Garden* magazine. Another Indianapolis project, the Leibman House, completed in 1964, broke from the International Style and featured a cluster of vernacularly-inspired circular structures in a move towards Formalism and Brutalism, which would define his later work.

Perhaps Woollen's most notable work was his first major commission, Clowes Memorial Hall, completed in 1963 on the campus of Butler University. Designed in collaboration with his former Yale professor, John Johansen, the Brutalist-style 2,200-seat concert hall features imposing yet unadorned geometric forms and expressively-exposed concrete. The building was a critical success, earning Woollen international praise and enabling his firm to take on further large-scale projects.

Woollen's subsequent notable commissions included the library at Marian College (1966), the John J. Barton Apartments (1966-1968) and John J. Barton Annex (1969-1971) at Indianapolis, the Musical Arts Center (1967-1971) at Indiana University in Bloomington, and the Minton-Capehart Federal Building (designed 1965-1967, built 1972-1974) in Indianapolis; all designed

³ "Square Sanctuary," *Indianapolis News*, 23 February 1962, 12.

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in Brutalist style. St. Timothy's Episcopal Church was designed during a period of great activity and is a notable small-scale project amid Woollen's many large projects of the late-1960s.

Woollen retired to Boulder, Colorado in 2001, also spending time in Philadelphia, Pennsylvania, before his death in 2016. He was posthumously awarded the AIA Indiana's Gold Medal Award later that year for contributions to the field of architecture, its highest honor awarded to an individual. His firm, last known as Woollen, Molzan, and Partners, Inc., dissolved in 2011.

St. Timothy's Episcopal Church is significant in the area of Architecture, exemplifying many distinctive characteristics of 1960s Modern ecclesiastical architecture and because it represents the work of nationally recognized architect, Evans Woollen, III. According to Dennis Doordan, Ph.D., Notre Dame Fellow in the School of Architecture and specialist in Modern architecture: "Woollen is himself a master architect, absorbing and transforming influences and creating new designs. St. Timothy's demonstrates and engages in a dialogue with the work of some of the greatest Modern architects of the late twentieth century in a way that is rare – very rare – for a suburban church of the era."⁴ The building retains a high degree of integrity and represents a skillfully-designed small-scale project produced during the period of Woollen's most significant Modern works.

Woollen's design for St. Timothy's appears to have developed from his simpler and earlier design for St. Thomas Evangelical Lutheran Church (1964) in Bloomington, which features a pyramidal roof over low masonry walls. St. Timothy's central plan and monitor roof presaged several subsequent churches in Indianapolis, including Woollen's design for St. Thomas Aquinas Catholic Church (1969) and for designs by other architects including Christ the King Catholic Church (1970-1971, Wright, Porteous & Lowe), a new sanctuary addition to the 1940s building at St. Andrew Catholic Church (1976), and St. Lawrence Catholic Church (1986). Woollen used versions of the same interior material palette, including exposed concrete block, roof structure, and wood roof decks, on other church designs including St. Thomas in Bloomington and St. Thomas Aquinas Catholic Church (1969) and St. Philip's Episcopal Church (1986) in Indianapolis.

⁴ Dennis Doordan to Edith Collins, 14 November 2016.

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9. Major Bibliographical References

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

- Allan, Marc D. "In His Own Words: Architect Evans Woollen." *Butler Magazine*. Indianapolis, Indiana. Summer 2013.
- "Architectural Changes Forecast New Adventures in Living." *House and Garden*, October 1962.
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- Gadski, Mary Ellen. "Woollen, Molzan and Partners" in David J. Bodenhamer and Robert G. Barrows, eds. *The Encyclopedia of Indianapolis*. Bloomington: Indiana University Press, 1994.
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<http://dnr.mo.gov/shpo/survey/SLAS043-R.pdf>. Accessed 05 Nov 2016. Special attention to page 6: Table labeled, "Architecture and Design of Worship Spaces."
- Hansmann, Della. "The Brick That Built Our City: Chicago Common." 24 Sep 2015. <http://moss-design.com/Chicago-common/>. Accessed Sep 2016.
- "In Memoriam (Evans Woollen, III)." *Hotchkiss Magazine* (Lakeville, CT), Fall 2016.
- Indiana Architectural Foundation. *Indianapolis Architecture*. n.p.: Hilltop Press, Inc., 1975.

