dsUnited 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: __Indianapolis Athletic Club_____
Other names/site number: _____IAC Lofts_____
Name of related multiple property listing**:**
____N/A_____
(Enter "N/A" if property is not part of a multiple property listing

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2. Location

Street & number: ___350 N. Meridian St.
_____
City or town: _Indianapolis_____ State: _____IN_____ County: ___Marion____
Not For Publication: ☐ Vicinity: ☐

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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 __X_local

Applicable National Register Criteria:

_X__A ___B __X_C ___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**

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:	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
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions
(Enter categories from instructions.)

SOCIAL: clubhouse
RECREATION & CULTURE: sports facility

Current Functions
(Enter categories from instructions.)
DOMESTIC: multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND 20TH CENTURY REVIVALS: Italian Renaissance

Materials: (enter categories from instructions.)

foundation:	STONE: limestone
walls:	BRICK
	STONE: limestone
	TERRA COTTA
roof:	SYNTHETICS: rubber
other:	METAL: copper
	METAL: iron

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

The Indianapolis Athletic Club (I.A.C.), completed 1924, stands just two blocks from historic Monument Circle near the historic center of Indianapolis. The 100' wide front elevation faces east to Meridian Street, while the 194' Vermont Street elevation faces north. The I.A.C. is a nine story, steel frame building with Indiana limestone foundation, brown-red Brazil, Indiana face brick walls, and a colorful, glazed terra cotta frieze. Indiana limestone moldings frame windows and doorways. The I.A.C.'s exterior ornamentation is Italian Renaissance-inspired; certain details are said to have been modeled after the Palazzo Venezia in Rome. Following closure of the club in 2004, a developer rehabilitated the I.A.C. into private condominiums. Nonetheless, the function, layout, and classical detail of the building remain evident in former public areas of the building: lobbies, lounge rooms, dining areas, and ballroom. The building's west one-third housed a swimming pool as well as a basketball, handball and racquet ball

courts; while only the basketball court survives completely intact, the other spaces, if not functions, survive. In 1974, the club added a small brick annex building to the west and also built an enclosed brick bridge-walkway from the main building to the annex.

Narrative Description

Site/Environment:
The Indianapolis Athletic Club (I.A.C.) is located on the southwest corner of Vermont and North Meridian streets, just two blocks from Monument Circle, the center of the original Mile Square plat of Indianapolis. This portion of Meridian Street was prime residential real estate in the first decades of the city's existence. The evolution of University Park, immediately across Meridian Street, from location of the Marion County Seminary (college) to public park, offered a unique opportunity to the designer of the I.A.C. Vistas framed by lawns, trees, and a fountain extend toward the building from the northeast and east. A formal, Beaux-Arts, City Beautiful place known as the Indiana World War Memorial includes series of buildings and spaces that extends up the east side of Meridian Street from University Park. These features made the site an important one that would require fittingly classical architecture. University Park as it exists now was in place and the World War Memorial Plaza was fully planned and under construction when the I.A.C. was designed and completed in 1924. The I.A.C. fills the north half of the quarter block bound by Meridian, Vermont, Pierson and Tippecanoe streets. The north and east elevations are principal ones; the west elevation abuts the neighboring building for the first three floors but the taller clubhouse/hotel portion to the east is architecturally detailed. The south elevation is treated as the rear of the building. It has lightwells above the fourth floor and is minimally detailed.

The Exterior, East Elevation:
The Indianapolis Athletic Club has a steel frame building with concrete foundation and brick veneer exterior. Floors are poured concrete. The front elevation faces North Meridian Street and is completely symmetrical (photos 0001, 0002, and 0003). The five-bay first floor has a dressed stone foundation which wraps around the building, increasing in size from about 5'1" to 8'10" as it turns west to Pierson St. The foundation is battered at a slight angle. On top of this is a 12" half-round bead molding with another 14 ½" flat band of limestone which is carved with a Vitruvian wave frieze in low relief (photo 0007).

The central bay houses the main entrance (photo 0008). The brass-finished doors are replacement units that leave room for an intermediate transom above them. The main (historic) transom area, above the bronze surround, is protected by original iron bars with Renaissance strapwork scrolls. A bronze surround is set within the doorway's stonework. It serves to divide the doors from a large transom. The bronze surround has fluted Corinthian pilasters supporting a full entablature. The entablature's frieze has a raised tablet with "INDIANAPOLIS ATHLETIC CLVB" in raised Roman typeface. The top of the bronze cornice is ornamented with palmette antefix, scroll cresting and a central cartouche. The doors are set within deep, paneled stone jambs. The door surround is a limestone architrave molding. The inner molding is bead and reel, while the frieze of architrave mold is intricately carved in relief with alternating raised (convex) oval and circular paterae (photo 0007). A rope mold completes the architrave. An additional architrave-like molding surrounds this, and from its upper corners, larger scroll consoles spring to support a projecting, water leaf-enriched cornice. An egg-and-dart molding surrounds the cornice mold of consoles and continues across the top of the doorway. An overdoor window and ornament rest atop the projecting stone cornice. There is a multi-paned window, with stone architrave frame, flanked by ornate, double scrolls that curve toward the edges of the stone cornice. Atop the small window, a cornice and stone cartouche with flanking cornucopia rises into the mezzanine level stone belt/sill.

Two bays of one-story-high window openings flank either side of the main entrance. Like many windows on the building, the units date to c.2002 and are simulated multi-pane anodized aluminum double-pane windows. Originally, these were massive wood multi-paned casement windows. The 12" bead mold/water table serves as the window sill. Each opening has a stone architrave surround with full pediment above it. A horizontal relief panel is centered over each window, in the wall space between the stories. The panels have a mold-edged, blind central roundel with laurel wreath frame, with foliate garlands to the left and right.

An entablature/belt divides the tall first floor from a short story. There are seven 1/1 double-hung, nearly square windows symmetrically arranged on this level: five align with the openings below, while two align with the wall spaces flanking the doorway below. This creates a close rhythm of five evenly spaced openings at the center with flanking, widely spaced windows on either side. The original windows were multi-paned. Each has a stone architrave. The wall panels between the windows have stone edge banding that is in turn lined with inward-oriented soldier brick courses, creating brick panels.

A deeper buff-glazed terra cotta entablature runs along the top of the mezzanine level, with the window moldings below running into it. The frieze is divided into panels, each has a foliate relief ornament in the center. The entablature is interrupted with raised sections that serve as visual base/corbels for the arcade above. The third level is one to one-and-a-half stories tall. A glazed terra cotta arcade of five richly ornamented, round arched windows is centered in the wall (photo 0005). Each opening has a classical balustrade. The massive glazed terra cotta arches are archivolt moldings with splayed inner frieze of panels that alternate with/fit around three-dimensional paternae flowers. Lucca Della Robbia blue glaze fills the recessed areas of each piece. The outer molding is concave and is cast with palmette ornamentation, glazed white. Antefixes surmount each arch. The arches share unfluted Corinthian pilasters of white terra cotta. Each has a classical plinth with relief-carved panel depicting a cartouche. The large windows themselves retain some of the original supporting structure and ornament: the main window division muntins, the classical pediment frame, and the arched muntin bars at the top. The window glass and sub-dividers are c.2002 replacements. Large single window openings flank the arcade. Each has a stone enframement with architrave molding and full entablature. Each has a base panel with shallow console scrolls flanking a relief panel with acanthus spirals on either side of crown. A terra cotta belt connects the flanking windows to the arcade at the level of the top of the relief panels. The window units in these flanking bays are multi-paned aluminum; originally they were large, French door-like wood casement windows.

The next three floors are simpler in detail and repetitive in opening patterns. These corresponded internally to the hotel rooms of the club. Seven bays align with center of the arcade and mezzanine openings. Each has a stone architrave molding defining a residential-scaled 1/1 double-hung aluminum window. Originally, these were multi-paned wood double-hung sash. On the lower floor of the three floors of similar windows, the outer two are slightly longer and feature original bowed iron balconies. Principal corners of main facades have an additional finishing touch: above the third level (or second level of fenestration on the Meridian Street side), there is a faceted, engaged brick colonette with terra cotta plinth and capital. The colonnettes terminate at the strapwork frieze level.

A tall penthouse level completes the building. A full entablature of glazed terra cotta serves as the base of the top level. Manufactured in Lucca Della Robbia colors, the frieze features raised white Renaissance strapwork and cartouches against a rich blue background. The cornice is enriched with a dental mold. The entablature doubles as deep sill for the recessed paired aluminum windows, framed by simple moldings. Engaged, faceted brick columns with terra cotta Corinthian capitals separate the paired windows. A terra cotta entablature acts as continuous lintel. This, in turn, is crowned with a deep cornice-overhang

executed in sheet copper (photo 0009). Massive scroll modillions and panel work ornament the underside of the eaves. The fascia of the overhang has copper antefix cresting.

North Elevation:
The north elevation, facing Vermont Street, has many of the same details as the Meridian Street side (photos 0002 and 0004). Here, the tall block of the building is organized into a central section of seven bays flanked by three bay corner sections. Wall spacing is slightly wider between the corner and center sections, and window treatments also mark a difference in the sections. Four windows on the ground floor, toward the west corner, were altered in the 1970s by removing the sash and installing glass block (this corresponded internally to the swimming pool area, where high humidity was a constant condition).

The central entrance was conceived of as an automobile drive-up, drop off entrance, complete with half-oval drive and curb cuts (photo 0008). The drive remains largely as planned. A marquee covers the entrance; at one point in the building's history, it was replaced or remodeled into a larger overhang and detail was removed. It has been restored to a state closer to the original concept. The brass-finish single leaf door is a recent replacement unit, set within an anodized aluminum framework that creates sidelights and narrow transom. This, in turn, is set within a bronze enframement similar that of the main entrance, with fluted pilasters. The stone surround of the entrance is nearly identical to that of the main entrance, except it lacks the massive console scrolls, since that is the attachment point for metal rods that support the marquee.

Three bays flanking either side of the north entrance are large windows that use the heavy bead mold of the water table as a sill. Each has a heavy architrave molding of limestone. Each has a replacement window of simulated multi-paned design made of anodized aluminum. Originally, these were large, multi-paned wood casement windows. Together with the entrance, these seven bays form the core of this elevation.

Centered above the ground floor openings is a level of seven, squarely proportioned mezzanine windows. Each has a stone architrave "picture frame" molding (top, sides and sill treated the same) and 1/1 aluminum windows. Above this, the stone entablature belt/sill and second floor window treatment of the front elevation wraps around, forming, on the north elevation, a third level. The openings align with those below.

Continuing up the center core, the buff terra cotta entablature below the arcade on the main elevation wraps around to the north. On the north side, it too serves as continuous lintel for the squarish windows below and sill for the large openings above it. For the seven-bay center core of the north elevation, the fourth level has large, story-tall windows with buff terra cotta architrave mold surmounted by full entablature section. The window units are aluminum replacements that simulate the original large French door-like windows. Each of the niche-like window surrounds has a classical balustrade across the bottom.

Over the niche-entablature windows, another floor of seven square windows aligns with the other openings. These have buff terra cotta picture frame moldings and fixed, single-pane aluminum windows. The next three floors of fenestration are identical. Each has seven bays of paired 1/1 aluminum windows with raised brick surround and stone sill.

The terra cotta entablature with strapwork frieze and treatment of the penthouse level are identical to that of the front elevation. The spacing of the paired penthouse windows is arranged to express the corner-core-corner (3-7-3) overall composition of the north elevation.

The three-bay corner sections flanking the seven-bay core are set aside by a wider wall space between the core and the corner sections. The three first floor windows of each corner section are identical to those of first floor, front elevation. The only difference is that on the north elevation, the decorative panel above is repeated only for the center window.

