

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

\_\_\_\_\_  
Name of Property

\_\_\_\_\_  
County and State

\_\_\_\_\_  
Name of multiple property listing (if applicable)

Section number \_\_\_\_\_ Page \_\_\_\_\_

### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 100003456

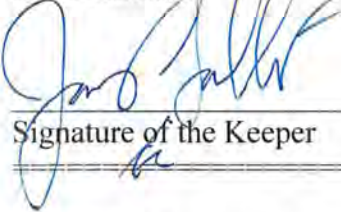
Date Listed: 3/11/2019

Property Name: Tyrone Plantation

Parish: Rapides

State: LA

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
\_\_\_\_\_  
Signature of the Keeper

3-12-2019  
\_\_\_\_\_  
Date of Action

#### Section 5: Classification

Section 5 is hereby amended to add 1 NC Building – this represents the former train depot that was moved onto the property.

The category of the property is also hereby changed to District. The property holds both above and below ground resources that are significant independent of, but related to, each other. Since it contains both a significant building and significant site(s), the better categorization is as a district.

#### Section 8: Cultural Affiliation / Period of Significance

References to “Antebellum, War and Aftermath, Industrial, and Modern” are hereby removed as cultural affiliations

The Period of Significance is hereby changed to 1842-1915.

Justification for a period of significance based on archeological evidence extending through 1966 is not justified in the nomination in terms of either context, discussion of significance, or description of integrity. The significance discussion concerns the early settlement of the region, the development of the plantation, the period of the Civil War, and the subsequent alteration of plantation houses in the post-War period. The artifacts and features discussed in the nomination

reflect these themes. While the archeological resources found on the property may shed light on themes significant to the period between 1915 and 1966, contexts for gauging the significance of this information is not provided. Most importantly, adequate descriptions or assessments of the archeological resources originating in this period, with the exception of a single quarter, are not provided to gauge their integrity. The issue of missing documentation of the excavations other than the site form complicates making this argument at this point. If the documentation is found, an argument might be made based upon descriptions and a professional assessment of the assemblages dating to this period.

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The Louisiana State Historic Preservation Office was notified of this amendment.

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**DISTRIBUTION:**

**National Register property file**

**Nominating Authority (without nomination attachment)**

United States Department of the Interior  
National Park Service

### National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

**1. Name of Property**

Historic Name: Tyrone Plantation  
Other Names/Site Number: 16RA768  
Name of related multiple property listing: N/A

**2. Location**

Street & Number: 6576 Bayou Rapides Road  
City or town: Alexandria State: LA County: Rapides  
Not for Publication:  Vicinity:

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:  
 national  state  local

Applicable National Register Criteria:  A  B  C  D

*Kristin Sanders* 12/7/2018  
**Signature of certifying official/Title:** Kristin Sanders, State Historic Preservation Officer **Date**  
**Louisiana Department of Culture, Recreation, and Tourism**  
**State or Federal agency/bureau or Tribal Government**

In my opinion, the property  meets  does not meet the National Register criteria.

**Signature of commenting official:** **Date**  
**Title:** **State or Federal agency/bureau or Tribal Government**


Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**4. National Park Certification**

I hereby certify that the property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other, explain: \_\_\_\_\_

  
(P) Signature of the Keeper

3/12/19  
Date of Action

**5. Classification**

**Ownership of Property** (Check as many boxes as apply.)

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public – Local
<input type="checkbox"/>	Public – State
<input type="checkbox"/>	Public – Federal

**Category of Property** (Check only one box.)

<input checked="" type="checkbox"/>	Building(s)
<input type="checkbox"/>	District
<input checked="" type="checkbox"/>	Site
<input type="checkbox"/>	Structure
<input type="checkbox"/>	object

**Number of Resources within Property** (Do not include previously listed resources in the count)

Contributing	Non-contributing	
1		Buildings
1		Sites
		Structures
		Objects
2	0	Total

Number of contributing resources previously listed in the National Register: 0

**6. Function or Use**

**Historic Functions** (Enter categories from instructions.): DOMESTIC: single dwelling

**Current Functions** (Enter categories from instructions.): DOMESTIC: single dwelling, hotel

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

## 7. Description

**Architectural Classification** (Enter categories from instructions.): Mid-19<sup>th</sup> Century: Greek Revival; Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Movements: Craftsman

**Materials:** (enter categories from instructions.)

foundation: brick piers, concrete block piers, brick walls

walls: brick, wood, synthetics: vinyl siding

roof: asphalt

other: chimneys: brick, porch columns and balustrade, doors: wood, windows: glass

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

### Summary Paragraph

Tyrone Plantation consists of a large 19<sup>th</sup> century plantation home remodeled in the Craftsman style and surrounding property. Originally built in the Greek Revival style, the home was erected in 1843 as the residence of George Mason Graham, one of the founders of Louisiana State University who is credited with getting the university off the ground, on his cotton plantation on Bayou Rapides. It was remodeled in 1915 in the Craftsman style by Charles E. Robinson, who owned local lumber mills during the timber boom in Central Louisiana. The property is located in a rural, agricultural setting along a bend in Bayou Rapides, just west of the northwestern city limits of Alexandria and directly southwest of England Airpark and Alexandria International Airport. It is located on Bayou Rapides Road, a road that historically follows the bayou, which is also part of Louisiana Highway 496. The house is composed of a brick-walled first floor, supporting cypress beams and floor joists which support the upper two floors, composed of wood frame construction with wood and vinyl siding on the exterior. The house exhibits Craftsman details on the exterior and primarily the upper two floors of the interior. Tyrone represents the economic impact of the lumber boom in Central Louisiana during this time period as the second owner of the home who remodeled it in the Craftsman style in 1915 owned lumber companies which undoubtedly provided the fine material and income for the remodel. While this property is unique in its combination of the remnants of its 1843 construction and its reconfiguration in the Craftsman style, it is an overwhelming example of a large scale Craftsman residence, the remodeling of which gave the mid-19<sup>th</sup> century plantation home of an important figure in Louisiana history new life. The building retains a high degree of integrity on the exterior and interior and is thus eligible for listing on the National Register of Historic Places.

### Narrative Description

Tyrone Plantation is locally significant under Criterion C, in the area of architecture as a large scale example of the Craftsman style as applied to an 1843 raised center hall plantation home. It is also significant on a state level under Criterion D in the area of archaeology for its excellent potential for further archaeological research based on a state-conducted archaeological investigation in 1995, which uncovered 2,284 artifacts as well as clear brick foundations for outbuildings original to the plantation, an old road depression, and former riverboat landing area. It may also reveal archaeological information regarding a Civil War skirmish that took place at "Graham's Plantation" as part of the Red River Campaign. It is also eligible for its significance as an archaeological site with great potential for providing information on the layout of plantation outbuildings on Central Louisiana plantations, the relationship between plantations and waterways when owners relied on

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

water transportation for the movement of crops and goods, artifacts that may reveal more information about the life on plantations before and after the Civil War, and activity during the Civil War in Central Louisiana. An underground vault is also believed to be located on the property, which was once intended for the burial of George Mason Graham, but was never used for this purpose as he was buried in Rapides Cemetery.

The house is located 50 yards to the west of the left bank of Bayou Rapides. Tyrone is in the southeast corner of a recently developed residential neighborhood situated between Schoolhouse Road, Bayou Rapides Road, and North Bayou Rapides Road. This development is bordered by long tracts of cultivated farmland. The house is situated at the end of a long gravel driveway, surrounded by trees and its vast 4.5 acre lawn. By the 1830s, settlement along the Red River in Central Louisiana had ceased because the river was too prone to flooding and changing its course and shifted instead to Bayou Rapides. Thus Tyrone and many other plantations were established on this more dependable, manageable waterway (See Figures 7-8). Bayou Rapides is shaped like a horseshoe, opening to the Red River at the town of Boyce, and again 23 miles south on the river at Alexandria. The land between the Red River and Bayou Rapides became known locally as "Rapides Island." Tyrone is located at the midpoint on the bend of the horseshoe channel, 3 ½ miles west of the Red River, and is one of the last remaining of the once numerous plantation homes that were built along Bayou Rapides in the mid-1800s. It is said to have been the largest house on Bayou Rapides, as indicated by the famous quote of Graham's partner, Horatio Sprigg, when he first saw the frame of the residence that Graham was building: "Great heavens, Mason, what in the h--- are you building a d--- hotel for?"<sup>1</sup>

#### **SUMMARY:**

The main focus of this nomination is the house built as a residence for George Mason Graham on Tyrone plantation, although it also encompasses the surrounding 4.54 acre property which is National Register eligible for its significance in archaeology and also contributes to the historic rural setting of the home. The house is being nominated for its significance as a representation of the Craftsman architectural style. However, it must be noted that it was originally built in the Greek Revival style at the height of its popularity, and its original center-hall design included a brick first floor, known as a "rez de chaussée" in French Creole architectural terminology. This brick first floor has been retained, giving the exterior an almost raised bungalow appearance when combined with the Craftsman details.

The original form of the house as built by General Graham most closely resembles what is sometimes referred to as a "Bluffland house," a form of Anglo-Creole residential architecture, which was a variation of the central hall plan with classical influences that was popular in the 1840s. However, Tyrone was built with two interior chimneys, while Bluffland houses typically feature exterior shoulder chimneys.<sup>2</sup> Also while the Bluffland house form was raised, it was not built with a rez de chaussée, which is a feature more commonly seen in Colonial Era Creole residential architecture, although examples occurred into the mid-1800s. The brick ground floor, interior chimneys, and possible original hipped roof imply a Creole influence, while the center-hall plan and symmetrical façade imply an American architectural design.

The house at Tyrone is composed of three stories, 64 feet long on the west side, 58 feet long on the east side, and 58 feet long on the front and rear exterior walls<sup>3</sup>. The ground floor is about 8 feet high, from the floor to the bottom of the exposed joists, the second floor is 12 feet high, and the third floor is 9 feet high, giving the building an overall height of about 30 feet. The structure was considered to be two and a half stories originally, with the uppermost story used as a sick room and meeting room, but it is now treated as a three story residence as the third floor was converted to a three-bedroom floor during the 1915 remodel. The first two floors were originally built with a central hall configuration and the upper floor contained one large room and a smaller room. The current floor plan that dates to 1915 closely resembles a floor plan for a "Homelike and

<sup>1</sup> Stafford, George Mason Graham. *General George Mason Graham of Tyrone Plantation and His People*. (Baton Rouge: Claitor's Publishing Division, 1947), 139.

<sup>2</sup> Jay Dearborn Edwards and Nicolas Kariouk Pecquet du Bellay de Vertron. *A Creole Lexicon: Architecture, Landscape, People*. (Baton Rouge: LSU Press, 2004), 28.

<sup>3</sup> See attached site plan for specific measurements in Additional Documentation section at end of nomination, Fig. 5.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

Beautiful Craftsman Farmhouse” in Gustav Stickley’s *Craftsman Homes*, first published in 1909 (See Figure 6). While there are some discrepancies due to the original center hall configuration of the house and probably due to Robinson’s personal tastes and later alterations, this floor plan was most likely seen by Robinson and influenced his Craftsman renovation. The third floor especially is a very close match to Stickley’s plan.

The first floor is composed of slave-made brick, some of which has been replaced with modern brick in recent repairs, and the upper floors are composed of wood frame construction. While the foundation consists of brick footings and the brick ground floor, original hand-hewn cypress beam and joist construction that can be viewed on the ceiling of the brick ground floor also supports the upper stories. The house features a prominent exterior double gallery in the front and east side of the home, which originally wrapped around to the rear of the house, connected by a wing that is no longer present; the rear galleries have since been enclosed. The ground floor eastern side gallery has also been enclosed, but a portion of it remains open in the rear.

The asphalt shingle roof became cross-gabled when the parlor room was added to the front façade in the Craftsman remodel; it was previously side gabled, or possibly a combination hip roof, before it was remodeled. The roof features a single large shed dormer on the front and rear facades. The home originally featured three dormers on the front façade.

Graham’s original plantation consisted of about 2200 acres, although he is reported as owning 2600 during the Civil War– the majority of this was farmland devoted to the cultivation of cotton and was eventually sold. Charles E. Robinson purchased 974 acres of the surrounding land and the house in 1915. When Rae and Marion Donaldson purchased the property in 1954, 10 acres were included with their purchase of Tyrone. The family sold 5 acres of this, and the house now sits on 4.5 acres. The home is actually positioned in a north-northwest/south-southeast direction, directly facing Bayou Rapides Road / LA Highway 496, which is presumably why it is positioned in this manner, rather than on a north/south grid. Since it is close to a north/south grid, the property is treated as such throughout this nomination for the sake of simplicity.

The historic integrity of the house as a 1915 large scale Craftsman residence is intact, as features that date to this remodel have been altered little since the 1915 remodel, with the exception of rehabilitation projects on the ground floor, the addition of vinyl siding over the existing wood siding on the majority of the exterior, and the enclosure of the second story rear gallery and most of the ground floor gallery. The overall “feeling” of the home is Craftsman, although there are traces of its 19<sup>th</sup> century layout and atmosphere in the brick first floor, modified central hall plan, and first and second floor galleries.

## **Exterior**

### **Front (South) Façade**

The division of the three floors of the home is clear in the front exterior of Tyrone, with the first and second floor galleries, second floor added room, and third floor shed dormer dominating the façade. The front exterior features a six foot wide central staircase leading to the central door of the second floor, although the exterior is now asymmetrical due to an historic addition that enclosed almost half of the porch on the west side of the front of the home. In its original state, the porch ran the entire length of the front of the home, wrapping around the eastern side around to the rear of the house, although the extension of the porch may have been added after 1843. The home appears as a white, large-scale, cross-gabled, raised Craftsman house. A double, curving staircase once led to the second floor main entrance as seen in the c. 1920 photo, but this has been replaced by a single staircase supported by brick columns which more closely reflects an earlier staircase that can be seen in a c. 1908 photo (Figure 11).

The central entrance to the ground floor is accessed through the first floor gallery, created by square brick columns supporting the second floor porch and concrete block columns supporting the second floor front addition. The floor of the exterior first floor front gallery is of diagonally laid brick, the majority of which appears to be the 1843 brick made on the plantation grounds by the slaves of George Mason Graham. This brick floor

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

is in deteriorating condition since it dates to the 1840s and has been exposed to the elements since this time. The ceiling of the gallery is the same as the interior of the ground floor: exposed floor joists set in cypress beams, supporting wood floorboards. An image of a scarf joint joining one of the beams of the ground floor front gallery ceiling is attached to this nomination (photo # 12). The recessed first floor front entrance is 3' 8" wide and is composed of two cypress paneled casement doors with an unpainted profiled door surround; this leads to a central hall. The exterior wall of the first floor exterior is composed of brick masonry arranged in the stretcher bond, whitewashed with a few exposed patches. The windows on the first floor reflect their original configuration: the windows on either side of the front entrance are tall, narrow, and deeply recessed, 2' 2" wide, with eight panes (four rows of two) and there are two 3' 4" wide, six over six windows evenly spaced on either side of the front entrance and central windows.

The main second floor entrance is almost as tall as the ceiling and features a stained wood door surround with a rectangular transom and sidelights with three rectangular panels beneath each sidelight. Leaded glass has been installed in the transom and sidelights with the name Tyrone and initials of the owners of Tyrone, added by the family of the current owner. The upper portion of the wide front door is composed of a large pane of glass, with three rectangular panels beneath. This entrance opening is probably original to the house, but the present door and doorway are Craftsman in style and most likely date to the 1915 remodel. The treatment of the front main entrance matches the side entrance to the front addition that was added in 1915. The gable front addition to the west side of the front of the house extends six feet beyond the porch, and features a bay window and its own entrance accessible from the porch, separate from the front entrance through a dark stained wood paneled door and transom and white painted surround that matches the main entrance. The upper portion of this door is composed of a single large pane of textured glass. A small pent roof set within the gable of the addition shades the bay window like an awning, the roofline of which features exposed rafter tails. Within the gable of the addition, there are two open knee braces on either side of a small multi-light casement window and two open knee braces at either side of the overhang where the roof of the front-facing gable meets the front facing exterior wall. Before the addition was made, the exterior of the second floor façade mirrored the ground floor with the main central entrance, flanked by two symmetrically spaced windows on either side.

Originally, the porch extended across the entire front of the house, and wrapped rearward on the east side of the house for 20 feet to reach the Stranger's room<sup>4</sup>, behind which there was a wing of three rooms projecting to the rear from the main body of the house, connecting to the rear porch (See Figure 11). The stranger's room and rear wing were demolished in the 1915 renovation, thus disconnecting the rear porch from the side porch. The entire length of the porch features a turned balustrade between large square columns. The second story front porch was once screened in between the columns as evidenced in a c. 1940 photo (Fig. 13). The porch also features a rounded corner as it turns to wrap around the east side. The rounded porch corner and turned balustrade imply a turn of the century Colonial Revival/Queen Anne style. The rounded corner was added before or during the 1915 remodel since it is present in a c. 1920 photo, and the balustrade was added well after the remodel since it is not present in the c. 1920 photo or c. 1940 photo (See Figures 12-14). There was a porch railing between the columns c. 1908 that can be seen in the c. 1908 photo of the house (Figure 11). The rails themselves look like pickets, almost like sticks with the bark still present, and many of them are missing, implying that the house was in disrepair at the time. The corner that turns onto the side porch also does not appear to be rounded yet at this time. The columns also look like they may have been chamfered at the top c. 1908. The front exterior roofline features exposed rafter tails and knee braces that were also added to the roofline of the front addition and side porch during the 1915 renovation in the Craftsman style. The nine columns along the front and side of the house on the second floor gallery (two of which are engaged with the wall) were possibly built over the existing columns<sup>5</sup> during the 1915 renovation, increasing their size. However, there are fewer columns spread farther apart in the portion of gallery that was not enclosed than there were in the c. 1908 photo. The present columns reflect more of a box column look which was a common column

<sup>4</sup> The stranger's room was a "bedroom or chamber set apart for travelers or visitors in a Creole plantation house" which often only had access to the gallery. Edwards, *Creole Lexicon*, 189.

<sup>5</sup> Owner Judge Rae Swent had to replace one of the columns and discovered the original columns encased within the box columns.



Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

design in the Craftsman style. The windows reflect the Craftsman style, and are all nine over one on the front façade of the second floor – two original window openings remain from the original 1843 home. There is a row of three 9 over one windows in the bay window of the front addition covered with recently added storm windows, a 9 over one window in the eastern side of the addition, and two 9 over one windows on the eastern side of the porch where original window openings were located. Multi-paned sash over sash with one large glass pane windows and groupings of windows are a common features in Craftsman houses.<sup>6</sup> The exterior of the second floor galleried front façade is of wood clapboard, but is said to have originally consisted of wooden boards butted directly against each other to create a smooth exterior. The wood plank floor is painted gray and the ceiling is “haint” blue painted narrow wood planks.

The façade of the third floor features a side-gabled roof, cross gabled with the front addition front-gabled roof, with large shed dormer occupying the middle of the roof, and sunroom on the east side above the side porch. The sunroom was added in the 1915 remodel and has since been converted to a bedroom. The home originally featured three dormers across the front of the roof. The three dormers were replaced with a single large shed dormer on the front and rear roofs to increase the height of the ceiling to 9 feet throughout the third floor. All fenestration appears to be original to the Craftsman remodel (except those in the sunroom) and includes a small multi-paned casement window in the gable of the front addition, a group of three casement windows and a single casement window set further east in the shed dormer, and a group of three single pane over single pane windows in the front side of the sunroom. The original sunroom windows may have been multi-paned as observed in the c. 1920 photo (Fig. 12) but are now one over one. The original sunroom windows were taken out to be re-caulked and were replaced; the original windows are believed to be stored in one of the sheds on site. The exterior of the third floor is covered with white vinyl siding. The main side gabled roof is covered in asphalt shingles.

### **West Façade**

The west elevation is one of the shorter 30 foot long sides of the house; this elevation did not feature a side gallery and shows the side of the house. The division of the three floors is still distinguishable in the western elevation of the house due to the window placement on each of the floors, as well as the division between the brick first floor and the upper two floors covered in siding, but not as much as the front elevation.

The ground floor features the open ends of the front and rear galleries, supported by concrete block columns to the south (front) and a brick column to the north (rear). The brick exterior wall of the ground floor appears to be covered in a layer of plaster or stucco and is painted white. It features two six over six windows and a small white paneled doorway to the rear, or northern side of the house. This doorway has been there at least since the 1940s as it is present in the photos that date to that time.

The second floor exterior is covered in white vinyl siding. The exterior wall is continuous from the end of the front addition to the end of the enclosed rear porch. Five 9 over 9 windows of equal size are present in this elevation but are not spaced evenly apart. Two windows in the center sit directly under two third floor windows, two windows are present in the side of the front addition, and one window is located in the rear of the house. Storm windows are present on the exterior of these windows and the frames of the windows are painted black. The side of what was once the rear porch is enclosed with four wood framed vertical plate glass windows.

The open gable created by the roofline is present in the third floor exterior, in which two windows slightly smaller than the second floor windows are set. The roofline features a slight overhang, covered with vinyl siding, and decorated with six solid knee brackets, with one at the peak of the gable and spaced symmetrically in either direction from that point. The double pitch of the rear roof can be observed from this elevation, where the angle of the pitch decreased at the point where the enclosed rear porch starts. The cross gabled roof of the front addition can also be seen from this elevation.

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<sup>6</sup> Virginia McAlester. *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2015), 569.

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

## **East Façade**

The east elevation of the exterior is far more complex than the west side because it features the second floor side gallery, enclosed first floor gallery, and sunroom addition above the second floor, all of which project from the side of the house. The side of the open front gallery of the ground floor is visible from this elevation, however it does not turn around the side of the house as it once may have as the second floor gallery does. The ground floor side gallery has been enclosed with concrete block columns which are the width of the columns of the second floor gallery under which they stand, plate glass windows, and modern brick masonry to the northern (rear) end of the house. A six over six window is set in the east side of the brick masonry portion of the enclosed gallery. The enclosed gallery drops off 12 feet back to the brick exterior of the main body of the house; the rear wall of the enclosure is solid modern brick masonry. The wall that continues to the rear of the house is white painted brick masonry until it reaches the enclosed rear first floor gallery, which has also been enclosed with three large, single pane, plate glass windows, and modern exposed brick masonry. A brick column is present at the corner between the east and the rear facades.

The front bay addition can be seen projecting in the background of the second floor elevation of the east side, as well as the second floor front and side galleries, the wooden turned balustrade between the large square columns, and the curved porch corner. The side porch extends about 12 feet to the east from the front porch, and rearward for about 20 feet. Exposed rafter tails are present in the roofline of the curved corner and side porch. The second floor exterior wall beneath the gallery is white painted wood clapboard. The ceiling of the second floor gallery can be seen from this view. An original window opening on the side of the second floor exterior is nine over one. A narrow, slightly recessed doorway is present a couple of feet to the right of this window, which accesses the house (what was originally Graham's study) through a multi-light French door. The porch drops back the 12 feet to the vinyl siding exterior of the house a couple of feet past this doorway, which extends to the end of the enclosed rear porch. Two 9 over 9 windows are set in the second floor wall. The side porch originally connected to the Stranger's room, as well as a wing of three rooms projecting to the rear from the main body of the house, which were the rooms of Graham's three boys. This wing was demolished during Robinson's renovation c. 1915.

The third floor exterior consists of the rectangular sunroom addition which takes up most of the open gable of the roof. The sunroom is covered in white vinyl siding and five windows are set in its east façade, all one over one. The roof of the addition has an overhang, the same depth as the gabled roof which also kicks out as it does on the west side, signifying the place where the main body of the house ends and the enclosed rear porch begins.

## **Rear (North) Façade**

Most of what is now seen in the rear of the house was once an open double gallery, later partially enclosed and screened in on the second floor, and eventually completely enclosed on the second floor and enclosed on the first floor with the exception of the northwest corner which has been left open (See Figure 14, a view of the back of the house during the 1940s). C. E. Robinson, Sr. first enclosed the east portion of the second story rear gallery c. 1930 when his son Arthur returned to Tyrone with his bride, Amy Stafford Robinson, to provide the young couple with their own living area. He also added a full bath in the rear hall at this time.

The first floor rear gallery was enclosed in 2018 with walls of modern brick masonry (starting from the left) between the original existing brick columns, supporting the second floor enclosed gallery. A low concrete block wall sits in front of most of the modern brick exterior, concealing and protecting air condition condensers. Seven brick columns remain incorporated into the rear ground floor exterior. Following a solid brick wall at the left (east) end of the ground floor exterior, four large, reflective plate glass windows are set into what appears to be white-painted concrete, with a low brick wall beneath the windows. There is a simple double arch motif of wood over each of the windows. After this succession of windows is smooth white wall – either painted wood or concrete, set between a window and a brick column. The rest of the ground floor exterior is left open as it

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

would have been originally, and used for storage. A brick foundation for a building that once existed just behind the house can be seen at this elevation – it believed by the owner to have been a bathhouse, connected to a water tank once housed in the carriage house. The archaeological study conducted at Tyrone in the 1990s referred to this foundation as the foundation for the kitchen.

The second floor rear gallery is completely enclosed and covered with white vinyl siding on the east side, and plate glass windows set in a wooden frame system on the right side all the way to the end of the wall. Two narrow windows are set very close to each other, touching the roofline. They appear to be multi-light, possibly nine over nine windows, and are covered by the black framed storm windows that many of the others are. Several feet to the right, there is another more modern one over one window, and a couple of feet to the right of this window, there is a small, almost square casement window with six lights in each window (two vertical columns of three panes). The date on this window installation is unknown, although it does match window styles seen in the front addition gable and shed dormers. The windows in the plate glass exterior are divided into seven bays, six of which feature a longer window over a shorter window, and the seventh of which features three almost equally divided windows. Photos from the 1940s show that there was once a central staircase with a newel post railing that led to the then-screened in rear porch. At this time the left, or east, portion of the rear gallery was already enclosed, but the remainder of the second floor gallery was open and screened. A staircase along the wall of the enclosed rear ground floor gallery, originally on the exterior of the house, leads to the second floor enclosed rear gallery and appears to date to the 1915 remodel.

The shallower pitched roof of the rear leads up to the more steeply pitched gabled roof. The third floor of the gabled portion of the main house is visible from the rear. Its exterior features the rear shed dormer which almost matches the front dormer, flanked by two exposed red brick chimneys, the placement of which is original to the house. The shed dormer features a stained glass awning window depicting a scene of angels between two arches on its left (east) side (added by the Donaldson-Swent family), and a casement window with six lights in each window (two vertical columns of three panes). The dormer is covered with vinyl siding.

## Interior

### **First Floor**

The appearance of the first floor interior is closest to its original 1843 appearance because it was essentially used as a mechanical room and basement during the ownership of C. E. Robinson and was not remodeled as thoroughly as the upper two floors. The original floor plan of the first and second floors were built nearly identically, with two rooms on each side of the center hall, with the rear rooms being smaller than the front two, which gives the center hall a slightly "T" shaped configuration and originally allowed for the accommodation of a staircase in the rear on the second floor. The first floor has retained this center hall configuration. The hall is divided into a "front hall" and "rear hall" due to the division created by the different sized front and back rooms. See Figure 2 for a view of the floor plan. The ceilings are about 8 feet high, from the floor to the bottom of the joists.

The paneled cypress casement doors of the front entrance open into the main central hallway which is open to the rear hallway. The doors are believed to be original to the 1843 house. The front central hallway is 14 feet wide and 20 feet long, and the rear central hall is 20 feet wide and 11 feet long. The walls of the front hall are exposed red brick, with unfinished wood paneled wainscoting in the front hallway, installed by the current owner. Two decorative unfinished wood brackets are located in the corners of the opening dividing the front and rear halls, also added by the current owner in recent years. The rear hallway features built-in shelving to the left of the original rear entrance which is still present, but leads to the enclosed portion of the rear gallery beyond. This rear doorway features casement doors that match the front entrance. There is an original 3' 4" window opening to the right of the original rear entrance, covered by a curtain. The brick walls of the rear hallway are painted white and paneled wainscoting in the rear hall is finished. The floors of the hallway are painted concrete with compass rose motifs in the corners. The ceilings in the hallway and side rooms consist of

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

exposed 4" x 10" wood floor joists set in 11" x 11"<sup>7</sup> cypress beams, supporting 5" wide pine floorboards. The beams sit atop the perimeter and interior brick walls. The joists run west to east in the front central hall, and north to south in the rear central hall and rooms. The "joists" in the rear hall are actually 8" x 8" beams. The 4 foot wide doorways to the front two rooms on either side of the hallway start a few feet from the main entrance. The front rooms are square, 19' 3" x 19' 3", with two windows on the front wall, two windows on the side walls, and a fireplace in the rear wall. The rooms are accessed through paneled cross doors in deep doorways with wide simple surrounds and wide, thick thresholds. These doors are believed to be original to the 1843 house. The walls of the rooms are white painted brick, and the ceiling is white plaster between exposed wood joists set in hand hewn cypress beams. The exposed beams and joists are very reminiscent of the exposed beam ceilings found in historic Craftsman interiors, although this was probably not Robinson's intention since he closed off this floor during his ownership. The rear two rooms are smaller, one directly on each side of the rear hallway; the rear room to the left (west) is about 11'3" x 18' 0.5" and the rear room to the right (east) is about 11' 3" x 14' 9". The fireplaces and exposed chimneys in the rooms on the right (east) side are of brick masonry in a slightly tapered shape, reaching up through ceiling, with dark painted wood Greek Revival mantels in front. The mantels came from Oxland Plantation down Bayou Rapides Road when it was being dismantled. There is also a fireplace in the front room on the west side, but the chimney is straight, not tapered, and not as conspicuous as the tapered ones. Bricks in the west fireplace are more modern than those used in the two on the east side, because they were presumably replaced by Robinson when he knocked out walls surrounding the fireplaces to rebuild them. The two rooms to the right (east) have been converted to bed and breakfast bedrooms for guests, and the side gallery was enclosed to house a bathroom attached to the front guest room. The enclosed rear gallery houses a sitting room and bathroom attached to the smaller bed and breakfast bedroom in the rear. It features a stairway that leads up to the second story rear enclosed porch. The larger front room to the left (west) is in use as a sitting room, and the rear smaller room on the left (west) is in use as a storage and mechanical room. The smaller room on the left (west) has one window in the rear wall and a door to the outside on the side wall, and a door to the front room on the fireplace wall.

During the 1915 renovation, Robinson removed the interior staircase between the first and second floor, adding an exterior stair under the back porch. He plumbed and wired the upper two floors and installed bathrooms and a radiator system for heating, with all of the pipes, wiring, and water supply coming from the first floor. The brick walls further deteriorated due to the enclosure of the ground floor and application of concrete by Robinson as a means of repair. Robinson knocked out walls around the fireplaces to replace the old brick on the chimneys, four flues, and four fireplaces on the right (east) side of the house, and to install the water tank for the radiator system. During the 1915 renovation, concrete was poured over the brick floors of the entire center hall and larger front rooms. The floors of the larger front room on the left (west) and the smaller rear room on the right (east) were replaced with new brick by the current owner c. 1995. As a means of reclaiming the first floor, the current owner reduced the presence of the plumbing and wiring added by Robinson, opening it back up as a habitable living area.

Interior brick walls are in American or Common bond, with one row of headers for every four rows of stretchers. All brick walls are 9" wide. The footings of the brick walls are five feet deep with a foot-deep layer of charcoal mixed with oyster shells, topped with brick at four feet as a means of absorbing water and odors when the floors were cleaned. The brick floor of this first floor is said to have originally been laid without mortar between the bricks, so that water could be thrown across the floor for cleaning and the water and odors would flow down to the layer of charcoal. The rear room to the right (east) originally had a dirt floor from the doorway to the middle of the room at which point there was a wooden floor about a foot higher than the dirt and level with the brick floor in the rear hall.

Tyrone is the only remaining structure of three known structures in Rapides Parish to have originally been designed with the combination of the Greek Revival style that was popular at the time of its construction with

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<sup>7</sup> Stafford reports the beams as being 12" x 16". It may be that the beams are set in the construction of the house, only revealing 11" of the beam that was measured.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

the French Colonial "raised cottage" tradition of a habitable first floor of brick, or "rez de chaussée," and upper stories of wood. The second story was typically the main living space and referred to as the "premier etage." A design tradition said to have been carried over by the French to Louisiana, the brick first story is believed to have been used to house livestock during winter freezes. According to this explanation, while they soon discovered livestock did not need the protection from freezes that they did in France, the floor was used as a cooler area for people to inhabit during hot Louisiana summers. According to Samuel Wilson, the raising of the half-timbered structure called Madame Jean's Legacy in New Orleans, "protected the timbers from dampness and provided useful ground floor storage."<sup>8</sup> The *Creole Lexicon* also attributes this brick ground floor as serving a storage purpose in Louisiana raised Creole houses<sup>9</sup>. Another advantage to having a raised main living floor above an enclosed ground floor was to have a usable space beneath the house, most of which were raised anyway due to the high likelihood of flooding in Louisiana. Whatever Graham's overall purpose for this floor, it is said that he was barricaded in this ground floor during Union occupation of the upper two stories of the house during the building of Bailey's Dam, along with his sons' ponies who nibbled on the doorframes. In Graham's own words when detailing the few things left to him in the wake of the Civil War, "... and my three little boys' ponies saved by keeping them in the lower half of my house, with battened doors and windows, for 8 weeks."<sup>10</sup>

The brick used in the ground floor construction was fired on the plantation in a kiln, made by slaves on Tyrone. Many of Graham's slaves were said to have been descended from a single Haitian couple owned by his mother in Virginia, and brought to Louisiana by Graham and Graham's father. All of the slave cabins were also made of brick (See Figures 15-16), in addition to the structure that once sat directly behind the house.

## Second Floor

The second floor presently consists of the added room which enclosed the west half of the front porch, the front central hall, the original two larger rooms off of the front central hall, the original rear room to the "right" (east) of the rear central hall, the kitchen which combined the rear room to the left (west) of the rear central hall with most of the rear central hall, and the enclosed rear porch, divided into a bedroom, bathroom, and enclosed porch and laundry room area. As mentioned above, its original configuration matched the ground floor center hall floor plan. This was originally the main living floor of the house where bedrooms, Graham's study, and possibly a music room were located. The ceilings are 12 feet high throughout. The majority of the trim throughout the second floor was painted when the Donaldsons moved into the house – a great deal of it has since been stripped and stained, revealing the high quality wood beneath. It is unknown whether it was painted as part of Robinson's Craftsman remodel, or during his ownership, or whether it was left exposed – both treatments were historically applied to Craftsman interiors. Antique light fixtures have been installed throughout this floor by the current owner and drywall has been installed.

The main entrance to the second floor opens into the front central hall as it does on the ground floor, however it reveals a very polished Craftsman style entrance hall, incorporating dark stained wood elements that display the beautiful grain in the wood. The floors are continuous quarter-sawn oak. The door surrounds are simply designed, calling out the high quality of the dark stained wood. Stained chair rails are present, and the wall between the floor and the chair rail is painted green in the hall; the upper walls are painted yellow. A staircase leading up for five steps to a landing which makes a 90° turn and continues up for nine steps to the third floor to the right (turning 90° right again and up four steps) and down to the kitchen on the left is located on the left side of the rear wall of the hall. Directly out of Gustav Stickley's 1913 Catalog of Craftsman Homes, he states, "When the arrangement of the house permits, it is a good thing to provide a half-way landing which may be reached also by a few steps from the kitchen. This gives practically the advantage of back stairs without the additional space and expense of a separate staircase."<sup>11</sup> It feels as though Robinson read those exact words

<sup>8</sup> Jean M. Farnsworth and Ann M. Masson. *The Architecture of Colonial Louisiana, Collected Essays of Samuel Wilson, Jr., F.A.I.A.* (Lafayette, Louisiana: Center for Louisiana Studies, University of Southwestern Louisiana, 1987), 337.

<sup>9</sup> Edwards, *Creole Lexicon*, 179.

<sup>10</sup> Stafford, 129.

<sup>11</sup> Gustav Stickley. *Craftman Houses: the 1913 Catalog*, 17.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

and decided to apply Stickley's design advice to his home. The staircase features a paneled newel post at the base of the stair, and stained wood risers for the first few steps until the landing is reached at which point they are painted white. The stairway to the third floor was once located in the rear hall, which is why the rear rooms were smaller than the front rooms, but it was removed in the renovation. A doorway to the right (east) of the stair on the other side of the hall leads to a narrow hallway, giving access to a bathroom, a sitting room (the original rear room off of the rear central hall), and a bedroom (a portion of the enclosed porch, enclosed and added c. 1930 by Robinson). What was once the rear hall is now occupied by part of the kitchen, a bathroom, and the narrow hallway that leads to the rear bedroom. According to Stafford, Graham's grandson, there was originally an arched opening between the front and rear central halls.<sup>12</sup>

The front room to the right of the center hall was originally used as Graham's study, the "State Room," with similar proportions to the room below it. The floors are 4" wide pine or cedar, added by Robinson. It features two windows on the front wall, a window on the side wall, and a large, projecting fireplace with profiled wood mantel on the rear wall – it is unknown when the mantel was installed, or if it is a reproduction of the original. The mantels in the upper floors appear to be more Greek Revival in style, one of the few departures from the Craftsman style. The mantel in this room is the only one in the house to feature a small elliptical design of radiating lines on either side of its header. The legs of the mantel are fluted and the surround is exposed brick. The walls are painted the same yellow as the hall up to the picture rail, at which point the picture rail molding, frieze, crown molding and ceiling are painted white. Baseboards are dark stained wood, matching the window trim. There is an entrance to the side porch in the east wall of this room through a set of narrow multi-light casement doors. According to Stafford, this was the room where all state occasions were held, including the first meeting of the Board of Supervisors for the Louisiana State Seminary Learning and Military Academy, the precursor to Louisiana State University.<sup>13</sup>

The rear, smaller room to the right (east), now in use as a bedroom, is accessed through a doorway immediately to the right after entering the rear hallway. The floors in this room are the same as the State Room – 4" wide pine or cedar. The walls are pink, with bold white painted trim, crown molding featuring an egg and dart motif, crown molding corner blocks, and baseboards. A sitting room, which is a portion of the enclosed rear porch, is open to the bedroom, accessed through a wide elliptical arch opening. A fireplace similar to the ones in the dining room and state room is present, with the exception that the legs of the mantel are not fluted. The firebox is covered and the surround is concealed. This fireplace shares a chimney with the fireplace in the state room. A couple of steps down from the bedroom lead to the sitting room with ensuite bathroom. The ceiling of the sitting room is slanted down towards the rear, due to the change in pitch of the roof of the rear porch. This was the space that Robinson's son and wife occupied when they returned to Tyrone after their marriage in 1930.

A wide, deep, stained wood doorway, containing bi-fold multi-light doors, leads to the larger room on the left off the front central hall, which was once Graham's bedroom and is now in use as the dining room. Robinson widened the doorway and installed the doors in his renovation. There are two carved painted wood decorative cherub brackets on either side of the top corners of this doorway, added by the current owner in recent years. The dining room leads through another set of multi-light bi-fold doors to the front addition, the parlor. The parlor features a bay window on the south wall, two windows in the west wall, and a window in east wall of the projecting addition, covered by sheer curtains with white valences. The parlor room features pale wallpaper in a wood grain design, white trim, and white walls above the picture rail. At certain times of the day the room lights up with natural lighting due to the window placement; Craftsman homes were designed to incorporate natural lighting. Floors in the dining room and parlor are stained quarter-sawn oak, laid on top of the original pine floors, another testament to Robinson's profession as a lumber man. The window trim in the dining room and state room is very simply designed, and also of wide dark stained wood boards. In the dining room the wood mantel is nearly identical to the mantel in the state room, except that it has been applied with a faux marble treatment and features a dark tile or painted brick surround. An ornate 19<sup>th</sup> century wood overmantel is

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<sup>12</sup> Stafford, 139.

<sup>13</sup> Ibid.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

set above the fireplace. To the right of the fireplace, there is a built in cabinet with two sets of leaded casement doors above, serving as a buffet and china hutch, with drawers beneath. This type of built-in is very typical of a Craftsman interior, serving the purpose of the room. A glass beaded chandelier hangs in the center of the dining room. A chair rail and picture rail are present throughout the dining room and parlor room. The baseboard in the dining room has received the same faux marble treatment as the mantel and door surround of the dining room entrance. A dark wood paneled door on the rear wall towards the west side of the house leads to the kitchen from the dining room.

All wood and wood trim in the kitchen, which also features heavily in this room, is stained a lighter, almost honey color. A door in this stain, paneled at the bottom, with a single large pane of glass above, leads to the enclosed second floor rear gallery and laundry room. The enclosed second floor gallery behind the kitchen features the narrow wood board ceiling and wood clapboard siding that was installed in 1915, matching the front second floor gallery. An open doorway on the opposite side of the kitchen, leads to the landing of the main stairway. Contemporary wood cabinetry to match the 1915 wood trim and modern floor tile have been installed. The kitchen opens into a walk-in pantry that was once part of a bathroom added by Robinson, but was made into a pantry by the current owner. The claw foot bathtub that was in the bathroom was moved to another guest bathroom.

### **Third Floor**

The third floor has a smaller footprint than the lower two floors of the house, since it is located in what was once the attic. The main staircase comes up in the center of the third floor into a small room which serves as a connecting hall between the three bedrooms and a bathroom. This room contains the stained glass window present in the exterior rear shed dormer. The floors of this room are believed to be the only original floors left exposed in the house of the 5" wide pine, painted black. The remainder of the floors throughout the third story are of 3.5" wide oak, installed by Robinson. The paneled doors to the bedrooms are beautifully finished in a caramel-colored stain, with very simple door surrounds in the same stain. Baseboards in this room match the doors and trim, and contrast with the white walls and dark floor.

After coming up the stairs, the first door to the right in the northwest corner leads to a bathroom that is connected to the bedroom on the west side of the house, featuring stained beaded wainscoting and a claw foot bathtub. A door accessed from the hall directly next to the bathroom door on the west wall leads directly into the aforementioned bedroom. This bedroom features a chair rail, baseboard similar to the one in the third floor "hall" area, and white crown molding, similar to that in the second floor bedroom. Another paneled wood door, matching the others, leads to two closets located above the front addition.

The next door off the hall towards the front/south leads to a room located in the front shed dormer, featuring the row of three casement windows on the wall, trimmed in white with a fluted design along the sides of the door and bullseye motifs in the corner blocks of the trim, typical of turn of the 20<sup>th</sup> century interiors. A door in the east wall of the room leading to a bathroom and closet, is in the same design – white trim with bullseye motif. This room is in use as an office, but was one of the three original bedrooms installed in 1915.

The door on the east wall of the "hall" leads to the third bedroom, now a living area that leads to the bedroom located in the sunroom that was installed in the 1915 remodel above the side porch. The sunroom/bedroom is reached through the living area through a set of multi-light casement doors. The trim in these rooms is painted white, with crown molding corner blocks. The fireplace in the living area (originally a bedroom) is sealed, but features a dark stained Craftsman style mantel with blue tile surround around the firebox. A door on the south wall, directly right of the main entrance to the living area leads to a large closet and bathroom that can also be accessed from the bedroom/office in the front shed dormer. The sunroom/bedroom's walls are essentially composed of windows on all three walls facing the exterior, which are now modern steel frame one over one, but they are trimmed with simple, bold wood trim on the interior and painted white. Beneath the sills of the windows, there is gray painted beadboard in the small space between the trim and the window seats that were

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

installed in recent years. The ceilings are also beadboard in the sunroom/bedroom, which was added by the current owner, although the beadboard on the walls is believed to be original to the 1915 remodel.

There were originally two rooms on the third floor: one was a large open space used for dancing and large gatherings, and the other was a small sick room. The third floor was remodeled in the 1915 renovation with the installation of three bedrooms and two bathrooms, making it a "bedroom floor." George Mason Graham once cared for his son Donald with the help of one of his slaves, Old Charity, during an attack of cholera, and to avoid the contagious disease from spreading to everyone on the plantation, he moved him to the isolation room on this floor. At one point when it seemed as though the son would not survive, he sent for his carpenter and called down to him from the window of the room, ordering a coffin so that he could bury his son as soon as possible so as to further avoid the spread of the disease. His son recovered and died later in New Orleans at the home of architect William Freret in 1866 from disease contracted during his service in the Confederate Army.<sup>14</sup>

## Outbuildings

Most of the original plantation outbuildings at Tyrone were burned during the Red River Campaign in 1864 as troops retreated from the Battle of Mansfield. These included a large brick gin house built in 1861, which contained a cotton press, saw-mill, grist mill and other machinery, as well as corn cribs and cotton houses. The building directly behind the house referred to as the "bathhouse" was demolished in the 1915 renovation, and the carriage house was dismantled in the 1960s after the roof fell. The foundation directly behind the house was thought to be the foundation of the kitchen by the team of archaeologists who studied it in the 1990s. However the owner believes it is too close to the house to have been a kitchen, in addition to having no indication of fireplaces, and believes it was a bathhouse. Rae Swent stated that her father dismantled the carriage house after it fell and discovered a large tank in it with pipes running from it towards the foundation directly behind the house. The "bathhouse" was possibly a building described by Graham's grandson that contained a large iron tank with a several thousand gallon capacity in its upper story, which supplied running water for the bathrooms and toilets.<sup>15</sup> He also notes that a sewer system connected the bathrooms and toilets to Bayou Rapides. The foundations of the brick masonry carriage house and "bathhouse" are present and can be seen today. Four slave cabins of Tyrone originally located along the bayou were preserved and moved to the Rural Life Museum in Baton Rouge where they remain. A photo of one of the cabins can be seen in Figures 15-16. According to the Slave Schedule of 1860, there were 40 slave houses on the plantation, accommodating 77 female slaves and 74 male slaves (151 total).<sup>16</sup>

Current outbuildings consist of a three sheds built with scrap materials and a playhouse built in recent years, all of which are non-contributing and are not counted in the resource count because of their age, size, and movable qualities. There is also a warehouse-type structure that was once a train station from Georgetown, dating to c. 1880 that is listed on the National Register, or at least was before it was moved to the property, which is non-contributing due to the fact that it does not relate to Tyrone's significance.

## Landscape

Tyrone is set in its original rural, plantation setting on the surrounding 4.5 acre lawn, in close proximity to Bayou Rapides. Elm, magnolia, live oak, water oak, and pecan trees are present leading up to the house, in the side (east) yard, and towards the rear of the property. There are brick patio areas to the east, front, and rear of the house with potted plants and neatly trimmed bushes. The large expanse of grass lawn is left open between the house and its surrounding concentration of trees and the bayou to the east. The field directly behind the house has been built up after years of plowing and wind erosion from the cotton fields, and is

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<sup>14</sup> Stafford, 172.

<sup>15</sup> Ibid, 139.

<sup>16</sup> Ancestry.com. *1860 U.S. Federal Census - Slave Schedules* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2010.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

actually one foot higher than the house which has led to drainage problems and flooding of the ground floor. In an effort to correct the drainage issues, large amounts of soil were removed, most of which was fill from landscaping of former owners. It was at this time that an archaeological survey of Tyrone was performed.

### **Archaeological Site / Surface/Subsurface Remains**

There has been some archaeological research at the Tyrone Plantation, which has been assigned a formal state site number (16RA768). In 1994, the Central Chapter of the Louisiana Archaeological Society began research at the site. The goal was to collect enough information on the significance and integrity of the site to justify a nomination to the National Register under Criterion D. The chapter did an informal walkover of the site to get a feel for the cultural landscape, monitored removal of fill, conducted a systematic surface collection, and excavated three 1x1 meter test units. Regional Archaeologist for northwest Louisiana Jeff Girard visited the site while work was underway. He drew a map of the cultural features of the site in relation to the house and property (Figure 1) and filed an official state site form.

The informal walkover was quite successful. To the northeast of the house, an old road depression was discovered. The road led from the rear yard of the house to what appears to be the old riverboat landing site. The more formal study focused on areas directly to the rear of the main residence. The work was done in advance of re-landscaping the property to correct a drainage problem. A bulldozer was used to remove 6-8 inches of soil that consisted mostly of fill deposited by former owners and residents. Removal of the fill exposed the foundations of a kitchen and carriage house; a cistern; and the brick courtyard that Graham laid down between the main residence and outbuildings. The fill contained artifacts dating from the earliest occupation of the house and yard in the 1840s through 1966 (this firm date provided by a coin). Removal of the fill exposed abundant Plantation-period artifacts. In order to examine the types of activities that occurred in the rear yard, and to identify the function of the buildings located, a systematic surface collection was done. A 1x1 meter grid was plotted over the rear yard, which resulted in a total of 60 squares. The surface collection produced abundant plantation-era artifacts, including whitewares (shell-edged, transfer print, flo-blue, plain), and stoneware, bottle glass, window glass, marbles, iron machinery fragments, mule shoes, brass hinges, metal toys, and faunal remains (state site file form). For images of a sample of artifacts found during the study, see Figures 18 – 20.

Currently, the exact locations of the excavation units are unknown, although it is believed they were placed in the kitchen area. However, a little stratigraphic information, probably derived from the units, is available. Girard reported on the site form that historic materials were confined to the upper 20 – 30 cm. He also noted that the investigations went no deeper than 30 cm, and that there is a possibility of a prehistoric component below the historic component at the site. One Native American sherd has been recovered from the surface of the site. It was found along the old road depression. Unfortunately, it is not diagnostic to time period. However, its location along the old road raises the possibility that it is a historic sherd, and suggests the potential to examine Native American interactions with the landowners.

With respect to information on the site form, it is notable that Girard assessed the research potential of the site as “excellent; outlines of outbuildings are intact and most deposits have undergone only minimal disturbance; several themes in the State Plan can be addressed—Upland South Subsistence and Settlement Patterns; Plantation Archaeology; Settlement of the Red River Valley; The Steamboat Era.”

Tyrone Plantation also has significance as a Civil War archaeological site. A Civil War skirmish took place at Tyrone or “Graham’s Plantation” on May 5, 1864, towards the end of the Red River Campaign as the Federal army retreated towards the Atchafalaya River and Confederate forces tried to stop them. Union forces under the command of Major-General John A. McClernand were moving along the Bayou Rapides Road south towards Alexandria while General Smith’s troops were moving simultaneously along the Opelousas Road. Union troops commanded by General Lawler drove the Confederate army back from their position, recorded in orders as being “1 ½ miles away from Graham’s” to Graham’s Plantation, which undoubtedly refers to

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

Tyrone.<sup>17</sup> The Union army was most likely following the Bayou Rapides Road as they pushed the Confederate troops south towards Tyrone. Lawler's troops rested at Tyrone on May 5, 1864, after the skirmish.<sup>18</sup> A Minie ball recovered during the removal of the fill may be an artifact from this skirmish. The landowner's father also collected Minie balls as well as cannonballs from the site (See Figure 17).

George Purnell Whittington refers to this skirmish in his writings on the Civil War in Rapides Parish:

Generals Wharton, Green, Lane and Parsons, with the Texas troops, and General Polignac with the Louisiana men, followed close on the heels of the retreating Federals, attacking wherever it was possible and never giving them any peace. Small engagements took place at the Boyce Bridge, at General Graham's place on Bayou Rapides, at Middle Bayou, and along Bayou Boeuf, as well as a few skirmishes on the north side of the river near Pineville.<sup>19</sup>

In addition to the high concentration of artifacts and foundations of outbuildings and other cultural features, an underground vault is believed to be located on the property. The vault was intended to be the resting place of George Mason Graham. Graham's grandson, Stafford writes:

General Graham had buried his second wife and his eldest son (Donald) at "Tyrone" in what he termed "her rose garden," and it was his wish that his own remains be interred there beside them. Many years before his death he had his grave dug there and had a cement vault built in it. During the compiler's childhood this was a great curiosity to him, and often with his sisters and brothers and cousins he used to play hide and seek in "grandfather's grave." Very wisely the dear old gentleman's children decided to bury him in the Rapides cemetery in Pineville, and to remove the remains of his wife and son there also.<sup>20</sup>

While George Mason Graham may not be using a tomb at Tyrone, another Bayou Rapides planter may. The Daily Town Talk reported the burial of Evariste Archinard on Tyrone Plantation after Graham's death.<sup>21</sup> Evariste was another planter on Bayou Rapides who owned and ran Geneva Plantation, which was established by his grandfather Caesar, the commandant of the Post of Rapides in 1798. He was the father of Florestine Archinard (See Fig. 11), who married George Mason Graham's son Duncan and lived at Tyrone with their family. His wife was buried in St. Louis Cemetery No. 2 after her death in 1864. The owner of Tyrone went down into the underground vault before it was filled in many years ago and recalls that it appeared that no one was buried there.

## Overall Discussion of Integrity

### Criterion C:

Overall, the majority of the 1915 Craftsman elements of the house at Tyrone remain intact, and the house appears as it did 103 years ago. As stated above, there have been a few minor alterations that do not severely impact the Craftsman feeling and appearance, such as the enclosure of the rear galleries and ground floor side gallery, interior installation of modern and antique light fixtures and fans in some of the rooms, addition of decorative molding and features in some of the rooms, replacement of the windows in the third floor sunroom, installation of storm windows, and installation of exterior vinyl siding over the existing clapboard siding. As previously mentioned the second floor fireplace mantels reflect a more Classical style rather than Craftsman – this may have been a particular design choice of the Robinsons since Colonial Revival homes were also

<sup>17</sup> Major-General John A. McClernand to Brigadier-General Dwight, 5 May 1864, Serial 63, Page 455, Chapter XLVI. Correspondence, Etc. – Union, The War of the Rebellion: Official Records of the Civil War, Ohio State University, Department of History Ehistory Database. <https://ehistory.osu.edu/books/official-records/063/0455>.

<sup>18</sup> Ibid.

<sup>19</sup> George Purnell Whittington. Rapides Parish, Louisiana, A History. (1932-1935 in *Louisiana Historical Quarterly*. Reprint, Alexandria, Louisiana: Red River X-Press, 2004), 164.

<sup>20</sup> Stafford, 174.

<sup>21</sup> "Evariste Archinard." *Daily Town Talk*. October 17, 1895.

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

popular in 1915. The house still reflects the floor plan that so nearly matches that of a floor plan in a book of Craftsman homes published by one of the greatest Craftsman advocates in America, Gustav Stickley. It retains its exterior Craftsman features: the exposed rafter tails, knee braces, cross-gabled form, and multi-light over one windows, large shed dormers, as well as its Craftsman style front entrance and side entrance to the added front room. Most importantly the locally produced stained wood paneled doors, door and window surrounds, and floors throughout the interior of the house that give it a strong Craftsman appearance is in excellent condition, and is incorporated in virtually every room throughout the upper stories. The Craftsman style even comes through in the brick ground floor with the exposed beams and joists and the simplicity and exposure of materials. Thus, the house at Tyrone is eligible for the National Register because it still embodies the character of the American Craftsman style as it did when it was remodeled in 1915 at the peak of the popularity of this style before it began to dwindle in the mid-1920s.

Criterion D:

Tyrone Plantation retains a high degree of integrity as an archaeological site. The foundations of the outbuildings and other cultural features such as the road attest to the lack of disturbance. Additionally, no further excavation has occurred and the site has remained virtually undisturbed since the 1994 research. (The only known damage to one of the features occurred when a plumber drilled a hole through the cistern while running pipe, and covered it back over with soil).<sup>22</sup> Existing outlines of outbuildings, the road depression, and the location of the riverboat landing site paint a cohesive image of Tyrone as a functioning cotton plantation with ties to the larger, national economy. It is unfortunate that documentation of the 1994 research has been lost, but preparation of this nomination has spurred a search for the records. The Central Chapter of the Louisiana Archaeological Society has been contacted, and they are enthusiastic about recovering this information.

**8. Statement of Significance**

**Applicable National Register Criteria** (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

<b>A</b>	Property is associated with events that have made a significant contribution to the broad patterns of our history.
<b>B</b>	Property is associated with the lives of persons significant in our past.
<b>X</b>	<b>C</b> Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
<b>X</b>	<b>D</b> Property has yielded, or is likely to yield, information important in prehistory or history

**Criteria Considerations:**

<b>A</b>	Owned by a religious institution or used for religious purposes
<b>B</b>	Removed from its original location
<b>C</b>	A birthplace or grave
<b>D</b>	A cemetery
<b>E</b>	A reconstructed building, object, or structure
<b>F</b>	A commemorative property

<sup>22</sup> Interview with owner of Tyrone Plantation, Judge Rae Swent. October 18, 2018.

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

<b>G</b>	Less than 50 years old or achieving significance within the past 50 years
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**Areas of Significance** (Enter categories from instructions.): Architecture and Archaeology: Historic, Non-Aboriginal

**Period of Significance:** C: 1843 – 1915; D: 1842 - 1966

**Significant Dates:** 1843 – year that the construction of the original house was completed; May 5, 1864 – Civil War skirmish occurred on the property; Union occupation of Graham’s house; 1915 – year that the house was remodeled in the Craftsman style.

**Significant Person** (Complete only if Criterion B is marked above): N/A

**Cultural Affiliation** (only if criterion D is marked above): Antebellum, War and Aftermath, Industrial and Modern

**Architect/Builder (last name, first name):** Not known

**Period of Significance (justification):**

**Criterion C:** The house was originally built in 1843 and significantly altered in the Craftsman style in 1915, thus defining the period of its architectural significance since it has retained its Craftsman appearance as well as elements from its 1843 construction. It was also during this period that the most significant historic events associated with the property occurred, including George Mason Graham’s residency, the first meeting of the Board of Supervisors for the Louisiana State Seminary Learning and Military Academy, a Civil War skirmish, and Union occupation of the home in 1864.

**Criterion D:** The artifacts uncovered on site during the state archaeological survey dated from the 1840s through 1966. Some of the artifacts may have dated earlier, such as some of the ceramics with a wide possible date range, but were undoubtedly moved to this location c. 1843 or later. The most recent artifact was a 1966 quarter. The earliest known occupation of this site dates to 1842-1843 when Graham entered into a joint-ownership of Tyrone and the house was completed. There was one Native American pottery sherd found along the old road depression that led to the landing on Bayou Rapides. The sherd was not assigned a possible date or identified as representative of any particular culture, thus it is difficult to determine any earlier date or whether the site could potentially be a Native American archaeological site with the information currently available. Thus the date range is from the earliest known occupation, 1842-1843, through 1966, the date of the most recent historic artifact found in the survey.

Tyrone Plantation has high potential to yield information about many aspects of plantation life and Civil War activity in the area. Girard considered the site potentially eligible for listing on the National Register. To reiterate his comments on the research potential and significance of the site, in addition to the aforementioned topics, the site can address many themes in the State of Louisiana Comprehensive Archaeological Plan, including Upland South Subsistence and Settlement Patterns; Plantation Archaeology; Settlement of the Red River Valley; and The Steamboat Era.” Site integrity is excellent and the landowners are very supportive of additional research at the site.

**Criteria Considerations (explanation, if necessary):** N/A

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

Tyrone Plantation is of local significance in the area of architecture because it is a rare and unique example of large scale Craftsman architecture as fitted to an 1840s raised center hall plantation home, and has retained a great degree of integrity as a Craftsman "farmhouse." It can also be interpreted as a native form of Craftsman architecture only seen in Louisiana, typically witnessed in New Orleans, as a "raised basement" Craftsman home, due to its brick ground floor below the upper two floors. It is an example of how the simple design of a large, modestly styled plantation home, constructed with high quality local materials found on site, lent itself to the Craftsman style and spirit. Tyrone is also of statewide significance in the area of archaeology due to its high potential for yielding information about the layout, landscape, and daily activities of plantations in Central Louisiana that were established along Bayou Rapides. Very little professional archaeological investigation has occurred on former plantations in Rapides Parish and the investigation done at Tyrone's surrounding yard presents an opportunity to educate the community on materials used on plantations in the area, as well as the use of bayous as a means of transportation due to the relationship between the plantation, the road, and the landing. It also could further substantiate the presence of Union soldiers at Tyrone during the Red River Campaign, and the occurrence of the skirmish as Confederate troops were being driven back by Union troops and skirmishes occurred at well-known plantations along Bayou Rapides. It also has the potential to provide insight into life on Tyrone in the wake of the Civil War as Graham continued his cotton plantation under the sharecropper system, struggling to hold onto his property. The periods of significance for Tyrone are 1843-1915 under Criterion C and 1842-1966 under Criterion D.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

**History of Rapides Parish**

Rapides Parish initially developed around a French military and trading post on the Red River near "the grand rapids," which were encountered by the first French settlers in this particular region of the Louisiana territory. Thus the name "Le grand rapide" or "Post de Rapide" was given to the point at which the rapids occurred, which became "El Rapido" under the Spanish regime, and finally "Rapides" when Louisiana was transferred to America. The banks on either side of the rapids already existed as an old portage for Native Americans who traversed the rapids by going around them on either side of the river. European settlers also avoided the rapids in this manner, which became an area prime for the looting of weary travelers. Most of the French settlers to travel on the Red River in the early 18<sup>th</sup> century were stationed at Natchitoches, established in 1714 as the first permanent European settlement west of the Mississippi River, about 50 miles northwest of the rapids. Eventually a military post was established at the rapids to protect travelers from ambushes; this site eventually developed into a trading post. Thus, Rapides gained its nickname, "The Crossroads," early on:

For most of the months of the year Red River was too low to permit navigation above the rapids, so the area below became a natural north-south crossroads. Because of the rocky ledge covered with only shallow water most of the time, east-west travelers on foot or horseback also crossed the river here... Thus from all four directions the land around the rapids became a crossroads meeting place.<sup>23</sup>

The posts on either side of the river eventually developed into the towns of Alexandria to the south and Pineville to the north as more French, Spanish, and American settlers established trading posts, stores, and plantations. The Red River drew a cultural boundary, not only between North and South, but also between the hilly, pine-covered area on the North bank of the river and the alluvial plains to the South of the river. In the early years of settlement in the Rapides province, English traders would cross the Mississippi River to trade with Native Americans at the Rapides and the Sabine River, establishing their headquarters at Natchitoches, the Rapids, and Opelousas<sup>24</sup> especially during Spanish control of Louisiana. One of the first permanent merchants on the Red River at Rapides was Edward Murphey, who was followed by the firm of Miller and Fulton, merchants from Pennsylvania with permission from the Spanish government to trade with the Native

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<sup>23</sup> Eakin, *Rapides Parish, An Illustrated History*, 12.

<sup>24</sup> Whittington, 25.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

Americans in the region. William Miller and Alexander Fulton, a personal friend of William C. C. Claiborne, the first American governor of Louisiana, operated on a grant that enabled them to trade with the Native Americans at a fair price on long terms of credit, which eventually resulted in the sale of an enormous amount of land to Miller and Fulton to settle the \$2,600 debt of the Taensaw Native Americans.<sup>25</sup> According to *Biographical and Historical Memoirs of Northwest Louisiana*, three land claims were made by 1813: 16,000 acres belonging to Joseph Gilliard from the Pascagoula Indians, 46,000 arpents to Miller and Fulton on Bayou Bouef from the Choctaws, and another 11,230 arpents (9,487 acres) from the Apalachees and Tensas. By March 1813 there were 184 land claims in Rapides.<sup>26</sup>

On February 1, 1805, Alexander Fulton presented a plan for the Village of Alexandria, laid out on thirteen arpents of land on the south side of the Red River. The square was subdivided into 81 blocks, each 213 square feet.<sup>27</sup> The name Alexandria is said to either come from Alexander Fulton's name, or the name of his infant daughter who died close to the time the land was platted.<sup>28</sup> The pineywoods on the north side of the Red River saw more gradual development than Alexandria because it was less productive agriculturally. However it provided high ground during flooding of the lower valley, thus many planters purchased additional land there and set up summer homes to not only escape floodwaters, but the disease that was associated with lower lying areas as well. Eventually the "pinehills came to complement the plantation lowlands"<sup>29</sup> as those who resided in the pinewoods north of the river became acquainted with the planter families of the lowlands south of the river, which was not without cultural tension.

Other merchants conducted business on the Red River, operating flatboats, and trading goods such as deer skins, furs, pelts, tallow, bear oil, and cotton. There were few changes for Central Louisiana after its transfer from France to Spain in 1763, with the exception of the prohibition of any open religious practice other than Roman Catholicism and the "broadening of the regulations governing the acquiring of lands by people from the old English colonies along the Atlantic seaboard."<sup>30</sup>

Gradually the rich lands along Red River, Bayous Rapides, Robert, and Bouef, as well as Calcasieu River, Catahoula Lake, and Little River, were settled by this mixture of European immigrants, American planters from the Eastern Seaboard, and native Louisianan, French and Spanish Creole, settlers. The area quickly became dominated by English-speaking culture as described by George Purnell Whittington, "As a result of the liberal policy adopted by Governor Carondelet towards the immigrant[s] from the English speaking states, a number of people moved into this section of Central Louisiana and in a very short period of time this section became an English-speaking community."<sup>31</sup> While the Creole culture was undoubtedly still expressed in the traditions and architecture of Rapides, the population of Louisiana-born Creoles was not as dense in Rapides by this time as it was in places like New Orleans. Thus, the American influence quickly took root. Even if native-born Louisianans were determined to maintain their heritage and cultural identity, the planters were pressured to adopt American methods to keep up with Eastern Seaboard planters who moved to the area, increasing competition for the commercial production of crops. Whittington writes:

The original French and Spanish settlers were soon in a minority and were either crowded out or so intermarried with the Americans that their identity was completely lost. These early immigrants from the Atlantic coast settled in small groups. The Virginians seemed to have preferred the upper end of Bayou Rapides of Jean de Jean, near the present town of Boyce, while the Marylanders settled on the other end or at the Rapides, near the present Alexandria. New England, Philadelphia, Tennessee and Kentucky sent their quotas, usually by way of Natchez and Concordia parish, these people finding

<sup>25</sup> Eakin, 17.

<sup>26</sup> *Biographical and Historical Memoirs of Northwest Louisiana*, (Nashville: The Southern Publishing Company, 1890), 526-527.

<sup>27</sup> Eakin, 17.

<sup>28</sup> Whittington, 74.

<sup>29</sup> Eakin, *Rapides Parish*, 19.

<sup>30</sup> Whittington, 27.

<sup>31</sup> *Ibid*, 34.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

homes along the river and the bayous. Around Cheneyville in the southern part of the parish, the settlers from South Carolina located."<sup>32</sup>

Early settlers of Rapides commercially raised cattle for meat, hides, tallow, cheese and milk. They also cultivated corn, tobacco, and indigo due to the success of South Carolina, although indigo proved to be unsuccessful as a commercial crop. Once it was discovered that the rich alluvial soil of the Red River Valley in Rapides Parish provided an ideal growing environment for cotton cultivation, cotton boomed as the new commercial crop of the area. With the increase in population of the Louisiana territory and Rapides between 1799 and 1820, primarily due to the Louisiana Purchase in 1803 and agricultural promise of the inexpensive land, as well as technological innovations such as the cotton gin, cotton became the predominant crop in Rapides Parish and enabled the area to prosper.<sup>33</sup> Lands had been cleared for cultivation along the Red River from Natchitoches Parish to Avoyelles Parish, as well as lands fronting Bayou Rapides, Robert, Boeuf and Lamourie, and converted into large-scale plantations owned and operated by slave owners.<sup>34</sup>

Many planters who moved to Rapides came from established plantation societies in Virginia, the Carolinas, or Maryland, and found it necessary to maintain political control of the government in order to maintain control of the slave population.<sup>35</sup> The planters of the rich lowlands served as patrons for African American slaves and lower class white farmers, providing them with a means for their livelihood, although this patronage system was forced upon them. The smaller farmers mainly settled in the piney hill country north of Alexandria, constructing saw mills, grist mills, and syrup mills in this area. The farmers established lines of credit with the planters, usually through a country store, which enabled the farmer to purchase farm supplies and food for the year and in the fall the farmer sold the planter his crop to settle his debt. Similarly the planter bought his supplies on credit from financial agents in the city, typically New Orleans, once the crop was harvested.<sup>36</sup>

As was usually the case for most plantations, waterfront access was essential for transportation of the crop to market. Thus homes were typically built adjacent to a bayou or river. Waterways not only enabled planters to transport goods, but also enabled them to communicate with and travel to and from New Orleans, the location that provided Rapides planters with supplies and credit for next year's crop.<sup>37</sup> Roads as transportation routes were primitive trails following alongside rivers and bayous, or alongside natural ridges in the pine woods. The Rapides Police Jury was established in 1820 to direct all able-bodied men in the parish in the maintenance of the roads to keep them passable. Men were ordered to give one day's work on the roads or to pay a fee. The police jury also named and directed committees of guards, or patrols, usually headed by planters, who were positioned to catch escaped slaves.<sup>38</sup>

The United States Census of 1810 counted 996 white people, 123 free persons of color, and 1,081 slaves in Rapides. In 1820 those numbers had risen to 2,491 whites and 3,487 slaves, with a decrease to 85 free persons of color. By 1830 there were 3,113 whites and 5,329 slaves, thus indicating the definite installation of the plantation system in Rapides Parish and immigration of planters to the fertile Red River Valley. Cotton was priced at 25 cents per pound, a high price at the time, and planters incurred copious amounts of debt due to the ease with which the cotton was grown and mistaken concepts of land value. A combination of factors between 1826 and 1828, including the falling price of cotton, planter deaths resulting from yellow fever epidemics, and the destruction of cotton crops by floodwaters, resulted in the failure and selling of many cotton plantations.<sup>39</sup> Many turned to the production of sugar when the cotton crop failed, but many continued to plant cotton. Caterpillars destroyed the cotton crop in 1845 and 1846, again causing some planters to take up sugar

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<sup>32</sup> Whittington., 34.

<sup>33</sup> Ibid., 36-37.

<sup>34</sup> Ibid., 66.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid, 29

<sup>37</sup> Ibid., 24

<sup>38</sup> Ibid, 28.

<sup>39</sup> Ibid, 65.

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

production, especially along Bayou Boeuf to the south; there was a higher risk of freeze and ruination of the sugar crop the further north it was planted.

### **Plantations established along Bayou Rapides and Rapides Island**

One of the first areas to be settled in Rapides Parish was along Bayou Rapides, an oxbow lake of the Red River, thus establishing one of the first plantation communities. The land within the horseshoe shape created by the river and the bayou became known as Rapides Island. As stated previously, the bayou provided a more stable environment for the cultivation of crops than lands directly fronting the Red River. The planters on the island typically came from other plantation communities in Virginia, the Carolinas, or Maryland, and most were college or self-educated and involved in politics.<sup>40</sup> In some ways the people who lived in the island were cut off by the natural barrier of Bayou Rapides, but they interacted with the planter society and other plantation communities throughout Rapides. Bayou Rapides was also connected to Bayou Boeuf and Bayou Robert to the south. Many cultivated cotton like Graham, but others also cultivated sugarcane for the production of sugar and molasses and raised cattle.

### **Civil War and Reconstruction**

As in countless cases across the United States, the landscape of Rapides Parish and Alexandria was drastically altered by the impact of the Civil War. Central Louisiana became involved in the Civil War as part of the Red River Campaign when Union forces attempted to take Shreveport in order to advance to Texas. The town of Alexandria was burned by retreating Union forces in 1864 and many of the earliest structures of the area were lost in the blaze, including the courthouse and all of the legal documents it contained. Everything of value was removed from plantations, especially cotton and sugarcane crops. Many of the gin houses, mills and sugarhouses were demolished specifically for the construction of Bailey's Dam. The town of Alexandria surrendered to Admiral David Porter for the second time on March 16, 1864. General Nathaniel Banks and his troops came from the South, travelling along Bayou Bouef through Cheneyville and Lecompte, following Bayou Robert into Alexandria. On the return from the Battle of Mansfield and Pleasant Hill, Porter's fleet of boats became stranded at the rapids on the Red River due to the falling water level of the river. Lieutenant Colonel Joseph Bailey remedied the situation with the idea of the construction of a dam to raise the water level over the rapids to allow the boats to pass. This dam was constructed out of pine trees from the Pineville side north of the river and deconstructed heavy machinery, bricks, and timbers from buildings in Alexandria and its environs as well as the Ralph Smith Railroad.

Reconstruction following the Civil War marked a new era for Rapides Parish as well as the rest of the Louisiana and the entire country. While many planters abandoned their plantations, many remained on their lands and continued cultivation; although a large portion of the plantation lands were sold to northerners and immigrants to pay off debts and to provide the freed African Americans with small portions of land. Many of the freed slaves continued to work on the plantations, living in the same quarters houses they inhabited as slaves and the planter retained his authority. The labor system shifted from slavery to wage labor and sharecropping.

