

DEC 18 2015

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United States Department of the Interior
National Park Service

Nat. Register of Historic Places
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: Freetown-Port Rico Historic District
Other Names/Site Number: N/A
Name of related multiple property listing: N/A

2. Location

Street & Number: Roughly bounded by East University Avenue, Lee Avenue, Garfield Street, Taft Street, Southwest Evangeline Thruway, Lucille Avenue, Jefferson Boulevard, and Coolidge Street.
City or town: Lafayette State: LA County: Lafayette Parish
Not for Publication: Vicinity: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, 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



Signature of certifying official/Title: Phil Boggan, State Historic Preservation Officer

12-14-15
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

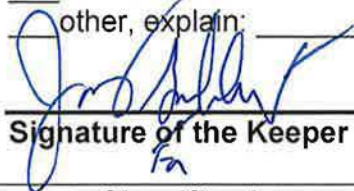
Freetown-Port Rico Historic District
Name of Property

Lafayette 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: _____


Signature of the Keeper

2-2-2016

Date of Action

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
677	197	Buildings
1		Sites
		Buildings
		Objects
678	197	Total

Number of contributing resources previously listed in the National Register: 1

6. Function or Use

Historic Functions (Enter categories from instructions.): DOMESTIC/Single Dwelling; DOMESTIC/Multiple Dwelling; DOMESTIC/Secondary Building; COMMERCE & TRADE/Specialty Store; COMMERCE & TRADE/Warehouse; SOCIAL/Meeting Hall; RELIGION/Religious Facility; FUNERARY/Cemetery; RECREATION AND CULTURE/Outdoor Recreation; HEALTH CARE/Clinic

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Current Functions (Enter categories from instructions.): DOMESTIC/Single Dwelling; DOMESTIC/Multiple Dwelling; DOMESTIC/Secondary Building; COMMERCE & TRADE/Professional; COMMERCE & TRADE/Specialty Store; COMMERCE & TRADE/Warehouse; SOCIAL/Meeting Hall; EDUCATION/Education-related; RELIGIOUS/Religious Facility; FUNERARY/Cemetery; INDUSTRY/PROCESSING/EXTRACTION: Manufacturing Facility; HEALTH CARE/Clinic

7. Description

Architectural Classification (Enter categories from instructions.): Late Victorian: Other-Folk Victorian, No style; Late 19th and 20th Century Revivals: Colonial Revival, Neo-classical Revival; Tudor Revival; Other-Eclectic; Late 19th and Early 20th Century American Movements: Bungalow/Craftsman, Other-Minimal Traditional, Other- Commercial; Modern Movement: Other-Ranch, Other – Commercial .

Materials: (enter categories from instructions.)

foundation: Brick, concrete (pier and slab)

walls: Wood weatherboard, brick veneer, stucco, synthetic (Vinyl, fiber cement, aluminum), asbestos

roof: asphalt shingles, tile, metal, asbestos

other:

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

The Freetown-Port Rico Historic District is located in Lafayette, Louisiana, on the Vermillion River in the southwestern part of the state and is situated in the central part of the city, nestled at the intersection of route 167/Johnston Street and the Louisiana & Delta Railroad line, just southwest of route 90. Developed as a residential subdivision in the late 1800s, Freetown – Port Rico is primarily residential, but historic property uses interspersed through the district include specialty stores, religious facilities, industrial facilities, recreational space and a cemetery. The extant buildings reflect nearly the full span of development with the earliest dating to the 1890s and the later buildings carrying through the 1965 period of significance terminus. Building lots are modest in size with buildings typically set close to the front of the lot. Vegetation is typical of southwest Louisiana: occasional mature trees and cultivated specimens like azaleas, gardenias, crepe myrtles, and camellias, appear along with volunteer ferns and vines and grass yards to create a verdant setting. Late-nineteenth century to early-twentieth century side gable cottages and bungalows are the dominant building forms, with a scattering of L-front Folk Victorian, Tudor Revival, Minimal Traditional, and Ranch homes, plus religious, industrial, and commercial facilities. Most buildings are vernacular in their stylistic influences and wood weatherboards are the prevalent exterior material. Most houses are raised on piers, though some sit on slabs. Common alterations include synthetic siding, replacement windows and doors, additions, and enclosed porches. Despite the presence of non-

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

historic fabric, the rhythm and massing of the district is overwhelmingly maintained and cumulatively there is a high degree of integrity of location, setting, feeling, association, materials, design, and workmanship.

Narrative Description

Geography and Plan

Lafayette sits at an elevation of 36 feet and is the largest city in the region known as Acadiana after the Acadian exiles who began settling in the area in the eighteenth century. Intrinsic to the formation and development of the City of Lafayette and the Freetown-Port Rico Historic District is the Vermillion River. The channel through which the Vermillion River runs was created by the Mississippi River thousands of years ago.¹ The flood plain which surrounds the river – particularly that of present-day eastern St. Landry, Lafayette and Vermillion parishes – possesses rich alluvial soil that is a natural choice for agricultural production.² It was especially ideal for the cultivation of sugar cane. As discussed in Section 8, the Freetown-Port Rico Historic District was divided out of the back portion of the Ile Copal sugar plantation, located on the west bank of the Vermillion River. This section of the plantation was surveyed to become part of the City of Lafayette under the title of the “Mouton Addition” in 1881.

The streets were laid out in a roughly regular grid set on a northwest to southeast axis. The blocks are mostly rectangular with some triangles and trapezoids to accommodate the Louisiana and Western Railroad (now the Louisiana and Delta Railroad) tracks along the neighborhood’s northeast side. The first Sanborn maps to depict the Freetown-Port Rico area date to 1912. The maps of 1912 detail fourteen complete blocks of the northeast portion of Freetown-Port Rico between Lee Avenue and Gordon Street and Oak Street (now Jefferson Boulevard) and Garfield Street. This is the area closest to downtown Lafayette and development clearly radiates out from this area. By this point, nearly every lot in these fourteen blocks had been built upon. While most of the buildings were dwellings, there were also several general stores, a rooming house, gambling and dance halls, restaurants, second hand furniture stores, grocery stores, a tailor, a school labeled “not used”, the First Baptist Church, and a synagogue (Temple Rodeph Shalom). Smaller dwellings were mixed with larger homes, many with bays typical of the Queen Anne style. One of the larger homes even included a separate building labeled as servants.

The Sanborn maps of 1921 include ten more blocks of the Freetown-Port Rico Historic District. These blocks too contained very few vacant lots and were mostly residential. Non-residential properties included a wagon shop, wood worker, blacksmith, cobbler, bakery, a filling station, auto dealer, billiards hall, AME Church, and Hebrew Rest Cemetery. By this period, there were also a number of small buildings labeled auto that appear to be free-standing garages or shelters. One curious dwelling includes the parenthetical notation “admission required to these grounds”. All of these different buildings demonstrate that this was a neighborhood alive with trade, commerce, recreation, and religious observance among people of different religions, different ethnic backgrounds, and varying socioeconomic status. The latest areas to develop were blocks southwest of the railroad track and roughly southeast of Roosevelt Street and Brainard Avenue. Despite the fact that most of the lots in the northwest blocks were filled early in the neighborhood’s development,

¹ C. Ray Brassieur, Lionel Lyles, Michael S. Martin, "Freetown and It Was and As It Is," Freetown History Project Final Report, University of Louisiana at Lafayette Lafayette, Louisiana, 2013.

² Donald Millet, “The Economic Development of Southwest Louisiana, 1865-1900,” PhD Diss., Louisiana State University, 1964 in Brassieur et al.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

building in these areas continued too as people replaced earlier dwellings with more popular styles at the time or better quality abodes. Older buildings also received additions. This is evident from the changing building footprints.in each edition of Sanborn maps.

Summary of Contributing and Noncontributing Resources

There are a total of 716 contributing buildings, 1 contributing site, and 286 noncontributing buildings in the Freetown-Port Rico Historic District. In addition, there is one previously listed building: the First United Methodist Church at 703 Lee Avenue.

Residential dwellings were generally considered contributing if they were built fifty or more years ago unless they had been so altered as to lose all semblance of their historic appearance. Alterations such as the application of synthetic siding, replacement windows, or porch infill did not eliminate a building's contributing status, so long as the original form, proportion, and design intent were still evident. If infill of a porch retained the sense of the original porch configuration, especially by filling between or behind porch posts, the building was still considered contributing if other aspects of integrity also met criteria. Likewise, some buildings were considered contributing in spite of replacement windows because original fenestration pattern and casings were evident along with other qualifying aspects of integrity. Many properties within the Freetown-Port Rico Historic District feature two-over-two aluminum windows that are presumed to have replaced original wood sash, but could still date to the historic period.³ Synthetic siding did not disqualify a building from contributing status as long other aspects of design, materials, and form were clearly intact. As with aluminum windows, aluminum siding is a material that dates to the period of significance on some buildings. Additions were evaluated based on their impact on the character defining features of the building. Small additions to side or rear elevations were typically considered acceptable, while large appendages to the front generally resulted in a noncontributing status. Examples of buildings with alterations that were still considered contributing include 606 Garfield Street and 414 E. Main Street. When alterations combined to make it difficult to discern the age of the building or its original form and style, the property was considered noncontributing. Examples include 214 Guidry Street and 231 Guidry Street.

Commercial buildings retaining a primary building greater than fifty years of age were also considered contributing even if their front façade had been altered, as long as the alteration was also believed to be within the period of significance and if the building overall still reflected the historic feeling of the commercial area. Replacement of windows, doors, and other alterations were evaluated along much the same lines as for residential buildings. Examples of buildings with alterations that were still considered contributing include 427 General Mouton Street and 1338 Jefferson Street (Photo 34). Commercial buildings do vary from their residential brethren in the tendency toward the modernization of facades. With the building itself considered part of the promotional material to attract customers, store owners often wanted to present a modern façade. Such modernized commercial buildings were considered contributing as long as the revamping occurred within the period of significance and itself retains integrity. A prime example is the Saloom Store at 1335 Jefferson Street (Photo 33). The hipped roof of its ca. 1920 wood-frame core peeks out above ca.

³ The use of aluminum windows in Louisiana got off to an early start with 570 windows made by the Aluminum Company of America (ALCOA) installed by 1932 in the Louisiana State University School of Medicine Medical Center building in New Orleans. Kaaren R. Staveteig, Technical Preservation Services, National Park Service, "Preservation Tech Note Windows, Number 22: Maintenance and Repair of Historic Aluminum Windows," National Parks Service, US Department of the Interior. *How to Preserve*, 2008 (<http://www.nps.gov/tps/how-to-preserve/tech-notes/Tech-Notes-Windows22.pdf>, (accessed July 5, 2015).

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

1960, blond brick facades. For commercial buildings originally constructed toward the end of the period of significance, there was somewhat less tolerance for alterations because they were more likely to date to after the period of significance and efface the subtle features of the mid-century design. 1950s-1960s commercial buildings that had façade alterations from after the period of significance that changed character defining features of their architecture were generally considered noncontributing. Unfortunately, most of the Freetown-Port Rico Historic District's mid-century commercial buildings have experienced character changing alterations. For example, 11-417 Lee Avenue was considered noncontributing because the added hipped roofs and security shutters over all windows, an added pent roof wrapping the buildings, and an alteration to first floor fenestrations significantly changed the streamline character or its design. On the other hand, 900-904 General Mouton Street were considered contributing in spite of a significant change to the roof structure because all of the elevations otherwise remain so completely intact, retaining their glazing, unpainted brick, and inset entrances complete with built-in planters.

Other resources were evaluated based on age and degree of integrity pertinent to their area of significance. For example, the alterations of Temple Shalom were carefully weighed against its outstanding historical significance. Temple Shalom was originally constructed in 1889, but remodeled in 1932, 1953, and 1974. The cultural significance that the building holds as a synagogue that has operated continuously for over a century was considered a strong counterweight to its façade changes. Although the 1974 alterations are after the period of significance, much of the original building remains in its original location and members from the period of significance would still be able to identify their temple through that location and original elements. Therefore, it was considered contributing based on its significance in the Freetown-Port Rico Historic District and its strong integrity of location, feeling, and association.

Detached garages, sheds, and miscellaneous outbuildings, both historic and not exist throughout the district, but are not individually integral to any of the areas of significance of the district. Therefore they were not included in the inventory or in the overall resource count except where they were or have become individual properties with their own addresses as is the case on Reid Street. Some are mentioned in the individual inventory entries as part of the overall description. Such buildings were held to much the same standards as other buildings. Closure of garage entries was considered an acceptable alteration as long as original form and fenestration could still be interpreted. Detached garages, sheds, and outbuildings that accompany other buildings would be considered contributing parts of those properties if they meet the other standards of integrity outlined for residential buildings.

Vacant lots, marked as green on the submitted map, were also not counted in the overall resource count as they do not contribute to the significance of the district as sites.

Building Types and Architectural Styles

The Freetown-Port Rico Historic District displays building types and architectural styles that are both typical of late-nineteenth to early twentieth-century Southern towns and are regionally unique. The buildings can be classified by their building types as well as by their architectural styles. Most residences can be classified by the following building types:

- single-pile (1107 Lamar, 314 Stewart, and 316 Clinton; Photos 1-3)
- double-pile (221 E. Convent and 520 E. Vermillion; Photos 4 & 5),
- L-front (411 Gordon and 617 Lamar; Photos 6 & 7)
- shotgun (1244 SW Evangeline, 210 Roosevelt and 418 Stevenson; Photos 8-10)

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

- bungalow (209 Lamar, 802 Johnston, 1600 Jefferson, 102 E Clinton, 913 Lamar, 210 Roosevelt, 1331 Jefferson, 605 E Vermillion, 616 Gordon, and 215 Gordon; Photos 11-20)
- other irregular plan (cottages that are not bungalows but possess similar non-symmetrical plans) (213 General Gardner, 618 General Mouton, 223 E Clinton, 507 Stevenson, 512 Stevenson, and 210 E Clinton; Photos 21-26)
- other center hall (1011 Lee and 621 Stevenson; Photos 27 & 28)
- ranch (412 E. Main and 129 E. Convent; Photos 29 & 30)

Most of the residences in Freetown-Port Rico are one-story and a few are one-and-half story. Bungalows are by far the most common building type and Craftsman the common stylistic influence. Many of these feature a regional plan that includes two front doors although the dwellings are single occupancy. This offers access to the front porch from both front rooms in plans that possess no center hall.

The commercial and industrial buildings are of many forms, none of which were distinctive and prolific enough to be identified individually so all such buildings are classified simply as commercial buildings or as industrial buildings/warehouses. Examples of commercial buildings are 1335 Jefferson, 1338 Jefferson, 312 Stewart, 602 E Vermillion, and 1012 Jefferson (Photos 33-37). Likewise all institutional buildings simply fall into the institutional building type, but may be further classified through their styles.

Architectural styles within the district include:

- Late Victorian: Other-Folk Victorian, No style
- Late 19th and 20th Century Revivals: Colonial Revival, Neo-classical Revival; Tudor Revival; Other-Eclectic
- Late 19th and Early 20th Century American Movements: Bungalow/Craftsman, Other-Minimal Traditional
- Modern Movement: Other- Ranch, Other – Commercial.

In general, the commercial and industrial buildings display the least indication of style, the residential buildings display a moderate degree of style, and the institutional buildings display the greatest stylistic influence.

Folk Victorian residences include 520 E. Vermillion, 411 Gordon, and 814 E Vermillion (Photos 5, 6, & 48). No style late Victorian residences include 316 Clinton, 617 Lamar, 1107 Lamar, and 314 Stewart (Photos 3, 7, 1, & 2). Colonial Revival residences include 1011 Lee and 337 Stevenson (Photos 27 & 31). Neo-classical Revival buildings include 621 Stevenson and the previously listed First United Methodist Church at 703 Lee (Photos 28 & 32). Tudor Revival residences include 1118 Jefferson and 213 General Gardner (Photos 21 & 38). It should be noted that there is also a subset of buildings that combine the Tudor Revival style with Craftsman style elements like exposed rafter tails. Examples of these Tudor Revival with Craftsman elements include 618 General Mouton, 512 Stevenson, 507 Stevenson, 712 Stevenson, 820 Vermillion, and 202 General Gardner (Photos 22,24, 25, 39, 40, & 41). The one eclectic design is St. Ann's Infirmary at 1317 Jefferson (Photo 42). Craftsman residences (without Tudor Revival influence) include 605 E. Vermillion, 102 E. Clinton, 616 Gordon, 1600 Jefferson, 802 Johnston, 209 Lamar, 913 Lamar, and 1331 Jefferson (Photos 18, 14, 19, 13, 12, 11, 15, and 17). There are a number of residences in which the Craftsman influence is seen only the presence of exposed rafter tails, such as the shotgun house at 1255 SW Evangeline (Photo 8). A few residences such as 309 Stevenson and 312 Harding combine the Craftsman style

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

with a Colonial Revival influence (Photos 43 & 44). Minimal Traditional residences include 114 E. Alley (Photo 45). Ranch houses include 412 E. Main and 129 E. Convent (Photos 29 & 30).

The one site in the inventory is Hebrew Rest cemetery (Photos 46 & 47). It is enclosed by a wrought iron fence and features marble and granite headstones and monuments in a setting of grass and mature live oaks and shrubbery.

Inventory

This inventory was prepared by University of Louisiana of Lafayette students in the ANTH 491G_Research in Anthropology class of C. Ray Brassieur and Co-Instructor, Corey Saft: Jacqueline Jackson, Hayley D. Reese, Hugo Chacon, William Brandon Finley, Stuart Monte, Charles Edmond Mouton, Jesus Ismael Navarro, Megan Nicole Tagesen, Mark Damon Wiley, and Chance Louissey Gray. Editing and additional narratives were completed by Patricia Hauth. Additional narratives were prepared by C. Ray Brassieur and Corey Saft.

16th St

102 Sixteenth. Contributing, ca. 1928. This one-bay, single-pile dwelling with rear shed room features no stylistic elements. The rectangular, one-story house is a wood frame building clad in vinyl and set on concrete piers. The roof is a side gable in asphalt shingles. The metal framed, double hung windows are arranged in a two over two horizontal pane lite pattern. A paneled metal door opens up to a full width porch. The lot also contains an unattached shed. The building retains some integrity of design, setting and feeling. Despite the changes, it remains representative of the kinds of very small dwellings that Sanborn maps indicate were once found in greater numbers in this railroad bordering neighborhood.

207 Sixteenth. Darby's Grocery. Contributing, ca. 1950. The rectangular, one-story, wood-frame building is clad in wood and brick and set on concrete block piers. The roof is a side gable in metal. The wooden double-hung windows are arranged in a three-over-one and two-over-two lite patterns. A partially glazed wooden door opens up to a stoop. The building has clearly evolved over time, and its exact progression is difficult to determine. The dwelling that appeared on 1940 and 1949 Sanborn maps seems to have been completely replaced by this commercial structure, but the materials and features such as the two-over-two and three-over-one windows and exposed rafter tails suggest that it was constructed or reconstructed from the previous building at least fifty years ago and despite changes over time, it retains integrity of materials, design, setting, location, association, and feeling. Darby's claims to be the home of "old fashioned spicy boudin" for over forty years.

213 Sixteenth. Contributing, ca. 1928. This double shotgun is a single dwelling with no style. The cruciform shape, one-story, balloon framed building is clad in asphalt shingle meant to look like stone over wood siding and is set on concrete piers. The roof is a cross gable covered in metal. Wood framed double-hung windows are arranged in a six-over-six window lite pattern. Two Craftsman styled entry doors on the facade open up to a partial projecting width porch supported by replacement iron columns. Despite the addition asphalt shingle cladding, the building retains its overall integrity of design, location, workmanship, setting, association, and feeling.

East Alley Street

105 E Alley. Contributing, ca. 1940. This bungalow with no style is a single dwelling. The one-story, wood framed building is clad in wood siding and set on concrete piers. The roof is a cross-gable covered in asphalt shingle. The wooden, double-hung windows have a two-over-two lite pattern. The partially glazed, wooden door (on the side wall of the porch) opens up a partial width inset front porch

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

supported by iron columns. A small shed and carport sits to the rear of the property. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

114 E Alley. Contributing, ca. 1950. This Minimal Traditional style single dwelling is one-story, clad in brick veneer, and set on a continuous brick foundation. The roof is a side gable in asphalt shingles. The wooden double hung two over two horizontal pane windows appear to be original. There is also one plate glass window on the right side of the façade, next to the entry door. There is a small covered stoop on the façade. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

Amelia Street

120 Amelia St. Contributing, ca. 1938. This two story multi-plex has little stylistic detailing. It is set on low concrete piers and clad in wood siding on the sides and second story front façade. The first floor of the front façade has been clad in a patterned concrete block which matches a new building next door (see entry below). The main roof is a front gable with one side being double pitched and extending to the width of an additional room and covered in asphalt shingles. Notable elements include double-hung, three-over-one wood windows ganged in groups of 3 and 4 on the second floor. The first floor windows are jalousie and appear not to be the original. There is a wood panel entry door on the first floor and a side half-glazed entry door on the second floor access by exterior stairs. This structure retains integrity of design, workmanship, setting, location, association, and feeling. Although it has been renovated, the renovations appear to be from the period of significance.

126 Amelia St. Contributing, ca. 1964. This mid-century modern two-story concrete block multi-plex has a flat roof. It is set on a slab and the stylized block presents a striking facade. Notable elements include single-hung, one-over-one aluminum windows. There is a wood panel entry door on the first floor. This structure retains the integrity of design, workmanship, materials, location, setting, association, and feeling of its time period.

Avenue B

202 Avenue B. Contributing, ca. 1927. This bungalow was originally a single dwelling and features elements of the Craftsman style. It is a one-story building set on brick piers and clad in brick. The main roof is hipped and oriented perpendicular to the street with a jerkinhead above the attic vent. A full-width, integrated porch is supported by three square columns and has a front gable roof intersecting half of the hip and covering half of the porch. The roof is covered in tile. Stylistic elements include a glazed, 15 pane entry door with side lites and transom, brick porch apron wall, and terracotta roof cresting. Other architectural elements include a central brick chimney and a brick detailed entry walk. This structure retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

210 Avenue B. Contributing, ca. 1927. This bungalow is a single-residence featuring strong elements of the Craftsman style. It is a one-story, wood-framed structure set on concrete piers and clad in wood siding. Asbestos tile covers the front-gable main roof and all other roof surfaces of this multi-gabled structure. A transverse roof covering the front porch, integrated within the main roof, begins with a hip under the main front gable and ends in a side-gable that extends over a portico. An additional side-gable roof covers a small side extension protruding just rear of a brick exterior side chimney. Craftsman elements include exposed rafter ends, multiple eave brackets, and battered porch supports. Other architectural elements include four-over-one and three-over-one wood windows, and a partially glazed wooden door. This structure retains strong integrity of design, setting, location, materials, workmanship, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Caillouet Place

117 Caillouet Place. Contributing; 1919; Dauterive House; recognized as a significant property by the Preservation Alliance of Lafayette. A fine example of an early twentieth-century American Foursquare, the Dauterive House was originally built one lot to the east, facing Jefferson Street, and was subsequently moved to its current location and orientation in 1945. This two and a half story wood frame structure served as a single family residence until 1948 when it was rented for commercial purposes. It currently houses a law firm. Supported by a brick pier-and-skirt foundation, this structure is covered by a barrel tiled hip roof. Two original rectangular two-story wings extend from either side of the main square, and a large original two-story square wing extends from the rear. The front entrance is a French double door fully glazed with fifteen panes on each side, surmounted by a rectangular, glazed, six-light transom. This asymmetrically-located front entrance is protected by a hip-roofed porch covered by ceramic tiles, and supported by round, tapered columns. First- and second-floor windows are glazed either nine-over-one, or six-over-one, placed in gangs of threes or fours. This structure still retains strong integrity of design, setting, location, materials, workmanship, association, and feeling.

