

## NARRATIVE DESCRIPTION

816 Jackson (c. 1895) is a one-story, frame, Queen Anne Revival style urban cottage with Eastlake and Stick Style details. As will be explained in more detail in Part 8, and as found in Thibodaux, an urban cottage is a narrow but deep house whose size and shape are determined by the similar configuration of the lot upon which it stands. Although its outline may be asymmetrical due to the presence of projecting rooms, the overall impression is that of a slender rectangle running perpendicular to the street (see Figure 1). Located near the central business district of the Lafourche Parish seat of Thibodaux, the urban cottage at 816 Jackson stands within a block of late nineteenth and early twentieth century houses. Although altered on the rear, the home's façade and much of its side elevations are original. Thus, the house's National Register eligibility remains intact.

The exact date of the home's construction is unknown. No records have been found, and the pertinent area of the town was not included in Sanborn Fire Insurance Maps until 1916. However, the home's style and the elaborate nature of its exterior ornament indicate that its middle class builder constructed it during an era of prosperity. For Thibodaux, that time would have been 1890-1910. The use of Stick Style motifs, a style no longer popular after 1900, further narrows the date to the early part of this two decade period. Thus a construction date of c. 1895 has been chosen for the purposes of this nomination.

Characteristics of the Queen Anne Revival incorporated into the home's design include a steeply pitched, pyramidal hipped roof with irregular massing, an asymmetrical floor plan featuring projecting rooms, three identical doors combining a Queen Anne window glazing pattern with Eastlake detailing, and the application of multiple elements (including the Queen Anne, Eastlake, and Stick Style motifs to be described below) to create textured surfaces on the exterior walls. On 816 Jackson Street, these characteristics combine in the following manner:

### Façade

Clapboard walls rise from a brick pier foundation (mostly hidden by vegetation) to the pyramidal hipped roof, which features multiple cross gables. Covered by diamond-shaped asbestos shingles (the original material is unknown), the roof culminates in a sharp point from which rises a tall chimney outlined by two corbelled brick bands.

Beneath the roof, the façade consists of two parts. On the left, a room beneath a front-projecting gable terminates in a polygonal bay with forty-five degree corner cuts. A single window penetrates each of the bay's three angles. Elements of three architectural styles contribute texture to the bay. Vertical boards reminiscent of the Stick Style emphasize the bay's angles and also flank each window. Similar boards located immediately above and below the window extend outward to form horizontal bands across the wall surface. The horizontal and vertical boards intersect beside each window, forming three oversized window surrounds. Eastlake elements ornament the bay's forty-five degree corner cuts. Screens formed by short, thin, vertical members outline the overhangs formed by these cuts. Below the screens, large curved and paneled brackets with simple applied ornament culminate in ball drop ornaments.

Between the gable peak and the bay below, a smooth horizontal board serves as an entablature. The gable is pierced by a square window with a prominent surround, and its remaining surface is covered with fish scale shingles. The gable also has a plain, undecorated vergeboard that architectural historians/authors Virginia and Lee McAlester call a "false gable".

On the façade's right side, a small, rectangular-shaped, recessed porch reached by front-facing

brick steps is tucked beneath a side-projecting gable whose lower edge flares outward to form a skirt roof. Here Eastlake elements dominate. These include:

1. turned columns and pilasters. Each of the latter, which serve as corner boards, is paired with a column; while triple columns ornament the porch's outside corner. This column pattern divides each of the porch's two exposed sides into three bays – two narrow ones flanking a wide central bay. Above each bay a board from which an arch shape has been cut adds an additional element to the decoration. The arches above the narrow bays are semi-circular; those above the wider bays are segmental.
2. a balustrade composed of square balusters with a single element suggestive of a knob carved into the middle of each.
3. a screen somewhat similar in appearance to the balustrade. However, its members are shorter and thinner, and the carving in the middle of each combines squared and rounded motifs.

Two identical doors combining elements of the Queen Anne and Eastlake styles open onto the porch. One penetrates the side wall of the projecting room, the other, the wall opposite the steps. The upper portion of each door contains a large Queen Anne window treatment consisting of a large pane of glass (in this case opaque) surrounded by smaller panes that alternate in size and color. Transoms above the doors are glazed in a similar manner. Each door's Eastlake elements frame the glass. They include two sets (one on each side of the glazed area) of slender engaged columns placed one above the other and separated by blocks incised with starburst-like Xs, a more complete starburst motif within the semicircular section of a heavily molded entablature (above the glass) that also features engaged bosses, and a scalloped band below the glazing.

