

Louisiana National Register Review Committee Meeting

November 21, 2013, 1:30 p.m.
Capitol Park Welcome Center
702 North River Road
Baton Rouge, Louisiana

Minutes

Chairperson Dr. Rebecca Saunders called the November 21, 2013 meeting of the National Register Review Committee to order at 1:34 p.m. In addition to Dr. Saunders, members present included John Sykes, Mrs. Sue Turner, Mrs. Glenna Kramer, Mrs. Peggy Lowe, Turry Flucker, Dr. Matthew Savage, and Mrs. Martha Salomon.

Dr. Saunders asked for a motion to approve the agenda. Mrs. Kramer so moved, with Mr. Flucker seconding. This motion passed unanimously.

Division of Historic Preservation Director Nicole Hobson-Morris welcomed the audience and Committee members, and then thanked retiring Committee members Mrs. Glenna Kramer for her 15 years of service. Ms. Hobson-Morris then recognized another Committee member, Lestar Martin, who resigned following the July meeting after serving for 35 years.

National Register Coordinator Jessica Richardson then introduced all Review Committee members present to the audience.

Dr. Saunders had one correction for the July Minutes – to remove the second use of the word “and” at the end of the first paragraph. Richardson so noted and will make that edit to the July Minutes. Dr. Saunders asked for a motion approving the minutes of the last meeting as distributed. Mr. Kramer so moved, with Mrs. Lowe seconding. This motion passed unanimously.

Under New Business, the Committee considered nine National Register nominations.

Caddo Parish Confederate Monument, Caddo Parish

Presented by Jackie Nichols, United Daughters of the Confederacy and nomination preparer

Located in Shreveport Commercial Historic District in the Caddo Parish seat of Shreveport, the Caddo Parish Confederate Monument (1902-1906) is a large granite and marble cenotaph. The sculpture stands within a 400 square foot parcel on the Caddo Parish Courthouse grounds on the north side of the courthouse building. Surrounded by a sidewalk, enclosed by a decorative fence, and bracketed by branches of oak trees, the monument is 20 feet, 8 inches wide, 20 feet, 8 inches deep, and 30 feet tall. The addition of a decorative plaque marking a 1936 commemoration, and the loss of a foot of an upward projecting piece, are the monument's only alterations. Thus, it retains its integrity and National Register eligibility.

The Caddo Parish Confederate Monument is of statewide cultural significance under Criterion A as one of four major Louisiana monuments representing what is known by historians as “the Cult of the Lost Cause.” More specifically, these monuments are Louisiana's most important representations of the Memorial Period, or second phase (1883 to 1907), of the Civil War Commemorative Sculpture Movement. These monuments represent a significant physical reminder of the period: reflecting the introduction and presence of Civil War monument construction in Louisiana and the role women played in the memorial period. This is an example of Art as History. The Cult of the Lost Cause continued to dominate Southern cultural history in the early twentieth century, and it is indeed still alive and well today. The period of significance for this memorial is 1902-1963, as explained above.

After the presentation, Mrs. Lowe asked about how the missing scroll on the monument was lost. Mrs. Nichols responded that no one really knows what happened to it, but they believe it just fell out and disappeared. Mrs. Kramer asked when the monument was completed and Mrs. Nichols responded that it was completed in 1905.

Dr. Saunders asked if this monument's being a commemorative property precludes it from listing on the National Register. Jessica Richardson answered that normally commemorative properties are not considered for listing purely as commemorative properties. This one is being nominated for its significance historically. Mrs. Kramer added that it is quite artistic and Richardson mentioned that its artistic value was considered, but that the sculptor, while recognized as a master in Texas, is not recognized as such in Louisiana yet. Mr. Sykes then asked what criteria consideration is and Richardson explained that is the criteria consideration for commemorative properties. Dr. Savage commented that he wasn't sure how this commemorative property differs from other commemorative properties. Richardson further explained that this one is not being nominated because it is a commemorative property. Rather it is being nomination for its historical association and because it was part of an overall social movement with monuments tied to the Civil War. Dr. Saunders commented that in the definition of "cenotaph" in the nomination, it mentions a cenotaph is erected in memory of a deceased person and the definition in the nomination should be expanded to in memory of deceased persons. Mr. Flucker asked more about its specific location and Mrs. Nichols clarified. Dr. Saunders asked for any comment from the audience. One audience member, Paulette Mauterer of River Ridge did choose to speak and she felt that because the monument is located in a public area, it should be placed on the National Register.