119 Caillouet Place. Contributing; ca. 1927. This is a one-and-a-half story Dutch Colonial Revival-style house with a side-gambrel roof and front and rear shed dormers. This wood framed structure sits on brick piers, and its roof is covered with asphalt shingles. On the east side of the house, an original flat-roofed ground-floor bump-out provides support for an open second floor balcony encircled by a wooden balustrade. The front entrance, centrally placed on a symmetric façade, features 2/3 wood-panel door with a 1/3 glazed panel of six lights. The entrance is covered with a gable-front porch supported by square wooden columns. Paired, symmetrically-placed, three-over-one windows are found on upper and lower levels, on all four sides of the house. Craftsman hints include exposed rafter tails and eave brackets. This structure retains strong integrity of design, setting, location, materials, workmanship, association, and feeling.

120 Caillouet Place. Caillouet House. Contributing; circa 1896; George Knapp, Architect. Mouton Lumber, Contractor. The Caillouet House is recognized as a significant property by the Preservation Alliance of Lafayette. When this center-hall residence was originally built by Ms. Annette Burguiesses Caillouet, it faced Jefferson Street. Later, it was moved to its current location and orientation, and it currently houses law offices. This one-and-a-half story, side-gable, central-hall structure features an attached porch and gallery that extends nearly the breadth of the house. The roof is covered with ribbed-style metal sheeting and sits on brick piers. It is covered in vinyl siding. Original chimneys were removed concurrent with some interior remodeling following a fire in 1933.⁴ Three small front dormers and two rear dormers provide light to the upper level. The rear of the house features an L-style addition and attached screened side porch with hip roof. Cornice returns are prominent at the gable corners of the main roof and on the rear addition as well. The front of this three-bay structure features two sets of tall triple-hung windows with louvered shutters and glazed transoms. The front door is half wood panel and half glazed with two large lights. It is surrounded with side half-lights and a glazed transom. Other windows on the house are either double-hung two-over-two originals or one-over-one metal-frame replacements. This structure retains strong integrity of design, setting, location, workmanship, feeling, and association.

124 Caillouet Place. Contributing; circa 1940. This cross-gable, one-story, wood-frame house has an eclectic variety of stylistic features. The main house, as viewed from the street, is Minimal

⁴ Mamalakis, 38-39.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Traditional with an incised front porch and gallery, and it has a bay window with sheet metal hood. A double-pitched roof line curves to cover the front gallery. Two small dormers are mounted on the front slope of the roof. The rear three-quarters of the house is covered with a perpendicular cross-gable. A more recent wing protrudes on the east side laterally from the original rear wing. The front porch is supported with square columns, a plain frieze board and return fascia. The three-faceted bay window has eight-over-eight front glazing, and four-over-four side windows. Other windows are six-over-four double hung. The house sits on brick piers with a partial brick skirt across the front, and it is clad in lapped siding. This building retains strong integrity of design, workmanship, setting, location, materials, and feeling.

125 Caillouet Place. Contributing, ca. 1937. This is a one-story multiple-gable Tudor Revival style single family residence. A front gabled protrusion with one long curved slope and one straight slope covers a rounded inset Tudor-style door entrance. The entry door features a round window. Beyond this façade, two side-gabled roof sections, intersected by an integrated perpendicular roof line cover the main house, creating multiple steep gables. The house sits on brick piers, is clad in vinyl siding, and its roof is covered in asphalt shingles. Pairs of four-over-three double hung windows provide light to the interior of the house. This structure retains strong integrity of design, materials, workmanship, setting, location, association, and feeling.

129 Caillouet Place. Contributing, ca. 1946. This front gable, two story, wood frame structure has elements of the Colonial Revival style, including a pedimented front gable with round oculus vent. It features an off-center, front entrance porch with a flat roof topped by a decorative balustrade. The porch features a plain frieze supported by two pairs of fluted square columns. The asymmetrical front facade also features a three-section bay window with an eight-over-eight double-hung central wood window and three-over-three double-hung side light windows. The second-floor front windows include one double-hung eight-over-eight directly over the bay window, and one smaller six-pane fixed window providing light for the stair landing and upper hall. The smaller fixed window has a Colonial-style scroll-sawn lintel. Paired, six-over-four double-hung windows are found on exterior side walls of the residence. This structure sits on brick piers, is clad with wood weather boards with stucco in the front gable, and the roof covered with asphalt shingles. It retains strong integrity of design, materials, setting, location, workmanship, association, and feeling.

130 Caillouet Place. Contributing, ca. 1932. This is a one-story, wood-frame, multi-gabled bungalow. It features a protruding gable-front bay under the main gable-front roof, and it also has a half-width transverse side-gable porch. Windows are two-over-two double-hung wood. The window in the front gabled bay is covered with a period sheet metal awning with scalloped skirt. A shed carport has been added to the east side of the structure, and vinyl siding covers the exterior. This single-family residence sits on concrete piers and is covered with asphalt shingle. Craftsman style features include battered porch columns and stylized front gable brackets. Except for the exterior vinyl cladding, this structure retains integrity of design, setting, materials, location, workmanship, association, and feeling.

135 Caillouet Place. Contributing, ca. 1937. This eclectic one-story single residency has an L-shaped floor plan. It is clad in brick veneer. A hip roof covers the broad front section of the house while a simple roof with perpendicular ridge covers the rear section – the entire roof is clad in barrel tile adorned with tile cresting. Eclectic features of this house include a bell-roofed front porch with segmental pediment. A stylized wooden “keystone” is located on the fascia board of the arched pediment. Under the arched porch extrados is a stylized wreath and ribbon. The porch protects a Palladian-style entrance with a fifteen-light glazed door, sidelights, and a brick-lined semi-circular

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

arch. Stylistic features include the asymmetrical façade, decorative masonry quoins, and masonry lintels above the windows that extend across the entire front and side walls. The windows are double-hung, 4-over-4, ganged in pairs in the front, and grouped six in a series on the side walls. The house rests on unknown piers covered by a masonry skirt surrounding the house. With all of its exceptional stylings, this structure retains integrity of design, setting, location, workmanship, materials, association, and feeling.

Cleveland Street

300 Cleveland Street. Contributing, ca 1935. This is a Craftsman influenced one-and-a-half story wood-framed bungalow set on brick piers and clad in wood siding. The main roof is a side gable covered in metal with a large, almost full width, second floor dormer with shed roof. It has a partial width Tuscan column supported projecting porch in the front. Stylistic features include deep eaves, exposed rafter tails, and eave brackets. Other architectural elements include double hung one over one vinyl replacement windows and a modern glazed metal door. Despite the replacement windows, this house retains integrity of location, setting, design, workmanship, feeling, and association.

301 Cleveland Street+ 801 Gordon Street. Contributing; ca 1910. This Gable Ell is a single dwelling residence with elements of Folk Victorian style. It is a one-story wood-framed building set on brick piers and clad in wood siding. The main roof is a cross gable covered in metal with a chimney located in the center of both gables. There are two partial width porches on the front and side that mimic each other, supported by turned posts with lacey brackets. Other architectural elements include twelve-over-six and six over six double hung wood windows and a decorative metal flue cap. A portion of the left side of the front porch has been enclosed sometime after 1949. Fortunately, the majority of the porch is intact and overall, the house retains integrity of location, setting, materials, design, feeling, and association.

305 Cleveland Street. Noncontributing, ca 1935. This bungalow is a single dwelling residence with elements of the Craftsman style. It is a one-story wood-framed building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. It has a partial width column supported projecting porch in the front. The craftsman elements include exposed rafter tails, and decorative (false) beams in the gable ends. Other architectural elements include double hung one over one wooden windows and a wood entry door. Although it retains some original material and design intent, the house has been greatly enlarged and is therefore noncontributing.

308 Cleveland Street. Contributing; ca 1920. This is a single dwelling residence with elements of the Tudor revival. It is a one-story wood-framed building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. It has an enclosed arched entry porch with two wood batten entry doors. Other architectural elements include double hung three over one wooden windows and multiple outbuildings in the rear. The main alteration is the enclosure of the side porch, which was done within the original arched frame and appears to have been done post 1949 using two over two wood windows and siding. The original porch framing is clearly evident on the façade and side elevation. Even with this enclosure, the house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

309 Cleveland Street. Contributing; ca 1930. This bungalow is a single dwelling residence in the Craftsman style. It is a one-story wood-framed building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. It has a full width column supported projecting porch in the front. The craftsman elements include exposed rafter tails, and decorative (false) beams in the porch gable end. Other architectural elements include double hung three over

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

one wood windows and a paneled wood door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

310 Cleveland Street. Contributing, *ca 1940*. This Minimal Traditional house is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a side gable covered in asphalt shingles. The partial width porch is right aligned and extends to create a carport on the right side of the building – this was added after 1949 per the Sanborn maps. Craftsman elements include exposed rafters. Other architectural elements include double-hung, two-over-two wood windows and a partially glazed wood door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

313 Cleveland Street. Contributing; *ca 1935*. This bungalow is a single dwelling residence with elements of the Craftsman style. It is a one story wood frame building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal that covers a partial width inset porch. The craftsman elements include exposed rafter tails, and decorative (false) beams in the gable ends. Other architectural elements include double hung one over one metal replacement windows, a glazed wooden entry door, and a rear shed outbuilding. With the only alteration being replacement windows, the house retains integrity of location, setting, workmanship, design, feeling, and association.

314 Cleveland Street. Contributing; *ca 1940*. This gable-ell is a single residence with elements of the Tudor Revival style. It is a one-story wood-frame building set on brick piers and clad in vinyl siding. The roof is a cross gable covered in metal. Tudor elements include the steeply pitched gables and arched doorway. Other architectural elements include double-hung, three-over-one wood windows and a wood panel arch topped door. The house retains integrity of location, setting, workmanship, design, feeling, and association.

317 Cleveland Street. Contributing; *ca. 1930*. This bungalow is a single dwelling residence with Craftsman details. It is a one story wood frame building set on brick piers and clad in vinyl. The main roof is a front gable covered in metal that covers a partial width projecting porch. The Craftsman elements include exposed rafter tails. Other architectural elements include double hung four over one wood windows and a multi lite wood door. The house retains integrity of location, setting, workmanship, design, feeling, and association.

318 Cleveland Street. Contributing, *ca. 1935*. This Minimal Traditional is a one-story wood-frame building set on brick piers and clad in vinyl siding. The roof is a side gable and covered in asphalt shingles. A small front gable, supported by columns, creates shelter over the front door. Other architectural elements include double-hung, six-over-six wood windows and a metal paneled door. There is a small carport addition on the left side of the façade. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

323 Cleveland Street. Noncontributing, *ca. 1950*. This ranch has no style. It is a one story wood frame building set on continuous brick and concrete piers and clad in vinyl. The main roof is a hipped roof, covered in metal. Other architectural elements include double hung one over one replacement windows and a replacement panel door. The integrity of this building has been altered with a possible addition on the left side and remodeled, compromising its historical integrity such that it is considered noncontributing.

324 Cleveland Street. Contributing, *ca. 1945*. The Minimal Traditional house is a one-story building set on a concrete slab and clad in concrete block. The roof is hipped and covered in metal. Columns

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

support a connected carport, which shows up on the 1940-49 Sanborn map. Other architectural elements include casement, 4-by-5 metal windows, a single entry door under the carport, and a wood panel front door that faces the side elevations. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

325 Cleveland Street. Contributing; ca. 1935. This bungalow is a single dwelling residence with elements of the Craftsman style. It is a one story wood frame building set on brick piers and clad in wood siding. The main roof is a front gable, covered in metal and covers a partial width projecting porch. The Craftsman elements include exposed rafter tails, battered porch posts. Other architectural elements include double hung one over one windows and an original multi lite wooded door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

326 Cleveland Street. Contributing, *ca 1940*. This duplex is a multiple residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete piers and clad in wood siding. The roof is a front gable covered in metal. Craftsman elements include deep eaves and exposed rafter tails. Other architectural elements include double-hung, one-over-one wood windows and wood panel doors. The front elevation was altered at an unknown date; eliminated a center stoop and changed the fenestration arrangement. Multiple freestanding apartments are located in the rear of the property. Despite the change to the façade, this building retains good integrity of its overall form in design, setting, and feeling, and strong integrity of material and design of the sides, even retaining historic screens.

329 Cleveland Street. Contributing *ca 1935*. This bungalow is a single dwelling residence with a elements of the Craftsman style. It is a one story wood frame building set on concrete block piers and clad in wood. The main roof is a front gable covered in metal. A full width projecting porch covers two entry doors, one centrally located and one to the left of it. To the right of the central door is a double set of windows. The craftsman elements include exposed rafter tails. Other architectural elements include double hung six over one wood windows. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

330 Cleveland Street. Contributing, *ca 1940*. This Minimal Traditional house with minor Colonial Revival elements is a one-story wood-frame building set on a concrete slab and clad in brick. The roof is a side gable and covered in metal. The front porch is centered and supported by an arched roof and brick columns. Engaged columns surround the front door. Dark screens cover the door and windows, but all are in their original location. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

404 Cleveland. Contributing; *Ca. 1945*. This Minimal Traditional building is a single dwelling, which has no particular style. It is a one-story wood frame building set on a concrete pier foundation and clad in vinyl siding. The building has a side gable asphalt shingle roof. A centrally located front porch is supported by simple columns, which are likely replacements. Other architectural elements include single hung one over one replacement windows and a wooden panel door. Despite the use of vinyl siding and replacement windows, the house retains its overall form and design as seen on the 1940-49 Sanborn map and retains integrity of location, setting, workmanship, design, feeling, and association.

408 Cleveland. Contributing; *ca. 1940*. This Craftsman bungalow is a single dwelling. It is a one-story wood frame building set on a concrete pier foundation and clad in wood siding. The building has a front gable asphalt shingle roof. The front porch is partially infilled with wood siding and screening.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

The windows are all in their original locations, but their lite pattern cannot be determined as they are covered with plywood. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

412 Cleveland. Contributing; ca. 1925. This bungalow building is a single dwelling, which has elements of the Craftsman style. It is a one-story wood frame building set on a continuous brick foundation and clad in wood siding. The building has a front gable asphalt shingle roof. An inset front porch is supported by two battered columns on stone bases (with a third stone base between). The porch has been infilled with screening and the façade is still visible. Other architectural elements include double hung two over two wood windows, decorative beams in the gable ends, and a wooden panel door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

415 Cleveland. Contributing; ca. 1950. This Minimal Traditional building is a single dwelling. It is a one-story wood frame building set on a concrete pier foundation and clad in wood and aluminum siding. The roof is an asphalt hipped roof. Other architectural elements include double hung two over two wood windows along with a wooden panel door, and a half width porch. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

416 Cleveland. Contributing; ca. 1935. This bungalow building is a single dwelling, which has no particular style. It is a one-story wood frame building set on a brick pier foundation and clad in wood siding. The building has a front gable asphalt shingle roof. Other architectural elements include double hung two over two wood windows along with a half lite wooden door, and a partial width inset porch. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

417 Cleveland. Contributing; ca. 1940. This bungalow is a single dwelling. It is a one-story wood frame building set on a concrete slab foundation and clad in wood siding. The roof is a front gable and is composed of asphalt shingles. Other architectural elements include double hung two over two wood windows along with a partially glazed wooden door, exposed rafter tails, and a partial width porch. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

419 Cleveland. Contributing; ca. 1935. This Shotgun is a single one-story wood frame building set on a concrete block pier foundation and clad in wood siding. The roof is a front gable covered in metal. Other architectural elements include single hung two over two wood windows along with a partially glazed wooden door, and a partial width projecting porch. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

420 Cleveland. Noncontributing; ca. 1920s; *Extensively Altered ca. 1970.* This Camelback building is a single use dwelling, which has no particular style. It either extensively added to or completely replaced an earlier dwelling. It is building set on a concrete slab foundation and is clad in a later veneer of blond brick. The building has a front gable asphalt shingle roof. Other architectural elements include a wooden panel door, and a partial width porch. This building is considered noncontributing due to its estimated date of alteration after the end of the period of significance.

423 Cleveland. Contributing; ca. 1920. This Minimal Traditional building is a single use dwelling, which has no particular style. It is a one-story wood frame building set on a brick pier foundation and clad in asbestos siding. The building has an asphalt shingle hip roof. Other architectural elements

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

include single hung two over two windows along with a partially glazed wooden door, and a partial width porch. The house retains integrity of location, setting, workmanship, design, feeling, and association.

423 B Cleveland. Contributing; ca. 1930. This building is a single dwelling, which has no particular style. It is a one- wood frame building set on a concrete pier foundation and clad in asbestos siding. The roof is a metal side gable. Other architectural elements include single hung two over two wood windows along with a partially glazed wooden door, a half width front porch supported by iron columns, and a rear entry porch. The house retains integrity of location, setting, workmanship, design, feeling, and association.

426 Cleveland. Contributing; ca. 1928. This building is a multiple use dwelling, which has elements of the Craftsman style. It is a one-story wood frame building set on a concrete pylon pier foundation and is clad in wood siding. The building has a side gable metal roof. Other architectural elements include single hung two over two wood windows along with a partially glazed wooden door, exposed rafter tails, and a partial width projecting porch supported by iron columns. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

432 Cleveland. Contributing; ca. 1930. This Minimal Traditional building is a single dwelling, which has elements of the Craftsman style. It is a one-story wood frame building set on a concrete pier foundation and clad in wood siding. The building has a front gable metal roof. Other architectural elements include single hung two over two windows along with a wooden panel door, a picture window on the façade, and a partial width inset porch. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

515 Cleveland Street. Contributing. ca. 1955. This single dwelling is a minimal traditional ranch. The single story building is supported by a concrete pier foundation and the roof is a hipped roof with asphalt shingles. The entrance door is a paneled wood door and the windows are single hung wood windows with a horizontal lite pattern of 1 over 1 and 2 over 2 with shutters on all facade windows. The right side of the front elevation has covered a carport that is covered by the main roof building, which connects to a side shed. The cladding of the house is asbestos shingles. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

601 Cleveland. Non- Contributing; ca. 1980. This multiple residence has no particular style. It is a two-story building set on a concrete slab foundation and is clad in vinyl siding. The building has a hip roof composed of asphalt shingles. Other architectural elements include single hung four over four metal windows and wooden panel doors. As it was constructed outside of the period of significance, this building is noncontributing.

606 Cleveland Street. Contributing. Ca.1960. This single dwelling is a Minimal Traditional building form with some elements of the ranch style. The single story building is supported by a concrete slab foundation and the roof is a hipped asphalt roof. The entrance door is a flush wooden door and windows are sliding aluminum windows with a lite pattern of 1 over 1. The carport is covered by the main roof and is supported by two small circular columns and located to the right of the front facade. The exterior cladding of the residence is brick. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

611 Cleveland 611. Noncontributing; ca. 1980. This gable ell building is a single dwelling in no particular style. It is a one-story building set on a concrete slab foundation and clad in brick. The

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

building has a side gable asphalt roof. Other architectural elements include double hung one over one windows along with a partially glazed wooden door, and a partial width porch. As it was constructed outside of the period of significance, this building is noncontributing.

612 Cleveland Street. Contributing. ca. 1930. This single dwelling is a Minimal Traditional one story building supported by a concrete pier foundation. The roof is a side gabled asphalt roof. The entrance door is a multi-lite wood door and the windows are double hung vinyl replacement windows with a lite pattern of 1 over 1. While the windows are replacements, the original window opening has not been altered. The facade has a concrete stoop with an aluminum banister. The house is clad in vinyl siding. Despite the changes in materials, the house retains its overall form and fenestration pattern and retains integrity of location, setting, design, feeling, and association.

618 Cleveland Street. Contributing. ca. 1935. This single story dwelling is a Minimal Traditional building supported by a brick pier foundation and the roof is a side gable asphalt roof. The entrance door is a partially glazed wood door and windows are double hung wood windows with a lite pattern of 3 over 1. The facade has a concrete stoop with an overhanging roof to provide cover. The front elevation has exposed rafter tails, the side elevations have gable roof vents, and some of the windows have large metal awnings. The house is clad in vinyl siding. The house retains integrity of location, setting, workmanship, design, feeling, and association.

702 Cleveland. Contributing; ca 1950. This one-story Minimal Traditional house is a single dwelling. It is wood frame and clad in vinyl and features a cross gable roof with asphalt shingles. The single-hung windows are wood and have a one-over-one light pattern, while the partially glazed front door is metal. A garage can be seen next to the home. The house retains integrity of location, setting, workmanship, design, feeling, and association.

721 Cleveland. Contributing, ca 1960. This single story home is a single dwelling with no style. The wood frame house sits on brick piers and is clad in vinyl. The home features a side gable roof with asphalt shingles. The double-hung windows are one-over-one and are made of wood. They sit next to a partially glazed wood door atop a small stoop. A separate carport sits in front of the house. The house retains integrity of location, setting, workmanship, design, feeling, and association.

801 Cleveland. Contributing. ca 1949. This one-story single dwelling sits on concrete pylon piers and features a metal front gable roof. It is clad in wood siding and has single-hung two-over-two wood windows, and paneled door. The entry door is found on the side elevation. A small rear addition connects the house to a detached garage to the right of the house. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

807 Cleveland. Contributing. ca 1950. This single story, minimal traditional home is a single dwelling with no style. The wood frame sits on concrete piers and is clad in wood. The cross gable roof is covered in asphalt shingles and covers a partial width projecting porch. The façade features single-hung, one-over-one wood windows and a half lite modern front door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

808 Cleveland. Contributing. ca 1950. This one-story, minimal traditional home is a single dwelling. The house sits on brick piers and is clad in vinyl siding. The cross gable roof is covered in asphalt shingles and covers a partial width projecting porch, supported by four rectangular columns. The façade features single-hung, six-over-six wood windows and a single entry door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Clinton St:

100 Clinton St. Contributing; ca. 1910. This single dwelling is a one-story building set on continuous brick and clad in vinyl siding. The main roof is a cross gable covered in metal. A partial-width porch is supported by ironwork columns. Other architectural elements include double-hung, 3-over-1 wood windows and a paneled wood door. (Appears on 1912 Sanborn.) The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

104 Clinton St. Contributing; ca. 1965. This is a one-story building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include double-hung, 6-over-6 wood windows, ironwork screening at the entrance vestibule, decorative concrete block screening, and a panel wood door. The building retains integrity of location, setting, materials, workmanship, design, feeling, and association.

110 Clinton St. Noncontributing; ca. 1990. Allain, Allain & Associates. This commercial building is a one-story building set on a concrete slab and clad in brick. The main roof is a front gable covered in metal. Other architectural elements include fixed single metal windows and a partially glazed metal door. As this building was constructed outside of the period of significance, it is considered noncontributing.

113 Clinton St. Noncontributing; ca. 1990. This commercial building is a one-story building set on a concrete slab and clad in stucco and concrete block. The main roof is a front gable covered in unknown materials. Other architectural elements include partially glazed metal doors. As this building was constructed outside of the period of significance, it is considered noncontributing.

