



Historic Context *for the* Colonial Revival Architectural Style in Louisiana

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Chapter 1 Table of Contents

Chapter 1 – Table of Contents	1-1
Chapter 2 - Introduction	2-1
Chapter 3 – Research Methods	3-1
3.1 – Project Initiation Meetings	3-1
3.2 – Research Methods	3-1
3.2.1 – Repositories Visited.....	3-1
3.2.2 – Research Methodology	3-2
3.3 – Data Gaps	3-2
Chapter 4 – Historical Background and Context	4-1
4.1 – History of the Colonial Revival Architectural Style	4-1
4.2 – Statement of Significance	4-5
4.3 – Historic Context	4-5
4.3.1 – The Colonial Revival Style in Louisiana.....	4-5
4.4 – Conclusion	4-14
Chapter 5 – Survey Methods	5-1
5.1 – Field Investigations	5-1
Chapter 6 – Identification and Evaluation of Surveyed Resources	6-1
6.1 – Overview of Findings.....	6-1
6.2 – Associated Property Types	6-1
6.2.1 – Colonial Revival Properties in Louisiana.....	6-2
6.2.2 – Physical and Associative Attributes.....	6-6
6.3 – Property Type Significance	6-15
6.4 – NRHP Registration Requirements	6-15
6.4.1 – Property Categorization	6-16
6.4.2 – Historic Context	6-18
6.4.3 – National Criteria for Evaluation	6-18
6.4.4 – Criteria Considerations.....	6-19

6.4.5 – Seven Aspects of Integrity	6-19
6.5 – Conclusions	6-22
Chapter 7 – Abbreviations	7-1
Chapter 8 – Glossary	8-1
Chapter 9 – References Cited	9-1
9.1 – Primary Sources	9-1
9.2 – Secondary Sources	9-1
9.1 – Unpublished Documents	9-5

List of Figures

Figure 4-1. Appleton House, Lenox, Massachusetts. McKim, Mead and White.....	4-3
Figure 4-2. Hewes House, Jeanerette, Louisiana. DHP/NRHP.	4-4
Figure 4-3. Fairfield Historic District, New Orleans, LA. DHP/NRHP.....	4-5
Figure 4-4. Cook House, Alexandria, Louisiana. VPS.	4-7
Figure 4-5. 620 Camelia, Baton Rouge, LA. VPS.	4-8
Figure 4-6. Colonial Revival house at 600 W. Robert located in Hammond, LA, featuring a gambrel roof. VPS.	4-9
Figure 4-7. 2040 Oleander, Baton Rouge, LA. VPS.	4-9
Figure 4-8. Row of shotgun houses in the Colonial Revival Style in Old Arabi Historic District, New Orleans, LA. DHP/NRHP.....	4-10
Figure 4-9. Colonial Revival style raised basement residence, 2105 Milan Avenue, New Orleans, LA. VPS.	4-11
Figure 4-10. Academy of the Sacred Heart, New Orleans. Historic New Orleans Collection (Charles L. Franck and Franck-Bertacci Collection).....	4-12
Figure 4-11. Newcomb Hall, Newcomb College, New Orleans, LA. Historic New Orleans Collection (Charles L. Franck and Franck-Bertacci Collection).	4-13
Figure 4-12. Robinson Hall, Louisiana Tech University in Ruston, LA, built in 1939 in the Colonial Revival style. VPS.	4-13
Figure 4-13. Church in New Orleans, LA, features subtle Colonial Revival detailing: pilasters and entablature at entry and banding between first and second floor. VPS.....	4-14
Figure 4-14. Jefferson Davis Parish Library constructed in 1914 in Jennings, LA. VPS.	4-14

Figure 4-15. Magnolia Street Housing Project, New Orleans, LA. DHP/NRHP.....	4-15
Figure 6-1. House at 620 Camelia Street, Baton Rouge. (VPS)	6-2
Figure 6-2. Randall House (ca. 1908), 100 N. Holly, Bunkie. (VPS).....	6-3
Figure 6-3. House at 915 City Park Blvd., Alexandria. (VPS)	6-4
Figure 6-4. House at 723 N. Cary Avenue, Jennings. (VPS).....	6-5
Figure 6-5. Peltier House, 403 Canal Street, Thibodaux, 1910; 1914. (VPS).....	6-6
Figure 6-6. Robinson Hall – Men’s Dormitory Building, Louisiana Tech University, 1939. (VPS).....	6-8
Figure 6-7. House at 600 W. Robert Street, Hammond. (VPS)	6-10
Figure 6-8. Door detail of House at 620 Camelia Street, Baton Rouge. (VPS)	6-12
Figure 6-9. Typical Colonial Revival Interior, c. 1920s. (The Home: 1924, a supplement to Woman's Weekly, Magazine Circulation Company, Inc.)	6-14

List of Tables

Table 4-1. Known Colonial Revival NRHP-listed properties within the state of Louisiana.	4-17
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Chapter 2 Introduction

The State of Louisiana Department of Culture, Recreation, and Tourism, Office of Cultural Development, Division of Historic Preservation (DHP) contracted Valenzuela Preservation Studio (VPS) in September 2010 to prepare the three individual historic contexts for the Neoclassical/Classical Revival, Colonial Revival, and Queen Anne architectural styles and their use throughout the state of Louisiana. A kick-off meeting was held October 12, 2010 at DHP offices between DHP project staff, S. Elizabeth Valenzuela, VPS Preservation Specialist, and Dan Valenzuela, VPS Historical Architect. Site investigations conducted by VPS were undertaken after the kick-off meeting, with subsequent visits in March, July, and November 2011.

2.1 Project Description

A historic context narrative was prepared for each of the three architectural styles. Each context document provides a discussion of the historical background, character-defining features, common property types, and the differences among commercial, institutional, and residential buildings. As defined in the Scope of Work (SOW), the primary objectives of the survey project included:

1. The historic context narrative must be prepared in accordance with the following documents:
 - a. Lee, Antoinette J. and McClelland, Linda F., [“How to Complete the National Register Multiple Property Documentation Form,”](#) U.S. Department of the Interior, National Park Service, 1991; revised 1999.
 - b. Wyatt, Barbara, [“The Components of a Historic Context: A National Register White Paper,”](#) April 9, 2009.
2. An Executive Summary should be created from the historic context narrative.
3. Photographs must meet the standards for digital images for the National Register program as specified in the National Register Photo Policy Factsheet.
http://www.nps.gov/history/nr/publications/guidance/Photo_Policy_final.pdf

The contexts include the historical background and development of each style, identify common and unique characteristics and elements of each style, and illustrate common property types while noting the differences between property types.

2.2 Document Organization

The following Historic Context Narrative complies with project objectives outlined in the original scope of work. In addition, the methods utilized in the inventory and evaluation of all resources follow those defined in 36 CFR 800, *Protection of Historic Properties* and 48 *Federal Register* 44716-44742, *Archeology and Historic Preservation: Secretary of the Interior’s Standards and Guidelines*. Professional staff conducting research and field investigations and preparing the required documentation meet the *Secretary of the Interior’s Professional Qualification Standards* (36 CFR Part 61) in the field of Architecture, Historic Architecture, and Architectural History. Classification and evaluation of all resources followed those

processes outlined in National Register Bulletin 15 – *How to Apply the National Register Criteria for Evaluation* and National Register Bulletin 16B – *Completing the Multiple Property Documentation Form*.

The Historic Context Narrative documents the survey and research methods, provides results of the archival research and field survey, presents a historic context specific to the development of each architectural style in the state of Louisiana, identifies general property types and recommends NRHP evaluation criteria for the future assessment of resources within the state of Louisiana. The report is organized according to the following sections:

- Introduction
- Research Methods
- Historical Background and Context
- Survey Methods
- Identification and Evaluation of Surveyed Resources
- Abbreviations
- Glossary
- References Cited

Chapter 3 Research Methods

As part of a federally-funded grant administered by the Louisiana Division of Historic Preservation (DHP), the following report was commissioned to complete an individual historic context for the Colonial Revival architectural style and its use throughout Louisiana. Historic contexts for the Queen Anne and Neoclassical styles were developed as part of the same project. Archival research followed guidelines defined in National Register Bulletin 15 – *How to Apply the National Register Criteria for Evaluation* and National Register Bulletin 16B – *How to Complete the Multiple Property Documentation Form*.

3.1 Project Initiation Meetings

At the project's initiation, VPS professional staff met with designated Louisiana DHP personnel to discuss the project objectives. During the project kick-off meeting on October 12, 2010 at DHP offices in Baton Rouge, VPS consulted with the Louisiana DHP staff in order to obtain any relevant architectural reports and/or National Register of Historic Places information. DHP staff provided VPS with a CD containing:

- Queen Anne, Eastlake/Stick and Shingle DHP surveys, and
- Classical and Colonial Revival DHP surveys.

Using a list of buildings gathered from the National Register of Historic Places website, VPS downloaded all surveys/reports from DHP's National Register of Historic Places Database that had been previously categorized under the three identified architectural styles.

3.2 Research Methods

Building upon the resources gathered for the initiation of the project, the focus of VPS's further research effort was to gather information for the three Historic Contexts, Annotated Bibliography and Survey Methodology. Information collected as a result of this research also aided in the identification of resources to survey during fieldwork. VPS's research effort, therefore, included the consultation of a wide range of sources of information. Since many repositories have implemented large-scale digitization projects of their holdings, the project historian also utilized a variety of online resources to gather information from repositories located in Louisiana and across the country.

3.2.1 Repositories Visited

While in Baton Rouge for the project initiation meeting, the VPS architectural historian and historical architect visited the following archives:

- The Louisiana Collection, State Library of Louisiana, Baton Rouge, Louisiana;
- Louisiana Division of Historic Preservation archives, Baton Rouge, Louisiana; and,
- The Louisiana and Lower Mississippi Valley Collections, Louisiana State University Special Collections, Baton Rouge, Louisiana.

At the Special Collections at the Hill Memorial Library, VPS received numerous resource materials, including a CD-ROM containing the photographs of Andrew D. Lytle, providing examples of historic architecture throughout the state of Louisiana.

Prior to making a research trip to Louisiana during July 2011, the VPS project historian reviewed research material on-hand. Research for information relevant to the three context themes was also conducted concurrently at the Austin Public Library through inter-library loan of materials, the online journal database JSTOR, and at the University of Texas at Austin libraries. In addition, the project historian corresponded with a number of institutions to gather information regarding their holdings, to conduct what research could be done via email/internet, and to schedule site visits. Institutions whose electronic records were consulted include the Southeastern Architectural Archives, the Preservation Resource Center, the Special Collections at Louisiana State University, the American Institute of Architects Historical Directory of American Architects, the New Orleans Notarial Archives, and the Louisiana Digital Archives.

The archival research trip occurred July 14-16, 2011. Specifically, while in the field, the project historian reviewed primary and secondary sources of information at the New Orleans Public Library, The Historic New Orleans Collection, and Tulane University's Special Collections and the Architectural Library. Please see Chapter 9 – *References Cited* for a list of online collections and websites the project historian consulted for this report.

3.2.2 Research Methodology

This project is a study of three architectural styles across the state of Louisiana: Queen Anne, Colonial Revival and Neoclassical. The project team devised a methodology that included an evaluation of all National Register of Historic Places documentation for the three styles, as well as resources identified in Historic American Buildings Survey and in relevant architecture-related publications and noted their location and date of construction. As a result, the project team was able to isolate those resources in the state that have the best ability to reflect the architectural styles. Using the information gathered during that exercise as well as resource information for the three styles in *A Field Guide to American Architecture* (see Chapter 9 – *References Cited*) and *Louisiana Architecture: A Handbook on Styles*, the project team developed the project's property type discussion for the three architectural styles.

The historic contexts were developed through the investigation of relevant themes based on archival research and fieldwork. A table of known NRHP-listed historic resources is included at the conclusion of Chapter 4 – *Historic Context* and was based on archival research, fieldwork and with discussions with DHP staff regarding current NRHP-listed resources.

