

## Describe present and historic physical appearance

Louisiana State University at Baton Rouge is the principal campus of the state university system. The historic campus consists of forty-six buildings dating from the 1920s and '30s and eleven intrusions. Most are stucco over masonry. The campus is consistently styled in a manner redolent of the Italian Renaissance. Many, though not all, of the major stylistic features are derived from the Mannerist phase of the Renaissance (c.1530-c.1590). It should be stressed that the overall design is evocative rather than scholarly.

### Historical Background

The nominated campus is actually the fourth location the Louisiana State University has occupied. The Louisiana State Seminary of Learning and Military Academy opened in Pineville in 1860. In 1869 fire destroyed the building and classes moved to the State School for the Deaf and Dumb in Baton Rouge. Regrettably, this mid-nineteenth century Gothic Revival building no longer exists.

In 1886 the institution again moved, this time to the Pentagon Barracks, an 1819 military installation consisting of four linear galleried buildings disposed around a pentagon shaped court. The college also occupied other nearby buildings, adding to its campus in a piecemeal fashion during the late nineteenth and early twentieth centuries. But the flourishing university outgrew its quarters and could no longer expand because the campus was hemmed in by the city of Baton Rouge on the south and east, the University Lake on the north, and the Mississippi River on the west.

In 1918, largely through the efforts of President Thomas Boyd, the University purchased Gartness Plantation south of downtown Baton Rouge to be the site of a new and expanded campus. The following year successful gubernatorial candidate John M. Parker made the development of the "Greater University" a salient feature of his campaign. Ground-breaking ceremonies took place in 1922 and the new campus was formally dedicated on April 30, 1926. Classes were actually held on the new site beginning in the fall semester of 1925.

The gala dedication ceremony implied a sense of finale which belied the architectural development of the campus. True, most of the principal buildings were in place, but what we regard as the historic campus grew in stages from the early 1920s through the late 1930s. On January 1, 1939 the university issued a map showing all existing campus buildings plus those currently under construction. This is a convenient document because it neatly establishes contributing elements for purposes of this nomination.

### Campus Development

Although the historic buildings at LSU represent the work of five architectural firms, credit belongs first and foremost to the original architect, Theodore C. Link of St. Louis. Link was responsible for the essential layout of the campus and designed most of the original buildings before his death in November 1923 at the age of 73. His designs defined the Italian Renaissance character of the campus and subsequent architects had to work within these parameters. Upon Link's death, the New Orleans firm of Wogan and Bernard was selected to complete the work. Primary sources demonstrate that Wogan and Bernard were largely carrying to completion Link's in-progress work, but were responsible for some of the proposed buildings that he had not yet designed. Link's working drawings at LSU Archives reveal that he designed at least thirteen of the original sixteen main buildings.

The centerpiece of Link's design was a paved balustrade plaza dominated by a 175' campanile tower flanked by a pair of matching "trophy" halls with separate forward-facing single story pavilions. In front of the plaza complex was a large semi-elliptical lawn. To the rear of the plaza was an axial double quad, composed of two academic quadrangles intersecting in a cruciform pattern. To the south was a smaller, less grandly conceived, engineering quad. Northwest of the double quad was a new pentagon, four three story dormitories placed in a configuration reminiscent of the Pentagon Barracks, the university's former home. Whether the Pentagon was part of Link's design is not known at present, but it was certainly there in 1926 when the campus was dedicated, and contemporaneous accounts indicate that Link was responsible for the overall campus layout.

At the time of the April 30, 1926 dedication, several of the proposed quadrangle buildings had not been constructed, and hence the cruciform quad plan was not completely defined. Most of

the buildings fronting the quadrangle had long arcades, or recessed loggias, which provided shelter. (Link's drawings refer to them as "cloisters.") When new buildings were added, they too were built with arcades, or loggias, and by January 1939 hyphen arcades linked most buildings, creating an almost continuous gallery.