### **Transition of Rapides Parish into the 20<sup>th</sup> Century**

Agriculture remained a significant part of the Rapides Parish economy into the 20<sup>th</sup> century and cotton remained a cash crop. Though agricultural economic dependence remained strong, the dominance of the plantation system began to fade in the face of new technologies, new industries, and the shifting of political power and social structure. In the 1880s, the lumber industry emerged as the primary industry of the area. This time was also the advent of the railroad system in Rapides, when the Texas and Pacific Railroad purchased the old Ralph Smith railroad property, connecting Shreveport to New Orleans. The Missouri Pacific Railroad was built, connecting Alexandria to Monroe, Louisiana; the Kansas City, Watkins, and Gulf Railway line connected Lake Charles to Alexandria; the Louisiana Arkansas Railroad was also established, thus making

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<sup>40</sup> Eakin, 21.



Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

Alexandria a hub city.<sup>41</sup> The railroad system attracted a large number of Northern investors interested in the lumber industry and settlers. This influx of people tripled the population of Alexandria between 1901 and 1907 to 16,628.<sup>42</sup> At the beginning of the 20<sup>th</sup> century, surviving plantations were still large and functioning, despite the majority of them being under new ownership. After World War I, better road systems were established with the emergence of the car as the new means of transportation, thus "transportation improved in Rapides Parish and Alexandria-Pineville, and the outlying rural areas became closer bound in marketing-purchasing."<sup>43</sup> Cultural and geographic boundaries between rural areas and urban areas became blurred as "final consolidation of schools and churches, which had been focal points in communities throughout the pinehills and the plantations, increased,"<sup>44</sup> thus replacing many of the rural folk lifeways and traditions of the community with mainstream American culture.

By the 1920s, Rapides Parish lost its status at the highest cotton-producing county in the nation as it could not compete with California's agribusiness model in the 1950s, but the newer, larger cotton gin was adopted at this time which enabled farmers to harvest larger amounts of cotton at a time. Hybrid corn, corn-fed hogs, and soybeans entered the scene as new commercial agricultural pursuits. Many plantations were converted into cattle ranches after World War II, raising improved herds on the pasturelands left available by unoccupied plantations. The mechanization of agriculture and the transition from smaller, individually owned farms to larger, centralized agribusinesses brought an end to the old plantation system. The labor force vacated the plantations in search of better, stable employment once the mechanized cotton picker was in use, replacing a large percentage of the workers.<sup>45</sup> The rural landscape of plantation sites were maintained overall, but were now farmed by a combination of men and machines. Many of the outdated plantation buildings were demolished and replaced with newer, more modern facilities to accommodate the higher-efficiency commercial farming system and production of larger quantities of crops. Almost as a symbol of the transition of Rapides from predominantly rural to predominantly urban and industrial, the Red River Waterway Project was completed between 1968 and 1994, which widened the navigation channel of the Red River to 200 feet, and constructed five locks and dams along the river to facilitate increased navigation from the Mississippi River to Shreveport.<sup>46</sup> This project resulted in industrial development along the river in the form of industrial parks, as well as recreational facilities as loops of the river were cut off to form oxbow lakes. Interstate 49 was installed in the 1990s, significantly altering the landscape of Alexandria-Pineville and surrounding communities and increasing accessibility between central Louisiana and the rest of the nation.

### **George Mason Graham and the Establishment of Tyrone**

George Mason Graham was born in Lexington, Virginia, in Fairfax County on August 21, 1807. He attended West Point in 1824 and the University of Virginia, in 1826, until his father sent him to Rapides Parish to see into the condition of an unproductive cotton plantation in 1828. Graham chose to stay in Rapides Parish, purchasing his own plantation in 1832. After his wife died in childbirth at his first plantation on the Red River in Alexandria, "Solitaire" in 1835, and their child died a month later, Graham entered into a joint ownership of Tyrone Plantation in 1842. He was urged to join the Tyrone partnership by Horatio Spriggs, who had purchased the property with his partner Charles Mulholland. Spriggs and Mulholland also owned and operated plantations south of Alexandria, and needed someone to run the Tyrone property. Tyrone had been named by the previous owners, John and Nathaniel Dicks, after Tyrone County, Ireland - their native land. After Graham became the manager of the plantation, he began constructing the residence, which is said to have been the largest of the plantation homes built between 1830 and 1850 on Bayou Rapides (See Figures 9 & 10).

According to the US Census of 1850, Graham was one of the 100 largest slaveholders in Louisiana, owning 150 slaves. In the 1860 Census, he was reported as owning 2,200 acres. Before the Civil War he is said to

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<sup>41</sup> Eakin, 55.

<sup>42</sup> Ibid, 59.

<sup>43</sup> Ibid, 87.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid, 119-127.

<sup>46</sup> Ibid, 137-138.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

have owned about 2,000 acres of land and 350 slaves, which were presumably divided between his two plantations. His two plantations were "separated only by the highway from Alexandria to Texas and to Shreveport..."<sup>47</sup> According to Stafford, the majority of his property was destroyed when General Banks retreated down the "Texas Road" to Alexandria in retreat after the Battle of Mansfield, also persuading all of Graham's slaves to leave except one couple who remained in service to the Graham family. After the Civil War, Graham's family continued to grow and gin cotton under the sharecropper system until the property was sold to C. E. Robinson in 1915.

George Mason Graham was appointed Captain of the Rapides Volunteers Company when Zachary Taylor called for troops for the Mexican-American War in 1846, serving in the Battle of Monterey. Before the Mexican-American War, he had been elected Major of the Rapides Parish regiment of Militia, and was elected Rapides Brigadier General by officers of the Avoyelles and Rapides regiments after he returned from his service.

According to his grandson, George Mason Graham Stafford, in his recollections of his grandfather, George Mason Graham's study at Tyrone was the location of the first meeting of the Board of Supervisors of the Louisiana State Seminary Learning and Military Academy, as well as the location of all other state occasions. The Louisiana legislature created the commission to establish the first public state university in Louisiana in 1846, with the governor as the president of this commission, and George Mason Graham as the vice-president and driving force behind the creation of the institution. Graham was responsible for the erection of a facility to house the university on a site in Pineville, hiring William A. Freret as supervising architect, as well as supervising the selection of a superintendent and the faculty. He was determined to find a superintendent who had attended West Point or with a military background, and after his search, General William T. Sherman was selected and accepted by the Commission. General Sherman was a guest at Tyrone on numerous occasions. Graham served on the Board of Supervisors periodically until 1885 at which time he resigned after over 30 years of service to the board.

Graham was appointed Adjutant General of the State of Louisiana by Governor James Madison Wells in 1866, following the Civil War. He resigned from this office under the governorship of Henry Clay Warmouth after becoming paralyzed due to a fall from a horse in 1868.

The upper two stories of Tyrone were occupied by Union Troops during the Civil War, supposedly during the construction of Bailey's Dam in May 1864. George Mason Graham remained barricaded on the ground floor with his sons' ponies whose nibble marks are believed to be present on the door frame of the eastern front room (to the right of the front entrance). Graham did not fight during the war, and his home was spared reputedly due to the intervention of General Sherman. However, the majority of his property and buildings were destroyed, including over 500 bales of cotton.

After living temporarily in Virginia between 1872 and 1878, Graham resided at Tyrone until his death in 1891, the home having gone to his son Duncan 17 years earlier when Graham settled his estate between his children. An image (Fig. 11) of Duncan Graham and his family in front of Tyrone c. 1908 can be seen at the end of this document.

### **Charles E. Robinson and the 1915 Craftsman Remodel**

In March 1915, Charles Eugene Robinson, Jr. purchased the plantation house and an adjoining 974.24 acres for the sum of \$40,000.<sup>48</sup> Robinson was a lumber man in partnership with Marcus Dunnam, owning mills in Boyce, Hot Wells, Mer Rouge, and Arkansas. Originally born in Keokuk, Iowa, in 1867, he lived with his family in Kansas City, Missouri, and moved to Texas with his family shortly following the death of his mother in 1874 and remarriage of his father in 1875. He married Louisa Jane "Lula" Collins on December 30, 1901 in Rapides Parish, and the couple first lived near one of his sawmills near Hot Wells, Louisiana. They moved to Bayou

<sup>47</sup> Words of George Mason Graham. Stafford, 129.

<sup>48</sup> "Real Estate Transfers." Weekly Town Talk. March 6, 1915.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

Rapides, and then Quadrate before settling at Tyrone. His success as a lumber man financed his purchase and Craftsman renovation of the house at Tyrone Plantation in 1915, where he lived until his death in 1931 and where his four children were raised. Charles Robinson was also a prominent citizen and very active in local civic affairs: he was a Freemason and Shriner, member of the Rapides Parish School Board, member of the Rapides Parish Police Jury, and a member of the Board of Directors of the Guaranty Bank and Trust Co. in Alexandria. Fittingly, he was also passionate about education, with interests similar to the original owner of Tyrone. Robinson advocated for the education of women and African Americans in Rapides Parish, and did much to improve educational facilities for them. Robinson died in 1931, as his fortunes were beginning to dwindle at the start of the Great Depression. Robinson's son Arthur and Arthur's wife, Amy Stafford Robinson, lived at Tyrone after their marriage in 1930, and continued to do so after the death of Charles Robinson, Sr. They lived at Tyrone until the couple's only child died there. Amy returned to the house only once more in her life time. Arthur and Amy sold Tyrone and 10 acres twice, each time having to take repossession for failure to pay.

### **Donaldson and Swent Ownership**

In 1954, the Robinsons sold Tyrone and 10 acres to Marion and Rae Donaldson. Marion's family had a long history of living on Bayou Rapides, descending from the Blanchard and Sleet families, and her husband was from Natchitoches Parish. Both wanted to return to their native state after serving and traveling with the U. S. Army for 20 years. The Donaldsons purchased Tyrone as their ideal retirement home, but did not settle there until 1961, renting the house to the Shirley family between 1954 and 1961. Rae and Marion spent the next 20 years rehabilitating Tyrone, starting with the removal of undergrowth of shrubs and trees on the bayou side of the house. After the death of her husband Rae, Marion and her daughter Rae began rehabilitation of the house. They reclaimed the ground floor as living space, reducing the presence of plumbing and wiring, and mitigating the deterioration of the brick masonry walls and floors. They also transitioned two rooms on the east side of the ground floor to bed and breakfast rooms, enclosed the ground floor side gallery to house a bathroom, enclosed the second story rear gallery, and installed air-conditioning throughout the house. Judge Rae Swent continues to own and manage Tyrone as a home, bed and breakfast, and event space.

### **Criterion C: Architecture**

#### **Tyrone and the Craftsman style in Louisiana**

##### **History of the Craftsman Style**

The Craftsman style emerged out of California based on Mission architecture, and became the dominant style for smaller houses in the United States from 1905 until the early 1920s. The style began to decline in popularity after the mid-1920s, and very few were built beyond 1930.<sup>49</sup> Craftsman architecture was a manifestation of the Arts and Crafts movement that was sweeping the country in the early 1900s, spurred by the English Arts and Crafts movement. It arose as a reaction against the overly ornate Victorian age and the Industrial Age and mass-production of goods, seeking to simplify the home with natural and efficient designs and provide affordable but durable houses for the growing middle class.<sup>50</sup> The galleries of Louisiana's French Creole houses are said to have inspired the inclusions of wide porches in Craftsman architectural design.<sup>51</sup> The style was also influenced by the horizontal emphasis, low roofs, and deep eaves of Japanese architecture. Charles and Henry Greene were some of the first architects to produce Craftsman designs in southern California around 1907, calling them bungalows, based on small, low, galleried houses of India. Craftsman ideas and designs were spread throughout the United States soon after through pattern books and magazine articles by American Craftsman promoters such as Gustav Stickley, leading to the production of pre-fabricated mail-order Craftsman houses. Regional interpretation of the Craftsman style occurred in Louisiana, particularly in New

<sup>49</sup> McAlester, 568.

<sup>50</sup> Fricker, 69.

<sup>51</sup> Ibid, 68.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

Orleans with the application of Craftsman elements to shotgun houses and the development of the raised bungalow.<sup>52</sup> The raised bungalow consists of a bungalow raised on top of a full story basement, essentially creating a two-story bungalow, with the bottom story typically used for storage. The majority of Craftsman style houses are mass-produced bungalows and high-style examples outside of California are considered rare.<sup>53</sup> The emergence and popularity of the Craftsman style occurred at the same time as the Prairie style, thus the Prairie style was often a major design influence in Craftsman architecture and interiors.

While the Craftsman style was a reaction to overly ornamented styles such as the Colonial Revival, Classical Revival, and Queen Anne, as the Craftsman style spread and developed into a style for mass-produced housing and mail-order kit houses, elements from other styles became incorporated into the Craftsman form as part of the Eclectic movement. For example, some exhibit Colonial Revival columns and Union Jack railing between the columns, while some feature ceramic barrel tile roofs.

### The Craftsman Style as Applied to Tyrone

While a seemingly strange mixture of styles and elements, Tyrone demonstrates how mid-19<sup>th</sup> century Louisiana residential architecture lent itself to the Craftsman “bungalow” style, with its spacious porch and simple floor plan, common characteristics of the Craftsman style. It is also a one of a kind example of Craftsman architecture due to the fact that most Craftsman homes in Alexandria and Rapides Parish were mass-produced bungalows to provide quick, affordable housing, and the Craftsman components for Tyrone were custom made. This is an example of a large, sweeping Craftsman home set on a rural lot (most Craftsman homes in Louisiana are in high-density neighborhoods of cities), with wooden elements custom made straight from one of C. E. Robinson’s lumber mills. The simplicity and fine workmanship of the wooden elements on the interior of the home represent the spirit of the Craftsman movement: the renunciation of non-structural ornamentation, the design of the home to comfortably suit the needs of its inhabitants, and showcasing the quality of durable architectural materials and the craftsmanship involved in producing these architectural elements.

Tyrone’s exterior features numerous Craftsman details, including exposed rafter ends along the front roofline, triangular knee braces in the gable of the front addition and in the gables of the sides of the house, large shed dormers on the front and rear roof, eave overhangs on the side gables, a partial-width porch with columns supporting the roof above, and a cross-gabled roof. Partial-width porches are typically located on the front-gabled wing of the house that “crosses” with the main body of the house, but in Tyrone’s case the porch is located in front of the main body, wrapping around to the side as it did before the 1915 Craftsman remodel. The front addition gable features a small window shaded by a small roof like an awning, another typical Craftsman feature. Windows are grouped together on the third floor and in the bay window on the second floor to let in as much natural light as possible.

Tyrone is also a standing representation of the lumber boom in Central Louisiana that fueled the erection of so many large-scale residences, especially in Alexandria’s Garden District. In this case, it fueled a thorough Craftsman remodel, incorporating local materials from one of the Robinson & Dunnam mills. Robinson could have built a new Craftsman home, but chose to purchase the then 70-year-old, outdated and deteriorating plantation house and recreate it as a Craftsman home. As a 1840s plantation house of Louisiana, it already embodied some of the Craftsman ideals, blending with its surrounding natural environment, with easy access between indoor and outdoor spaces. While Robinson altered the house a great deal, he worked within the basic dimensions of the home which produced an unlikely example of a large-scale Craftsman residence in rural Central Louisiana.

Tyrone’s interior exemplifies this quote from one of the main Craftsman proponents in America, Gustav Stickley: “For interest, beauty, and the effect of home comfort and welcome, we depend upon the liberal use of

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<sup>52</sup> Fricker, 69.

<sup>53</sup> McAlester, 578.

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

wood finished in such a way that all friendliness is revealed..."<sup>54</sup> The stained wood throughout Tyrone does produce a very warm, welcoming effect. In pattern books, Craftsman interiors featured both exposed and painted simple wood trim in the form of door and window surrounds, picture rails, baseboards, and paneled doors. The main staircase in the center hall and built-in china cabinet in the dining room look as they are straight from a Craftsman pattern book. The second and third floors also reflect floor plans that are very similar to a Craftsman floor plan for a "Homelike and Beautiful Craftsman Farmhouse," found in Gustav Stickley's *Craftsman Homes* that was originally published in *The Craftsman* in 1906 (See Figure 6).

### **Criterion D: Archaeology**

There are several archaeological components to Tyrone that classify it as eligible for the National Register under Archaeology. As previously mentioned, a known archaeological site behind the house revealed a high density of artifacts, dating mostly 1840s – 1960s, during a state archaeological survey, reflecting the occupation of Tyrone's owners during that time period and its existence as a cotton plantation and farm on Bayou Rapides. Intact foundations and outlines of outbuildings and structures that once completed the plantation landscape at Tyrone are also present and reveal archaeological information about the layout of the plantation, as well as the dimensions and presence of these buildings. Of particular interest is the foundation directly behind the house – further archaeological study may reveal its purpose and whether it served as a kitchen or bathhouse, or whether or not it was built to contain pipes and a water tank that provided running water to the house. This information can be added to the increasing knowledge of plantation life before and after the Civil War in Louisiana, especially in Rapides Parish where little archaeological investigation has occurred as most plantation complexes in the area have been demolished and built over or turned into cultivated fields before investigation and documentation could occur. The state survey report indicates that several historic themes could be addressed with further archaeological research including, Upland South subsistence and settlement patterns, plantation archaeology, settlement of the Red River Valley, and the Steamboat Era.

Another point of archaeological significance is the known existence of an underground vault intended for the burial of George Mason Graham installed in the 1800s somewhere on the property – the location was once known but has since been lost as the tree that stood as the marker of its location was removed. While George Mason Graham was not buried there, and his wife and son who were previously buried on the property have been moved to Rapides Cemetery, the underground vault represents a time when people were often buried in family cemeteries on the site of their homes. The underground vault is also unique in that Graham requested that it be constructed at all rather than simply being buried in a coffin in the ground, and that it be an underground vault rather than an above ground tomb.

Tyrone also has significance as a Civil War archaeological site, which the potential to contain artifacts that reflect the Union occupation of the plantation and evidence of the skirmish that occurred at Tyrone on Graham's plantation. The skirmish occurred towards the end of a long series of skirmishes that occurred along Bayou Rapides and throughout Central Louisiana between March and May of 1864 as the Union Army began to push back south, and was followed by a skirmish and engagement at Yellow Bayou after which they continued towards the Atchafalaya River.<sup>55</sup> Around this time the retreating Union fleet proceeded down the Red River towards the Mississippi River after finally passing the rapids of the Red River due to the construction of Bailey's Dam, following their defeat at the Battle of Mansfield. While these skirmishes did not equate to a large decisive battle, they demonstrate the type of fighting that occurred in Rapides Parish during the Civil War as the Union Army retreated after its failed attempts to advance to Shreveport and gain hold in Texas during the Red River Campaign.