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Morris, Jim. "Evans Woollen: The Man Behind the Landmarks," *Arts Indiana*, Summer 1994.

"Square Sanctuary." *Indianapolis News*, 23 February 1962, 12.

Trounstine, Philip J. "Evans Woollen: Struggles of a 'Good Architect,'" [Indianapolis] *Star Magazine*, May 9, 1976.

"Wrapped Up in Itself." *House and Garden*, May 1963.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: Archival Records & Documents – St. Timothy's Episcopal Church, Williams Hall

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreeage of Property 5.06

Use either the UTM system or latitude/longitude coordinates

UTMs

NAD 83 Data _____

1. Zone: 16

Easting: 575690

Northing: 4394061

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

The site occupies part of the northwest quarter of Section 5, Township 14, Range 4. Beginning 670.5 feet east and 40 feet south of the northwest corner of the said section, continuing 590.15 feet east, thence 360 feet north, thence 613.65 feet west, thence 193 feet south, thence 23.5 feet west, thence 167 feet back to the point where commenced.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries encompass the entire lot surrounding the church and reflect the boundaries of the property during the period of significance.

11. Form Prepared By

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name/title: Mark D. Stoner II; edited by Benjamin L. Ross, Christine Kramer
organization: RATIO Architects, Inc.
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city or town: Indianapolis state: Indiana zip code: 46204
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telephone: (317) 633-4040
date: 28 August 2018, revised 5 May 2020

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, 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. Timothy's Episcopal Church

City or Vicinity: Indianapolis

County: Marion

State: Indiana

Photographer: Mark D. Stoner II

Date Photographed: December 8, 2017

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

- | | |
|-----------|-----------------------------------------------------------------------------------------------------------------------|
| 1 of 18. | View of Church and Education Building, facing southwest |
| 2 of 18. | View of Church, facing west |
| 3 of 18. | Detail of northeast corner of Church and roof skylight, facing southwest |
| 4 of 18. | View of Church and connecting hall, facing northwest |
| 5 of 18. | Detail view of deep recessed windows and raised ground on east side of connecting hallway to Church, facing northwest |
| 6 of 18. | View of south façade of Education Building, facing north |
| 7 of 18. | Detail of steel sash windows on south façade of Education Building, facing east |
| 8 of 18. | Detail of Chicago common brick on west façade of Education Building |
| 9 of 18. | View of Meeting Room, facing north |
| 10 of 18. | View of connecting hallway, facing north towards sanctuary entrance |
| 11 of 18. | Detail of connecting hallway wood ceiling and beam |
| 12 of 18. | View of connecting hallway entrance from sanctuary, facing south |
| 13 of 18. | View of sanctuary towards altar from tiered pews, facing southwest |
| 14 of 18. | View of monitor and tiered seating, facing northeast |
| 15 of 18. | View of sanctuary and monitor towards altar, facing south |
| 16 of 18. | Detail of sanctuary skylight and crucifix, facing east |
| 17 of 18. | Detail of sanctuary skylight and roof structure, facing east |
| 18 of 18. | View of altar and tiered seating, facing north |