Growth of the campus was spurred by the ascension of Huey P. Long to power in 1928. As governor and later U. S. Senator and de facto governor, Long made the growth and well-being of LSU a special item of personal interest, launching a major building campaign which continued through the 1930s. Most of the buildings constructed during this period are the work of Weiss, Dreyfous and Seiferth, a firm responsible for other Long projects such as the State Capitol and the Governor's Mansion. There are also three buildings designed by the Shreveport firm of Neild, Somdal, and Neild and three 1938 buildings constructed by the federal Works Progress Administration.

A campus map dated January 1, 1939 shows that the quad configuration envisioned by Link had been filled in, except for the northeast corner of the cross. Three square Italian hill town looking towers marked the area where the two quads met, with the space for the fourth still vacant. The fourth tower came in 1959 with the construction of an extension to Thomas Boyd Hall which imitates the original style of the campus. Interestingly enough, Link's grand design for the quad was finally completed.

The 1939 map reveals that the campus had developed in other areas as well. The engineering quad acquired a fourth side, as planned by Link, and a law school was built facing the tower complex across the semi-elliptical lawn. One of the most monumental buildings on campus, the Law School was designed to resemble the United States Supreme Court Building. In this, of course, it departed from the university's traditional Italian Renaissance flavor. The 1939 map shows that satellite buildings had been constructed on almost every side of the original campus, including a new dormitory quadrangle in the southeast corner.

#### A Style for the Campus

Essentially the Italian Renaissance look represents an exterior treatment applied to more or less conventional early twentieth century institutional buildings.

The effect is achieved in several ways:

- (1) The use of red pantile roofs.
- (2) The use of overhanging eaves with articulated rafter ends.

(3) The use of honey colored stucco with an exposed aggregate of tiny pebbles for both wall surfaces and to articulate entablatures, doorways, columns, pilasters, etc. This stucco treatment was probably intended to give a Mediterranean look by imitating the effect of warm colored stone. However, it should be noted that molded stucco was a favorite surface material in sixteenth century Italy. It is not known if this historic precedent affected the architect's choice.

(4) The use of Italian Renaissance forms, features, and details to articulate the buildings. Of course, in a general sense the campus' five Italian hill town looking square towers with their pyramidal roofs are redolent of the Italian landscape, but more specific Renaissance features include:

- A. A decorative pedimented arcade which rises above the building, as seen in the two Boyd halls.
- B. Pediments accented with rooftop sculpture, in this case obelisks. This is also seen at the two Boyd halls.
- C. The use of a pedimented building mass with a monumental oculus as its salient feature. This is seen at Murphy J. Foster Hall (#28).
- D. The extensive use of oeil-de-boeuf motifs, roundels and oculi, particularly in spandrel panels between arches and in tympana.

- E. The extensive use of recessed loggias with coupled Tuscan columns. This is seen at the Memorial Tower (#1), Audubon Hall (#20), Stubbs Hall (#22), Coates Hall (#5), and Atkinson Hall (#18). Atkinson Hall is particularly interesting because its upper loggia features double columns substituted for piers under arches, as is seen at Palazzo del Te and numerous other Mannerist buildings.
- F. The use of arches springing from column capitals, as seen on the Music and Dramatic Arts Building (#48).
- G. The use of Serlian motifs linking the two Boyd halls with their frontal pavilions (#2, #3, #30, #31) and on the facades of Pleasant Hall (#43) and Hill Memorial (#26).
- H. The total lack of pedimented porticos. (The two buildings in the district with pedimented porticos, #40 and #57, are exceptions to the overall style of the campus.)
- I. The copious use of boldly formed arcades with molded impost blocks.
- J. The copious use of double arch windows with a single central column.
- K. The use of segmental pediments, particularly the ones at the two Boyd halls, where the pediment encompasses a full half circle.
- L. The Memorial Tower (tower portion), a simplified version of Italian municipal towers of the fifteenth and sixteenth centuries. Renaissance period features include its unified shaft, double arch openings, campanile top, and comical cupola.
- M. The use of pilasters superimposed over the piers of an arcade to form a piano nobile, as seen at the Gym-Armory (#56).
- N. The use of molded architrave to separate stories.
- O. The use of a continuous exterior dado under windows.
- P. The use of a miniature Renaissance basilican facade prototype as seen at the Dodson Auditorium (#21).

At this point it is not known why Italian Renaissance was chosen as the style for the university or who chose it. The choice is interesting because by 1920 the Renaissance Revival taste in public buildings was decidedly on the wane. It is also interesting to reflect that at the time of his commission Link was an old man whose professional prime had coincided with the Renaissance Revival's peak of popularity. It should be noted that the Italian Renaissance appearance of the campus is not merely something recognized in hindsight by present-day architectural historians. Indeed, in a May 1925 article the new buildings were hailed as embodying "the best features of domestic Italian architecture," and the Baton Rouge State Times special edition covering the dedication specifically referred to the "Italian Renaissance" architecture of the campus.

### Contributing Elements

As previously mentioned, buildings noted on the January 1, 1939 map are listed as contributing elements. Most of the campus' historic elements partake, in some cases modestly, of the Italian Renaissance style. There are three exceptions to this. One is the Greek Amphitheatre (#49), which is listed as a contributing element because it is a historic landscape feature. A c.1926 map of the new campus shows it as "proposed amphitheatre," and a 1935 map shows it existing. The other two exceptions are the Law School (#40) and the Journalism Building (#57). Both of these monumental neo-classical structures are individually eligible for the Register within the context of Baton Rouge.

### Integrity of Contributing Elements

On the whole, historic elements of the campus have been little altered over the years. A few have received replacement windows and one (#26) has received a small single story portico. Obviously, these changes have had little visual impact upon the overall campus. However, six historic elements have received major additions, linked by hyphen wings, which amount to separate

buildings. These were listed in the inventory as intrusions and should probably not be thought of as mere alterations. For this reason, they are addressed in the section.

### Intrusions

The university campus has an overall intrusion rate of 19%, including less than 50 year old buildings and the aforementioned additions to historic buildings. This percentage is well within the normally acceptable range of intrusion rates for districts in Louisiana. Indeed, some National Register districts in the state have intrusion rates in excess of 30%. In addition, many of the campus' intrusions blend in very well. All share the university's two to four story scale and most are treated with an aggregate stucco similar to the historic buildings. A few are even styled to the extent that they are almost indistinguishable from historic elements (for example, #6, #29, and #42). Moreover, one of the major intrusions (the Law School addition, #41) is set to the rear of the Law School and thus does not share space with the historic portion of the campus. (This intrusion could not be excluded from the nominated area because it is actually attached to the Law School.)

The university's most serious intrusion is the Middleton Library (#25), which, with its recent enlargement, is now a four story International Style block. True, its brickwork is colored so as to blend in with the old campus, but its location at the center of the cruciform double quad renders the double quad spatial scheme meaningless. Although other spatial elements of the campus survive such as the plaza, the pentagon and the semi-elliptical lawn, the cruciform quad was its most significant one. Despite the library, the cohesiveness of the campus has remained remarkably intact. The overall Italian Renaissance style complex still "hangs together," and hence retains its significance as a consistently styled architectural grouping.

### Background on Theodore C. Link

Theodore C. Link was born in 1850 in Germany and was trained in architecture in London and the Ecole des Beaux Arts in Paris. He came to the United States in 1870, establishing himself in St. Louis in 1873. His works include the St. Louis Union Station (1891-94), the Barnes Hospital in St. Louis, the St. Louis Second Presbyterian Church (1899), medical buildings at Washington University, the Metallurgy Building at the Louisiana Purchase Exposition of 1904, the Wabash Terminal in Pittsburgh (1904), the Mississippi State Capitol, and Louisiana State University. He died November 11, 1923 while work was in progress at LSU.

### Inventory

Historic maps of the campus (c.1926, 1935, 1939), dedicatory tablets, and a computer printout provided by LSU were the sources used in dating the buildings. Unfortunately, the majority of the buildings do not have cornerstones or date tablets.

Architects are given only where they are known for certain. Link's drawings were used to determine the buildings he is known to have designed. In other instances, dedicatory plaques were used, as available.

1. Memorial Tower (contributing) 1924 - Tower set on three-part base with a double Tuscan column loggia and wings articulated with engaged Tuscan columns. The single shaft clock tower terminates in a campanile chamber with a double arch window on each side. This in turn is surmounted by a two-stage cupola with a domical roof. The tower is similar to the clock tower at the Basilica in Vicenza. Construction materials are stucco over masonry. Designed by Theodore C. Link.
2. David Boyd Pavilion (contributing) 1924 - This small rectangular building is articulated with round arches which have oeil-de-boeuf motifs in the spandrel panels. It resembles a Renaissance garden pavilion. Construction materials are stucco over masonry. Designed by Theodore C. Link.
3. David Boyd Hall (contributing) 1924 - Two story hall with principal elevation facing the Memorial Tower. The facade is composed of arches on impost blocks, aedicule motifs with inset niches, and a central window crowned by an oversized segmental pediment. There is also a large central crowning oeil-de-boeuf motif. The secondary elevation culminates in a raised pedimented arcade with rooftop obelisks. Construction materials are stucco over masonry. Designed by Theodore C. Link.

4. Himes Hall (contributing) 1938 - This two story hall is articulated with arcades on the first story and double arch windows on the upper story. It culminates in a massive corner tower with a large rounder vent on each side and a crowning pyramidal roof. Construction materials are stucco over masonry. (Works Progress Administration)
5. Coates Hall (contributing) 1924 - This long laboratory building features arcades on the lower story and square head casement windows on the upper story. There are three loggias, two of which have double columns and crowning pedimented pavilions. Construction materials are stucco over masonry. Designed by Theodore C. Link.
6. Coates Hall Extension (intrusion) - Two story arcaded modern addition to No. 5 styled to resemble the original building.
7. Nicholson Hall (contributing) 1937 - Two story building with entrance arcade ornamented with roundels. The rooftop is surmounted by a domed observatory. Construction materials are stucco over masonry. Designed by Weiss, Dreyfous, and Seiferth.
8. Nicholson Hall Extension (intrusion) - Three story plain shed-roof building with stucco treatment matching the historic building.
9. Geology Building (contributing) c.1930 and 1938 - Three story classical style building with a central entrance loggia set off by quoins and two story side wings with roundels in the gables. Construction materials are stucco over masonry. The front part facing the quad was built c.1930. The present entrance on the north side is part of a 1938 WPA addition which tripled the size of the building.
10. Geology Building Extension (intrusion) - Three story hall with tiny windows set off by exaggerated lintels and sills. Stucco treatment imitates original buildings.
11. Engineering Shops Building (contributing) 1924 - Single story rambling building with roundels and a central gable culminating in an arch and heraldic garland. Construction material is brick. Designed by Theodore C. Link.
12. Francioni Hall (contributing) 1936 - Two story hall with gabled entrance pavilion set off by quoins. Building also features a central rounder and an architrave setting off the first and second stories. Building material is brick.
13. Radioisotope Lab (contributing) 1938 - Plain symmetrical building with hip pantile roof. Building material is brick.
14. Dalrymple Building (contributing) c.1930 - Two story symmetrical building with hip pantile roof. Second story set off by cement architrave. Building culminates in a delicate columnar entrance. Building material is brick.
15. Nuclear Science Center (contributing) 1925 - Two story building with pantile gable roof. Upper story windows set off by round arches. Building material is brick.
16. Design Center (intrusion) - Four story New Brutalist composition with copious plate glass windows. Building material is brick.
17. Design Center (contributing) 1924 - Three story symmetrical building with large factory type windows and a pantile roof. Building culminates in a central Italian hill town looking tower with round arches and a hip roof. Building material is brick. Designed by Theodore C. Link.
18. Atkinson Hall (contributing) 1924 - This two story building culminates in a central block with a two story loggia. The lower story of the loggia features double Tuscan columns; the upper story features arches with double columns taking the place of piers. The building is surmounted by a two-stage campanile with a domed cupola. Construction materials are stucco over masonry. Designed by Theodore C. Link.
19. Agriculture Administration Building (contributing) 1935 - Two story building with open arcade on the lower story and square head windows on the upper story. Rear elevation

- has teas relief showing heroic farmer harvesting crops. Construction materials are stucco over masonry.
20. Audubon Hall (contributing) 1924 - Two story building with pedimented pavilion over a loggia with coupled columns. Facade also ornamented with niches. Construction materials are stucco over masonry. Designed by Theodore C. Link.
  21. Dodson Auditorium (contributing) 1924 - Semi-circular auditorium fronted by a grand fountain niche styled in a manner resembling a miniature Renaissance basilican facade with three bays on the first story set off by pilasters and a single bay in the upper story surmounted by a segmental pediment. Transition between the upper and lower stories is made by curved buttresses. Construction materials are stucco over masonry. Designed by Theodore C. Link.
  22. Stubbs Hall (contributing) 1924 - Two story building with pedimented pavilion over a loggia with coupled columns. Facade also ornamented with niches. Construction materials are stucco over masonry. Designed by Theodore C. Link.
  23. Prescott Hall (contributing) 1924 - Two story building with arcade on the lower story and central round arch window on the upper story. Construction materials are stucco over masonry. Designed by Theodore C. Link.
  24. Allen Hall (contributing) 1932 - This two story hall is articulated with arcades in the first story and double arch windows on the upper story. It culminates in a massive corner tower with a large rounder vent on each side and a crowning pyramidal roof. Construction materials are stucco over masonry. Designed by Weiss, Dreyfous and Seiferth.
  25. Middleton Library (intrusion) 1958 - Four story buff brick International Style building. The top two stories were added c.1985 using the same brick and window treatment.
  26. Hill Memorial (contributing) 1924 - Linear two story hall with arched windows on the upper story and square head windows on the lower story. The central entrance is marked by a Serlian motif. A four column single story portico was recently added. Original windows have been replaced with dark tinted windows. Construction materials are stucco over masonry.
  27. Peabody Hall (contributing) 1926 - This two story hall is articulated with arcades on the first story and double arch windows on the upper story. It culminates in a massive corner tower with a large rounder vent on each side and a crowning pyramidal roof. Construction materials are stucco over masonry.
  28. Murphy J. Foster Hall (contributing ) 1923 - This two story hall features an arcade on the first story and arched windows on the second story. It culminates in a striking pedimented pavilion with an arched opening surmounted by a large oculus. Construction materials are stucco over masonry.
  29. Thomas Boyd Extension (intrusion) 1959 (connected to original) - This three story hall is articulated with large arched openings and decorative roundels. It culminates in a massive corner tower with a large rounder vent on each side and a crowning pyramidal roof. Construction materials are stucco over masonry.
  30. Thomas Boyd Hall (contributing) 1924 - Two story hall with principal elevation facing the Memorial Tower. The facade is composed of arches on impost blocks, aedicule motifs with inset niches, and a central window crowned by an oversized segmental pediment. There is also a large central crowning oeil-de-boeuf motif. The secondary elevation culminates in a raised pedimented arcade with rooftop obelisks. Construction materials are stucco over masonry. Designed by Theodore C. Link. Matches David Boyd Hall.
  31. Thomas Boyd Pavilion (contributing) 1924 - This small rectangular building is articulated with round arches which have oeil-de-boeuf motifs in the spandrel panels. Construction materials are stucco over masonry. Designed by Theodore C. Link. Matches David Boyd Pavilion.

32. King Hall (contributing) 1936 - Three story symmetrical dormitory with exaggerated quoins and pantile hip roof. Upper story set off by molded architrave. Delicate columnar entrance. Construction materials are stucco over masonry. Designed by Neild, Somdal, and Neild.
33. Annie Boyd Hall (contributing) 1936 - Three story symmetrical dormitory with English basement. Stories are set off by architrave and the central portion of the building projects in a three bay pavilion. The entrance features a delicate aedicule motif surmounted by scroll volutes which encompass a central ornamental window. Construction materials are stucco over masonry. Designed by Weiss, Dreyfous and Seiferth.
34. Evangeline Hall (contributing) 1936 - This is a massive five story dormitory with oversized chimneys and quoins. The building culminates in a Renaissance arcaded gallery in which arches spring from Ionic column capitals. Construction materials are stucco over masonry. Designed by Neild, Somdal and Neild.
35. Highland Hall (contributing) 1935 - Three story symmetrical dormitory with English basement. Stories are set off by architrave and the central portion of the building projects in a three bay pavilion. The entrance features a Mannerist broken segmental pediment. Construction materials are stucco over masonry. Designed by Weiss, Dreyfous and Seiferth.
36. Garig Hall (contributing) 1936 - Three story symmetrical dormitory with exaggerated quoins and pantile hip roof. Upper story is set off by molded architrave. Delicate columnar entrance. Construction materials are stucco over masonry. Designed by Neild, Somdal and Neild. Matches King Hall.
37. Bus Stop (contributing) c.1935 - This structure consists of four Tuscan columns supporting a red tile hip roof. Construction materials are stucco over masonry.
38. Old President's Home (contributing) 1923 - This two story home features a pivotal tower with a pyramidal roof. Its overall design is somewhat reminiscent of the Victorian Italianate villa style. Construction materials are stucco over masonry.
39. Faculty Club (contributing) 1938 - This rambling Mediterranean villa features a grand arcaded dining room. Second story features miniature oculi. The entrance arch is filled with fresco brincade. Construction materials are stucco over masonry. (Works Progress Administration)
40. Law School (contributing) 1938 - This composite order Greek temple has figure sculpture in its tympanum and single story side wings. Approached by a monumental double flight of steps, the Law School is designed to resemble the United State Supreme Court Building. Construction material is limestone.
41. Law School Extension (intrusion) - Four story glass and concrete block with shallow concrete arches surmounting the upper story.
42. Welcome Center (intrusion) - Small stucco arcaded pavilion with pantile hip roof.
43. Pleasant Hall (contributing) 1929 - Three story symmetrical building with two story side wings. The building culminates in a pedimented pavilion with a massive rounder in the tympanum. The entrance loggia features a massive Serlian motif with coupled columns resembling the Uffizi loggia. Construction materials are stucco over masonry.
44. Pleasant Hall Extension (intrusion) - Two story stuccoed tripped pantile roof building.
45. Music School (intrusion) - Two story brick New Brutalist building.
46. Infirmary (contributing) 1938 - Rambling one to two story building with pantile hip roof and round arches. Construction materials are stucco over masonry.
47. Dean of Men's Residence (contributing) 1926 - Two story building with pantile gabled roof. Construction material is brick.
48. Music and Dramatic Arts Building (contributing) 1932 - Three story symmetrical building with central block marked by an arcaded entrance in which the arches spring from the

column capitals. Spandrels between the arches are ornamented with roundels. The building culminates in a central ornamental pediment. Construction materials are stucco over masonry. Designed by Weiss, Dreyfous and Seiferth.

49. Greek Theatre (contributing) c.1930 - This is a concrete landscape feature imitating the open-air theatres of ancient Greece. This appears on a 1926 map of the original campus as "proposed amphitheatre." A 1935 map shows it as existing.
50. Pentagon Building A (contributing) 1923 - Three story dormitory with long pantile hip roof. The various entrances are marked by projecting pedimented pavilions. Construction material is brick.
51. Pentagon Building B (contributing) 1923 - Three story dormitory with long pantile hip roof. The various entrances are marked by projecting pedimented pavilions. Construction material is brick.
52. Pentagon Building C (contributing) 1923 - Three story dormitory with long pantile hip roof. The various entrances are marked by projecting pedimented pavilions. Construction material is brick.
53. Pentagon Building D (contributing) 1923 - Three story dormitory with long pantile hip roof. The various entrances are marked by projecting pedimented pavilions. Construction material is brick.
54. Pentagon Service Building (intrusion) - Single story brick building designed to resemble the other Pentagon buildings.
55. Huey P. Long Fieldhouse (contributing) 1928 - Three story symmetrical building with a projecting entrance pavilion culminating in a Mannerist broken segmental pediment. It features a side arcade in which arches spring from column capitals. Construction material is brick. Designed by Weiss, Dreyfous and Seiferth.
56. Gym-Armory (contributing) c.1930 - The facade of this massive building has a rusticated base and a piano nobile formed of arches and pilasters culminating in a full entablature and parapet. Construction material is brick.
57. Journalism Building (contributing) 1930s - Building has 1904 cornerstone and according to a pictorial campus history, was dismantled and moved to the present campus from the old campus in 1934. Although this account is difficult to verify, the building certainly has an early twentieth century look. This can be seen in its Beaux Arts style lunette surmounted entrance and massive Tuscan pedimented portico. Construction material is brick.

#### NOTE REGARDING PHOTOGRAPHY:

There are very few general views included with this submission because the campus has been very thickly planted with shade trees, thus preventing vistas which make general views possible. The campus is well represented in the accompanying general views.

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| Significant dates | 1922-1938  |
| Architect/Builder | Theodore C. Link<br>Wogan & Bernard<br>Weiss, Dreyfous & Seiferth<br>Neild, Somdal, & Neild<br>Works Progress Administration |

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Louisiana State University campus is architecturally significant on the state level as a collective landmark in Louisiana's early twentieth century eclectic architecture. It is important both because of the number of consistently styled buildings and the unusual choice of style.



Early twentieth century eclectic architecture in America has its roots in the French Beaux Arts system. In the nineteenth century, students at the Ecole des Beaux Arts were taught to work in a variety of historical styles with a fair degree of accuracy. Quotation from well known monuments of the past in new designs was taken as a sign of cultivation rather than poverty of invention. This spirit of learnedly imitating the past came to America in the later nineteenth century in the form of academic schools of architecture, professional publications, and a more discriminating clientele. Increasingly clients were demanding designs in this or that particular historical style. Of course, some of this was a natural desire for more order in architecture after the chaotic excesses of the Queen Anne Revival.

Perhaps the greatest tour de force eclectic architecture could achieve was a large and evocative complex of buildings unified and distinguished by a consistent "period" treatment. Examples of this include World's Fairs, academic campuses, governmental complexes, resort complexes, and rural estates. In Louisiana complexes of this ilk are pretty much limited to college campuses, although there are two major exceptions (a Louis XV style Veterans Administration complex in Pineville and a ten building Italian Renaissance waterworks complex in New Orleans). Of the dozen or so eclectic complexes in the state, Louisiana State University is by far the largest, with 43 consistently styled buildings. By contrast, other examples in the state average only about a half dozen buildings. The largest after LSU has only about a dozen. In addition, the university campus is one of only two eclectic complexes in Louisiana to feature the Italian Renaissance style. Most other architectural groupings are either in some form of Gothic or else fairly conventional neo-classical. Of the two Italian Renaissance examples, LSU is by far the finer. In addition to being much larger, LSU incorporates a much greater variety of Renaissance derived forms and details to articulate the buildings. While LSU utilizes the many forms and details mentioned in Item 7, the waterworks complex in New Orleans uses only a few basic elements such as round head arches, square towers, and pantile hip roofs.