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<sup>54</sup> Gustav Stickley, 9.

<sup>55</sup> March 10 - May 22, 1864 - The Red River Campaign, Summary of the Principal Events, Serial 61, Page 162-163, Chapter XLVI. The Red River Campaign, The War of the Rebellion: Official Records of the Civil War. Ohio State University, Department of History Ehistory Database. <https://ehistory.osu.edu/books/official-records/061/0163>.

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

## Developmental History/Additional historic context information

See above.

## 9. Major Bibliographical Resources

### Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

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E-mail correspondence between Rae Swent, Paul Smith; September 10, 2018

Interview with current owner of Tyrone, Judge Rae Swent. October 18, 2018.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

\_\_\_\_ University  
\_\_\_\_ Other  
\_\_\_\_ Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** 16RA768

**10. Geographical Data**

**Acreage of Property:** 4.540 acres

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 31.312849 | Longitude: -92.563088 |
| 2. Latitude: 31.313106 | Longitude: -92.532122 |
| 3. Latitude: 31.312254 | Longitude: -92.561339 |
| 4. Latitude: 31.312171 | Longitude: -92.561365 |
| 5. Latitude: 31.312142 | Longitude: -92.561250 |
| 6. Latitude: 31.311818 | Longitude: -92.561360 |
| 7. Latitude: 31.311511 | Longitude: -92.562601 |

**Verbal Boundary Description** (Describe the boundaries of the property.)

The property is located in Rapides Parish, Louisiana, T4N R4N, Section 51. The lot runs diagonally from northwest to southeast, fronts Bayou Rapides Road, and is bordered to the east by Bayou Rapides. It is bordered to the West by a similarly sized lot that was once part of the Tyrone estate, but was sold by the Donaldson family. It is bordered to the south by Louisiana Highway 496 / Bayou Rapides Road, and to the north by the backyards of some of the modern residences in the recently developed subdivision to the northwest. The boundaries can be seen on the submitted plat map.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries of the entire Tyrone property were selected due to the archaeological nature of this nomination and potential archaeological information that the property surrounding the house may reveal.

**11. Form Prepared By**

name/title: Sarah Mason  
organization: Paul Smith Historic Preservation Consulting  
street & number: 2022 Albert Street  
city or town: Alexandria state: LA zip code: 71301  
e-mail: [SNMason23@gmail.com](mailto:SNMason23@gmail.com); paul@preservationtaxcredit.com  
telephone: 318-201-2124; 318-613-7385  
date: November 5, 2018

**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)



Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

## Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

## Photo Log

Name of Property: Tyrone Plantation

City or Vicinity: Alexandria

County: Rapides

State: Louisiana

Name of Photographer: Paul Smith

Date of Photographs: July 19, 2018

- 1 of 50: View of front addition and west exterior of house, facing northeast
- 2 of 50: Close up view of front and east exterior of house, facing northwest
- 3 of 50: View of front of Tyrone, facing northwest
- 4 of 50: View of east side of house and side galleries, facing west
- 5 of 50: View of rear, northeast corner of house, facing southwest
- 6 of 50: View of rear of house, facing southeast
- 7 of 50: View of carriage house foundation, facing southeast
- 8 of 50: View of brick carriage house foundation, facing northwest
- 9 of 50: View of west exterior of house, facing northeast
- 10 of 50: View of west side of front ground floor gallery, facing east
- 11 of 50: View of front ground floor gallery, facing east
- 12 of 50: View of scarf joint and hand-hewn cypress beam and joist construction in front ground floor gallery ceiling, facing northeast
- 13 of 50: View of front entrance to ground floor facing north
- 14 of 50: Interior view of ground floor front center hall, facing north
- 15 of 50: Interior view of front east room (bedroom) of ground floor, facing east
- 16 of 50: Interior view of front east room (bedroom) of ground floor, facing northeast
- 17 of 50: Interior view of bathroom attached to front east bedroom, in enclosed side gallery of ground floor, facing east
- 18 of 50: Interior view of ground floor rear center hall, facing northeast
- 19 of 50: Interior view of ground floor center hall, facing south
- 20 of 50: Interior view of enclosed rear ground floor gallery, facing east
- 21 of 50: Interior view of front west room (sitting room), facing west
- 22 of 50: Interior view of front west room (sitting room), facing northeast
- 23 of 50: Exterior view of front entrance to second floor, facing north
- 24 of 50: Exterior view from second floor gallery main entrance, facing south
- 25 of 50: View of second floor gallery, facing east
- 26 of 50: View from southeast corner of second floor gallery, facing southeast
- 27 of 50: View from corner of second floor gallery, facing northeast
- 28 of 50: View of second floor side gallery, facing north
- 29 of 50: View of second floor gallery, facing west
- 30 of 50: Interior view of second floor central hall, facing north
- 31 of 50: Interior view of second floor front east room (state room/Graham's study), facing east
- 32 of 50: Interior view of second floor front west room (dining room), facing west
- 33 of 50: Interior view of second floor front west room (dining room) facing northeast

Tyrone Plantation

Name of Property

Rapides Parish, LA

County and State

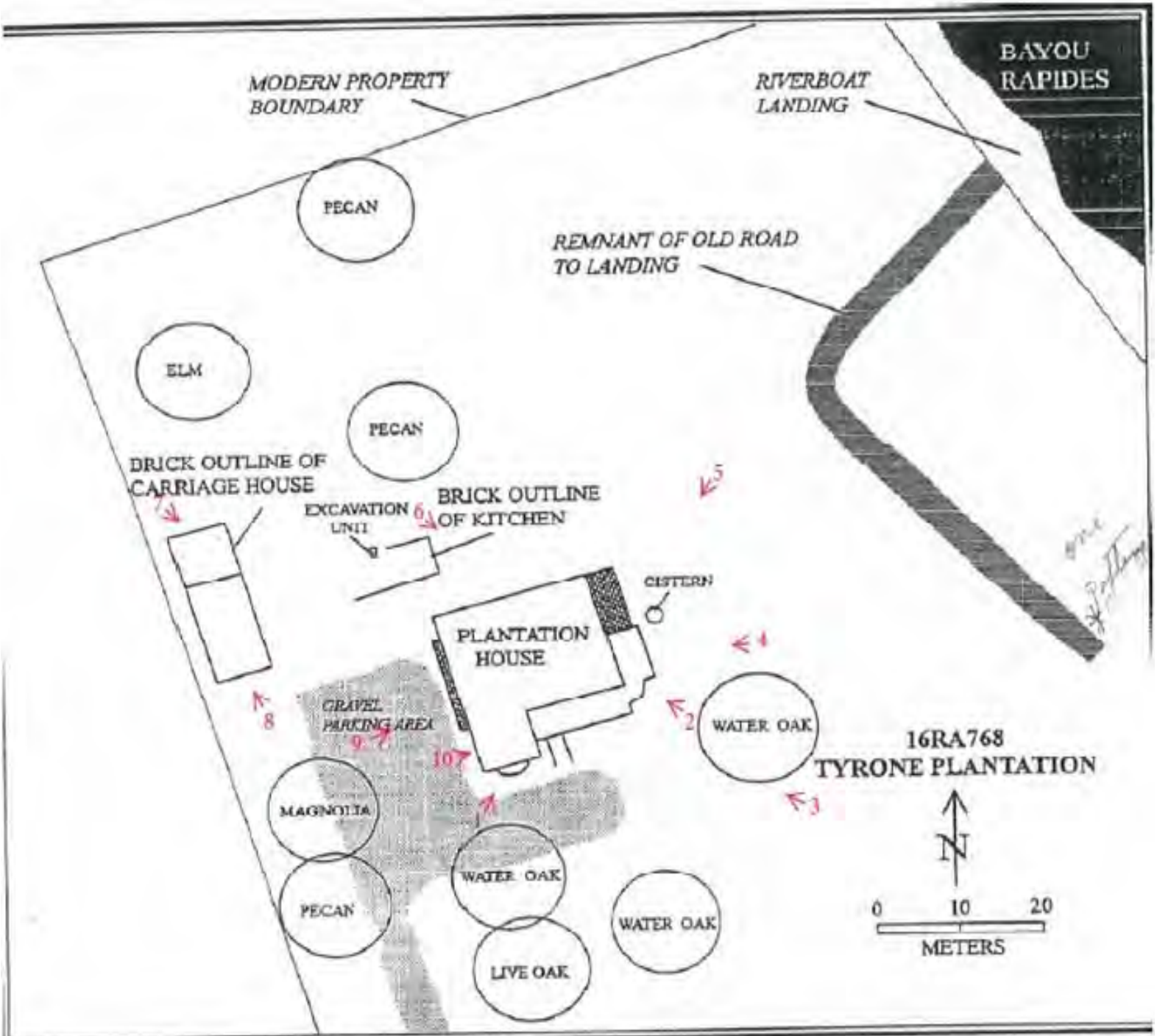
- 34 of 50: Interior view of second floor front addition connected to dining room (parlor room) facing south
- 35 of 50: Interior view of second floor kitchen, facing northeast
- 36 of 50: Interior view of staircase connecting kitchen to main staircase landing in center hall, facing southeast
- 37 of 50: Interior view of kitchen, facing southwest
- 38 of 50: Interior view of second floor rear east bedroom and sitting room, facing northeast
- 39 of 50: Interior view of second floor rear east sitting room, facing north
- 40 of 50: Interior view of second floor bathroom connected to rear east bedroom and sitting room, facing west
- 41 of 50: Interior view close up view of second floor center hall staircase, facing north
- 42 of 50: Interior view of third floor hall, facing northwest
- 43 of 50: Interior view of third floor hall, facing southeast
- 44 of 50: Interior view of third floor bathroom on rear southwest side, facing northwest
- 45 of 50: Interior view of third floor west bedroom, facing southwest
- 46 of 50: Interior view of third floor south (front) bedroom (office), facing south
- 47 of 50: Interior view of third floor bathroom on front southeast side, facing east
- 48 of 50: Interior view of third floor east bedroom converted to living area, facing east
- 49 of 50: Interior view of third floor closet connected to east living area and bedroom, facing south
- 50 of 50: Interior view of third floor sunroom converted to bedroom, facing southeast

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 1:** Site Archaeological Features and Exterior photo key for Tyrone Plantation. The archaeological base map is from Girard (1995:64).

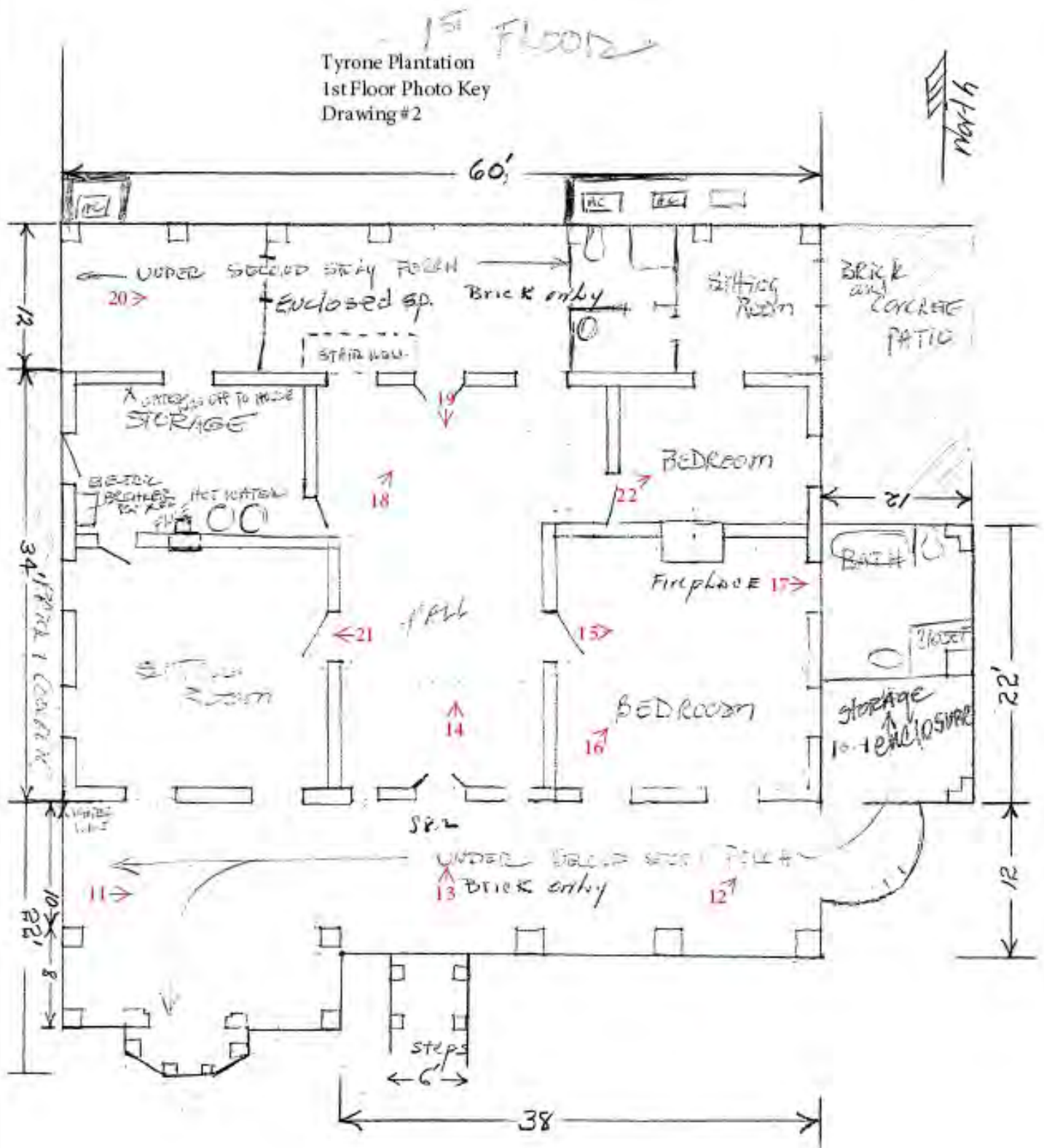
Tyrone Plantation  
Site Plan Photo Key  
Drawing #1



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

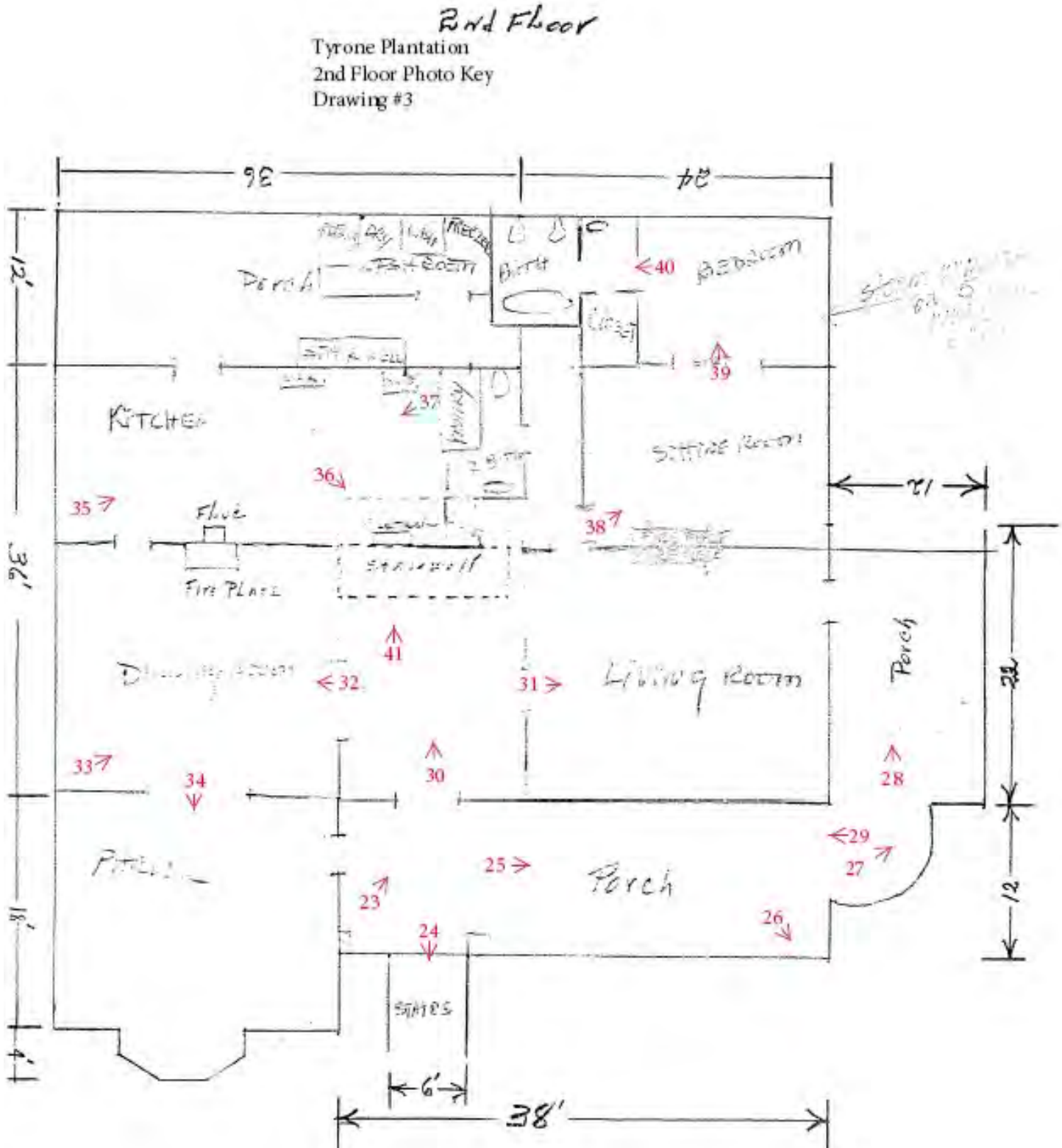
Figure 2: Floor plan and photo key for the first/ground floor of Tyrone Plantation.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

