

**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 **Bartlett Real Estate Office**
other names/site number **Beverly Shores Administration Building** 127-406-02013

2. Location

street & number **500 South Broadway** N/A not for publication
city or town **Beverly Shores** N/A vicinity
state **Indiana** code **IN** county **Porter** code **127** zip code **46301**

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 **J. C. SA** Date **1-28-04**
Indiana Department of Natural Resources
State or Federal agency and bureau

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 **Patrick Andrews** Date of Action **3/23/2004**

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	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	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)

COMMERCE/TRADE: Business

GOVERNMENT: City Hall

Current Functions

(Enter categories from instructions)

GOVERNMENT: City Hall

7. Description

Architectural Classification

(Enter categories from instructions)

19th & 20th c. REVIVALS: Mission/Spanish

Materials

(Enter categories from instructions)

foundation CONCRETE

walls BRICK

roof SYNTHETICS: Rubber

other TERRA COTTA
METAL

Narrative Description

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

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.)

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: _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE _____

COMMUNITY PLANNING & _____

Period of Significance

1927-1946 _____

Significant Dates

1927 _____

Significant Person

(Complete if Criterion B is marked above)

N/A _____

Cultural Affiliation

N/A _____

Architect/Builder

Mertz, Fred _____

Post, Leo _____

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Section 7 – Description

The Frederick Bartlett Real Estate sales and administration building is located on its original site at 500 S. Broadway on the west side of the street in Beverly Shores, Porter County, Indiana. Frederick Bartlett commissioned the construction of his office and administration building in 1927, and it is in the Mediterranean Revival style. Bartlett also chose this style for the houses in his new development of Beverly Shores. The building now serves as the Beverly Shores Administration Building, housing the clerk-treasurer's office, a public and town council meeting room, and the town marshal's office, as it has since 1946.

General Description

The town is a small community, with homes clustered along the southernmost tip of Lake Michigan, approximately 40 miles southeast of Chicago, Illinois. The dunes lakeshore area in Indiana is part of the Great Lakes Plains. Some 4,000 years ago, the dunes formed as a result of the formation of large bays where rivers joined a highly elevated Lake Michigan. Silted up over time and eventually cut off from the Great Lakes, the bays dried out and left the largest freshwater coastal sand dunes in the world along large areas of the lake. In Beverly Shores, roads had to be graded through and over the dunes, and some areas were leveled off for development. The immediate neighborhood around the Bartlett Building is one such area, though the residential sections of Beverly Shores were left with the characteristic terrain intact. The town is now an island of private homes surrounded by the Indiana Dunes National Lakeshore, a federal park administered by the National Park Service. Across Broadway is the original Beverly Shores South Shore Railroad Station, now a museum and art gallery, as well as fulfilling its original role as passenger depot on the South Shore line. It was the first point of arrival for many prospective clients of Bartlett's, and it presented a unified appearance to the development to clients, with its stuccoed Mediterranean Revival exterior.

Exterior

The Bartlett Real Estate Sales and Administration Building is a one story, solid masonry building with tan brick walls and an arched center entrance serving as the base to a two story tower (photos 1 and 2). It has a poured concrete foundation. The tower has iron railings. Soffits are of wood, painted green. All original windows have been replaced with contemporary aluminum windows. The main section of the building has a flat roof covered in rubber membranes, masked by hipped skirt roofs on the parapets, covered in green terra-cotta tile. The pyramidal hip roof over the tower is covered in same tiles.

The main façade of the building faces east toward the main north-south road in the town, leading from the interurban station to the Lake Michigan beach. It is a tripartite composition of two large storefront bays, flanking the arched central entrance tower. The sand-colored brick walls were laid with a variety of patterns: there is a soldier course around the foundation and above all storefront openings, and header courses for storefront sills (photo 3). At the front corners of the building, two large square piers extend

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into the parapet and interrupt the tiled roofs. These have slightly recessed vertical panels with basketweave brick work – three vertical bricks alternating with three horizontal. The large, two pane plate glass storefront windows themselves were installed in 1995, to replicate the original configuration. Prior to this, the storefront windows had been replaced with glass block, though the original transom windows remained in place. The 1995 project replaced all this existing material with new aluminum units; the transoms have a grid to simulate divided lights.

The tower entrance bay projects forward from the plane of the storefronts about two feet. The wooden “Administration Building” sign over the arched entrance dates to 1927 (photo 2). The header brick outlined arch leads to a recessed entryway. Its ceiling is rough textured stucco, painted white, and the light fixture is original (photo 5). The two original heavy wooden doors were replaced with aluminum framed doors when the storefronts were rehabilitated in 1995. There are windows facing north and south within the recessed entryway in the base of the tower. These also have a twelve-light fixed transom window above one large pane of glass (photo 6, left side).

Above the entryway, there is a rectangular spandrel panel of basketweave brickwork (not visible in most photos due to the ivy on the walls). The second story of the tower has two, side-by-side round arched lancet openings with the center springing points bearing on a Spanish-style twisted column of cast concrete. Iron railings enclose the open tower on this side. Openings on the other sides of the tower are large, elliptical arches. The tower’s hip roof is tiled with straight barrel Mission style terra-cotta, as are the flanking skirt roofs.

The north elevation has a storefront window toward the east end, wrapping around the treatment of the front (photo 7). The storefront was rehabilitated like the front ones. Two windows to the west are currently boarded shut. The roof skirt treatment is terminated by a small brick parapet section toward the west end. The small offset in the north wall was originally a small enclosed porch that led to the front door of a caretakers / salesman’s living quarters. This small enclosed porch served as the first clerk’s office when the town was incorporated in 1946. The enclosed porch was removed in recent years, replaced by a small stoop and small shed roof supported on wood posts. The multi-paned door now leads into the marshal’s station (photos 7 and 12).

The west elevation has no decorative elements (photo 8). From this side, a functional square chimney serving the furnace can be seen toward the center of the roof. There are four aluminum windows set within the original openings. The south elevation faced toward U.S. 12, another likely source of travelers, and so has a secondary façade treatment (photo 9). The centerpiece is an entrance crowned by a curvilinear shaped, scroll-buttressed pedimented parapet that breaks the tile-clad skirt roof line (photo 10). The original, characteristic heavy wooden door was replaced with metal door and sidelight in the 50’s, within the original header-edged opening. There are two concrete steps up to the entrance, and two Arts and Crafts style bracket light fixtures on either side of the entrance. Windows of different sizes (again aluminum) flank the doorway. Another storefront is placed toward the east side, again wrapping

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the front façade treatment around the corner. There is another entrance with sidelights, this one set within a rectangular opening, to the west of the curvilinear pediment.

Interior

Originally, the interior was divided into two functions: a front sales office room consisting of one open space, and a rear section with living quarters for a salesman / caretaker. The two front doors led one into the sales room. There was a line of load bearing posts running down the center of the room. In the 1980s, the city had contractors divide the room, using the posts to define two separate rooms, yet the posts remain visible in the drywall (photo 15). A door connects the two rooms toward the west end. The north side of the front area is now the office of the clerk-treasurer. A small area to the west of the north room was further divided off to provide a bathroom and storage space. The south side room remains largely open and is used as the meeting room for the town council (photo 6). The wood floors throughout are now covered in carpeting, however, the pressed metal ceiling remains exposed in all but the marshal's office (photos 16 and 17). School house style lights seen in photos 11 and 17 are not original but are similar to those once used in the building. There are also contemporary ceiling fans in each room.

In the meeting room, an original arched vertical car-sided door remains on back wall (photo 18). It led to a hallway of the caretaker's quarters. The marshal's office occupies most of the former caretaker's office now. Though ceilings were lowered with a suspended tile system in the marshal's office, the original Murphy bed from the building's caretaker days remains in place.

Section 8 – Statement of Significance

The Frederick Bartlett Real Estate Sales Office, now the Administration Building of the Town of Beverly Shores, is eligible to be placed in the National Register of Historic Places under Criteria A and C, community planning and development, and architecture. The building served as headquarters to the development of a suburban community on Lake Michigan. In its architecture and historic role, the building illustrates the rapid growth and suburbanization of the Greater Chicago – Calumet area.

Chicago's strategic location on Lake Michigan was recognized as early as 1673 by Marquette and Louis Jolliet during their travels in the upper Midwest. Following the Revolution, Americans secured this sporadic trading spot with the construction of Fort Dearborn in 1803. The Illinois legislature planned a canal to take advantage of the trade potential between Lake Michigan and the Mississippi. At the northeast end of the proposed canal, surveyor James Thompson, working for the Canal Commissioners, laid out a village called Chicago in 1830. The village developed rapidly into a town of over 4,000 by the time workers began to dig the canal in the 1830s. Traders and farmers in the upper Midwest could now send products to market in Chicago and then onward across the Great Lakes to the Erie Canal in Buffalo. Nearly two million bushels of wheat were passing through Chicago annually as early as 1848. The same year, a railroad reached Chicago and the city began its industrial development. McCormick and his

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famous reaper would grow into a multi-million dollar industry, a massive printing district would develop in town, to complement the traditional grain trading and cattle processing. By 1870, Chicago was a city of 298,977 persons and its middle and upper class citizens were long accustomed to living in suburban house communities.

Steam rail lines allowed suburban small towns and communities to flourish. Evanston (1850s) and Lake Forest (1856) offered small town living and easy access to downtown Chicago. Riverside (1869) like Lake Forest, was planned as a self-contained Victorian Romantic community. Olmstead, Vaux and Company laid the curving streets out so that they did not continue the relentless orthogonal grid of Chicago additions. Interurbans, light, self-propelled electric passenger and light freight trains that ran between cities, revolutionized suburban travel when they appeared in the Chicago area in the first decade of the twentieth century. By 1900, Chicago was a city of 1,698,575, not including population in suburban towns.

Exploitation of the Calumet region of Indiana began in the early 1900s, since available lakefront industrial and port areas were by then already consumed to the north. Chicagoan and Hoosier alike had used the region for sport and leisure for years. U.S. Steel Corporation changed the rural dunes into industrial suburb with the platting of Gary in 1908. That same year, the Chicago, South Shore and South Bend Railroad interurban line connected South Bend, Michigan City, Hammond and Gary to Chicago. The line would provide easy access to all of Indiana's lake shore to both residential and industrial developers alike.

By the 1920s, several planned suburbs and planned neighborhoods developed in the Calumet region. U.S. Steel, of course, had pioneered the concept of planned growth in the region. The firm platted Gary, and created a housing arm to build and sell housing to managers and workers in designed clusters. Marktown, largely constructed in 1917, exemplified a planned suburb that centered around heavy industry. Clayton Mark hired eminent Chicago architect Howard Van Doren Shaw to lay out Marktown. In Hammond, subdivisions like Woodmar or Glendale Park sought to lure upper middle class management to their sites by offering distinctive street patterns or landscaping. Few, however, would match the sheer scenic value of the lakeside setting of Beverly Shores.

Frederick Bartlett, a well-known Chicago developer, sought to capitalize on the popularity of the Indiana Dunes and on the rapid urbanization of the Calumet region in the planning of Beverly Shores. He recognized the attraction of lakeshore living for clients and the potential for resale and investment for himself.

His planning and architectural values shaped Beverly Shores. Frederick Bartlett was a developer who was accustomed to planning on a large scale. After naming his proposed resort after his daughter, Beverly, he proceeded to create a comprehensive design for its development. Bartlett was aware of the latest resort communities recently created in Florida through publicity in the national media, and he was

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wealthy enough to have visited them. Consequently, the plan he promoted for his new resort bore a strong resemblance to those in Florida. Just as in Boca Raton, Florida, a major boulevard extended straight past the Real Estate and Administration Building, commercial buildings, including a hotel and eventually terminating at a public beach and casino site. The Administration Building and the South Shore Depot immediately set the architectural tone of Beverly Shores with their exotic, Spanish / Mediterranean – inspired architecture. The main street, called Broadway, was flanked on both sides by a system of curvilinear residential streets which form a loose grid in the flat marshland behind the dunes, to a maze of twisting lanes on the steep hills and ravines.

The town was shaped to create an image attractive to the residents of Chicago, who were generally aware of the prestigious resorts in South Florida. This way, people could visit or vacation in an exotic setting on the water a short train ride from home. Bartlett retained surveyors to lay out the original plat of Beverly Shores. He teamed up with Samuel Insull, owner of the revitalized South Shore electric interurban railroad, to publicize the idea of Chicagoans coming to the dunes for recreation. The Prairie Club had first championed the recreational possibilities of the Indiana Dunes in the early 1900s. Insull carried forward the idea in a series of posters and excursion trips sponsored by his railroad. The posters showed the beaches and outdoor activities possible in the dunes; reprints of the posters were begun several years ago so that the promotional images used in the ‘teens and twenties remain available today.

The trains and excursions were promoted heavily in radio and newspaper ads as well as by public speakers who encouraged people to “own your own home.” Two South Shore Railroad stations were built on the line in Northwest Indiana to bolster the exotic image of the dunes. The station in Beverly Shores remains, now used as a museum for the town. The Bartlett sales team arranged for special trains on the South Shore from Chicago for prospective buyers. The Mediterranean style depot was the potential buyer’s first glimpse of the style of homes for the community. Bartlett hired architect Fred Mertz to create a plan book, featuring Mediterranean Revival homes. Buyers were encouraged to select one of the designs, and a number of early lot buyers did so. Mertz also designed the Administration Building; Leo Post was its builder.

At first, Bartlett’s timing meshed with the economic conditions of the U.S. and Chicago. But the Depression took a toll on home building, even among the wealthy clients he sought. Although many lots were sold in his first Beverly Shores marketing drive, only about twenty-five new houses were constructed before 1935. Frederick sold his share of the venture to his brother Robert in the mid-1930s, but not before he orchestrated one of the highest-profile real estate promotions in the Midwest. Robert Bartlett approached officials from the Century of Progress World’s Fair, held in Chicago in 1933-34, regarding some of the futuristic modern houses built on the grounds. Bartlett then bought six of the houses at a bargain price and moved them to Beverly Shores. Several of the homes were floated by barge across Lake Michigan. The six were grouped along the lakeshore and added to the architectural uniqueness of the development. As the 1930s continued, sixteen more homes were built, almost doubling the total number of homes. Fifty more owners chose to build houses in the next few years.

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Most of these early houses were small cottages scattered along the curvilinear streets in the dunes adjacent to Broadway Avenue. Designs in the Mertz plan book ranged from modest one and two bedroom homes to villa-like homes, ranging from \$3,500 to \$6,000. The smaller houses were often intended to be summer cottages; most of those that survive today have been converted for year-round residences.

The 1927 Administration Building not only housed sales offices for Beverly Shores, it was the regulatory headquarters of the community. The community was a self-regulated, private development; Bartlett's staff in the building controlled all common utilities from the office. In 1946, Robert Bartlett sold his interest in Beverly Shores and turned over the Administration Building, other public buildings, utilities, and equipment to the Town of Beverly Shores, which incorporated that year. For over fifty years, the Administration Building has served the town's local governmental needs.

The Bartlett Real Estate Sales and Administration Office is locally significant example of the Mediterranean Revival style. Round arched openings, towers, terra-cotta tile roofs, and masonry walls are characteristic of the style. The McAlester's *Field Guide to American Houses* further lists stuccoed walls, and asymmetrical massing as further characteristics of the Spanish Eclectic style. The symmetrical main elevation, with centered tower, and more permanent-looking brick instead of stucco seem to point to the quasi-governmental role of the building. The combination of tan brick with green terra cotta roofing, is a departure from the usual red roof with white stucco walls. Also, the use of commercial style storefronts would have acknowledged the public nature of the building to the visitor.

Beverly Shores' planning and architectural history illustrate several major social movements of the past seven decades and how they shaped the built environment. The plan of Beverly Shores and the development of image created by its buildings are a significant example of the design affinity for Mediterranean Revival resort suburbs which spread outward from Florida in the 1920s.

The influence of 1920s Florida resorts on the development of Beverly Shores is most evident in the architectural form chosen to define its image. Bartlett wanted to create an image of a resort on Lake Michigan for nearby Chicagoans. He planned to build a series of public buildings, as well as a number strategically placed houses in the Mediterranean Revival style and to use these forms in his advertising to create a visual image for his resort.

When the Depression virtually halted home construction, Bartlett responded by drawing on the popularity of the Chicago Century of Progress World's Fair, by relocating six of the houses to Beverly Shores. After the rather exclusive years before World War II, Beverly Shores reflected the thriving industrial growth of the Calumet region in the 1950s, by becoming a balanced community of permanent and seasonal residents. Finally, the impact of the Federal acquisition of two-thirds of the town to create the Indiana Dunes National Lakeshore, a federal park, graphically illustrates the growing sentiment, beginning in the 1960s and 70s, against unchecked development of natural lands. The Town of Beverly

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Shores and its Administration Building exist today as tangible physical products of each of these succeeding currents in American planning, architectural, and social history.

Section 9 – Bibliography

Printed Sources:

Cohen, Ronald D. and McShane, Stephen G. *Moonlight in Duneland, the Illustrated Story of the Chicago, South Shore and South Bend Railroad*. Bloomington and Indianapolis: I.U. Press, 1998.

Indiana Historic Sites and Structures Inventory. *Porter County Interim Report*. Indianapolis: Historic Landmarks Foundation of Indiana, 1991.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1997.

Morrow, James. *Images of America, Beverly Shores, A Suburban Dunes Resort*. Chicago: Arcadia Publishing, 2001.

National Register of Historic Places Inventory-Nomination Form. Beverly Shores – Century of Progress Architectural District, listed, 6-30-86.

Papard, Pauline. “Beverly Shores Celebrates 50th Anniversary,” *Michigan City News Dispatch*, January 5, 1997, pp. 1 and 6.

Stodola, Barbara. “Carl O. Reed and the Wide-Awake World of Beverly Shores,” *The Beacher*, vol. 19, no. 30, July 31, 2003, pp. 1-5.

Taylor, Robert Jr., et. al. *Indiana: A New Historical Guide*. Indianapolis: Indiana Historical Society, 1989.

Interviews with Beverly Overmyer:

(transcripts on file at her home, 110 N 641 W, Valparaiso, IN 46385)

-Robert Landis, Town Marshal of Beverly Shores, July 24, 2003 by telephone.

-Robert Landis, Town Marshal of Beverly Shores, July 29, 2003, and August 8th at the Administration Building.

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-Gale Saum, Town Clerk of Beverly Shores, August 7, 2003, by telephone.

Section 10, Geographical Data, Verbal Boundary Description

Beverly Shores subdivision, Lots 1 and 2, Block 207, Unit F.

Boundary Justification

This is the historic boundary.

Photos

The following information is identical for all photos:

Bartlett Real Estate Office

Porter Co., IN

Gary Overmyer, photographer

Photos taken August 22, 2003

Negatives on file with Indiana Division of Historic Preservation and Archaeology (NR files)

Photo numbers and descriptions:

1. east façade, looking west
2. east façade, original wooden sign, tower detail, looking west
3. south elevation, vertical brick course, looking north
4. northeast corner showing front window lintels, brick detail on corner, looking southwest
5. east recessed entrance, original light fixture and original stucco ceiling of entrance, looking west
6. south elevation showing entrance door, front and tower windows, looking east
7. north elevation, looking southeast
8. west elevation showing windows, tower and chimney, looking east
9. south elevation, looking north
10. south elevation, showing decorative parapet brickwork, light fixtures, looking north
11. interior, south side meeting room, showing original arch and replaced door and window, looking north
12. north and west elevations (exterior) showing where original porch was located, looking southeast
13. Marshal's office, interior, showing dropped ceiling, looking northwest
14. east elevation showing placement of original doors, doors now replaced, looking west
15. interior meeting room, showing original pillars and drywall filling in original open space, looking north
16. interior meeting room, showing original pressed metal ceiling and cove molding, looking up.
17. interior of Clerk's office, showing ceiling fans and light fixtures, looking west
18. interior of meeting room, showing original arched door, looking west.



ADMINISTRATION BUILDING. The administration building was constructed on the west side of roadway across from the train station, and remains a distinctly Spanish, yet functional structure. It is a rectangular, one-story, beige brick building with an arched center entrance at the base of a two-story tower. Although this building has a flat roof surrounded by a parapet, its front parapet is recessed and is veneered with a short sloping clay tile roof. The tower is also roofed in tile, and has paired arched openings each supported by twisted Spanish columns enclosed by cast iron railings. The building's large front windows have always been commercial in nature. This building was constructed as the reception and administration center for the development, and was designed to reinforce the resort's marketed image while functioning as a practical office structure. (Photo courtesy of Beverly Shores Museum and Art Center, Inc., Beverly Shores, Indiana.)

Photo taken in early 1930's
Developer - Frederick Bartlett
Builder - Leo Post
Architect - Fred Mertz