

*In accordance with ACT 302 of the 2020 Regular Session, the **National Register Review Committee** meeting on **Thursday, December 2, 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, December 2, 2021 - 11:00AM
Via Zoom

John Sykes called the December 2, 2021, regular meeting of the National Register Review Committee to order at 11:04 AM. In addition to Mr. Sykes, members present included Dr. Fallon Aidoo, Ava Alltmont, Tarah Arcuri, Dr. Robert Carriker, Guy Carwile, Turry Flucker, Lynn Lewis, Dr. Brian McGowan, Martha Salomon, Dr. Rebecca Saunders, and Dr. Matthew Savage.

Mr. Sykes then asked for a motion to approve the agenda. Dr. Saunders so moved and Martha Salomon 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. Dr. Carriker so moved and Lynn Lewis seconded. The motion passed with one abstention.

Under New Business, it was time to elect a new chair/vice-chair. John Sykes moved to elect Turry Flucker as the new vice chair. The motion passed unanimously. Dr. Saunders then moved to elect Dr. Robert Carriker as the new chair. The motion passed unanimously.

After this item, 5 nominations were presented to the committee.

Stone Square Lodge No. 8, West Baton Rouge Parish
Presented by Jessica Richardson, nomination preparer

Stone Square Lodge No. 8 is located on the west bank of the Mississippi River in Port Allen, LA, at 1044 Michigan Avenue. The building sits in the historic Cohn neighborhood, which is located in the northwest section of Port Allen. While the lodge organization itself dates to 1879, the two story brick building that stands today was built in 1951-52. Simply designed, the building is similar to other lodge buildings of the 20th century in that function is the most important part of the design, particularly on the interior. The first floor houses office space, a kitchen, and a dining room, while the second floor features the large lodge meeting room. Aluminum windows are found throughout the building and provide light into the various interior spaces. The main alteration made to the building is on the first floor interior, which was originally one large open space. Based on the materials used, it was divided into the existing spaces within the first 10-15 years of the building's life, meaning that the alterations were done within the period of significance. The building retains a high degree of integrity and is easily recognizable to any lodge members who were present during the period of significance.

Stone Square Lodge No. 8 is significant under Criterion A at the local level in the areas of ethnic heritage and social history. Built for a local Masonic Lodge, the building has played a major role in the Port Allen African American community since its construction. It has served as a de facto community center for the African American community in West Baton Rouge Parish during the period of segregation and the fight for equal civil rights. The period of significance begins in 1951, when the current building was constructed, and ends in 1971, the current 50-year cut off.

Guy Carwile asked who owns the building. Ms. Richardson noted it is owned by the lodge, which is still active and uses the building. Mr. Carwile made suggestions for technical adjustments to the architectural description. Dr. Aidoo requested more information about the original metal windows if the information is available. Brian McGowan noted the connection between Charles P. Adams and Southern University and pointed out the common alliance between Jewish and African American congregations during the civil rights movement and

suggested adding relevant information about the Cohn family. Donald Thomas, current executive officer of the lodge, noted that he had documents related to Mr. Cohn. Shelton Berry, lodge historian, noted that Charles P. Adams was from Brusly, LA in West Baton Rouge Parish. Jessica Richardson noted that Angelique Bergeron from the West Baton Rouge Parish Museum was also in attendance and explained that Ms. Bergeron had introduced her to the lodge and that the nomination is being funded in part by a grant from the SHPO.

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

Dew Drop Inn, Orleans Parish

Presented by Gabrielle Begue, nomination preparer

The Dew Drop Inn, 2836 LaSalle Street, New Orleans, Louisiana, comprises two early twentieth-century wood-frame structures that were connected and renovated in 1945 by African-American businessman Frank Painia to serve as a live entertainment venue, hotel, restaurant, and barber shop. The property is located in the Central City neighborhood of New Orleans, a historically working-class section that developed west of downtown in the mid-nineteenth century. Across LaSalle Street from the Dew Drop is Harmony Oaks, a mixed-income housing development that replaced federal housing built for African-Americans in 1941. "Building A," on the 6th Street/west side of the block, was a one-story residence constructed c.1900 and enlarged c. 1930 with a one-story stucco-clad storefront. "Building B," on the Washington Avenue/east side of the block, was a two-story residence constructed c.1910. In addition to connecting the two buildings, Painia elevated Building A to create a new ground-floor venue and erected a one-story detached brick structure at the rear of the property to house a second venue nicknamed the "Groove Room." The front club and hotel sections were expanded in the 1950s, and the hotel expanded again in the early 1960s. In 1968, the façade was remodeled with a Permastone-like product, wood paneling, and aluminum cladding over the historic facade, which was re-exposed in March 2021. Exterior cladding materials on secondary elevations include wood clapboard siding, vinyl siding, and T1-11 plywood paneling. The balcony and overhang on Building B were removed in the 1968 remodel and the second-floor openings in both buildings were resized. The Groove Room was demolished in the late 1990s, and the interior of the front club was gutted in 2005 following Hurricane Katrina. A portion of the second floor above this space has collapsed. Due to the evolution of the site over time, the building today presents a variety of features and finishes from different eras (c. 1900-1960s). The historic hotel layout, including guestrooms and corridors, remains intact throughout. Other intact interior features include the single-run stair near the hotel entrance; floor finishes including wood and various types of tile; plaster walls with some picture molding; historic interior wood doors and frames; plaster and tongue-and-groove wood ceilings; and striated-plywood paneling in the hotel lobby. Both music venues were closed by 1970, and the hotel and barbershop closed in the 2000s. The building has been vacant since 2005. Despite the loss of some historic exterior and interior components, the Dew Drop Inn still possesses sufficient integrity to convey its historic significance and is therefore eligible for individual listing.

The Dew Drop Inn is locally significant under Criterion A in the areas of Ethnic Heritage: Black, Recreation/Entertainment, and Commerce as the leading entertainment venue for African-American musicians, both local and national talents, in segregated New Orleans in the 1940s through the 1960s. Today, it is world-famous among music aficionados as the "cultural mecca" of Black New Orleans. Founded by African-American businessman Frank Painia, the family-operated Dew Drop also included a hotel, restaurant, and barber shop that became a safe haven, meeting place, and training ground for Black musicians from around the country. It is one of the few segregation-era hotels remaining in New Orleans and the only multi-purpose business of its kind to survive into the present day, making it a particularly significant remnant from this period in local African-American history. The property was designated a local landmark in 2010. The period of significance begins in 1945, when the Dew Drop Inn first opened in its current two-building configuration, and ends in 1965, when the Dew Drop entered into decline due to desegregation and Painia's failing health.

Curtic Doucette, the project's developer, thanked the committee for their consideration and explained that the intended use for the property was a boutique hotel, music venue, and mixed-use commercial space with the hope of a barber shop in the original barber shop space. Guy Carwile made technical suggestions for the architectural description. Dr. Aidoo asked about plans for the current sign, which was installed after the period

of significance. Curtis Doucette expressed a preference in using the current sign but explained that they had the option to either keep the current sign or reconstruct the older sign. Dr. Aidoo asked for an explanation for the end of the period of significance. Gabrielle Begue explained that the 1965 end follows the 1964 Civil Rights Act and noted that the owner's health and the business began to decline. Dr. Aidoo pointed out that the later sign was part of an attempt to retain clientele after the business went into decline and that its part in the history of the property should be considered. Guy Carwile asked if the older sign was still extant; Ms. Begue noted that it was not.

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

Our Lady of Lourdes Parish Complex, Orleans Parish

Presented by Gabrielle Begue, nomination preparer

Our Lady of Lourdes Parish Complex, located at 2400 Napoleon Avenue in New Orleans, Orleans Parish, Louisiana, was constructed between 1925 and 1957 as a complete complex of parochial buildings in the Freret neighborhood of Uptown. The complex contains three contributing resources: 1) a Mission Revival church (1925); 2) a Mediterranean Revival-style rectory (1928); and 3) a combined parochial school and convent with a gymnasium (auditorium/gymnasium), which doubled as a parish hall (1957). Near the southwest corner of the site are two non-contributing buildings: 1) a temporary trailer and 2) a prefabricated shed. All of the buildings are vacant. The parcel was subdivided in recent years to legally separate the church and rectory from the school, and today this distinction is marked by chain-link fencing. Designed by the New Orleans architectural firm of Diboll & Owen, Our Lady of Lourdes Catholic Church is steel-frame construction with hollow-tile infill covered in stucco, stained-glass windows, cast-iron grilles, a red barrel-tile roof, a central clear-span dome over the nave, and a pair of bell towers topped with copper-clad domed roofs and cast-stone ornamentation. The Napoleon Avenue façade is further defined by a three-arch portico with a barrel-tiled overhang and a plateresque cast-stone Mission Revival-style parapet with a central niche and pointed finials. The plastered interior is defined by a spacious, aisleless nave, an apse at the western end flanked by a pair of sacristies, and a narthex and mezzanine-level choir loft at the eastern end. The pews have been removed and some flooring has been demolished due to subsidence of the concrete foundation. The two-story raised-basement rectory, which is attached to the rear of the church by an open-air stuccoed-brick walkway, was designed by New Orleans architect Paul G. Charbonnet. It consists of an interior wood frame with stucco-clad concrete-block exterior walls and a concrete foundation. A one-story steel-frame addition was constructed on the north side of the rectory in 1991. Character-defining features include a side-gable roof with exposed rafter ends; steel casement windows; cast-iron grilles; arched portico entrance with tiled steps; intact layout; and interior finishes such as wood floors, plaster walls, and beamed ceilings in the former dining room. On the western end is a two-story veranda that was historically but not presently screened. The rectory and church are both mid-renovation as part of a stalled historic tax credit project. The parochial school contains sixteen classrooms on the first and second floors; a gymnasium with basketball court, stage, and concrete bleachers; a cafeteria, and a fourteen-cell convent with a dedicated chapel on the third floor. The Mid-century Modern building is steel and concrete construction faced in tan brick with cast-stone detailing, aluminum and glass-block windows, and a flat roof with terrace for the sisters' use. The layout is intact as are all historic finishes, including patterned terrazzo floors and stairs, aluminum stair railings, plaster and tiled walls, multi-light wood interior doors and transoms, and in-classroom lockers and chalkboards. All of the contributing buildings possess good exterior and interior integrity. Alterations are minor and/or reversible and do not significantly detract from the historic appearance of the individual buildings or from the complex as a whole, which clearly reads as a complete assemblage of historic parochial buildings that occupies the entirety of a city block.

Our Lady of Lourdes Parish Complex in New Orleans, Orleans Parish, Louisiana, is historically significant at the local level under Criterion A in the area of Social History as an excellent example of a complete urban Catholic parish church complex comprising a church, school, rectory, convent, and hall (gymnasium). While various religious faiths, including all Christian denominations, built facilities for their communities, Catholicism is uniquely associated with this type of all-encompassing complex that met not only the spiritual but also the educational, recreational, and social needs of its communities as well as the residential needs of its religious members. Catholicism was the predominant faith throughout New Orleans's history, and the Catholic school

system was the second largest in the city after public schools. New Orleans was once home to scores of urban parish complexes throughout its neighborhoods that served as vital community anchors and ranged in age from the mid-nineteenth century through the post-World War II period. Today, however, the majority of these complexes have been demolished, extensively renovated, or were never fully realized. Our Lady of Lourdes is one of the few extant complexes that retains all five defining components of its property type. The period of significance begins in 1925, when the church was completed, and ends in 1971 (the current fifty-year cut-off), as the complex remained active well into the late twentieth century.

