

*In accordance with ACT 302 of the 2020 Regular Session, the **National Register Review Committee** meeting on **Thursday, August 5, 2021**, at 11:00 a.m. was held via video conference. Matters on this agenda are critical to the continuation of the business of the **National Register Review Committee**.*

**NATIONAL REGISTER REVIEW COMMITTEE MEETING – MINUTES**  
**Thursday, August 5, 2021 - 11:00AM**  
**Via Zoom**

John Sykes called the August 5, 2021, regular meeting of the National Register Review Committee to order at 11:06 AM. In addition to Mr. Sykes, members present included Dr. Robert Carriker, Guy Carwile, Turry Flucker, Lynn Lewis, Peggy Lowe, Dr. Brian McGowan, Martha Salomon, Dr. Rebecca Saunders, and Dr. Matthew Savage.

Mr. Sykes then asked for a motion to approve the agenda. Peggy Lowe so moved and Brian McGowan seconded. The motion passed unanimously.

Emily Ardoin welcomed the audience and committee members to the meeting. She also introduced all of the committee members in attendance.

Mr. Sykes asked for a motion to approve the minutes from April's meeting. Martha Salomon so moved and Brian McGowan seconded. The motion passed unanimously.

Under New Business, 4 nominations were presented to the committee.

McDonoghville Historic District, Jefferson and Orleans Parish  
Presented by James Rolf, co-nomination preparer

The McDonoghville Historic District is a working-class neighborhood spanning Jefferson Parish and Orleans Parish on the West Bank of the Mississippi River across from New Orleans in Louisiana. The district contains 761 resources, of which 622 resources are contributing buildings, 137 are non-contributing buildings, 1 is a contributing site, and 1 is a non-contributing site. Of the contributing buildings, one is individually listed: the Kerner House located at 1012 Monroe Street. It was built about 1865 and added to the National Register in the year 2000. The district boundary roughly follows both sides of Ocean Avenue from the Mississippi River (southwest) to river side of 4th Street extension (southeast) to both sides of Hancock Street (east) to the Crescent City Connection bridges (north); and Madison Street tracing along the Mississippi River levee (west), back to Ocean Avenue.

The layout of the streets, squares and lots were developed in part by J.V. Poiter in an 1814 sketch for philanthropist John McDonogh. Seeing the financial opportunity that selling or leasing his land located opposite downtown New Orleans, McDonogh completed laying out the squares of his land until about 1834. Upon completion, it stretched from Jackson Street (north) to Hamilton Street (south) and Hancock Street (east) to Washington Street (west). Ocean Avenue, parallel to the south of Hamilton Street marked the end of McDonogh's property, added later to the district upon development sparked in the second period of development. Throughout the neighborhood's development during the period of significance, 1830 to 1967, McDonoghville was inhabited by white, Creole, and Black residents of humble backgrounds. These moderate-sized homes are set back from the street, have a front and back yard, lush trees and small gardens with sidewalks for pedestrian walkability. This village layout differs from the densely packed houses of surrounding historic districts such as Gretna/Mechanikham and Algiers Point.

The architecture styles that make up the McDonoghville Historic District were developed largely in three phases: first, the Creole Cottage, Italianate, Queen Anne/Eastlake, Colonial Revival, Classical Revival single-family homes and doubles from 1830 to 1910; second, the Craftsman, Mission/Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, Cape Cod houses and Commercial style from 1909 to 1950; and third,

the Commercial style, Ranch houses, Brutalist and New Formalist institutions and Other styles from 1946 to 1967.

The McDonoghville Historic District is eligible under Criterion A in the area of Community Planning and Development and Criterion C in the area of Architecture at the local level. Established by John McDonogh in the early 19<sup>th</sup> century, the neighborhood developed over a century, primarily in three phases: its early development as the village of McDonoghville, its annexation into the newly formed village of Gretna which allowed Gretna to achieve city status, and subsequent growth of the West Bank of the Mississippi River after World War II due to increasing suburbanization and improved access to and from New Orleans. McDonoghville also illustrates how architectural housing forms popular in the greater New Orleans area, and in Orleans and Jefferson Parishes, were adapted to the spaciousness of McDonoghville throughout the period of significance. This synthesis of traditional New Orleans housing forms, forward-thinking advancements and the stylistic trends of the late-19<sup>th</sup> through mid-20<sup>th</sup> centuries resulted in an eclectic character that sets this suburban neighborhood apart from its West Bank counterparts.