### Left Elevation

A room beneath a side-projecting cross gable is the left elevation's most important feature. Located approximately one-third of the way back from the elevation's front corner, its appearance differs somewhat from that of the projecting room on the façade. The end wall of this projection is square-shaped rather than polygonal, it contains two rather than three windows, and its narrow front-facing wall is virtually filled by a Queen Anne Revival style door. The latter is identical to those on the façade. However, its transom contains a large pane of opaque glass rather than Queen Anne glazing.

The brick piers forming the foundation are visible beneath the clapboarded end wall. Also exposed is the lattice filling the space between each pier. Additionally, the absence of vegetation reveals the foundation's sill, which is treated as a decorative motif. It is painted a darker shade of the same color covering the clapboards and is outlined by a heavy molding painted in a contrasting color. Above these elements, the same Stick Style vertical boards and horizontal bands adding texture are evident. The use of these materials to form window surrounds is also identical to that on the front of the house. With two exceptions, the treatment of the Queen Anne fish scale shingled gable peak is similar to that of the peak on the façade. Here the peak's square opening contains a louvered vent rather than glazing, and Eastlake ornament is totally absent.

Before and behind the projecting room, the left elevation's walls repeat the same materials and Stick Style decorative motifs found elsewhere. However, the fenestration patterns are different. The forward section is pierced by one window; the rear (longer) section by two. Of the latter, the window nearer the projecting room is smaller than the others in the house and is likely an alteration.

## Right Elevation

Behind the porch that fills the front right corner of the residence, the right elevation also repeats the same materials and decorative treatments found elsewhere on the building. Again, the most striking feature is a square-shaped projecting room beneath another of the roof's cross gables. This area projects less than its almost-twin on the other elevation and is pierced by one window rather than two. However, its Stick Style corner boards, horizontal bands and window surrounds -- and the Queen Anne shingling of the gable peak above it -- are identical to those on the other side. Between the projecting room and the home's rear corner, the fenestration pattern consists of a set of paired windows and a set of shorter, triple windows. The latter is obviously an early twentieth century alteration, and the former are probably a change as well.

## Rear Elevation

The historic configuration and appearance of the rear elevation are largely unknown. The only surviving original features are the square-shaped louvered vent in the clapboarded gable peak, corner boards on two edges, and the surround accompanying one of the rear doors and its transom. A gallery stretching across the wall's face is obviously an addition, as its roof cuts through that transom (the only one found on this elevation). Furthermore, the gallery's supports, balustrade and brackets do not match the Eastlake elements on the front porch. Thin posts serve as columns and a single horizontal board serves as the balustrade. The lacy-looking brackets are suggestive of the Art Nouveau. Behind the gallery on its right side, a door (absent a transom) now pierces the rear wall. Its upper half is glazed, its lower half, paneled. The gallery's left corner has been enclosed, and a door opens from this space onto the gallery. The enclosure's rear wall does have corner boards on its two angles, but they are much thinner than the original corner boards on the house.

## Interior

Inside the house, the original room arrangement (asymmetrical at the front but symmetrical at the rear) begins with the single front projecting room whose door opens to the recessed front porch. It is now used as a bedroom but was probably once a parlor. Behind the projecting room and porch, the two side-projecting rooms beneath the cross gables form the widest portion of the building. The second front door opens from the porch into the room on the right, which now functions as the parlor/living room. The other projecting room is a bedroom. Four equal sized rooms are situated behind the projecting spaces -- two on each side. On the right, a dining room and rear, modern kitchen fill this area. The latter was probably once a bedroom. A utility room, located in the small addition on the rear gallery, connects to the kitchen. On the left, the first room behind the projecting bedroom has been subdivided into a hallway and bath. The rear room is a bedroom. Both this room and the kitchen have doors accessing the rear gallery.

The interior finishes are fairly simple and straightforward. Each original room has a picture rail; tall, molded baseboards and paneled doors. All interior doors have fixed transoms, each containing one large, clear pane of glass. The door surrounds feature fluted molding and bull's eye corner blocks.