Guy Carwile inquired about plans for the church and rectory buildings. Ms. Begue noted that the property was subdivided and the church and rectory are currently for sale; however, the complex is being nominated as a whole. Mr. Carwile made technical suggestions for the architectural description. Lynn Lewis inquired about the term "cell" for the sleeping units; Ms. Begue and Dr. Savage confirmed that this term is typical for religious housing. Dr. Aidoo suggested adding information about the other religious buildings or complexes by the same architects across the city or state. Ava Allmont asked for more information about the previous listings of the property. Emily Ardoin explained that the whole complex is included in a listed National Register district but that the school/convent building was built after the district's period of significance and is therefore non-contributing. She further explained that the individual significance case applies to the complex as a whole; therefore, the complex is being nominated as a whole even though two of the buildings are already contributing in a National Register district. Dr. Savage asked if it was known whether there was interest in returning the church and rectory to a religious function. Gabrielle Begue explained that the church had been deconsecrated, so use of the building would not be restricted. Martha Salomon asked whether the church was located within a local historic district.

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

Turry Flucker left the meeting at 12:15, and the committee adjourned for a 5-minute break.

Trappey Cannery, Lafayette Parish

Presented by Kelly Calhoun, nomination preparer

Trappey's Cannery in Lafayette, Louisiana sits on the northwest bank of the Vermilion River at the southwest of the Southwest Evangeline Thruway. The industrial site was purchased by B. F. Trappey's Sons, Incorporated in 1930 and converted into a cannery. Bernard Francis Trappey, Sr. spent a year renovating the extant buildings on the site to adapt for the cannery and opened operations in 1931. For sixty years, from its opening day in January 1931 to the closing day in March 1991, Trappey's Cannery produced canned food products specialized in Cajun agricultural cuisine, such as sweet potatoes, okra and red beans. Trappey's Cannery has only a few of the original buildings left from the early 1920s from its use as a lumber yard and salt processing facility. Most of the extant buildings in this nomination were constructed between about 1949 and 1980. Cajun foods reached international marketing craze after about 1985; however, in the years leading up to this, Trappey's Cannery helped build the familiarity of the prepackaged Cajun foods to local, state, national and international audiences. During the mid-twentieth century, the Trappey brand grew from a local cannery to an international enterprise, expanding their market to international buyers seeking prepackaged Cajun foodstuffs. Their increased operations can be identified in the alterations and increase of their building inventory. The thirteen resource site is bound by Guidry Street to the southwest, Lil Woods Playground to the northwest, Southwest Evangeline Thruway to the northeast and Vermilion River to the southeast. There are trees wrapping the back of the property that visually divides it from the neighborhood adjoining it along Guidry Street, the Southwest Evangeline Thruway and partially along the Vermilion River. Concrete driveways located throughout the site reflect its industrial use. Across Guidry Street cupped by Barnett Street there is a large vacant land but used for parking by large trucks. A chain link fence along Guidry Street extends from Guidry Street to the back edge of the property by the Southwest Evangeline Thruway below Lil Woods Playground. A retractable gate secures the site when not in use.

Trappey's Cannery is eligible for listing in the National Register of Historic Places at the local level under Criterion A - History, within the area of significance of Industry. From its 1930 origin to its eventual sale in 1991, the cannery was one of the largest food production employers in the Acadiana region, a leader of new

south Louisiana products in the canned food industry, an international marketer of Cajun/Creole cuisine, and its founding family a contributor to Acadiana culinary cultural heritage. The period of significance of 1930 to 1971 reflects the site's use as the cannery for B. F. Trappey's Sons, Incorporated up to the fifty-year cut-off date.

Guy Carwile made recommendations for technical revisions in the nomination. Dr. Aidoo suggested that the property might qualify for significance at the state or national level. Dr. Savage asked about future plans for the facility. Stephen Ortego, an architect on the project, explained that it would be a mixed-use development that connected to the river with restaurants, a brew pub, housing, and retail. Marcel Wisznia was also present on behalf of the project. Ms. Calhoun and Mr. Ortego discussed additional details about the plant's history. Tarah Arcuri asked how plans for I-49 and the Evangeline Thruway might impact the development. Kelly Calhoun explained that the property was surveyed early on and that the projects are coordinated.

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

Graves Homeplace, Caldwell Parish

Presented by John Stubbs, nomination preparer

The Graves Homeplace is a Greek Revival farmhouse (contributing building) with its principal parts dating from close to before and after the American Civil War. Built on a cutoff of the Ouachita River, the c.1875 front portion is a sparsely detailed, central hall, two-story structure beneath a steep gabled roof. Its unusually wide hallway serves four first-floor rooms and contains a straight-run stair leading to a second-floor hallway serving two bedrooms and an attic space. Raised on brick piers, the building's five-bay front facade is comprised of six columns supporting a wide integral porch accessing its double-door entrance, which is flanked by side and transom lights. Architectural refinements on the primary elevation include tapered rectangular wood columns with chamfered Doric capitals, and the canting of both the window frames and the structure's primary soffit. The older c.1850 rear ell is of the 'saddlebag' vernacular typology consisting of two rooms of equal size separated by a back-to-back chimney wall and a closet. Its antebellum construction is evidenced by square-nailed, vertical plank construction and relatively heavy framing. The yard of the Graves Homeplace contains a restored well house (contributing structure), two contemporary storage buildings (non-contributing buildings), patterns of nineteenth century camelias, crepe myrtles, and cedar trees and a large stand of bamboo. The house possesses a high degree of historic integrity through was only in fair condition prior to commencement of restoration in August 2017. Its restoration, completed in December 2020, entailed retention of as much original architectural fabric and integrity as possible, preservation of significant changes over time, and recovery of the property's historic landscape.

The Graves Homeplace represents a relatively intact late nineteenth century farmstead situated along the Ouachita River in Caldwell Parish, Louisiana. Due to its restrained and relatively late Greek Revival style, its material intactness, and its relatively early construction date among remaining buildings in the parish, the Graves Homeplace complies with Criterion C for architectural significance at the local level. Construction detailing of the c.1875 front portion and c.1850 rear portion of the house, entailing balloon frame versus vertical plank framing assembled with differing timber dimensions and nail types, reveal the different dates of the principal parts of the house as well as the resourcefulness of its builders. The Greek Revival entrance elevation the Homeplace with its distinctive Doric colonnade represents the prominent and long enduring classical architectural style in the Southern and Eastern United States. The building's engaged front porch leads to the wide central hall of the front portion of the house which reflects a popular floor plan in the region since the early 1800s. The rear portion of the Graves Homeplace represents the repurposing of an earlier vernacular building called a 'saddlebag' structure, composed mainly of two rooms served by a back-to-back fireplace, which was retained for its utilitarian value. The design of the Graves Homeplace reflects the continuity of the classical tradition in American architecture as a cultural symbol in rural North Louisiana.

John Sykes suggested that the house might have been relocated after a flood. Mr. Stubbs speculated that it might have been moved away from the main road when the road was paved. Dr. Aidoo requested more information about the outbuildings and structures on the property as well as the landscape in general. Dr. Aidoo asked for clarification about the age of the well compared to the house. Mr. Stubbs noted that the well is

signed and dated 1894 and that the building predated it. Guy Carwile made suggestions for the floor plans and the architectural description. Martha Salomon commended the project and noted the rarity of preservation projects of this kind in Caldwell Parish. Brian Davis, Executive Director of the Louisiana Trust for Historic Preservation, spoke in favor of the nomination and particularly that the landscape and outbuildings are included. Emily Ardoin read a comment received by email from Steve Mintz, a board member with the Louisiana Trust for Historic Preservation, in favor of the nomination.

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

Emily Ardoin announced that 2022 meetings will be held April 7, August 4, and December 1 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 1:27 PM.