Historic Context
for the
Neo-Classical Architectural Style in Louisiana

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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 Neoclassical architectural style and its use throughout Louisiana. Historic contexts for the Queen Anne and Colonial Revival 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 Neoclassical Architectural Style

The revival of interest in the classical models of architecture dates from the World's Columbian Exposition held in Chicago in 1893 (*Figure 4-1*). The exposition planners, including Daniel Burnham, Frederick Law Olmstead, Louis McKim and Louis Sullivan, mandated a classical theme and many of the best-known architects of the day designed the buildings. Combining early traditions of Georgian, Federal and Greek Revival, the buildings of the exposition fused details into a new eclectic style called Neoclassical. The Exposition was well attended, photographed, and reported. Soon these Neoclassical models became the height of fashion throughout the country.[i]

Figure 4-1. World's Columbian Exposition Chicago, Illinois, 1893. (Frances Benjamin Johnston Collection, Library of Congress)

The Neoclassical style centered on the renewed interest and use of Greek and Roman elements in the design of buildings. New construction of large, impressive, monumental public and private buildings

commemorated the nation's wealth, maturity and self-confidence. Educated professional architects led the turn towards classicism, which was a change from previous decades when builders and carpenters copied from builders' handbooks.

Classical motifs, which have remained a mainstay of architectural design over the centuries, include lintels, pediments, colonnades, the orders of column capitals, arches and vaults. Although classicism fell into disfavor as the era of elaborate Victorian styles came into fashion, it found renewal in the late nineteenth century in response to excesses of earlier designs, as well as a desire to commemorate the ideals of America.

Important public buildings were no longer designed by carpenter-builders who gathered ideas from pattern books, but by classically trained architects who studied and understood that architecture was more than the look of the building—it was a high artistic calling.[ii] The grandeur of the classical architectural styles was the perfect expression of the principles and visions of American ideals (*Figure 4-2).* Architecture had become an art and a profession.

In the mid-1800s, Richard Morris Hunt was the first American to attend the École des Beaux Arts in France, which encouraged the study of art and architecture.[iii] The École taught its students to look toward the classical past for inspiration, and the French-trained American graduates of the school brought those ideals back to the United States. The influence of the École, the backlash against Victorian excess and the design of the World's Columbian Exposition in Chicago worked together to reinforce the reinterpretation of classicism in architectural design, which would be popular for the next half century.

4.2   Statement of Significance

An interest in the study of the art and architecture of the classical past and the influence of the design of the World's Columbian Exposition in Chicago in 1893 created an awareness and appreciation for classical themes in architectural design. Soon, American architects learned about ancient building forms and styles in schools in Europe and newly established departments in United States universities. This academic architecture created a transition from the carpenter-builder designed buildings of earlier periods to structures that evoked splendor.

In Louisiana, the Neoclassical style can be found in massive public buildings where the massing, symmetry, and size of the structure were symbols of the growing wealth and power of the state and the nation. Neoclassical buildings would be designed for federal and state government structures, as well as schools, universities, churches and private businesses.

The Neoclassical style is also found in the domestic architecture of the state. Looking back to the Old South and its plantation homes in the Greek Revival style with large columns and projecting porticoes, residences throughout Louisiana reinterpreted the classical style and constructed new houses, sometimes calling them Southern Colonial. Nonetheless, these houses that resembled the big houses of the 1840s and 1850s evoked an earlier time when the South was powerful and wealthy.

4.3 Historic Context

4.3.1 The Neoclassical Style in Louisiana

In 1893, millions of middle-class Americans visited the World's Columbian Exposition in Chicago and witnessed firsthand the splendor of classical buildings of the complex. From contemporary accounts, it is clear that visitors were dazzled by the urbane amenities, including outdoor illumination, present at the event. Daniel Burnham, one of the exposition organizers, said, "The influence of the Exposition on architecture will be to inspire a reversion toward the pure ideals of the ancients…designers will be obliged to abandon their incoherent originalities and study the ancient masters of building…The people have the vision before them here and words cannot efface it."[iv]

In keeping with the rising importance of the study of architecture, Americans slowly began to enroll in the École des Beaux Arts in France. The second American student, Louisiana-born Henry Hobson Richardson[v], entered the École in 1860.[vi] Students at the school were trained to look to the classical past for inspiration. When he returned to the United States, Richardson brought with him the clarity and precision of French architectural scholarship. Soon, architecture departments began cropping up across the country. Tulane University in New Orleans established its school of architecture in 1894. [vii]

Figure 4-2. Vernon Parish Courthouse, Leesville, LA. The courthouse, constructed in 1910, features the typical pedimented porticoes of Neoclassical design on four facades. This building is unique in that it was designed on an X-axis and has a cupola. (VPS 2011)

Often times, the Neoclassical style is confused with both the Colonial Revival and the Beaux Arts styles. Typically, Colonial Revival buildings' front entrances are the focal point on a symmetrical façade with most featuring smaller, one-story entries that are one bay in width. Entrance doors are typically flanked by multi-light sidelights. Neoclassical architecture is identified by the use of classical columns and symmetrical facades, with the buildings normally featuring full-height pedimented porticos with classical columns. In addition, Neoclassical buildings tend to be more decorative in detailing than Colonial Revival ones. The following table compares the character-defining features of Colonial Revival-style buildings to those designed in the Neoclassical style to aid in the differentiation of the two styles (*Table 4-1*). In comparison to Beaux Arts, the Neoclassical style is more restrained, with large expanses of plain walls surfaces on rectangular masses evoking more Greek than Roman influences. These massive buildings became the choice for federal and state government buildings, as well as schools and universities, and cemetery monuments, all of which can be found across Louisiana from the late 1890s through the mid-1900s (*Figure 4-3* and *Figure 4-4*).