## Alterations and Integrity

In the interest of accuracy and clarity, this summary of alterations will begin with several items previously mentioned. These include the installation of an asbestos shingle roof, the positioning of the paired windows on the right elevation, the construction of a new rear gallery, the later enclosure of part of that space, the subdivision of a room on the left side to create a bath and the accompanying shortening of its window, the conversion of the right, rear bedroom into a kitchen, and the accompanying

installation of a triple window on its right wall. Other alterations include the following:

1. other changes to the windows. These include replacement of virtually all the windows in the home (including the stained glass in the transom above the original opening to the rear gallery) and the installation of storm windows over all windows and exterior doors.
2. replacement of the three exterior stairs. The side and rear steps are made of cast concrete, while the steps leading to the recessed front porch are built of brick. Originally, all the steps would have been made of wood.
3. installation of an incompatible mantel in the front projecting parlor/bedroom. It replaces one that was lost.
4. addition of bead board wainscots to the kitchen and dining room walls. Although the owner believes the wainscot to be original, the National Register staff questions this assumption. The house appears to have been constructed slightly before the period when this bead board became popular and, as a former bedroom, the kitchen would not have had wainscot originally.

None of these alterations impacts the integrity of the building enough to lessen its National Register eligibility. For example, the rear alterations are not visible from the street; while those on the side elevations occur toward the rear, where they are less noticeable. Despite the replacement of most windows, the important Queen Anne Revival style glazing in the three exterior doors remains. The same can be said for two of the three exterior transoms. Although the presence of the storm doors is regrettable, they do not hide this glazing or the Eastlake details on these period doors. Nor do the storm windows conceal any of the Stick Style window surrounds. As the other Stick Style, Eastlake, and Queen Anne elements remain in place, and the house still clearly reflects its urban cottage configuration, it still displays all the architectural features which contributed to its original character and make it significant. As an important contributor to Thibodaux's collection of late nineteenth and early twentieth century Queen Anne Revival architecture, and as a rare and equally important example of one category – the urban cottage – within that collection, 816 Jackson is a strong candidate for National Register listing.

Significant Date: c. 1895  
Architect: Unknown  
Criterion: C

## NARRATIVE STATEMENT OF SIGNIFICANCE

816 Jackson Street is locally significant under Criterion C: Architecture. The context for evaluation is the town of Thibodaux in Lafourche Parish. The house's importance is based upon two factors. First, as a good example of the style, it is an important contributor to the fine collection of Queen Anne Revival residences for which the community should be known, and 2) it is an important and rare example of the urban cottage sub-category of the style as it developed in that community.

### Historical Background

Thibodaux, with a population of about 14,431 in 2000, is the seat of government for the large rural parish of Lafourche (1,141 square miles). It is located on the banks of Bayou Lafourche, a waterway that branches off the Mississippi River at Donaldsonville in Ascension Parish. The bayou then continues southward, running through the length of Assumption and Lafourche parishes before emptying into the Gulf of Mexico. The town bears the name of Henry Schuyler Thibodaux, who settled in the area around 1801. Originally named Thibodauxville, the community became the parish seat in 1808, incorporated in 1830, and was well established by the Civil War. The town owes its historical importance to agriculture (most especially the cultivation of sugar cane), the availability of steamboats and railroads for transporting passengers and freight, and its role as a commercial center for the surrounding territory.

### Architectural Background

The following analysis of the Queen Anne Revival relies heavily on the work of architectural historians Virginia and Lee McAlester, as published in *A Field Guide to American Houses*. It also draws from Fricker, Fricker, and Duncan, *Louisiana Architecture: A Handbook on Styles*.

The Queen Anne Revival ranked as the dominant style of American domestic architecture during the 1880s and 1890s and, although less popular, persisted through the first decade of the twentieth century. The style was named and popularized by a group of nineteenth century English architects led by Richard Norman Shaw. The style's name is rather inappropriate, for the historical precedents used by Shaw and his followers had little to do with Queen Anne or the formal Renaissance architecture that was dominant during her reign (1702-1714). Instead, they borrowed most heavily from models of the preceding Elizabethan and Jacobean late medieval eras, as well as from Dutch and Flemish sources. Architectural historian Mark Girouard has aptly referred to the English Queen Anne as an "architectural cocktail," while another author, Russell Lynes, termed it a "tossed salad."

Shaw's work was well known and much admired in America, and the earliest American examples followed his early, half-timbered designs. The first of these was the half-timbered Watts Sherman House in Newport, Rhode Island, constructed in 1874. Designed by H. H. Richardson, the house closely resembled the work of Shaw, but with wooden shingles instead of the tiles the Englishman often used to create variety and texture. Various high style East Coast architect-designed examples followed, largely in the Shaw tradition. Popular acceptance of the style was aided immeasurably by the 1876 Centennial Exposition in Philadelphia, with two half-timbered buildings erected by the British government receiving rave reviews in the architectural press. By 1880, the style was being spread throughout the country by pattern books and the first architectural magazine, *The American Architect and Building News*. The expanding railroad network also helped popularize the style by making pre-cut architectural details conveniently available throughout the nation.

Throughout the 1880s and '90s, a relatively few high-style urban examples, executed in masonry with relatively restrained styling and continuing to imitate Shaw's later English models,

continued to be built. However, as it developed and was interpreted by builders in the South and West, the Queen Anne took on a look distinctly different from its English and earlier American prototypes. High spirited, freewheeling, and often constructed of wood rather than masonry, the Queen Anne Revival in these regions followed the Victorian dictum that “too much is never enough.” Wild silhouettes were created by projections of various sorts going in various directions—multiple gables, polygonal bays, balconies, dormers, prominent chimneys, etc. – anything to avoid a boring roofline and plain flat walls. In fact, designers and builders used wall surfaces as primary decorative elements, attaching multiple materials of differing textures wherever expanses of planar wall occurred. The ultimate projection was a turret -- a round, polygonal or square tower typically set at the corner and rising above the roofline. Unknown in the English Queen Anne, this feature is believed by some to have been borrowed from French châteaux. The style’s goal, according to architectural historian Walter C. Kidney, was “to create something comfortable and charming, using anything and everything that served the purpose.”

Queen Anne houses could be built by any carpenter using an architect’s plans, pattern books, or perhaps just his and the client’s imagination. Despite this tendency to adapt the style to local preferences, there are basic characteristics that help to identify the Queen Anne Revival style in the United States. These include:

- 1) a marked verticality, usually reinforced by the presence of a steeply pitched roof.
- 2) irregular roof massing combined with an asymmetrical footprint and façade. Tall chimneys, large frontal dormers, and/or the presence of cross gables define and shape the roof, while the presence of projecting rooms and/or bay windows (some of the cutaway variety) cause the building’s asymmetrical appearance and footprint.
- 3) A partial, full-width, or wraparound porch/gallery usually one story high. Two story porches are found occasionally, as are upper level balconies.
- 4) The presence of multiple decorative elements and materials (shingles in differing patterns, bargeboards, half-timbering, etc.) used to create a textured appearance. The peaks of gables are often decorated with these materials. Additionally, Eastlake spindle screens and turned columns and balusters (usually in the Eastlake style) are often used to provide texture on the porch/gallery.
- 5) Windows featuring: a) subdivided upper sashes (usually in the shape of small squares) above large single pane sashes, or b) large, clear single panes outlined by small squares of colored glass.
- 6) Finally, round, square or polygonal towers/turrets are sometimes present.

Virginia and Lee McAlester have identified subcategories of roof shape and use of materials/decoration that developed as the style evolved. In theory, any decorative category could be applied to any roof type, resulting in a rich variety of examples throughout the nation depicting the Queen Anne taste. The roof shape groups include:

- 1) the hipped roof house. In these, a steeply pitched hipped roof is pierced by one or more cross gables or dormers projecting from the lower portion of the roof. When multiple gables/dormers are present, each is usually located on a separate side of the roof.
- 2) the cross-gabled roof house. In this type, the roof is formed by cross gables located on

multiple elevations. Multiple cross gables may also appear on the same elevation. This home's footprint is usually L-shaped.

- 3) the front-gabled house. Here, a large, perhaps full width front gable dominates the façade.
- 4) the town house. This type is defined as a row house with either a gabled or a flat roof. Each attached unit may be individually distinguishable on the façade or may be part of a larger façade design.

The materials/decoration categories include:

- 1) Half-timbered. As implied above, the half-timbered American subtype is closely related to the work of Shaw and his colleagues in England. It uses decorative half-timbering in gables or on upper-story walls. Porch supports in this subtype are usually heavy turned posts with solid spandrels. Groupings of three or more windows are a common characteristic. This subtype occurs principally in the northeastern states and shares certain features with the early Tudor house.
- 2) Patterned Masonry. The patterned masonry subtype is also closely related to Englishman Shaw's work. It features masonry walls with patterned brickwork or stonework and relatively little wooden detailing. Terra cotta and stone decorative panels are frequently inset into the walls. Gable dormers, sometimes parapeted and shaped, are frequent. Examples of this subtype are usually high-style architect-designed houses, which exhibit a wide variation in shape and detail. Most were built in large cities.
- 3) Spindle work. These residences display delicate turned spindle work in the Eastlake style. The ornament most commonly occurs in porch columns, balustrades, and bands or screens outlining porch ceilings. It is also used in gables and under the wall overhangs left by cutaway bay windows. Eastlake was a distinctly American phenomenon and added greatly to the very different look the Queen Anne acquired in this country.
- 4) Free Classic. This subtype is also an indigenous American interpretation. It uses classical columns, rather than delicate Eastlake spindle work columns, as porch supports. These columns may be either the full height of the porch or rise from a pedestal the same height as the porch railing. The columns are sometimes grouped together in units of two or three. Palladian windows, cornice-line dentils, and other classical details are frequent. This subtype became common after the World's Columbian Exposition of the 1890s revived the popularity of classical design. It has much in common with some early (asymmetrical) Colonial Revival houses and marks a transition between the latter and the busy, polychromatic and multi-textural High Victorian Queen Annes built earlier.

In Louisiana, the hipped roof and cross-gable roof types became dominant. The front gabled house occurred mostly in areas settled by Midwesterners, where the type was quite popular. (Jennings in Jefferson Davis Parish is an example.) The SHPO knows of no Queen Anne Revival row houses or town houses in the state. Few (if any) patterned masonry houses exist here. Instead, the typical example was built of wood and clapboarded. A few Louisiana Queen Anne houses featured half-timbering but not the other motifs of that sub-group. The state has many examples featuring Eastlake spindle work. However, the ornamental textures on Louisiana Queen Anne houses are usually not as varied as can be seen elsewhere in the nation. The quieter Free Classic subtype was also very popular.

In addition to these roof shape and decorative/materials types, Louisiana developed its own interpretations of the Queen Anne. A common practice was to create an asymmetrical footprint by applying a polygonal bay to the otherwise typical and rectangular galleried cottage type. More affluent families often preferred large and rambling galleried cottages. Both types were one or one-and-one-half stories tall, i.e., horizontal rather than vertical, but otherwise exhibited Queen Anne massing and ornament. Even if a turret was present, such a house retained a horizontal appearance. Louisiana homeowners considered turrets to be the absolute high point of the Queen Anne style. Since they provided little usable space and were expensive to build, only prosperous people could afford to waste space and money building one. Thus, placing a turret on his home allowed a homeowner to boast of his wealth.

In conclusion, Louisiana Queen Anne houses are fairly conservative in massing and ornamentation when compared to the national norm. While the state has scores of perfectly splendid eye-popping Queen Anne houses, the more typical example is a modest one-story cottage with a polygonal forward-facing bay, an Eastlake gallery that perhaps wraps around the side, and shingling in the gables.

### Thibodaux's Queen Annes

The years from c.1890 to c.1910 were particularly favorable ones for Thibodaux. A new prosperity touched many of the citizens, and others achieved real wealth. All of this resulted from the re-emergence of the sugar industry, which had been depressed after the Civil War. The town's growing population indicated this prosperity, increasing from 1900 in 1892 to 4300 in 1907. The local housing stock also revealed the economic upswing. Seeking luxuries not previously available in local housing, some residents replaced their older homes while others became first-time homeowners. Many of the new residences reflected the then popular Queen Anne Revival style. And, because the prosperity extended downward to include the merchant class as well as planters, fine interpretations of the style were not limited to large mansions.

Due to this building boom and the variety of homes it generated, today Thibodaux's collection of Queen Anne Revival style houses ranks as one of the four best in Louisiana outside New Orleans. (The other centers of the style are Shreveport, Abbeville, and Lake Charles.) Thibodaux's can be subdivided into three categories based upon size and massing. These include: 1) turreted houses, 2) galleried cottages, and 3) urban cottages. (The community also has its share of simple, undistinguished Queen Anne examples, each with only a few standard repetitive details.)

