

Louisiana National Register Review Committee Meeting

August 9, 2018, 11:00AM
Capitol Park Welcome Center
702 N. River Rd
Baton Rouge, Louisiana

Minutes

Chairman Lynn Lewis called the August 9, 2018, regular meeting of the National Register Review Committee to order at 11:08AM. In addition to Mr. Lewis, members present included Ava Alltmont, Tarah Arcuri, Dr. Robert Carriker, Guy Carwile, Turry Flucker, Peggy Lowe, Dr. Brian McGowan, Martha Salomon, Dr. Rebecca Saunders, John Sykes, and Sue Turner. Dr. Matthew Savage was unable to attend.

Mr. Lewis asked for a motion to approve the agenda. Dr. Saunders so moved and Turry Flucker seconded. The motion passed unanimously.

Nicole Hobson-Morris welcomed the members of the public to the meeting and did a general announcement concerning updates within the Division of Historic Preservation.

Mr. Lewis asked for a motion to approve the minutes from April's meeting. Dr. Saunders so moved and Turry Flucker seconded. The motion passed unanimously.

Jessica Richardson, National Register Coordinator, welcomed the audience and committee members to the meeting. She also introduced all of the committee members, including the three new members – Dr. Brian McGowan, Ava Alltmont, and Guy Carwile. She then introduced Tiffany Dickerson, Deputy Assistant Secretary. Ms. Dickerson introduced herself and discussed OCD's new promotional videos. The video for historic preservation was then viewed.

Under New Business, 14 nominations were presented to the committee.

Louisiana Coastal Vernacular: Grand Isle, 1780-1968 Multiple Property Submission, Jefferson Parish and 4 individual nominations: Kirby-Adam House, Poche House, Robin House, & United States Coast Guard Station #79

Presented by Karen McKinney, nomination preparer

Along the Louisiana Gulf coast, people built what they knew how to build and adapted structures to withstand local weather and climate conditions. Steep roofs shed heavy rains, and raised floors withstood surf intrusion. Chimney foundations dug deep, four feet or more into the ground, anchored light-framed wood houses in place. Doors and windows featured heavy solid shutters to close out storms. Door and window openings aligned across rooms to catch sea breezes and porches faced the beach to watch children playing and spouses working there. Laundry hung on porch railings. Gutters along roof edges caught rainwater and channeled it to cisterns.

On Grand Isle, buildings that survived for one hundred years stand testimony to the people of the community who also survived. As the only continuously occupied barrier island on the Louisiana coastline, Grand Isle access occurred solely by boat prior to the completion of LA Highway One in 1931. Without the materials for building on the island or in the immediate vicinity, construction materials such as lumber, bricks, gravel, cement, steel, hardware, and furniture required importation by boat. Although buildings on the island constructed prior to the highway completion included a variety of materials, styles, and construction methods, they comprise a unique component of Louisiana's historical community development and coastal vernacular architecture. Few examples of coastal construction along the Gulf of Mexico remain due to the frequency and strength of tropical storms, and these structures that have survived provide valuable information for both historical research and future survivability of coastal construction. Changes in people, construction requirements, and the environment present significant threats to the survival of Louisiana coastal buildings.

Additionally, the age and condition of the oldest and most fragile structures, several unoccupied, increases the risk of loss.

Grand Isle contains Louisiana's longest surviving coastal vernacular structures. *The cases studied validated the proposed Louisiana Coastal Vernacular: Grand Isle 1780-1931 National Register Multiple Property Listing.* The unique culture that developed on the island left tangible remains in the buildings constructed and occupied. The first colonists' plantations and grand hotels are gone, destroyed by the surf and winds of a century or more of storms.¹ What buildings remain testify instead to the resilience of the island residents who adapted and survived – the coastal vernacular structures. The homes of fishermen and vegetable farmers located within the protection of the dense oak trees on the ridge at the center of the island remain.² Similar in construction, most are gable roofed with wood siding and front porches facing the beach. A single commercial building remains in mute testimony to the first century of the community. A few structures remain from the early twentieth century: a church, a military station, and homes. All the surviving structures reflect the wear and tear of time. The structures that have survived during the past century on Grand Isle comprise a significant component of the national, state, and local sense of place. Documentation of their existence via National Register Multiple Property Listing poses the most viable option for posterity.

The Kirby-Adam House was constructed circa 1880 on Grand Isle by local builders, the Nacarri Brothers. The five-room house features wood mortise-and-tenon structure, center chimney, as well as tongue-and-groove floor, ceiling, and interior walls which provided anchor and rigid stability during storm events. The house has survived over one-hundred-thirty years of annual tropical storms, hurricanes, and flood events and provides testimony to the strength and appropriateness of its design and construction in its' sub-tropical environment.

Constructed in 1880, the Kirby-Adam House is significant on the local level under Criterion C: Architecture as a prime example of the Louisiana Coastal Vernacular style. The Kirby-Adam House has direct associations with the historic context from the Late 19th Century Gilded Age of Grand Isle (1880-1893) as defined in the "Louisiana Coastal Vernacular: Grand Isle, 1780-1968" Multiple Property Submission. It meets the registration requirements of the Building Property Type found in Section F of the MPS. The Kirby-Adam House is eligible under Criterion C as it retains many original design features, materials, and examples of late 19th century craftsmanship. The period of significance is 1880, the year it was built.

The Poche House was constructed circa 1875 on Grand Isle by local builders. The house, featuring wood mortise-and-tenon structure and tongue-and-groove floors, served as the community place of worship from 1893 until 1913 when the first church was constructed on the island. The house has survived over one-hundred-forty years of annual tropical storms, hurricanes, and flood events and provides testimony to the strength and appropriateness of the design and construction in its' sub-tropical environment. It retains 6/6 wood windows, French doors, porch details, the majority of its floor plan, four panel interior doors, wood floors, window and door frames, and baseboards. It has been recently rehabilitated and elevated a few feet, but overall, it would be recognizable to former owners and visitors and is eligible for listing on the National Register.

Constructed in 1875, the Poche House is significant on the local level under Criterion C: Architecture as a prime example of the Louisiana Coastal Vernacular style. The Kirby-Adam House has direct associations with the historic context from the Mid-19th Century Development (1812-1880) as defined in the "Louisiana Coastal Vernacular: Grand Isle, 1780-1968" Multiple Property Submission. It meets the registration requirements of the Building Property Type found in Section F of the MPS. The Poche House is eligible under Criterion C as it retains many original design features, materials, and examples of mid-late 19th century craftsmanship. The period of significance is 1875, the year it was built.

As an example of both vernacular structure and storm survivor, the Robbin House holds a unique place in Grand Isle's history. The house was originally constructed as two separate residences, one circa mid-nineteenth century, and one in 1894. The current house was formed when the 1915 hurricane floodwaters

¹ Site Inspections, conducted during March and July 2015; July and August 2016; June, July, August, and October 2017; and February 2018, included owner interviews, photographs, sketches, notes, and physical inspections of properties; Swanson, *Historic Jefferson*, 161.

² Swanson, 161.

washed the two homes together. The house has since survived an additional hundred years of annual tropical storms, hurricanes, and flood events testifying to the strength and appropriateness of its design and construction in the Grand Isle sub-tropical environment. The building retains a high degree of integrity of materials, design, craftsmanship, location, setting, feeling, and association. It is easily recognizable to anyone who has seen the house in the last 100 years and thus, is eligible for listing on the National Register.

Constructed c. 1860, 1894, and united in 1915 the Robbin House is significant on the local level under Criterion C: Architecture as a prime example of the Louisiana Coastal Vernacular style. The Kirby-Adam House has direct associations with the historic contexts from the mid-19th century development (1812-1880) and the Hurricane to Highway (1893-1931) eras as defined in the "Louisiana Coastal Vernacular: Grand Isle, 1780-1968" Multiple Property Submission. It meets the registration requirements of the Building Property Type found in Section F of the MPS. The Robbin House is eligible under Criterion C as it retains many original design features, materials, and examples of mid-late 19th century craftsmanship. The periods of significance are c. 1860 (Part T), 1894 (Part B), and 1915, representing the years of construction for each part and the date the two pieces were united, over 100 years ago.