Table 4-1. Character-defining features of Colonial Revival-style buildings, compared to Neoclassical buildings

Design Characteristics	Colonial Revival 1880-1955	Neoclassical 1900-1950
Scale		
One story	X	X
Two story	X	X
Three story	X	
Massing		
Asymmetrical (Queen Anne building form)	X	X
Symmetrical with full-height porch		X
Rectangular	X	X
One-story wing and porte-cochère		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	

Façades	Colonial Revival 1880-1955	Neoclassical 1900-1950
Composition		
Asymmetrical (Queen Anne building form)	X	X
Symmetrical and balanced façade	X	X
Materials		
Wood siding (clapboard)	X	X
Masonry (veneers)	X	X
Stone		X
Stucco	X	X
Porches		
Full-width (one-story) porches	X	
Curving gallery, wraparound (one-story) porch	X	X
Second story porch with central Palladian doorway	X	
Classic entry, one bay (one-story) in width (often designated as porticoes)	X	
Full-height (two-story) entry porch		X
Full-height (two-story) entry porch with lower full-width porch		X
Front-gabled roof, extending over (two-story) integral porch (temple form)		X
Full-façade, full-height (two-story) porch		X
One-story with integral porch		X
Columns and Railings		
Ornate and correct Classical columns	X	X
Slender, unfluted, and often box, columns		X
Corinthian and Ionic capitals (or mixture of both)		X

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	Colonial Revival 1880-1955	Neoclassical 1900-1950
Fluted column shafts	X	X
Simplified box posts with Classical detailing	X	
Decorative Elements		
Roof-line balustrade		X
Low balustrade along raised porch		X
Exaggerated broken pediments above doors and windows	X	X
Decorative details painted white	X	X
Segmental swan-neck pediment over windows	X	
Triangular or ogee pediments	X	
Unbroken pediment above entrance door (only if house also features two-story columns at porch on front façade)		X

Roofs	Colonial Revival 1880-1955	Neoclassical 1900-1950
Shape		
Classical pediment at entry porch and gabled roof at main building		X
Classical pediment at entry porch and flat roof at main building		X
Curved, semi-circular entry porch with flat roof at main building		X
Centered gable	X	
Gambrel roof	X	
Side-gabled	X	X
Front-gabled		X
Second-story overhang	X	
Hipped with either integral or flat roof with or without a full-width porch	X	X
Integral porch roof with side-gabled or hipped roof at main building		X

	Colonial Revival	Neoclassical
Classical pediment at central roof, with one-story flat roof extensions adjacent to central gallery		X
Pitch		
Moderate to steep pitch	X	X
Material		
Tile	X	X
Wood shingle	X	X
Slate	X	X
Asbestos and asphalt shingle	X	X
Gables		
Central, classical pediment, delineated with dentils or modillions		X
Large dormer at second floor in gambrel roof versions	X	
Oculus window in gable end wall	X	
Decorative Elements		
Cornices feature dentils or modillions	X	X
Boxed eave with moderate overhang	X	X
Wide frieze band beneath cornice		X
Roof-line balustrades		X
Windows and Doors	**Colonial Revival** **1880-1955**	**Neoclassical** **1900-1950**
Composition		
Symmetrical	X	X
Central entrance	X	X
Rectangular in shape	X	X

	Col 1	Col 2
Type of Fenestration		
Elaborate, decorative surrounds based on Greek Revival, Federal, and Georgian examples		X
Doors with multiple lights at upper panel		X

Doors feature significant decorative details
  o Sidelights
  o Fanlights
  o Rectangular transoms
  o Engaged pilasters
	X	X

Broken and complete pediments above doors and windows	X	X
Windows in adjacent pairs	X	
Double-hung wood sashes o Multiple lights in both sashes (six or nine panes)	X	X
Double-hung wood sashes o Multiple lights in both sashes (eight or twelve panes)	X	
Double-hung wood sashes o Multiple lights in upper sash and single light in lower sash	X	X
Transomed and bay windows	X	X
Arched windows		X
Paired and triple (except Palladian type) windows	X	X
Palladian windows	X	X
Material		
Wood	X	X
Decorative Elements		
Fixed shutters	X	

Interior Plan	Colonial Revival 1880-1955	Neoclassical 1900-1950
Plan type		
Asymmetrical	X	X
Four square	X	X
Central hall	X	X
Bungalow	X	X
Shotgun	X	X
Cape Cod cottage	X	
T-plan (for public buildings)		X
U-plan (for public buildings)		X
Configuration		
Open floor plan	X	X
Rigid with small rooms designated for specific functions	X	X

Figure 4-3. Alexandria Hall at Louisiana College, Pineville, LA, featuring the full-height pedimented portico with classical columns indicative of Neoclassical design. (DHP/NRHP)

Figure 4-4. Rosenwall Hall at Dillard University, New Orleans, LA. Designed by Moise H. Goldstein, an architect from New Orleans, in 1934. Goldstein gave University board of trustees three choices for design—Gothic Revival, Modern and Classical—and the board decided the entire campus would be designed in classically influenced styles. (DHP/NRHP)

In 1930, Governor Huey P. Long built a governor's mansion in Baton Rouge (*Figure 4-5*). In keeping with the fashion of the time, the architects[viii] who designed the residence chose the Neoclassical style, which would serve as a visual representation of Long's ambitions. Soon, the style was also found in private residences, although mainly high-style houses. According to T. Harry Williams, a professor of history at Louisiana State University in Baton Rouge, Long's goal in building the mansion was to, "…move the state into the modern era. As part of his drive, he erected buildings that were intended not just for use, but as symbols of the new day that had come to Louisiana…he chose a graceful and traditional architecture reminiscent of the Old South."[ix]

Figure 4-5. Old Louisiana Governor's Mansion, Baton Rouge, LA, designed by Dreyfus, Weiss and Seifert of New Orleans and completed in 1930 for Governor Huey P. Long. (DHP/NRHP)

The traditional architecture of the Old South and in Louisiana was that of the southern plantations, making reference to the earlier Greek Revival style. The newly designed residences in the Neoclassical style featured large columns and symmetrical, rectangular massing. Some had two-story projecting porticoes, while others sported one-story porches across the front with a larger two-story portico over it (*Figure 4-6*). Throughout the state, builders or architects of private residences reinterpreted the classical style and constructed new homes, calling them Southern Colonial even though their model, big houses of the 1840s and 1850s, were built long after the colonies became a nation.[x]

Classical elements—columns, lintels and pediments—remained a mainstay of architectural design for centuries. Even as those details lost favor during the Victorian era, their re-emergence in the late nineteenth century represented a change in thought and values in America.

Figure 4-6. Angelus, Jennings, LA. Featuring the large, two-story portico over the one-story full-width porch, Angelus is of the earlier phase of the Neoclassical design with an asymmetrical footprint and more detailing than later buildings of the style exhibit.