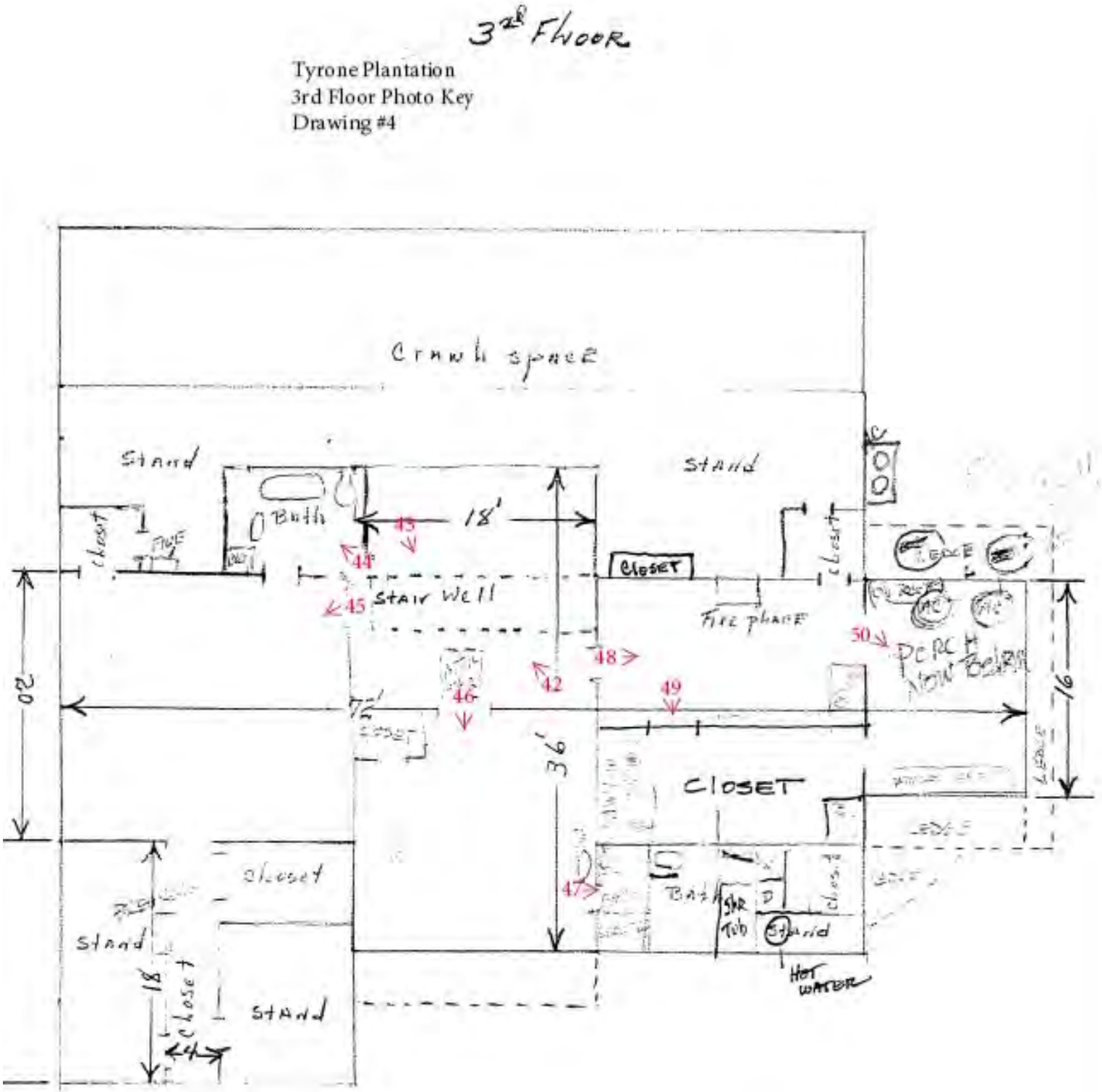
Figure 3: Floor plan and photo key for the second floor of Tyrone Plantation.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

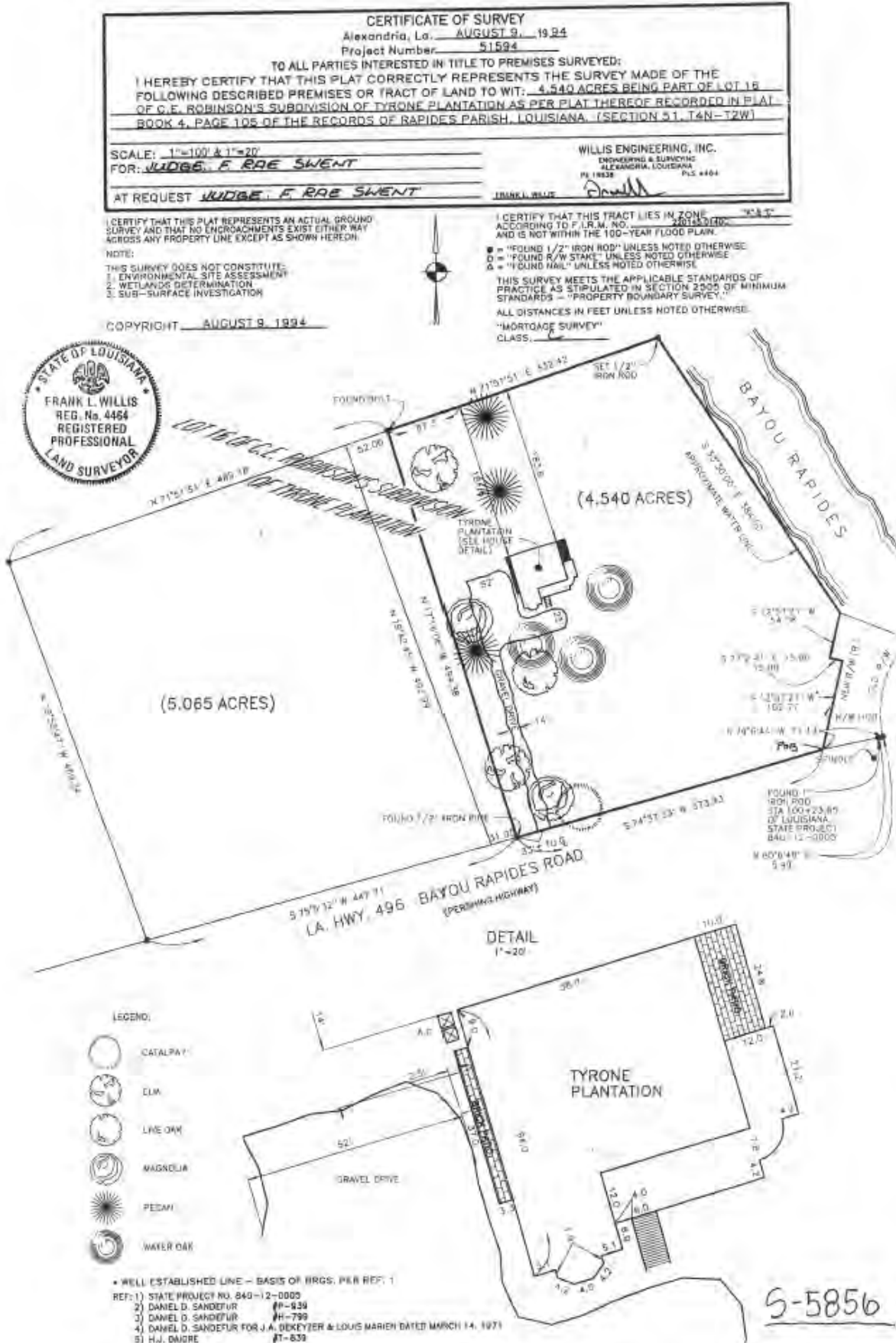
Figure 4: Floor plan and photo key for the third floor of Tyrone Plantation.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 5:** 1994 survey of Tyrone Plantation within present boundaries.



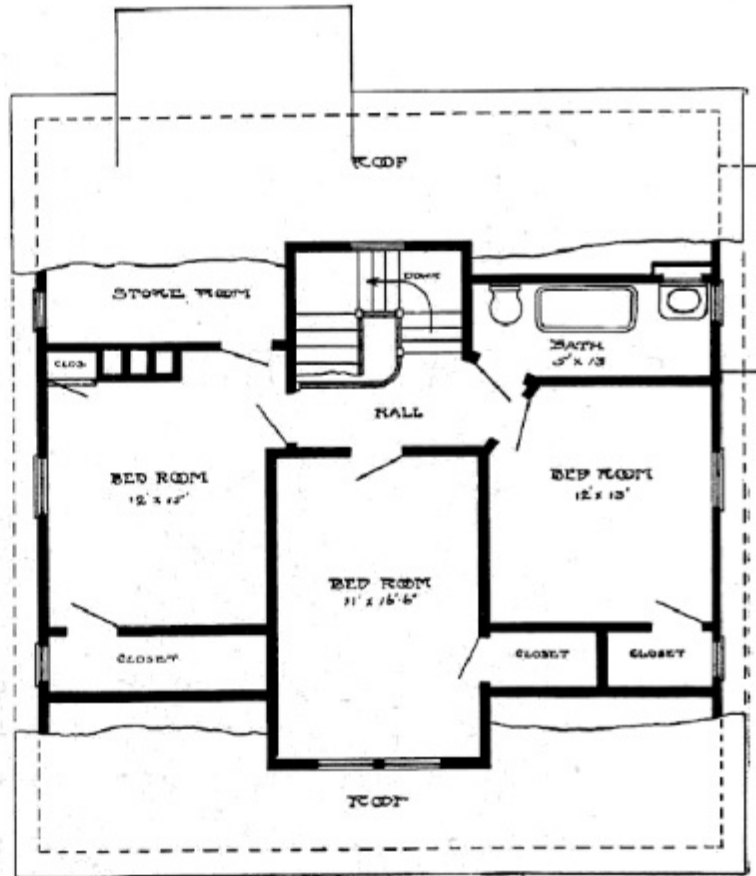
Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

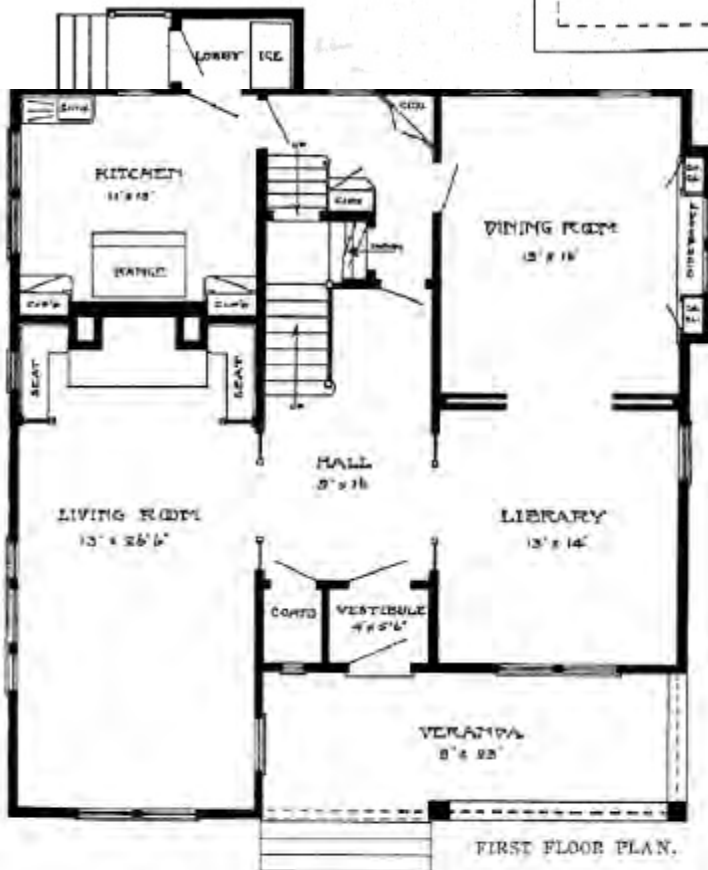
**Figure 6:** Plan for "A Homelike and Beautiful Craftsman Farmhouse published in 1909 on page 39 in *Craftsman Homes* by Gustav Stickley

## A HOMELIKE AND BEAUTIFUL CRAFTSMAN FARMHOUSE

**I**F there is any one style of house that we enjoy planning more than others, it is a farmhouse,—a home that shall meet every practical requirement of life and work on the farm, and yet be beautiful, comfortable and homelike. This is our first farmhouse and we endeavored to make it characteristic in design, plan, decoration and the materials used for building. As a rule, we do not advocate the use of clapboards for sheathing the walls of a frame house, for the reason that the small, thin, smoothly planed and painted boards generally used for this purpose give a flimsy, unsubstantial effect to the structure and a characterless surface to the walls. However, clapboards are often preferred, especially in building a farmhouse, and it is quite possible to use them so that these objections may be removed. In this building the clapboards are unusually broad and thick, giving to the walls a sturdy appear-



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

ance of permanence. They may be of pine, cedar, or cypress, and may be stained or painted according to individual taste and the character of the environment. If the house is to be rather dark and quiet in color, the boards might be given a thin stain of moss green or brown; or a delightful color effect may be obtained by going over the boards with a wash of much diluted sulphuric acid. With either one of these colors a good effect would be obtained by painting the timbers of the framework a light cream so that the structural features are strongly accented.

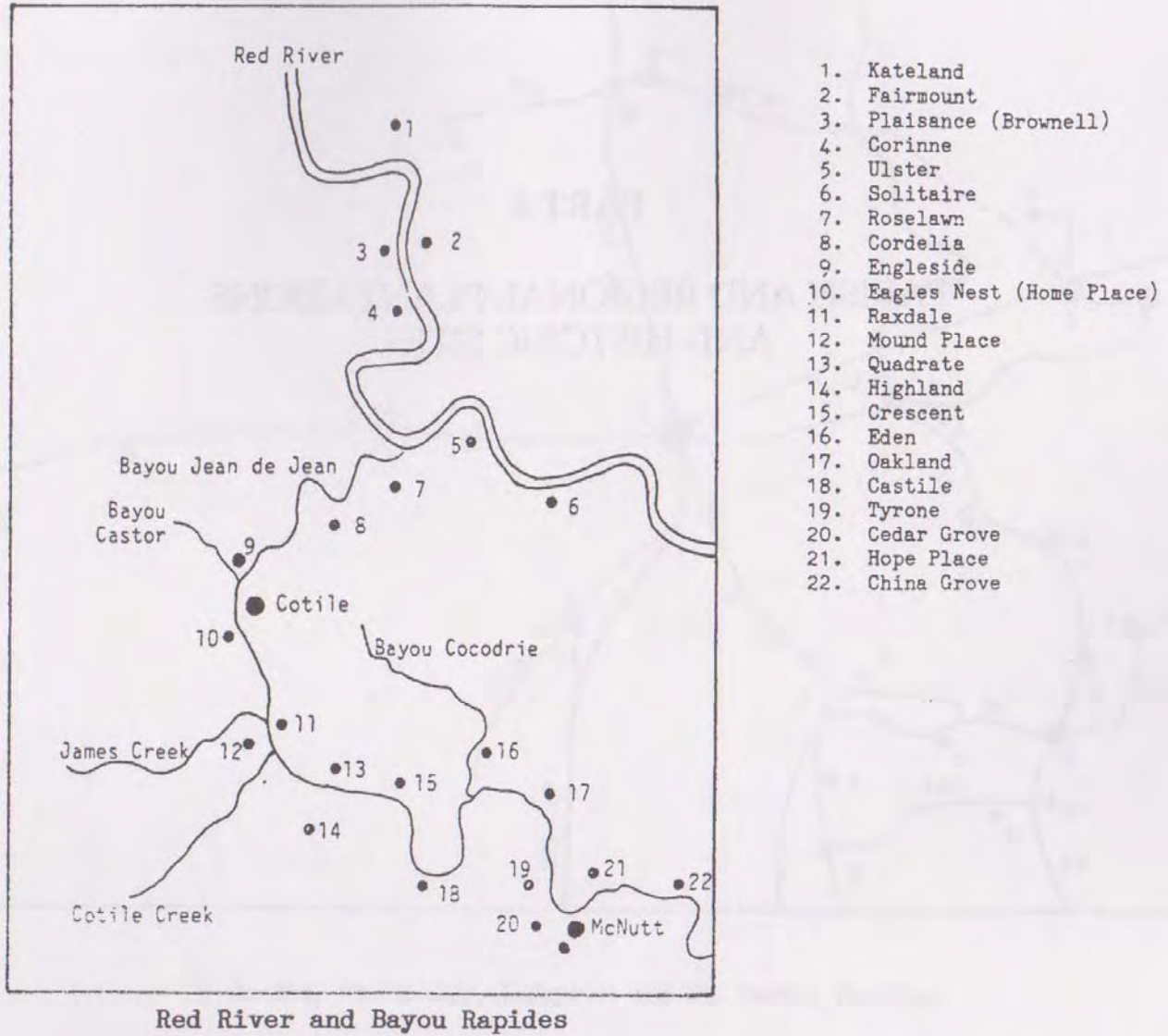
We regard this house as having in a marked degree the comfortable and inviting appearance which seems so essentially to belong to a home,—particularly to a farm home. It is wide and low, with rather a shallow pitch to the broad roof, the line of which is unbroken by the large dormers set at different