3.3 Data Gaps

The information presented in this historic context is primarily based on archival research, field surveys conducted in Louisiana. Future architectural studies undertaken within Louisiana may provide new information that can serve to further expand this historic context and property type discussion. Therefore, any new information and/or findings collected as a result of such studies should be incorporated into the findings proffered by the current study.

3.3 Data Gaps

The information presented in this historic context is primarily based on archival research and field surveys conducted throughout the state of Louisiana. Field survey efforts concentrated on populated areas with high concentrations of known examples of each architectural style. Therefore, the analysis generated from this research resulted in a generalization of character-defining features and typical design concepts and does not represent the full extent of all possible interpretations of each style within the state of Louisiana. Future architectural studies undertaken within Louisiana possess the potential to provide new information that can further expand this historic context and property type discussion. Therefore, any new information and/or findings collected as a result of such studies should be incorporated into the findings proffered by the current study.

Chapter 4 Historical Background and Context

4.1 History of the Colonial Revival Architectural Style

As quickly as the Queen Anne style rose to prominence, it began a descent into disfavor mainly with trained architects and critics. In 1879, A.J. Bloor wrote in *The Art Journal*, “But we will not hanker after the ‘Queen Anne’ simply because it is or bids fair to be the fashion...”ⁱ Indeed, Bloor and many others felt that the style had run amok and that the style had been over-ornamental.ⁱⁱ By the turn of the twentieth century, houses constructed in the Queen Anne style and its Eastlake substyle went from being works of art to “architectural atrocities.”ⁱⁱⁱ

Although the Colonial Revival style is found as early as 1880, the pendulum of extravagant architectural detailing began swinging back toward the classical ideals of the earlier revival styles by the turn of the twentieth century. Americans began to look to their own past for inspiration. At the same time, nostalgia swept the nation in response to the increasingly fast-paced life in cities and the scandals of President Grant’s administration. People yearned for a simpler time. George C. Mason, an architect from Philadelphia, said, “No wonder we are ready to step back...to the good old days...when stately men and women glided through life in quiet dignity.”^{iv}

The shift toward the interest in accuracy of past styles also became the impetus for the establishment of serious architectural educational programs that studied the colonial architecture of the United States. Robert Swain Peabody, an architect who attended Harvard University and the Ecole des Beaux-Arts in Paris, was an early supporter of the Colonial Revival style. In keeping with the general reawakening of interest in America’s colonial past, Peabody declared, “With our Centennial year have we not discovered that we too have a past worthy of study?...Our Colonial work is our only native source of antiquarian study and inspiration.”^v

The first stirrings of interest in America’s own colonial architectural history first developed around the time of the 1876 Philadelphia Centennial. The restorer of Independence Hall for the Centennial Celebration, Frank M. Erring, feared that, “the actuality...of our Founding is already losing itself in the mists of the past,” but like Thomas Jefferson believed that “so long...as we can preserve the material objects...the thrill of vitality may still be transmitted unbroken.” James Russell Lowell felt that patriotism and love of country were the most important factors in his fight to save another colonial-era building. In 1877, the architects McKim, Mead, White and Bigelow took a tour through New England to study early Georgian and Federal buildings. By the next decade, the firm had constructed two large houses in the style: Appleton House in Lenox, MA, and Taylor House in Newport, RI (*Figure 4-1*). These typify the early Colonial Revival with an asymmetrical form, symmetrical hipped roof, and proportionally exaggerated details.^{vi}

The earliest Colonial Revival-style houses were closely associated with the previous Queen Anne style, having been developed simultaneously by some of the same architects. Indeed, the free classic subtype

(see historic context for Queen Anne style) is closely related to the asymmetrical Colonial Revival house, and colonial details such as Palladian windows are used on many examples.



Figure 4-1. Appleton House, Lenox, Massachusetts (left) and Taylor House, Newport, Rhode Island (right). McKim, Mead and White.

Early Colonial Revival buildings lacked historical accuracy, and tended to be free interpretations with details inspired by colonial precedents. Soon, however, the style shifted toward more carefully researched copies with appropriate proportions and details. Books and periodicals encouraged the movement to accuracy. The *American Architect and Building News* began a series in 1898 entitled “The Georgian Period: Being photographs and measured drawings of Colonial Work with text,” and *The White Pine Series of Architectural Monographs*, first published in 1915, was dominated by photographs of colonial buildings.^{vii}

Colonial Revival style houses built between 1915 and 1935 reflect these influences by more closely resembling early prototypes than those built prior or after. The economic depression of the 1930s, World War II and the changing postwar fashions led to a simplification of the style in the 1940s and 1950s. These later examples are most often of the side-gabled type, with simple stylized door surrounds, cornices, or other details that merely suggest the colonial influence.^{viii}

Early Colonial Revival buildings are, in essence, a transition from the Queen Anne style into more accurate copies of colonial prototypes (*Figure 4-2*). Later house types of the style feature symmetrical facades unless they have attached garages, which are difficult to incorporate in a balanced façade. The later Colonial Revival style buildings come in a variety of subtypes, including with or without full-width porches; hip, gable or gambrel roofs; second story overhangs; and anywhere from one- to three-stories in height.^{ix} Masonry veneers tend to be more common in high-style versions of Colonial Revival-style buildings, but became more common in the 1920s and later as veneering techniques became more widespread. Clapboard or other common wall materials are the most predominant of the exterior materials.^x



Figure 4-2. Hewes House, Jeanerette, Louisiana. Constructed c. 1895, this residence shows the transition from Queen Anne to Colonial Revival style in its Queen Anne massing with asymmetrical façade and shingles in the gable ends, as well as classical columns typical of the Colonial Revival style on the gallery. (DHP/NRHP)

In all of the substyles, the over-arching areas of decorative detailing are entrances, cornices and windows. Entrance details include sidelights, fanlights, porticoes, broken pediments, and pilasters. Cornices are usually part of a roof-wall junction and are normally decorated with dentils or modillions. Double-hung wood sash windows are typical for Colonial Revival-style houses, many with multiple lights in both sashes or with multiple lights in the upper sash and a single light in the lower sash (*Figure 4-3*). Bay windows, paired windows and triple windows, as well as Palladian windows, may be present.^{xi}

The style became more accurate in detailing in the 1910s and 1920s, as architects and educational programs began to study earlier buildings more closely. During this same time, the Rockefeller Foundation undertook restoration of Colonial Williamsburg. With automobile travel more common, Americans had the opportunity to visit it and other sites with buildings from the nation's past.

The economic depression of the 1930s, World War II, and changing postwar tastes led to a further simplification of the style in the 1940s and 1950s. These later examples are usually side-gabled with simple door surrounds, cornices or other details that merely suggest the Colonial Revival style.



Figure 4-3. A Colonial Revival style residence in the Fairfield Historic District, Shreveport, LA, featuring a symmetrical façade, emphasized front entry and multi-pane windows. (DHP/NRHP)

Colonial Revival houses were, in general, simple, efficient, neat and natural. The profile was straight and clean. For the first half of the twentieth century, it proved to be the dominant style for domestic architecture in the United States. In place of the elaborate Queen Anne style, the modest colonial home became typical during this time period with its structural simplicity, balanced proportions and minimal decoration.^{xii}

4.2 Statement of Significance

In response to the seeming overindulgence of the previous Queen Anne style, the Colonial Revival building gained its appeal from nostalgia and patriotic sentiment. The Colonial Revival period progressed through a series of phases beginning with a transition from the high-style Queen Anne house with its asymmetry as a canvas for rediscovered Colonial detailing, inspired by the 1876 centennial of the United States. As years passed, Americans came into contact with more and more fabric from the nation's past through the study of architecture, journals, and trade catalogues. By visiting sites such as Colonial Williamsburg, Americans witnessed historic architecture that promoted the simplicity of the Founding Fathers' pasts, which in turn drove a tide of positive feeling and enthusiastic appreciation for colonial buildings.

Louisianans embraced the Colonial Revival style, despite the fact that they had a different colonial history and architecture than states in the eastern United States. High-style Colonial Revival houses and

buildings dotted the landscape. Decorative elements—Palladian windows, classical columns—were applied to other house forms like the shotgun and the bungalow, and the style later evolved into the simplified Cape Cod cottages of the 1940s. Growing nationalistic sentiment and the desire for a distinctly American design different from European modes secured the enduring popularity of the Colonial Revival style.

4.3 Historic Context

4.3.1. The Colonial Revival Style in Louisiana

According to Louis Gibson, the rise of the Colonial Revival style could be attributed to, “a decided reaction from the extravagant crudeness of the so-called Queen Anne architecture,” which so revolted young architects that they reverted to colonial buildings for models.^{xiii} In July 1874, an article in *Harpers* entitled “Marblehead,” featured John White Chadwick, who called for houses to be designed with values associated with history, because it would be better to live in a house that attempted to recreate such values (i.e. the American Revolution) than to live in a house without them.^{xiv} Whether the style revolted architects or not, by the 1890s the Queen Anne style was shifting to include detailing such as classical columns in place of turned posts, Palladian windows, dentil molding, and other classical design elements, which naturally led into the Colonial Revival style with its greater restraint in design and its historical references to an earlier era.

In the early years of the style, also considered the Free Classic subtype of the Queen Anne style, Colonial Revival consisted of many qualities of the Queen Anne style, such as an asymmetrical façade, with details from the colonial past: classical columns, pediment over the front entry, and decorative cornices. Over time, Colonial Revival designs became more historically accurate based on the study of eighteenth-century houses instead of merely applying colonial details to the Queen Anne building form. Louisiana’s early Colonial Revival buildings were just that—Queen Anne style houses fitted with Colonial Revival style features. A spectacular example of this transition in styles is the Nicholas Burke House in New Orleans (*Figure 4-4*). It features a curving gallery with classical columns, a second story porch with a Palladian doorway, and an asymmetrical massing. Another example in Central Louisiana is the Cook House (*Figure 4-5*). This home in Alexandria features Queen Anne massing with tower and Colonial Revival detailing.^{xv}

Thomas Sully, credited with bringing the Queen Anne style to New Orleans, constructed one of the first Colonial Revival houses in the city. In 1893, he built a house with Queen Anne asymmetry but with details inspired by the colonial past: a segmental swan-neck pediment over one of the windows, Tuscan columns on the front gallery, and a modillion cornice.^{xvi}

By 1896, architects exhibited a growing interest in simplifying high-style Colonial Revival buildings. New Orleans architect Suthron R. Duvall noted, “the most marked feature of our new buildings is the departure from the conglomerated, hackneyed Queen Anne so-called style and the adaptation of the classical ‘colonial,’ the only approach to the style devised since printing killed the noblest art—architecture.”^{xvii} Architects such as Dannerman and Charlton (5346 Prytania in 1896) and Soule and



Figure 4-4. Burke House (or Wedding Cake House), 5809 St. Charles Avenue, New Orleans, LA, was designed by Toledan and Reusch and built by William F. Krone in 1896 for Nicholas Burke, a wholesale grocer. The Burke House is the epitome of the transition from Queen Anne to Colonial Revival style with an asymmetrical façade and Queen Anne massing, while featuring classical detailing in the Palladian window and classical columns on the gallery, as well as the pedimented windows.



Figure 4-5. Cook House, Alexandria, Louisiana, features Queen Anne massing especially in the turret with Colonial Revival detailing in the one-story porticoes with classical columns at entries. (VPS 2011)

McDonnell (4941 St. Charles in 1905) built large homes in a simplified Colonial Revival manner. *The Daily Picayune* described the house on St. Charles as, “two stories and an attic in height, of pressed brick and colonial style, with a tile roof.”^{xviii}



Figure 4-6. 620 Camelia, Baton Rouge, LA, shows typical Colonial Revival style symmetry, multi-pane windows and emphasized central entry. (VPS 2011)

As with other architectural styles, Louisiana features their traditional housing forms with Colonial Revival detailing applied to the building fabric. Because it could be produced inexpensively and because the style was associated with quality craftsmanship, the early twentieth century saw numerous developer-built Colonial Revival cottages^{xix} and shotguns (*Figure 4-8*).^{xx} For example, shotgun houses, one of the most popular small house forms in Louisiana, had square fronts, entablatures, and round classical columns.