The design of the corner sections omits the intermediate level of the core, and skips to the banded third level of the core, continued from the front elevation. The three openings above this form a pseudo-Palladian window composition. The flanking windows are identical to those at this level of the core, while the center window is a stand-alone arched window detailed and scaled like those of the front elevation arcade.

Three floors of three bays of windows rise above the pseudo-Palladian grouping on each corner section. These are similar to those of the front elevation at the same level; each with a terra cotta surround. As with the front elevation windows at this level, the two flanking windows at the lowest level of the nine openings are slightly longer and have original bowed iron balconies. At the corners of the north elevation, the copper overhang with modillions make a radius turn, with diagonal modillion and radius-edged fascia to turn the corner.

West Elevation:
The west elevation of the tower portion of the building is partly obscured by the athletic annex's three story mass (photo 0004). Under the connecting bridge, arched openings filled with glass block, set on a high foundation of poured concrete, line the first floor. The arches' transom areas are blocked by stucco panels and each has a soldier brick surround with raised outer header course. These lit the swimming pool area. The southernmost two openings were modified at some point, their arches are still visible as a change in brick color, but the surround was evidently totally removed. The lower half of this corner area is now a loading dock with tambour metal overhead rolling door. Above the first floor, several openings of the third level that runs between belt courses are still visible south of the bridgeway. These still retain original steel sash windows with central operable awning window. Six stories of fenestration are visible above the athletic section. Each story has nine bays, arranged into two sets of two closely spaced windows flanking a lone central window. Each residential-scaled window is an aluminum replacement unit, each has a raised brick surround and stone sill. The decorative belts of lower levels are continued to this elevation. The upper floor is most visible, where the formal treatment of the penthouse level, with its terra cotta entablature with Della Robbia blue strapwork frieze, windows with engaged columns, capping terra cotta entablature and sheet copper overhang, are executed in full detail.

South Elevation:
The south elevation is the rear of the building. The tower portion is organized into wings around two lightwells, making the building's footprint a south-facing letter "E" above the fourth floor (photo 0003). Detail is sparce.

The central tower of the tall block of the building (the center stem of the "E") is the most formal in its arrangement of openings. The tall first floor has two large windows toward the center, two small, high-set windows to the west, and a single window to the east. Like all the openings on this elevation, windows have stone sills and no decorative treatment, and sash are replacement anodized aluminum units. The tall first floor of the center section has a flat roof, and the next story is recessed from the plane of the first floor. The next floor has large window banks that vary in size, but that nearly fill the wall with glazing. The floor above this repeats the arrangement. The fourth floor has banks of quadrupled window sets on either end, a central triple window, a double window just east of center and two single windows just west

of center. The roof is flat above the quadruple windows, and above this stage are four floors of residential-scaled windows.

The four floors are similarly treated, with a closer group of two windows in the center, wider spaced flanking windows. The proportion of the opening changes for the upper two floors of the center windows; these are slightly narrower. Terra cotta banding forms a horizontal rectangular panel over the four sets of four windows. Wider brushed aluminum windows mark the penthouse level, and there are small attic window above each of the three penthouse windows, divided from the larger windows by another terra cotta-framed panel.

The treatment of the upper part of the center stem of the "E" is repeated for the lightwell elevations. The end stems of the "E" have large areas of blank brick wall surface that is banded with simple terra cotta belts toward the top of the third floor. Each varies in window placement to accommodate interior functions. The west stem has a vertically aligned run of windows toward the west corner on floors four through eight. The fifth floor has a lone window placed just west of center. The east portion has a lone window on the fourth floor toward the east corner. There are no other windows on the east one-third of the west stem, until the sixth floor, when a regularly spaced series of two windows per floor fill the wall from sixth through eighth floors. A banded panel divides the penthouse level from the shaft of the stem. There are three penthouse windows on each outer stem. Though lacking the copper overhang, the roofline of the outer stems is finished with a flush pedimental parapet trimmed with terra cotta coping. The east stem of the "E" has two tall windows on the first floor, symmetrically placed. There are two symmetrically placed small windows between the terra cotta belts at the third floor level. The only other windows below the penthouse are grouped into a cluster of two closely spaced windows on floors six through eight, repeating the same arrangement on the west stem. The penthouse and parapet are identical to those of the west stem.

Annex exterior:
The annex was built in 1974 and was intended to house additional athletic facilities for the club, namely, racquetball and hand ball courts. It is veneered with brick as well as limestone ornamentation (photo 0004). The walkway bridge has a broad segmental arch with stone edge on the first floor, spanning Pierson Street. The upper floor belts align with the stone and terra cotta belts of the main building, but are reduced in detail to simple entablatures, with brick soldier coursing or corbelling to match the rest of the width of the original building's moldings. There are two levels on the bridge, with two windows on each level. The main elevation of the annex is three bays across, with large, stone-lined segmental arches on the ground floor, each with a keystone. The second floor has six bays of aluminum windows with stone sill and no lintel treatment. Aligning above are six bays of short, square-proportioned windows that fit between the decorative stone belts and use the lower one as a sill. The building has a simple brick parapet with stone cap. Under the bridgeway, the wall of the annex is concrete block, and has a tambour metal dock door to the north and metal doors in recessed bays to the south. No other portions of the exterior are visible due to abutting buildings.

Annex interior:
The annex retains several ball courts, while other spaces of the interior were converted to condominium units.

Main Building Interior:
The interior is organized around a central east-west corridor on each level. On the first four floors, circulation is augmented by a transverse corridor at the center of the building. The transverse corridor includes an open-well, two-run formal stair south of center and the building's passenger elevator lobby

north of center. Additional enclosed stairways flank the elevator core. Interior finish ranges from highest quality marbles, hardwood moldings, and decorative plaster to simple moldings and plain plaster in service areas. Less important corridors or functional access corridors were finished in terrazzo flooring. In general, the building was originally zoned vertically and horizontally into areas: the east one-third included public functions like lounge rooms, billiard room, and dining rooms on floors one-four. The center one-third was usually reserved for circulation and service areas on floors one-four, but on some floors, the north portion housed smaller meeting or dining areas. The west one-third was set aside for athletic functions on floors on one-four, including swimming pool, basketball court, and rooms for racquet ball, squash and handball (originally the courts were for squash only, 1960s alterations to court size accommodated other racquet/hand ball sports on some courts). Above the fourth floor through the eighth floor, the entire building had ubiquitous hotel rooms opening off of double-loaded corridors. The ninth floor penthouse had large hotel suites.

Changes to convert the building to private condominiums have resulted in some loss of character, and have obviously changed the entire function of the building. Nearly all the public corridors of the building remain as circulation corridors. In these areas, historic flooring, plaster walls, wood moldings, and other finish elements remain. In more common areas, such as former guest rooms, less original material remains in place and walls were reconfigured by combining several rooms into one condo unit. In the athletic portion of the building, the basketball court remains, while pool was floored over to create an open exercise room. The partitions for the original handball and racquet ball courts now serve as dividing walls for condo units, though the hardwood floors remain. Due to the high volume of the ball court spaces, these units are loft spaces. While the visitor's experience has changed due to lack of access to private units, past members of the club still recognize the interior from its heyday as a prime Indianapolis social spot.

The visual theme of Renaissance classicism is carried through to the interior. On entering the front Meridian St. door, marble steps flanked with marble balustrade lead to a spacious reception hall of white Botticino marble with gray marble baseboard. The walls are lined with three tiered paneling of walnut with full entablature with dentil molding. Fluted Ionic pilasters divide the sections of paneling, marking corners and corridor openings (photo 0010). The plaster ceiling has a large perimeter coffer edged with water leaf molding. Within the center field, rows of octagonal coffers with raised center rosette alternate with low-relief Renaissance strapwork panels (photo 0012). On each side of this reception room, behind fluted Ionic columns of walnut *in antis* are two condominiums which have retained the original wood walls and floors. The south condo unit's main room was originally the smoking room, since the 1960s, it was used as a general purpose reception lounge (photos 0019 – 0022). This unit consists of the former smoking room, a coat check room, barber shop, and rest rooms. Typical of the conversion, the less finished areas are now kitchen and private areas, while the former smoking room retains its plan, height, and nearly all decorative detail. The smoking room on the SE side of the main floor has ceilings has original walnut beams and corbels as well as original hand carved crown molding in the main room, and the floors are white oak, rift and quarter sawed. The limestone fireplaces in these units are also original as are the crystal chandeliers. Walls are lined with a high paneled wainscot of walnut and windows have a molded walnut surround.

The north unit on the main floor was a lounge as well, though in its final years, the club used the room as a small restaurant and had converted a library room and office to the west into kitchen areas. The main lounge room matches the style and degree of finish of the former smoking room (photos 0023 – 0025).

Moving back to the main east-west corridor, the marble floor continues to the athletic wing. Gray marble panels line the walls up to the plaster ceiling. Marble veneer pilasters with plaster egg-and-dart capitals

mark corners and openings. The plaster ceiling has a raised border bulkhead with entablature and cornice with mutules lining its soffits. Originally, to the left as one moved westward from the lobby, was a telephone operator and a small niche for wood phone booths. A panel now blocks the recessed area. To the right, a wooden display case marks the former hotel receptionist/check-in counter. The corridor continues to the cross-axis hall with its ornate stairway (photo 0014). The marble, open-well stairs wind and connect the first four floors and basement. Its corners are radiused and the rail is of three twisted iron rails on either side of a Renaissance strapwork rail panel of iron. The south part of the cross-axis is the elevator lobby with original brass elevator doors and original brass and glass mail chute and collection box (photo 0015). Beyond this area to the back of the building are the original terrazzo floors, beautifully restored and a vaulted ceiling. Throughout the first floor are the original bronze ventilation grates that have also been restored to their original state.

On the second floor, the original plan resulted in a void for the two-story tall lounge rooms at the front of the building, while men's and women's locker rooms wrapped around the stair and elevator core, and the basketball court filled the western one-third. Additionally, a semi-private dressing room and "slumber room" were over the slightly lower main lobby (marked as "intermediate room" on sketch plans). The court remains, but the former locker areas and slumber room areas are part of condominiums. The court's spectator balconies are walled off, but the court remains in use as a basketball gym (photos 0026 and 0027).

The third floor had the grill room, an informal dining space, in the southeast corner, and billiard room across the rest of the front. The area around the elevator and stairs was a store room and offices for the club. There are eight units on this floor now. The former grill room has partition walls, but retains its decorative wood beamed ceiling that holds panes of amber art glass (photo 0030). The outside walls and floors of the former grill room area still retain their glazed tile (photos 0028 - 0030). The tile has many characteristics of Moravian tile, including its buff-orange color palette, depiction of animals and symbols, and rich blue color glaze on some tiles. A frieze around the walls also uses the gammadion cross.[1] Corners of the former dining space retain ornamental scroll brackets of glazed terra cotta. The rest of the west one-third of the third floor is open to the basketball court below.

The fourth floor had a large main dining room across the Meridian Street side, corresponding to the terra cotta arcade on the exterior. Smaller dining areas wrapped around to the Vermont Street side, and a large kitchen filled the north central portion. Handball and racquet ball courts lined the west one-third. This floor has multiple condo units. The main corridor remains completely intact (photos 0031 - 0033). Floors are diagonal checkerboard black and white marble, walls have a high wainscot of gray marble, and ceilings are groin-vaulted plaster. An arcade divides the elevator lobby from the corridor; it springs from a single Tuscan Order column with octagonal base. Chandeliers are original.

Due to the two-story high space of the dining areas, the areas along the exterior walls was left full height, while loft areas were installed along the inside (west) wall of these former public spaces. Many years before the rehabilitation, the dining areas on this floor had been modernized with suspended acoustic tile ceilings and heavy window treatments. The main dining room is octagonal, since main corners are chamfered by a heavy corner pier. The conversion to condos allowed the developer to expose and restore

[1] The gammadion or swastika was popular in many ancient cultures as a symbol of well-being, peace, and prosperity. Granted the classical décor of the building, the designer was likely looking to its use in Hellenistic art, not to its altered meaning by later fascistic governments.

portions of the groin-vaulted ceilings, and expose the heavy architrave moldings of the niche-recessed windows (photos 0034 - 0038).

Floors five – eight were repetitive hotel rooms with simple finishes. Corridors remain as they were in these areas but former rooms have been combined into condo units and totally rehabilitated. The penthouse area on the ninth floor was originally had some meeting rooms and a presidential suite guest room. This area now houses condo units that have few to little historic elements.

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.)

- [X] 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.)

- [ ] 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.)
_ENTERTAINMENT/RECREATION
_SOCIAL HISTORY
ARCHITECTURE
_____
_____
_____
_____

Period of Significance
_1924-_1963
_____
_____

Significant Dates
___1924 _____

Significant Person
(Complete only if Criterion B is marked above.)
_____
_____
_____

Cultural Affiliation
_____
_____
_____

Architect/Builder
_Daggett, Robert Frost
_Bedford Stone and Construction Company
_Brown, Charles

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 Indianapolis Athletic Club, completed 1924, meets Criterion A for its close association with social and sports history of Indianapolis. The club held a leading role for fostering athletic excellence in swimming, basketball, and racquet sports for middle class and wealthy families of the Circle City and the State of Indiana. Included in its many accolades is its close association with the careers of multiple Olympic swimmers. The club's unique role as official off-track social hub of the Indianapolis 500 bridged the gap between sports and social activities.

As with many such private clubs around the United States, the I.A.C. was important social place for downtown businessmen to conduct meetings and meet important contacts. In politics, the I.A.C. was well-known as an unofficial center for local Democratic Party leaders to meet and strategize.

The Indianapolis Athletic Club meets Criterion C. In its design, leading local architect Robert Frost Daggett used brick, Indiana limestone, and Lucca Della Robbia blue glazed architectural terra cotta to create one of the city's finest examples of Italian Renaissance Revival architecture.

Though reconfigured to condominium units in 2005, the I.A.C. still retains nearly all of its exterior integrity, and enough key spaces on its interior to convey its historical role and architectural significance.

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

Champion Athletes and Bridge Champions: Socializing and Sports at the I.A.C.

When the Indianapolis Athletic Club formed in 1920, Indianapolis was emerging as an industrial center, rail hub, and processing center for agricultural products. The city's population stood at just over 314,000. In particular, the city embraced the new auto age, as industrialists had created numerous brands of cars and many sub-assemblies for autos used elsewhere. Unable to compete with Detroit's sheer volume, Indy auto makers found a niche in luxury and high-performance cars. In close connection to auto making, the Indianapolis 500 and Indianapolis Motor Speedway provided international-level spectator sport to local residents. The Indy 500's relationship to the Indianapolis Athletic Club would be long-standing.

Recreation of the active sort had not been forsaken. Those from German states brought with them their Turnverein – gymnastics societies. By the 1880s, Indianapolis had several, most notably, Das Deutsche Haus, known as the Atheneum after WW I.[2] Turnverein focused on the ancient Greek ethic of "a sound mind in a sound body" by offering private members athletics, music, dramatic presentations, hearty food and, naturally, beer. Many could belong to the Turnverein, but most members could claim German ancestry.

[2] Three Turverien buildings survive in Indianapolis, include the NR-listed Atheneum, now under study for designation as an NHL.

Indianapolis leaders had also embarked on a massive undertaking to provide outdoor recreation opportunities to its masses. Indianapolis hired city and park planner George Edward Kessler to create a park and boulevard system. By 1920, much of it was under construction, and many major parks, including Riverside, Garfield, and Ellenberger offered golf, tennis, swimming, and ball fields. Municipal Gardens on the near westside had a multi-purpose building with public basketball court.[3] The Indianapolis Public School System had begun offering athletics by this time. The Hoosier obsession with basketball was in full swing; "Hoosier Hysteria," the high school boys tournament, started in 1911. Architects for Indianapolis high schools had long since found that planning for a basketball gym was essential, though nearly all were replaced in the post-WW II era. The basketball court at the I.A.C. appears to be oldest surviving indoor basketball court in the city. The I.A.C. offered team play for its young family members.

Swimming became a popular amateur athletic pastime in Indianapolis in the 1920s and 30s. Indianapolis public parks offered swimming facilities at this time, including pools at Riverside, Ellenberger and Garfield parks. In 1933, Riveria Club opened, offering organized swimming events for youth. The opening of a large pool at Broad Ripple Park in 1938 offered recreational and organized, competitive swimming events to the public.[4] The Indianapolis Athletic Club played a key role in competitive amateur swimming in Indianapolis. Its pool appears to have been the first permanent indoor pool in the city.[5] Quite simply, until the advent of post-war suburban high schools, where pools and organized swimming competition was the norm by the early 1970s, there were no other options in the city for young men and women to learn and compete in winter months. Even after that time, the I.A.C. maintained a leading role in aquatic sports in Indiana.

In its competitive offerings, the I.A.C. formed close links with Amateur Athletic Union (A.A.U.) immediately. Even before the I.A.C. had its own facilities, and only a year after forming, the Indiana division of the A.A.U. invited the I.A.C. to elect a board member to serve on its board.[6] The two groups immediately began to sponsor athletic events and competition together. Organized in 1888, the A.A.U. offered uniform standards and rules to amateur athletics in the U.S. Each state or region had a chapter of the A.A.U. By the time of the founding of the I.A.C. in the 1920s, the A.A.U. had become closely allied with the U.S. Olympic Committee, which had formed with the creation of the modern Olympics in the

[3] Municipal Gardens became part of the public park system in 1927.
[4] The private amusement park that proceeded the public park at the same location had a pool. Also note that from the start of the I.A.C., it was common practice for young swimmers to practice/compete with the I.A.C. in winter through its A.A.U. leagues and switch to competition with an outdoor swim club (such as Riveria)in the summer, a practice carried through well into the 1970s, when well-equipped suburban high school programs began to erode this tradition.
[5] The pool at Hinkle Fieldhouse (an NHL), built as part of the facility in 1928, bears a close second place to the age of the I.A.C. pool. The pool wing exists, but the pool has been removed and the room made into a two story space. Indianapolis had a vibrant network of "Y" clubs. It is unknown if any offered indoor swimming facilities. The YWCA Blue Triangle (NR) nearby on N. Pennsylvania, is the only pre-WW II "Y" left in Indianapolis; it apparently did not have a pool. Suburban Indy "Y" clubs of the 1950s – present all had pools; if they were outdoor, many were soon enclosed or indoor facilities were created.
[6] INDAC, Fiftieth Anniversary Edition, p. 19. The I.A.C. assisted an I.A.A.U. statewide boxing tournament at the Indiana Fairgrounds the same year, also see p. 19.

mid-1890s. Thus, A.A.U.-sanctioned competitions became the proving grounds for numerous U.S. Olympic athletes over the years. Young athletes who trained at the I.A.C. through their A.A.U.-sanctioned, organized teams went on to compete in many sports, but it was in swimming that the I.A.C. would gain Olympic fame.

The I.A.C. sponsored a national swim meet even before it had its own pool. In 1921, the club sponsored a national swim meet at White City Amusement Park (later Broad Ripple Amusement Park).[7] The same venue would host the 1924 Olympic Trials, where Johnny Weissmuller won the 100 meter freestyle and set an Olympic record, as well as setting a world record for the 50 meter freestyle.[8] It is likely but unknown if the I.A.C. had a role in the event; certainly the A.A.U. did.

In 1926, Richard Papenguth, former swimming champion from the University of Michigan, became the I.A.C.'s swimming instructor. He introduced innovations such as tethered swimming (for endurance) and the "rabbit," a mechanical pacing device. Cheval-type mirrors brought to poolside aided in analysis of strokes.[9] Innovation in swimming at the I.A.C. continued into the 1930s. Olympian Patty Aspinall was the first to win a national race using the butterfly stroke in 1940; she trained under Papenguth and competed with the I.A.C. team and at Riveria Club.[10] Aspinall's hopes for the Olympics in 1940 were dashed by WW II, but she was named to the 1940 U.S. team and was national champion for breaststroke in the early 1940s.

Aspinall's story is only one example of how the I.A.C. furthered the career of noted athletes. Competition as part of the I.A.C. "Dolphins" swim team yielded a number of important Olympic athletes over the decades. It also instilled generations of more average young Indianapolis competitors with the discipline of athletics during a period when access to such training and facilities was limited. With its lodging, pool, and lounges, the I.A.C. was the ideal location to host the A.A.U.'s local, statewide, and national swim meets. Numerous such events were hosted at the club. Almost from inception, the club's role in aquatic competition helped build Indianapolis and Indiana into a nationally-known training center.

World War II necessarily limited men's competition. Nearly 400 members or employees were in military service by 1942. The club took to home front activities. Members sewed clothing for soldiers ("Bundles for America"), gym classes taught exercises used by Rangers, and members conducted war bond sales. The club forsook buying decorations for events and donated the funds to war bonds and stamps. The

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[7] INDAC, Fiftieth Anniversary Edition, p. 19.

[8] The record is often incorrectly stated in some sources as 100 yard and 50 yard freestyle. Olympic competition was/is held in meters; Broad Ripple's pool was Olympic size (metric) while I.A.C.'s pool was U.S. standard 25-yard length.

[9] http://indianaswimming.us/iac.htm, accessed 3/31/15. Appears to be material from INDAC magazines and newspaper sources.

[10] At the time, rules allowed breaststroke swimmers to use the overhand butterfly motion. In 1952, butterfly was separated as an event from breaststroke and differing kick motions had been developed. Swimmers made the butterfly into the dominant speed event in subsequent years, its superiority over the "crawl" stroke was being recognized in the 30s and 40s. Use of the butterfly requires superb fitness and training. Aspinall had set an official A.A.U. time record for the stroke in November, 1938 at the dedication of a new pool at Purdue University. See "Little Patty Aspinall, 12 Years Old, Is Fastest 'Wimpy' Stroke Swimmer," *Nashua (NH)Telegraph*, January 11, 1939, p. 8.

club's Buy-A-Plane Bond Committee even sponsored two C-47 "Dakota" planes, named INDAC I and INDAC II (INDAC being the club's acronym and magazine name).[11]

After the war, the I.A.C.'s influence in swimming reached a zenith both nationally and internationally. Though he had departed to coach swimming at Purdue, Richard Papenguth coached the Women's U.S. Olympic Swim Team in 1952 at the Helsinki games. Ed Aspinall, Patty's father and an I.A.C. board member, was the manager. I.A.C. swimmer Judy Roberts qualified for the U.S. women's team and competed at Helsinki.[12] The 1956 Olympics at Melbourne, Australia brought more fame to the I.A.C. Local athlete Frank McKinney, Jr. had perfected his bent-arm backstroke at the I.A.C., and was able to edge out other competitors to make U.S. Men's Swim Team. McKinney brought home the bronze medal for the U.S. in the 100 meter backstroke at the '56 games. Mary Ann Marchino, also of Indianapolis, qualified for the women's team for Melbourne games.

In the late 1950s, I.A.C. began a relationship with legendary Indiana University swim coach Dr. James "Doc" Counsilman.[13] Doc coached summer practices for I.A.C. swimmers at Broad Ripple's Olympic-size pool. In the 1960 games in Rome, the I.A.C. once again was represented, this time by four young men. McKinney returned to the U.S. men's team, joined by Mike Troy, also an Indianapolis native. Troy later competed with I.U., and at the Rome games, he brought home two gold medals, one in the 200 meter freestyle relay and another in 200 meter butterfly. Troy broke his own butterfly record several times.[14] The I.A.C.'s swimming program would not again produce Olympians, though, its reputation and connection with Counsilman continued well into the 1970s. Counsilman was noted for his scientific study of the physics of swimming, and he applied his principals during consultations with I.A.C. swimmers.

This nomination cites the accomplishments of the I.A.C.'s swimming programs, because of their remarkable record. But the I.A.C. fostered organized competition and excellence in a myriad of sports: boxing, fencing, bowling (in the club's basement lanes), basketball, water polo, volleyball, skeet shooting, gymnastics, archery, table tennis, racquet ball, handball, squash, and tennis (using other's courts). Club members even rescued the Indianapolis Indians minor league baseball team in 1956 by heading a stock drive and taking spots on the team's board of directors.[15] While Indianapolis had numerous specialty sports clubs, and venues like the Atheneum, no other organization served to foster so many sports under one umbrella.

Probably the most unusual sports arrangement the club made was with the Indianapolis Motor Speedway and the Indianapolis 500. The race was and is an international sports event on a remarkable scale. With many charter and early I.A.C. members being in the auto industry, the connection is perhaps not so far-fetched. On the first year of operations for the new building during the month of May in 1924, the I.A.C. devoted the eighth floor of the club to house Indianapolis 500 drivers, who used the gym and pool for

[11] Generally see INDAC Fiftieth Anniversary edition.
[12] Team rosters for 1952 are available many places, http://www.usaswimming.org/_Rainbow/Documents/a1851887-da62-4fd5-be2c-7c811fac721c/1952.pdf is one.
[13] Counsilman's reputation was sealed by the success of his greatest trainee, Mark Spitz, at the 1968 and 1972 games. Counsilman coached Spitz at the '68 games, after which Spitz enrolled at I.U. Spitz, however, never competed at the I.A.C.
[14] http://www.sports-reference.com/olympics/athletes/tr/mike-troy-1.html Accessed 3/31/15.
[15] INDAC Fiftieth Anniversary, p. 87.

conditioning.[16] It is unknown if this occurred other years. In 1945, businessman Anton Hulman Jr. (Tony) held a press conference at the I.A.C. and announced he was purchasing the Indianapolis Motor Speedway from World War I flying ace Eddie Rickenbacker, who was in attendance. The negotiations took place in the Indianapolis Athletic Club.

The club kept a close relationship with the Indianapolis Motor Speedway. In those times, the Indy 500 was a month-long event for spectators and drivers. Practice and weekends of qualifications drew spectators and celebrities to the city for all of May. I.A.C. was the downtown gathering and event place during the month of May and the Borg –Warner Trophy, one of the most famous in all of sports, resided there. Club histories imply that many 500-related events were held at the I.A.C. before 1946, since they noted in 1946 that "…500 festivities are renewed by IAC after long wartime shutdown…"[17] Important events included the Victory Dinner-Dance and various celebrations.

In a broad sense, the I.A.C. can be classified as a men's club.[18] The importance of gentlemen's clubs to American social life has long been noted by historians. The concept of a private meeting place for men of influence developed in Great Britain in the 18th century. They were organized for and by the social elite. Some American men's clubs can claim dates of organization as old as their British counterparts. Men's clubs offered lodging, dining, and special interest groups. Most offered (and still offer) reciprocal housing arrangements for members from different cities, and this was significant to American businessmen, who often used the social networks of the clubs to further their business interests. The lodging and dining aspects of men's clubs set them aside from other forms of social clubs, such as the "Y" clubs, or fraternal clubs, who often had a moral/educational bent or requirement to membership. Indianapolis has two surviving buildings that fall into the general class of a gentlemen's club with hotel lodging, the I.A.C. and Columbia Club (whose NR-listed clubhouse stands just blocks away from I.A.C. on Monument Circle). It appears that there were no other such clubs in the city that had similar facilities.

By the In terms of the I.A.C.'s importance to the social life of Indianapolis, the club served both formal and informal roles. Contract Bridge events catered to those members with leisure time and became a significant aspect of the club. Formal dinner-dances and banquets offered structured settings for members and guests. For many years, the local Kiwanis and Rotary Clubs had offices in the I.A.C. In terms of sheer size and influence, the I.A.C.'s closest social club rival was the Columbia Club. Founded to support Benjamin Harrison's run for the presidency, the Columbia Club offered lodging, dining, and formal events. The difference was that the Columbia Club was initially and certainly remained, until the 1990s, intentionally the domain of those of Republican Party membership. Its formal events or other activities were usually intellectual or for entertainment. It offered no athletic facilities or events. Though apolitical by charter, the I.A.C. gained a reputation as a meeting place for Indianapolis Democrats. Many of its initial founders were leading Democrats, and many of its well-known athletes through the years were from families of connected Democratic politicians. Thus, the social scene in Indianapolis had the I.A.C. as both a neutral space for formal events and sports activities, and an informal gathering spot for local Democrats. Many Indy residents were members of both clubs. Defacto segregation was an aspect of membership at most Indianapolis social clubs before the Civil Rights movement. The I.A.C. was no exception. Indianapolis avoided the riots of other nearby large cities in the late 1960s. Civil rights leaders

[16] INDAC Fiftieth Anniversary, p. 29.
[17] INDAC Fiftieth Anniversary, p. 67. Another note in the same publication for 1953 notes the "20 anniversary" of one of the 500 banquets, making 1933 the probable first date of formal 500 events at the I.A.C.
[18] Though women could not be individual members of the club, they played an equally vital role in its history, especially its sports history.

provided non-violent pressure for change. One by one, the city's private clubs changed policies. The I.A.C. admitted its first African-American members in the early 1970s.

Architecture

The Indianapolis Athletic Club is significant as one of the best examples of Italian Renaissance Revival architecture in the city and as a masterwork of local architect Robert Frost Daggett. The Renaissance Revival style was outgrowth of American interest in classicism in the late Victorian period. U.S. architects and builders were already familiar with the classicism inherent in Italian architecture, thanks to pattern books that promoted bracketed Italianate houses and commercial blocks during the 1850s-1870s. Indianapolis even had an American Victorian example of an Italian palazzo in Ammi B.Young's U.S. Court House and Post Office (1860). American architectural historian Marcus Whiffen noted that the buildings of the "Second Renaissance Revival" of the 1880s – early 1900s were larger, bolder and more permanent in materials.[19] The style was also more precise. Specific Italian buildings were often cited as the inspiration for an American mansion or civic structure. Whiffen cites McKim, Mead and White's Renaissance designs from the 1880s as the earliest examples. Certainly, classicism for civic buildings received a boost from the influence of the 1893 World's Columbian Exposition in Chicago, where Daniel Burnham favored classicism for most of the major buildings. Also, the Federal government adopted classicism (once again) for its courthouses and post offices under Supervising Architect of the Treasury James Knox Taylor in the 1890s – early 1900s. The Indianapolis Federal Courthouse and Post Office (1903-1905) , and the buildings of the Indiana World War Memorial (1922-c.1950), literally across the street from the I.A.C., are manifestations of the City Beautiful classicism that was part of this trend.

Interestingly, McKim, Mead, and White adopted an Italian Renaissance palazzo-inspired design for the New York Racquet and Tennis Club (1916-1918). Similarly, pre-Depression era athletic club buildings in San Francisco; Denver; St. Louis; Detroit; Columbus, Ohio; Cincinnati; and Chicago are palazzo-derived as well, and many pre-date the I.A.C. It appears that architects of the time regarded the urban athletic club, combining lodging, athletic facilities and public spaces, as a building type, typically to be cloaked in the garb of the Italian Renaissance. Surely, R.F. Daggett, an A.I.A. fellow, would have known this typology through his education and by reviewing architectural periodicals. The Indianapolis example has all the high-style hallmarks of the mode: a design inspired by an actual palazzo; classical symmetry and Renaissance detail executed in high-finish materials. The sense of permanence is carried to the interior public spaces and is still evident today. Only two other buildings in Indianapolis are similar in age, style, and finish: Tyndall Armory (1925-1926) and YWCA Blue Triangle Residence Hall (1923, NR-listed). Both stand nearly within sight of the I.A.C. in the 700 block of North Pennsylvania Street. Tyndall Armory is the most ornate of the two, featuring channeled, rusticated limestone and friezes of colorful, glazed terra cotta. The I.A.C.'s rich ornamentation, detailed in the description, is certainly equally impressive to that of Tyndall Armory.

The Indianapolis Athletic Club was a major commission for local architect Robert Frost Daggett. The Daggett "dynasty" spanned three generations in Indianapolis. Robert Platt Daggett moved to Indianapolis from New Haven, Connecticut in 1876. His practice included design of houses and commercial buildings. His son, Robert Frost Daggett, graduated from Indianapolis High School and pursued a degree in architecture from University of Pennsylvania, graduating in 1896. Robert Frost Daggett followed his college degree by gaining admission to the Ecole des Beaux Arts, Paris, France; he obtained a diploma in 1901. He assumed the lead role in his father's firm and later practiced under his own name. His career

[19] Whiffen, *American Architecture Since 1780, A Guide to the Styles*, Cambridge, MA: MIT, 1969, p. 154.

spanned from about 1912 to about 1948, when his son, Robert Frost "Pete" Daggett, became a partner and eventually, leader of the firm. Robert Frost Daggett has the distinction of being one of few Indiana architects named a fellow of the American Institute of Architects.[20]

Robert Frost Daggett was a consulting architect for Indiana, DePauw, and Butler universities; he designed numerous public schools commercial blocks, including the Chamber of Commerce Building (immediately south of the I.A.C.) and residences. Aside from the Chamber of Commerce Building (1926), the I.A.C. is probably the most visible of his landmark commissions in downtown Indianapolis.

Developmental History/Additional historic context information

In the spring of 1920, Henry P. Angel called a series of meetings with Indianapolis industrialists and business leaders with the aim of forming an athletic club in Indianapolis. Angel was a board member of the Cleveland Athletic Club. Upon coming to Indianapolis for a business meeting, Angel stayed at the Columbia Club, but he was convinced that Indianapolis grown sufficiently to warrant its own club that would be devoted to athletic interests. Angel soon moved to Indianapolis and became closely involved in the effort. A committee including community leaders and businessmen formed and gathered subscriptions toward formation of the club.

By November, 1920, the club had organized and had signed over 1,000 charter members. Until early 1921, the club met in various spaces. This changed in February, 1921, when the club leased the old Fahnley family home at the southwest corner of Meridian and Vermont streets. Though the house would stand only for months, the site remained home to the I.A.C. throughout the rest of its history. Robert Frost Daggett, a member, was hired to design the new clubhouse in 1921. The design was complete by early 1922, and the cornerstone was laid May 27, 1922.

In January, 1924, the club held its first formal events in the new building. As noted in the social history section above, the club's influence was felt throughout the city and Indiana by way of its many activities and sports events.

In the 1970s, 80s, and 90s, the institution struggled to attract new members and sustain its facilities. The A.A.U. no longer had its close relationship to the Olympic selection process by the mid-1970s. The I.A.C. was no longer the only indoor athletic venue with training personnel. Schools, "Y" clubs, and health clubs were offering the same services to young athletes and their families. The I.A.C. kept pace by planning an annex in late 1973, which included additional racquet sport courts and a ramp to limited basement parking. The annex was connected to the main building by a brick-faced walkway over Pierson Street. Initially, architect Charles Brown conceived of the annex as a cube-like, glass curtain wall structure. Preservationists and some club members objected, and soon, Brown came up with a more traditional design. The annex and bridge connector were completed in 1974.

Throughout the late 1970s and 1980s, in an attempt to update appearances, several public parts of the building were remodeled with inexpensive treatments, such as suspended ceilings and masonite paneling. This, in part, contributed to a tragic note in the club's history. On February 5, 1992, an electrical

[20] Information about the Daggetts is generally from Encyclopedia of Indianapolis, p. 490 and Daggett Architectural Records, 1893-1976, https://cms.bsu.edu/-/media/WWW/DepartmentalContent/Library/DrawingsDocs/CollectionGuides/DADA004_Daggett_CollectionGuide_2012.pdf, accessed 4/1/15.

malfunction in or near a refrigerator in the third floor bar of the Grill Room area sparked a fire. Indianapolis Fire Department units responded to what appeared to be a minor incident. However, concealed spaces from the remodeling, and combustible materials applied to the original (inert) plaster walls allowed heat to build. A flash fire exploded in the space, overwhelming and killing Corporal Ellwood Gelenius and Private John Lorenzano. Additionally, an elderly guest of the hotel rooms was trapped by smoke in a stairway and killed. FEMA cited as causes the lack of sprinklers, dated, unenclosed stair exits, and, specifically, the added, highly inflammable materials.[21]

The fire was a blow to the Indianapolis community and to the club. By this time, the I.A.C. was operating at a loss. One attempt to stem the tide was the relocation of the informal dining space to the first floor northeast lounge room, where it would be readily accessible to pedestrian traffic. This occurred about 2001. Long before this, the I.A.C. faced stiff competition from suburban health clubs and state-of-the-art school facilities. Often, these were located closer to those who could afford the luxury of membership. Facing mounting costs and a declining membership base, the club closed its doors in 2004.

[21] U.S. Fire Administration/Technical Report Series, Indianapolis Athletic Club Fire, Indianapolis, Indiana. USFA-TR-063/February 1992, pp. 1-2. The fire attracted national attention for the loss of life, and, coincidentally, because the club was housing jury members for the trail of boxer Michael Tyson at the time.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _098-296-01509_____

1. **Geographical Data**

Acreage of Property _Less than one acre_____

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [X] NAD 1983

1. Zone: 16 Easting: 572096 Northing: 4402845

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

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

Legal Description

Parcel I (original I.A.C. building):

Lot numbered One (1) and the North Half of Lot Numbered Two (2) in Square Twenty-six (26) of the Donation Lands in the City of Indianapolis, Marion County, Indiana. Said Parcel containing 19,849 ± square feet.

Parcel II (annex):

Part of Lot numbered Twelve (12) in Square Twenty-six (26) of the Donation Lands in the City of lndianapolis, Marion County, Indiana, said portion of Lot numbered Twelve (l2) being more particularly described as follows:

Beginning at .a point in the North line of the said Lot, 124.40 feet North 89 degrees 57 minutes 51 seconds East of the Northwest comer thereof; thence parallel with the West line of the said lot, South 00 degrees 03 minutes 49 seconds West 40.20 feet; thence parallel with the North line of the said lot, South 89 degrees 57 minutes 51 seconds West 24.25 feet to a point 100.15 feet East of the West line of the said lot; thence parallel with the West line of the said lot, South 00 degrees 03 minutes 49 seconds West 27.62 feet to the South line of the said lot; said point being I 00.15 feet East of the Southwest comer of the said lot; thence on the south line of the said lot, North 89 degrees 57 minutes 57 seconds East 93 .92 feet (94.85 feet deed) to the Southeast comer thereof; thence on the East line of the said lot, North 00 degrees 05 minutes 51 seconds West 67.82 feet (67.50 feet deed) to the Northeast comer thereof; thence on the North line of the said lot, South 89 degrees 57 minutes 51 seconds West 69.48 feet (70.60 feet deed) to the point of beginning: Said Parcel containing 5,401 ± square feet.

Also, the East Half of a three-dimensional parcel in Pierson Street in Square 26 of the Donation Lands of the City of Indianapolis, Indiana, the West end of said parcel lying below an elevation of 755.7 feet (National Geodetic Vertical Datum of1929) and above an elevation of 744.2 feet and sloping at a constant grade to the East end of said parcel where it lies below an elevation of 758.1 feet and above an elevation of 746.6 feet said parcel being 8.5 feet in width, the centerline of which is described as follows:

Commencing at the Southeast comer of Lot 10 in said Square 26; thence on an assumed bearing of North 00 degrees 05 minutes 52 seconds East along the East line of Lots 10 and 11 in Square 26 (being also the West right of way line of Pierson Street) a distance of 104.7 feet to the Point of Beginning; thence South 89 degrees 54 minutes 08 seconds East a distance of 30.00 feet to a point on the East right of way line of Pierson Street and the West line of Lot 2 in said Square 26, said point

being the Point of Terminus heretofore vacated by proceedings pursuant to Declaratory Resolution No. 87-VAC-17 as set forth in a transcript recorded February 12, 1988 as Instrument #88-13510 in the Office of the Recorder of Marion County, Indiana.

Boundary Justification (Explain why the boundaries were selected.)
The legal boundary for the property includes land associated with the building**.** The boundary includes the historic Indianapolis Athletic Club 1924 building and its 1974 annex west of Pierson St., which is a permanently connected addition.

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2. **Form Prepared By**

Name/title Janice Coleman, librarian/researcher
Organization: _Retired
Street & number: __350 N. Meridian St.
#901
City or town :Indianapolis_____ state: IN _____ zip code:_46204
E-mail janicecoleman36@gmail.com_____
Telephone:__317-925-5238__cell 317-430-2027_____
Date:_10/30/2013_____

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 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: Indianapolis Athletic Club

City or Vicinity: Indianapolis

County: Marion State: Indiana

Photographer: Jack Wickes

Date Photographed:6/2/13

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

1. (0001) East elevation (main façade) showing Renaissance Revival style, camera facing west.
2. (0002) North and east sides of building, camera facing SW.
3. (0003) East and south elevations, camera facing NW.
4. (0004) North elevation, annex to right, camera facing SE.
5. (0005) Lower portion of east elevation with terra cotta window arcade, camera facing west.
6. (0006) Detail of main (east) entrance, camera facing west.
7. (0007) Detail of Vitruvian wave on water table and front (east) door surround, camera facing west.
8. (0008) North entrance, camera facing south.
9. (0009) Close up of roof eaves, north side, camera facing south.
10. (0010) Front entrance, inside (east side) with original marble floors, walls, trophy case, camera facing west.
11. (0011) Close up of inside east entrance showing elaborate ceiling, original walnut woodwork and bronze grates, camera facing west.
12. (0012) Detail of front foyer ceiling with foliate design, camera facing west.
13. (0013) Detail of bronze grate in marble wall at east entrance, camera facing south.
14. (0014) North foyer with original staircase and wrought iron banister, facing south.
15. (0015) Close up of brass elevators and mailbox, east side, camera facing east.
16. (0016) Original archways in northwest interior, camera facing west.
17. (0017) Detail of archway, camera facing west.
18. (0018) Original terrazzo floor and arched ceiling at west exit, camera facing south.

19. (0019) Outside of unit 101 (former south lounge) on the south east corner of the building with original walnut Ionic columns, and dentil molding, camera facing south.
20. (0020) Inside unit 101 original fireplace and woodwork.
21. (0021) Inside unit 101 original chandelier, woodwork and ceiling.
22. (0022) Inside unit 101 detail of original rift and quartered sawed oak floor in a diagonal pattern.
23. (0023) Outside unit 102 on the north east side of the building with original columns and dentil woodwork.
24. (0024) Inside unit 102, original chandelier and coffered ceiling.
25. (0025) Inside unit 102, detail of original rift and quartered sawed oak floor in diagonal pattern.
26. (0026) Second floor: west side. Original basketball court.
27. (0027) Detail of basketball court with IAC insignia
28. (0028) Third floor, southeast corner, original tiles
29. (0029) Detail of third floor tiles. (southeast.)
30. (0030) Detail of third floor tiles and ceiling. (southeast.)
31. (0031) Third floor, south east, original ceiling.
32. (0032) Fourth floor entrance (north south) with original marble floor and chandelier.
33. (0033) Fourth floor continuation (east west) showing vaulted ceiling, original chandeliers and marble floor.
34. (0034) Detail marble floor, fourth floor.
35. (0035) Inside unit 404 facing north, Palladian window, arches and crown molding.
36. (0036) Detail of Palladian window, inside unit 404.
37. (0037) Inside unit 404 facing north, windows and arches and crown molding.
38. (0038) Detail of coquillage and egg and leaf molding, inside unit 404.

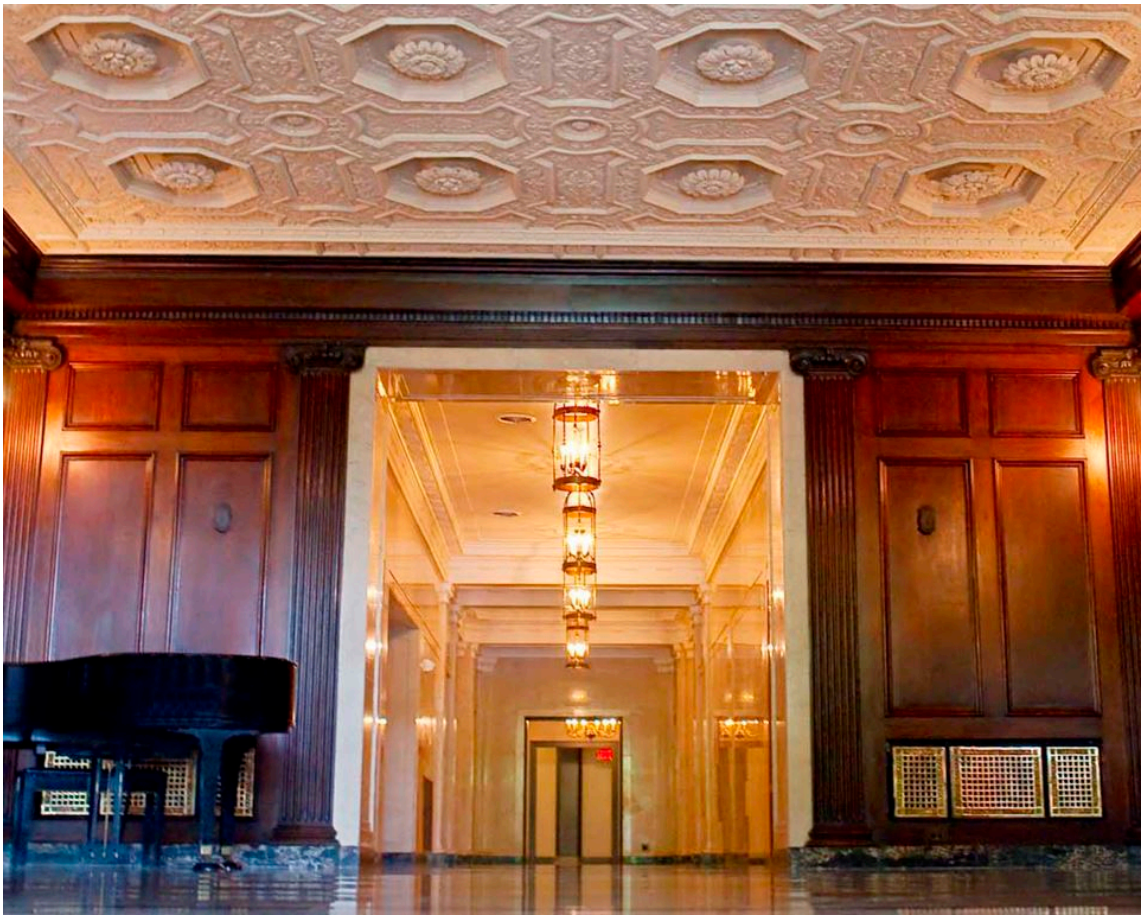
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain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

Indianapolis Athletic Club, photo #0002

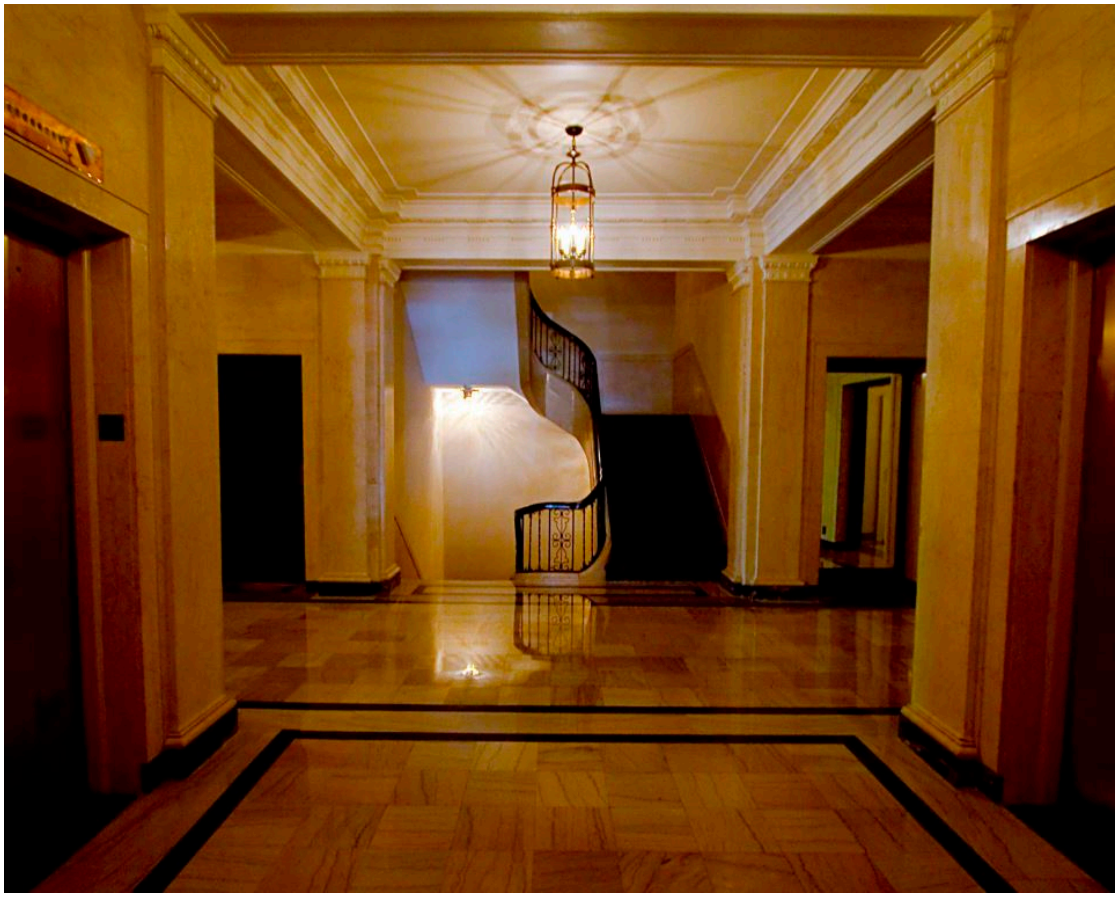
Indianapolis Athletic Club, photo #0003

Indianapolis Athletic Club, photo #0005

Indianapolis Athletic Club, photo #0008

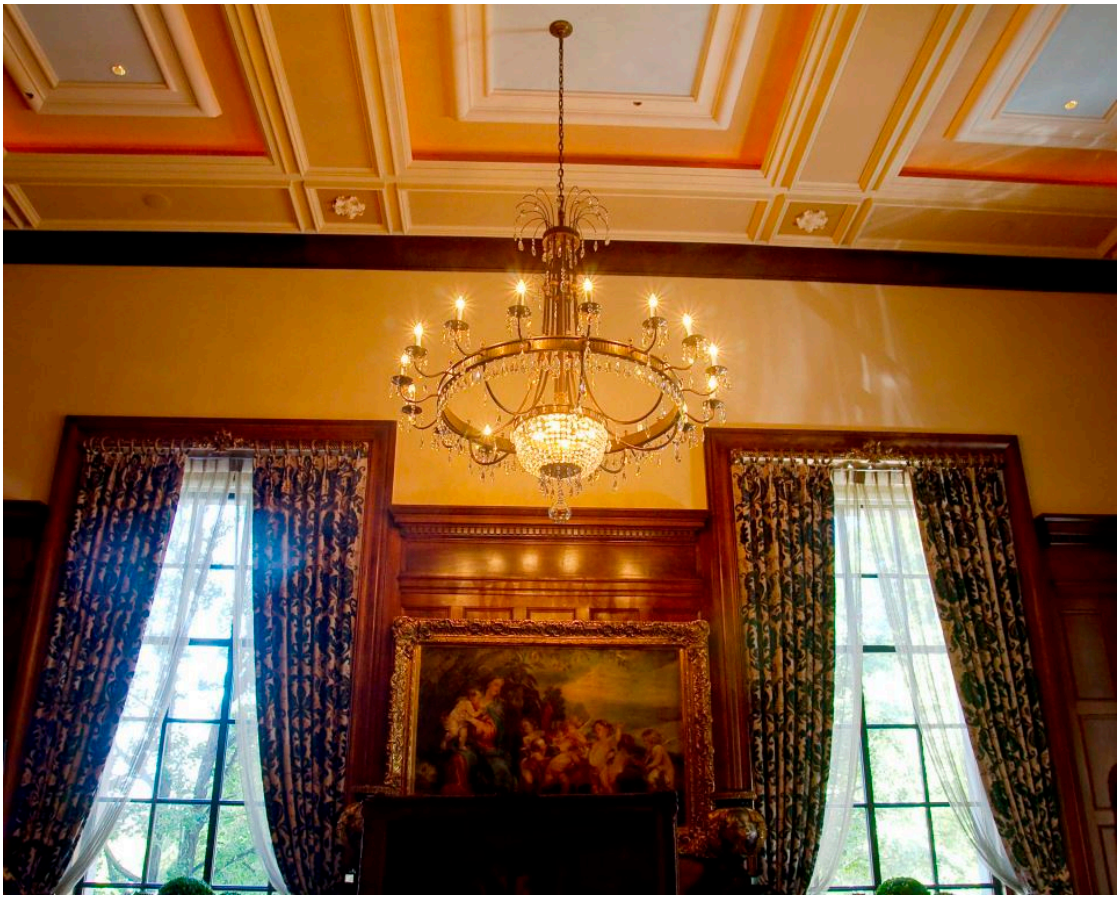


Indianapolis Athletic Club, photo #0011



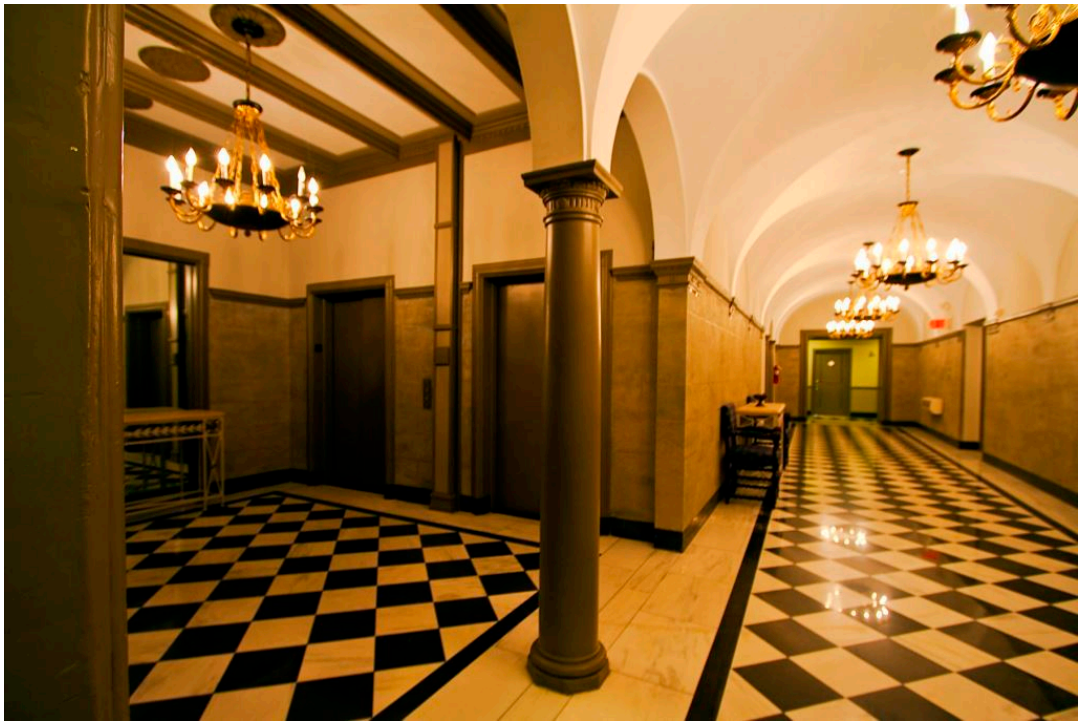
Indianapolis Athletic Club, photo #0014

Indianapolis Athletic Club, photo #0018



Indianapolis Athletic Club, photo #0021

Indianapolis Athletic Club, photo #0026

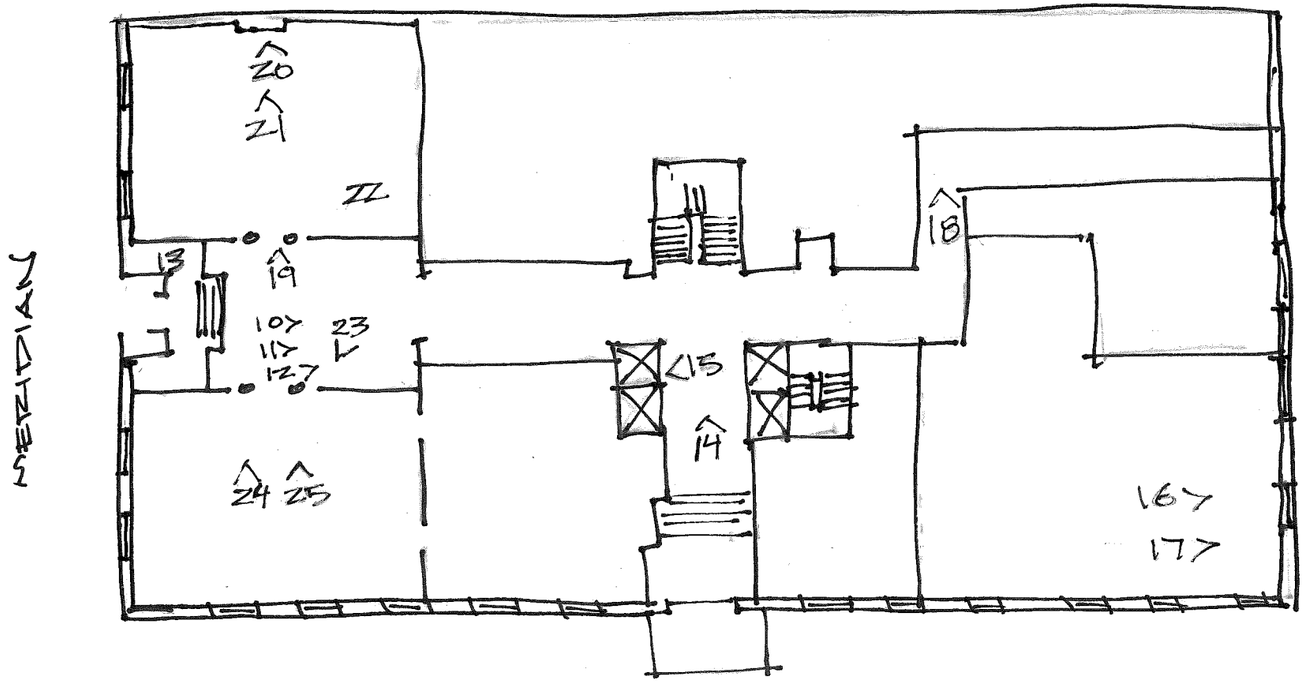


Indianapolis Athletic Club, photo #0033

Indianapolis Athletic Club, photo #0035

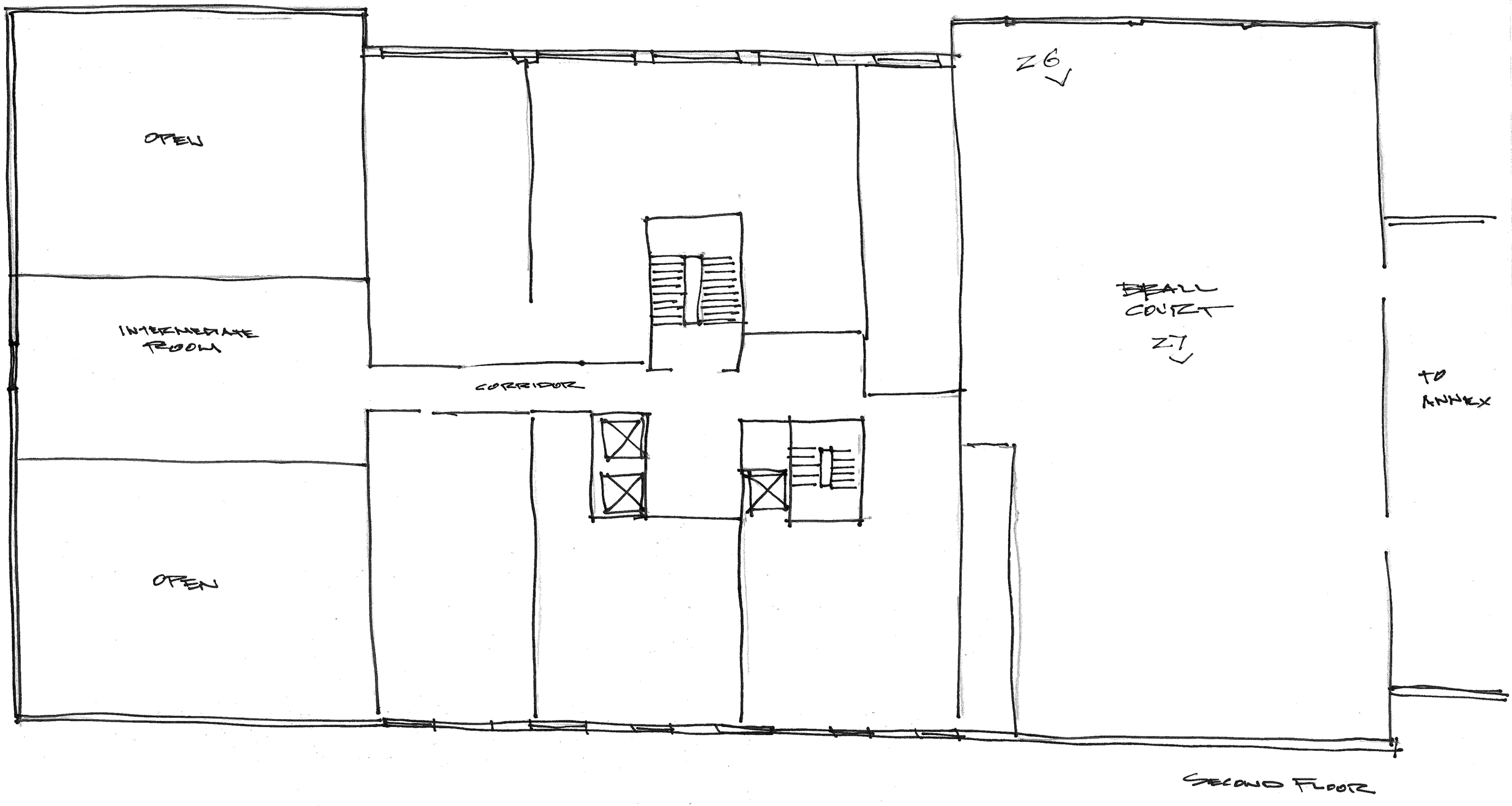
INDIANAPOLIS
ATHLETIC
CLUB
MARION CO., IN

INTERIOR LINES
REPRESENT
APPROX. DIVISION
OF CONDO UNITS



FIRST FLOOR

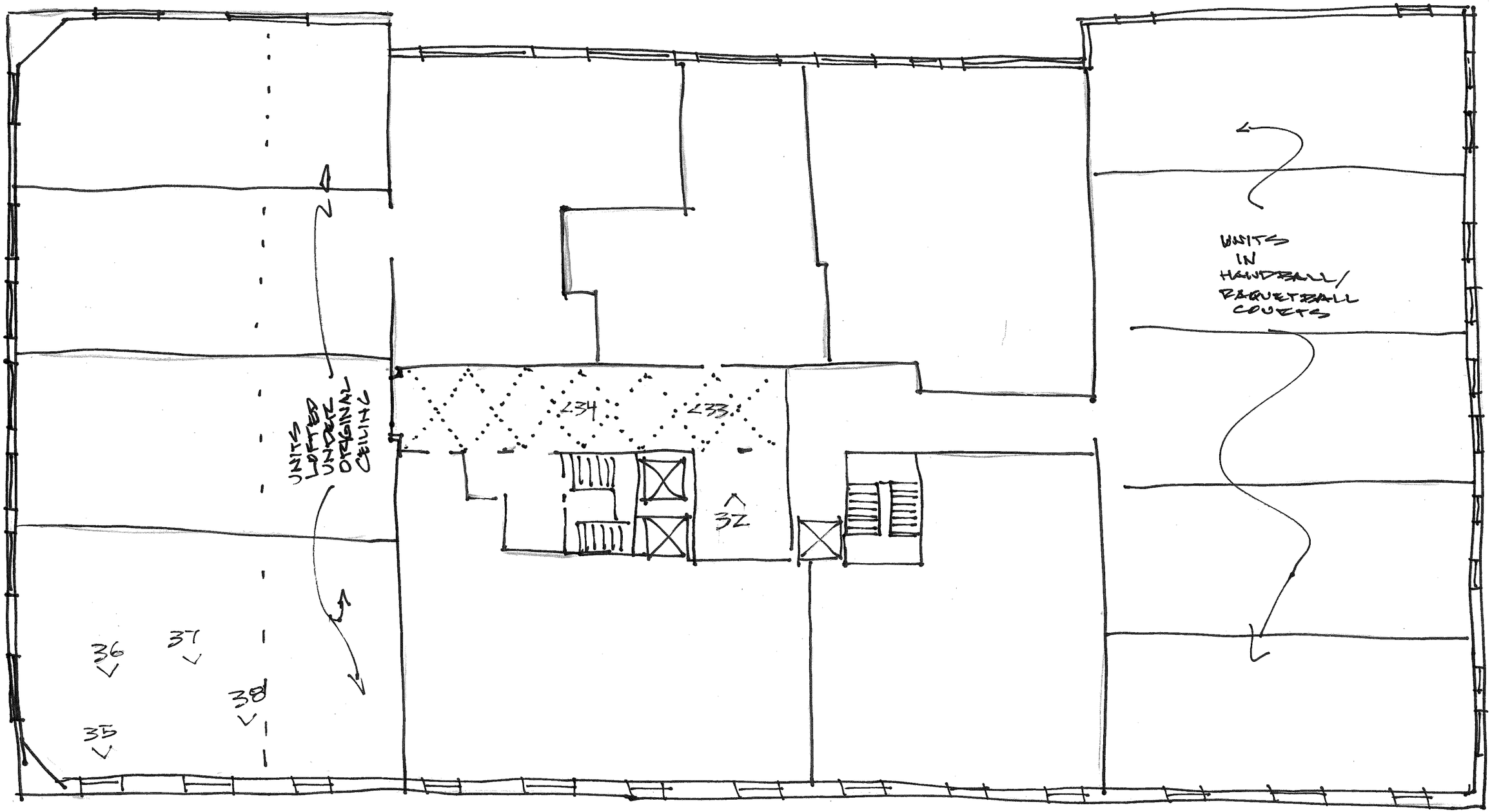
INDIANAPOLIS
ATHLETIC
CLUB
MARION CO., IN



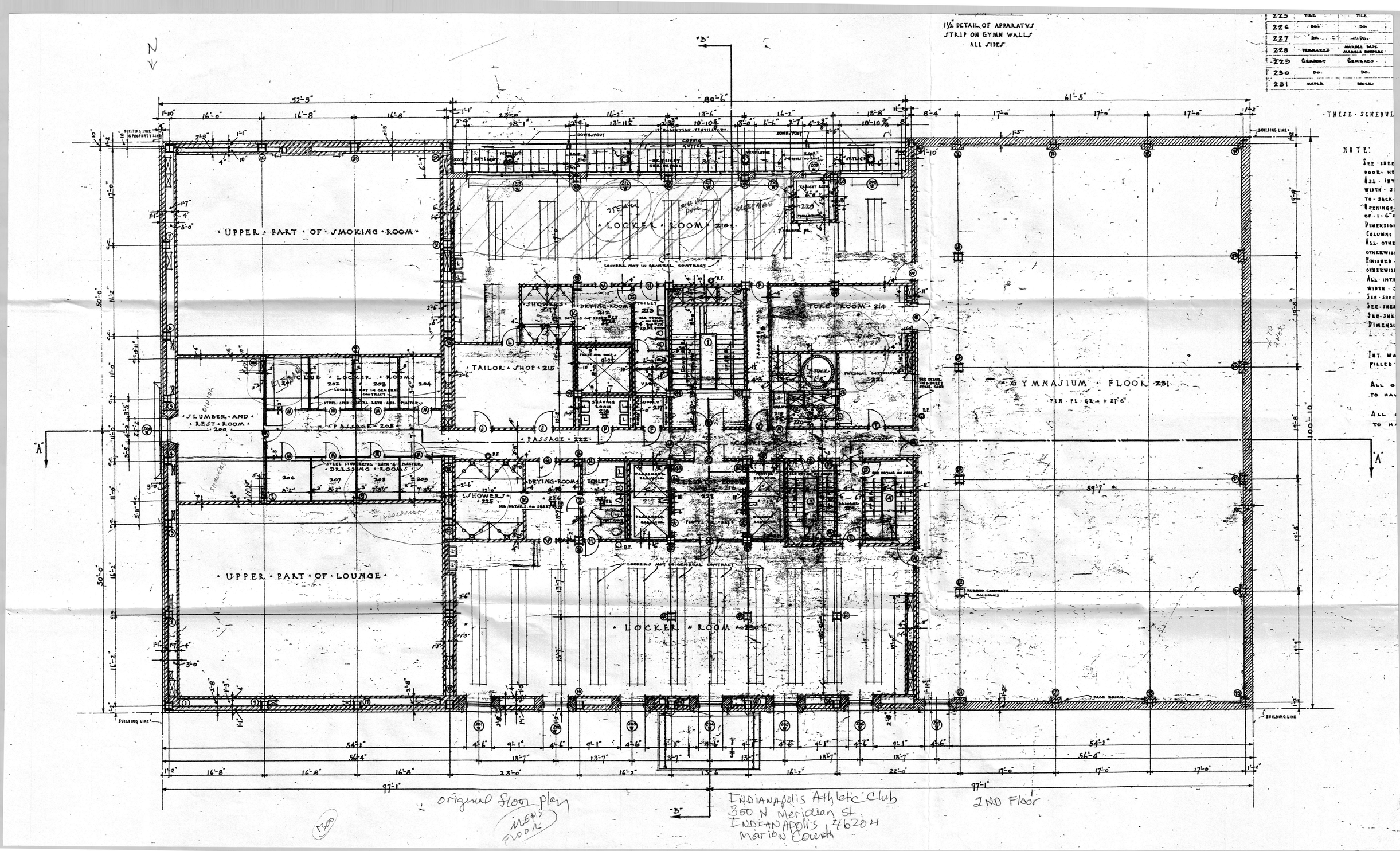
INDIANAPOLIS
ATHLETIC
CLUB
MARION CO., IN

THIRD FLOOR

INDIANAPOLIS
ATHLETIC
CLUB
MARION CO., IN



FOURTH FLOOR



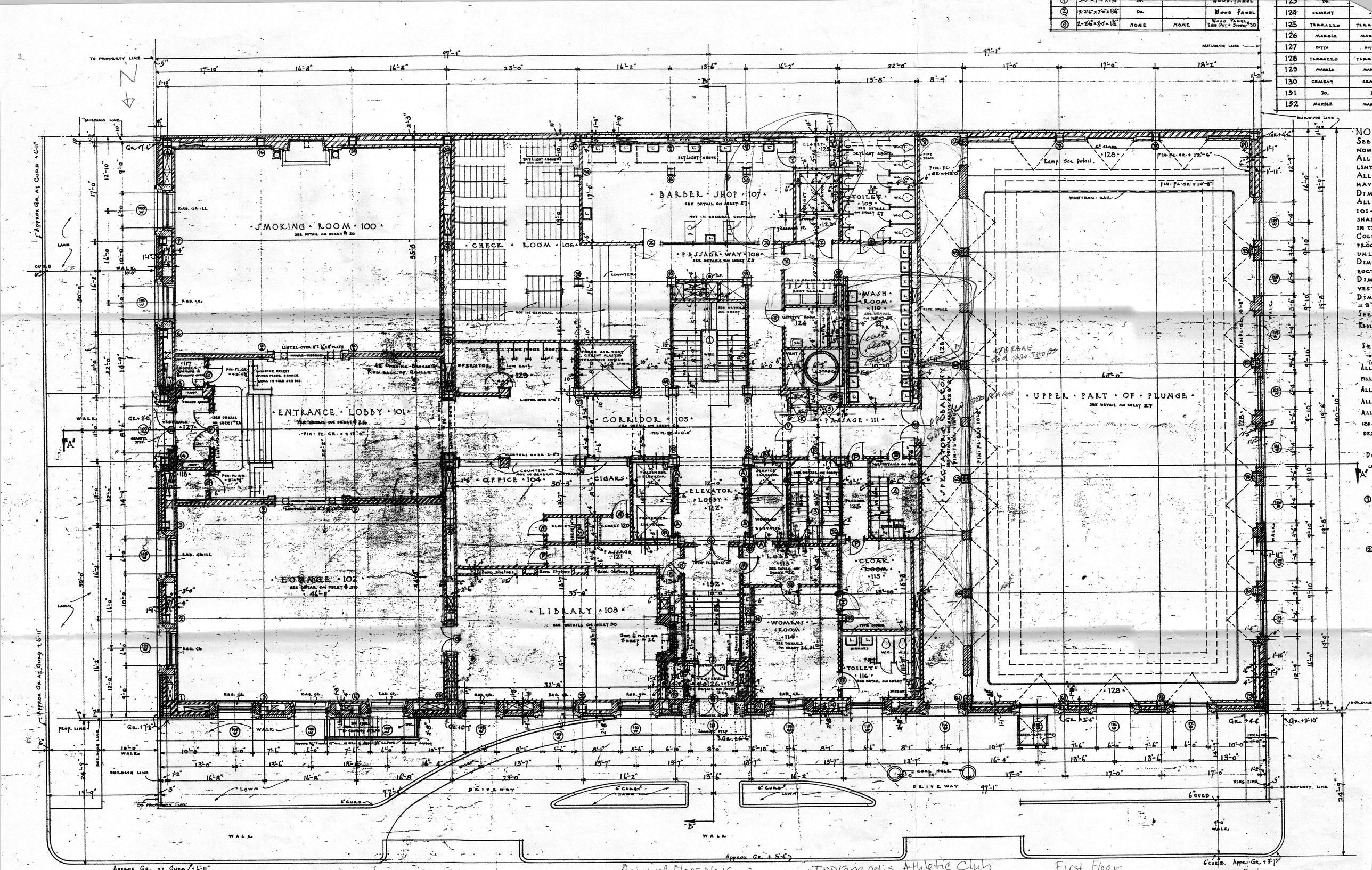
original floor plan

MENS FLOOR

1300

INDIANAPOLIS Athletic Club
350 N Meridian St
INDIANAPOLIS 46204
Marion County

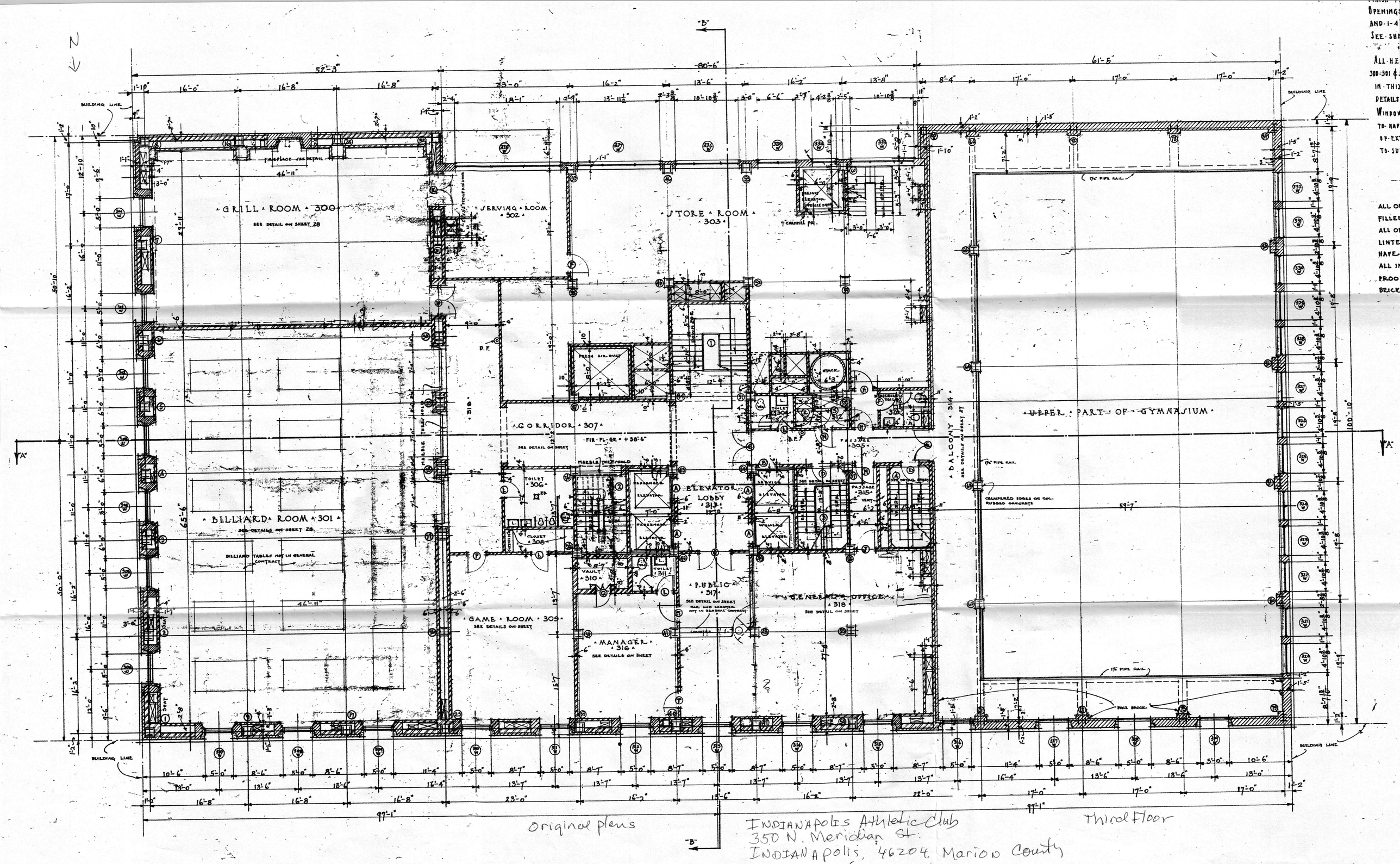
2ND Floor



Original Floor plans

Indianapolis Athletic Club
350 N. Meridian St. 46204 Marion County

First Floor



Original plans

INDIANAPOLIS Athletic Club
350 N. Meridian St.
INDIANAPOLIS, 46204 Marion County

Third Floor

" " #24
" " #8

PLASTER · INNER ·
WITH · SCRATCH &
ALL · HEAT · VENT ·
& 404 · SHOWN · ON ·
SHALL · BE · USED · AN

ALL INTERIO
SHALL HA
REINFORCE
~ALL O
TO HAVE
~ALL OP
TO HAVE
~ALL IN
~ALL EX

N

"B"

52'-3" | 88'-7" | 53'-4"

16'-0" | 16'-8" | 16'-8" | 23'-0" | 16'-2" | 13'-6" | 16'-2" | 22'-0" | 17'-0" | 17'-0" | 17'-0"

BUILDING LINE

8'x12' T.C. FLUE LINING

FIREPLACE SEE DETAIL

GRILL

GRILL SEE DETAIL DRAIN

16x16 T.C. FL. LIN.

DUMB WAITER

SKYLIGHT OVER

7" CHANNEL P.B.

PRESSED STEEL STAIRS

J-M

PLASTER OUTER WALL

LAP METAL LATH 1'-0" AT ALL SIMILAR PLACES

KITCHEN · 403 ·
SEE DETAILS ON SHEET

HAND · BALL · COURT
· 416 ·
SEE DETAILS ON SHEET 8

HAND · BALL · COURT
· 417 ·

HAND · BALL · COURT
· 418 ·

BANQUET STORAGE

MAIN · DINING · ROOM · 400 ·
SEE DETAILS ON SHEET 31

GALLERY · 404 ·
SEE DETAILS ON SHEET 625

FRESH AIR DUCT

DUMB WAITER

STACK

W.C.

TOILET 410

411

PASSAGE · 408 ·

PASSAGE · 415 ·

ELEVATOR · LOBBY · 405 ·

PASSENGER ELEVATOR

SERVICE ELEVATOR

PASSAGE · 409 ·

412 TOILET

413 LADIES' TOILET

414 INSTRUCTOR'S ROOM

SEE WALL DETAIL ON SHEET 8

HAND · BALL · COURT
· 419 ·
46'-6"

EMPLOYEES LOCKERS

GOLF · INSTRUCTION · ROOM ·
· 420 ·

PALM · ROOM · 401 ·
SEE DETAILS ON SHEET 29

LADIES' · DINING · ROOM · 402 ·
SEE DETAILS ON SHEET 29

45'-4"

50'-10"

WIRE SCREEN ON INSIDE OF WINDOW

DRAIN

GRILL, SEE DETAIL DRAIN

W.I. GRILL SEE DETAIL

"A"

BUILDING LINE

10'-5" | 5'-0" | 7'-3" | 7'-6" | 7'-3" | 5'-0" | 11'-1" | 5'-6" | 8'-1" | 5'-6" | 8'-1" | 5'-6" | 8'-1" | 5'-6" | 8'-1" | 5'-6" | 8'-1" | 5'-6" | 8'-1" | 5'-6" | 11'-1" | 5'-0" | 7'-3" | 7'-6" | 7'-3" | 5'-0" | 10'-5"

13'-11" | 13'-6" | 13'-6" | 16'-4" | 13'-7" | 13'-7" | 13'-7" | 13'-7" | 13'-7" | 13'-7" | 13'-7" | 16'-4" | 13'-6" | 13'-6" | 12'-11"

16'-8" | 16'-8" | 16'-8" | 23'-0" | 16'-2" | 13'-6" | 16'-2" | 22'-0" | 17'-0" | 17'-0" | 17'-0"

97'-1" | 97'-1"

original plans

INDIANAPOLIS ATHLETIC CLUB
350 N. Meridian St.
INDIANAPOLIS 46204 Marion County

Fourth Floor