Mrs. Kramer then moved that the candidate be recommended to the State Historic Preservation Officer. Mrs. Turner seconded the motion, which passed unanimously.

Fiske Theatre, West Carroll Parish

Presented by Adam Holland, West Carroll Chamber of Commerce and Fiske Theatre

Mr. Donald Fiske, Jr, son of the man who built the Fiske, the team from Tulane University who helped to prepare the nomination and Mr. Ainsworth, president of the West Carroll chamber of commerce were present in support of the nomination.

The Fiske Theatre (1950), a two-story, single-screen brick theater, is located on East Main Street in the small historic downtown of Oak Grove, Louisiana, the seat of West Carroll Parish. Situated in the middle of a block, it shares party walls with two early-twentieth-century commercial brick buildings and was one of the last structures to be erected on Main Street. The Fiske is a rare example of post-war, holdover Streamline Moderne style, with a parabolic marquee, dynamic vertical neon sign, multiple angles and curves, and horizontal "speed lines" as design motif. It featured several state-of-the-art amenities, including a cry room and seat-side hearing aids, and, like virtually all of the era's theaters, it was also built with a segregated balcony. The primary construction materials are brick, stucco, concrete, glass, and aluminum. The parapet roof is flat. Besides a brief stint as a live music venue, the Fiske has remained in use as a movie theater since its construction. The exterior is virtually unchanged from its original appearance (see 1950 photographs), although some significant changes have been made to the theater's interior. Nevertheless, the Fiske retains a clear majority of its defining characteristics and would no doubt be recognizable to a person of the period. Therefore, the Fiske Theatre remains eligible for nomination to the National Register.

Oak Grove's Fiske Theatre is locally significant in the area of recreation and culture under Criterion A: association with events that have made a significant contribution to the broad patterns of our history. Its historical significance stems from its status as the only professional entertainment venue in Oak Grove and its parish, West Carroll, of which Oak Grove is the parish seat. The theater is also of local significance in the area of architecture under Criterion C: design and construction, because it is the only example of an Art Moderne theater in West Carroll Parish and the only example of the style in Oak Grove. The Fiske's period of significance under Criterion A spans 1950, its date of construction, to 1963, the National Register's fifty-year cut-off. Under Criterion C, the period of significance is the theater's 1950 construction date.

After the presentation, Gabrielle Begue, the preparer of the nomination, spoke and added that the theatre is a good example of holdover moderne architecture in Oak Grove and the parish. For that, it was determined it has local architectural significance. Dr. Saunders then asked if there were any questions from the committee. Mrs. Lowe asked what criteria it was nominated under. Jessica Richardson clarified that it is being nominated under C for architecture and A for its role in the social role it plays in the parish. Mr. Ainsworth, president of the Chamber of Commerce added that with one of the movies they showed recently, they had a woman from

Arkansas, two hours away from Oak Grove, wanted to buy tickets for a midnight showing of a movie to bring her youth group to. This showed how important an asset the theatre is.

Mrs. Lowe then moved that the property be recommended to the State Historic Preservation Officer and Mr. Sykes seconded. The motion passes unanimously.