The Gulf Coast presented unique challenges for life-saving with hurricanes and floods that made guardsmen "especially vulnerable to the forces of nature" in exposed locations.³ After the loss of the Galveston station in 1900 and the deaths of six guardsmen, their wives, and children in the 1916 hurricane, the new Gulf Coast architectural style stations became common with Station Number Seventy-nine (79) at Grand Isle as the first example of this new style.⁴ Completed and dedicated in 1919, the Station, Boathouse, and Cistern have survived nearly one-hundred years of annual tropical storms, hurricanes, and flood events. The property contains three non-contributing resources – two portable storage units and a radio tower. The station, boathouse, and cistern retain a high degree of integrity of materials, design, craftsmanship, location, setting, feeling, and association. They would all be recognizable to anyone who has visited or lived on Grand Isle for over 100 years.

Constructed in 1918, the United States Coast Guard Station #79, which consists of three contributing resources – the station, a boathouse, and a cistern - is significant on the local level under Criterion C: Architecture as a prime example of the Louisiana Coastal Vernacular style and as a prime example of Victor Mendeheff's life saving stations. Mendeheff designed all of the life-saving stations for the United States Life Saving Service (the precursor to the US Coast Guard) between 1903-1923. The Station is also eligible under Criterion A for the role it played in defending Louisiana's Gulf Coast and protecting and saving local residents and visitors to Grand Isle for 100 years. The Station has direct associations with the historic context Hurricane to Highway (1893-1931) as defined in the "Louisiana Coastal Vernacular: Grand Isle, 1780-1968" Multiple Property Submission. It meets the registration requirements of the Building and Structure Property Type found in Section F of the MPS. The period of significance under C is 1918, the year it was constructed; and under A, 1918-1968, the years it functioned as an active Coast Guard station.

Lynn Lewis asked if we were looking at listing each of these resources individually. Jessica Richardson stated that yes, we are listing them each individually under the Louisiana Coastal Vernacular cover document.

Dr. Saunders moved that the MPS and all 4 properties be recommended to the State Historic Preservation Officer and Turry Flucker seconded. The motion passed unanimously.

Special Presentation Honoring Mrs. Sue Turner

This item was deferred to following the first presentation as Richard Hartley, representative for the Lt. Governor, had not arrived yet. Mr. Hartley read a proclamation from the Lt. Governor honoring Mrs. Turner for her 41 years of service. Kristin Sanders, State Historic Preservation Office, and Nicole Hobson-Morris joined Mr. Hartley for the presentation. Mrs. Turner also received a commemorative coin from Mr. Hartley and flowers and cards from the Division of Historic Preservation and the other members of the Review Committee.

Coca-Cola Bottling Plant – Gretna Facility, Jefferson Parish

³ Shanks, p. 157.

⁴ Shanks, p. 157.

Presented by John Williams, project architect

A prime example of engineering meeting industry, the Coca Cola bottling Facility of Gretna, Louisiana, was in operation from the 1966 through the early 1990's. The site is bounded by Burmaster Street, L.B. Landry Ave, Anson Street & Hancock Street. The building, or series of buildings, is itself a representation of the rapid growth and expansion of the Coca Cola Company in the 20th century. Comprised of several buildings, the original structure was built using pre-cast concrete units while the surrounding buildings were constructed of concrete masonry units (CMU), site cast concrete and again, pre-cast concrete tilt-up construction. Of note on the original building is the mosaic found on the façade facing Burmaster. Also, of note near the mosaic is a decorative, semi-transparent concrete fence. The rest of the building is very simply detailed and utilitarian. The mosaic & concrete fence could be seen Coca-Cola's attempt to continue the decorative standardization of its bottling facilities in an era where utility and production were beginning to outweigh the aesthetic. The main central section was built in 1966 with the two side additions added in 1973. Since then, there have been minor alterations, mainly in enclosing truck loading bays for interior storage. Despite these alterations, the building retains integrity of location, setting, design, materials, feeling, and association and is recognizable to area residents and former employees as an industrial factory and warehouse and is eligible for listing on the National Register. The property includes the main factory building (Contributing) and three accessory buildings (non-contributing). Also present to the north of the building is a section of train track (contributing) that specifically branched off the main rail line to connect to the bottling facility.