Guy Carwile expressed support for the nomination and gave suggestions for technical corrections to the nomination. Guy Carwile and Turry Flucker recommended clarifying the intended definition of "Creole" in the nomination. Joan Garner gave comments related to the state historical marker currently present at the McDonoghville Cemetery which does not note the history of the cemetery related to enslaved individuals. Ms. Garner also noted that a portion of the cemetery is privately owned and is not part of the historic cemetery and requested that the coordinates of the boundary lines between the historic and non-historic portions of the cemetery be confirmed for the nomination boundary. Ms. Garner noted questions regarding the history of ownership and maintenance of the cemetery and explained that this history is currently being researched. Mayor Belinda Constant of Gretna spoke in agreement about the complexity of the history of ownership of the cemetery and explained that the city of Gretna has assumed full responsibility for the cemetery at its own expense since 1913 and is open to future agreements with other jurisdictions based on the results of future research. Mayor Constant expressed hopes that the nomination could move forward despite the ongoing questions regarding cemetery ownership. Emily Ardoin noted that the nomination would not have any impact on the ownership of the cemetery or other properties within the district but agreed that the boundary at the cemetery should be checked for accuracy. Joan Garner thanked Mayor Constant for her attention to the ownership history of the cemetery.

Guy Carwile then moved that the nomination be recommended to the SHPO and Dr. Saunders seconded. The motion passed with one opposed.

#### Hammond Historic District Update, Tangipahoa Parish Presented by Krystal Cox, DHP staff

The proposed historic district of Hammond encompasses approximately 19 blocks located in the geographical center of modern Hammond. The selected boundaries encompass the downtown business section, which features commercial and civic buildings dating from 1880 to 1970. As such, these resources, representing numerous forms, feature elements of several styles, all of which add to the eclectic, yet cohesive, appearance of the historic district. The earlier resources consist primarily of two-story, brick buildings featuring brick ornamentation, while many of the post-World-War-II buildings are one story-structures featuring restrained elements of mid-century modern architecture. Despite the eclectic mix, however, the district as a whole represents a cohesive collection of simply-styled, commercial vernacular, low-rise buildings. The railroad corridor, which runs through the center of downtown along Cate Street, dominates the district, indicating the essential role it once played in the development of this area. Hammond's oldest buildings, those dating to the late 19<sup>th</sup> century and the turn of 20<sup>th</sup> century, cluster tightly together on the east side of the broad and open railroad corridor and along East Thomas Street, which runs perpendicular to the railroad and conforms to the grid pattern of the original 1860s street layout. The buildings constructed between the two world wars occupy the west side of the railroad corridor and the blocks along West Thomas Street. The later buildings, constructed post-World War II, spread out both east and west of the original historic district's boundaries. All together, 106 resources contribute to this district. The expansion of the district from its original boundaries is necessary because the 1980 National Register nomination does not reflect the contribution of many post-1930

buildings to the commercial development of Hammond. The expanded district also includes a contributing resource that is not a building; it is a monument, erected in 1908 to honor a Hammond Resident who died while saving a child from being struck by a train.

The Hammond Historic District is locally significant in the area of architecture, commerce and entertainment/recreation for its role in the development of Hammond from 1880 to 1971. The period of significance begins in 1880, the date of the earliest resources, which were constructed about 10 years before the city was chartered. These buildings were constructed along the New Orleans, Jackson and Great Northern Railroad line which cut a swath through the isolated settlement, bringing with it groups of enterprising newcomers. Once these earliest buildings became established, the remainder of the town spread out in all four directions from the railroad corridor, resulting in a 15-block jagged square comprised of dozens of late-19th and early-20th century commercial buildings. The area was the commercial and social center of life in Hammond for several decades thereafter as it continued to spread toward the west and south along the main downtown streets.

The period of significant ends in 1971, fifty years ago as of the writing of this nomination. Downtown Hammond remained active as the central business district and center for local entertainment throughout the 1970s. Although the Columbia Theater had closed as early as 1972, the Ritz Theater was still showing movies as of 1977 and businesses continued to operate and invest in the district. In fact, seven of the 56 buildings to be included as part of this boundary increase were constructed during this decade. By the dawn of the 1980s, however, the area became stagnant as business shifted west and south from downtown along US Highways 190 and 51. The 1977 completion of Hammond Square Mall, which was immediately accessible from Interstate 12, construction of shopping centers along the two major multi-lane highways, and addition of dual-screen cinemas conveniently located within these shopping centers, contributed to a lack of foot traffic in downtown Hammond, effectively ending its reign as the main commercial area in the city.

Guy Carwile made recommendations for technical corrections for the nomination. Dr. Savage expressed support for the nomination and asked for clarification about the contributing or non-contributing status of buildings that were modified. Emily Ardoin explained that buildings altered during the extended period of significance could be classified as contributing. Dr. Savage also asked about the small boundary decrease; Emily Ardoin explained that the building in the location of the decrease had been demolished after the district was listed.

Lynn Lewis then moved that the nomination be recommended to the SHPO and Martha Salomon seconded. The motion passed unanimously.

### Touro-Shakspeare Home, Orleans Parish

Presented by Laurel Fay, nomination preparer

The Touro-Shakspeare Home is located in Algiers, a New Orleans neighborhood on the west bank of the Mississippi River, where it operated for more than 70 years.<sup>1</sup> Designed and constructed between 1927 and 1933 as an almshouse, the Touro-Shakspeare Home witnessed the federal government's changing approach to elder care in the United States. As a result, it evolved to accommodate these changes by becoming the city's first public nursing home. The Home's appearance reflects the design of well-known local architect William R. Burk and represents elements of Neoclassical Revival and Jacobean Revival styles.<sup>2</sup> It exhibits an eclectic appearance comprised of stucco and stone details, a tile roof, and colossal, classical columns. The building's most distinctive exterior feature, a diapering brickwork pattern indicative of Jacobean Revival style architecture, adorns three elevations. Two central cloister gardens sit within the center of the square-shaped building, one on either side of a central core structure. The gardens, which feature two cast stone fountains (contributing objects), allow light to soak the interior spaces and reach the former residents' rooms. The Touro-Shakspeare Home rests upon a large, long grassy plot of land that is exceptionally lush, albeit now overgrown. It sits far back from General Meyer Avenue, a busy main thoroughfare. The property features a bus shelter (contributing structure) which was included in original architectural plans for the Home.<sup>3</sup> The property also houses the portions of two sheds (non-contributing structures) behind the main building that have fallen into

disrepair and are now ruins. Although the Touro-Shakspeare Home has been vacant for 15 years, it still retains its historic integrity of location, setting, design, materials, workmanship, feeling, and association.

The Touro-Shakspeare Home is significant locally under Criteria A, in the areas of health/medicine and social history. Constructed between 1932 and 1933, the Touro-Shakspeare Home provided the only publicly-funded residence for older adults living in poverty in New Orleans in the 1930s. Later, as the concept of almshouses became obsolete, the facility served as the city's only publicly-funded nursing home for its low-income older adults and those with chronic illnesses. It operated in this capacity until 2005 when the Home permanently closed following Hurricane Katrina. The period of significance spans from 1933, when the Touro-Shakspeare Home first opened, to 1971, fifty years ago, as of the writing of this nomination. The Home's administrators witnessed society's changing attitudes toward older adults, those living in poverty, and those with chronic illness during this period. They also saw the government's changing strategies for funding their care and took the steps necessary to adapt to them. In the meantime, the facility underwent renovations needed to accommodate increasingly sophisticated care methods. Overall, the Home retains its character-defining features designed to facilitate communal living and provide a safe and healthy environment for those whose financial and medical circumstances were insufficient for independent living. It retains those essential features today, despite being vacant for more than 16 years.

Brian McGowan asked about future plans for the building. Laurel Fay noted that the city of New Orleans had issued an RFP in hopes of completing a rehabilitation with historic tax credits. Dr. Savage asked why the building was not being nominated under Criterion C for architectural significance. Emily Ardoin explained that Criterion C was originally proposed but that Criterion A was the primary area of significance and Criterion C would have required more research about the architectural style of the building and the context for that style. Guy Carwile gave recommendations for revisions to the architectural description and expressed support for the nomination. Dr. Savage asked if it would be possible at a later date to add another area of significance and strongly recommended Criterion C; Emily Ardoin confirmed that the nomination could be amended later.

Dr. Savage then moved that the nomination be recommended to the SHPO and Turry Flucker seconded. The motion passed unanimously.

#### White Rock Saloon, Orleans Parish

Presented by Nathan Marx, nomination preparer

White Rock Saloon, a wood-frame, two-story, circa 1901 commercial building, sits at the corner of Bienville and Crozat Streets in New Orleans. The square building rests upon a low chain wall foundation and features a hipped roof of overlapping ribbed metal panels. The second story features original historic elements including a wrap-around gallery, window openings highlighted by projecting cornices at the window heads, quoins, Italianate brackets, and wooden drop lap siding made to resemble rusticated coursed ashlar masonry. Located at 1216 Bienville Street, the building operated as a night club and bar when the neighborhood in which it is located functioned as the city's Red-Light District. From 1897 to 1917, New Orleans tolerated and controlled prostitution within a multi-block area of the city called The District, but more commonly known as Storyville. In addition to accommodating houses of ill repute, Storyville fostered new forms of music within its numerous saloons, dance halls, bordellos, and cabarets, which led to racial melding in an era of legal segregation. Numerous black, innovative, and renowned musicians such as the celebrated pianist Tony Jackson, who performed regularly at the White Rock Saloon, helped spearhead these new forms of music, which would become known as jazz. At the onset of American's involvement in World War I, Storyville permanently closed, and in the 1940s, most of its buildings were razed for urban renewal projects. Although altered, the former White Rock Saloon is the only identifiable building remaining within the former District that was extant during the period of significance. As such, it serves as the only representative of the culturally significant district of Storyville and is the only building within the neighborhood that preserves its musical associations with the origins of New Orleans jazz.

The White Rock Saloon, located at 1216 Bienville Street in New Orleans, is locally significant under Criterion A in the area of Entertainment/Recreation as the last recognizable building from the culturally important neighborhood of Storyville and under Criterion B for its associations with the pioneering Black, gay jazz pianist

Tony Jackson, who performed at the White Rock Saloon during the beginning of the 20th century. Between 1897 and 1917, Storyville served as a quasi-legal and centralized red-light and entertainment district in the heart of New Orleans. Within this vice district, early free-form jazz flourished in the various entertainment venues such as saloons, dance halls, bordellos, and cabarets. These venues created socially acceptable forms of bonding between black performers and white patrons in an era of legal segregation. Although Storyville originally encompassed multiple blocks outside the French Quarter and was associated with renowned musicians, artists, politicians, and performers, all but the White Rock Saloon have been demolished or altered beyond recognition. The saloon serves to detail both the important social history of Storyville and the contributions of its musicians to the development of jazz music.

Guy Carwile expressed support for the nomination and made recommendations for technical revisions in the nomination. He asked how the building will be used in the future. Nathan Marx explained that the building was currently in the process of an application for historic tax credits and would most likely be used for a corner store on the ground floor and apartments upstairs. Turry Flucker suggested interpretive signage in the building to recognize its associations with Tony Jackson. Dr. Savage recommended adding Criterion C for architectural significance at a later date.

Turry Flucker then moved that the nomination be recommended to the SHPO and Dr. Savage seconded. The motion passed unanimously.

Emily Ardoin announced that the next Review Committee meeting would be held Thursday, December 2 and that the format, whether virtual or in person, would depend on COVID-19 guidance at the time.

There being no further business, the meeting adjourned at 12:51 PM.