



Historic Context *for the* Queen Anne 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 Queen Anne architectural style and its use throughout Louisiana. Historic contexts for the Colonial Revival and Neoclassical styles were developed as part of the same project. Archival research followed guidelines defined in National Register Bulletin 15 – *How to Apply the National Register Criteria for Evaluation* and National Register Bulletin 16B – *How to Complete the Multiple Property Documentation Form*.

3.1 Project Initiation Meetings

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

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

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

3.2 Research Methods

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

3.2.1 Repositories Visited

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

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

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

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

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

3.2.2 Research Methodology

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

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

3.3 Data Gaps

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

3.3 Data Gaps

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

Chapter 4 Historical Background and Context

4.1 History of the Queen Anne Architectural Style

The dominant domestic architectural style from the 1870s to the 1910s, the Queen Anne style is the classic American Victorian-era house. The style quickly caught on, but with distinctive American features (an extensive use of wood and decorative façade details) just as the industrial revolution was ready to explode. While the first true American vernacular style, academic circles dismissed Queen Anne early on, and within decades it lost its popularity. One writer went so far as calling the style “grotesque and sometimes hideous construction of a higglety-pigglety class of architecture on which every style was mixed up.”ⁱ

The last quarter of the nineteenth century saw rapid industrialization and expansion of the nation’s network of railroads leading to dramatic changes in American house design and construction. The balloon frame, which originated in Chicago in the 1830s, made up of light, two-inch boards, was quickly replacing heavy timber framing as the standard building technique.ⁱⁱ While heavy-timber framing could only permit square or rectangular structures, balloon framing freed houses to expand beyond that earlier limitation. In addition, growing industrialization meant that many of the house components were mass-produced and shipped throughout the country via railroads at low cost. The Queen Anne style clearly reflects these changes through the use of complex shapes and elaborate detailing, features that before had been relegated to high-style homes. With the advent of pattern books and the first architectural magazine, *The American Architect and Building News*, which were readily available with the expansion of the nation’s railroad network, the Queen Anne style and its readily available pre-cut decorative elements spread across the nation.ⁱⁱⁱ The ease of access to these same books and magazines also meant that the same house could be seen in towns across the United States.

The Queen Anne style, which began in England was named and popularized by nineteenth-century English architects led by Richard Norman Shaw. It was loosely based on medieval prototypes incorporating eclectic motifs drawn from a variety of sources. While named after Queen Anne, the style had little to do with her reign (1702-1714) or the architecture of the time. In England the style featured fine brickwork, painted woodwork or limestone detailing, oriel windows, and shadowed entries with broad porches. In the United States, Queen Anne borrowed from late medieval architectural styles with American half-timbering and patterned masonry subtypes most closely related to the origins of the style in England.^{iv}

As architecture became a serious subject of study, Americans slowly began to enroll in the École des Beaux Arts in France. The second American student to attend the school was Louisiana-born Henry Hobson Richardson^v, who entered the École in 1860. 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 European architectural scholarship spreading his knowledge and experience to others including Stanford White, who began his career as Richardson’s assistant. Richardson would be

credited with designing the first Queen Anne style home in the United States. As a result of an increasing number of American students attending the École, its influence spread. Soon, architecture departments began cropping up across the country. Tulane University in New Orleans established its school of architecture in 1894.^{vi}

The earliest American examples of the style were located in eastern United States and followed the English half-timbered designs, like the Watts-Sherman house (*Figure 4-1*) built in Newport, Rhode Island in 1874, which is considered the first Queen Anne style home in the States. In the fashion that would come to typify Queen Anne architecture, the Watts-Sherman house designed by Richardson^{vii} in the manner of Shaw, uses multiple materials with an asymmetrical form^{viii} topped by a high, steep roof with prominent front-facing gable finished in half-timbering. Soon, images of the Watts-Sherman house, as well as other imitators of Shaw's style, featured in the pages of a variety of publications including *The American Architect and Building News*, which coined the term "Queen Anne."^{ix}

In the following decades, a few high-style examples located in the eastern United States imitated Shaw's vision, but they were finished in masonry. However, as the style evolved and was reinterpreted by builders in other regions of the United States, Queen Anne took on a distinctly different look from its early examples. By the 1890s free adaptation became widespread, and any carpenter using pattern books or an architect's plans with access to pre-cut lumber could construct a house in the Queen Anne style.^x This style, caught on quickly with the American homebuilder and architects.



Figure 4-1. Watts-Sherman House, Newport, RI, designed by Louisiana-born Henry Hobson Richardson is one of the earliest examples of Queen Anne architecture in the United States. (HABS)

Despite the fact that any carpenter or builder could design a Queen Anne home limited only by his imagination, the Queen Anne style does have basic characteristics that extend across the style. The typical Queen Anne building was multi-storied and had a vertical look. Usually, the pitched roof was irregularly shaped with a front facing gable, which might be hipped or, less commonly, cross-gabled. In the open gable, patterned shingles or some other type of decoration often filled the space. The asymmetrical home featured tall chimneys, frontal dormers and/or the presence of cross gables, which defined and shaped the roof. Projecting rooms, bay windows including cutaway bay windows and sometimes turrets reinforced the asymmetry of the footprint. In addition, partial or full-width porches extended along at least one side of the building and cover all or part of the front facade.^{xi} The advent of balloon framing made this asymmetry possible, and lead design to follow function of rooms. The possibilities available with balloon framing meant that exterior fenestration could be put wherever it was needed inside of rooms.^{xii}

In general, the impression the Queen Anne style gave is that no wall should be predictable and boring, and every opportunity to break it must be taken. Any flat surface needed to be filled with patterns of shaped shingles or decorative motifs in wood. Designers used ornament with abandon. Wall surfaces became primary decorative elements with materials of differing textures applied to available expanses of wall. Decorative brackets, turned posts, scrollwork and shaped shingles were readily available and inexpensive. Indeed, many mills produced them as prefabricated parts so that anyone could assemble them into configurations of their own choosing (*Figure 4-2*). Playful colors and elaborate ornamentation were everywhere and Queen Anne houses sprung up with wings, bays, turrets and multiple and varied roof forms. Based on these decorative details, the Queen Anne style can be broken into four basic subtypes: spindlework, Free Classic, half-timbered, and patterned masonry.^{xiii}

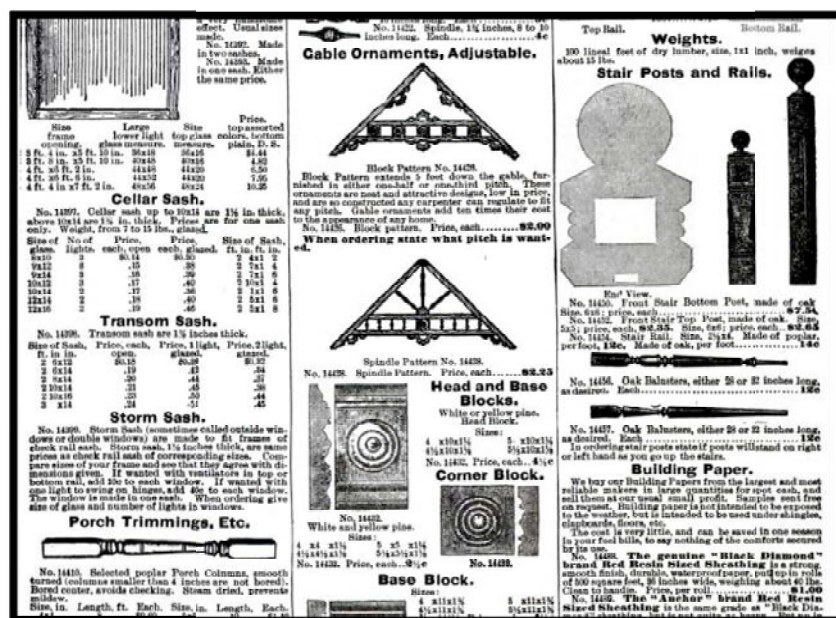


Figure 4-2. Examples of pre-cut decorative elements available in the 1897 Sears Roebuck & Co. Catalogue.



Figure 4-3. Roselawn, 905 Williams Avenue, Natchitoches, LA, is a Queen Anne style house in the Natchitoches Historic District. Designed by George Franklin Barber and constructed in 1903, the residence is a rare example of the half-timbered Queen Anne architecture in Louisiana.

The half-timbered and patterned masonry Queen Anne style buildings are the most rare of the style; however, one example, Roselawn built in 1903, can be found in Natchitoches (*Figure 4-3*). Half-timbered houses with the decorative timbering in the gables or upper-story walls are reminiscent of the early Shaw and Richardson designs and are usually found in the northeastern states where the Queen Anne style first appeared in America; however, there are examples in other states including Louisiana. The patterned masonry versions had walls with patterned brickwork or stonework with very little wooden detailing. They were typically architect-designed, high-style homes built in larger cities and exhibited a wide variation in shape and detail, as is typical of the Queen Anne style (*Figure 4-4*).

The most common of the Queen Anne subtypes featured spindlework detailing, which is reflected in turned porch supports and ornamentation that occurs in porch balustrades or as a frieze under the porch roof. In addition, the spindlework can also be seen on gables or under cutaway bay window wall overhangs (*Figure 4-5*). Spindlework is sometimes referred to as gingerbread ornamentation or as Eastlake detailing. Occasionally, Eastlake has been classified as a separate architectural style; however, it is the detailing and not building form that typifies this subtype.^{xiv}



Figure 4-4. The Ovid Broussard House in Abbeville, LA, features many Queen Anne style decorative features including an asymmetrical plan, detailing under the eaves of the cutaway bay window on the front façade, turned posts and brackets adorning the gallery porch, and varying textures on the front-facing gable end. (NPS/DHP)

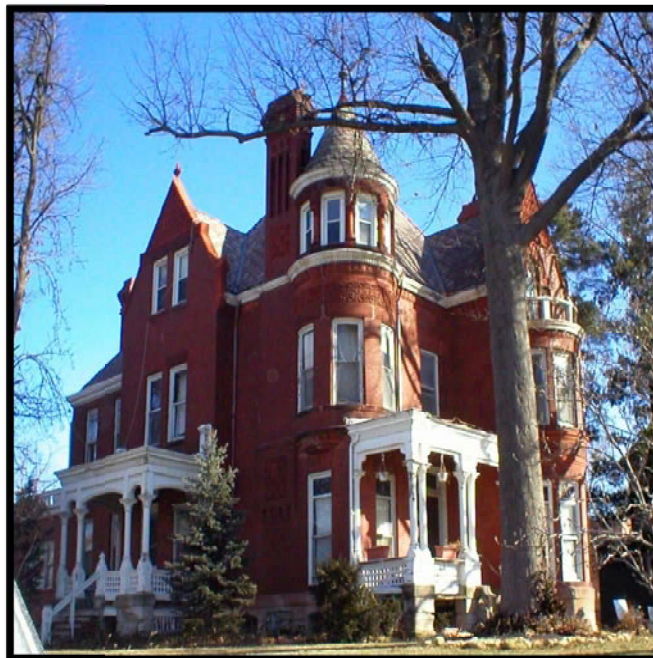


Figure 4-5. The T.J. Watson House in Independence, MO, features the Queen Anne asymmetrical plan, patterned brickwork, corner turrets and prominent primary and side entrance porches. (John Gould, photographer)

4.1.1 The Free Classic Substyle

Almost one-third of all Queen Anne style buildings fall into the substyle known as Free Classic. The result of a transition from the Queen Anne style to the Colonial Revival style, this subtype traded spindlework decorative elements for classical columns. Typically used as porch supports, the columns tended to be either the full height of the porch or on raised pedestals at the level of the porch railing, which also lacks the turned balusters seen in the spindlework substyle. In addition to the simple porch posts, these homes featured Palladian windows, dentil molding along cornices, and other classical details (*Figure 4-6*). It is no surprise that the Free Classic subtype became common after 1890 and has much in common with early Colonial Revival style houses with colonial detailing such as Palladian windows and classical columns (see historic context for Colonial Revival style architecture in Louisiana).