Gemiluth Chassodim Synagogue

Presented by Donna Fricker, Fricker Historic Preservation Services

Gemiluth Chassodim Synagogue is a mid-century modern, brick, single story religious facility located in an early to mid-twentieth century residential area about a mile southwest of downtown Alexandria (Rapides Parish). Its mature trees and generous acreage (including roughly an acre side yard) give it something of a park-like setting. The facility was built in two stages: the first from 1952-53 and the second, 1960-1961 (please refer to attached diagram). The synagogue achieved its local architectural significance in the second phase. The architect for both periods was Temple member Max J. Heinberg (of Barron, Heinberg and Brocato). The contractor was Temple member Barnet Brezner. The building has been little altered since its completion and retains its National Register eligibility.

The Gemiluth Chassodim Synagogue is of local architectural significance (Criterion C) because the 1960-61 portion is a work of great distinction in the City of Alexandria's heritage of mid-century modern 50-plus year old buildings. The sanctuary is exemplary of two major trends in architecture of the period: abstractionism and the veneration of Frank Lloyd Wright. It is Alexandria's most abstract piece of architecture from the period and a particularly notable example of Wrightian influence. The period of significance corresponds to the second period of construction: 1960-61.

After the presentation, Mrs. Marilyn Wellan, from the congregation, was in attendance, and added that the congregation loves this building and uses it all year round (despite a diminishing congregation). They are also using it as Jewish Community Center. The congregation is hoping that National Register listing will help to improve property values and are excited for this nomination. Mrs. Lowe asked if they were able to determine if the architect had planned from the onset to develop the classroom wing first and then the synagogue space. Mrs. Fricker said that they weren't able to find anything concrete to show this, but she and Mrs. Wellan believe that it was part of his original plans after looking at the original architectural plans. Dr. Saunders asked if there were any more questions. Mrs. Lowe moved that the property be recommended and Mr. Flucker seconded that the candidate be recommended to the SHPO, which passed unanimously.

James Hugh Williams House, Vermilion Parish

Presented by Dianna Ducote, owner and nomination preparer

Located in Abbeville, the Vermilion Parish seat, the James Hugh Williams House (1897) is a one-and one-half story dwelling of frame construction. Surrounded by mature vegetation, it stands beside a heavily travelled thoroughfare a few blocks east of the town's central business district. Stylistically, the house is a Louisiana galleried cottage with some Craftsman ornament attached. Despite rear additions and interior losses, the candidate retains enough integrity to qualify for National Register listing.

The James Hugh Williams House is locally significant under Criterion B (Association with a Significant Individual) in the area of Education. Williams provided strong and far-sighted leadership of the Vermilion Parish school system over a period of 36 years (34 of them while living in the candidate). His policies, and especially his relatively fair and unbiased (for its time) approach to education for African-Americans, made that system an example of excellence toward which other school systems in Louisiana could strive. Additionally, his fiscal policies provided a stable financial basis from which the school system continues to benefit today.

The period of significance ranges from 1915, the year that James Hugh Williams purchased the candidate, through 1949, the year he retired from his position as Superintendent of the Vermilion Parish, Louisiana school system. Williams had already served as Superintendent for approximately two years when he purchased the candidate.

After the nomination, Mrs. Kramer asked about the fire that happened in the 1960s and if the exterior was changed at all. Ms. Ducote clarified that the fire was limited to a couple rooms and did not affect the exterior of the house. Mrs. Ducote also brought a book along with Mr. Williams' picture in it and shared it with the Review Committee. Mrs. Kramer asked if it was being nominated for Mr. Williams and Jessica Richardson confirmed that it was being nominated under criterion B, for its association with Mr. Williams. Mrs. Lowe stated that she was concerned because this was his home in relation to his work with education. Mrs. Ducote clarified that there are no other buildings standing that are associated with Mr. Williams. Additionally, he used the second floor as a dormitory for students who lived too far away from town so that they could attend school. Richardson further clarified that with criterion B, we do look at how many buildings associated with the person in question are left. Mrs. Kramer asked if the playhouse, shed, and office were being nominated as contributing. Jessica Richardson confirmed that only the main house is being nominated. Dr. Savage asked if there were any historic photographs of the house. Ms. Ducote responded that they couldn't find any, but that Mr. Williams' granddaughters have been by the house and have commented that it looks like it did when they were children. Dr. Saunders added a comment, as the archaeologist on the committee, that the Attakapas Indians did not originally settle Vermilion Parish. There were certainly Indians in the area, but they were from various groups. This change can be made to the nomination.