116 Clinton St. Noncontributing structure. This property is a cellular tower.

117 Clinton St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width projecting porch is supported by four square columns (it appears it was originally the porch floor was the full width of the house, but was altered sometime after 1949). Craftsman elements include exposed rafter tails and tapered porch columns. Other architectural elements include single-hung, 1-over-1 wood windows and a paneled door. (First appears on 1921 Sanborn.) The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

121 Clinton St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. A full-width projecting porch with front facing gable is supported by tapered columns. Craftsman elements include exposed rafter tails and battered porch columns. Other architectural elements include double-hung, 2-over-2 wood windows, sidelights, and a multi lite wood door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

124 Clinton St. Contributing; ca. 1910. This is a single dwelling featuring elements of the Folk Victorian style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a cross gable covered in asbestos shingles. A partial-width porch is supported by slender columns. Folk Victorian elements include turned porch columns and lace-like spandrels. Other architectural elements include double-hung, 6-over-6 wood windows, and two entry doors (on façade and side wall

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

of porch) with transom and sidelights (main entry only). (Appears on 1912 Sanborn.) The house retains strong integrity of location, setting, materials, workmanship, design, feeling, and association.

127 Clinton St. Contributing; ca. 1910. This is a single dwelling featuring elements of the Folk Victorian style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a cross gable covered in metal. A partial-width porch is supported by slender turned columns. Folk Victorian elements include turned porch columns and lace-like spandrels. Other architectural elements include double-hung, two over two wood windows, a large plate glass window with multi lite decorative transom on façade projection, and a half lite paneled wood doors with transoms (one main entry and one side entry on porch). (Appears on 1912 Sanborn.) The house retains strong integrity of location, setting, materials, workmanship, design, feeling, and association.

128 Clinton St. Contributing; ca. 1910. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a cross gable covered in metal. A partial-width inset porch is supported by 4x4s. Other architectural elements include double-hung, 2-over-2 wood windows and two half lite paneled wood doors with transoms (one main entry and one side entry on porch). (Appears on 1912 Sanborn.) The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

131 Clinton St. Contributing; ca. 1945. This multiple dwelling is a two-story building set on brick piers and clad in asbestos shingles. The main roof is a double front gable covered in asphalt shingles. Other architectural elements include single-hung, 6-over-6 wood windows, two 6 over six vinyl windows on façade of first floor, and a partial lite paneled wood door (appears original). (First appears on 1949 Sanborn.) There is presently a pair of replacement windows where there must have been a garage door: this portion of the house was labeled A for automobile on the 1949 Sanborn map. Aside from that alteration, the building retains strong integrity of location, setting, materials, workmanship, design, feeling, and association.

135 Clinton St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a cross gable covered in asphalt shingles. A partial-width porch is supported by round columns and has been extended to create a side carport to the right of the façade. Craftsman elements include exposed rafter tails and decorative fascia boards (curved ends). Other architectural elements include double-hung, six over six wood windows with sidelights and multi lite transoms, and a partially glazed wood door also with sidelights and transom. A contemporaneous garage behind the house, accessed from Johnston has been converted to habitable space. (First appears on 1940 Sanborn.) The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

208 Clinton St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asbestos shingles. A full-width porch is supported by four square columns. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double-hung, 1-over-1 wood windows, a decorative balustrade with cut out diamond design, and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1928 Sanborn.)

211 Clinton St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. Other architectural elements include double-hung, one-

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

over-one wood windows, and a glazed metal door set into an arched doorway. This building retains integrity of design, materials, workmanship, setting, location, association, and feeling. (First appears on 1940 Sanborn.)

214 Clinton St. Contributing; ca. 1915. This cottage is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. A small central porch projects over the front door and is covered by a front gable with exposed rafter tails. Other architectural elements include double-hung, 2-over-2 wood windows (in pairs and triples), and a panel wood door. This building retains strong integrity of design, material, location, workmanship, setting, association, and feeling. (First appears on 1921 Sanborn.)

215 Clinton St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in vinyl siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by a decorative iron railing, likely replacements from the 1950s. Craftsman elements include multiple front gables, multi lite windows (currently covered with screens), and decorative braces. The only other visible alteration is a carport extension on the right side of the house. Although the original siding has been replaced with vinyl, this building retains strong integrity of design, workmanship, setting, location, association and feeling. (First appears on 1940 Sanborn.)

216 Clinton St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A full-width porch is supported by 4 tapered columns set atop stucco piers. Craftsman elements include exposed rafter tails, decorative braces, the façade window with a decorative multi lite transom, and battered porch columns. Other architectural elements include double-hung, 1-over-1 wood windows and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1921 Sanborn.)

219 Clinton St. Contributing; ca. 1910, enlarged ca. 1925. This cottage is a single dwelling featuring elements of the Colonial Revival style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a side gable covered in metal. Colonial Revival elements include sidelights and a fanlight over the front door. Other architectural elements include double-hung, three-over-one wood windows and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1912 Sanborn and footprint is enlarged on 1928 Sanborn.)

222 Clinton St. Contributing; ca. 1935. This house is a single dwelling featuring elements of the Tudor Revival style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a cross gable with a jerkinhead front facing gable covered in asbestos shingles. The porch consists of a large patio area and the entry has an arched opening. Other architectural elements include double-hung, 9-over-1 wood windows, a multi lite casement window with arched top on the façade, and a partially glazed wood arch topped door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1940 Sanborn.)

223 Clinton St. Contributing; ca. 1935. This house is a single dwelling featuring elements of the Tudor Revival style. It is a one-story building set on brick piers and clad in vinyl siding. The main roof is a cross gable covered in asphalt shingles. The porch consists of a covered entry stoop with steeply

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

pitched roof. Tudor Revival elements include the prominent front gable and arched entryway. Other architectural elements include double-hung, 6-over-1 wood windows (currently covered with screens) and a partially glazed wood door, which appears to be original. As the only alteration is the addition of vinyl siding, this building retains strong integrity of design, workmanship, setting, location, association, and feeling. (First appears on 1940 Sanborn.)

228 Clinton St. Contributing; ca. 1935. This house is a single dwelling featuring elements of the Tudor Revival style. It is a one-story building set on an unknown foundation and clad in brick. The main roof is a cross gable covered in asphalt shingles. Tudor Revival elements include a prominent front chimney and a sloped eave. Other architectural elements include double-hung, 3-over-1 wood windows and a partially glazed wood door. The main alterations are the metal porch supports holding up a metal awning over the front porch. This building retains integrity of design, workmanship, materials, location, setting, association, and feeling. (First appears on 1940 Sanborn.)

229 Clinton St. Contributing; ca. 1910. This is a one-story building set on brick piers and clad in asbestos shingles. The main roof is a cross gable covered in metal. A partial-width porch is supported by 2 columns – one which is an original battered column and one which is a small wooden post. Other architectural elements include double-hung, 6-over-6 wood windows, bead board porch ceiling, and a partially glazed wood door topped by a two lite transom. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1912 Sanborn.)

231 Clinton St. Contributing; ca. 1935. This multiple dwelling is a two-story building set on a concrete slab and clad in wood siding. The main roof is a front gable covered in metal. Other architectural elements include double-hung, 3-over-1 wood windows, an apron roof covering the first floor porch, and a partially glazed wood door. The main alteration is the removal and lowering of the original porch floor. Despite this change, this building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1940 Sanborn.)

232 Clinton St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story wood frame building set on concrete piers and clad in wood siding. Brick veneer was applied at some point to the lower 1/3 of the façade. The main roof is a cross gable covered in metal. A partial-width porch is supported by decorative iron columns, likely 1950s or 1960s replacements. Craftsman elements include exposed rafter tails, gable vent, and decorative braces. Other architectural elements include double-hung, 6-over-1 wood windows. Although the porch supports have been replaced and the porch floor lowered, this building retains integrity of design, workmanship, setting, overall materials, location, association, and feeling. (First appears on 1928 Sanborn.)

235 Clinton St. Contributing; ca. 1915. This single dwelling is a one-story building set on brick piers and clad in vinyl siding. The main roof is a hip roof covered in asphalt shingles. A full-width porch is supported by four columns and features a large unadorned entablature. The façade features two entry doors flanking two centrally placed windows. Architectural elements include double-hung, 2-over-2 wood windows and one original multi lite entry door. Both entry doors feature are topped by two lite transoms. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1921 Sanborn.)

237 Clinton St. Contributing; ca. 1930s. This house is a single dwelling featuring elements of the Tudor Revival style. It is a one-story building set on brick piers and clad in brick. The main roof is a

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

front gable covered in asphalt shingles. The porch consists of a small covered arched entryway. An arched multi lite window is located in the front gable. Tudor Revival elements include half-timbering in the side gables and prominent front-facing gables. Other architectural elements include 6-over-6 paired wood casement windows and a panel arched wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (First appears on 1949 Sanborn.)

300 Clinton St. Contributing; ca. 1910. This single dwelling with a cross gable roof features elements of the Folk Victorian style. It is a one-story wood frame building set on concrete piers and clad in wood siding. The main roof is a cross gable covered in asbestos shingles. An almost full-width porch is supported by three chamfered columns. Folk Victorian elements include the building's form and the chamfered wooden porch columns. The façade features two entry doors flanked by single windows and a third entry topped by a single lite transom which serves as a side entry off the front porch. Other elements include two off-center ridge chimneys, double-hung, 6-over-6 replacement windows, and partially glazed wood doors. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling. (Appears on 1921 Sanborn.)

301 Clinton St. Contributing; ca. 1900. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asbestos shingles. A partial-width porch is supported by four square columns. The façade features a single entry door with sidelights and transom flanked by a single window. It appears that a side addition was added sometime after 1940 using salvaged materials. Other architectural elements include double-hung, 1-over-1 wood windows with decorative multi light transoms and a partially glazed wood door. Despite the side addition, this building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

305 Clinton St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story wood frame building set on brick piers and clad in wood siding. The main roof is hipped with a front gable, covered in metal. An almost full width porch is supported by two wood columns with an Asian inspired balustrade. Craftsman elements include exposed rafter tails, decorative braces, and heavy, square porch columns. Other architectural elements include double-hung, 1-over-1 wood windows and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

308 Clinton St. Contributing; ca. 1930s. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story wood frame building set on concrete piers and clad in wood siding. The roof is a front gable covered in asbestos shingles. A full-width porch is supported by two columns. The façade has two central entry doors flanked by single windows. Craftsman elements include exposed rafter tails, decorative braces, arched porch feature between the columns, and square battered columns atop stone piers. Other architectural elements include a slope center chimney, double-hung multiple pattern wood windows, and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

311 Clinton St. Contributing; ca. 1920. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. A full-width porch is supported by 3 turned columns. Other architectural elements include double-hung, 1-over-1 replacement windows and a partially glazed wood door. The main alteration is the addition of two windows in the front facing gable and the replacement windows. Despite these changes, overall, this building retains integrity of design, workmanship, setting, location, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

312 Clinton St. Contributing; ca. 1900-1910. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. A full-width porch is supported by four decorative turned columns. Other architectural elements include double-hung, 1-over-1 wood windows, decorative fan brackets, and a partially glazed wood door topped by a single lite transom. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

313 Clinton St. Contributing; ca. 1920. This bungalow is a single-dwelling featuring elements of the Craftsman style. It is a one-story wood frame building set on brick piers and clad in wood siding. The roof is a front gable covered in metal. A partial-width porch is supported by a battered wooden column at the corner. It also has three decorative turned columns and a simple balustrade. Craftsman elements include exposed rafter tails, decorative braces, and a square battered column atop a brick pier. Other architectural elements include double-hung, 2-over-2 wood windows, gable vent, and a partially glazed wood door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

315 Clinton St. Contributing; ca. 1920s. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a clipped front gable covered in asbestos shingles with tiles along the rooflines. A full-width porch is supported by four columns. Craftsman elements include exposed rafter tails and decorative braces. The front porch roof has a modern extension from the original apron roof over the porch – this is the only noticeable alteration. Other architectural elements include double-hung, 2-over-2 wood windows and a partially glazed wood paneled door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

316 Clinton St. Contributing; ca. 1900-1910. This single dwelling is a one-story building set on an unknown foundation and clad in wood siding. The main roof is a side gable covered in metal. A full-width porch is supported by four simple columns. Other architectural elements include double-hung, 2-over-2 wood windows flanking centrally located partially glazed wood doors. The only noticeable alteration is the lowering of the porch floor to ground level. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling. (Appears on 1921 Sanborn with ell and side gallery in rear.)

318 Clinton St. Contributing; ca. 1900. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asbestos shingles. The gable itself is clad in large fish scale shingles. A full-width porch is supported by four decorative columns. The façade features two windows with an entry door on the right side. Other architectural elements include double-hung, 2-over-2 wood windows and a partially glazed wood door topped by a single lite transom. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

320 Clinton St. Contributing; ca. 1930s. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a front gable covered in metal. A partial -width porch is supported by 2 round columns atop square bases. The façade features two entry doors and one window. A second window is located on the side of the façade not covered by the porch. Other architectural elements include double-hung, 6-over-6 replacement windows and single lite wood doors. While the replacement windows and vinyl siding do

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

affect the integrity of materials, this building maintains its overall form and retains integrity of design, workmanship, setting, location, association, and feeling.

323 Clinton St. Contributing; ca. 1910-1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in asbestos shingles. The main roof is a hip roof covered in metal. A partial-width centrally located porch is supported by 2 columns atop brick piers. The two central doors include 9 lites in the top half. Large single pane windows with multi lite integrated transoms above flank the doors. Craftsman elements include exposed rafter tails, the multi lite transoms, and brick porch piers. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

326 Clinton St. Contributing; ca. 1930s. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in asbestos shingles. The main roof is clipped front gable roof covered in asphalt shingles. A partial-width porch is supported by 2 battered columns atop brick bases. The central entry door is flanked by banks of triple windows on each side. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double-hung, 3-over-1 wood windows in sets of three and topped by multi lite transoms. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

327 Clinton St. Contributing; ca. 1915. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A full-width porch is supported by four columns. The two central entry doors, topped with single lite transoms, are flanked by single windows on each side. Craftsman elements include exposed rafter tails, decorative barge boards on the gable end, diamond gable vent, and decorative braces. Other architectural elements include double-hung, 1-over-1 wood windows and wooden entry doors with oval glass. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

328 Clinton St. Contributing; ca. 1928. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A full-width porch is supported by 3 columns. The façade features an entry door with multi lite side lights at the right side and one window. It is likely there is a second window, but there is a decorative shutter propped up on the front porch blocking it. Craftsman elements include exposed rafter tails, the multi light side lights and entry door, and decorative braces. Other architectural elements include double-hung, 1-over-1 wood windows. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

331 Clinton St. Contributing; ca. 1945. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in asbestos shingles. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by 2 square columns. The original entry door is flanked by a single window. A second entry door is located to the left of the main entry on the side wall of the porch. Craftsman elements include exposed rafter tails, original doors and windows, and decorative braces. Other architectural elements include double-hung, 3-over-1 wood windows. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

334 Clinton St. Contributing; ca. 1920s. This Bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in board and batten wood

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

siding. The main roof is a front gable covered in metal. A partial-width porch is supported by three square columns. Craftsman elements include exposed rafter tails. Other architectural elements include double-hung, six-over-six metal windows and a partially glazed metal door. This building retains some integrity of design, workmanship, setting and feeling.

338 Clinton St. Contributing; ca. 1945. This single dwelling is a one-story building set on brick piers and clad in aluminum siding. The main roof is a front gable covered in asphalt shingles. Other architectural elements include double-hung, 3-over-1 wood windows and a partially glazed wood door. The porch appears to have been enclosed with wood casement windows within the historic period. This building retains integrity of design, workmanship, setting and feeling.

408 E Clinton Street. Contributing, ca. 1925. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story wood-frame building with front gable metal roof set on concrete block piers and clad in wood siding. Craftsman elements include a decorative vent in the front gable and exposed rafter tails. This building has had recent cosmetic alterations including a decorative porch railing, replacement window on the façade, and false shutters. The partial width porch is supported by wooden posts. Other architectural elements including a double-hung, six-over-six vinyl window and a flush metal paneled door. Although this building has had some recent cosmetic alterations, it still retains integrity of location, setting, workmanship, design, feeling, and association.

412 E Clinton Street. Contributing, ca. 1925. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete block piers and clad in wood siding. This building has a front gabled roof covered in asphalt shingles. Craftsman elements include exposed rafters, multi lite entry door, and eave brackets. The partial width porch creates a secondary front gable and is supported by round metal columns. Other architectural elements including double-hung, six-over-six vinyl windows. Despite the use of vinyl windows, the house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

East Clinton

101 E Clinton. Contributing. ca. 1940. This bungalow is a single residence featuring elements of Craftsman style. It is a one-story, wood-framed building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal with a secondary roof covering the partial width projecting front porch. Craftsman elements include the low-pitched gable roof and exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows and a partially glazed wooden door. The only noticeable alteration is the lowering of the porch floor to ground level. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

102 E Clinton. Contributing. ca. 1930. This unaltered, single dwelling bungalow is a one-story house with elements of the Craftsman style. It is a wood framed building with wood siding. The main roof is hipped with a front facing gable over the projecting porch and covered in asphalt shingles. The house sits upon concrete piers. Its windows are wood, and are double-hung with a two-over-two lite pattern. The door has a half lite with wood panels below. The main entrance has two sidelights of full 2 over 2 windows and a set of three windows is located to its left. The house retains strong integrity of location, setting, materials, workmanship, design, feeling, and association.

105 E Clinton. Noncontributing; ca. 1928. This building is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-framed building set on concrete piers and clad in T1-11

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

siding. The asphalt shingle roof is a side gable. Craftsman influence remains in exposed rafter tails. Other architectural elements include double-hung, two-over-two replacement windows, a partially glazed wooden door, and an overhang above the door, supported by three metal columns. There has been a rear addition to the building since the 1920s. Due to the combination of alterations to this building, it has lost its original integrity and is noncontributing.

106 E Clinton. Contributing. *ca. 1930.* This bungalow is a one-story residence with no definitive style. It is wood framed, built upon concrete piers, and in fair condition. The roof type is gable-on-hip, and is metal. The windows of the residence are double-hung one over one metal replacement windows within the original opening. The porch of the house is partial width and supported by a single rectangular columns. Despite the replacement windows, the house retains overall integrity of location, setting, materials, workmanship, design, feeling, and association.

109 E Clinton. Contributing. *ca. 1928, altered ca. 1960.* This building is a single-residence that is one-story, and wood-framed building, set on brick piers, and clad in wood siding. The metal roof is a side gable. Architectural elements include the low-pitched roof, double-hung, two-over-two wood windows, wooden screened doors, and a partial-width porch supported by three metal, ornate columns of a unique design. There is also a carport that has an overhang connected to the side-gable roof and a shed on the property. This carport overhang was added sometime after 1949 per the Sanborn maps. The house retains integrity of location, setting, materials, workmanship, feeling, and association.

112 E Clinton. Contributing. *ca. 1930.* This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-framed building set on concrete piers and clad in wood siding. The roof is a front gable covered in metal. The windows and doors are boarded up, so the door and window types are indistinguishable. One can tell though that portions of the original openings have been filled in with siding although the opening is clearly discernible (it appears this was done for security). The projecting porch is partial width, supported by two wooden columns. The secondary roof above the two columns is a small front gable. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

113 E Clinton. Contributing. *ca. 1930.* This single-dwelling bungalow is a one-story residence is of wooden frame with elements of the Craftsman style. The house sits upon concrete piers. The roof type is front gable and made of metal. The house has two over two wood windows, some six over six replacement windows, and some screened windows whose lite pattern is not discernible. The door is wood paneled, and sits upon a stoop made of concrete, with two steps. The siding on the façade of the porch has been replaced or covered over with large panels of plywood. This is the main visible alteration to the building. Despite the change in materials, the façade and building for the most part retains its overall form, design and fenestration pattern, and thus, the house retains integrity of location, setting, workmanship, design, feeling, and association.

116 E Clinton. Contributing. *ca. 1960.* This building is a single-dwelling, one-story, wood-framed compact ranch with no elements of style. It sits upon concrete piers and has wood siding. The roof of this house is hipped, with metal material. The metal-framed windows are sliding-type, two single lites. The door type is paneled, and made of wood; it sits above a concrete stoop. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

120 E Clinton. Contributing. *ca. 1940.* This is a single-residence featuring no particular style. It is a one-story, wood-framed building set on concrete piers and clad in wood siding. The roof is a front

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

gable covered in metal. Architectural elements include the low-pitched roof, double-hung, two-over-two wood windows, and a modern glazed wooden door that sits upon a stoop. It appears that the main alteration is the replacement front door. It is also possible that this house once had more of a porch on the façade, but it is unknown for sure. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

128 E. Clinton. Contributing, ca. 1930. The double shotgun with elements of the Craftsman style is a single dwelling. The rectangular shaped, one-story dwelling is balloon framed and is set on concrete piers. The roof is a front gable covered in metal. A projecting front porch is supported by four columns. The porch has been infilled between the columns with plywood and Plexiglas, leaving portions of the main façade visible. The building has a wide range of window lite patterns including two over two, three over one, and one over one, all double hung and wooden. There are a couple sliding aluminum windows on the left hand elevation. The main alteration to this house is the enclosure of the front porch, but fortunately, it is easily reversible and partially glazed, allowing the original façade to be seen. The building retains integrity of design, location, materials, workmanship, setting, association, and feeling.

204 E Clinton. Contributing. ca. 1936. This bungalow is a single-residence and is a one-story, wood-framed building set on concrete piers and clad in wood siding. The metal roof is a front gable. Architectural elements include the low-pitched roof double-hung, two-over-two metal replacement windows, a partially glazed wooden door, brick column bases, and a partial width porch. While the windows are replacements, they were installed within the original window opening without altering the size. The house retains integrity of location, setting, workmanship, design, feeling, and association.

210 E Clinton Street. Contributing. ca. 1930. This building is a single-residence featuring no particular style. It is a one-story, wood-framed building set on concrete piers and clad in wood siding. The metal roof is a side gable along with a secondary front gabled roof over the front porch. Other architectural elements include double-hung, two-over-two wood windows, a partially glazed wooden door, and a concrete stoop supported by two wooden columns. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

211 E Clinton. Contributing. ca. 1930s. This building is a one-story, wood framed bungalow sitting upon concrete piers, with elements of the Craftsman style. It has a front gable roof made of metal materials and a projecting front gabled porch (partially screened in). The windows of this bungalow have a variety of style, and are wood-framed on the outer parts. The side elevation windows appear to be one over one replacements. The window on the façade is a large 12 lite picture window, which is fitted within the original opening. It is likely that the façade had a set of double windows in this location. The door is a modern wood paneled door. The house retains integrity of location, setting, workmanship, design, feeling, and association.

213 E Clinton Street. Contributing. ca. 1940. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-framed building set on brick piers and clad in wood siding. The roof is a front gable covered in metal. Craftsman elements include exposed rafter tails. The building is partially boarded up, making the door and window types indistinguishable (although it looks like they may be 2 over 2 and 1 over 1). One of the front entries has been infilled with siding within the original door framing. There is a stoop constructed out of bricks directly below the boarded door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

214 E Clinton. Noncontributing. *ca. 1940.* This bungalow is a single-dwelling, one-story house framed with wood that has been severely altered and retains no elements of style. It sits upon concrete piers. The roof type is front gable, made with metal material. The windows of this Bungalow are double-hung two-over-two metal windows. The door type of this residence is screened on the outer leaf, and the inside door is made of wood. This door sits upon a wooden stoop. The window opening size has been altered, the front porch infilled, and the siding replaced with vertical board and batten siding, thus marring any evidence of any original architectural features. Thus, it is considered noncontributing.

