NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

994

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

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NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Barton Lodge

Other names/site number: Malvern Hall, French House, DHR ID# 008-0027

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 373 French's Hill Drive

City or town: Hot Springs State: VA County: Bath

Not For Publication: N/A Vicinity: X

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___**national** X **statewide** X **local**

Applicable National Register Criteria:

X **A** X **B** X **C** ___**D**

Signature of certifying official/Title: **Date** 11/4/13

Virginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for Edson H. Beall 12.24.13

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: Single Dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19th And 20th CENTURY REVIVALS: Neo-Classical Revival

Materials: (enter categories from instructions.)
Principal exterior materials of the property: BRICK; CONCRETE; STONE: Mixed; WOOD: Weatherboard; ASPHALT; SYNTHETICS: Vinyl

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Barton Lodge, now known as Malvern Hall, is located in Bath County on a 1.7-acre parcel on the side of Little Mountain in an area known as French's Hill overlooking The Homestead resort. This five-bay, double-pile, two-and-a-half-story, Neo-Classical Revival-style house has a single-story, flat-roofed, four-bay wing added to the west elevation. The original circa 1899 building features a hipped roof with two hipped-roofed dormers on the north and south elevations and a gable-roofed portico on the east elevation. An article published in the October 29, 1900, edition of the *Washington Times* refers to an unattributed "description just given of the mansion just erected by Mr. Seth Barton French of New York near Hot Springs, Virginia" and provides a window for the construction of this important house, the oldest of the mansions that occupy many of the elevated locations near the resort. By April of 1905, Barton Lodge warranted an article in *Town and Country* magazine.

The entire home is covered in narrow wood siding, except a portion of the west elevation that features some replacement vinyl siding. The complex roof addition to the west elevation includes a stair tower and has several modifications that date from the Letitia (Lettie) Pate Whitehead Evans ownership period (1927-1961) and later modifications during the 1960s and 1990s. While

most character-defining features of the house remain from the first construction period, the majority of the interior modifications date from Evans' occupancy. A photographic image postcard dated 1904 shows the original form of the house, without the two one-story wings that were added by the second owner, Letitia Pate Whitehead Evans, who purchased the house in 1927.

Narrative Description

Site

The site retains several original landscape features, including a portion of the stone retaining wall that was once capped with a pipe and concrete post fence. Approaching the house from Route 220, French's Hill Drive curves past St. Luke's Episcopal Church and winds up the mountain past a gate that may have been associated with the 1899 building program and several late twentieth-century houses built on parcels that were subdivided from the Barton Lodge (Malvern Hall) property. The original carriage house, guesthouse, and squash court exist along the road but are no longer part of the parcel. All of the buildings, while converted to residences or vacated, retain the same narrow shiplap siding and neoclassical features that define Barton Lodge's exterior. The driveway curves up to the site past these former outbuildings and then splits to encircle the house. The east fork is the formal route past the front of the house and terminates in a roundabout while the west fork provides a service alley. The west side of the property has a stone embankment wall to create a small parking area and the alley curves to connect with the roundabout just beyond the northwest addition.

East Elevation (Façade)

This five-bay, double-pile, two-and-a-half-story, Neo-Classical Revival-style house has a temple front featuring a pedimented portico and a central seven-light fanlight with web muntins over the central three bays of the house. Colossal fluted Corinthian columns on brick pads support the pediment and Corinthian-inspired cornice with modillions along with a three-section coffered ceiling. Single brick chimneys on either side of the portico feature molded chimney caps. The portico terminates in Corinthian pilasters framing the house's three central bays. The capped eaves of the house include modillions and complex cyma molding of the large Corinthian-inspired cornice. Fluted Corinthian pilasters define the corners of the original five-bay building and the applied decoration terminates on plain corner boards. The house connects to the driveway by brick stairs leading from a lower terrace to the brick paved entry. Running-bond brick paving surrounds the west front of the house and a band of herringbone-patterned brick edging defines the edge of the terrace.

The four first-floor windows are two-over-four, double-hung wooden sash with exterior single-pane storm windows capped by triangular pediments. The five second-floor windows are two-over-two, double-hung wooden sash topped by crown molding with mitered returns. All the windows have dark green louvered shutters with original hardware; the first floor shutters have three louvered panels and the second floor shutters have two louvered panels.

On the central bay, the first floor entry has a semi-circular hood with modillions and a two-panel archway over a seven-light semi-circular transom with web muntins. The two-panel single-light sidelights are flanked by Ionic columns and capped by a large entablature with dentil molding and ball finials. A large electric pendant lantern hangs from the central coffer just above the entry and two lanterns are fixed on either side of the door molding on the Corinthian pilasters.

North Elevation

Visitors would enter the home through the east-facing entry, while carriages and cars would have circled around to the north side of the property before returning back down the winding hill to Route 220. The classical architectural vocabulary of the side elevation corresponds to the lower status of this side of the house. While both corners terminate in Corinthian pilasters and vertical-end boards with a large Corinthian inspired cornice and entablature, the lower status is evinced by the three-bay by one-bay portico with Ionic columns, flat roof, and picket balustrade with ball finials. The corner columns are paired, creating a three-column cluster at the portico's exposed corners. A brick stair leads from the asphalt roundabout to the brick paved patio. The two first-floor windows are two-over-four, double-hung wooden sash with exterior single-pane storm windows capped by crown molding with mitered returns. Two second-floor windows are two-over-two, double-hung wooden sash topped by crown molding with mitered returns, and the central window lighting the hall is a four-over-four, double-hung sash with single-pane fixed-over-hung storm windows. The two hipped-roofed dormers with narrow wooden siding light the upper half floor through paired nine-over-nine, double-hung wooden sash windows.

South Elevation

Upon approaching the house, this elevation is the first side that greets visitors ascending French's Hill. Both corners of the building terminate in Corinthian pilasters and vertical-end boards with a large Corinthian-inspired cornice and entablature. The portico is capped by a plain picket balustrade with ball finial posts and molded top rail. The two first-story windows are two-over-four, double-hung wooden sash with exterior single-pane storm windows capped by crown molding with mitered returns. Two second-story windows are two-over-two, double-hung wooden sash topped by crown molding with mitered returns and the central window lighting the hall is a two-over-two, double-hung sash with a single-pane fixed-over-hung storm window. The two hipped-roofed dormers with narrow wood siding light the upper half story through paired nine-over-nine, double-hung wooden sash.

West Elevation

The west (rear) elevation has been the most altered. Two molded cap brick chimneys remain in the original block of the house for the dining room and west drawing room fireplaces. Currently, there are two four-bay by one-bay wings to the north and south that overlap with the original block of the house by a single bay. A single-bay second-floor porch featuring fluted square posts provides second-story access above the northern wing from the original construction. Service entries lead from the west drive to the basement service level that includes the laundry and original kitchen. To the south, a three-story external stair tower abuts the four-bay southern wing. Both single-pile wings feature shiplap siding, two-over-two, double-hung window sash, brick chimneys with semi-circular metal caps and Ionic pilasters. Several Ionic capitals have been replaced on the north wing with plain Tuscan-inspired capitals. The original block of the

house has a native stone foundation, while the addition features parged piers infilled with running-bond brick.

INTERIOR

As the country home of Mr. and Mrs. Seth Barton French, the interior finishes correspond to the hierarchy of room function throughout the house. The third floor and basement service level received the most modest embellishments, while the first floor is elaborately decorated as a showcase for entertaining. In modifications that occurred after Lettie Pate Whitehead Evans purchased the house in 1927, some of the French's period plaster (especially on the ceilings) was removed, the windows were modified, fire surrounds were replaced, and the wings were added to the rear of the main block. The original fire surrounds were faced in tile with wood mantels and either mirror or plaster overmantels.[1] The second-floor bathrooms were remodeled, possibly resulting in the loss of large sections of first-floor ceiling plaster.

Visitors enter through the main east-facing entry to the hall with white wood paneling over plaster. The original ceiling included plaster garlands around the tray ceiling's edge and a pattern of narrow and rectangular coffers reminiscent of Empire ornamentation.[2] Published in *Town & Country* in 1905, the interiors of the house are preserved, but much of the highly detailed plasterwork was removed after 1927. The elaborate paneling includes clipped corners and wood moldings and modillions throughout. An arch springing from pilasters frames the elaborate hall stair with quarter-sawn oak risers and molded railings. An arched window with Y-caming lights the stair. A door beneath the stair leads to the breakfast room (a circa 1927 addition), the butler's stair, and an access to the basement service level. Narrow oak board flooring covers the width of the floor and terminates in a band running along the edge of the room. The butler's stair insured that servants would not have to utilize the grand staircase during the day and risk the possibility of extensively interacting with guests or residents.

From the hall, a double door opens to the north into the drawing room. Similar to the hall, this room was modified circa 1927 when portions of the ceiling plaster were removed and the extant mismatched marble mantels were installed. The overmantels were originally large mirrors with molding reaching the ceiling and matching the scale of the molding and paneling above the double door. The paneling from the hallway wraps into the drawing room at the height of the egg-and-dart over Greek-key chair rail and gives way to plaster walls framed by an elaborate bundled laurel leaf and shield crown molding with dentil and egg-and-dart moldings above and crowned by acanthus leaf modillions. A Greek-key band borders the parquet flooring and maintains the Greek Revival vocabulary in a room that was truly transitional when first constructed with tile fireplaces and existing coffers further divided by plaster moldings.

The northwest window of the drawing room was converted to a door to access the four-bay by one-bay wing added after Lettie Pate Whitehead Evans purchased the house. As an addition, the wing has simple cyma crown molding with matching bead window trim and shoe molding. The chimney projects into the single room which features a Colonial Revival-style mantel and narrow tongue-and-groove flooring.

Returning to the hall, visitors would enter two other entertaining spaces to the south. Both the library and dining room have separate entries off of the hall. The library takes advantage of the view towards The Homestead and its walls were once lined with bookshelves. By the 1960s, the current wall-height bookshelves and niches were installed.[3] The original large panels above the doors have been retained. In the 1905 *Town & Country* article, the library and a morning room appear to divide this single space. However, no evidence of significant alterations is extant and the room may have served a temporary double function for the magazine photo shoot.

From the library, double-doors open into the dining room. Once festooned with plaster garlands, the decorative elements of this space were altered circa 1927. The French family, possibly influenced by the decoration of Westover Plantation near the James River, had combined the modillions and paneling first used in the hallway with extensive plasterwork.[4] The coffered ceiling and crown molding with acanthus modillions was further elaborated with fruit-and-flower swags and plaster wall panels with clipped corners. The overmantel featured a double-framed plaster panel with two swag-corner decorative panels framing a swag over a fruit-filled urn. The swags and fruit were replaced with plain walls emphasizing the replacement marble mantelpiece with low-relief urn. In historic photos, these uniform swags appear to be mass-produced and were likely selected from one of the many architectural catalogs popular in the period. A plain band now marks the transition from the crown molding to the wall.

On either side of the fireplace, the two-over-four windows were removed to make further additions and modifications to the rear of the building. Two ornate mismatched metal gates, attributed to Italian design in the 1960s, divide the dining room from the breakfast room.[5] The breakfast room has a black-and-white marble tile floor with floor-to-ceiling windows and simple moldings indicative of the additions to the house. A door at the north end of the room connects to the stair tower and a bathroom while the south door connects to the kitchen and pantry of the four-bay wing mirroring the addition off of the dining room. A brick patio connects this addition to the service driveway.

Leaving the first-floor public spaces of the house, overnight guests could stay in any of the second-floor rooms. The two master bedrooms currently extant may have been reserved for Seth Barton French and Mary Walker Fearn French. Walking up the grand staircase from the first floor, guests are greeted by a long hallway that opened to each guest bedroom and two master bedrooms located on the east side of the house. Corner fireplaces heat each of the guest bedrooms while the master bedrooms do not share fireplaces. The bathrooms throughout the second floor date to the circa 1927 renovation of the house with pink or green tile edged in black and Lucite leg sinks. One bathroom featuring pink tile exhibits a painted garden motif in an arched alcove into which the bathtub is set.

Servants had rooms on the third floor with simplified moldings and often lacking crown molding. All rooms open to a common hall and the doors are surmounted by transoms. Only limited electrical lighting was afforded to servant spaces.

Using the service stairs, household staff would move between the first floor entertaining spaces and the laundry and kitchen below. A large safe was installed in the bathroom adjacent to the Pullman-style door leading to the basement stairs. The basement level is finished in plaster and wood trim – a high level of detail for these utilitarian rooms while still signifying the lower socio-economic status of the workers housed there. Storerooms were located towards the east while the laundry was in the northwest corner and the kitchen was to the southwest. The laundry retains four original sinks, a Judelson Dryer, and American Laundry Heater from the American Clothes Dryer Company. Both the kitchen and laundry had stairs leading to the rear driveway. While the first and second floors are oriented towards The Homestead and main entry, service spaces are all oriented to the rear not only to facilitate the easy management of deliveries, but also to physically separate service functions of the house from entertainment and daily life of its owners.

Further modifications have been made to the basement to accommodate modern ducts and utilities, but a steel beam remains exposed in the laundry room with the mark of Grace & Hyde Company, a contractor based in New York City, who advertised their involvement in the 1900 New York Grand Central Terminal renovations.[6] This direct link to a New York contractor solidifies the likely connections to a New York based architectural firm, but an architect has not yet been documented with this property. Items such as the steel beams, highly unique in residential construction, would have easily been sent to the property by the rail lines that brought waves of vacationers to The Homestead each season. Oral tradition among locals and property owners holds that the house was designed by Stanford White of McKim, Mead, and White. However, no documentation supports that assertion and design elements within the house appear inconsistent with the firm's oeuvre.

ENDNOTES – SECTION 7

[1] "*Modern Architecture in Colonial Guise: Barton Lodge at Virginia Hot Springs*", a Reproduction of Old "White Hall" *Town and Country* (New York, NY: Stuyvesant Company, 22 April 1905), 12-16.
[2] "*Modern Architecture in Colonial Guise: Barton Lodge at Virginia Hot Springs*", a Reproduction of Old "White Hall" *Town and Country* (New York, NY: Stuyvesant Company, 22 April 1905), 12-16.
[3] *"Malvern Hall" In Hot Springs, Virginia Overlooking the Homestead* (Charlottesville, VA: Roy Wheeler Realty Company, 1967).
[4] "Modern Architecture in Colonial Guise: Barton Lodge at Virginia Hot Springs, a Reproduction of Old "White Hall".
[5] *"Malvern Hall" In Hot Springs, Virginia Overlooking the Homestead.*
[6] "Grace & Hyde Co." *Railroad Men* (New York, NY: Dec, 1900) Vol. 14, No. 6, XV.

8. Statement of Significance

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

[X] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.

[X] B. Property is associated with the lives of persons significant in our past.

[X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

[ ] A. Owned by a religious institution or used for religious purposes

[ ] B. Removed from its original location

[ ] C. A birthplace or grave

[ ] D. A cemetery

[ ] E. A reconstructed building, object, or structure

[ ] F. A commemorative property

[ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
SOCIAL HISTORY
COMMERCE

Period of Significance
1898 – 1961

Significant Dates
1898
1927
1961

Significant Person
(Complete only if Criterion B is marked above.)
French, Seth Barton
Evans, Letitia (Lettie) Pate Whitehead

Cultural Affiliation
N/A

Architect/Builder
Grace & Hyde Co. (contractor)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Barton Lodge, now known as Malvern Hall, was built between 1898[7] and 1900,[8] on French's Hill overlooking The Homestead in Hot Springs, Virginia. According to a local architectural historian, Barton Lodge is "an elegant mansion of sophisticated architecture unrivaled by any other building in the [Warm Springs] valley."[9] A clear example of Neo-Classical Revival style in relatively remote Hot Springs, the house exemplifies early-twentieth-century building technology in its steel frame and national design trends culminating in the 1893 Columbian Exposition's White City. Barton Lodge was adapted to the needs of a vacationing gentry class whose servants were separated through architectural hierarchy and spatial organization. While on the cusp of national trends, the interior of the house retains elements of Victorian eclecticism within significant renovations conducted after 1927.

Barton Lodge is locally significant and meets Criteria A and B for its association with Seth Barton French with areas of significance under Social History and Commerce for his association with the Virginia Hot Springs Company's development efforts and the construction of the house by French, one of the members of the syndicate of investors in the Company. Barton Lodge also meets Criteria A and B at the statewide level of significance for its ownership by Letitia Pate Whitehead Evans under Social History and Commerce. She added its two one-story wings, made interior modifications, and changed its name to Malvern Hall. Mrs. Evans was one of the first women to serve on the board of a major American Company, The Coca-Cola Company. She is also significant for her philanthropic efforts in Hot Springs, throughout the Commonwealth of Virginia, and beyond. Barton Lodge also meets Criterion C under Architecture at a local level of significance for its outstanding Neo-Classical Revival-style design and intact interiors.

The period of significance begins in 1898, the construction date of the dwelling, and ends in 1961 when the Lettie Pate Evans Foundation transferred the property to St. Luke's Episcopal Church.

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

Historical Background

The Homestead and the Resort Industry in Bath County

Dr. Thomas Goode owned The Homestead from 1832 until his death in 1858 and made many improvements to the property during his ownership, including the first hotel to be called The Homestead.[10] After his death, the hotel entered a state of decline, exacerbated by curtailed travel during the years of the Civil War and the challenging economy of the Reconstruction period.[11] In 1890, the Warm Springs Valley Company purchased 4,700 acres in Bath County that included The Homestead, which at that time consisted of an 1846 hotel, cabins, and a bathhouse.[12] This parcel was situated halfway between the endpoints of the Chesapeake & Ohio Railroad (then owned by J. P. Morgan and William K. Vanderbilt), Cincinnati and Norfolk. Between 1891 and

1893, the newly formed Virginia Hot Springs Company, the successor trustee to the Warm Springs Valley Company chartered in 1889, completed a branch of the railroad from Covington, Virginia, to Hot Springs.[13]

The purpose of the Company, as set out in the Charter, was in part to acquire, improve, and operate "the properties situate in Bath County, Virginia, known as the Warm Springs, the Hot Springs, and the Healing Springs," to "promote the interests of said Company" and "to enter into such contracts of sale or lease of its properties, or any part thereof, as it may deem proper." The largest investor in the Company was J. P. Morgan, who through a bond issue, raised the funds necessary for a major building and improvement campaign at The Homestead. Many of his business contacts in New York took Morgan's lead and also invested in the Hot Springs Company; among them, and noted as a major investor, was Seth Barton French.[14]

Also, at this time, a new hotel was constructed near the station, a powerhouse was built, and a six-hole golf course was put into play. Other modern amenities continued to be added to this warm weather resort through the close of the nineteenth century including a European-style bathhouse, a casino, and a dance hall. The majority of this complex burned in 1901 but was rebuilt and reopened in 1902 as a year-round resort. The Homestead now attracted a clientele that had previously traveled to Europe to "take the waters."[15]

It was during this period of development and expansion, on 1 April 1898, that Mary Tyler French bought the property upon which Barton Lodge was to be built from the Virginia Hot Springs Company.[16] She was the second wife of New York financier Seth Barton French.[17]

Criteria A and B: Seth Barton French and the Development of Hot Springs

Seth Barton French was born in Spotsylvania County, Virginia, in 1832, grew up at Sunnyside in that county and studied law, becoming a partner in several firms before enlisting in the Confederate Army in which he rose to the rank of Major.[18] After the war, he engaged in a number of business ventures in Richmond, Virginia; New Orleans, Louisiana, and New York City. From 1876 through 1878 he is listed in Gouldings' New York City Directory as a cotton broker with an office at 25 S. William Street. He became a successful financier with W. H. Newman and Company, W. H. Travers, and Morton, Bliss & Company.[19] Morton, Bliss was known in late-nineteenth century financial circles for financing the debt of the United States.[20] According to a study of Morton, Bliss & Company published in 1980, the firm undertook ventures with concerns such as the Big Four and the Chesapeake and Ohio Railroad when others, such as J. P. Morgan, were reluctant to provide financing.[21]

Seth Barton French's first marriage was to Ellen Mercer Herndon of Fredericksburg, Virginia, at the Presbyterian Church in 1855.[22] They had five children – Margaret Patton, John Herndon, Seth Barton (died as an infant), George Barton, and Nannie Gordon. She was the niece of President Chester Arthur, who the couple entertained at their home No. 15 West 51st Street in New York City on December 27, 1883.[23] Others in attendance on the occasion of Nannie's debut were William K. Vanderbilt, Cornelius Vanderbilt, William R. Vanderbilt, John Jacob Astor,

William B. Astor, and August Belmont. The couple also entertained the President at Newport, Rhode Island.[24] Ellen Herndon French died on January 29, 1888.[25]

The oldest of Seth Barton French's children with his first wife was Margaret Patton French, who was born on July 25, 1857, and died November 30, 1878.[26] The cornerstone for The French Memorial Chapel at the Fredericksburg Presbyterian Church was laid April 29, 1880. The French family contributed the land, the building and the fund to maintain the chapel.[27] Three Louis Comfort Tiffany stained glass windows were added to the chapel when Mr. French's first wife died in 1888.[28] The architect was Charles E. Cassell of Baltimore, Maryland. Cassell was a Virginia native whose documented works include a number of chapels and churches, most notably, the late 1880s University Chapel at the University of Virginia.[29] When Seth Barton French died in Palm Beach, Florida, in 1910, it was in the Fredericksburg chapel that his funeral service was held.[30] That chapel burned on January 14, 1954.

Seth Barton French married Miss Mary Walker Fearn, thirty-four years his junior, in November 1893.[31] The wedding took place in a house leased by Seth Barton French at 1634 I Street in Washington, D.C.[32] Newspaper accounts reported that "two or three carloads of prominent New Yorkers will be on [hand] for the wedding and the relatives of the couple from various cities.[33]

Mary Walker Fearn was the daughter of John Williams Walker Fearn of Huntsville, Alabama, and Mary Jane Walker Fearn of Louisville, Kentucky.[34] Mr. Fearn was a graduate of Yale, a lawyer in Mobile, Alabama, practiced before the U. S. Supreme Court, and by 1853 had become a diplomat with postings in Brussels, Belgium, and Mexico.[35] He continued efforts at diplomacy for the Confederate Army during the Civil War and after the war moved to New Orleans to practice admiralty law. At the time of the couple's marriage, Mr. Fearn was in charge of the foreign affairs department of the world's fair (Columbian Exposition) in Chicago.[36]

Mary Walker Fearn French's first child was William Barton "Bart" French, born on October 8, 1895.[37] They also had a daughter, Clarice Mary French.[38]

The couple's primary residence was 15 W. 51st Street, New York City, adjacent to the Vanderbilt mansions at Fifth Avenue and West 51st Street on the present site of Rockefeller Center.[39] A notice in the Building News section of the *Real Estate Record and Builders' Guide* on June 2, 1894, mentions $12,000 in alterations to be completed by Hartwell & Co. at this address for Seth Barton French. The scope of work included new cabinet woodwork, open plumbing, and electrical fixtures.[40] Since earlier mention is made of Mr. French living at this address with his first wife, it is reasonable to conclude that his new wife may have been involved in the decision to make these alterations.

Seth Barton French, occasionally referred to as a J. P. Morgan partner, moved in the circles of New York's late-nineteenth and early-twentieth-century elite power brokers.[41] It can be inferred that he worked quietly to build the fortune of over $2,700,000 (approximately $65,000,000 in 2013 dollars) that he left to his family when he died in 1910.[42] Various newspaper accounts show real estate dealings with Henry Frick,[43] holdings on Upper Fifth Avenue,[44] and the sale of his Graves Point Fishing Club to J. Pierpont Morgan.[45] He was a member of J. P. Morgan's Corsair

Dinner Club – a social club of only twelve members that meet monthly in New York.[46] The couple summered in Newport, Rhode Island, first at Graves Point Fishing Club,[47] then renting a cottage.[48] It was with this circle, then, that they came to stay at The Homestead and entertain at Barton Lodge.

After Seth Barton French's death in 1910, the house continued in the ownership of his family until its sale to Letitia Pate Whitehead Evans in 1927.[49] During that time, Mrs. French spent much of her time in Europe and Barton Lodge was frequently rented.[50] Among the renters was Mrs. David Dunlop, Sr., who, after staying for a number of years at Barton Lodge, honeymooned there in 1911[51] with Mr. Archibald McCrea.[52] Secretary of the Treasury, Andrew W. Mellon, and his family also rented Barton Lodge for two years.[53] Fay Ingalls and his family moved to Hot Springs from New York when his father, M.E. Ingalls, President of the Virginia Hot Springs Company, died unexpectedly. It was Barton Lodge where he moved his family while he took over his father's leadership role and his new house, The Yard (VDHR #008-0135 and listed on the state and national registers), was being constructed.[54]

While Seth Barton French only had ten years in which to enjoy the comforts of Barton Lodge, the house remains the only extant residence of his productive life.[55]

Criteria A and B: Letitia Pate Whitehead Evans

Letitia (Lettie) Pate Whitehead Evans purchased Barton Lodge in October of 1927.[56] Mrs. Evans, born in 1870, was a native of Bedford County, Virginia.[57] She was the widow of Joseph P. Whitehead, Sr., who with his partners, Benjamin Thomas and John Thomas Lupton, convinced Asa Candler, founder of The Coca-Cola Company, to grant them a contract for the right to bottle Coca-Cola in 1899,[58] thus establishing the Coca-Cola Bottling Company.[59] Mr. Whitehead then worked to set up arrangements with local bottlers throughout the South and by 1905 had 80 independent bottlers under contract.[60] In 1906, while on vacation in Virginia, he died of pneumonia at the age of forty-two.

Without a will, his estate was split between his two young sons (ages 9 and 6) and his wife. Lettie's assets were placed in the Whitehead Holding Company, the board of which she chaired. Through the holding company (also known as a parent bottler), the growing number of bottlers throughout the United States[61] were united, relations with The Coca-Cola Company streamlined, and the classic bottle design adopted.[62] Much of this was accomplished under the leadership of Charles Veazey Rainwater, who took over day-to-day management of the company.[63] Mrs. Evans also became President of the Whitehead Realty Company,[64] a family-owned company, which conducted transactions and held real estate in the Atlanta business district.[65]

In 1913, Mrs. Whitehead married Colonel (ret.) Arthur Kelly Evans, of Toronto, Canada, a civil engineer and inventor who held an 1894 U. S. Patent for improvements to Rope-Grip, a device designed to ensure the grip on a rope.[66] They split their time between England, Atlanta, and Hot Springs, Virginia.[67] When she bought Barton Lodge in 1927, she transferred her former residence, Pink Cottage, to her son.[68] Mrs. Whitehead had purchased Pink Cottage, in 1918[69] from Decatur Axtell, the original owner of the house and an early president of the Virginia Hot

Springs Company.[70] Pink Cottage is located at the intersection of Delafield Road with Hemlock Lane in much closer proximity to the hotel than the secluded location of Barton Lodge on the side of Little Mountain overlooking the hotel. It is interesting to note that her purchase of Barton Lodge occurred before construction on the Warren and Wetmore-designed tower addition to The Homestead in 1929. This construction project was on the side of the hotel closest to Pink Cottage and only a block or two away from that house.

Her 1927 purchase of Barton Lodge, which she renamed Malvern Hall, ushered in a new era of renovations and updates to the property. Lettie Pate Whitehead Evans orchestrated the addition of two rear wings and moved the kitchen and laundry from their original basement location to the southern wing. While the Frenchs' servants had worked in the basement, Mrs. Evans moved her cook, William Riley, and other servants to the rear of the first floor; they were still removed from the first-floor public rooms, but were no longer relegated to basement workspaces. The third floor was reserved for servant bedrooms during the Frenchs' residency and may have continued that function under Evans' ownership. The first-floor ceilings were modified and plaster removed as bathrooms were renovated on the second floor. The butler, Tim Bee, and maid, Julie Sliwa, would have used the butler's stair to move between floors. As the automobile era rushed in, chauffeur John Mitchell would bring Mrs. Evans's limousine to the main entrance of Malvern Hall.[71]

In 1920, the parent bottlers had fought off an attempt by The Coca-Cola Company to cancel their original contract. By the mid-1930s, however, both the Whitehead family and original partner John Lupton agreed to that company's purchase of the bottling rights in exchange for common stock in The Coca-Cola Company. When, in 1934, Lettie Pate Whitehead Evans became a director of The Coca-Cola Company she was one of the first women on the board of a major American corporation.[72] She would continue on that board until her death in 1953.

After the sale of the bottling company, and continuing the example set by her first husband, Mrs. Evans was able to concentrate more on her already generous philanthropic efforts, both in Georgia and in her native Virginia. In Georgia she supported a number of colleges and healthcare facilities. Among the Virginia institutions she supported were the College of William and Mary, Washington and Lee University, Episcopal Theological Seminary, Episcopal High School, Hot Springs Valley Nursing Association, Protestant Episcopal Church Home, Boys Home in Covington, Old Customshouse in Yorktown, and Bruton Parish Church in Williamsburg. She also served as a trustee of the Virginia Museum of Fine Arts in Richmond, Virginia.[73]

Having outlived both of her sons, in 1945 she established the Lettie Pate Evans Foundation to which the majority of her estate would be transferred, ensuring the continuation of her philanthropic efforts.[74] The foundation's grant program is focused on private secondary and higher education, arts and culture, and museums and historic preservation. Grants awarded in 2012 totaled over ten million dollars, including a small grant to St. Luke's Episcopal Church in Hot Springs to aid in the restoration of two stained glass windows and renovation of their organ.[75]

Subsequent to her death in 1953, her Foundation made a gift of the Malvern Hall property in 1961 to St. Luke's Episcopal Church in Hot Springs. The rector oversaw the division of the property into nine parcels, which were then individually sold.

Criterion C: Architecture

This prominent Neo-Classical Revival-style house takes advantage of an elevated, terraced site overlooking The Homestead in Hot Springs, Virginia. Part of a small group developed adjacent to The Homestead as private vacation homes, Barton Lodge features stylistic elements representative of broad national revival trends at the turn of the twentieth century. Its contemporary, The Pillars, circa 1900, features a similar Neo-Classical Revival exterior that was part of the early vocabulary of homes built for vacationers and investors drawn to Hot Springs by The Homestead.[76] The Pink Cottage, a residence just across the street from The Pillars and just yards from The Homestead, was also constructed during this early period. Both Malvern Hall and The Pillars include colossal columns and mark a transitional period from eclecticism of the Victorian period to the full acceptance of the classical mode as the 1893 Columbian Exposition dramatically influenced popular tastes.

Significant for its architecture as well as its owners, Malvern Hall has at times been attributed to the work of Stanford White, although no records have been located that corroborate this contention. To quote the 1979 Virginia Landmarks Commission survey completed by David Edwards, "by all standards, Malvern Hall is indeed an elegant mansion of sophisticated architecture unrivaled by any other building in the valley." It is possible that the house is the work of one of the architectural firms working with The Homestead. However, The Homestead archives were lost in the fire that destroyed the hotel in 1901.

Recent Ownership History

After the division of the property into nine parcels by St. Luke's Episcopal Church, Grace W. Tellier purchased the parcel containing the house now known as Malvern Hall in 1961. Both Reverend H. Carlton Fox and the Virginia Hot Spring Company were involved in subsequent transactions. In the case of St. Luke's, Rev. Fox, due to the wording of the bequest of the Lettie Pate Evans Foundation, was to approve any sale of the Malvern Hall properties until his death. Virginia Hot Springs Company reserved the right of first refusal. After the death of Ms. Tellier, the property changed hands a number of times throughout the 1970s and 1980s. John W. and Marianne F. Vardaman, the present owners, purchased the property in 1995 after an extended period of vacancy, and have completed a thorough restoration.[77] They have recently painstakingly restored the house to its former elegance, using in-kind materials, where replacement was necessary. Bathrooms have been kept as they were found and likely date to Mrs. Evans's ownership, as do preserved laundry facilities in the basement. The kitchen, located in one of the Evans wings, was updated in the late-twentieth century.

ENDNOTES – SECTION 8

[7] Bath County Virginia Deed Book 18, Page 135.
[8] *The Evening Times,* Washington, D.C., October 29, 1900, page 5, Image 6, from Library of Congress Chronicling America online.
[9] Virginia Department of Historic Resources survey, David Edwards, Richmond, Virginia, 1979.
[10] National Register nomination, The Homestead, Hot Springs, Virginia (Richmond, VA: Virginia Department of Historic Resources), VDHR File No.008-0025.
[11] National Register nomination, The Homestead, Hot Springs, Virginia (Richmond, VA: Virginia Department of Historic Resources), VDHR File No.008-0025.
[12] National Register nomination, The Homestead, Hot Springs, Virginia (Richmond, VA: Virginia Department of Historic Resources), VDHR File No.008-0025.
[13] Charter accessed online at the University of Virginia Clause Moore Science Library.
[14] The Homestead; A Brief History, page 20.
[15] National Register nomination, The Yard, Hot Springs, Virginia (Richmond, VA: Virginia Department of Historic Resources), VDHR File No. 008-0135.
[16] Bath County Deed Book 18, page 135
[17] *Evening Star,* Washington, D.C., November 21, 1893, page 5, image 5 "The Fearn-French Wedding Thursday Night."
[18] *The Daily Star*, Fredericksburg, Virginia, February 22, 1910 "In Memoriam: The Late Major Seth Barton French."
[19] *The Daily Star*, Fredericksburg, Virginia February 22, 1910 "In Memoriam: The Late Major Seth Barton French"
[20] *New York Times,* June 3, 1899 "Morton, Bliss & Co. Changes."
[21] Delores Greenberg, *Financiers and Railroads, 1869-1889: A Study of Morton, Bliss & Company (*East Brunswick, NJ: University of Delaware Press as reviewed by James H. Drucker in *Business History Review,* Volume 55, Issue 03 Autumn 1981, 448-449
[22] *The Free Lance-Star,* January 23, 2004, "Gone, But Not Forgotten" by Jessica Allen on the fiftieth anniversary of the burning of the Presbyterian Church's French Memorial Chapel.
[23] *Evening Star,* Washington, D.C., December 28, 1883, image 1"The President's New York Trip.
[24] *The Abilene Reflector,* September 27, 1883, Image 2.
[25] Find A Grave: Ellen Mercer Herndon French
http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GSln=French&GSiman=1&GScid=49863&GRid=8318241&
[26] John Tackett Goolrick, *The Life of General Hugh Mercer* (New York: Neale Publishing Company, 1906),126.
[27] *The Free Lance-Star,* January 23, 2004, "Gone, But Not Forgotten by Jessica Allen on the fiftieth anniversary of the burning of the Presbyterian Church's French Memorial Chapel.
[28] "Our History" Website of the Presbyterian Church in Fredericksburg accessed on July 8, 2013
http://fredericksburgpc.org/about-us/our-history refers to three windows.
Silvanus Jackson Quinn, *The History of the City of Fredericksburg, Virginia* Richmond, VA: Hermitage Press, 1908), page 208.
[29] *University of Virginia: The Campus Guide.* Wilson, Richard Guy and Butler, Sara, A., New York: Princeton Architectural Press, 1999, ii.
[30] *The Free Lance-Star,* January 23, 2004, "Gone, But Not Forgotten by Jessica Allen on the fiftieth anniversary of the burning of the Presbyterian Church's French Memorial Chapel.
[31] *Evening Star,* Washington, D.C., November 21, 1893, page 5, image 5 "The Fearn-French Wedding Thursday Night."
[32] *Evening Star,* Washington, D.C. November 21, 1893, page 5, image 5 "The Fearn-French Wedding Thursday Night" (house was located at 1634 I Street, N.W., later housed the American Association of University Women 1924-1928, and has been replaced by an office building).
[33] *Evening Star,* Washington, D.C. November 21, 1893, page 5, image 5 "The Fearn-French Wedding Thursday Night."
[34] Hughes, Nathaniel Cheairs. *Yale's Confederates: A Biographical Dictionary.* Knoxville, TN: University of Tennessee Press, 2008, 70-71.

[35] Hughes, Nathaniel Cheairs. *Yale's Confederates: A Biographical Dictionary.* Knoxville, TN: University of Tennessee Press, 2008, 70-71.
[36] *Evening Star,* Washington, D.C. November 21, 1893, page 5, image 5 "The Fearn-French Wedding Thursday Night."
[37] Marker, Hollywood Cemetery, Richmond, Virginia viewed on www.findagrave.com
[38] Date of birth unknown, listed in *1920 Social Register for New York,* New York: Social Register Association, 1920, 61.
[39] www.Emporis.com Standard Oil/Esso Oil Company Building erected in 1947. Building is now known as the Time-Warner Building.
[40] *Real Estate Record and Builders' Guide,* Volume 53, No. 1368 June 2, 1894, 886. New York: F. W. Dodge Corp. Electronic reproduction.
[41] Likely erroneous, as this attribution does not appear until at least two years after his death. His son-in-law, Charles Steele, was a J. P. Morgan partner. The partner attribution is likely a result of the relationship that French had with Morgan through unrecorded private-banking syndicates.
[42] *The Washington Herald,* August 12, 1912 "Seth Barton French, Partner of Morgan, Leaves $2,746,250 Estate."
[43] *New York Times,* March 17, 1907, "In the Real Estate Field."
[44] *New York Times,* February 18, 1912 "Seth Barton French Estate Sells Fifth Avenue Plot Adjoining the Burden Residence."
[45] *The New York Times* July 5, 1908 "Newport Season Quiet." Seth Barton French sold the fishing club to J. P. Morgan in 1902, but was known to have rented it back.
[46] *The New York Times*, April 22, 1913 "Morgan's Corsair Club: Composed if Twelve of Financier's Friends – Dined on His Yacht." Article mentions that these were Morgan's intimate friends.
[47] *The New York Times* July 5, 1908 "Newport Season Quiet." Seth Barton French sold the fishing club to J. P. Morgan in 1902, but was known to have rented it back.
[48] Phone conversation with Bert Lippincott, Newport, Rhode Island Historical Society who stated that in 1902 the Frenchs' rented Chastellux, the home of Lorilliard Spencer.
[49] Bath County Deed Book 37, p. 32.
[50] New York Historical Society, www.nyhistory.org "Mary French."
[51] *The New York Times*, November 12, 1911 "At the Autumn Resorts."
[52] Mr. and Mrs. McCrea returned to Barton Lodge when it was sold by the French family to buy some of its furnishings for their home, Carter's Grove, near Williamsburg.
[53] *The New York Times*, August 30, 1921 "Social Notes" and Ingalls, Fay *Valley Road*, 79
[54] National Register nomination, The Yard, Hot Springs, Virginia (Richmond, VA: Virginia Department of Historic Resources), VDHR File No. 008-0135.
[55] *The Daily Star*, Fredericksburg, Virginia, February 18, 1910 "In Memoriam: The Late Major Seth Barton French" His obituary records that he was a special partner of Van Emburgh and Atterbury, bankers, New York at the time of his death.
[56] Bath County Deed Book 37, page 172.
[57] *1870 U. S. Census* lists Letitia Pate of Bedford County as 4 ½ months old. Census information provided by Peter Luebke, Highway Marker Program Historian, Virginia Department of Historic Resources
[58] *"The Whitehead Family: A Lasting Legacy at Emory University"* undated brochure, 2-3. Emory University holds the Letitia Pate Whitehead Evans archives.
[59] Emory Libraries, "Lettie Pate Whitehead Evans Family Papers" SubSeries 4.1
[60] *"The Whitehead Family: A Lasting Legacy at Emory University"* undated brochure, 3. Emory University holds the Letitia Pate Whitehead Evans archives.
[61] www.cocacolacompany.com "The Chronicle of Coca-Cola: The Candler Era" By 1920 there were over 1,000 bottlers under the parent ownership of the original partners.
[62] *"The Whitehead Family: A Lasting Legacy at Emory University"* undated brochure, 4-5. Emory University holds the Letitia Pate Whitehead Evans archives.
[63] Pendergrast, Mark. *For God, Country, and Coca-Cola: The Definitive History of the Great American Soft Drink and the Company That Makes It*, 81.

[64] *"The Whitehead Family: A Lasting Legacy at Emory University"* undated brochure, 5. Emory University holds the Letitia Pate Whitehead Evans archives.
[65] Emory Libraries, "Lettie Pate Whitehead Evans Family Papers" Subseries 4.2
[66] www.google.com/patents for U.S. Patent 518880 issued April 24, 1894.
[67] Negus, Lucy Newton Boswell. *The View from Malvern Hall.* Richmond, VA: Westminster Canterbury Foundation, 2007, 16.
[68] Bath County Deed Book 37, page 172.
[69] Emory Libraries, "Lettie Pate Whitehead Evans Family Papers" Box 5.
[70] The Homestead; A Brief History, page 14.
[71] Negus, 18 and Jack Williams, Phone Interview, 4 July 2013. Names and positions for the servants come exclusively from these two sources and analysis of the building interior.
[72] Houlton, Vicki and Dent, Fiona Elsa. *Women in Business: Navigating Career Success*, Basingstoke, UK: Palgrave Macmillan, 2012, 171.
[73] Website of the Lettie Pate Evans Foundation www.lpevans.org "Lettie Pate Evans Biography"
[74] "The Whitehead Family: A Lasting Legacy at Emory University" undated brochure, page 10.
[75] Website of the Lettie Pate Evans Foundation www.lpevans.org "Analysis of Prior Grants"
[76] *A Brief History of the Homestead.* The Homestead LC: 1999. 20
[77] Bath County Courthouse records

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Joanne Ingalls (widow of Dan Ingalls)
Keene Byrd, Historian and Cindy White, Archivist at The Homestead
Gary Lawrence, Mansions of the Gilded Age
Bert Lippincott, Newport, RI Historical Society

Site Visit:
T. J. Collins and Son Archives at Historic Staunton Foundation, Staunton, Virginia.

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Top of the Rock NYC, www.topoftherocknyc.com.

University of Pennsylvania Fine Arts Library, www.library.upenn.edu/finearts and Architectural Archives at www.design.upenn.edu/archives/archives/.

University of Virginia, Fiske Kimball Library, www2.lib.virginia.edu/finearts.

Virginia Historical Society, www.vahistorical.org.

Wikimapia, Newport, Rhode Island, Chastellux, wikimapia.org/11306053/Chastellux.

Previous documentation on file (NPS):

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

Primary location of additional data:

_X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: Virginia Department of Historic Resources, Richmond, VA

Historic Resources Survey Number (if assigned): VDHR ID# 008-0027

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10. Geographical Data

Acreage of Property approximately 1.7 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 37.996593 N Longitude: 79.834470 W
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The boundaries for Barton Lodge are shown on the accompanying map as Bath County Tax parcel 83A – 2 – 1A as obtained from the Bath County Courthouse.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries are consistent with the subdivision of the property in 1961 and subsequent survey by Ralph Riner C.L.S. dated December 2, 1967 (Deed Book 88, page 325) as well as the above mentioned tax parcel.

11. Form Prepared By

name/title: Bill Frazier, Beth Scripps, and Laura Purvis
organization: Frazier Associates
street & number: 213 N Augusta St.
city or town: Staunton state: VA zip code: 24401
e-mail: bfrazier@frazierassociates.com, lpurvis@frazierassociates.com
telephone: (540)886-6230
date: July 2013

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Barton Lodge

City or Vicinity: Hot Springs

County: Bath County State: VA

Photographer: William T. Frazier and Laura Purvis

Date Photographed: April and July 2013

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

Photo 01 of 23: VA_Bath County_Barton Lodge__0001
View: Façade (east elevation) looking southwest

Photo 02 of 23: VA_Bath County_Barton Lodge__0002
View: North elevation looking south

Photo 03 of 23: VA_Bath County_Barton Lodge__0003
View: Façade looking north

Photo 04 of 23: VA_Bath County_Barton Lodge__0004
View: South elevation looking north

Photo 05 of 23: VA_Bath County_Barton Lodge__0005
View: West elevation looking south

Photo 06 of 23: VA_Bath County_Barton Lodge__0006
View: Entrance drive that splits to access both rear and front of house looking northeast

Photo 07 of 23: VA_Bath County_Barton Lodge__0007
View: Vista from front door looking northeast to The Homestead with hotel tower in distance

Photo 08 of 23: VA_Bath County_Barton Lodge__0008
View: Site view looking north

Photo 09 of 23: VA_Bath County_Barton Lodge__0009
View: Main (front) entrance looking west

Photo 10 of 23: VA_Bath County_Barton Lodge__0010
View: Entrance Hall looking west

Photo 11 of 23: VA_Bath County_Barton Lodge__0011
View: Drawing room looking southwest

Photo 12 of 23: VA_Bath County_Barton Lodge__0012
View: Mantel in drawing room looking west

Photo 13 of 23: VA_Bath County_Barton Lodge__0013
View: Detail of drawing room cornice

Photo 14 of 23: VA_Bath County_Barton Lodge__0014
View: Detail of drawing room wainscoting

Photo 15 of 23: VA_Bath County_Barton Lodge__0015

View: Library looking east with portrait of Seth Barton French above mantel

Photo 16 of 23: VA_Bath County_Barton Lodge__0016
View: Dining room looking southwest

Photo 17 of 23: VA_Bath County_Barton Lodge__0017
View: Detail of dining room mantel looking northwest

Photo 18 of 23: VA_Bath County_Barton Lodge__0018
View: Detail of hand-wrought metal gates between dining room and breakfast room looking west

Photo 19 of 23: VA_Bath County_Barton Lodge__0019
View: View of main stair looking down from third floor landing

Photo 20 of 23: VA_Bath County_Barton Lodge__0020
View: Typical second floor bedroom

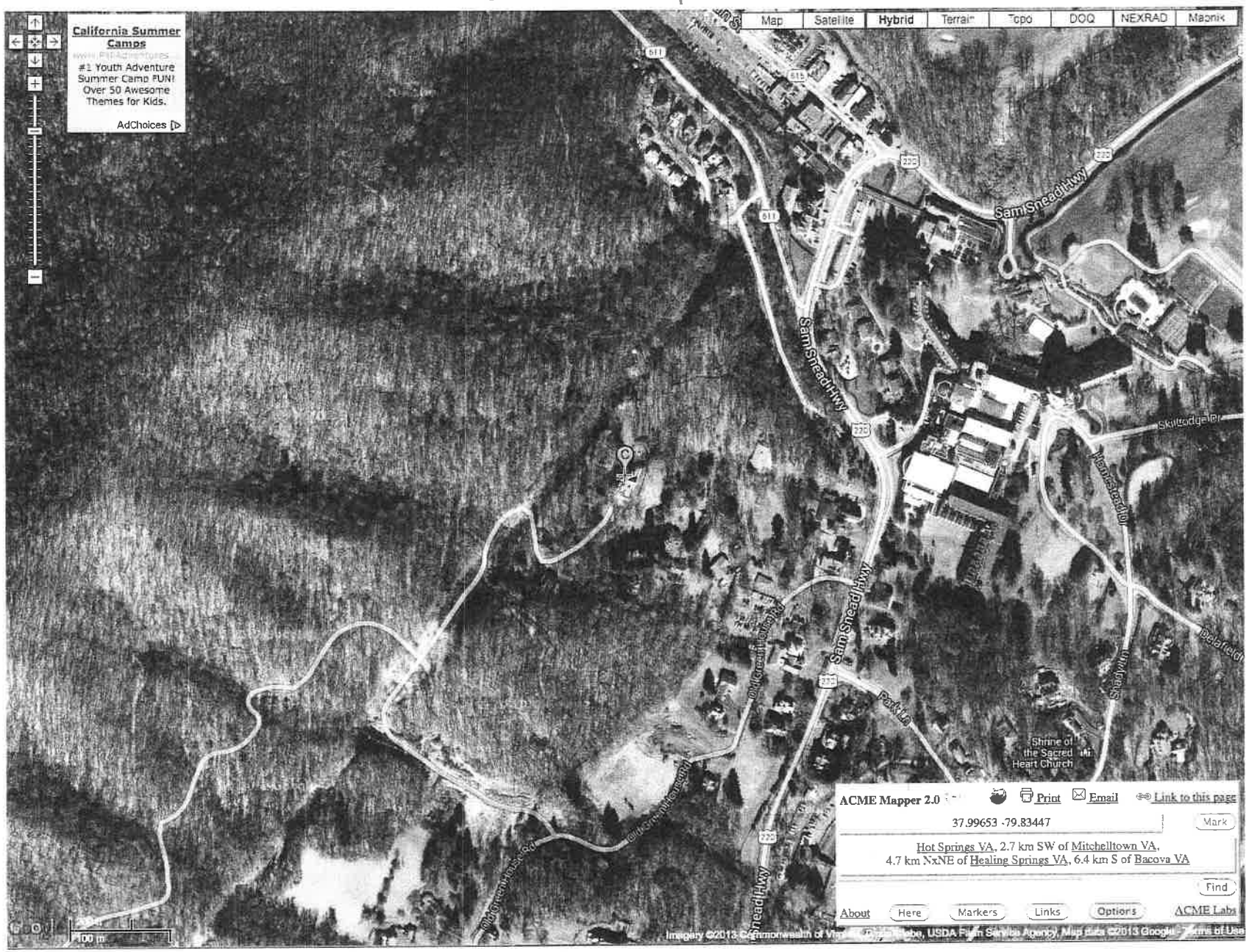
Photo 21 of 23: VA_Bath County_Barton Lodge__0021
View: Master bathroom with mural on second floor

Photo 22 of 23: VA_Bath County_Barton Lodge__0022
View: Safe in bathroom in first floor, rear hall, northwest section, looking northwest

Photo 23 of 23: VA_Bath County_Barton Lodge__0023
View: View of laundry room in basement with early wash sinks and stove fired clothes dryer

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Location Map - Aerial



Barton Lodge, Hot Springs, Vicinity of Bath County, Virginia

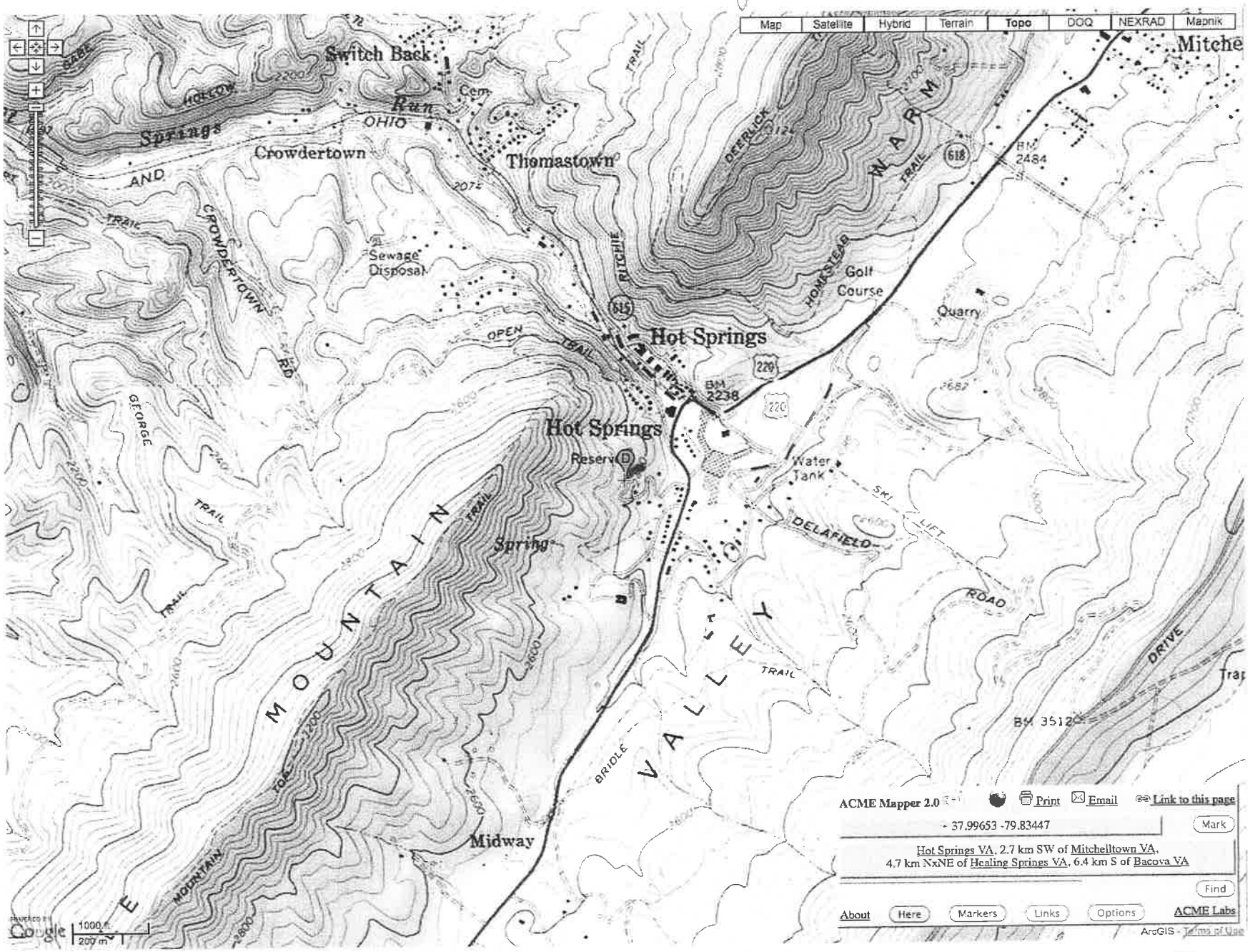
Latitude: 37.99653 N Longitude: 79.83447 W. (WGS84)

Center is marked "C"

N
W E
S

DHR # 008-0027

Location Map - Topographic



Barton Lodge, Hot Springs, Vicinity of Bath County, Virginia

Latitude: 37.99653 N Longitude: 79.83447 W. (WGS84)

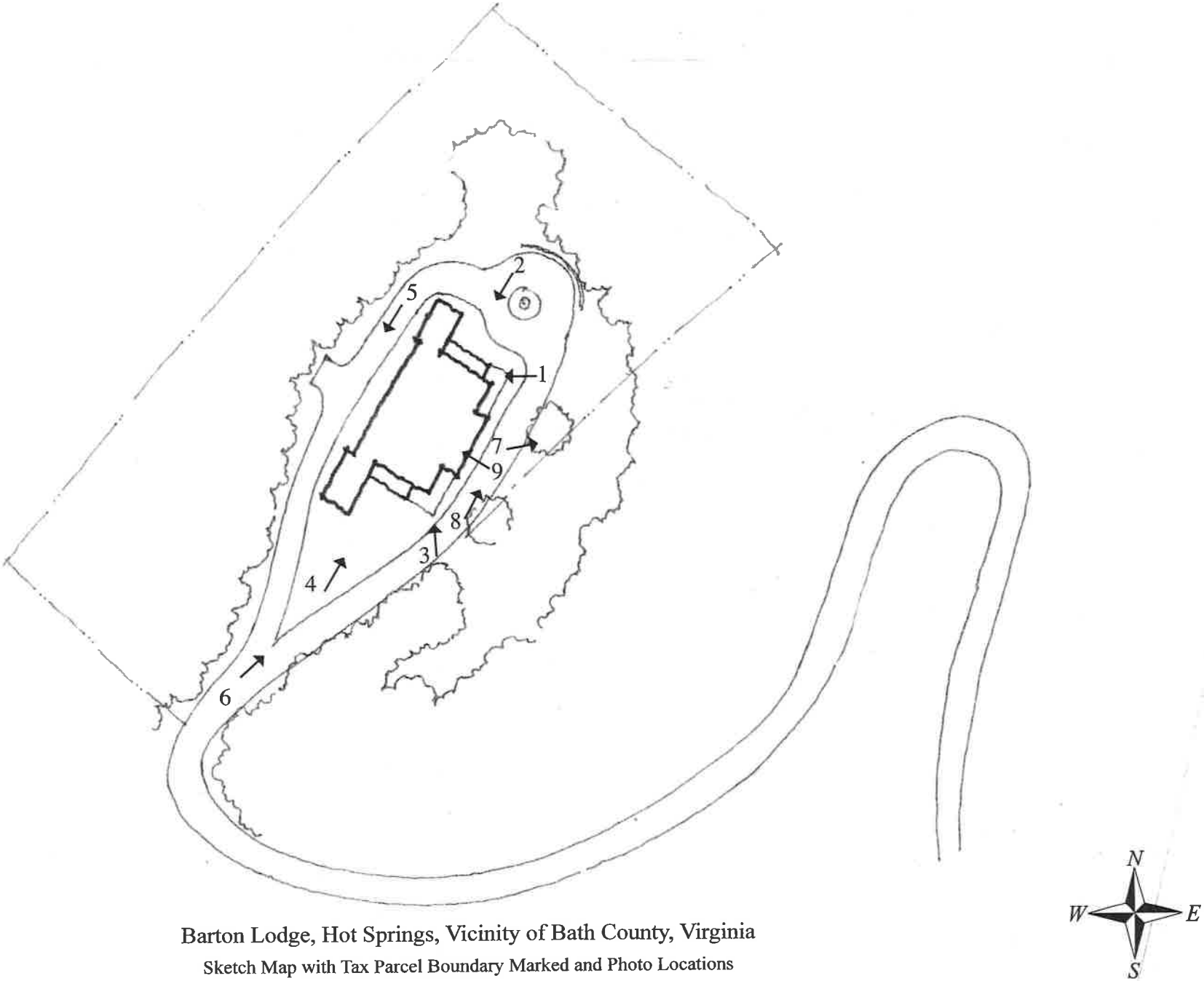
Center is marked "D"

DHR # 008-0027

Tax Parcel Map

Barton Lodge, Hot Springs, Bath County, Virginia

Tax Parcel 83A-2-1A, showing adjacent parcels



Barton Lodge, Hot Springs, Vicinity of Bath County, Virginia

Sketch Map with Tax Parcel Boundary Marked and Photo Locations

DHR # 008-0027

MONEY ISN'T
EVERYTHING
BUT IT HELPS THE
KIDS IN TOUCH
MALVERN HALL

HERRING HALL
HAM
LOVE
IS ALL
YOU
NEED