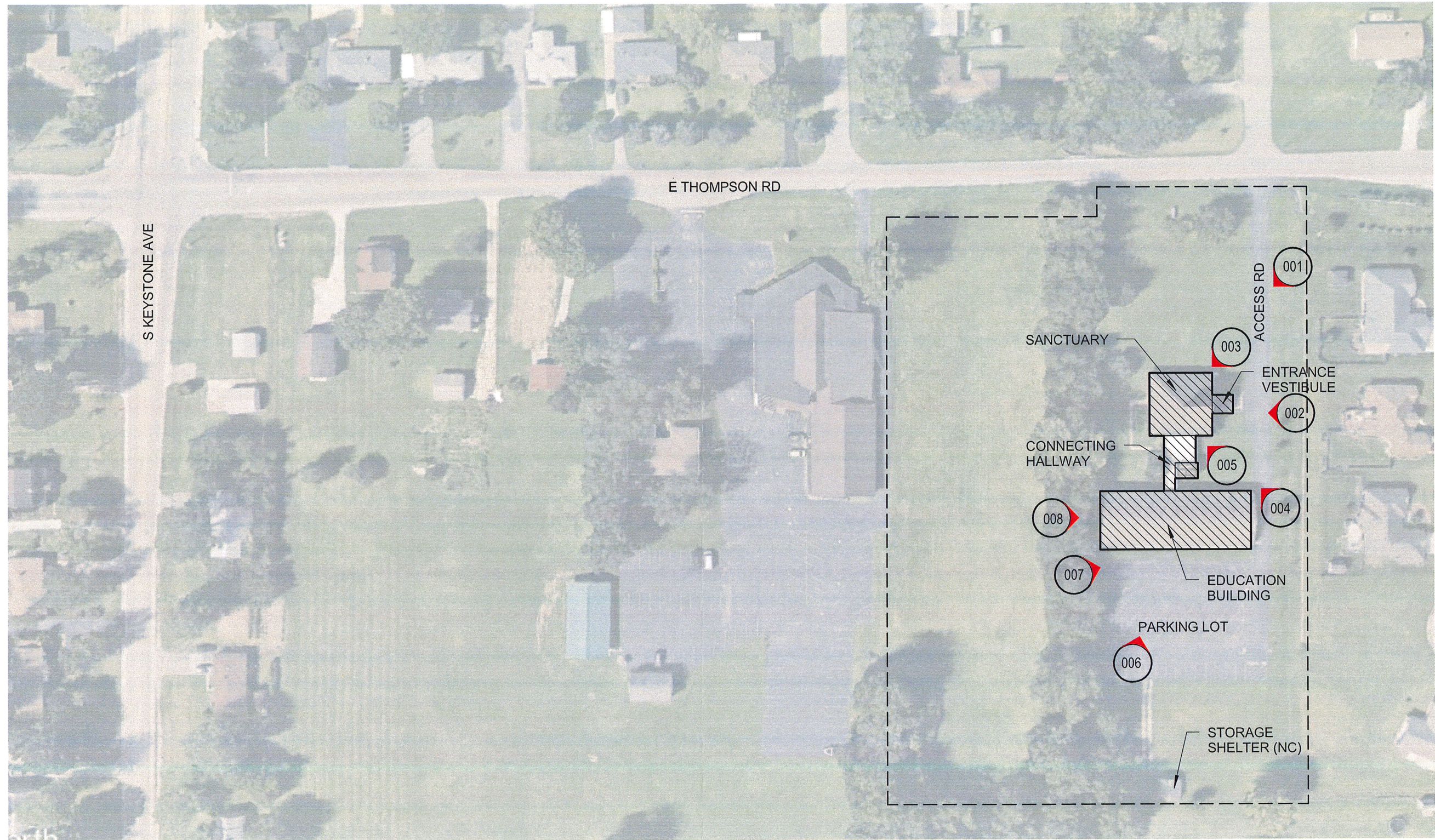
St. Timothy's Episcopal Church
Name of Property

Marion County, Indiana
County and State

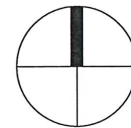
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.

St. Timothy's Episcopal Church, 2601 E. Thompson Road, Indianapolis, Marion County, Indiana, 2018

