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.

RECEIVED 2280
APR 22 2016
Nat. Register of Historic Places
National Park Service

1. Name of Property

Historic name: Charles Halleck Student Center
Other names/site number:
Name of related multiple property listing:
Modern Architecture of Rensselaer, Indiana
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: Father Gross Road
City or town: Rensselaer State: IN County: Jasper
Not For Publication: [ ] Vicinity: [x]

3. State/Federal Agency Certification

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

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

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

___national ___statewide x local

Applicable National Register Criteria:

_A _B x C ___D

4.21.2016

Signature of certifying official/Title: **Date**

Indiana DNR-Division of Historic Preservation and Archaeology

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Patrick Andrus 6/7/2016

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [x]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [x]

District [ ]

Site [ ]

Structure [ ]

Object [ ]

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

Contributing	Noncontributing	
1	0	buildings
1	0	sites
0	0	structures
0	0	objects
2	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
EDUCATION: college

Current Functions
(Enter categories from instructions.)
EDUCATION: college

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN: International Style
OTHER: Neo Expressionism

Materials: (enter categories from instructions.)

foundation:	Brick
walls:	Brick
roof:	SYNTHETICS: Rubber
other:	CONCRETE

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

Local Rensselaer architect Frank Fischer's most important design was likely the commission he received for a new student center on the campus of St. Joseph College. The building was named for Rensselaer's most famous son, Charles Halleck, a long-time member of the United States House of Representatives (1935-1969). The cornerstone was laid in 1962 by former President Dwight D. Eisenhower. Fischer mastered circulation, both horizontal and vertical, in the multi-story building constructed around central dining halls. A focal point down the long axis of the campus's main entry, the Halleck Center appears to rise out of the landscape, anchored by courtyard terraces, with sharp corners composed of glass and aluminum windows. The flattened, linear quality of Fischer's design is expressed by the wide-overhanging roof and concrete trim. The drama of the overhanging main level of the north and south wings is enhanced by the stepped terraces visitors encounter when approaching those elevations. The most impressive interior space is created by Fischer's use of open floating staircases in the main entry, connecting three levels of the building, surrounded by large expanses of glass. The building counts as a

resource and the stepped terraces, lawns, walls and walks surrounding the building constitute a contributing site, since the architect used them to convey the building's design.

Narrative Description

Exterior, photographs 0001-0006

The Charles Halleck Student Center is positioned on the west side of St. Joseph College campus, near the center of the campus between several dorms on a broad lawn area. The building is shaped like a diamond in plan with its narrow bottom point facing east toward campus (photo 0001). The diamond part is two stories tall and is surrounded at its eastern point by a series of terraces and steps. A four-story section is at the back (west) side of the diamond (photo 0005). Its plan forms an elongated hexagon, its north and south walls angled in at the center, which intersects the west third of the building's diamond-shaped plan. The building is essentially symmetrical, along its east-west axis.

The building has a short concrete foundation, approximately 6" tall. Its walls are composed of red brick with concrete trim. Windows are composed of aluminum and glass in vertical and horizontal ribbons and in large expanses of glass curtain walls. The building roofs are flat on both the two-story and four-story parts of the building. The two-story part of the building has a dome-like, dodecagonal, raised folded roof section in its middle over an interior ballroom. The folded roof has a center point from which ridges radiate downward toward small gables that form on the outside walls of the interior ballroom. The gables are filled by fixed clerestory windows. The folded roof is expressed as a folded ceiling in the ballroom. The roofs are covered in rubber.

Several terrace walls and screen walls surround the building. The walls are composed of red brick with concrete capstones. A broadly curving wall encloses a terrace off the entrances on the east side of the building. A concrete bench is on the inside of this wall. Walls enclose concrete steps on the southeast and northeast sides of the building; the walls create raised landscape beds on the west side of the steps. Tall screen walls enclose a rear service area on the west side of the building. The rear wall has a broad curve to its plan. Wing walls off the ends of the four-story section's first floor create the service enclosure's north and south sides. The lawns, walls, steps and terrace add to the total environment of the building and greatly increase the drama of the design as one approaches the building.