The Coca Cola bottling facility of Gretna, Louisiana was in operation from the 1960's through the early 1990's and is eligible for the National Register at the local level of significance under Criterion A: Event, in the areas of industry and commerce. The property, comprised of several buildings, is itself a representation of the rapid growth and expansion of the Coca Cola Company, but also the growth of the greater New Orleans area. The buildings' proximity to the highway, train tracks, and Mississippi River indicates that it was designed, built, and put into use for the purposes of rapid production & transport. While many of the earlier Coca Cola Facilities were designed with aesthetics in mind, the Gretna facility represents one that was built out of a necessity to produce for the demands of a rapidly growing industry. One of the most distinct features of the property is not the building itself but what was produced there. The Gretna facility is home to the only, domestically produced, 10 oz Coca Cola can and it is extremely rare. The period of significance for the nomination ranges from 1966 through 1968.

Peggy Lowe asked if the railroad segment would stay as part of the rehabilitation. John Williams replied that yes it would be staying. The building is proposed to be reused for a high school. Mrs. Turner stated that she remembers the Coke bottle was very well proportioned and was noted for its success because it appealed to many people because of its hourglass figure. Turry Flucker asked if the mosaic on the front of the building would stay. John replied that yes it would stay as the high school is very arts oriented.

Sue Turner moved that the property be recommended to the SHPO and Dr. Saunders seconded the motion. The motion passed unanimously.

Non-residential Mid-Century Modern Architecture of New Orleans Multiple Property Submission, Orleans Parish + Holiday Inn Highrise East, Orleans Parish

Presented by Emily Knollengberg, Holiday Inn Highrise East nomination preparer

The *Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975* Multiple Property Documentation Form incorporates shared historical themes, patterns, and trends for historic properties within three tiered contexts:

Mid-Century Modern Architecture Movement in the United States, 1920-1975
Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975
Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975

Mid-century Modern extolled a radically new approach to architecture through design, structure, and materials that intersected with the distinct freshness and forward-looking energy of post-World War II culture. These characteristics and qualities are conveyed in the non-residential architecture throughout New Orleans including

commercial/trade buildings, banks, civic buildings, schools, hotels, libraries, hospitals, doctors offices, stadiums, churches, theaters, and transportation buildings that engage minimalist and new forms, essential structure, basic and new materials, and functional design. The beautiful and extraordinary buildings throughout the city can be accredited to events, trends, and individuals that shaped mid-century Modernism in New Orleans. These buildings emerged from a burgeoning recreational industry combined with the extraordinary confluence of Modernist international and American architectural, artistic, intellectual, and social forces within Louisiana, the region, and the nation.

The now vacant, postmodern in style, Holiday Inn Highrise East is located right off the Chef Menteur Hwy. It is one of the first highrise buildings one sees when crossing over the Industrial Canal on I-10. Constructed in 1968, this building has withstood the elements and stands as a monumental piece holding integrity in many areas and has undergone little to no structural change over the years. The front, Chef Menteur Hwy facing elevation has an overhanging concrete awning over the first floor, but besides this factor is identical to the rear, I-10 facing elevation with block like identical, and mirroring balconies. The side elevations both are distinguished by the brick veneers and decorative concrete elements. The inside of the building is stripped to the concrete bones, but still withholds its overall structural integrity and layout. In addition the historic integrity is intact including materials (primarily on the exterior where it was more significant), design, craftsmanship, location, setting, feeling, and association from its period of significance and is eligible for listing on the National Register.

The old Holiday Inn Highrise East is locally significant under criterion C in the area of architecture, as it is an exemplary example of postmodern architecture within the context of New Orleans. It is eligible for listing under the Non-Residential Mid-Century Modern Architecture in New Orleans, 1945-1975 Multiple Property Submission as a prime example of the commercial property type and meets the registration requirements of this property type (explained further below). Holiday Inn construction in the mid-20th century played a big role in the way cities are mapped out today with transportation related services easy to access off the highway. In New Orleans, the construction of this particular Holiday Inn not only served the traveler passing through, but the new community of New Orleans East as well. Post Modern architecture of this type is threatened by significant alterations to its historic style and demolition. Proper preservation of this fading architecture type is important to tell the story of design and advancements of the era. The period of significance is 1966-1969, covering the years it was constructed.