Figure 4-6. Lewis House in Ruston, LA, is an example of the Queen Anne style transition to the Colonial Revival style featuring a Palladian window, sidelights around the two entry doors, and entablature and classical columns on the front gallery. (NPS/DHP)

As quickly as the Queen Anne style rose to popularity across wide swaths of the country, it began its quick descent. With the proliferation of readily available decorative elements and the ability for anyone to “Queen Anne” their home, the style took on a life of its own. Architects saw themselves as the experts in design; they found it difficult to accept that the popular design had moved beyond their control into the public’s territory. By the turn of the century, even builders and plan book writers had tired of the

profusion of Victorian styles and decoration. Edward B. Allen wrote, “This style [Queen Anne] acts as a middle or connecting period between the Colonial and the crude designs which followed like architecture run mad.” Critic Talbot Hamlin, in 1926, called the Queen Anne era, “a drunken orgy of form and color.” Although the style is one of the most innovative in America’s architectural history and left its imprint across the entire country, a return to classical ideals in the form of the revival architectural styles brought the Queen Anne era to an end.^{xv}

4.2 Statement of Significance

The Queen Anne style, the quintessential American architectural style introduced in the latter part of the 1800s, reflects the industrialization of the lumber industry in Louisiana, as well as the expansion of the railway system. After the Civil War, Louisiana’s economic recovery depended greatly on the growth of the national railroads. The construction of the railroad system in Louisiana, from 652 miles in 1880 to over 5,550 miles in 1910, and the expansion of the state’s lumber industry led to a vigorous economy and construction in new areas of settlement.

Queen Anne architecture became a national style because the parts and pieces that made it were produced by machine from timber. The ease of access to the pattern books and magazines that popularized the style giving how-tos on Queen Anne homes, including suggested color choices, meant that the style spread quickly throughout the nation. The turned porch posts, the spindlework, the finials and other exterior elements, as well as interior decoration, were the product of local woodworkers and sawmills. They were also available via the railroads from mail-order catalogues spread by those same trains. Whether in high-style, multi-storied homes or in shotgun forms with only small hints of the style using applied decorative elements, the Queen Anne style serves as a visual reminder of the expansion of Louisiana’s railroad and lumber industry, which were integral to its popularity, as well as to the accessibility of its decorative elements at all economic levels.

4.3 Historic Context

In the mid-1880s, the Victorian-era drive for variety in texture and ornament increased, and the last remnants of classicism were replaced by the emerging Queen Anne style. Ornamentation was used with abandon. Steam-driven lathe and jigsaw equipment turned out mass-produced ornamentation and sawmills were cutting timber into dimensional lumber. Turned columns, brackets, balusters and scrollwork, as well as a variety of ornamental millwork, playful colors and other elaborate ornamentation were everywhere.^{xvi} The Queen Anne style took full advantage of all of them.

The rapid expansion of the railroad system proved to be one of the leading factors in Louisiana’s economic recovery after the Civil War. They opened up new areas for settlement, as well as the state’s vast timber reserves for exploitation. Prior to the railroads, the timber industry relied on river transportation to move logs, which limited growth of the industry. However, once the railroad system was expanded across the state, Louisiana became one of the nation’s top three lumber-producing states.^{xvii}

The lumber industry created a growing economy and new construction. The balloon frame used to construct the Queen Anne-style building consisted of standard-size, industrially-cut lumber nailed together in a lightweight wooden structure that defined the shape of a building, which was a marked contrast to the older, heavy-timber frame construction methods. The balloon frame allowed a house to be constructed faster and with less-skilled workmen. It also permitted a freedom in a building's footprint allowing for the construction of bays, turrets, gables and cross-gables.^{xviii}

The Queen Anne style, made possible by advancements in the lumber industry and spread across the country in part by railroads, was adopted quickly in Louisiana. Its irregular plan and expansive use of wood with bay windows, turrets, dormers, porch railings, and gables decorated with shaped shingles and spindles, brackets and bargeboard, made it popular across the state, but Louisiana put its own interpretation on the style.^{xix}

Builders constructed Queen Anne style residences in every part of Louisiana. From the 1880s into the 1900s, Queen Anne houses popped up in the areas surrounding commercial cores of Louisiana towns and cities. There were a number of architect-designed Queen Anne houses in New Orleans, including those designed by Thomas Sully and Louis Lambert, whose 1893 obituary credited him with introducing the Queen Anne cottage to New Orleans.^{xx}

In 1884, the *Daily Picayune* reported, "For dwelling, the Queen Anne has recently secured considerable popularity." Two years later in commenting on architect Thomas Sully's plans for a Queen Anne house in New Orleans for Capt. J.I. Harris on St. Charles Street, the newspaper called the design, "a novelty in New Orleans." In September 1888, it commented on the growing popularity of the Queen Anne style and its local variations (*Figure 4-7*).

In dwelling houses, the Queen Anne style of architecture appears to have become quite the rage and a large number of these ornamental and comfortable yet comparatively inexpensive buildings have been added to the dwellings in this city [New Orleans]. These houses are not strictly speaking in the Queen Anne style, inasmuch as the original style has been so altered as to make them more suitable for this climate. The stories are higher, the balconies wider and the openings larger than the original Queen Anne houses. These changes rather add to than distract from the beauty of the style.^{xxi}

Louisiana is known for its unique architecture, much of it based on climate needs as well as cultural influences. The same is true for the Queen Anne style in the state. Louisianans took a highly popular architectural style and interpreted it to fit regional needs, putting their fingerprints on form, massing and ornamental detailing preferences.

The Bright-Lamkin-Easterling House (*Figure 4-8*) located in Monroe, Louisiana, is an excellent example of an early Queen Anne style building. Built by William A. Bright in 1890, it has a traditional asymmetrical massing with a front gallery featuring decorative detailing, and a front-facing gable with applied shingles. In addition, there is a cutaway bay window on the front façade, and the second story exhibits double-hung windows with decorative upper sashes.



Figure 4-7. Row of apartments in Queen Anne style on Prytania Street, New Orleans, LA, ca. 1895 displaying typical design elements of the style: asymmetrical front façade, bay windows and porches with turned posts and decorative brackets. Louisiana State Museum (Francois Mugnier)

The typical Queen Anne building in other parts of the nation presented a vertical feel with multiple stories and steeply pitched roofs. However in Louisiana, the most common form presented a simplified one- or one-and-a-half story cottage with a hip-roof blocks extending into gable-roofed blocks, giving a more vertical look than the norm. Hipped roofs over attic space helped insulate the lower story from the summer heat. Often times, the whimsical nature of the exterior of the Queen Anne house hid the fact that the interior tended to be more traditional, sometimes hiding center-hall passages behind the decorative gallery. The more long-established Louisiana house forms, the raised basement, the two-story double and the shotgun, and the galleried cottage were also incorporated into the Queen Anne movement by use of applied detailing. In Louisiana, some Queen Anne homes reflected the owner's origin more than the place of construction.^{xxii}



Figure 4-8. Bright-Lamkin-Easterling House, Monroe, LA, shows typical early Queen Anne features including the varying textures in the front-facing gable end, decorative brackets at the cutaway bay window on the front façade, and a wrap-around gallery with turned posts and brackets. (DHP/NRHP)

Houses built in Jennings, Jefferson Davis Parish, are a perfect example. While much of the state preferred the smaller Queen Anne cottages, Midwestern settlers to the railroad town built their houses in the traditional, multi-storied fashion. Interestingly, the Funk House (*Figure 4-9*) in Jennings, which is an excellent example of a Queen Anne home that reflects the owner's origin and not the regional norm, lacks the asymmetry in the massing and the porches that are defining features of Queen Anne buildings in Louisiana.^{xxiii}



Figure 4-9. Funk House, Jemmings, LA. While lacking the rambling gallery of most Louisiana Queen Anne houses, the Funk House exhibits traditional Queen Anne verticality, Eastlake detailing, and varying textures in the gable ends. (VPS 2011)

The asymmetrical massing continued to be an important part of the Queen Anne house in Louisiana; however, the standard shotgun and raised basement forms tended to be more symmetrical. Asymmetry of the smaller cottages was usually accomplished by applying the cutaway bay window to the front or side façade. Galleries, which were necessary architectural elements in the Louisiana climate on both small cottages and high-style residences, tended to be large and extended at least across the front of the building. These wrap-around galleries, one of the most common features of Queen Anne houses in Louisiana, often feature various decorative elements of the style including projecting bays, turned posts, brackets and various textural applications. Turrets, the height of Queen Anne detailing, helped create the asymmetrical plan; however, they were rarely seen beyond the houses of the wealthy who could afford the expense (*Figure 4-10*).



Figure 4-10. Built ca. 1905, the Fuller House features the ultimate Queen Anne style element: a turret. In addition, the verticality, the wrap-around gallery and the decorative detailing in the gable ends makes the building an excellent example of the Queen Anne style in Louisiana. (DHP/NRHP)

In ornamentation, the Louisiana Queen Anne is usually not as varied as seen elsewhere in the nation. Patterned masonry is rarely seen, if at all, on Queen Anne houses in the state.^{xxiv} The regional abundance of lumber meant the typical example was constructed of wood and finished with clapboard siding. Many sawmills, planing mills, and sash and blind companies manufactured prefabricated parts: spindles, balustrades, sunbursts for gable ends, etc. National companies like Sears Roebuck and Co., as well as mail order catalogues including those printed locally,^{xxv} provided decorative elements for purchase by any carpenter or builder who could configure them however they liked (*Figure 4-11*). In addition, the readily available decorative detailings were also applied to house forms already present in Louisiana, such as the shotgun house and the galleried cottage. The Free Classic substyle with its leaning toward the Colonial Revival style and the Eastlake substyle were very popular.



Figure 4-11. St. John Baptist Church constructed in 1888 in Rapides Parish in Lecompte, LA, features Queen Anne style decorative elements: Eastlake detailing and half-timbering on the entry porches, shingles on the gable end with apron, and varying shingle designs on the square tower. (DHP/NRHP)

4.3.1 The Eastlake Substyle

Sometimes categorized as its own style, the Eastlake substyle of Queen Anne is a collection of decorative elements that could be applied to buildings, including brackets, spindlework, turned columns. It is most readily recognizable on the galleries of Louisiana’s residences.

The Eastlake substyle coexisted with the rapid growth of the lumber industry, especially in Louisiana. The technical advances in millwork machinery made ornamentation possible at affordable prices. Entire stock houses could be mail ordered from catalogues. The proliferation of millwork shops in New Orleans made the Eastlake substyle both popular and affordable, especially in a city with an abundance of small shotguns and two-story double residences. By 1884, the Eastlake substyle was a recognized New Orleans term, and four years later the *Daily Picayune* wrote that it was the prevailing style for “cottages and

residences.” The paper cited several residences under construction at the time, noting in particular the work of Louis Lambert at 1315 Louisiana.^{xxvi}

4.3.2 Applied Ornamentation

Overall, the Queen Anne style building in Louisiana is fairly conservative in massing and ornamentation when compared to the national standard. Houses in the southern portion of the state tended to keep local characteristics with nods to national fashions. The most common form of the style seen across the state is the one-story cottage with forward-facing bay window, gallery with turned posts or Eastlake detailing, and shingles in gable ends (*Figure 4-12*).



Figure 4-12. Wossman House, ca. 1900, in Monroe, LA, is a traditional Queen Anne cottage, which is the most common form of the style throughout the state. This house features a cutaway bay window, prominent gable ends and Eastlake detailing on the front gallery. (DHP/NRHP)

The style and form preferred in Louisiana was simple, adaptable, and could be built by any carpenter using an architect’s plans, plan books, pattern books or readily available decorative elements available in catalogues. New Orleans has a plethora of Queen Anne style buildings in a variety of sizes and shapes.

Builders in the city designed Queen Anne buildings, especially in the rapidly developing Uptown area, as one-story raised cottages with broad galleries and grand houses with traditional detailing. The style proved to be so popular that builders of vernacular forms—the shotgun, the double shotgun (*Figure 4-13*) and the two-story double—became canvases for Queen Anne decorative elements.^{xxvii}



Figure 4-13. Eastlake detailing on single and double shotgun houses in on Bouny Street on Algiers Point, New Orleans, LA. (VPS 2011)

One of the most common vernacular forms that adopted Queen Anne ornamentation was the shotgun cottage, a long, narrow house with a single file of rooms running from front to back. Built for the middle- and working-classes, the shotgun can be as narrow as 12 feet wide; however, in New Orleans the most common type joined two shotguns side by side with a party wall (double shotgun). In some cases, the back of the shotgun has two stories, while the front is one (camelback). Most of the shotguns built in New Orleans display a variety of high-style architectural detailings on the front façade, including Queen Anne and Eastlake bracketed overhangs and galleries with turned and jigsaw work, as well as patterned shingles.

Many shotguns have large overhangs supported by ornamental brackets or galleries with prefabricated decorative posts (*Figure 4-14*). The overhangs protected the long front windows and doors from the sun



Figure 4-14. The shotgun house at 432 Nashville Avenue, New Orleans, LA, features a gallery with decorative Eastlake detailing and quoins at the buildings corners (VPS 2011)

and rain. Shotguns also have a tendency to display an accretion of styles over time, combining new styles with old in an attempt to scale up. Indeed, the ambitious ornamentation distinguishes later shotguns from early, plain shotguns that were used as workers' housing throughout the south, including Shreveport.^{xxviii}

By the turn of the twentieth century, the era of the Queen Anne style began to wane with a return to the classical ideals in the form of Colonial Revival and Neoclassical styles. It was the most innovative era in America's architectural history, leaving its imprint throughout the country.

4.4 Conclusion

Queen Anne architecture evolved from a nationally significant style spread across the country by railroads and journals in the late 19th century. While Louisiana has a number of high-style Queen Anne buildings, the norm is fairly conservative in massing and ornamentation compared to the rest of the nation. Aided by the expansion of the railroads and the state's growing lumber industry, Louisiana constructed a variety of Queen Anne style buildings, including the incorporation of regionally specific forms produced with locally accessible materials. The following table documents the known properties that are listed on the National Register of Historic Places.

Table 4-1. Known Queen Anne NRHP-listed properties within the state of Louisiana

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
816 Jackson Street	816 Jackson Street	Thibodaux	Lafourche	c. 1895	unknown	Domestic: single-family dwelling Urban cottage	Anglo-American architecture; important example of style and property type in Thibodaux
Abbeville Residential Historic District		Abbeville	Vermilion Parish	1890; 1925		Domestic: single-family dwelling	Architecture at local level. Excellent example of turn-of-century housing in Vermilion Parish
Abita Springs Historic District		Abita Springs	St. Tammany Parish	c. 1900-1920		Domestic: single-family dwelling; Commerce; Religion	Architecture and history at local level. Resort community residences
Acadia Plantation	South of Bayou Lafourche near Nicholls State University	Thibodaux vicinity	Lafourche	1890; Destroyed 2010	unknown	Plantation House; Archeology site	Anglo-American architecture; Archeology
Alesia		Broussard	Lafayette Parish	1900	Robert Billeaud	Contributing Urban Residence to Broussard Multiple Resource Area	Anglo-American architecture
Allen-Barringer House	6 miles south of West Monroe off Elkins Road	West Monroe vicinity	Ouachita Parish	c. 1906	William Drago, architect W.E. Allen, builder	Domestic: single-family dwelling Rural residence	Anglo-American architecture; important example of Queen Anne and Colonial Revival influences in northeastern Louisiana
Antoine, C.C. House	1941 Perrin Street	Shreveport	Caddo Parish	c. 1905	unknown	Domestic: single-family dwelling Urban residence / cottage	African-American Heritage; home of leading African-American political figure
Babington, Robert H., House	608 Main Street	Franklinton	Washington Parish	1906	P.H. Weathers, architect	Domestic: single-family dwelling Urban Residence	Anglo-American architecture, local history; transitional example of Queen Anne and Colonial Revival in Franklinton
Beauregard Town Historic District		Baton Rouge	East Baton Rouge Parish	1806; c. 1900	Elias Beauregard, planner	Historic District; Urban Residences; Warehouse District	Anglo-American architecture; Community planning
Billeaud House		Broussard	Lafayette Parish	1907	Charles Billeaud	Contributing Urban Residence to Broussard Multiple Resource Area	Anglo-American architecture
Billeaud, Martial, Jr., House		Broussard	Lafayette Parish	1893		Contributing Urban Residence to Broussard Multiple Resource Area	Anglo-American architecture
Birg House (Columbia Hall)	2 miles northwest of Franklin off of LA Highway 182	Franklin	St. Mary Parish	c. 1895	Joseph Birg	Domestic: single-family dwelling Other Rural Residence	Anglo-American Architecture; finest example of late-nineteenth century residential architecture in Franklin area
Bolton, James Wade, House	1330 Main Street	Alexandria	Rapides Parish	1899	James W. Bolton, builder	Domestic: single-family dwelling Urban Residence / central hall plan	Anglo-American architecture; significant example of large residence expressed in Queen Anne style in Alexandria

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Bontemps, Arna Wendell, House	1327 Third Street	Alexandria	Rapides Parish	c. 1900	unknown	Domestic: single-family dwelling Urban Residence / cottage	African-American heritage; Anglo-American architecture; childhood home of African-American writer
Booker-Lewis House	102 East North Street	Leesville	Vernon Parish	c. 1905	unknown	Domestic: single-family dwelling Urban Residence	Lumber industry; transitional Queen Anne-Colonial Revival house associated with employee of local lumber company
Breaux House	West 4 th Street at Patriot Street	Thibodaux	Lafourche Parish	c. 1895	Lewis Breaux, builder	Contributing Urban Residence to the Thibodaux Multiple Resource Area	Anglo-American architecture
Bright--Lamkin--Easterling House	918 Jackson Street	Monroe	Ouachita Parish	1890	William A. Bright, builder	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; finest example of Queen Anne Revival residence in Monroe
Broussard, Ovide House	309 E. Street Victor Street	Abbeville	Vermilion Parish	c. 1899	unknown	Domestic: single-family dwelling Urban Residence / central hall	Anglo-American architecture; superior example of Queen Anne in Abbeville
Brubaker House	1102 Second Street	Morgan City	St. Mary Parish	c. 1906	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; one of a small number of Queen Anne within Morgan City
Burdin House	422 North Pinaud Street	St. Martinville	St. Martin Parish	c. 1900	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of Queen Anne in St. Martinville
Burnham, J.W., House	Off US Hwy 79, just east-southeast of Haynesville	Haynesville vicinity	Claiborne Parish	1890, c. 1900	J.W. Burnham, 1890 builder and c. 1900 remodeler	Domestic: single-family dwelling Other Rural Residence / central hall plan	Anglo-American architecture; important example of Queen Anne in north-central Louisiana
Byerley House	Lake and Ingram Streets	Lake Providence	East Carroll Parish	c. 1902	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; rare surviving example of Queen Anne in Lake Providence
Bynum House	604 Grammont	Monroe	Ouachita Parish	c. 1895	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; superior example of Queen Anne in Monroe
Caldwell House	105 E. Vermilion Street	Abbeville	Vermilion Parish	c. 1907	Caldwell Contractors	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark transitional example of Queen Anne and Colonial Revival styles in Abbeville
Calkins--Orvis House	210 West Nichols	Welsh	Jefferson Davis Parish	1901	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of turn-of-the-century residence in Welsh
Cate House (Taylor House, Black House)	111 North Magnolia Street	Hammond	Tangipahoa	c. 1900	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; important transitional example of Queen Anne and Colonial Revival within Hammond and Tangipahoa Parish

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Central City Historic District		New Orleans	Orleans Parish	1830; 1930			
Chanticleer Gift Shop (McCulla House)	West 3 rd Street between Patriot Street and Canal Street	Thibodaux	Lafourche Parish	c. 1900	unknown	Contributing Urban Residence to the Thibodaux Multiple Resource Area	Anglo-American architecture
Chauviere House	108 North Louisiana	Abbeville	Vermilion Parish	c. 1904	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; superior example of Queen Anne within Abbeville
Comeaux House	406 Second Street	Broussard	Lafayette Parish			Contributing Urban Residence to Broussard Multiple Resource Area	Anglo-American architecture
Cook House	222 Florence Avenue	Alexandria	Rapides Parish	1904-1905	Sherman Cook, builder	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; significant transitional example of Queen Anne and Colonial Revival in Alexandria with well-designed turret and fully developed interior living hall
Cook, Herman Albert, House	515 West Main Street	Houma	Terrebonne Parish	1914	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; association with lumber industry and significant Houma sawmill
Cottingham House	1403 College Drive	Pineville	Rapides Parish	1907	Dr. and Mrs. Claybrook Cottingham; builder	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; finest example of pre- bungalow era residences in Pineville
Crowley Historic District		Crowley	Acadia Parish	1887; 1931			
Cushman House (Slaughter House, Baker Heritage Museum)	1606 Main Street	Baker	East Baton Rouge Parish	1906	Unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark transitional example of Queen Anne and Colonial Revival in Baker
Davidson House	654 Wichita	Shreveport	Caddo Parish	1900; c. 1915	Kaufman, D.P., architect; Fred Davidson, builder; M.D. Gillespie, contractor	Domestic: single-family dwelling Urban Residence / cottage	Anglo-American architecture; landmark example within Highland neighborhood of Shreveport
Dendinger House (Regent Square)	206 Covington Street	Madisonville	St. Tammany Parish	1911	Jenkins Brothers, contractor	Domestic: single-family dwelling Urban Residence / central hall	Anglo-American architecture; transitional example of Queen Anne and Colonial Revival
Derouen House (Creole Rose Manor)	214 W. Plaquemine	Jennings	Jefferson Davis Parish	1898	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; significant example of Queen Anne in Jennings
Division of St. John Historic District		Covington	St. Tammany Parish	1813			
Donaldsonville Historic District		Donaldsonville	Ascension Parish	1806; 1933			

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Dubach, Fred B., House	Highway 151	Dubach	Lincoln Parish	c. 1900	Fred B. Dubach, architect	Domestic: single-family dwelling Urban Residence / central hall plan	Anglo-American architecture; finest transitional example of Queen Anne and Colonial Revival in Dubach
Dupleix House	106 Lafayette Street	Youngsville	Lafayette Parish	1895; 1910	Pierre Alcide Dupleix, builder (1910 renovation)	Domestic: single-family dwelling Urban Residence / central hall	Anglo-American architecture; landmark transitional example of Queen Anne and Colonial Revival in Youngsville
Earl Roberts House (Kennedy House)	253 Second Street	Colfax	Grant Parish	c. 1907	Marceland Ferrier, builder	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; superior example of Queen Anne in Colfax
Edgewood	1 mile west of Farmerville on Bernice Highway and shore of Lake D’Arbonne	Farmerville vicinity	Union Parish	1902	J.D. Baughman, builder	Domestic: single-family dwelling Other Rural Residence	Anglo-American architecture; one of state’s finest examples of a rural Queen Anne residence
Elrose	217 West University Avenue	Lafayette	Lafayette Parish	1900	Crow Girard, builder	Domestic: single-family dwelling Urban Residence / central hall plan	Anglo-American architecture; finest example of Queen Anne in Lafayette Parish
Fairfield Historic District	South of downtown	Shreveport	Caddo Parish	1900; 1936		Urban Residence	
Ferguson, G.R., Sr., House	406 North 6 th Street	Leesville	Vernon Parish	c. 1900, c. 1910	unknown	Domestic: single-family dwelling Urban Residence	Lumber Industry; rare resource representing lumber industry in Leesville
Filhiol, Roland M., House	111 Stone Avenue	Monroe	Ouachita Parish	1895	unknown	Domestic: single-family dwelling Urban Residence / cottage	Anglo-American architecture; outstanding example of Queen Anne in Monroe
Fisher Historic District		Fisher	Sabine Parish	1899; 1914			
Fitzgerald House	304 McDonald	Minden	Webster Parish	1902	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; significant transitional Queen Anne and Colonial Revival within northern Louisiana
Foster, J. E., House	314 W. Academy Avenue	Jennings	Jefferson Davis Parish	c. 1900	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; significant example of Queen Anne in Jennings
Franklin Historic District		Franklin	St. Mary Parish	c. 1880-1930			
Frederick House	238 Vermont Street	Covington	St. Tammany Parish	1890	Emile “Boss” Frederick, builder	Domestic: single-family dwelling Urban Residence / central hall, double parlor plan	Anglo-American architecture; significant landmark example of Queen Anne in Covington
Fuller House (Fuller-White House)	220 W. Union	Minden	Webster Parish	c. 1905	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; significant transitional example of Queen Anne and Colonial Revival in Minden and northern Louisiana

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Funk House	523 Cary Avenue	Jennings	Jefferson Davis Parish	c. 1895	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American Architecture; landmark example of Queen Anne in Jennings
Garland House	701 Cherry Street	Bernice	Union Parish	1902	Jacob T. Crews, builder	Domestic: single-family dwelling Urban Residence	Anglo-American Architecture; important example of style in north-central Louisiana
Garyville Historic District		Garyville	St. John the Baptist Parish	1900-1949			
Gordy House	503 Charity Street	Abbeville	Vermilion Parish	c. 1888; 1920	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; superior example of Queen Anne in Abbeville
Grant-Black House	3932 St. Charles Street	New Orleans	Orleans Parish	1887	Attributed to Thomas Sully	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; rare high-style example of Queen Anne in Louisiana.
Grayson House	2300 DeSiard Street	Monroe	Ouachita Parish	c. 1905	unknown	Domestic: single-family dwelling Urban Residence	African-American heritage, education; association with African-American educator
Greenlaw House	613 10 th Avenue	Franklinton	Washington Parish	1906	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; rare architectural landmark in Franklinton
Greenlawn	200 East Chestnut Street	Amite	Tangipahoa Parish	1895	Bolivar Edwards, builder	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark transitional example of Renaissance Revival and Queen Anne in Amite
Hall, Gov. Luther, House		Monroe	Ouachita Parish	1906			
Hanson Lumber Company Owner's House (Aycock House)	10407 LA Highway 182	Garden City	St. Mary Parish	c. 1900	unknown	Domestic: single-family dwelling Other Company Town Building / central hall plan	Lumber industry; association with lumber industry in Garden City
Hart House	2108 Palmer Avenue	New Orleans	Orleans Parish	1873; c. 1890	Toby Hart, builder	Domestic: single-family dwelling Urban Residence / cottage	Anglo-American architecture; transitional example of Gothic Revival and Queen Anne in New Orleans
Hart House	At the northern terminus of Iowa Street	Baton Rouge	East Baton Rouge Parish	c. 1904	Robert A. Hart, builder	Domestic: single-family dwelling Urban Residence	Local history; association with prominent Baton Rouge businessman and land developer
Heard, J.W., House	605 Cherry Street	Bernice	Union Parish	1904	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; rare transitional example of Queen Anne and Colonial Revival in Union Parish
Hewes House	1617 West Main Street	Jeanerette	Iberia Parish	c. 1895, c. 1910	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of Queen Anne in Jeanerette

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Heyman--Stewart House	10943 Bank Street	Clinton	East Feliciana Parish	c. 1905, c. 1915	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; important transitional example of Queen Anne and Colonial Revival within East Feliciana Parish
Highland Historic District	Stoner Avenue (north), Centenary Blvd. (east), Kings Highway (south), Line Avenue (west)	Shreveport	Caddo Parish	1890; 1936		Domestic: single-family dwelling Urban Residence / cottage	Anglo-American architecture; contains northern Louisiana's largest concentration of Queen Anne Revival houses
Ilgenhurst	402 W. Nespique	Jennings	Jefferson Davis Parish	c. 1895	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; important example of Queen Anne in Jennings
Jackson Street Historic District		Winnsboro	Franklin Parish	1891; 1900; 1906			
Jackson House	703 Jackson Street	Winnsboro	Franklin Parish	c. 1900	unknown	Domestic: single-family dwelling Urban Residence / central hall plan	Anglo-American architecture; finest example of Queen Anne in Winnsboro
Jaenke, F. R., House (Miguez Funeral Home)	114 Davies Avenue	Jennings	Jefferson Davis Parish	1901	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark transitional example of Queen Anne and Colonial Revival in Jennings
Jay House (Otis House)	Fairview-Riverside State Park	Madisonville vicinity	St. Tammany Parish	c. 1890	unknown	Domestic: single-family dwelling Other Rural Residence	Lumber industry; only surviving example of lumber company town near Madisonville
Kell House	502 N. Mulberry Street	Tallulah	Madison Parish	c. 1910	unknown	Domestic: single-family dwelling Urban Residence / T-plan	Anglo-American architecture; transitional example of Queen Anne and Colonial Revival in Tallulah
LaBarre House	4371 Highway 1	Napoleonville vicinity	Assumption Parish	1909	unknown	Domestic: single-family dwelling Rural Residence	Anglo-American architecture; transitional example of Queen Anne and Colonial Revival in Assumption Parish
Laurel Valley Sugar Plantation (Laurel Valley Village)	Star Route 2	Thibodaux	Lafourche Parish	1850	unknown	Plantation House, Manufacturing, Commercial	Industrial
Lewis House	675 Jordan Street	Shreveport	Caddo Parish	1898	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; significant example of Queen Anne in Shreveport
Lewis House	210 East Alabama Avenue	Ruston	Lincoln Parish	1902	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; transitional example of Queen Anne and Colonial Revival in Ruston

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Long, George Parker, House	1401 Maple Street	Winnfield	Winn Parish	c. 1905	George P. Long, builder	Domestic: single-family dwelling Urban Residence / central hall plan	Anglo-American architecture; transitional example of Queen Anne and Colonial Revival in Winnfield
Long, Huey P., House (Laurel Street)	2403 Laurel Street	Shreveport	Caddo Parish	c. 1905. 1924	unknown	Domestic: single-family dwelling Urban Residence / cottage	Local history; association with prominent Louisiana political figure
Lowe-Foreman House	5301 Camp Street	New Orleans	Orleans Parish	1897	unknown	Domestic: single-family dwelling Urban Residence / side hall plan	Anglo-American architecture; superior example of Queen Anne in its neighborhood
Lutcher United Methodist Church	2347 Texas Street	Lutcher	St. James Parish	1901	unknown	Religion: religious facility Church	Anglo-American architecture; landmark transitional example of Gothic Revival and Queen Anne in Lutcher
Lyons House	1335 Horridge Street	Vinton	Calcasieu Parish	1900	Lucivy Jane and Samuel R. Lyon, builders	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of Queen Anne in Vinton
Lyons House	315 N. St. Charles Street	Abbeville	Vermilion Parish	c. 1890	unknown	Domestic: single-family dwelling Urban Residence / central hall plan	Anglo-American architecture; superior example of Queen Anne in Abbeville
Lyons, Benson H. House	203 South 1 st Street	Leesville	Vernon Parish	c. 1900	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; one of finest examples of Queen Anne in Abbeville
Mahaffey, T. C., House	802 Cary Street	Jennings	Jefferson Davis Parish	c. 1895	unknown	Urban Residence	Anglo-American architecture
Main Street Historic District		Broussard	Lafayette Parish	c. 1890-1935			
McClendon House	309 McClendon	West Monroe	Ouachita Parish	c. 1895	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of Queen Anne in West Monroe
McCulla House (Raceland Bank and Trust)	East 1 st Street near St. Charles Avenue	Thibodaux	Lafourche Parish	1907	John McCulla, builder	Contributing Urban Residence to the Thibodaux Multiple Resource Area	Anglo-American architecture
McDonald House (Monk House)	328 Lewisville Road	Minden	Webster Parish	c. 1900	Mr. McDonald, builder	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; important example of Queen Anne in north-central Louisiana
McDonogh School No. 6	4849 Chestnut Street	New Orleans	Orleans Parish	1893; 1894; 1925	Southron R. Duval, Duval-Favrot, architects Thomas Carey, builder	Education: schools School	Anglo-American architecture;; landmark example of Queen Anne in Jefferson City, using education property type

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Meadows House	508 N. Bonner	Ruston	Lincoln Parish	c. 1900	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; most elaborate example of Queen Anne in Ruston
Miles-Hanna House	206 Charter	Delhi	Richland Parish	1892	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of Queen Anne in Delhi
Minden Historic District		Minden	Webster Parish	c. 1850-1942			
Natchitoches Historic District		Natchitoches	Natchitoches Parish	1900			
Nelson House	407 Davis Street	Lake Providence	East Carroll Parish	1905	unknown	Urban Residence	Architecture/engineering
Nesom, G.W. House	50023 Highway 51 North	Tickfaw	Tangipahoa Parish	1903-1906	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; important example of Quen Anne in Tangipahoa Parish
Oaks, The	U.S. Highway 61	Hardwood	West Feliciana Parish	1888	Thomas Butler, architect	Plantation House	Anglo-American architecture
Oakwold Plantation House		Evergreen vicinity	Avoyelles Parish	1835; 1890	William Pearce, architect (1835 house)	Domestic: single-family dwelling Plantation House	Anglo-American architecture; contains Queen Anne living hall, transitional example of Queen Anne and Colonial Revival in Avoyelles Parish
Overton, Senator John H., House	1128 8th Street	Alexandria	Rapides Parish	1907	Senator John H. Overton, builder; Roy Yeager, Sr., architect; Mr. Banks, contractor	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; one of finest examples of Queen Anne in Rapides Parish
Park View Guest House	7004 St. Charles Street	New Orleans	Orleans Parish	1894	W.C. Williams and Brothers, architect	Early Hotel	Anglo-American architecture
Patin House	219 West Bridge Street	Breaux Bridge	St. Martin Parish	c. 1895	unknown	Domestic: single-family dwelling Urban Residence / cottage	Anglo-American architecture; landmark example of Queen Anne in Breaux Bridge
Pellerin-Chauffe House	LA Highway 347, about 0.5 mile south of Breaux Bridge	Breaux Bridge vicinity	St. Martin Parish	c. 1896	Edmond Pellerin, builder Emile Bergeron, carpenter	Domestic: single-family dwelling Other Rural Residence / cottage, central hall plan	Anglo-American architecture; landmark example of Queen Anne in Breaux Bridge area
Pennington, S.A. House	1003 Second Street	Elton	Jefferson Davis Parish	1911	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; significant example of Queen Anne in Jefferson Parish
Polmer Store	1849 Highway 311	Schriever	Terrebonne Parish	c. 1905	unknown	Domestic: single-family dwelling Plantation storekeeper's residence	Plantation Agriculture; example of vernacular adaptation of Queen Anne in Terrebonne Parish, as part of a Plantation Store complex

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Ransonet House	431 East Bridge Street	Breaux Bridge	St. Martin Parish	1898	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of Queen Anne in Breaux Bridge
Reiley-Reeves House	810 Park Boulevard	Baton Rouge	East Baton Rouge Parish	c. 1910-1911	Edward Ross and W.F. Bangs, builders	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; unique example of Queen Anne with heavily proportioned masonry arcade at ground level and only example of Queen Anne turret and steeple remaining in Baton Rouge
Residence Plantation House	8951 Park Avenue	Houma	Terrebonne Parish	1898	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; rare and important example of Queen Anne in Terrebonne Parish
Reymond House	7250 Goodwood Blvd.	Baton Rouge	East Baton Rouge Parish	1898	unknown	Urban Residence	Anglo-American architecture
Riviere House	West 3 rd Street between Patriot Street and Canal Street	Thibodaux	Lafourche Parish	1900	Henry Riviere, builder	Contributing Urban Residence to the Thibodaux Multiple Resource Area	Anglo-American architecture
Robichaux House	East 2 nd Street near St. Charles Avenue	Thibodaux	Lafourche Parish	1898	E.G. Robichaux, builder	Contributing Urban Residence to the Thibodaux Multiple Resource Area	Anglo-American architecture
Roseland Terrace Historic District		Baton Rouge	East Baton Rouge Parish	1911			
Roy, Dr. Thomas A., Sr., House	L'Eglise Street	Mansura	Avoyelles Parish	1901	Dr. Thomas A. Roy, Sr., builder	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; outstanding example of Queen Anne in Avoyelles Parish
Roy, J. Arthur, House	1204 Johnston Street	Lafayette	Lafayette Parish	1901	Arthur Van Dyke, architect J. Arthur Roy, builder George Knapp, contractor	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; landmark example of Queen Anne in Lafayette
Salmen, Albert, House	213 Cleveland Avenue	Slidell	St. Tammany Parish	1890; 1931	unknown	Domestic: single-family dwelling Urban Residence	Lumber industry; association with Albert Salmen and Slidell lumber industry
Salmen, Fritz, House	127 Cleveland Avenue	Slidell	St. Tammany Parish	1900; 1917	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; transitional example of Queen Anne and Colonial Revival in Slidell
Smith, Clifford Percival, House (Walker House)	501 East Park Avenue	Houma	Terrebonne Parish	1905	unknown	Domestic: single-family dwelling Urban residence	Anglo-American architecture; outstanding and rare transitional example of Queen Anne and Colonial Revival in Terrebonne Parish
Smithfield Plantation House	12445 North River Road	Port Allen vicinity	West Baton Rouge Parish	c. 1875; 1900	unknown	Domestic: single-family dwelling Plantation House	Anglo-American architecture; landmark example of Queen Anne in West Baton Rouge Parish
Sommerville-Kearney House	1401 Delachaise Street	New Orleans	Orleans Parish	1890-1891	unknown	Domestic: single-family dwelling Urban Residence / cottage	Anglo-American architecture; rare example of Louisiana Raised Cottage transformed into a Queen Anne cottage

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Soulier House	417 North Main	St. Martinville	St. Martin Parish	c. 1905	unknown	Domestic: single-family dwelling Urban Residence	Anglo-American architecture; superior example of Queen Anne in St. Martinville
Southdown Plantation House	Highway 311, 1.0 miles SW of Houma	Houma	Terrebonne Parish	1858-1862; 1893	unknown	Domestic: single-family dwelling Plantation House	Anglo-American architecture; association with settlement and economic and social development of southern Louisiana
Sprague Street Houses	1100-1118 Sprague Street	Shreveport	Caddo Parish	c. 1905	unknown	Domestic: single-family dwelling Urban Residence / side hall shotgun	Anglo-American architecture; finest collection of shotgun houses within The Bottoms area
St. Francis Xavier Cathedral Complex	626 Fourth Street	Alexandria	Rapides Parish	1897; 1907	unknown	Education: schools School	Anglo-American architecture; landmark example of Queen Anne in Alexandria
St. John Baptist Church	Off LA Highway 456	Lecompte vicinity	Rapides Parish	1888	unknown	Religious: religious facility Church	Anglo-American architecture; outstanding example of Queen Anne in Lecompte/Lamourie area
St. Joseph Historic District		St. Joseph	Tensas Parish	1843; 1878			
St. Julien House		Broussard	Lafayette Parish	1910	unknown	Contributing Urban Residence to Broussard Multiple Resource Area	Anglo-American architecture
St. Landry Lumber Company	215 N. Railroad Avenue	Opelousas	St. Landry Parish	1890	unknown	Industry: manufacturing facility Industrial Building, Company Headquarters Building	Lumber Industry; association with lumber industry in Opelousas
St. Paul's Bottoms	southwest of Central Business District	Shreveport	Caddo Parish	1880; 1934	unknown	Urban Residence / shotgun, bungalow, cottage	African-American heritage; Anglo-American architecture
Sterling Grove Historic District	Near Central Business District	Lafayette	Lafayette Parish	1848; 1934	unknown	Historic District; Urban Residences; Religious Facility	Anglo-American architecture
Stevenson House	113 S. Pine	Hammond	Tangipahoa Parish	1888	W.R. Stevenson	Urban Residence	Anglo-American architecture
Sullivan House	223 S. Border Drive	Bogalusa	Washington Parish	1907	William Henry Sullivan	Urban Residence	Anglo-American architecture; Lumber Industry; Local History
Sunny Meade		Jennings	Jefferson Davis Parish	1899			
Thompson House	LA Highway 68	Jackson vicinity	East Feliciana Parish	1897	Robert Thompson, Sr.	Rural Residence	Anglo-American architecture
Tillandsia	202 Cherenton Road	Baldwin	St. Mary Parish	1892	John Baldwin, Jr.	Urban Residence	Anglo-American architecture
Townsend House	410 Bonner Street	Ruston	Lincoln Parish	1885; 1890	unknown	Urban Residence	Education
Twitchell House	803 Cary Avenue	Jennings	Jefferson Davis Parish	1895	unknown	Urban Residence	Anglo-American architecture
Villien, Dr. Joseph Angel, House	200 W. Joseph Street	Maurice	Vermilion Parish	1895	unknown	Urban Residence	Anglo-American architecture
Warren House	29296 Highway 25 North	Franklinton vicinity	Washington Parish	1909	unknown	Rural Residence	Anglo-American architecture

Resource Name	Address	City	Parish	Date Constructed; Significant Alterations	Architect/Builder	Property Type	Theme
Washington Historic District	multiple	Washington	St. Landry Parish	1825	unknown	Historic District; Urban Residences; Commercial; Civic; Industrial	Transportation Systems
Watkins House	109 N. College	Minden	Webster Parish	1903	unknown	Urban Residence	Anglo-American architecture
Wilder House	12000 Block Shell Street at Pine Street	Chatham	Jackson Parish	1904	Dr. Samuel O. Wilder	Urban Residence	Anglo-American architecture
Wingate House	800 S. 8 TH Street	Leesville	Vernon Parish	1905	Thomas C. Wingate	Urban Residence	Anglo-American architecture
Wossman House	1205 St. John Drive; 131 Wood Street (orig)	Monroe	Ouachita Parish	1900; Moved from original site in 1949	unknown	Urban Residence	Anglo-American architecture

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ⁱ Foster, Janet W. *The Queen Anne House: America's Victorian Vernacular*, New York: Harry N. Abrams (2006), p 2.

ⁱⁱ Foster, Janet W. *The Queen Anne House: America's Victorian Vernacular*, 3.

ⁱⁱⁱ Foster, Janet W. *The Queen Anne House: America's Victorian Vernacular*, p 6. McAlester, Virginia and Lee. *A Field Guide to American Houses*, New York: Alfred A. Knopf (1996), p 268.

^{iv} McAlester, Virginia and Lee. *A Field Guide to American Houses*, p 268.

^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} Fitch, James Marston. *American Building: The Historical Forces that Shaped It*, Boston: Houghton Mifflin Company (1999), p 186. 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 293.

^{vii} Stanford White designed the exterior design elements for the Watts-Sherman House. White would later, with Charles Follen McKim (who also worked with Richardson) and William Rutherford Mead, founded the famous architectural firm McKim Mead and White. White would be influential in the popularity of the Shingle style, which took cues from the Queen Anne style.

^{viii} The asymmetry of the buildings in England influential to these architects came not from initial construction, but from the fact that the structures had been added upon over the decades creating a new unbalanced form not original to the building.

^{ix} Foster, Janet M. *The Queen Anne House: America's Victorian Vernacular*, p 6.

^x Upton, Dell. "Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800-1860." *Winterthur Portfolio*, p 107.

^{xi} McAlester, Virginia and Lee. *A Field Guide to American Houses*, p 268.

^{xii} As opposed to heavy-timber framing, which limited location of window openings on structures.

^{xiii} Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings, 1720-1940: The Historic American Buildings Survey*, p 272. Vogt, Lloyd. *Historic Buildings of the French Quarter*, Gretna: Pelican Publishing Company (2002), p XX. McAlester, Virginia and Lee. *A Field Guide to American Houses*, p 268.

^{xiv} Building on the availability of ready-made decorative elements for the exterior of homes, Americans turned their eye to the interior for additional inspiration. Charles Eastlake, author of *Hints on Household*

Taste, believed in the spiritual value of art and furnishings and his designs for artistic interiors had broad appeal in Victorian America. Mills, carpenters and builders took Eastlake's designs and turned them into decorative elements, which are seen on Stick and Queen Anne style houses. Elaborately turned gallery columns resembling table legs and curved brackets appeared in profusion. Overall, the Eastlake style was a collection of features applied to Queen Anne style building forms during the 1880s and 1890s.

^{xv} Clark Jr., Clifford Edward. *The American Family Home: 1800-1960*, Chapel Hill: University of North Carolina Press (1986), p 83. Vogt, Lloyd. *Historic Buildings in the French Quarter*, p XX. Allen, Edward B. "The Queen Anne Cottage: A Study in American Architecture," in *The Art World*, p 345. Schlesinger, Dorothy G., Robert J. Cangelosi, Jr. and Sally Kittredge. *New Orleans Architecture Volume II: Jefferson City*, Gretna: Pelican Publishing Company (1989), p 77.

^{xvi} Vogt, Lloyd. *Historic Buildings of the French Quarter*, p XX.

^{xvii} Kingsley, Karen. *Buildings of Louisiana*, New York: Oxford University Press (2003), p 41.

^{xviii} Foster, Janet W. *The Queen Anne House: America's Victorian Vernacular*, p 11.

^{xix} Kingsley, Karen. *Buildings of Louisiana*, 42. 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 48.

^{xx} Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Surveys*, p 277. Schlesinger, Dorothy G., Robert J. Cangelosi Jr. and Sally Kittredge. *New Orleans Architecture Volume VII: Jefferson City*, p 81. *New Orleans Time Democrat*, 1893, np.

^{xxi} Schlesinger, Dorothy G., Robert J. Cangelosi Jr., and Sally Kittredge. *New Orleans Architecture Volume II: Jefferson City*, p 83.

^{xxii} Fricker, Jonathan, Donna Fricker and Patricia Duncan. *Louisiana Architecture: A Handbook on Styles*, 48. Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, 273.

^{xxiii} Funk House (Jennings, Jefferson Davis Parish) National Register File, DHP. Poesch Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, p 273.

^{xxiv} The Cook House in Alexandria (see historic context for Colonial Revival Style) is a rare example of a masonry Queen Anne to Colonial Revival style residential building.

^{xxv} Louisiana companies that offered prefabricated decorative elements include Roberts and Company, William C. Bell and the Louisiana Steam Sash and Door Company in New Orleans.

^{xxvi} Schlesinger, Dorothy G., Robert J. Cangelosi Jr. and Sally Kittredge. *New Orleans Architecture Volume VII: Jefferson City*, 83. *The Daily Picayune*, 1888, np.

^{xxvii} Poesch, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Surveys*, p 277. Schlesinger, Dorothy G., Robert J. Cangelosi Jr. and Sally Kittredge. *New Orleans Architecture Volume VII: Jefferson City*, p 81. *New Orleans Time Democrat*, 1893, np.

^{xxviii} Poesh, Jessie and Barbara SoRelle Bacot. *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*, p280.

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 Queen Anne architectural style and its use throughout Louisiana. Historic contexts for the Colonial Revival and Neoclassical styles were developed as part of the same project. Archival research followed guidelines defined in National Register Bulletin 15 – *How to Apply the National Register Criteria for Evaluation* and National Register Bulletin 16B – *How to Complete the Multiple Property Documentation Form*.

5.1 Field Investigations

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

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

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

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

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

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

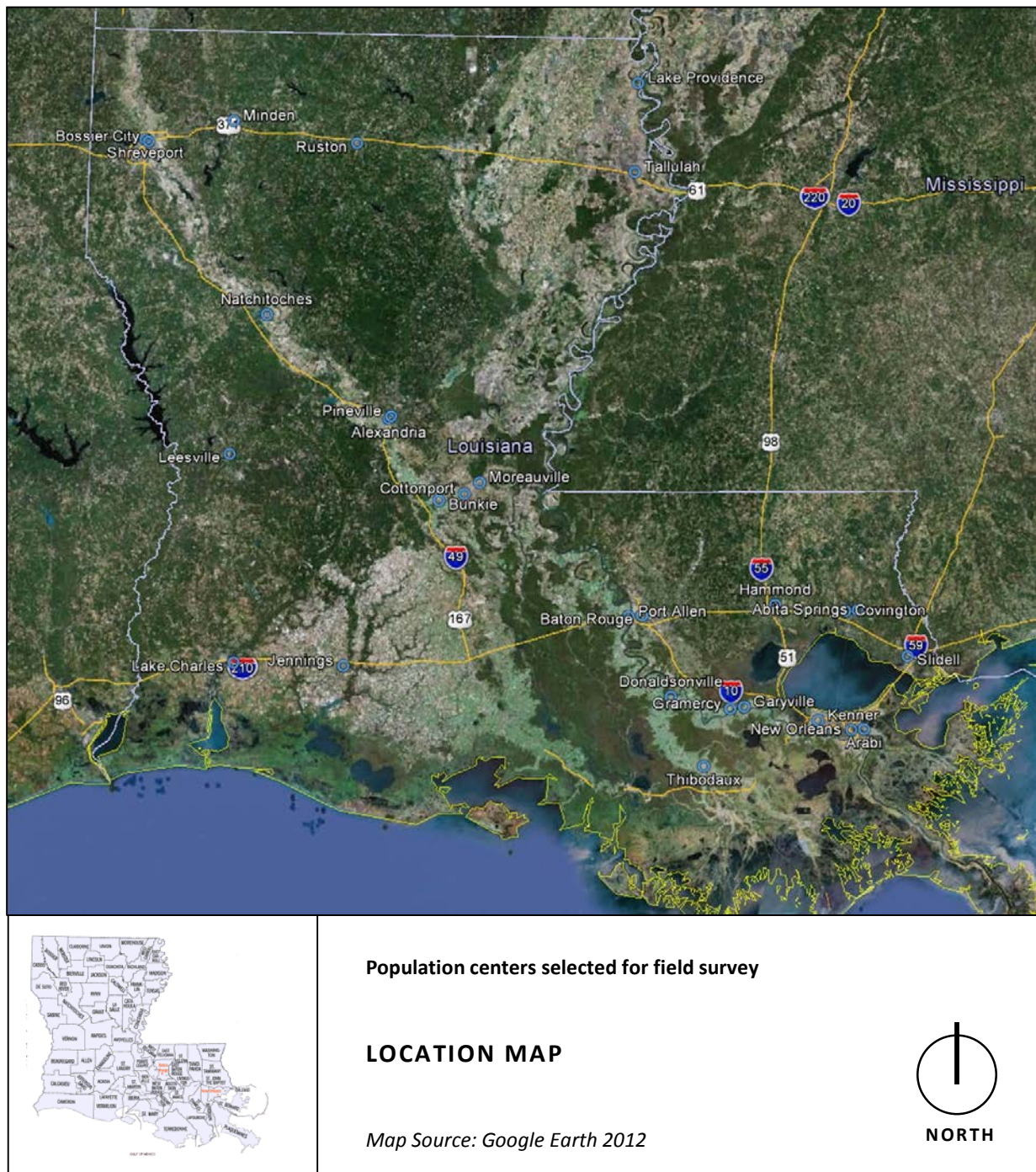


Figure 5-1. Location map identifying areas selected for field survey (Google Earth 2012)

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

Property Name	Property Address	City	Parish	NRHP Status	UTM Coordinates		
					Zone	East	North
Byerley House	600 Lake Street (Hwy 65)	Lake Providence	East Carroll	-	15	670899	3631302
Arna Wendell Bontemps House	1327 Third Street	Alexandria	Rapides	Listed	15	553064	3464036
James Wade Bolton House	1330 Second Street	Alexandria	Rapides	Listed	15	553064	3464088
Cook House	222 Florence Street	Alexandria	Rapides	Listed	15	551384	3463691
Residence at	501 Walnut Street	Bunkie	Avoyelles	-	15	578067	3424467
Randall House	100 North Holly	Bunkie	Avoyelles	-	15	577575	3424834
Commerical Building at	178 Cottonport Avenue	Cottonport	Avoyelles	-	15	590302	3428407
Lemonine House	Hwy 114 near	Moreauville	Avoyelles	-	15	596785	3433774
Frion House	7078 US Hwy 29	Moreauville	Avoyelles	-	15	594412	3432247
Residence at	1808 White Street	Alexandria	Rapides	-	15	551884	3463166
Residence at	1907 White Street	Alexandria	Rapides	-	15	551845	3463045
Residence at	1910 White Street	Alexandria	Rapides	-	15	551824	3463055
Grant-Black House	3932 St. Charles Street	New Orleans	Orleans	Listed	15	780235	3314177
Sommerville-Kearney House	1401 Delachaise	New Orleans	Orleans	Listed	15	780809	3314080
City Block of Row Houses at	Constance between 1st & 2nd	New Orleans	Orleans	-			
Commercial Building at	2501 Constance	New Orleans	Orleans	-	15	781934	3314262
Residence at	1027 Magazine (2nd) Street	New Orleans	Orleans	-	15	781915	3314349
Residence at	1029 Magazine (2nd) Street	New Orleans	Orleans	-	15	781906	3314344
Residence at	3535 St. Charles Street	New Orleans	Orleans	-	15	780602	3314335
Riviere House	208 Canal Street	Thibodaux	Lafourche	Listed	15	710858	3298367

Property Name	Property Address	City	Parish	NRHP Status	UTM Coordinates		
					Zone	East	North
Funk House	523 North Cary Avenue	Jennings	Jefferson Davis	Listed	15	532776	3343813
Fritz Salmen House	127 Cleveland Avenue	Slidell	St. Tammany	Listed	15	231912	3351976
Albert Salmen House	213 Cleveland Avenue	Slidell	St. Tammany	Listed	15	231984	3351935
Residence at	229 South Washington Street	Covington	St. Tammany	-	15	778444	3352585
Frederick House	238 South Vermont Street	Covington	St. Tammany	Listed	15	778702	3374570
Residence at	516 Rutland Street	Covington	St. Tammany	-	15	778789	3374932
Residence at	22114 8th Street	Abita Springs	St. Tammany	-	15	784433	3374805
Residence at	22222 Level Street	Abita Springs	St. Tammany	-	15	784762	3375517
Residence at	22213 Level Street	Abita Springs	St. Tammany	-	15	784752	3375542
Residence at	22221 Level Street	Abita Springs	St. Tammany	-	15	784772	3375542
Residence at	72110 Gum Street	Abita Springs	St. Tammany	-	15	784853	3375517
Residence at	416 Nashville Avenue	New Orleans	Orleans	-	15	778067	3313223
Residence at	428 Nashville Avenue	New Orleans	Orleans	-	15	778071	3313243
Residence at	432 Nashville Avenue	New Orleans	Orleans	-	15	778072	3313251
Residence at	622 Nashville Avenue	New Orleans	Orleans	-	15	778105	3313422
Residence at	624 Nashville Avenue	New Orleans	Orleans	-	15	778108	3313445
Residence at	628 Nashville Avenue	New Orleans	Orleans	-	15	778111	3313456
Residence at	623 Nashville Avenue	New Orleans	Orleans	-	15	778127	3313420
Residence at	3309-3311 Dryades Street	New Orleans	Orleans	-			
Residence at	2006 Milan Street	New Orleans	Orleans	-	15	779940	3314671

Property Name	Property Address	City	Parish	NRHP Status	UTM Coordinates		
					Zone	East	North
Residence at	2107 Milan Street	New Orleans	Orleans	-	15	779953	3314785
Commerical Building at	Corner of Loyola and Marengo	New Orleans	Orleans	-	15	780024	3314868
Residence at	Corner of Soniat and S. Liberty	New Orleans	Orleans	-	15	779038	3314889
Residence at	924 Bourbon Street	New Orleans	Orleans	-	15	783367	3318056

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 maps (*Figure 5-2* and *Figure 5-3*) illustrate the locations of all known properties associated with the Queen Anne style within the state of Louisiana. Large concentrations of Queen Anne resources, as noted on the map, helped to guide the areas of focus for the field survey phase of the project.

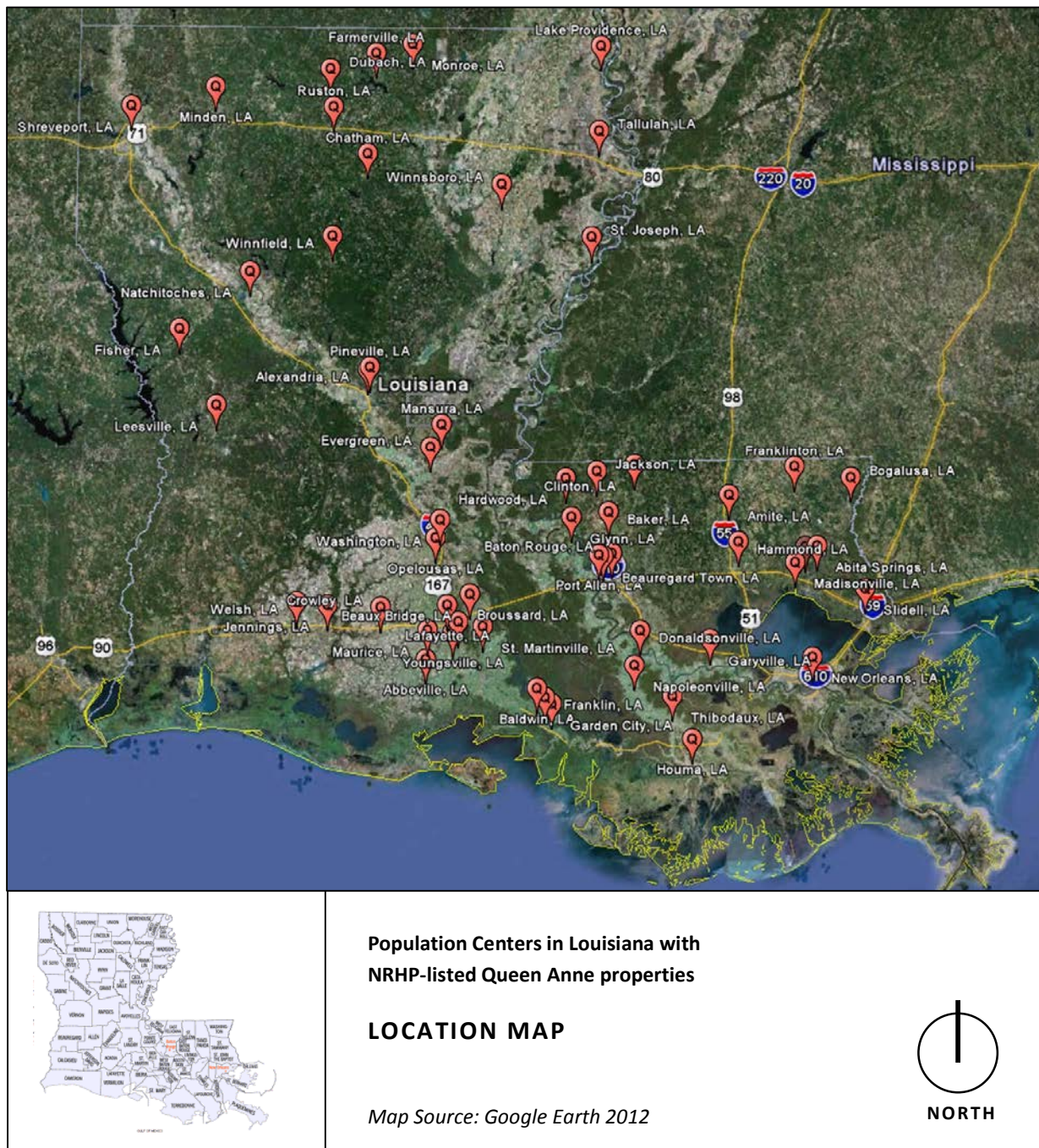


Figure 5-2. Location map identifying population centers with known NRHP-listed properties associated with the Queen Anne architectural style in the state of Louisiana (Google Earth 2012)

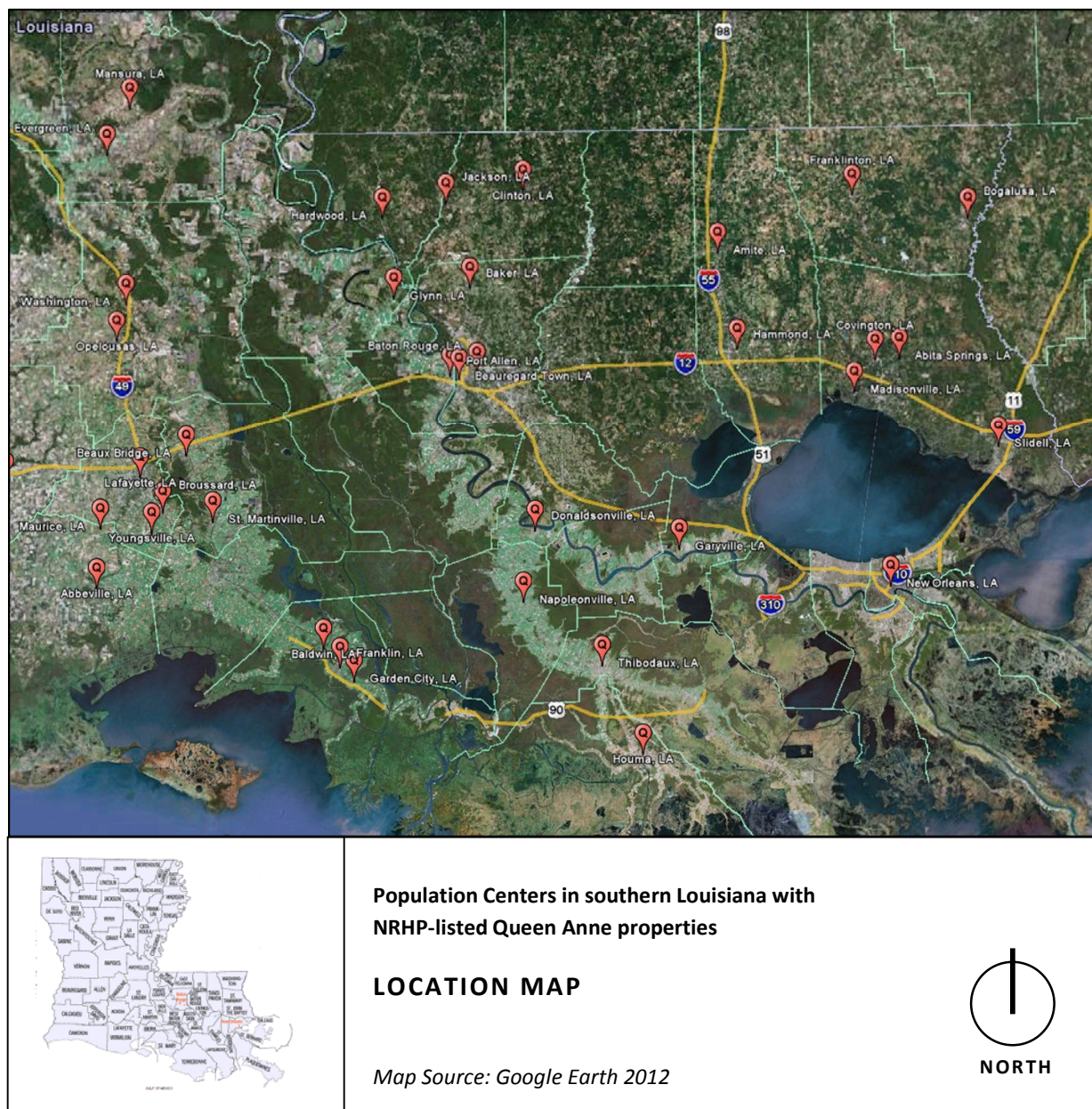


Figure 5-3. Enlarged location map identifying population centers in southern Louisiana with known NRHP-listed properties associated with the Queen Anne architectural style in the state of Louisiana (Google Earth 2012)

Chapter 6 Identification and Evaluation of Surveyed Resources

The following section identifies common property types and physical attributes of the Queen Anne 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 Queen Anne architectural style is noted as one of the first truly original American architectural styles. Although its beginnings were founded in England, American builders adapted the style to create something uniquely American. With the rise of the industrial age, came ease in manufacturing standardized parts and plans for Queen Anne buildings. Mostly resigned to residential architecture, the Queen Anne style found popularity in Louisiana, with examples throughout the state that reflect the national norm, as well as (and more common) examples adapted to trends already prominent in Louisiana at the time.

Ideals of the Queen Anne style sought to achieve freedom within the interior floor plan, which resulted in irregular and asymmetrical massing schemes and surface textures. Louisiana examples were primarily 1½ stories, elevated on brick piers and organized according to a central hall plan. Asymmetry was achieved through the addition of multiple gables, cut-away or semi-polygonal bays, dormers, chimneys, and wrap-around porches. Ornamentation took the form of Eastlake detailing in gables and along porches, detailed shingle-work at upper gables and dormers, and through the articulation of windows and doors.

The following sections provide a brief narrative describing the principal property type representing the Queen Anne architectural style in Louisiana – domestic resources. 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 assessing NRHP eligibility of resources associated with the Queen Anne style in Louisiana.

6.2 Associated Property Types

In order to assess NRHP eligibility of resources associated with the Queen Anne 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 Queen Anne 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 Queen Anne domestic properties in Louisiana. They are based on resources assessed under NRHP Criterion C and include definitions for those properties associated with both high style and vernacular interpretations of the Queen Anne architectural style, and/or are identified with works of a master architect or builder.



Figure 6-1. Queen Anne House at 401 Canal Street, Thibodaux. Note window reveal at front gable, decorative spindlework and woodwork at gable ends, turret, and patterned shingle roof. (VPS 2011)

6.2.1 Queen Anne Properties in Louisiana

While the majority of Queen Anne-style resources in Louisiana are classified as residential, other property types such as commercial and ecclesiastical buildings exhibit similar detailing and design principles to those Queen Anne domestic properties. Within the property type of *Queen Anne Domestic Properties in Louisiana* are three sub-types: high-style resources, vernacular resources, and resources identified as works of master architects and/or builders. The earliest examples of the Queen Anne style in Louisiana date from the late 1880s until the mid-1910s.



Figure 6-2. Byerley House (ca. 1902), Lake Providence. Note cutaway bay at projecting front gable, wood brackets at roof overhang, patterned shingles at gable ends and spindlework at front porch. (VPS 2011)

Sub-type: High-style resources

As defined in the historic context, high-style resources represent those that were commonly architect-designed or elaborately designed examples found in pattern books. High-style resources are most closely associated with examples seen in the eastern United States. Resources within this sub-type are usually located within urban centers and were commissioned by wealthy property owners as a symbol of their stature. High-style resources exemplify most, if not all, of the canons of the Queen Anne style: emphasizing verticality, asymmetry, and ornamentation of exterior surfaces through the articulation of building massing, scale, and use of materials.



Figure 6-3. Vernacular Queen Anne House at 501 Walnut Street, Bunkie. Note pyramidal roof form, simplified porch columns, projecting front gable wing. (VPS 2011)

Subtype: Vernacular resources

Vernacular resources associated with the Queen Anne style were often regional house forms with applied ornamentation ordered through catalogs and assembled by local builders at the house site. The plans were often simple ell plans, with a projecting front bay and porch. Decorative elements were simplified versions of those found on high-style Queen Anne buildings and often took the form of spindlework and brackets in gable ends, along porches, and cornice lines. Exterior wall surfaces were also simplified versions of the high-style Queen Anne design with minimal use of textures and patterned shingles in gable ends and along the roof eave. Vernacular Queen Anne buildings were often 1 ½ stories and therefore, the verticality seen in high-style versions was not achieved.



Figure 6-4. Davidson House, 654 Wichita, Shreveport; designed by D.P. Kaufman. (DHP Archives)

Subtype: Resources Identified as Works of Master Architects and/or Builders

Resources within this subtype are Queen Anne-style buildings that can be attributed to master architects or builders. Most often these buildings are located in urban centers and exhibit all the character-defining features seen in high-style examples of the Queen Anne style. Architects designed many Queen Anne resources in the state of Louisiana during the period of significance for this style and include local architects such as Thomas Sully (New Orleans), Louis Lambert (New Orleans), Southron R. Duval (New Orleans), and William Drago (Monroe), as well as regional architects such as P.H. Weathers, who was a prolific courthouse designer in the Midwest at the turn of the nineteenth 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 Queen Anne architectural style in Louisiana. The attributes are categorized according to their prominent use in each of the subtypes defined in the previous sections. Due to the very nature of the Queen Anne style towards individualized design characteristics, not all Queen Anne properties in Louisiana will abide by the following generalized attributes, but the narratives provide a good synopsis of typical character-defining features illustrated through Queen Anne architecture throughout the state.



Figure 6-5. Grant-Black House, 3932 St. Charles Avenue, New Orleans, 1887. Note spindlework at primary porch, decorative wood work at cornice and dormers. (VPS 2011)

Design Characteristics

Buildings are first classified according to their design characteristics – those elements that help to define the associated architectural style. Queen Anne properties are set apart from their counterparts by their irregular massing and asymmetry.

			High-style	Vernacular	Associated with Work of Master
Scale					
	2½ story galleried, central hall plan		X		X
	1½ story galleried cottage, central hall plan			X	
Massing					
	Irregularity achieved through designed elements (i.e. roof shape, porch configuration)		X	X	X
	Polygonal turret with conical roof		X		X
	Cut-away bays with decorative wooden brackets, often in the Eastlake style, at upper corner cut		X	X	X
	Cantilevered wall overhangs		X		X



Figure 6-6. Detail of Eastlake detailing above door and window cornices and at porch. House at 2412 Constance Street, New Orleans. (VPS 2011)

Façades

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

	High-style	Vernacular	Associated with Work of Master
Composition			
Asymmetrical façade often with rear one-story ell	X	X	X
Symmetrical facade		X	
Materials			
Brick as base of foundation wall, either as a continuous perimeter wall or individual brick piers	X	X	X

		High-style	Vernacular	Associated with Work of Master
	Horizontal clapboards were normal cladding for first floor	X	X	X
	Half-timbering used in attic gable	X		X
	Painted many different earth tone colors	X	X	X
	Textured and patterned cedar shingles (and/or other materials) used on exterior walls and roof surfaces to avoid smooth appearance. Most prominently used in triangular sections at gable ends. <ul style="list-style-type: none"> o Fish-scale shingles (also called feathers) o Diamond-shape shingles o Crescent-shape shingles o Sawtooth shingles o Beaded-board siding 	X	X	X
	Patterned shingles also used in bands to articulate transition between first and upper floors, in combination with horizontal wood trim and brackets.	X		X
Porches				
	Partial or full-width asymmetrical porch (wraparound gallery), usually one-story high and extended along one or both side walls	X	X	X
	Straight top or round arches over porches	X		X
	Integral porches at upper floors	X		X
	Spindlework detailing	X	X	X
Columns and Railings				
	Ornate turned posts, often Eastlake in style, used as porch columns and railings	X	X	X
	Classic Roman and Greek detailing	X	X	X
Decorative Elements				
	Carved, turned, and applique ornamentation found throughout façade	X		X
	Stylized sunburst or sunflower motifs common	X		X

			High-style	Vernacular	Associated with Work of Master
		applique on attic gable			
		Swag and garland applique common	X		X
		Circular grilled vents at gable ends	X		X



Figure 6-7. Riviere House, 208 Canal Street, Thibodaux, c. 1900. Note patterned roof shingles at main roof, turret, and pyramidal roof form. (VPS 2011)

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.

		High-style	Vernacular	Associated with Work of Master
Shape				
Very little roof overhang		X	X	X
Irregular shape, usually with dominant front-facing gable <ul style="list-style-type: none"> o Hipped roof with lower cross gables o Cross-gabled roof o Front-gabled roof o Town house 		X		X
Symmetrical, except in cases of projecting front gable <ul style="list-style-type: none"> o Front-gabled roof o Gable front and wing o Side-gabled roof o Pyramidal 			X	
Pitch				
Steeply pitched roof		X	X	X
Moderately pitched roof			X	
Material				
Wood shingles		X	X	X
Sheet metal, corrugated metal, galvanized metal, tin-plated			X	
Elaborate ornamentation such as metal roof cresting, dormers, and cupolas		X		X
Gables				
Sunburst or sunflower wooden applique		X		X
Factory made wooden gingerbread decoration		X	X	X
Decorative Elements				
Elaborate and high brick chimneys		X		X
Simple, unornamented chimneys, usually interior			X	

			High-style	Vernacular	Associated with Work of Master
	Onion dormers, Moorish or Turkish-style onion-domed tower		X		X
	Octagonal tower with domed roof		X		X



Figure 6-8. House at 3535 St. Charles Avenue, New Orleans. Note reveal at upper gable end wall to frame single window opening. (VPS 2011)

Windows and Doors

Windows and doors are other important character-defining features that are used to articulate architectural style. During the period of significance for Queen Anne architecture, technological advances



Figure 6-9. Colored glass surrounding a pane of clear glass. House at 2412 Constance Street, New Orleans. (VPS 2011)

in the manufacture of plate glass allowed for greater freedom in the design and size of exterior fenestration. Buildings designed during the late nineteenth and early twentieth century illustrate this transition through the use of both two-over-two and larger one-over-one window units. Doors typically featured transoms and at times sidelights. In urban examples, jib windows, or windows whose sill extends to the floor level, were common and opened onto exterior porches. Later examples feature windows with small panes of colored glass surrounding a pane of clear glass at the upper sash of window units.

	High-style	Vernacular	Associated with Work of Master
Composition			
Top sash of many windows was a large pane bordered by tinted smaller panes	X	X	X

			High-style	Vernacular	Associated with Work of Master
	Small panes in upper sash common		X		X
	Extra-large windows		X		X
	Primary entrance door (paneled with glazing) featuring a transom and sidelights		X		X
Type of Fenestration					
	Single, one-over-one windows		X	X	X
	Triplet windows		X		X
	Jib windows		X		X
	Stained glass frequently used for hall and staircase windows		X		X
Reveals					
	Single upper floor window set back behind large arch		X		X



Figure 6-10. Interior – Byerley House, Lake Providence. Note double door designed to promote an open floor plan and transition between rooms. (VPS 2011)

Interior Plan

The interior spatial arrangement, fixtures, furnishings, and finishes also help to define the historic character of a building. In Queen Anne homes, openness of the interior space was achieved through the use of sliding doors to connect interior rooms. A principle design concept for Queen Anne architecture was the ability of the arrangement of interior rooms to define the final form of the building. Ornate detailing of fireplaces and interior millwork continued themes of decorative elements exhibited on exterior façades, and the most elaborate expressions are seen in high-style resources.

			High-style	Vernacular	Associated with Work of Master
Configuration					
Organic, asymmetrical plan			X		X
Central hall plan			X	X	X
Cottages, L-plan, shotgun plans				X	

		High-style	Vernacular	Associated with Work of Master
	Sleeping hall, usually an enclosed screened hall popularized in the south during the early 20 th century as a more comfortable and healthier option for sleeping during summer months	X		X
	Large staircase hall, usually built with dark oak and always designed to impress	X		X
	Sliding doors (permitted a relatively open plan that could be divided into private rooms when necessary)	X	X	X

6.3 Property Type Significance

Queen Anne properties in Louisiana help to illustrate the economic prosperity of the state during the late-nineteenth century and the growth and influence of railroads throughout more rural portions of Louisiana. The historic context contrasts two variations of the Queen Anne style – those resources designed by architects and considered to be high-style versions of the style, and those resources that used applied ornamentation upon existing regional building forms to create vernacular adaptations of the style. Both expressions of the style are considered architecturally significant as they represent the wide-reaching extent of the style due to the railroad and timber industries in the state. As defined in the preceding section, Queen Anne properties range from large, asymmetrical buildings with turrets and multiple roof forms to simple, L-plan and cottage residences with applied ornamentation at porches and roof gables. Buildings associated with important architects and builders during the time period also achieve added significance and are most commonly examples of high-style resources.

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, *Queen Anne 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, *Queen Anne 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 Queen Anne architecture on a national stage, as well as the interpretation of the Queen Anne 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 Queen Anne 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 *Queen Anne 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 *Queen Anne Properties in Louisiana* include churches and cemeteries if they embody the architectural characteristics of the Queen Anne 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 Queen Anne 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 Queen Anne property under NRHP Criterion C. When evaluating a group of resources within a historic district under the type *Queen Anne 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 *Queen Anne Properties in Louisiana*, is given belowⁱ.

6.4.1 Property Categorization

The National Register of Historic Places includes significant properties, classified as buildings, sites, districts, structures, or objects. The National Register is oriented to recognize physically concrete properties that are relatively fixed in location. Small groups of properties are listed under a single category, using the primary resource. For example, a city hall and fountain would be categorized by the city hall (building), a farmhouse with two outbuildings would be categorized by the farmhouse

(building), and a city park with a gazebo would be categorized by the park (site). Properties with large acreage or a number of resources are usually considered districts. Common sense and reason should dictate the selection of categories. Definitions for the two property categories most commonly associated with NRHP significance under Queen Anne architecture follow.

Building

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

District

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

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

6.4.2 Historic Context

To qualify for the National Register, a property must be significant; that is, it must represent a significant part of the history, architecture, archeology, engineering, or culture of an area, and it must have the characteristics that make it a good representative of properties associated with that aspect of the past. In order to decide whether a property is significant within its historic context of *Queen Anne 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 Queen Anne resources within the state of Louisiana, the theme would be *Queen Anne 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 Queen Anne properties within this geographic region:
 - i. Is the interpretation of the Queen Anne style for the subject property indicative of local building techniques and traditions used in the subtype, *Vernacular Resources*?
 - ii. Is the resource a high style interpretation of Queen Anne styles seen throughout the state? Is the resource the work of a significant Louisiana architect? Is the resource a significant adaptation of the Queen Anne style using design language that is unique to the state of Louisiana?
 - iii. 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 Queen Anne style in Louisiana is identified as 1880-1915. 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 Queen Anne 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 Queen Anne style takes many forms and most often represents the wealth and prosperity of its era.
 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 *Queen Anne Properties in Louisiana*:
 - a. High Style Resources
 - b. Vernacular Resources
 - c. Resources Identified as Works of Master Architects and/or Builders

-
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 Queen Anne 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 Queen Anne properties locally, statewide, or nationally?
 - iii. What information does the interpretation of the Queen Anne 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 Queen Anne 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 Queen Anne property in Louisiana?
 - iii. Does the resource retain the character-defining features typically used in either architect-designed, high-style, or vernacular interpretations of the Queen Anne 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 *Queen Anne 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, *Queen Anne Properties in Louisiana*, there are some examples of churches and cemeteries that embody the Queen Anne 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 Queen Anne 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 Queen Anne properties throughout the state, the majority of extant resources fall under the *Vernacular Resources* subtype. Of the high-style versions of the architectural style that exist, most are found in large urban centers such as Shreveport, Alexandria, Lafayette, Baton Rouge, and New Orleans. Smaller rural towns such as Abita Springs, Thibodaux and Jennings also contain outstanding examples of the *High-Style Resources* subtype and speak to the town's economic prosperity and association with both the railroad and timber industry at the turn of the nineteenth century.

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 Queen Anne resources include design, workmanship, materials, feeling, and association. In addition, it is not only necessary to retain the physical attributes of the style, but resources must also help to illustrate the significant qualities inherent to the style such as emphasis of verticality, elimination of smooth exterior wall surfaces, and the abundance of ornamentation. 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.

ⁱ (National Park Service 1997, 4-5)

ⁱⁱ (National Park Service 1997, 4)

ⁱⁱⁱ (National Park Service 1997, 5-6)

^{iv} (National Park Service 1997, 7-8)

^v (National Park Service 1997, 12-24)

vi (National Park Service 1997, 26-43)

vii (National Park Service 2002)

viii (National Park Service 1997, 44)

ix (National Park Service 1997, 44)

x (National Park Service 1997, 44)

xi (National Park Service 1997, 45)

xii (National Park Service 1997, 45)

xiii (National Park Service 1997, 45)

xiv (National Park Service 1997, 45)

xv (National Park Service 1997, 45)

Chapter 7 Abbreviations

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

Chapter 8 Glossary

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

camelback: A house type in which the front part of the house is one-story tall and the rear is two stories; popular in New Orleans in the late 19th century.

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

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

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

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

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

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

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

Eastlake style: A style not of architecture but of ornamentation, associated with the English designer Charles Locke Eastlake. Decorative elements included: spindlework, perforated bargeboards and pediments, carved panels, large fanlike brackets, highly ornamental moldings, and decorative hardware fittings.

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

fenestration: an opening in a surface.

fishscale (or feathers) shingles: A roof or exterior wall pattern in which the bottom edge tiles or shingles are rounded and installed in overlapping rows of shapes that resemble fish scales.

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.

half timbering: Descriptive of buildings which were built with strong timber foundations, supports, knees, and studs, and whose walls were filled in with plaster or masonry materials.

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

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

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

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

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

jib window: a window whose sill extends to floor level, often opening to exterior porches.

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

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

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

pattern books: In the late 18th and 19th centuries, a book on architectural practice that once served as a builders' manual, builders' guide, or handbook containing plans and/or patterns of houses and building details.

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

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

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

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

sawtooth shingles: A roof or exterior wall pattern in which the bottom edge of tiles or shingles resemble the teeth of a saw, similar to a 'W' shape.

scrollwork: Ornamental woodwork that has been cut by a scrollsaw in decorative curved patterns often suggestive of a series of waves.

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.

sleeping hall: A screened, unheated porch used for a sleeping place; commonly at an upper level of a house.

spindlework: Wood details having circular cross section, such as balusters turned on a lathe; occasionally called spoolwork.

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

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

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

turret: A small, projecting tower at the corner of a building, or above the roof a larger tower; typically circular or octagonal in plan; roof shapes include rotunda, dome, broach, and spired.

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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