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

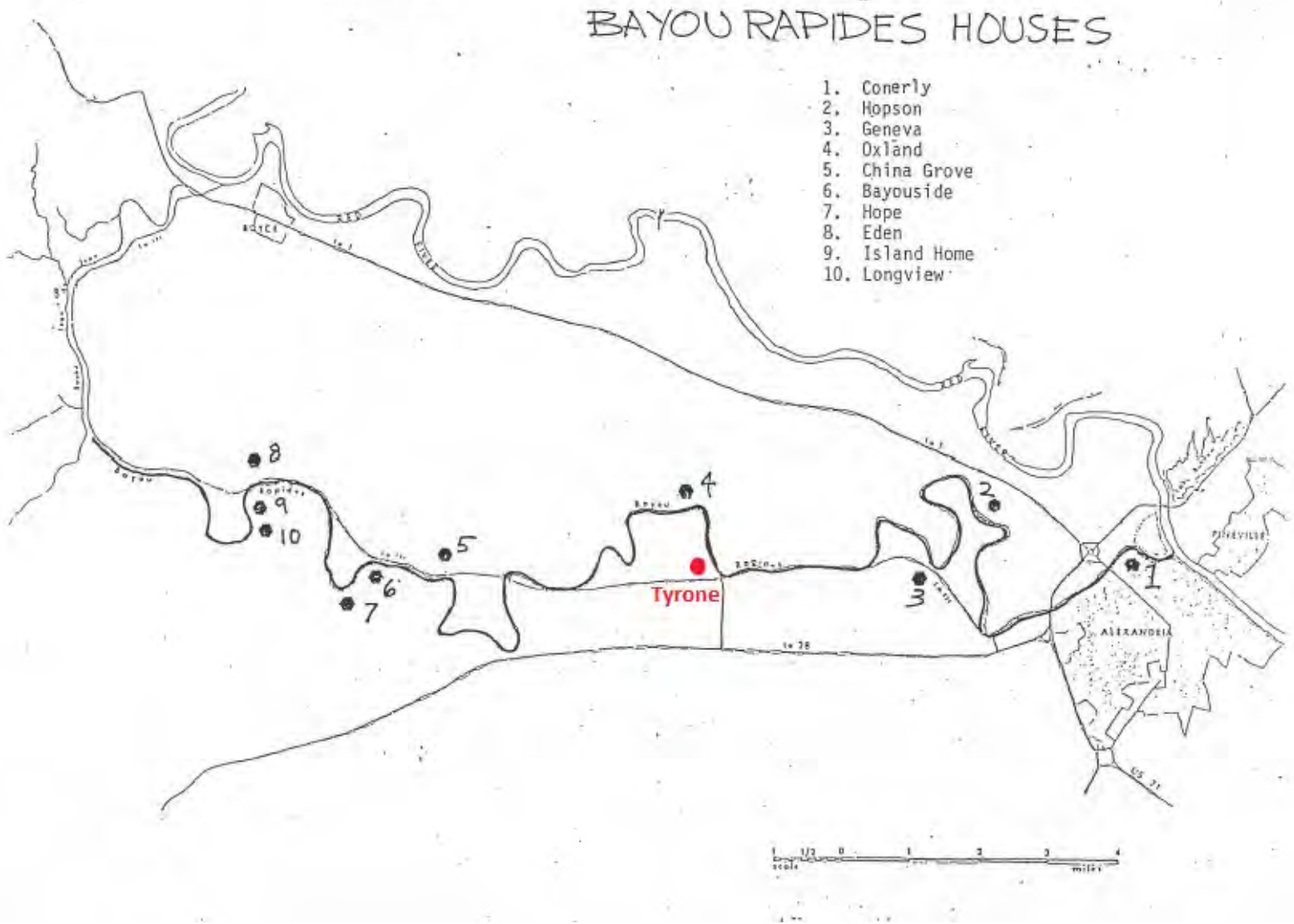
**Figure 7:** Map of Red River and location of Bayou Rapides plantation houses, from *Louisiana Architecture, 1820-1840* by Fred Daspit, p. 359. Note the locations of Tyrone and Graham's first plantation Solitaire, as well as the density of plantations established along Bayou Rapides on "Rapides Island"



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

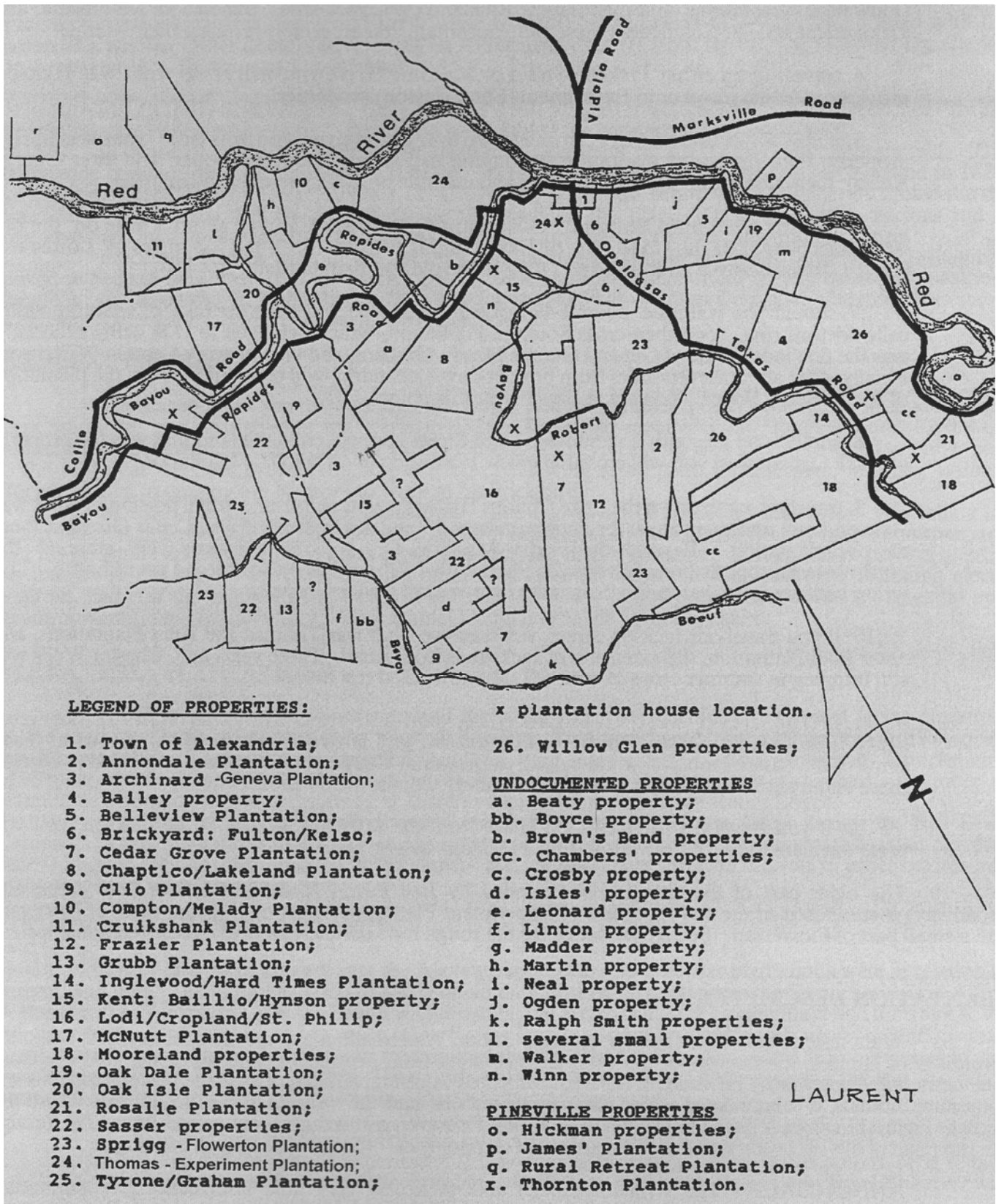
**Figure 8:** Map of Bayou Rapides plantation houses showing layout of homes established along Bayou Rapides that were identified as part of a collection of houses placed on the National Register of Historic Places, "The Neo-classical Architecture of Bayou Rapides" in 1984. Tyrone was not included due to its Craftsman style. Some of these have since been demolished. This map also demonstrates the "horseshoe" shape of Bayou Rapides and its relationship to the Red River, Alexandria, and Boyce.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 9:** Map of property lines and locations of plantation houses in the vicinity of Alexandria according to maps created by Bringhurst, Smith-Eakin-Logsdon, and Smith-Wettermark. From N. B. Carl Laurent's *From This Valley*, p. 48.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 10:** Map believed to be a c. 1864 Confederate map taken by the Union, showing Graham's property lines. Image courtesy of the National Archives, "Captured Confederate Maps," Record Group Z-33



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 11:** Earliest image of Tyrone plantation house c. 1908, taken before its 1915 remodel. The family sitting in front is the family of Graham's son Duncan and his family. They continued to live at Tyrone until they sold it to Whittington, a neighbor, who in turn sold it to Charles Robinson. Note the columns and entrance with panels beneath the sidelights, although this is difficult to see clearly. The corner of the porch turning to the side porch appears to not yet be rounded; the roof at this corner is not rounded. Also note the entrance to the wing on the right that was connected to the side porch and demolished in the 1915 remodel. The roofline on the right could indicate a combination gable-hip roof, but this may also be an effect created by the exposure of the photo and the tree in front of the house. Image courtesy of Judge Rae Swent.



*Blanche Graham    Florence Graham    Duncan Graham    George Graham    c. 1908*

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 12:** Photo of the house at Tyrone taken in the 1920s, recently after the 1915 remodel. Note the carriage house in the background to the left. Also note that the house has changed very little since this appearance with the exception of the removal of the porch screen and replacement of the main exterior front staircase leading to the second floor. Image courtesy of the State Library of Louisiana.



State Library of Louisiana (<http://www.state.lib.la.us>)

Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 13:** Photos of the front of the house at Tyrone during the 1940s. Images courtesy of Judge Rae Swent.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 14:** Rear views of the house at Tyrone and the carriage house during the 1940s. Images courtesy of Judge Rae Swent.





Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 15:** Tyrone slave cabin at the LSU Rural Life Museum, from HMdb.org (The Historical Marker Database)



**Figure 16:** Interior of Tyrone slave cabin at the LSU Rural Life Museum, from HMdb.org (The Historical Marker Database) Note that the cabin is constructed of both bousillage and briquette entre poteaux (brick between post).



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

**Figure 17:** Cannonballs and assortment of Minie balls and bullets found by Judge Rae Swent's father in the yard of Tyrone prior to the 1994-1995 archaeological study.



**Figure 18:** Sherd of gray salt-glazed crock with cobalt blue found during the 1994-1995 archaeological study 16RA768 in Block 31-Y on top of ground.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

Figure 19: Pottery sherds found during archaeological study 16RA768 of Tyrone in one of units excavated in foundation of "kitchen," dating between 1780 to 1840s.



Tyrone Plantation  
Name of Property

Rapides Parish, LA  
County and State

Figure 20: Red ware pottery sherds found during archaeological study of Tyrone 16RA768, dating between 1650 – 1850.



**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

### Tyrone Plantation, Rapides Parish, LA



Latitude: 31.312412 Longitude: -92.562559

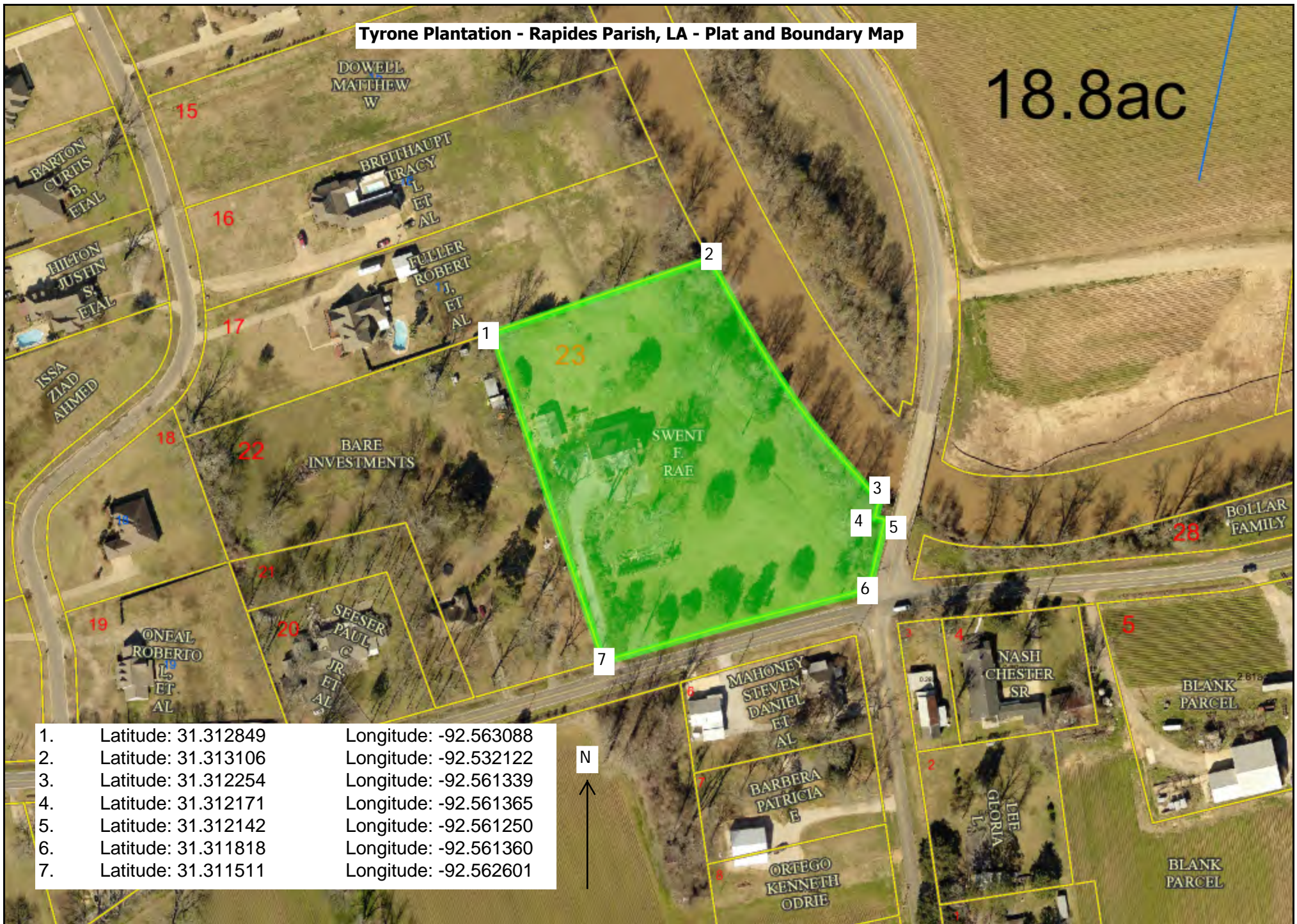
Tyrone Plantation, Rapides Parish, LA



Latitude: 31.312412 Longitude: -92.562559

Tyrone Plantation - Rapides Parish, LA - Plat and Boundary Map

18.8ac



1.	Latitude: 31.312849	Longitude: -92.563088
2.	Latitude: 31.313106	Longitude: -92.532122
3.	Latitude: 31.312254	Longitude: -92.561339
4.	Latitude: 31.312171	Longitude: -92.561365
5.	Latitude: 31.312142	Longitude: -92.561250
6.	Latitude: 31.311818	Longitude: -92.561360
7.	Latitude: 31.311511	Longitude: -92.562601



1 inch = 177 feet

Created By actDataScout on 11/8/2018 1:49:44 PM via DataScout OneMap

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3A1









GMG  
1881

TYRONE

CER  
1915

RAD  
1911

MBD  
1911

































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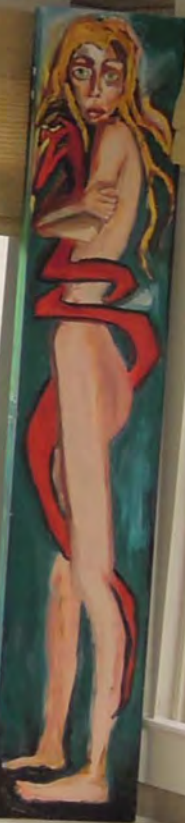




Temporary Hours  
IRREGULAR Hours  
AND  
ON Call No Matter How  
Just to talk  
Call 318-443-5075  
or  
318-613-147  
Tina







UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Tyrone Plantation

Multiple Name: \_\_\_\_\_

State & County: LOUISIANA, Rapides

Date Received: 1/28/2019      Date of Pending List: 2/12/2019      Date of 16th Day: 2/27/2019      Date of 45th Day: 3/14/2019      Date of Weekly List: \_\_\_\_\_

Reference number: SG100003456

Nominator: SHPO

Reason For Review:

- |                                       |  |   |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal       | <input type="checkbox"/> PDIL            | <input checked="" type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape       | <input type="checkbox"/> Photo                      |
| <input type="checkbox"/> Waiver       | <input type="checkbox"/> National        | <input type="checkbox"/> Map/Boundary               |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period                     |
| <input type="checkbox"/> Other        | <input type="checkbox"/> TCP             | <input type="checkbox"/> Less than 50 years         |
|                                       | <input type="checkbox"/> CLG             |   |

Accept       Return       Reject      3/14/2019 Date

Abstract/Summary Comments: Nomination of the Tyrone Plantation accepted, but with comments to be appended in a supplementary listing record in regards to resource count, period of significance of archeological resources and minor corrections to some entries on the form.

Recommendation/ Criteria \_\_\_\_\_

Reviewer Mike Roller      Discipline Archeologist

Telephone \_\_\_\_\_      Date \_\_\_\_\_

DOCUMENTATION:    see attached comments : No    see attached SLR : **Yes**

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



BILLY NUNGESSER  
LIEUTENANT GOVERNOR

State of Louisiana  
OFFICE OF THE LIEUTENANT GOVERNOR  
DEPARTMENT OF CULTURE, RECREATION & TOURISM  
OFFICE OF CULTURAL DEVELOPMENT  
DIVISION OF HISTORIC PRESERVATION

RICHARD H. HARTLEY  
DEPUTY SECRETARY

KRISTIN P. SANDERS  
ASSISTANT SECRETARY

DATE: December 21, 2018

TO: Mr. James Gabbert  
National Park Service Mail Stop 7228  
1849 C Street, NW  
Washington, D.C. 20240

FROM: Jessica Richardson, National Register Coordinator  
Louisiana Division of Historic Preservation

RE: Tyrone Plantation, Rapides Parish, LA

Jim,

The enclosed disks contain the true and correct copy of the National Register Documentation for Tyrone Plantation to be placed in the National Register of Historic Places. Should you have any questions, please contact Nicole Hobson-Morris at [nmorris@crt.la.gov](mailto:nmorris@crt.la.gov).

Thanks,

Jessica

Enclosures:

- CD with PDF of the National Register of Historic Places nomination form
- CD with electronic images (tiff format)
- Physical Transmission Letter
- Physical Signature Page, with original signature
- \_\_\_\_\_ Other:

Comments:

- \_\_\_\_\_ Please ensure that this nomination receives substantive review
- \_\_\_\_\_ This property has been certified under 36 CFR 67
- \_\_\_\_\_ The enclosed owner(s) objection(s) do \_\_\_\_\_ do not \_\_\_\_\_
- \_\_\_\_\_ constitute a majority of property owners. (Publicly owned property)
- \_\_\_\_\_ Other: