1. NAME OF PROPERTY

Historic Name: Athenaeum (Das Deutsche Haus)

Other Name/Site Number: Athenaeum

Designated a National Historic Landmark by the Secretary of the Interior on October 31, 2016.

2. LOCATION

Street & Number: 401 East Michigan Street Not for publication:

City/Town: Indianapolis Vicinity:

State: Indiana County: Marion Code: 097 Zip Code: 46204

3. CLASSIFICATION

Ownership of Property

Private: X
Public-Local:
Public-State:
Public-Federal:

Category of Property

Building(s): X
District:
Site:
Structure:
Object:

Number of Resources within Property

Contributing		**Noncontributing**	
buildings	2	buildings	1
sites	0	sites	0
structures	1	structures	0
objects	0	objects	0
Total	3	Total	1

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. 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 Keeper Date of Action

6. FUNCTION OR USE

Historic:		Sub:
	Social	Clubhouse
		Meeting Hall
	Education	College
	Recreation and Culture	Sports Facility
		Music Facility
Current:		Sub:
	Social	Clubhouse
		Meeting Hall
	Recreation and Culture	Sports Facility
		Music Facility

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late Victorian/Renaissance Revival

MATERIALS:

Foundation:	Stone (Limestone)
Walls:	Brick
Roof:	Stone (Slate)
Other:	Stone (Limestone) (trim & details)
	Terra Cotta (details)
	Metal (Copper) (roof details)

Describe Present and Historic Physical Appearance.

Building Site

The Athenaeum is located at 401 East Michigan Street in Indianapolis, Indiana, and sited on the southeast corner of three streets—East Michigan Street, North New Jersey Street, and the diagonal Massachusetts Avenue. This location is also at the northwest edge of the Lockerbie Square Historic District residential neighborhood (NRHP No. 73000038, boundary increase No. 87000734). When it was built, the Athenaeum was located between a residential neighborhood to the south and the busy commercial Massachusetts Avenue to the north. In the past sixty years the urban density eroded as houses and mixed-use buildings were razed to make way for parking lots. Paved parking lots to the east, south, and west surround the Athenaeum but to the north is a landscaped park with grass and trees serving the high-rise concrete residential building north and west of the Athenaeum. In 2012-13, the park underwent redevelopment for high-density residential use. The building closest to the Athenaeum has been the historic Murat Shrine, situated diagonally across the broad intersection of three streets.

The Athenaeum occupies the northwest quarter of City Square 20 framed by New Jersey and Michigan streets on the west and north respectively. The alleys of Allegheny Street (formerly Eden Place) and Cleveland Street separate the property from the neighboring properties on the south and east respectively. The north façade and the west façade are set back from the curb line creating a narrow landscape strip with grass, trees, bushes, and flowers.

The Athenaeum was designed and built as a Turner hall and club house for a German American gymnastic, cultural, and social club. The overall massing of the building is U-shaped. It was built in two phases between 1893 and 1898. The East Wing of 1893-94 is "L" shaped and houses the gymnasium, meeting rooms, and Rathskeller. The West Wing of 1897-98 is rectangular and houses the Ball & Concert Hall, auditorium, meeting rooms, and the expanded Rathskeller.[1] The West Wing phase also includes the walled-enclosed *Sommergarten* (summer garden) south of the East Wing. Both the East and West Wing façades face East Michigan Street.

Four additions were built in the *Sommergarten* after 1898: 1) a free-standing brick Manager's Cottage built in 1911 for staff housing; 2) the concrete dance floor was built in 1916; 3) the two-story Manager's House was built in 1921 and attached to the south wall of the West Wing; and 4) a temporary, gabled, plywood-walled utility shed was built in the southwest corner of the *Sommergarten* in 2003.

Building Exterior

The Athenaeum has two decorated, public street façades, north and west, which are embellished with limestone and terra cotta details expressing the German Renaissance Revival Style and specifically the reoccurring *Wappen-und Kranzmotif* (shield and wreath motif). The south and east elevations of the building facing the alleys continue the established fenestration patterns but are bereft of any ornamentation. The entire building rests on a rock-face limestone foundation and is crowned by a massive, slate-clad, hipped roof embellished with many architectural elements fabricated in sheet-copper. The two street façades are recessed from the property line, indicative of the residential character of this neighborhood in the 1890s. Another important aspect of the Athenaeum's exterior is the enclosed *Sommergarten*.

The massive, hipped roof over the West Wing is the dominant roof form. It is clad with grey slate and supported by a steel truss system. The roof over the East Wing is a slate-clad pent roof facing Michigan Street. It is pierced by the distinctive helmeted, copper-clad dormers. The pent roof extends around to the east side facing

[1] The published original floor plans label the area as "Ball & Concert Hall."

the alley, Cleveland Street, south of the round east bay. A flat roof, clad with a membrane roof, covers most of the East Wing except for the gable roof of the gymnasium, which is clad with three-tab asphalt shingles. The gymnasium roof and the center of the East Wing flat roof have copper-clad, bell-domed ventilation towers. The only chimney is that which served the boiler. It was substantially heightened in 1943-44 and shortened in 2010 when the 1940s brickwork was removed. All the roofing materials, flashing, dormers, and vents date from 1993-94.

North Elevations

With a hipped slate roof, stepped and scrolled gables, and sculpted limestone details, the main façade is composed of three gables, two bays, and one portico. The Athenaeum's north façade comprises the 1893-94 East Wing, and the 1897-98 West Wing. At the junction between the two wings is a three-sided, three-story projecting bay, constructed in 1897-98 along with the West Wing.

East Wing: The north façade is articulated by a picturesque, asymmetrical composition of two projecting bays, two gables, four dormers, a portico, and two entrances. This façade is framed by the half-circle, three-story projecting bay on the east end (northeast corner) and the three-sided, three-story projecting bay on the west end.

The circular east bay is topped by a slate-clad, conical roof with a copper finial. The east bay's first- and second-story windows have limestone sills and lintels, and transoms glazed with art glass. The third story of this bay is articulated by three limestone stringcourses and eight, brick, corbel courses that swell the profile of the circular bay. The upper drum of the bay is pierced by four small, art-glass-glazed casement windows with limestone stringcourse sills and lintels, above which runs a brick dentil course. The east bay also bears two limestone sculpted tablets. The tondo above the foundation serves as a cornerstone with the date "1893" in low relief framed by an oak and laurel-leaf wreath (*Kranzmotif*). The rectangular tablet at the second-story level bears the motto "*Frisch und Frei Stark und Treu"* (Fresh and Free Strong and Loyal), the motto of the American Turners, in raised German *Fraktur* letters with a low-relief laurel branch. The battered raised basement is rock-faced, rusticated, and pierced by windows.

West of the east circular bay is the Jahn Gable, the first of the two scrolled gables on the East Wing. The wall below the gable is three bays wide with segmental arched windows at the first floor and the round arched windows on the second floor. The wooden-sashed windows are paired, separated by mullions in each bay with the transoms following the arch shapes of each story. Above the second-story windows is a frieze band defined by two limestone stringcourses, punctuated by four slender pilaster strips springing from the scrolled corbels. Originally they terminated with limestone obelisk and ball finials above the fractable coping. Some finials have been lost. Above the frieze band is a steeply pitched gable, which is pierced by a centered, stone-framed, pair of windows with transoms and crowned by a classical pediment. In the limestone tympanum is a tablet with "JAHN" in raised Roman capital letters, framed by an oak and laurel *Kranzmotif.* The Jahn inscription in the gable is a tribute to Friedrich Ludwig Jahn (1778-1852), the founder of the Turner movement.

Below the pediment is a frieze decorated by three sculpted, ribboned, floral swags. Flanking the gable window is a pair of wrought-iron anchors in a floral cruciform design. These vintage anchors were installed in 1993, replacing the originals that had been lost for decades. The replacements are identical to the originals and were salvaged from the demolished (1993) Holliday & Wyon Building of 1889 (134-40 South Pennsylvania Street). Above the pediment is a blind oculus framed by stone and filled with brick. The gable is crowned by a sculpted limestone lunette with a scallop shell motif topped by a ball finial. The fractable has lost its pair of obelisk finials and a pair of ball finials, all of stone. The center panel of the brick frieze at the base of the gable retains the metal anchors that bore the individual sheet-metal letters which read "SOCIALER TURNVEREIN," removed in 1918. The flanking, two smaller frieze sections are recessed brick panels.

The bay west of the Jahn Gable is the porticoed front entrance of the East Wing. Seven concrete steps, replacing the stone originals in 1993, lead from grade level to the recessed, molded-stone, round-arched entrance with a scrolled keystone. Behind the arch is a shallow vestibule, which has a tiled floor, tile wainscoting, plastered walls and wooden ceiling. The lower courses of the terra-cotta red wainscot have been replaced (ca. 2008) by black tile. The entrance is sheltered by a portico supported by two stone Tuscan columns on pedestals supporting an entablature with a molded-stone architrave, a brick frieze, and a stone cornice with dentil course. Crowning the portico is a stone balustrade with Quattrocento-style balusters. Overlooking the portico is a stone-framed, round-arched window following the pattern of the windows under the gable with paired, double-hung windows separated by a plain mullion and topped with a lunette transom. The opening extends to the floor with wooden panels below the windowsills. A molded stringcourse with dentil, implying an architrave, is below a brick frieze band parallel to the roof gutter. Aligned with this window, mounted on the slate roof, is a dormer topped by a helmet-shaped copper roof with a spike-and-ball finial, lighted by a casement window with wood, lozenge muntins, and amber glazing. This dormer is identical to the others found on the other planes of the roof. The entrance retains its original paired, double leaf, paneled, glazed oak doors framed by paneled and glazed sidelights and a tripartite transom.

West of the portico is a three-sided, two-story projecting bay. The bay is articulated horizontally by the foundation, the continued lines of the portico wrapping around the bay, and a brick-and-stone entablature above the second story. Its brick frieze is punctuated at each corner of the bay by sculpted, scrolled limestone shields in the Renaissance style. Above the frieze is a moulded cornice with a dentil course. Recessed from, and above, the bay roof is a stepped and scrolled gable. This smaller gable has elements found in the Jahn Gable such as the pilaster strips springing from scrolled corbels crowned by a surviving stone obelisk and ball finials. The triangular, limestone, bas-relief panel at the apex of the gable expresses the *Wappen-und Kranzmotif*. A Renaissance style shield bearing the Turner greeting "*Gut Heil*" (good greeting!) in raised German Fraktur letters is centered on the panel, above which is a lion head. The lion's mouth holds a ring with a ribbon attached to the *Gut Heil* shield below. The shield is framed by a large wreath of oak and laurel branches, which are flanked by two smaller circular wreaths balancing the composition with the lion head framing the shield. The *Gut Heil* Gable is topped by a ball finial. Small scrolls buttress the pilaster tops, breaking or stepping the rake of the fractable.

West of the *Gut Heil* gable is the three-bay façade wall terminating at the three-sided projecting bay. This section continues the established fenestration pattern of flat-headed windows piercing the rock-faced raised basement with the water table serving as lintels. The three first-story windows have segmented arches and are subdivided into a pair of double-hung windows topped by transoms defined by the contour of the arch. The three round-arched windows of the second story are divided into a fixed, center window flanked by a pair of double hung windows, topped by a lunette transom subdivided vertically by the lines of the mullions below. Each lunette transom bears decorative art glass with torches flanking a wreath of red roses in the *Jugendstil*, continuing the *Kranzmotif*. A molded, limestone stringcourse stretches across the wall functioning as the architrave. Three helmeted dormers are mounted on the slate roof aligned with the established fenestration pattern. Art-glass windows are also found in the basement and in the casement dormer windows. Originally, a continuous wrought-iron balconet (removed sometime between 1946 and 1966) stretched across the lower portion of the three second-story windows.

West Wing: The west projecting bay houses the staircase serving the basement and the first floor. It is capped by an octagonal bell-dome roof, covered with slate and topped by a copper spike finial. This three-story bay has the appearance of an octagonal tower and marks the beginning of the 1897-98 West Wing. The rock-face, limestone, rusticated, raised basement rises higher than the level established by the East Wing with the water table course serving as the sill for the two, round-arched windows. The entrance is crowned by a triangular pediment supported by stone corbels and accented with three ball finials. In the tympanum is a sculpted scallop-

shell. The pediment is flanked by two gaslight sconces that the 1970 HABS (No. IND-63) reported as having "been installed since August 1970". The two lamps may be surviving gas lamps, which were originally mounted on posts of the *Sommergarten* in 1898. The glazed, paneled door replaced the original in 1997, replicating the details and configuration of the original. Above the entrance is an oculus, which is glazed with chip glass, as are the two flanking, round-arched windows. The wrought-iron flagpole bracket above the entrance is an addition from the post-war period and has a shield-shaped mounting plate. Above the window at the first-floor level is a molded stone stringcourse parallel to the sill stringcourse above, serving the three second-story windows. The horizontal character of the west bay includes the limestone transom bar and lintel band of the three second-story windows whose transoms are filled with art-glass torches and garlands in the *Jungendstil*. The horizontal elements continue at the bay's attic level with the three square bays that are framed and further subdivided by a stone stringcourse and mullions into four, square casement windows with amber glass.

The gabled front façade west of the octagonal tower of the West Wing, is completely symmetrical and forms the larger portion of the Athenaeum. It is crowned by the massive, slate-clad, steeply pitched, hipped roof. The West Wing possesses formal monumentality beginning with the large, round-arched entrance, which overwhelms the other two entrances. The façade is dominated by the projecting, centered, entry pavilion with its array of Renaissance elements and details including the *Wappen-und Kranzmotif* already established in the East Wing.

The West Wing façade is balanced between limestone and brick, solids and voids, both vertically and horizontally. The gabled pavilion fills approximately three-fifths of the façade with the balance being the flanking identical portions recessed from the pavilion. The pavilion at the first-story level is a columned aedicula, which projects slightly from the pavilion. This aedicula frames the arched entrance forming a triumphal arch. This triumphal arch is composed of sculpted limestone elements including rusticated banding which continues to the banded extrados and intrados of the centered, round-arched, entrance, which is framed by a pair of banded Roman Doric columns on pedestals supporting an entablature with a frieze articulated by triglyphs and metopes. Resting on the molded cornice, centered directly above the arch, is the tablet panel bearing the incised motto "ATHENAEVM" in Roman capital letters. The tablet is framed by molded rails and a pair of paneled posts with the strung-coin motif and capped by ball finials. Flanking each post is a scroll buttress resting on a smaller tablet. The east tablet bears the date "1897" and the one on the west "1898;" the dates of the construction of the West Wing. The raised numerals are in a decorative Gothic style. The Athenaeum tablet, installed in 1918, is composed of three slabs of smooth limestone bolted over the original tablet which read "Das Deutsche Haus" (The German House) in raised German Fraktur letters.

Behind and flanking the tablet are the pedestals supporting two pairs of limestone Ionic pilasters rising up to the main cornice of the West Wing. Each pedestal dado bears a blank, scrolled, strap work shield in the Renaissance style. Above the bases of the pilasters on the shaft, are narrow rusticated bands with sculpted ribbon and pendant garlands of three roses. The rusticated bands also bear iron eyelets which originally connected the armatures to two, wrought-iron flagpoles. The flagpoles with ball finials formerly projected from the façade at a forty-five-degree angle. They disappeared sometime between 1946 and 1966 but the sooty outlines of the mounting brackets remain between the pilaster pedestals. The four pilasters rise up to the limestone architrave stringcourse. The pilaster impost blocks punctuate the brick frieze and meet the principal limestone cornice of the West Wing. The pilasters frame the monumental window which itself is framed by limestone and subdivided by stone transom bars and mullions. The stone transom bar continues as a stringcourse, which extends across the façade and continues along the west façade of the West Wing. The glazed rectangular voids of the windows counter the round-arched entrance directly below. The window is glazed with art glass with the center window bearing the *Wappen-und Kranzmotif*. The portion of the façade flanking the pavilion rests on the rusticated, rock-face, raised foundation already established in the East Wing.

The first floor is articulated by alternating brick and limestone rusticated banding up to the first-floor molded cornice, above which stretches a stringcourse serving as a window sill for the windows framed by stone and topped by transoms filled with art glass. Above these two windows are two oculi framed by stone with sculpted lion heads at the base and topped by keystones with ball finials. The oculi are connected by a stringcourse, which also serves as the transom bar of the centered window. The second level is two stories in height and the interior accommodates the Ball & Concert Hall.

Resting atop the roofline cornice is the monumental, stepped-and-scrolled gable, which is the front of a dormer roof structure projecting from the sloped north plane of the massive, hipped roof of the West Wing. The gable crowns the entry pavilion and is purely decorative, as there is no usable space behind it in the attic. Its function is to express the character of the German Renaissance Revival style. The gable is brick with limestone details expressing a triangular form. The architectural details divide the gable horizontally with three cornices, and vertically by five pairs of pilasters and engaged columns. The gable is composed of a centered aedicula framed by a pair of engaged Ionic columns. These columns are supported by scrolled corbels below the molded stringcourse, which stretched across the gable. Inside the aedicula is the Palladian window element, with a pierced center panel. Originally a blue glazed, art-glass window filled the space, but it was replaced by a metal, louvered vent in 1997. Flanking the vent are blind brick panels framed by limestone pilasters. Above the vent is a lunette filled with a terra-cotta tondo with a high-relief bust of Athena wearing her scaly aegis and a three-crested helmet. The lunette is framed by molded limestone with a scrolled keystone. The brick spandrals are punctuated by limestone shields bearing blank medallions. Resting on and centered above the aedicula is another, smaller aedicula with limestone pilasters supporting a limestone entablature and pediment. The tympanum bears a sculpted scallop. The pediment is flanked by a pair of limestone ball finials, but the apex ball finial is lost. The aedicula has a pair of brick, scrolled buttresses coped by limestone and terminated by end posts with scrolls and topped with oval finials. The lower aedicula is flanked by brick and limestone triangular buttresses with stone pilaster strips topped by obelisk finials above the fractable coping and the stone pilaster end posts with ball finials. The fractable is also broken by compressed scrolls topped by ball finials. In the gables are found other elements that continue the established *Wappen-und Kranzmotif*: terra-cotta cartouches. Two identical cartouches flank the lower aedicula and the third is centered in the top aedicula. The cartouches have scrolls, laurel wreaths, rosettes, and ribbons, which frame a shield. The two lower shields bear a classical lyre with a laurel wreath tied by ribbon, and a five-pointed star surmounts the lyre. This is the coat of arms of the Indianapolis *Maennerchor*.[2] The cartouches are approximately eighty inches high and forty inches wide. The top cartouche is identical to those described above except that the bottom floral pendant swag has been truncated and on its shield is a torch framed by a laurel wreath with a superimposed ribbon saltire. The Maennerchor cartouche is repeated twice on the west façade, continuing the motif.

Other elements of the west wing's north façade include three original, cylindrical lanterns framed by decorative steel, strapwork cages. Two are wall mounted, flanking the triumphal arch opening and the third is a pendant hanging in the archway. The doorway recessed in the arch has its original pair of glazed, double-leaf, paneled oak doors. They are separated by a mullion in the form of an Ionic column resting on a rusticated pedestal. A two-panel transom stretches across the tops of the doors. The brass, Art Deco pulls date from the 1920s or 1930s. The illuminated poster display boxes below the wall lanterns were added in 1990.

West Elevation

The secondary façade of the Athenaeum is the west side along New Jersey Street. It too is set back from the property line, allowing for a garden strip with plantings. The west wall continues the architectural elements established in the main façade, namely the horizontal stratification of the rock-faced, rusticated, raised basement

[2] The Indianapolis Maennerchor (Men's Choir) was founded in 1854 by German immigrants.

capped by a beveled water table; the striped, brick-and-stone rusticated courses; the molded cornice separating the first and second floors; the continuous windowsill; the stone architrave courses; and the course connecting the sculpted stone frames of the four oculus windows. The terra-cotta cartouches in the main front gable are found on the west wall, one at the north end with the Maennerchor lyre on the shield, and a trio at the south end.

The wall is enlivened by two shallow pavilions that project slightly. The north pavilion bears a cantilevered limestone balcony with a classical balustrade projecting from the stone-framed window with paired windows separated by a stone mullion and transom bar topped by a cornice hood surmounted by a sculpted, stone-framed oculus identical to those on the north façade. The south pavilion bears a trio of terra-cotta cartouches above which two oculi pierce the wall. The middle cartouche frames a Maennerchor lyre shield. The two flanking cartouche shields bear symbols related to the Turner movement, the sword and torch; and others such as what appears to be a shepherd's crook and a *Narrenzeptor* (jester's scepter). Above the cartouche trio is a short, terra-cotta, egg-and-dart stringcourse. Both pavilions are crowned above the cornice by sheet-copper balustrades, with square-plan balusters framed by paneled end posts with ball finials.

Between the two pavilions are five bays of windows at every level. The first-story windows are divided into two double-hung window units with chip glass transoms. The two tiers of second-story windows illuminate the Ball & Concert Hall, which is the equivalent of two stories in height. The window bays are slightly recessed with the upper and lower openings separated by brick spandrels framed by the stone window sill above and the lintel below. The lower windows are small, simple, double-hung windows; the larger, round-arched windows above are divided into six window units. All these windows are glazed with chip-glass with amber, bull's-eye glass frames. The center transom panel bears the *Kranzmotif*. Each window arch is accented by five limestone voussoirs alternating with brick voussoir sections.

Reinforcing the bay pattern are five helmeted dormers centered above each bay mounted on the roof. Four small semi-circular, louvered, copper vents with spike-and-ball finials are located above and between the dormers. On the south end of the hipped roof is a three-sided monitor with a ribbon of casement windows. This glazed monitor is above the stage of the Ball & Concert Hall and illuminates the back stage area. Also visible on the west façade are the two copper, octagonal cupola vents on the ridge of the roof near the north and south apices. The cupola drums are louvered on all sides. Spike finials rise above the apices of the cupola bell domes.

Stepped back from the pavilion face at the south end of the west wall, the stringcourse and architrave lines continue. The wall is punctuated by a recessed doorway, an unframed oculus, a small double-hung window and a terra cotta tondo with a sculpted grotesque mask composed of and framed by acanthus leaves. The entrance with its molded stone lintel retains its double-leaf, paneled, oak doors, pendant light fixture and its marble tesserae mosaic floor. The transom is now filled with the HVAC exhaust louver.

South Elevation

The south wall of the West Wing is not ornamented, but the distinctive hipped roof draws the eye with the shed dormer and two helmeted dormers below it. The upper-most level of fenestration of the south wall consists of a series of five ocular windows illuminating the back stage area. Below the oculi are five double-hung windows with stone sills. At the sill level begins the steep shed roofline of the Manager's House. This attached, two-story, brick residence was added in 1921 and is incorporated into the original eight-foot high, brick wall enclosing the *Sommergarten*. The residence is recessed from the face of the west wall. It occupies the original formal entrance to the *Sommergarten* with an ornate, wrought-iron, double-leaf arched gate that now serves as the entry to the front garden of the Manager's House. The brick garden wall serves as the first-floor wall of the residence. It has a shed roof, front porch on the west side, supported by square posts. The porch shelters the original front door and sidelights. The fenestration of the house is in banks of two, three, and four, six-lighted

casement windows (all original) with stone sills. The brick wall of the *Sommergarten* stretches along the two alleys, Allegheny and Cleveland Streets. The wall rests on a rock-face limestone foundation and is capped with the original vitrified tile coping along Allegheny (south), excepting the circa 1990 replacement limestone coping on the Cleveland Street (east) wall. The wall also serves as the corner wall of the bandstand and wraps around the corner north along Cleveland Street, where it continues to the service entrance with its steel-and-wood sliding gate (installed in 1969) at the southeast corner of the Gymnasium.

East Elevation

Most of the east wall is the exterior east brick wall of the gymnasium. This wall is divided into five equal-sized bays articulated by shallow buttress strips. The bays are pierced by windows lighting the gymnasium and the basement locker rooms. The openings have segmented arches and stone sills and are subdivided into two units by wooden mullions. Each gymnasium window unit has four operatable sashes. The northern-most bay is half the size of the others, as it illuminates the gallery, and below it is an oculus. Below each gymnasium window is a segmented-arched window lighting the basement level. The limestone foundation is not raised but remains near grade level; the top course serves as the sills for the basement windows. The basement casement windows are paired, separated by mullions and subdivided by transom bars. The basement opening of the second, northern-most bay has been bricked up. Where the gymnasium joins the main portion of the East Wing it projects eastward of the gymnasium. The balance of the east wall is pierced by a large, round-arched window at the second story and by a single stone-linteled window at the first story. The second-story window is subdivided by a transom bar and mullion, as are its duplicates on the north façade. The rock-faced rusticated limestone raised basement is pierced by two windows; one is filled with glass block. Above the window on the roof is a helmeted dormer. North of the window is a capped wall chimney. The gabled gymnasium roof is crowned by a cubical, louvered, ventilation cupola topped by a copper, bell-domed roof. The roof has exposed rafter tails and is clad by three-tab asphalt shingles. The copper gutters are roof mounted.

Sommergarten

The *Sommergarten* consists of a brick wall incorporating the enclosed bandstand on the southeast corner, a paved dance floor, and a three-tier glazed porch encompassing much of the West Wing's east wall. The bandstand has a pentagonal plan. Its back wall is the brick *Sommergarten* wall. The hipped roof is supported by the rear brick wall, brick piers, and four wood Tuscan columns. The hipped roof has a wide, beaded-board soffit and entablature with dentil and beaded courses. Between the wall, columns, and piers, wood-slat screens enclose the bandstand. The slat work composes the proscenium arch and is decorated with a cut-out palm branch, a lyre, and a *Jugendstil* ribbon in each spandrel. The roof is clad with three-tab, asphalt shingles, and at the ridge is wrought-iron roof cresting with a repeating lyre motif connecting the two flagpoles. Inside the bandstand is an acoustic shell of beaded board, divided by shallow wooden ribs under intersecting, horizontal, courses of ceramic light sockets. The acoustic shell was built before 1905 as an addition to the bandstand. The floor of the bandstand is wood. The original wood slat screens on the alley sides (south and east) have been replaced by board fence panels, circa 2000. The upper brick walls in the southeast corner of the shell are pierced by two oculi filled with slatted screens. The brick wall enclosing the *Sommergarten* on the south and east is reinforced by shallow buttress strips topped with cast-iron caps with sockets which now support metal flagpoles and lamp sconces of recent vintage. The socketed buttresses originally supported pipe and wrought iron arbors, which bore shading vines.

The glazed porches on the west wall are clearly delineated by three cornice lines and three distinct fenestration patterns, which strictly conform to the vertical divisions established by pilasters and mullions, thus forming a grid. The vertical division of the wall is established on the first level by square brick columns with molded stone capitals, scrolled consoles, wreaths, and a course of dentils below the cornice. At the second level a wood

balustrade runs the entire length. It is broken by scrolled corbels and pedestals marking the turned mullions and the pilasters, which are decorated by a strapwork chain motif. The mullions subdivide each bay into four, double-hung windows. The second-story entablature has a frieze decorated with a wave motif and rests on the mullions and pilasters. Above the cornice are balustrade panels bound by the flat-faced mullions. At the second level, the pilasters have Ionic capitals and strapwork in a chain motif. Above the capitals is a continuous transom bar above which rises a series of identical mullions with another strapwork chain motif supporting the entablature and cornice. The frieze bears a course of dentil and chain motif. The transom has operable sashes with chip glass. The windows of the second and third levels are also double-hung with wood sashes. The east slope of the massive West Wing roof overlooking the *Sommergarten* is pierced by four helmeted dormers and four semi-circular vents.

The windows at the first-floor level replaced the 1907 originals in 1997 using the same division and configuration. A textured plywood enclosure with a shed roof shields the entrance and stairway down into the *Schlossgarten* and dates from 1969. It replaced the deteriorated original of 1907, which was completely glazed (both roof and walls). South of the fenestrated wall is a two-story, brick-clad stair tower added in 1986 to meet code egress requirements.

The north wall enclosing the *Sommergarten* is the three-story, south wall of the East Wing. It is bereft of any ornamentation. Segmental arches serve the third-story windows of the original manager's attic apartment in the East Wing. These windows originally had wood louvered blinds. The paired windows of the second and first floors also have segmented arches. The first-story transom windows have been covered. A round-arch window with art glass illuminates the East Wing stairwell. Two round-arched windows and two oculi pierce the west wall of the gymnasium. The round-arched windows were originally oculi, enlarged circa 1914. Three basement openings, three oculi and a round-arched gable vent pierce the otherwise blank south wall of the gymnasium.

When the Sommergarten was completed in 1898 it was illuminated by a series of fourteen gas light lamps mounted on posts. They were removed decades ago. A concrete pad was poured circa 2000 between the dance floor and the bandstand. Between the Manager's Cottage and the south wall of the East Wing is an extension of the kitchen, and the men's room (1911) and the air conditioning exchanges of 1999-2000.

Manager's Cottage (Contributing Building)

Located in the Sommergarten inside the elbow of the East Wing is a small one-story, free-standing brick cottage. This small, two-room cottage, with a bathroom was constructed in 1911 to house the club manager. It has a small wooden entry porch on the north side and is crowned by a hipped roof. The roof was originally clad in terra cotta tiles, but now is three-tab asphalt shingles. The windows are all the casement type. The cottage rests on a raised basement which contained the steam pipes from the power company. With features in the Arts & Crafts Style, the cottage resembles a bungalow without a large porch.

Dance Floor (Contributing Structure)

Located in the very center of the Sommergarten, the concrete dance floor is square in plan with a flat concrete floor (not original) framed by a low retaining wall. At each corner of the dance floor is a low pier rising above the retaining wall. These piers are ornamented with inset red and blue tile expressing the Arts & Crafts Style. The dance floor was added in 1916.

Sommergarten Utility Building (Noncontributing Building)

The Utility Building was constructed circa 2003. It is sited in the southwest corner of the Sommergarten immediately east of the back door of the Manager's House. The Utility Building is of wood frame construction clad with textured plywood panels and topped by a gable roof. It rests on a poured concrete floor.

Interior

The interior of the Athenaeum possesses high integrity in its floor plan, materials, finishes, details, and usage. With more than a century of continuous use, it has suffered little from insensitive alteration. The major remodeling campaign took place more than a century ago, in 1907. Some incremental changes took place in the 1950s and early 1960s as noted below. The first remodeling in 1907 occurred within a decade of the building's completion in order to accommodate the Normal College of the North American Gymnastic Union. The second remodeling began in 1992 and was one that made respectful but necessary changes to preserve the Athenaeum for a second century of use and service. As the Athenaeum was conceived, designed, and built to be the home of the Socialer Turnverein (later the Athenaeum Turners) and other allied cultural groups, most of the building's interior continues to serve its original purpose and expresses the motto, "A Sound Mind in a Sound Body." The major interior spaces include the auditorium, gymnasium, the Ball & Concert Hall, meeting rooms, offices, and restaurant. Several interior spaces are exceptional for their high integrity, original design, materials, details, and ornamentation. These important spaces include the *Kneipe* (tavern) Barroom, *Kellersaal* (basement hall), and *Schlossgarten* (palace garden) in the basement; the gymnasium, vestibule, foyer, and *Musikverien* (music club) rooms; Ball & Concert Hall; and the monumental staircase on the first and second floors.

Basement

The configuration of the basement largely expresses the original plan and usage and the 1907 remodeling campaign. Most of the basement is dedicated to the restaurant, including the *Kneipe,* banquet hall, kitchen, dining rooms, and the office. The balance of the basement floor plan is related to the gymnasium usage with locker rooms and weight room.

In the restaurant are found some of the most decorative and dramatic spaces of the building, including the original *Kneipe* Barroom. *Kellersaal* and *Schlossgarten.*[3] The Rathskeller restaurant, which encompasses those spaces, is entered from Michigan Street through the entrance in the base of the projecting western bay. The base of the bay interior is the two–story vestibule with an elevator (1996) and an open staircase down to the Rathskeller. The elevator runs from the basement to the third floor. A cloakroom and vault were sacrificed to accommodate the elevator. The vestibule floor is tiled with marble tesserae arranged in a classical palmette motif. Parallel to the stairs, against the west wall under the handrail is a molded, wood bicycle ramp. The upper run was lost in 1996 with the installation of the passenger elevator. The bicycle ramp, a memento of the "bicycle craze" of the 1890s, gave access to the "bicycle store room" in the basement under the Auditorium.[4] It is now a general storage room. At the bottom of the stairs is a pair of paneled oak doors with art-glass panels continuing the *Wappenmotif.* The doors retain the original brass hardware. The light globe suspended from the vestibule ceiling on a chain appears to be original in the *Jugendstil*. Immediately inside the exterior door is an original bulletin board with a glazed-sash front. The wainscoting dates to 1960. At the foot of the stairs to the south is an open area leading south to the *Schlossgarten*, to the west is the *Kellersaal* and to the east through a segmental archway is the *Kneipe* Barroom, the other dining rooms, and the kitchen. The open area has molded plaster beams that rest on square wood-paneled piers and echoing pilasters all with plaster Corinthian capitals holding shields bearing a "DH" (Deutsches Haus: German House) monogram in Latin capital letters. Below

[3] The *Schlossgarten* was also known as the *Palmgarten* or Palm Room because of the numerous potted palms.
[4] The original 1898 floor plans designate this space as "bicycle store room."

each capital is a sconce. The east wall is paneled with wainscoting. The west wall, originally open to the *Kellersaal* between the piers, is now enclosed with operable wood paneling and glazed doors with lead cames installed in 2000. The floor is oak.

The *Kellersaal* (basement hall) was created circa 1907 when it replaced the original 1898 bowling alley. The *Kellersaal* is sixty feet wide and 106 feet long. It is divided into eighteen square sections by plaster ceiling beams supported by ten cast iron columns in two rows. Each ceiling bay is subdivided into squares and rectangles with plaster Gothic acanthus bosses holding light sockets in the center. Elaborate capitals crown each column, incorporating both Gothic and classical motifs with fleur-de-lis, cusped pointed arches, crockets, volutes, and abacus. Along the west wall is wainscoting and raised basement windows, each with two hopper casement windows and their transoms. All sashes are filled with art glass, installed circa 1955, continuing the *Wappenmotif.* The shields bear representations of music and Turner physical culture echoing the Latin motto "*Mens Sana in Corpore Sano.*"[5] In the northwest corner of the Kellersaal is an alcove room with board and plaster wainscoting and two stout, oak octagonal columns supporting the arched opening of the alcove. The alcove is lighted by two amber, art-glass windows with lead cames in a geometric pattern. The 1907 oak wainscoting continues along the north wall of the *Kellersaal*. Behind the paneling is the original *Weinkeller* (wine cellar) and the women's restroom and lounge. The southern end of the east wall is open to the *Schlossgarten* with a series of original French doors piercing the wainscoted walls. Along the south wall is a tiled men's restroom (probably added in 1907), a bar, and double-leaf doors leading to a storage room, the former bicycle room.

The *Schlossgarten* is an impressive long, narrow, two-story room of monumental scale. The room was created when the porch was enclosed with glass in 1907. The west and north walls are the red brick walls on the limestone foundation of the West Wing. The glazed east wall of the *Schlossgarten* rests on a stone foundation and was replaced with new sash in 1997. The glazed south wall has been bricked up since 1986 when the fire-escape stair tower serving the Ball & Concert Hall was constructed. The concrete floor is original, as is the beam and beaded-board ceiling. Suspended on heavy chains from the ceiling are rustic light fixtures with small logs forming a square and four glass shades; they were installed in 1907. Wood steps lead up to the *Sommergarten*. The staircase enclosure originally had glass walls and ceiling. The present shed-roofed enclosure, clad with textured plywood, replaced the glazed original (1907) in 1969. The *Schlossgarten* opens into the Rathskeller with the original French doors, transom and sidelights.

The *Kneipe* Barroom is the most decorated interior space within the building. Features include a massive, decorative hooded fireplace with wood shingles; a carved wooden bust of Mephistopheles with leathery wings; crenellations; brackets, carved toads, rats, and salamanders perched on the hipped roof ridge; and the glazed, green tile surrounding the cast-iron gas hearth and firebox. Painted in red below the Mephistopheles bust are lines of dialogue from *Faust* referring to the fireplace. Flanking the fireplace are polychromatic cast-metal statues, approximately forty-two inches in height, of Don Quixote and Mephistopheles, both bearing the name "Gautier" on their bases. Opposite the fireplace, in the Kneipe Barroom is the wood-paneled, bar that includes a decorative, architectural back bar with crenellation, a crocketed Tudor arch with amber glass panels, cabinet doors with linen fold panels, and decorative strapwork iron hinges. The walls have oak wainscoting with plaster walls and ceiling covered by acoustical tiles. The windows have twin, hopper casement windows and transoms with art glass continuing the *Wappenmotif*. The ceiling has decorative beams and vintage light fixtures re-installed in the 1970s. Other decorative features include a large, crenellated mirror, a door with Gothic panels and strap-work hinges, box lock escutcheon, *Jugendstil* glass and linen fold panels (the door to the former men's restroom). Supporting a wooden beam are two corbels with carved shields bearing the monogram "STA" (Socialer Turnverein Aktien-Gesellschaft). The other bears the monogram "DH" (Deutsches Haus) both in

[5] A Sound Mind in a Sound Body.

raised Fraktur Gothic letters. Double-leaf, glazed, panel doors lead into the kitchen, which has a concrete floor and a stamped sheet metal ceiling. The elaborate, decorative fixtures described above were probably installed between 1897 and 1910.

East of the *Kneipe* Barroom is a staircase leading up to the gymnasium lobby. The staircase has turned balusters and a square newel post with a ball final. Beyond the staircase is a paneled passageway to the 1911 tiled men's toilet with original toilets and urinals. The hallway east of the stairs leads to two small, dining rooms on the north side. The small room is in the base of the East Wing *Gut Heil* bay. It also has a gas fireplace with varigated tile surrounding the firebox and the hearth. The wainscoting was added in 1950. The Veterans Room farther east is also wainscoted, since 1950, when the art-glass *Wappenmotif* windows were added. Opposite the Veterans' Room is an office area created in 1992 out of part of the former East Wing bowling alley with the narrow-gauge maple floor boards of the lanes surviving. The partition wall is stud-and-drywall. Before the 1992 remodeling, the former four-lane bowling alley functioned as a banquet room, the East Room. The bowling alley function ended sometime between 1938 and 1948. The balance of the basement serves the gymnasium and consists of the shower rooms, locker rooms, and toilets for men and women. The current weight room was created in 1992, combining parts of the original men's locker room and the former east room/bowling alley.

East Wing First Floor

The East Wing first-floor lobby is entered from the street through a pair of glazed, paneled, original doors framed by a transom and paneled sidelights. The doors are recessed from the façade. Inside the doors, the oak steps lead to the second entryway, identical to the one below, with twin glazed and paneled doors with a transom and sidelights using chip glass. The floor of the lobby is oak. South of the entry doors are the double leaf paneled glazed doors to the gymnasium.

The gymnasium (approximately fifty-seven feet wide and eighty-four feet long) is one of the most important spaces of the Athenaeum as it is the heart of the Turnverein. It retains most of its features, finishes, and details. The gymnasium is entered from the East Wing lobby through a paneled, glazed, double-leaf door. The gymnasium hall retains its distinctive wall and ceiling treatment, specifically the beaded-board, eight-foot wainscoting upon which rests classical pilasters dividing the walls, east and west, into five bays with fenestration in each bay. On the east wall the large windows pierce most of the wall surface of each bay. On the west wall the windows pierce every bay, except the northern-most bay. Originally all four of the west wall windows were oculi glazed with art-glass. The two middle oculi were enlarged circa 1914 retaining the upper half of the oculi to serve as lunette transoms for the long narrow windows stretching to the wainscoting. Large wooden scrolled corbels above the pilasters support the four ceiling beams that span the gymnasium east to west. The ceiling is painted beaded-boards. The gymnasium floor is maple laid at a diagonal. The current flooring is the third for the gymnasium and is marked for basketball and has counter-sunk hardware to anchor gymnastics equipment and the volleyball net. At the north end of the gymnasium at the second level is the gallery, which is supported by a cast-iron column with scrolled brackets. The solid gallery parapet is paneled and horizontally framed by a dentiled frieze and a railing supported by stubby spindles. The gallery is accessed by a corner staircase from the gym floor and by a pair of doors from the second floor. The gallery's west half has been compromised with a leveled floor and low, solid wall to accommodate exercise equipment, but is still open to the gym. The eastern half retains its character of risers but the fixed seating is gone.

Remnants of original Turner equipment remain on the south wall, including a wood climbing grid, four hinged climbing ladders, and a climbing column. The ceiling retains a few remnants of myriad ceiling-suspended gymnasium equipment such as pulleys and hooks. The original suspended steel pipe structure that supported additional gymnasium equipment was removed in 1990 in deference to volleyball and basketball usage.

Other changes to the gymnasium have been minimal and include the relocation of the stair run to the basement locker rooms circa 1988 and the gallery stairs circa 2000; and the cutting of an egress door on the south end of the west wall circa 1986. The basketball goals are an addition, as the gymnasium was not designed for basketball, but for gymnastics exercises developed by the Turners as conceived by Friedrich Ludwig Jahn (the father of the Turner movement).

To the north, opposite the gymnasium, are twin, paneled, glazed doors opening to the former Normal College Library. The northeast corner of the room is rounded, expressing the cylindrical east bay. The bay's windows have art-glass transoms with *Wappenmotif.* In the corner is a varigated blue-green tiled gas fireplace. The tiled hearth was lost or covered when the maple wood floor was added over the original oak floor. The slate chalk boards with cornices and chalk shelves were added in 1907 when the room served as a Normal College classroom and later as the library. It was originally two meeting rooms with a dividing wall that was removed in 1907 to make one large room. South of the former library room is a room connecting to the gymnasium to the south. It originally was a coat-check room and retains its doors, windows and beaded-board wainscoting.

Also in the East Wing, east of the entry vestibule, is a suite of three rooms that open onto each other through paired, paneled, pocket doors. All three rooms have their own access to the corridor through paneled, double-leaf doors identical to those found throughout the building. The east and west rooms have gas fireplaces. The eastern fireplace is intact and framed by glazed subway tile. The western one was remodeled in 1959 with a marble surround and hearth and a classical mantle shelf. The eastern room originally was the Turner library or reading room and functioned as a Normal College office from 1907 to 1970. The other two rooms were labeled "Card Rooms" on the original floor plans.

Across the hall is the former billiard room with plywood paneling that was installed in 1954 when the window and door transoms were covered with drywall. The ceiling is beamed, supported by a cast-iron column near the center of the room, with a *Jugendstil* capital. The floors of the corridor and the former billiard room are oak plank dating from 1959-60 and cover the original oak floor.

An ornate open, two-run staircase climbs to the second floor. The art-glass landing window, turned balusters and newel post all express the Renaissance style. The staircase that runs to the basement also has the turned elements. The run to the basement was enclosed in 1907 with chip glass glazing and a door. The door is a replacement circa 1995.

East Wing Second Floor

The second floor of the East Wing is laid out with a stair foyer landing. To the north is an office with a bay window and a tiled fireplace; to the west is the original formal dining hall, to the east a large assembly room, two small meeting rooms, the gymnasium gallery, and an added (2000) egress staircase that serves the third floor (attic). The large, east meeting room serves an exercise room but retains its original tile fireplace with a cast-iron fire box, the 1907 chalk boards, and double-leaf, paneled doors opening to the gymnasium gallery. The doors retain the original lettering in German Fraktur "*Gallerie Turn-Saal*" (gymnasium gallery). The room is brightly illuminated by the large windows of the Jahn Gable and the round east bay, which have art-glass transoms. Double-leaf doors lead east to a small room with a tiled fireplace. This room originally was the Turner library. The former dining hall is illuminated by three round-arched windows with transoms enhanced by *Jugendstil* art-glass torches and rose wreaths. A stud partition wall running east-west was added, circa 2000, to divide the dining hall into two rooms.

West Wing First Floor

The vestibule of the West Wing is an ornate interior space exhibiting characteristics of the German Renaissance Revival Style. The twin, double-leaf, glazed entrance doors topped by a transom open onto the vestibule. The floor is covered with marble tessarae (also found at the west bay entrance) with a thin border and a laurel wreath and ribbon mosaic in the center of the floor. An important feature on the floor is the wood ticket kiosk which is semi-decagon with paneled walls, and chip class windows, entablature, parapet with ball finials, and a ridged roof all of oak. The walls of the vestibule have paneled oak wainscoting with decorative bands of oak strapwork details. The ceiling of the foyer is also paneled with oak. The vestibule is symmetrical with twin stairs and landings east and west. Oak pilasters rise above the wainscoting to the ceiling. The oak balustrade at the landing exhibits a very strong German Renaissance Style through the use of termini with Ionic capitals supporting the arcades. The termini are decorated with chain strapwork. Except for the replacement of the original light fixtures with schoolhouse globe pendant lights, the vestibule is unaltered. Two sets of glazed, double-leaf, paneled oak doors open from the vestibule to the first-floor foyer and staircase. Little has changed in this area except for the light fixtures.

The floor plan of the West Wing's first floor is symmetrical. The foyer with its monumental staircase at the north end is balanced by the auditorium at the south end. The central axial corridor connects the two spaces. The foyer is distinguished by an open staircase, a pair of classical columns and the beamed ceiling.

The original *Musikverein* (music club) rooms are a suite of three rooms on the west side of the corridor. The suite has almost all of its original features intact, including the pair of paneled, oak, pocket doors separating the middle room from the south room; four sets of double-leaf glazed doors with transoms; two large free-standing columned mirrors; and built-in oak cabinets lining the south wall of the south room. The cabinets bear lyres and wreaths in the center field of the doors. In the middle of the cabinets is the free-standing mirror, eight feet high, framed by a columned aedicula that was moved in 1907 to this spot from the former *Damenverein* room on the first floor of the East Wing. It bears a brass plate reading "Presented by M.S. Huey & Son manufacturers of wood mantels, Indianapolis."

Of more recent vintage, circa 2000, is the addition of a drywall bulkhead concealing HVAC ductwork work and the five window transoms along the west wall of the *Musikverein* rooms and the Foyer. A 1910 photograph (Bass Photo #19649) documents an ornate, pierced, wooden fret screen in the upper portion of the opening between the north and middle rooms.

The auditorium originally was a true theater auditorium with fixed, terraced theater seating, and a stage framed by a proscenium arch. It is entered from the corridor through the double-leaf, glazed, oak doors framed by a transom and sidelights with chip glass. The room is illuminated by six identical transomed windows, three on the west wall and three on the east. The transom windows have art glass with lead cames and chip glass. In 1961 the floor was leveled by raising the south end six feet. The proscenium arch is a screen of wooden slats with ball spacers. In each spandrel is the *Kranzmotif* with a flowing ribbon and palm branch superimposed on the slats. This proscenium echoes that on the bandstand outside. Two doors lead from the bowed stage alcove to the backstage area to exit doors, east and west. The original east door was replaced by a steel fire door in 1986, leading to the *Sommergarten*. The auditorium ceiling is divided into six bays by structural steel beams clad with plaster.

On the east side of the corridor is a former meeting room with paneled wainscoting added in 1963, and a narrow service staircase to the basement. Known as the Lyra Room, and later the Fraternity Room, this room has been used as a storage room since the mid-1970s. A door was added circa 2000 to access the auditorium to the south. A service elevator from the basement was also added around this time.

North of the Fraternity Room are the men's toilet room and an office. The men's room was remodeled in the 1950s and in the 1990s. On the east end of the foyer is the women's toilet room which was expanded westward into the foyer in 1958. Farther east is the coat-check room with its decorative screen of turned spindles and a paneled counter.

The monumental foyer staircase is made of oak and framed by a balustrade terminating with a pair of paneled pedestal newel posts capped by urns decorated with flat strapwork. The balustrade with its turned balusters leads up to a wainscot paneled landing where it splits into two runs to the second floor. The landing is at the foot of the monumental window centered in the West Wing façade; this window is filled with art glass with the *Wappen-und Kranzmotif*. Inside the shield is a lyre. In each panel of newel posts and paneling is the *Kranzmotif*. The second-floor lobby has a beamed ceiling, a series of oculi framed by plaster acanthus and palmette wreaths and four entrances with double-leaf, six-panel, oak doors with five-panel transoms crowned by an entablature. The second-floor foyer is unaltered except for the light fixtures.

West Wing Second Floor

The Ball & Concert Hall serves as a theater and remains largely intact. This large, two-story space (approximately sixty feet wide and ninety feet long and thirty-two feet high) is the largest in the Athenaeum. The west wall is pierced by two courses of windows with the larger round arched windows at the upper level. The windows are filled with chip-and art-glass. The center transom panel of the upper windows expresses the *Kranzmotif*. The east wall is divided into five bays with a two-story Loggia supported by four piers. The Loggia at both levels is illuminated by the continuous bank of windows that face the *Sommergarten*. The south wall is pierced by the stage, which is framed by a molded proscenium opening. The proscenium frieze is decorated with *Wappenmotif.* Above the frieze is the cornice punctuated by rosettes, each originally fitted with light bulb sockets. The cornice runs continuously around the hall. The ceiling is hipped and beamed by perpendicular elements giving the appearance of rafters and purlins. Open strapwork panels frame each of the five coffers of the ceiling. Other decorative details include beaded-board wainscoting, scrolled pier corbels, gallery balustrade with turned balusters, and art-glass windows with *Kranzmotif* and bottle glass.

Third Floor

The suite of offices on the third-floor attic level was originally the Manager's Apartment, dating to 1894. This space was hidden from view with the exception of the six windows overlooking the *Sommergarten*. The "L-plan" apartment was originally accessed only by a small staircase, running down to the basement. The staircase is finished with beaded board wainscoting and plaster walls and ceiling. The apartment's east-west corridor connected three rooms, including the bathroom. The north-south corridor connected to three rooms and the closet containing the ship's ladder to the roof. The largest and northern-most room is lighted by the windows piercing the *Gut Heil* Gable. The apartment today functions as a suite of offices with a doorway cut (2000-01) into the upper loggia level of the Ball & Concert Hall giving access to the elevator in the octagonal west bay. The apartment was remodeled in 2000-01 with dropped ceilings, new stud-and-drywall room partitions, and replacement doors, as it had suffered from years of water damage. The remodeling also included the finishing of some garret spaces into storage rooms.

Integrity

The Athenaeum possesses an exceptional level of integrity and has been in continuous use since its completion in 1898. The building's original appearance was described in lengthy newspaper articles heralding the grand openings of the East Wing in 1894 and the West Wing in 1898. Published photographs and floor plans in the 1898 dedication book and numerous unpublished historic photographs attest to the building's high integrity inside and out when compared with current views of the building. The vast majority of the finishes, details and

materials are intact. Very little of the plaster walls and ceilings, wood trim, or floors have been replaced or removed; changes over time are noted below.

The Athenaeum possesses a high degree of integrity as per the National Park Service's seven criteria of location, design, setting, feeling, association, workmanship, and materials. The Athenaeum is on its original location on a corner lot at the intersection of three busy city streets. The setting is intact as it continues to bridge a residential neighborhood to the east and a commercial district to the north, although there has been some erosion of the housing stock immediately neighboring the Athenaeum. The design of the Athenaeum has survived with its distinctive exterior elements such as the stepped scrolled gables expressing the German Renaissance Revival Style. The materials of brick, stone, and terra cotta continue to express the German Renaissance on the exterior and the extensive wood and plaster details, fenestration, and art glass are intact and delight the viewer. The workmanship expresses the architects' design especially in the ornately detailed interior spaces such as the Kneipe Barroom, the paneled vestibule, monumental staircase, and the Ball & Concert Hall. The building continues to convey a feeling of the past whereby the exterior and the interior spaces have not been disfigured by inappropriate changes for the sake of modernity. The architects and the Turnverein members of a century ago would immediately recognize the Athenaeum and its interior spaces. Tied to feeling are the associations the Athenaeum continues. It was conceived, designed, built, and used as a German American cultural center and continues to be so today, although now not exclusively for the use and enjoyment of German Americans. The soundness of mind and body continue to be served in the Gymnasium, in the Ball & Concert Hall, in the auditorium, and in the meeting rooms. The Athenaeum's social role continues in the *Sommergarten, Rathskeller*, and meeting rooms. The Athenaeum enjoys and conveys continuity.

The Athenaeum experienced two remodeling campaigns, which reflect important milestones in the building's history. The 1907 campaign was necessitated to accommodate the Normal College that year. The Normal College's presence enhanced the building's significance as a national center of physical education. In 1907 the *Socialer Turnverein* leased most of the East Wing to the Normal College for use as classrooms, library, offices, Gymnasium, and locker rooms. This resulted in outfitting the classrooms with blackboards and withdrawing Turner activities to the West Wing. This shift resulted in the conversion of the West Wing basement bowling alley into the *Kellersaal* banquet room and the enclosure of the basement porch into the *Schlossgarten*, both significant interior spaces with their character and details largely intact since 1907. Incremental changes occurred as needed between 1907 and 1992, such as the stone ATHENAEVM tablet in 1918, the concrete *Sommergarten* Dance Floor in 1916, the *Sommergarten* Manager's Cottage bungalow in 1911, the Manager's House in 1921, and the leveling of the auditorium floor in 1961. Five East Wing chimneys, three serving the nine gas fireplaces were capped between 1943 and 1944. The boiler chimney was increased in height circa 1944 but was reduced in height and capped in circa 2010. The roof lost most of its roof cresting on both wings by 1946; the last was removed between 1959 and 1960. Only the bandstand retains its roof cresting. Applied individual sheet-metal letters were removed in 1918 from Jahn Gable frieze. The East Wing wrought-iron balconet was removed between 1946 and 1966 as were the flagpoles on the West Wing. The 1921 Manager's House closed the *Sommergarten* passageway through the ornate gates on New Jersey Street. Most of the additions to the Athenaeum occurred in the *Sommergarten* between 1907 and the present, but it still retains most of its open space and continues to serve as an outdoor venue for events in the house.

In the 1970s and 1980s the Athenaeum Turners club and the building went into decline; little change occurred until 1986 when the emergency exits onto the *Sommergarten* were built to meet code requirements. This facilitated the use of the Ball & Concert Hall as a musical theater in 1990, as did the installation of air conditioning, electrical upgrade, and the terraced seating in the Ball & Concert Hall.

Restoration began in 1992 under the leadership of the Athenaeum Foundation, which succeeded the original Socialer Turnverein Stock Association as owner. Changes continued throughout the 1990s and into the first

decade of the twenty-first century with reconfiguration of the basement under the Gymnasium, restoration of the slate roof and its sheet-metal details, installation of the elevator, upgrading HVAC, electrical and fire suppression systems, and the rehabilitation of the attic apartment into offices. Over time the exterior of the Athenaeum has changed very little except for the loss of some details such as the chimneys, iron balcony, flagpoles, roof cresting, and gable finials. Restoration and maintenance continue as the Athenaeum is again an active participant in the cultural and social life of Indianapolis. Changes to the building's exterior are regulated and supervised by the local Indianapolis Historic Preservation Commission and Historic Landmarks Foundation of Indiana, which holds an easement on the exterior. The Athenaeum remains faithful to the Turner motto "*Mens Sana in Corpore Sano*," a sound mind in a sound body.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria: A X B__ C X D__

Criteria Considerations (Exceptions): A__ B__ C__ D__ E__ F__ G__

NHL Criteria: 1 and 4

NHL Theme(s): II. Creating Social Institutions and Movements
1. clubs and organizations
III. Expressing Cultural Values
1. educational and intellectual currents
5. architecture, landscape architecture, and urban design

Areas of Significance: Architecture
Social
Education
Health/Medicine

Period(s) of Significance: 1893-1946

Significant Dates: 1893, 1898, 1907

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Vonnegut, Bernard, architect
Bohn, Arthur, architect

Historic Contexts: XVI. Architecture
M. Period Revivals
7. Renaissance
XXVII. Education
B. Elementary, Intermediate, and Secondary Education
6. Objectives, Curricula, Methodology, and Administration

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary Statement of Significance:

The Athenaeum in Indianapolis, Indiana, is significant under National Historic Landmark (NHL) Criterion 1 in the area of education, as it was the home of the Normal College of the North American Gymnastic Union (NAGU) for sixty-three years. The Normal College, now the Indiana University School of Physical Education, is the nation's oldest, continuously active school of physical education. The program educated teachers who directly contributed to the development of physical education programs in public schools across the United States in the late nineteenth and early twentieth centuries. The foundation for the success in making physical education mandatory in public schools derived from the Turner movement, an important expression of German American culture in the nineteenth century.

The Turners of the Athenaeum played an important leadership role in the Turner movement at the national level. Indianapolis was the site of the Turner National Headquarters from 1898 to 1923 and again from 1978 to 1980. Several Athenaeum Turners served as national presidents: Franklin Vonnegut (1898-1906), Herman Lieber (1906-1908), Theodore Stempfel (1910-1918), and Carl B. Sputh, Sr., M.D. (1918-1923). Because of local Turner leadership, the *Turnerbund* moved its Normal College to the Athenaeum in 1907, where it remained until 1970.[6] The period of significance for the building's association with the Normal College begins in 1907 and ends in 1946 when the school lost its autonomy becoming part of Indiana University.

The building, a rare example of a monumental Turner hall, is also significant under NHL Criterion 4 in the area of architecture as an excellent example of German Renaissance Revival Style, and as the masterpiece of the prolific Indianapolis architecture firm of Vonnegut and Bohn, which had deep roots in the Turner movement. The Vonnegut and Bohn firm was founded in 1888 and had designed the previous Turner Hall for the *Socialer Turnverein* (social gymnastics club). The principals, Bernard Vonnegut and Arthur Bohn were both native-born sons of German-immigrant parents. Both architects received their professional training in Germany. The architects had excellent credentials among the liberal German community of Indianapolis, but especially Vonnegut, whose father was one of the founders of the city's first Turnverein. The Athenaeum is listed individually in the National Register of Historic Places and has been photo-documented by the Historic American Buildings Survey (HABS). The period of significance for the Indianapolis Athenaeum under Criterion 4 is 1893-1898.

Historical Context:

Turner Movement in the U.S.

The Athenaeum is a product of events and ideas on two continents and remains, a century later, a monument to those events and ideals and the personalities who acted on these ideals, culminating in the establishment of the Normal School in Indianapolis. The Athenaeum is a Turner hall, a building built or remodeled to accommodate activities of a *Turnverein* or Turner club. A Turner is a gymnast or a member of a Turnverein. As a Turner hall, it contains a gymnasium, lecture and concert halls, meeting rooms, a library, and a tavern. Turnerbund is the national union of Turnvereins and was founded in 1850. Its full name was *Nordamerikanischer Turnerbund* (North American Gymnastic Union, NAGU) from 1865 to 1919, when it became American Turnerbund. The

[6] Many faculty members such as Dr. Carl B. Sputh, were local Turners. Sputh was also a graduate of the Normal College, served as its president from 1934 to 1941, and was president of the Athenaeum Turners for many years. The Athenaeum hosted the National *Turnfest* in 1905, 1983, and 1991. The 1905 *Turnfest* was a milestone as it was the first international Turnfest in America, attended by a delegation of Turners from Germany. The Athenaeum was also the site of three national Turner conventions in 1880, 1912, and 1946

name changed again in 1938 to American Turners. The *Turnlehrer Seminar* or Normal College of the NAGU was founded in 1866 to train gymnastics teachers to provide instruction in Turnvereins and public schools.

The Athenaeum in Indianapolis embodies the ideas and actions set in motion two centuries ago in French-occupied Germany. It expressed in brick and stone, terra cotta and art glass, the Turner classical motto *Mens Sana in Corpore Sano*: A Sound Mind in a Sound Body. The ideal of combined soundness of mind and body is rooted in antiquity. It was revived, embraced, and activated in early nineteenth-century Germany, in particular by Friedrich Ludwig Jahn in Berlin, who ultimately developed modern gymnastics and its apparatus. He felt this holistic approach to education was necessary to create the citizens who could build a new Germany on the principles of national unity, justice, and freedom. The idea of citizens, fully engaged in creating the new nation and fully participating in its democratic civil life, appealed to young university students and other progressive elements of society. Turnvereins sprang up in cities and university towns throughout the German states in the first decades of the nineteenth century. These young Turners helped expel Napoleon in 1813, but the Turnvereins were later viewed with suspicion and suppressed by the restored autocratic German aristocracy.

When revolution erupted in 1848, Turners were active participants in the pitched street battles and the revolutionary assembly. When the liberal revolution failed to produce a new, unified, democratic Germany, the revolutionaries (the "Forty-eighters") fled, bringing with them their ideas and practices to the United States. Many became political refugees in America and enthusiastic founders and members of the Turnvereins here.

While keeping an eye on the political scene of their homeland, Turners became very much engaged in American social and political issues. The Turners in America formed a national organization as they had done in Germany and channeled their revolutionary energy to improve America through the cultivation of the mind and body. Turners built their Turner halls throughout the country, especially in the cities and towns of the Midwest and Northeast. They eagerly volunteered for service in the Civil War, viewing the goals from 1848 of national unity, justice, and freedom as analogous to those issues of 1861 in America. After the Civil War, the Turnverein movement continued to grow with the expanding German urban neighborhoods of American cities and towns. Throughout the remainder of the nineteenth century, the Turnvereins remained politically active and focused on improving American society through education, especially physical education. To that end they lobbied for physical education in local public schools and, in 1866, established their Normal College for the formal training of physical education teachers for their Turnvereins and for public schools.

The Athenaeum's history is a significant part of the American Turner story. The Socialer Turnverein that built and used the Indianapolis Athenaeum was founded two years (1851) after the failed revolution. The building memorializes Turnvater Jahn and was home to the Normal College from 1907 to 1970. In 1941 the Normal College became a part of Indiana University.

The accomplishments of the Turners at a national level are numerous and include the founding of their Normal College, which continues today as the physical education department of Indiana University-Purdue University Indianapolis; the inclusion of physical education into the public school curriculum; the promotion of the playground movement in school yards and public parks; and in general enriching American culture and urban life with their political, intellectual, and cultural activities.

Jahn's Turner Movement

Friedrich Ludwig Jahn (1778-1852) was the founder of the Turner movement. It is his image, that of a bald, bearded figure, and his name that is found on and in Turner halls, paintings, prints, certificates, and literature across the country. In Turner literature, Jahn is reverently referred to as "*Turnvater Jahn*" (Turn Father), the father of gymnastics. Jahn's ideas combined German patriotism, liberal free-thinking political idealism, and

physical training and gymnastics. These three elements were the guiding forces of the Turner movement in the United States and are embodied in the design, use, and appearance of the Indianapolis Athenaeum.

Napoleon's defeat of Prussia, and the other German States, in 1806 and France's subsequent occupation, gave birth to Jahn's Turnverein movement. The German defeat and humiliation at the hands of Napoleon led to German soul-searching as to the meaning and identity of German-ness.[7] Jahn shared the popular idea that the German states should be united into one nation. To that end, Jahn advocated a cultivated body and mind to prepare Germans for a new Germany. Jahn coined the term "*turnen*" and "*Turner*", which is to perform gymnastic exercises and one who does them.[8] Jahn promoted his idea of the patriotic, liberal gymnast with his 1810 book *Das Deutsche Volksthum.*

In 1811, he opened the first *Turnplatz* (exercise yard) in the Hasenheide Park south of Berlin with 500 men and boys exercising on apparatus designed by Jahn.[9] Jahn's first general "Gymnastics Day," June 19, 1811, popularized physical education with Berliners and made it available to all social classes.[10] Jahn's second book in 1816, co-authored by Ernst Eiselen, *Die Deutsche Turnkunst*, was influenced by and made reference to two earlier German pioneers in physical education: J.C.F. Guts Muths (1759-1839) and G.U.A. Vieth (1763-1836.) Guts Muths' 1793 *Gymnastik für die Jugend* and Vieth's 1795 *Versuch einer Enzyklopädie der Leibesübungen* documented equipment, exercises, and philosophy that Jahn expanded upon.[11]

Jahn's gymnastics philosophy was politically charged and was particularly attractive to university students throughout Germany. In 1811, Jahn co-founded the *Deutscher Bund*, to spread the patriotic spirit, which led to the founding of *Deutsche Burschenschaft* (the German Patriotic Student Organization).[12] Centered in Berlin, Jahn's Turnverein movement spread rapidly after 1811 throughout Prussia and the other German states.[13] Jahn's Turners had a shared vision of a unified German nation based on justice and freedom from foreign domination. Jahn's Turners practiced gymnastics with the purpose of creating men with strong bodies and minds, who would be ready to fight for and then politically participate in a new Germany. The *Burschenschaft* tied together gymnastics and student life to prepare the way for eventual German liberation and unification.[14]

Napoleon's control of Germany ended in October 1813 after his defeat in the Battle of the Nations near Leipzig. This resulted in the redrawing of the map of Europe by the victors and the restoration of the many hereditary rulers to their thrones and their autocratic power. The German states remained disunited and the popular demands of citizens for political rights, freedom, and justice were ignored.[15]

The Turners clamored for a unified nation and a constitution and the end of a patchwork of principalities, duchies, and kingdoms ruled by autocratic nobles. Eventually the Turner movement was seen as a threat to the status quo. Jahn was arrested, and the Turner activities were banned in Prussia and other states, driving the Turners underground. The ban was lifted in 1842, and the Turner movement again spread rapidly.

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[7] The Brothers Grimm collected folk tales in this same period (published 1812) in search of the true German culture and identity.

[8] Henry Metzner, *History of American Turners*, 4th rev. ed. (Louisville, KY: National Council of American Turners, 1989), 6.

[9] Ibid., 39; and Horst Ueberhorst, *Friedrich Ludwig Jahn and his Time 1778-1852* (Munich: Heinz Moos Verlag, 1982), 103; Fred Eugene Leonard and R. Tait McKenzie, *A Guide to the History of Physical Education.* (Philadelphia: Lea & Febiger, 1927), 88-89.

[10] Ueberhorst, 21 & 103. Heikki Lempa, *Beyond the Gymnasium: Educating the Middle-Class Bodies in Classical Germany* (New York: Lexington Books, 2007), 77-78.

[11] Ueberhorst, 22-25 &61.

[12] Ibid., 62.

[13] By 1818 there were 100 Turnvereins in Prussia alone with 6,000 members and it is estimated that throughout the rest of Germany there were 150 Turnvereins with 12,000 members. Lempa, *Beyond the Gymnasium*, 78.

[14] Ibid.; David Blackbourn, *The Long Nineteenth Century: A History of Germany, 1780-1918* (New York: Oxford University Press, 1998), 121.

[15] *Questions of German History*, 4th rev. ed. (Bonn: German Bundestag Publications Section, 1993), 43-47.

The German Revolution of 1848-49 (referred to as the *Märzrevolution*—March Revolution) began in the Grand Duchy of Baden in February, then Vienna, and to all the German states during the month of March. The Revolution was the expression of the pent-up frustrations of a broad political and class spectrum of the bourgeoisie, peasants, workers, and the Turners who demanded economic reform, political rights, justice, a constitution, and a united nation state. It was unfinished business from thirty-five years before. As they had done in 1813, the Turnvereins sprang into action as organized, armed revolutionary units and participated in the debates of the revolutionary All-German National Assembly in Frankfurt am Main.[16]

While the debates in the assembly raged between the constitutional monarchists, the democratic republicans, and the socialists, the German princes, led by Prussia, counter-attacked and defeated the revolutionary forces. By autumn 1849, the revolution was finished in the German states. The revolutionaries, among them the Turners, faced surveillance, imprisonment, execution, or exile.[17] Those who escaped to the United States became known as the "Forty-eighters."

The Revolution of 1848-49 was not a distant memory to the Turners fifty years later when the Athenaeum was completed. The revolutionary spirit was kept alive in the curriculum of the Normal College through courses on Turnverein history. This was specified by the Turnerbund in 1866 at the founding of the Normal College.[18]

The Socialer Turners named their building Das Deutsche Haus and built it in a distinctive German style. The inscriptions and reliefs express Turnerism and the activities housed in the building. The German inscriptions that survive on the East Wing bear witness to the Turners and their idealism. The exception is the tablet above the West Wing entrance. "Das Deutsche Haus" was covered by the present "ATHENAVEUM" tablet, a concession to the extreme political and social pressure of ultra-nationalism (American) generated by America's entry into the First World War.

Jahn's Ideas in America

The first expression and application of Jahn's physical education philosophy in the United States was in Massachusetts in the 1820s; two decades before the founding of the first American Turnverein in Cincinnati in 1848. Three young followers of Jahn, Karl (Charles) Follen, Karl (Charles) Beck, and Franz (Francis) Lieber, escaped arrest in Germany by fleeing to the United States and settling in Massachusetts. The Round Hill School in Northhampton, founded in 1823, was the first school in the United States with gymnastics as part of its regular curriculum with Beck (1796-1866) as its first instructor. In addition to its gymnastics curriculum, it was famous as a progressive school where flogging was banned. Its co-founder, George Bancroft (1800-1891), was familiar with the Turner movement from his days at the University of Göttingen, where he earned a Doctor of Philosophy degree in 1820. Beck translated Jahn's text on gymnastics and published it in 1828. Follen (1796-

[16] Lempa, 79. There were an estimated 40,000 to 50,000 Turners throughout the German states in 1847 on the eve of the revolution. *Turnvater* Jahn was elected to the National Assembly, but he was not the same firebrand who a generation earlier had preached and written about nationalism and liberalism and had inspired and organized the young Turners into action. He had become alienated from the new generation of Turners. Jahn died in 1852 in Freyburg/Unstrut, Prussia, where he had lived in internal exile for twenty-seven years. However, *Turnvater* Jahn has been immortalized throughout the world, wherever Turners settled, with Jahn streets, squares, monuments, and Turner halls. Some of these include the 1861 Jahn National Monument in the Hasenheide Park, Berlin; the 1913 Jahn Memorial in Forest Park, St. Louis; the Jahn Monument in Cincinnati's Inwood Park; and the Athenaeum in Indianapolis. Ueberhorst, 49, 56.

[17] *Questions on German History*, 102-159.

[18] Rinsch, Emil, *History of the Normal College of the American Gymnastic Union of Indiana, 1866-1966.* (Blomington, IN: Indiana University Publications, 1966), 7 & 13.

1840) taught German at Harvard and was also its Superintendent of the Gymnasium. Lieber (1800-1872) succeeded Follen as gymnastics instructor in Boston's outdoor public gymnasium.[19]

Although public interest in gymnastics faded, the idea of physical training took root at Harvard thanks to Follen's pioneering work and it spread to other universities and colleges. Harvard eventually built its octagonal stone gymnasium in 1859, which later served as its Germanic Museum (demolished). Following Harvard were, Yale, Amherst, Williams, Brown, and Bowdoin in establishing outdoor gymnasia (Turnplatz), ultimately modeled after Jahn's original on the Hasenheide near Berlin.[20]

Although these three Turners were the first to import Jahn's Turner ideas to the United States, it would be the Forty-eighter Turners, the German political refugees of the 1848-49 Revolution, who successfully organized and implemented Jahn's ideas in the more receptive German immigrant communities growing in the United States. [21] The steady flow of German immigrants to the United States throughout the nineteenth century ensured the growth of the Turner movement. While many of the Turner immigrants were urban, middle class, and educated professionals (with some being part of the German political proletariat); the majority of German immigrants were peasants and artisans who sought economic opportunities in the cities, towns, and countryside of the United States. Sympathetic to the ideals of the Revolution of 1848-49, these political refugees did not abandon their idealism, but channeled it into the Turner movement in the United States. The first Turnverein founded in the United States was the Cincinnati *Turngemeinde* (gymnastic community), on November 21, 1848.[22] It was followed in rapid succession by the founding of Turnvereins in New York, Philadelphia, Baltimore, and Louisville.[23]

The Turners were skilled organizers; in 1850 they formed a national organization, the *Nordamerikanischer Turnerbund* (North American Gymnastic Union), which called a national convention in Philadelphia in 1850. The following year that same city hosted the first national *Turnfest* (gymnastic festival) and the second national convention. [24] Organized and committed, the Turner movement grew wherever Germans settled throughout the United States, especially in the cities of the Northeast and Midwest. The *Turnerbund* strove to unify the growing Turner movement, "to protect the common interests, and to furnish a basis for mutual cooperation."[25] The *Turnerbund* promoted Jahn's physical training methods, political activism, and the continuation of military drill fueled by the desire to return to Germany at the first sign of a popular uprising.[26]

In its first decade, *Turnerbund* conventions and the *Turnzeitung* discussed gymnastics and the political issues of the day in Germany and in the United States, such as education, voting rights, and slavery. At the 1856 *Turnerbund* convention in Pittsburgh, Pennsylvania, the organization resolved to establish a *Turnlehrer Seminar* (normal college) to train gymnastics teachers.[27] The 1850s also saw the establishment of the *Turnfest* tradition that drew Turnvereins together in competition.

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[19] Fred E. Leonard, *Pioneers of Modern Physical Training* (n.p.: Physical Directors' Society Y.M.C.A., 1910), 27-30, 33-36, 39-42.

[20] See Fred Eugene Leonard's chapter 23 "Physical Education in American Colleges and Universities" in *A Guide to the History of Physical Education* (Philadelphia: Lea & Febiger, 1927). 268-293.

[21] Ueberhorst, 93-95.

[22] Metzner, 7.

[23] Ibid.

[24] Ibid., 8. This convention established a Turner newspaper, *Turnzeitung*, which reported on November 15,1851 the founding of 22 Turnvereins, with a total membership of 1,672. Half of the Turnvereins were members of the *Turnerbund*.

[25] Ibid., 7.

[26] Ibid., 8-9.

[27] Eric L. Pumroy and Katja Rampelmann*, Research Guide to the Turner Movement in the United States* (Westport, CT: Greenwood Press, 1996), 245.

The Civil War and President Lincoln's call to arms resulted in the mass enlistment of Turners. It is estimated that of the 10,000 Turners in 1860 "at least 6,000 enlisted in the Union Army."[28] Whole regiments and companies were formed by Turners, resulting in the suspension of Turner activities and the closing of many Turner halls for the duration of the war. Some Turners had previously served in the army of their native German province and others had served in Turner companies during the Revolution of 1848-49. The Turners were prepared with their military drill and heightened political sensibility. The issues of preserving the Union and the abolition of slavery struck a responsive chord among the Turners. As revolutionaries they had fought to unify German states into a nation with a constitution guaranteeing civil rights. The Civil War was an Americanizing experience for the Turners as they refocused their "endeavors for reform in political, religious, and social fields, of the struggle against corruption and slavery in all forms" in America.[29]

In the post-war period the American Turners focused on rebuilding and expanding the practices and organization of the Turner movement. One way of preparing for the future was to act on the 1856 resolution to found a *Turnlehrer Seminar* to train gymnastics teachers. The proper training of gymnastics teachers would guarantee the continuation and expansion of the Turnverein movement. In 1866 the Seminar began in New York City. Eventually it would make its home in the Athenaeum of Indianapolis, Indiana, as the Normal College of the North American Gymnastic Union. The students were taught practical gymnastics, anatomy, aesthetic dancing, Turnverein history, and various physical education methods with the instruction in German.

The *Turnerbund* continued its *Turnfests,* which attracted thousands of Turners from across the country. Turner teams also participated in *Turnfests* in Germany beginning in 1881. In 1905 Indianapolis hosted the first international *Turnfest* in the United States with a delegation of nine people selected from Germany's 750,000 Turners.[30]

The *Turnerbund* grew and flourished until 1917. It advocated universal suffrage, reconciliation between workers and employers, and the introduction of physical education into the public school curriculum. When the United States declared war on Germany on April 6, 1917, anything German became suspect and politically incorrect. Libraries, clubs, churches, schools, businesses, newspapers, and families with German identity suffered. Turnvereins became Turner Clubs or simply athletic or sport clubs, and Turner halls were renamed. In Indianapolis, on February 22, 1918, George Washington's Birthday, the Turner's building ceased to be called *Das Deutsche Haus*, the German House, and was renamed "The Athenaeum." The building's name change had been the goal of the *Indianapolis Star*, which targeted the club in 1917-18 with an editorial campaign to that end. An incised stone tablet bearing the new name was bolted over the tablet above the West Wing entrance that originally read "*Das Deutsche Haus*."[31] The *Socialer Turnverein* eventually became the Athenaeum Turners in 1939.[32]

During the 1920s, Prohibition threatened traditional German social life when the consumption of alcohol was made illegal. In addition, during the Great Depression membership rolls for the Turner Clubs shrank. The slump in business and widespread unemployment led to the end or curtailment of disposable incomes that had been spent on memberships. Between 1929 and 1944, the *Turnerbund* lost a third of its members and clubs.[33]

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[28] Metzner, *History of American Turners*, 16.
[29] Ibid., 25.
[30] Ibid., 26-27. Although interrupted by the two world wars, this international Turner relationship continues today.
[31] *Indianapolis Star*, Jan. 12, 1918; Jan. 15, 1918; & Feb. 23, 1918.
[32] Pumroy & Rampelmann, xxv. Some Turnvereins folded, never to be revived. The Turners came through the period of hysteria "surprisingly intact." The number of Turnvereins nationally dropped from 214 to 186 during the First World War period, a decrease of 15 percent.
[33] Ibid., xxvi.

In 1938, the *Turnerbund* changed its name to "American Turners," so as not to be confused or associated with the German American Bund, a pro-Nazi organization. In 1948 at the beginning of the Cold War, American Turners redefined the organization and abandoned political issues, especially those dealing with social reforms. Considering their revolutionary roots and rhetoric, Turners wanted to avoid the scrutiny, intimidation, and harassment that had been generated by the two previous world wars. [34] Redefined, the Turners made a recovery in the 1940s and 1950s as they focused on sports and social programs.

In the 1960s, the Turners experienced a decline because of competition from YMCAs, expanded school sports programs, accelerated assimilation, and urban decline. The clubs that followed their membership and potential market to the suburbs made room for tennis courts, baseball diamonds, soccer fields, swimming pools, parking lots, and modern clubhouses. As of 1989, the American Turners claimed 61 Turner societies, with the vast majority in the Northeast and Midwest. [35] The Athenaeum Turners, which continues to occupy the Indianapolis Athenaeum, is one of four Turner clubs in Indiana.

Indianapolis Athenaeum and its Turner Origins

The origins of the Indianapolis Athenaeum date 42 years before the 1893 cornerstone was laid. The city's first Turnverein, the Indianapolis *Turngemeinde,* was founded on July 28, 1851, three years after the first Turnverein in America formed in Cincinnati. The local founders were all German immigrants: August Hoffmeister, Jacob and Alexander Metzger, John Ott, Karl Hill, and Clemens Vonnegut, Sr. Prior to moving to Indianapolis, Hoffmeister had been a Turner in Germany and in Cincinnati. The infant organization met at John Ott's furniture factory at 215 West Washington Street, where the front yard functioned as the *Turnplatz* (exercise yard) for drills on the horizontal bar and parallel bars. By January 1852, the *Turngemeinde* met at a fire-damaged hotel five blocks to the east at 225 East Washington Street.[36] The *Turngemeinde* immediately joined the *Turnerbund*, the national organization.

Soon after the *Turngemeinde* formed, Dr. Konradin Homburg, a veteran revolutionary, formed a rival Turnverein, *Socialistische Turnverein*. In March 1852, both Turnvereins agreed to merge to form the *Socialistische Turngemeinde* (Socialist Turn Community). In less than a year the *Turngemeinde* built the city's first purpose-built Turner hall, a modest, one-story frame, gable-roofed building at 117 Noble Street, now College Avenue, about six blocks southeast of where the Athenaeum stands.[37]

In antebellum Indianapolis, the near eastside of the growing city was known as "Germantown." German immigrants built modest frame houses and numerous churches.[38] The Turner hall was a part of the streetscape of Germantown and the Turner activities a part of life in the neighborhood. The Turner hall's *Turnplatz/Sommergarten* was a convivial meeting place for socializing and also for serious debate on the national topic of slavery.[39] When the Civil War erupted in 1861, members of the *Socialistische Turngemeinde* closed their hall and responded immediately to President Lincoln's call to arms. Organized Turner activities in Indianapolis ceased for the duration of the war. The property, including the library and apparatus, was entrusted to Turner Herman Lieber.[40]

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[34] Ibid.

[35] Metzner, *History of American Turners,* 67.

[36] Theodore Stempfel, *Fünfzig Jahre Unermüdlichen Deutschen Strebens in Indianapolis*: *Festschrift zur Feier der Vollendung des Deutschen Hauses in Indianapolis* trans. & edited by Giles R. Hoyt, Claudia Grossmann, Elfrieda Lang, and Eberhard Reichmann, German English Edition (Indianapolis: Indiana German Heritage Society, 1991, 4-5.

[37] Ibid., 8.

[38] *Locomotive*, Aug. 18, 1849.

[39] Stempfel, *Fünfzig Jahre Unermüdlichen Deutschen Strebens* 18.

[40] Ibid., 23.

Shortly before the end of the war, the Turners of Indianapolis lost no time in reviving the Turnverein. On January 1, 1865, the Indianapolis Turnverein was formed from the membership of the ante-bellum Turngemeinde along with new members. In two years' time a new, two-story, brick Turner hall was constructed in the heart of the German business district at 230 East Maryland Street.[41]

The post-bellum history of the Turners in Indianapolis is rife with discord and disunion. Disputes over Reconstruction and the status of former slaves in 1868 resulted in the expulsion of some members, who formed a second club, Socialer Turnverein, to be "independent from all political currents."[42] The Socialer Turnverein built its own gymnasium in 1872 across the street from its rival's hall. Upon the orders of the Turnerbund, both clubs merged in June 1872 forming the Indianapolis Socialer Turnverein.[43] Continued political disagreements in the 1870s resulted in the resignation of 33 members on January 1, 1879. They immediately formed that same day an apolitical Turnverein, *Unabhängiger (Independent) Turnverein.* [44] The Independent Turners eventually built their own monumental Turner hall in 1913-14, which stands today, but the club ended in the 1930s.

After this period of discord, the Socialer Turnverein, which would build the Athenaeum in the 1890s, grew and prospered. In 1886 it leased the vacant schoolhouse of the German English Independent School next door. The Turnverein remodeled and enlarged the school house in 1887 with a substantial annex on the north (rear) end of the building. Architects Bernard Vonnegut and Arthur Bohn designed the annex and formalized their partnership by forming Vonnegut and Bohn architects in 1888. This "model hall" built in a modest version of the German Renaissance Revival Style, included a gymnasium and a basement bowling alley.[45] It fronted onto an alley at 231 East Pearl Street.

The idea of a German House for Turners, singers, musicians, and others all under one roof dated back to 1886 when the Turners were planning their 1887 annex hall. The Socialer Turnverein invited the *Maennerchor* and other German societies to join them in planning and building a German House to accommodate them all.[46] The partnership did not happen, but the idea of a large clubhouse persisted and grew into the "beautiful dream, a big hall in the northern part of the city."[47] By 1891 the Turners had outgrown their facilities and the beautiful dream had become a plan "to build a suitable hall which should serve as a center not only for the *[Turn]verein* but for the city's entire liberal German population."[48]

The *Socialer Turnverein Aktien-Gesellschaft* (Stock Association) was incorporated on January 13, 1892. Its Articles of Incorporation stated the purpose was "to raise funds to purchase real estate and add to the same, and to erect a building to be known as "*Das Deutsche Haus,*" to manage, remodel, complete, equip, furnish, add to and pay for same with a view of furnishing a home for the *Socialer Turnverein* of Indianapolis and other organizations devoted to the furtherance of education, music, art and social life." The Stock Association met for the first time January 12, 1892 and elected the following directors: Herman Lieber, Albrecht Kipp, Wilhelm Haueisen, Henry Schnull, and Clemens Vonnegut, Jr.[49] As president of the Stock Association, Lieber would earn the title "Father of the German House" for his vision, leadership, and tireless efforts to build the monument to German culture and Turnerism.[50] Lieber was a German immigrant, as were the other Stock Association

[41] Ibid., 62.
[42] Ibid., 38.
[43] Ibid., 39-40.
[44] Ibid., 46-7 & 51.
[45] Ibid., 62-3.
[46] Ibid., 62.
[47] Ibid., 66.
[48] Ibid.
[49] Ibid., 67; and Articles of Incorporation, STSA, Ruth Lilly Special Collections & Archives, University Library, IUPUL.
[50] *Indianapolis News*, June 16,1898.

directors. The exception was Indianapolis-born Vonnegut, brother of the building's architect, Bernard. Vonnegut's father, Clemens, was one of the co-founders of the first Turnverein in Indianapolis in 1851.

The move northward was a mere six blocks, half a mile, but closer to the homes of many of the Turners on the near north side. The parcel, Lots 11 and 12 of Thorpe's Subdivision of City Square 20 at the southwest corner of East Michigan Street and Cleveland Street, an alley, was purchased by the Stock Association on February 19, 1892. The area was residential, but Massachusetts Avenue was well on its way to becoming an extension of the central business district with commercial buildings replacing houses.

At first, the *Socialer Turnverein* planned to build a second hall for its many southside members, but the southsiders formed their own club in 1893, the *Südseite* (Southside) *Turnverein*, and built their landmark Turner hall in 1900-1901 at 306 Prospect Street, also designed by architects Vonnegut & Bohn.[51] The Southside Turners club no longer owns or occupies the hall but makes its home in German Park on the far Southside. The former Turner hall now operates as a private gym club and public tavern.

The Stock Association published its manifesto declaring its intentions. It stated that it intended "to construct a building not for the special interests of the Turnverein alone...[but wished] to extend the building and provide rooms also for an organization which is interested in fostering German music and singing...[and also] the free-thinking Sunday school, the Trade School Society and the German Ladies Aid Society."[52] Having sold stock to raise $80,000, the Stock Association engaged architectural firm Vonnegut and Bohn to draw up the plans to build the hall in two phases. Construction began in May of 1893 and the East Wing was completed and dedicated on George Washington's Birthday, February 22, 1894.

The first phase of the Athenaeum, with Gymnasium, locker rooms, bowling alley, tavern, library, and meeting rooms, was a success, and the Stock Association resolved in January of 1896 to construct the West Wing and complete the project. In 1893, the Stock Association vice president Wilhelm Haueisen purchased the balance of land needed for the West Wing (Lot 10 of Thorpe's subdivision of City Square 20) and held it for the Stock Association, which purchased it from him on July 27, 1896. With the land acquired, Vonnegut & Bohn drew up the plans and construction began in 1897.[53]

The West Wing was completed and dedicated June 15, 1898. All the city's newspapers, both German- and English-language, published vivid descriptions of the building and its many features. The West Wing included the second-floor Ball & Concert Hall, the first-floor Auditorium with terraced fixed seating for 400, and the Lobby and monumental staircase connecting the floors. The *Musikverein* and *Deutscher Klub* rooms featured built-in music cabinets. The basement included a four-lane bowling alley (10-pin) and a greatly expanded *Kneipe Rathskeller*. The *Sommergarten* with bandstand and shading vines provided an inviting summer respite. The up-to-date West Wing was wired for electricity and accommodated bicycle traffic with ramps and a bicycle storage room. The surviving bicycle ramp along the lower run of the Keller stairs is a rare architectural expression of the bicycle craze of the 1890s, in full swing when the Athenaeum was built. The exterior of the West Wing featured a distinctive shape, massing, and details strongly expressing the German Renaissance Revival Style, which was initiated in the design of the East Wing. The two flagpoles proudly bore the Stars and Stripes and, at least in 1905, bore the black-white-and-red tricolor of the German Reich during the first International *Turnfest* in America welcoming the Turners from Germany.

[51] Stempfel, *Fünfzig Jahre Unermüdlichen Deutschen Strebens* 67-68.
[52] Ibid., 68.
[53] STSA Scrapbook, Athenaeum Turner Records, Ruth Lilly Special Collections & Archives, University Library, Indiana University Purdue University Indianapolis.

The attractive building with its distinctive roof, bays, gables, and spacious, well-appointed rooms attracted German Americans and non-Germans alike. The Stock Association had planned the Athenaeum to be a leasable public hall for conventions and conferences with its variety of meeting halls and rooms.[54] Members of the *Socialer Turnverein* and the other organizations used the facility for their meetings, classes, banquets, concerts, lectures, parties, and socializing, in the Ball & Concert Hall, Auditorium, Gymnasium, Bowling Alleys, Billiard Room, *Kneipe*, and *Sommergarten*.[55] A *Musikverein* (music club) was formed by the Turners to fill the West Wing with song and orchestral music as the Männerchor again declined the effort to join in the German House.[56]

In 1907, the Athenaeum became the home of the Normal College of the North American Gymnastic Union. This added great prestige to the building. The Normal College leased most of the East Wing, which resulted in the displacement of the Turner club and social activities. The second-floor assembly room and library became classrooms. The committee room became an office, and the dining hall became the "small gym." On the first floor, the two rooms of the *Damenverein* (women's auxillary) became the Normal College library; the checkroom, an office; and the Turner library became an office. A wall was built with a door closing off the Gymnasium lobby from the East Wing corridor, and the East Wing stairs to the basement *Rathskeller* was enclosed with chip glass and a door. Turnverein social activities were relocated to the West Wing by remodeling the West Wing bowling alley into a banquet hall, the *Kellersaal* (basement hall). The sunken porch leading from the *Rathskeller* to the *Sommergarten* was enclosed with glass creating the dramatic *Schlossgarten*.[57]

The loss of members and income as a result of anti-German prejudice during World War I threatened the once popular and confident Turners club. Prohibition worsened the post-war identity crisis in the 1920s. In the 1930s the Great Depression further reduced the membership rolls and the cash flow. The *Maennerchor*, which declined the invitation to make its home in the Athenaeum in 1897, moved into the Athenaeum in 1938 after

[54] The planning of the Athenaeum took into consideration creating a building that could also be a source of revenue. A bi-lingual booklet entitled *Das Deutsche Haus* [1898] appears to have been published by the Stock Association explaining the purpose of the Stock Association and its building. The booklet stated that "the Concert Hall (capacity 1,000), the Auditorium (capacity 350), the Dining Hall (capacity 200) are open for rental to reputable organizations for dramatic performances, concerts, receptions, dinners, etc. The House Committee may rent any other part of the house for entertainment or exhibitions when more room is required than is afforded by the parts specific above." The Annual Report of the Directors of the Stock Association of 1897 predicted that the halls and space would be much sought after "and that the Stock Association would count on large rental incomes to contribute to the amortization of the capital expenditure." *Das Deutsche Haus*, STSA Records, IUPUI.

[55] In 1900 at the 28th annual meeting of the American Public Health Association, Major Walter Reed, M.D. first publically announced the origins of yellow fever. He read his paper "Some Observations on Yellow Fever in Cuba" in the Ball and Concert Hall of the Athenaeum. Howard Kelly, *Walter Reed and Yellow Fever*, 3rd ed., (Baltimore: Norman, Remington Co., 1923), 153; Molly Caldwell Crosby, *The American Plague: The Untold Story of Yellow Fever* (New York: Berkley Books, 2006), 84-85; 131-132, 169-171; *Indianapolis Daily Journal* Oct. 22-25, 1900; *Indianapolis Sentinal*, Oct. 24, 1900. Twelve years later in the basement Schlossgarten, Carl G. Fisher, a local pioneer automobile-entrepreneur publically announced his idea to form an organization to finance, plan, and build a trans-continental highway for automobiles. Ten months after the meeting Fisher's idea was formalized with the founding of the Lincoln Highway Association in Detroit on July 7, 1913. David Bodenhamer, Robert G. Barrows, and David G. Vandersel, eds., *The Encyclopedia of Indianapolis* (Indianapolis: Indiana University Press; 1994), 572-573; Drake Hokanson, *The Lincoln Highway: Main Street Across America* (Iowa City: University of Iowa Press, 1988), 6-11; Jane Fisher, *Fabulous Hoosier* (New York: Robert M. McBride & Co., 1947), 78; Jerry M. Fisher, *The Pacesetter: The Untold Story of Carl G. Fisher* (Fort Bragg, CA: Lost Coast Press, 1998), 77-80; *Indianapolis Star*, Sept. 11& Sept. 12, 1912; *Indianapolis News,* Sept. 11, 1912.

[56] Stempfel, 57 & 79.

[57] Emil Rinsch, *History of the Normal College of the American Gymnastic Union of Indiana University 1866-1966* (Bloomington, IN: Indiana University Publications, 1966), 53. This is probably the time when the Kneipe Rathskeller was lavishly decorated with a monumental decorative fireplace, back bar, beams, and paneling.

losing its own German Renaissance Revival clubhouse.[58] The merger swelled the ranks of members and added to the coffers. The choir left in the 1970s only to return in the mid-1990s.

During the Second World War, membership began to increase and did so through the 1950s, peaking with 1,868 members in 1955. The boosted dues paying membership rolls of the 1950s and early 1960s saw the end of deferred maintenance. Restrooms were updated and new floors and selective air conditioning were added. Two rooms were drastically remodeled to accommodate the high demand for meeting and banquet space. The Auditorium was converted from a lecture hall with terraced theater seating to a ballroom with a leveled floor. The East Wing bowling alley under the Gymnasium became a banquet room, called the East Room. The Billard Room/Blue Room was updated in the 1950s with replacement wainscoting, new floor and doors, and the covering of transoms. A popular Turner program for children, an active drama club, and numerous well-attended social events throughout the building and *Sommergarten* restored the vigor the organization had lost after the First World War.

American Turners first participated in the Olympics in the 1904 games in St. Louis.[59] In 1956, the Athenaeum Turners produced two members of the United States Olympic Women's Gymnastics Team, Muriel Davis and Sandra Ruddick. The team placed ninth at the Melbourne games and were coached and accompanied by Athenaeum gymnastic teacher Walter Lienert, an alumnus and faculty member of the Normal College. Muriel Davis Grossfeld was on the national team in 1960 and 1964 and returned to the Olympics to coach at the 1968 and 1972 games.

In 1970, The Normal College, part of Indiana University since 1941, vacated the building and eventually relocated to the campus of Indiana University-Purdue University Indianapolis, a mile to the west. The college's departure was a traumatic loss of prestige and rental income for the Athenaeum, but the growing Normal College had outgrown the Athenaeum.[60]

With mortgage payments, unpaid creditors, no tenants, shrinking income, a leaking roof, and deferred maintenance, the Athenaeum's situation appeared to be critical in the late 1980s. In 1991, the 99-year-old *Socialer Turnverein* Stock Association dissolved and transferred ownership of the Athenaeum to the Athenaeum Foundation Incorporated (AFI). Founded in 1991 as a not-for-profit organization, AFI's mission was to restore and revitalize the Athenaeum. Fundraising and improvement began immediately with the repairing and remodeling of the basement of the East Wing to accommodate a branch of the YMCA. The nearly century-old slate roof was replaced in 1993-94; the original galvanized steel roof details were replicated in copper. Throughout the 1990s and the first decade of the new century other repairs and improvements halted the deterioration and brought the vulnerable building up to code with two elevators, a new HVAC system, new fire suppressant systems, and upgraded electrical and plumbing systems.

Today, the Athenaeum is an active center for performance arts, lectures, physical fitness, and German language and culture. Organizations in the Athenaeum in 2015 include the Athenaeum Foundation, Athenaeum Turners, Indianapolis *Maennerchor*, Indiana German Heritage Society, Max Kade German American Center of IUPUI, *Rathskeller* Restaurant, YMCA at the Athenaeum, Athenaeum Pops Orchestra, and others. After a century of continuous use, the Athenaeum continues to be an architectural and cultural landmark of the city and nation.

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[58] *Indianapolis News*, Sept. 16, 1938, 20. After housing the Indiana University Indianapolis Law School for decades, the landmark Maennerchor building was razed in 1974.

[59] Metzner, *History of the Normal College,* 62-65.

[60] The Athenaeum was the cradle of another local institution, the Indiana Repertory Theater (IRT). In 1972 the IRT leased the Ball & Concert Hall. This tenant brought customers to the *Rathskeller* Restaurant, paid rent, and played to near-capacity crowds. The IRT vacated the Athenaeum for its own larger building, the Indiana Theater in 1980.

Criterion 1: Education. The Development of Physical Education and the Normal College

The second half of the nineteenth century saw the beginnings of physical education in the public schools of the United States. This is the result of the combined effort of Turners, of local Turnvereins, the Turnerbund, and its Normal College. Before becoming a concerted effort, the Turners of Cincinnati, Ohio and California took credit for compulsory physical education in their public schools in 1853 and 1866 respectively.[61] In 1857 the Cincinnati Turnverein paid for the installation of apparatus (horizontal ladders, circular swings and parallel bars) in four public schools serving German districts. Three years later the Cincinnati Turnverein's gymnastic instructor was appointed by the city's school board as its superintendent of gymnastics.[62]

The Normal College of the North American Gymnastic Union was founded by the Turnerbund in 1866 to train gymnastics teachers for the Turnvereins across the country, but in 1880 the Normal College gained a new mission. The Turnerbund charged the Normal College and individual Turnvereins to lobby, agitate, and educate local public school board members to institute compulsory physical education in the public schools.

The Turnvereins, the YMCA, and individual advocates such as Dioclesian Lewis, Edward Hitchcock, Dudley Sargent and others were promoters of physical education in clubs, for personal use, and in private schools and colleges. But it was the Turnerbund, its members, and its Normal College that are credited for making physical education compulsory in public schools. Alumni of the Normal College inaugurated physical education curricula in school corporations throughout the country. The Normal College adapted and expanded its curriculum accordingly to prepare its students to teach in the classrooms, gymnasia, and schoolyards of public schools.

The initial idea for a Turnlehrer Seminar or Turner Normal College was conceived at the 1856 national convention of the *Turnerbund* that resolved to establish a program to properly train gymnastics teachers for the growing number of *Turnvereins*. By the time of the next convention in 1860, no action had been taken, but recommendations were articulated to define the college. The Civil War put the college idea on hold as the Turners focused on the war effort. A year after the war was over the college was a major topic of discussion at the 1866 national convention in St. Louis. The Turners voted to create the Normal College and made recommendations concerning curriculum, term length, examinations, funding, governance, and site selection. The criteria for selecting a site for the Normal College included that the host Turnverein be well-established with an accommodating Turner hall, have a well-established Turner program for boys and girls, and have faculty to staff the school.[63]

The Normal College opened on November 22, 1866 in the Turner hall (not extant) of the New York Turnverein in the Kleindeutschland neighborhood of the Lower East Side of Manhattan. The Turnerbund had recommended that the curriculum include practical gymnastics for boys and girls, Turner History, aesthetic dancing, anatomy, and first-aid.[64] All the instruction was in German. Tuition was free to Turner members recommended by their

[61] Rinsch, *History of the Normal College,* 23; and R. K. Barney, "An Historical Reinterpretation of the Forces underlying the First State Legislation for Physical Eduaction in the Public Schools of the United States," *Research Quarterly* 44 (1973): 346-360

[62] However, because of budgetary restraints, school gymnastics was at one point curtailed. In 1891, Turners petitioned for the reinstatement of the program and offered the use of three Turner instructors at no charge to the schools. Gymnastics was again part of the curricula by 1892. On April 13, 1892, the Ohio General Assembly voted to require physical education in Ohio Public schools. Turners were directors of physical education at the state level and for Cincinnati schools. Dann Woellert, *Cincinnati Turner Societies, the Cradle of an American Movement* (Charleston: History Press, 2012), 150-153.

[63] Rinsch, *History of the Normal College,* 7.

[64] Ibid., 7-8

Turnvereins. Nineteen men were in the inaugural class in 1866. Nine took the final exams but only five were awarded diplomas in February 1867.[65]

From the start, the role of the Normal College was to train *Turnlehrers* (teachers) for *Turnvereins* as the quality and integrity of the club instruction and the future of the Turner movement were threatened by incompetent and untrained teachers.[66] The Normal College was constantly improving and upgrading curriculum and admission standards. It moved to Chicago in 1870 but the second year in Chicago ended abruptly in October of 1871 with the Great Fire that destroyed the Turner hall, the equipment, and the city. Returning to the New York Turnverein for the next four years,[67] the Normal College then moved to Milwaukee in 1875. The Normal College was hosted by three *Turnvereins* of that city, which already had a normal college to prepare teachers for the many private German-English schools throughout the country.[68] In the Normal College's second decade the instruction for women began.[69]

At their 1880 national convention in Indianapolis the Turners adopted as a priority the goal to introduce physical education into the public school curriculum throughout the nation. As Turners saw it, a good life is a shared life; physical education contributed to a good life and it should be shared with the broader American public.[70] The Normal College expressed that philosophy by preserving and strengthening Turner traditions in the *Turnvereins* and by working to make Turner values part of the mainstream of American life. This was to be accomplished with the cooperation of the public schools. The Turner motto of "A Sound Mind in a Sound Body" would find its way into the American mainstream.

Every *Turnverein* and the Normal College were instructed to be advocates for compulsory physical education in public schools. This was to be accomplished by lobbying local school board members, by electing Turners to school boards, by writing articles in English and German-language newspapers, and by circulating petitions. Physical education was introduced into numerous public school curricula because of the efforts of the Turners. One Turner tactic was to invite school boards to observe Turner demonstrations followed by the offer of free gymnastic instruction with the teachers subsidized by the local Turnverein. This offer was made by the Socialer Turnverein in Indianapolis in 1876 and by the St. Louis Turners in 1882.[71]

Ultimately success came with more Turners serving on school boards, as was the case in both Indianapolis and St. Louis. Indianapolis Public Schools adopted compulsory physical education in 1890 because of the advocacy of three Turner school commissioners: Clemens Vonnegut, John P. Frenzel and Jacob W. Löper. The first supervisor of physical education in Indianapolis Public schools was Frances Mueller, appointed in 1891.[72] She was a recent graduate of the Normal School.

In St. Louis, physical education was also adopted in 1890, instigated by school board member and Turner, Richard Bartholdt. His efforts were bolstered by a petition signed by 14,500 citizens asking for the inclusion of physical education in the curriculum. Turner George Wiltich was appointed the supervisor of calisthenics in

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[65] Ibid., 8-10.

[66] Rinsch, *History of the Normal College,* 11.

[67] Hosted by the New York Turnverein, the building at 66-68 East Fourth Street is still extant. The Normal College was only here for a short period. Rinsch, 13.

[68] Ibid., 16.

[69] Ibid., 21.

[70] Ibid., 23.

[71] Indianapolis Public Schools, Board of School Commissioners Minute Record Book C, Sept. 4, 1874 to June 11, 1878, 231, 236 & 239; "Birth and Growth of Physical Education in St. Louis Public Schools," *American Turner Topics* 15 (Oct. - Nov. 1950), 4-5 & 15-16.

[72] I. P. S. Minute Record Book G, May 5, 1889 to July 1, 1892, 102-103; Stempfel, 63.

1891.[73] In his 1966 centennial history of the Normal College, Emil Rinsch catalogued the adoption of physical education curricula in American school corporations and the names of the Turners who developed and supervised it.[74]

The Milwaukee period of the Normal College from 1875 to 1889 was one of stability and growth with a full-time, ten-month term; an improved system of admissions, graduation requirements; and scholarship funds.[75]

The first building in Milwaukee used by the Normal College for eight years is no longer extant. The second building, located at 1034 North Fourth Street, is extant but was the location of the Normal College for only six years.[76] After hosting the Normal College for fourteen years, the Milwaukee Turners opted in 1889 not to resume responsibility for it. The *Socialer Turnverein* of Indianapolis was selected to host the Normal College from 1889 to 1891 because of its new 1887 Turner hall, large enrollment of 250 children in Turner classes, low rent, and a competent faculty.[77] Most of the faculty members were local Turners such as George Vonnegut, who taught gymnastics, and Charles Emmerich, the teacher of English, German, and Education.[78] In addition, Emmerich was one of the leading educators and innovators of the Indianapolis Public School Corporation.[79]

While the Normal College was in Indianapolis for two years, negotiations proceeded to return it to Milwaukee merging it with National German American Teachers' Seminary in its own building, not in an existing Turner Hall.[80] Returning to Milwaukee in 1891, the Normal College had its own building and the academic resources of the Teachers' Seminary and the German-English Academy. The improvements attracted more students, and the program was expanded to a two-year course under the direction of George Brosius. He had served as the Normal College director during the Chicago years and the previous Milwaukee years.[81] The Teachers' Seminary faculty taught academic subjects, such as anatomy, physiology, and health.[82] The envisioned harmonious relationship of cooperation of these groups was not to be. In 1907, the Normal College began looking for a new home, disengaged from the partnership, and sold its building to the German-English Academy.[83] This building at 1020 North Broadway is still extant. Although this was the longest period to date that the Normal College had been in one location (sixteen years), it does not compare to the sixty-three years the College was to be at the Athenaeum in Indianapolis.

After sending out questionnaires to ninety *Turnvereins*, on January 12, 1907, the National Executive Committee of the *Turnerbund* unanimously selected Indianapolis as the host city and the Athenaeum as the new home of the Normal College. The committee raised the bar for the Normal College's academic standards calling for "one year's work in letters and sciences as rated by the state university toward a baccalaureate degree."[84] The college was officially incorporated on March 30, 1907 under the provisions of Indiana law as the "Normal College of the North American Gymnastic Union;" putting aside, but translating its original German name, *Turnlehrer Seminar des Turnerbundes von Nordamerika.* The Normal College leased the East Wing of the Athenaeum from the *Socialer Turnverein* with stipulations for sharing the gymnasium. The club's apparatus was to be used

[73] "Turners- The Pioneers," *American Turner Topics* 6. (October. 1941): 4; Richard Bartholdt, *From Steerage to Congress: Reminiscences and Reflections*. (Philadelphia: Dorrance & Co., 1930), 103-104.
[74] Rinsch, *History of the Normal College*, 146-50.
[75] Ibid., 30-31.
[76] Ibid*,* 16, 30; *Ninety Years of Service, The Milwaukee Turner, 1853-1943*. (Milwaukee: 1943), 22.
[77] Ibid., 33. This 1887 Turner hall is no longer extant.
[78] Ibid., 34.
[79] Probst, *The Germans in Indianapolis,* 101.
[80] Pumroy & Rampelmann, *Research Guide to the Turner Movement,* 246.
[81] Ibid.
[82] Rinsch, *History of the Normal College,* 47.
[83] Ibid., 48.
[84] Ibid., 49-50.

and maintained by the college. The Athenaeum building was remodeled at a cost of $4,561.00 to accommodate the college.[85] The College was under the direction of Karl Kroh, from 1907 to 1909. Eight students enrolled in the course on September 22, 1907. The following year, enrollment was 27 men and women students. In 1908 free-standing oak bookcases, which remain in the Athenaeum today, were custom made to accommodate the growing Normal College library collection.[86] To accommodate the expanding curriculum, some classes were offered outside of the Athenaeum such as anatomy at the Indiana Medical College, physics at Shortridge High School, swimming at the Marion Club (later at the Independent Turnverein), and track and field at Butler University and various city parks.[87] A sports coach from Butler University, also located in Indianapolis, became a part-time faculty member and taught rugby, football, baseball, and basketball in order that graduates could qualify as coaches of those sports.[88] The Normal College curriculum expanded to broaden the opportunities of its students beyond *Turnvereins* to schools and other jobs, just as the Turners had expanded their mission to bring physical education into the American mainstream via public schools.

The period of 1910-1931 was a period of rapid growth. Led by Emil Rath during this time the Normal College prospered, expanded its program, and focused on becoming more professional. By 1914 it was accredited to award teaching licenses for elementary and high school teachers.[89] As the curriculum, student body, and faculty expanded, leased dormitories came into use, and professional (not social) fraternities and sororities were formed. In 1921 the Normal College opened Camp Brosius, its summer school camp at Lake Elkhart, Wisconsin.[90]

The ten years between 1931 and 1941 was a period of great uncertainty for the Normal College.[91] The consequences of the Great Depression resulted in less funding and fewer jobs for graduates.[92] Another pressing issue required upgrading the curriculum to meet the higher requirements for teaching license certification. In 1933, the Normal College began an affiliation with Indiana University whereby it retained its name, but its curriculum was revised and improved, and the fourth year of study was to be at the I.U. Bloomington campus in order for students to receive a Bachelor of Science degree.[93]

In order to save the college, the *Turnerbund* authorized the merger of the college with Indiana University in 1941 renaming it the "Normal College of the American Gymnastic Union of Indiana University." (The name "Normal College" was to be discontinued in 1972.[94]) It retained its autonomy until the college was made a division of the university's School of Health, Physical Education and Recreation in 1946.[95] The Normal College remained at the Athenaeum until 1970, which was the second year of existence of Indiana University-Purdue University Indianapolis (IUPUI). By this time, the Normal College had outgrown the aging Athenaeum with its many maintenance issues and building code violations. It moved into temporary quarters at Walter Lienert's Gym Camp on the city's northside (1010 West 64th Street) for a dozen years until facilities were built on the IUPUI campus for the school, a mile and a half west of the Athenaeum.[96]

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[85] Rinsch, 49, 53.
[86] Ibid., 54-55.
[87] Ibid., 55-60.
[88] Ibid., 65.
[89] Pumroy & Rampelmann, *The Germans in Indianapolis,* 246.
[90] Ibid
[91] Rinsch, *History of the Normal College*, 70.
[92] Ibid., 74.
[93] Ibid., 71-73.
[94] Pumroy & Rampelmann, *The Germans in Indianapolis,* 246.
[95] Rinsch*, History of the Normal College*, 80-81 & 93-94.
[96] Lienert was a Turner and a Normal College graduate and instructor.

The Turners and their Normal College were active agents of change in American education, agitating for physical education in public schools and providing the trained personnel to implement the change. Since 1880, the Turners authorized its members and the Normal College to pursue this agenda. Local Turnvereins agitated at their local and state levels for physical education curricula in local schools. The Normal College provided trained teachers for the public schools.[97]

As a result of Turner lobbying and funding, physical education is universal throughout public schools in the United States. Henry Metzner quoted Dr. Edward M. Hartwell's report to the United States Commission of Education (1897-98) that credits the "advocates of the German and Swedish systems of gymnastics" for the "successful introduction of school gymnastics in 1884."[98] He cited the cities of Chicago, Kansas City, Cleveland, Denver, Indianapolis, St. Louis, Milwaukee, Cincinnati, St. Paul, and San Francisco as having "adopted German free and light gymnastics" and that the directors of public school physical education "were graduates of the Seminary or Normal School of the American *Turnerbund*.... The promotion of gymnastic teaching in the public schools has ever been one of the cherished aims of the American Turners."[99]

The acceptance of physical education in public schools had a ripple effect through private schools, colleges, and universities.[100] In his centennial history of the Normal College, Emil Rinsch compiled a list of 79 school systems and colleges, including West Point that adopted physical education as a result of the advocacy of Normal College graduates and the Turners, ranging from the public schools of Cincinnati in 1853 to those of Syracuse, New York in 1918.[101] The Turners' advocacy of school physical education programs increased the demand for qualified teachers, thus benefitting the Normal College with more employment opportunities for its graduates. The graduates found themselves in the position of being physical education pioneers at the local level, as they founded and staffed inaugural programs. For many years Normal College graduates were the leaders of physical education in school systems of major Midwestern cities.[102]

The Turners were also advocates of the school and public park playgrounds and the construction of school gymnasiums. The outdoor playground was at the very heart of the movement in Germany with *Guts Muths* in the late eighteenth century at Schnepfenthal and with Jahn's famous outdoor gymnasium in Berlin's Hasenheide Park near Berlin.[103] In 1910, all 72 of Indianapolis Public Schools had playgrounds equipped with swings, horizontal bars, and other apparatus to encourage physical exercise. Turners reported that 33 cities had equipped playgrounds.[104]

Comparative Properties

Although it was the first, the Turner Movement was not the only physical education movement in the United States in the nineteenth century. In addition to the Turners there were Swedish gymnastics, the YMCA, and the theories of Americans such as Dio Lewis, Dudley Sargent, Edward Hitchcock, and Catherine Beecher. All of the latter were acquainted with Jahn's Turner ideas and either borrowed or rejected them.[105] However, contemporary writers of the nineteenth century and current historians of physical education such as Van Dalen,

[97] Miss Frances Mueller, the first supervisor of physical education in the Indianapolis Public Schools, was a graduate of the Normal College.

[98] Metzner, 31.

[99] Van Dalen, Desbald and Bruce L. Bennett. *A World History of Physical Education*, 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1971, 406.

[100] Metzner, 32.

[101] Rinsch, 146-150.

[102] Pumroy & Rampelmann, 246.

[103] Leonard, 5 &15.

[104] Metzner, 33. Chicago built the first public school gymnasium in 1890, Rinsch, 145.

[105] Van Dalen and Bennett, 378-386.

Hackensmith, Lee, Rice, Ziegler, Naul, Hofmann, and others note the importance of the Turners and their Normal College in the development of physical education in public schools.[106]

Physical education is an idea imported to the United States directly from Germany. The three disciples of Turnvater Jahn, Follen, Beck, and Lieber, sowed the seeds of physical education in the fertile ground of the New England schools and colleges in the 1820s.[107] In this early period, progress in physical education was made in colleges and preparatory schools following Harvard and the Round Hill School. Harvard continued interest in physical education after Follen resigned as Superintendent of the Gymnasium in 1827.[108] The *Turnplätze* erected at Round Hill School and Harvard became models followed by Yale, Amherst, and Williams Colleges and numerous preparatory schools in New England and New York.[109]

However, by 1830 the interest in physical culture had waned. John Collins Warren, who had been the supporter and organizer of the Boston Public Gymnasium, Harvard's gymnasium, observed that the interest in physical culture had much promise and that "The exercises were pursued with ardor, so long as the novelty lasted; but owing to not understanding their importance, or some defect in the institutions which adapted them, they have gradually been neglected and forgotten…." The problem cited by Warren was that there was no institutional support to nurture, reinforce, and continue what Follen, Beck, and Lieber had imported. This problem was to be solved by the Turners in 1866 with the founding of their Normal College. The Normal College produced properly trained Turnverein instructors grounded in philosophy, methodology and history of Jahn's movement.[110]

Although interest in Jahn's gymnastics faded, some institutions such as Harvard revived its interest as expressed in the erection of its permanent Gymnasium building in 1859.[111] The Amherst Gymnasium was completed the following year. Yale's brick Gymnasium was constructed in 1859-60. Other colleges followed suit.[112] This antebellum revival generated interest in the ideas of two native-born Americans, specifically Diocletian "Dio" Lewis and Catherine Beecher. Their two systems of gymnastics developed as alternatives to Jahn's gymnastics.

Catherine Beecher (1800-1878) developed exercises for girls and women as described in her books, *A Course of Calisthenics for Young Ladies* (1831) and *Physiology and Calisthenics* (1858). [113] Dio Lewis (1823-1886) borrowed ideas from Beecher, Jahn, and Swedish Gymnastics.[114] Lewis, a physician, was a critic of Jahn's system, the "old" gymnastics, and labeled his as "New Gymnastics." [115] He was also a prolific lecturer, writer, and the founder of America's first, but short-lived normal school for physical education.[116] Thanks to the pioneering efforts of Beck, Follen, and Lieber in the 1820s, Lewis recognized that Boston "would prove more

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[106] Van Dalen and Bennett, 404-405; C.W. Hackensmith, *History of Physical Education* (New York: Harper & Row, 1966), 353-54; Mabel Lee, *A History of Physical Education and Sports in the U.S.A*. (New York: John Wiley & Sons, 1983), 104-105; Emmett A. Rice, John Hutchinson, and Mable Lee, *A Brief History of Physical Education* (New York: Ronald Press Co., 1969), 217-219; Earle Zeigler, *History of Physical Education and Spo*rt (Champaign IL: Stipes Publishing Co., 1988), 197; Roland Naul, ed*., Turner and Sport: the Cross-Cultured Exchange* (New York: Waxmann Verlag, 1991),107-119; and Annette R. Hofmann, *The American Turner Movement: A History from Its Beginnings to 2000* (Indianapolis: Indiana German Heritage Society, 2010), 133-141, 176-177.

[107] Fred Eugene Leonard & R. Tait McKenzie, *A Guide to the History of Physical Education* (Philadelphia: Lea & Febiger, 1927), 231-254.

[108] Ibid., 246.

[109] Ibid., 248-49 & 268.

[110] Ibid., 254.

[111] Ibid., 272-73.

[112] Ibid., 274-76.

[113] Lee, *History of Physical Education,* 46.

[114] Weston, *The Making of American Physical Education,* 30.

[115] Leonard & McKenzie, *A Guide to the History of Physical Education,* 259.

[116] Ibid., 260-61.

hospitable to an educational innovation than any other city in the country."[117] In 1860 he moved to Boston and set about to introduce his new gymnastics into the schools of New England by his writings, lectures, and demonstrations. In the spring of 1861, he opened his Normal Institute for Physical Education and the following year his *The New Gymnastics for Men, Women and Children* was published, and was in its tenth edition by 1868.[118] His Normal Institute trained teachers to instruct students in his New Gymnastics. This school was the nation's first normal school for physical education and graduated "427 ladies and gentlemen in equal numbers" in its seven years of operation.[119] It closed in 1868 for reasons not explained.[120]

The 1880s was a fruitful decade in the progress of physical education. Besides the Turners and their national campaign to promote physical education in the nation's public schools, Dudley Allen Sargent, M.D. (1849-1924) opened his Sanatory Gymnasium in 1881 in Cambridge, MA while he was a Harvard professor of physical training and director of its Hemenway Gymnasium.[121] Sargent offered teacher training at his private Normal School to disseminate his ideas and practices of physical education. After 1891 Sargent's school operated primarily as a normal school.[122] Renamed the "Sargent School of Physical Education," the school was for women only by 1913. Beginning in 1929, Sargent focused on the training of women as teachers of his methods. A number of his graduates achieved success in developing physical education programs in various colleges rather than public schools.[123] It continues today as the Sargent College of Boston University.

In 1885, the Young Men's Christian Association (YMCA) opened its international training school in Springfield, MA (now known as Springfield College). Two years later the school added a physical department. As had the Turners two decades before, the YMCA school trained students to teach physical education in the growing YMCA system. The YMCA did not dedicate itself or its school to promote physical education in public schools, but to serving the YMCA system.[124]

Swedish Gymnastics also made inroads in the United States in the 1880s. The founder, Per Henrik Ling (1776-1839) was a contemporary of Jahn, but the political situation in Sweden was quite different from that in Germany. Ling and his gymnastics were not politically charged and were embraced by the government.[125] By 1820 physical training was compulsory for boys in Swedish secondary schools.[126] Baron Nils Posse (1862-1895), a graduate of the Central institute, immigrated to Boston in 1885 with the intention of introducing Ling's system of gymnastics. He was hired by the wealthy Boston patroness of progressive education, Mary Hemenway, to teach Swedish Gymnastics in the Boston Normal School of Gymnastics which she founded in 1889. Hemenway offered to the Boston School Committee free physical education training for one hundred public school teachers. The school system accepted her offer and adopted Swedish Gymnastics discarding the New Gymnastics of Lewis adopted two decades before.[127] The Boston Normal School trained teachers in

[117] Ibid., 259.
[118] Ibid., 260 & 263.
[119] Mary F. Eastman, *Biography of Dio Lewis* (New York: Fowler & Wells, 1891), 80.
[120] Lewis continued writing and lecturing but also became more focused on another reform issue: temperance. Two years before the Lewis' Normal Institute closed, the Turners' Normal College opened and continues today. The Turners have a longer history with physical education instruction and their work has had more impact.
[121] Leonard & McKenzie, *A Guide to the History of Physical Education,* 356.
[122] Debbie Mauldin Cottrell, "The Sargent School for Physical Education," *Journal of Physical Education, Recreation & Dance*, 65 (March 1994): 34-35. Sargent hired three graduates of the Turners 'Normal College: Christian Eberhard; Francis Dohs; and Carl Ludwig Schrader.
[123] Ibid., 34-36.
[124] Leonard & McKenzie, *A Guide to the History of Physical Education,* 359-60.
[125] Ibid., 153. King Charles XIII opened the Royal Central Instituite of Gymnastics in Stockholm in 1814.
[126] Ibid., 155.
[127] Ibid., 327-29.

Swedish Gymnastics, but by 1908 also offered training in sports, games, and dance.[128] Since 1909 the Boston Normal School has been the Department of Hygiene and Physical Education of Wellesley College.[129] As did the Turner Normal College and Sargent's school, the Boston Normal School survives not as a private school, but as a department of an institution of higher learning.

Physical education historians refer to a "Battle of Systems" that raged in the late nineteenth century.[130] One of them, Earle F. Ziegler, noted particularly "the years from 1880 to 1890 undoubtedly formed one of the most important decades in the history of physical education in America."[131] The interest in the subject erupted with the founding of proprietary normal schools and the concerted efforts of the Turners at local and state levels to promote physical education in public schools. All leaders and groups argued the superiority and appropriateness of their systems for Americans over their rivals.[132]

This battle of systems resulted in the founding of the Association for the Advancement of Physical Education (AAPE) in 1885. The following year, at the AAPE's second meeting in Brooklyn, the Turnerbund sent representatives, joined the association, and staged a well-received demonstration of Turner gymnastics executed by the New York City and Brooklyn Turnvereins.[133] The purpose of the AAPE (now the American Alliance for Health, Physical Education, Recreation and Dance) was "to disseminate knowledge concerning physical education, to improve methods and… to bring those interested in the subject into closer relation with each other."[134]

Historian Fred Leonard regarded 1886 as the "turning point in the history of the German American gymnastic societies."[135] The Turners ended their ethnocentric introversion and began entering the American mainstream. By 1886 the Turners were engaging the public at a local level with their public school work and that year the Turners joined the new national organization to collectively promote physical education.

In 1893 Physical education leader Edward M. Hartwell, M.D. president of the AAPE and the Boston School Committee's Director of Physical Training assessed the important pioneering role of the Turners in his "President's Address—The Condition and Prospects of Physical Education in the United States."[136]

> In promoting this end [physical education in public schools] especially in the West, the N.A. [North American] Turnerbund has achieved more than any other organization or class of organizations… In the North American Turnerbund we have a genuine and vigorous offshoot from the German stock, but the transplanting of that sapling and its cultivation in American soil failed to execute the intent of American educationists for more than a generation. The beginnings of the Turnerbund, which for many years has been the largest and most widespread and efficient gymnastic association in the United States are to be found in the Turnverine established by

[128] Mary L. Remley "Amy Homans & the Boston Normal School of Gymnastics," *Journal of Physical Education, Recreation & Dance*, 65 (March 1994): 48.
[129] Ibid.
[130] Weston, 36; Aileene S. Lockhart and Betty Spears, *Chronicle of American Physical Education, Selected Readings 1855-1930* (Dubuque, IA: Wm. C. Brown Co., 1972), 132.
[131] Earle F. Zeigler, *Problems in the History and Philosphy of Physical Education and Sport* (Englewood Cliffs, NJ: Prentice-Hall, 1968), 38.
[132] Weston, *Chronicle of American Physical Education*, 188-189.
[133] Leonard & McKenzie, *A Guide to the History of Physical Education,* 305.
[134] Hackensmith, *History of Physical Education,* 517.
[135] Leonard & McKenzie, *A Guide to the History of Physical Education,* 305.
[136] Lockhardt & Spears, *Chronicles of American Physical Education,* 130-152.

political refugees from Germany, who found asylum in this country after the revolutionary year of 1848.[137]

Hartwell also noted that "the promotion of gymnastic teaching in the public schools has ever been one of the cherished aims of the Turnerbund." But he admitted that their efforts were not recognized by the growing physical education establishment culture in New England until the mid-1880s when the Normal College first made a course in English obligatory (1884) and joined AAPE (1886).[138]

In 1884, Hartwell was commissioned by the commissioner of the United States Bureau of Educators, John Eaton, to write a report on the state of American physical education. The 1885 report, "Physical Training in American College and Universities" revealed Hartwell's ignorance at the time of the Turner Normal College, as the report contained no mention of it. Ironically, Hartwell was introduced to the North American Turnerbund while on a trip to Germany in 1884. While in Dresden he attended the German Turners' Sixth General Gymnastic Festival. A subsequent 25-page appendix to his report, "Physical Training in Germany" included two pages on the North American Turnerbund. Leonard speculated that Hartwell's discovery of the American Turners in Germany led to the Turnerbund's AAPE membership in 1886.[139]

Hartwell's discovery introduced the East-Coast academics to the accomplishments of the Turnerbund, the Normal College, The Turnverein organization, and the Turner's devotion to public school physical education. This turning point was the beginning of the integration of the Turner physical education program into the developing American physical education system. The Turners became full members in collaborative effort to forge an American physical education program. The Turner representatives to the 1887 AAPE meeting proposed that AAPE endorse the idea of universal physical education in all schools. This proposal was accepted.[140]

A landmark event in the development of American physical education was the Boston Conference of 1889 convened at the Massachusetts Institute of Technology. It brought together leaders of the different systems to present, discuss, and analyze the strengths of those systems. Turner Heinrich Metzner's paper, "The German System of Gymnastics" was presented by Normal College graduate Carl Eberhard, the Superintendent of the Boston Athletic Club Gymnasium. The outcome of the conference was the "wholesome and enlightened attitude on the part of the leaders toward all physical education programs considered important at the time."[141] The Turner Normal College modified its curriculum incrementally as needed to respond to increasing needs and demands of public school systems, including training in all sports programs. The rigid ideological commitment to the nineteenth century systems faded as educators sought a consensus to meet the needs of the developing, evolving national definition of American physical education.

Although it was not the only school of physical education in those years, the Normal College is the oldest and the one with the most historic significance. In addition, the Normal College has a longer association with the Athenaeum than with any other location in the United States. The Athenaeum was the home and symbol of the Normal College for 63 years. The college's move to the Athenaeum in 1907 ended its years of moving and wandering. In the Athenaeum it found a commodious building and resources, and a well-established Turner education program.

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[137] Ibid., 132 & 143.
[138] Ibid., 149.
[139] Leonard & McKenzie, *A Guide to the History of Physical Education,* 305.
[140] Rinsch, *History of the Normal College,* 30.
[141] Weston, *The Making of American Physical Education,* 37-39.

Criterion 4: Architecture

The German Renaissance Revival style is one that has not been well understood and not given much serious academic consideration. Only in the last several decades is it being recognized in National Register nominations and in local designation studies as in New York and Philadelphia. In the past, examples have been labeled as "Queen Anne," "Flemish Revival," "Neo-Gothic," "Romanesque Revival," or oddly as "south German-Austrian Habsburg mode." The Athenaeum has been labeled with the latter two styles.[142] One of the problems has been the absence of the style from architectural style guidebooks and general architectural histories of the United States. In the absence of available information in English, observers and catalogers of American architecture have been left to their own devices to force these buildings into the available style pigeonholes.

Henry Russell Hitchcock's monumental *German Renaissance Architecture* (1981) and the companion *Netherlandish Scrolled Gables of the Sixteenth and Early Seventeenth Centuries* (1978) are landmark works on the topic. What is noticeable in Hitchcock's writings is the absence of the terms "Flemish gable" and "Dutch gable" which have become a stumbling block or a red herring for those interpreting German Revival in America. To complicate matters, there are examples in America of Netherlandish Renaissance Revival, a novelty style over a century ago, notable in New York harkening to that city's colonial heritage. However, the German Renaissance Revival style is linked to the ethnic identity of German Americans.

For lack of literature on the style, a look at German Renaissance architecture of the sixteenth and seventeenth centuries is essential, for it inspired architects on both sides of the Atlantic. In his study of German and Netherlandish Renaissance buildings, Hitchcock emphasized the importance of the decorated gable, which is "often the total architectural interest of the façade by the concentration along their edges and on their plane surfaces of architectural membering."[143] Although he wrote this concerning Netherlandish buildings, it can be said for German buildings as well, as illustrated in many examples in his *German Renaissance Architecture*. The gable was the dominant feature, but not the sole feature, of both German and Netherlandish secular buildings of the sixteenth and seventeenth centuries.[144] Renaissance builders were inspired by the published works of Cornelis Floris (or Pieter Coecke), *Triumphe d'Anvers* of 1550; Jan Vredeman de Fries, *Architectura* of 1563; and Wendel Dietterling, *Architectura* of 1593 and 1598.[145]

Whereas Hitchcock's examples in both works illustrate mostly balanced compositions with centered or paired gables, the Athenaeum and the works of Liebert and Barkhausen in Milwaukee, use the decorated gable with towers, porticos, and other features to produce picturesque compositions as did the architects of Dresden suburban villas of the 1890s.[146] The Pabst Mansion with its twin front gables and symmetry harkens directly to Renaissance models. The American examples cited above, including the Athenaeum, all have stepped scrolled gables.

The revival style is linked to the ethnic identity of German Americans. Surviving buildings in the style indicates where they lived, worked, and recreated. Generally, these German Americans were the reason buildings were built in that style. The flood of immigrants from Germany into the cities of the Northeast and the Midwest beginning in the 1830s also brought trained architects. In the case of the Athenaeum it is after half-a-century of settlement in Indianapolis that the first generation of immigrants built in the style with German-trained, second-generation German American architects producing the designs in the imported style. Their clients often were the

[142] David R. Hermansen. The Athenaeum, National Register of Historic Places Nomination, Feb. 21, 1973; *Indianapolis Architecture* (Indianapolis: Indiana Architectural Foundation, 1975), 39.
[143] Hitchcock, *Netherlandish,* 8.
[144] Hitchcock, *German*, xxxi & 261.
[145] Hitchcock, *Netherlandish*, 13 & 43; Hitchcock, *German*, 261.
[146] Helas, *Villenarchitectur in Dresden,*138-48 & 175-76.

older immigrant generation that remembered the scrolled and stepped gables of the hometowns of their youth. In the case of the Athenaeum, the driving force in its construction was Herman Lieber, "the Father of the German House," who left his native Düsseldorf in 1853 and by 1893 had enjoyed forty years of business success as a picture framer, art dealer, and merchant of art and photographic supplies and other enterprises.[147] His generation was the patron of architects designing in the pleasing German style. While studying in Germany, architects Bernard Vonnegut and Arthur Bohn, observed authentic Renaissance buildings and the revival of the style in Germany and how it was applied to a variety of building types, both old and new. Bernard Vonnegut expressed his interest in historical German architecture through his picturesque sketches of city gates, walls, towers, and spires in Essen, Cottbus, and other places. His sketches were published in the *American Architect and Building News* in 1881, a decade before he designed the Athenaeum.[148] The style struck a responsive cultural chord and allowed German Americans to express *Deutschtum*, or Germanness, in brick and mortar rather than just with ephemeral signs labeling buildings as Turnverein Halle or Musik Halle. These permanent ethnic markers were built, but urban renewal took its toll, as in the case of the Cincinnati examples. While Germans in Germany's growing towns and cities searched for historic symbols in architecture, so were German Americans at the same time, expressing their success and presence on the streetscapes of American cities before the collapse of the public German American culture with the advent of the Germany's role as enemy nation in 1917.

The Athenaeum is a rare example of an extant monumental Turner Hall, an excellent example of German Renaissance Revival Style, and the masterpiece of the prolific Indianapolis architecture firm of Vonnegut and Bohn, which had deep roots in the Turner movement. The Athenaeum, after more than a century of continuous use, possesses high integrity with the vast majority of its floor plan usage, materials, details, finishes, and ornamentation intact. The Athenaeum would be clearly recognizable by those who envisioned, built, and used it more than a century ago. The building retains its important and dramatic exterior elements and details in brick, stone, and terra cotta, such as the distinctive scrolled gables, towers, *Wappen-und Kranzmotif* (shield-and-wreath motif) ornamentation scheme; and the dramatic and highly ornamented vestibule, restaurant rooms, Gymnasium, and Ball & Concert Hall with details in wood and plaster, and crafted art glass. The Athenaeum also retains its inviting *Sommergarten,* which remains an outdoor festive venue for music and sociability.

Turner halls were built all over the nation from the 1850s to the present, mostly in cities, but also in towns that could support a *Turnverein*. The golden age of Turner hall architecture appears to be the period of 1885 to 1918, which coincides with the time frame of the German Renaissance Revival Style.[149] In this period, the generation of Turners who had emigrated after the 1848-49 Revolution had matured, become successful in their business enterprises, and could afford to build not merely utilitarian halls but monumental architectural statements in brick and stone with the name of the *Turnvereins* proudly inscribed on the façade. Façades would often bear symbols unique to the Turner movement such as mottoes in the German language and images of *Turnvater* Jahn. The main gable of the *Südseite* Turner Hall (1900-01) in Indianapolis bears a portrait of Jahn in a heraldric setting. The 1897 Vorwaerts Turner Hall in Chicago has a bust of Jahn and Turner mottoes integrated into its façade.[150] The "ATHENAEVM" stone tablet covers the original "*Das Deutsche Haus*" inscription, but the Athenaeum has other inscriptions that survived the First World War such as "*Gut Heil,*" "Jahn," and "*Frisch und Frei Stark und Treu*" which are all on the east façade.

[147] "Herman Lieber, Sr., Dies on Trip West," *Indianapolis News*, March 23, 1908.
[148] "Foreign Sketches by Mr. Bernard Vonnegut," *American Architect and Building News* 10, Sept. 24, 1881.
[149] A late example is Das Deutsche Haus in St. Louis constructed in 1928.
[150] Matt Crawford, *Vorwaerts Turner Hall, 2431 W. Roosevelt Road*, Landmark Designation Report, Commission on Chicago Landmarks, 3 Sept. 2009, 12-13.

Architects and Builders

The Athenaeum was designed by the Indianapolis architectural firm of Vonnegut & Bohn. This firm was well-suited for the task, as it had designed the previous Turner hall for the Socialer Turnverein in 1887. Architect Bernard Vonnegut, an active Turner, was also the son of Clemens Vonnegut, the co-founder of the city's first Turnverein. The firm designed at least three Indianapolis Turner halls. Vonnegut & Bohn was founded in 1888 by Bernard Vonnegut and Arthur Bohn. Both men were American-born of German immigrant parents and received their professional architectural training in Germany.

Bernard Vonnegut (1855-1908) was born in Indianapolis August 8, 1855, the son of Clemens and Katrina (neé Blank) Vonnegut. He was educated at the German-English Independent School of Indianapolis. He later studied architecture at Massachusetts Institute of Technology and the Polytechnic Institute of Hanover, Germany. After his studies he worked for New York architect George B. Post before returning to Indianapolis. In 1888 he formed a partnership with Arthur Bohn (1861-1948). Vonnegut married Nannie Schnull, the daughter of Henry Schnull, a Turner and treasurer of the *Socialer Turnverein* Stock Association, which built the Athenaeum.[151] Vonnegut's father, Clemens, was an important figure in Indianapolis in the nineteenth century. He was one of the co-founders of the Indianapolis *Turngemeinde* in 1851, which later became the Socialer Turnverein and later the Athenaeum Turners. He was prominent in business as the founder of the multi-generational Vonnegut Hardware Company, which supplied the hardware for the Athenaeum. The elder Vonnegut's namesake and son, Clemens Vonnegut, Jr., was a founder of the *Socialer Turnverein* Stock Association in 1892 and served as its financial secretary. Another son, Franklin, was president of the North American Gymnastic Union in 1900.[152] Another son of Clemens, George, was an instructor of Gymnastics at the Normal College from 1889-1891 when it was in Indianapolis for the first time.[153] The Vonnegut name was intertwined throughout the Turner history of Indianapolis.

Architect Arthur Bohn was also a graduate of the local German-English Independent School. With Bernard Vonnegut he worked as a draftsman for German-born Indianapolis architect, Diedrich August Bohlen (1827-1890). Bohn studied architecture at the Polytechnische Hochschule of Karlsruhe, Germany (now Karlsruhe Institut für Technologie) under Professor Josef Durm. Returning to Indianapolis he practiced architecture and founded the *Gewerbeschule* (vocational training school). Bohn returned to Germany as well as to France and Italy to continue his architectural studies. Bohn's father, Gustavus, was a native of Karlsruhe and a Forty-eighter, having participated in the 1848-49 Revolution.[154]

Vonnegut & Bohn was a major and prolific Indianapolis architectural firm from its founding in 1888 until its dissolution in 1943, a victim of the Great Depression. This firm designed three Turner halls: the Athenaeum, the *Südseite* (Southside) Turner Hall, and the 1887 Turner hall annex which preceded the Athenaeum. The firm also designed the city's two prominent department store buildings (L. S. Ayres & Co. and the William H. Block Co.), banks, schools, smaller commercial buildings, industrial buildings, houses, and three known religious buildings. Many of their buildings have been listed in the National Register of Historic Places and some have been recorded in the Historic American Building Survey. The firm used the *Wappenmotif* (shield motif) as part of decorative schemes for numerous buildings. Of note are the "A" and "B" shields for the Ayres and Block department stores, respectively. The firm used German Renaissance Revival Style in the design of a number of buildings including the 1901 *Südseite* Turner Hall, at 306 Prospect Street and the 1892 Frederick Ruskaup

[151] Stempfel, 107; and Jacob Piatt Dunn, *Greater Indianapolis, The History, the Industries, the Institutions, and the People of a City of Homes* (Chicago: Lewis Publishing Co., 1910), 1965-66.

[152] Naul, *Turnen and Sport,* 142-43.

[153] Rinsch, *History of the Normal College,* 34.

[154] Kin Hubbard, ed. *A Book of Indiana* ([New Orleans]: James O. Jones Co., 1929), 207; and Anton Scherrer, "Our Town", *Indianapolis Times*, April 18, 1936, 10.

House at 711 Dorman Street, both for German American clients. But, as did their contemporaries of the late nineteenth and early twentieth century, Vonnegut & Bohn designed in a variety of styles including Neoclassicism, Beaux Art Classicism, Chicago Commercial Style, Arts and Crafts, and others. The firm also designed the 1941 Turner Building & Savings Association Building, 116 North Delaware Street, Indianapolis, an organization that previously made its home in the Athenaeum.[155]

Bernard's son, Kurt Sr. (1884-1956) joined the firm in 1910 after completing his architectural training at MIT and the Berlin Technical Institute.[156] Kurt's son, Kurt Vonnegut, Jr. the celebrated novelist, speculated in his 1981 book, *Palm Sunday: An Autobiographical Collage,* that had it not been for the Great Depression he would have continued in the family business of architecture.[157] Vonnegut also mentioned the importance of the Athenaeum in *Palm Sunday*.[158]

The sculptural details of the Athenaeum are the work of architectural sculptor Alexander Sangernebo (1856-1930). He was the major architectural sculptor in the city, producing ornamentation in plaster, stone, and terra cotta in a wide variety of styles of the late nineteenth and early twentieth century before the advent of unornamented Modernism. Many of his ornaments continue to enrich the buildings and streetscapes of the city on churches, clubhouses, schools, libraries, commercial buildings, theaters, and houses. Sangernebo was an Estonian, then part of the Tsarist Russian Empire. He studied art at the Hermitage School in St. Petersburg, the School of Industrial Art in Hamburg, and the Ecole des Beaux Arts in Paris. He immigrated to St. Louis, Missouri in 1888. By the early 1890s he was the chief sculptor for the Indianapolis Terra Cotta Company. Sangernebo also taught sculpture at John Herron Art Institute.[159] Sangernebo was also a committed Turner, as he was one of the founders of the *Socialer Turnverein* Stock Association in 1892.[160] The Indianapolis Terra Cotta Company produced the Athenaeum's terra cotta cartouches and *tondo* sculpted by Sangernebo.[161] He may have sculpted the limestone elements as well.

The four-page souvenir *Fest Zeitung* newspaper issued February 22, 1894 recorded the names of many contractors responsible for the erection of the Athenaeum's East Wing. Architects Vonnegut and Bohn served as construction manager, as none was recorded. Most of the contractors were German American. This pattern was repeated in the construction of the West Wing in 1898. Most of the work of these contractors has survived with the exception of the mechanical aspects which have been replaced over time.[162] It is noteworthy that the majority of the subcontractors and suppliers have German names and nearly all are local to Indianapolis. A number of them were also members of the Stock Association, such as Tobias Roch, Herman Lauter, and Julius Keller.[163]

Evolution of the Design of the Athenaeum

Architects Vonnegut & Bohn were commissioned to design the Athenaeum for several reasons. The most obvious is the Turner connection; Bernard Vonnegut was completely immersed in the ideals and culture of the Turner movement and had a thorough understanding of what a Turner hall should be, and the company's previous experience in building an earlier hall. The Stock Association was founded in 1892 to acquire the site,

[155] *Indianapolis Star*, Feb. 23, 1941.
[156] *Indianapolis Star,* Oct. 2, 1956
[157] Kurt Vonnegut, *Palm Sunday: An Autobiographical Collage* (New York: Delta Trade Paperback, 1982), 61 &116.
[158] Ibid., 28 & 41.
[159] *Indianapolis Star*, Sept. 11, 1927, 40.
[160] Socialer Turnverein Stock Association Articles of Incorporation Jan. 13, 1892, Socialer Turnverein Stock Assn. (STSA) records, Ruth Lilly Special Collections & Archives, University Library, IUPUI.
[161] Stempfel, "List of Members Socialer Turnverin Stock Association," 110.
[162] Ibid.
[163] Stempfel, "List of Members Socialer Turnverin Stock Association," 111-116.

finance, and build the building to house the Socialer Turnverein and other organizations. The plan was to build in two phases with the East Wing first, followed by the West Wing. The first design of 1892 drawn by Vonnegut & Bohn bore little resemblance to the current building and lacked distinctive German Renaissance styling.[164]

The second design of 1893 provided the familiar German Renaissance Revival East Wing façade but with a very different West Wing.[165] The third design unveiled in 1896 then titled, "*Das Deutsche Haus in seiner Vollendung*" (in its completion) shows the West Wing with the same size, massing, shape, and materials but more elaborate and richer in details, but the floor plan was nearly identical to the final design. What the third design expressed was a stronger German Renaissance character with two scrolled additional gables along the west façade, a large, centered, roof-mounted tower, and more monumental details such as a giant order of banded columns at the front entrance. The fourth design was developed in 1897 and is what was built. The floor plan expresses the Turner Latin motto "*Mens Sana in Corpore Sano*" (a sound mind in a sound body) and the building's original floor plan reflected the intellectual and physical balance with a gymnasium, bowling alleys, bicycle ramps, locker rooms cultivating the sound body, while the Ball & Concert Hall, Auditorium, *Musikverein* room, and library served to cultivate the sound mind. The balance of the rooms promote socializing and conviviality such as the club rooms, billiard room, *Sommergarten* and the *Kneipe Rathskeller*. The building offered a full well-rounded lifestyle expressing Turner values. After more than a century of continuous use, the Athenaeum's varied rooms and spaces continue to hum with activities ranging from sport-fitness, music, theater, lectures, conferences, and social activities.

The Athenaeum and the German Renaissance Revival Style

Both wings of the Athenaeum were designed in the German Renaissance Revival Style, the West Wing being an exuberant expression of the style. The East Wing, in comparison, is more subdued and has been erroneously described as German Romanesque Revival in both the National Register Nomination and the HABS report. Detail and ornamentation of the East Wing are classically derived such as the use of the Tuscan columns supporting the entry portico. Details and the form of the *Jahn* and *Gut Heil* Gables are identical to the Athena Gable of the West Wing, but smaller and more subdued. The monumental elements include the obelisk and ball finials, scrolls, and sculpture. The East Wing roof is pierced by the same German Renaissance helmet dormers as found on the West Wing. The style was clearly referenced in an 1896 newspaper article describing the proposed West Wing. [166] What is clear is that the Athenaeum looks like a German building, which is what was intended in light of the building's original name "Das Deutsche Haus." The details and elements, specifically the three scrolled and stepped gables, clearly express the German Renaissance Revival Style. The Athenaeum continues to express *Deutschtum* (German-ness) in Indianapolis.

The German Renaissance Revival Style was one of the many architectural styles developed in the nineteenth century. This revival was, of course, part of the general culture of the nineteenth century whereby architects, guided by the powerful force of historicism, looked to the entire spectrum of the history of Western and world architecture for inspiration. Although a minor style in the United States, it was very popular in Wilhelmine Germany from 1871 to 1918. This was the period of national unification wherein Germany finally became a unified, modern nation-state with a monarchy (Kaisers Wilhelm I and II and Friederich III); an elected national assembly (*Reichstag*); rapid industrialization; and a search for symbols of national unity. The completion of the Cologne Cathedral in 1880 was one such architectural expression of German national identity, as was the development and popularity of German Renaissance Revival Style.

[164] *Indiana Tribüne*, Jun. 15, 1896, STSA Scrapbook.
[165] Ibid., "List of Members Socialer Turnverin Stock Association."
[166] *Indiana Tribüne*, Jun. 15, 1896.

Despite its popularity as an expression of German national identity, it was not an official style of the Reich. The imperial Hohenzollerns, especially Wilhelm II (r. 1888-1918), favored the revivals of the Baroque and the Romanesque. The former evoked the Kingdom of Prussia's rise to power and glory under the rule of Frederick the Great in the eighteenth century. The Romanesque evoked the power and unity of the Holy Roman Empire under German emperors in the Middle Ages. Architect Bruno Schmitz' Porta Westfalica (1896) and Kyffhäuser (1890-97) monuments both honor Kaiser Wilhelm I (r. 1871-88) with massive rugged arched pedestals for heroic statuary. Examples of official Wilhelmine neo-Baroque structures include the Reichstag (1884-94), Deutsches Eck Kaiser Wilhelm I monument (1897) at Koblenz, and the Bode Museum (1904) in Berlin.[167]

The German Renaissance Revival Style appears even before the 1871 unification. By then, Germany's growing industry and commerce, accompanied by rapid urbanization and the growth of the middle class, was well underway. This style was applied to a full range of building types ranging from city halls to houses. It was ubiquitous throughout the Reich.

Leading nineteenth century German architect, Gottfried Semper, "demanded that the Northern Renaissance be restricted to private building."[168] This generally was the case, but local a government, such as in Hamburg, used German Renaissance for its 1897 Rathaus. Semper played an important role as champion of the German Renaissance as *"Vaterländischen"* or patriotic architecture. He promoted it in his roles of teacher, architect, and consultant.[169]

The style was popular with the expanding German middle class building their houses, commercial buildings, and clubhouses. But the style was one of many styles popular then in Germany including Second Empire, Italian Renaissance, Neo-Classical, and later, *Jugendstil*.[170] Berlin's first German Renaissance Revival example was a commercial building constructed 1882-83. That city's rapid growth employed the style "to create a picturesque cityscape in a style that had German roots."[171]

German architects had many examples of authentic German Renaissance buildings of the period from 1510 to 1620 to inspire them. The foundation for the revival of the German Renaissance Style was laid by academics and architects. Architect and Professor Wilhelm Stier in Berlin gave the first lectures on the history and grammar of the German Renaissance in 1853-54, but its wide spread application was to come in the next generation. August Ortwein's 1871 book *Deutsche Renaissance* was a catalogue of examples of architecture, decorations, and details from throughout Germany. It was quickly followed by Wilhelm Lübke's *Geschichte der deutschen Renaissance* in 1873, which was regarded as the work that defined the elements of German Renaissance architecture.[172] Architectural historian Ralf Mennekes, in his 2005 *Die Renaissance der deutschen Renaissance* documented the popularity of the style in Wilhelmine Germany for residential and commercial buildings, schools, train stations, hotels, museums, exposition halls, club houses, post offices, court houses, city halls, churches, theaters, and office buildings. There was a universal application of the style during the rapid expansion of Germany's economy, cities and suburbs. Bernard Vonnegut and his partner, Arthur Bohn, were both in Germany in this period of rapid growth and popularity of the German Renaissance Revival Style. The style was also exhibited at the 1893 World's Columbian Exposition in Chicago. The German pavilion there, Das Deutsche Haus, was the work of architect Johannes Rodke.[173] Vonnegut and Bohn more than likely saw this pavilion, as did most of the leadership of the Stock Association. Herman Lieber, the main speaker at the

[167] "Prussia and the German Empire 1871-1918: Architecture and Urban Development" by Bernd Nicolai, in *Prussia Art and Architecture* by Gert Streidt and Peter Feierabend, eds. (Cologne: Könemann Verlagsgesellschaft, 1999), 434, 460-463.
[168] Ibid., 432.
[169] Volker Helas, *Villenarchitektur in Dresden* (Cologne: Benedikt Taschen Verlag, 1991), 40-41.
[170] Ibid., 41-47.
[171] *Prussia*, 432.
[172] Ralf Mennekes*, Die Renaissance der Deutschen Renaissance* (Petersberg: Michael Imhof. Verlag, 2005), 29-30.
[173] Ibid., plate 194.

dedication of the East Wing, referred to the "*Weltausstellung* in Chicago" where "most of you had been."[174] If the fair pavilion was an influence, it would have been so for the West Wing, as the East Wing was already under construction during the time of the fair. The German fair pavilion, "Das Deutsche Haus, a popular feature of the exposition" may have been the inspiration for naming the Turner hall.[175] However, as noted above, the name, "Das Deutsche Haus" appears in the Stock Association Articles of Incorporation dated January 13, 1892.

The most prominent building type during the Renaissance period in Germany is that of the *Rathaus* (city hall). With the expansion of trade in the Renaissance period came the continued revival of urban life and the growth of cities. The *Rathaus,* after the cathedral, was the important building in a town or city as it represented the independence, pride, and identity of the *Freistädte* (free cities) that grew and prospered, the beneficiaries of expanded commerce. The *Rathaus* was the largest and most important secular building in a German Renaissance city. In addition to city halls, German Renaissance Style was applied to parish churches and chapels, guild halls, commercial buildings, market halls, residences, and *Schlösser* or noble country houses. The German Renaissance architecture period came to an end with the Thirty-Years War (1618-1648), which ravaged and laid waste the Holy Roman Empire's economy, population, and built environment. Post-war recovery brought with it the new, powerful, sensual, monumental style of the Baroque. The Renaissance period in Northern Europe saw the application of the style also in the Netherlands and Flanders, which were thriving with industry and commerce and until 1648 were also part of the Holy Roman Empire, tied politically to the German states. Examples are also found in Scandinavia and in Hansa cities of the Baltic.

The general characteristic of German Renaissance architecture is the melding of classically-derived Italian Renaissance ornamentation and organization to buildings that are still Gothic in form, producing vertical orientation and steeply pitched roofs. These elements include stepped and scrolled gables, horizontal stratification with floors articulated by cornice lines, and the use of pilasters and engaged columns in the orders used by the Romans. Fenestration was enlarged and regularized, and entrances were formalized and framed by pilasters or columns supporting entablatures and pediments. The Athenaeum's fenestrated Loggia wall of the West Wing facing the *Sommergarten* has strong, primary horizontal lines marking the three stories and the secondary vertical rhythms of the pilasters and mullions. It has a massive, hipped roof punctuated by helmet dormers that bear a strong resemblance to German, Netherlandish, and Flemish examples particularly, the Emden Rathaus (1574-76), Antwerp Stathuis (1561-66), and the Bremen Rathaus (1410-1614). Most of the German and Low Country examples have the stepped and scrolled gabled pavilions on the long side facing a public square or *Platz*. As the Athenaeum was built with no *Platz* before it, and built after the fourth design, the Rathaus character was modified with a monumental gabled pavilion on the short (north) end. However, Vonnegut and Bohn's third design did call for two scrolled gabled pavilions on the long (west) façade, though that plan was not executed. The proposed gables on the west façade are reminiscent of the two small gables flanking the main gable of the Bremen Rathaus.[176]

Vonnegut and Bohn may have been influenced by Flemish and Netherlandish examples with the use of brick and sculpted stone details providing sharp contrast, especially in the alternating brick and stone rusticated bonds as seen in the entry surround on the *Vleeshal* (Meat Market Hall) in Haarlem (1606-05) by Lieven de Key. This building has its primary stepped and scrolled gable above the main entrance on the short end of the building. The Antwerp Stadhuis also has the stacked aediculae in the front grand pavilion, but it and other Renaissance examples do not employ the giant order of Ionic pilasters used by Vonnegut and Bohn to express the two-story height of the second story concert hall ballroom of the Athenaeum. The Antwerp Stadhuis (1561-64) by Cornelis Floris, also employs the *Wappenmotif* in its gabled entry pavilion. The Athenaeum's distinctive helmet

[174] "Die Einweihung," *Fest Zeitung zu Feier der Einweihung des Deutschen Hauses,* Feb 22, 1894,1.
[175] *Indianapolis News*, Oct. 30, 1926, 21.
[176] Henry-Russell Hitchcock, *German Renaissance Architecture* (Princeton, NJ: Princeton University Press, 1981), plates 376-378.

dormers are not found on any other building by Vonnegut and Bohn, or by any other designer in the city. Identical dormers can be found on the Antwerp Stadhuis and the Emden Rathaus. Emden Rathaus was the work of Antwerp architect Laurens van Steenwinckel.[177] The monumental city halls of Antwerp, Emden, and Bremen all have very distinctive profiles with their steeply-pitched hipped roofs. This roof form covers the West Wing of the Athenaeum. The Athenaeum's distinctive fenestrated Loggia wall of the West Wing facing the *Sommergarten* evokes the fenestration pattern of both the Emden and the Antwerp city halls. The rusticated bands found on the first floor of the West Wing can also be found on the Rattenfängerhaus in Hameln (1602-03) and Schloss Hämelschenburg. The pedimented window head on Schloss Uslar (c.1559) bears a strong resemblance to the Athenaeum's window pediment bearing the JAHN inscription in its tympanum.[178]

The oculus is a reoccurring feature found on the façade of the Athenaeum on both the East and West Wings. On the two decorated façades oculi are framed by sculpted stone against the brick walls. On the back sides oculi are framed a continuous brick ring of voussiors. Inside, the art-glass occuli provide an interesting source of light piercing interior walls of the second-story foyer of the Ball-Concert Hall framed by acanthus leaves, palmettes, and scrolled frames of plaster. The oculus can be found on numerous authentic German Renaissance buildings, usually piercing the upper level of gables. Vonnegut and Bohn placed ocular windows in the upper portions of walls above the regular fenestration similar to Renaissance examples such as the Jesuitenkolleg in Munich (1585-97) and the Rittersaal of Schloss Weikersheim (1597-1605) and the Klericalseminar in Dillingen (1619-22).[179]

The German Renaissance Revival Style in America

By 1890 in the United States, the number of persons whose parents were born in Germany comprised 10.94 percent of the total population. In Indianapolis that percentage was 9.72 percent.[180] Buildings in the German Renaissance Revival style were constructed throughout the United States, especially in the cities of the Midwest and the Northeast with sizable German American communities. German Americans were usually involved with the design and/or the use of the buildings in the style as is the case of the Athenaeum. But there are examples of buildings in the style with no apparent German American connection. Perhaps it reflected the growing interest in German culture and Germany's rising stature since unification in 1871. Richard Wagner's operas were popular with Germans and non-Germans alike. *Die Walküre* was performed for 73 seasons from 1885 to 1989 by New York's Metropolitan Opera.[181] Imperial Germany took great interest in exhibiting German culture and industrial products at the very popular world's fairs in Chicago in 1893 and St. Louis in 1904.

In the United States the style never attained the level of popularity of the Queen Anne Style of the same period but found favor with some German Americans. America's first German Renaissance Revival building is unknown at this point, but numerous examples were built in the 1890s through the first decade of the twentieth century.

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[177] Hitchcock, *Netherlandish Scrolled Gables of the Sixteenth and Early Seventeenth Centuries* (New York: New York University Press, 1978), 196-197.

[178] Hitchcock, *German Renaissance*, 197, plates 175, 194, 299-305, 390.

[179] Ibid., plates 260, 351, 353, 419.

[180] These percentages do not account for the grandchildren of immigrants nor the ethnic Germans from other European countries such as Luxemburg, France (Alsace-Lorraine), Austria, Switzerland, et cetera. *See Report of the Population of the United States at the Eleventh Census: 1890* (Washington D.C. Government Printing Office, 1895).

[181] Gerald Fitzgerald & Patrick O'Connor, eds. *The Ring-Metropolitan Opera* (New York: Metropolitan Opera Guild, Inc., 1989), 103.

Indianapolis

Indianapolis had several examples of the style. Most notable is the Athenaeum with its stepped, scrolled gables, steep hipped roof, dormers, towers, stone and terra cotta ornaments, and size. Other surviving local examples are the Südseite Turner Hall, the Frederick Ruskaup House (both works of Vonnegut & Bohn), the Warren Tate House, and the Louis G. Deschler Building. The 1907 Maennerchor Building (demolished in 1974) was the city's other monumental example of the style on par with the Athenaeum. It was built to house the Indianapolis Maennerchor, a social rival of the Socialer Turnverein, with concert hall, meeting rooms, and Rathskeller. Swiss-born architect Adolf Scherrer (1847-1925) designed the Maennerchor Building, the Deschler Building (1907), and the Unabhängiger Turner Hall (1914) in the style. Other Indianapolis examples (not extant) of the style include the Henry Schnull House and the Jacob Metzger Building. All of these Indianapolis examples had German American architects and patrons, with the exception of the 1892 Warren Tate House, designed by Charles Mueller.

The Indianapolis architect, Louis H. Gibson (1855-1907), a non-German, took an interest in German half-timber buildings, *Fachwerk*, of the Renaissance period. Gibson devoted chapter seven of his 1895 book, *Beautiful Houses*, to the new and the historic architecture of Germany with photographs and drawn illustrations. Gibson extolled the virtues of the 1529 Butchers' Guild Hall in Hildesheim with its "decorative construction" as opposed to "constructed decoration."[182] Gibson illustrated the book with his designs for a German Renaissance-inspired house in Indianapolis with a four-story oriel tower and wall cladding of false *Fachwerk*.[183] The house was built but no longer stands. *Beautiful Houses* also displayed a photograph and plans for double residence (not extant) with double gable façade—one scrolled, the other stepped, which he described as Dutch Renaissance. The south gable was scrolled with a pair of obelisk finials.[184] Gibson, though interested in architectural history, criticized the "modern architecture of Germany" as "not especially interesting…largely imitative; there is little that is original…mere copying." He observed that Berlin had interesting buildings "in imitation of the old buildings of Nuremberg," a reference to the popularity of German Renaissance Revival.[185]

Two insights into Gibson's work and comments are his friendship and admiration of Louis Sullivan and that Gibson's German American wife accompanied him on a tour of Europe that included Germany where Gibson observed Renaissance and "modern" buildings first-hand. Gibson's criticism of contemporary German architecture could not apply to the design of the Athenaeum as it is in the German Renaissance Revival style, but it is not a copy of an authentic building of the Renaissance. This is especially seen in the West Wing façade with the use of the giant order of Ionic pilasters, certainly not found on examples cited by Hitchcock in his study of Netherlandish and German Renaissance buildings.

Other American cities have or have had German Renaissance Revival buildings. Cincinnati, Philadelphia, New York, and Milwaukee had sizable German communities that expressed their Germanness with the style for their houses, clubhouses, public, institutional, and commercial buildings, and Turner halls.

Cincinnati

Cincinnati lost two notable examples of the style in the 1960s: the Deutsches Altenheim and the Sixth Street Market, both built in the 1890s. Interestingly, neither was designed by a German American architect.

[182] Louis H. Gibson, *Beautiful Houses* (New York: Thomas Y. Crowell & Co., 1885), 118.
[183] Ibid., 121, 240-41.
[184] Ibid., 223-26.
[185] Ibid., 108 & 204.

Prolific Cincinnati architect, James W. McLaughlin (1834-1923), designed the Deutsches Altenheim, the retirement home built for elderly German men in the 1890s. This institutional, brick building featured a large scrolled front gable, a large round corner tower and two front scrolled gable dormers. Montgomery Schuyler in *Architectural Record* described "the German Renaissance in its treatment will be recognized as eminently suitable" for the Altenheim.[186] It was destroyed in 1968.

Cincinnati's distinctive brick Sixth Street Market was a victim of urban renewal and interstate highway construction in 1960. It was composed of a center pavilion and two wings each terminated by end pavilions with stepped and scrolled gables, finials and a lunette-topped aedicule. The center pavilion had stepped and scrolled gables, a hipped roof topped by a spire, limestone details, and tile roofs. This 1896 market house was the work of prolific local firm of Samuel Hannaford & Sons, founded by Cincinnati's greatest architect, Samuel Hannaford (1835-1911). Hannaford designed the city's famous 1877-78 Music Hall and its 1887-94 City Hall.[187]

Cincinnati produced many German American architects, but it is these two established non-German architects that produced German Renaissance buildings for a German American client and the city's large German American population near the Over-the-Rhine neighborhood.[188]

Chicago

Chicago has examples of the German Renaissance Revival style, some including a series of neighborhood taverns tied to breweries and a neighborhood Turner hall. They have been identified and cataloged by the City of Chicago Historic Preservation Division. The 1896-97 Vorwaerts Turner Hall, 2431 West Roosevelt Road, was not a monumental Turner Hall as is the Athenaeum, but a neighborhood club house serving the Douglas Park neighborhood. The three-story, brick hall has an interesting street façade that incorporates a stepped gable, an oriel, monumental round-arched portal, and a storefront. Sculpted elements include paired columns supporting the portal and two inscribed tablets reading "VORWAERTS" and "GUT HEIL," the Turner greeting. The most important sculpted element is the bust of Turnvater Jahn in the gable directly above a tondo bearing the sculpted "FFST" monogram (Frisch und Frei, Stark und Treu) monogram. These inscriptions and sculpture clearly identify the building, without doubt, as a Turner hall, although it has not functioned as such since 1945. Vorwaerts Hall was designed by George L. Pfeiffer, a Turner member and a native of Germany.[189]

Two former Schlitz Brewery taverns in Chicago exhibit elements of the style. The 1801 West Division Street tavern was built 1900-01 after the designs of architect Fritz Lang who had designed other Schlitz taverns. This tavern building features a stepped and scrolled front gable framing the Schlitz globe logo. The two-story oriel has lost its bell-cast dome but retains the strap-work panels.[190] Lang also designed the Schlitz tavern at 1944 North Oakley Avenue in partnership with Henry Kley. Although it has lost its stepped gable, which bore the Schlitz logo, it retains its cornice and oriels.[191] The two taverns were originally modest examples but exhibited

[186] Montgomery Schuyler, "The Building of Cincinnati," *Architectural Record* 23 (May 1908): 354.

[187] Betty Ann Smiddy, "The Legacy of Samuel Hannaford," *Selfcraft.net*., 2006.

[188] Numerous German American architects of Cincinnati, such as Johan Bast, Franz Ignatz Erd, and Frederich Wolff are identified in Don Heinrich Tolzmann, *Over-the Rhine Tour Guide* (Milford, OH: Little Miami Publishing Co., 2011). Also see Walter E. Langsam, "Biographical Dictionary of Cincinnati Architects, 1788-1940," *Architectural Foundation of Cincinnati*, 2008.

[189] Matt Crawford, *Vorwaerts Turner Hall, 2431 W. Roosevelt Road*. Landmark Designation Report, Commission on Chicago Landmarks, September 3, 2009, 1 & 9-15.

[190] Matt Crawford, *(Former) Schlitz Brewery-Tied House, 1801 W. Division Street*. Landmark Designation Report, Commission on Chicago Landmarks, March 3, 2011, 1-5, 8-10.

[191] Matt Crawford, *(Former) Schlitz Brewery-Tied House, 1944 N. Oakley Ave*. Landmark Designation Report, Commission on Chicago Landmarks, July 7, 2011, 1-5, 8.

German identity with the style. The Schlitz brewery in Milwaukee also has German Renaissance Revival features. Schlitz also built almost fifty neighborhood taverns in Milwaukee.[192]

Milwaukee

Milwaukee appears to have been the epicenter of German Renaissance Revival in America. Talented Milwaukee architects designed houses, apartment buildings, mansions, office buildings, taverns, and breweries in the German Renaissance Revival style. Whereas the style is rare in Indianapolis, Cincinnati, New York and other cities, Milwaukee's collection is extensive and includes the Milwaukee City Hall, the very symbol of the city.

Several Milwaukee architects catered to the interest of patrons of that city for buildings expressing German character. A number of these architects were either from Germany or were of the second generation. Non-German architects also contributed to Milwaukee's German character, designing in the German American Revival style.

The 1895 Milwaukee City Hall (NHL) is an extraordinary example of the style applied to a high-rise office building. German-born Milwaukee architect Henry C. Koch crowned the City Hall with an imposing hipped roof punctuated by a series of scrolled-gabled dormers, large, scrolled gables, a spire, and a clock tower with its own four scrolled gables. However, without the distinctive roof and gables, the building would not have been distinguished from other high rises of the period. The City Hall begs comparison to its contemporary, the Hamburg Rathaus (city hall) built in 1886-97. The Rathaus is a four-story, low-rise building with a prominent clock tower rising to a height of 367 feet, whereas the height of the Milwaukee Rathaus is the building itself, an early skyscraper with a German Renaissance roof and a stout tower. It is clearly an American adaptation of the style. Except for the City Hall, Koch is not noted for German Renaissance Revival, but rather Romanesque Revival such as his 1882 Milwaukee Turner Hall.[193]

The Milwaukee skyline was graced by not only one, but another high- rise office building in the German Renaissance Revival style. The Pabst Building of 1892 was the work of Solomon Spencer Beman, commissioned by Captain Frederick Pabst as an office building. The roof and tower took up six of the building's fourteen stories. The ornate roof and tower bore a series of scrolled gables. This impressive landmark building was demolished in 1981.[194]

Eugene Liebert was another architect responsible for shaping the German physical character of Milwaukee. He designed a number of large houses and apartment buildings in the German Renaissance style and the *Jugendstil*. Liebert (1866-1945) was born and educated in Berlin and arrived in Milwaukee in 1883, worked as a draughtsman for H.C. Koch & Company, and co-founded the firm of Schnetzky & Liebert in 1891. Through the 1890s Liebert designed a series of mansions for successful Milwaukee Germans using German Renaissance, *Jugendstil*, Baroque, Rococo, and Gothic styles.[195]

Many of Liebert's houses did not survive the demolition era of the 1960s and 1970s. It appears that the demolished August Bergenthal House of 1895 was Liebert's best example of German Renaissance with scrolled gables executed in terra cotta, a massive roof and many other features.[196] The Bergenthal House was on the same level of design elements but not the same level of size and richness of Milwaukee's greatest German

[192] Megan E. Daniels, *Milwaukee's Early Architecture* (Charleston, SC: Arcadia Publishing, 2010), 106 & 108.
[193] Quinn Evans Architects, *Milwaukee City Hall*. National Historic Landmark Nomination, National Park Service, 5 April 2005.
[194] Daniels, *Milwaukee's Early Architecture,* 102.
[195] Russell H. Zimmermann, *The Architecture of Eugene Liebert: Teutonic Style in the American Midwest* (LaCrosse, WI: Franciscan Sisters of Perpetual Adoration, 2006), 9-10.
[196] Zimmermann, 23-25.

Renaissance Revival residence, the Captain Frederick Pabst Mansion of 1890-92. The house exhibits six large scrolled gables including the matched pair on the façade. The scrolled gable motif continues with dormers. Strap-work motif is found in a frieze, balustrades and in the panels of the pilasters and mullions. German Renaissance features are found throughout the interior, but not exclusively, as some rooms express Rococo and Neo-classical styles. Pabst was a German immigrant from Thuringia who had made his fortune brewing the well-known Pabst Blue Ribbon Beer.

The Milwaukee firm of Ferry and Clas designed the Renaissance mansion for Captain Pabst. It would have fit perfectly in the *fin-de-siecle* suburban neighborhood in Dresden and other German cities. It bears a resemblance with its twin, front gabled-pavilions, to the 1860 Villa Emmaus in Dresden by architect Christian Friedrich Arnold, a former student of the celebrated Gottfried Semper.[197]

Ferry and Clas was a prominent architecture firm in Milwaukee. Ferry (1851-1918) was from Massachusetts and was an early student of the architecture program at Massachusetts Institute of Technology. He moved to Milwaukee in 1881 and worked for Henry C. Koch. Ferry formed his partnership with Alfred C. Clas (1859-1924) in 1890. Clas was a German American native of Sauk City, WI. Aside from designing the Free-thinkers' Hall in his hometown, Clas does not seem to have expressed strong German influences in his design work. The firm did not specialize in the German Renaissance Revival, but it is their design of the prominent Pabst Mansion that helped to usher in an appreciation for the style in Milwaukee.[198] Liebert did specialize in the style as did Carl Barkhausen, who also received his architectural training in Germany and designed a series of houses in the style including the 1891-92 George Schuster House in Milwaukee.[199]

Philadelphia

Philadelphia has a number of German Renaissance Revival examples. The Parkside neighborhood of West Philadelphia was built between 1890 and 1900, with numerous row houses and apartment buildings flaunting scrolled gables, towers, oriels and dormers. The area was developed by Philadelphia German Americans on land used for the Philadelphia Centennial Exposition of 1876. Early residents were German American, but the architects were not. Willis G. Hale, Frederick Newman, Angus Wade, and H.E. Flower were the Philadelphia architects who "looked to the continent rather to the English Ruskinian architecture which attracted the old-line English stock in Philadelphia."[200]

The Rafsnyder-Welsh House in Philadelphia has had its present façade since 1893. The circa 1855 house was radically remodeled with orange brick enlivened with terra cotta and sandstone details. The three major German Renaissance features are the scrolled gable, the second-story oriel, and the elaborately framed doorway with a shallow pedimented hood. The architect responsible for the German Renaissance façade was Henry Edwards-Ficken (1844-1929) a British-born architect who practiced in New York City since his immigration in 1869. Edwards-Ficken designed in a number of historical styles. There appears to be no direct German connection to the designer or patron.[201]

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[197] Helas, 42-43, 138-48.

[198] John C. Eastberg, *The Captain Frederick Pabst Mansion* (Milwaukee: Captain Frederick Pabst Mansion, Inc. 2009), 68-73.

[199] Daniels, 95 & 97; *George Schuster House*, Historic Designation Study Report, Resolution No. 070797, Milwaukee Historic Preservation Commission, Oct 23, 2007, 9-11.

[200] Dominique M. Hawkins, *Parkside Historic District*. Philadelphia Register of Historic Places, Philadelphia Historical Commission, June 21, 2006, 15.

[201] Richard J. Webster, *Rafsnyder-Welsh House*. National Register of Historic Places Nomination, National Park Service, Feb. 14, 1980.

New York City

Two scrolled-gabled examples of German Renaissance Revival in New York City are both located in the city's Kleindeutschland neighborhood of the Lower-East Side of Manhattan. Scheffel Hall at 190 Third Avenue, was constructed 1894-95, the work of the German American architectural firm of Weber & Drosser (1886-1896). Built as a beer hall and restaurant, it was modeled after a pavilion of the Friedrichsbau portion of the Heidelberg Castle, built 1601-07, the work of Johannes Schoch. The terra-cotta scrolled gable of Schaffel Hall is a copy of Friedrichsbau's gable.[202] William C. Frohne designed the Deutsche-Amerikanische Schützen Gesallschaft clubhouse, built 1888-89. Rising to five stories, the building is notable for its sculpted limestone and terra-cotta sculptures. The centered gable dormer is crowned by a broken pediment, topped and flanked by finials. The fourth-floor level of the façade bears a terra-cotta bas relief panel depicting the club's symbol of an eagle, American flags, target, and crossed rifles and its motto "EINIGKEIT MACHT STARK" (Unity Makes Strength).[203]

Both New York examples cited above have enlivened sculpted façades framed by neighboring building façades. The façades of both buildings express the German Renaissance Revival in a nineteenth century neighborhood filled with houses, shops, clubs, and churches formerly catering to the city's large German community.

Other Turner Halls and the German Renaissance Revival

Besides the Athenaeum, a few other Turner halls demonstrated influences of the German Renaissance Revival style, but none was as expressive as the Athenaeum. Of these examples only one, the Chicago Vorwaerts hall, is extant. The Central Turners of Davenport, IA built an imposing hall in the 1890s on a corner lot. The main feature was an imposing four-story round tower with a conical roof. The hall's roof was pierced by four gables, of which only one was scrolled. The hall was a victim of urban renewal.[204] The Socialer Turnverein of Kansas City, MO built its scrolled-gable hall in 1906. Aside from this feature the hall lacked any other features of the style.[205] Cleveland's modest German Renaissance Revival Turner hall was built in 1888 by the Germania Turnverein. Based on the plans of German-born and -trained "Architekt Herr F. E. Cudell" (1844-1916), the four-story hall featured a large stepped and scrolled front gable, a smaller side gable on the south wall, and a six-story tower with a flat roof. It also was lost to urban renewal.[206] The Denver Turnhalle was built in 1890 after the designs of the firm of Schulz & Niere. It featured a stone façade, stepped gable, two towers, ocular dormers, two inscribed tablets ("GUT HEIL" and "TURNHALLE"), and a bust of Turnvater Jahn.[207] The Lincoln Turner Hall served Chicago's German northside neighborhood. This 1923 hall was the work of Turner and architect Clarence Wechselberger. Although this hall was designed and built after the First World War and the period of popularity of the style, Wechselberger's design expresses *Deutschtum* with centered scrolled gable executed in limestone in contrast to the brick façade.[208] The gable frames the tablet bearing the inscription "TURN-VEREIN LINCOLN." These modest examples of German Renaissance Revival Turner halls expressed

[202] Gale Harris, *Scheffel Hall*. Designation List 283, LP-1959, Landmarks Preservation Commission, City of New York, June 24, 1997.

[203] Virginia Kursham & Lauren Aranna, *German-American Shooting Society Clubhouse*, Designation List 328, LP-2094, Landmarks Preservation Commission, City of New York, June 26, 2001.

[204] *Central Turners, One Hundreth Anniversary, 1852-1952* (Davenport, IA: Central Turners, 1952).

[205] Karel Booy, *The History of the Kansas City Turners* (Kansas City City, MO: Kansas City Turners, 1973); *Souvenir Program* (Kansas City, MO: Kansas City Turnverein, 1938).

[206] *Silbernes Jubiläum Germania Turnverein, 1876-1901* (Cleveland: Germania Tv, 1901), n.p.; Samuel Peter Orth, *A History of Cleveland, Ohio*, Vol. III (Cleveland: S.J. Clarke Publishing Co., 1910), 642-45.

[207] *Historical Journal of the Denver Turnverein* (Denver: Denver Turnverein, 1965), 35.

[208] *Turn-Verein Lincoln: Fiftieth Anniversary* (Chicago: Turn-Verein Lincoln, 1925).

the ethnic heritage of the Turners who built them as does the Athenaeum, a full and complete example of the style.

Not all German Americans built in the style, and not all immigrant or second-generation architects designed in the style. Adolf Cluss (1825-1905) was a "Forty-eighter" revolutionary, a Turner, and an architect who designed seventy-four buildings, mostly in Washington, D.C. During his active career from 1864 to 1900, he produced a series of Second Empire public buildings, houses, blocks of row houses, public schools, and market houses. His 1871-72 Center Market (demolished) had corner towers that framed the centered stepped and scrolled gable that faced the monitor roof. As he advanced in his career Cluss focused on designing practical brick buildings with "sound construction, abundant natural light, state-of-the-art building systems, good acoustics, and a clear, purposeful disposition of space." He was a proud German American with strong, deep roots in Washington's German community through active memberships in the Socialdemokratischer Turnverein, Schützen-Verein, Sängerbund, and the German Republican Club. Of his seven surviving buildings, the best known is the 1879-81 National Museum, now the Smithsonian Arts and Industries Building.[209]

Non-German architects such as Ferry and Clas, responded to the tastes of their client, Captain Pabst, in designing the German Renaissance monument, the Pabst Mansion in Milwaukee. Nineteenth century American architects were flexible in applying the full range of architectural styles for their clients. But Vonnegut & Bohn and Adolf Scherrer of Indianapolis and Carl Barkhausen and Eugene Liebert in Milwaukee made German Renaissance Revival a part of their repertoire for German American clients.

Turner Hall Comparative Architectural Analysis

In 1996, the Milwaukee Turner Hall (MTH) became the first Turner hall designated a National Historic Landmark and remains the only Turner hall with that status. The MTH and the Athenaeum are two of the finest examples of Turner halls by virtue of their historical and architectural importance and for their integrity. Many Turner halls were constructed throughout the nation, in particular in the Midwest and the Northeast in cities and towns with sizable German American communities. A Turner hall, in essence, provided space for exercise and meetings and some had an outdoor exercise yard or *Turnplatz*, which could also function as a *Sommergarten.*

It can be assumed that architects Vonnegut and Bohn had the advantage of studying other Turner halls before designing the Athenaeum. They had designed the hall that preceded the Athenaeum. Unlike some halls, the Athenaeum was fully designed to satisfy the physical, intellectual, and social needs of its members and their families with gymnasium, auditorium, ballroom, dining room, tavern, clubrooms and Sommergarten. The building was totally committed to the sound minds and bodies of the Turners and their families, and no space was dedicated as commercial space for tenants (as had many halls). MTH also was designed to serve its members and not compromised with commercial space. Compared to the Athenaeum, MTH is more utilitarian in its appearance, whereas the Athenaeum, with a picturesque façade and conscious, rich German Renaissance detailing and fully decorated interiors, is an example of a high style Turner hall. MTH gives the conventional appearance of a school, commercial building, or even a factory blending into the streetscape; but the Athenaeum's style and rich detailing may give the casual observer pause in discerning its function based on its appearance. When it was completed in 1898, the Athenaeum was one of the finest Turner Halls in America. Its status is enhanced today because of the building's original features and details and their survival, when most of its contemporaries no longer exist. The Athenaeum possesses a high level of integrity with most features from the 1890s remaining intact from the floor plan to details such as window glass and door hardware. As noted

[209] Alan Lessoff and Christof Mauch, *Adolf Cluss Architect: From Germany to America* (New York: Berghahn Books/Historical Society Washington, D.C./Stadtarchiv Heilbronn, 2005), 51, 58-59, 64, 84, 112-13, 174-77.

above, the 1907 remodeling of some spaces to accommodate the Normal College was the only major remodeling campaign. The majority of the remodeling was focused on the Keller level.

Conclusion

After more than a century of continuous use, the Athenaeum possesses high integrity. Although built as a Turner hall, a specialized type of clubhouse for a German American organization, it served and serves in broad functionality. The Athenaeum continues to express the German character intended by its architects and original owners. It is an exceptional example of a monumental Turner hall and of the German Renaissance Revival Style. It is also a monument to the contributions of German immigrants and their descendants to American culture in areas of physical fitness, education, arts, and architecture.

The Normal College was an occupant of the East Wing of the Athenaeum for 63 years from 1907 to 1970. The Athenaeum has the longest and strongest association with the Normal College of the North American Gymnastic Union than any other building in the United States. The Normal College was a great source of pride for the Athenaeum Turners, which had played a role with other Turners throughout the country in creating, maintaining, and utilizing this national institution. Students came to the Normal College in the Athenaeum from all over the country (with most from the Northeast and Midwest) to learn to be teachers of physical education in *Turnvereins* and public schools throughout the nation. Here, the techniques and philosophy of Turner gymnastics and other activities were passed on to the students. In 1941, the Normal College was merged with Indiana University and today the Normal College lives on as the Indiana University School of Physical Education and Tourism Management of Indiana University Purdue University Indianapolis (IUPUI). Since the Normal College was the oldest continuously operating school of physical education in the country, by virtue of its Normal College pedigree, IUPUI now is the oldest and longest continuously operating school of physical education in the United States. It may also be one of the oldest in the world.

This legacy was the result of the hopes, dreams, sacrifices, and hard work of Turners at the national level and those at the Athenaeum in Indianapolis. The tradition, philosophy, techniques, and culture developed by the Turners in America, and going back to *Turnvater* Jahn in the Hasenheide Park of Berlin in the days of Napoleon, continue today on the IUPUI campus a mile away from the Athenaeum.

The Normal College is universally recognized by historians for its longevity and its historic role as a leader in the development of physical education for public schools in the nation. No other school of physical education matches the accomplishments of the Normal College nor its tenure in the Athenaeum in Indianapolis.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register. NR#73000032, Listed February 21, 1973
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
_X_ Recorded by Historic American Buildings Survey: # IND-63
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
_X_ Federal Agency
__ Local Government
_X_ University Library, Indiana University-Purdue University Indianapolis, Ruth Lilly Special Coll. & Archives.
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: .94 acres

UTM References:	**Zone**	**Easting**	**Northing**
	16	572790	4402760

Verbal Boundary Description: Lots 10, 11, and 12 in Thorpes Subdivision of Square 20 in the City of Indianapolis, the northwest quarter of City Square 20.

Boundary Justification: The nominated property's boundary includes the entire parcel historically associated with Das Deutsche Haus or as known today, the Athenaeum.

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NATIONAL HISTORIC LANDMARKS PROGRAM

Appendix: Survey of Turner Halls built in the United States

According to Pumroy & Ramplemann's 1996 inventory of Turnverein records, 758 Turner clubs were organized between 1848 and 1995 in forty-four states and the District of Columbia. This number includes the known Turnvereins that formed, dissolved, split, merged, and survive today. Illinois had 103 Turnvereins, Pennsylvania had sixty-four, and Ohio and Wisconsin tied with fifty-three. Indiana had twenty-eight Turnvereins which included those in Indianapolis that formed, split, merged, dissolved and were reassembled. At the time of the First World War, Indianapolis had three *Turnvereins* and each had its own distinct building, all of which have survived. Only the Athenaeum continues to house a Turnverein, the Athenaeum Turners, and it is the largest hall of the three. The Athenaeum is one of several Turner halls listed in the National Register of Historic Places either individually or as part of districts, but to date no Turner hall inventory exists that document these buildings, their uses, styles, and conditions. Many of those surviving could be described as former halls as they no longer function as such. Many halls have been lost to demolition.

Turners seemed to be eager to build their own halls. The Athenaeum is the fourth hall for the Indianapolis Athenaeum Turners. The first was a modest, one-story, gable-roofed, frame building at 117 North Noble Street, now College Avenue. Built in 1852, it stood five blocks from the Athenaeum. Its post-Turner hall use is not known, but it may have been remodeled into a dwelling, as the block in which it was sited was residential well into the 1950s with modest frame doubles, cottages, and houses. No documentation or comments exist noting the fate of the first hall. The second hall, built in 1867 by the Turners, was a two-story brick structure at 230 East Maryland Street, then at the edge of the central business district amid houses, institutional, and commercial buildings. This hall later served as a G.A.R. hall and disappeared sometime between 1927 and 1941. The third hall was built in 1887. Constructed of brick, two-stories tall, it had a basement bowling alley. This third hall was an addition to the 1859 brick schoolhouse of the German English Independent School at 216 East Maryland Street. After the Turners vacated it in 1894, the gymnasium served as a furniture storehouse and the former schoolhouse served as a lodge hall for the Improved Order of Red Men and later as a produce commission house. The Order of Druids, a fraternal organization, later occupied it. By 1941, the gymnasium addition and the former schoolhouse had been demolished, leaving the Athenaeum as the oldest surviving Turner hall in Indianapolis.

The history of Indianapolis Turner halls provides a pattern of Turner hall design development that was similar if not duplicated in other cities such as Milwaukee, New York, Denver, and Sacramento. Turnvereins in these cities built large, urban, monumental halls, constructed during the height of the Turnverein movement in the late nineteenth century up to the First World War. In the case of the New York Turnverein, its monumental hall was vacated and demolished when the club moved into its suburban clubhouse, which insured the viability of the Turnverein. The Sacramento Turner Hall is unusual as this monumental hall was constructed after the First World War. The Denver Turnverein erected a monumental three-story hall in the German Renaissance Revival Style in 1890 complete with a bust of Turnvater Jahn set above the main entrance. This hall was lost to creditors in 1916 and was destroyed by fire. The club survived the war, rebounded, and purchased an existing clubhouse. This remodeled hall has served as a Turner hall since 1922.

The pattern of development of Turner halls can be divided into four phases represented by four types of buildings. Typically, Turnvereins rented their first meeting place to perform gymnastic exercises and to conduct business. A meeting place and the acquisition of apparatus attracted more dues-paying members, necessitating the construction of the first, purpose-built Turner halls. New York's first antebellum Turner hall, however, was a remodeled former Quaker Church in the teeming Kleindeutschland area of the Lower Eastside (this hall also served as the first home of the Normal College). Although neither Indianapolis nor New York's first antebellum Turner halls survived, examples of this first type can be seen in the surviving small, wood-frame Turner halls of Texas, such as those in Fredericksburg (1909), Boerne (c.1906), and Comfort (c.1865); and in small towns in

Wisconsin, such as the stone Hamilton Turnhalle (1867) in Cedarburg and Farmington's frame hall (1868). Unlike halls in Indianapolis, Milwaukee, and other cities, these small halls were adequate because the communities and the Turnvereins did not grow and necessitate larger halls.

The second Turner hall type developed in the post-Civil War period. If a Turnverein survived the upheaval of the war, it typically reorganized and grew necessitating a larger hall, often two to three stories in height and constructed of masonry. Some halls included rentable storefronts at street level, providing added income to the club. In this period, the second hall built in Indianapolis was of brick and stood two stories high in the midst of the city's German business district. The second New York hall, built at 66-68 East Fourth Street, still stands. This four-story brick hall has the appearance of an Italianate style commercial building or tenement with bracketed cornice and pedimented windows. The Boston Turnverein hall was a brick, four-story building in the city's South End, built in 1876 in a German neighborhood with gymnasium, billiard room, bowling alley, theater, restaurant, library, and store fronts at the street level. Madison, Wisconsin's 1866 brick hall was two stories in height with a stone façade. Its gymnasium also functioned as a theater. Except for the New York building, none of the above examples have survived.

If a Turnverein survived and thrived it might have built a hall that was even more monumental in scale. This third type developed in the late nineteenth century to the turn of the 20th century. The monumental halls were built from 1880 to 1918, but several examples were built in the interwar period following the First World War, such as ones in Sacramento (1926) and Monroe, Wisconsin (1940). This period (1880 to 1918) was the zenith of the Turner movement and of hall design and construction before the near-destruction of German American culture caused by World War I. Monumental halls were built in Indianapolis, Milwaukee, New York, St. Louis, Philadelphia, Davenport (IA), and Denver with a number of them designed in the German Renaissance Revival Style. This style expressed German identity, often with German inscriptions and a portrait of Turnvater Jahn.

The fourth type of Turner hall developed from the early post-war period to the present. This fourth type of hall is suburban, non-urban, non-monumental in siting, massing, and style, and often has ample parking, playing fields, tennis courts, and swimming pools. These suburban amenities with utilitarian halls accommodating gymnasium, restaurant, ballrooms and bowling alleys allowed surviving Turnvereins to follow their members out of urban centers. Utility, not monumentality characterized the fourth type of Turner hall. In the case of Indianapolis and Milwaukee, the Turnvereins did not want to abandon their historic buildings. However, the Southside Turners of Indianapolis constructed a utilitarian type of hall in 1990 in suburban German Park on the city's extreme south side.

Below are summaries of Turner halls throughout the United States that are examples of three of the historic types of Turner Halls. Some are extant and others, especially of the monumental type, have been demolished as noted.

Fredericksburg Social Turnverein Hall (1909 and 1950), 115 West Travis Street, Fredericksburg, Texas

The Fredericksburg Turner Hall is an example of the first type of hall and is typical of rural halls in Texas. It was constructed in 1909 and doubled in size by 1950. Although it was built in the early twentieth century, it was typical of the early halls constructed in urban centers in the Midwest and Northeast in the Antebellum Period. The Fredericksburg Turnverein was founded in 1871, one of about thirty founded in Texas by the late 1870s. The current hall is a one-story, wood-frame building with a hipped roof in front (east) and a gable in the rear. This configuration was repeated when the hall was more than doubled in size and the one-story brick façade was built to unify the original building with its addition. Although the oldest part of the hall was built 11 years after the Athenaeum was completed in 1898, the Fredericksburg example has more in common with the Athenaeum's 1852 ancestor. The 1950 brick façade obscures the hall's 1909 character.

New Ulm Turner Hall (1866 and 1954), 102 South State Street, New Ulm, Minnesota

New Ulm was founded in 1854 as a Turner town sponsored in part by the Cincinnati Turnverein. The New Ulm Turnverein began in 1856 in a log house and a wood-frame hall was built later that year. It burned in 1862 in the Battle of New Ulm during the Dakota War. A two-story, brick hall rose from the same site and a two-story addition was built perpendicular to the hall on the east side. This 1873 addition is what remains today attached to the modern brick hall built in 1953-54, on the site of the 1866 hall, which was replaced in 1901. The 1901 hall was similar to urban halls such as Chattanooga (1888), Johnstown, Pennsylvania (1893), and Boston, MA (1876). The 1873 portion is built of brick, two stories high and five bays wide, with each bay framed by a brick pilaster strip. The New Ulm hall appears to be the oldest continuous operating Turner hall in the country. There are surviving halls dating from the 1860s, including Farmington, Wisconsin; Cedarburg, Wisconsin; and Comfort, Texas. Architecturally, the New Ulm hall is compromised. The oldest portion, originally an addition, is overshadowed by the main hall, a two-story brick block in the Modern Style. In contrast, the Athenaeum is a unified, harmonious design, though designed and built in two phases.

New York Turnverein Hall (1871), 66-68 East Fourth Street, New York, New York

This four-story, brick, Italianate style building was constructed in 1871 as the New York Turnverein's (NYTV) second Turner hall. This important Turnverein was founded in 1850 with the name Socialistischer (Socialist) Turnverein. It was the first and oldest of the twenty-nine Turnvereins organized in the city. The building blends into the streetscape of the Lower Eastside with the appearance of a commercial or tenement building of the 1870s. Features include a bracketed cornice, pedimented window hoods, cast-iron balconies, and a centered parapet pediment. The building's façade is remarkably intact with alterations found only on the raised basement level and the first floor. An Art Deco style entry pavilion is centered at street level. The original raised basement storefronts originally housed a tavern and "Hotel Gut Heil" featuring billiards and a bowling alley. This Turner hall accommodated a gymnasium as well as a theater and living quarters, and was from 1872-75 the third home (of seven) for the Normal College. The NYTV vacated this building when it built its new hall in Yorkville at Lexington Avenue and East 85th Street. Although it was the home of the Normal College, that association was temporary and fleeting. The Athenaeum possesses a much higher level of integrity and a much longer association (63 years) with the Normal College.

New York Turnverein Hall (1898-1986), 1251-59 Lexington Avenue, New York, New York

This four-story building was a monumental Turner hall in New York City. It was the third hall of the NYTV. Its location in the German neighborhood of Yorkville gave the NYTV a high-profile presence in the city and in the German American community. The building accommodated storefronts on the first floor, a German school on the second floor, a ballroom/theater on the third floor, with the gymnasium on the fourth floor. The hall, located on the busy corner of Lexington Ave. and 85th Street, featured an Italian Renaissance Palazzo character expressed on the west (front) and north façades. Architectural details included a crowning cornice with acroterion and modillions, rusticated quoins and pilaster strips dividing the façade, a trio of round-arched windows, pedimented windows, and decorative panels, tondi, and garlands. NYTV sold this hall in 1984 and moved into its country home in Throggs Neck, New York, a property it purchased in 1922 as a summer home. This hall was demolished in 1986 but was a good example of an urban monumental hall built by a successful Turnverein by its second generation of membership. The New York hall was a contemporary of the Athenaeum.

Galena Turner Hall (1875), 115 South Bench Street, Galena, Illinois

Located one block from the center of Galena's business district, this stone Turner hall was one of two in Galena documented by the 1885 Sanborn Map. The local Turnverein was founded in 1851 and reconstituted in 1872. The thriving Turnverein built its hall in 1875, an example of the second type of Turner Hall. The building's

reputation seems to have been built on its function as a theater so that when the Turnverein sold the building around 1900, its name changed to Turner Opera House, the property of an association of the same name. It functioned as a civic hall, hosting speeches, musical, and theatrical productions. In 1926 it became the home of the Fraternal Order of Eagles, which continued to operate the hall as an opera house, dance, and civic hall. Fire gutted the building in 1926 resulting in the loss of the domed tower and the interior. The hall reopened in 1927 without the tower, but with the fractable, front center gable adorned by a carved stone eagle at its apex and stone urn-finials at the end of the rake. Two stories in height, the interior is an open hall with a balcony and stage. The windows and doors are served by arches with the exception of the oculus in the gable. A balcony serves the windows in the entrance pavilion above the front entrance with a transom that is flanked by a pair of windows. Secondary entrances flank the entry pavilion. Currently the Turner hall is the property of the City of Galena and continues to function as a civic hall. Because of the fire damage in 1926 and the subsequent rebuilding, the Galena Turner hall has none of its nineteenth century fabric surviving except the shell of the stone walls.

Bloomington Turnverein Hall (1883-c.1966), 337 South Main Street, Bloomington, Illinois

The Bloomington Turnverein was founded in 1858 and first met in the leased second floor of a commercial building before purchasing and remodeling a former church. In 1883 the Turnverein built its own hall at 337 South Main Street in the business district, an example of the second type of Turner hall. Designed by local architect George Miller, the three-story brick hall featured a first-floor gymnasium, a second-story ballroom-theater, dining room, and meeting rooms. The gym measured 48 x 55 feet with a 29-foot-high ceiling. The front façade was three bays wide with the center bay in the projecting entrance pavilion capped by a dormered, truncated, pyramidal roof. The pavilion featured a round arched entrance framed by a gable supported by pilasters. On the third floor, the pavilion was pierced by an echoing round arched opening with an iron balcony. Other features of the main façade included stone and brick voussoirs framing the shop fronts, limestone lintels and sills, and a brick corbel table. The storefronts afforded the Turnverein rentable commercial space such as the barbershop noted in the 1886 Sanborn Map. The Turner hall boasted membership of approximately 65 in 1890. By 1912 the Turnverein had moved to another location and the hall became the home of the local chapter of the Fraternal Order of Eagles. The Bloomington Turnverein disbanded in 1948. The Eagles occupied the hall until 1958 when it became a furniture warehouse. The vacant and deteriorated hall was demolished around 1966.

Monroe Turner Hall (1938), 1217 17th Avenue, Monroe, Wisconsin

The Monroe Turnverein was founded in 1859. The present hall was built in 1937 on the site of the nineteenth-century hall destroyed by fire in 1936. The Monroe hall is unusual in that it was built after the First World War and is modeled after a Swiss alpine chalet, complete with stucco finish, vertical board cladding, massive jerkin-head gables, wide eaves, bracketed porches and balconies, and a terra cotta tile roof. The hall houses a gymnasium, ballroom-theater, restaurant, and bowling alley. A large, 1954 west wing is perpendicular to the original building. The Monroe Turner Hall is a contributing resource in the Monroe Commercial District listed in the National Register of Historic Places in 1982. The Monroe Turner Hall is unusual in that it is a rare monumental hall built in the interwar period and it expresses Swiss national identity, in the tradition of the previous generation's use of German Renaissance Revival.

Milwaukee Turner Hall (1882), 1034 North 4th Street, Milwaukee, Wisconsin

The Milwaukee Turner Hall (MTH) was constructed in 1882 by the Milwaukee Turnverein to house its cultural activities reflecting the motto "a sound mind in a sound body." To that end, the building was designed to include a gymnasium, ballroom-theater, restaurant, library, and meeting rooms. The Milwaukee Turnverein was

founded in 1853 as the Socialer Turnverein. By 1940 the name changed again to Milwaukee Turners. The club was the oldest of the nine Turnvereins in the city; smaller neighborhood clubs sprouted as the city grew in the nineteenth century. The MTH is an impressive, monumental hall three and a half stories in height resting on a raised basement. Milwaukee architect H.C. Koch designed the brick hall in the Romanesque Revival Style. The façade is faced with cream-colored bricks and is a symmetrical composition dominated by a four-story tower in the center of the façade, rising above the hipped roof. The tower has a pyramid roof pierced by hipped-roof dormers. Round arches are on the first- and third-floor levels. Subdued decorative terra cotta is found in the window spandrels and in the two gables flanking the tower and rising above the roofline. Terra cotta string courses highlight the arches and delineate at each story. The gabled, round-arched entry pavilion is an important feature which was removed in the 1950s but reconstructed in the 1990s. A terra cotta string course highlights the wide archway. True to its Romanesque roots, the portal is flanked by paired Romanesque pilasters with limestone capitals. The only Turner symbol in the façade is a lozenge-shaped panel of sculptural stone or terra cotta that bears raised letters of FFST, clasped hands, and a crossed torch and sword. The letters represent the Turner motto *Frisch und Frei Stark und Treu* (Fresh and Free, Strong and Loyal). When the entry pavilion was reconstructed, the arched tablet with raised letters spelling MILWAUKEE TURNVEREIN was not restored. A fire in 1933 resulted in the abandonment of the MTH ballroom, subsequent deterioration and deferred maintenance of MTH resulted in it being one of Wisconsin's "Ten Most Endangered Historic Sites" in 1994.

Built a decade apart, the Athenaeum and the MTH are both excellent examples of monumental Turner halls built between the years 1880 and 1918, when the Turnverein movement was at its zenith. Comparable halls in other cities have not survived. Both the Athenaeum and MTH express the importance and success of the Turnvereins that built them and also served to express the success of the Turnverein movement and German Americans in general. Both halls provided a gymnasium, library, ballroom-concert hall, meeting rooms, and a restaurant-tavern. The Athenaeum and MTH also have in common the Normal College, which made its home in MTH from 1882 to 1889. The MTH was designated an NHL in 1996.

In contrast to MTH, the Athenaeum is better sited on the streetscape dominating the block with its corner location. The corner location provides two decorated façades (front and west), which, expresses the very strong German character through the German Renaissance Revival Style. This is especially true with the decorated, scrolled gable and the massive, slate-clad, hipped roof over the West Wing punctuated by distinctive dormers, and a decorative ventilation cupola. The ornamentation scheme of the Athenaeum is one that directly and deliberately expresses the Turnverein movement with the decorative tablets bearing *Frish und Frei Stark und Treu*, Jahn, *Gut Heil*, and Turner symbols. The Athenaeum is a monument of German cultural identity and Turner idealism.



Architect's rendering of completed building, c. 1898.
Courtesy Library of Congress



Athenaeum, north façade and west wall, 1910
Courtesy of Bass Photo Collection, Indiana Historical Society

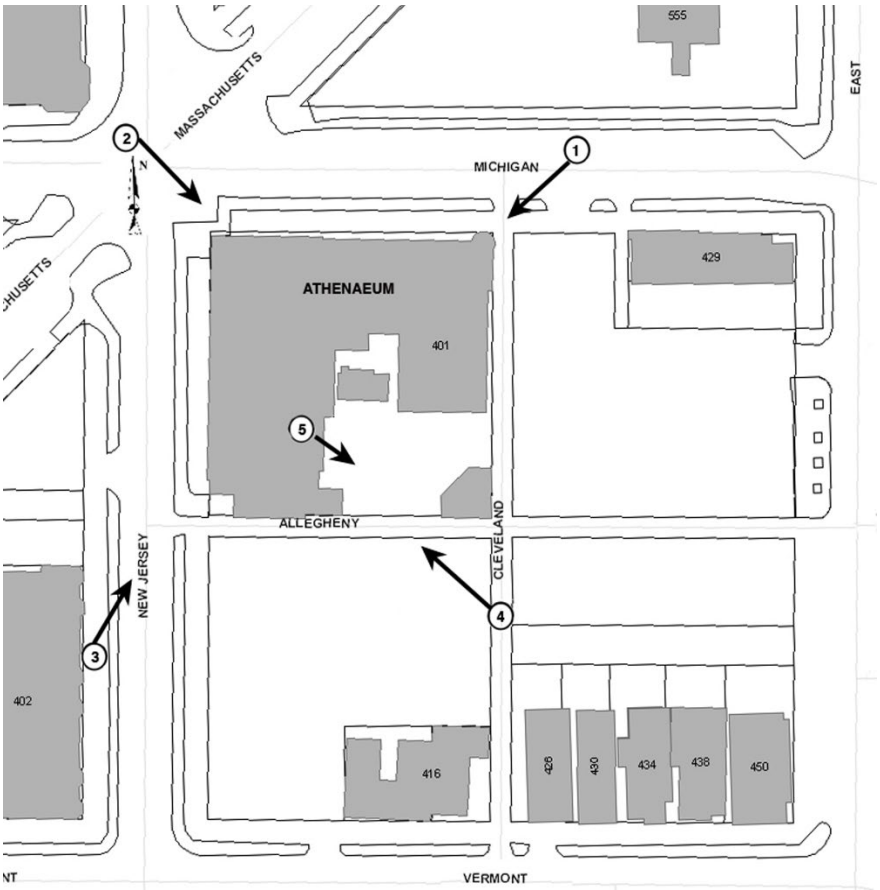


Figure 1. Site map showing exterior photo angles.



Photo 1. Athenaeum, northeast view.
Alan Conant, photographer, September 2010



Photo 2. Athenaeum, northwest view.
Alan Conant, photographer, September 2010



Photo 3. Athenaeum, southwest view.
Alan Conant, photographer, September 2010



Photo 4. Athenaeum, south wall outside *Sommergarten*.
Alan Conant, photographer, September 2010



Photo 5. Athenaeum, bandstand in *Sommergarten*.
Alan Conant, photographer, September 2010



Photo 6. Athenaeum, west wing of basement looking south.
Alan Conant, photographer, September 2010



Photo 7. Athenaeum, east wing basement, *Kneipe* Bar, looking west.
Alan Conant, photographer, September 2010



Photo 8. Athenaeum, east wing basement, *Kneipe* Hall, looking east.
Alan Conant, photographer, September 2010



Photo 9. Athenaeum, east wing gymnasium, looking northwest.
Alan Conant, photographer, September 2010



Photo 10. Athenaeum, east wing first floor corridor stairs.
Alan Conant, photographer, September 2010



Photo 11. Athenaeum, west wing first floor foyer.
Alan Conant, photographer, September 2010



Photo 12. Athenaeum, west wing second floor foyer.
Alan Conant, photographer, September 2010

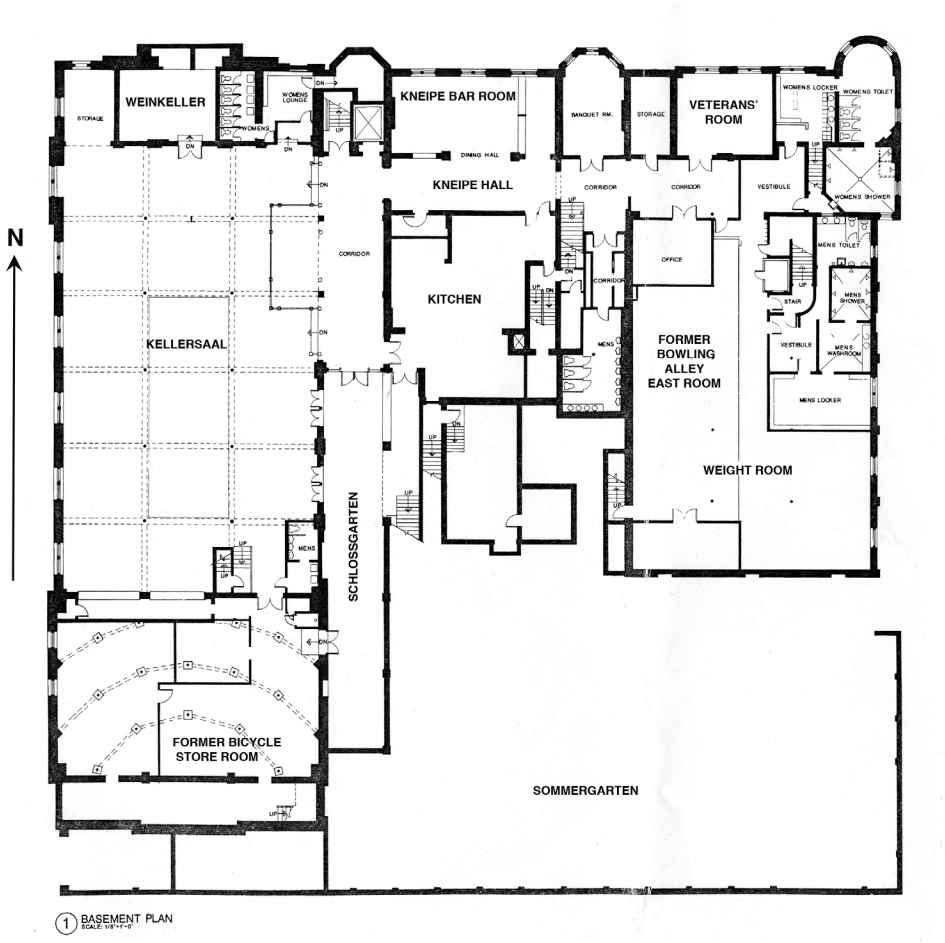


Figure 2. Basement plan

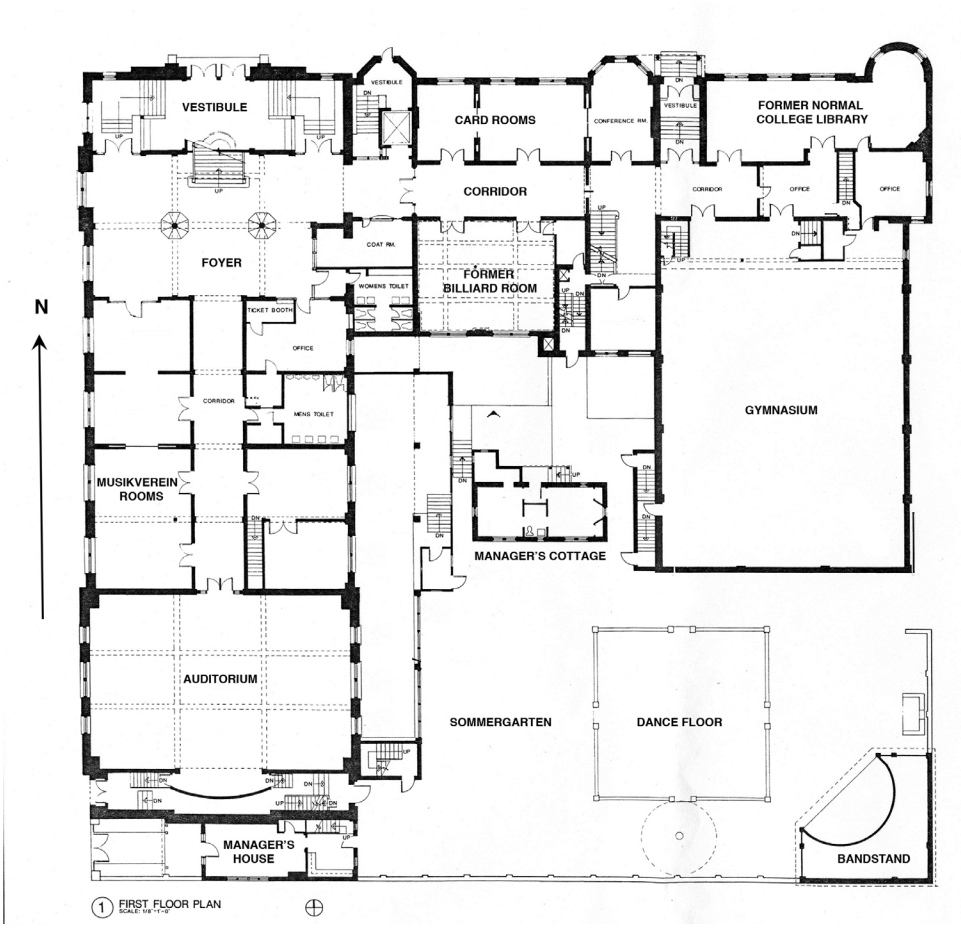


Figure 3. First floor plan

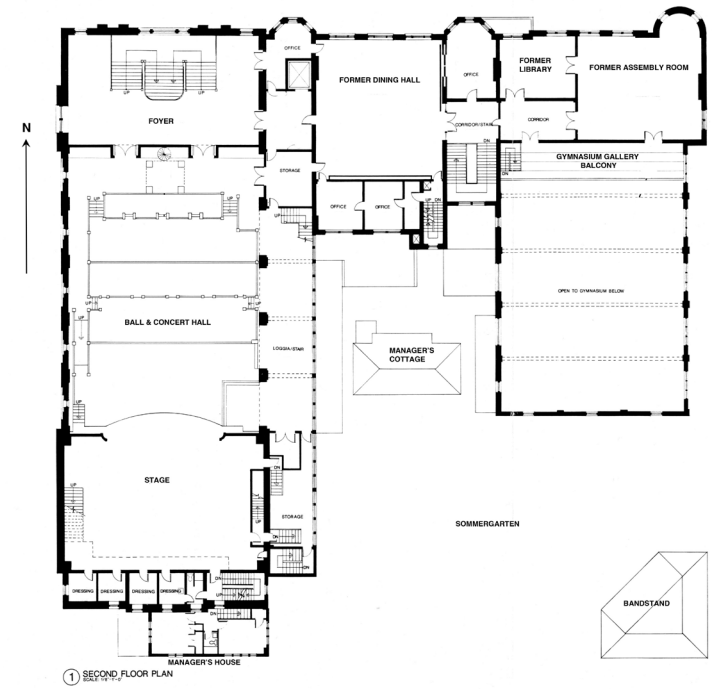
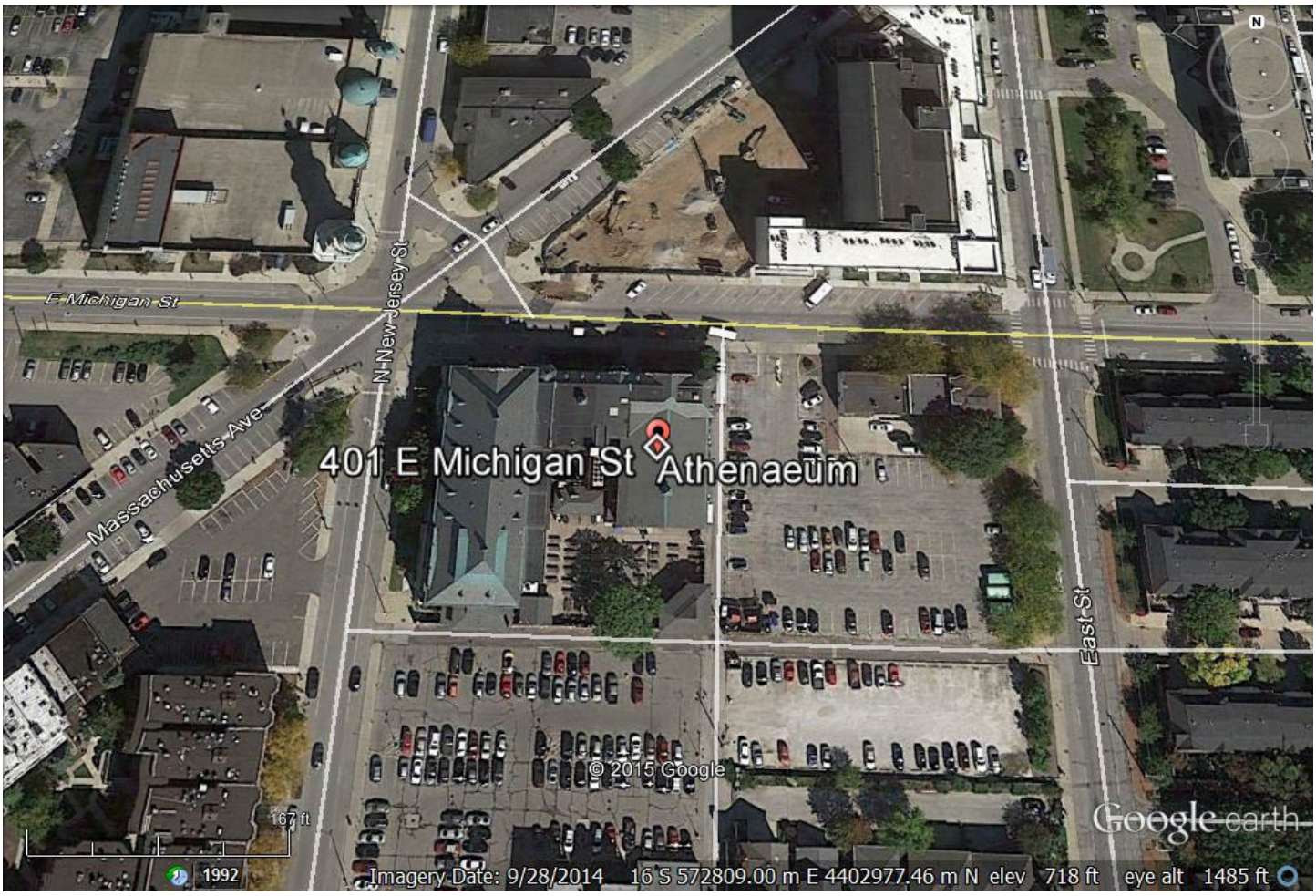


Figure 4. Second floor plan



Source: Google Earth NAD84
(Athenaeum) Das Deutsche Haus
Indianapolis, Indiana

UTM References:	Zone	Easting	Northing
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