Thibodaux has an unusually large number of turreted Queen Anne Revival style houses, seven in all. In addition to the turrets, the following features characterize these examples: 1) the use of as many as five gables to enliven the massing, 2) complex galleries which wrap around the entire front portion of the house following the contours of the bays and other projections, and 3) large amounts of manufactured ornamental detailing. Additionally, two of the examples have second story balconies. Although their heights range from two stories, to one-and-one-half, to one, all are substantial examples which stand out on the streetscape. Of the seven, five are listed on the National Register as part of the Thibodaux Multiple Resource Area nomination completed in 1986. (Notable losses of integrity prevented the nomination of the other two.) The majority of the houses in this category are located along Canal Blvd., historically the town's grandest thoroughfare.

Houses like those in Thibodaux's second Queen Anne Revival category – galleried cottages – are (as discussed above) a Louisiana interpretation of the style. Their most important characteristics are wide facades paralleling the street; expansive, rambling floor plans; and abundant exterior ornament.



These houses are either one or one-and-one-half stories tall. Scattered throughout the town's older neighborhoods on lots large enough to accommodate their size, they also maintain a strong presence within their streetscapes.

Thibodaux's Queen Anne urban cottages differ greatly in size and massing from the town's other Queen Anne types. These one-story tall residences stand on narrow lots that require narrow and deep rather than wide and rambling floor plans. (They are not shotgun houses, because their projecting rooms make them asymmetrical and they often are more than one room wide.) Located in a neighborhood behind the community's grand boulevard, the compact houses have shallow front yards reminiscent of those found in most New Orleans neighborhoods. Despite their small size and proximity to the street, these houses are highly ornamented and feature porches or galleries on their facades. When present, wrapping galleries are smaller in scale than those found on the Queen Anne galleried cottages and turreted houses. Thibodaux once had at least seven of these urban Queen Anne cottages, but one has been modified by the addition of an inappropriate second story, and three have been lost. This leaves three rare examples to illustrate the type – the candidate, 820 Jackson, and 923 Jackson (Vives House). The survivors stand near each other in a historic neighborhood near the town's central business district.

The candidate and its next door neighbor, 820 Jackson, are similar in size, massing, and ornament. Both belong to the hipped roof and spindle work sub-categories of the Queen Anne Revival style. Both have pyramidal roofs with multiple cross gables, projecting bays, recessed front porches, Queen Anne fish scale shingles, and Eastlake and Stick Style decoration. The main differences are that 1) the candidate (816 Jackson) has much more Eastlake spindle work detailing than its neighbor (820 Jackson) and 2) in addition to its recessed porch, 820 Jackson has a second, shallow recessed space on its façade. Occupying part of the home's front-facing projection, this area reminds one of a balcony except that it has no protective balustrade. 923 Jackson (Vives House) also belongs to the spindle work sub-category. Like the other two examples, it exhibits cross gables, projecting bays, fish scale shingles, and Eastlake and Stick Style ornament. However, its cross gables adjoin a gabled rather than a hipped roof, and its façade is ornamented by a dainty wraparound gallery.

The three urban cottages surviving with their integrity intact (as well as examples of the town's Queen Anne Revival galleried cottages) were overlooked in Thibodaux's 1986 multiple resource nomination because, at that time, the Register focused mostly on the largest and most elaborate homes of the community's wealthiest citizens. Since then, the program has broadened its scope. It is the opinion of the Louisiana State Historic Preservation Office that all of the remaining Queen Anne Revival urban cottages (as well as the best examples of the galleried cottages) should be added to the National Register. As well-executed and important local examples of the style, the urban cottages clearly contribute to the collection of Queen Anne residences that helps define Thibodaux's identity. They also illustrate a specific and now rare sub-type within that collection, and they clearly shine against the larger background of the town's late nineteenth/early twentieth century lower and middle class homes. Thus, we will pursue these listings as the opportunity arises. Meanwhile, the acceptance of 816 Jackson to the National Register will recognize an excellent and rare example of an important local type (the Queen Anne urban cottage) and begin a new and needed effort to acknowledge and document more examples of Thibodaux's significant Queen Anne Revival patrimony.

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