Figure 4-7. 2040 Oleander, Baton Rouge, LA, is a simplified Colonial Revival style residence with limited detailing, an emphasized central entry and multi-pane windows. (VPS 2011)



Figure 4-8. Row of shotgun houses in the Colonial Revival style in Old Arabi Historic District, New Orleans, LA, featuring Palladian-styled windows and classical columns. (DHP/NRHP)

As it became more historically accurate, Louisiana began to see more and more of the Colonial Revival style. Facades became more symmetrical as massing streamlined. Buildings began to look like real colonial-era structures, although in Louisiana as a whole the more scholarly form of the style was seen less than in other eastern states. Even so, Louisiana's Colonial Revival architecture is very similar to that in other states in the United States despite the fact that most of Louisiana did not share the same English origins.^{xxi} In a rare break from that trend in 1895, William Woodward, a professor of art and architecture at Tulane University, designed a home located at Benjamin and Lowerline streets in New Orleans that mimicked the raised Creole plantation house, with a nod to the Colonial Revival with an entrance featuring sidelights and a fanlight above (*Figure 4-9*).



Figure 4-9. Creole-influenced residence designed by William Woodward, professor of art and architecture at Tulane University, constructed c. 1895 at the corner of Benjamin and Lowerline streets, New Orleans, LA. Woodward House, Lowerline and Benjamin Streets (1899); oil on canvas by William Woodward, The Historic New Orleans Collection (1979.376.1)



Figure 4-10. Colonial Revival style raised basement residence, 2105 Milan Avenue, New Orleans, LA. While this building has an asymmetrical façade, the emphasized entry with columns and multi-pane windows point to the Colonial Revival style. (VPS 2011)

While originally a high-style design, over the decades the appeal of Colonial Revival houses trickled down to the middle class. As with other styles as the style spread from the upper class, the detailing simplified. Hints of the colonial past were seen in simple classical columns on porches, fanlights above entry doors, and maybe a Palladian window in a gable end (*Figure 4-10*).

While not as common as houses, nonresidential Colonial Revival buildings do exist. They tend to be subtler in their detailing. Brick pilasters, simple entablatures, brick dentils are often seen on commercial buildings. In 1900, General Allison Owen and Collins C. Diboll designed the Academy of the Sacred Heart on St. Charles Avenue in New Orleans. Its sophisticated design achieved a sense of timelessness that is reminiscent of earlier times, so much so that a reviewer of New Orleans architecture in the 1908 stated that too many of the city's big new buildings were too much like those found in New York and Chicago, but failed to mention the Sacred Heart building in his list (*Figure 4-11*).^{xxii}



Figure 4-11. Academy of the Sacred Heart, New Orleans, LA, is an excellent example of the Colonial Revival style on a public building with its symmetrical façade, brick veneer, emphasized entry with a portico across the front facade. Historic New Orleans Collection (Charles L. Franck and Franck-Bertacci Collection).

According to recommendations in the journal *Architecture*, Colonial Revival “should be the accepted type of design for public or semi-public buildings...” Following those lines, Newcomb College in New Orleans was designed in the early 1910s and completed almost 10 years later in the Colonial Revival style (*Figure 4-12*). The buildings are rectangular in form, have brick veneer, and feature white detailing such as Ionic columns and porticoes.^{xxiii}

The depression of the 1930s led to further simplification and a reduction in scale of Colonial Revival buildings. The Federal Housing Authority contributed to this trend by making modest housing available through low-interest loans. The colonial-style Cape Cod cottage, made famous by the Levittown developments, became one of the most common manifestations of the simplified Colonial Revival house.



Figure 4-12. Newcomb Hall, Newcomb College, New Orleans, LA, is rectangular in form with a brick veneer featuring a portico with Ionic columns at the main entry. Historic New Orleans Collection (Charles L. Franck and Franck-Bertacci Collection).



Figure 4-13. Robinson Hall, Louisiana Tech University in Ruston, LA, built in 1939 in the Colonial Revival style showing a symmetrical façade, multi-pane windows (some with pediments) and accentuated entries. (VPS 2011)



Figure 4-14. Church in New Orleans, LA, features subtle Colonial Revival detailing: pilasters and entablature at entry and banding between first and second floor. (VPS 2011)



Figure 4-15. Jefferson Davis Parish Library constructed in 1914 in Jennings, LA, features a symmetrical façade and accentuated entry which are traditional Colonial Revival style detailings. (VPS 2011)

The state's economy improved with the United States' entry into World War II, and large numbers of people from rural areas moved into larger cities. The New Orleans chapter of the American Institute of Architects had a committee on small houses, and designed them for a modest three percent of construction costs. In 1938, plans for two public housing complexes in New Orleans were developed and the Magnolia Street Housing Project was finished in 1941. Designed in the Colonial Revival Style, the Magnolia Street Housing Project included apartment buildings, brick privacy walls, an administration building, open play area and courtyards (*Figure 4-16*). The housing complex is no longer extant; it was demolished to accommodate a new housing complex.^{xxiv}



Figure 4-16. Buildings in the Magnolia Street Housing Project, New Orleans, LA, feature symmetrical facades, multi-pane windows and emphasized front entries. In addition, the location of the chimneys at the gable ends and along the crest of the gable roof are reminiscent of early colonial architecture.
(DHP/NRHP)

Initially manifesting as a transition from Queen Anne style to later buildings in a purer colonial sense, the Colonial Revival aesthetic represented a nostalgic look back to America's past. The style maintained social, political and ancestral traditions associated with the founding of the country creating a link to the past. It also provided modern convenience wrapped in a package that evoked historical precedents making the buildings comfortable and reassuring.

4.4 Conclusion

Almost from its inception in the late 1800s, the Colonial Revival style has been a popular and pervasive architectural style in the United States. Starting as a high style and evolving into a simple design, the Colonial Revival style was inspired by nostalgia for America's colonial past and an innate need to develop an American style. While in Louisiana the later, more pure colonial buildings are not as prolific, there are Colonial Revival buildings—both public and private—across the state.

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Table 4-1. Known Colonial Revival NRHP-listed properties within the state of Louisiana

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Alexandria Garden District	Bounded by Mayre St., Bolton Ave., White St., and Bayou Hynson	Alexandria	Rapides Parish	c. 1910-1930	multiple	Historic District containing Urban Residence; Multi-family Residence; Religious	Anglo-American architecture
Alexandria National Cemetery	209 Shamrock Avenue	Pineville	Rapides Parish	1867	unknown	Military Cemetery	Military
Allen-Barringer House	Southwest of West Monroe at Elkins Road	West Monroe vicinity	Ouachita Parish	1906; 1973	William Drago, architect W.E. Allen, builder	Rural Residence	Anglo-American architecture
Angelus	114 N. Cutting	Jennings	Jefferson Davis Parish	1907	unknown	Urban Residence	Anglo-American architecture
Argyle	1313 Bayou Black Drive	Houma	Terrebonne Parish	1906	unknown	Urban Residence	Anglo-American architecture
Babington, Thomas M., House	828 Main Street	Franklinton	Washington Parish	c. 1900	Peter Paquet, builder	Urban Residence	Local History
Baily Hotel (Hotel Ernest)	102 Magnolia Street	Bunkie	Avoyelles Parish	1907; c. 1923-1930	unknown	Hotel	Local History
Baton Rouge National Cemetery	202 N. 19 th Street	Baton Rouge	East Baton Rouge Parish	1867	unknown	Military Cemetery	Military
Bland House	330 St. James Street	Alexandria	Rapides Parish	1910	unknown	Urban Residence	Anglo-American architecture
Blythewood	205 Elm Street	Amite	Tangipahoa	1905	Daniel Hardy Sanders, builder	Rural Residence	Anglo-American architecture
Bogard Hall -- Louisiana Tech University	Corner of Arizona and College, Louisiana Tech University Campus	Ruston	Lincoln Parish	1939	Neild, Somdal, & Neild, architects; T.L. James, builder	Education	Education
Bonin House	421 N. Main Street	St. Martinville	St. Martin Parish	1850; 1875; 1910	unknown	Urban Residence	Anglo-American architecture
Bonnie Glen	Highway 1	New Roads vicinity	Point Coupee Parish	1830	Antoine Gosserand, builder	Rural Residence	Anglo-American architecture; Creole architecture
Booker -- Lewis House	102 E. North Street	Leesville	Vernon Parish	c. 1905	unknown	Urban Residence	Lumber Industry
Broadmoor Historic District	Bounded by Broad, Milan, South Claiborne and Octavia	New Orleans	Orleans Parish	1900-1974	multiple	Historic District	Anglo-American architecture
Buchler, Conrad A., House	236 Sala Avenue	Westwego	Jefferson Parish	1919; 1921	W.R. Burke, architect	Urban Residence	Local History
Campbell, Sheriff Eugene P., House	No. 2 Concordia Avenue	Vidalia	Concordia Parish	1915; Destroyed	Eugene P. Campbell, builder	Urban Residence	Anglo-American architecture
Cate House (Taylor House, Black House)	111 N. Magnolia Street	Hammond	Tangipahoa Parish	1900	unknown	Urban Residence	Anglo-American architecture
Central High School	1627 Weinstock	Shreveport	Caddo Parish	1917; 1941	unknown	Education	African-American Heritage
City Park Golf Course	1442 City Park Avenue	Baton Rouge	East Baton Rouge Parish	1928	Tom Bendelow, course architect; L.A. Grosz, club architect	Recreation -- Golf Course	
Dodd College President's Home	601 Ockley Drive	Shreveport	Caddo Parish	1928; 1929	Clarence W. King, architect	Urban Residence	Anglo-American architecture
Drake House (Hill-Drake-Hines House)	1202 Broadway	Minden	Webster Parish	1905	Felix H. Drake, builder	Urban Residence	Anglo-American architecture

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Dubuisson, Edward B., House	437 N. Court Street	Opelousas	St. Landry Parish	1915; 1927	Herman Duncan, architect; Homer Ventre, builder	Urban Residence	Anglo-American architecture
Elizabeth Hospital Building (Elizabeth Town Hall)	Mimosa Drive	Elizabeth	Allen Parish	1924	Industrial Lumber Company, builder	Health Care	Lumber Industry
Fairfield Historic District	Fairfield Street between King’s Highway and Sheridan Street	Shreveport	Caddo Parish	1900-1936	multiple	Historic District; Urban Residences	Anglo-American architecture
Ferguson, G.R., Sr., House	406 N. 6 th Street	Leesville	Vernon Parish	c. 1900; 1910	unknown	Urban Residence	Lumber Industry
First United Methodist Church	703 Lee Avenue	Lafayette	Lafayette Parish	1924	J.A. Baylor, architect	Religious	Anglo-American architecture
First United Methodist Church	101 N. Second Street	West Monroe	Ouachita Parish	1920	unknown	Religious	Anglo-American architecture
Fischer House	15 Lake Street	Lake Providence	East Carroll Parish	1905	Joseph L. Fischer, builder	Urban Residence	Anglo-American architecture
Fitzgerald House	304 McDonald	Minden	Webster Parish	1902	unknown	Urban Residence	Anglo-American architecture
Fourgeaud House	130 S. Main Street	Breaux Bridge	St. Martin Parish	1905	unknown	Urban Residence	Anglo-American architecture
Frithland	LA Highway 29	Bunkie vicinity	Avoyelles Parish	1919	Henry Winn Frith, Zenobia Olivia and Buie Frith, builders	Plantation House	Anglo-American architecture
Fuller House (Fuller-White House)	220 W. Union	Minden	Webster Parish	1905	unknown	Urban Residence	Anglo-American architecture
Gentilly Terrace Historic District	Bounded by Spain, Mirabeau, Eastern and Gentilly	New Orleans	Orleans Parish	1909	multiple	Historic District	Anglo-American architecture
Heard, J.W., House	605 Cherry Street	Bernice	Union Parish	1904	unknown	Urban Residence	Anglo-American architecture
Hewes House	1617 W. Main Street	Jeanerette	Iberia Parish	1895	unknown	Urban Residence	Anglo-American architecture
Highland Historic District	Bounded by Vine, Gilbert, Topeka, and Irving	Shreveport	Caddo Parish	c. 1890-1940	multiple	Historic District	Anglo-American architecture
Hoffpauir, Ellis, House (Esterwood Manor)	210 LeBlanc Street	Estherwood	Acadia Parish	1905; 1930	unknown	Urban Residence	Anglo-American architecture; Education
James, T.L., House	504 N. Vienna Street	Ruston	Lincoln Parish	1926	T.L. James, builder	Urban Residence	Anglo-American architecture
Joffrion House (Royland)	605 N. Monroe	Marksville	Avoyelles Parish	1908	Favrot and Livaudais, architects	Urban Residence	Anglo-American architecture
Jones, Wade H., Sr., House (Kleiner House)	Meeker Road	Meeker	Rapides Parish	1935	Charles T. Roberts, architect	Rural Residence	Anglo-American architecture
Keegan House	252 Williams Avenue	Natchitoches	Natchitoches Parish	1925	unknown	Urban Residence	Anglo-American architecture
Keeny Hall – Louisiana Tech University	Keeny Circle, Louisiana Tech University Campus	Ruston	Lincoln Parish	1936	Weiss, Dreyfous, & Sieferth, architects	Education	Education
Kent, Charles A., Sr., House	701 Avenue E	Kentwood	Tangipahoa Parish	1912; 1929	Charles A. Kent, Sr., builder	Urban Residence	Lumber Industry; Dairy Industry
Madison Parish Courthouse	U.S. Highway 80 and U.S. Highway 65	Tallulah	Madison Parish	1939	J.W. Smith & Associates, architects	Government; Public Building	Anglo-American architecture

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Magnolia Street Housing Project	Bounded by Washington, La Salle, Louisiana, and Magnolia	New Orleans	Orleans Parish	1941	Moise H. Goldstein, head architect; R.P. Farnsworth, builder	Urban Residence; Multi-family	African-American Heritage
McGehee Hall – Southeastern Louisiana University	Southeastern Louisiana University Campus	Hammond	Tangipahoa Parish	1934	Weiss, Dreyfous, & Sieferth, architects	Education; Public Building	Anglo-American architecture
McGehee House	1106 S. Holly	Hammond	Tangipahoa Parish	1907	Dr. E.L. McGehee, Jr.	Rural Residence	Anglo-American architecture
McGill, Dr. Robert E., House	2704 Hill Street	Alexandria	Rapides Parish	1936	Charlie Robert, architect	Urban Residence	Anglo-American architecture
Melady House	5800 England Drive	Alexandria	Rapides Parish	1905	unknown	Urban Residence	Anglo-American architecture
Miller House (Hardy House)	416 Broadway	Minden	Webster Parish	1840; 1917	Clarence W. King, architect	Urban Residence	Anglo-American architecture
Old Aribi Historic District	Portions of Angela, Mehle, and Esteban	Aribi	St. Bernard Parish	c. 1880-1940	multiple	Historic District	Anglo-American architecture
Old Guaranty Bank Building	500 Jefferson Street	Lafayette	Lafayette Parish	1905	Bank of Lafayette, builder	Financial; Commercial	Anglo-American architecture
Peltier House	Canal Street at E. 4 th Street	Thibodaux	Lafourche Parish	1910; 1914	Sidney Peltier, builder	Contributing resource to the Thibodaux Multiple Resource Area	Anglo-American architecture
Pitre, Vic, House	476 Sala Avenue	Westwego	Jefferson Parish	1925	unknown	Urban Residence	Local History
Prescott Memorial Library – Louisiana Tech University	Keeny Circle, Louisiana Tech University Campus	Ruston	Lincoln Parish	1926	Neild, Somald, & Neild, architects	Education	Anglo-American architecture
Robinson Hall (Reese Hall) – Louisiana Tech University	U.S. Highway 80, Tech Farm	Ruston	Lincoln Parish	1939	Neild, Somald, & Neild, architects	Education	Education
Sandbar Plantation House	4324 S. River Road	Port Allen	West Baton Rouge Parish	c. 1837	unknown	Plantation House	Education
Shady Grove School and Community Building	LA Highway 26	DeRidder	Beauregard Parish	1919	Ira A. Lundy, builder	Education	Education
Shreveport Woman’s Department Club Building	802 Margaret Street	Shreveport	Caddo Parish	1924; 1925	Clarence W. King, architect	Education, Public Building	Anglo-American architecture; Education
South Highlands Historic District	Bounded by Richmond, Trabue, Line, and Southfield	Shreveport	Caddo Parish	1912	multiple	Historic District	Anglo-American architecture
South Lakeview Historic District	Bounded by Navarre, Gen. Diaz, Weiblen, and Hawthorne	New Orleans	Orleans Parish	c. 1910-1930	multiple	Historic District	Anglo-American architecture
Tallulah Men’s Club Building (Tallulah Club)	108 N. Cedar Street	Tallulah	Madison Parish	1929	unknown	Public Building	Anglo-American architecture
Toliver Dining Hall – Louisiana Tech University	Wisteria St., Louisiana Tech University Campus	Ruston	Lincoln Parish	1939	Neild, Somald, & Neild, architects	Education; Dining Hall	Education
Trosper House	304 Magnolia	Greenwood	Caddo Parish	1910	James M. Trosper, builder	Urban Residence	Anglo-American architecture
Trout – Good Pine School	School Road	Good Pine	La Salle Parish	1938	Gremillion Brother, builder	Education	Education
U.S. Post Office (Private Residence)	104 Jefferson	Mansfield	De Soto Parish	1931	unknown	Public Building	Anglo-American architecture

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
U.S. Post Office	305 Avenue B	Bogalusa	Washington Parish	1930; 1931	James A. Wetmore, architect	Public Building	Anglo-American architecture
Veterans Administration Medical Center	U.S. Highway 71 and U.S. Highway 167	Alexandria	Rapides Parish	1928; 1929	unknown	Historic District containing Health Care, Administrative, Recreational, and Maintenance facilities	Anglo-American architecture
Walker, Morgan, House	2400 Horseshoe Drive	Alexandria	Rapides Parish	1932	Morgan Walker, builder	Urban Residence	Anglo-American architecture
Warren, Robert P., House (Twin Oaks)	16381 Old Jefferson Highway	Prairieville	Ascension	1941; 1942	unknown	Rural Residence	Anglo-American architecture
Winnsboro Commercial Historic District	Prairie Street	Winnsboro	Franklin Parish	1890; 1919	multiple	Historic District; Commercial	Anglo-American architecture

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- ⁱ Bloor, A.J. "American Domestic Architecture," in *The Art Journal* (1875-1887), New Series, Vol. 5 (1879), pp. 57-62.
- ⁱⁱ Allen, Edward B. "The Queen Anne Cottage: A Study in American Architecture," in *The Art World*, January 1918, p 345.
- ⁱⁱⁱ Clark, Jr., Clifford Edward. *The American Family Home 1800-1960*, Chapel Hill: University of North Carolina Press (1986), p 132.
- ^{iv} Clark, Jr., Clifford Edward. *The American Family Home 1800-1960*, p 132. Fricker, Jonathan, Donna Fricker and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*, Lafayette: The Center for Louisiana Studies, University of Southwestern Louisiana (1998), p 49.
- ^v Ferguson, John Clarke. *The Colonial Revival Style in New Orleans*, Master's thesis, Tulane University (1979), p 9. Maynard, W. Barksdale. "Best, Lowliest Style!" *The Early-Nineteenth-Century Rediscovery of American Colonial Architecture*, in *Journal of the Society of Architectural Historians*, Vol. 59, No. 3 (Sept. 2000), pp. 338-357.
- ^{vi} Rhoads, William B. "The Colonial Revival and American Nationalism," in *Journal of the Society of Architectural Historians*, Vol. 35, No. 4 (Dec. 1976), pp. 239-254. McAlester, Virginia and Lee. *A Field Guide to American Houses*, New York: Alfred A. Knopf (1996), p 326.
- ^{vii} McAlester, Virginia and Lee. *A Field Guide to American Houses*, p 326.
- ^{viii} Ibid, p 326.
- ^{ix} Ibid, p 326.
- ^x Ibid, p 326.
- ^{xi} Ibid, p 326.
- ^{xii} Clark, Jr., Clifford Edward. *The American Family Home 1800-1960*, p 132.
- ^{xiii} Schlesinger, Dorothy G., Robert J. Cangelosi Jr. and Sally Kittredge. *New Orleans Architecture Volume VII: Jefferson City*, Gretna: Pelican Publishing Company (1989), p 84.
- ^{xiv} Chadwick, John White. "Mablehead" in *Harpers*, July 1874, np.
- ^{xv} Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, Baton Rouge and London: Louisiana State University Press (1997), p 286. Fricker, Jonathan, Donna Fricker and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*, p 50.
- ^{xvi} Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, p 285.
- ^{xvii} *New Orleans Daily Picayune*, September 1, 1896, p 14.
- ^{xviii} *New Orleans Daily Picayune*, 1905, nd, np.
- ^{xix} In his book *The Bungalow Book* written in 1923, Charles White defined the bungalow as a floor plan, not an exterior style or ornament. Bungalows are one-story houses with wide, covered verandas and an open floor plan to facilitate cross-ventilation and protection from hot climates. Various architectural styles can and are applied to the bungalow form, including Colonial Revival among others. White, Charles Elmer. *The Bungalow Book*. New York: The Macmillan Company, 1923.
- ^{xx} Schlesinger, Dorothy G., Robert J. Cangelosi, Jr. and Sally Kittredge Reeves. *New Orleans Architecture Volume VII: Jefferson City*, p 86.
- ^{xxi} Fricker, Jonathan, Donna Fricker, and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*, p 54. Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, p 290.
- ^{xxii} Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, p 293.

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- ^{xxiii} Rhoads, William B. "The Colonial Revival and American Nationalism," in *Journal of the Society of Architectural Historians*, Vol. 35, No. 4 (Dec. 1976), pp. 239-254. Kingsley, Karen. "Designing for Women: The Architecture of Newcomb College," in *Louisiana History: The Journal of the Louisiana Historical Association*, Vol. 35, No. 2 (Spring 1994), pp. 183-200.
- ^{xxiv} Schlesinger, Dorothy G., Robert J. Cangelosi, Jr. and Sally Kittredge Reeves. *New Orleans Architecture Volume VII: Jefferson City*, p 86. Magnolia Street Housing Project, NRHP Nomination. DHP/NRHP.

Chapter 5 Survey Methods

As part of a federally-funded grant administered by the Louisiana Division of Historic Preservation (DHP), the following report was commissioned to complete an individual historic context for the Colonial Revival architectural style and its use throughout Louisiana. Historic contexts for the Queen Anne and Neoclassical styles were developed as part of the same project. Archival research followed guidelines defined in National Register Bulletin 15 – *How to Apply the National Register Criteria for Evaluation* and National Register Bulletin 16B – *How to Complete the Multiple Property Documentation Form*.

5.1 Field Investigations

S. Elizabeth and Dan Valenzuela, cultural resource specialists meeting the *Secretary of the Interior's Professional Qualification Standards* (36 CFR Part 61) in the field of Architecture, Historic Architecture, and Architectural History, conducted field investigations throughout the state of Louisiana during three separate reconnaissance survey trips. The first survey occurred the week of October 11, 2010 and encompassed the city of Baton Rouge. The second survey trip, from March 14-16, 2011, included documentation of resources in the following locations, primarily in northern and central Louisiana:

- Bunkie, Avoyelles Parish
- Cottonport, Avoyelles Parish
- Moreauville, Avoyelles Parish
- Bossier City, Bossier Parish
- Shreveport, Caddo Parish
- Lake Providence, East Carroll Parish
- Leesville, Vernon Parish
- Ruston, Lincoln Parish
- Tallulah, Madison Parish
- Natchitoches, Natchitoches Parish
- Alexandria, Rapides Parish
- Pineville, Rapides Parish
- Minden, Webster Parish

The project team completed a final survey trip from November 23-27, 2011 and focused on properties in southern Louisiana. The team documented resources in the following locations:

- Lake Charles, Calcasieu Parish
- Jennings, Jefferson Davis Parish
- Baton Rouge, East Baton Rouge Parish
- Donaldsonville, Ascension Parish

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- Thibodaux, Lafourche Parish
 - Port Allen, West Baton Rouge Parish
 - Hammond, Tangipahoa Parish
 - Abita Springs, St. Tammany Parish
 - New Orleans, Orleans Parish
 - Slidell, St. Tammany Parish
 - Arabi, St. Bernard Parish
 - Kenner, Jefferson Parish
 - Gramercy, St. James Parish
 - Covington, St. Tammany Parish
 - Garyville, St. John the Baptist Parish

The following map (*Figure 5-1*) identifies all areas selected for field survey during the project during both the spring and fall survey trips. The northern and central portion of the state was surveyed as part of the first full survey effort; southern Louisiana was surveyed during the second survey trip. The corresponding table provided after the map (*Table 5-1*) lists all properties surveyed, including their physical address, historic name (if known), National Register status, and UTM coordinates.

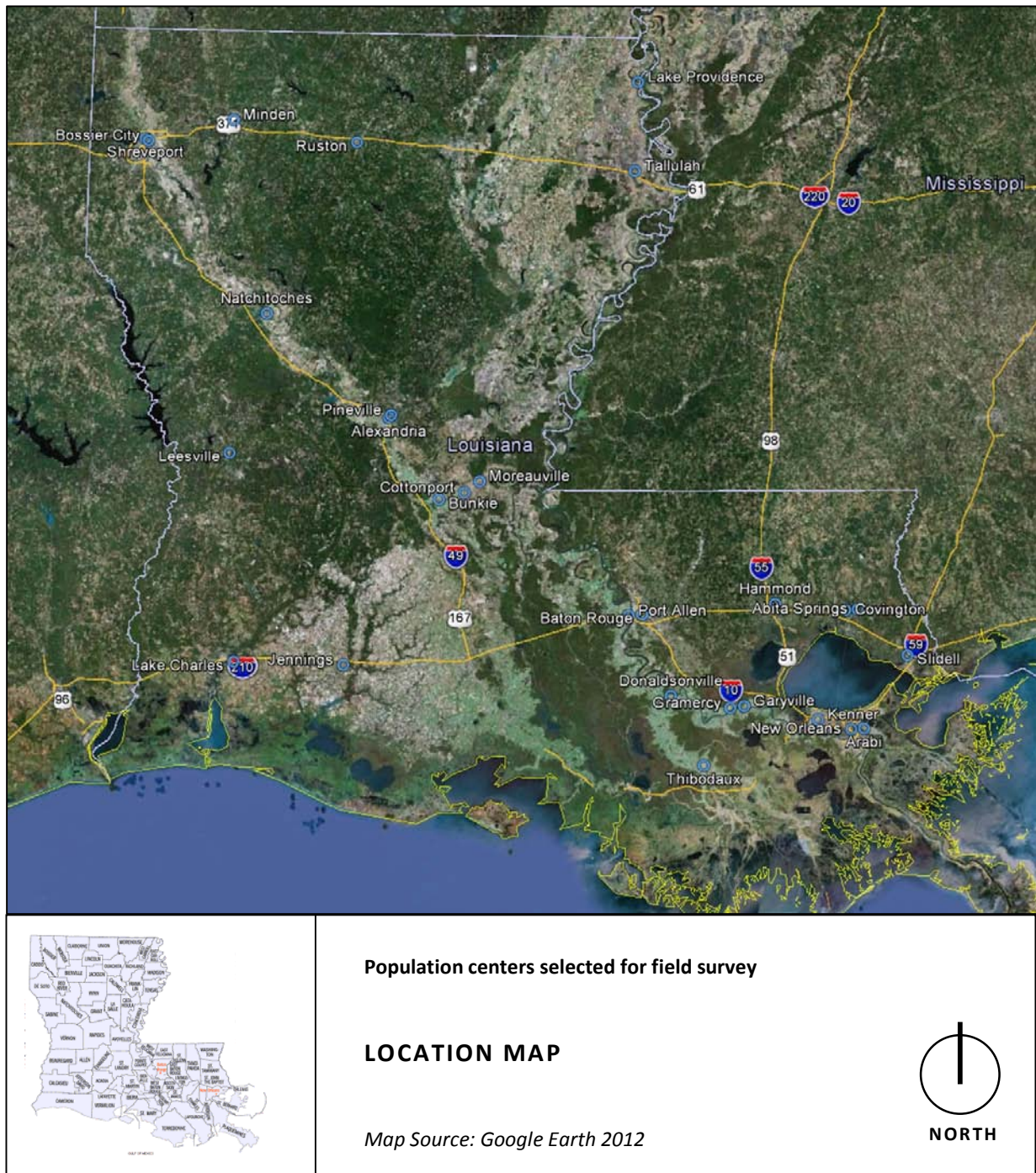


Figure 5-1. Location map identifying areas selected for field survey (Google Earth 2012)

Table 5-1. Identification of all properties surveyed associated with the Colonial Revival architectural style in the state of Louisiana.

Property Name	Property Address	City	Parish	NRHP Status	UTM Coordinates		
					Zone	East	North
Fischer House	1500 Lake Street (Hwy 65)	Lake Providence	East Carroll	Listed	15	669872	3631811
Robinson Hall	Louisiana Tech University Campus	Ruston	Lincoln	Listed	15	532865	3598985
Toliver Dining Hall	Louisiana Tech University Campus	Ruston	Lincoln	Listed	15	532945	3598842
Avoyelles High School	Main Street	Moreauville	Avoyelles	-	15	598046	3433950
Residence at	915 City Park Blvd.	Alexandria	Rapides	-	15	551008	3462312
Frithland	LA Highway 29	Bunkie vicinity	Avoyelles	Listed	15	577302	3423076
Commercial Building at	407 West 4th Street	Thibodaux	Lafourche	-	15	710616	3298272
Peltier House	402/405 Canal Street	Thibodaux	Lafourche	Listed	15	710861	3298260
Residence at	620 Camelia Street	Baton Rouge	East Baton Rouge	-	15	676026	3369270
Sandbar Plantation House	4324 South River Road	Port Allen vicinity	West Baton Rouge	Listed	15	671241	3365422
Residence at	723 North Cary Avenue	Jennings	Jefferson Davis	-	15	532773	3344031
St. Tammany Public School	406 East Boston Street	Covington	St. Tammany	-	15	778730	3375054
Residence at	601 West Robert Street	Hammond	Tangipahoa	-	15	743048	3377442
Residence at	600 West Robert Street	Hammond	Tangipahoa	-	15	743033	3377461
Residence at	North Linden Street	Hammond	Tangipahoa	-	15		
Residence at	510 West Church Street	Hammond	Tangipahoa	-	15	743129	337559
Residence at	824 Minor Street	Kenner	Jefferson	-	15	765734	3319798

Property Name	Property Address	City	Parish	NRHP Status	UTM Coordinates		
					Zone	East	North
St. Francis School	Corner of Loyola Avenue & 2nd St	New Orleans	Orleans	-	15	781186	3315408
Residence at	2105 Milan Street	New Orleans	Orleans	-	15	779954	3314768
Residence at	2201 Milan Street	New Orleans	Orleans	-	15	779919	3314851
Residence at	1909 Robert Street	New Orleans	Orleans	-	15	779150	3314691
Residence at	1920 Valance Steet	New Orleans	Orleans	-	15	779384	3314514
Residence at	2219 Dumaine Street	New Orleans	Orleans	-	15	782078	3318944
Residence at	2221 Dumaine Street	New Orleans	Orleans	-	15	782084	3318940
Residence at	2223 Dumaine Street	New Orleans	Orleans	-	15	782088	3318935
Residence at	905 Royal Street	New Orleans	Orleans	-	15	783426	3317863
Residence at	915 Royal Street	New Orleans	Orleans	-	15	783419	3317990

The project team documented examples of each architectural style using photography and field notes. The objective of each field survey was to capture character-defining features for each style by investigating a variety of property types, including residential, governmental, institutional, and commercial examples. The data captured during the field survey provided an effective baseline for comparative analysis of resources per region and property type across the state of Louisiana. The following steps were undertaken to record the current condition of the subject resources:

- Document the major physical attributes and character-defining features of the subject resources;
- Document condition of physical character-defining features and other associative qualities according to the *Seven Aspects of Integrity* defined in *National Register Bulletins 15, 18, 30, and 38*, as applicable to each resource.
- Assess any physical changes that have occurred since the original construction of the resource, noting physical characteristics and integrity issues according to the guidelines outlined in *National Register Bulletins 15, 18, 30, and 38*, as applicable to each resource.
- Perform detailed photographic documentation, including digital and 35mm photography according to National Park Service (NPS) standards as defined in *National Register Bulletin 23* and subsequent Photograph Policy Expansion in 2005 and Photograph Policy Update in 2008. All files saved in Tag Image File Format (TIFF) and meet minimum NPS resolution standards. A photo log was maintained for each site.
- Maintain clear field notes, sketches and field maps for use in the analysis of the fieldwork for the subject site(s), noting building/structure locations, distinctive landscape features, and other relevant non-archaeological resources.

The following map (*Figure 5-2*) illustrates the locations of all known properties associated with the Colonial Revival style within the state of Louisiana. Large concentrations of Colonial Revival resources, as noted on the map, helped to guide the areas of focus for the field survey phase of the project.

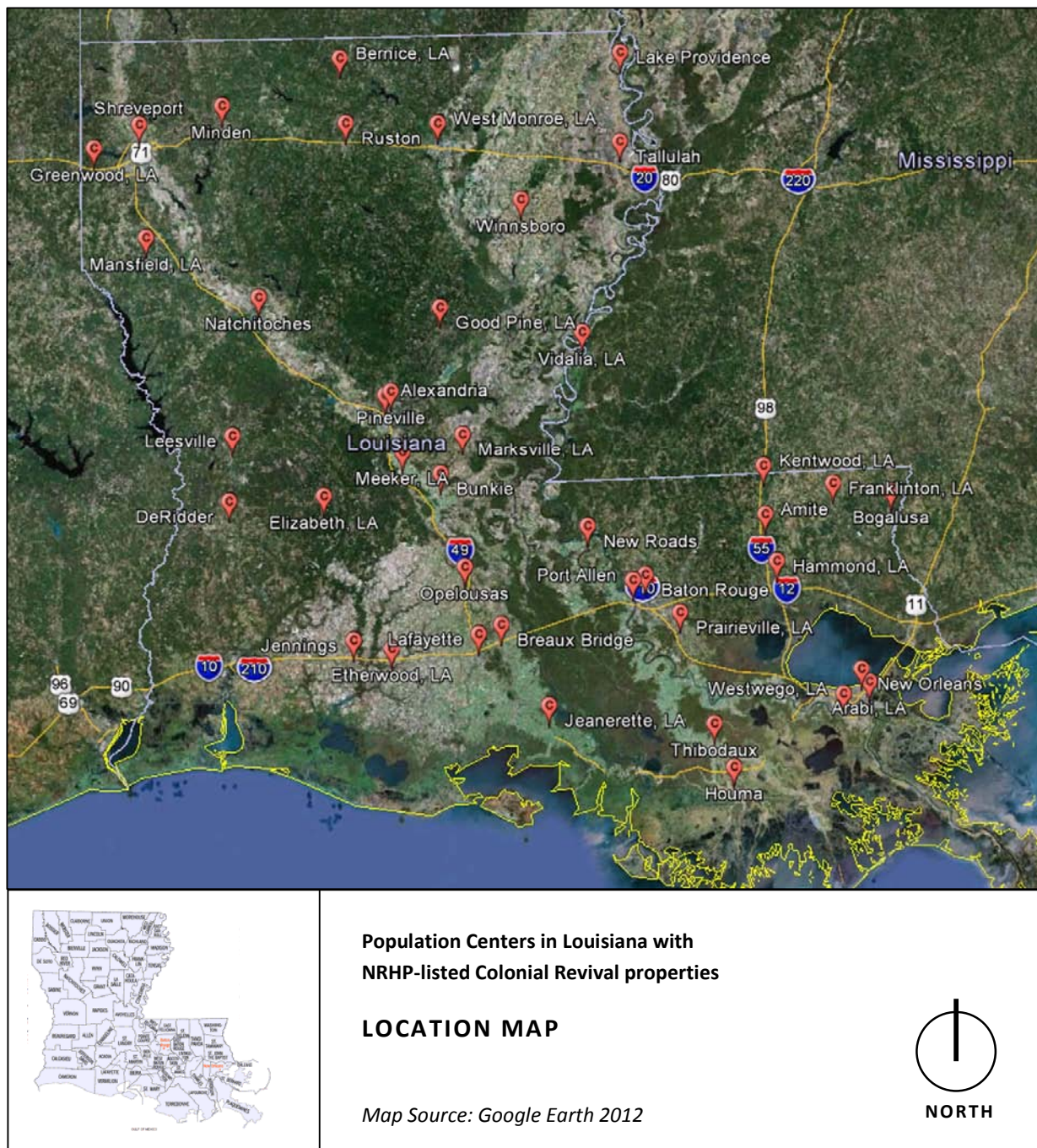


Figure 5-2. Location map identifying population centers with known NRHP-listed properties associated with the Colonial Revival architectural style in the state of Louisiana (Google Earth 2012)

Chapter 6 Identification and Evaluation of Surveyed Resources

The following section identifies common property types and physical attributes of the Colonial Revival architectural style throughout the state of Louisiana. S. Elizabeth and Dan Valenzuela evaluated the buildings in the field during three site visits to document the physical condition of representative examples, identify character-defining features, verify exterior materials and structural systems, and survey the physical changes that have occurred to each resource since its original construction.

6.1 Overview of Findings

As Americans celebrated the 1876 Philadelphia Centennial, nostalgia for Colonial ideals developed and would be explored in architectural designs from the 1880s until the mid-twentieth century. While early Colonial Revival buildings, predominantly residential, would simply add Classical details to existing Queen Anne building forms, the Colonial Revival style became a close study and adaptation of earlier American architectural forms. By the early twentieth century, Colonial Revival buildings exhibited scale and massing of one, two, and three story rectangular blocks – a stark contrast to the Queen Anne’s asymmetrical form. Classical details were articulated through door and window surrounds, primary entrances, and cornices at roof-wall junctions. The Colonial Revival architectural style after the Great Depression and World War II evolved from strict historical accuracy to a more simplistic expression of building form and Classical design elements.

The following sections provide a brief narrative describing the principal property types representing the Colonial Revival architectural style in Louisiana. Character-defining features common to the style are outlined, from high-style versions to more common vernacular forms. Finally, a statement of significance and NRHP registration requirements are defined to provide future researchers guidance in accessing NRHP eligibility of resources associated with the Colonial Revival style in Louisiana.

6.2 Associated Property Types

In order to assess NRHP eligibility of resources associated with the Colonial Revival architectural style in Louisiana, it is necessary to define property types that represent the style, and tie these properties to the significance of the style defined in the historic context. As defined in National Register Bulletin 16B, *How to Complete the National Register Multiple Property Documentation Form*, a property type is “a grouping of individual properties characterized by common physical and/or associative attributes.” These physical attributes, also referred to as character-defining features, encompass all architectural features that help to define the resource. In the case of Colonial Revival resources, these features include design considerations such as scale, massing, orientation of entrance, materials, façade composition, decorative elements, roofs, gables, and fenestration. Additional attributes include associative qualities and are defined by the relationship of resources to important persons, activities, and/or events.

The following property type discussion addresses Colonial Revival properties in Louisiana. They are based on resources assessed under NRHP Criterion C and include definitions for those properties associated with three distinct time periods and articulations of the architectural style.



Figure 6-1. House at 620 Camelia Street, Baton Rouge. (VPS)

6.2.1 Colonial Revival Properties in Louisiana

As stated in the historic context, Colonial Revival buildings stood in stark contrast to their Queen Anne counterparts. Their detail was simple, neat, and rooted in historical design principles. While the majority of Colonial Revival-style resources in Louisiana are classified as residential, other property types such as institutional and ecclesiastical buildings exhibit similar detailing and design principles to those Colonial Revival domestic properties. The earliest examples of the Colonial Revival style in Louisiana date from the late 1880s and their construction and the evolution of the style continued until the mid-1950s. Within the property type of *Colonial Revival Properties in Louisiana* are three sub-types: Transitional Colonial (1880-1915), Classical Colonial (1915-1940), and Minimal Colonial (1940-1955).



Figure 6-2. Randall House (ca. 1908), 100 N. Holly, Bunkie. (VPS)

Sub-type: Transitional Colonial Resources (1880-1915)

As defined in the historic context, resources within the Transitional Colonial subtype represent a transitional period in architectural history as classical elements were applied to the asymmetrical Queen Anne building form. Due to renewed interest in America's colonial heritage formed after the 1876 Philadelphia Centennial, the same architects designing strictly in the Queen Anne architectural style began to articulate a new architectural language using classical details such as Palladian windows and classical columns.



Figure 6-3. House at 915 City Park Blvd., Alexandria. (VPS)

Subtype: Classical Colonial Resources (1915-1940)

As the Colonial Revival style increased in popularity, the movement towards greater historical accuracy began. Resources within the Classical Colonial subtype exhibit architectural details, massing, and façade organization that were carefully researched and represent accurate replications of classical building forms. Buildings constructed within this period were often brick masonry veneer with rectangular plans and symmetrical façade organization. Careful attention was given to entrance details, cornice articulation, fenestration, and overall building form.

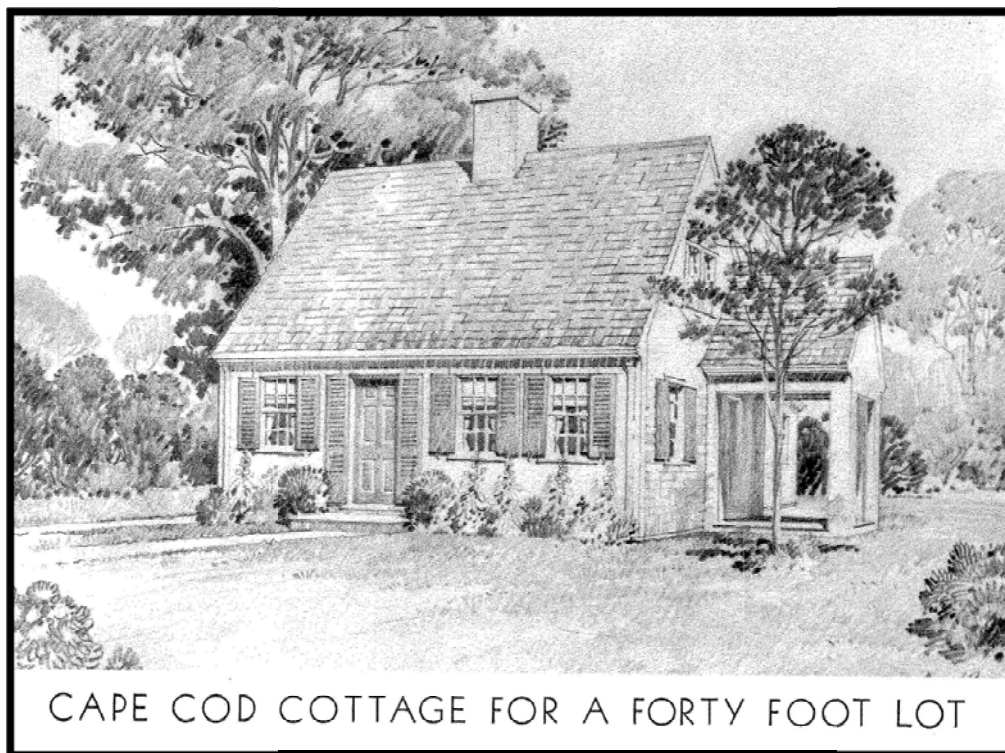


Figure 6-4. Advertisement for Cape Cod Cottage. (Item from Record Group 195: Records of the Federal Home Loan Bank Board, 1933 - 1989: Standard Floor Plans for a Cape Cod Cottage, ca. 1940)

Subtype: Minimal Colonial Resources (1940-1955)

Resources within the Minimal Colonial subtype represent the changing architectural tastes of a nation that had withstood the Great Depression of the 1930s and now sought simplified built forms and decorative elements after World War II. The Cape Cod cottage building form was popularized during this period and most examples exhibit a side-gabled roof form, simplified decorative details such as door and window surrounds, cornices, and porches. Fanlights adorned transoms at primary entrances, porch posts became simplified versions of earlier classical columns.

6.2.2 Physical and Associative Attributes

As defined within the National Register Bulletin 16B, *How to Complete the National Register Multiple Property Documentation Form*, physical attributes are those character-defining features that include, “style, structural type, size, scale, proportions, design, architectural details, method of construction, orientation, spatial arrangement or plan, materials, workmanship, artistry, and environmental relationships.” The following narratives provide sets of physical attributes commonly associated with the Colonial Revival architectural style in Louisiana. The attributes are categorized according to their prominent use in each of the subtypes defined in the previous sections. Not all Colonial Revival properties in Louisiana will abide by the following generalized attributes, but the narratives provide a good synopsis of typical character-defining features illustrated through Colonial Revival architecture throughout the state.



Figure 6-5. Peltier House, 403 Canal Street, Thibodaux, 1910; 1914. (VPS)

Design Characteristics

Buildings are first classified according to their design characteristics – those elements that help to define the associated architectural style. Colonial Revival properties are set apart from their counterparts by their symmetry and Classical details in articulation of porch columns, fenestration, and roof-wall junctions.

			Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
Scale					
One story				X	X
Two story			X	X	X
Three story			X	X	
Massing					
Asymmetrical (Queen Anne building form)			X		
Rectangular				X	X
One-story side wings (termed breakfast or living porch – could be enclosed or open, usually with brick or Classical columns and flat roof)			X	X	



Figure 6-6. Robinson Hall – Men’s Dormitory Building, Louisiana Tech University, 1939. (VPS)

Façades

One of the primary means of articulating architectural style is through the design of the façade. A building façade refers to the exterior face of the building that expresses the building’s architectural style through its ornamentation and detailing. Five design elements work to provide an impression of a building’s style through composition, materials, porches, columns and railings, and decorative ornamentation.

			Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
Composition					
Symmetrical and balanced facade			X	X	X
Materials					
Masonry veneers				X	X

			Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
	Clapboard		X	X	X
Porches					
	Full-width porches		X	X	
	Curving gallery		X		
	Second story porch with central Palladian doorway		X	X	
	Classic entry portico, one-bay in width articulated with classical columns both free-standing and engaged as pilasters			X	X
Columns and Railings					
	Classical columns, both fluted and smooth		X	X	X
	Simplified box posts with Classical detailing			X	X
Decorative Elements					
	Segmental swan-neck pediment over windows		X		
	Decorative details painted white		X	X	X
	Broken pediments		X	X	X
	Segmental, triangular or ogee pediment		X	X	X



Figure 6-7. House at 600 W. Robert Street, Hammond. (VPS)

Roofs

The roof of any building helps to further define architectural style and design. The design of a building's roof reflects both pragmatic choices based on heating, cooling, and ventilation needs of the period, but also stylistic choices based on the shape, pitch, and exterior ornamentation. The differences in design articulation of roof systems from vernacular to high-style resources reflects availability and cost of materials, the skillset of the local builder, and regional environmental conditions.

	Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
Shape			
Asymmetrical	X		
Hipped roof with full-width porch	X	X	
Hipped roof without full-width porch	X		
Centered gable	X	X	X

			Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
	Gambrel roof		X	X	
	Side-gabled			X	X
	Second-story overhang			X	X
Pitch					
	Moderate to steep pitch		X	X	X
Material					
	Tile		X	X	X
	Wood shingle		X	X	X
	Slate		X	X	X
	Asbestos shingle			X	X
	Asphalt shingle			X	X
Gables					
	Large dormer at second floor in gambrel roof versions			X	
	Oculus window in gable end wall		X	X	X
Decorative Elements					
	Cornices feature dentils or modillions, part of boxed roof-wall junction with minimal overhang		X	X	X



Figure 6-8. Door detail of House at 620 Camelia Street, Baton Rouge, illustrating classical door surround and decorative dentillated cornice. (VPS)

Windows and Doors

Windows and doors are another important character-defining feature that are used to articulate architectural style. Although technological advances in the manufacture of plate glass allowed for greater freedom in the design and size of exterior fenestration during the Colonial Revival period, architects desired historical accuracy, which meant sashes were composed of multiple lights. Buildings designed during the late nineteenth and early twentieth century illustrate this concept through the use of six, eight, nine, or twelve lights in both upper and lower sashes of window units. Doors typically featured fan-light

transoms and sidelights. Windows and doors featured Classical details in their surrounds – those resources within the Classical Colonial subtype tend to be more ornate than those found in the later Minimal Colonial subtype.

			Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
Composition					
Symmetrical				X	X
Central entrance				X	X
Rectangular in shape			X	X	X
Type of Fenestration					
Doors feature significant decorative details			X	X	
<ul style="list-style-type: none"> ○ Sidelights ○ Fanlights ○ Broken and complete pediments ○ Pilasters ○ Rectangular transoms 					
Simple, stylized door surrounds					X
Double-hung wood sashes			X	X	
<ul style="list-style-type: none"> ○ Multiple lights in both sashes (six, eight, nine, or twelve panes) 					
Double-hung wood sashes			X	X	
<ul style="list-style-type: none"> ○ Multiple lights in upper sash and single light in lower sash 					
Bay windows			X	X	
Paired and triple windows			X	X	
Palladian windows			X	X	X
Material					
Wood			X	X	X
Stucco			X	X	X
Brick			X	X	X
Decorative Elements					
Fixed shutters				X	X



Figure 6-9. Typical Colonial Revival Interior, c. 1920s. (*The Home: 1924, a supplement to Woman's Weekly, Magazine Circulation Company, Inc.*)

Interior Plan

The interior spatial arrangement, fixtures, furnishings, and finishes also help to define the historic character of a building. Colonial Revival interiors mirrored the design concepts of the exterior – they were simple and efficient. Spatial configuration moved from the open floor plan of the Queen Anne era to a rigid layout of smaller spaces, each with a specific function.

	Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
Plan type			
Asymmetrical	X		
Four square		X	X
Central hall		X	X
Bungalow		X	
Shotgun		X	

			Transitional Colonial 1880-1915	Classical Colonial 1915-1940	Minimal Colonial 1940-1955
	Cape Cod cottage				X
	Configuration				
	Open floor plan		X		
	Rigid with small rooms designated for specific functions			X	X

6.3 Property Type Significance

Colonial Revival properties in Louisiana illustrate the shifting architectural ideals of a nation, evolving into a distinctly American architectural style steeped in historical accuracy. This architectural style is found throughout the state and examples articulate the three property subtypes – moving from a transitional period to a strict adherence to Classical design principles and then to a simplified version of the style. The clean lines and exact proportions of the style define an era in American architecture that attempted to recapture an art form previously lost to the exuberance of the Queen Anne style. Outstanding examples of the Colonial Revival style in Louisiana, very similar to properties found throughout the United States, illustrate the nationalization of the style, especially in a state that did not have a direct connection to the colonial history the style represented. Throughout the three distinct periods of Colonial Revival in Louisiana, the earliest properties were high-style versions but moved from residences strictly for the upper class to more modest versions built for the expanding middle class of the mid-twentieth century. All examples evoke Classical ideals through their use of scale, proportions, and ornamentation.

While most examples are high-style versions of the style, more vernacular building forms such as the bungalow and shotgun received Classical ornamentation and minimal articulation of Colonial Revival design elements (such as porches with Classical columns). These interpretations of the style are significant as they reflect the extent of the Colonial Revival influence on architecture throughout the state.

6.4 NRHP Registration Requirements

This section of the report will examine the requirements that are necessary for a property classified according to the type, *Colonial Revival Properties in Louisiana*, to be considered eligible for listing in the National Register, as well as the level of integrity that each resource must maintain in order to convey its historical or architectural significance. The procedure for recommending NRHP eligibility for historic properties follows the following five steps:

1. Categorize the property. For properties eligible to the National Register according to the type, *Colonial Revival Properties in Louisiana*, most will fall under the categories of either **Building** or **District**. Descriptions for both categories are provided in *Section 6.4.1 – Property Categorization*.

2. Determine which historic context(s) the property represents. Chapter 4 provides an overview of the historical background related to Colonial Revival architecture on a national stage, as well as the interpretation of the Colonial Revival architectural style in the state of Louisiana. *Section 6.4.2 – Historic Context* provides a summary of the significant aspects of the historic context that should be reviewed when considering the NRHP eligibility of a Colonial Revival resource in the state of Louisiana.

3. Determine whether the property is significant under the National Register Criteria. As illustrated in *Section 6.2 – Associated Property Types*, resources evaluated for NRHP eligibility according to the type *Colonial Revival Properties in Louisiana* will be evaluated under National Register Criterion C for their architectural significance and/or association with the works of a master architect or builder. Refer to *Section 6.4.3 – National Register Criteria for Evaluation* for additional information regarding eligibility under National Register Criterion C.

4. Determine if the property represents a type usually excluded from the National Register. Certain resources are usually excluded from inclusion in the National Register, such as relocated or reconstructed buildings, religious properties, and cemeteries. However, there are certain exceptions to the list of excluded properties, called Criteria Considerations. Refer to *Section 6.4.4 – Criteria Considerations* for definitions of the exceptions to excluded properties. Considerations that may apply to *Colonial Revival Properties in Louisiana* include churches and cemeteries if they embody the architectural characteristics of the Colonial Revival style and are excellent representations of their associated property type.

5. Determine whether the property retains integrity. *National Register Bulletin 15* provides detailed definitions for seven aspects of integrity that should be considered for NRHP eligibility of historic-age resources. Those most relevant to Colonial Revival properties include design, materials, workmanship, and feeling. It is important that historic-age resources retain these four aspects of integrity in order to convey their significance as a Colonial Revival property under NRHP Criterion C. When evaluating a group of resources within a historic district under the type *Colonial Revival Properties in Louisiana*, it is important that the group collectively retain a moderate level of integrity while forming a cohesive historic district conveying its architectural significance through its retention of similar character-defining features.

A brief synopsis of the five steps for historic property evaluation as outlined in *National Register Bulletin 15*, and their applicability to the evaluation of *Colonial Revival Properties in Louisiana*, is given belowⁱ.

6.4.1 Property Categorization

The National Register of Historic Places includes significant properties, classified as buildings, sites, districts, structures, or objects. The National Register is oriented to recognize physically concrete properties that are relatively fixed in location. Small groups of properties are listed under a single category, using the primary resource. For example, a city hall and fountain would be categorized by the city hall (building), a farmhouse with two outbuildings would be categorized by the farmhouse (building), and a city park with a gazebo would be categorized by the park (site). Properties with large acreage or a number of resources are usually considered districts. Common sense and reason should dictate the selection of categories. Definitions for the two property categories most commonly associated with NRHP significance under Colonial Revival architecture follow.

Building

A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. "Building" may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn. Buildings eligible for the National Register must include all of their basic structural elements. Parts of buildings, such as interiors, facades, or wings, are not eligible independent of the rest of the existing building. The whole building must be considered, and its significant features must be identified. If a building has lost any of its basic structural elements, it is usually considered a "ruin" and is categorized as a siteⁱⁱ.

District

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. A district derives its importance from being a unified entity, even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties. A district can also be a grouping of archeological sites related primarily by their common components; these types of districts often will not visually represent a specific historic environment.

A district can comprise both features that lack individual distinction and individually distinctive features that serve as focal points. A district can contain buildings, structures, sites, objects, or open spaces that do not contribute to the significance of the district. The number of noncontributing properties a district can contain yet still convey its sense of time and place and historical development depends on how these properties affect the district's integrity. A district must be a definable geographic area that can be distinguished from surrounding properties by changes such as density, scale, type, age, style of sites, buildings, structures, and objects, or by documented differences in patterns of historic development or associations. A district is usually a single geographic area of contiguous historic properties; however, a

district can also be composed of two or more definable significant areas separated by non-significant areasⁱⁱⁱ.

6.4.2 Historic Context

To qualify for the National Register, a property must be significant; that is, it must represent a significant part of the history, architecture, archeology, engineering, or culture of an area, and it must have the characteristics that make it a good representative of properties associated with that aspect of the past. In order to decide whether a property is significant within its historic context of *Colonial Revival Properties of Louisiana*, the following five things must be determined^{iv}:

1. **The facet of history of the local area, State, or the nation that the property represents.** Identify what the property represents: the theme(s), geographical limits, and chronological period that provide a perspective from which to evaluate the property's significance.
 - a. When evaluating the significance of Colonial Revival resources within the state of Louisiana, the theme would be *Colonial Revival Properties in Louisiana*, following the historic context provided in Chapter 4.
 - b. The evaluation of the property would include an assessment of the geographical limits for which the property represents and how the resource compares to similar Colonial Revival properties within this geographic region:
 - i. Is the resource a high style interpretation of Colonial Revival styles seen throughout the state? Is the resource the work of a significant Louisiana architect? Is the resource a significant adaptation of the Colonial Revival style using design language that is unique to the state of Louisiana?
 - ii. Is the resource the work of an architect or architectural firm significant on a national stage? Does the style represent innovative concepts that translated into design adaptations nationwide?
 - c. The overall period of significance for the Colonial Revival style in Louisiana is identified as 1880-1955. Determine whether the property under evaluation fits within this general period, or whether a larger or narrower period of significance is appropriate.
2. **Whether that facet of history is significant.** Determine how the theme of the context is significant in the history of the local area, the State, or the nation.
 - a. The Colonial Revival style is a significant physical resource representing of the growth of commerce and industry in Louisiana at the turn of the twentieth century. From small rural towns and farms to larger urban areas, the Colonial Revival style takes many forms and most often represents the wealth and prosperity of its era, and the desire of the population looking to its own colonial history for architectural inspiration.
3. **Whether it is a type of property that has relevance and importance in illustrating the historic context.** Determine what the property type is and whether it is important in illustrating the

historic context. Refer to Section 6.2 – Property Type for a full definition of each of the three identified property types under *Colonial Revival Properties in Louisiana*:

- a. Transitional Colonial Revival Resources
 - b. Classical Colonial Revival Resources
 - c. Minimal Colonial Revival Resources
4. **How the property illustrates that history.** Determine how the property represents the context through specific historic associations, architectural or engineering values, or information potential (the Criteria for Evaluation).
- a. Review the character-defining features provided in *Section 6.2.2 – Physical and Associative Attributes* and determine how the subject property represents its associated property sub-type through its physical and associative attributes.
 - i. Determine whether the property is a rare, unique, or typical example of the Colonial Revival style in Louisiana, or whether it was designed by a noteworthy architect or builder.
 - ii. How do the character-defining features of the property relate to other Colonial Revival properties locally, statewide, or nationally?
 - iii. What information does the interpretation of the Colonial Revival style for the subject resource convey in regards to the history of the original owner, the neighborhood, the town or city, or the region?
5. **Whether the property possesses the physical features necessary to convey the aspect of history with which it is associated.** Determine what physical features the property must possess in order for it to reflect the significance of the historic context.
- a. Review the character-defining features provided in *Section 6.2.2 – Physical and Associative Attributes* and determine whether the subject property can convey its architectural significance by retaining the design principles that help to define the style.
 - i. Is the resource easily identified as a Colonial Revival property through its massing, façade composition and articulation of materials?
 - ii. What changes have occurred to the property since its original construction? How have these alterations affected the property's ability to convey its significance as a Colonial Revival property in Louisiana?
 - iii. Does the resource retain the character-defining features typically used in either transitional, classical colonial, or minimal interpretations of the Colonial Revival style?

6.4.3 National Register Criteria for Evaluation

The National Register of Historic Places, in *National Register Bulletin 15*, provides criteria for evaluating the historic and architectural significance of historic resources. Below is a summary of the criteria and their applicability for *Colonial Revival Properties in Louisiana*. While most resources evaluated under this theme will be evaluated under NRHP Criterion C, it is possible that the architectural significance of the building is only one aspect of the significance of the property.

Criteria for Evaluation

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and^v:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of significant persons in or past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded or may be likely to yield, information important in history or prehistory.

6.4.4 Criteria Considerations

Ordinarily cemeteries, birthplaces, graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. While Criteria Considerations will not usually apply to resources evaluated under the theme, *Colonial Revival Properties in Louisiana*, there are some examples of churches and cemeteries that embody the Colonial Revival style and its architectural ideals. Such properties *will qualify* if they are integral parts of districts that do meet the criteria or if they fall within the following categories^{vi}:

- A. A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. A building or structure removed from its original location but which is primarily significant for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building associated with his or her productive life; or

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- D. A cemetery that derives its primary importance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
 - E. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
 - F. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
 - G. A property achieving significance within the past 50 years if it is of exceptional importance^{vii}.

6.4.5 Seven Aspects of Integrity

Integrity is the ability of a property to convey its significance. For properties deemed to be either historically or architecturally significant under one or more of the NRHP Criteria for Evaluation, they must maintain a certain level of integrity in order to adequately convey their significance. *National Register Bulletin 15* outlines the seven aspects of integrity: location, design, setting, workmanship, materials, feeling, and association that the property must retain to convey its historic significance^{viii}. For Colonial Revival properties in Louisiana, the retention of four aspects of integrity is vital to the NRHP eligibility of the resource and its ability to convey its significance under NRHP Criterion C. The four vital aspects of integrity are design, workmanship, materials, and feeling. Resources that exhibit the character-defining features outlined in *Section 6.2.2 – Physical and Associative Attributes* and retain the four most important aspects of integrity for NRHP Criterion C are excellent candidates for NRHP eligibility. All seven aspects of integrity are outlined below.

Understanding the Aspects of Integrity

Location

Location is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved^{ix} (See Criteria Consideration B: *How to Apply the Criteria Considerations*, for the conditions under which a moved property can be eligible).

Design

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning,

engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.

A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.

Design can also apply to districts, whether they are important primarily for historic association, architectural value, information potential, or a combination thereof. For districts significant primarily for historic association or architectural value, design concerns more than just the individual buildings or structures located within the boundaries. It also applies to the way in which buildings, sites, or structures are related: for example, spatial relationships between major features; visual rhythms in a streetscape or landscape plantings; the layout and materials of walkways and roads; and the relationship of other features, such as statues, water fountains, and archeological sites^x.

Setting

Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space.

Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer's concept of nature and aesthetic preferences. These features and their relationships should be examined not only within the exact boundaries of the property, but also between the property and its *surroundings*. This is particularly important for districts^{xi}.

Materials

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place.

A property must retain the key exterior materials dating from the period of its historic significance. If the property has been rehabilitated, the historic materials and significant features must have been preserved. The property must also be an actual historic resource, not a recreation; a recent structure fabricated to look historic is not eligible. Likewise, a property whose historic features and materials have been lost and

then reconstructed is usually not eligible^{xii}. (See Criteria Consideration E: *How to Apply the Criteria Considerations* for the conditions under which a reconstructed property can be eligible.)

Workmanship

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques^{xiii}.

Feeling

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character^{xiv}.

Association

Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character.

Because feeling and association depend on individual perceptions, their retention *alone* is never sufficient to support eligibility of a property for the National Register^{xv}.

6.5 Conclusions

Based on the study of existing NRHP nominations and survey of Colonial Revival properties throughout the state, outstanding examples of the three subtypes exist. The earliest examples are often located within urban centers alongside their Queen Anne counterparts. Later versions are located within residential districts in both urban centers, such as Alexandria, Baton Rouge, Hammond, Lafayette, Minden, New Orleans, Ruston, and Shreveport, and more rural environments. While most properties are residential, the style was also selected for use in institutional and ecclesiastical building forms for its clean lines and exact proportions.

For properties in each identified subtype to be determined NRHP eligible, they must retain sufficient integrity of character-defining features and be able to convey their association, if any, with important architects and builders of the time. Aspects of integrity that are integral to the eligibility of Colonial Revival resources include design, workmanship, materials, feeling, and association. In addition, it is not only necessary to retain the physical attributes of the style, but resources must also help to illustrate the

significant qualities inherent to the style such as emphasis of Classical details, exactness of proportions and simplicity of massing. Most properties within the state of Louisiana that have been listed in the National Register retain exterior ornamentation, original exterior wall surfaces, original fenestration, and articulation of the roof form.

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- ⁱ (National Park Service 1997, 4-5)
 - ⁱⁱ (National Park Service 1997, 4)
 - ⁱⁱⁱ (National Park Service 1997, 5-6)
 - ^{iv} (National Park Service 1997, 7-8)
 - ^v (National Park Service 1997, 12-24)
 - ^{vi} (National Park Service 1997, 26-43)
 - ^{vii} (National Park Service 2002)
 - ^{viii} (National Park Service 1997, 44)
 - ^{ix} (National Park Service 1997, 44)
 - ^x (National Park Service 1997, 44)
 - ^{xi} (National Park Service 1997, 45)
 - ^{xii} (National Park Service 1997, 45)
 - ^{xiii} (National Park Service 1997, 45)
 - ^{xiv} (National Park Service 1997, 45)
 - ^{xv} (National Park Service 1997, 45)

Chapter 7 Abbreviations

DHP	Division of Historic Preservation
JSTOR	Journal Storage
NPS	National Park Service
NRHP	National Register of Historic Places
TIFF	Tag Image File Format
U.S.	United States
VPS	Valenzuela Preservation Studio

Chapter 8 Glossary

balloon frame: A system of framing a wooden building; all vertical structural elements of the exterior bearing walls and partitions consist of single studs which extend the full height of the frame, from the top of the soleplate to the roof plate; all floor joists are fastened by nails to the studs.

breakfast (or living) porch: one-story side wings, either enclosed or open, usually with brick or Classical columns and a flat roof, adjacent to the main, two-story rectangular block of a Colonial Revival residence.

broken pediment: A pediment whose sloping or curving sides terminate before reaching the pediment's highest point, resulting in an opening that is often filled with an urn, cartouche, or other ornament; sometimes called an open pediment or broken-apex pediment.

bungalow: A small one-story or one-and-a-half-story house, usually having a low profile and of wood-frame construction, often having a porch. Although found elsewhere, such houses were relatively low in cost in the early 20th century in America because they could be built according to plans taken from available pattern books, or could be purchased as early as 1908 as precut boards and timbers ready for assembly.

center hall: The floor plan of a house usually having two rooms symmetrically situated on each side of a centrally located hallway.

clapboard: A wood siding commonly used as an exterior covering on a building of frame construction; applied horizontally and overlapped; thicker along the lower edge than along the upper.

contributing: a building, site, structure, or object within an historic district that adds to the values or qualities of that district because it was present during the period of significance and possesses historical integrity, or because it independently meets NRHP Criteria.

cornice: A molded projection which crowns or finishes the part to which it is affixed; an ornamental molding, usually of wood or plaster, running around the walls of a room just below the ceiling; the molding forming the top member of a door or window frame.

cottage: A relatively small house, often in a village, in the countryside, in a suburb, or at the seashore.

cutaway bay: A projecting front bay with 45-degree angled walls at both corners. The upper front gable end wall overhangs the bay. The roof projection is often supported by decorative brackets.

dentil molding: A band of small, square, tooth-like blocks.

ell (L-)plan: A secondary wing or extension of a building at right angles to its principal dimension.

entablature: An elaborate horizontal band and molding supported by columns; horizontally divided into three basic elements: architrave, frieze, and cornice.

fanlight: A semicircular or semielliptical window over the opening of a door; commonly with radiating rods or bars suggestive of an open fan.

fenestration: an opening in a surface.

four square plan type: A floor plan for a house, either one- or two-story, having four rooms that form a square or rectangle.

gallery: A long, covered area acting as a corridor inside or on the exterior of a building, or between buildings; a long, narrow room for special activities.

gambrel: A roof which has two pitches on each side; also called a mansard roof.

heavy-timber frame: Or timber frame; a building having square-sawn lumber having a minimum dimension of 5 inches as its structural elements.

historic district: a concentrated and cohesive grouping of historic resources that retain a significant amount of their historic character. Historic resources that add to the district's overall sense of time and place are classified as contributing elements. Severely altered historic properties and resources of more recent construction are classified as Noncontributing elements.

historic property: The National Historic Preservation Act (NHPA), Section 301[5] defines the term as "any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion on the National Register of Historic Places, including artifacts, records, and material remains related to such a property or resource."

historic resource: a building, structure, or site that is at least fifty years old and: (1) is associated with events or persons of significance; (2) embodies the characteristics of an important architectural style, method of construction, or plan type; or (3) may potentially yield cultural and archaeological information.

integrity: a condition or description of a property that is physically unaltered or one that retains enough of its historic character, appearance, or ambiance to be recognized to the period when the property achieved significance.

modillions: A horizontal bracket or console, usually in the form of a scroll with acanthus, supporting the corona under a cornice.

National Park Service (NPS): agency within the Department of the Interior responsible for administering all national historic sites and national parks.

National Register of Historic Places (NRHP): the official list of the nation's cultural resources worthy of preservation, as established by the NHPA. Listing in or eligibility for inclusion in the NRHP provides limited protection by requiring comment from the Advisory Council for Historic Preservation on the effect of federally assisted projects on these resources.

non-contributing: a building, site, structure, or object within an historic district that does not add to the values or qualities of that district because it was not present during the period of significance. It no longer possesses historical integrity owing to alterations, or it does not individually meet NRHP Criteria.

ogee pediment: A pediment whose upper bounding surface shape is composed of reversed curves, the lower concave and the upper convex.

Palladian window: A large window divided into three parts: a central sash that is arched at the top and two sashes on each side of it that are smaller than the central sash; the smaller sashes are rectangular, topped with flat lintels.

physical attributes: As defined in National Register Bulletin 16B, those character-defining features that include, “style, structural type, size, scale, proportions, design, architectural details, method of construction, orientation, spatial arrangement or plan, materials, workmanship, artistry, and environmental relationships.”

pilaster: An engaged pier or pillar, often with capital and base.

portico: A covered entrance whose roof is supported by a series of columns or piers, commonly placed at the front entrance to a building.

property type: As defined in National Register Bulletin 16B, “a grouping of individual properties characterized by common physical and/or associative attributes.” These physical attributes, also referred to as character-defining features, encompass all architectural features that help to define the resource.

raised basement house form: A house form of which the basement floor level is much higher than usual, so that its ceiling is well above (usually one story above) ground level.

segmental pediment: A pediment whose upper bounding surface has the shape of an arc of a circle having a large radius curvature.

shotgun (and double shotgun) plan form: A one- or one-and-a-half-story house, one room wide and several rooms deep, with all rooms and their doors in a straight line perpendicular to the street; a narrow gable front with a porch and often with a similar porch at the rear.

significant (or significance): having attributes or characteristics of a resource that make it valuable, usually as determined by NRHP eligibility criteria.

sunburst (and/or sunflower) gable end wall decoration: Carpentry decoration applied to the end wall of a building having a form resembling a sunburst; woodwork radiating from a centerpoint to the edge.

State Historic Preservation Officer (SHPO): official appointed by the governor of each state and territory to administer the NRHP program. The SHPO duties include providing advice and assistance to federal agencies in carrying out their historic preservation responsibilities.

swag and garland applique: A decorative accessory applied to an object in the form of a band, a wreath, or a festoon of leaves, fruits, or flowers.

swan-neck pediment: A broken pediment having a sloping double S-shaped decorative element on each side of the pediment; said to be suggestive of the necks of a pair of swans facing each other.

triangular pediment: A pediment having a horizontal cornice and slanting sides that meet in a point at the top so as to form a triangle.

vernacular: Architecture that makes use of common regional forms and materials at a particular place and time, often includes strong ethnic influences of an immigrant population. Houses are often owner-built by people familiar with local materials, regional climatic conditions, and local building customs and techniques.

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