Figure 4-7. Wade H. Jones House, Alexandria, LA. Constructed in 1913 in the Neoclassical style, this residence evokes the earlier Greek Revival style found in plantation houses of the South.

Figure 4-8. Morgan Walker House, Alexandria, LA. Built in 1932, the house features a projecting two-story entry portico.

Figure 4-9. Neoclassical style raised basement house at 2114/2116 Milan Avenue, New Orleans, LA. This one-story residence features decorative elements often seen on larger Neoclassical style buildings including the dominant portico with full-height columns as well as lintel detailing. Although it could be confused as a Colonial Revival style building, the lack of emphasis on the front entry, as well as the full-height pedimented portico with classical columns makes this building Neoclassical in style. (VPS 2011)

4.4 Conclusion

The Neoclassical style reinterpreted classical architectural design elements for a new era. Gaining popularity with the World's Columbian Exposition of 1893 in Chicago, classical design was reintroduced to a new generation. Parish courthouses, schools, municipal buildings, as well as churches and private residences, were constructed in the Neoclassical style as a visual commemoration of America's power and wealth. While not a local style strictly speaking, buildings, especially public and high style residences, in the Neoclassical style dot the Louisiana landscape as monuments to progress and achievement.

Table 4-2. Known Neoclassical NRHP-listed properties within the state of Louisiana

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Bolton High School	2101 Vance Avenue	Alexandria	Rapides Parish	1926	Favrot and Livaudais, architect	Education	Anglo-American architecture
Masonic Building	4th Street at Johnston	Alexandria	Rapides Parish	1927	Herman J. Duncan, architect	Public Building	Anglo-American architecture
Drehr Place Historic District	Bounded by Government, 22nd, Myrtle and St. Rose Sts.	Baton Rouge	East Baton Rouge Parish	1919; 1921	multiple	Historic District	Anglo-American architecture
Heidelberg Hotel and Hotel King (Capitol House)	200-201 Lafayette Street	Baton Rouge	East Baton Rouge Parish	1927	Edward F. Neild, architect	Hotel	Anglo-American architecture
Louisiana State University	Highland Road	Baton Rouge	East Baton Rouge Parish	1900-1950	multiple	Higher Education	Anglo-American architecture
Old Louisiana Governor's Mansion	502 North Boulevard	Baton Rouge	East Baton Rouge Parish	1930	Weiss, Dreyfous & Seiferth, architects	Urban Residence	Anglo-American architecture
Prince Hall Masonic Temple	1335 North Boulevard	Baton Rouge	East Baton Rouge Parish	1924	Wogan and Bernard, architects	Public Building	African-American Heritage
Scott Street School (Scott Street Elementary School)	900 N. 19th Street	Baton Rouge	East Baton Rouge Parish	1922	Edward F. Neild, architect	Education	African-American Heritage, Education
Yazoo and Mississippi Valley Railroad Company Depot (Illinois Central Railroad Station, Riverside Museum, Louisiana Arts & Science Center)	100 South River Road	Baton Rouge	East Baton Rouge Parish	1925	unknown	Railroad Depot	Anglo-American architecture; Transportation
Bogalusa City Hall	214 Arkans Hall Avenue	Bogalusa	Washington Parish	1917	Rathbone Debuys, architect	Public Building	Anglo-American architecture
Bossier High School (Bossier City Elementary School)	322 Colquitt Street	Bossier City	Bossier Parish	1923; 1928	Edward F. Neild, architect; Caldwell and Company, builder	Education	Education
1903 Clinton High School	11050 Bank Street	Clinton	East Feliciana Parish	1903	W.P. Miller, architect/builder	Education	Education
1938 Clinton High School	12525 Cedar Street	Clinton	East Feliciana Parish	1938	Herman J. Duncan, architect; W.M. Bozman, builder	Education	Education; Social History
St. Mary's Assumption Church	Front Street	Cottonport	Avoyelles Parish	1918	Sam Ducote, architect	Religious	Anglo-American architecture
First United Methodist Church	Pine and N. Port Streets	DeRidder	Beauregard Parish	1915	William Drago, architect	Religious	Anglo-American architecture
Landry Tomb	Ascension Catholic Church Cemetery	Donaldsonville	Ascension Parish	1945	James Dakin, architect	Cemetery	Creole architecture
Dry Creek High School Building (Dry Creek Baptist Camp Adult Assembly Center)	LA Highway 113	Dry Creek	Beauregard Parish	1912; 1919	W.B. Lindsey, carpenter	Education	Anglo-American architecture
Golden Meadow High School (Golden Meadow Junior High School)	630 S. Bayou Drive	Golden Meadow	Lafourche Parish	1931	Favrot and Livaudais, architect	Education	Education
Colonial Sugars Historic District	1250 S. 5th Avenue	Grammercy	St. James Parish	1895; 1914	multiple; McKim, Mead & White, architect; George Newhall, architect	Historic District	Sugar Industry

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Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Hammond High School (East High School)	500 E. Thomas Street	Hammond	Tangipahoa Parish	1914	Nolan and Torre, architects	Education	Education
Catahoula Parish Courthouse	LA Highway 124	Harrisonburg	Catahoula Parish	1930	J.W. Smith and Associates, architects	Public Building	Anglo-American architecture
Kenner High School, Old	1601 Reverend Richard Wilson (3rd Street)	Kenner	Jefferson Parish	1924	William T. Nolan, architect	Education	Anglo-American architecture
Raziano House (Mahogany Manor)	913 Minor Street	Kenner	Jefferson Parish	1946	unknown	Urban Residence	Anglo-American architecture
Calcasieu Marine Bank	840 Ryan Street	Lake Charles	Calcasieu Parish	1928	Favrot and Livaudais, architect	Commercial Building; Finance	Anglo-American architecture
Vernon Parish Courthouse	201 S. 3rd Street	Leesville	Vernon Parish	1910	unknown	Public Building	Anglo-American architecture
Merchants and Planters Bank (Old LP&L District Office Building)	110 Main Street	Lockport	Lafourche Parish	1910	unknown	Commercial Building - Finance	Anglo-American architecture
Bayouside	Belgard Bent Road east of LA Highway 121	McNutt vicinity	Rapides Parish	1847	John Augustin Texada, architect	Plantation House	Anglo-American architecture; Creole architecture
Bank of Webster	704 Main Street	Minden	Webster Parish	1910	Bank of Webster, builder	Commercial Building; Finance	Anglo-American architecture
Downtown Minden Historic District	Bounded by Monroe, Pine, Main, East Union, Chevrolet & Fogle Sts.	Minden	Webster Parish	1875	multiple	Historic District – Commercial Buildings	Local History
Moreauville High School (Avoyelles High School)	287 Main Street	Moreauville	Avoyelles Parish	1926	William T. Nolan, architect	Education	Anglo-American architecture; Education
New Iberia High School	415 Center Street	New Iberia	Iberia Parish	1926; 1939	William T. Nolan, architect	Education	Anglo-American architecture
Dillard University	2601 Gentilly Blvd.	New Orleans	Orleans Parish	1935	Moise H. Goldstein, architect	Higher Education	Education, African-American Heritage
Eagle Saloon Building (Dixie Beer Parlor, Main Liquor Store)	401-403 S. Rampart	New Orleans	Orleans Parish	c. 1900; c. 1925	unknown	Commercial Building	African-American Heritage
Longue Vue House and Gardens	7 Bamboo Road	New Orleans	Orleans Parish	1939; 1942	William & Geoffery Platt, architects	Urban Residence	Anglo-American architecture
Saenger Theatre	1111 Canal Street	New Orleans	Orleans Parish	1923	Emile Weil, architect	Commercial Building; Entertainment	Anglo-American architecture
First National Bank (Herbert's Jewelry, Bank of New Roads)	102 E. Main Street	New Roads	Pointe Coupee Parish	1909	Emmett J. Hull, Jr., architect	Commercial Building – Finance	Anglo-American architecture
Poydras High School	460 W. Main Street	New Roads	Pointe Coupee Parish	1924	William Richard Burk, architect	Education	Education
Allen Parish Courthouse	5th Street	Oberlin	Allen Parish	1912; 1914	Favrot and Livaudais, architect	Public Building	Anglo-American architecture

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Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Opelousas City Hall (Gold Star Memorial Building, Old Opelousas Market and City Hall)	Market Street at Bellvue Street	Opelousas	St. Landry Parish	1932	unknown	Public Building	Anglo-American architecture
Alexandria Hall – Louisiana College	College Station	Pineville	Rapides Parish	1920	R.H. Hunt Co., architect; C. Scott Yeager, architect	Higher Education	Anglo-American architecture
Rayville High School		Rayville	Richland Parish	1930			
Fair Park High School	3222 Greenwood Road	Shreveport	Caddo Parish	1928; 1931	Edward F. Neild, architect	Education	Education
Shreveport Municipal Building	724 McNeil	Shreveport	Caddo Parish	1924	Edward F. Neild, architect	Public Building	Anglo-American architecture
St. Pauls's Bottoms (Ledbetter Heights)		Shreveport	Caddo Parish	c. 1880	unknown	Historic District – Urban Residence	Anglo-American architecture
St. Martinville Elementary School	303 Church Street	St. Martinville	St. Martin Parish	1922	Nolan and Torre, architects	Education	Education
Grand Theatre	Green at W. 4th Street	Thibodaux	Lafourche Parish	1925; Demolished	unknown	Contributing resource of the Thibodaux Multiple Resource Area	Anglo-American architecture
Nicholls, Francis T., Junior College Main Building	906 Highway 1 East	Thibodaux	Lafourche Parish	1948	Favrot and Reed, architects	Higher Education	Education
Evangeline Band and Trust Company (Ville Platte City Hall)	342 W. Main Street	Ville Platte	Evangeline Parish	1913	unknown	Commercial Building; Finance	Anglo-American architecture
Waterproof High School	Main Street (LA Highway 568 between Church and Mississippi)	Waterproof	Tensas Parish	1926; 1927	W.E. Stephens, original architect; W.E. Spink, completing architect	Education	Education

[i] McAlester, Virginia and Lee. *A Field Guide to American Houses*, New York: Alfred A. Knopf (1996), p 346.

[ii] 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 294.

[iii] 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 60.

[iv] Fitch, James Marston. *American Building. 1: The Historical Forces that Shaped It*, Boston: Houghton Mifflin Company (1999), p 212.

[v] Born in St. James Parish, Louisiana, in 1838, Richardson lived in a townhouse on Julia Row in New Orleans for a part of his childhood. He attended Harvard College before going to the École des Beaux Arts in Paris to study architecture. Despite his architectural fame, he did not construct any buildings in Louisiana; however, there are a number throughout the state that recall his influence including a number on Tulane University's campus. One factor limiting Richardson's influence in building in Louisiana is the lack of building stone, which was a mainstay of Richardsonian design. Ferguson, John C. "Henry Hobson Richardson." KnowLA Encyclopedia of Louisiana: http://www.knowla.org/entry.php?rec=771.

[vi] The first woman who enrolled in and graduated from the École des Beaux Arts was Julia Morgan from San Francisco who designed the Hearst Castle in San Simeon, California.

[vii] Fitch, James Marston. *American Building. 1: The Historical Forces that Shaped It*, p 190. Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, p 293.

[viii] Dreyfus, Weiss and Seifert of New Orleans, KnowLA: Encyclopedia of Louisiana: http://www.knowla.org/entry.php?rec=502.

[ix] Old Louisiana Governor's Mansion NRHP Nomination. DHP/NRHP.

[x] Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, p 290. Fricker, Jonathan, Donna Fricker and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*, p 61.

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 Neoclassical architectural style and its use throughout Louisiana. Historic contexts for the Queen Anne and Colonial Revival 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 (*Error! Reference source not found.Error! Reference source not found.Error! Reference source not found.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.
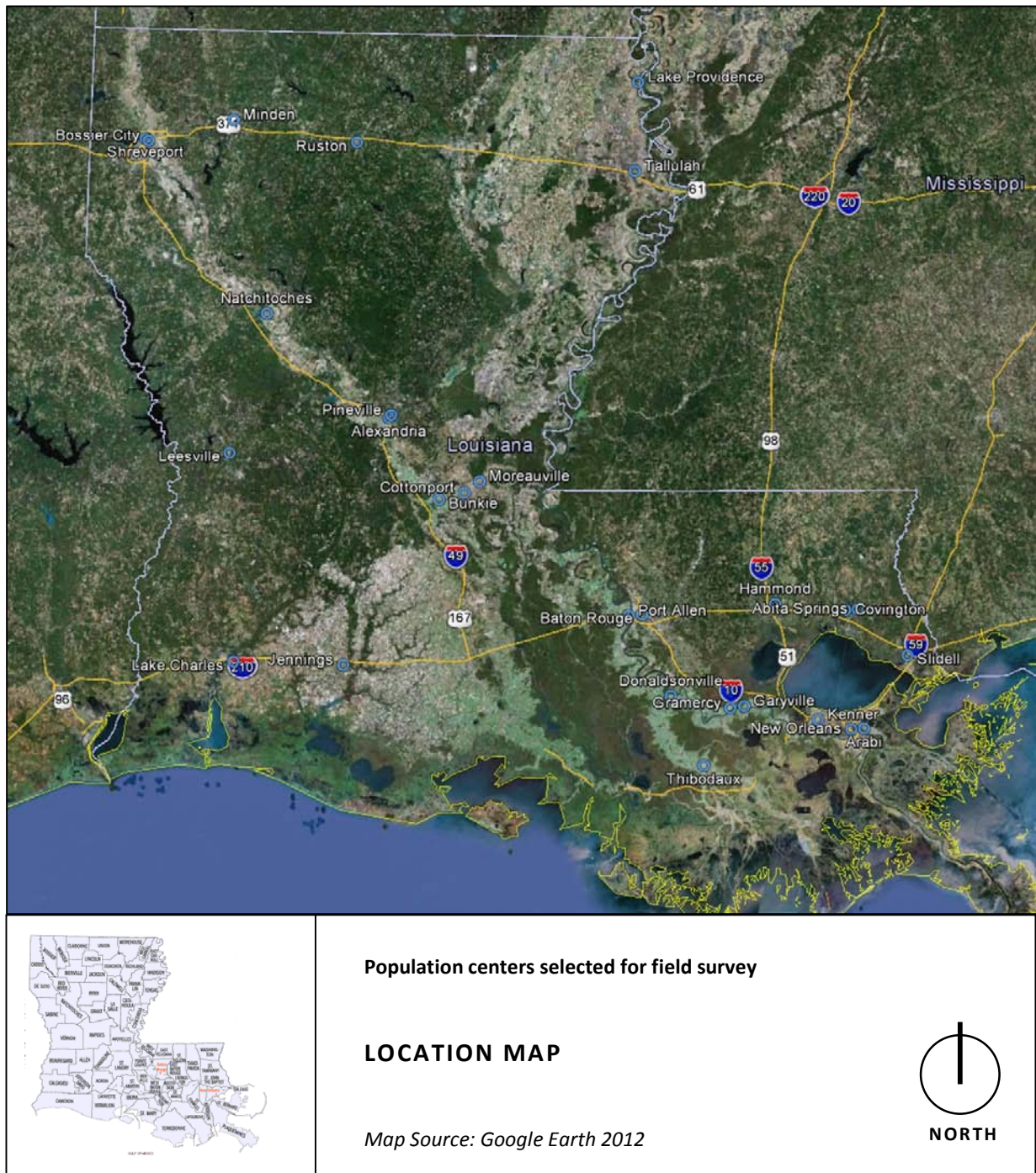
Figure 5-1. Location map identifying areas selected for field survey (Google Earth 2012)

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

Property Name	Property Address	City	Parish	NRHP Status	UTM Coordinates		
					Zone	East	North
Madison Parish Courthouse	US Hwy 80/US Hwy 65	Tallulah	Madison	Listed	15	670475	3587125
Tallulah Men's Club	108 North Cedar Street	Tallulah	Madison	Listed	15	670507	3587104
First United Methodist Church	500 Common Street	Shreveport	Caddo	-	15	429302	3597299
Commercial Building at	610 Texas Street	Shreveport	Caddo	-	15	429459	3597445
Masonic Building	Corner of 4th & Johnston	Alexandria	Rapides	Listed	15	552829	3464123
Haggert House	240 Florence Street	Alexandria	Rapides	-	15	551369	3463663
Bolton High School	2101 Vance Street	Alexandria	Rapides	Listed	15	551792	3462297
Frithland Plantation	904 Harwood (US Hwy 29)	Bunkie	Avoyelles	Listed	15	577302	3423076
Moreauville (Avoyelles) High School	Main Street	Moreauville	Avoyelles	-	15	598046	3433950
The Hotel Bentley	200 DeSoto Street	Alexandria	Rapides	-	15	552798	3464328
Residence at	1001 City Park Blvd.	Alexandria	Rapides	-	15	551046	3462289
Residence at	2627 Jackson Street	Alexandria	Rapides	-	15	550926	3462389
Residence at	1744 White Street	Alexandria	Rapides	-	15	551915	3463187
Vernon Parish Courthouse	200 South Third Street	Leesville	Vernon	Listed	15	475110	3445400
Calcasieu Marine Bank	840 Ryan Street	Lake Charles	Calcasieu	Listed	15	479079	3344071
C.C. Elkins Hall	Nicholls State University Campus; 906 Hwy 1 East	Thibodeux	Lafourche	-	15	712504	3298051
Joseph Landry Tomb	Ascension Catholic Cemetary	Donaldsonville	Ascension	Listed	15	693985	3331435
State Office Building	150 North 3rd Street	Baton Rouge	East Baton Rouge	-	15	673969	3369813

Property Name	Property Address	City	Parish	NRHP Status	UTM Coordinates		
					Zone	East	North
Dufrocd School	330 South 19th Street	Baton Rouge	East Baton Rouge	-	15	675823	3369553
Jefferson Davis Parish Library	118 West Plaquemine Street	Jennings	Jefferson Davis	-	15	532777	3343520
Residence at	600 West Church Street	Hammond	Tangipahoa	-	15	742999	3377567
Garyville Grammar School	Anthony F. Monica Street	Garyville	St. John the Baptist	-	15	729582	3327477
Kenner High School, Old	1601 Reverend Richard Wilson (3rd Street)	Kenner	Jefferson	Listed	15	765107	3319161
Residence at	2005 Milan Street	New Orleans	Orleans	-	15	779953	3314655
Residence at	2114-2116 Milan Street	New Orleans	Orleans	-	15	779920	3314794
Samuel Green Junior High School	2319 Valence Street	New Orleans	Orleans	-	15	779353	3314945

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 Neoclassical style within the state of Louisiana. Large concentrations of Neoclassical resources, as noted on the map, helped to guide the areas of focus for the field survey phase of the project.

Population Centers in Louisiana with NRHP-listed Neoclassical properties

LOCATION MAP

Map Source: Google Earth 2012

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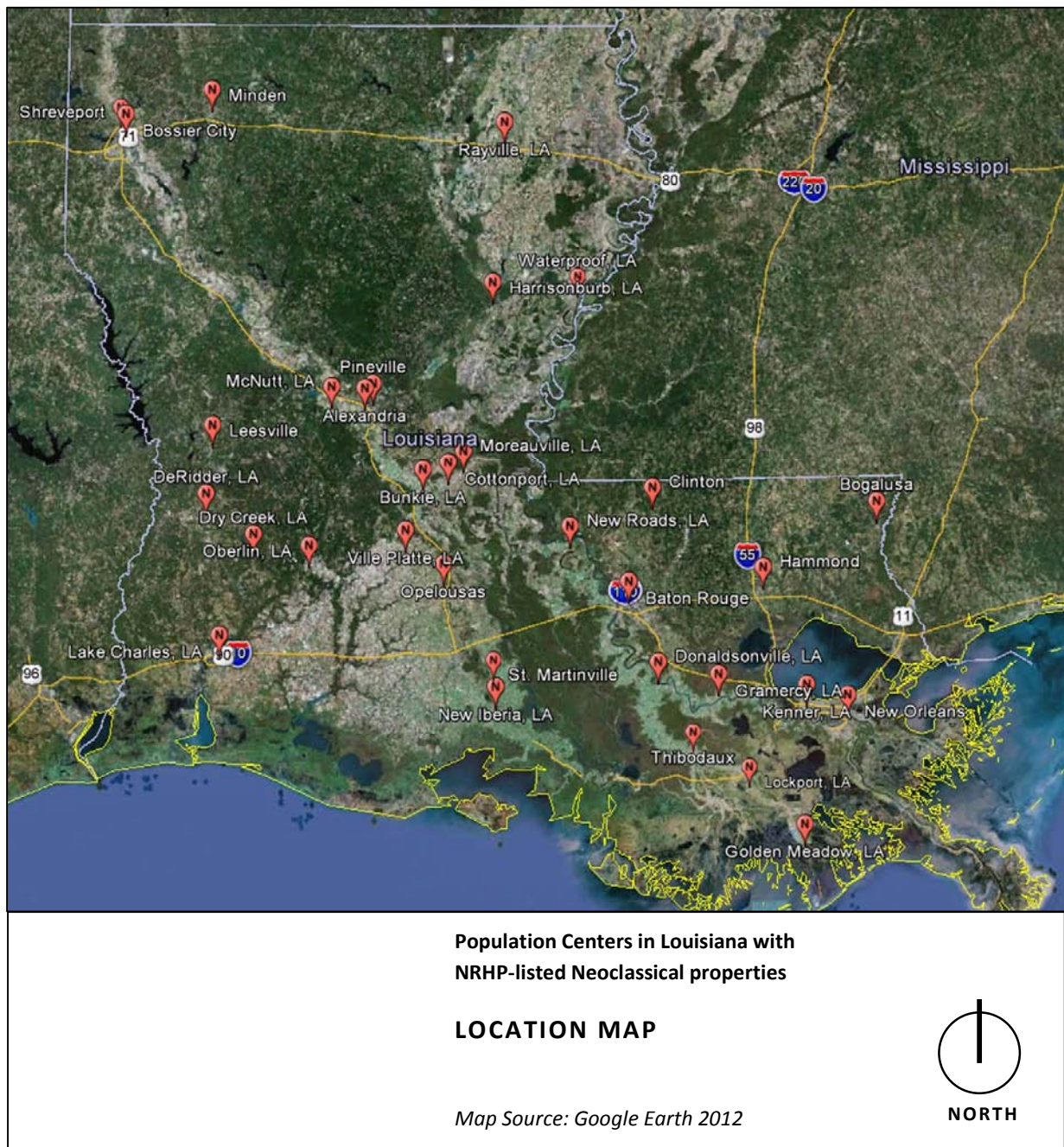
Figure 5-2. Location map identifying population centers with known NRHP-listed properties associated with the Neoclassical architectural style in the state of Louisiana (Google Earth 2012)

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Chapter 6   Identification and Evaluation of Surveyed Resources

The following section identifies common property types and physical attributes of the Neoclassical 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

The popularity and monumentality of the Beaux Arts style, a style reserved for public and commercial buildings at the end of the nineteenth century, led to a re-interpretation of the ideals taught to American architects at L'Ecole des Beaux-Arts in Paris during this time period. The Neoclassical (also termed Classical Revival) architectural style was less dramatic than the grand Beaux Arts and was found most often in domestic architecture. Early Neoclassical buildings took the form of townhouses, country and resort villas constructed for the upper class in America. The design of these buildings became an academic exercise for architects with ornamentation, proportions, and façade composition carefully researched and based on principles of Greek and Roman architectural orders. Exterior materials tended to be brick, stone, or a plastered surface, as a smooth and polished appearance was desired. A symmetrical façade featured a full-height porch with central pediment, large windows, and broken pediments above all fenestration. Porch columns were often fluted with Classical capitals. Cornices were articulated with dentils and modillions, continuous across all four façades. The style moved from its primary use in domestic architecture to use for public and commercial buildings. In addition, the style transitioned from a strict interpretation of Classical elements to a minimalist interpretation with simplified building forms and ornamentation. The style was popular from ca. 1900 until the 1950s.

The following sections provide a brief narrative describing the principal property types representing the Neoclassical 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 Neoclassical style in Louisiana.

6.2   Associated Property Types

In order to assess NRHP eligibility of resources associated with the Neoclassical 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 Neoclassical 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 Neoclassical 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. Madison Parish Courthouse, Tallulah. (VPS)

6.2.1   Neoclassical Properties in Louisiana

Both Colonial Revival and Neoclassical buildings in Louisiana are based on strict, academic interpretations of earlier architectural styles. Colonial Revival focused on designs from the colonial era of the United States, which represented abstractions of styles found in the homeland of immigrants and often contained many Classical elements. Neoclassical designs, first inspired by the training received by American architects at L'Ecole des Beaux Arts in Paris, looked directly to the inspiration for these Colonial designs and studied proportions and design ideals of ancient Greek and Roman architecture. The World's Columbian Exposition held in Chicago in 1893 brought this style to the forefront of American architecture through the display of dramatic colonnaded buildings organized around a central

court. While there are many similarities in the articulation of the two architectural styles, Neoclassical designs are often more monumental in scale. Early Neoclassical buildings in Louisiana resemble Greek and Roman temples from which their designs are based. Entrances are often defined by a full-height pedimented porch that spans either the full-width of the primary façade or projects at the central bay. While the majority of Colonial Revival resources in Louisiana are classified as residential, Neoclassical resources, in addition to residential buildings, include other property types such as governmental, institutional and ecclesiastical buildings. These property types exhibit similar detailing and design principles to Neoclassical domestic properties. The earliest examples of the Neoclassical style in Louisiana date from the c. 1900 and their construction and the evolution of the style continued until the mid-1950s. Within the property type of *Neoclassical Properties in Louisiana* are three sub-types: Transitional Neoclassical (1895-1910), Strict Neoclassical (1900-1920), Minimal Neoclassical (1925-1950).

Figure 6-2. Transitional Neoclassical House at 1907 White Street, Alexandria. Note hipped roof with integral porch, Ionic column capitals, and cut-away bay at front façade. (VPS)

Sub-type: Transitional Neoclassical Resources (1895-1910)

As defined in the historic context, resources within the Transitional Neoclassical subtype represent a transitional period in architectural history as classical elements were applied to the asymmetrical Queen Anne building form. Due to the popularity of Greek and Roman architectural forms after the 1893 World's Colombian Exposition held in Chicago, the same architects designing strictly in the Queen Anne architectural style began to articulate a new architectural language using classical details such as double-height galleries, pedimented central blocks, and dentilated cornices.

Figure 6-3. First United Methodist (First Methodist Episcopal Church South), Shreveport, 1913. (VPS)

Sub-type: Strict Neoclassical Resources (1900-1920)

As the Neoclassical movement expanded to include monumental public buildings, scale, ornamentation, and massing became more elaborate and historically accurate. Resources within the Strict Neoclassical 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, with grand pedimented porticos with a massive colonnade with either Ionic or Corinthian capitals. Careful attention was given to entrance details, cornice articulation, fenestration, and overall building form.

Figure 6-4. C.C. Elkins Hall, Nicholls State University, Thibodeux, 1948. Note square engaged pilasters with Corinthian capitals at pedimented central block, dentilated cornice and prominent primary entrance. (VPS)

Subtype: Minimal Neoclassical Resources (1925-1950)

Similar to its Colonial Revival counterpart, resources within the Minimal Neoclassical subtype represent the changing architectural tastes of a nation that had withstood two world wars and the Great Depression. The architectural language during this period was restrained and represented simplified versions of built forms in vogue only decades before. This simplification was seen in the design of both large public buildings, and smaller residences. The fluted columns of the earlier subtype were replaced by simple box posts, or engaged pilasters. Still clearly Neoclassical in design the Minimal Neoclassical building represented a streamlined and more economical form of the more elaborate building forms of the style in the early twentieth century.

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 Neoclassical 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 Neoclassical properties in Louisiana will abide by the following generalized attributes, but the narratives provide a good synopsis of typical character-defining features illustrated through Neoclassical architecture throughout the state.

Figure 6-5. House at 2627 Jackson Street, Alexandria. Note flat roof over full-width porch, simplified cornice and column capitols, and one-story side wing. (VPS)

Design Characteristics

Buildings are first classified according to their design characteristics – those elements that help to define the associated architectural style. Neoclassical properties are set apart from their counterparts by their symmetry, full-height galleries, pedimented entrance blocks, and Classical details.

	Transitional Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Scale			
One story	X	X	X
Two story	X	X	X
Massing			
Symmetrical with full-height porch	X	X	X
Rectangular	X	X	X
One-story wing and porte-cochère			X

Figure 6-6. Colonnade and cornice detail at First United Methodist (First Methodist Episcopal Church South), Shreveport, 1913. (VPS)

Façades

One of the primary means of articulating architectural style is through the design of its 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 Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Composition				
Asymmetrical, Queen Anne building form		X		
Symmetrical and balanced façade			X	X
Materials				
Wood siding		X		
Masonry			X	X
Stone			X	X
Stucco			X	X
Porches				
Full-height (two-story) entry porch			X	X
Full-height (two-story) entry porch with lower full-width porch			X	
Front-gabled roof, extending over (two-story) integral porch (temple form)			X	X
Curving gallery, wraparound (one-story) porch		X		
Full-façade, full-height (two-story) porch		X		X
One-story with integral porch				X
Columns and Railings				
Ornate and correct Classical columns			X	

	Transitional Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Slender, unfluted, and often box, columns			X
Corinthian and Ionic capitals (or mixture of both)	X	X	
Fluted column shafts		X	
Decorative Elements			
Roof-line balustrade	X	X	X
Exaggerated broken pediments above doors and windows		X	X
Low balustrade along raised porch		X	X
Unbroken pediment above entrance door (only if house also features two-story columns at porch on front façade)		X	X

Figure 6-7. House at 240 Florence Street, Alexandria. Note tile at roof, balustrade at upper roof, denticulated pediment and cornice. (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 Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Shape			
Classical pediment at entry porch and gabled roof at main building		X	X
Classical pediment at entry porch and flat roof at main building		X	X

	Transitional Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Curved, semi-circular entry porch with flat roof at main building		X	
Side-gabled			X
Front-gabled		X	
Hipped with either integral or flat roof at porch	X		X
Integral porch roof with side-gabled or hipped roof at main building			X
Classical pediment at central roof, with one-story flat roof extensions adjacent to central gallery		X	
Pitch			
Moderate to steep pitch		X	X
Material			
Tile		X	X
Wood shingle		X	X
Slate		X	X
Gables			
Central, classical pediment, delineated with dentils or modillions		X	X
Decorative Elements			
Cornices feature dentils or modillions	X	X	X
Boxed eave with moderate overhang		X	X
Wide frieze band beneath cornice		X	
Roof-line balustrades		X	

Figure 6-8. House at 2114-2116 Milan, New Orleans. Note pedimented front gable with integral porch, rectangular transoms above door and windows, dentillated cornice, and simple classical columns.(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 Neoclassical 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 or nine lights in both upper and lower sashes of window units. Doors typically featured rectangular transoms. Windows and doors featured Classical details in their surrounds – those resources within the Strict Neoclassical subtype tend to be more ornate that those found in the later Minimal Neoclassical subtype.