Mr. Sykes then moved that the candidate be recommended to the SHPO and Mrs. Kramer seconded. There were five votes in favor and three opposed. Dr. Savage, Mrs. Kramer, and Mrs. Lowe were opposed.

A ten-minute break followed the Williams House discussion.

International Trade Mart, Orleans Parish

Presented by Karen Kingsley, nomination preparer

David Garcia, with the development team was in attendance.

Constructed between 1964 and 1967, the International Trade Mart is a 33-story cruciform-shaped skyscraper standing on an irregularly shaped block at the foot of Canal Street where it meets the Mississippi River in downtown New Orleans (Orleans Parish). The building is in a commercial area and straddles the line between the French Quarter and the Central Business District. It is adjacent to the Port of New Orleans, to the Public Belt Railroad tracks, and has easy access to major traffic arteries. The reinforced concrete building's exterior is sheathed in precast concrete aggregate panels and glass windows. The concrete panels have vertical fins on their edges that project slightly from the surface to hold horizontal aluminum louvers to shade the windows. The style of the building is International Style. Although it is vacant, the building has undergone few exterior or interior changes and retains a high degree of exterior and interior integrity. The building's significance under Criterion A: History, in the area of events that have made a significant contribution to the broad patterns of our history, and exceptional significance under Criteria Consideration G is explained in the appropriate section of this document.

Although not fifty years of age, the International Trade Mart (ITM) qualifies for the National Register under Criterion A. The ITM was conceived and built to stimulate and promote international trade through the port of New Orleans. The ITM building provided a headquarters for commercial and trade organizations, foreign consulates, maritime law firms, shipping companies, and diplomatic and trade related meetings and functions. Begun in 1964 and completed in 1967, the ITM played a major role in the growth and commercial activity of the port. Its purpose and significance is underlined by its prestigious site in the heart of New Orleans at the center of the port and in its accessibility to the city's business and cultural districts. In order to highlight New Orleans as one of the nation's foremost ports for international commerce and the crossroads of trade between the nation's interior and the world, Edward Durell Stone gave the building a cruciform shape with four wings pointing to the four corners of the world. The building's setting and shape illustrate and symbolize its function as well as the city's role as a center for global trade. The symbolic importance of the ITM to the port and to the city of New Orleans cannot be over-estimated. The building was meant as a milestone to commemorate past growth and as a tool to stimulate future growth. For these reasons the building is eligible for listing at the local level under Criteria Consideration G: exceptional significance. The period of significance encompasses the design and construction of the building.

After the presentation, Dr. Saunders asked for any comments from the audience or Review Committee. Mrs. Lowe asked about the age of the building (under fifty years) and wanted to know if any other Review Committee members were struggling with the age. Mrs. Kramer responded that she was not because this building is clearly an icon in New Orleans and it has been under the gun for about the last year. Recently, the mayor of New Orleans has come out and spoken in favor of not demolishing the building. Mrs. Lowe asked for some more information about why the building has been talked about so much the last year. Mr. David Garcia, the developer, clarified this question by talking about how there have been many plans the last twenty years or so for the building, but they have not come to fruition. The latest proposal was to demolish the building and create a green space. Preservation groups and developers launched an effort to try to save and preserve the building utilizing tax incentives. It is of utmost importance for the building to be placed on the National Register so that tax incentives can be used and demolition avoided. Mr. Garcia also added that previous nominations, including Plaza Tower, have been listed and were actually younger than the ITM. Dr. Savage asked for more information about the redevelopment plans. Mr. Garcia stated that it will be a \$200 million rehabilitation including a new W hotel and 280 residential units. The "Top of the Mart" revolving lounge will also be returned. All historic significance and architectural features that are original will be retained. Mrs. Kramer asked if there are any plans to change the exterior. Mr. Garcia responded that there will be no exterior changes. Mrs. Saloman asked for more information about the architect. Dr. Kingsley provided further info about Edward Durell Stone and ended with stating that the ITM is the only Edward Durell Stone building in Louisiana. Dr. Savage finished the comments by stating that as having grown up in New Orleans, this building has always been a landmark and icon in the city.

