

A GUIDE TO THE HISTORY AND ARCHITECTURE OF THE COLUMBIA CLUB

A FEW DEFINITIONS:

Mansard: A roof hiding a floor and having two slopes on all sides with the lower slope steeper than the upper one.

Cornice: The molded and projecting horizontal members that crown an architectural composition.

Crocket: A projecting decorative element common in Gothic architecture that is in the form of curved foliage.

Fleur-de-lys: A conventionalized lily used widely in decorative art and heraldry prior to World War II.

Casement: A window sash that opens on hinges at the side.

Mezzanine: A low-ceiling story between two main stories of a building; an intermediate story that projects in the form of a balcony.

Joist: Any of the beams ranged parallel from wall to wall in a structure to support a floor or ceiling.

Motif: A single or repeated design or color.

Ogee: A shape consisting of a concave arc flowing into a convex arc, so forming an S-shaped curve with vertical ends.

Oriel Window: A form of bay window, which juts out from the main wall of the building but do not reach to the ground.

Floret: A small flower.

Balustrade: A row of upright often vase-shaped support (baluster) topped by a railing.

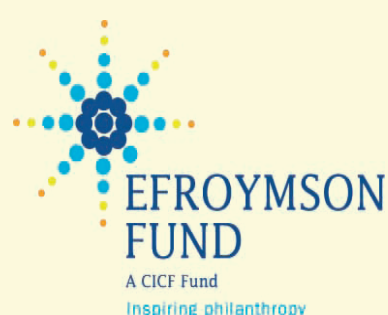
Finial: A crowning ornament or detail.

Cresting: A decoration edging or railing.

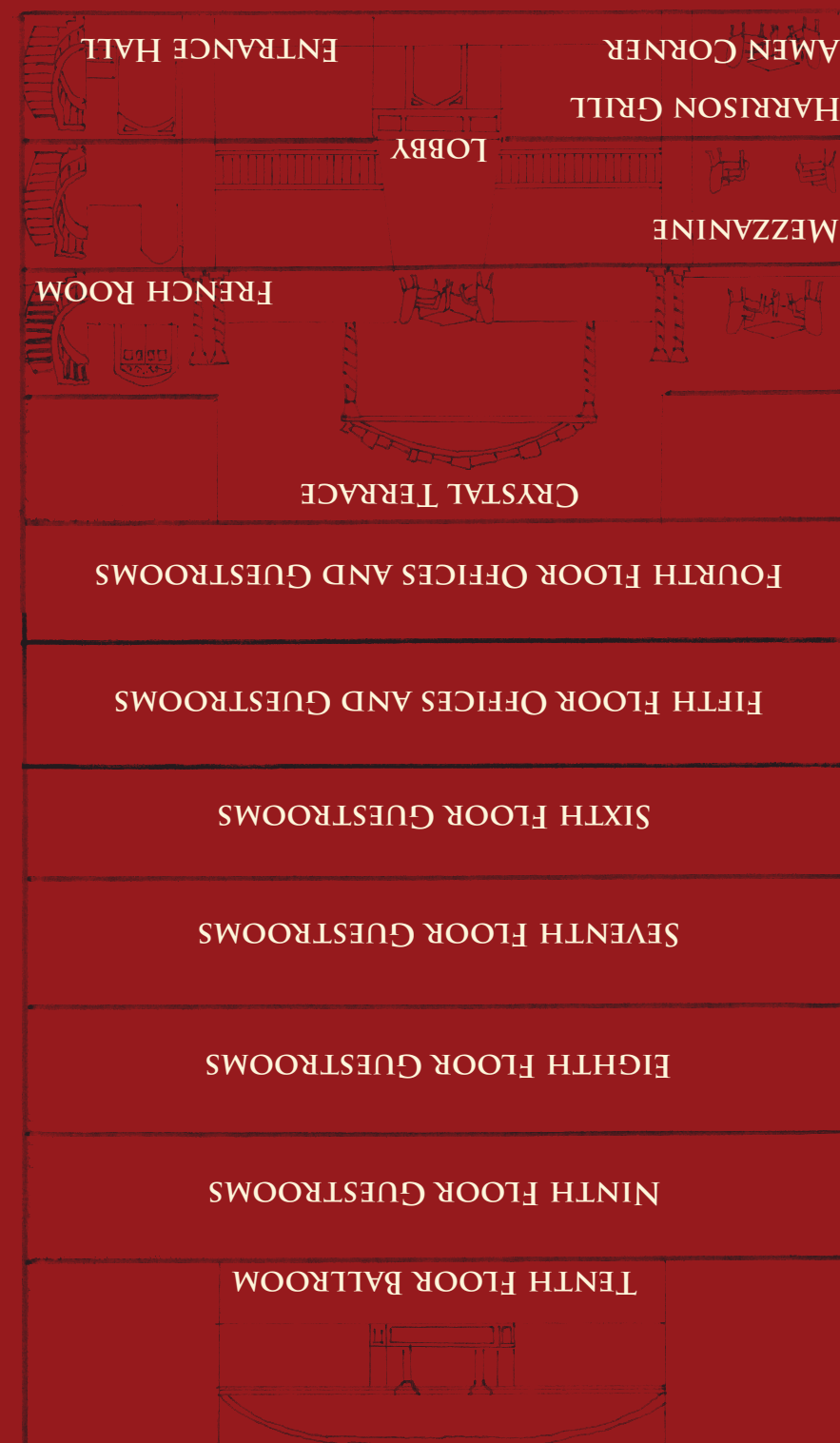
THE COLUMBIA CLUB
121 Monument Circle
Indianapolis, Indiana 46204

Columbia Club Foundation:
Honoring History and the Arts

The Columbia Club Foundation, Inc., supports the acquisitions, preservation and exhibition of items of literary and artistic significance, as well as, restoration, preservation and protection of the Historic Clubhouse.



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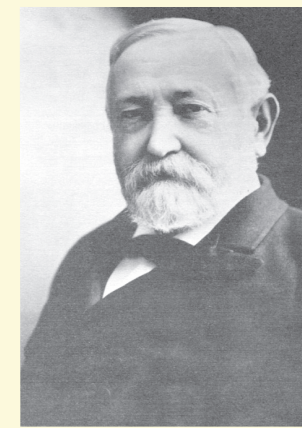
A GUIDE

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COLUMBIA CLUB FOUNDATION, INC.

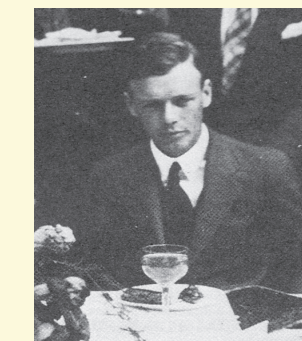
HISTORY OF THE COLUMBIA CLUB



Benjamin Harrison

The Columbia Club was first established in 1888 as the Harrison Marching Society, to boost the candidacy of General Benjamin Harrison of Indianapolis for President. After Harrison won election that year, the society decided to incorporate as a permanent organization and chose the name Columbia Club, based on the popular alternative name for America at the time. Originally all the members of the new club were members of the Republican Party, and the Club is proud of its tradition of hosting all Republican presidents since Benjamin Harrison.

The Club has occupied three buildings at its prominent location on Monument Circle, and the current building opened in 1925. It was designed in the English Tudor style by the noted Indianapolis architects Rubush and Hunter and features lavishly appointed interiors with sculptures and plaster details by top Indiana artists.



Charles Lindbergh at the Club

The present building has hosted many famous personalities, and has a tradition of important business and civic meetings being held there. In 1926, Queen Marie of Romania was welcomed to the City with a banquet at the Club, and the next year, Charles Lindbergh, the American Eagle, was honored at the Columbia Club for his achievement in flying solo from New York to Paris. In the previous Clubhouse, the four founders of the Indianapolis 500 - Carl Fisher, James A. Allison, Frank H. Wheeler, and Arthur C. Newby - met in 1909 at the Club and discussed building the Indianapolis Motor Speedway. In more recent years, the agreement to bring the Baltimore Colts to Indianapolis was finalized at a meeting in a Columbia Club suite.



Ronald Reagan visits the Club

One of the cherished traditions of the Columbia Club is its annual Beefsteak Dinner, held since 1891. Top figures in Republican politics have keynoted the event, such as Ronald Reagan, who spoke to the Beefsteak audience in 1976, when he first ran for President.

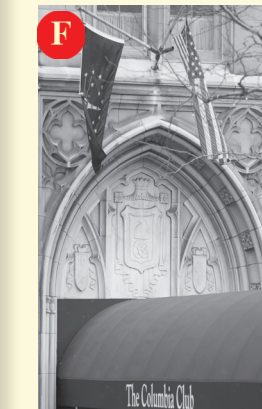
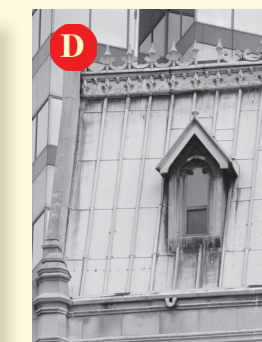
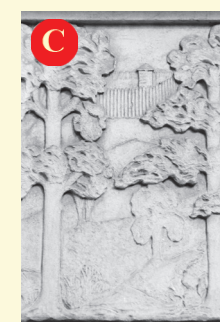
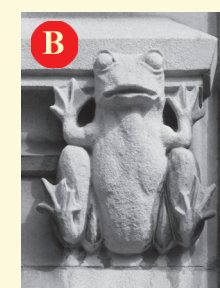
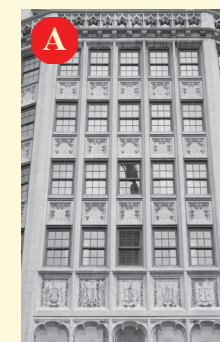
As the years have passed, the Club has changed with the times. During the past forty years, it has admitted Democrats and women to membership, and now has a diverse body of civic and business leaders in its rolls. In 1983, the Columbia Club building was listed in the National Register of Historic Places.

1. EXTERIOR: The façade of the Columbia Club is an example of the Tudor style with elements and details drawing from English palaces and college buildings of the 16th century. The design included a six-story oriel window, a mansard roof, and limestone carvings by local sculptor Alexander Sangernebo. The design follows guidelines proposed in 1920 by Indianapolis architect William Earl Russ for buildings facing Monument Circle in order to create a uniform look respectful to the Soldiers' and Sailors' Monument. Russ called for the use of Bedford limestone for the façades, uniform heights, and mansard roofs. Although Russ's proposal was never officially adopted, Columbia Club architects Rubush and Hunter followed a number of these recommendations. It was the only building on Monument Circle that followed, part of Russ's vision.

Oriel Window: The dominant feature of the exterior, this is a Gothic element common in college buildings of the early 16th Century at Cambridge in England. It features decorative carved panels with quatrefoils and heraldry, a pierced balustrade with tracery, and an intricate grapevine carving at the base.

Frogs: A Limestone frog carved by Alexander Sangernebo is located on each side of the oriel window on the first floor.

Frontier Panel: This bas relief carving by Sangernebo depicts a frontier scene and consists of trees, hills, two teepees and a fort in the background.

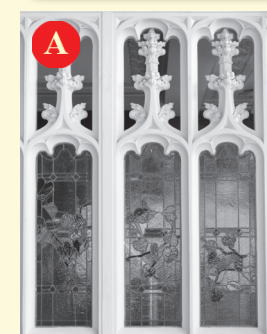


Mansard Roof: The roof is composed of raised seam copper panels, two small dormers with pointed gables, and a large central dormer. The decorative cornice features fleur-de-lys carvings, and a cresting of Tudor flowers.

Grapevine: The base of the oriel window is ornamented with an elaborate grapevine carving by Alexander Sangernebo. Grapevines are a motif found throughout the Clubhouse.

Main Entrance: The main entrance of the Columbia Club is en-framed by a Gothic arch. Within the archway is a pink marble tympanum panel containing a coat of arms carving featuring at center a shield with the Columbia Club symbol: the cap of a freed slave in ancient Rome and the letters C-C linked together.

LOBBY: The lobby is the signature space of the Club. It is English Tudor in style with a beamed ceiling and walls lined with walnut paneling. A massive bay of leaded-glass windows facing Monument Circle dominates one end of the room, while a two-story Travertine marble fireplace dominates the other. A mezzanine-level balcony runs along three sides. There is a large amount of decorative plasterwork by Indianapolis sculptor Richard Henry Behrens. The room has changed little since 1924.



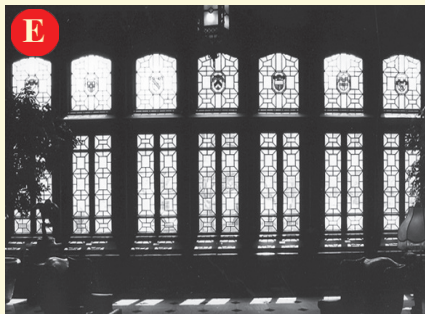
Art Glass Windows: A screen of Gothic ogee arches crowned with crockets separates the lobby and the entrance. This screen is filled with art glass panels depicting a flowing tree branch with green and amber colored leaves.



Plaster heads: Whimsical plaster heads appear as brackets below the balcony. There are two designs, one of a face bursting through a scroll and another of a face surrounded by vines.



Plaster Figures: Below the ceiling beams you will find pairs of human figures created by Behrens. They appear in two designs, one of a startled man, the other of a man reading.

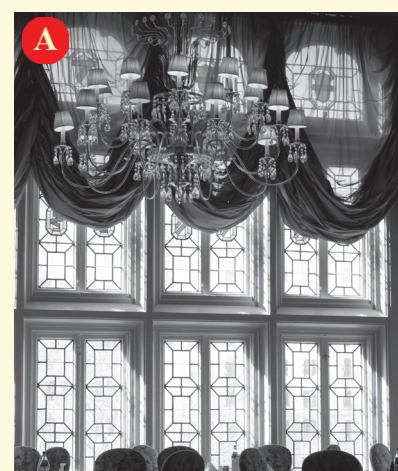
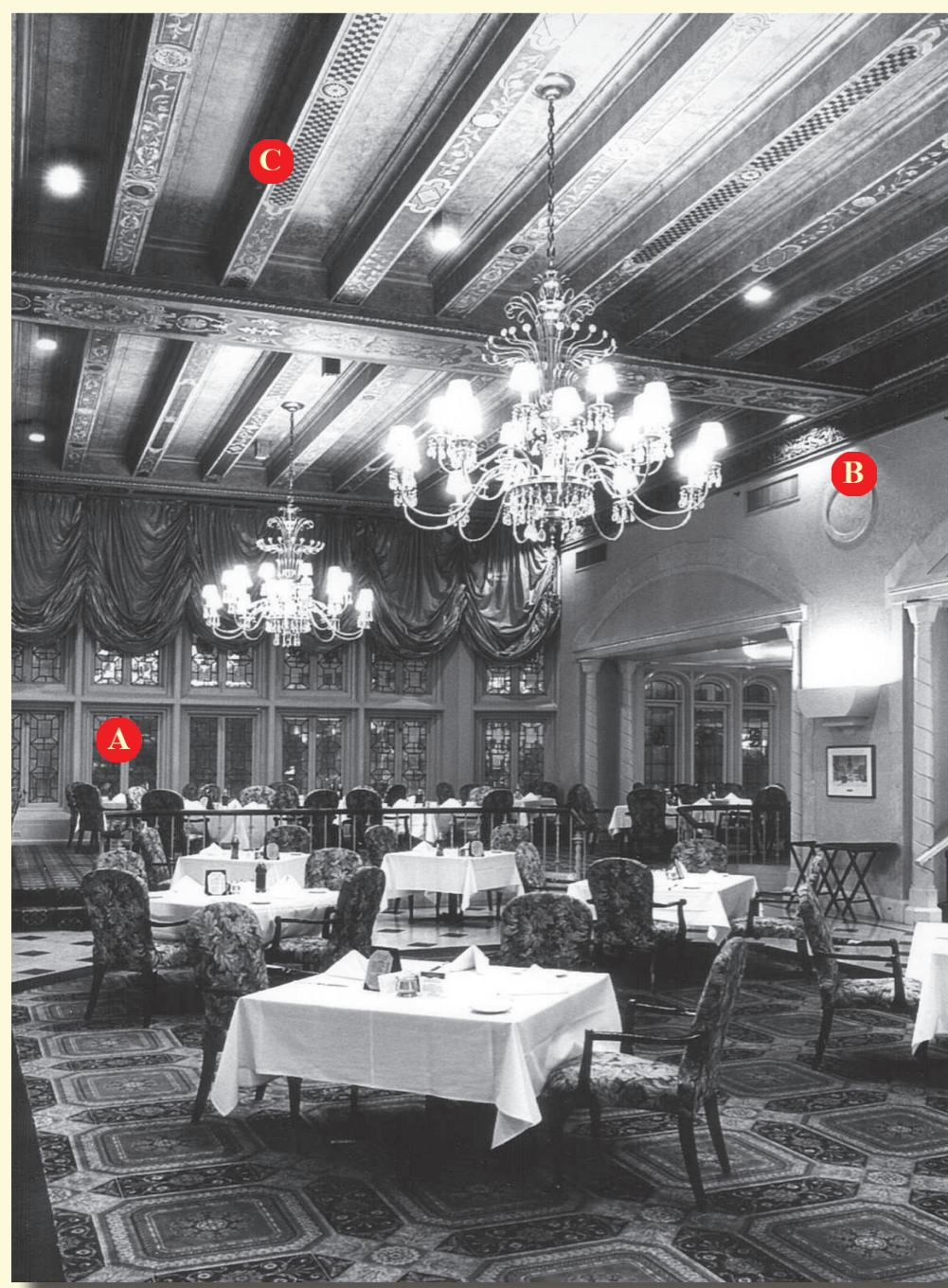


Monument Circle Window: The bank of windows facing Monument Circle feature a series of leaded-glass casements, two-stories in height. Note the stained glass heraldry panels in the upper windows.



Lights: There are three massive chandeliers in the lobby. They are of wrought iron in a Gothic design. These and all of the other iron lights in the building were manufactured in 1924 by the Sanborn Electric Company.

CRYSTAL TERRACE: The Crystal Terrace has been the main dining room of the Club since 1925. Originally known as the Venetian Room, the main space has a two-story ceiling with a one-story terraced section. A massive bay window provides patrons with panoramic views of Monument Circle. The room was restored to most of its original design in 1985.



Bay Window: The two-story bay window along the Monument Circle side of the room is its dominating feature. It consists of leaded glass casement windows with patterns similar to those in the lobby. Note the octagonal-shaped art glass motifs with their varied geometric designs.



Vine Molding: Below the cornice of the room is an intricate plaster frieze depicting a grapevine pattern. The frieze was created by Richard Henry Behrens.

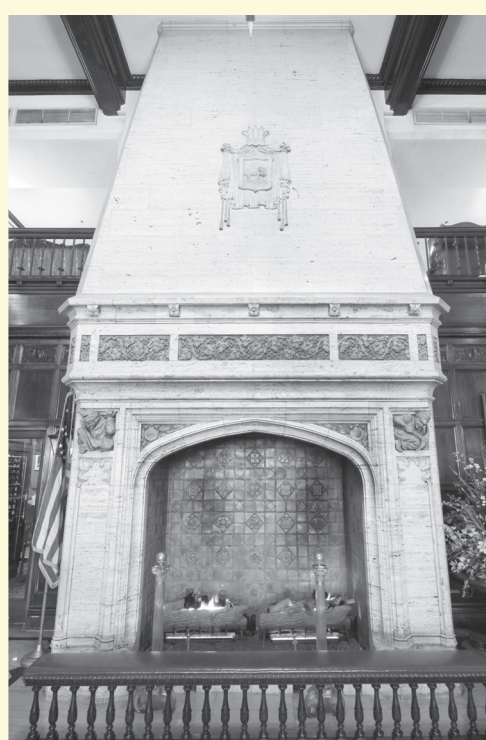


Ceiling: In the two-story section, the ceiling is highly decorated with stenciled Italian motifs in the Renaissance style. The original ceiling had been painted over in the 1940s, but was restored in 1985.



OTHER NOTABLE FEATURES

1. FIREPLACE



Shelbyville's first Christian Science meeting was held at the Post Office in 1905. In July 1907 the church organized with 25 members. The new congregation made use of space on the second floor of the Post Office block. By 1917, the church was housed in this building. It would remain their home until 1991 when it was taken over by the Shelby Community Theatre.

The simple building features a stucco exterior broken by narrow multi-light windows. The church has an Arts and Crafts feel with low hipped roof and brackets hidden under the eaves. The Neo-Classical porch is an unusual stylistic addition. Note the two massive Corinthian columns.

2. ENTRY HALL



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3. RECEPTION DESK AND CHECK ROOM



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4. AMEN CORNER



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5. HARRISON ROOM / HARRISON GRILLE



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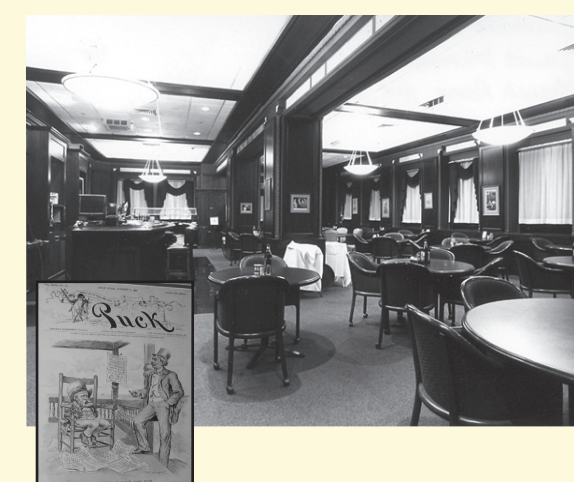
6. MEZZANINE



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7. FRENCH ROOM



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8. BALLROOM



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