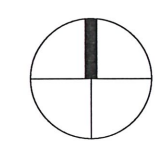
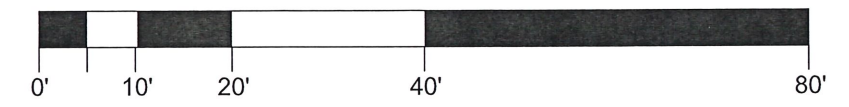
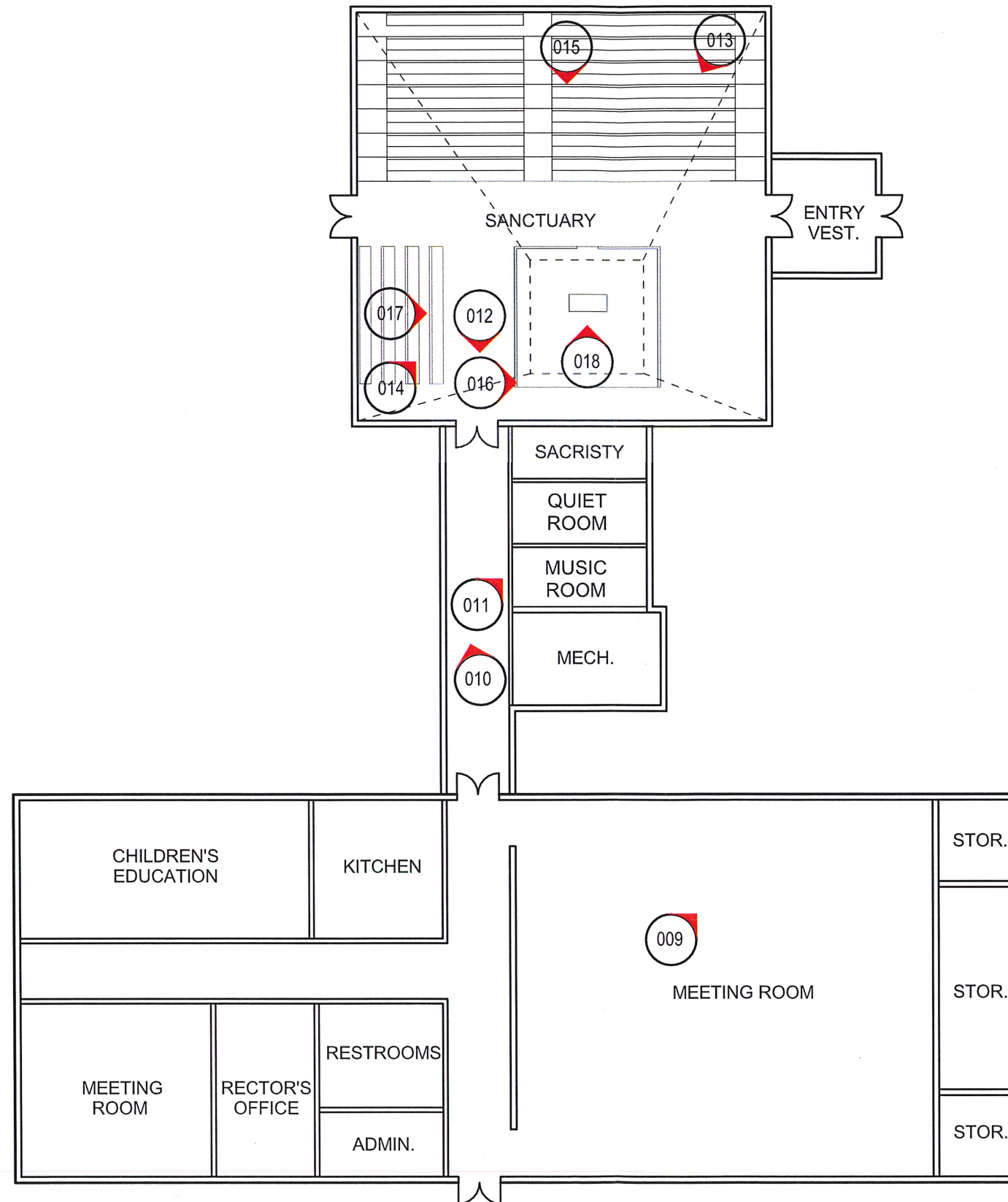


Site Plan over 2017 aerial photo



10 Photo Number & Direction

St. Timothy's Episcopal Church, 2601 E. Thompson Road, Indianapolis, Marion County, Indiana, 2018



10 Photo Number & Direction

St. Timothy's Episcopal Church, 2601 Thompson Road Indianapolis, Marion County, Indiana