Dr. Savage then moved that the candidate be recommended to the SHPO and Mrs. Kramer seconded. The motion carried unanimously.

Oil and Gas Building, Orleans Parish

Presented by Donna Fricker, Fricker Historic Preservation Services

The Oil and Gas Building is a Mid-century Modern steel and glass skyscraper (fourteen stories) located at the intersection of Tulane Avenue and Rampart Street in the New Orleans Central Business District. (The location is just outside the boundaries of a National Register district.) The immediate setting has a strong urban commercial character, with nearby buildings ranging in height from five stories to more than thirty stories. The building has been vacant since circa 2003, with the exception of a nightclub operating out of a portion of the first story. It retains a high degree of integrity on the exterior, which is the source of its architectural significance and National Register eligibility. The original plans bear the names August Perez and Associates; Edward B. Silverstein and Associates, Associate Architects. They are dated October 1958; revised January 1959. The local newspaper on February 1, 1959 ran an article announcing that construction had begun. The building is slated for rehabilitation using the federal and state historic tax credits. The National Park Service awarded it Part 1 certification on April 22, 2013 (preliminary determination of individual eligibility for the National Register).

The Oil and Gas Building is significant in the area of architecture (National Register Criterion C: Design), at the state level, as a particularly important expression of post-WWII modernism within Louisiana. It is a superb example of the omnipresent flowering of European Modernism in the American city during the middle of the twentieth century. Among commercial and institutional buildings, this was a style that seemed to sweep all before it. Indeed, when asked, more than half a century later, why he practiced Modernism during these years, Louisiana architect Sol Mintz offered a simple reply, "That was all there was." State level significance has been chosen because the Oil and Gas Building is one of a very limited number of steel and glass modular grid skyscrapers in the state from the post-war period. The period of significance under Criterion C is the date of construction: 1959.

After the presentation, Mrs. Lowe asked why the building wasn't additionally considered for its role in the oil and gas industry, like the Petroleum Tower was at the last meeting. Mrs. Fricker stated that there was a clear, direct link between the industry and the Petroleum Tower, but that for the Oil and Gas Building, that link wasn't as clear. The Oil and Gas Building was built as speculative office space and during construction, the oil and gas companies decided to move into the building. Mr. Bill Huey, from the audience, added to the oil and gas industry discussion, that this building was the home to a number of pioneering firms in the oil and gas industry.

Mrs. Lowe moved that the candidate be recommend to the SHPO, and Mr. Flucker seconded the motion. It passed unanimously.

Baker High School Auditorium, East Baton Rouge Parish

Presented by Laura Ewen Blokker, Southeast Preservation

Several people from Baker, including some school board members, were in attendance.

Baker High School Auditorium, built in 1959, dominates the eastern end of the Baker High School campus in Baker, East Baton Rouge Parish, Louisiana. The dramatic bowed front elevation and angled sides of the auditorium's fan-shaped form boldly announce its plan and function. The building defies assignment to a single stylistic classification and may best be understood as the product of many influences of mid-century modernism. It utilizes steel and decorative concrete, as well as brick in its construction and is capped by a flat roof with a deep front overhang. Although it appears two stories tall from the exterior, it actually contains one story with very high ceilings. It has experienced some deterioration but no direct alterations. Thus, its integrity and National Register eligibility remain intact.

The Baker High School Auditorium is significant at the local level under Criterion C: Design, in the area of Architecture as a rare example of mid-century modernism in Baker, Louisiana. In this small, bedroom community setting, the Baker High School Auditorium is a remarkable landmark of abstract modernist architecture. Its period of significance is its 1959 date of construction.

After the presentation, Dr. Savage asked about the redevelopment plans for the auditorium. Ms. Blokker stated that the whole high school is being redone and the auditorium is essentially being refurbished for use and the last time she visited the auditorium, asbestos and lead abatement was being done. Mr. Sykes added that the Baton Rouge Junior High of 1923 also has a fan shaped auditorium similar to the one at Baker High School.

Mr. Sykes moved that the candidate be recommend to the SHPO, and Mrs. Turner seconded the motion. It passed unanimously.

Baton Rouge Savings and Loan Association

Presented by Francisco Alecha, architect and nomination preparer

Mrs. Kramer had to leave during this presentation.

The Baton Rouge Savings & Loan Association Building (BRSLA), located at 400 North Boulevard, Baton Rouge, in East Baton Rouge Parish, Louisiana, was designed in the International Style from plans dated November, 1953, with construction completed in 1955, and from expansion plans dated December 1960, with construction completed 1961. The three-story, stand-alone building is constructed of cast-in-place reinforced concrete columns, beams, and joists, and is faced with painted terra cotta tiles, limestone and brick. Located on a prominent corner of North Blvd., a major downtown thoroughfare, the building's original main entrance fronts the mature live oak trees lining the verdant East Promenade of the North Boulevard Town Square Plaza. Additionally, the building stands among modern high rise and older architecturally significant low rise buildings, one block from both the Baton Rouge Downtown Historic District and the Beauregard Town Historic District. The exterior and interior of the building have received minor alterations since the completion of the 1961 expansion but has not experienced significance deterioration. Thus, it retains its eligibility for the National Register.

The Baton Rouge Savings & Loan Association Building, 400 North Boulevard, Baton Rouge, in East Baton Rouge Parish, Louisiana, is of statewide significance under Criterion C: Design, in the area of Architecture, as one of the few surviving low-rise (four stories and under) commercial building examples of the early International Style in Louisiana.

During the presentation, Mrs. Turner had a question concerning how long the building was used by Baton Rouge Savings and Loan Association. Mr. Alecha responded that it was Baton Rouge Savings and Loan

Association until the mid 1980s, and was then occupied by another bank, a state agency, and a school. It sat vacant for 5-6 years and was recently bought by a new investor. Mr. Alecha then continued with the presentation.

After the presentation, Mr. Flucker commented that it would be great to figure out who the artist of the bas relief on the building was. Mr. Sykes then commented that he brought with him to the meeting Mr. Ralph Bodman's daughter, Joan. Bodman was part of the architectural firm that designed the building. Mr. Sykes added that in all of the articles he has read that were written about the BRSLA building when it opened, none of them mentioned the artist of the bas relief. The firm had worked with Conrad Albrizio, but he worked more with paintings versus sculpting. Mr. Flucker further added if maybe the artist was one of Albrizio's students. Mr. Sykes added that another interesting thing about this building is the postcard that was included in the nomination. It was one of the few Baton Rouge mid century buildings that had a postcard made of it and this shows how intensely proud of the building Baton Rouge was.

Mr. Sykes then moved that the candidate be recommended to the SHPO. Mr. Flucker seconded, and the motion passed unanimously.

Olinde Building, East Baton Rouge Parish

Presented by Harriet Swift, nomination preparer

Ms. Swift gave some background to the previous attempt at listing this building, including how the National Park Service suggested looking at the Olinde history for the current nomination. This building is seeking historic tax credits. In attendance in support of this nomination were the architects, Trula Remson and Clarke Gernon, and two members of Gulf Coast Housing Partnership (the developer), Tom Champion and Rafe Rabalais.

The Olinde Building stands at the corner of North and North 19th Street in Baton Rouge, Louisiana, along what was once a busy commercial corridor. It is located two miles east of the Mississippi River and downtown Baton Rouge. The Olinde property covers 1.2 acres, occupying the north half of city square 303. Paved and unpaved parking areas take up approximately 70 percent of the property, on the south and west sides of the building. The other half of square 303 is largely empty, with the remnants of demolished buildings and one light industrial metal building and a roofless brick structure. The square is bounded by North, North 19th, North 18th, and Main streets. The neighborhood is mixed commercial and residential, but is heavily blighted. The Olinde Building is a rectilinear brick commercial building encompassing 34,000 square feet with one- and two-story sections. Its overall dimensions are 170 feet, 6 inches long (along the North Street side) and 120 feet wide (along the North 19th Street side). The Olinde Building was constructed in four stages, beginning in 1925. The original one-story masonry building (1925) at the corner of North and North Nineteenth streets has design elements including decorative white glazed brick cladding, large display windows, and flat roof. Surrounding the one story building is an L consisting of three additions built in 1938, c. 1945-46, and 1962 respectively. While the 1925 building is early 20th century commercial style, the additions each adopted some simple elements from architectural styles popular at the times of their construction including glass block and large plate glass windows on the 1938 addition. Overall, the original building features the most detail in its glazed brick and the additions are rather simply detailed. The Olinde Building was vacant for about 10 years and is currently undergoing rehabilitation, but it will be easily recognizable to anyone who was familiar with the building during its period of significance, 1938 to 1963. In its massing, materials, details, and workmanship the Olinde Building retains its integrity and is eligible for listing on the National Register of Historic Places.

The Olinde Building is eligible for the National Register of Historic Places as locally significant under Criterion A for its prominent role in the mid-20th century commerce of Baton Rouge, Louisiana. It is the only existing building in the city that embodies the two distinct economic eras of 20th century Baton Rouge: (1) a regional center serving an agricultural economy, and (2) urban center with a modern industrial, professional economic base. The building's era of significance begins in 1938, the year the store opened, and ends in 1963, the 50-year cutoff for nominated properties. In 1938, the Olinde Hardware & Supply Company's primary focus was tractors, farm supplies, building materials, hardware, and basic home appliances. The products carried by the store were based on the agriculturally-driven economy of the Baton Rouge region. The city provided services and products for people within a 50-mile radius, an area that was heavily agricultural. In the post-World War II

era, the Olinde store began to shift its focus to consumer goods to accommodate the increasingly affluent and urbanized population of the city. This metamorphosis was sharply delineated in 1949 when the Olinde tractor and farm supplies building (which accounted for more than half of the site's square footage) was remodeled into showrooms for furniture and home appliances. The company continued to flourish in its post-hardware and farm supplies era, becoming "Olinde's Furniture and Appliances." By 1963, the last year of the era of significance, Olinde's was one of Baton Rouge's largest retailers and one of the region's best-known furniture and appliance stores. The Olinde Building is a rare historical resource that embodies a city's economic transition within one business, located on the same site. There are several other extant buildings in Baton Rouge that housed farm supply or furniture businesses during the mid-20th century but none of these businesses made the significant change seen in the Olinde Building. Only the Olinde Building made the transition from agricultural-centric goods to consumer goods, mirroring Baton Rouge's transformation from regional rural center to modern city. The Olinde Building is a tangible symbol of the historical economic pattern that shaped 20th century Baton Rouge and as such is eligible for the National Register of Historic Places.