Due to the building's orientation, the walls of the two-story part will be described as northeast, northwest, southeast, and southwest. The north and south sides of the building are essentially mirrored, making the northeast and southeast walls the same and the northwest and southwest walls the same. The four-story part's walls face more directly east, west, north, and south and will be described as such, though the north and south walls face just slightly southeast and northeast.

The east half of the northeast and southeast walls of the two-story part of the building form the front of the building and are composed of the building's main entrances and most identifiable architectural features. The walls come together to form a sharp point that faces east. The point is composed of a narrow pier of brick. To the north and south of the point, the walls have a large bay composed of nine aluminum and glass windows and three doors, also of aluminum and glass. Raised brick and concrete planters are to the north and south of the point and are in front of one of the windows. The aluminum and glass bay is two stories tall and extends from the terrace floor to the eave's soffit. A wide bay of brick followed by another aluminum and glass bay are to the inside of the bay with the entry doors. The brick bay has courses of bricks that have a single brick that steps out from the course. Combined across the whole field of bricks in the bay, the single bricks form an open grid of squares. The second aluminum and glass bay is divided into six large windows. A raised brick and concrete planter is in front of the glass and aluminum bay and extends over front of half of the brick bay.

Two story wing walls extend perpendicularly out from the northeast and southeast walls. The walls have "Halleck Student Center" in die-cut metal letters on their front. The southeast wall has a building stone with 1962 carved on its front. A metal plaque above that indicates that President Eisenhower laid the cornerstone on September 13, 1962. The roof over this part of the northeast and southeast walls, from the east point to the wing walls, has a wide-overhanging eave composed of metal fascia and concrete soffit. Original metal cylindrical lights are located on the soffit and form accent lighting for the architectural features of this part of the building.

The west halves of the northeast and southeast walls step down to reveal the first story of the two-story part of the building. The first and second stories are separated by a slightly projecting, two-part belt course of concrete trim. The trim forms the base of the second story which jetties out over the first story. A ribbon of short transom windows is at the top of the first story walls. They are trimmed with concrete, which combined with the belt course, forms a wide band of concrete trim on the wall. The east halves of the second story walls have four narrow vertical bays of windows that extend from the base to the soffit. The windows are composed of six panes of glass. The west halves of the second story walls have a wide bay composed of bricks and a large aluminum and glass bay composed of eleven panes of glass. The aluminum and glass bays are on the west ends of the northeast and southeast walls, forming an entirely glazed corner (photo 0004).

The northwest and southwest walls are composed similarly to the northeast and southeast walls west of the wing walls. The first story walls have ribbon windows at the top of their walls and a metal entry door and a pair of aluminum and glass doors near their east ends. The second story walls have aluminum and glass bays composed of eleven panes of glass at their east ends. These form two-sided aluminum and glass bays that face north and south with the west ends of the northeast and southeast walls. The west halves of the second story walls have three narrow vertical bays of windows that extend from the base to the soffit. The windows are composed of six panes of glass.

The four-story part of the building has the same concrete trim as the two story portions on the bottom of its second story and a recessed band at the top of its fourth story walls. The second, third, and fourth stories cantilever over the first story on the building's north and south sides. The first story has transom ribbon windows trimmed with concrete at the top of the north and south ends of the west wall and the west halves of its north and south walls. The first story's west wall has service doors and louvered openings at the top of the wall. The north and south walls of the second, third, and fourth stories are identical and are broken into two planes. The planes of the wall angle outward from the middle of the wall. The middle has a narrow bay that extends from the bottom of the second story to the top of the fourth story. The bay is composed of aluminum and glass with two windows on each floor. The west wall is also broken in its center into two planes that angle toward the northeast and southeast from the center of the wall. The west wall has seven narrow vertical bays composed of aluminum and glass that extend from the concrete trim at the bottom of the second story to the concrete trim at the top of the fourth story. The bays are composed of seven panes of glass that form windows in each story.

Interior, photographs 0007-0015

The interior is generally arranged with large public gathering spaces in the two-story part of the building and offices and support areas in the four-story part of the building.