NAD 83 UTM
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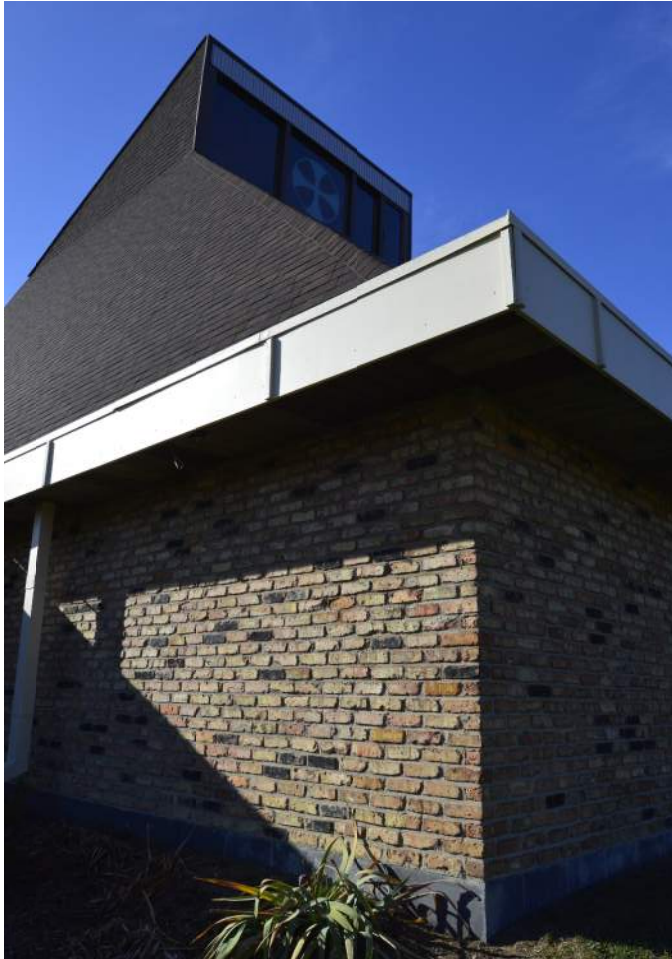
USGS Map: Beech Grove Quadrangle, Indiana - Marion Co., 7.5-minute series, 2016



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IN_MarionCounty_StTimothysEpiscopalChurch(002)



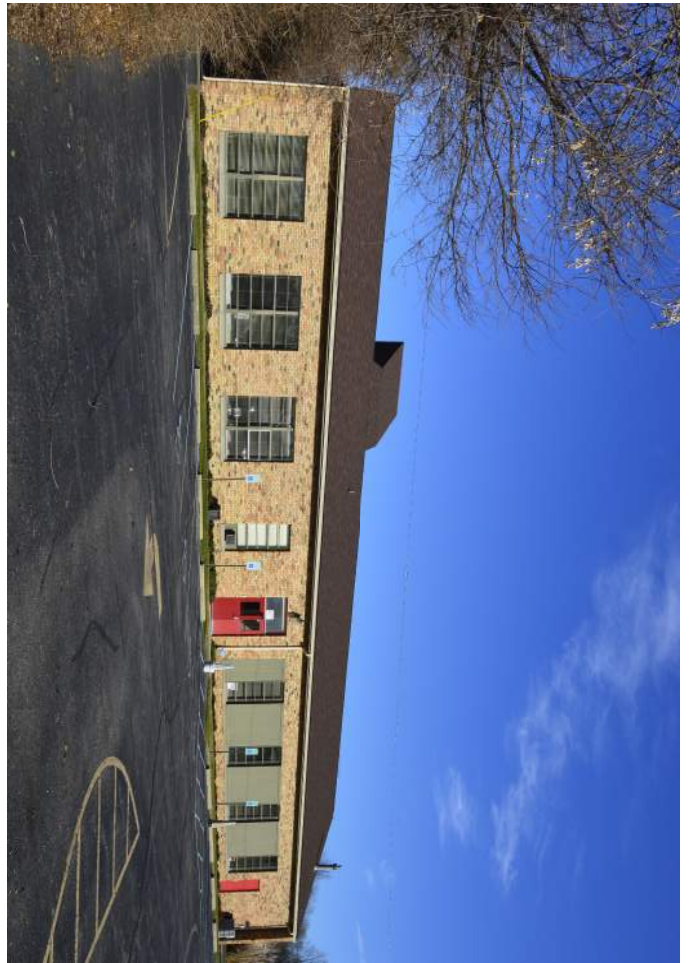
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IN_MarionCounty_StTimothysEpiscopalChurch(005)



IN_MarionCounty_StTimothysEpiscopalChurch(006)



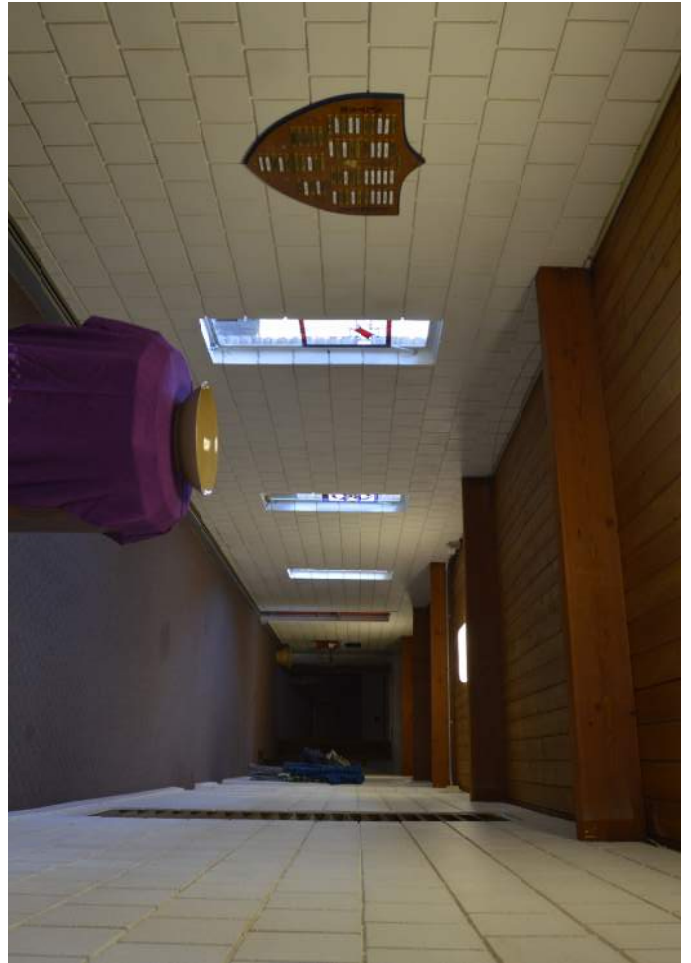
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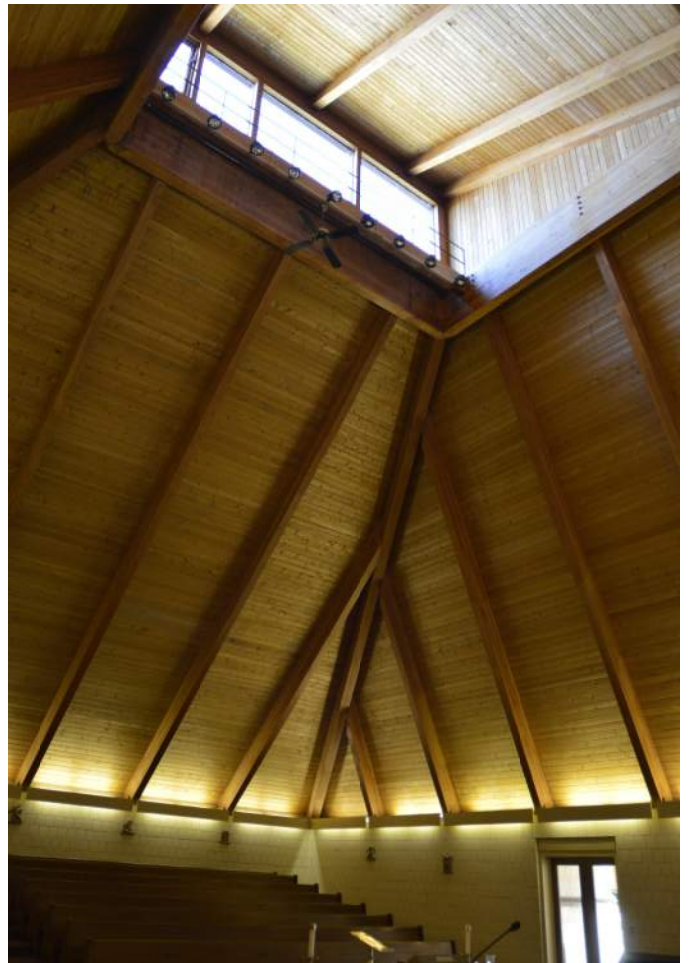
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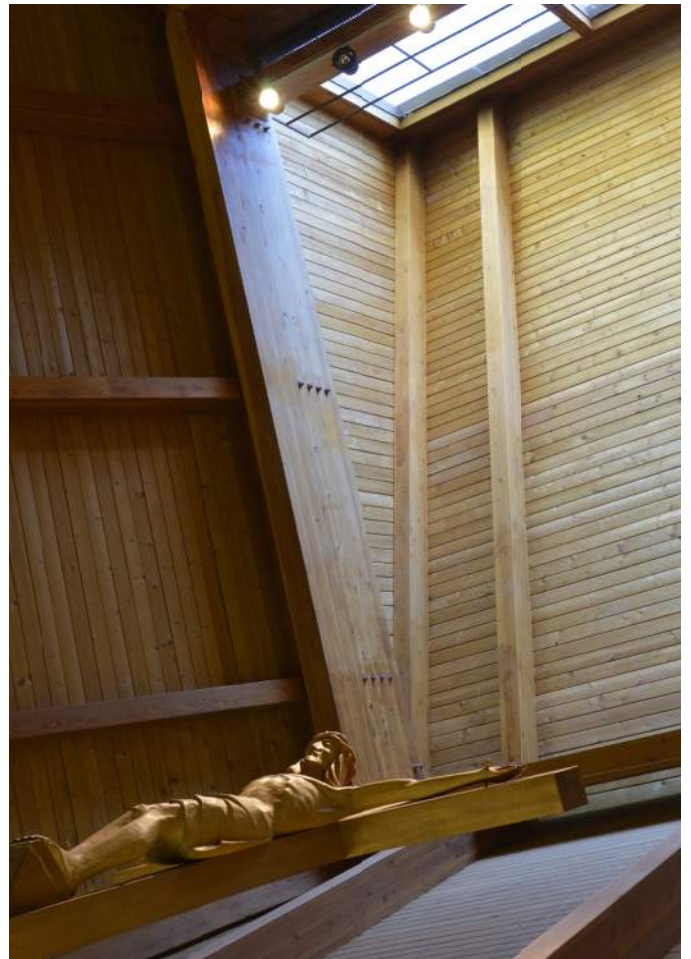
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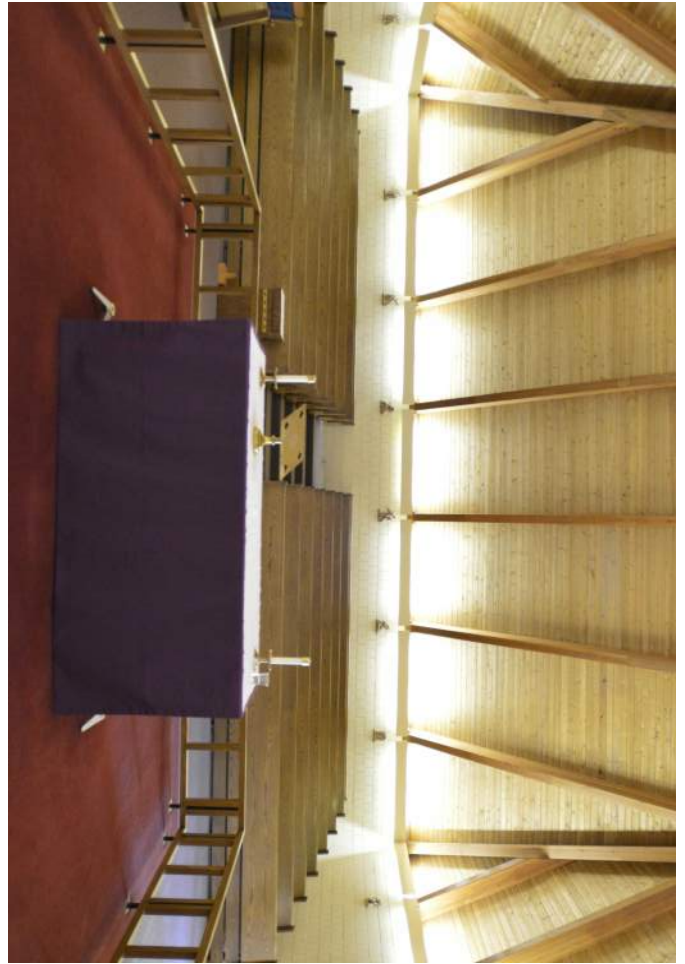
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IN_MarionCounty_StTimothysEpiscopalChurch(017)



IN_MarionCounty_StTimothysEpiscopalChurch(018)