After the presentation, Mr. Sykes commented that he has some concerns about the glazed brick and the new windows. Jessica Richardson responded about the glazed brick and the fact that the brick was far too damaged to be saved. The Division of Historic Preservation (DHP) and the National Park Service (NPS) worked with the owner to find an appropriate replacement glazed brick because only a very small amount of the historic brick could have been saved (it was damaged by an inappropriate slipcover added in the 1980s). Mr. Sykes raised the concern about the integrity of the structure because the glazed brick has been removed. Mrs. Richardson replied that DHP had those same concerns and consulted with the Federal National Register reviewer for Louisiana and were told that because this building is not being nominated under Criterion C, the integrity of materials is not as significant as the other aspects of integrity. Mr. Sykes then raised concerns about the new windows. Mrs. Richardson discussed how the windows have also been an ongoing discussion between DHP, NPS, and the owner in order to keep the amount of new openings to a minimum and to find an appropriate replacement window for the building. One more concern raised by Mr. Sykes is the large HVAC condensers on the roof of the tractor building. Mrs. Richardson commented that the HVAC will be screened per DHP and NPS guidance. It will still be visible, but the visual impact will be mitigated.

Mrs. Lowe asked if the redevelopment plan includes any homage to the Olinde's. Rafe Rabalais, of Gulf Coast Housing Partnership, commented that the name of the building will be the Corona Apartments, in honor of the original building owners. They wanted to avoid any confusion with the Olinde business, which is still a business today. Mrs. Lowe then asked how many units it will be and Mr. Rabalais responded that there will be 37 units. Mr. Sykes cited the nomination and questioned whether the Olinde building is the only building in Baton Rouge that represents the economic changes in Baton Rouge and suggested that Fuqua Hardware, Holmes and Barnes, and possibly Tobias Gas could also be considered. Ms. Swift responded by saying that those businesses didn't actually change their products like Olinde's did. Olinde's had switched to completely consumer goods by the 1960s. Mr. Rabalais further added that his background is in demographics and something that he noticed specifically about Baton Rouge and its demographics is the radical shift Baton Rouge made between 1940 and 1950 (increasing in population by over 100,000). Baton Rouge was truly unique compared to the other large cities in Louisiana during this time period. Mrs. Saloman asked if because the building is not being submitted for architectural reasons, do the changes in materials, fenestration, massing not matter. Mrs. Richardson responded that they do matter, but they do not matter as much as the other aspects of integrity such as feeling, association, location, and setting. Dr. Saunders asked if there is a lobby display planned about the evolution of the building. Mr. Rabalais stated that as of now, there is no plan for that, but that that would certainly be an interesting thing to include. Trula Remson, one of the architects for the building, added that what she loves about this story is how organic it is. As the business developed, the site evolved and it is still evolving today.

As the vote was about to taken, Mrs. Lowe asked that perhaps the Review Committee could be filled in at a later date with an update as to how the building looks when finished. Mrs. Saloman raised a concern that the building looks very cohesive now, more so when the nomination was read. Clarke Gernon, another architect on the project, clarified that the 1925 building has a glazed brick exterior and the additions added by the Olinde's is just a simple painted brick, painted the same white color as the glazed brick. The additions were not glazed brick; they were always just a simple painted brick. The white paint was intended to create a unified look for the building. The textural changes in the bricks (glazed versus painted) helps to distinguish the different sections of

the building. Ms. Swift added that the main elevations, along the North and North Nineteenth Streets, are the public faces of the building and that when she has asked people to look at pictures of the building and they recognize it as Olinde's. Mr. Gernon added that the openings on North and North Nineteenth Streets are the existing openings. New openings were added to the elevations on the elevations that face the parking lots. Tom Champion added that the interior also speaks to the history of the building with exposed brick walls and other features. Ms. Swift added that the pictures with the nomination were taken to submit with the nomination at the deadline. Mrs. Richardson added that the pictures will be updated to be concurrent with the building when it is being nominated, per NPS guidance. Dr. Saunders asked if the applicant had been encouraged by NPS to proceed in this manner with the nomination to which Ms. Swift responded in the affirmative. NPS has already approved preliminarily the case so that the tax incentive applications could move forward.

Mrs. Lowe then moved that the candidate be recommended to the SHPO. Mr. Flucker seconded. There were five votes in favor, Mr. Sykes voted nay, and Mrs. Turner abstained.

There were no new announcements.

There being no further business, the meeting adjourned at 4:20 p.m.