			Transitional Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Composition					
Symmetrical				X	X

Central entrance		X	X
Rectangular in shape	X	X	X
Type of Fenestration			
Elaborate, decorative surrounds based on Greek Revival, Federal, and Georgian examples		X	
Doors with multiple lights at upper panel	X	X	X
Broken pediments above doors and windows		X	X
Double-hung wood sashes o Multiple lights in both sashes (six or nine panes) o Multiple lights in upper sash and single light in lower sash	X	X	X
Transomed and bay windows		X	X
Arched windows		X	
Paired and triple (except Palladian type) windows		X	X
Palladian windows	X		
Material			
Wood	X	X	X

Figure 6-9. Neoclassical interior, Bolton High School, 2101 Vance Street, Alexandria, 1926. (VPS)

Interior Plan

The interior spatial arrangement, fixtures, furnishings, and finishes also help to define the historic character of a building. Neoclassical interiors, especially for public buildings mirrored the design concepts of the exterior – they featured Classical ornamentation, but were streamlined 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 Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Plan type			
Asymmetrical	X		
Four square		X	X
Central hall		X	X
Cottage			X

	Transitional Neoclassical 1895-1910	Strict Neoclassical 1900-1920	Minimal Neoclassical 1925-1950
Shotgun	X		X
T-plan (for public buildings)		X	X
U-plan (for public buildings)		X	X
Configuration			
Open floor plan	X		
Rigid with small rooms designated for specific functions		X	X

6.3 Property Type Significance

Neoclassical properties in Louisiana reinforce the shift in architectural ideals that began with the Colonial Revival style only a few years before. Americans sought pure architectural forms steeped in history and accurate in the articulation of their details. Neoclassical properties are found throughout the state of Louisiana and examples articulate the three property subtypes – moving from a transitional period to a strict adherence to Neoclassical design principles and then to a simplified version of the style. The rich architectural form, defined by its grandiose central porticos topped by a dentilated pediment and supported with a strong Classical colonnade, define a style that looks back to ancient examples of the Greek and Romans. Outstanding examples of the Neoclassical style in Louisiana, very similar to properties found throughout the United States, take the form of both residential and public buildings and illustrate a strong national style that is echoed in towns and urban centers throughout the United States. Properties within the three distinct periods of the Neoclassical style in Louisiana were most often architect-designed, 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 Neoclassical design elements (such as porches with Ionic and Corinthian columns and pedimented entrance porches). These interpretations of the style are significant as they reflect the extent of the Neoclassical 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, *Neoclassical 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, *Neoclassical 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 Neoclassical architecture on a national stage, as well as the interpretation of the Neoclassical 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 Neoclassical 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 *Neoclassical 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 *Neoclassical Properties in Louisiana* include churches and cemeteries if they embody the architectural characteristics of the Neoclassical 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 Neoclassical 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 Neoclassical property under NRHP Criterion C. When evaluating a group of resources within a historic district under the type *Neoclassical 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 *Neoclassical Properties in Louisiana*, is given below[i].

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 Neoclassical 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 site[ii].

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 areas[iii].

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 *Neoclassical 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 Neoclassical resources within the state of Louisiana, the theme would be *Neoclassical 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 Neoclassical properties within this geographic region:

        i. Is the resource a high style interpretation of Neoclassical styles seen throughout the state? Is the resource the work of a significant Louisiana architect? Is the resource a significant adaptation of the Neoclassical 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 Neoclassical style in Louisiana is identified as 1895-1950. 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 Neoclassical 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 Neoclassical style takes many forms and most often represents the wealth and prosperity of its era, and the desire of the population looking for a monumental architectural language to express their success.

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 *Neoclassical Properties in Louisiana*:

    a.   Transitional Neoclassical Resources

    b.   Strict Neoclassical Resources

    c.   Minimal Neoclassical 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 Neoclassical 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 Neoclassical properties locally, statewide, or nationally?

        iii.   What information does the interpretation of the Neoclassical 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 Neoclassical 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 properties ability to convey its significance as a Neoclassical property in Louisiana?

        iii.   Does the resource retain the character-defining features typically used in either transitional, classical colonial, or minimal interpretations of the Neoclassical 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 *Neoclassical 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, *Neoclassical Properties in Louisiana*, there are some examples of churches and cemeteries that embody the Neoclassical 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

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 Neoclassical 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, commercial, and governmental districts in both urban centers, such as Alexandria, Baton Rouge, Clinton, Kenner, Leesville, Minden, New Orleans, Shreveport, and Thibodaux and more rural environments. The style is articulated equally in residential, institutional, governmental, and ecclesiastical building forms constructed during this period.

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 Neoclassical 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 the central pedimented portico, full-height colonnade with Ionic or Corinthian capitols, 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

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 that 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.

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

École des Beaux Arts: A Paris school that taught elaborate, historic and eclectic architecture based on classical architecture of Hellenic Greece and Imperial Rome that adapted features of French architecture of the 16th, 17th, and 18th centuries.

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.

fenestration: an opening in a surface.

fluted column shafts: Columns displaying a groove or channel, usually semicircular or semielliptical in section; used decoratively.

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

frieze: A decorative band at or near the top of a wall below the cornice.

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.

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 ACHP 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.

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.

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 that usual, so that its ceiling is well above (usually one story above) ground level.

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.

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.

tee (T-) plan form: A secondary wing or extension of a building at right angles to its principal dimension at the center of the principal façade.

temple plan form: A building plan in the form of a classical temple.

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.

U-plan form: Plans exhibiting a linear main building block with shorter wings extending from, and perpendicular to, each end of the main block.

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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