Guy Carwile asked how the breeze blocks on the exterior are integrated into the hotel rooms. Emily Knollenberg responded that they are visible from the inside of the hotel rooms, but that on the exterior, they were mainly designed to hide the air conditioning units. Lynn Lewis asked about the planned use. The owner, Peter Gardner, was in attendance and stated that the idea is to renovate it either back into a hotel or for use as apartments. Several members of the review committee then discussed the graffiti that is currently on the building and were amazed at how the artists were able to paint on the building.

Peggy Lowe then moved that the MPS and individual nomination be recommended to the SHPO and Martha Salomon seconded. There were 11 yays and 1 nay. The motion passed.

One Shell Square, Orleans Parish

Presented by Beth Jacob, nomination preparer

Completed in 1972, One Shell Square is a 51-story (697-foot) skyscraper joined to a 13-story parking annex at the concourse and plaza levels. The complex occupies the entire block bounded by St. Charles Avenue, Poydras Street, Carondelet Street, and Perdido Street in New Orleans, Louisiana. At the time of its construction, One Shell Square was the tallest building in the Southeast; it remains the tallest building in New Orleans and the state of Louisiana today. The building was designed by Bruce Graham of the Chicago office of Skidmore, Owings, & Merrill (SOM), in association with Wilson, Morris, Crain & Anderson Architects of Houston, and August Perez & Associates of New Orleans. Fazlur Khan of SOM served as the senior structural engineer. The exterior of One Shell Square is clad in Italian travertine limestone and bronze-tinted reflective glass. Tightly spaced bays on all four tower elevations are an expression of the building's innovative "framed tube" structural framing. Designed in the late International Style, One Shell Square is representative of SOM's signature high-rise corporate design aesthetic. The building was named for its lead tenant, the Shell Oil

Company, which continues to lease space in the building today. One Shell Square retains a high degree of both exterior and interior integrity, and is eligible for listing on the National Register of Historic Places.

Although only forty-six years of age, One Shell Square qualifies for the National Register under Criteria Consideration G, and is locally significant under Criterion C: Design, in the area of Engineering, as an important work by the master engineer Fazlur Rahman Khan. The building represents a critical step in the evolution of the “framed tube”, a structural approach to high-rise construction first introduced by Khan in 1964, and refined in subsequent projects including One Shell Square. While earlier framed tube structures had been built in either steel or reinforced concrete, One Shell Square was among the first **composite** examples, meaning that it employed a combination of *both* steel and concrete for the building’s structural frame. This success of this novel approach in the 51-story One Shell Square—the world’s tallest composite building at the time of its construction—marked an important milestone in the evolution of Khan’s body of work, and greatly influenced the broader field of high-rise structural engineering. Fazlur Khan was employed by the internationally renowned architecture firm of Skidmore, Owings & Merrill (SOM) for twenty-five years, until his untimely death in 1982, and his innovative structural designs were behind several of SOM’s groundbreaking mid-century office towers including the 100-story John Hancock Building in Chicago (1969) and the 110-story Sears Tower (now Willis Tower, completed in 1973). Dominating New Orleans’ skyline, One Shell Square was the tallest building in the Southeast at the time of its construction; it remains the tallest building in the city of New Orleans and state of Louisiana today. The building’s period of significance begins in 1969, when the project was announced, and ends in 1972 when the building was completed.

John Sykes asked if any of the other examples of Kahn’s work featured in the PowerPoint are listed on the National Register. Beth Jacob responded that of those in the PowerPoint, none of the others are currently listed.

Sue Turner then moved that the property be recommended to the SHPO and Dr. Saunders seconded. The motion passed unanimously.

Bayou Boeuf Settlement, Lafourche Parish

Presented by Carolyn Borne, nomination preparer

The Bayou Boeuf Settlement is located alongside Bayou Boeuf to the west of the small community of Kraemer. It is nestled between Lake Des Allemands and Lake Boeuf in southeastern Louisiana. The 1.6 acre property is bound by LA Highway 307 on the north, Bayou Boeuf on the east and south, and a residence on the west. The property consists of 7 buildings including a residence, a fish house, a general store, a movie theatre, a bar/dance hall, and two rental cottages. The buildings were constructed c. 1919-1938 and they all still retain many of their original historic features. Bayou Boeuf is a small community that subsisted on fishing and hunting and this property became the de facto “downtown” of Bayou Boeuf. This is easily reflected by the uses of each of the 7 buildings which functioned to serve a recreational component with the movie theatre and bar/dance hall as well as a commercial and industrial use with the general store and fish house. The owners of the property lived in the residence and ran all of the businesses on site. It also retains a historic landscape site feature in the boat launch and a historic structure in the barge loading/unloading ramp. Because of the high level of integrity of all of the buildings on the property, it is eligible for listing on the National Register.

The Bayou Boeuf Settlement is eligible for listing on the National Register of Historic Places at the local level under Criterion A in the areas of commerce and entertainment/recreation. It has historically served as the hub for fishermen, trappers, and their families who lived in the area. It was where the community purchased supplies, received mail, sold their catch, watched a movie, and visited the bar and dance hall. It was the center of activity for this isolated community. The period of significance for the district is 1916-1965.

Guy Carwile asked what the plan for the property is. Carolyn Borne stated that the immediate plan is to continue fixing all of the roofs on the buildings, but that the ultimate plan would be for she and her husband to live on the property. Dr. Saunders asked if all of the buildings are salvageable as a couple buildings have lost a wall. Jessica Richardson stated that in reality, only a couple walls have been lost on the theater and dance hall and that these could easily be rebuilt. Mrs. Turner spoke for several minutes about her concerns for emphasizing and defining the significance of small towns.

Dr. Saunders then moved that the property be recommended to the SHPO and Martha Salomon seconded. The motion passed unanimously.

Lafayette Coca-Cola Bottling Plant, Lafayette Parish

Presented by Beth Jacob and Gabrielle Begue, nomination preparers

The Lafayette Coca-Cola Bottling Plant in Lafayette Parish is a brick industrial building constructed in 1948 and designed by Coca-Cola's de facto in house architect at the time, Jesse M. Shelton, out of Atlanta, GA. It consists of a two story bottling plant with offices, bottling room, and storage on the first floor; and syrup room on the second floor. It has an attached c. 1952 warehouse that was used for storing the product, painting Coca-Cola machines, and for housing delivery trucks. In addition, there is a detached 1-story c. 1963 warehouse located to the north that is historically associated with the plant but now sits on a discontinuous lot. The plant is of a modest Midcentury Modern style with some hints of Streamline Moderne and retains many original features on the exterior and interior including steel windows, original office configurations, wood panel interior doors, and a turnstile for painting the bottle dispensing machines. The main alteration has been the painting of the brick facade and some of the interior brick surfaces. Because of its high degree of integrity, this property is eligible for listing on the National Register of Historic Places.

The Lafayette Coca-Cola Bottling Plant is significant at the local level under Criterion A: History in the area of Commerce and Industry because it was a significant business within the city of Lafayette and the parish as a whole. It was a landmark in the community, particularly at this location in the city – the Four Corners – as this was a gateway to the City of Lafayette. It represents an important industrial enterprise in the city and was an efficient model of a mid-20th century Coca-Cola bottling and distribution franchise. The plant remained in operation from 1948, when it was constructed, until 1972, when it moved to a larger location. The period of significance is 1948-1968, encompassing the date of construction through the 50-year cutoff.

Josh Collen with HRI, the future building owner and developer, was in attendance and explained that the future planned use is for a 40 unit housing project for artists similar to what they did with the Bywater Arts Lofts in New Orleans. It will be part of a broader community revitalization effort of this area of Lafayette. Dr. Carriker asked about this particular bottling plant as an institution in the city as most often, they were epicenters of a town. Stephanie Cornay-Dugan, current owner and longtime resident of Lafayette, replied that she remembers that this plant always invited schoolchildren every year to come visit the plant to see how Coke was bottled. There wasn't necessarily a single person associated with the plant, but it was a fixture in the community. John Sykes asked about how the paint on the exterior brickwork impacts the integrity and if it could be safely removed. Jessica Richardson explained how one of the Secretary of the Interior's Standards relates solely to cleaning and how the Division of Historic Preservation and the National Park Service guide applicants on removing paint safely while not damaging the brick.

Tarah Arcuri then moved that the property be recommended to the SHPO and Martha Salomon seconded. The motion passed unanimously.

Williams Cemetery, St. Tammany Parish

Presented by Ruby Ducre-Gethers, nomination preparer

Established in 1906, Williams Cemetery is a one acre Creole cemetery located on the south shore of Bayou Lacombe, near the end of Main Street in Lacombe. It is nestled between decades old reeds and this location was strategically chosen as the easiest way to transport the deceased when it was established was along the bayou due to limited road access. The cemetery is almost a perfect square shaped piece of land and is surrounded by the bayou on two sides and a large piece of acreage on the other two sides. It is accessed by walking through these fields from Main Street. Williams Cemetery has been continually used since 1906 and is maintained well as every year, descendants of the deceased participate in All Saints Day where they clean the graves and whitewash them. The grave markers and cemetery itself retain a high degree of integrity and are eligible for listing on the National Register.

Williams Cemetery is locally significant under Criterion A: History, in the area of ethnic heritage: black. This cemetery has served the community for over 100 years as a final resting place for the culturally diverse Creole population of Lacombe, descended from slaves, free people of color (of French descent), and Native

Americans. The cemetery is one of the few cemeteries statewide⁵ that still participates in the annual tradition of cleaning and whitewashing of the graves and lighting candles at night as part of All Saints Day traditions. Williams Cemetery has served as a community gathering place and a cultural center in Lacombe, particularly for African Americans, and is eligible for listing on the National Register.

Guy Carwile asked what the significance of spreading sand on the graves is. Ruby Ducre-Gethers stated that the family members hollow out the area on the interior of the coping around the grave and add new sand every year on All Saints Day. The sand also helps to reflect the light of the candles more. Jessica Richardson added that the sand is an African American tradition that has been combined with the Catholic traditions at Williams Cemetery.

Turry Flucker then moved that the property be recommended to the SHPO and Martha Saloman seconded. The motion passed unanimously.

Denham Springs Commercial Historic District, Livingston Parish

Presented by Lindsay Hannah, nomination preparer

The Denham Springs Commercial Historic District consists of 30 buildings in the heart of Denham Springs. These buildings are oriented largely towards North Range Avenue along two blocks between East Railroad Avenue and Centerville Street and formed the early main commercial corridor for Denham Springs. These buildings are almost all low-rise commercial buildings of the typical types and styles representative of smaller Louisiana towns in the early twentieth century, many featuring brick construction and false front design. The district has 29 contributing buildings, 1 non-contributing building, and a period of significance of 1908 to 1960.

A section of North Range Avenue served as the primary commercial corridor for Denham Springs in the early to mid-twentieth century until it was supplanted by development drawn south by Interstate 12. This commercial district was developed in the early twentieth century following subdivision of a large tract of land and construction of a significant railway. Business located in the commercial district included a hotel, bank, law office, theater, and city hall. This commercial stretch influenced development of Denham Springs as residential construction and the first City Hall clustered near it. During the 1940s-1960s, as Denham Springs grew from a small town to a larger, bustling suburb of nearby Baton Rouge, the downtown area gained several new buildings designed in the mid-century style. Many of these are still extant today and make up the majority of the commercial buildings. The Denham Springs Commercial District is eligible under criterion A at the local level under the theme of commerce and has a period of significance of 1908-1960.

John Sykes added that he believes the mid-century bank that has a construction date of the 1970s in the nomination may actually have been built within the period of significance as he remembers seeing a newspaper article about its opening. Lindsay Hannah said she would love to see that and is glad to change the date per that information. Mayor Gerard Landry was in attendance and stated that they are very excited about the nomination and how important it will be for revitalizing downtown Denham Springs.

Martha Salomon then moved that the property be recommended to the SHPO and Dr. Brian McGowan seconded. The motion passed unanimously.

Eddie Robinson, Sr., Historic District, East Baton Rouge Parish

Presented by Gabrielle Begue and Beth Jacob, nomination preparers

The Eddie Robinson Sr. Historic District is a mixed-use, working-class urban neighborhood occupying approximately 250 acres southeast of the downtown core of Baton Rouge in East Baton Rouge Parish, Louisiana. The district, which contains 830 total resources, is bounded roughly by North Boulevard, S. 18th Street, Terrace Avenue, and I-10/I-110. Developed from 21 separate "subdivisions" between 1871 and 1940, with construction continuing into the 1960s, the district began as a city-adjacent rural suburb in the post-Civil War period that attracted a mix of recently freed African Americans and working-class white families. Following the legalization of racial segregation under Jim Crow law at the turn of the 20th century, it grew into a

⁵ Other participating cemeteries are known in Lacombe and one in Livingston Parish – while the tradition used to be more widely done, it is only found in Lacombe as part of a pilgrimage and at a single cemetery in Livingston Parish.

predominantly African American community with its own commercial establishments and institutions. The district's gradual, piecemeal development resulted in a distinctive block pattern and street grid with a wide variety of parcel shapes and sizes. Most buildings are sited at their front lot lines and the streetscapes are generally low-rise and dense in character despite the demolition of some historic fabric due to disinvestment and blight. The majority of the district consists of single and double dwellings interspersed with institutional buildings such as churches, schools, and meeting halls, but its industrial and commercial corridors, including the extant railroad line and Government Street, are prominent features that played an important role in the district's history of development. The most common residential types are bungalow and shotguns, and the most common architectural style is Craftsman. Most houses are 1 story and are usually wood-frame construction covered with wood weatherboards. Typical alterations include enclosed porches, replaced windows and/or doors, and replacement cladding materials. Most commercial and industrial buildings are brick or CMU construction, and typical modifications include replacement doors/windows and modified openings. Despite these modifications and some loss of density, the district retains sufficient historic integrity as a whole and is eligible for listing in the National Register of Historic Places.

The Eddie Robinson Sr. Historic District is locally significant under Criterion A for its association with the African American experience⁶, both as an example of a predominantly African American, mixed-use urban neighborhood developed between the late-19th and mid-20th century during segregation, and as an important site for Civil Rights organizing during the 1950s and 1960s. The period of significance spans from 1871, when the earliest subdivisions within the district were developed and African Americans began to populate the area, to 1968, the current 50-year cut off. This period intentionally encompasses the years immediately following the passage of the Civil Rights Act of 1964, when the community was transitioning from a time of segregation to integration.

Martha Salomon expressed concern about keeping both sides of South Blvd in the district as she is aware of some upcoming railroad projects that will aim to dead end the street at the railroad and could significantly impact the district negatively. Jessica Richardson stated that we will certainly look at including that section in the district. Dr. Brian McGowan stated that as an employee of Grambling State University, where Eddie Robinson, Sr., coached football, he is sure that the university would be proud to know his name is being used for good. John Sykes asked how the consultants were able to get funding to do the district as he noted that it is definitely needed, but knows it is hard to get projects like this going without the funding. Dyke Nelson, architect and developer, was in attendance and stated that it was a collaboration of himself along with other local residents and interested parties who are all looking to stabilize the neighborhood and help to preserve it. Martha then asked Dyke if he was aware of the proposed railroad work. Dyke stated that he was only aware that they had received a grant to do a study of the area. John Sykes added that he has some issues with the "Baton Rouge bungalow" terminology and would like some more study to be looked into if it truly is a Baton Rouge style.

Peggy Lower then moved that the properties be recommended to the SHPO and John Sykes seconded. The motion passed unanimously.

There being no further business, the meeting adjourned at 2:16PM.

⁶Laura Blokker, *African American Experience in Louisiana Historic Context*, prepared for the Louisiana Division of Historic Preservation, 2012.