

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED JUN 14 1979
DATE ENTERED JUL 26 1979

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

University Club

AND/OR COMMON

University Club

LOCATION

STREET & NUMBER

1225 S. W. 6th Avenue

NOT FOR PUBLICATION

CITY, TOWN

Portland

CONGRESSIONAL DISTRICT

VICINITY OF

Third

STATE

Oregon

CODE

41

COUNTY

Multnomah

CODE

051

CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

NO

MILITARY

OTHER: Club

OWNER OF PROPERTY

NAME

The University Club Inc.

STREET & NUMBER

1225 S. W. 6th Avenue

CITY, TOWN

Portland

VICINITY OF

STATE

Oregon

97204

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Multnomah County Courthouse

STREET & NUMBER

1021 S. W. 4th Avenue

CITY, TOWN

Portland, Oregon 97204

STATE

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Portland Historical Landmark

DATE

1970

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Portland Historical Landmarks Commission

CITY, TOWN

Portland

STATE

Oregon

97204

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Designed by architects Whitehouse & Fouilhoux and completed in 1913, the University Club occupies a quarter block corner site near the edge of Portland's downtown core, an area containing many significant examples of Portland architecture. Adjacent to the north is The Ambassador, and in the next block north, the Federal Courthouse, also designed by the Whitehouse firm. Both structures are recent nominees to the National Register. Other significant buildings in the immediate vicinity include the Paramount Theater (National Register), the Ladd Carriage House, Multnomah County and Federal Courthouses (both National Register nominees), SOM's Standard Plaza, Portland City Hall (National Register), and the second Equitable and Oregonian Buildings, both designed by AIA Gold Medalist, Pietro Belluschi.

PLAN AND INTERIOR DETAIL

Generally square in plan (83'-4" x 87'-4" - see attached exhibits) the four-story Club building is a faithful rendition of the Jacobean (or Jacobethan) Revival, recalling the early 17th century English style that adapted traditional Elizabethan elements with continental Renaissance influences.

The type and arrangement of interior spaces is typical of the turn-of-the-century gentleman's club (it should be noted that women were allowed membership soon after the Club's establishment, however, their numbers and use of facilities were limited).

Main entry to the club is at the northeast corner through a vestibule into a modest entry hall. The entry is flanked by club offices and a coat room. Flooring in the entry area is "Muller Mosaic Floor", a variegated red-brown, 4" x 4" ceramic tile, some with cast-in heraldic symbols. Border tile is a diagonal run of 2" x 2" tiles bound on each side by a 2" x 4" running course. Wall and ceiling treatment is typical for most first and second floor spaces: dark stained fir paneling to door height capped by a frieze board and classical cornice mold; and off-white plaster walls and ceilings with a crown mold.

Up a short rise of stairs from the entry is the "Lounging Room" which features a large central fireplace on the south wall with marble hearth and surround, and dark stained fir mantle supported by carved brackets. Floors are fir with carpeting - typical for most public rooms throughout the building. Adjacent to the south is a private dining room, originally designated as the "Card & Domino Room". Detailing is typical except for the ornamental plaster ceiling border, central rosette, and painted wall paneling. A stairway and door has been added at the northeast corner to provide access from the women's area.

(see continuation sheets)

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West of the Lounge is the central Stair Hall, similar in detail except lower walls are plastered instead of paneled. Large east and west openings are framed with classical pilasters, and a frieze with cornice continuous around the room. South of the Hall is a telephone alcove with a Tudor arch opening and a central fir trimmed bulletin board with classically detailed fluted pilasters, entablature, and pediment.

The open stairway, a straight run with return between flights extends from the basement to the fourth floor. The classical balustrade features turned balusters and square newel posts with pyramidal finials, all in dark stained fir, and a formed oak handrail. The plaster crown mold, and wood frieze and cornice detail from the Hall runs down to the basement landing and up to the third floor. Immediately east of the stairway is the elevator which serves all floors.

At the northwest corner of the first floor is the men's bar, denoted on early drawings as the "Tap Room" or "Bar Room". This room, more "medieval" in feeling than others, has a central rectangular space articulated by free standing octagonal wood trimmed columns (enclosing steel columns - see STRUCTURE) terminating in a paneled "clerestory". Adjacent to the central area are lower "aisle" spaces, some with built in seating. Centered on the west wall is a large "Baronial" fireplace with a hearth of red quarry tile. The brick faced opening is surrounded by wood pilasters and a shallow segmented arch supporting the mantel. Above the mantel, extending to the ceiling is a tapered copper hood (not original). Casement windows on the north wall have leaded stained glass in a diamond pattern. Flooring is pegged oak - wainscoting and other wood trim is fir stained to an oak color. Acoustic tile covers the original plaster ceiling.

The "women's area" occupies the southwest corner of the first floor, and includes a minor entry off of Jefferson Street, and according to original plans, a "Reception Hall", "Ladies Dining Room", and "Ladies Retiring Room". The latter room has been altered to provide a passage to the private dining room at the southeast corner. Detailing is similar to other parts of the club except that woodwork is painted and the dining room walls are covered with paper depicting scenes of ancient Rome.

The basement, reached from the central stairway, and from a stair off the Jefferson Street (south) entry originally housed a "Billiard Room", a "Social Room", two "Card Rooms", a "Boiler Room", "Wine Room" and storage and utility rooms. The public spaces are presently used for meeting and banquet rooms, and have had extensive surface alterations through the years.

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Atop the second floor stairs is a large central "Hall" which serves all of the public rooms. The front "Loggia" originally situated east of the Hall was enclosed and converted to a bar in the early 1960s.

A Reading Room with connecting "Writing Room" occupies the northeast corner and features a central fireplace on the north wall with a Tudor arch cast stone opening and marble hearth. The Reading Room contains four original light fixtures - suspended opal glass with classically detailed cast bronze trim. Wall shelving is dark stained fir, built in to the typical trim system. The plaster crown mold has been painted dark brown to match the woodwork.

At the opposite corner (southeast) is a "Lounging Room" with a beamed ceiling, and a fireplace similar to the Reading Room except for travertine facing and hearth.

The grandest space in the Club, the "Main Dining Room", occupies the southwest corner of the second floor and measures 30' wide by 64' long and is two stories - 24' - high. Flooring is the original oak parquet. The east wall is panelled to the third floor level where a central bracketed "Elizabethan" balcony is featured. Other interior walls are panelled to door height as in the first floor Lounge. The main opening from the Hall is framed with fluted pilasters, a frieze with dentil course, and a broken pediment with central ornament, all in dark stained fir. The richly beamed wood trimmed ceiling is divided into three transverse bays by girders supported at the walls with decorated plaster consoles, and five longitudinal bays articulated by beams. Each beamed bay is further divided into seven joist bays creating a coffered effect to the plaster ceiling. The exterior wall (south) has a central projecting rectangular bay with casement and fixed sash flanked by slant bays or oriel windows extending to the ceiling.

The northwest quadrant of the second floor houses a large kitchen and, originally, a "private Dining Room" with an oriel window facing the north lightcourt. This room is presently used by employees.

The third and fourth floors were originally designed for sleeping rooms and a central two-story squash court. The squash court was converted to HVAC space in the 1950s, and the third floor sleeping rooms were later remodeled for meeting/private dining rooms. Sleeping rooms on the fourth floor (13) which were completed after the building opened are essentially as originally designed but are not presently in use.

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Typical doors on the first and second floors are 6-panel fir - some wider doors are 9-panel - with head and jamb casings of plain boards with cap moldings. Fir baseboards have cap and shoe moldings. Third and fourth floor doors are fir with five stacked panels - some flush panel doors have been incorporated into remodeled areas of the third floor.

STRUCTURE

The basic structure consists of exterior masonry bearing walls, interior steel columns and beams, and wood floor joists and roof rafters. Footings and foundation walls are concrete as is the basement floor slab. Exterior walls above grade are solid brick, 18" thick on the street facades. The steel wide flange post and beam structure is generally divided into three bays each way with beams running east/west. Layout of columns and beams is somewhat irregular, accommodating the desired configuration of the floor plan. Most non-bearing partitions are clay tile, 3"-4" thick - some are wood. Floor to floor dimensions are as follows: basement to 1st, 12'-0"; 1st to 2nd, 16'-0"; 2nd to 3rd, 14'-0"; 3rd to 4th, 10'-6"; 4th to ceiling, 9'-6".

EXTERIOR

The principal street facades (east and south) are covered with a variegated dark red brick, and cast stone and wood trim (original drawings called for "stone" where cast stone is used). Below the continuous classically formed first floor sill course, face brick is laid in common bond - above, the brick is in English bond. Joints are flush with light gray mortar. Wood sash is painted black. Wood window frames are painted gray to match adjacent cast stone trim. Gabled roofs are covered with simulated slate asbestos shingles (original) - flat roofs are built-up asphalt.

Brick is in good condition and joints were repointed in the early 1970s. Cast stone trim is in good condition except for some areas on the south where spawling and other problems related to water penetration are evident.

The main facade facing 6th Avenue (east) is divided into three bays, each symmetrical within an overall asymmetrical composition, and displays the mix of Elizabethan and Renaissance elements characteristic of the Jacobean period. Centered in the north bay is the classically detailed main entry with an approach of brick stairs, brick sidewalls, and stone copings with urns at each end. The entrance features a pair of naturally finished paneled oak doors, a round arch transom with nine clear glass vertical panes, all surrounded by cast stone pilasters and arch with keystone and panelled spandrel. Flanking the arched opening are engaged


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half-round Ionic columns set on panelled pedestals which support a full entablature with dentil course, and broken pediment with central cartouche containing the club initials, . The lower third of the column shafts have Elizabethan strapwork ornament terminated with nailhead molding. Upper portions of shafts have classical fluting. Aligned with the horizontal pediment cornice is a continuous belt course with the same classical profile as the first floor sill course. Adjacent to and slightly set back from the engaged columns are pilasters with identical detail as the columns, and a continuation of the entablature. To each side of the entry unit are windows with typical detail: double hung sash, 12 lights over 12, with 8 light transom; and cast stone lintel and jamb trim with quoins.

On line with the entry unit is a two-story cast stone window panel with continuous mullions and quoined vertical edge, all topped by a shouldered label molding with voluted concave corner elements. Windows are in two pairs at each floor, double hung, 9 lights over 9 with 6 light transoms at the second floor and the same without transoms at the third floor. Between mullions at the second floor line are simple rectangular panels - above the two inner third floor windows are similar panels infilled with cast stone strapwork in a diamond border. Paired fourth floor windows, double hung, 12 lights over 12, extend into the gable, and have quoined jambs and label head mold. The steep gable, stepped at the corners, has a cast stone coping terminated at the peak with a pedestal, and, originally, a ball finial (finials are missing on east gables - intact on south gables).

The center bay has a central cross window with flanking single windows at the first floor. Sash and trim is typical as described above. Above are three arched openings - the center arch larger than the side arches in a modified "Palladian" manner. At the base is a classical ballustrade. The arches which originally framed the openings to a "Loggia" have been filled with multi-paned sash below the spring line and fan lights in the arches. (These windows are the only significant alterations to the principal street facades.) Cast stone arch trim features alternating projected voussoirs similar to a "Gibbs Surround". The central arch has a scroll bracket keystone which serves as the beginning element for the small corbelled oriel at the third floor. The oriel has a paneled base, double hung sash and a plain parapet. Above at the fourth floor, are three shed roof dormers.

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A four window panel with typical details is centered in the first floor of the south bay. Above is a bracketed two story oriel with panelled base and spandrel, and a pierced parapet in the manner of plate tracery with a fleur-de-lis motif. Cast brackets are decorated in a strapwork pattern. Window treatment is similar to the north bay. Fourth floor windows (three) and the gable are identical in detail but slightly wider than in the north bay.

The Jefferson Street facade (south) is divided into four bays, and as the east facade, each bay is symmetrical within an overall asymmetrical design. The easterly bay has a five window panel with the same sash and trim as other first floor windows. Above is a similar window with a label molding. The third floor has two pairs of typical windows aligned with the outer edges of the window panel below. Two dormers, identical with those on the east facade complete the bay.

The adjacent bay and the west end bay are identical: a three unit window panel at the first floor; a bracketed two story oriel divided into three horizontal window bays with 18 light casement and fixed sash; a pierced parapet identical in detail to the east facade oriel; and paired fourth story windows and stepped gables, also identical to the east facade.

Between the two gabled bays is a projecting rectangular bay with windows and parapet on the upper floors similar to the adjacent oriels. At the first floor is an entry with a pair of paneled oak doors (recently refinished) with 8 light transom, all framed with cast stone label molding and typical jamb trim.

MECHANICAL ELECTRICAL SYSTEMS

The heating system is steam - originally from a boiler in the basement. Prior to 1930 the building converted to the Pacific Power & Light Co. central steam system. In the 1950s air conditioning was added for some rooms. An automatic fire sprinkler system was installed in 1976.

Original lighting was incandescent. Except for the Reading Room light fixtures noted above, all present fixtures are the result of subsequent alterations. In general, newer fixtures are in harmony with the architectural character of the various interior spaces.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW						
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION			
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE			
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE			
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN			
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER			
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION			
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)			
		<input type="checkbox"/> INVENTION					

SPECIFIC DATES 1913

~~BUILDER~~ ARCHITECT Whitehouse & Fouilhoux

STATEMENT OF SIGNIFICANCE

The University Club achieves significance as an excellent and rare Oregon example of the Jacobethan Revival style in non-residential building. In addition the designers of the Club, architects Whitehouse & Fouilhoux with designer Fred Fritsch, were among the State's most important architects during the early decades of the 20th century.

The Club is also significant as an important institution in Portland's business and social life.

From the time the building opened in 1913 the University Club was recognized as an outstanding architectural design. In 1919 the Oregon Chapter A. I. A. invited a professional jury to select, "the ten most notable examples of architecture;... within ten miles of Portland City Hall." ¹ All buildings then standing were eligible. Among the ten selected was the University Club which the jury report described as,

"An attractive structure in the English Collegiate or Tudor style. It is a comfortably arranged club building whose spacious halls and rooms are still intimate and inviting. The second floor plan is particularly successful, with its great dining-hall. The whole building gives a feeling of appropriateness and cheerful atmosphere."

(Nine of the ten selected buildings are extant - five are designated city landmarks, and two have been nominated to the National Register.)

In 1932 the University Club was selected with other buildings by the Oregon Chapter, A. I. A., for the George Washington Bicentennial exhibit in Washington, D.C. Following the show in the nation's capitol the exhibit was to be placed in a permanent home at the American Academy in Rome.

The University Club was recognized in recent years by architectural historian, Marcus Whiffen in his 1969 book, "American Architecture Since 1780, a Guide to the Styles." Whiffen used the Club building as one of three illustrations depicting the "Jacobethan Revival" style.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .23

UTM REFERENCES

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5	0	4	0	0	5	0
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ZONE EASTING NORTHING

B

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ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

Lots 3 and 4, Block 184, Portland

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

George A. McMath, AIA

ORGANIZATION

Allen, McMath, Hawkins, Architects

DATE

February 1, 1979

STREET & NUMBER

213 S. W. Ash Street

TELEPHONE

(503) 228-5154

CITY OR TOWN

Portland

STATE

Oregon 97204

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

David B. Tolbert

TITLE State Historic Preservation Officer

DATE May 21, 1979

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

DATE 7-26-79

ATTEST:

W. Roy Juice

KEEPER OF THE NATIONAL REGISTER

DATE July 20, 1979

KEEPER OF THE NATIONAL REGISTER

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Morris Homans Whitehouse, born March 11, 1867, was the son of Benjamin G. Whitehouse, a long time official of the Portland Gas and Water Companies. Whitehouse attended Bishop Scott Academy in Portland, and in 1894 he enrolled at the MIT school of architecture. After one year at "Boston Tech" he returned to Portland and apprenticed in the office of Rolph H. Miller for five years, and with Joseph Jacobberger firm for three years. He returned to MIT in 1903 and graduated in 1906 where he became the first recipient of the Guy Lowell travelling fellowship for outstanding design work. Whitehouse spent the following year at the American Academy in Rome then returned to Portland and established an office with Bruce Honeyman, an MIT classmate in architectural engineering. In 1909, with engineer J. Andre Fouilhoux, Whitehouse entered into partnership with prominent Portland architect Edgar M. Lazarus (Lazarus, Whitehouse & Fouilhoux). A year later Whitehouse and Fouilhoux established their own office, a partnership that lasted until 1920 when Fouilhoux, upon his return from World War I duty in France, went to New York and joined Raymond Hood's office. (Fouilhoux, born in Paris in 1879, was educated at the Sorbonne and studied architecture at the Ecole Centrale des Arts et Manufacturers. He came to the U. S. in 1904 and worked as a draftsman for five years in the Detroit office of Albert Kahn before joining Whitehouse in Portland. Fouilhoux was associated with many important buildings while in New York. The firm of Hood & Fouilhoux won the international competition for the Chicago Tribune Building. In the 1930s he formed a partnership with Wallace K. Harrison, which was expanded in 1941 with the addition of Max Abramovitz. Fouilhoux was involved in the design of Rockefeller Center, and the Trylon & Perisphere at the 1938 New York World's Fair. The firm of Harrison, Fouilhoux & Abramovitz continued until Fouilhoux's death in 1945.)

Whitehouse carried on the Portland office under his own name until 1928 when the firm became Morris H. Whitehouse and Associates, the associates being Glenn Stanton and Walter Church who became partners in 1931. Whitehouse, Stanton & Church continued until 1935 when Stanton opened his own office. Whitehouse and Church headed the firm until 1942 when Earl Newberry and Frank Roehr were made partners. The firm became Church, Newberry & Roehr upon the death of Whitehouse in 1944. After Church's retirement and other partnership changes the firm has continued to the present as Schuette and Wheeler, the oldest continuous architectural firm in the State. The office is also the repository for the Whitehouse drawings and documents.

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During the Whitehouse years the firm designed many important Portland and Oregon buildings. In addition to the University Club, their work included: Jefferson and Lincoln High Schools; the Gearhart Hotel; Multnomah Athletic Club; the Multnomah, Oswego and Waverley Country Clubs; 6th Church of Christ Scientist; the Federal Courthouse; and Multnomah Stadium. In 1936 the firm was associated with New York architects Trowbridge and Livingston, and Francis Keally in the plans for the Oregon State Capitol.

A major figure in the University Club project was Fred Fritsch, a young designer in the Whitehouse & Fouilhoux office who came to be regarded as one of Oregon's most important and influential architects of the 1920s. The extent of Fritsch's personal involvement in the University Club design is difficult to establish but it is generally thought that he was instrumental in the design of major projects during his tenure - 1911 to 1917 - with Whitehouse & Fouilhoux. The ink rendering, presently displayed in the first floor Stair Hall, is in Fritsch's hand.

The University Club, modelled after similar institutions around the country, was officially organized in May of 1898 in the Concord Building office of William M. Whidden, senior partner in Portland's most distinguished architectural firm, Whidden & Lewis.

The "Charter of Organization" was signed by 56 male alumni, representing 27 colleges and universities, mostly in the east. Yale had by far the largest representation with eleven members - Oregon schools had only two. Just the opposite is true today, where Oregon and west coast alumni make up the largest share of the membership.

Early members, as well as those on today's roster were among the most prominent in Portland's business and professional life. The list of charter members includes such names as Adams, Ainsworth, Ayer, Biddle, Brewster, Chamberlain, Cox, Fenton, Glisan, Holman, Labbe, Ladd, Lewis, McCamant, Mills, Nichols, Platt, Wheeler and Wood.

The first annual meeting was held in the office of the Multnomah County Republican Club on October 8, 1898. Initiation fee was set at \$5.00 with dues of \$1.00 per month. In 1900 the Club leased an unfurnished room on the second floor of a building on the north corner of 6th Avenue and Alter Street next door to the then well-known Richard's Restaurant.

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A year later the Club moved to new quarters on the 4th floor of the Failing Building at 3rd & Washington Streets (A National Register property presently known as the Postal Building.) The Club was formally incorporated in 1901, and in 1903 it was voted to extend Club privileges, except for the bar and reading room, to member's wiv for Wednesday night dinners & other functions. (Use of the present facilities by women has expanded over the years though it is still somewhat limited - the Men's Bar and the second floor Dining Room, Bar and Lounge at noon time remain male sanctuary's.

The Club's next move was in October 1905 when the "Pfunder House" on Washington Street was purchased and moved to a previously acquired site at the northwest corner of West Park and Stark Street (presently occupied by the Federal Reserve Bank).

By 1911 the Club had grown to a point where members felt the need for more modern and commodious quarters. After a series of special meetings early in 1912, architects were hired and a new site was acquired. The property, 3 - 50' x 100' lots, was purchased from heirs of the Corbett Estate and included a large mansarded Victorian residence and stately elm trees in the sidewalks on both 6th Avenue and Jefferson Street. One of the elm trees, believed to be approximately 120 years old, remains today near the main entrance on 6th Avenue. The house was turned 90 degrees and moved to the westerly lot where it served as a temporary Club building. In later years the house was razed and the site converted to a parking lot.

Construction began in the fall of 1912 (working drawings are dated September 20, 1912) and was completed nearly a year later. Formal opening ceremonies took place on October 11, 1913. Newspaper accounts noted the "beamed ceiling" and "inlaid hardwood floor of the Dining Hall", the "women's wing with separate entrance", the "4th floor Chambers, not completed", the cost - \$130,000, and that a Miss M. Elinor Riley had selected the furnishings at a cost of \$25,000. A few pieces of original furniture remain.

The Club building has been well maintained through the years, and except for the few relatively minor alterations previously noted, stands today as originally designed.

1. "The Architect and Engineer", LVI, March 1919, p. 41.

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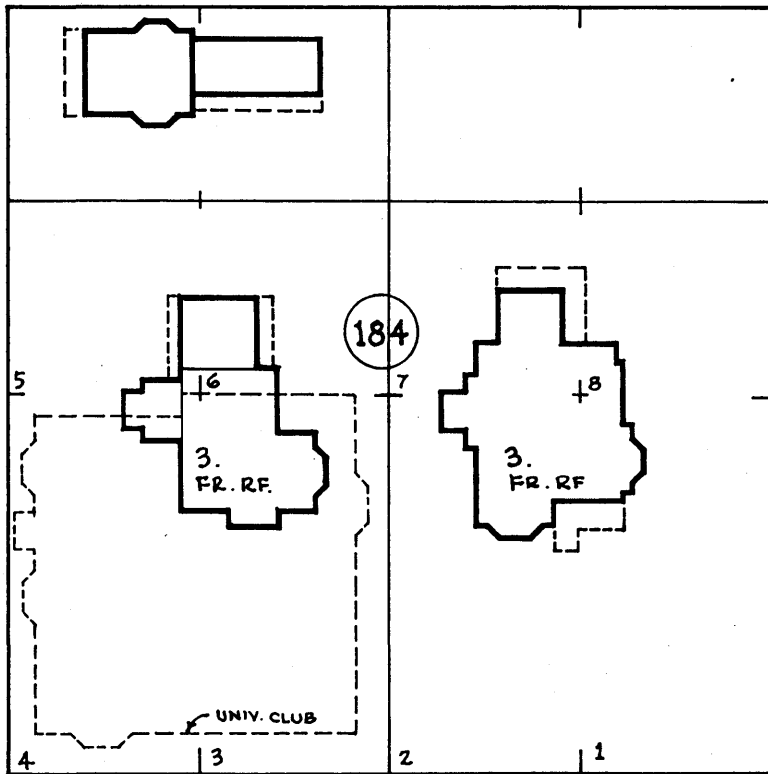
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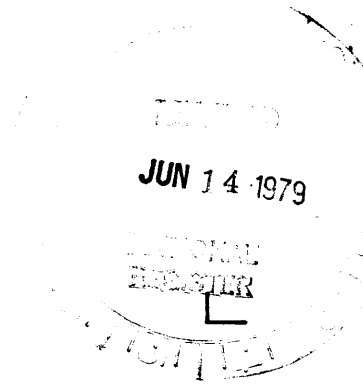


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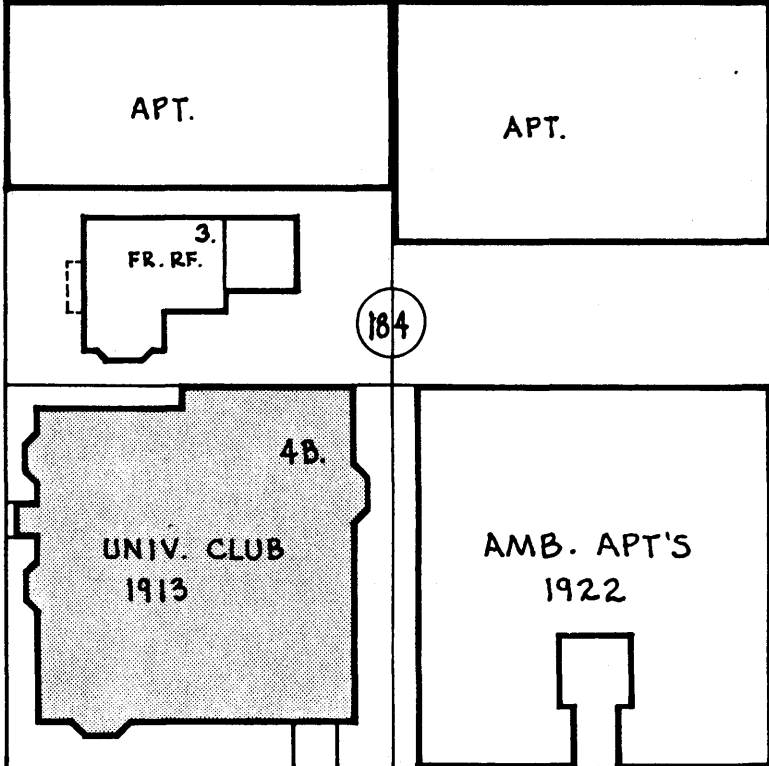
SANBORN MAP
1889 CORR. TO 1898



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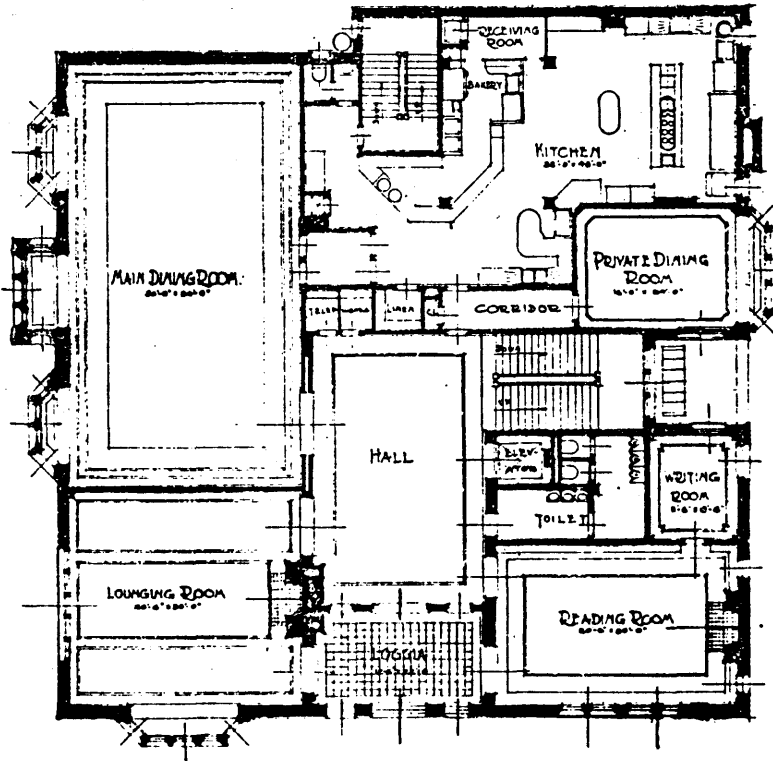
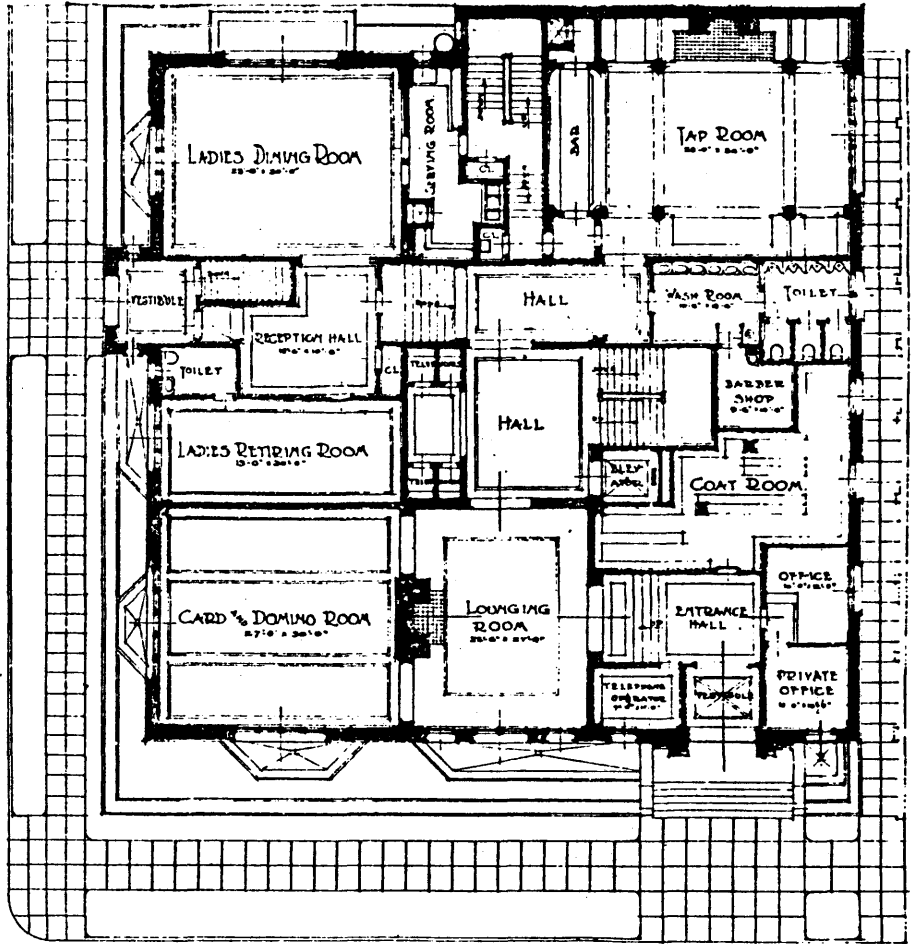
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SANBORN MAP
1908 CORR. TO 1926

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PLANS
UNIVERSITY
CLUB,
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Whitehouse &
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