217 E Clinton Street. Contributing. *ca. 1940.* This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story, wood frame building set on concrete piers and clad in asbestos siding. The metal roof is a front gable. Craftsman elements include the low-pitched gable roof and the exposed rafter tails. Other architectural elements include double-hung, three-over-one wood windows, half lite and paneled wooden doors, and a full width projecting porch, supported by two thin, metal columns. There is also a stoop in the middle of the full width porch, with concrete steps and metal railings on the sides. The façade has two central entries, each flanked by a set of double windows. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

218 E Clinton. Contributing. *ca. 1949.* This building is a one-story, residence with no elements of style. It is clad in vinyl siding. The house sits upon concrete piers, and the roof type is a front gable, and covered in metal. The windows of the house are double-hung replacements with a one-over-one window lite pattern, and the frames on the side of the windows are made of vinyl. The door type is panel, and it is a modern replacement. The porch is partial width, and it has an added ramp with a slight slope, and railings on either side. Despite the application of replacement materials, this building retains integrity of location, setting, design, feeling, and association.

223 E Clinton Street. Contributing. *ca. 1940.* This bungalow is a single-residence featuring elements of the Craftsman style. It is possible that this is an earlier house that was updated in the late 1940s or early 1950s because of the aluminum siding and windows. It is a one-story, wood-framed building set on concrete piers and clad in aluminum siding. The metal roof is a front gable. Craftsman elements include the exposed rafter tails. Other architectural elements include double-hung, varied patterned metal windows (mostly two over two horizontal pane), a partially glazed wooden door, and a half width porch, supported by two metal columns. Above the two columns is a front gable roof. There is also a concrete stoop connected to the partial width porch. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

224 E Clinton. Contributing. *ca. 1930.* This one-story house is a single-dwelling, wood framed, and sits on concrete piers. The roof type is a side gable made of corrugated metal and has exposed rafter tails. The wood windows of the house are double-hung with a two-over-two window lite pattern. The door type is paneled, and it is made of wood. The central projecting porch is partial width, and there is a shed to the rear of the house. The left side elevation has been resided in plywood and has replacement windows. The right side features the original wood siding and windows for the front half (plywood on the rear). The house retains integrity of location, setting, workmanship, design, feeling, and association.

225 E Clinton Street. Contributing. *ca. 1940.* This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete piers and clad in wood siding. The main roof is a metal front gable with a secondary front gable creating a half width front

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

porch. Craftsman elements include the exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows, a modern paneled door, tapered columns, and decorative braces. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

229 E Clinton Street. Contributing. *ca. 1940.* This bungalow is a single-residence that is an older home, based on form, that received some mid-century updates. It is a one-story, wood-framed building set on concrete piers and clad in wood siding. The roof is a metal covered front gable. Architectural elements include double-hung, one-over-one metal windows, a partially glazed wooden door, brick veneer on the bottom third of the façade, metal awnings, and a partial width porch. Even with the replacement windows, the overall form and design of the house is evident as the door and window openings have not been altered in size. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

231 E Clinton. Contributing. *ca. 1935.* This one-story bungalow is a single-dwelling house with elements of the Craftsman style. It sits on concrete piers, is clad in wood siding, and has metal covered front gable roof. The vinyl replacement windows, within the original frames, are six over six. The front door is also a replacement. The projecting porch is partial width and is supported by three slender rectangular replacement columns. Despite the replaced windows and porch features, the house retains integrity of location, setting, workmanship, design, feeling, and association.

232 E Clinton Street. Contributing. *ca. 1940.* This bungalow is a single residence and is a one-story, wood-framed building set on concrete piers and clad in vinyl siding. The roof is a metal front gable. Architectural elements include a low-pitched roof, double-hung, one-over-one wood windows, a multi lite wooden door, and iron columns supporting the partial width porch under a front gable roof. The vinyl siding affects the integrity of materials to a degree, but overall, the house retains integrity of location, setting, workmanship, design, feeling, and association.

236 E Clinton. Contributing. *ca. 1950.* This single-dwelling, one-story house is a minimal traditional Ranch-style type residence. The house has been relatively unaltered. The house sits upon concrete piers, and is wood framed. The roof type is hipped and covered with asphalt shingles. The windows of the house are wood double-hung, with two-over-two window horizontal light pattern. There is no porch, but rather a small concrete stoop. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

237 E Clinton Street. Contributing. *ca. 1940.* This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-framed building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. Craftsman elements include the exposed rafter tails. Other architectural elements include double-hung, six over six and three over one wood windows, plate glass window on the façade (likely originally a set of double windows – opening size unaltered), a modern paneled door and a partial width inset porch. There is an added handicapped ramp leading off the front porch to the left. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

238 E Clinton Street. Contributing. *ca. 1940.* This bungalow is a single-residence building featuring elements of Craftsman styles. It is a one-story, wood-framed building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal with a secondary jerkinhead roof above the partial width inset porch. Craftsman elements include exposed rafter tails and decorative brackets. Other architectural elements include double-hung, two-over-two wood windows and original

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

square porch columns. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

241 E Clinton. Contributing. *ca. 1935.* This bungalow is a single-dwelling, one-story building with elements of the Craftsman style. The house is clad in vinyl siding, with a front roof covered in corrugated metal. The wood windows are double-hung, with two-over-two window lite pattern. The porch is partial width type, with a ramp connecting to it. The ramp has railings on both sides. Despite the application of replacement materials, this building retains integrity of location, setting, design, feeling, and association.

245 E Clinton. Contributing. *ca. 1935.* This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete piers and clad in wood siding. The metal roof is a gable on hip. Craftsman elements include the exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows, and a partial width projecting porch supported by two metal columns below a front gable roof. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

251 E Clinton. Contributing. *ca. 1935.* This one-story bungalow is a single-dwelling building. It is clad in vinyl siding and sits upon concrete piers. The roof type of the house is a front gable covered with metal. The wood windows are double-hung with a two-over-two window lite pattern. The porch of the house is partial width, is supported by two iron columns, and also has an added handicapped ramp extending towards the street. The vinyl siding certainly has an impact on the overall integrity of materials for the building, but the original windows, exposed rafter tails, and form of the house are intact retaining overall integrity of location, setting, materials, workmanship, design, feeling, and association.

East Convent Street

105 E. Convent St. Noncontributing; *ca. 1980.* Lafayette City Courthouse. This government building is a one- and two-story building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed plate glass windows and partially glazed metal doors. As this building was constructed outside of the period of significance, it is considered noncontributing.

123 E. Convent St. General Office Supply. Contributing; *ca. 1965.* This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single metal windows and a partially glazed metal door. (This location has been commercial since its earliest development. The 1912 and 1921 Sanborn maps show it as a general store, while the 1928, 1940, and 1949 maps show it as a creamery.)

129 E. Convent St. Contributing; *ca. 1950.* This ranch house is a single dwelling, is a one-story building set on a concrete slab and clad in brick. The main roof is hipped and covered in asphalt shingles. A partial-width inset porch is supported by multiple columns – square wood and lacey wrought iron. Ranch elements include an asymmetrical façade, large picture windows, and broad, low shape. Other architectural elements include double-hung, 1-over-1 and 2 over 2 horizontal pane wood windows and a partially glazed wood door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

133 E. Convent St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in asbestos siding. The main roof is a front gable covered in metal. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double-hung, 2 over 2, 3 over 1, and 5 over 1 wood windows with multi lite transom, one 9 over 9 vinyl window, and metal paneled doors. The front porch has been enclosed with plywood and the aforementioned 9 over 9 window. However, this was done in a way that that porch's outline is clear and easily reversible. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

207 E Convent St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by replacement iron columns atop brick bases. The porch covers the two entry doors, which appear to be original, flanked by two windows on the left and one window on the right. Craftsman elements include exposed rafter tails, brick column bases, multi lite gable vent, and decorative braces. Other architectural elements include double-hung, 2-over-2 wood windows. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

211 E Convent St. Contributing; ca. 1930. This shotgun is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in vinyl siding. The main roof is a front gable covered in metal. A partial-width porch is supported by two wood replacement columns. Craftsman elements include exposed rafter tails. The narrow façade features a single entry door with a window located to its left. Other architectural elements include double-hung, 6-over-6 wood windows and a partially glazed wood door. While the application of vinyl siding does affect the integrity of materials to a degree, this building still retains integrity of design, workmanship, setting, location, association, and feeling.

215 E Convent St. Contributing, ca. 1890, Remodeled, ca. 1933. The Blue Moon Saloon (formerly the McBride/C.E. Gahn House). This bungalow is a commercial use/multiple dwelling featuring elements of multiple styles. It is a one-and-a-half story building set on concrete piers and clad in vinyl siding. The main roof is a side gable covered in metal. A large shed dormer with six windows (two sets of three) is centrally located on the roof. This was added c. 1933⁵. A full-width porch is supported by four columns. Other architectural elements include double-hung, 6-over-6 wood windows. The original portion of the Creole cottage-style house, was moved from its location where the Gordon Hotel was later built on the corner of Jefferson and Vermilion Streets to its current location in the early 1900s. A side porch has been added, as well as the second story dormer, which was added during the period of significance. Presently it serves as a guest house and live music venue. Despite the vinyl siding and side porch addition, the building still retains its integrity of location, setting, design, workmanship, association, and feeling.

219 E Convent St. Contributing; ca. 1920. This bungalow is a multiple dwelling featuring elements of the Craftsman style. It is a two-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in metal. A full-width porch is supported by 4 columns. A second floor dormer is present on the façade and was likely an addition, although it appears to have been added during the period of significance. The two central entry doors are each flanked by sets of two windows. Craftsman elements include battered porch columns on low brick piers. Other architectural elements include double-hung, 1-over-1 wood windows and 2-over-2 wood windows (side elevations). A garage

⁵ Guillot, 100.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

in the back has been converted into apartments. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

220 E Convent St. Contributing; ca. 1930. This building has an apartment over two garages and features elements of the Craftsman style. It is set on continuous brick veneer foundation and the upper floor is clad in wood siding. The main roof is a front gable covered in asphalt shingles. The porch consists only of a stoop and is located on the side. It is accessed by a simple set of stairs. Craftsman elements include exposed rafter tails. Other architectural elements include double-hung, 3-over-1 wood windows, used in pairs and singles, and a paneled wood entry door. The main alteration is the infill of the garage doors with panels of siding, but the outline of the doors is evident. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

221 E Convent St. Contributing; ca. 1920. This bungalow is a double-entrance single dwelling featuring elements of the Colonial Revival and Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is hipped and covered in metal. A partial-width porch is supported by 2 columns. Craftsman elements include battered porch columns on low masonry piers. Colonial Revival elements include the pediment over the front porch. Other architectural elements include double-hung, 2-over-2 wood windows, sometimes paired. As the building is vacant, the doors and some windows are presently covered in plywood. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

225 E Convent St. Contributing; ca. 1930. This bungalow is a single dwelling featuring some elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a cross gable covered in asphalt shingles. A full-width porch is supported by 2 columns. The façade features a central entry flanked by sets of double windows. Craftsman elements include square masonry porch columns. Other architectural elements include double-hung, 1-over-1 replacement windows and a panel wood door. The exposed eaves have been boxed with what appears to be Hardi board. Despite the use of modern materials to hide some of the original features and the use of replacement windows, this house still retains its overall original form, fenestration pattern, and original porch details. It retains its integrity of location, setting, design, workmanship, feeling, and association.

229 E Convent St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by 2 round columns. The façade features an original entry door with a large plate glass window to its left (likely the original opening, but modern window), a second entry door on the side wall of the porch, and a set of two windows. Craftsman elements include exposed rafter tails and double-hung, 3-over-1 wood windows. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

301 E Convent St. Contributing; ca. 1945. Our Lady of Good Hope Church. This building features elements of the Gothic Revival and Romanesque styles. It is a one-story building set on a brick slab and clad in brick. The main roof is a front gable covered in asphalt shingles. The porch is a small entry porch with an arched entry beautifully detailed with radiating Romanesque brick arches. Above the entry porch, the brick on the façade has a stepped detail and a round gable glass window with a leaded cross in it. A steeply pitched roof and buttressed sides reflect the Gothic Revival influence. Other architectural elements include fixed, multi-lite metal casement windows and a batten wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

311 E Convent St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width inset porch is supported by 2 columns. The façade features a central entry door with two windows to its left. Two more windows are located on the projecting portion of the façade. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns on low stone piers. Other architectural elements include double-hung, 1-over-1 wood windows and an entry door with single lite transom. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

315 E Convent St. Contributing; ca. 1960. This ranch house is a single dwelling featuring elements of the Ranch style. It is a one-story building set on a concrete slab and clad in brick. The main roof is hipped and covered in asphalt shingles. The porch consists of a covered stoop. Ranch elements include an asymmetrical façade and broad, low shape. Other architectural elements include double-hung, 1-over-1 windows and a panel wood door. While simply detailed, this building does retain its integrity of location, setting, design, materials, workmanship, feeling, and association.

327 E Convent St. Contributing; ca. 1920. This bungalow is a double-entrance single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A full-width porch is supported by 4 columns. The façade has two central doors each flanked by a set of two windows. Craftsman elements include exposed rafter tails, decorative braces, original multi lite doors, and battered porch columns on low masonry piers. Other architectural elements include double-hung, 3-over-2 wood windows. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

331 E Convent St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in stucco and vinyl. The main roof is a front gable covered in metal. A full-width porch is supported by two columns. Craftsman elements include exposed rafter tails and deep eaves. Other architectural elements include double-hung, 1-over-1 wood windows and a panel metal door.

405 E Convent St. Contributing, ca. 1910. This one story gable-ell is a single residence featuring elements of Folk Victorian style. This one-story, wood-frame building is set on brick piers and clad in wood siding. It has a gable-ell metal roof and a partial width inset porch with a separate, lower roof supported by turned posts. There are three entry doors off of the front porch, two on the façade and the third on the side wall. Other architectural elements include the paneled and glass wooden front doors and double-hung wooden windows arranged in a two-over-two lite pattern. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

421 E Convent St. Noncontributing, ca. 2000. This is a single story warehouse. The steel building is set on a concrete slab and clad in metal. It has a front gable metal roof and a shed roof is added in the front serving as cover for vehicular parking. Other architectural elements include metal sliding doors and a flush metal door. This building was built after the period of significance and is thus, noncontributing.

423 E Convent St. Contributing, ca. 1940. This is a single story warehouse. It has a front gable metal roof which has a stepped parapet on the front and back elevations. The bottom half of the street facing elevations is clad in corrugated metal and asbestos siding is on the top half. There is an

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

almost centrally placed garage door on the façade as well as two others on the side elevation. Other architectural elements include a flush metal door and a single-hung vinyl window the front façade. (It appears on the 1949 Sanborn map labeled "Auto Paints".) The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

515 E Convent St. Noncontributing, ca. 1980. This is a commercial warehouse that takes up the entire block. It is a one-story, metal frame building set on a concrete slab foundation and clad in metal. The roof is a side gable covered in metal. The primary entrance is a fully glazed metal door paired with fixed single one-over-one metal windows. As it was constructed outside of the period of significance, this building is noncontributing.

613 E Convent St. Noncontributing, ca. 1970. This is a commercial warehouse building. It is a one-story, steel-frame building set on a concrete slab foundation and clad in corrugated metal. The roof is a front gable covered in metal. Other architectural elements include large sliding metal doors, along with fixed single two-over-two metal windows. As it was constructed outside of the period of significance, this building is noncontributing.

619 E Convent St. Noncontributing, ca. after 1970. This is a commercial building. It is a one-story, steel-frame building set on a concrete slab foundation and clad in corrugated metal. The roof is a front gable covered in metal. Other architectural elements include large sliding metal doors, along with fixed single two-over-two metal windows. As it was constructed outside of the period of significance, this building is noncontributing.

811 E Convent St. Contributing, ca. 1940. This building is a minimal traditional single residence. This is a one-story, wood-frame building set on concrete blocks and clad in vinyl siding. The roof is a side gable covered in asphalt shingles. Minimal Traditional elements include a low-pitched roof, small overall size, and minimal amounts of added architectural detail. Other architectural elements include a partial width front projecting porch, a wooden door, and three-over-one double hung wood windows with exterior storm windows. The house retains integrity of location, setting, workmanship, design, feeling, and association.

812 E Convent St. Contributing, ca. 1940. This residence is a multiple dwelling with no style. It is a one-story wood framed building clad in wood siding and set on a concrete pier foundation. The roof is a cross gable and is covered in metal with exposed rafter tails. The wooden windows have a two over two lite pattern. Two wood centrally located entry doors open onto a shared partial width projecting porch. A carport has been added to the right side of the house. The house retains integrity of location, setting, materials, workmanship, feeling, and association.

813 E Convent St. Contributing, ca. 1930. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete block piers and clad in wood siding. The roof is a front gable covered in metal. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include an inset front porch, a multi lite Craftsman styled door, and double hung wooden windows with a two-over-two lite pattern. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

817 E Convent St. Contributing, ca. 1930. This bungalow is a single residence featuring elements of the Craftsman style. This one-story, wood-frame building is set on brick piers and clad in wood siding. The roof is a front gable covered in asphalt shingles. Craftsman elements include exposed rafter tails. Other architectural elements include a partial width inset front porch supported by iron

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

columns, paneled front door, and the double hung, one-over-one wooden windows. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

821 E Convent St. Noncontributing, ca. 1970. This apartment building is a multiple residence. This two-story, concrete block building is set on a concrete slab. The front gable roof is covered in asphalt shingles, and cantilevers over the north-western façade of the building creating partial width porches. Other architectural elements include wood panel doors and double-hung, two-over-two aluminum windows. As it was constructed outside of the period of significance, this building is noncontributing.

823 E Convent St. Contributing, ca. 1940. This double-entrance bungalow is a single residence featuring elements of no particular style. It is a one-story, wood-frame building set on concrete block piers and clad in wooden lap siding. The main roof is a front gable and covered in asphalt shingles. Architectural elements include a partial width projecting front porch, leading up to the half lite entry doors, centrally placed on the façade and flanked by double hung wooden windows with a two-over-two lite pattern. A carport has been added to the right side of the building. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

825 E Convent St. Contributing, ca. 1940. This bungalow is a one story single residence that is a wood-frame building set on concrete block piers and clad in wood siding. The roof is a front gable covered in asphalt shingles and creates a partial width inset front porch supported by iron columns. Architectural elements include a low-pitched roof, a modern front door with fanlight, decorative ends to the gable fascia, double-hung wooden windows with a two-over-two window lite pattern. It looks like a portion of the façade siding has been replaced with paneling. A carport has been added to the right side of the building. The house retains integrity of location, setting, workmanship, design, feeling, and association.

837 E Convent St. Contributing, ca. 1940. This bungalow is a single residence, is a one-story, wood-frame building set on concrete piers, and is clad in wood siding. The main roof is a side gable covered in metal with a smaller front gable roof to cover a partial width front porch. Architectural elements include the two central multi lite wooden front doors, paired with two sets of double-hung wooden windows with a two-over-two lite pattern. There is a small shed addition to the right side. The left elevation has been covered with plywood and has aluminum replacement windows. The house retains integrity of location, setting, workmanship, design, feeling, and association.

839 E Convent St. Noncontributing, ca. 1970. This is a commercial warehouse. It is a one-story, steel-frame building set on a concrete slab foundation and clad in metal. The roof is a front gable covered in metal. Other architectural elements include a large flush metal sliding door and the bay vinyl windows. As it was constructed outside of the period of significance, this building is noncontributing.

843 E Convent St. Noncontributing, ca. 1970. This is a commercial garage. It is a one-story, metal-frame building set on a concrete slab foundation and clad in metal siding. The roof is a front gable covered in metal. Other architectural elements include the large flush metal sliding garage door. As this building was constructed outside of the period of significance, it is noncontributing.

845 E Convent St. Contributing, ca. 1950. This is a single residence featuring the Minimal Traditional style. This one-story, wood-frame building is set on a concrete slab foundation and clad in aluminum siding. There is a small inset front porch, all covered by a hip roof with asphalt shingles. Minimal traditional elements include the low-pitched roof, small size, and minimal amounts of added

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

architectural detail. Other architectural elements include a flush wooden front door, paired with single hung aluminum windows with a two-over-two window horizontal lite pattern. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

915 E Convent St. Noncontributing, ca. 1950. This building is a one-room, a one-story, wood-frame building set on concrete block piers and clad in board and batten siding. The roof is a side gable and covered in metal. Architectural elements include the exposed rafter tails, and double hung metal windows, which have a window lite pattern of horizontal two-over-two. As late as 1949, according to Sanborn maps, a much larger residence stood on this property with a small one facing Lucille. This building was constructed at an unknown date and has lost its context, so is considered noncontributing.

Coolidge St:

100 block of Coolidge Street. Contributing; ca 1910. This one-story, gable-ell building is framed with wood and sits on brick piers. The cross-gable roof is metal and hangs over a partial width inset porch. The façade is clad in wood and has single-hung, 9 over 6 metal windows and a glazed metal door. The rear porch has been infilled with siding to match and modern plate glass windows. While the infill of the rear porch does affect the integrity of design to a degree, overall, the house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

210 Coolidge Street. Noncontributing. Ca 1980s. This one-story commercial building is the center for Oncologics. It is clad in masonry and stucco and sits on a concrete slab. The roof for this building is flat. The fixed windows and glazed doors are metal. As this building was constructed outside of the period of significance, it is noncontributing.

220 Coolidge Street. Noncontributing. Ca 1980s. This one-story commercial building is the center for Oncologics. It is clad in stucco and sits on a concrete slab. The roof for this building is flat with a small overhang for the partial width porch. The double-hung, one-over-one windows and glazed doors are metal. As this building was constructed outside of the period of significance, it is noncontributing.

400 Coolidge. Contributing. Ca 1935. This bungalow is a single dwelling with wood frame and has no style. Its wood frame is clad in vinyl and the cross gable roof is covered in asphalt shingles. The partial width porch features partially glazed front doors which are both made of wood. The windows are two-over-two wood sash. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

404 Coolidge Street. Contributing. ca. 1935. This bungalow is a single dwelling with elements of the Craftsman style. It is a one-story wood framed building clad in wood siding and masonry (vener at bottom third of siding) and set on a continuous brick foundation. The roof is a front gable and is covered in asphalt shingle with brackets in the gable and exposed rafter tails. Wood-framed double hung windows are arranged in a one-over-one lite pattern. A wood framed Craftsman style glazed door with matching side lites opens onto a full width projecting porch. Craftsman-style columns line the porch with a thick concrete block base and a tapered column above. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

410 Coolidge. Contributing. Ca 1935. This single-story bungalow is a multiple dwelling with vinyl siding. It sits on concrete block piers. The asphalt shingle, front gable roof contains a brick chimney that rests off-center from the ridge. The partial width projecting porch features double hung wood two-

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

over-two windows and half lite front doors. The house retains integrity of location, setting, workmanship, design, feeling, and association.

418 Coolidge. Noncontributing. ca. 1980. This one-story commercial building features a side gable metal roof and sits on concrete piers. The wood frame is clad in board and batten paneling, and has a covered ramp leading up to a partial width porch. The vinyl double-hung windows have a six-over-six pattern and are located on the façade next to a partially glazed wood door. As this building was constructed outside of the period of significance, it is noncontributing.

Cypress Street

401 Cypress St. Contributing; ca. 1935. This commercial warehouse is a one-story building set on a concrete slab and clad in brick. The main roof is flat with a stepped parapet and covered in an unknown material. The main street facing façade features a simple entry door, two square windows with awnings to its right, and three larger square window openings to their right. The openings are currently infilled with plywood, but the size of the opening has not been altered. There are also several loading docks on the other elevations as well as extant transom windows. This building retains integrity of design, workmanship, setting, location, association, and feeling.

Drain Street

100 Drain St.. Noncontributing. ca. 1980. This building is a single dwelling, one-story residence. It is built on a concrete slab and clad in brick veneer and vinyl siding. The roof is made of asphalt shingle, and is hipped. The windows include 6 over 6 aluminum and three lite vinyl windows, located in the infilled garage door openings. The single paneled door is made of wood and sits on top of a partial width inset porch. As this building was constructed outside of the period of significance, it is noncontributing.

116 Drain St. Noncontributing. ca. 1958. This building is a single-residence has been severely altered from its historic appearance. It is a one-story, wood-frame building set on concrete piers and clad in wood paneling. The roof is a cross gable covered in metal. Architectural elements include double-hung aluminum and vinyl windows, a paneled wood door, and a partial width inset porch. The new siding, windows, and porch details, including what is likely a large front addition, have completely removed or covered any original features. Thus, this building is noncontributing.

120 Drain St. Contributing. ca. 1958. This building is a single-residence featuring no particular style. It is a one-story, wood-framed building set on concrete piers and clad in aluminum siding. The main roof is a low-slope front gable covered in metal with a secondary front gable creating a small porch. Other architectural elements include double-hung, two-over-two aluminum windows, a paneled wood door, and a wooden stoop. The house retains integrity of location, setting, workmanship, design, feeling, and association.

Forrest St:

103 Forrest. Noncontributing, ca. 1990. This industrial warehouse has no style. The one-story, metal framed building clad in masonry is set on a concrete slab. The roof is flat and metal. The metal framed windows are fixed. The glazed, vinyl door opens up to an overhang. As this building was constructed outside of the period of significance, it is noncontributing.

104 Forrest. Contributing, ca. 1940. This bungalow is a single-residence that is clad in asbestos siding and is set on brick piers. The roof is a front gable covered in metal. Architectural elements

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

include double-hung, two-over-two wood windows, fixed plate glass windows on the façade projection, and a partially glazed wooden door. A carport has been added via a roof extension to the left side of the house. An inset front porch is supported by one of the added circular columns for the carport. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

105 Forrest. Contributing, ca. 1928. This is a single-residence that is a one-story, wood-framed building clad in asbestos siding and vertical wood siding (on additions) and is set on both concrete piers and brick piers. The roof is a side gable covered in asphalt shingles. Architectural elements include double-hung, 9 over 6 vinyl windows, a partially glazed wooden door that opens up to partial width front porch, and rectangular porch columns. Based on the 1940-49 Sanborn map, this building was originally an ell shaped building and now has several side and rear additions that have filled in that ell. It seems like there should be a second door on the façade as well, but that the window openings are in the correct places. Despite the addition of the rooms in the back, the building retains integrity of design, setting and feeling.

106 Forrest. Noncontributing, ca. 1940. This severely altered bungalow is a single residence lacking stylistic elements. It is a one-story, wood-framed building clad in vinyl and set on concrete piers. The roof is a front gable covered in metal. Other architectural elements include double-hung, six-over-six vinyl windows, a partially glazed replacement door, and a stoop. The addition of vinyl siding, windows, and replacement doors, has completely covered or replaced any original architectural features. Because of this, this building is noncontributing.

113 Forrest. Contributing, ca. 1940. This multiple-residence is a one-story, wood-framed building clad in vinyl and set on concrete piers. The roof is a front gable covered in metal. Other architectural elements include double-hung, two-over-two wood windows, half lite and paneled wooden doors, and a front porch supported by iron columns. The vinyl siding affects the integrity of materials to a degree, but the original form, windows, and fenestration pattern are intact. There is a carport addition at the rear of the right elevation. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

200 Forrest. Contributing, ca. 1928. This building is a one-story, wood-framed building clad in wood siding and set on concrete piers. The roof is a front gable covered in metal. Craftsman elements include the exposed rafter tails, and eave brackets. The partial-width inset porch has been enclosed within the original porch framing with siding to match and one single one over one window. Other architectural elements include one over one replacement windows and a replacement panel door. The infill of the front porch does affect the integrity of design, but fortunately the form of the porch can still be seen and none of the window opening sizes' have been altered. The house retains integrity of location, setting, materials, workmanship, feeling, and association.

201 Forrest. Contributing, ca. 1945. This building is a single one-story dwelling that is clad in wood (cement board on the right elevation; wood on all others) and set on concrete piers. The roof is a front gable covered in metal. Other architectural elements include double-hung, two-over-two wood windows, a partially glazed wooden door, and a shed. Sometime after 1949, the left side of the front porch was infilled. It appears that the two over two windows that were on the façade were moved to the new façade and wood siding was used to complete the infill. A small covered stoop is over the new entrance door.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

204 Forrest. Contributing, ca. 1940. This bungalow is a one story single-residence clad in wood lap siding and set on concrete piers. The roof is a front gable covered in metal. Architectural elements exposed rafter tails, double-hung, two-over-two wood windows, a paneled door, and a partial width inset porch supported by turned columns. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

207 Forrest. Contributing, ca. 1949. This bungalow is a single-residence clad in wood lap siding and set on concrete piers. The roof is a front gable covered in metal. Architectural elements include the exposed rafter tails, double-hung, two-over-two wood windows, an inset half width porch supported by a round metal column, and a modern half lite door. The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

Garfield St

402 Garfield St. Contributing, ca. 1890. Reveillon House. This foursquare is a former single dwelling featuring elements of the Craftsman and Victorian styles. It is a two-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. A wraparound porch is supported by multiple columns. Craftsman elements include exposed rafter tails and battered porch columns. Victorian elements include bay windows and the multi-level roofline. A portion of the second floor gallery is enclosed with siding and original one over one wood windows to create a sleeping porch. The majority of the rest of the windows has original opening sizes but have been replaced with one over one vinyl windows. The main entry has single lite transom above. Despite the use of the vinyl replacement windows, the house retains integrity of location, setting, overall materials, workmanship, design, feeling, and association.

406 Garfield St. Contributing, ca. 1945. This one-story commercial building is clad in wood on the sides and has a stuccoed brick front façade with a pointed parapet. It is a single bay front gable covered in metal. A front canvas awning covers the majority of the front façade. Two fixed aluminum windows flank an aluminum storefront style fully-glazed double door. (First appears on 1949 Sanborn.) The house retains integrity of location, setting, workmanship, design, feeling, and association.

420 Garfield St. Noncontributing ca. 1980. Side-gabled freestanding building adjacent to 422 Garfield (description below) that houses an apartment and a shop which is clad and roofed in metal panels. This property is noncontributing because it was constructed after the period of significance.

422 Garfield St. Contributing, ca 1925. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. The roof is a front gable with a transverse side gabled porch and portico covered in asphalt shingles. The full width porch is supported by battered columns on brick piers. Craftsmen elements include exposed rafter tails, eave brackets, and battered columns. Other architectural elements include double-hung, three-over-one wood windows with three lite transoms, a multi lite wood door with sidelights and transom, and a brick chimney.. (First appears on 1928 Sanborn.) The house retains strong integrity of location, setting, materials, workmanship, design, feeling, and association.

426 Garfield St. Contributing, ca 1935. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. The roof is a front gable covered in asphalt shingles. The full width inset porch is supported by battered columns on brick piers. Craftsmen elements include exposed rafter tails, eave brackets, and battered columns. Other architectural elements include double-hung, five-over-one wood windows, a

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

half glazed wood door (modern), and a brick chimney located on the right side elevation. (First appears on 1940 Sanborn.) The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

430 Garfield St. Contributing, *ca 1930*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. The roof is hipped and covered in asbestos-cement shingles. The front gabled, three-quarter width projecting porch is supported by columns on brick piers. Craftsmen elements include exposed rafter tails, eave brackets, battered columns, and low piers without porch supports. Other architectural elements include double-hung, three-over-one and 12 over one wood windows, two centrally placed multi lite entry doors, and a brick chimney located on the exterior of the right side. (First appears on 1940 Sanborn.) The house retains integrity of location, setting, materials, workmanship, design, feeling, and association.

434 Garfield St. Contributing, *ca 1925*. This American Bungalow is a single residence featuring elements of Craftsman. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. The roof is a front gable and covered in asbestos-cement shingles. There is a transverse gabled half porch and portico. The porch is supported by split-face CMU piers. Craftsmen elements include exposed rafters, exposed eave brackets and battered columns. Other architectural elements include double-hung, six-over-one wood windows with 4 panel side-lites, three-over-one windows ganged in groups of three, one glazed wood doors at the porch and one solid panel side door and two side gabled additions on the north. This building retains strong integrity of workmanship, design, setting, and feeling. CS (First appears on 1928 Sanborn.)

504 Garfield St. Contributing; *ca. 1945*. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single metal windows set high on the wall and a glazed metal door. This building was never highly detailed and it retains its integrity of location, setting, materials, design, workmanship, feeling, and association.

510 Garfield St. Contributing; *ca. 1925*. This double-entrance bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. A full-width porch is supported by columns. Craftsman elements include exposed rafter tails, a shed dormer with three small multi lite windows, and battered porch columns on low stone piers. Other architectural elements include double-hung, 2-over-2 wood windows and panel wood doors. This house does not appear to have any alterations and retains a strong integrity of location, setting, design, materials, workmanship, feeling, and association.

514 Garfield St. Contributing; *ca. 1940*. This multiple dwelling is a two-story building set on a concrete slab and clad in stucco and asbestos shingles. The main roof is a side gable covered in asphalt shingles. The façade features an entrance on the lower level with three multi lite metal casement windows to its right. Above that there are three 1 over 1 windows on the second floor. The right half of the façade is a two story porch, an original feature as seen on the 1940 Sanborn map, where it was noted as a dwelling and auto shop. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

520/522 Garfield St. Contributing; *ca. 1965*. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Architectural elements include fixed single metal windows and partially glazed metal doors. A storefront system is

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

located on the right side of the façade with three pebble dash panels, an entry door, and transom windows above. This simply detailed mid-century building retains integrity of location, setting, design, workmanship, materials, feeling, and association.

526 Garfield St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width inset side-gabled porch is supported by columns. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns. Other architectural elements include double-hung, 1-over-1 wood windows and a partially glazed wood door. The main entry door is a multi-lite door, likely original, with large side lites. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

530 Garfield St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width projecting porch is supported by 2 columns on stone bases. Craftsman elements include exposed rafter tails, decorative braces, and decorative stick work in the gable ends. Other architectural elements include double-hung, 3-over-1 wood windows and a panel wood door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

532 Garfield St. Contributing; ca. 1915. This single dwelling is a one-story ell building set on brick piers and clad in vinyl siding. The main roof is a cross gable covered in metal. A partial-width porch is supported by 2 columns. Other architectural elements include double-hung wood windows with multiple lite patterns (1 over 1, a four lite window with single lite transom) and a partially glazed wood door. This building retains integrity of design, workmanship, setting, location, association, and feeling.

534 Garfield St. Contributing; ca. 1915. This is a one-story ell shaped (with a perpendicular rear section) building set on brick and concrete piers and clad in wood siding. The main roof is a cross gable covered in metal. A partial-width porch is supported by 2 columns. Craftsman elements include exposed rafter tails, original paneled doors with multi lite upper halves, and battered porch columns. Other architectural elements include double-hung 1 over 1 wood windows and partially glazed wood doors. It appears a former side porch was filled in with windows, which may have been done during the period of significance (post 1949). This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

535 Garfield St. Contributing; ca. 1935. This warehouse is a one-story commercial building set on concrete piers and clad in corrugated metal. The main roof consists of two front gables with one being a lower pitch (right side). Other architectural elements include fixed metal windows, loading docks, and multiple metal doors. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

600 Garfield St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by decorative iron columns. Other architectural elements include double-hung, 2-over-2 wood windows and multi lite doors. The main alteration has been the use of vinyl siding. Thus this building retains integrity of design, workmanship, setting, location, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

606 Garfield St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double-hung, 3-over-1 wood windows. The former front porch has been infilled with wood siding and three large plate glass windows. The two front windows have been replaced with the same plate glass as the porch, but the opening size has not been altered. While the infill of the porch is evident, it was done in a way that does not negatively impact the overall integrity of the house as it still retains integrity of location, setting, workmanship, design, feeling, and association.

610 Garfield St. Contributing; ca. 1945. This Bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. A partial-width porch is screened in. Other architectural elements include double-hung, 3-over-1 wood windows and a partially glazed metal door. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

614 Garfield St. Contributing; ca. 1935. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a side gable covered in asphalt shingles. A partial-width porch is supported by 2 columns. Other architectural elements include double-hung, 1-over-1 wood windows and a partially glazed metal door. This building retains integrity of design, workmanship, setting, location, association, and feeling.

616 Garfield St. Noncontributing; ca. 1970. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single windows and a metal door. This building is noncontributing as it was constructed outside the period of significance.

624 Garfield St. Noncontributing; ca. 1990. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles and metal. A partial-width porch is supported by 2 columns. Other architectural elements include double-hung, 6-over-6 vinyl windows and a partially glazed metal door. This building is noncontributing as it was constructed outside the period of significance.

625 Garfield St. Contributing; ca. 1935. This warehouse complex is a one-story commercial/industrial building set on a concrete slab and clad in corrugated metal. The main roof is composed of flat and gabled sections and covered in metal. Other architectural elements include fixed single windows and multiple door types. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

710 Garfield St. Noncontributing, *ca 2005*. This commercial building features no style. It is a one-story, wood-frame building set on a concrete slab and clad in metal sheeting. The roof is a front gable and covered in metal. This building was built after the period of significance and is noncontributing.

General Gardner Avenue

106 General Gardner Avenue. Contributing, *ca 1930*. This double-entrance bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. The roof is a cross gable covered in asphalt shingles. The full width porch is supported by columns on brick piers. Craftsmen elements include exposed

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

rafters, eave brackets, battered columns, and one low pier without porch supports. Other architectural elements include double-hung, four-over-one wood windows and narrow double hung, two-over-one windows, two Craftsman style entries (multi lite), and a concrete chimney located on the gable end exterior. A shed roof to create a carport has been added to the left side of the elevation. There is a freestanding accessory building that appears to be original that is used for a separate apartment. It is also contributing, but was not included in the overall resource count as accessory buildings throughout the district were not included in this count. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

109 General Gardner Avenue. Contributing, *ca 1920*. This double-entrance bungalow is a single residence featuring elements of the Colonial Revival and Craftsman styles. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a front gable covered in asphalt shingles. The partial width projecting porch is supported by Colonial Revival style columns. Craftsman elements include exposed rafters. Other architectural elements include double-hung, three-over-one wood windows, a modern paneled door, and a connected carport on the right elevation. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

114 General Gardner Avenue. Contributing, *ca 1930*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on continuous brick and clad in wood siding. The roof is a front gable with a jerkinhead and is covered in asphalt shingles. The almost full width porch is supported by columns on brick piers. Craftsman elements include exposed rafters, eave brackets, and a simple accent window in the front gable. Other architectural elements include a brick chimney (stack above the roof is removed) located on the left side exterior, double-hung, three-over-one wood windows, a glazed wood door, a connected carport on the rear of the right side, and a freestanding shed. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

115 General Gardner Avenue. Contributing, *ca 1930*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a cross gable covered in asphalt shingles. The partial width inset porch is supported by columns on brick piers and wraps around the left corner of the building. Craftsman elements include exposed rafters and eave brackets. Other architectural elements include a brick chimney located in the center of the roof ridge, double-hung, three-over-one wood windows, double-hung four-over-one wood windows on the porch, and a modern paneled door. A carport has been added to rear of the right side. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

118 General Gardner Avenue. Contributing, *ca 1930*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a cross gable covered in asphalt shingles. The partial width projecting porch is left aligned and supported by brick piers. Craftsman elements include exposed rafters, eave brackets, and a simple accent window on the front gable. Other architectural elements include two brick chimneys located on the exterior of both the left and right sides of the building, double-hung, three-over-one wood windows, a glazed wood door, and a privacy fence. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

119 General Gardner Avenue. Contributing, *ca 1930*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a front gable covered in asbestos shingles. The full width projecting porch

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

has a metal awning on it and is enclosed by a screen and supported by brick piers. Despite the screening, the façade is still visible as are the original porch features. Craftsman elements include exposed rafters, eave brackets, and decorative trusses in the front gable. Other architectural elements include double-hung, three-over-one wood windows, and two multi lite wood entrance doors. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

122 General Gardner Avenue. Contributing, *ca 1930*. This bungalow is a one story single residence set on brick piers and clad in wood siding. The main roof is a side gable with other secondary front and side gables, all covered in asbestos shingles. The partial width projecting porch is supported by grouped square columns. Architectural elements include the double-hung, nine-over-one wood windows, a glazed wood door, a circular window in the front gable, and a carport addition in the rear. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

126 General Gardner Avenue. Contributing, *ca 1930*. This building is a single residence featuring elements of the Tudor Revival style. It is a one-story wood-frame building set on brick piers and clad in aluminum siding. The main roof is a side gable with secondary front and side gables, all covered in asphalt shingles. The partial width porch is centered over the entry way with Tudor accents including the steeply pitched roof, arched openings, and keystones around the arches. Other architectural elements include a brick chimney located on the right side exterior, double-hung, nine-over-one wood windows, a glazed wood door, and a visible sunroom with arched openings. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

129 General Gardner Avenue. Griffin House. Contributing, *ca 1925*. This building is a single residence featuring elements of the Colonial Revival style. It is a two-story wood-frame building set on brick piers and clad in wood siding. The roof is hipped and covered in asphalt shingles. Colonial Revival elements include the decorative front door pediment and side lights. Other elements include two brick chimneys (cut off at the roofline), double-hung, multi-paned wood windows, and wood paneled doors. There is a one story sunroom on the left side of the ground floor, which has multi lite casement windows. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

132 General Gardner Avenue. Contributing, *ca 1930*. This building is a one story single residence set on brick piers and clad in wood siding. The roof is a center cross gable covered in asphalt shingles. The original partial width porch is right aligned and screened in. Architectural elements include double-hung, six-over-six vinyl replacement windows and a wood paneled door. Despite the replacement windows, this building retains overall integrity of design, workmanship, setting, location, association, materials, and feeling.

202 General Gardner Avenue. Contributing, *ca 1925*. This bungalow is a commercial building with elements of the Craftsman and Tudor Revival styles. It is a one-story wood-frame building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. The partial width porch is wrapped around the right corner of the building, including the entrance and also currently functions as a connected carport (the 1949 Sanborn map shows that this was part of the porch so the porch floor was removed from this section sometime after 1949). Craftsman elements include exposed rafter tails, eave brackets, and a simple diamond shaped accent window on the front gable. Tudor elements include the cat slide roof on the front gable. Other architectural elements include double-hung, one-over-one wood windows, a multi lite Craftsman style wood front door, and a

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

partially glazed wood paneled side door. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

203 General Gardner Avenue. Contributing, *ca 1945*. This building is a one story single residence set on brick piers and clad in wood siding. The roof is a cross gable and covered in asphalt shingles. The side-facing entrance opens to a centered partial width porch. Architectural features include two polygonal bay windows on each end of the façade, double-hung, six-over-six wood windows (those in the right bay window have six light transoms above), a fixed stained glass window, a metal paneled door, a second floor dormer, and an attached carport. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

208 General Gardner Avenue. Noncontributing, *ca 1970*. This building is a multiple residence and has no particular style. It is a three-story wood-frame building set on a concrete slab and clad in bricks. The roof is hipped and covered in asphalt shingles. There is a full width wraparound balcony on the first and second floors supported by brick piers. Architectural elements include double-hung, six-over-six metal windows and metal panel doors. This building was built after the period of significance and is noncontributing.

209 General Gardner Avenue. Contributing, *ca. 1935*. This building is enclosed by large concrete block privacy fence, which obscures the identity of some architectural features. This building is a single residence featuring elements of the Spanish Revival style. It is a two-story wood-frame building with unknown foundation and clad in stucco. The roof is a cross gable and covered in asphalt shingles and terra cotta tiles. Spanish Revival elements include the terra cotta accents on the roof and the stucco walls. Other elements include exposed rafters, eave brackets, windows in the front and rear gables, and the stuccoed chimney located on the gable end exterior. There is a freestanding garage apartment in the rear. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

213 General Gardner Avenue. Contributing, *ca 1930s*. This building is a single residence featuring elements of the Tudor Revival and Craftsman styles. It is a one-and-a-half-story wood-frame building set on concrete block piers and clad in stucco. The roof is a cross gable covered in asbestos shingles. The partial width porch is left aligned and is supported by two archways. Tudor Revival elements include the steeply pitched roof, vertical half-timbering in the front gable, and arched entryways, including one integrated into the end of the cat slide roof providing access to the sideyard. Craftsman elements include the exposed rafter tails. Other architectural elements include the chimney located on the left side exterior, double-hung, nine-over-one wood windows, and a partially glazed paneled wood door. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

216 General Gardner Avenue. Contributing, *ca 1925*. This bungalow is a multiple residence featuring elements of the Craftsman styles. It is a one and a half story wood-frame building set on brick piers and clad in wood siding. The roof is a gable-ell with three dormers on the left side of the roof and covered in asphalt shingles. The full width porch is supported by concrete columns and wraps around the right side. Craftsman elements include exposed rafter tails, eave brackets, and a simple decorative multi lite window on the front gable. Other elements include the round concrete support columns (perhaps added when the porch floor was lowered), double-hung, four-over-four wood windows with decorative window screens with a four-over-one pattern, a partially glazed wood front door, and half lite and paneled side doors. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

217 General Gardner Avenue. Contributing, ca 1920s. This L-shaped building is a multiple residence featuring elements of the Spanish Revival style. It is a one-story wood-frame building clad in stucco. The roof is a cross gable covered in asphalt shingles. French doors and the main multi lite entry door open up to the partial width porch that is supported by three Spanish revival stucco arches. Architectural elements include exposed rafter tails, exposed decorative eave brackets, double-hung, nine-over-one wood windows, partially glazed wood panel doors, and a concrete chimney located on the left side elevation. A large rear addition including living quarters and an attached garage has been added, but this is not visible from the street. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

223 General Gardner Avenue. Contributing, ca 1920s. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a cross gable covered in asphalt shingles. The partial width porch is open in the front and is supported by square columns and wraps around the left side of the building, where it is enclosed by screening. Craftsman elements include exposed rafter tails and decorative wood work under the gable vents. Other elements include the classical columns featured on the front porch, double-hung, nine-over-one wood windows, a glazed wood door, and a connected carport at the rear of the building (added). This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

225 General Gardner Avenue. Contributing, ca 1950. This bungalow is a single residence set on brick piers and clad in wood siding. The roof is a front gable covered in metal. The full width porch has been screened in with dark screening making it difficult to see the façade. Fortunately, the screening is set within the original classical porch columns. Architectural elements include the classical columns that support the porch, double-hung, one-over-one wood windows, a partially glazed wood door, and a connected carport on the left side. This building retains integrity of design, workmanship, setting, location, association, and feeling.

231 General Gardner Avenue. Villa Hernandez. Contributing, ca 1935. This building is religious residential home with elements of the Spanish Colonial Revival and Craftsman styles. It is a two-story wood-frame building set on a concrete slab and clad in stucco. The roof is irregular featuring flat, side gables, and front gables. The porch is left aligned and supported by four concrete columns with multi lite sidelights and central double doors. Spanish Colonial Revival elements include the classical columns featured on the porch, the decorative column featured on the second floor double-arched window, the blue terra cotta roof, and the stucco exterior. Craftsman elements include the exposed rafter tails and the eave brackets. Other architectural elements include French doors and double-hung, six-over-one replacement windows, an off-centered stucco chimney on the rear elevation, and a carport that connects the main building to a smaller addition on the left side. This building was featured in *Louisiana: A Guide to the State*. It was described as “a modern stucco building in the California-Spanish tradition.” Although it has some recent renovations, this building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

238 General Gardner Avenue. Wesley United Campus Ministry. Contributing, ca 1945. This building is a religious property with elements of the Colonial Revival style. It is a two-story brick building set on a concrete slab. The roof is a side gable covered in metal. The partial width two story balcony is left aligned and supported by brick piers on the first floor and turned columns and balustrade on the second. Colonial Revival elements include an elliptical fanlight over the entry door and the classical columns featured on the balcony. Other elements include a brick chimney centered on the roof slope,

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

double-hung, six-over-six wood windows, a paneled wood door and a decorative stained glass on the right side of the building. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

General Mouton Avenue

100 General Mouton Avenue. Noncontributing, *ca 1980*. This freestanding commercial building has no particular style. It is a two-story wood-frame building set on a concrete slab and clad in stucco and brick veneer. The roof is flat and covered in metal. This building was built after the period of significance and is noncontributing.

109 General Mouton Avenue. Noncontributing, *ca 1970*. This commercial property has no architectural style. It is a one-story wood-frame building set on a concrete slab and clad in brick. The roof is flat and covered in metal. Architectural elements include fixed, single pane metal windows, a glazed metal door, and an enclosed entry way. This building was built after the period of significance and is noncontributing.

300 General Mouton Avenue. Noncontributing, *ca 1985*. This set of townhouses is a connected commercial building featuring multiple eclectic revival styles. It is a two-story wood-frame building set on a concrete slab and clad in stucco. The main roof is a side gable covered in asphalt shingles. This building was built after the period of significance and is noncontributing.

301 General Mouton Avenue. Contributing *ca 1935*. This bungalow is a single dwelling residence featuring eclectic elements of the Craftsman and Neoclassical Revival styles. It is a one story wood frame building set on brick piers and clad in wood siding. The main roof is a hipped roof covered in asphalt shingles and has two chimneys. There is a partial width pier and arch assemblage projecting front porch. Craftsman elements include the multi lite entry doors. Neoclassical elements include the arched porch entryway. Other architectural elements include double hung three over one vinyl replacement windows, one over one replacement windows, and partially glazed wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

305 General Mouton Avenue. Noncontributing, *ca. 1980*. This bungalow is a one story single dwelling set on concrete piers and clad in wood siding. The main roof is a front gable, covered in asphalt shingles. An inset full-width porch is supported by wood columns with a balustrade. Other architectural elements include four-over-four vinyl windows, a couple two-over-two horizontal pane wood windows, and a multi -lite metal door. This building is noncontributing because it was constructed or moved and altered after the period of significance.

309 General Mouton Avenue. Contributing, *ca. 1940*. This building is a one story single dwelling set on brick piers and clad in vinyl siding. The main roof is a cross gable covered in asphalt shingles. A small entry stoop is covered by a metal awning. Architectural elements include single hung 1 over 1 vinyl windows and a multi lite metal door. The far right section of the façade was formerly a porch per the 1940-49 Sanborn map, but was likely enclosed when the building was resided with vinyl. Despite the use of vinyl siding and replacement windows, overall this building retains integrity of location, setting, design, workmanship, feeling, and association.

313 General Mouton Avenue. Contributing; *ca 1940*. This bungalow is a one story single dwelling residence set on concrete piers and clad in vinyl siding. The main roof is a front gable, covered in asphalt shingles. A partial-width projecting porch is supported by wrought iron columns. Architectural elements include exposed rafter tails, decorative eave brackets, double hung one over one

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

replacement windows, and a half lite wood door. Although the original siding and windows have been replaced with vinyl, this building retains integrity of location, setting, design, workmanship, feeling, and association.

317 General Mouton Avenue. Contributing; *ca 1940*. This bungalow is a single dwelling residence featuring elements of the Craftsman style. It is a one story wood frame building set on brick piers and clad in wood siding. The main roof is a front gable, covered in asphalt shingles. An inset half-width porch is supported by wood columns on brick piers. Craftsman elements include exposed rafter tails and battered porch columns set on square brick piers. Other architectural elements include double hung six over six wooden windows, a multi lite wooden door, and a shed in the rear. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

320 General Mouton Avenue. Contributing, *ca 1940*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The main roof is a cross gable covered in asphalt shingles. A secondary front gable creates a small overhang for the front stoop. Craftsman elements include the stoop roof brackets. Other architectural elements include a screen door that covers the front door and double-hung, three-over-one and two over one wood windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

324 General Mouton Avenue. Contributing, *ca 1945*. This building is a two story single residence set on brick piers and clad in asbestos siding. The main roof is a side gable covered in asphalt shingles. A secondary front gable creates a two story porch, which is supported by Classical columns. Architectural elements include the full height porch supported by classical columns, porch pediment with gable window, double-hung, six-over-six wood windows, and partially glazed wood doors (one of which, on the second floor, appears to be original). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

327 General Mouton Avenue. Noncontributing, *ca 1970*. This is an apartment building with no particular style. It is a two-story building set on a concrete slab and clad in brick and wood siding. The roof is a side gable covered in asphalt shingles. The partial width porch is the second-story balcony. Other architectural elements include single hung 3 over 2 metal windows and metal panel doors. This building was built after the period of significance and is noncontributing.

330 General Mouton Avenue. Contributing, *ca 1940*. This bungalow is a one story single residence set on concrete piers and clad in synthetic siding. The roof is a front gable covered in asphalt shingles. The projecting porch is half width and left aligned with the building, and covered by a secondary front facing gable. Architectural elements include double-hung, one-over-one wood windows, a multi lite wood door, and square porch columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

331 General Mouton Avenue. Contributing *ca 1940s*. This bungalow is a multiple dwelling residence featuring elements of the Craftsman style. It is a one and a half story wood frame building set on brick piers and clad in wood siding. The main roof is a side gable, covered in asbestos shingles with a small entry stoop. A large shed dormer is found on the upper floor with two sets of double windows. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double hung one over one wooden windows, an arch topped door with circular cutout, and stairs on the right side leading to the second floor. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

400 General Mouton Avenue. Noncontributing, ca 1975. This commercial building has no particular style. It is a one-story brick building set on a concrete slab. The roof is flat and covered in metal. Other architectural elements include double, full sized doors and boarded up windows. This building was built after the period of significance and is noncontributing.

404 General Mouton Avenue. Noncontributing ca 1970. This building is a single dwelling residence with no particular style. It is a one story wood framed building set on a concrete block foundation and clad in vinyl and wood paneling siding. The main roof is a front gable, covered in metal. Other architectural elements include double hung six over six metal windows and a partially glazed metal door. This building was built after the period of significance and is noncontributing.

409 General Mouton Avenue. Contributing; ca. 1950. This building is a one story single use dwelling set on a concrete pylon pier foundation and clad in wood siding. The main roof is a side gable composed of asphalt shingles. Architectural elements include the low pitched roof, sliding aluminum windows, two over two horizontal pane aluminum windows, and small entry stoop. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

410 General Mouton Avenue. Contributing ca 1950. This bungalow is a one story single dwelling residence featuring elements of the Minimal Traditional. It is a one story wood framed building set on a concrete slab clad in brick masonry. The main roof is a front gable, covered in asphalt shingles. A partial width, right aligned porch is supported by two sets of grouped columns. Minimal Traditional elements include the low pitched roof, small size, and minimal amount of added architectural detail. Other architectural elements include double hung three over one wood windows and a glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

412 General Mouton Avenue. Contributing ca 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one story wood framed building set on a concrete piers clad in wood siding. The main roof is a front gable, covered in metal. A full width inset porch is supported by two columns on brick piers. Craftsman elements include exposed rafter tails, battered columns on brick piers, and low brick piers without porch supports. Other architectural elements include double hung two over two horizontal pane wood windows and a paneled metal door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

413 General Mouton Avenue. Contributing, ca. 1930s. This bungalow is a one story single dwelling set on a concrete pylon pier foundation and clad in vinyl siding. The main roof is a front gable composed of asphalt shingles. Architectural elements include the double hung two over two wood windows, the multi lite and paneled wooden door, and a partial width projecting porch supported by two slender columns. Despite the vinyl siding, this building retains integrity of location, setting, design, workmanship, feeling, and association.

416 General Mouton Avenue. Noncontributing ca 1985. This building is a multiple dwelling residence with no particular style. It is a two story brick frame building clad in masonry. The roof is hipped and covered in asphalt shingles. Other architectural elements include 6 over 6 windows and metal doors. This building was built after the period of significance and is noncontributing.

417 General Mouton Avenue. Noncontributing, Ca. 1985. This building is a multiple use dwelling, which has no particular style. It is a two-story building set on a concrete slab foundation and clad in

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

wood lapboard and brick. The building has a side gable roof, which covered in asphalt shingles. Other architectural elements include single hung eight over eight metal windows and the flush wooden door, and a small balcony. This building was built after the period of significance and is noncontributing.

419 General Mouton Avenue. Noncontributing, Ca. 1985. This building is a multiple use dwelling, which has no particular style. It is a two-story building set on a concrete slab foundation and clad in wood lapboard and brick. The building has a side gable roof, which covered in asphalt shingles. Other architectural elements include single hung eight over eight metal windows and the flush wooden door, and a small balcony. This building was built after the period of significance and is noncontributing.

424 General Mouton Avenue. Noncontributing ca 1985. This building is a multiple dwelling residence with no particular style. It is a two story brick frame building clad in masonry and vinyl siding. The roof is side gabled and covered in asphalt shingles. Other architectural elements include 8 over 8 windows and metal doors. This building was built after the period of significance and is noncontributing.

425 General Mouton Avenue. Contributing, ca. 1930. This is a one-story wood frame building set on a concrete pier foundation and clad in vinyl siding. The building has a hipped roof, which is covered in asphalt shingles. Other architectural elements include single hung six over six wood windows and the partially glazed wooden door, and a partial width porch, whose floor has been lowered to ground level. Despite the use of vinyl siding, this building still retains integrity of location, setting, design, workmanship, feeling, and association.

426 General Mouton Avenue. Contributing ca 1930. This bungalow is a single dwelling residence featuring elements of the Craftsman style. It is a one story wood framed building set on a concrete piers clad in wood siding. The main roof is a front gable, covered in metal. A left aligned projecting porch is supported by a continuous brick foundation under three columns with two distinctive front doors. Craftsman elements include exposed rafter tails and decorative eave brackets. Other architectural elements include three over one wood windows, and two unique multi lite Craftsman style wooden doors. This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

427 General Mouton Avenue. Contributing; ca. 1945. This is a one-story commercial building set on a concrete slab foundation and clad in brick. There are multiple roof types covered in asphalt shingles. Replacement elements include single hung six over six vinyl windows and the partially glazed metal door, and a partial width porch. The original store window fenestration remains though all but two transoms have been filled with T1-11 siding. It also retains the configuration shown on the 1949 Sanborn map minus having a second porch off the storefront section. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

429 General Mouton Avenue. Noncontributing; ca. 1920. This building is a one story single use dwelling set on a concrete block pier foundation and clad in vinyl siding. The building has a hip roof, which is covered in asphalt shingles. Architectural elements include the double hung two over two wood windows and the partially glazed wooden door, and a partial width porch. The only remnants from its original construction are the two over two wood windows. The cladding, porch features, and entry doors have also been replaced. Also, a carport was added sometime after 1949. Because of this loss of original features, this building is noncontributing.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

500 General Mouton Avenue. Noncontributing. ca. 1990. This is a single story dwelling supported by a concrete pylon pier foundation and the side gable roof is metal. The entrance door has a fanlight door and the windows are single hung vinyl with a lite pattern of 4 over 4. The porch is a partial width wood porch covered with a wood and metal awning and a ramped wood side entrance as well as a wood banister railing. The building is clad in vinyl siding and a wood fence encompasses the perimeter of the residence. As it was built outside of the period of significance, it is noncontributing.

502 General Mouton Avenue. Contributing. Ca. 1958. This multiple dwelling is a Minimal Traditional with slight elements of a Federal style. The two story dwelling is supported by concrete slab foundation and the metal roof is a front gable that also has a rectangular gable roof vent. The entrance door is a wood panel door and the windows are single hung wood with a lite pattern of 1 over 1. The second floor windows are fixed with a single pane. The building is clad in vinyl siding. The exterior stair to the right of the front elevation leads to the second floor, and a wood and metal awning is located above the entrance door supported by large wooden brackets. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

508 General Mouton Avenue. Noncontributing. Ca. 1950s. This single dwelling was originally a commercial building built after 1949 featuring no particular style. The single story is supported by a concrete slab and the roof is flat. The altered front elevation has a full width gallery supported by dual concrete block supports and circular post at either end of the elevation. The entrance door is a partially glazed metal door and the windows are single hung vinyl windows with a lite pattern of 6 over 6. The front elevation windows have wooden shutters. What was once a commercial building now has an entirely residential look rendering it noncontributing.

510 General Mouton Avenue. Noncontributing. Ca. 1950. This altered building is a single dwelling lacking stylistic features. Many of the architectural elements, including foundation, are obscured by a privacy fence. The single story is supported by a concrete pylon pier foundation and the roof is a front gable metal roof. The entrance door is a panel metal door and the windows are single hung metal windows with a lite pattern of 6 over 6. The front elevation has a partial width wooden porch covered with a front gable wood and metal awning that extends from the front gable elevation supported by square wood posts. The house is clad with vinyl siding. The front elevation has a hexagonal roof vent and the front of the residence has a full height wooden fence. Due to the extent of alterations to this building, it is considered noncontributing.

514 General Mouton Avenue. Contributing. Ca. 1955. This building is a one story single dwelling supported by a concrete pylon pier foundation and the roof is a front gable corrugated metal roof. The entrance door is a fanlight metal door and the windows are single hung wood windows with a lite pattern of 1 over 1. The house is clad with vinyl siding. The front elevation has concrete entrance steps covered by a metal awning. The rear of the residence has a small two story garage apartment with a front gable roof and the apartment is clad in wood lap board siding. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

515 General Mouton Avenue. Contributing; ca. 1945. This is a gable-front, one-story, wood-frame, single dwelling. It sits on a low pier foundation of unknown material. The walls are clad in wood weatherboards and the roof is covered in asphalt shingles. The windows have been boarded over and are unknown. Craftsman influences are displayed in the deep eaves, exposed rafter ends, and bracketed entry roof. A small hip-roofed masonry shed that was constructed contemporaneously stands to the left. The 1949 Sanborn shows both the house and shed; the 1928 and 1940 maps show an auto repair shop in roughly the same location, but situated closer to the street and the

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

property line. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

600 General Mouton Avenue. Noncontributing, ca. 1990. This commercial building has elements of no particular style. The building is supported by a concrete slab foundation and the roof of the building is flat with a mansard style stucco roofing detail around its perimeter. The entrance door is a fully glazed door with sidelights and an above transom with metal mullions around the door system. The windows are fixed and pop out of the facade to suggest a bay window detailing. A prominent aspect of the building is a large portico that is detached from the building supported by four square columns and the roof detail of the portico is similar the mansard detail of the main commercial building. The entire building is clad in brick. As it was constructed outside of the period of significance, this building is noncontributing.

601 General Mouton Avenue. Noncontributing, ca. 1985 This commercial building has no elements of any particular style. The front of the building houses office space and the rear of the building has warehouse and shop space. The single story building is supported by a concrete slab foundation and the roof is a front gable corrugated metal roof. The entrance door is a full glazed metal door and the windows are fixed single pane glass with metal mullions. The office space is clad in wood lap board siding and the rear warehouse space is clad in corrugated metal. The front elevation has steel supports that follow the geometry of the building elevation, and the right half of the front elevation is offset to create a partial gallery area at the entrance. As it was built outside of the period of significance, this building is noncontributing.

611 General Mouton Avenue. Noncontributing, ca. 1975. This bungalow is an altered one story single dwelling supported by a concrete pylon pier foundation and the roof is a front gable roof with asphalt shingles. The entrance door is a panel metal door and the windows are double hung one over one metal windows. The front elevation has a partial width porch that is inset in the facade and covered by the main roof building supported by a single square wood column. The house is clad with vinyl siding. The front elevation has concrete entrance steps to the wooden porch. The residence is offset from the street edge by approximately 25 feet. It appears that this is either new construction in the 1970s or is the previous dwelling seen on the 1949 Sanborn, which had a full width porch, that has been severely altered. For these reasons, this building is noncontributing.

612 General Mouton Avenue. Contributing, ca 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. The single story building is supported by a brick pier foundation and front gable roof is comprised of asphalt shingles. The elements of the Craftsman style include the typical Craftsman multi lite entrance door, gable vent on the front facade, tapered columns on the inset porch, and exposed rafter tails. The windows are wood double hung windows with a lite pattern of 2 over 2. The cladding is wood lap board siding. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

616 General Mouton Avenue. Noncontributing, a 1930s; remodeled ca. 1990s. This building is a multiple dwelling residence featuring elements of French Colonial style. The two story building is supported by a concrete slab and the side gable roof is made of metal. The elements of French Colonial style within the residence include a full width gallery with access through large French doors, a steeply-pitched roof, prominent dormers, and the exterior stucco cladding. The entrance door is a partially glazed wood door and the windows are wood single hung with a multiple lite pattern. Metal awnings cover all the windows of the residence. Since the building was originally constructed in the

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

1930s as a single story house with attached garage and it has been so heavily modified to its current two story state (with a large side addition), it has lost its integrity and is noncontributing.

617 General Mouton Avenue. Contributing. ca. 1950. This building is a double-entrance single dwelling with elements of the Craftsman style. The single story building is supported by a concrete pylon pier foundation and the roof is a front gable metal roof. The entrance door is a paneled wood door and the windows are double hung wood windows with a lite pattern of 2 over 1. The front elevation has a partial width centrally located wood porch that is covered by a gable roof that extends out from the main gable roof and is supported by two iron posts. The house is clad with wood lap board siding. Craftsman elements include multiple gables and exposed rafter tails. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

618 General Mouton Avenue. Contributing. ca 1935. This building is a single dwelling featuring eclectic architectural elements of the Tudor, Craftsman, and Colonial Revival styles. The building is supported by a concrete block pier foundation and the roof is a side gable made of asphalt shingles. The entrance door of the residence is a multi-lite Craftsman style wood door and the windows are double hung with a lite pattern of 3 over 1. The residence has a concrete stoop that is covered by a small porch that is an open gable attached to the main roof building supported by round columns. The cladding is asbestos shingles. Craftsman elements include exposed rafter tails. Tudor elements include flared eaves over the entry porch and a half-timbering embellishment over the door. Colonial Revival elements include the slender classical columns supporting the small entry porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

619 1/2 General Mouton Avenue. Contributing. ca. 1955. This building is a single dwelling featuring elements of the Minimal Traditional. The single story house is supported by a concrete slab foundation and the roof is a dual pitch side gable metal roof. The front elevation has a full width gallery covered by the main roof and is supported by four small square wood columns. The entrance door is a partially glazed wood door and the windows are single hung metal windows with a lite pattern of 4 over 1 with large shutters. The house is clad with wood siding. The side elevations of the building house square roof vents. Minimal Traditional elements include the low-pitched roof, small size, and minimal amount of added architectural detail. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

619 General Mouton Avenue. Contributing. ca. 1945. This building is a double-entrance dwelling with elements of the Minimal Traditional style. The single story is supported by a continuous brick foundation and the roof is a side gable. The dual entrance doors are fanlight wood doors and the windows are wood with a lite pattern of one-over-one. The front elevation has a full-width concrete porch that is supported by a continuous brick foundation covered by a shed style sloped wood and metal roof supported by four wood square posts. Two gabled dormers with one-over-one windows were removed in 2014, when the metal roof was redone with asphalt shingles. The house is clad with asbestos shingles. Minimal Traditional elements include the low-pitched roof, small size, and minimal amount of added architectural detail. Despite the removal of the dormers, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

700 General Mouton Avenue. Noncontributing. Built ca. 1940, altered c. 1970. This is an altered one-story wood-framed building set on a concrete pylon pier foundation. The building is clad in wood and asbestos shingle (side elevations). The roof is a front gable covered in metal. The front facade was modified approximately in the late-1960s, with additions such as an offset front gable and exterior lanterns. Metal-framed fixed windows are on the front facade. Wood-framed double-hung

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

windows are arranged in a three-over-one window lite pattern. Because of the façade alterations done after the period of significance, this building is considered noncontributing.

702 General Mouton Avenue. Contributing. ca. 1945. This is a single dwelling with elements of the Tudor Revival style. It is a one-story wood framed building clad in asbestos siding and set on a brick pier foundation. The roof is a cross gable and is covered in asphalt shingle. Vinyl-framed double-hung windows are arranged in a one-over-one window lite pattern. A wood framed partially glazed door opens onto a stoop porch covered by an arched entrance. An original carport, as seen on the 1949 Sanborn, is located on the right side of the façade. An addition has been made to the left side of the building, but it appears this shortly after construction (during the period of significance) based on the continued used of asbestos siding. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

707 General Mouton Avenue. Contributing. ca. 1945. This Minimal Traditional single dwelling is a one-story wood framed building clad in asbestos shingles and set on a brick pier foundation. The roof is a side gable and is covered in asphalt shingles. Wood double hung windows are arranged in a six-over-six lite pattern. A wood framed partially glazed door opens onto a partial width porch with overhanging roof and decorative brackets. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

709 General Mouton Avenue. Noncontributing. ca. 1990. This free standing commercial building is a warehouse with no style. It is a 2.5-story building with a steel frame set on a concrete slab foundation. The building is clad in metal and concrete block. The roof is a front gable covered in metal. There are no windows, and the entrance is through metal garage doors. As it was constructed outside of the period of significance, it is noncontributing.

712 General Mouton Avenue. Contributing. ca. 1935. This bungalow is a multiple dwelling with elements of the Craftsman style. It is a one-story wood framed building clad in vinyl siding and set on a concrete pylon pier foundation. The roof is a front gable and is covered in asphalt shingles with exposed rafter tails. Wooden double hung windows are arranged in a two-over-two lite pattern. Two wood framed multi lite doors open onto a partial width porch with metal porch columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

714 General Mouton Avenue. Contributing. ca. 1940s. This single dwelling with elements of the Tudor Revival style is a one-story wood framed building clad in wood siding and set on a brick pier foundation. The roof is a cross gable and is covered in asphalt shingles. The front gable portion of the roof is steeply pitched and asymmetrical, an example of a Tudor Revival entrance with a circle window above the entrance. Wood double-hung windows are arranged in a three-over-one window lite pattern. A paneled door opens onto an entrance stoop. A side addition on the left elevation dates to at least 1949. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

721 General Mouton Avenue. Noncontributing, ca. 1980. This warehouse is a commercial building with no particular style. It is a one-story metal framed building set on a concrete slab clad in masonry and metal sheeting. The roof is a front gable and made of metal. Other architectural elements include metal industrial doors. This building was built after the period of significance and is noncontributing.

722 General Mouton Avenue. Contributing. ca. 1940. This bungalow is a single dwelling with elements of the Craftsman style. It is a one-story wood framed building clad in wood siding and set on

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

a concrete block pier foundation. The roof is a front gable and is covered in metal. Wood-framed double-hung windows are arranged in a two-over-two window lite pattern. There are a few replacement vinyl windows with this same lite pattern. A half lite and panel wood door opens onto a partial width projecting porch. The building also has a side porch with a side entrance. Elements of Craftsman style include exposed rafter tails and eave brackets. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

801 General Mouton Avenue. Noncontributing. ca 1985. This free standing building is a multiple dwelling with no style. It is a two-story building set on a concrete slab foundation. The building is clad in masonry and vinyl siding. The roof is a front gable covered in asphalt shingles. Metal-framed sliding windows are arranged in a one-over-one window lite pattern. The entrance is a metal glazed door. This building was built after the period of significance and is noncontributing.

802 General Mouton Avenue. Contributing, ca. 1930s. This building is a single dwelling, now used commercially, featuring elements of the Colonial Revival style. It is a one-story building set on a concrete slab and clad in vinyl siding. The roof is a side jerkinhead roof covered in metal. The small entry porch is supported by two square columns; there is also a porte cochere on the right side. Colonial Revival elements include the accentuated front door, small entry porch supported by classical columns, and a symmetrically balanced façade. Other elements include an off-center ridge chimney, multi lite casement wood windows, and multi lite doors. Although the roof and siding are a modern material, this building retains integrity of location, setting, design, workmanship, feeling, and association.

805 General Mouton Avenue. Noncontributing. ca. 1945. This commercial building is an altered free standing commercial building with no style. It is a one-story building with a concrete slab foundation. The building is clad in masonry and corrugated metal. The roof is a front gable covered in metal. The windows are wood-framed windows fixed, single windows. The entrance is a metal glazed door. The alterations to the building render it noncontributing.

807 General Mouton Avenue. Noncontributing. ca. 1985. This free standing commercial building is a warehouse with no style. It is a 1.5-story building with a steel frame set on a concrete slab foundation. The building is clad in metal. The roof is a front gable covered in metal. There are no windows, and the entrance is through metal garage doors. As it was built outside of the period of significance, it is noncontributing.

808 General Mouton Avenue. Contributing, ca. 1935. This building is a single dwelling featuring elements of the Minimal Traditional style. It is a one-story building set on concrete piers and clad in asbestos shingles. The roof is a side gable covered in asphalt shingles. The partial width corner porch is supported by a single column. Minimal Traditional elements include the low-pitched roof, small size, and minimal amounts of added architectural detail. Other architectural elements include double-hung two-over-two wood windows and a wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

812 General Mouton Avenue. Contributing, ca. 1935. This building is a single dwelling featuring elements of the Minimal Traditional and Craftsman styles. It is a one-story building set on brick piers and clad in wood siding. The roof is a side gable and is covered in asphalt shingles. The partial-width porch is supported by a single column. Minimal Traditional elements include the small size and minimal added architectural detail. Other architectural elements include double-hung 1-over-1 wood

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

windows, exposed rafter tails, and a multi-lite Craftsman style wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

816 General Mouton Avenue. Contributing, ca. 1935. This building is a single dwelling featuring elements of the Minimal Traditional and Craftsman styles. It is a one-story building set on a continuous masonry slab and clad in wood siding. The roof is a side gable and covered in asphalt shingles. The porch is a small stoop covered by an overhang. Minimal Traditional elements include the small size and minimal added architectural detail. Other architectural elements include double hung 1-over-1 wood windows, exposed rafter tails, added stone to the foundation, and a multi-lite Craftsman style wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

900-904 General Mouton Avenue. Contributing; ca. 1965. This is a multi-business building in the mid-century modern commercial style. It is one-story with a concrete slab foundation. The building is block brick clad. The store at 900 features an expanse of storefront glass that surrounds the aluminum glazed entrance door and wraps around the corner of the building. 902 and 904 have high ribbon windows and their entrances are inset with built-in brick planters. The entrances are aluminum framed and glazed. The only alteration to this complex is a pitched roof structure covered in that wraps over the tops of the walls. This was done after the period of significance and severely changes the original streamlined design intent of the flat roof that was not visible beyond the termination of the walls. Nevertheless, because the material and design of the elevations remains so intact, the property retains enough integrity of location, setting, design, materials, workmanship, feeling, and association to be contributing..

906 General Mouton Avenue. Noncontributing; ca. 1970. This building is a commercial building featuring no particular style. It is a one-story building set on a concrete slab and clad in brick. The roof is flat and covered in metal. The porch consists of a covered walkway. Other architectural elements include flush metal doors.

911 General Mouton Avenue. Noncontributing. ca. 1980. This free standing commercial building is a hospital with no style. It is a one-story building with a concrete slab foundation. The building is clad in masonry with a flat roof. The windows are metal-framed fixed windows. The entrance is a metal glazed door. As it was building outside of the period of significance, it is noncontributing.

912 General Mouton Avenue. Contributing, ca. 1935. This building is a single dwelling featuring elements of the Tudor Revival style. It is a one-story building set on brick piers and clad in wood siding. The roof is cross-gabled and covered in asphalt shingles. The partial width porch is supported by an arched entryway. Tudor Revival elements include the steeply-pitched porch roof and arched porch details. Other architectural elements include symmetrical dormer with four lite windows, double-hung, 6-over-6 wood windows, and multi lite wooden doors (appear to be original). This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

916 General Mouton Avenue. Contributing. ca. 1940. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story wood framed building set on a concrete block pier foundation with a rear garage outbuilding. The building has aluminum siding. The roof is a front gable and is covered in asphalt shingles. Craftsman elements include the exposed rafter tails. Wood-framed double hung windows are arranged in a one-over-one window lite pattern. A Craftsman style multi lite wood door opens onto a partial width inset porch. Although the porch has been altered by

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

screening in the space and adding an additional awning, this house retains integrity of location, setting, design, materials, workmanship, feeling, and association.

917 General Mouton Avenue. Noncontributing, ca. 1980. This building is a commercial medical facility building featuring no particular style. It is a one-story building set on a concrete slab and clad in stucco. The roof is flat covered in unknown materials. Other architectural elements include fixed 1-over-1 metal windows and partially glazed metal doors. This building was built after the period of significance and is noncontributing.

920 General Mouton Avenue. Contributing, ca. 1930s. This bungalow is a single dwelling featuring elements of the Minimal Traditional style. It is a one-story building set on brick piers and clad in asbestos shingles. The roof is a front gable and is covered in asphalt shingles. The main porch is full width and supported by wrought iron columns; the side porch is a small entry porch supported by slender classical columns (and is a historic feature as seen on the 1949 Sanborn). Minimal Traditional elements include the low-pitched roof and minimal amounts of added architectural detail. Other architectural elements include double-hung 1-over-1 replacement windows and metal paneled doors, one partially glazed with a fanlight. Despite the replacement windows, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Gordon Street

209 Gordon St. Contributing; ca. 1928. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width inset porch is supported by 2 columns. There are two entrances off the porch and a single window. Craftsman elements include exposed rafter tails and battered porch columns. Other architectural elements include double-hung, 1-over-1 wood windows and half lite wood doors. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

210 Gordon St. Contributing; ca. 1955. This commercial building is a one-story building set on an unknown foundation and clad in metal and wood siding. The main roof is a side gable covered in metal. A full-width porch is covered by a metal awning. Other architectural elements include fixed single, wood storefront windows, and a double door entry with engaged columns on each side. This simple traditional commercial building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

210A Gordon St. Noncontributing; ca. 1995. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is flat and covered in metal. Door and window types are unknown. This building is noncontributing as it was constructed outside of the period of significance.

215 Gordon St. Contributing; ca. 1920. This bungalow is a double-entrance single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A full-width porch is supported by 4 columns. Craftsman elements include exposed rafter tails, decorative braces, stick work in the gable end, battered porch columns, double-hung, 4-over-1 wood windows and partially glazed original wood doors with single lite transoms. There are no clear alterations on this house and it retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

308 Gordon St. Noncontributing; ca. 1925. This single dwelling is a one-story building set on a concrete slab and clad in brick. The main roof is a cross gable covered in metal. The porch consists of an entry stoop. Other architectural elements include double-hung, wood windows with multiple lite patterns and a panel wood door. Due to the combined alterations of brick veneer, infilled front porch, replacement doors and windows, this building is noncontributing.

309 Gordon St. Contributing; ca. 1950. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width projecting porch is screened in. Other architectural elements include double-hung, 2-over-2 metal windows and a partially glazed original wood door (panels below, glass above). This building retains integrity of design, workmanship, setting, location, association, and feeling.

310 ½ Gordon St. Noncontributing; ca. 1990. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a side gable covered in metal. Other architectural elements include double-hung, 12-over-6 metal windows and a multi lite wood door. This building is noncontributing as it was constructed outside of the period of significance.

310 Gordon St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by iron columns. Craftsman elements include exposed rafter tails, decorative braces, and stick work in the gable end. Other architectural elements include double-hung, 6-over-6 replacement windows and a partially glazed metal door. Despite the replacement windows and door, this building retains integrity of location, setting, design, workmanship, feeling, and association.

313 Gordon St. Noncontributing; ca. 1910. This Bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. Craftsman elements include exposed rafter tails and extra stickwork. Other architectural elements include fixed single as well as double-hung, 2-over-2 wood windows and a partially glazed metal door. It has been altered by the enclosure of the porch and addition of a carport. Due to the combined alterations of complete porch infill, vinyl siding, large carport addition, and plate glass windows this building is noncontributing.

400 Gordon St. Contributing; ca. 1945. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in metal with the porch roof being a front gable. A partial-width projecting porch is supported by 2 sets of grouped columns. Craftsman elements include exposed rafter tails and decorative braces. There is also an interesting detail at the porch roof gable end where the fascia cross to form an X. Other architectural elements include double-hung, 1-over-1 wood windows and half lite wood doors. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

401 Gordon St. Contributing; ca. 1955. This is a one-story ranch building set on a concrete slab and clad in brick. The main roof is hipped and covered in asphalt shingles. Other architectural elements include double-hung, one-over-one wood windows and a flush wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

404 Gordon St. Contributing; ca. 1930. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A full-width porch is

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

supported by simple square (replacement) columns. Other architectural elements include double-hung, 6-over-6 replacement windows and a partially glazed metal door. Even though the windows have been replaced, the house still retains integrity of location, setting, design, workmanship, association, and feeling.

411 Gordon St. Dr. Lee A. Butler House. Contributing; ca. 1910. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in asbestos shingles. A wraparound porch (on front and right side) is supported by turned columns. Other architectural elements include double-hung, 2-over-2 wood windows and a partially glazed wood door with two lite transoms. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (See Section 8 for history.)

516 Gordon St. Noncontributing; ca. 1990. Menard's Paint and Body Shop. This warehouse is a one-story commercial/industrial building set on a concrete slab and clad in corrugated metal. The main roof is flat and covered in metal. This building is noncontributing as it was constructed outside of the period of significance.

517 Gordon St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is inset. Craftsman elements include exposed rafter tails, multi lite doors, and decorative braces. Other architectural elements include double-hung, 1-over-1 wood windows. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

606 Gordon St. Contributing; ca. 1930. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. The main entry has a covered entry stoop leading onto a front concrete patio. Other architectural elements include double-hung, 1-over-1 wood windows (in singles and groups of three and four) and a partially glazed original wood door topped with an arched transom. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

612 Gordon St. Contributing; ca. 1915. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by square columns. Other architectural elements include double-hung, 1-over-1 wood windows, 6 over 6 wood windows (original), and a partially glazed replacement door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

616 Gordon St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding and added brick veneer on a portion of the building. The main roof is a front gable covered in metal. A wrap around side-gabled porch is supported by square columns. Craftsman elements include exposed rafter tails, stick work in the gable ends, and battered porch columns. Other architectural elements include double-hung, 2-over-2 wood windows (singles and pairs) and a partially glazed wood door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

802 & 804 Gordon St. Contributing, ca 1935. This is a multiple residence apartment building and features elements of the Craftsman style. It is a two-story wood-frame building set on brick piers and clad in wood siding. The roof is hipped and covered in asphalt shingles. Craftsman elements include

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

exposed rafter tails and exposed brackets supporting entrance awnings. Other architectural elements include double-hung, two-over-two wood windows, multi lite Craftsman style doors, and an exterior staircase. This building retains strong integrity of design, workmanship, setting, location, association, materials, and feeling.

808 Gordon St. Contributing, *ca 1935*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a front gable covered in metal. The front stoop has a small projecting roof covering it that is supported by brackets. Craftsman elements include exposed rafter tails and brackets supporting the front stoop roof. Other architectural elements include double-hung, two-over-two wood windows, and a flush wood entrance door. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

812 Gordon St. Noncontributing, *ca 2001*. This one story single residence with no style is a wood-frame building set on concrete piers and clad in wood siding. The roof is a side gable covered in asphalt shingle shingles. The partial width inset porch is right aligned and supported by concrete piers. Other architectural elements include double-hung, six-over-six metal windows and a metal panel door. This building was built after the period of significance and is noncontributing.

818 Gordon St. Contributing; *ca. 1960*. The minimal traditional house is a one story single set on a continuous foundation and clad in aluminum siding. The roof is hipped and covered in asphalt shingles. A carport on the left side is integrated under the roofline. Other architectural elements include single-hung, one-by-one aluminum sliding windows and a wood panel door. This very simply detailed house retains integrity of design, workmanship, setting, location, association, materials, and feeling.

Guidry Street

109 Guidry St. Noncontributing, *ca. 1965*. This front-gable, one-story building appears to have been a single dwelling. It is clad in engineered wood siding and covered by a corrugated metal roof. The windows and doors have been boarded over and the entrance is accessed by two concrete stairs. The building is devoid of stylistic elements or distinctive features. It was built sometime after 1949 as it does not appear on that year's Sanborn and likely dates to c. 1965 based on its design and materials. Due to its lack of distinguishing features, uncertain construction date, and unknown windows and doors, this building is noncontributing.

117 Guidry St. Contributing. *ca. 1930*. This bungalow is a one story single-residence set on concrete piers and clad in wood siding. The roof is a front gable covered in metal. Architectural elements include exposed rafter tails, double-hung, two-over-two wood windows, paneled doors, and the partial width porch. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

121 Guidry St. Contributing. *ca. 1940; alterations post 1949*. This bungalow is a one story single residence set on brick piers and clad in wood novelty siding. The roof is a front gable covered in metal. Architectural elements include double-hung, nine-over-nine aluminum windows, a paneled wood door, and partial width inset porch, and iron porch column. Per the 1949 Sanborn map, half of the porch was infilled after that year, but it appears it may have been done within the period of significance and care was taken to match the wood novelty siding. A small carport on the rear right side may have been added at the same time. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

207 Guidry St. Contributing. *ca. 1955.* This ranch is a one story single residence set on a concrete slab and clad in wood siding and brick. The roof is a side gable covered in asphalt shingles with a secondary front gable creating the partial width central projecting porch supported by iron columns. Architectural elements include a low-pitched roof, double-hung, two-over-two horizontal pane aluminum windows, and a wood panel door. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

211 Guidry St. Contributing. *ca. 1930.* This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-framed building set on concrete piers and clad in wood siding. The roof is a front gable covered in asphalt shingles. Craftsman elements include the exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows, half lite and paneled wood doors, and a projecting front porch supported by three wooden columns. This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

214 Guidry St. Noncontributing. *ca. 1945.* This is a severely altered one-story, wood-framed building set on concrete piers and clad in wood and cement board siding. The roof is a front gable and covered in metal. Other architectural elements include double-hung, varied patterned vinyl windows, a partially glazed wood door, and a partial width porch. It is unclear what the original façade looked like as there have been so many alterations such as the new siding and windows. Because of the extensive alterations, this building is considered noncontributing.

215 Guidry St. Noncontributing. *ca. 1945.* This single-dwelling is wood framed with vinyl cladding and sits upon concrete piers. The main roof is an asphalt shingle front gable. There are fixed and one-over-one replacement windows. The flush door is made of wood. The house has received a small side addition and carport. Due to the combination of the addition, synthetic siding, and replacement windows, this building has lost its historic integrity and is noncontributing.

216 Guidry St. Contributing. *ca. 1915.* This single pile house is a one-story, wood-framed building set on concrete piers and clad in asbestos siding. Several layers of siding can be seen through a hole in the asbestos revealing the original siding as board and batten. The roof is a side gable covered in metal. Other architectural elements include boarded over windows, two over two horizontal pane aluminum windows on side elevations, a paneled door, and a partial width porch supported by two thin columns. This building retains integrity of design, workmanship, setting, location, association, and feeling.

225 Guidry St. Contributing. *ca. 1950.* This is a one-story, wood-frame building set on concrete piers and clad in asbestos siding. The roof is a front gable covered in metal. Craftsman elements include the exposed rafter tails. Other architectural elements include double-hung, two-over-two horizontal pane aluminum windows, a modern paneled door and a partial width projecting porch, supported by four wooden posts. Despite the use of replacement windows and entrance door, this building retains its overall form and retains integrity of design, workmanship, setting, location, association, materials, and feeling.

231 Guidry St. Noncontributing. *ca. 1940.* This is a severely altered residence. The main house is a one-story, fiber cement board clad wood-frame with an attached two-story garage apartment set on concrete piers and clad in vinyl siding. The roofs are front gables covered in metal. Minimal Traditional elements include a low-pitched roof, small size, and minimal amounts of added architectural detail. Other architectural elements include various window types and patterns, partially

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

glazed wooden doors, and the garage door. Due to the additions that overwhelm the original form, this building is noncontributing.

Harding St.

312 Harding St. Contributing. ca 1940. This single-story bungalow is a single dwelling with wood siding that contains elements of the Classical revival style. It sits on brick piers. The side gable roof is covered with asphalt shingles and features no chimneys. The façade features six-over-six wood windows, which are double hung, and a wooden door with fanlight glazing. An arched front gable roof covers the central front porch. The windows and doors on the façade have classical detailing in the surrounds including a keystone. The house also features a shed as an outbuilding. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

316 Harding St. Contributing. ca. 1940. This bungalow is a single dwelling with elements of the Colonial Revival style. It is a 1.5-story wood framed building clad in wood siding and set on a brick pier foundation. The roof is a front gable and is covered in asphalt shingles with two gable dormers. Wood-framed double-hung windows are arranged in a six-over-one lite pattern. A wood framed paneled door opens onto a partial width projecting porch with lacey iron porch columns with a leaf motif. Colonial Revival details are found in the pediments on the dormer and front porch gable end fanlight. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

402 Harding St. Contributing. ca 1930. This single dwelling bungalow is wood framed and clad in wood siding. It sits on brick piers and contains elements of the Craftsman style. The single-story building has a front gable roof with asphalt shingles. Some of the craftsman elements include the wooden, three-over-one double hung wood windows, multi lite doors, and exposed rafter tails. A projecting front porch wraps around to the left side of the building. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

403 Harding St. Contributing. ca 1930s. This gable-ell single dwelling sits on brick piers and contains no particular style. Its wood frame is clad in wood siding and its clipped side gable roof's covering has been replaced with metal. Both its single-hung, six-over-six windows and partially arched entry door are made of wood and can be seen on the partial width inset porch. A shed can be seen on the property. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

408 Harding St. Contributing. ca 1930. This single story building is a wood frame home that has a combination of Craftsman and Tudor Revival details. The side gable roof has asphalt shingles and contains no chimneys. Both the single-hung three-over-one windows and front door are made of wood. There is not a porch, but rather a small entry stoop. Craftsman details include exposed rafter tails, decorative braces in the gable end, and the wood windows. The porch roof is steeply pitched like those used in Tudor Revival houses. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

409 Harding St. Contributing. ca 1930s. This gable-ell single dwelling sits on brick piers and contains no particular style. Its wood frame is clad in wood siding and its clipped gable roof is covered in asphalt shingles. Both its single-hung, six-over-six windows and multi lite door are made of wood. A small stoop is located in front of the door with a small shed seen in the back of the home. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

411 Harding St. Contributing. ca 1930s. This single-story bungalow is a single dwelling with wood frame and also contains elements of the Craftsman style. It sits on brick piers and is clad in wood siding. The front gable roof is covered in asphalt shingles and overhangs over a partial width, screened in inset front porch. . Both its single-hung, four-over-one double hung windows and partially glazed door are made of wood. A small shed can be seen on the property map. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

412 Harding St. Noncontributing. ca 1980. This building is a wood frame, two-story apartment building. This multiple dwelling sits on a concrete slab and is clad in wood panels. The front gable with hip roof contains asphalt shingles. There is a balcony for the upstairs apartments and the panel wood doors and six-over-six double hung windows can be seen past this. As this building was constructed outside of the period of significance, it is noncontributing.

415 Harding St. Contributing. ca 1945, altered. ca.1960. This single story bungalow has no particular style and is a single dwelling. Its wood frame is clad in aluminum siding and features a front gable roof with asphalt shingles. The single-hung windows are metal and have a two-over-two horizontal light pattern, while the paneled front door is wood and sits on a partial width inset front porch. A small shed can be seen on the property map. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

414-418 Harding St. Noncontributing. ca 2000. This two-story, wood frame complex is clad in brick vinyl siding and sits on a concrete foundation. The cross gable roof is covered in asphalt. The single-hung four-over-four windows and partially glazed front door are metal. The building is noncontributing because it was constructed after the end of the period of significance.

417-19 Harding St. Noncontributing. ca 2010. This two-story, multiple dwelling building is framed in wood and sits on a concrete slab. Clad in vinyl, it features a front gable roof that is covered in asphalt shingles. Both the single-hung, one-over-one windows and the glazed front door are made of vinyl. As it was constructed outside of the period of significance, this building is noncontributing.

421 Harding St. Contributing. ca 1950s. This two-story, multiple dwelling building is framed in wood and sits on a concrete slab. Clad in wood, it features a front gable roof that is covered in asphalt shingles. The sliding windows are aluminum, while the front doors are partially glazed and made of wood. A set of stairs provides access to the second floor façade's central entrance. The ground floor unit is accessed via a side entrance. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

423 Harding St. Contributing. ca 1950s. This one-story, single dwelling building is framed in wood and sits on a concrete slab. Clad in aluminum siding, it features a front gable roof that is covered in asphalt shingles. The sliding windows are metal, while the front doors are partially glazed and made of wood. This building retains integrity of design, workmanship, setting, materials, location, association, and feeling.

Jackson St.

113 Jackson St. Contributing, ca 1925. This front gable bungalow is set on brick piers and clad in vinyl siding. The roof is a front gable is covered in asbestos shingles with ridge tiles and has an attached hipped full width front porch, which is covered in metal. The porch is supported by tapered rectangular wood columns. Architectural elements include a three lite attic vent (side panels infilled with siding), double-hung, one-over-one wood windows, two central multi lite entry doors, and metal

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

porch balustrade. There is a small original garage that is contemporary to the construction of the house at the rear of the property. (First appears on Sanborn in 1928.) Despite the vinyl siding and metal on the porch roof, this building retains its overall integrity of design, workmanship, setting, location, association, and feeling.

121 Jackson St. Contributing, ca 1925. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a front gable with a transverse gabled front inset porch and integrated portico and covered in asphalt shingles. The porch is supported by columns on brick piers. Craftsman elements include exposed rafter tails, eave brackets, and battered columns. Other architectural elements include double-hung, five-over-one wood windows on the porch and other narrower two and three-over-one windows with multi lite transoms, a 15-panel, multi lite wood door, four lite gable window, and a brick chimney located on the left elevation. (First appears on Sanborn in 1928.) This building retains integrity of design, workmanship, setting, location, association, materials, and feeling.

203-205 Jackson St. Contributing; ca. 1935. This multiple unit residence is a two-story building set on a continuous foundation and clad in stucco and wood siding. The main roof is a front gable covered in metal. There are multiple types of porches. Other architectural elements include two-over-two wood windows and batten wood doors. This building was added to the back of the property at 511-515 Johnston ca. 1935. It retains integrity of design, workmanship, setting, location, association, materials, and feeling.

206 Jackson St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Tudor Revival style. It is a one-story building set on brick piers and clad in vinyl siding. The main roof is a cross gable covered in asbestos shingles. The project porch is a partial-width entry porch with a Tudor Revival steeply pitched roof and round Tudor arch entry. After walking through the arched porch entry, there are two center entrance doors, each flanked by a set out double windows. Other architectural elements include double-hung, 3-over-1 wood windows. The use of vinyl does affect the integrity of materials to a degree, but this building still retains integrity of location, setting, design, workmanship, feeling, and association.

207 Jackson St. Contributing; ca. 1940. This single dwelling is a one-story building set on brick piers and clad in asbestos shingles. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by 4 square columns on chamfered bases. Other architectural elements include double-hung, 3-over-1 wood windows and an original Craftsman style door with three lites above a large panel. This building retains integrity of location, setting, materials, design, workmanship, feeling and association.

210 Jackson St. Contributing; ca. 1930. This a single dwelling is a one-story building set on brick piers and clad in wood siding with Craftsman details. The main roof is a cross gable covered in asphalt shingles. A partial-width projecting porch is supported by decorative iron columns. The façade has two center entrances flanked by a single window on each side. Other architectural elements include double-hung, 3-over-1 wood windows and multi lite wood doors. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

211 Jackson St. Contributing; ca. 1910. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A porch, which wraps around the right side, is supported by 4 columns. Craftsman elements include exposed rafter tails, decorative braces, and battered porch

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

columns. Other architectural elements include double-hung, 3-over-1 wood windows and multi lite wood doors. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

213 Jackson St. Contributing; ca. 1940. This single dwelling is a one-story building set on brick piers and clad in vinyl siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by decorative iron columns. The double center entrance doors appear to be original and are multi lite and in the Craftsman style. The main alteration is the use of 1 over 1 replacement windows and vinyl siding. Despite these material changes, the building still retains its integrity of location, setting, design, workmanship, feeling, and association.

214 Jackson St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in aluminum siding. The main roof is a front gable covered in asbestos shingles. A partial-width inset porch is supported by 3 columns. Craftsman elements include battered porch columns on stone bases (rafter eaves have been boxed). Other architectural elements include double-hung, 4-over-1 and 3-over-1 wood windows and half lite and paneled wood doors with multi lite sidelights. This building retains integrity of design, workmanship, setting, location, association, and feeling.

217 Jackson St. Contributing; ca. 1950. This multiple dwelling is a two-story building set on a concrete slab and clad in wood siding. The main roof is hipped and covered in metal. Other architectural elements include double-hung, 1-over-1 wood windows (paired on the façade's second floor) and modern paired metal doors in the garage door openings on the ground floor. Despite the use of modern doors for the garage door infill, it is still clear that these were larger garage openings. Thus, this building retains integrity of design, materials, workmanship, setting, location, association, and feeling.

218 Jackson St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in vinyl siding. The main roof is a front gable covered in asphalt shingles. A partial-width projecting porch is supported by 2 columns. Craftsman elements include the battered porch columns. Other architectural elements include double-hung, 2-over-2 wood windows and multi lite entry door with matching sidelights. This building retains integrity of design, workmanship, setting, location, association, and feeling.

219 Jackson St. Contributing; ca. 1940. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a side gable covered in asphalt shingles. A partial-width inset porch is supported by 2 slender pipe columns atop masonry bases. Other architectural elements include double-hung, 2-over-2 horizontal pane wood windows and a multi lite entry door. This building retains integrity of design, workmanship, setting, location, association, and feeling.

222 Jackson St. Contributing; ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width inset porch that wraps around the right elevation is supported by 3 columns. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns. Other architectural elements include double-hung, 5-over-1 wood windows and multi lite wood doors. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

226 Jackson St. Contributing; ca. 1950. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a clipped gable covered in asphalt shingles. A partial-width clipped front gable porch is supported by 2 columns. The façade features a picture window (likely original two single windows, opening size unaltered), entry door, and set of two windows. Other architectural elements include double-hung, 2-over-2 wood windows and a paneled wood door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

229 Jackson St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asbestos shingles. A partial-width porch is supported by multiple columns and is screened in (façade is still clearly visible and consists of an original Craftsman door with two grouped windows to its right; a second set of windows to its left). Craftsman elements include exposed rafter tails, porch columns, decorative braces, and extra stick work in the gables. Other architectural elements include double-hung, 4-over-1 wood windows. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

230 Jackson St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by two sets of tripled columns and one set of central paired columns. Craftsman elements include exposed rafter tails, decorative braces, and Craftsman styled multi lite doors. Other architectural elements include double-hung, 3-over-1 wood windows. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

232 Jackson St. Contributing; ca. 1910, altered ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in metal. A partial-width projecting porch is supported by two round replacement columns. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double-hung, 2-over-2 wood windows and a panel wood door. One of the central entry doors has been infilled with wood siding. This is the main alteration to the building and does affect the integrity of design. However, the building still retains its overall integrity of design, materials, location, setting, workmanship, feeling, and association.

236 Jackson St. (behind 232 Jackson St.) Contributing; ca. 1940s. This multiple dwelling is a two-story building set on a concrete slab and clad in wood siding. The main roof is a front gable covered in asbestos shingles. There is a covered entry stoop over the main entry on the ground floor. To its left are two modern vinyl windows, which have been installed in the former garage opening. The second floor has two sets of double windows. The main alteration is the infill of the garage door and replacement entry door (within the original opening). Other architectural elements include double-hung, 2-over-2 wood windows. The infill of the garage opening does affect the integrity of design to a degree. However, the building still retains its overall integrity of design, materials, location, setting, workmanship, feeling, and association.

304 Jackson St. Contributing; ca. 1950. This single dwelling is a one-story building set on concrete piers and clad in aluminum siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset. The façade consists of a square plate glass window, entry door, and single double hung window. Other architectural elements include double-hung, 1-over-1 metal windows and a partially glazed wood door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

306 Jackson St. Contributing; ca. 1950. This single dwelling, a mirror image of its neighbor at 304 Jackson Street, is a one-story building set on concrete piers and clad in aluminum siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset. The façade (left to right) has a single double hung window and entry door and plate glass window on the inset porch. Other architectural elements include double-hung, 1-over-1 metal windows and a paneled metal door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

307 Jackson St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in aluminum siding. The main roof is a front gable covered in asphalt shingles. A partial-width inset porch, accessed by curving concrete steps, is supported by square columns. The façade consists of a set of double windows, entry door (a second entry door is found on the side wall of the porch), and a second set of double windows. A carport addition is found to the left of the façade. Other architectural elements include double-hung, 2-over-2 metal windows and a panel metal door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

309 Jackson St. Contributing; ca. 1950. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A half-width inset porch is supported by an iron column. Other architectural elements include double-hung, wood windows (lite pattern is unknown as they are covered with dark screening). The façade appears to match 304 and 306 Jackson with a picture window next to the main entry and a set of double windows on the façade's projection. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

310 Jackson St. Contributing; ca. 1950s. This single dwelling is a one-story building set on concrete piers and clad in aluminum siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset and has an entry door and single window on its façade. Another single window is to the left on the rest of the facade. Other architectural elements include double-hung, 2-over-2 horizontal pane wood windows and a panel metal door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

312 Jackson St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in brick veneer (which appears to have been added later). The main roof is a front gable covered in metal. A partial-width projecting porch is supported by square columns. Craftsman elements include exposed rafter tails and heavy porch columns on low brick piers. Other architectural elements include double-hung, 3-over-1 wood windows and a multi lite Craftsman style door. Despite the added brick veneer, this building retains a strong integrity of design, workmanship, setting, location, materials, association, and feeling.

315 Jackson St. Contributing; ca. 1925. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A half-width porch is inset. Other architectural elements include double-hung, 2-over-2 wood windows and a multi lite wood door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

317 Jackson St. Contributing; ca. 1925. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. A half-width porch is inset and supported by iron columns. Other architectural elements include double-hung, 6-over-6 wood windows and a half lite wood door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

318 Jackson St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A half-width inset porch is supported by two slender columns. The façade features a slightly off center entry with sets of double windows to each side. Craftsman elements include exposed rafter tails, decorative braces, and extra stick work in the gable ends. Other architectural elements include a stucco chimney, double-hung, 1-over-1 wood windows, replacement windows on the side elevations, and a modern metal door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

319 Jackson St. Noncontributing; ca. 2011. University of Louisiana-Lafayette School of Architecture House. This single dwelling is a two-story building set on a concrete slab and clad in metal and wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by metal columns. Other architectural elements include fixed single metal windows and partially glazed metal doors. As it was constructed outside of the period of significance, this building is noncontributing.

320 Jackson St. Contributing; ca. 1930. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A full-width projecting porch is supported by 4 square columns. The façade has two entry doors. Other architectural elements include a double-hung, 2-over-2 wood window, 4 over 4 double hung window, 1 over 1 replacement windows, and partially glazed wood doors. Even with the replacement windows, the building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

323 Jackson St. Contributing; ca. 1920. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by wood 4x4s. Other architectural elements include double-hung, 1-over-1 wood windows and a paneled metal door. A side addition, towards the rear of the left side, was added sometime after 1940. Besides this addition, the main alteration to this house is the porch columns and balustrade, which does affect the integrity of design and materials to a degree. However, the building still retains enough historic integrity to be contributing.

328 Jackson St. Noncontributing; ca. 1935. This severely altered single dwelling is a one-story building set on a concrete slab and clad in brick. The main roof is a front gable covered in metal. A partial-width porch is supported by iron columns. Other architectural elements include double-hung, 1-over-1 metal windows and a replacement entry door. While the form of the house is generally intact, the addition of brick, change in the original opening sizes, use of replacement windows, lowering of the porch, and replacement door affect the overall historic integrity of the property in a negative and impactful way, rendering it noncontributing.

331 Jackson St. Contributing; ca. 1955. This single dwelling is a one-story building set on brick piers and clad in aluminum siding. The main roof has a low slope, is hipped, and covered in asphalt shingles. A partial-width porch is supported by ironwork columns and located on the left side of the facade. The central entry has a set of two windows and another smaller single window to its left and

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

two single windows to its right, the furthest one being slightly larger. Architectural elements include double-hung, 2-over-2 horizontal pane wood windows and a modern entry door. The building retains its integrity of design, materials, location, setting, workmanship, feeling, and association.

332 Jackson St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood and asbestos siding. The main roof is a front gable covered in asphalt shingles. A full-width projecting porch is supported by 2 columns. Craftsman elements include exposed rafter tails decorative brackets, and battered porch columns on low brick piers. Other architectural elements include double-hung, 6-over-6 vinyl replacement windows and modern doors. The main alterations have been the use of replacement windows and doors. Despite this change in materials, the building overall retains its integrity of design, location, setting, workmanship, feeling, and association.

333 Jackson St. Noncontributing; ca. 1980. This single dwelling is a one-story building set on a concrete slab and clad in brick. The main roof is a hipped and covered in asphalt shingles. Other architectural elements include double-hung, unknown metal windows and a partially glazed metal door. As it was constructed outside of the period of significance, this building is noncontributing.

335 Jackson St. Contributing; ca. 1920. This single dwelling is a one-story building set on concrete piers and clad in vertical wood siding, which was likely added sometime during the 1950s, when it appears several updates were done to the house. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by 4x4s. The façade consists of an entry door with two single windows to its right. Other architectural elements include double-hung, 2-over-2 metal windows and doors with diamond cut outs in them. As the building retains its overall original form as seen on Sanborn maps, the building retains its integrity of design, location, setting, workmanship, feeling, and association.

Jefferson St.

900 Jefferson St. Contributing. ca. 1938. Filling Station Restaurant. This one-story restaurant is an adaptive re-use of a Conoco gas station. It has a flat roof, fieldstone veneer, and a wood storefront glazing system with fixed and operable windows and a half glazed wood front door. Other architectural elements include multiple porte-cochere style overhangs, period metal windows, original garage openings, and period neon lights. Though adapted to a different use, this structure retains the integrity of design, workmanship, location, setting, association, and feeling.

1001 Jefferson St. Contributing. Ca 1965, Communications Building. This mid-century two story commercial/office building has an alternating brick and aluminum façade. It is flat roofed, has awning style window and a party wall on its north side. Other architectural elements include alternating aluminum overhangs at the parapet level as well as one over the main entrance. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1003 Jefferson St. Noncontributing, ca. 1954. General Office Supply. This one-story commercial building has a party wall to the south and its front façade is recessed and composed of a completely glazed modern aluminum storefront system. It has a flat roof, a canvas awning and a brick parapet. Other architectural elements include a tile sign above the front entry. This building retains its overall form, but the entire storefront has been replaced with modern materials making it noncontributing.

1005 Jefferson St. Contributing, ca. 1954. This one-story commercial building has a party wall to the north and a partial party wall to the south. Its front façade is slightly recessed and set at an angle to

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

the street. It is a half glazed aluminum storefront system and a half brick wall façade. It has a flat roof that extends to be a full length horizontal overhang. Vertical projecting brick columns divide the façade in half as well as accenting the corners. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1011 Jefferson St. Noncontributing, ca. 1954. This one-story commercial building has a party wall to the north. Its front façade is setback from the sidewalk approximately 18 feet. It is a stucco façade with an aluminum storefront entry and side lites with a canvas awning. The majority of the façade is plain stucco with no ornamentation. It has a flat roof. This building appears to have been altered on its façade and its relationship to the street. Because of the façade alterations, this building is considered noncontributing.

1012 Jefferson St. Contributing, ca. 1947. Keller's Bakery. This two-story free-standing commercial building is a brick structure on the first floor and brick veneer on the second floor and has a flat roof. It has aluminum framed fixed windows and a fully glazed aluminum front door. Other architectural elements include a large operable porthole window on the second floor directly above the front entry. The roofline drops approximately four feet at the rear of the building. This structure retains integrity of location setting, design, materials, workmanship, setting, location, feeling, and association.

1019 Jefferson St. Contributing, ca. 1927. This one-story free standing building was originally a City-Service Gas Station. It is of all brick construction and has a steeply pitched side gable roof referencing Tudor Revival influences. It has fixed plate glass windows in wood frames flanking a multi lite entrance door. It has a metal clad service facility adjoining it to the north and a newer metal clad garage/workshop further to the north. The awning over the gas pumps remains. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1020 Jefferson St. Noncontributing; ca. 1994. This two-story French Quarter style commercial structure has a flat roof, a brick façade and a wrap-around loggia with a wrought iron balcony above with its own wood roof. Other architectural elements include wood French doors with side-lites along the street façade of both the first and second floors and a corner entry. This structure is noncontributing because it was constructed after the period of significance.

1103 Jefferson St. Contributing; ca. 1940. Borden's Ice Cream. This commercial building featuring elements of the Moderne style is a one-story building set on a concrete slab and clad in stucco. The main roof is flat and covered in unknown materials. Other architectural elements include fixed multi lite wood windows, flat curving metal awnings, neon signage, and a partially glazed wood door surrounded by glass block. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

1115 Jefferson St. Contributing; ca. 1965. This commercial building is one-story set on a concrete slab and clad in stucco. The main roof is flat and covered in an unknown material. A ribbed metal frieze adorns the tops of the facade. Other architectural elements include large plate glass storefront windows with two single entries. This building is a typical simple mid-century commercial building and retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1118 Jefferson Street. Third Circuit Court of Appeals. Contributing, ca 1935. This former residence featuring elements of Craftsman and Tudor Revival styles now serves as the Third Circuit Court of Appeals. It is a one-story wood-frame building set on a concrete slab and clad in brick and stucco. The roof is an elaborate cross gable covered in asphalt shingles. The partial width porch is supported

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

by concrete piers. Tudor Revival elements include the steep pitched roof, prominent chimney with decorative chimney pots, diamond pane windows (on the side), and half timbering on the front gable. Craftsman elements include the low piers without porch supports and porte cochere. Other architectural elements include a brick chimney located on the gable end exterior, casement windows, fixed single-pane wood windows, a glazed wood door, and a small, one-story addition to the rear. This building retains strong integrity of workmanship, design, setting, and feeling.

1119 Jefferson St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in red tile. A partial-width wrap around porch is supported by square columns. Craftsman elements include exposed rafter tails, decorative braces, stickwork in the porch's gable ends, and battered porch columns on low brick piers. Other architectural elements include double-hung, 3-over-1 wood windows, decorative terracotta along the roof ridges and gable ends, and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

1121 Jefferson St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in brick. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by square columns. There are two entrances on the façade with windows on each side. Flaring walls project from each side of the façade – one with a porthole and the other with an arched opening. Craftsman elements include exposed rafter tails and heavy porch columns. Other architectural elements include double-hung, 6-over-6 replacement windows and half lite wood doors. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling as the only truly evident non-historic alteration is the replacement windows.

1123 Jefferson St. Noncontributing; ca. 1945. This shotgun is a single dwelling, one-story building set on a concrete slab and clad in wood with a brick façade. The main roof is a front gable covered in metal. The porch presently consists of a covered stoop. An original porch was likely filled in. Other architectural elements include two-over-two wood windows are the side elevations and a batten wood door. Other than its gable-front roofline, the front is devoid of historic character and therefore the building is noncontributing.

1125 Jefferson St. Noncontributing; ca. 1945. is a two-story residential and commercial building set on a concrete slab and clad in brick. It was originally a two-story Craftsman dwelling with front jerkinhead roofs and three-over-one windows. It received a one-story, flat roofed, brick veneer commercial addition to the front, which overwhelms the original character rendering the building noncontributing.

1201 Jefferson St. Noncontributing; ca. 1975-1985. This is a one-story commercial building set on a concrete slab and clad in stucco and brick. The main roof is flat and covered in metal. Other architectural elements include fixed divided metal windows and partially glazed metal doors. This building is noncontributing because it was constructed outside of the period of significance.

1206 Jefferson St. Noncontributing, ca 1910. This building is a single residence featuring elements of Queen Anne Free Classic style. It is a raised wood-frame building set on concrete slab and brick piers and clad in wood siding, brick, and stucco. The main roof is a side gable with other secondary gables, all covered in asphalt shingles. The front porch spans the full width of the front elevation and wraps around the left side. Queen Anne Free Classic elements include the asymmetrical porch

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

supported by Tuscan columns and the elliptical window in the front gable. The building is known as the family residence and studio of artist George Rodrigue, famous for his blue dog paintings as well many Cajun folkways and landscape scenes. He is responsible for a number of alterations to the building executed between the 1970s and 1980s, including the raising of the house a full story above grade from its original elevation on piers of about three feet in height. Another very apparent change was the infill of the west side gable with glass panes. Although the residence is still very recognizable as the early twentieth century building it is and retains its character defining features along with nearly the identical footprint since it first appeared on a Sanborn map in 1912, the alterations render it noncontributing.

1301 Jefferson St. Contributing; ca. 1950. Tammy's Grocery. This commercial building is a one-story building set on a concrete slab and clad in wood and metal. The main roof is flat and covered in metal with a metal parapet. Other architectural elements include fixed single metal windows and partially glazed metal doors. An example of a simple and typical 1950s grocery store, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1304 Jefferson Street. Contributing, ca 1935. This gable ell is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is a cross gable and covered in asphalt shingles. Craftsman elements include heavy masonry porch supports. Other architectural elements include double-hung, two-over-two wood windows, a partially glazed wood door and a historic side addition. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1306 Jefferson Street. Contributing, ca 1950. This commercial building has no particular style. It is a one-story building set on a concrete slab and clad in brick. The roof is flat and covered in metal. The façade has a stepped parapet and a recessed central entrance flanked by aluminum storefront windows. Other architectural elements include fixed eight-pane windows on the side elevations. T This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1309 Jefferson St. Contributing; ca. 1925. This is a one-story commercial building set on a concrete slab and clad in metal. The main roof is a front gable covered in metal with exposed rafter tails. Other architectural elements include fixed single wood windows on the front, painted over six-over-six wood windows on the side, and partially glazed metal doors. From Sanborn maps, it appears that this building was constructed ca. 1925 as an auto repair shop, replacing an earlier wagon, wood working, and blacksmith shop on the site. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1312 Jefferson Street. Contributing, ca 1940. This house is a single residence featuring elements of the Craftsman style. It is a two-story wood-frame building set on concrete piers and clad in wood siding. The side-gabled gambrel roof and front dormer on the façade are covered in asphalt shingles. The partial width porch is centered over the front entrance. Craftsman elements include exposed rafter tails. Other architectural elements include double-hung, three-over-one wood windows, double-hung, six-over-six wood windows, and wood panel doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1317 Jefferson St. Contributing; ca. 1937. St. Anne's Infirmary (now part of Lafayette Community Health). This is a hospital building featuring elements of the Italian Renaissance style. It is a one-story building set on a concrete slab and clad in brick and stucco details include cornice lines and quoins.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

The main roof is flat and covered in unknown materials. The porch consists of a covered entry stoop. Italian Renaissance elements include arched doorways and windows with keystones and fanlights, and decorative awning covering the main entry. Other architectural elements include fixed wood windows with fanlights and a partially glazed double entry door. There is a small modern addition to the rear of the side elevation, but this does not affect the overall historic integrity. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

1318 Jefferson Street. Contributing, *ca 1945*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is cross-gabled with jerkinheads and covered in asphalt shingles. The partial width projecting porch is supported by turned columns. Craftsman elements include exposed rafter tails and multi lite doors. Other architectural elements include double-hung, two-over-two wood windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1331 Jefferson St. Contributing; *ca. 1910*. Judge Kaliste Saloom House (now Women's Center of Lafayette). This bungalow is formerly a single dwelling, now a medical building, featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in brick and stucco. The main roof has multiple gables and is covered in asphalt shingles. A partial-width inset porch is supported by square columns and appears to have been partially filled in, although the original porch outline is evident. There is also a porte cochere located on the left side of the façade. Craftsman elements include decorative braces, strap details in the gable ends, and heavy porch columns on low brick piers. