

FINAL

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **French Lick Springs Hotel**

other names/site number **French Lick Springs Resort and Spa**

2. Location

street & number **8670 West State Road 56**

N/A ☐ not for publication

city or town **French Lick**

N/A ☐ vicinity

state **Indiana** code **IN** county **Orange** code **117** zip code **47432**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 36CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☒ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title

Indiana Department of Natural Resources

State or Federal agency and bureau

Date

8.8.03

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☐ entered in the National Register.
☐ See continuation sheet.

- ☐ determined eligible for the
National Register
☐ See continuation sheet.

- ☐ determined not eligible for the
National Register

- ☐ removed from the National Register
☐ other, (explain:)

Signature of the Keeper

Date of Action

French Lick Springs Hotel
Name of Property

Orange IN
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

- ☐ building
☐ district
☒ site
☐ structure
☐ object
☐ landscape

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

Contributing	Noncontributing	
10	7	buildings
2	0	sites
2	0	structures
2	0	objects
16	7	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed
in the National Register**

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Hotel
DOMESTIC: Secondary Structure
RECREATION/CULTURE: Sports Facility
RECREATION/CULTURE: Auditorium
HEALTH CARE: Resort
LANDSCAPE: Garden
LANDSCAPE: Street

Current Functions

(Enter categories from instructions)

DOMESTIC: Hotel
DOMESTIC: Secondary Structure
COMMERCE/TRADE: Restaurant
RECREATION/CULTURE: Sports Facility
RECREATION/CULTURE: Auditorium
LANDSCAPE: Garden
LANDSCAPE: Street Furniture/Object

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Queen Anne
19th & 20th c. REVIVALS: Italian Renaissance
19th & 20th c. AMER.: Commercial Style
19th & 20th c. AMER.: Bungalow/Craftsman

Materials

(Enter categories from instructions)

foundation: STONE: Limestone
walls: BRICK
WOOD: Weatherboard
roof: ASPHALT
other: TERRA COTTA
METAL

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

French Lick Springs Hotel

Orange IN

Name of Property

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

ENTERTAINMENT/RECREATION

HEALTH/MEDICINE

LANDSCAPE ARCHITECTURE

Period of Significance

1901-1946

Significant Dates

1901-1902

1905-1906

1910-1911

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Bendelow, Thomas

Floyd, William Homer

Ross, Donald

9. Major Bibliographic References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other
- Name of repository:

Collection of the French Lick Springs Resort & Spa

French Lick Springs Hotel
Name of Property

Orange IN
County and State

10. Geographical Data

Acreage of Property 445 acres

UTM References (Place additional UTM references on a continuation sheet.)

1 16 532680 4267650
Zone Easting Northing

2 16 533380 4267650
Zone Easting Northing

3 16 533410 4266740
Zone Easting Northing

4 16 532670 4266670
Zone Easting Northing

☒ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Eliza Steelwater, Ph.D.
organization date 08-15-2002
street & number 4541 Stidd Lane telephone 812/ 334-1107
city or town Bloomington state IN zip code 47408

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Boykin Lodging Company, Andrew Alexander, Vice-President
street & number 45 W. Prospect Ave., Guildhall Bldg., Suite 1500 telephone 216/ 430-1202
city or town Cleveland state OH zip code 44105

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

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French Lick Springs Hotel, Orange County, Indiana

7. Narrative Description

SUMMARY

The French Lick Springs Hotel in Orange County, southwest Indiana, is a resort originally based on the presence of mineral springs. Hilly, well-watered topography has influenced the placement of hotel buildings and earthworks. The hotel includes two historically and architecturally significant sites that are individually contributing: 1) the hotel buildings and their landscaped grounds (constructed 1901-1927) and 2) two miles south, the noncontiguous Hill Golf Course (1920, 1940). These two sites are mostly architect-designed and in a good state of integrity with limited deterioration. They contain a total of nine contributing buildings, including the 471-room main building. The sites also contain three contributing structures and two contributing objects. The sites contain seven noncontributing service buildings. Walls of most buildings and structures are of solid brick, faced hollow tile, and/or structural steel. Foundations are limestone or poured concrete. Roofs are built up, covered in composition shingles, or clay tiled. The main building is composed on a T-plan as a series of narrow, connected wings two to seven stories tall. The yellow-brick wings are harmoniously if somewhat generically styled with like proportions, a consistent parapeted roofline, and Classical details, worked chiefly in carved limestone or metal on the exterior and plasterwork on the interior. The entry facade extends about 800 feet at an angle to the road and is fronted with a 250-foot, white-painted, raised veranda. The hotel's original styling (1901-1902) was predominantly Free Classic, a Queen Anne subtype. Except for the veranda and corner towers, the Victorian influence has been largely superseded. Interior remodeling, additions, incidental structures, and gardens to 1927 were carried out under the influence of Late 19th and Early 20th Century Revival styles, notably Italian Renaissance. A significant portion of the Valley Golf Course (1907) forms part of the hotel grounds, and its pro shop (1920) is a noteworthy Craftsman bungalow. The picturesque 70-par Hill Golf Course designed by Donald Ross retains most historical-period earth contours, hole layout, and some plantings. All sites are accessed from the west side of State Route 56 passing through the small town of French Lick. Commercial development along the highway has altered views from the hotel's east or entry side, but hilly, wooded terrain minimizes the visual impact of residences west of the hotel buildings and around the grounds and golf courses. All sites are in use. The French Lick Springs Hotel is located adjacent to a 1907 former railway station (off-site) and only one mile south of the vacant, 700-room West Baden Springs Hotel (begun 1901; listed on the National Register).

SETTING

French Lick Township, where the two resort towns of French Lick and West Baden are located, is situated on an elevated but poorly drained stretch of the Mitchell Karst Plain in Orange County,

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southwestern Indiana. Ice Age glaciers almost but never quite reached the region. Elevations in the valley average 450-500 feet and hills rise to about 700 feet, suggesting a once rather level surface cut down by watercourses. Land not cleared for agriculture is covered by mixed hardwoods with riparian canebrakes. Hotel grounds, transportation routes, and the lower parts of towns throughout the region are subject to dramatic episodes of flooding. The surface of limestone bedrock, carved into caves, sinkholes and a few narrow valleys, is permeated by myriad salty springs and watercourses. Names of some of these features, such as "French Lick" and "White River," indicate both their mineral content, sought by people and animals, and the blue-white or green-white cast the minerals gave to the water.¹

The towns of French Lick (1857) and West Baden Springs (1888) are built along the steep sides of a valley, averaging perhaps two-tenths of a mile wide, formed by French Lick Creek. State Route 56 runs south through West Baden Springs, then southwest past the French Lick Springs Hotel. The hotel is situated opposite the intersection of State Route 56 with State Route 145, which runs east and then south. South of the hotel, in the Y of highways 56 and 145, is the town of French Lick.

The French Lick Springs Hotel is sited on relatively level land at the lower end of a ravine opening into the valley of French Lick Creek. The rear of the hotel backs onto rising ground, with a separately owned condominium development visible on the west. The hotel's front elevation looks east onto State Route 56. Across the road on the east side are commercial buildings on large lots. These sites include a gas station and the hotel's former bottling plant (1913). This building, the second bottling plant, has been added on to and is separately owned. North of the hotel is the Valley Golf Course. This long, curving golf course is partly circled by roads and borders a stream on the south. The course abuts State Route 56, the former railroad depot (1907), and the freight depot (1924) on its east side. Its setting is otherwise rustic among steep, wooded hills with widely spaced houses. About two miles south along State Route 56, on its west side, is the hotel's compactly laid out Hill Golf Course. Views down include thinly settled roads at the west or beginning of the course, and little-developed woods surrounding the remainder of the holes.

West Baden Springs, French Lick, and their two grand resort hotels were formerly served by two passenger railroad lines and an interurban tram. The former French Lick passenger depot now serves as a museum. This building and the separately owned freight depot are off site, but their proximity adds to the sense of the hotel's past. The passenger depot and associated structures are under the

¹ Marion T. Jackson, ed., *The Natural Heritage of Indiana* (Bloomington: Indiana University Press, 1997), esp. 77-78; John A. Jakle, *Salt and the Initial Settlement of the Ohio Valley* (Ph.D. thesis, Indiana University, Bloomington, 1966), 23-26. Several paragraphs under "Setting" are adapted from the National Register nominations of the Oxford Hotel and Dixie Garage, West Baden, 2001, by Eliza Steelwater and Cynthia Brubaker.

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same ownership as the hotel and golf courses. During the hotel's period of significance (1901-1946), development opposite the hotel's main entry was probably limited to houses. Across the road from the hotel's south end was another hotel and a hotel-related greenhouse, garage, and stable. Since that time, increased automobile traffic and large commercial sites east of the hotel have altered what must have been an out-of-the world feeling for arriving guests. However, the rustic landscape of wooded hills still predominates from the hotel gardens, grounds, and golf courses.

ARCHITECTURAL CHARACTER AND PRESENT CONDITION

ORGANIZATION OF THIS SECTION

The two sites included in the proposed nomination are described in subsections below. The sites are Site I, Hotel Building Complex and Grounds, and Site II, Hill Golf Course. The text and illustrations of Section 7 give details of architectural character and present condition for features within each site. Following discussion of each major feature is a description of its historical development. Evidence for the historical appearance of features is drawn largely from historical photographs and postcard views, only a few of which are reproduced as illustrations in sections 7 and 8 below. Table 7-1 lists individual features of the two sites. Features are categorized by type and marked as contributing or noncontributing to the property's historical significance. Items in the table correspond to the enumeration of resources in Section 5 of this nomination document.²

A NOTE ON MAPS

The area and positions of the two sites as part of Orange County, Indiana, are shown on two marked USGS topographic maps accompanying the nomination document. Two quadrangles are needed because the sites extend across a boundary between quadrangles. The French Lick quadrangle shows the boundaries of part of Site I. The Hillham quadrangle shows the remaining boundaries of Site I and the complete boundaries of Site II. Sketch maps and aerial photographs enclosed as an appendix to this text present the features of the two sites in detail. Table 7-2 lists and describes the maps.

SITE I: HOTEL BUILDING COMPLEX AND GROUNDS

Site I, with a historical construction period of 1901-1927, is an individually contributing resource. The site includes thirteen smaller, individually contributing resources: a multi-winged, multi-story

² Tables and figures for Sec. 7 are placed on numbered continuation sheets at the end of Sec. 7 text.

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main building, a kitchen complex, seven incidental buildings, two structures, and two objects. Site I occupies about 20 acres of front and rear landscaped grounds and about 65 acres of the Valley Golf Course. Map 1-A combines a detail of an aerial photograph with a corresponding detail of the topographic map to give an overview of Site I, its terrain, and its surroundings. The hotel buildings and gardens are grouped at the southeast corner of the site, and the golf course bends north and west from there to form a comma shape.

The main hotel building was designed by architect W. Homer Floyd. The building combines an initial Late Victorian/Queen Anne influence of the Free Classic subtype with dominant details from late 19th and early 20th century revivals, notably Italian Renaissance.³ Incidental buildings contributing to historical significance include a porters' lodge near the hotel's main entry, a kitchen complex, spring house, and swimming pool with dressing rooms on the southwest, a power station and a storage building on the south, and a pump house and club house for golfers on the north. Structures include a 750-foot stone retaining wall and a flood levee. The Craftsman club house, eclectic porter's lodge, and Italian Renaissance pump house are carefully styled and detailed, as is the pavilion-like, glazed-brick spring house. The hotel's northwest grounds contain three separately identifiable gardens, one near-original to c. 1900 and two altered but still compatible with the property's period ambience. Two historically significant objects in the gardens are a finely carved limestone seat and a commemorative boulder. Site I contains four noncontributing buildings: a former playhouse, a guard's kiosk, and a cart barn and a concession stand on the Valley Golf Course.

For convenience of discussion, Site I is subdivided into sections: A) east entry grounds, B) main hotel building, C) south service area, D) former Taggart family area, E) north or garden grounds, and F) east portion of Valley Golf Course. Fig. 7-1 shows divisions A-F of Site I.

East Entry Grounds

The main public entry to the French Lick Springs Hotel is via State Route 56 on the hotel's east side. This part of the site is shown in Fig. 7-1 as area A and in photos 1, 2, 3, and 6.⁴ The hotel's front grounds are a roughly triangular plot of mostly level land containing lawns, drives, walks, parking areas, and the freestanding porters' lodge (point A on map I-C). At the north end of the grounds is a large parking lot used mostly by guests (2 on map I-C). The parking lot, fringed with large trees, can be entered informally where State Route 145 dead-ends at State Route 56 and traffic is controlled by

³ For the Free Classic style, see Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 264.

⁴ All non-historical photographs referenced in following paragraphs are listed and identified in Section 12 below.

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a stop light. The parking lot extends south along the highway from the railroad tracks and off-site depot museum. This direction of entry is the route formerly taken by a railroad spur that carried passengers onto the hotel grounds. A second spur continued to the former bottling plant and power house. The west side of the parking lot borders the hotel's Valley Golf Course (1907). Historical views before 1915 show the present parking area with a riding trail and circles of carpet bedding, one filled with Pampas grass. South of the parking lot are central lawns thinly treed with 30-foot pines and 30-40 foot hardwoods that leave an open area used for croquet, badminton, Frisbee, and other sports. The lawns are now crossed by two angled, formal entry drives (point 1 on map I-C) leading from highway 56 to the hotel's grand entry stair (4 on map I-C). This area and the north end of the grounds are lighted by "lollipop" pole fixtures of inappropriate modernist style. South of the central lawns is a small employee parking lot and the narrow end of the hotel site.

Near the stair adjacent to the south entry drive is the white-painted brick **porters' lodge** (c. 1915; left foreground of photo 3; individually contributing). The lodge shows eclectic or 20th-century-revival stylistic influences at miniature scale. The building's hip roof is covered in green-painted, machine-formed clay tiles and abuts a coped brick tower at each corner. Metal electric lanterns attached to the two front towers are undated. Original wooden window sash filling the wall spaces above knee height is multi-paned above with a single pane below. Windows and glass-paned door sash are similar to sash in the hotel's pump house, described below.

Main Hotel Building

The main hotel building is an individually contributing feature composed of a series of attached wings. The building comprises area B in Fig. 7-1. The wings and other features are labeled on map I-C in the appendix. The wings house lobbies, guest rooms, cooking, dining and drinking spaces, offices, small shops, and spa facilities (Fig. 7-2, diagram of functions). In plan, the main hotel building is a T set at an angle to State Route 56. The bar of the T is the building's long dimension, extending about 800 feet north-south.⁵ This T-bar is composed of a series of four connected wings, 30-75 feet wide, that run north-south. The tail of the T is roughly 450 feet long and runs east-west. The T-tail contains two wings en suite, set at a 30-degree angle to each other and each about 45 feet wide. The main hotel building is set on terraced ground that rises from east to west and from north to south. The various flat-roofed wings are between two and seven stories tall. The earliest built wings, the Main Wing (1901-1902) and Annex (1905), are marked by features of the Late Victorian style period, such as bay windows and corner towers. Exterior-interior remodeling in 1910-1911 and added wings (1910-1911, 1914-1915, and 1924-1925) overlaid Victorian influences with Classical

⁵ All measurements are approximate. Full facade measurements include individual wings plus their connecting passages.

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details common to several late 19th- and early 20th-century revival styles. The main lobby and some suites as well as the Pavilion, all described below, are Italian Renaissance in style. Design of the enlarged building was a response to the need for large public areas and numerous guest rooms. Copious detailing, which gave these box-like spaces the stamp of luxury, was accomplished within a short construction period largely through the use of high-quality prefabricated interior elements and locally fabricated exterior limestone trim. As the building grew, smooth, yellow face brick, similar proportions, and a consistent roof line unified the exterior appearance of all wings.

The spatial arrangement of the wings as detailed in map I-C does not correspond to their sequence of construction. In order of construction, the wings are the Front or Main wing (3 on map; 1901-1902; remodeled 1905, 1911); Annex (5 on map; 1905; remodeled 1911), Recreation Center (6 on map; formerly Bath House, 1910-1911); West Wing (7 on map; 1910-1911); Deluxe Wing (9 on map; 1914-1915); and North Wing (10 on map; 1924-1925). The much later covered swimming pool (c. 1965) and 1970s yellow brick ell extension (14 and 15 on map, attached to the north facade of the West Wing) are non-historical alterations. The kitchen complex (C on map; 1897, 1910-1911, c. 1925) is described below under "Service Buildings." The kitchen complex, on the southwest side of the site, was originally separate from the main building. Historical elements of the main hotel building have all undergone some modernization, but retain substantial integrity including significant interiors in parts of the Main Wing, West Wing, and Deluxe Wing.

Main Wing

The "Main Wing," sometimes known as the Front or East wing, is the core building to which other wings were added (3 on map I-C; photos 1-4). The building is nearly 300 feet long by 50 feet wide. It is six stories in height with a partial above-ground basement, slightly projecting seven-story center section, and quasi-octagonal corner towers. Its expansive roofed veranda, reached by a grand covered entry stair, is finished with columns and a balustrade. The building's foundation is rock-faced limestone block beginning underground and rising to the first-floor level. The flat roof is concealed on all sides by a coped parapet above the cornice. The parapet over the corner towers vaguely suggests crenelation, with merlons between widely spaced embrasures. The parapet topping the longer stretches of the wall is flat with a vestigial merlon at each corner. The white-painted, metal cornice is detailed with modillions and dentils over plain frieze bands. The wing, begun 1901, is of brick construction, including interior partitions, and exterior walls are faced with a distinctive long, narrow, smooth-surfaced, yellow or buff finish brick. The building's entry staircase, door and window trim, and belt courses are of limestone. The interior was first finished with Late Victorian stylistic details, then remodeled in 1911 under the influence of the Italian Renaissance revival style. The lobbies and a few guest suites remain as showpieces largely in this latter style.

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Exterior. The building's east or "show" facade is imposing, presenting a strong impression of height and length. The west or rear elevation is flat, with a simplified cornice and somewhat irregularly placed windows. The east side is arranged into a rhythm of shallow recesses and projections combined with repeating elements that balance the mass around a "center" section. This slightly projecting section actually lies within the south half of the building, but is given visual dominance through an extra story and paired bay windows that are three stories in height. The center section is flanked with two recessed sections of equal length. The end portions of the building, unequal in length, project to the plane of the center section and are finished at the corners with near-identical towers having five-sided walls with windows in three sides.

Projecting cornice-like belt courses, smooth-finished with dentil trim, are run at windowsill level of the first, second, third, fifth, and sixth floors. Double-hung windows are tall and narrow, a proportion maintained in later wings. Windows on the projecting center and north end portion are paired, while the recessed sections and projecting south section have evenly spaced single windows. Second-floor windows are detailed with a flat arch composed of five limestone blocks staggered down in size from the keystone. On projecting sections, fifth floor windows are segmentally arched and finished with a broad, coped hood of rock-faced limestone. The window hoods are connected by an additional belt course that is also rock-faced. Most sash is aluminum-framed replacement, with HVAC units in many windows, but the 1/1 arrangement of window lights apparently follows the original design.

Main Veranda. The white-painted east-side veranda, built in 1902, is about 250 feet long (photo 4 for detail). The veranda extends south to north, leaving the projecting south portion of the main building facade exposed. The veranda begins at the first recessed section of the building facade, crosses the center and north sections, and wraps the tower at the northeast corner. In plan, the veranda has a slightly projecting center section matching that of the building facade, and a second projecting section covering the entry and continuing to the circular corner turn. When the veranda was built, it continued across the building's north end to the northwest corner. As shown in photo 4, the veranda now abuts the connecting section of the later-added North Wing (11 on map I-C; 1924-1925). Remaining columns can still be seen on the North Wing interior (described below; photo 44).

The veranda is wood-framed and flat-roofed. At its south end, the veranda is one-storied over a rock-faced limestone foundation. Large ventilation openings are carefully placed below each bay of the veranda and are detailed with rock-faced, segmental keystone arches. As the ground falls in elevation toward the north, the veranda is raised over an above-ground basement with entries into the Main Wing and North Wing. From the east, the veranda presents a run of paired wooden columns, triple at corners, raised on a plinth and topped with angle-voluted capitals. Columns, turned low balusters, and a modillioned and dentiled cornice create a strong rhythm across the

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facade. Basement-level columns are white-painted metal units, with a Tuscan capital, mounted on limestone plinths. The veranda's main floor is terrazzo, or concrete embedded with stone fragments and sanded smooth. The color is gray with a wide border of dull red. The veranda ceiling is matchboard painted dark green. Where the veranda covers the brick walls of the Main Wing, the brick was painted white some time after the 1920s. A brick and concrete ramp with a metal rail, for access by the handicapped, has recently been added across the north end of the veranda.

Entry stair and main door to lobby. The main entry to the hotel lobby is via a double flight of stairs with a landing at mid-height (4 on map I-C; photos 2, 3; 1902, 1911). The staircase is asymmetrically placed within the projecting south half of the veranda, so that the stairs are not aligned with the center section of the building facade. The stairs are flanked by rock-faced limestone cheek walls having coped rails and joined by massive newel posts that are square in section. The stair treads and landing are now carpeted, and center and side hand rails have been installed. In 1911, a pair of smooth-finished limestone-block pillars, somewhat awkwardly set in, replaced the wooden columns where the steps debouch onto the veranda (Fig 7-4, postcard detail of stairway). The pillars are carried above the roof line of the veranda and joined together by a parapet, formerly set with urns and planted as a window box. An elaborate metal-and-glass stair canopy with rooftop light globes, added in 1911, has been replaced. The present light metal stair cover (undergoing roof replacement when photographed) is a non-historical alteration, as is the luggage conveying chute on the south side of the stairs.

The overscaled, carved limestone exterior doorcase of the lobby entry door is Georgian in its arrangement of details (photo 29). The scale of the door surround and its lanterns suggests the building's grandiose 1911 remodeling, but the ensemble could be original to 1902-1905. Flanking the two full-width battens are fluted pilasters crowned with quasi-Ionic/Roman capitals having angle volutes. Above each pilaster is a plain entablature whose cornice projects forward. The wooden doorhead, recessed within the limestone surround, has a dentilled cornice surmounted by a second, plain frieze band. This band may have been glassed, but prototypes were sometimes of wood. The wood-framed battens, on pneumatic closers, have full-length, clear glass lights, worked brass pull-handles, and a brass kickplate. Two undated, ceiling-mounted electric lanterns hang from chains on either side of the door. The overscaled hexagonal fixtures are metal-framed with numerous attached and applied Classical decorations and have wire-glass lights.

Interior: Overview of Lobby. About one-third the footprint of the Main Wing, plus part of a 1911 addition, is occupied by a notable Italian Renaissance lobby on two floors connected by light wells

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(photos 30-33, 37).⁶ Figure 7-4, top, is a postcard view of the rear, first-floor lobby showing some of the trim detail, paintwork, lighting, and furnishings used throughout the lobby circa 1911. The present lobby retains much of this appearance, and also retains a mosaic-tiled main floor, Late Victorian in feeling, that is dated circa 1902-1905. The design of the elaborate, multicolored floor uses a key-patterned border to divide the area into large squares, each enclosing its concentric set of six-pointed stars. The floor is generally in good condition in spite of the fact that pillars, staircase, and registration desk were added after its installation. The lobby is divided into two visually connected rooms by a massive, structural midwall, probably brick, partly opened with squared arches (D on map I-D). Additional support comes from rows of rather squat, cylindrical, structural pillars and pilasters (C on map I-D). A few of these pillars retain their original marbled paintwork, or have had it reapplied, but most are simply painted white. The pillars are topped with fanciful capitals having tassel-adorned angle volutes but no neck. Capitals were originally picked out in gilding. The capitals' bases are placed above a marble baseboard that also trims the white-painted lobby walls.

In each of the two lobby rooms, the supporting pillars form two one-story colonnades supporting white-painted ceilings with heavy, exposed cross-beams. The ceiling beams are embellished with modillions and dentils. Each colonnade surrounds a two-story light well (A and B on map I-D). One-story sections of the lobby are somewhat cavernous, but the two-story areas joined to each other vertically by light wells form pleasingly open yet humanly proportioned spaces. On the second floor, pillars are square, rising from a solid, waist-high balcony rail. Electrical fixtures on the second-floor ceiling, supplemented by other ceiling fixtures at intervals in the colonnade, supply light to the space below, and some of these fixtures are original.

The **east or entry room** of the main-floor lobby contains a bell captain's desk, concierge's desk, upholstered chairs and sofas, occasional tables, and several imitation Oriental carpets. The northeast corner of the room is in one of the building's towers and has a five-sided wall with three windows. It is not clear whether the second floor above the front lobby originally matched the second floor rear, described below. Looking upward from the downstairs front lobby, a viewer can see that the mezzanine or balcony has curved extensions into the light well. These extensions have effusively detailed plasterwork undersurfaces. Most unusual is the underside of the musicians' gallery at the north end, which depicts a lyre strung on swans' bodies among extensive conventionalized foliage (photo 30, top). As also shown in photo 30, part of the upstairs front lobby has a compatibly papered wall where the east section of the second floor is closed off. The plain ceiling over the light well

⁶ Map I-D in the appendix shows the lobby and other interior features and the viewpoint of interior photographs. Also see Fig. 7-2 above, a diagram of interior space uses.

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appears non-historical; however, chandeliers with foliated metal brackets resemble one found in the West Wing (photo 38).

The **rear or west lobby room** contains more seating. Running the length of the south wall in the rear lobby is a registration and cashier's stand, probably dated around 1911 (photo 36). The stand consists of a marble-faced counter and Classically ornamented cast-metal wickets. To the right or west, a replacement picture window, unsuitably proportioned, gives a view of an enclosed small garden with a duck pond (F on map I-D). This garden occupies a space surrounded by the Main Wing, West Wing, and kitchen complex. Between front and back lobbies is a wide, marble-faced, dogleg staircase (photo 31). The stair's baluster is formed by a cast-metal rinceau topped with a rounded marble handrail. Square newels are detailed with recessed panels and an angle voluted, foliated capital. The stair rises to the second floor at a point leading in three directions to guest rooms, meeting rooms, and the two mezzanine lobby rooms.

The **light well** in the second floor of the rear room maintains near-original integrity (photo 32). The dazzling effect of this pleasantly proportioned space may have been somewhat muted originally by gilding of the plasterwork trim, now painted white. Arches spring from the square pillars above the light well. Ornament on the rear ceiling, balcony wall, and light-well cornice is probably of fibrous plaster, a canvas-reinforced decorative material could be purchased precast in panels and nailed into place on site. Plaster ornament could be matched with other decorative elements of cast metal or of metal, wood, or even papier mâché that was stamped.⁷ In the case of the rear lobby light well, ornament presents a lavish display of motifs, but achieves a degree of Classical restraint through symmetrical arrangement and containment in bands. Figures range from egg-and-dart, modillion-and-dentil, and tied sheaves to foliated paterae, beribboned festoons, and conventionalized flowers and foliage worked into elaborate patterns centered on planted urns or cartouches.

The focal point of the light well is a pair of symmetrically placed, bonbon- or breast-shaped ceiling light fixtures. The globes are ornamented with cut-glass chains and set into elaborate plaster medallions. This type of light fixture, without the ceiling medallion, is also found near the cashier's desk and on the main stair (photos 36, 31). Another style of original fixture in the lobby is at the south end rear upstairs (photo 33; Fig. 7-4, top). Located under the upper and lower colonnades, these more utilitarian ceiling fixtures were composed of four egg-shaped drop lights and a larger center globe. Extant examples have lost their center globe.

⁷ Robin Wyatt, "British Victorian," in Calloway and Cromley, *Elements of Style*, 249-250. Also see illustrations in Wyatt, "Edwardian, 1901-1914," in Calloway and Cromley, 364-365.

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Interior: Small Spaces. The rest of the wing's first two floors contain shops, offices, a dining room, meeting rooms, and rest rooms (including handicapped accessible rest rooms), with some guest rooms on the second floor. On floors 3-6 are more guest rooms and suites, with sleeping and sitting rooms varying upward in size from about 14 by 16 feet. A basement occupying the north end of the Main Wing contains a heavily remodeled bar, a small lobby, and corridors leading to adjacent wings. All floors are connected by stairs and elevators, and connect to later-added wings from all floors. As shown on map I-D, the West Wing and North Wing extend from the north end of the Main Wing. At the south end is the Annex.

Most of the corridors, public spaces, and guest rooms in the Main Wing and elsewhere in the hotel have been remodeled repeatedly since the period of historical significance, especially circa 1965 and in the early 1990s. Corridor floors, original or early, are terrazzo like the east veranda in gray with a dull red border. Many are covered by carpets. Some corridors have original coved ceilings in plaster; others have dropped ceilings. Both may contain original or adapted art glass ceiling fixtures. These fixtures now consist of a leaded panel of pastel colored glass, flush with the ceiling, that serves as a diffuser for the light bulb.

Other important near-original touches remain. An example is fourth-floor **suite 4116**. The south wall and mirrored fireplace of the suite's sitting room are shown in photo 34. The fireplace may have been installed or remodeled in 1911 and may never have been functional. The raised decoration on the fine metal fireboard is a grape-picking maiden wearing clinging "Grecian" draperies. The frame surrounding the board is covered in symmetrically grouped, ribbon-tied sheaves and garlands. Classical foliage, moldings, and brackets in molded plasterwork carry the theme to the white-painted chimney breast. Two rather perfunctory flanking columns may have been intended to hold lamps or flower arrangements. Green-mottled glazed brick surrounds the fire hole and forms the outer hearth, now slightly sunken within wall-to-wall carpeting.

In some guest rooms of the main wing, door and window trim is of two styles that appear to have different dates. Rather massive door surrounds are used on corridor doors like that of suite 4116 (at right of photo 34). Windows and some connecting doors have a simplified Classical trim of crown molding with a dentil course. **Room 5126** is an example (photo 35). The room is located at the southeast tower corner of the fifth floor, whose exterior and perhaps interior were restyled when a sixth floor was added in 1910-1911. The room is about 20 feet square with one five-sided corner. At right of photo, it can be seen that the bedroom-bathroom partition is a full-thickness wall, probably brick. Interior finish is wallpaper over plaster. The eight-foot entry door to 5126 is similar to that in suite 4116. Trim is plain, and the baseboard is 10-1/2 inches deep, composed of several simple moldings. These details suggest a proportion and simplicity related to the Late Victorian period of the hotel circa 1901-1905. However, the lighter, narrower moldings of the room's three corner

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windows (and the connecting and closet doors outside photo frame) appear to relate to the hotel's 1910-1911 remodeling. Some corner rooms in the Main Wing have cornices composed of elaborate Classical moldings similar to those of the rear lobby light well. These also occur in rooms of the Deluxe Wing and are described under that heading.

Room 5126 also illustrates typically modernized aspects of the building's interior and that of other guest wings-- fitted carpets, aluminum window sash with HVAC units, and sprayed stucco ceilings. The bathroom ceiling of 5126, not visible in the photo, is dropped, and walls, floors, and fixtures are recent.

Annex

The Annex, shown from outside in photo 6 (feature 5 on map I-C), was built in 1905 as additional office space and guest rooms at the south end of the Main Wing. The Annex is about 70 by 45 feet in plan, with the deeper dimension running east-west. The Annex and Main Wing, similar in materials, stylistic details, and height, are joined by a narrow, full-height transitional passageway having one east-facing window on each floor. As is visible in photo 1, the Annex projects forward beyond the Main Wing, creating an ell, so that three Annex windows face north. The Annex has only one tower, at the southeast corner, and its placement forward from the main east facade tends to eclipse the nearby southeast corner tower of the Main Wing. The towers of the two wings are matched in size and appearance except that the tower parapet of the Annex is flat, lacking the vestigial corner merlons of the Main Wing parapet. The northeast corner of the Annex is beveled in plan and the two west corners are square. On this west or service-area facade, the parapet has been omitted. The above-ground basement floor of the Annex is constructed of large, random-coursed, rock-faced limestone blocks similar to those at the south end of the Main Wing. A double-batten entry door at basement level leads to a corridor and offices, and an adjacent single door opens into an unfinished part of the basement. Here it can be seen that main floor joists crossing north-south are massive, probably of poplar, about 6 by 14 inches. Annex windows are detailed similarly to those of the Main Wing and their top edges are aligned to continue the rhythm of the facade. However, the south and west walls of the Annex have paired and single shorter bathroom windows between longer bedroom and sitting room windows (photos 6, 9).

On the interior, all floors connect to the Main Wing on the north and Recreation Center on the south. The interior finished basement, divided into offices, is non-historical in appearance. First floor offices appear to have at least some original partitions and original or compatible trim. Rooms in floors 2-6 are similar to those in the Main Wing, including large corner tower rooms and other smaller rooms. Some room doors have been recently replaced. A typical room is a step up from the corridor, for unknown reasons. Although the Annex attic and basement framing appear sound, some

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rooms appear to have undergone damage. Floors slope from the two windows toward the corridor. Ceilings show ripples, possibly because of water buckling the wood lath under the plaster.

Recreation Center

The Recreation Center was originally the Bath House, built south of the Annex (feature 6 on map I-C; photos 6, left, and 7, right). The Recreation Center was part of the hotel's first great expansion, which took place in 1910-1911 and also included the West Wing, added floors on the Main Wing and Annex, redesign of the lobby, and remodeling of guest rooms. The exterior of the Recreation Center, with fine art glass window lights, presents a picture of luxurious applied detail rather than careful design. Non-historical changes to the interior's uses, originally mostly swimming and bathing, have resulted in obliterative remodeling.

In plan, the Recreation Center is irregular – a triangle with a north-running ell joined to its west end. Dimensions are approximately 135 feet at its greatest length and 65 feet at its greatest width. The east or main facade drops back at an angle to the rest of the facade to accommodate a railroad spur (now removed) passing close by. This building, two stories in height with a limestone-block crawl space below, is joined to the Annex by a passageway similar to that between the Annex and Main Wing. The main floor of the Recreation Center is on a level with the Annex basement. The Recreation Center is awkwardly proportioned, with a large, squat corner tower topped by a coped parapet. A plain limestone cornice below the parapet is wider than those of the Main Wing and Annex. Evenly spaced windows are similar in proportion to windows of the other two wings but not aligned with them. There is a limestone belt course at sill level of the Recreation Center's first floor windows. The window headers, plain limestone blocks, are recessed slightly within the wall and met by a course of bullnosed brick. These windows are filled with leaded art glass that is clear with a design of stylized flower buds predominantly colored yellow-gold. Broadly similar, contemporaneous art-glass lights are shown in detail in photo 40, interior of the Pavilion, described below. Several lights in the Annex windows are missing and patched with plywood.

The two floors of the Recreation Center's interior are now devoted to a spa and beauty parlor, with a bowling alley occupying much of the first floor. The interior's historical appearance, known from post card views such as those in Fig. 7-5, can be discerned only in the art-glass windows, in decontextualized fragments of gray marble wainscot, and fragments of flooring of small, white, octagonal tile with a Greek key border. Originally, the first floor was the men's bath. The northwest ell contained an indoor swimming pool with a hipped interior ceiling whose ridge was filled with a room-length art glass light diffuser, apparently part of a skylight, surrounded by a row of ceiling-mounted light roses. The women's bath on the upper floor contained a central space and corridor lined with cubicles.

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West Wing

With similar proportions, finish materials, and detailing, the West Wing (feature 7 on map I-C; 1910-1911) was evidently designed to balance and complement the Main Wing while almost doubling the hotel's size. However, the West Wing makes use of newer, "fireproof" structural materials and is faced with a slightly less elongated yellow brick. Later wings 1914-1925 are also constructed this way. The West Wing, besides being attached to the Main Wing, is the hub for several other building elements. One is a fine, north-facing pavilion, one of the hotel's most significant components, described in a separate subsection below. The pavilion has suffered the addition of a covered swimming pool, which has not damaged the original structure but partly obscures its main facade. Also attached to the West Wing are the kitchen complex on the south (C on map I-C; formerly freestanding), and the later-added Deluxe Wing on the west (9 on map I-C; 1914-1915). A notable curved passageway connecting West and Deluxe wings (8 on map I-C) may date from the same years, 1910-1911, as the West Wing. These dates may also have seen construction of a one-story square addition fitted into the ell between Main Wing and West Wing on the south or service side. Another small, squarish addition, which is non-historical, is fitted into the ell between the West Wing and North Wing (13 on map I-C). The West Wing has an informal guest entrance from the basement or ground level on the garden side.

The West Wing's main or north facade is shown in photos 13 and 18 (left in background) and its rear facade in photo 9 (left background). The wing was bluntly built on at right angles to the north end of the Main Wing without a transitional passage. At 45 feet wide and 270 feet long, the West Wing is slightly longer than the Main Wing. The West Wing is six stories tall with a seven-story center section that projects slightly from the main facade like the center section of the Main Wing. The West Wing has a corner tower only on the northwest, with a second tower partway along the main facade and separated from the corner tower by three window bays. This facade is crossed by a veranda (feature 13 on map I-C; now enclosed) extending about halfway along.

Main structure, passageway, and veranda. The West Wing is the first of the building's fireproof wings, built with steel columns and brick-faced, hollow-core terra cotta tile rather than structural brick. Its flat roof is faced with a parapet wall above the cornice. The parapet above the projecting section and towers is shaped with raised corners or merlons to match the Main Wing parapet. The

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West Wing's below-ground foundation is of reinforced, poured concrete.⁸ The corners of the face brick walls are engagingly treated by the simple embellishment of bricks that have red kiss-marks, or streaks created by firing. Windows closely resemble those of the Main Wing and Annex in their proportions, placement, and trim, with shorter bathroom windows as on the Annex. The **passageway** connecting West Wing and Deluxe Wing (8 on map I-C) is aligned with the West Wing, and the exterior of the passageway is treated almost identically to that of the West Wing. The passageway is about 40 feet long, 20 feet wide, and the same height as the West Wing. The passageway widens midway into a distinctive rounded center portion. On its upper floors this area is filled with long triple windows having 1/1 curved glass lights and curved wood sash. Structural square pilasters at the corners are embellished with egg-and-dart and foliated cornice moldings. This pillar treatment is also seen in the Deluxe Wing suite described below.

The West Wing **veranda** has an above-ground basement level and another floor above (13 on map I-C; photo 13). The support columns are similar to those of the Main Wing veranda, but the columns are placed singly rather than paired. Capitals are quasi-Tuscan on the ground floor, voluted on the main floor. These metal columns on plinths are used as a framework for the non-historical glass, metal, and plywood enclosure of the veranda. The east end of the veranda was obliterated when a small brick and glass addition (late 1970s or later; 15 on map I-C) was placed in the ell between the West Wing and the connecting passageway from Main Wing to North Wing.

Attached pavilion and swimming pool. Abutting the veranda at midpoint of the West Wing, and projecting forward from it, is the outstanding, highly detailed Italian-Renaissance-revival **Pavilion**, with an elaborate barrel roof influenced by the Beaux Arts style (12 on map I-C; photo 13; 1911). The two-story Pavilion is only about 35 by 45 feet in plan, having a dumbbell or H-shaped footprint. In elevation, the projecting leg of the "H" has rounded ends carried through to walls and roof. The inner H-leg abuts the main facade of the West Wing. Originally named the Pluto Bar, the Pavilion was intended as an indoor setting for medicinal drinking of the hotel's "Pluto" spring water. Presently the Pavilion is disfigured by a large, attached swimming pool with a retractable cover (14 on map I-C; 1965). Though the kidney-shaped pool is a Modernist historical curiosity in its own right, it lies outside the hotel's period of significance and is most unfortunately placed. The pool's Plexiglas-type dome is about equal in height to the Pavilion. The Pavilion and pool's ground level is a turfed earthen terrace that also contains paths, seating space, and another outdoor pool, used as a

⁸ Where spaces were not examined, information came chiefly from a 1976 building drawing, Sanborn fire insurance maps, and interviews with Don Qualkenbush, Engineering Director, French Lick Springs Resort and Spa. A photograph of the West Wing under construction, in the collection of the Indiana State Library, was not available at time of writing. However, the photograph is reproduced in James Philip Fadely, *Thomas Taggart* (Indianapolis: Indiana Historical Society, 1999), 67.

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skating rink in winter (area 16 on map I-C).

The copper-clad barrel roof of the Pavilion was originally crowned by two nearly human-sized metal statues of Pluto, one of which is now on display in the hotel's Main Wing basement. Remaining ornament includes the bases for these two statues, set on either end of the roof ridge. Flanking each rounded end of the roof and resting on its cornice are paired plinths supporting representations of oil lamps spouting flame. The lamp motif is repeated in two smaller versions spaced along the main facade. Between the lamps on plinths are yet other lamps fastened to the roof by inconspicuous rods and joined to one another by simplified swags. Bits of this ensemble are missing.

The Pavilion's piano nobile, or elevated main floor, has walls of elongated, smooth yellow face brick similar to that of the main walls of the West Wing. Little of the brick shows since most wall space is occupied by full-length, round-arched windows with limestone surrounds. Two windows are set in the ends of the outer H-leg and three across the length of the leg. These three windows are grouped between brick end piers that are decorated with fruit-garlanded escutcheons. The windows are separated by four fluted limestone pilasters treated similarly to those in the lobby, with voluted and garlanded capitals. The window arches have decorated, projecting keystones and are linked to the column capitals by swags. The wood-frame sash is lighted by a total of eleven panes in a complex arrangement. Panes are separated by deep muntins or sash bars, both in the rounded window arch and in the rectangular, casement-opening portion of the window.

The Pavilion's ground floor exterior is of rusticated limestone block with joints raked between courses only. Nearly full-length windows with double-hung 1/1 sash are aligned with windows above and have segmentally arched tops. The large, projecting keystone of each arch is crowned with the high-relief head of a faun. At center of the ground floor is a doorway with original battens and trim. This doorway has been covered by a short wood and glass tunnel with a canvas roof. The tunnel connects the Pavilion to the covered swimming pool.

One of the few irregularly placed elements in the Pavilion is an entry staircase, now disused, that is set into the crosspiece of the H on the east side. The curving limestone stair has a coped and corniced solid balustrade. Topping each of the two heavy stone newels is an original metal light fixture shaped as a quasi-classical column with voluted capitals carrying a single globe diffuser. The stair leads from outside ground level up to the Pavilion's main door. This intact entry contains a two-batten, wood and glass door with round-arched top. The fine limestone surround or architrave is ornamented with a hanging swag and foliated keystone. The doorway is set into a brick wall and topped by an ornate, semicircular, cast metal canopy.

Interior of the West Wing. From the interior, the public space of the West Wing, comprising the

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eastern one-third of the wing, has been blended with the interior of the now-enclosed veranda and also with the earlier square addition located in the ell of West Wing and Main Wing. Looking west from the front lobby into the main-floor rear lobby, the viewer faces a bank of elevators that marks the south structural wall of the West Wing. To the right or north of the elevator bank at the east end of the wing is a partially merged area, now used as kitchen, dining, and bar space. In one corner, double doors lead to the Pavilion interior (described below). Presumably, this larger space was created by removing the veranda's earlier exterior wall, carrying the weight of stories above on beams, and installing some interior screening partitions for work areas. The only visible remaining historical feature in the dining area is the row of veranda columns between their enclosing windows and walls.

Between the elevator bank and the dining area, a corridor leads west past meeting rooms and offices to two rows of guest rooms. The second-floor plan is similar, with floors 3-6 devoted to guest rooms. There is a basement used for maintenance. On the first floor of the West Wing, a view to the south in photo 37 shows a significant **elevator and stair lobby** (G on map I-D) in the open area located off the west-east corridor. At center of photo 37 is an original double doorway with sidelights and transom of small, square panes around a large, horizontally oval pane. Formerly the doorway led to a covered passage connecting the West Wing to the old wood-framed dining room. The dark-varnished wooden doorway with reeded posts is set between structural piers, probably of steel and concrete. The piers and beam, springing to the original coved ceiling, are finished with plaster and wallpapered. An undated central chandelier resembling those in the front lobby has finely detailed metalwork, cut-glass chains and pendants, and pairs of electrified candles. As seen in left foreground of photo 37, the terrazzo floor has an elaborate mosaic-tile center medallion. A non-historical addition has enlarged the passage to provide meeting spaces (H on map I-D; 1968).

Up one floor and to the west is the West Wing **guest-room corridor** pictured in photo 38. The corridor, now carpeted, like others in the wing retains its guest-room entry doors (with filled-in transoms) and coved ceiling with plaster-finished joists. The photo view is toward the east, and the replacement double doors at the corridor's far end lead to the upstairs rear lobby.

Opposite the small lobby just described, the Italian-Renaissance-style **Pavilion interior** is reached by an original double door with half-height etched-glass lights (photos 39, 40). This single room, reflecting the H shape of the exterior, now provides dining seating for 35 or more persons. The ceiling is composed of two barrel-shaped segments connected by ornamented, exposed cross beams. A focal embellishment, located on the wall of the H-bar, is a recessed shell surmounted by a swag of fruit (photo 39, left background). Beams, on piers, are ostensibly supported by paired plain columns with Roman or Composite Order capitals. The elaborate cornice resembles that of the second-floor rear lobby. Two chandeliers hanging from ceiling stems are composed of a large metal disk

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surrounded by eight torchères. The glass diffusers are shaped to represent flames. A third chandelier is somewhat incongruous to the other design but also historical in date, possibly incorporating 19th century Venetian glass. This fixture has a glass-covered stem and finely detailed metal branches carrying electric candles complete with bobèches. Chandeliers are supplemented with inappropriate ceiling track lights run from the chandelier roses.

A second original door on the east leads from the Pavilion interior to the now-enclosed West Wing veranda (I on map I-D). Opposite the east door is a large, square casement window with two centered battens (photo 40). Its sidelights and three-light transom are filled with art glass in a stylized bud motif comparable to that of windows of the 1905 Recreation Center. The plain-glass battens, shorter than the sidelights and filled in below with two plain lights, may be replacements.

Deluxe Wing

In 1914-1915, the seven-story Deluxe Wing was built onto the West Wing by means of a connecting passageway described above as part of the West Wing. The exterior of the Deluxe Wing is shown in photos 18 and 19 and in the background of photos 14, 20, and 21; also see feature 9 on map I-C). The wing is entirely occupied by guest rooms and suites, and also had the purpose of providing suitable accommodation for the households of Thomas Taggart, senior and junior, when they were in residence. Their suites on floors five and six, described later in this subsection, retain significant interior detail.

The long axis of the Deluxe Wing is aligned northwest at a 30-degree angle to the axis of the West Wing, evidently to avoid steeply rising ground on the south. Map I-C shows the relationship of the wings and the long retaining wall, described below, that runs parallel to the Deluxe Wing and angles away to the south end of the hotel property. The Deluxe Wing measures approximately 45 by 160 feet in plan, of similar width but shorter than the Main and West wings. Its metal dentil-and-modillion roof cornice, shaped parapet, and yellow face brick match those of the West Wing. The Deluxe Wing's northeast end is finished with two five-sided corner towers. These towers are similar to those of other wings but joined across the short end of the wing by a rather awkward projecting middle section (background of photo 20). The northwest or tower end of the fifth and sixth stories, where the suites are located, is circled by deteriorated wooden balconies with plain metal railings.

The Deluxe Wing appears designed more to look out from than to look at. It is inconspicuously sited and has a rather monotonous long main facade. This facade faces northeast onto the hotel gardens and looks much like the facade on the other side except for having a cornice. The main facade has a long unbroken line of parapet above the roof and lacks an embellished or formal entrance. Its window trim is not varied from floor to floor like the window trim of the Main Wing, Annex, and

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West Wing, but consists of a plain limestone block header and narrow stone sill on all windows. Belt courses at window sill level on floors 2, 3, 5, and 6 are connected to those of the joining corridor on the southeast end, but much of the sixth-floor belt course has been removed. Window sizes and proportions are similar to those of the West Wing except at the southeast end, where taller window pairs mark a stairwell.

Some interior spaces of the Deluxe Wing are marked by lavish original detail. The **Presidential Suite** on the sixth floor at the west end of the Deluxe Wing is shown in photos 41 and 42. The view in photo 41 is northwest from within the wide hall just inside the entry door. The entry door opens from the end of the public corridor into the suite. A structural beam in the hall, finished with white-painted moldings, crosses the hall at its far end and is supported on wallpapered pilasters having a decoratively molded top. This beam corresponds to those in the public corridor, out of sight behind the viewer. The embellished pilasters are also seen in the West Wing passageway described in a preceding subsection. The suite's entry hall opens into all rooms of the suite and several service closets. Straight ahead in photo 41 is a dining room. Behind the wall in the far left corner of the dining room is a service pantry. The pantry connected to the suite below, which was the suite of son Thomas Douglas Taggart and his family and is now called the Governor's Suite. The square dining room separates two tower rooms, each having a five-sided corner with double doors leading to a balcony. The room on the right is the living room, on the left, a bedroom. The bedroom has a connecting bath leading to another bedroom southeast of it. A third bedroom, with its own bath, adjoins the living room but is not connected to it. The open door of this bedroom is visible at right of photo 41.

Door and window trim and the hall and dining room ceiling fixtures are historical. Door and window surrounds are simple moldings with mitered corners. Door battens have been replaced. Transoms are filled or painted. The hall ceiling retains its deep cove molding but has a sprayed stucco finish, as do other ceilings in the suite. Historical ornament is confined to white-painted cornice moldings on the pillars and some walls of the suite. Photo 42 shows a corner of the bedroom where wall meets ceiling, with a cornice composed of moldings in six different decorative motifs separated by rows of plain molding. The cornice has been painted repeatedly but appears to be composed of panels of prefabricated plasterwork. The date of the Chinese-style floral wallpaper and lacquered Chinese-style furnishings of the suite is not known.

The Deluxe Wing has an unaltered **staircase** on the wing's northeast wall at the opposite end of the wing from the Presidential Suite. Photo 43 shows this staircase as it rises from sixth to seventh floor. The cast-metal balustrade, marble stairs, and marble wainscot are simpler but related versions of elements of the Main Wing stair (1910-1911), described earlier. The more generic ironwork detail of the Deluxe Wing stair includes paterae on the stair carriage, abstract scrolls above and below the

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balusters, and scrolled balustrade braces having a leaf insert. Every third baluster is a twisted rod.

North Wing

The yellow-brick North Wing (10 and 11 on map I-C) was added in 1924-1925 as an extension along the east-west axis of the Main Wing. The wing provides convention or conference spaces, including an auditorium and exhibit areas, as well as upper-floor guest rooms. Overall, the North Wing exterior relates visually to the Main and West wings through its proportions, limestone-trimmed yellow brick, flat roof with parapet, and projecting bays. Its only embellishments occur at main doors and windows and a few ironwork balconies. Photos 2, 3, 4, 5, 11, 12, and 23 provide exterior views featuring or including the North Wing and its connection to the Main Wing and West Wing. Photos 44 and 45 are interior views.

The wing is sited on north-falling ground. Its connecting passage (11 on map I-C) has its main floor at ground level; the main sections of the wing have a finished, underground basement beneath their main floor. Including its connecting passage to the Main Wing, the North Wing is over 300 feet long – the hotel's longest wing. Its footprint is nearly symmetrical, a capital I with serifs. The midsection of the I projects as a bay on both east and west facades. The connecting passage, originally 30 feet wide by 75 feet long, is four stories tall and also has a bay at its midpoint, but only on the east facade. The flat roof has a railing and can be reached from the Main Wing's fourth floor. The main part of the North Wing, six stories tall, is 40 feet wide at its narrowest, 60 feet including the bays, and 75 feet at its ends. In 1977 or later, a one- and two-story addition (15 on map I-C) was awkwardly placed in the angle formed by the North Wing and West Wing. This non-historical yellow brick addition has picture windows and a flat, railed terrace roof. The addition covers the west or garden-side wall of the wing's connecting passage and erases the symmetry of the wing's main bay on the west facade.

The main floor of the North Wing is taller than guest-room floors (photos 4, 5). Several entrances with limestone doorcases are located on the east facade. Doors are round-arched, and their surround is continuous except for a console-shaped projecting keystone. The half-round space above the lights of each window is filled with a carved relief representing an urn and horns of plenty filled with fruit. East windows in the connecting passageway are a variation on this design, slightly smaller and rising from knee height. The raised keystone is plain, and sash is ten-pane casement. On the doors of the main section, the surround extends downward only to knee height, leaving the lower portion edged in brick. Main-floor windows on the wing's main section are tall, narrow rectangles with a four-light transom and 8/8 double-hung sash. On floors above, east windows in the connecting passageway are paired, triple on the bay, but maintain the vertical emphasis of windows in the older wings. Double hung sash is vertically oriented 3/1; second floor windows have a three-light transom. At the rear,

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windows are placed singly. There are small balconies, reached from inside by doors, on the third and fourth floor corners at the north end (photos 10, 11, 23 in background).

The main-floor ballroom and basement exhibit hall in the North Wing have structural columns detailed with capitals that relate these spaces to the main floor lobby. Other parts of the interior of the North Wing are utilitarian in effect, partly through original lack of detail and also because remodeling has resulted in acoustical-tile drop ceilings and replacement light fixtures. Photo 44, an interior view northwest, shows the small lobby located between the Main Wing downstairs lobby and the five stairs up to the North Wing's second-floor passageway. The paired columns at left of photo are among the few traces of the veranda as it was before the new wing was added. Steps down, with a modern iron balustrade, lead to exhibit rooms. At right of photo, guest-room doors in the corridor retain their transom spaces, now filled in. At the far end of the corridor, five more steps lead up to an entry archway to the main, wider part of the North Wing. Ceilings here retain their original, exposed structural beams. Corridors and rooms still have their original steam radiators, which are sometimes used. Many guest rooms in this wing are small and plain (photo 45). Given the wing's late date, the rooms were probably intended for convention-goers rather than for servants of guests. Some pairs of rooms have recently been connected in order to accommodate golf-playing parties who find two bathrooms an amenity.

South Service Area

In and near the ell on the southwest side of the main hotel building are the service areas (Fig. 7-1, area C), lying at approximately the same ground level as the Main Wing. To the west is steeply rising ground held by a very long retaining wall. A small parking lot and non-contributing frame kiosk (undated; O on map I-C) occupy the pointed south end of the site where State Route 56 meets a local road. This road curves west from the south end of Site I, leading uphill to off-site residences.

The view into this southwest quadrant of Site I makes a vivid contrast with the formal east and north sides of the site (photo 9). The cluttered rear elevations of the main hotel wings expose windows of varying height and placement, fire escapes, roof drainage, and elevator turrets. In front of them is the jumble of mostly wood-framed kitchen buildings, and on the south are the utilitarian brick shapes of the power house and laundry as well as a storage building that was originally the water bottling works, later a printing plant. This back-stage view completes the picture of a working hotel. It also reveals the way in which the building designer achieved svelte proportions and clean "show" facades on the main wings by grouping functional elements on the rear facade and in inconspicuously sited separate buildings.

Kitchen Complex

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Tucked into the southwest ell made by the Main Wing and West Wing is the kitchen complex (C on map I-C; photo 9). This warren of built-on and connected rooms and corridors was originally a simpler, kitchen and dining room separate from the main hotel building. The complex was probably begun in 1897, with most of its square footage in place by about 1925. It has no particular architectural style. The wood-framed complex is one and two stories tall with weatherboard siding and composition roofs of various pitches tied together. It probably retains most of its historical appearance except for a concrete-block addition on the west (not visible in photo 9) and exposed ductwork running along the roof ridge on the south. The buildings originally comprised a one-story kitchen and dining room that were separate from the Main Wing for fire control. The eight-faceted roof of a dining pavilion or gazebo, probably from the original configuration, can be seen near the center of photo 9. The umbrella-shaped roof, with a small, roofed clerestory repeating its shape, evokes the corner towers of the main hotel building.

Power Station and Laundry

At the south end of the hotel building, south of the Recreation Center, is a mostly three-story structural brick power house and laundry building (D on map I-C; photo 9, right, and 8, left). The power station and another building that housed the bottling plant (described below) stand near each other across a narrow alley. The alley was formerly occupied by a railroad spur supplying the coal-fired boilers to generate electricity and furnish steam heat. The power station, a compact ell in plan, was built in 1902 and expanded in 1905. Its parapet end walls, exposed brick piers, and stepped corbel course (photo 8) show the influence of the turn-of-century Commercial style. The power station has a tall brick smokestack, square in section, that is visible as far away as the hotel building itself (behind tree at center of photo 8; also photos 1 and 7). The power house has multiple roof pitches, concealed on the west side by a stepped parapet (photo 9). The partially painted walls are pierced somewhat irregularly by mostly 1/1 windows similar to those in the main building. Although the power house walls are reinforced at intervals by piers, structural brick near the foundation on the east wall is bulging and spalling, probably damaged by steam. The laundry, built around 1911-1913, is a two-story, pyramidal-roofed addition at the power station's west end. Its walls are brick with a corbel table supporting a closed roof cornice. On the west, a one-story extension with a beveled corner is under its own flat roof. This extension is abutted by a recent, small, concrete-block section.

The power station interior has a non-historic mezzanine housing modern generators and related equipment, connected to underground oil storage south of the building. However, both part of the power station and the laundry contain interior elements of integrity. The interior upper level of the power house retains its DC ammeter and electric panel, having switches marked with different service destinations (circa 1925-1940; Fig. 7-5). The upper level connects to the upper level of the laundry room, an unfinished brick interior presenting much its original appearance except for some

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replacement equipment.

Storage Building

East of the power house is a two- to four-story storage building that served as the hotel corporation's first bottling plant, later their printing plant and finally a dormitory (E on map I-C; photo 7, left foreground, and photo 8, right). Even in its original form, the building was utilitarian in design with no discernible stylistic references. The former bottling plant, wedge-shaped in plan, sits adjacent to the highway at zero lot line. It has a concrete foundation and brick walls over steel structural supports. The interior has wood-post and steel-post roof supports. The building was constructed circa 1900. Changes were made in 1903 and 1905, and probably in 1913 when a new bottling plant was built east of State Route 56. Among changes during the historical period were the present hipped roof and partial fourth story, with one parapeted wall section, shown at left in photo 7. The building appears gradually to have lost its originally smart appearance when it no longer served as an advertisement for Pluto water, as it did when the postcard in Fig. 7-7 was made. At some time after the close of the historical period, the building became a storage space and sleeping accommodations for the hotel's African-American workers. The exterior covered wooden staircase may relate to these uses. The building is in deteriorating condition, with badly spalling walls and a temporary roof covering over the two-story, hip-roofed section.

Retaining Wall

Rising ground west of the service area is supported by a 5-10-foot-high retaining wall some 800 feet long (H on map I-C). The wall, running south-north, then curving northwest, extends almost from the south tip of the hotel grounds to the far end of the Deluxe Wing. The wall is remarkable for its length and its structure of massive, minimally dressed limestone and sandstone blocks. A stone root cellar (19 on map I-C) is built against this wall near its south terminus. The wall's period of construction is unknown. The only available record is the Sanborn fire insurance map of 1913, which shows either a portion of the present wall or a preceding wall in nearly the present location. Presumably the wall had reached its present extent by the time the Deluxe Wing was constructed in 1914-1915.

Former Taggart Family Area

Southwest of the Deluxe Wing are recreational structures built around 1927 for exclusive Taggart

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family use (Fig. 7-1, area D).⁹ Now demolished is a two-story building (off-site; 20 on map I-C), said to have been a residence for Tom Taggart and his wife Eva Taggart before a suite was built for them in the Deluxe Building. Two remaining structures associated with the Taggarts' son are sited on the hillside overlooking the formal garden and the southwest side of the main hotel building. The abandoned concrete **swimming pool** has wood-framed dressing rooms (G on map I-C; photo 21). The free-form pool has a stepped, coped, low concrete wall that has been partially removed. It may originally have been broken only by steps into the water. Iron railings are a later addition. The two dressing rooms, which flank a white-painted wooden pergola with turned posts and lattice screens, have shingled walls and gabled roofs. The roofs were originally trimmed with chalet-style cutwork bargeboards, some of which have been replaced.

Near the pool to the west is a former child's playhouse (noncontributing; P on map I-C). The playhouse was styled similarly to the dressing rooms, but has been enlarged as a residence and altered with prominently located sliding glass doors and deck.

Northwest or Garden Grounds

North and west of the West Wing and Deluxe Building are the hotel gardens. Map I-A, including Site I topography, shows the varied elevations of this area. The gardens are bounded by the steep rise of the hillside on the west, a historical flood-control levee on the north, and the North, West, and Deluxe wings of the hotel on the south and east (also see Fig. 7-1, area E). The West and Deluxe wings are elevated on purpose-built, paved terraces some ten feet above the gardens' lowest level. Besides the levee, the northwest area includes three distinct gardens, the grounds joining them, an Italian Renaissance styled pump house, the Pluto spring house, and several historical garden objects. Topographically, the garden side of the hotel marks the confluence of seasonally flowing waters, occasionally becoming five-foot floods, from several directions. The gardens occupy the mouth of a ravine that conducts water at times. The lowest garden levels are at the lowest elevations area-wide, just below the point where Sand Creek flows into French Lick Creek. Historically, most of the outlets of the hotel's springs arose in the gardens. Garden-side features reflect the ongoing attempt both to harness and to make use of the multiplicity of underground and above-ground waters that flow through this rather narrow space.

On the north, a **flood control levee** (J on map I-C) divides the hotel grounds from the Valley Golf Course. The levee is visible as the horizon line at left and center of photo 10 and left of foreground

⁹ Chris Bundy, "The Doll House that Became a Dream House," 34-35, in *The French Lick Springs Story* (no publication data), courtesy of Eva-Sharron Kobee. See Fadely, *Thomas Taggart*, 67, for the Taggarts' former residence.

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in photo 11. The levee, roughly eight feet wide, rises to as much as six feet in height with 500 or more elevated feet of length. It also acts as a paved causeway for pedestrians and small vehicles. This road begins at the hotel's main entry stair on the east side and circles the north end of the building. Going west, the road passes south of the Valley golf club house and north of the pump house. The levee is visible in a panorama view of the hotel dated 1915, and may be older.¹⁰

Pump House

The brick-walled, tile-roofed pump house is located south of the flood-control levee near the northwest corner of the North Wing (F on map I-C; photos 10, 11, left foreground of 12). The one-room pump house, dating to about 1915, is filled by still-used pumping equipment and steam-generating equipment for heat. Although no other use of the pump house is known, its careful Italian Renaissance styling is meant to suggest a residence or recreational building rather than an equipment shelter. The utilitarian purpose is indicated by a large steam pipe exiting from the front facade to cross under the levee to a concrete-walled, metal-grated steam vent. The cream-painted brick pump house, some 25 by 35 feet in plan, presents its principal or north facade to the flood-control levee and paved roadway. The windowless plainness of the south facade may reflect the fact that the pump house backed onto another building, the wood-framed casino and bowling alley (demolished), which was located on or near the site of the Japanese garden (26 on map I-C) developed during the 1920s. The main floor of the pump house is elevated over an above-ground basement and poured concrete foundation. The main floor is linked to the roadway by a brick bridge having a low, concrete-coped brick railing and newels. This bridge may be a later addition. The pump house maintains its historical personality very well, but has undergone repeated repairs and modifications to windows and ground floor and is in endangered condition from the effects of moisture.

The building's hip roof is covered in machine-formed terra cotta tile, corrugated or W-shaped in section. This tile is comparable to that of the porters' lodge described earlier. The deep roof overhang of the pump house is supported by white-painted rafter ends. These are composed of sandwiched lengths of two-inch lumber and are jigsawed as simplified animal heads with holes for eyes, an open mouth, and a shaped lower jaw. Brick walls have a decorative herringbone course, further ornamented with brickwork or tile diamonds and squares, below the rafters. The main and basement levels are separated by a rowlock course over a header course. Both floors are set in running bond but, at basement level, every sixth course is recessed to simulate the horizontally raked joints and larger scale of rusticated stone. The west face of the basement level has been rebuilt in

¹⁰ The panoramic drawing is indistinctly reproduced in Richard W. Haupt, *History of the French Lick Springs Hotel* (Bloomington, Indiana: Master's thesis, Indiana University, 1953), following page 133.

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poured concrete, raked to match the effect of rustication. This elevation has two small basement windows filled with ventilating louvers, and the west elevation has several irregularly set windows. The south elevation is blank except for a five-foot-tall basement door.

On the main floor, two vertically oriented, white-painted, wood-framed windows are triple on the north or main elevation. The two triple windows, having larger center sections, flank a wood-framed French door with filled in transom and full-length single lights, probably not original. Four single windows are spaced across the west elevation. The east elevation appears to have been constructed with a large center window flanked by two smaller ones, but this arrangement has been obliterated by bricking in. All main floor windows are headed by brick soldier arches and also have slightly projecting brick rowlock sills. North-side sills are concrete, probably replacements. Deep door and window casings are recessed within the thickness of the wall. Sash panels are tilt-opening, inward at the top, on a horizontal center axis. Multiple lights are nine to a vertical row, two or three wide. The size of the lights is varied vertically to create a pattern: square, horizontal, vertical, vertical, horizontal, square. A less elaborate version of this glass pattern can be seen on the porters' lodge described earlier.

The unfinished brick interior of the pump house is warm and steamy. On the exterior, doors and windows are sweating. Escaping moisture from the vent duct is rising, condensing, and dripping from the northwest corner of the roof. At this corner, which has already been partly rebuilt, the brick portion of the ground-floor wall is bowed, spalling, and sweating.

Pluto Spring House

The pedestrian road carried by the levee turns south to join the Pluto spring house, built about 1911 as the most recent of several pavilions placed at approximately the same location (K on map I-C; photos 14, 15, 16). The spring house is one of at least four extant at an earlier period. Pluto spring house is the most easily read architectural reminder of the mineral water business as a mainstay of the hotel's success. It serves as a visual as well as spatial hub at the center of the gardens north and west of the hotel because of its dominant two-tiered roof, octagon shape, and white-glazed brick wall surfaces. The symmetrically eight-sided pavilion is approximately 15 feet long on a side, 35 feet across, and 40 feet tall. The exterior and interior face brick of the pavilion's knee walls and grouped columns is glazed white over buff clay. Foundations, not visible, are probably concrete like the building's paved surround. A two tiered, wood framed, octagonal, pitched roof is shingled in red asphalt and detailed on both tiers with round-ended brackets and soffits painted white. The roof appears originally to have been tiled in terra cotta (Fig. 7-8). Cornices are trimmed with a dentil course and bead course. A plain frieze band supports the main-roof cornice. A low clerestory above the first roof tier apparently had three-light windows filling each of eight sides but is now painted

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over in white. The replacement interior roof, composed of eight pie-shaped sections of sheet metal joined by finish strips, has a pointed drop ornament at the peak and closes off the clerestory. On the exterior, the upper roof tier is capped by a simple terra cotta finial. The finial replaces an elaborate roof ornament, topped by a trident in air, that was probably made of copper. The spring house is threatened by water seepage or water pressure, especially above the underground exit point of the spring on the east side. Glazed brick knee walls are leaning at this point, spalling here and on most of their facets. Marble copings, chipped in places, have apparently been etched to a rough surface by sulfur fumes from the spring.

The words "Pluto Spring" in black are painted onto the white, wooden entablature over the entry to the spring house interior. This title and painted-on interior slogans are replacements, but may reflect historical designs that were removed. Glazed brick columns rise from this wall in eight sets of three at corners of the octagon. Pairs of columns are square in section flanking a V-shaped middle column that turns each corner of the knee wall. Each column is detailed with beveled shoulders that carry its edges from rounded to sharp-cut. Flat plinths and copings are of gray-white marble in worn condition. One of the wall's eight sides, facing southeast, is open to marble stairs, flanked by cheek walls, that lead down to a concrete interior floor below ground level. The floor had patterned mosaic tile during the 1940s or 1950s, but this flooring does not seem to have been original. The center of the floor is open beneath a metal grating to the spring-fed watercourse running underground roughly west to east. An octagonal raised surround or well head has recently been built in pressed brick. The well head is coped with what appears to be the historical-period marble sill that formerly lay just above floor level. A metal-pipe guard rail forms an enclosure around the immediate area of the well head. On four sides of the eight-sided interior entablature are black-lettered slogans on white boards (photo 15). Three of the expressively lettered signs promote the virtue of Pluto water as a laxative – "When Nature won't, Pluto will" – and the fourth invites the reader to have a mineral bath.

Gardens and Landscaping on the Northwest Grounds

The Pluto spring house is surrounded by paths, miscellaneous plantings and, at a slight distance, three discernible gardens: the Japanese garden, Fresh Water Spring garden, and formal garden. These paths and gardens are described individually below. Major plantings throughout the grounds and gardens on this side of the hotel include a mixture of large hardwood trees, native and exotic flowering trees and shrubs, and introduced evergreen trees and shrubs including pines, spruces and yews. Hardwoods are predominantly oaks, sycamores, and maples. Some of these may be the descendants of 19th century woodland around the perimeter of the hotel grounds, but planting of trees on hotel grounds has also occurred since the 1800s. Present-day evergreen material and flowering trees and shrubs appear to have been introduced around 1915-1920. There may have been a period during the 1940s to early 1960s when the garden-side grounds were allowed to overgrow,

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then were thinned and remodeled. The Japanese garden and formal garden, though retaining near-original topography, were redesigned and replanted circa 1960-1970. Planting of conifers, in particular, has continued into the present. Some specimens in all of the categories just enumerated are declining from age, and the density of planting has probably become less than at the gardens' peak in the 1920s. However, mature and recent plantings throughout the rear grounds create a species mixture and appearance not too different from what appears to have been intended in the early 1900s.

The immediate grass-covered grounds around the Pluto spring house, wet and low, contain 40-foot to 70-foot water-loving trees that may have appeared spontaneously. North and south of the spring house, a small, well-grown **stand of baldcypress** (*Taxodium distichum*; 25 on map I-C; center of photo 14) form a character-giving feature. Several sycamores (*Platanus* spp), shown at right of photo 14, are meager for their height and appear to have been kept when a natural regrowth was thinned. From the Pluto spring house, paved paths bordered by varied plantings lead in several directions. One path leads west and north on rising ground to become the flood-control levee described above. Another ramped path leads east, then south, past the Japanese garden and up to the terrace containing the domed swimming pool, Pavilion, and a guest entry to the West Wing. Taking this path in the other direction, west, leads past the small, sunken Fresh Water Spring garden to the formal garden, rising in three terraces.

The Japanese garden (ca. 1920; 26 on map I-C; photos 10, 12) lying just west of the North Wing, occupies an area roughly 150 feet square between the domed swimming pool and the pump house. During World War II, the area was sometimes referred to as the "Chinese garden" in promotional materials. The Japanese garden retains the outline of its period appearance but is in need of restoration. The garden centers on a free-form ornamental pond flowing from an artificially raised waterfall near the pump house. The waterfall, stepping-stone paths leading to it, and pond maintain most of their original limestone rockscaping and contours, but the shallow, concrete-bottomed pond has been partially relined with red brick. Three decorative wooden footbridges, replaced several times, maintain an appropriate period appearance except for their white paint. Opposite the pond near the path was a low fence (originally bamboo, later wood) and torii gate. These features and various genuine-appearing stone lanterns have disappeared (Fig. 7-9). Hardwoods and some pines bordering this garden are declining, and the apparent historical emphasis on low-growing conifers and flower beds as well as tree confers has been lost. An original yew hedge near the path, though kept pruned, was never suited to the intended low-growing effect.

An open space between the pond and path, formerly lawn crossed by stepping stones, has been paved in concrete as a terrace. The area is bordered by three marble or granite benches (photo 10, center right). These undated, somewhat worn benches, though moved from an unknown location in

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recent years, are period pieces of high quality. One is cracked across. The slab seat is detailed with egg-and-dart edging, and the two shaped support pedestals are carved as leaping fish with tails above heads. Across the path from the Japanese garden is a purposely placed, 30-inch-high granite **commemorative boulder** (M on map I-C) bearing a bronze plaque. Dedicated in 1933 by the Daughters of the American Revolution, the boulder memorializes the existence in the French Lick area of an anti-Indian fortification used by European American settlers as late as 1815.

The Fresh Water Spring garden (c. 1900-1915; 24 on map I-C; photos 16, 17) is the single best preserved landscape feature of Site I and the only landscape feature dating to the Late Victorian architectural beginnings of the hotel. Both this open well head and a now-demolished spring house at some distance from it have been identified in postcards as the "Lithia" spring. The spring's alternate name of Lithia signifies the chemical compound lithium oxide. The compound, believed to have medical potency, was the namesake of numerous medicinal springs around the nation. This lowest garden level lies at the foot of an ivy-covered limestone wall retaining the West Wing terrace. The wall, now extended with concrete to support two swimming pools, was originally composed of limestone blocks added to a natural stone outcropping. The Fresh Water Spring garden centers on a narrow, shallow gorge. Around this gorge, the garden is defined by a spring outlet, stream, stone bridge and stair, rustic limestone seat, and mature **specimen oak** (*Quercus* species) clothed in ivy (*Hederus* spp). The weathered **rustic seat**, limestone imitating wood, is of rare quality, fine in detail and proportions and patinated with lichen (L on map I-C). The Fresh Water spring, about four feet below grade and not visible in photo 17, was probably lined with stone and brick around 1900. Even before construction of the West Wing in 1910-1911, a path led from the hotel to the spring. The stream's outflow was channeled with boulders into a narrow, shallow stream. The stream runs east past the present Pluto Spring House to disappear underground. The lip of the spring has recently been remortared to an inappropriate appearance. The growth of ivy was apparently encouraged from the beginning, but should now be monitored for damage to stonework and trees.

The formal garden (21 on map I-C) lies at the end of the path running southwest from the Pluto Spring House. This garden is set apart at its east end by a scrim of evergreens including **spruce** (*Picea abies* cultivar; 22 on map I-C). Nearby are flowering trees (also at 22 on map I-C), notably a well grown, multitrunked **Japanese magnolia** (*M. X soulangiana*; right of photo 19). West of these trees, the formal garden ascends via flights of brick stairs. The shape and placement of the earthworks may be original to about 1915, but major alterations were carried out around 1960. The present terraces rise toward the west more gradually than the steep hillsides flanking them. Each level contains a pair of curved concrete paths forming an oval. Most plantings, the pathways, and three sets of brick stairs are more recent than the period of significance. The garden paths were originally laid out as rectangles and elaborately planted as what was described as an "Italian" garden

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(Fig 7-10). At the top of the formal garden now is a simple, undated limestone bench that affords a viewpoint downhill along the axis of the garden (23 on map I-C; photo 20). East of this uppermost level of the formal garden is a wooded ravine or stream bed partially floored in concrete and now difficult to access. The stream bed may be at its original level but adapted at one time as a scenic and flood control feature. A few oaks and sycamores near the overgrown area are extremely large.

The Valley Golf Course and Club House

Site I includes the eastern half of the Valley Golf Course and a contributing club house or pro shop associated with it (area F in Fig. 7-1). Much of the eastern portion of the golf course can be seen from the hotel grounds, and forms a setting for the hotel buildings when they are viewed from the north approach along State Route 56. The Valley Golf Course occupies a long, narrow curve of the valley of Sand Creek (maps I-A, I-B, I-C; photos 23, 24, 25). Sand Creek, crossing the golf course after running near its south edge, flows into French Lick Creek north of the hotel. The 1915 club house (individually contributing) is located northeast of the hotel's North Wing, with a noncontributing concrete-block cart shed nearby. The designated portion of the golf course also contains a noncontributing concession stand. The club house, cart shed, and stand are shown on map I-C as features N, Q, and R. The course begins and ends west of a driving range positioned west of State Route 56, south of the depot museum, and north of the hotel. As shown on map I-B, county roads 25N and 875W run along the north edge of that part of the course included in the proposed site. Most of the course is bordered by steep hillsides wooded in hardwoods, cedar, and pine and inconspicuously occupied by a few houses and condominiums.

The Valley Golf Course was probably begun between 1897 and 1900 as three holes designed as a diversion suited to most guests. Shortly before 1907 it was expanded to a nine-hole course occupying approximately the area included within the proposed nomination boundaries, and soon thereafter reached its present size. As was often the practice with courses of early date, the holes were fitted to existing terrain with little moving of earth. The largest change in plantings since the early 1900s is the inclusion of evergreens, 20-30 years old, which work well on the Valley course to lead the eye in the direction of play. The use of golf carts and large maintenance equipment stored in concrete and metal "barns" has led to conspicuously unhistorical buildings on this course, as on most. Wider access paths for vehicles on the Valley course have also become unduly prominent through being paved in brightly reflective crushed limestone.

The Course as a Playing Field and Landscape

The shape of the course in plan is a tight bend, north and then west, with a long tail running southwest that is not included in the nominated site (maps I-A; I-B). Most of the 6,000-yard course

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is the width of two holes, and most of the holes are oriented roughly east-west (map I-C). Tees are generally not raised, fairways are short and straight, and greens are quite small. A notable hazard is the stream crossing the course. Play proceeds westward from the first hole, which is oriented north-south at the east end of the course. The second and successive holes follow the curve of the Sand Creek valley, doubling back after hole nine so that play finishes at hole eighteen northwest of the driving range and near its point of beginning. The nominated site includes all or part of holes 1, 2, 3, 4, 5, 15, 16, 17, and 18. Hole five, a par 3 at about 100 yards, is an exception to valley-bottom play in that it runs uphill with the green not visible from tee position.¹¹

The landscape of the Valley course is picturesque, featuring the contrast between wooded hills and flat, turfed playing area below the elevation of surrounding roads. Other defining visual elements include the former rail-freight depot off-site on the northeast, out-of-use rolling stock parked near the depot, the winding course of two small streams in midcourse, riparian and ornamental vegetation, and on-course access roads of crushed white gravel. Between the fifteenth and sixteenth holes, a gravel road crossing the course connects County Road 875W north of the course with destinations on the hotel grounds. The bottomland character of the Valley course is highlighted by the fully developed bends of watercourses and by several stately sycamore trees that may predate the course's construction. Flowing northeast, Sand Creek passes north of hole five. Farther east, the creek winds across the course south to north near the first, second, and eighteenth holes. In spite of ditches and berms on the west and north sides of the course, flooding can occur at times. Small differences in elevation and poor drainage may affect the health of both turf grasses and trees.

It is unknown whether the site of the golf course was fully wooded when the land was purchased. As a "bottom," the tract may have been planted in corn, then pioneered by water-loving species such as the stately **specimen sycamores** (*Platanus* species) at various locations near the course of Sand Creek. Maples of comparable age, either sugar maples or introduced Norway maples (*Acer* species), are declining. A third, strong element of vegetation is the 15-20-foot, scale-leaved conifers (*Juniperus* and *Thuja* species). The repetition of these conifers in drifts, their north-south orientation, and their very dark green color contrasting to the turf do not reflect the historical appearance of the course. However, this planting is visually harmonious and may be needed to offset the strong white accent of the gravel access paths. Minor features include several small bridges and clipped, deciduous hedging marking parts of the road verge. At the west end of the nominated site between holes five and four is a concession stand, clad with wood siding and standing on concrete foundations (relatively new and noncontributing). Near the stand are large sycamores and a recently planted vignette of flowering crabapple and needled evergreen trees.

¹¹ Kiel T. Christianson, French Lick Springs course evaluations, 2002, at <http://www.michigangolf.com/kiel9.htm>.

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Valley Club House

A one-story club house or pro shop (c. 1915; N on map I-C; photo 23) and concrete block cart shed (recent; noncontributing; Q on map I-C; right of photo 23) are located across the flood levee from the hotel's North Wing. The club house is a purpose-built, handsomely detailed Craftsman bungalow. This building replaced an earlier, slightly smaller building located nearby and shown on the 1913 Sanborn map. The present club house is still used for sales of golf equipment and accessories, storage of clubs and shoes, rest stops and changing, and work space for the golf pros on staff. Formerly the building also housed as many as 300 caddies, who waited in a low-ceilinged part-basement for their turn on rotation to serve 100-200 patrons.¹² Overall, as shown in historical photographs, the painted brick club house with wood trim retains integrity, including significant interior detail. The building's most conspicuous non-historical alterations on the exterior are a new entry door inside the porch on the southeast side, a few shortened or boarded-over windows, and visibly pieced wall repair and replacement on the southwest side. Condition of the building is good except for some spalling of bricks, cracking along mortar joints, and blistered exterior paint.

The club house is approximately 110 feet long by 20 feet wide on a poured concrete foundation. It stands with its long dimension against the up-sloping terrain of the flood-control levee. Its principal or public long elevation faces northeast toward the golf course. The end gable on the southeast, including one end of the porch, can also be considered a principal elevation. The brick main and porch walls are painted yellow-cream with white-painted wooden eaves, porch pillars, and window and door sash. The stuccoed surface of the gable end is filled with decorative half-timbering, partly covered by a large, recent signboard reading "The Links." On the long side wall of the principal facade, the space between paired, rafter-end brackets is filled by decorative, wood-trimmed stucco panels. The building's composition-shingled roof is side-gabled with jerkinheads and belcast eaves. The deep roof overhang, extended at gable ends by an exposed extra rafter, is carried on decorative tailed brackets.

A corner porch, half inset and half-projecting, is located on the northeast. The porch is about 10 feet wide by 30 feet long under a roof extension and is oriented along the building's long axis. The porch, raised a half-story, is reached by a two-way stair, the two flights meeting at a landing with a step up to the porch floor. Steps of wire-cut, dark-red brick are laid jack-on-jack, and the stair is shielded by a low, painted brick cheek wall and newels coped in concrete. A solid brick and concrete balustrade wraps the porch on its three projecting faces and is pierced with decorative brickwork drainage openings at floor level. Four half-height porch pillars, square in section, are tapered wood

¹² Dave Harner, Director of Golf, French Lick Springs Hotel and Spa, interview with Eliza Steelwater on Feb. 28, 2002.

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with strap trim above coped brick pedestals. Corner pedestals have buttresses in decorative brickwork. The ten-light French doors inside the porch are flanked by sidelights and are supplemented by a near-matching pair of French doors opposite them on the southwest. Porch ceiling is plywood with a replacement ceiling light fixture.

These two doors appear to have been the historical public entries, and the one opposite the porch on the southwest wall has been given a ramped, paved exterior approach for access by the handicapped. However, the principal entry is now a metal-and-glass, single-width entry door let into the narrow inner facade of the porch. Another, historically present entry is a single door, midway along the principal facade, reached by a cheek-walled stair similar to that of the porch. This entry opens into a hall. The exterior door does not appear ever to have had a canopy, but the nearby caddies' door leading to the basement has a broad shed-canopy on single brackets similar to those of the main-roof gable end. Windows on the southeast half of the building are mostly squarish 1/1 cottage-window pairs. A 9/1 triple window is adjacent to the porch on the principal facade, and a second triple window appears to have matched the first before it was shortened by bricking in. Another triple window is placed opposite this one on the northwest facade. Around the rear half of the building, four-section ribbon windows have two-by-three-light sash opening inward from bottom hinges.

The interior of the club house retains some historical feeling through original window trim and lights, painted brick walls, and a concrete floor. The long interior space is divided crosswise into two principal spaces separated by a hall. The 16-inch-thick, brick main partition is a full height wall, apparently structural. The front space is subdivided roughly into thirds by exposed structural beams and lighted by the French doors and tripled windows described above. A women's restroom has been added at the front end of the building and a men's room at mid-building. Originally the whole rear section may have been one open locker room, but its ends have been partitioned for a hall and rear HVAC room. A stair at the northwest corner leads to a partial basement. The unusual rear room ceiling, in section, echoes the shape of the jerkinhead exterior gable. The finish ceiling of matchboard seems to have been applied to both rows of shed rafters to the height of a line of apparent collar beam or truss. However, the collar beams and the roof triangle above are concealed by running the matchboard ceiling horizontally at this point.

SITE II. HILL GOLF COURSE

The eighteen-hole Hill Course (1920) is an individually contributing site. The course is shown on the Hillham topographic map and in photos 26, 27, and 28. Map II-A combines a detail of an aerial photograph with a corresponding detail of the topographic map to give an overview of Site II, its terrain, and its surroundings. Map II-B shows photo positions and features of the site described below.

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The Hill course is accessed from State Route 56 southwest of the town of French Lick and about two miles from the hotel. In plan, the compact site of roughly 300 acres is an irregular polygon tapering to a point at its far or north end. Two county roads border the golf course on the west and east, where a few houses can be seen near the south end of the course. A visible but offsite radio/telephone tower stands near the northwest corner of the site. A bridle path runs along the edge of the course. The site contains a 1940 club house (contributing; replaces a 1920 building; A on map II-B), a large, noncontributing cart shed, maintenance shed, and concession stand (B, C, D on map II-B), the turfgrass playing area, asphalted or graveled access paths, and a V of mostly deciduous woods on the north enclosing about half the holes. Play on the course is known as challenging. The landscape effect of the hilltop location is bracing and windswept, in keeping with the intention of its Scottish chief architect, Donald Ross. The course and club house are in good condition, and the remaining integrity of the course layout can be documented through the existence of meticulously drawn and annotated architect's drawings for each hole (Fig. 7-11, for example). The condition of the site when purchased is not known, but it may have been a pasture that was difficult to keep watered. Notes on the construction drawing for each hole call for cutting down a few trees, clearing portions of the wooded margin, moving small trees onto the course for shade. Considerable earth moving and drainage of low spots is also mandated. During the 1970s, hole 14 was shortened when the pond was built. Other known, nonhistorical alterations are the addition of large sheds and the planting of additional needled evergreens, replacing some of the earlier hardwoods that dotted the course.

The Course as a Playing Field and Landscape

Only when one reaches the parking lot and the club house does the extent of the course begin to be visible. The playing area is laid out on falling ground to the north – a succession of small-scale, turfed hillocks stretching away to borders of mostly deciduous woods on three sides. The large amount of edge between woods and turf has produced an abundance of flowering understory trees, mostly redbud and dogwood (*Cercis* and *Cornus* species). Besides the hilltop that the club house is situated on, the northwest quadrant of the playing area includes three other natural hilltops. These high points, about 800 feet in elevation, fall as much as 100 feet within the playing area. At the time the course was constructed, this naturally hilly topography was modified hole by hole to create playing opportunities and challenges: elevation from one end of a hole to the other may change as much as nine feet. A pond toward the north end of hole fifteen, adjacent to hole 14, serves as a playing hazard and catchment basin. The course is scattered with young evergreen trees, predominantly pines and cedars (*Pinus* and *Juniperus* species) about 20-30 years old, like those planted on the Valley course but differently arranged. The pines (probably *Pinus sylvestris*, a native Scottish species), will ultimately become visually dominating. A few mature deciduous trees remain from an earlier landscaping phase.

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The course is a par 70 at 6,625 yards for championship play. All but holes nine and sixteen are oriented approximately north-south. The sequence of play is winding, with the tenth hole, for example, lying between holes one and eighteen near the club house. Counterclockwise progression through the course places off-course woods on a player's immediate right for eight holes. Most tees and greens are elevated; undulating greens and hilly fairways mean that the ball often comes to rest on a tilted surface. Bunkers (sand traps) are numerous, and most are raised and bordered on the exit side with rough grass. Four par-three holes range from 145 to 461 yards. Several holes are notable. The par-four fifth hole, 461 yards, presents a bunker at mid-fairway and a green that drops off from center to sides. The eighth hole, 377 yards for a par four, is a dogleg with an abrupt drop in elevation and a stand of trees in the bend. Hole nine is crossed by the entry drive to the club house. The short thirteenth hole, 222 yards and par three, requires hitting the ball across a ravine to a raised, tiered, and tilted green. Thirteen is one of the holes that runs beside an off-course wooded area. The fifteenth hole, one of two at par five, requires a shot over water toward a green that cannot be sighted from the tee. The sixteenth hole, like the ninth, is located on the highway side of the club house.

Hill Club House

The club house (individually contributing; A on map II-B) sits on the highest of several hilltops some 50 feet above the highway turnoff point near the south end of the course. A short, paved entry drive branches right from highway 56, bisects hole nine, partly encircles the club house, and leads to a small parking lot. Adjacent to the lot on the north is a noncontributing metal-built shed for golf carts. The 1-1/2 story wood-framed club house sits on sloping ground, and its brick-walled basement is partially above-ground on the south and west. A quarry-faced concrete-block terrace retains the ground on these sides, while higher ground on the north necessitates a stair down to the basement. The entry drive and small terrace are planted with ball-clipped arborvitae (*Thuja orientalis*), and an overscaled, multi-trunked sycamore (*Platanus* species) is located at the terrace's southeast corner.

The club house was built in 1940 to replace a somewhat similar brick-faced club house from the 1920s. The principal architectural reference of the present club building is Minimal Traditional, characterized by a simplified version of dominant Tudor cross gables, but the extensive verandas on two sides add an eclectic note.¹³ The wood-built verandas have plain wooden balustrades supported by slender, turned posts with minimal bases and square cornices. The veranda is reached by a full flight of brick stairs with metal railings set in four-stepped, concrete-coped brick cheek walls. The south end of the building has a lower secondary gable projecting from its full-height cross-gable.

¹³ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 477-478 for the Minimal Traditional style.

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Both gable peaks are pierced by small ventilators. The main French doors under the verandas are flanked by double hung windows. Four shorter windows are spaced symmetrically across the east gable end under a ventilator in the peak. Most sash is multi-light, 6/6 in windows and elongated two-by-four panes in the French doors. Basement windows are square with vertically-oriented three-light sash. The large rooms of the interior are simple and recently decorated, with a Victorian carved wood bar brought in from another location. On the interior, the main rooms are used for socializing and seasonal dining, the sale of golf items, and office space. The basement contains locker rooms and rest rooms. On the exterior, conspicuous non-historical alterations are the replacement aluminum siding and the enclosure of the northeast corner of the east veranda as a pro shop. The porch piers have been covered or removed and spaces between them filled with square picture windows. A door gives entry to this enclosure from the veranda. On the north or golf-course side, a stair and door give a second entry to the pro shop.

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SITE (N=2)	1. Hotel and Grounds	2. Hill Golf Course
BUILDINGS (contributing: N=10) (non-contrib: N=7)	1) porters' station 2) main hotel building 3) kitchen complex 4) power station and laundry 5) storage building 6) pump house 7) Pluto Spring House	8) dressing rooms and pool 9) Valley club house <i>a) watch kiosk</i> <i>b) former playhouse</i> <i>c) Valley golf cart barn</i> <i>d) Valley golf refreshment stand</i>
STRUCTURES (contributing: N=2) (non-contrib: N=0)	1) retaining wall 2) flood control levee	10) Hill club house <i>a) cart barn</i> <i>b) maintenance building</i> <i>c) refreshment stand</i>
OBJECTS (contributing: N=2) (non-contrib: N=0)	1) rustic limestone seat 2) commemorative boulder	N/A

Table 7-1. Individually counted resources of the French Lick Springs Hotel. Also see Section 5 above, Classification / Number of Resources. KEY: Plain type indicates contributing status. *Italics indicate non-contributing.*

MAP NO.	DATA PROVIDED	TYPE OF MAP (all 11"x 17")
SITE I. HOTEL BUILDING COMPLEX & GROUNDS		
I-A	Site I, overview: features, terrain, setting	detail: topo map & air photo
I-B	Site I, boundary features and position of exterior photographs. Keyed to Sec. 7 and Sec. 10 text.	sketch map
I-C	Site I, individually counted resources, contributing and non-contributing; minor exterior features as discussed in Sec. 7 text.	sketch map
I-D	Site I, main building, interior features as discussed in Sec. 7 text; position of interior photographs.	sketch map
SITE II. HILL GOLF COURSE		
II-A	Site II, overview: features, terrain, setting	detail: topo map & air photo
II-B	Site II: boundary features; position of photographs; individually counted resources, contributing and noncontributing; minor features. Keyed to Sec. 7 and Sec. 10 text	sketch map

Table 7-2. Guide to contents of maps in the appendix. See Sec. 9, Major Bibliographic References, for sources of the maps.

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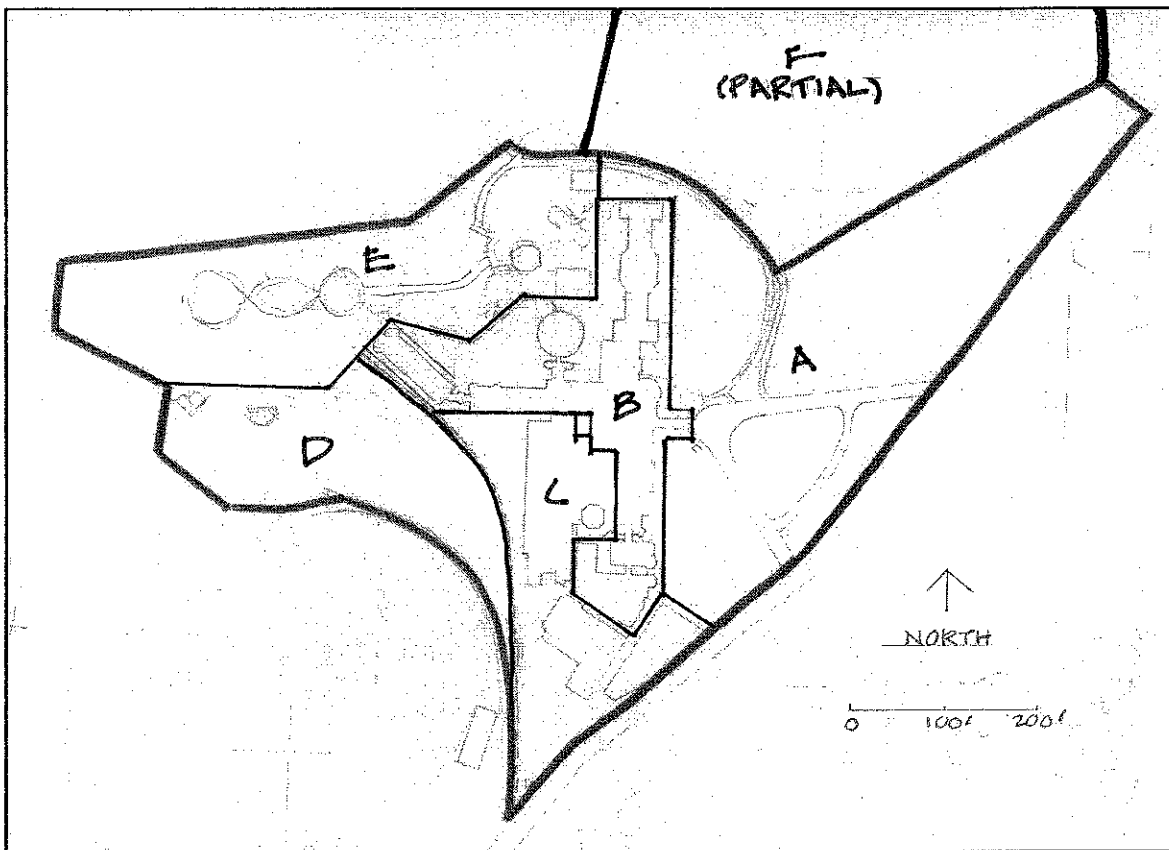


Fig. 7-1. Subdivisions of Site I for discussion purposes: A) east entry grounds, B) main hotel building, C) south service area, D) former Taggart family area, E) northwest or garden grounds, F) eastern portion of Valley Golf Course. Only part of F is included in the figure.

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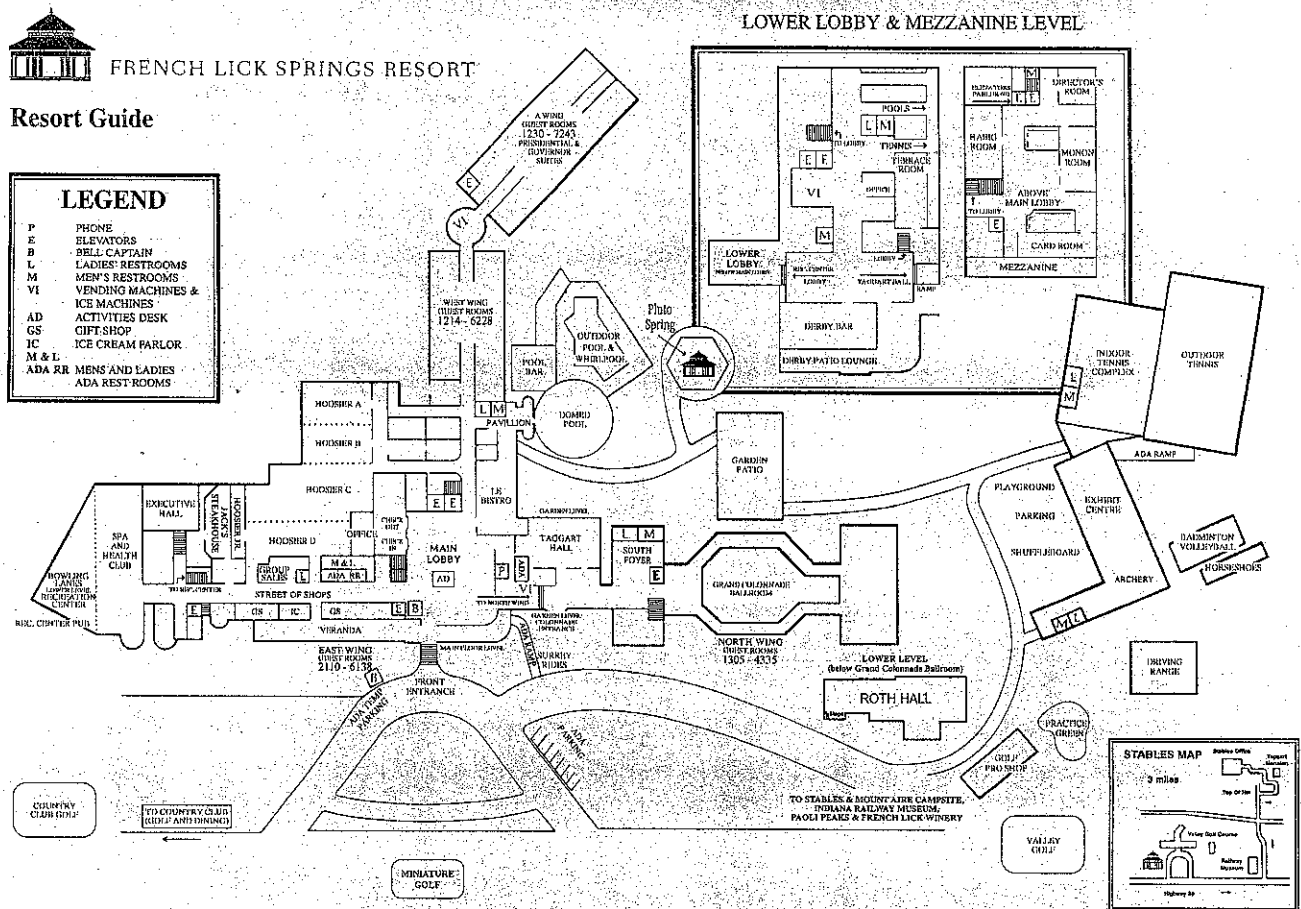


Fig. 7-2. Schematic diagram of functions, French Lick Springs Hotel.
Source: Hotel management, Jan. 2002.

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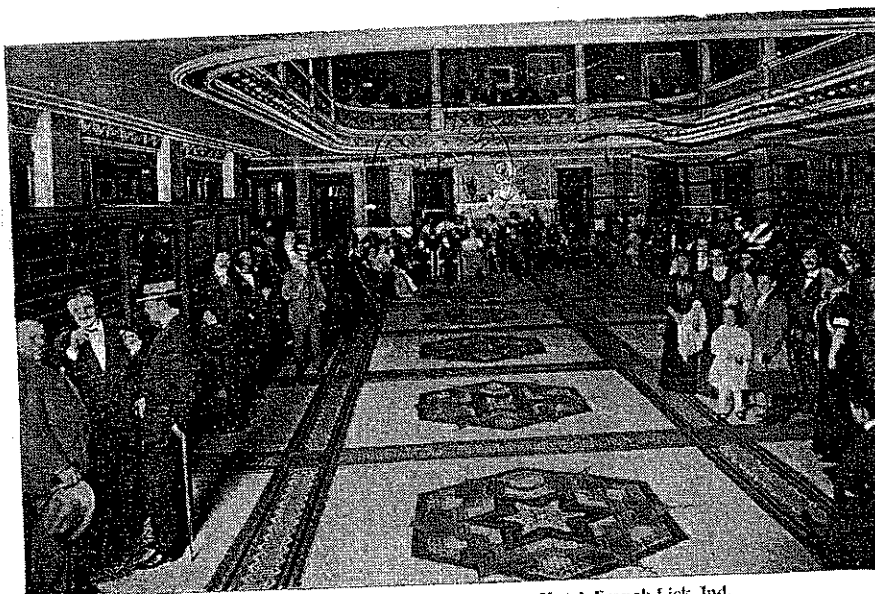
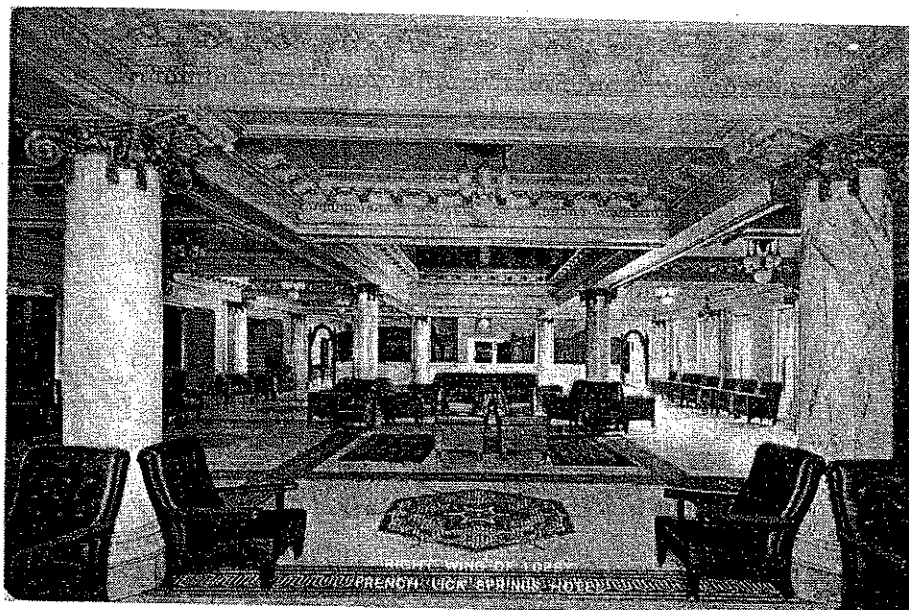
Fig. 7-3. Taggart family members on entry stair of French Lick Springs Hotel as remodeled in 1911.
Photograph circa 1925.

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LOBBY AT NIGHT. French Lick Springs Hotel, French Lick, Ind.

Fig. 7-4. Undated postcard views of lobby interior: top, rear lobby after remodeling in 1911; bottom, lobby c. 1902 before rear space was added and both portions remodeled.

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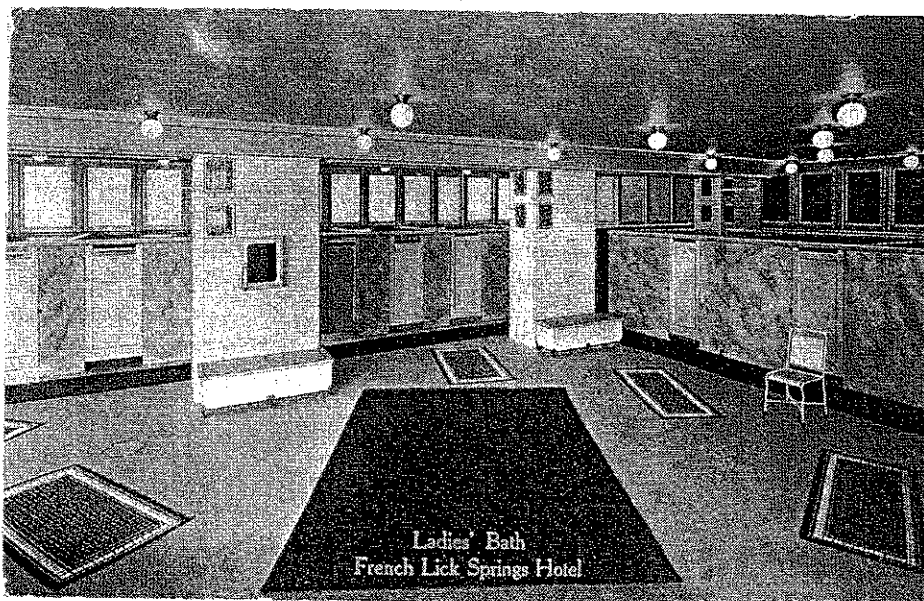
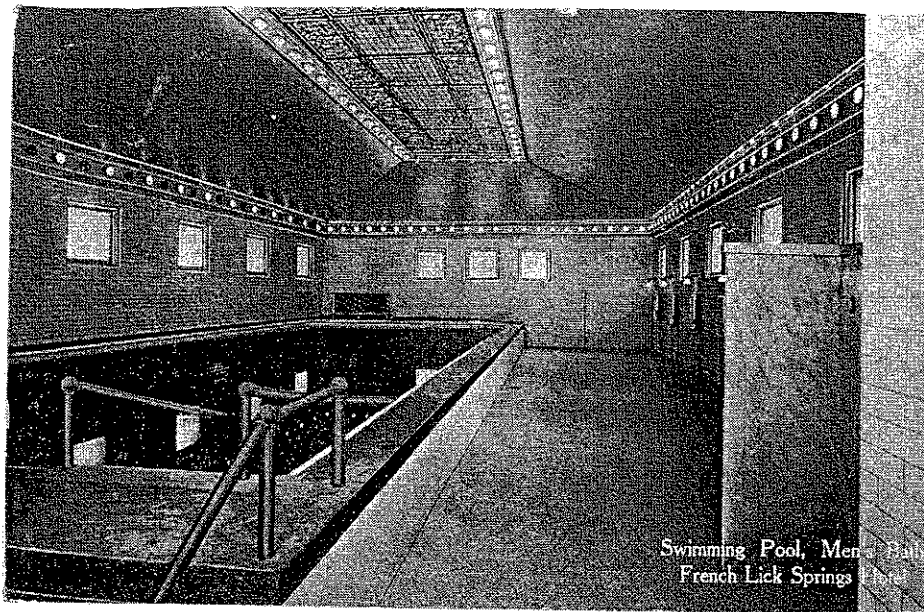


Fig. 7-5. Historical interiors of the former bath house (1910-1911) before extensive alterations, in post cards mailed 1913 (top) and 1914 (bottom).

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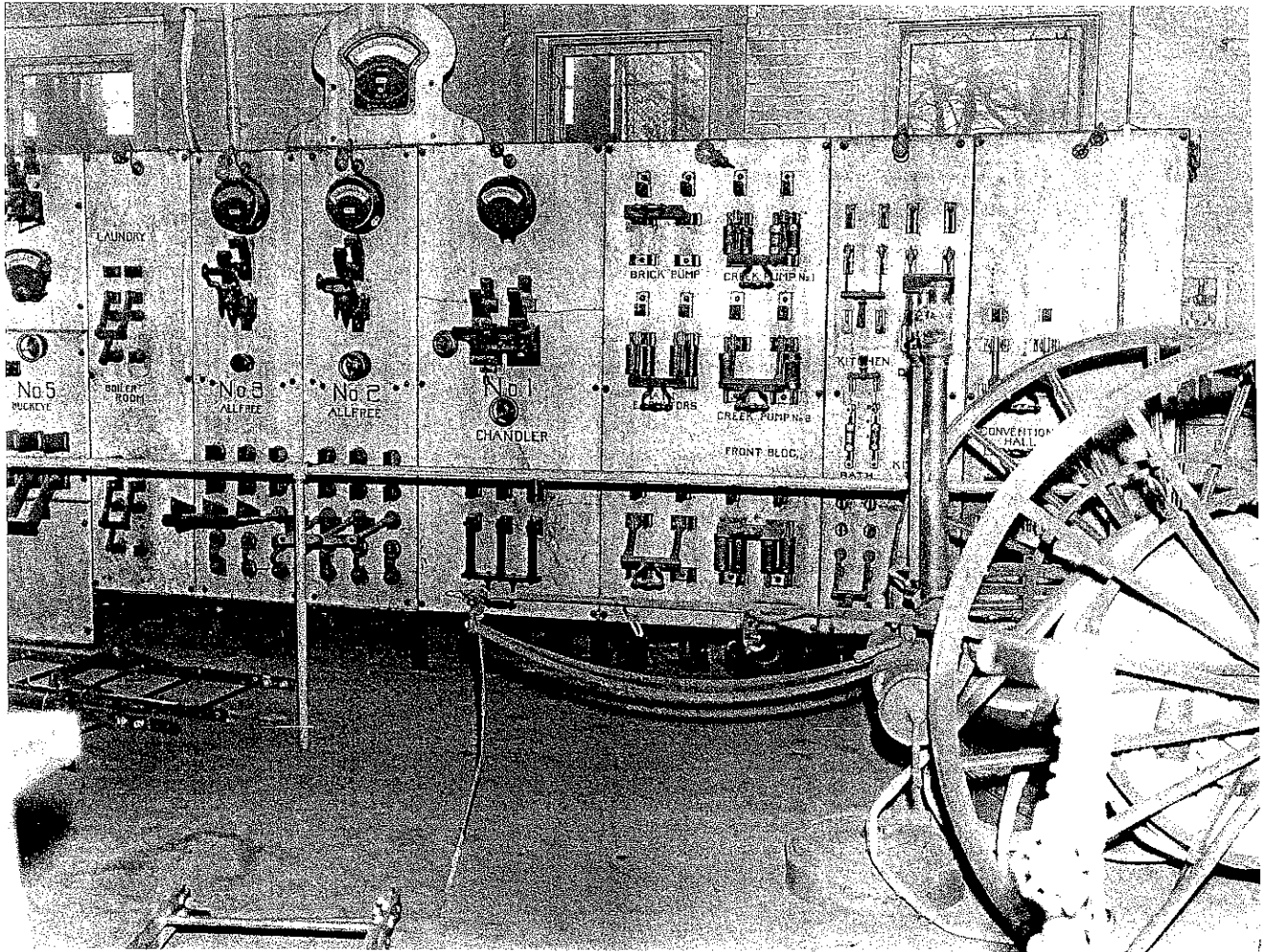


Fig. 7-6. Switching panel, power house (c. 1925-1940).

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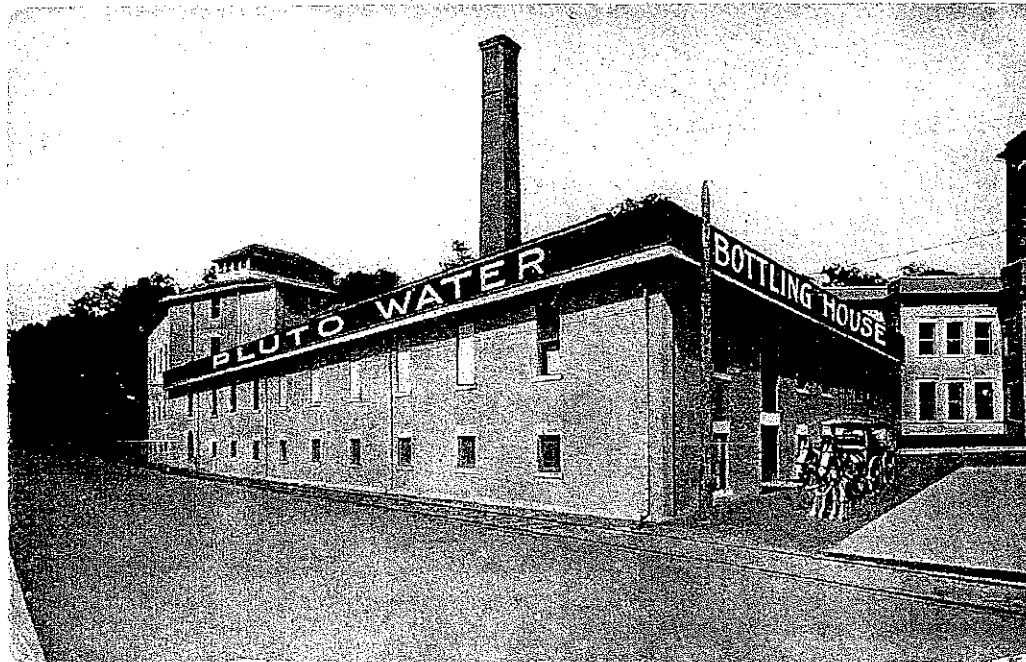


Fig. 7-7. Undated postcard view of original bottling plant (c. 1900), now altered and in use as a storage building.

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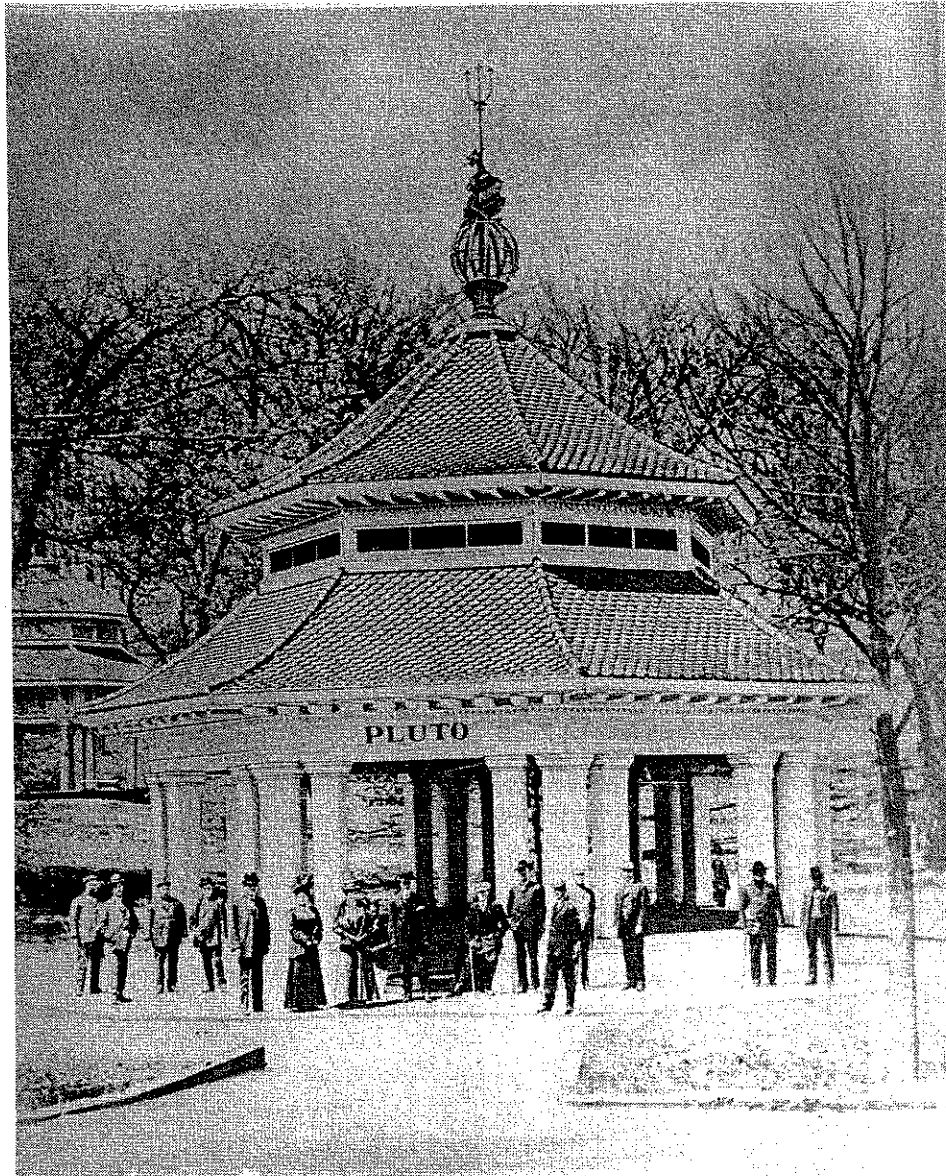


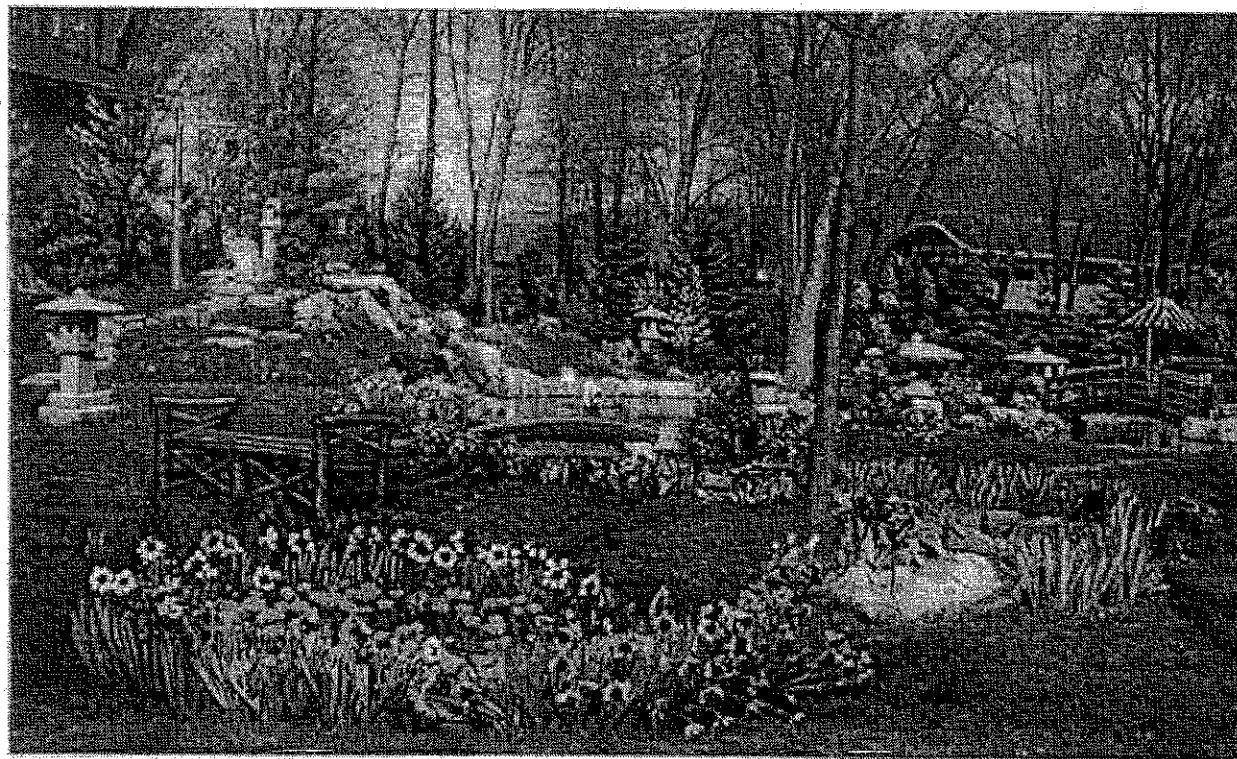
Fig. 7-8. Pluto spring house soon after its construction around 1911. Another spring house in left background of photo has since disappeared.

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The Japanese Garden, French Lick Springs Hotel, French Lick, Ind.

"The Home of Pluto"

Fig. 7-9. Japanese garden, postcard view, in an early state circa 1920. The hotel's North Wing (1924-1925) would later block the view of the Valley clubhouse at right rear of picture.

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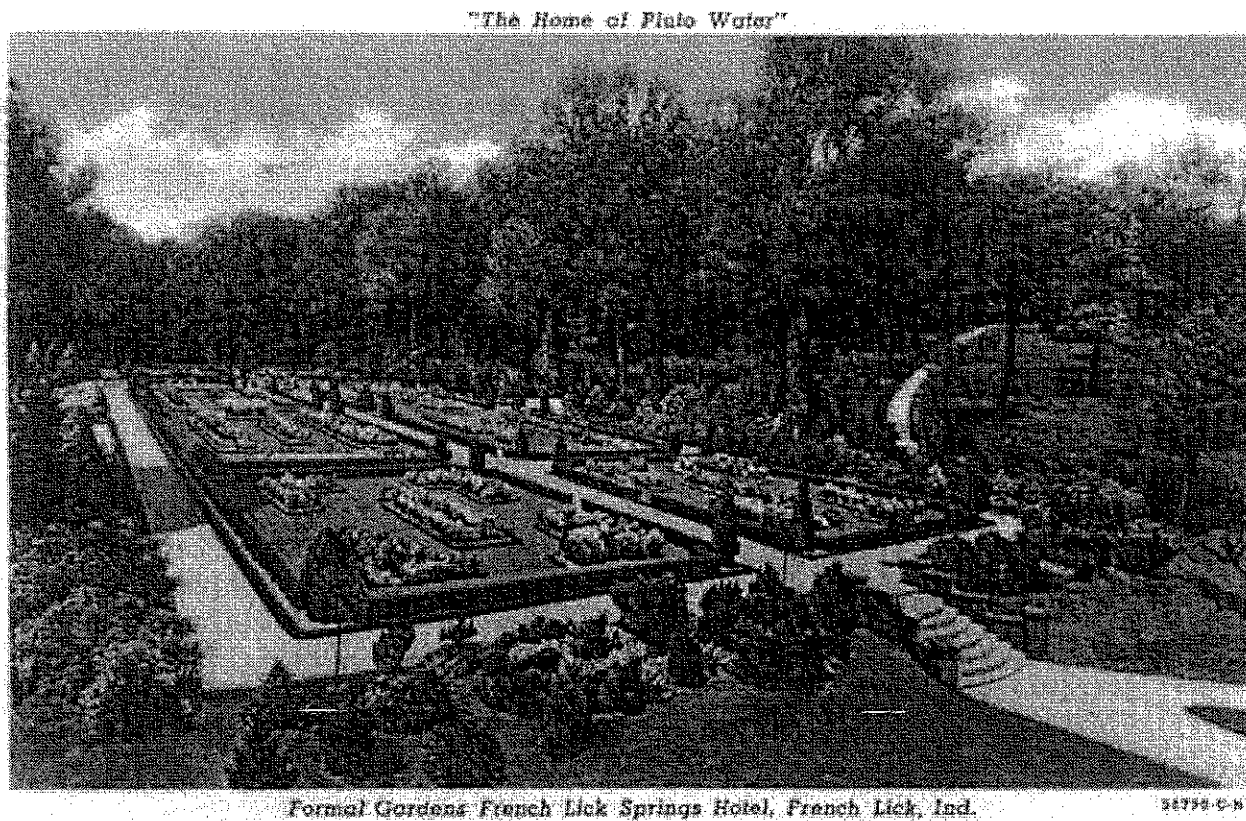


Fig. 7-10. Formal or Italian garden, postcard view, in an early state circa 1915.

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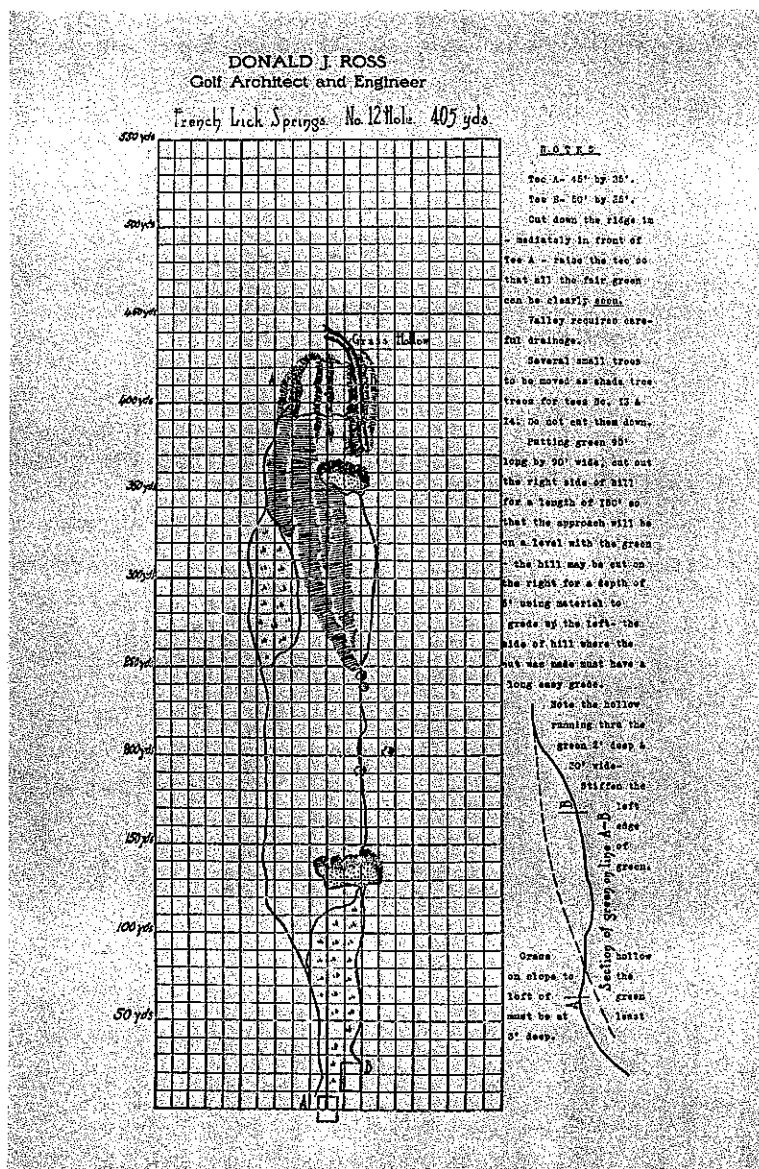


Fig. 7-11. Sample blueprint drawing c. 1920 for the twelfth hole, Hill Golf Course, by Donald Ross.

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8. Narrative Statement of Significance

SUMMARY

The French Lick Springs Hotel, with a period of significance from 1901 to 1946, is one of two major resort hotels that drove the economy of the Springs Valley of southern Indiana in the early 20th century. With the nearby West Baden Springs Hotel, the French Lick Springs Hotel attracted the well-to-do, fashionable, and famous. The hotel and its adjacent buildings, landscaped grounds and gardens, eastern portion of a 1907 golf course, and complete 1920 golf course are significant under Criterion A in the areas of entertainment and recreation and health and medicine; under Criterion C, in architecture and landscape architecture. The hotel, with its mineral springs, memorializes the American health movement circa 1880-1920, the Jazz Age of the following decade, and the popularization of golf in the United States from the 1890s on. The hotel is one of a relatively few extant examples nationwide of the remotely located, large-scale resort based on a health amenity. The overall presence of the hotel attests this significance, as do specific features including a rustic wellhead garden circa 1901 and a glazed-brick spring house and Italian Renaissance drinking pavilion of 1911. The resort remained a place to be seen during the Roaring Twenties and into the thirties because of proprietor Thomas "Tom" Taggart's business acumen, his national political connections, and the resort area's ongoing subtext of gambling. Under Taggart's and his son's ownership, the hotel continued to expand through 1927 with stylish outbuildings and gardens, a second golf course, and additional wings, one specifically for the convention trade. Both the hotel's picturesque golf courses retain considerable integrity, and the 1907 course is one of the midwest's oldest. The 1920 course, designed by Donald Ross, has been the scene of numerous tournaments.

Over a lengthy period of construction, 1901-1927, the hotel's architect, William Homer Floyd, met the practical challenges of constructing and reconstructing a growing hotel that was subject to fire danger and located on flood-prone ground. Aesthetically, the hotel's multi-winged main building kept its air of dignified luxury through its imposing scale and the continuity of proportions and materials, including prefabricated interior panels, consistent exterior face brick, and finely worked local limestone. Details carried a Neo-Classical vocabulary that evolved from Late Victorian Free Classicism (a subtype of Queen Anne) to the eclecticism of early 20th century Revivals, while incidental buildings and gardens allowed trends of the moment to be indulged. The hotel still operates in part because of its historical qualities – serviceable design, period ambience, and historical amenities such as the golf courses and spa. However, location had become a disadvantage by 1946, when the younger Taggart, Thomas Douglas, sold the property. Where train service had been intrinsic to the hotel's development, air travel did not serve it well. The 1950s brought a wider awareness of vacation destinations and a higher value placed on climate amenity and ambitious sightseeing, and many grand historic resorts such as French Lick Springs entered a holding pattern.

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HISTORICAL BACKGROUND, PREHISTORY TO 1901

THE SPRINGS VALLEY BEFORE INDIANA STATEHOOD

From the earliest known human visits to the French Lick area, its abundant salt springs shaped the area's economic use.¹ Indians followed, and may have managed, the movements of buffalo to and from the French Lick area. The wooded springs, as a salt source, formed one end of the buffaloes' recurring migration between prairie and forest. The animals created broad forest pathways and licked-down wallows of salty clay up to half an acre in extent. The licks also attracted deer, small mammals, parakeets, and bees.

Recent research suggests that the Indian population before European contact was larger than previously estimated, possibly large enough before 1500 to have hunted the French Lick area to exhaustion. A history of the area dated 1891 suggests that Indians of the "mound builder" culture may have settled nearby. The account mentions circular, raised earthworks on the south bank of Lick Creek east of what later became Paoli. However, the coming of Europeans and European diseases to North America appears to have decimated the Indian population as early as the 1500s. With fewer Indian hunters, buffalo may have reestablished their numbers by the time that French explorers, fur traders, and missionaries arrived in the late 1600s. For the next hundred years, travelers described buffalo as incredibly numerous. European and Iroquoian peoples again hunted the animals in the French Lick region, and buffalo travel routes made paths for European exploration and settlement.²

European settlement developed on river sites east and west of a line running through the future Orange County. Fifty miles west was Vincennes (1732), a lucrative French trading center on the falls of the Wabash. Vincennes fell to the British when the French and their Indian allies were defeated in 1763. Twenty years later, Americans defeated the British. Vincennes, with one-third of Indiana's

¹ John A. Jakle, *Salt and the Initial Settlement of the Ohio Valley* (Ph.D. thesis, Indiana University, Bloomington, 1966), 13-56. The following discussion is based on Jakle's report and on Marion T. Jackson, *Natural Heritage of Indiana* (Bloomington: Indiana University Press, 1997). Opening sections of the discussion are adapted from the Nation Register nomination of the Oxford Hotel and Dixie Garage, West Baden, by Eliza Steelwater and Cynthia Brubaker.

² See Charles C. Mann, "1491," *The Atlantic Monthly* (March 2002), 41-53, for a review of scholarly literature on pre-contact Indian populations. Mann states (53) that Hernando de Soto's four-year expedition of 1539-1542 through the southeastern United States encountered no buffalo, while the French more than one hundred years later encountered great herds. For the Paoli mounds, see Richard W. Haupt, *History of the French Lick Springs Hotel* (Bloomington, Indiana: Master's thesis, Indiana University, 1953), 4, note 1. Excellent sources for early European history are given in both Haupt's thesis, 30-77, and that of John W. O'Malley, *The Story of the West Baden Springs Hotel* (Chicago: Master's thesis, Loyola University, 1957), 4ff.

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European-American population of around 6,500, became the capital of the Indiana Territory in 1787. Meanwhile, Jeffersonville, an Indiana settlement on the Ohio River across from Louisville, Kentucky, had gained a population of about one thousand. Immigrants to the region soon began establishing hamlets such as Paoli between the two larger towns.

Although the name French Lick implies that the French were present in Orange County, the area was likely named by George Rogers Clark, camping there during his expedition of 1786-1787 to subdue Indians in the new Northwest Territory, including Indiana. Clark may have borrowed the name from a French Lick on the Cumberland River in Tennessee. Land survey of the Indiana Territory as called for under the Land Ordinance of 1785 began circa 1805 with location of Indiana's initial survey point seven miles south of Paoli, or roughly ten miles southeast of what is now French Lick. During the years of armed dispute between Americans and Indians over the "Vincennes tract," settlers were under military orders to build blockhouses, or fortified, one-family shelters. One such blockhouse, built at or near the site of the future French Lick Springs Hotel, was in use as late as 1815.

With Native American resistance broken after the battle of Tippecanoe (1811), European-American settlers came quickly. The future Orange County, organized 1816, was named by Quakers from Orange County, North Carolina. These settlers, along with freed African-American slaves who accompanied them, were among the area's earliest. Both groups probably valued Orange County for settlement less as lucrative farm land than as "free soil," as an area safe from Indians and – in part because of travel routes based on buffalo traces – as an accessible and well traveled location. With the influx of population, Indiana gained statehood in 1816. As part of facilitating the new citizens' subsistence, the 1816 Enabling Act provided that thirty-six sections known as French Lick Township in Orange County be reserved for gathering salt. The nearest town to the future French Lick was then Quaker-founded Paoli (platted 1816). Entrepreneurs from the area tried both surface kettle extraction and boring to deep water for salt, but persistent effort remained disappointing, and in 1833 the land went on sale to the public at \$1.25 minimum per acre.

THE FIRST FRENCH LICK SPRINGS HOTEL

In 1828, before the public land sale, Dr. William A. Bowles had bought land in the future French Lick Township. Bowles (1799-1873) was an early Paoli land speculator who also pursued a political career, culminating in his being tried for treason and nearly hanged in 1864 as a Confederate sympathizer. Along the way, he became a state legislator and may have tried several enterprises on the French Lick property before opening a hotel near one of the springs around 1845. The hotel was described by a contemporary as three-storied and L-shaped. An undated photograph of the first building Bowles built shows a frame structure that appears to be partly hip-roofed and partly gabled,

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with front and rear two-story verandas.³

When called in 1846 to serve as a lieutenant in the Mexican American War, Bowles leased his hotel to another of the colorful frontier characters of the day, John A. Lane (1811-1884). Lane, a patent medicine seller from Jefferson Valley, New York, came to Orange County in the late 1840s. He acquired the lease of the French Lick House and must have done well enough to decide, when the lease expired, to open a second hotel. The second hotel, one mile north, became the West Baden Springs Hotel. Meanwhile, by 1856, William Bowles had acquired full ownership of extensive lands in the township and was instrumental in having the town of French Lick surveyed and platted in 1857. The two hotels operated in a competitive spirit from the beginning, but both were probably needed to establish this previously unpopulated locality as a resort destination and center of settlement.

From the 1850s onward, a main theme of development in the valley was the presence of mineral water for which medicinal claims could be made. "Taking the waters" was a popular tourist activity, and Indiana alone supported five mineral springs resorts. When William Bowles resumed management of his hotel at French Lick, in 1855, he took up an advertising campaign for mineral water that John Lane had begun. French Lick's mineral waters would later acquire endorsement by Dr. Joseph G. Rogers, a prominent physician from Madison, Indiana. In 1869 Rogers extensively analyzed the waters' mineral content and named the largest spring "Pluto's Well," for the Greek god of the underworld – the world to which the dead went. The name reflected the admiration for Neo-Classical culture that persisted in Southern-influenced areas during the 1860s. It was also an allusion to the bowels as the underworld of the body, since Pluto water's reputation was gained in part for curing constipation. Both off-site sales of the water and on-site treatments at the hotel contributed to Bowles's success. The hotel as photographed around 1865 was rebuilt or greatly enlarged as a two-and-a-half story frame building of Gothic Revival style. It featured an imposing multi-gabled roof, a wrap-around veranda with balcony, and staircases leading down to landscaped grounds. Horse-drawn hacks conveyed visitors from the New Albany and Salem railroad station in Orleans, Indiana, during the summer watering season.

At the time of the Civil War, the fate of the French Lick Springs hotel began to be shaped by politics. Like most residents of Orange County before the Civil War, Bowles was a Democrat. Married to a slaveholder, Bowles was also a political activist who made his hotel something of a

³ Haupt, French Lick Springs Hotel, 30-77, for an account of Bowles's life. Haupt's thesis includes reproductions of several early photographs whose source is not mentioned. Haupt also cites a description of this hotel from the account of A. J. Rhodes, *History of West Baden and French Lick*. Rhodes's description states that the hotel was 80-100 feet long and had a south wing about 40 feet long.

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headquarters for Southern sympathizers. After the war, the hotel would continue to be visited by prominent Democrats such as Thomas A. Hendricks, later a U. S. vice president under Grover Cleveland. In 1901, the hotel was purchased and remade by the Democratic mayor of Indianapolis, and still later to be visited by Franklin D. Roosevelt in pursuit of the 1931 presidential nomination.

William Bowles returned to French Lick after the Civil War only to be sued for divorce by his second wife, Eliza, who demanded sale of the French Lick property. Eliza's action began a property dispute that lasted beyond William's remarriage to a third wife, and even beyond William's death and Eliza's in 1873. The hotel could not be sold until estate claims were finally settled in 1884 in favor of the third wife, Julia, and Bowles's grandchildren, William and Minnie Dell. The heirs quickly sold the property. Most of it, including the hotel and the springs land, went to Hiram E. Wells and James M. Andrews, with other acreage to Samuel Ryan, a physician who had been successfully managing the hotel since the Civil War. Ryan sold his share, and Wells and Andrews improved the hotel and the property, which by now included bowling alleys, a croquet pitch, and a ballroom. In 1887, Hiram Wells bought Andrews's share of the property for \$61,000. Wells immediately sold out to the French Lick Springs Company, a consortium from Louisville, for \$122,000 cash and \$100,000 in stock.⁴

THE MONON RAILROAD AND EXPANSION OF THE HOTEL

In April of 1887, the *Paoli Republican* reported with surprise that guests were already arriving; in June, that many visitors were first-timers; and by the end of the month that both major hotels planned to build large additions at the end of the season. The following year, the French Lick Springs Company embarked on an ambitious improvement program, adding two more white frame buildings to the hotel's main building. All grounds were drained. The directors planned to add a dining room, engine room, pump house, ice house, and cold storage room. Before the 1888 season began, they also had electric bells installed in guest rooms and had the hotel buildings and grounds lit by electricity. They set rates at \$2.00 to \$3.50 per day (with meals) and appointed former manager Samuel Ryan as resident physician. Other new personnel included a photographer, a barber, a band, and a secretary to the manager.

⁴ Haupt, French Lick Springs Hotel, 75ff. The following discussion is based on the Haupt thesis as the chief remaining written source for the hotel's construction and management history. Records relied on by Haupt, such as the Minute Book of 1887-1901, have since disappeared over several transfers of ownership, and informants who contributed their recollections during the 1950s have died. Haupt, 82-83, gives major stockholders as John C. Howard (of Howard shipbuilders in Jeffersonville), W. S. Wymond, A. J. Gilmore, W. W. Hite, J. M. Potter, W. W. Thompson, John Doerhoefer, Julius Darkhouse, and Hiram E. Wells.

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An 1889 brochure or post card shows photographic views of three frame buildings and three springs, two with tall, octagonal gazebos.⁵ The Gothic Revival main building, now known as the "Windsor," has been given a dominating corner tower of vaguely Second Empire aspect. From the tower corner at the north end of the main building, an ell stretches west as in 1865. However, two new buildings (both 1888) have been added. The "Clifton" stood approximately where the Deluxe wing (1915) stands today. The third building, the "Pavillion" [sic], was intended for dancing and other entertainment. The location of this building is unknown, but it may have occupied part of the area of the present West wing (1911).

One cause of increased business and the directors' optimism in 1887 was no doubt the coming of the railroad to French Lick. The initial Monon railroad route, with especially good connections to and from Chicago and Louisville, immediately opened the French Lick and West Baden hotels to region-wide tourism. In 1888 the board of the French Lick Springs Company granted the Monon a right of way on hotel property, and the railroad agreed to build a depot (not completed until 1907) for the use of hotel guests. However, popularity did not necessarily translate into profit. At the end of the 1888 season, the company had spent \$65,000 on improvements. They came away with a profit of only \$2,895 for the hotel and \$290 for water sales. More improvements came the next year, leaving an 1889 profit of \$11,000 for the first year the hotel had been kept open all year instead of just during the season.⁶

A crisis among the directors followed these two disappointing years. Hiram E. Wells and his former partner J. M. Andrews offered to buy the whole property for the fire-sale price of \$100,000. When the board refused this offer by a narrow margin, Wells began foreclosure proceedings on the first mortgage he held. The board then made the decision to issue first mortgage bonds. Meanwhile, the hotel continued to do a brisk business, which continued to be offset by the expenses of advertising and a greater number of employees. Profits gradually increased, but all through these years board members were trying to lease or sell the property.

The hotel suffered two catastrophes in 1897. In August, the springs — several outlets apparently from one source — stopped flowing. A hydraulic engineer advised the board to stop up some rock crevices through which the spring water was escaping. This measure returned the spring's flow. While the water source was still in doubt, the hotel's main building, the Windsor, burned to the ground.

⁵ Haupt, following page 84. No source is given for the illustration, which is very indistinct in reproduction.

⁶ The Monon was formed in 1883 through one of many railroad mergers of the period. "Monon," formerly Bradford, is a town in White County through which both parent companies' routes passed. See Haupt, 83-93, for the hotel's fortunes from 1888 to 1901.

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Insurance covered \$25,000 of the \$30,000 of fire damage. The board was soon engaged in building and improving once more. This time, a new main building, new dining room and new kitchen were built, and steam heat was supplied to the Clifton building. The business suffered two poor seasons followed by a very good one in 1900.

THOMAS TAGGART, THREE ARCHITECTS, AND THE "NEW" FRENCH LICK SPRINGS HOTEL

Although the setbacks of 1897 were ultimately less damaging than they first appeared, they contributed to the board's anxiety to sell the French Lick property. At the same time, Thomas Taggart, Indianapolis mayor and already a hotel proprietor, was becoming interested in the French Lick and West Baden area. In 1900, Taggart and three partners purchased the "Andrews Tract," 80 acres near French Lick Springs. Besides Taggart, the new investment group included W. M. McDoel, president of the Monon Railroad, Crawford Fairbanks, a Terre Haute brewing magnate, and L. T. Dickason, a limestone quarryman in Indiana and Illinois. The partners hired an architect, W. Homer Floyd of Terre Haute, Indiana, who had previously worked for Fairbanks, and made plans for a new hotel, to include guest buildings plus a bottling plant, bath house, park and golf course.⁷

Within a few years, these plans were carried out – not on the Andrews land but on the location of the already built French Lick Springs Hotel. Unsurprisingly, since the new investors included the president of the Monon Railroad, they were able to obtain generous financing through an agreement with the company. Purportedly for construction on the new site, the Monon would subscribe to \$250,000 of first mortgage bonds, with the partners subscribing to \$100,000. Given the loss of written records and drawings from these years, it can only be speculated whether Taggart and his partners planned all along to buy the existing hotel. It was only one month later that the partners made an offer to purchase the stock of the French Lick Springs Company at \$100 per share. Might the old board of directors' acceptance have been brought about by the threat of competition from a strongly backed new hotel next door? Acceptance came, and Taggart, McDoel, Fairbanks, and Dickason rewrote their agreement with the railroad to include \$600,000 in 5 per cent gold bonds. The railroad would subscribe to half, the newly incorporated French Lick Springs Hotel Company the other half.

The board of directors of the new company included three incorporating members, Thomas Taggart,

⁷ Identification of architect W. H. Floyd from personal communication of Mike McCormick, Vigo County Historian, Terre Haute, Indiana. For hotel development: Haupt, 96-101. Also see James Philip Fadely, *Thomas Taggart: Public Servant, Political Boss, 1856-1929* (Indianapolis: Indiana Historical Society, 1997), 63ff. Fadely's chapter on the French Lick Springs Hotel draws from Haupt's account.

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Henry Hickman, and George W. Kreutzinger, plus Charles Murdock, Crawford Fairbanks, Daniel P. Erwin, and Livingston T. Dickason. In an elaborate paperwork ballet that took place in Louisville, the new board met with the directors of the former company and prepared to replace them. Over the next month, the old board stood down one by one in favor of the new board. Thomas Taggart was now president. The property of the old company was conveyed to the new with almost no cash changing hands. Many years later, in sworn testimony before an Internal Revenue Department examiner, Taggart stated that the French Lick Springs Hotel Company paid for bonds of \$85,760 and also turned over the Andrews Tract, valued at \$25,000. Stock was reissued to those who had owned it under the name of the French Lick Springs Company. Remaining records and physical evidence don't clearly show whether the main building of 1897 was constructed of brick, but Haupt states that in 1901-1902 "the old hotel building facing east was enlarged and faced with yellow brick."⁸

Thomas Taggart (1856-1929) oversaw the remaking of the hotel as a twentieth century enterprise. Taggart, born a Protestant in Ireland, had been raised in Xenia, Ohio, from the age of about six. By all accounts, Taggart had a magnetic personality. He left school to begin work at age 12 and, still an adolescent, gained the notice of his employer. N. & G. Ohmer Company were restaurateurs who owned an Indiana restaurant chain. By 1877 Taggart was working in Ohmer's business in Indianapolis. Promoted to superintendent of the Union Depot restaurant in Indianapolis in 1882, the outgoing and personable Taggart became acquainted with local party politicians and took an active part in ward politics. He successfully ran for Marion County auditor as a Democrat in 1886. The next year, he purchased the Depot Hotel and Restaurant from his former employer.⁹

Taggart's business success was inseparable from his political career, and he quickly became both politically prominent and wealthy. He followed the Depot Hotel with other investments, including the 1892 purchase of the Grand Hotel, which had served for a decade or more as informal Democratic headquarters in Indianapolis. In 1892 Taggart also became state chair of the Democratic Party. In 1895, at the age of 38, he was elected mayor of Indianapolis. During his six years in office, Taggart's most notable achievement was developing the Indianapolis park system. He oversaw Riverside Park from its initiation to a public space about three-fourths of a mile wide and two and one-half miles long. This project was inspired by a nationwide clamor to create urban green space, and it allied Taggart with the Progressive movement in public life of the 1890s-1910s. However, Taggart differed from the Progressives in supporting party politics over direct political participation.

⁸ Haupt, French Lick Springs Hotel, 101. Haupt's text, 100-101, and footnotes 20-22 include only fragmentary dollar figures. Haupt's source was a typewritten list of building additions, including year and cost of each. This record has disappeared from the hotel.

⁹ The following discussion is chiefly based on Fadely, *Thomas Taggart*.

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Throughout his career, Taggart was a machine politician by conviction. As Taggart became a player in national politics, he would continue to work through the Democratic Party, advocate the hiring of party loyalists to government positions, and oppose civil service appointments and direct primaries.

Taggart was the only Democrat in a long line of Republican mayors of Indianapolis before and after his terms. During Taggart's first mayoral campaign his enemies associated his name with saloons and gambling, two issues central to partisan politics in Indiana. Taggart probably did not deeply support regulation of drinking and gambling and may not have always observed the legalities in running his own businesses. While he was mayor, his hotel bar was found to be operating outside legal hours. On later occasions, however, he was circumspect enough not to become demonstrably involved in illegal enterprises. Thus he maintained a relatively unblemished reputation for 30 years of hotel ownership while very likely profiting from the gambling that flourished in the Springs Valley and, at times, on the premises of the hotel.

Taggart bought his partners out in 1905, giving single shares of the company's closely held stock to six members of his immediate family. The hotel in French Lick became the nexus of further investments, including water and electrical service to the town of French Lick and a one-mile interurban line that ceased operating only in 1918, when availability of automobiles brought taxi service to the Springs Valley. Taggart sold his interest in water and electrical service to Charles "Ed" Ballard, the valley's other major entrepreneur. Especially between 1904 and 1912, when Taggart was at the height of his national political influence, he used his winning personality and awe-inspiring network of political connections to promote the French Lick Springs Hotel systematically, and made a point of inviting politicians, reporters, and physicians to stay. At Taggart's death, on March 6, 1929, the hotel property was almost 4,000 acres in extent and the buildings valued at close to \$2,000,000.¹⁰

As Tom Taggart's health declined, Taggart's quieter only son **Thomas Douglas** (1886-1949) took over active hotel management some time during the 1920s. It was probably due to the elder Taggart that the French Lick Springs Hotel hosted the annual conference of the National Governors' Association, during Thomas Douglas's management, on June 1-3, 1931. Then-governor of New York Franklin D. Roosevelt used the occasion to further his campaign for the U. S. presidency, stealing headlines by working a campaign platform into his supposedly non-partisan speech. During the Depression, Thomas Douglas increased advertising and emphasized conventions and golf. He

¹⁰ Fadely, *Thomas Taggart*, 33, for Taggart's Indianapolis hotel. For his political career, 1-32, 34-38; for value of hotel, Haupt, *French Lick Springs Hotel*, 150.

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sold the hotel in 1946.¹¹

William Homer Floyd (1852-1929) may have served as architect for the French Lick Springs Hotel Company from Taggart's first renovations through the hotel's last major historical addition in 1924-1925, and could even have designed the cottage and swimming pool area built in 1927. Floyd, born in Evansville, Indiana, is thought to have attended the Collegiate Institute at nearby Rockport, in the southern part of the state, for two years. He then became a contractor in Evansville while continuing to study architecture and mechanical engineering on his own or as an apprentice. Moving to Terre Haute, Indiana, in 1880, Floyd became a favorite designer and builder for local brewer and investor Crawford Fairbanks. W. H. Floyd's practice ultimately ranged to Indianapolis, to Chattanooga, Tennessee, and to Butte, Montana. He designed large commercial buildings and hotels including the Denison Hotel in Indianapolis, in which Thomas Taggart had an interest for many years. Surviving examples of Floyd's work for Crawford Fairbanks in Terre Haute include the Emeline Fairbanks Memorial Library (c. 1905) and the Tribune Building (1913).¹²

Before Tom Taggart and his partners acquired the French Lick Springs property, a small golf course had already been installed northeast of the main hotel building.¹³ The course grew to nine holes on 80 acres, then around 1907 reached its present size of 18 holes on 120 acres. The course layout is attributed to Scottish-American golf architect Thomas M. Bendelow.

Thomas M. Bendelow (1872-1936), one of the prolific pioneers of American golf architecture, was born in Aberdeen and emigrated to the United States in 1885.¹⁴ He was working as a typesetter for the *New York Herald* in 1895 when he noticed an advertisement for a golf pro to the Long Island household of the Platt family, co-founders of the Standard Oil Company. Bendelow designed a short course for the Platts followed by other similar courses in the region. As manager of Van Cortlandt Park, Bendelow designed the first public course, Van Cortlandt Park Golf Course (1895), in the Riverdale section of the Bronx, New York. The 1890s were the decade of renewed American

¹¹ Haupt, French Lick Springs Hotel, 151ff.

¹² Charles C. Oakey, *History of Terre Haute and Vigo County*, Vol II (Chicago: Lewis Publishing Co. 1908), 613-614.

¹³ Haupt, French Lick Springs Hotel, 126.

¹⁴ Geoffrey S. Cornish and Ronald E. Whitten, *The Architects of Golf* (New York: Harper Collins, 1993; also see Tom Doak, "The Course of Architecture," in George Peper, ed., *Golf in America* (New York: Harry N. Abrams, 1994). Other details of Bendelow's career are in Jennifer Kenny and Victoria Granacki, Nomination of the Olympia Fields Country Club (Cook County, Illinois) to the National Register of Historic Places, 2000.

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interest in golf, which had been introduced into the country in 1786 but did not become widely popular. Private clubs began to be organized during the 1880s. Golf associations for both men and women were formed during the 1890s, and professional players were making their careers in the sport.

Some time after 1900 Bendelow was hired by the Albert G. Spalding Company, makers of golfing equipment, to promote the sales of clubs and balls by laying out golf courses nationwide. Spalding transferred Bendelow to Chicago after World War I, and Bendelow soon left the company to become chief golf architect for a Chicago company called the American Park Builders. He ended his career as a writer about golf who also lectured on golf architecture at the University of Illinois. It is likely that Bendelow brought the Valley course at French Lick Springs to its current size around 1907, during his employment with Spalding. In keeping with early design practice, Bendelow would have staked the course at speed on existing terrain, probably leaving details of the design to be completed by locals. The extent of changes since then is not known. However, contours of the bottomland on which the course is laid out appear to be largely natural, and the course has a feature associated with Bendelow's work: two short holes and one long hole on each half of the course.

Donald Ross (1872-1948) designed a second golf course, the Hill course, that was added to the hotel grounds in 1920.¹⁵ Ross was born in Dornoch, Scotland, site of the Royal Dornoch course, and apprenticed as greenskeeper at St. Andrews. Ross was "discovered" at age 27 by an American tourist and brought to the United States to design and manage the Oakley Golf Club near Boston. One of his other private commissions in 1900, for the Tufts family, led to the renovation or design of the four Pinehurst courses in the sand hills of North Carolina. Ross lived in the United States from age 27 until his death. For most of this time he resided at the Pinehurst resort, where his number-two course is considered his masterpiece. Ross also developed a nationwide architectural practice, which he ran from Pinehurst and several satellite offices with assistants J. B. McGovern and Walter Hatch. Ross is known for his mastery of turfgrass management, and innovated the use of Bermuda grass instead of oiled sand at Pinehurst Number Two (1935). Ross was a co-founder of the American Society of Golf Course Architects (1947), and the group's first president. Ross is known for having worked from topographic maps and did not necessarily visit all courses that he designed. However, the plan drawings for the Hill course at French Lick contain detailed information about the location of trees that must have been recorded on site by either Ross or a design assistant. Ross's trademark

¹⁵ Among many publications treating Ross's life and his importance to golf course history is Bradley S. Klein, *Discovering Donald Ross: The Architect and his Golf Courses Revised Edition* (Sleeping Bear Press, 2001). A short biography written by Klein can be found at the web site of the Donald Ross Society: <http://www.donaldrossociety.org>. Present-day golf architect Ron Kern, in discussing his study of Ross's design approach, mentions owning a set of Ross's blueprints for the French Lick course. Kern grew up in Carmel, Indiana (<http://www.ronkerngolfarch.com>).

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blueprint drawings, such as those on record for the Hill course, feature terse but detailed marginal instructions to be carried out by his firm's traveling construction crew.

Golf architects Bendelow and Ross were born in the same year, but their careers developed in ways that pointed to different influences on the successful promotion of golf in the United States. Both Bendelow and Ross got their start through patrons; however, Bendelow, with no formal design training, made a career as an influential employee, first at Van Cortlandt Park, then with the Spalding company, and finally with American Park Builders. Ross became an entrepreneur of course design and an organizer of golf as a sport. Ross's model of independent practice and professional affiliation is often followed by present-day golf architects.

THE FRENCH LICK SPRINGS HOTEL, 1901-1946, IN COMPARISON TO OTHER SITES

THEMES OF SIGNIFICANCE IN THE HISTORY OF RESORT HOTELS

The period of significance of the French Lick Springs Hotel, 1901-1946, begins with its purchase by Thomas Taggart and his partners, who immediately began to develop the property's historical characteristics as they appear today. Taggart became sole owner of the hotel in 1905 and kept it a family-owned, family-run enterprise that continued to add new buildings and features from 1901 to 1927. A replacement club house for the Hill Golf Course was built in 1940, the last historical building. Not long before his death and some 17 years after the death of his father, Taggart's son Thomas Douglas (1886-1949) sold out to a New York syndicate. The hotel's period of significance ends in 1946 when the hotel ceased to be a family business.

The historical expansion of the French Lick Springs Hotel followed a course similar to that of other grand health resorts of the era, especially the nearby West Baden Springs. Remotely located health resorts became large employers. Some of them were among the few enterprises willing to employ African-Americans, and they created a period of economic prosperity in their small communities.¹⁶ Not only the sale of accommodations but also health treatments, gambling, golf, and conventions contributed to the profitability of resorts. Owing to the incompleteness of remaining records, neither the overall profitability of the French Lick Springs Hotel nor the percentage ascribable to different amenities can be reliably estimated. However, it is clear that Thomas Taggart increased his fortune based on ownership of the hotel and investment of its profits beginning soon after 1901 and continuing until his death in 1929.

¹⁶ The only remaining architectural feature associated with African-American employees is the storage building of 1900, which probably did not begin to serve as a segregated dormitory until after the end of the historical period.

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Hotels such as French Lick Springs based on mineral springs derive part of their significance from their association with health and medicine during the nationwide health movement circa 1870-1920. Resorts are also significant in entertainment and leisure through their presence, their specific features such as golf courses, and in some cases their association with gambling. Architecturally, such resorts are significant as large-scale ensembles that were technologically up to date during their period of significance but were finished with high-quality details in one or a mixture of neo-traditional styles. In the case of the French Lick Springs Hotel, the design of the main features changed only in details while incidental buildings and gardens maintained the edge of fashionability. This design formula allowed the hotel both to function as an investment and to reflect the tastes of America's prosperous classes beginning with the robber barons of the 1880s and carrying on to post-Progressive-Era professionals, politicians, and businessmen of the 1930s.

Health and Medicine at French Lick, 1901-1927

The period of expansion for health-related resorts correlates roughly with the nation-wide **health movement of 1880-1920**, when emphasis was placed on diet and clean air, away from the city. One of the four themes of the World's Columbian Exposition of 1893 in Chicago was health and hygiene; Indiana alone had 30 mineral-springs resorts in 1900; and Progressive social ideals between about 1890 and World War I continually accentuated and popularized health concerns. The concepts of cleansing and purification were easily related to the bowels, and the laxative effect was one that could be substantiated. The last springs-related features at French Lick were built in 1911, but the prosaic use of the waters as a laxative survived many grander claims and were one factor that allowed profitability to continue after other "health uses" were discredited.¹⁷

It is not known to what extent other mineral-springs resorts were associated with the sale of their waters, but sales on site and nationwide were a large part of French Lick Springs's profitability as late as 1927 (Fig. 8-1). Bottling activities moved from the plant located on Site I when a second plant (off-site) was built in 1913. Taggart and his partners aggressively marketed Pluto water beginning in 1901. By 1910, water sales surpassed \$290,000, then reached \$368,000 the following year. Sales in 1915 were over \$500,000, and enjoyed a continuing boom as World War I prevented foreign springs from marketing their water in the United States. The year 1919 saw profits from water sales of \$1,249,401.08, and the remaining source of information asserts that this rate of sales continued for another eight years, only to be slowed by the Depression. World War II's drop in advertising, loss of railroad service, and changing public tastes meant that Pluto's sales never

¹⁷ Ruth Engs, *Clean Living Movements: American Cycles of Health Reform* (Westport, CN: Praeger, 2001).

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recovered.¹⁸ A rustic, early garden based on the Fresh Water Spring memorializes the origins of Pluto water around 1900, as does the architecturally utilitarian former bottling plant (circa 1900; later the hotel's printing plant; now a storage building). Two other features of the French Lick Springs Hotel property closely associated with Pluto water were built at the era's height circa 1911: the small Pluto spring house, a white-tiled monument to health and sanitation, and the Pavilion, attached to the West Wing, an elegant room for taking the waters indoors that relates architecturally to period neo-Classicism rather than the apparatus of health.

Entertainment and Leisure: Gambling and Golf at French Lick 1901-1946

Casino Gambling

Two leisure activities that prevailed at numerous American resorts, beginning in the 19th century, were gambling and golf. Although casino gambling fell into disrepute with moral reformers during the Progressive Era, causing the closing of casinos such as the Arkansas Club at Hot Springs, illegal gambling continued to serve as a partisan political issue and was one of the pursuits that made the Twenties roar. The only remaining architectural evidence of gambling at the French Lick Springs Hotel may be the continuing presence of the French Lick Springs Hotel building ensemble as a resort. Credible testimony both in newspaper reports and oral histories links Thomas Taggart to the locally controlled, immensely profitable gaming that was part of Springs Valley resort life during his years as owner of the French Lick Springs Hotel.¹⁹

Gambling probably existed in the Springs Valley before Taggart bought the hotel, and a two-story, wood-framed casino was built on the grounds of the hotel under the management of Taggart and his partners in the French Lick Springs Company. Taggart is claimed to have been a silent partner in gambling with entrepreneurs Al Brown and Charles Edward "Ed" Ballard (1874-1936), later owner of the West Baden Springs Hotel. Complications set in when Taggart made a political enemy of

¹⁸ Haupt, 79-81, 128ff, 162-163. The second bottling plant lies on the east side of State Route 56. It has received a major addition and is visible in its present state at left background in photo 1.

¹⁹ Fadely, Thomas Taggart, 74-78, 107-114; Haupt, French Lick Springs Hotel, 129-131, 165-166. The West Baden Springs Hotel had a casino on its grounds in 1895 or earlier. See O'Malley, West Baden Springs Hotel, 29. No research has apparently been conducted on the existence or profitability of Springs Valley liquor sales or prostitution, two activities sometimes associated with casino gaming in other locales. See Alan Hunt, *Governing Morals: A Social History of Moral Regulation* (New York: Cambridge University Press, 1999). Also see the forthcoming study by T. J. Jackson Lears, *Something for Nothing: Luck in America* (New York: Viking, 2003). For present-day impacts, see Christopher Chadbourne, Philip Walker, and Mark Wolfe, *Gambling, Economic Development, and Historic Preservation* (Chicago: American Planning Association, 1997).

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William Randolph Hearst (1863-1951) by opposing the newspaper magnate's 1904 bid for the Democratic presidential nomination. Taggart's Republican political rivals then allied with Hearst's newspapers, and the *Indianapolis Star* of June 1, 1906 asserted that Ed Ballard paid Taggart \$50,000 per year for the gaming privilege on the hotel grounds. Republican governor J. Franklin Hanly instigated a raid by the Attorney General's office. Arrests followed, and the state brought suit against both Taggart and Lee Sinclair, owner of the West Baden Springs Hotel, but the suit bogged down when Democrat Thomas R. Marshall became governor in 1908. Marshall claimed Orange County officials would not cooperate in prosecuting gambling. Possibly as a political compromise, gambling operations were moved to Brown's Hotel across the street. It may be at this time that local residents were prohibited from playing in Springs Valley hotel casinos; in any event, after the casino's move, Taggart was able to claim that he had no connection with gambling. Taggart actually filed a successful libel suit in 1920 and threatened a suit circa 1926 that caused Edna Ferber's publisher to remove a reference in her novel *Show Boat* to "Tom Taggart's [gambling] layout." However, the casino in now-demolished Brown's Hotel, across the street from the French Lick Springs Hotel, appears at one time to have shared the French Lick Spring Hotel's heating system.²⁰

The fate of the French Lick hotel's casino building is unclear. Standing about where the Japanese garden is now located, it may have overlapped with building of the garden before being demolished around 1920. Known casino gambling came to an end in the Springs Valley with the final closing of Brown's casino in 1949. This closing probably was an effect rather than cause of the dearth of visitors to the valley during the 1940s. The percentage of hotel profits that can be ascribed to gambling is of course unknown, although by one estimate Taggart may have made a total of over one million dollars tax-free from gambling operations during his years of ownership.²¹

Golf

The hotel's associations to golf encompass the **growth of golf as an American sport** from the turn of the century to the end of World War II. Golf at the hotel, exemplified by features on Site I and Site II, was established on a small area at the northeast corner of hotel grounds before Tom Taggart acquired the property, and well before construction of the present Valley Course around 1907. The

²⁰ J. Franklin Hanly (1863-1920) became the presidential candidate of the Prohibition party in 1916. Thomas R. Marshall (1854-1925) served as Vice President of the United States from 1913 to 1921. For the libel suit, see Ferber, *Show Boat* (Garden City, NY: Doubleday, 1926), 303. For gaming on the hotel grounds, see Charles Edward Ballard et al, *The Ballards in Indiana* (Indianapolis: C. E. Ballard Literary Trust, 1984), 32. Little is known about the life of Al Brown, who appears to have found himself somewhat outclassed among the other Springs Valley power brokers.

²¹ Fadely, *Thomas Taggart*, 114.

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present Valley club house (1915), the Hill Course (1920), and the second Hill club house (1940) belong to an era of professionalization and popularization of the sport that began around 1895 and continued past the end of the hotel's period of significance in 1946.

The game of golf may have medieval origins; in any case, the honor of hosting its beginnings is much vied for among certain nations.²² After a brief American period of popularity around 1786, when a course was opened on the South Carolina Golf Club in Charleston, the sport declined in this country. It continued, especially in Scotland and England, under very unstandardized conditions. Balls were often filled with feathers until the invention of the gutta percha ball, made from natural latex sap, in 1848. There was no set number of holes, and the original St. Andrews course in Scotland at one time had 22 holes. Golf did not re-emerge in the United States until the 1880s. The Oakhurst Golf Club at White Sulphur Springs, West Virginia, was founded in 1884, and one hole from its course became the first hole of the surviving Homestead course. The St. Andrews Golf Club (1888) of Yonkers, New York, became the oldest club now in existence. In 1894, the United States Golf Association (U. S. G. A.) was founded as the Amateur Golf Association of the United States. Some charter members were the Chicago Golf Club, Newport Golf Club, St. Andrews Golf Club, and Shinnecock Hills Golf Club. Tacoma Golf Club became the first golf club on the Pacific Coast. The following year, 1895, saw the first public golf course at Van Cortlandt Park, the Bronx, associated with French Lick architect Thomas Bendelow. Other milestones of the year were the first 18-hole U. S. course (Chicago Golf Club), the first U. S. Open tournament, and the first U. S. Women's Amateur tournament. The A. G. Spaulding Company began large-scale manufacture of golf equipment in 1896. In 1897, the U. S. G. A. banned the use of pool cues as putters. The Western Open, first played in 1899, was the forerunner of the Professional Golf Association tour. When golf became an Olympic sport in 1900, its standardization and popularity were assured, and professional development was already under way.

During these years, Donald Ross was beginning his career in America. Not until 1911 would a native-born American, 17-year-old J. J. McDermott, win the U. S. Open. The Professional Golfers' Association of America achieved its present name and organization in 1916, with 82 charter members, and began the P. G. A. Championship. This championship was played at French Lick in 1924, on the recently built Hill course. The 1924 tournament was won by golf professional Walter Hagen (1892-1969), who had 40 P. G. A. wins at his retirement. The commercial success of golf was further attested when the Hershey Chocolate Company became the first corporation to sponsor a professional tournament in 1933.

²² Herbert Warren Wind, *the Story of American Golf, its Champions and its Championships, Revised Edition*. (New York: Alfred A. Knopf, 1975).

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World War II curtailed the playing of golf. Due to the rubber shortage, the U. S. government banned the making of golf equipment for the duration of the war. The French Lick courses continued in popularity beyond the end of the hotel's period of historical significance, through the first telecast of golf (1947, a local telecast of the U. S. Open in St. Louis, Missouri) and into and beyond the physical changes brought about by the invention of golf carts during the 1950s.

Until the 20th century, golf courses were usually routed through meadows, which were frequently on clay soils rather than the sandy soils of traditional Scottish courses. The Valley course at French Lick is an example of this practice and at times has shared some of the drainage and fungus problems of such a placement. In 1901, the first course was opened on grass grown from a seed: Sunningdale, laid out in a cleared forest near London. It is unknown whether the Hill Course site at French Lick was forested immediately before course construction, but its setting in a clearing is historically related to the appearance of other courses such as Sunningdale and the Donald Ross courses at Pinehurst in North Carolina. During this Depression decade, golf was one of the factors in the viability of the French Lick Springs Hotel, where tournament and celebrity play continued on the Hill course. Golf at the hotel suffered some loss of competitiveness only during the 1970s, partly through changes in vacation habits and the proliferation of newer courses reflecting the ongoing search for greater challenges to play. However, the hotel is said to have been chosen recently by *LINKS Magazine* as the second best historic golf resort in America.²³

The Beaux Arts and Architectural Eclecticism at the French Lick Springs Hotel, 1910-1940

In the years from the 1870s to World War I, "taking the waters" at spas like French Lick Springs connoted European sophistication and cultivated wealth. Money and leisure were required to inhabit luxury accommodations at distant spas, and the success of spas drew partly on prosperous Americans' awareness of European culture. In turn, awareness of Europe influenced the appearance of architecture generally, eventually including spa hotels, whose architectural development spanned a long period of **architectural eclecticism**. The period begins with a predominance of styles from the classically derived Beaux Arts movement, 1876-1920, and is overlapped by a variety of sometimes less authoritative historical revivals from about 1915 to 1950, when modernist styles were also becoming popular and Colonial Revival grew to dominance. The architectural distinction of the French Lick Springs Hotel lies chiefly in the facility with which the architect moved from Queen Anne/Free Classic beginnings through Mediterranean neo-Classicism to late eclecticism. If

²³ For historical information about the French Lick Springs golf course, David Harner, Director of Golf, French Lick Springs Resort and Spa, interview with the author, Jan. 21, 2002. For *LINKS* award, Kiel T. Christianson, at <http://www.michigangolf.com/kiel8.htm>. The Greenbrier Hotel in West Virginia, also under consideration for the golf resort award, is described in Table 8-1 below.

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W. Homer Floyd was indeed the architect of the hotel's buildings 1901-1927, as is possible given his life dates, his achievements are a strong example of the fluency as well as engineering skill of provincial architects in the generation before professional schools of architecture.

The Beaux Arts Tradition and Resort-Style Architecture

By the 1870s to 1880s, use of European-trained architects was already a means of allying new money to tradition and the idea of permanence. Both the wealthy themselves and the architects they patronized developed this alliance. The epitome of success in traditionalist architectural firms was McKim, Mead, and White, active from 1887 to 1909.²⁴ America's strong economy, power abroad, and growing number of private fortunes spurred the pilgrimage of American architects such as Charles McKim to *l'École des Beaux-Arts de Paris*, Europe's premier architectural school promulgating the neo-Classicism of Italy, France, and England. In 1894 McKim founded the American School of Architecture, later American Academy, in Rome, and study at the School was open to landscape architects beginning in 1915. Other practitioners, including William Mead and Stanford White, made the European tour or studied there informally. Still others, like the architect of the French Lick Springs Hotel, probably remained at home but learned vicariously through builders' books and, increasingly, professional periodicals. The spread of architectural sophistication was paralleled by the growth of the "working wealthy," an upper-middle class in business and the professions epitomized by successful architects themselves, and by Thomas Taggart, in the earlier stages of their careers.

"The idea was to build a big home where every modern convenience could be found, but with all the old-fashioned qualities of genuineness with no sham. All attempts at the bizarre, the tawdry and flashily foolish to be omitted," wrote one resort developer in 1913.²⁵ The newly prosperous sought ways both to legitimate their wealth and to increase it through investment, and large-capacity resort hotels of some pretensions were a popular real-estate venture for syndicates such as that of Taggart and his partners. An aspect of historical eclecticism was its ability to confer distinction through detail on "big box" commercial and public buildings for which the Commercial Style or other modernist modes were considered insufficiently genteel, homelike, or traditional. Following the buildup of American wealth in the 1870s and 1880s, private homes, apartment buildings, clubs, libraries, and university buildings were being constructed to accommodate more grandiose

²⁴ Richard Guy Wilson, *McKim, Mead and White, Architects* (New York: Rizzoli, 1983).

²⁵ Fred L. Seely, co-developer with his father-in-law Edwin W. Grove of the Grove Park Inn, Asheville, North Carolina. The resort opened in 1913 with William Jennings Bryan as keynote speaker. See http://www.grovecparkinn.com/about/about_history.htm, May 2002.

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statements and larger numbers of occupants than previously. The architecture of rural resorts, facilitated by low land prices, followed the residential model rather than the skyscraper model that prevailed in urban hotels. Mass-produced architectural elements such as window and door trim had long been available for commercial and residential use, and the Neo-Classical vocabulary applied to such details made them adaptable to most Beaux-Arts-derived designs. Behind the domestic-scale trim, however, were the steel beams, hollow structural tile, and separate cooking facilities necessary to obtain favorable insurance rates and an extensive backstage where the flammable kitchen and the fire escapes could be placed unobtrusively. The existence of large service buildings and the scale of earthworks considered affordable to preserve the resort investment also belie the domestic image that was cultivated. The French Lick Springs Hotel had a power plant as early as 1900 and a laundry by 1910, while drainage and pumps had been installed well before the building of the decorative pump house of 1915. Earthworks examples at the hotel include the very long flood-control levee and stone retaining wall.

Earlier, at the end of the Victorian period, neo-Classicism entered the American architectural vocabulary through Free Classicism (1890-1910) as a subtype of the Queen Anne style, prevalent in late 19th century resort architecture. However, the classical influence began to inspire eclectic styles that, until about World War I, drew quite directly on the Beaux Arts architectural tradition. English colonial architecture had experienced a revival at the American centennial of 1876, and variants continued to re-enter the United States via later English models. The Chicago exposition of 1893 popularized the use of specific Classical and Renaissance models from Italy and France. The 1915 Panama-California Exposition in San Diego brought widening awareness of New World Spanish styles. With democratization of the Beaux-Arts range came the prevalence of mix-and-match designs that identified themselves more clearly against the Prairie-Craftsman "modern" movement (circa 1900-1930) than they differentiated among European-American traditions.²⁶

Stylistic Change and Investor's Taste

Steps in the expansion of the French Lick Springs Hotel were clearly carried out by an architect versed in engineering, but the additions and remodelings also appear to have followed Taggart's

²⁶ Marcus Whiffen, *American Architecture Since 1780, Revised Edition* (Cambridge MA: the MIT Press, 1992), 147-221. Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 264, 321. The McAlester guide is used along with Whiffen for dates and historical stylistic sequences, especially for the Free Classic style. A general discussion from the interior perspective is in David Reese, "American Beaux Arts, 1870-1920," in Stephen Calloway and Elizabeth Cromley, eds, *The Elements of Style: a Practical Encyclopedia of Interior Architectural Details, from 1485 to the Present* (New York: Simon & Schuster, 1996) 384-386. Reese's text gives dates 1876-1930, conflicting with his title dates, for the Beaux Arts movement.

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taste changes quite closely from about 1901 to 1915. The first steps in remodeling and expanding the French Lick Springs Hotel, which took place in 1901-1902, showed the continuing stylistic influence of the late Victorian period (1890-1910). The circular-wrap veranda and pitched-roofed towers of the 1902 Main Wing have points in common with the Queen Anne styling of Taggart's 1893 home in Indianapolis, where the family lived until about 1913. Meanwhile, Taggart seems to have been increasingly exposed to leading architectural trends through association with the cosmopolitan wealthy. His daughter Lucy, a painter, traveled in Europe and acquainted her father with her own Italian tastes. In 1914 the Taggarts moved into a new Indianapolis home, which was described by *House Beautiful* in 1920 as "American Colonial," later by an Indianapolis newspaper of 1954 as having an "Italian interior and Georgian exterior."²⁷ The eclectically styled brick house, featuring finely worked Indiana limestone exterior trim, was built by fashionable Indianapolis architect Frederick Wallick near the time of Italian Renaissance style additions and remodeling to the French Lick Springs Hotel, 1910-1915. Italian Renaissance features at the French Lick Springs Hotel include the Pavilion, the hotel's main lobby, the pump house, and suites in the Main, West, and Deluxe wings. The porters' lodge, more eclectic in style, is of similar date to the pump house and has door sash and roof tiles of similar design.

As suggested by *House Beautiful's* stylistic term, Colonial or Georgian revival continued or grew in popularity as Italian and French neo-Classicism was waning circa 1920. The last phase of Taggart's building career shows his acquaintance and that of his architect with stylistic change. In 1907 the Taggarts began renting in the summer in Hyannis Port, Massachusetts, a coastal village that had attracted the wealthy as far back as Andrew Carnegie in 1883. Taggart accumulated a four-acre land parcel in 1912 and built his two-story Colonial Revival summer house in Hyannis Port around 1915-1916.²⁸ However, the style came slowly to the French Lick Springs Hotel, which shows a Colonial Revival influence in not much more than the 8/8 sash of the North Wing's main windows and its overall restrained ornamentation, confined mostly to doors on the main facade, on the exterior (1924-1925). Only for this building were octagonal corner towers and modillion-and-dentil roof cornice omitted, and it is possible that the metal cornice units had simply become unavailable. Major interior meeting spaces of the North Wing are finished in an Italian Renaissance style similar to that of the 1911 main lobby. Colonial Revival influence is reflected more clearly, perhaps, in the now-destroyed first Hill Course club house (1920) than in any main hotel building. This two-and-a-half story, brick club house had Colonial influenced multi-paned sash, shuttered dormer windows in the upper half-story and a deep, encircling main-floor veranda with square posts.

²⁷ Fadely, *Thomas Taggart*, 128-130 and illustration; 1893 house illustration, 25.

²⁸ Fadely, *Thomas Taggart*, 137-142. The Joseph Kennedy family, later comers to Hyannis Port, rented and then purchased a property next to the Taggarts beginning in 1925.

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The movement away from Mediterranean neo-Classicism contained both an emphasis on the Georgian Revival and a somewhat helter-skelter late phase of eclecticism, as the influence of both Craftsman and Prairie modernism undermined the authority of the classical tradition. The excellent Craftsman-style Valley club house (1915) is the hotel's sole venture into modernism. The wood-framed replacement Hill club house of 1940 features a deep "Colonial" veranda (on two sides), but has taken a turn toward Tudor Revival as part of its multi-gabled, Minimal Traditional styling. Besides the 1925 North Wing and 1940 Hill club house, buildings and gardens of the period 1920-1940 on the French Lick Springs Hotel sites include the circa-1920 Japanese garden and formal garden and the Swiss Chalet playhouse and pool with dressing rooms of 1927. Both these structures and the Valley club house have the feel of fashionable novelties to be indulged at the perimeter of the site, which remained anchored by the visual unity and impressive extent of the main building.

Romanticism, Formalism, and the Exotic in Landscape Design

Both the hotel gardens and the golf courses of sites I and II are significant in landscape architecture. These site features of the French Lick Springs Hotel illustrate the importance of high-style recreational "grounds," with prestigious allusions, as an amenity of exurban resorts. Though the two types of landscape come from different stylistic origins, both span the period circa 1900 to 1920 when Victorian Romanticism gave way to neo-Classicism in landscape design. Victorian garden design was itself a transition from the artificial "ruralism" prevalent during the Romantic period of the early 1800s. New wealth and urbanity called for both bald display and a formality that could accommodate urban and recreational landscapes. Victorian landscaping emphasized patterns in general rather than axially, and planting and trellis-work over masonry elements such as walls and paved surfaces. As in architecture, landscape design even before the triumph of the Neo-Classical was influenced by estates such as Biltmore (1893, designed by Frederick Law Olmstead) in Asheville, North Carolina.

The landscaping of the French Lick Springs Hotel is of the transitional eclectic type that combined lavish plant displays with various small "historical" gardens and did not spring from a unified plan dominated by axial elements and viewpoints. Most of the hotel's design elements can be traced to Victorianism, and the Fresh Water Springs garden (c. 1900) in particular maintains the Victorian continuity with Romanticism. However, "theme" gardens and an emphasis on viewpoints (as in the formal garden) relate the French Lick Springs gardens to Neo-Classical design after 1900. Plants formerly and presently occurring on the hotel grounds are mostly of species that became popular during the Victorian period. An example is the Pampas grass (*Cortaderia sellowiana*; not extant) used in circular planting beds on the east side of the grounds. Stately trees such as sycamores and maples were prized, and evergreens such as the Norway and Oriental spruce (*Picea abies*, *P. orientalis*), especially praised in their weeping forms, were introduced in the United States as early

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as 1837. Thomas Taggart shared the Victorian taste for floral display and hired a local gardener, Charlie Springer, in preference to a trained designer. Even the hotel's Japanese garden, decorated with apparently authentic lanterns and a *torii* or Shinto temple gate, showed the taste for abundant flowers probably acquired in Taggart's Victorian youth.²⁹

The golf courses of the French Lick Springs Hotel span a similar range of design tastes to those of the gardens, encompassing both the flat, picturesque landscape of the Valley Course and the wild Scottish "theme" landscape of the Hill Course. Apart from design characteristics shared with the garden, the golf courses are notable for illustrating the importance of a Scottish design pedigree, and for the dramatic contrast between early and middle periods in golf course design from about 1895 to 1930. As golf became popularized and professionalized, its landscapes increasingly combined more authentic references to Scottish golf history with a greater financial investment in course design and construction. The Thomas-Bendelow-designed Valley Course (1907) was developed with little earthwork by a pioneer of American golf course history who started with no known qualification except that he was a Scottish golf player. The Hill Course (1920) was a meticulous and perhaps standardized evocation of Scottish courses by a professional, Donald Ross, who is probably the single most famous historical course designer in the United States.³⁰

THE FRENCH LICK SPRINGS HOTEL AND ITS PEERS, 1901-1946

Table 8-1 presents a comparison of French Lick with four other extant health resorts that were based on mineral springs and retain a substantial degree of historical integrity. These hotels had more than 200 rooms at some time during the historical period, were located in a rural area, and were established between the mid-1800s and about 1890. Further research could uncover greater time overlap between springs resorts and other resorts, but it appears that historical rural resorts based on recreational amenities, notably mountain scenery and golf, tended to originate slightly later in time and remain smaller in size. Examples are Mount Washington (1902) at Bretton Woods, New Hampshire, and Pinehurst (built 1895 and following years; also strongly associated with Donald Ross) in North Carolina, both National Historic Landmarks. The Sagamore Hotel (1883), on Lake

²⁹ Philip Pregill and Nancy Volkman, *Landscapes in History* (New York: Van Nostrand Reinhold, 1993), 569ff for early neo-Classicism; 510-516 for Victorian estate and resort landscapes. For plants and planting, Rudy J. Favretti and Joy Putnam Favretti, *Landscapes and Gardens for Historic Buildings* (Nashville TN: American Association for State and Local History, 1978), esp. 109-174 and figures 99-104. For *torii*, Cyril M. Harris, ed., *Illustrated Dictionary of Historic Architecture* (New York: Dover, 1983 [1977]), 540.

³⁰ Geoffrey S. Cornish and Ronald E. Whitten, *The Architects of Golf* (New York: Harper Collins, 1993); Tom Doak, "The Course of Architecture," in George Peper, ed., *Golf in America* (New York: Harry N. Abrams, 1994).

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George at Bolton's Landing, New York, is an unusually early example of the primarily scenic resort, and its proximity to Saratoga Springs on the south may make both an example of the development of resort regions that spanned the change from mineral springs to scenery, air, and recreation.

Greenbrier (c. 1860) and the Homestead (1892) are also located within about 30 miles of each other, and the resorts at French Lick and West Baden Springs, established before 1860, are only one mile apart in Indiana.

Mineral springs resorts in Table 8-1 were originally as small as 80 rooms and not necessarily of masonry construction. They are now of stone, brick, and/or fireproof masonry and steel construction and have between 200 and 700 rooms. Exact room count has varied over time. Vacant West Baden (1902-1919 for historical appearance; also a National Historic Landmark) has the most rooms at 708 but Greenbrier, with 639 rooms plus suites and cottages (an unknown number of which are historical in date), may have the most extensive accommodations. Buildings at all five resorts are styled in the various early 20th century revivals to which they were renovated between about 1900 and 1930. The choice of a particular revival style, as in the case of the French Lick Springs and West Baden hotels, was probably idiosyncratic.

The golf course at West Baden Springs has disappeared, and golf courses at three other resorts have recently been redesigned. However, three resorts have more than one golf course, and a total of five historically preserved courses remain at four mineral-springs resorts. These courses were built between 1892 and 1923. Second courses may reflect the technical changes to golf equipment and the increasing profitability and competitiveness of the game that meant that courses designed before about 1910 could not be made sufficiently challenging. Around 1913 to 1924, older courses at French Lick, Greenbrier, and the Homestead, as well as those at Mount Washington and Pinehurst, became one of two courses at a single site. Courses on four of the seven sites were designed or remodeled by Donald Ross, and French Lick Springs is one of three resorts in the table to have a surviving Ross course. It is the only resort in the table to have a course designed by Thomas Bendelow, a major figure in the early popularization of golf.

A close comparison between the French Lick Springs and West Baden Springs hotels is suggested by their geographic proximity and their near dates of founding and expansion.³¹ Both the West Baden Springs and French Lick resorts could be said to be shaped by a combination of business ambition and personal showmanship. At the start of the 20th century, however, the French Lick enterprise seems to have contained a larger percentage of business pragmatism. It remained family-

³¹ For the West Baden Springs Hotel, see O'Malley, West Baden Springs Hotel, and James H. Charleton, Nomination of the West Baden Springs Hotel to the National Register of Historic Places, June 1985.

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managed for 14 years after the absentee-run West Baden Springs Hotel went out of business. Little is known about either hotel's sources of profitability, but the West Baden Springs Hotel probably turned little profit in its last decades except through gambling. Like Thomas Taggart, early West Baden Springs owner Lee Sinclair (1836-1916) was an Indiana businessman who spearheaded an investors' group. Sinclair was succeeded by Ed Ballard, who used gambling to become a land speculator. Ballard ran gambling operations nationwide and in Indiana worked through his investment company. He began buying stock as the West Baden Springs Hotel's finances floundered, and he held a controlling interest from about 1922 until 1932. By contrast, Tom Taggart ran the French Lick Springs Hotel until his death. Taggart's son held on to through the Depression, probably by aggressively pursuing convention trade. Ed Ballard's contrasting path of selling his interests in the Springs Valley was a business decision apparently motivated by retrenchment after the Depression began. While both Taggarts lived a generally peaceful existence, the flamboyant Ballard died at his hotel in Hot Springs, Arkansas after being shot by a former business partner.

Both resorts prospered during the 19th century but began to attain their present appearance only in 1901 under energetic new ownership. In contrast to the rather conventional architecture of the French Lick Springs resort, the main building of the West Baden Springs Hotel is constructed with two rows of guest rooms flanking a corridor and encircling a central open space. The domed roof of this main building, for many years the largest unsupported dome in the world, was owner Lee Sinclair's idea and was executed by young architect Harrison Albright of West Virginia. Speculation about buildings that might have inspired the West Baden Springs Hotel points to both St. Peter's and the Colosseum in Rome. However, the building's shaped parapets and dome-roofed mock bell towers appear influenced by the Mission Revival style, and it later acquired the extensive, vaguely Colonial Revival veranda (c. 1910) deemed indispensable to resorts of its period. Fig. 8-2 shows the West Baden Springs Hotel before the veranda was added. The tall smokestack of the hotel's power plant is comparable to that of the French Lick hotel, and a mansard-roofed wing at right rear of the view calls to mind an earlier version of the French Lick Springs Hotel's corner tower.

Of the two hotels' architecture, West Baden Springs's was more remarkable, but the quasi-modular design of the French Lick Springs Hotel was more flexible. As resort clientele became more sophisticated, "wonder" may have had less drawing power than at the time of the hotels' construction in 1901. Over the decades, the French Lick Springs Hotel was more profitable in allowing for timed construction outlays and providing meeting spaces in sizes suited to various organizations. The two large-scale Indiana mineral-springs resorts are among a few remaining nationwide, are scarce compared to scenery-and-recreation resorts, and gain in significance by their contrast to each other. The two resorts as a pair demonstrate the tendency of resorts to cluster near each other to maximize popularity and the availability of labor and supplies while each maintained the stylistic and management signature of their high-flying, individualistic owners.

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NAME	HISTORICAL BLDG DATES	STYLE	LOCATION	GOLF COURSE DATE & DESIGNER	NATURAL AMENITIES
French Lick Springs	1845-1902- 1906-1911- 25	Colonial Revival	French Lick IN	1) 1907 Thomas Bendelow 2) 1920 Donald Ross	mineral springs
West Baden Springs	1855-1902- 1919	Mission / Spanish Colonial Revival	West Baden Springs IN	no longer extant	mineral springs
Greenbrier	Civil War to 1930s	Colonial Revival	White Sulphur Springs VA	1) 1913 Chas Blair McDonald 2) 1924 unknown designer / 1977 Jack Nicklaus redesign	mineral springs & Allegheny Mountains
Fairmont Algonquin	1889 / rebuilt 1914	Tudor Revival	St Andrews by-the- Sea, New Brunswick CANADA	unknown; recently redesigned	Samson Spring; salt water from Passamaquoddy Bay
Homestead	1892 -1904- 1914-1922- 1929	Colonial Revival	Hot Springs VA	1) 1892 unknown designer / 1913 Donald Ross redesign / recent Rees Jones redesign 2) 1923 Wm S Flynn 3) 1963 unknown designer	hot springs

Table 8-1. Non-urban resorts based on mineral springs in the United States, 1845-1892. West Baden Springs Hotel is a National Historic Landmark. SOURCE: Most information from National Trust Historic Hotels web site at http://www.nationaltrust.org/historic_hotels, May 2002, and links to individual hotel web sites.

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French Lick Springs Hotel, Orange County, Indiana

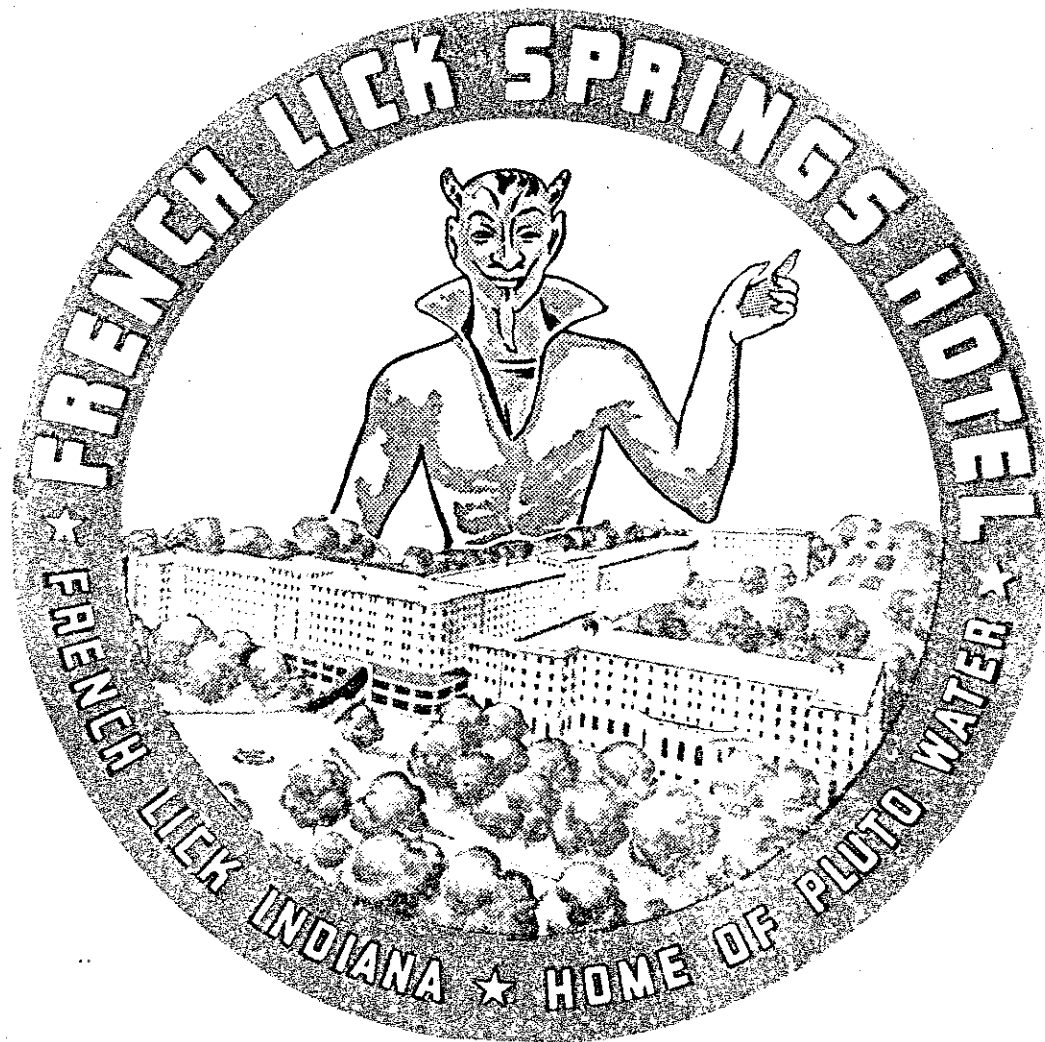


Figure 8-1. Trade emblem of the French Lick Springs Hotel, circa 1925-1940. From Haupt, *French Lick Springs Hotel*, following page 137.

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French Lick Springs Hotel, Orange County, Indiana



Figure 8-2. West Baden Springs Hotel in a postcard view dated about 1912.

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French Lick Springs Hotel, Orange County, Indiana

9. Major bibliographic references

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French Lick Springs Hotel, Orange County, Indiana

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French Lick Springs Hotel, Orange County, Indiana

Herbert Warren Wind, *the Story of American Golf, its Champions and its Championships, Revised Edition*. New York : Alfred A. Knopf, 1975.

INTERVIEWS AND PERSONAL COMMUNICATIONS

Mike McCormick, Vigo County Historian, Terre Haute, Indiana, personal communication by e-mail to Eliza Steelwater, April 23, 2002.

The following interviews of hotel personnel conducted by Eliza Steelwater on the premises of the French Lick Springs Hotel and Spa, French Lick, Indiana:

Dave Harner, Director of Golf, Jan. 21, 2002 and subsequent dates.

Eva-Sharron Kobee, Hotel Historian, March 1, 2002.

Don Qualkenbush, Director of Engineering, Jan. 21, 2002 and subsequent dates.

MAPS AND AERIAL PHOTOGRAPHY

Bell Surveying and Mapping Company, survey plats of the French Lick Springs Villas parcels for the French Lick Springs Villas Owners' Association (French Lick, Indiana, Oct. 10, 1995) and the French Lick Springs Resort Hill Course (French Lick, Indiana, Nov. 19, 1999). On file at the Orange County Records Center, Paoli, Indiana.

Factory Mutual Engineering Association for the Sheraton Corporation, plan and elevation sketch map dated Nov. 19, 1976. Courtesy of the management, French Lick Springs Hotel and Spa.

French Lick Township, Orange County, Indiana, plats labeled NW 1/4 of Section 3-1N-2W, as revised to Dec. 1997; NE1/4 of Section 3-1N-2W, rev. Dec. 1996; Section 4-1N-2W, rev. Nov. 1994; and Section 4-1N-2W, rev. Aug. 1991. On file at the Orange County Records Center, Paoli, Indiana.

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French Lick Springs Hotel, Orange County, Indiana

Verbal Boundary Description

The boundaries of the two sites are located within Orange, County, Indiana, as follows:

SITE I. Hotel Buildings and Grounds - The boundary of the nominated site is delineated in the appendix to this text on map I-A (two pages), entitled "Site I Boundary Features and Exterior Photo Positions." Roman numerals in the text below refer to points of intersection along the boundary line of the site as shown in map I-A. The boundary map is partly based on a sketch map produced by the Factory Mutual Engineering Association for the Sheraton Corporation and dated Nov. 19, 1976. Where Site I abuts other-owned property parcels, their description is based on a survey plat produced by the Bell Surveying and Mapping Company and dated October 10, 1995.¹ The map draws data from the Indiana State Land Office's air photograph of Orange County, Indiana (1" = 400', 1993), sheet 02-05, and also draws data from plat maps labeled French Lick Township, NW 1/4 of Section 3-1N-2W, as revised to Dec. 1997 (1" = 200'); NE1/4 of Section 3-1N-2W, rev. Dec. 1996 (1" = 200'); Section 4-1N-2W, rev. Nov. 1994 (1" = 400'; and Section 4-1N-2W, rev. Aug. 1991 (1" = 400'). The air photos and plat maps are not exactly congruent even when at the same scale, but both furnish data on boundary features.

The boundary of the nominated site begins at the intersection between the paved west edge of the hotel main parking lot and the west boundary of the right of way of a disused railroad spur historically known as part of the Monon Railroad Line. This intersection is Roman numeral I on map I-A, page 1. The boundary line then runs generally southeast about 100 feet to intersect with the west edge of the right of way known as State Route or Highway 56 (point II on map). The boundary then runs approximately 1,700 feet generally southwest along several courses to a point of intersection between the west boundary of State Route 56 and the east boundary of a paved road giving access to the "Villas" condominium properties (point III on map). The site boundary then turns north and continues approximately 870 feet along several courses on the east and north boundary of the access road to a 5/8 inch rebar monument with yellow plastic cap engraved GW Bell 29400007 (IV on map). The site boundary then runs about 56 feet along a course surveyed as S 69° 17' 22" E to a point of intersection marked V on map, then continues northeast about 120 feet along a course surveyed as S 35° 37' 50" E to a point of intersection with the east boundary of the property parcel legally described as Area F, French Lick Villas, in the southwest 1/4 of the northwest 1/4 of Section 3, Township 1 North Range 2 West (point VI on map).

¹ Survey of part of Site I is still in progress, according to a personal communication on April 2, 2002, from Gordon Bell, Bell Surveying and Mapping Co. (French Lick, Ind.) to the author.

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French Lick Springs Hotel, Orange County, Indiana

The site boundary then runs approximately 115 feet generally north along a course surveyed as S 2° 43' 52" W to the northeast corner of Area F (point VII on map). The site boundary then turns west and runs approximately 237 feet along the north boundary of Area F along a course surveyed as S 74° 42' 20" W to a point of intersection with the east boundary of Area E in the southwest 1/4 and northwest 1/4 of the northwest 1/4 of Section 3, Township 1 North Range 2 West (point VIII on map). The site boundary then turns north and runs approximately 134 feet to a point of intersection along the south boundary of the property parcel legally described as Area D in the northwest 1/4 of the northwest 1/4 of Section 3, Township 1 North Range 2 West (point IX on map). The site boundary then turns generally east northeast and runs about 640 feet past areas C and B along a course surveyed as S 79° 16' 03" W to a point of intersection with the southeast boundary of Area A in the northwest 1/4 and northeast 1/4 of the northwest 1/4 of Section 3, Township 1 North Range 2 West (point X on map). The site boundary then turns generally northeast and runs approximately 225 feet along a course surveyed as S 40° 23' 20" W to the easternmost boundary corner of Area A (point XI on map). The site boundary then continues beyond point XI approximately 10 feet on the same course to the point of intersection with the southwest boundary of an interior access path leading northwest from the flood levee (point XII on map). The boundary then runs about 30 feet generally southeast along the path to a point of intersection with the north boundary of the flood levee (point XIII on map). The boundary line then continues about 200 feet generally east along the north edge of the levee to a point of intersection with an interior access road leading to the Valley Golf Course. (See point XIV on map; the access road ultimately crosses the Valley Golf Course between holes 3 on the east and 15 and 4 on the west.)

The site boundary then runs generally north along the access road approximately 700 feet to point XV on map, northwest approximately 200 feet to point XVI on map, and west approximately 350 feet to a point at which the road divides into two branches (XVII on map). The site boundary runs along the north edge of the south branch of the access road approximately 1,050 feet to a point at which the south branch of the access road joins a third, yet more southerly access road (XVIII on map). The site boundary runs along the north edge of the joined road approximately 250 feet to a point of intersection between the north edge of the road and the south boundary of a property parcel legally described as lot 3 in the northwest 1/4 of the northwest 1/4 of Section 3, Township 1 North, Range 2 West (point XIX on map). The site boundary then runs for approximately 300 feet generally southwest along the parcel boundary to the intersection between lot 3 south boundary line and lot 3 west boundary line, which is the west section line (point XX on map). The site boundary then continues for approximately 800 feet on the same course along the southeast boundary of two consecutive property parcels legally described as lots 86 and 87 of the northeast 1/4 of the northeast 1/4 of Section 4, Township 1 North, Range 2 West (points XXI, XXII on map).

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French Lick Springs Hotel, Orange County, Indiana

At the southwest corner of lot 87, the site boundary turns north, running approximately 1,025 feet, following the east boundary line of a property parcel legally described as lot 72 of the northeast 1/4 of the northeast 1/4 of Section 4, Township 1 North, Range 2 West, to the intersection of the parcel boundary with the south boundary of the right of way known as County Road 875W (point XXIII on map). The site boundary then continues generally northeast about 2,000 feet to the point of intersection between the south boundary of County Road 875W and the south boundary of the right of way known as County Road 25N (point XXIV on map). The boundary then runs generally southeast for a distance of approximately 1,600 feet along the south boundary of County Road 25N to the point of intersection between County Road 25N and the south boundary of the right of way of a disused railroad spur historically known as part of the Monon Railroad Line (point XXV on map). The site boundary then runs generally south for a distance of about 500 feet to the point of intersection between the spur right of way and the north paved edge of the main parking lot, which is the point of beginning (point I on map).

SITE II. Hill Golf Course - The nominated site is located within the Hoosier National Forest, French Lick District, as shown on the Hillham, Indiana, quadrangle map by the United States Geological Survey (7.5 min. series, 1993). The boundary of the nominated site is delineated on map II-A, titled "Site II, Hill Golf Course." The map is based on Indiana State Land Office, air photographs of Orange County, Indiana (1" = 400', 1993), sheet 01-06, and on the survey plat titled the French Lick Springs Resort Hill Course (Nov. 19, 1999), produced by Bell Surveying and Mapping Company. Part of the air photograph is reproduced as map II-B in the appendix. Boundary points are not labeled on the sketch map because of the simplicity of the boundary lines.

The boundary of the nominated site begins at the point of intersection between the north boundary, or section line, of Section 8, Township 1 North, Range 2 West, in Orange County, Indiana, and the east boundary of the right of way known as County Road 1025W (map II-A). The site boundary then runs generally east for a distance of about 2,680 feet along the section line to the point of intersection between the section line and the west boundary of the right of way known as County Road 1000W. The site boundary then follows the west boundary of this right of way generally south for a distance of about 4,925 feet to the point of intersection between the west boundary of County Road 1000W and the north boundary of the right of way known as State Highway (or Route) 56. The site boundary then runs generally west for a distance of about 1,375 feet to the point of intersection between the north boundary of State Highway 56 and the east boundary of County Road 1025W / 1050W. The site boundary then runs generally northwest and north for a distance of approximately 2,785 feet along the east boundary of County Road 1025W / 1050W to the point at which the two county roads diverge. The site boundary then continues generally north for a distance of about 2,565 feet along the east boundary of County Road 1025W to the point of beginning.

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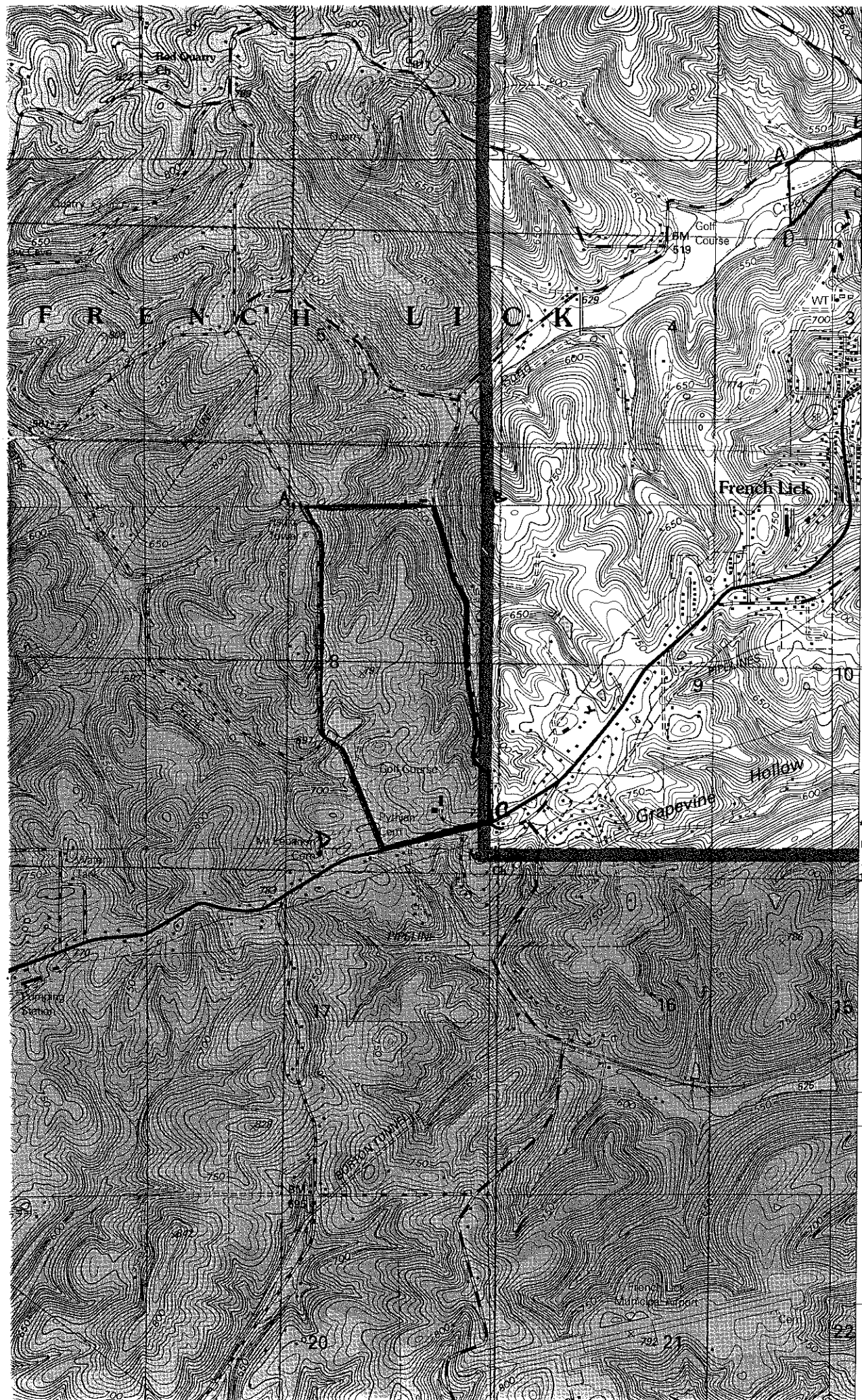
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French Lick Springs Hotel, Orange County, Indiana

Boundary Justification

The nominated property comprises two sites that include most built features and cultural landscapes historically owned by the Thomas Taggart family and described as part of the French Lick Springs Hotel, 1901-1946. Site I includes the multi-winged main hotel building, service buildings, structures, and objects; the site also includes the 1920s pro shop serving the Valley Golf Course, and the hotel gardens and pleasure grounds including the portion of the Valley Golf Course that provides the setting for the hotel complex as approached from West Baden Springs along State Route 56. The Pluto water bottling plant of 1913, south of State Route 56, has been excluded because of the substantial alterations and loss of visual context it has undergone. Site II, the Hill Golf Course, was purchased as a parcel discontinuous from the rest of the hotel's holdings. The present boundaries include a wooded margin originally included with the land purchase in order to create a Scottish-type course as intended by the designer, Donald Ross.



4268

ALSO SEE
FRENCH LICK QL

T. 2 N.

T. 1 N.

SITE I.
(PARTIAL)
HOTEL

4267

↑ GROUNDS
French Lick
Springs Hotel

4266

32' 30"

4265

SITE II. HILL
GOLF COURSE
French Lick
Springs Hotel

A 16 530020 4265720

B 16 530960 4265740

C 16 530940 4264120

D 16 530160 4264100

4264

4263

4262000 m N

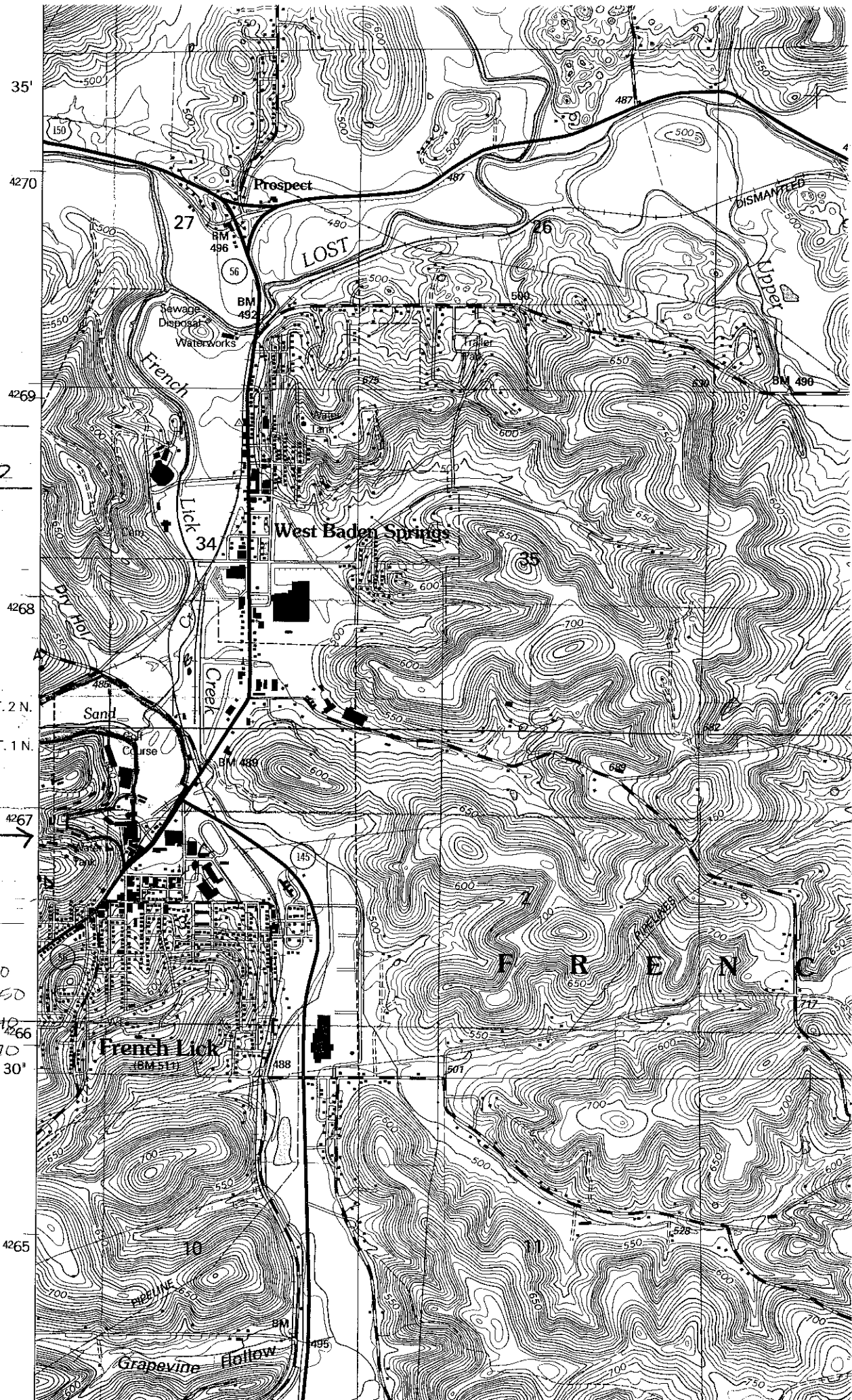


ALSO SEE
HILLHAM QUAD

SITE 1.
HOTEL &
GROUNDS
(PARTIAL) →

French Lick
Springs Hotel

A 16 532680 4767650
S 16 533380 4267650
L 16 5334110 4266740
2 16 532670 4266670
32' 30"



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The table below shows photographs by number, view, photographer's name, and date of photograph. The photos have been ordered to be viewed as a freestanding exhibit or visual tour, rather than in the order they are referenced in sections 7 and 8 above.

For all photographs:

Name of property: French Lick Springs Hotel
County and State: Orange, Indiana

Photographers:

- 1) Name of photographer: Shawn-Paul Luchin
Location of original negatives: 5390 Earl Young Rd
Bloomington IN 47408
- 2) Name of photographer: Eliza Steelwater
Location of original negatives: 4541 N Stidd Lane
Bloomington IN 47408

NR#	VIEWS (N=45)	ROLL&NEG	PHOTOG	DATE
	EXTERIOR, SITE I. HOTEL BUILDINGS AND GROUNDS			
1	Exterior view southwest along State Road 56: L of road, 1913 bottling plant, additions, new buildings; R of road, hotel power plant, Recreation Center, Annex, and Main Wing	36231-8A	Steelwater	24 Mar 02
2	Exterior view west: east elevation of Main Wing	1034-1A/2	Steelwater	01 Apr 02
3	Exterior view northeast: main entry stair into Main Wing; gatehouse in L foreground, North Wing at R rear	36230-20A/21	Steelwater	24 Mar 02
4	Exterior view southwest: corner of east veranda at north end of Main Wing	36230-23A/24	Steelwater	24 Mar 02
5	Exterior view west: projecting full-height facade extension with symmetrically arranged entry door, windows, and stoop, North Wing	36230-22A/23	Steelwater	24 Mar 02
6	Exterior view northwest, L to R: Recreation Center, Annex, Main Wing, North Wing in background	1034-4A/5	Steelwater	01 Apr 02
7	Exterior view southwest, L to R: original bottling plant, two-story Recreation Bldg, Annex; smokestack indicates power house and laundry behind old bottling plant	1034-2A/3	Steelwater	01 Apr 02
8	Exterior view north at south end of site: boiler room/laundry and old bottling plant	36231-22A	Steelwater	24 Mar 02

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NR#	VIEWS (N=45)	ROLL&NEG	PHOTOG	DATE
9	Exterior view northeast: L to R, service areas and former dining room with pavilion, laundry, power plant; West Wing, Main Wing, Annex in background	36230-16A/17	Steelwater	24 Mar 02
10	Exterior view northeast: L to R, pump house, Japanese garden, North Wing in background	1034-16A/17	Steelwater	01 Apr 02
11	Exterior view southeast from levee: Pump House entry facade and west facade; Valley Golf Club House roof in L background, North Wing in R background	1034-18A/19	Steelwater	01 Apr 02
12	Exterior view south: pump house in L foreground; Japanese garden, domed swimming pool; North and West wings in background	36232-7A/8	Steelwater	24 Mar 02
13	Exterior view southwest: enclosed west veranda, Pavilion, domed pool; West Wing in background	36231-14A	Steelwater	24 Mar 02
14	Exterior view southeast: domed pool, Pluto Spring House; L to R background, Main Wing, West Wing, Deluxe Wing	36232-8A/9	Steelwater	24 Mar 02
15	Exterior view north into Pluto Spring House	36231-17A	Steelwater	24 Mar 02
16	Exterior view west from Vernia Spring garden: Pluto Spring pavilion with rustic limestone bench in foreground	36230-0A/1	Steelwater	24 Mar 02
17	Exterior view southwest: Vernia Spring below grade at right of garden stair; stone retaining wall of terrace in background	36230-3A/4	Steelwater	24 Mar 02
18	Exterior view southwest from below terrace: domed pool in L foreground; West Wing and DeLuxe Wing in background	36232-21	Steelwater	24 Mar 02
19	Exterior view southwest: northwest corner tower, Deluxe Wing	36230-5	Steelwater	24 Mar 02
20	Exterior view east from top level of Formal Garden, Deluxe Wing in R background	1034-12A/13	Steelwater	01 Apr 02
21	Exterior view northeast: disused swimming pool and bath house	36230-12A/13	Steelwater	24 Mar 02
22	Exterior view northwest from N end of parking lot: L to R background, Valley Course driving range, archery shed, rolling stock and depot museum	36231-5A	Steelwater	24 Mar 02
23	Exterior view northwest: clubhouse and cart shed on Valley Course; North Wing in background	36232-1A/2	Steelwater	24 Mar 02
24	Exterior view southwest: Valley Course from County Road 25N at road bridge over Sand Creek	1034-8A/9	Steelwater	01 Apr 02
25	Exterior view northeast from gravel road crossing Valley Golf Course: hedge, tee of hole 16, cart path in foreground	1034-7A/8	Steelwater	01 Apr 02

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NR#	VIEWS (N=45)	ROLL&NEG	PHOTOG	DATE
	EXTERIOR, SITE II: HILL GOLF COURSE			
26	Exterior view northwest: Hill Course club house	36231-24A	Steelwater	24 Mar 02
27	Exterior view north from N side of Hill Course club house: L to R, bunkers on holes 18, 10, 1; first tee in foreground	1034-32	Steelwater	01 Apr 02
28	Exterior view east: Hill Course 8th hole, green at L center, bunker R foreground, county road in background passing houses	1034-35	Steelwater	01 Apr 02
	INTERIOR, SITE I : HOTEL BUILDINGS			
29	Interior view northwest from deck of east veranda: main entry door, Main Wing	1034-26A/27	Steelwater	01 Apr 02
30	Interior view south in front lobby, Main Wing	36539-4	Luchin	31 Mar 02
31	Interior view south in front lobby, Main Wing stair to mezzanine	36538-22	Luchin	31 Mar 02
32	Interior view southwest: Main Wing mezzanine and light well	36538-34	Luchin	31 Mar 02
33	Interior detail, Main Wing looking southwest, mezzanine: ceiling light fixture	36539-2	Luchin	31 Mar 02
34	Interior detail, Main Wing, fourth floor suite 4116: fireplace in south wall of living room	36538-29	Luchin	31 Mar 02
35	Interior view southeast: Main Wing, fifth floor room 5126 (SE corner room)	36538-18	Luchin	31 Mar 02
36	Interior view southwest: Main Wing rear lobby, cashier's window	36539-12	Luchin	31 Mar 02
37	Interior view south from corridor: West Wing main floor toward meeting rooms in 1960s addition	1034-27A/28	Steelwater	01 Apr 02
38	Interior view east: West Wing second floor corridor	1034-30A/31	Steelwater	01 Apr 02
39	Interior view west: Pavilion off West Wing main floor	36539-9	Luchin	31 Mar 02
40	Interior detail, Pavilion: west window art glass lights	36539-11	Luchin	31 Mar 02
41	Interior view northwest: Deluxe Wing, corridor inside sixth floor Presidential Suite	36538-2	Luchin	31 Mar 02
42	Interior detail, Deluxe Wing looking west: cornice moldings, Presidential Suite SE bedroom	36538-14	Luchin	31 Mar 02
43	Interior view east from corridor: Deluxe Wing stair from sixth to seventh floor	36538-10	Luchin	31 Mar 02
44	Interior view northwest from south end of North Wing: main floor connecting lobby, stair, and corridor	36539-6	Luchin	31 Mar 02
45	Interior view south: North Wing fourth floor, room 3305	36538-23	Luchin	31 Mar 02