The first floor of the two-story part of the building is mostly an open floor plan with the student cafeteria and cafe comprising the central space. The first story's outside walls are also composed of exposed brick. The walls on the cafeteria's east side are composed of wood and glass. A student bookstore is located to the west of the cafeteria. Its walls are composed of aluminum and glass storefront-style bays. Floor finishes are currently carpet and vinyl composition tile. Some movable wall dividers are near the center of the cafeteria to create a separate café area against the outside south wall (photo 0012). Wide concrete columns are positioned beneath a dodecagonal, lowered soffit on the first floor ceiling; these are located beneath the perimeter of a central ballroom above. The ribbon of transom windows above the exposed brick walls both lights the cafeteria area and provides the illusion that the ceiling "floats". Toilet

rooms are to the north and south of the cafeteria. The second story's ballroom is in the center of the level with a wide corridor that extends around the perimeter of the central space. A few offices and lounges are off the outside wall of the corridor. The ballroom ceiling is folded and vaulted to a central point (photo 0011). It has triangular gable clerestory wall sections around its twelve perimeter walls. The floor is parquet and the walls are composed of plaster. The ceiling is of plaster with acoustic tiles.

The main entrance lobby is on the east side of the building and generally has a pentagon-shaped floor plan. Entrance doors are on the northeast and southeast walls of the lobby near the east point of the building (photo 0007). They enter a two-story vestibule also with a pentagon-shaped floor plan. The walls of the vestibule are composed of aluminum and glass. Two pairs of aluminum and glass entry doors are on the west wall of the vestibule. A floating staircase of concrete and terrazzo is centered with the east point, west of the vestibule, and leads up to the second story on the west side of the lobby. A staircase that leads to the first story is on each side of the floating staircase (photo 0010). Another staircase leads from the first story to a basement level lobby and office in the east point of the building; this staircase is positioned beneath the floating staircase. The staircases have polished stainless steel balusters and wood handrails. The wing walls on the outside of the building continue into the lobby area and form partial back walls to the lobby.

The floors throughout the two-story part of the building are composed of terrazzo, except for the ballroom floor, which is covered with wood parquet. The walls are mostly composed of plaster or brick. The wide bays composed of brick on the exterior of the building have their interior walls also composed of brick. The interior walls of the second story corridor that wraps around the ballroom are painted with murals depicting scenes from the college's history. The ceilings are composed of plaster with a few areas that have acoustic tiles installed over the plaster.

The four-story part of the building is connected at the back (west) side of the two-story part. The first story is arranged with a kitchen and utility rooms to service the cafeteria. The walls are composed of concrete blocks on this floor. A stairwell is located in the east side of the north and south facing wings of the building. The stairwells continue to the fourth story. The stairs are composed of steel and concrete with steel railings (photo 0014). The second, third, and fourth stories are divided by a central corridor that extends north to south (photos 0013, 0015). Offices and lobbies are located off each side of the corridor. The floors are covered with vinyl tiles and carpets. The walls and ceilings are composed of plaster. In some locations the plaster ceilings have been covered with acoustic tiles. Office doors are wood and the stairwell doors are metal.

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.
- [x] 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.)

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

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1962

Significant Dates
1962

Significant Person (last name, first name)
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)
Fischer, Frank

Period of Significance (justification)

The Period of Significance is restricted to the year, 1962, the year the building was constructed due to its primary area of significance being architecture. Its cornerstone was laid by President Dwight D. Eisenhour in the same year.

Criteria Considerations (explanation, if necessary)

The building is owned by Saint Joseph College, a Catholic and religious-based organization. Halleck Student Center is being nominated primarily for its outstanding architecture. It is one of the largest high style modernist buildings in Rensselaer.

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

The Charles Halleck Student Center is eligible for the National Register of Historic Places under criterion C as an excellent example of Modern architecture. The building served as a campus gathering point and has had a central role in student life on a private college campus. The multi-story building located on the grounds of Saint Joseph College, in Rensselaer, Indiana, has a prominent physical position on campus, centered on axis with the main entry. The building plan forms a diamond-shape with a sharp point facing into the campus and it has an interesting interior circulation pattern. The building was designed by local architect Frank Fischer and meets the associative and physical qualities specified in the registration requirements of the Modern Architecture of Rensselaer, Indiana Multiple Properties Documentation Form.

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, was likely the first to coin the style and 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.

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 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]

[1] McAlester, pg. 469-470
[2] Curtis, pg. 261

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 to 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 Halleck Center needed to be a Modern style building, but, its architect must have realized that in an isolated campus setting, a Miesian glass box would hardly do. Stylistically, Fischer combined well-established concepts of Modern architecture with two sub-trends seen in post-war architecture: Neo-Expressionism and New Formalism.

The Neo-Expressionist style has roots in the pre-war Expressionism of European architects such as Erich Mendelsohn. The term originally applied broadly to visual and performing arts as well as architecture during the c.1900-c.1930 period. While designing largely free from historical precedent, as did the mainstream Modernists, European Expressionist architects sought to create buildings that evoked emotion from viewers, rather than seeking the calm rationalism of the Bauhaus school. Mendelsohn's Einstein Tower (1919-1924) is one of the best pre-war European examples. Labeled as "degenerate" designs by the Nazis, European advocates of the style soon scattered and the minor movement ceased.

With the end of hostilities, some architects began once again to circulate ideas that deviated from the strict dictates of curtain-wall Modernism, in both the United States and Europe. Critics soon dubbed this design current Neo-Expressionism. Neo-Expressionism was not a self-conscious attempt to continue a "style" so much as it was re-recognition that some Modern buildings required an approach that evoked drama, tension, surprise, or even disbelief on the part of the viewer. Often cited examples are Frank Lloyd Wright's Guggenheim Museum in New York (1944-1957), the U.S. works of Eero Saarinen such as Dulles International Airport (1958-1963), and the works of American-born Bruce Goff.

New Formalism was another current of Modern design. Its advocates sought to use symmetry and even Classical motifs such as column-like piers, arched openings, and portico-like elements to provide a sense of permanence for some designs.

The Neo-Expressionist influence on Fischer's design is seen in the use of dramatic forms, and stepped terraces that reveal the bold angles and corner glazing the main upper space. The circular dome, so often a staple of traditional, pre-war libraries, courthouses or churches, gives the exterior a unique silhouette and creates a highly dramatic space on the interior. While Fischer expressed the function of the office block in more conventional Modernism, the angled walls and cantilevered upper floors also create a degree of drama that unifies it with the public spaces. The sense of permanence and symmetry are perhaps influences of New Formalism.

The Halleck Center embodies many of the design principles of the Modern movement of architecture and may be considered one of architect Frank Fischer's best works. The extension of its terraces and steps on each side and in front of the building permit the flow in and out of the building to happen almost indiscernibly, particularly with the introduction of two-story glass and aluminum entry bays. Extending the building beyond its walls also occurs through the use of a wide-overhanging roof on the front point of the building. Large bays of brick break the interior/exterior boundary by intersecting the main lobby of the building and continuing outside of the building onto the terrace, perpendicular to the glass and aluminum

[3] Hitchcock, pg. 46-47
[4] Hitchcock, pg. 87

bays they terminate. These bays frame the long front point and form signboards for the building. The point further engages the college campus due to its placement on axis with the main entry drive. The building simply appears to emerge from the landscape.

The diamond shaped-floor plan includes two additional points, on each side of the building, that are composed of glass and aluminum bays joining together and jutting out above the lower level of the building. Fischer used ribbons of windows to break the brick massing of the exterior walls as well as to lighten the overall feeling of the building by placing ribbons of windows at the top of the lower level walls. The roof covering center of the diamond-shaped floor plan comes to a central point, then slopes down in multiple ridges to form small triangular-shaped clerestory windows for the building's ballroom. The overall effect of this roof is one of lightness, as if the roof were made of cloth that had been dropped onto the flat plane of the building.

A backdrop is created for the diamond-shaped part of the building by a four story cube at the back (west) side of the diamond. The cube has an elongated hexagonal shaped floor plan with its short end walls angled back into their centers. The cube has vertical rows of aluminum and glass windows.

The most impressive features of the building's interior are the ballroom and main lobby. The ballroom's multi-sided space in the center of the diamond-shaped part of the building has a tall folded ceiling that rises to a central point. The gable wall sections around the top of the ballroom's walls add to the tall interior space. The main lobby is also filled with natural light from several two-story bays of aluminum and glass. Here Fischer created an impressive circulation plan with a main floating staircase composed of terrazzo that leads to the ballroom level centered in the lobby, and side stairs to each side of the main staircase that lead to the cafeteria area on the lower level. A second set of stairs is centered beneath the main staircase; it leads to a lower utility level. The staircases have the appearance of floating in the open lobby space. Another feature of the building's interior is the hand painted murals that surround the walls enclosing the ballroom. The colorful murals depict scenes from Rensselaer and Saint Joseph College's past.

Registration Requirements

The Charles Halleck Student Center meets the registration requirements of the Modern Architecture of Rensselaer, Indiana Multiple Properties Documentation Form because it retains good physical integrity. The building qualifies under the property type "institutional" buildings. Very little of the building has been modified from the architect's original design and changes that were made do not negatively affect the overall significance of the property. The visible exterior is completely unchanged from its original appearance. The roofing is now rubber membrane, perhaps the only change in materials on the exterior. The building retains its significant architectural features. As called for in the registration requirements, the interior circulation pattern, stairways, and public lobby spaces all retain a high degree of integrity of design, materials and feeling. Some interior finishes are new, such as carpeting. As specified under design and materials in the registration requirements, the high degree of integrity and minor changes to finishes in secondary spaces are acceptable. Lastly, the registration requirements discuss association with an architect, in terms of design. Halleck Student Center was designed by local architect Frank Fischer.

Developmental History/Additional historic context information

Saint Joseph College was established on land that had been used as a Catholic orphanage since 1867. The college was founded in 1889 and is located about one mile south of Rensselaer. A year prior, a large building was constructed near the campus for a Catholic-based Native American Indian assimilation and education program. The campus is composed of about thirty-five buildings and most of its early

architecture is designed in the Collegiate Gothic or simplified Neoclassical style between 1888-1940. One notable exception is the main chapel building, constructed in 1909 in the Romanesque Revival style. The first break from more traditional architectural styles came in 1941 when the Richard Scharf Alumni Field House, a large barrel-vaulted building, was constructed with simple Art Moderne details on its façade.

During the 1950s, Saint Joseph College experienced substantial growth due to the federal government's entry into subsidizing higher education. This led to the need for dormitory housing for students. The college turned to a local architect named Frank Fischer, schooled in a Chicago firm, to produce plans for adding to the campus's student housing capacity. The first two dormitory buildings were constructed in 1955. Bennett Hall and Noll Hall are simple two-story cubes with vertical rows of windows and flat roofs. Similarly, when two more dormitory buildings were constructed in 1958, architect Frank Fischer turned to the same style and created three-story cubes with large bays composed of aluminum and glass curtain wall fenestration.

The college turned to Fischer again in 1962 when they undertook one of the campus's most important buildings, the student center, named for Charles Halleck, a long-time member of the United State House of Representatives and a native of Rensselaer. The Halleck Student Center design was unlike Fischer's previous more cube-like designed dormitories. Instead, the building became very angular in its siting on campus, and featured large expanses of aluminum and glass fenestration. The design for vertical circulation in the building's entry became the venue for an impressive interior space with floating, open staircases and large open landing areas outside the building's core rooms. The following year Fischer was retained again by the college to design Schwietermann Hall, a dormitory for priests.

The Halleck Center filled a need on campus for an adequate cafeteria and student services area. As the student population had increased, so had the need for a space to feed students, and provide lounge space and student support offices. The crowning space of the Halleck Center is the ballroom/meeting hall on the main level. This space provided the college a previously unavailable opportunity to have large events in a more formal setting than the gymnasium, but not in the campus church.

Architect Frank Fischer, 1914-2008

Frank Fischer was born in Chicago in 1914. He attended Loyola Academy and graduated from Northwestern University in 1936 as a theater major. While enlisted during World War II, Fischer worked for the U.S. Army Corp of Engineers in the design and construction of large convalescent hospitals. Upon returning home, Fischer began working in the drafting room for a Chicago architectural firm. After passing the required tests, Fischer became licensed and set up his practice in Chicago. Fischer met his future wife, Mary Ellen Kirk, in Chicago; the two were married in 1940. She was a Rensselaer native and together they made their home in her home community, though Fischer continued to keep an office in Chicago, about an hour away. Fischer was an admirer of Frank Lloyd Wright, and was certainly influenced by European functionalists who came out of the Bauhaus for his larger civic works.

Refer to *Modern Architecture in Rensselaer, Indiana Multiple Properties Document* for additional contextual information on Frank Fischer, Saint Joseph College, and local architecture.

9. Major Bibliographical References

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

Abraham, Kent. *California Contemporary on the Midwest Prairie: The Residential Architecture of Frank Fischer in the College Woods Commission and at Rensselaer, Indiana*. 2003

Curtis, William J. R. *Modern Architecture Since 1900*. Englewood Cliffs, NJ: Prentice-Hall, 1982.

Hines, Thomas S. *Richard Neutra and the Search for Modern Architecture*. New York: Oxford University Press, 1982.

Hitchcock, Henry-Russell & Johnson, Phillip, *The International Style: Architecture Since 1922*. New York, NY. W.W. Norton, 1932.

Indiana Historic Sites and Structures Inventory. Jasper County Interim Report. Historic Landmarks Foundation of Indiana, 2002.

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

Robbins, Charles J. *Saint Joseph's College: A Chronology*. Rensselaer: privately published, 1990.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): 073-533-45007

10. Geographical Data

Acreage of Property Less than one acre

Use the UTM system

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [x] NAD 1983

1. Zone: 16	Easting: 486515	Northing: 4530025
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

Begin at the northeast corner of the intersection of Sparling Avenue and Schuster Road and face north. Continue in a line with the east edge of Sparling Avenue 255' to the southwest corner of Sparling Avenue and Father Schafer Circle. Turn east and continue in a line 550' with the south edge of Father Schafer Circle, leaving the edge of the road but continuing in a line extended from the south edge. Turn south and continue in a line 255' to a line extended east from the north edge of Schuster Road 550' to the east edge of Sparling Avenue, or the place of beginning.

Boundary Justification (Explain why the boundaries were selected.)

Only the building and its terraces designed in conjunction with the initial construction of the building which constitute the site are part of the boundary. No other part of the campus is located in the boundary. The building and its terraces are included in the boundary because of their design as an excellent example of Modern architecture.

11. Form Prepared By

name/title: Kurt West Garner, KW Garner Consulting
organization: Indiana Landmarks/Historic Preservation Alliance of Jasper County
street & number: 12954 6th Road
city or town: Plymouth state: IN zip code: 46563
e-mail: kwgarner@kwgarner.com
telephone: 574-936-0613
date: July 30, 2014

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Front (east side) of building, facing west.

1 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Southeast wall of building, looking northwest

2 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Northeast wall of front point of building, looking southwest

3 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

South wall of building, looking northwest

4 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

West (back) wall of building, looking northeast

5 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

West (back) and north walls of building, looking southeast

6 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Main lobby of building, looking east from second floor

7 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Second floor corridor, looking northwest around ballroom

8 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Second floor lounge, looking southwest around ballroom

9 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Main lobby staircase

10 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Ballroom, looking west

11 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

First floor café area, looking west

12 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

Third floor, looking south

13 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

Date Photographed: April 25, 2014

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

North staircase in four-story part of the building, looking east

14 of 15.

Name of Property: Charles Halleck Student Center

City or Vicinity: Rensselaer

County: Jasper County State: Indiana

Photographer: Kurt West Garner

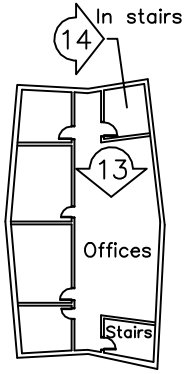
Date Photographed: April 25, 2014

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

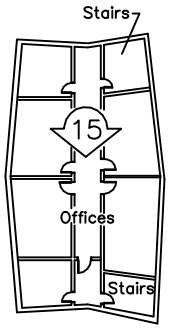
Second floor corridor in four-story part of building, looking south

15 of 15.

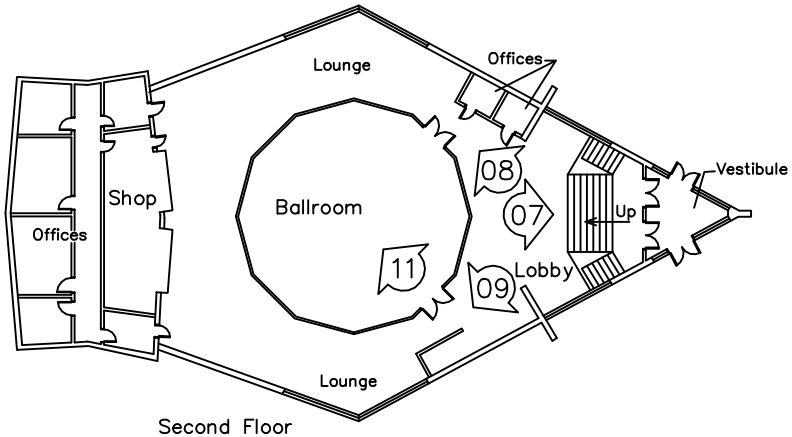
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain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



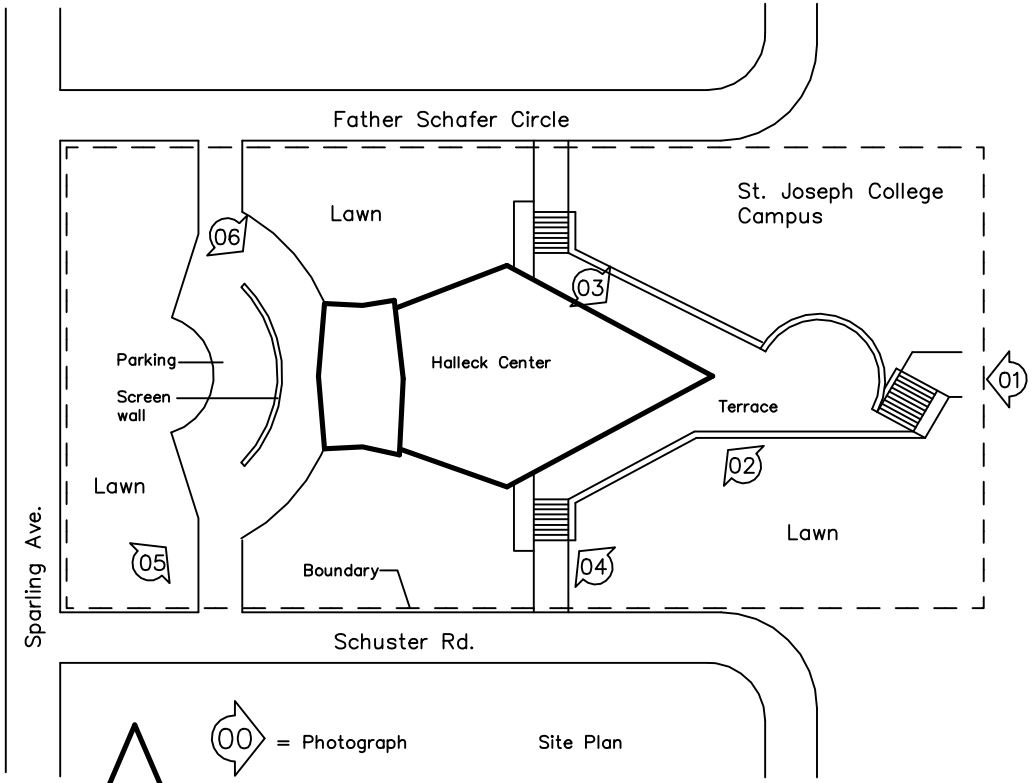
Third Floor Plan



Fourth Floor Plan

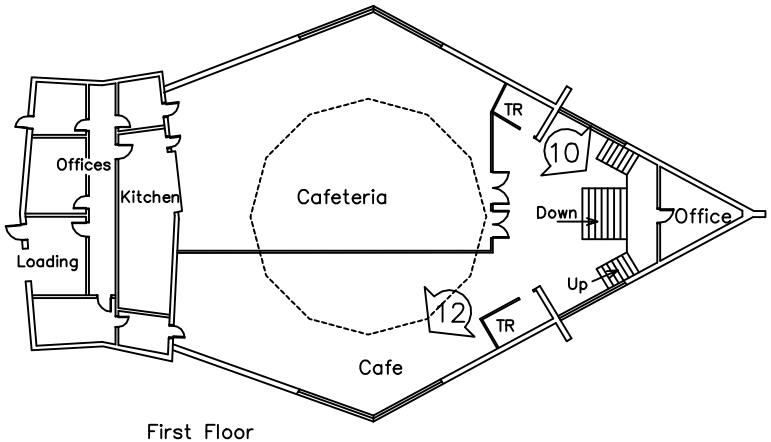


Second Floor Plan

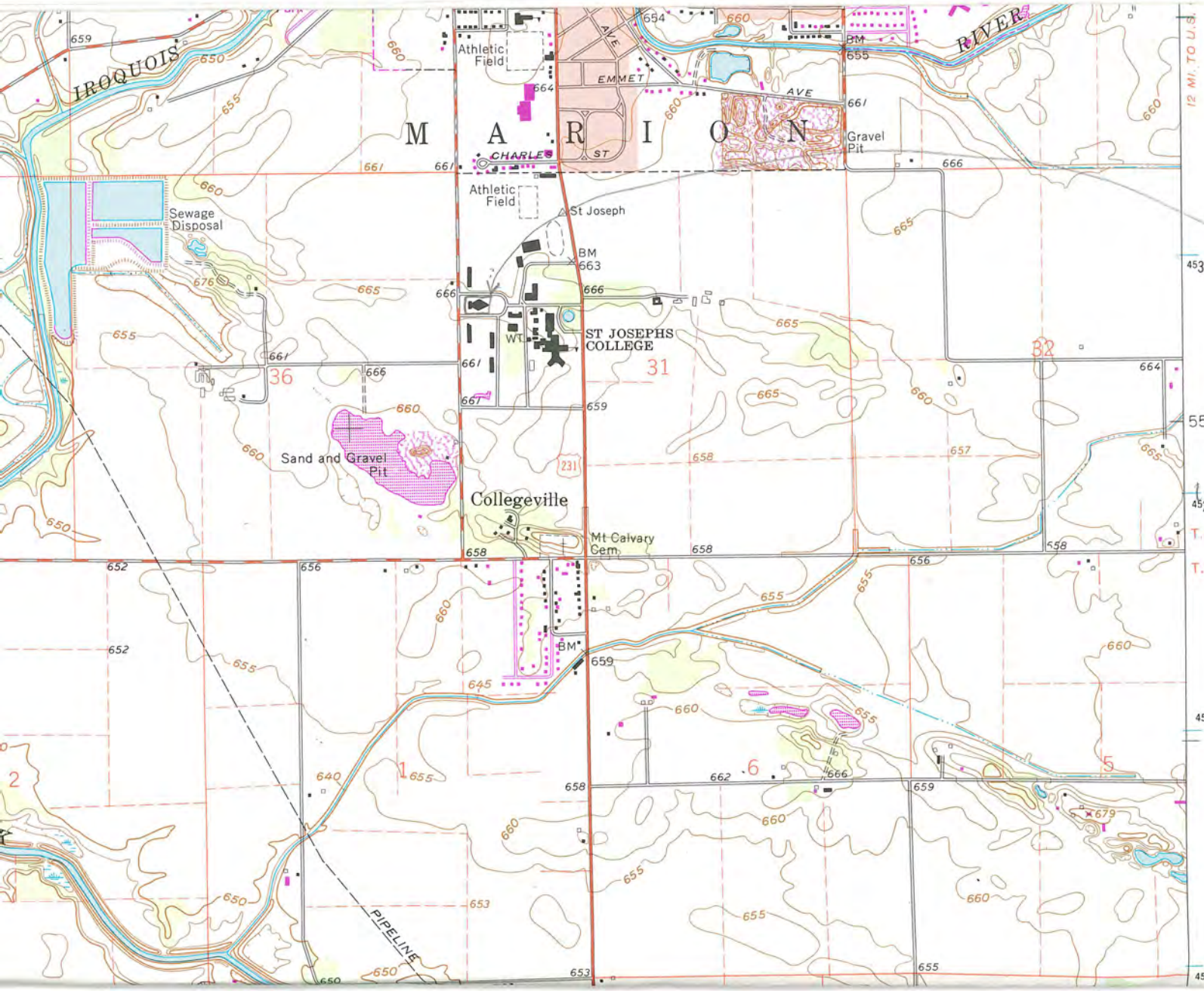


Charles Halleck Center

Saint Joseph College, Rensselaer, Jasper County, IN



First Floor Plan



CHARLES HALBECK
STUDENT CENTER
NATIONAL REGISTER OF
HISTORIC PLACES
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JASPER CO. IN

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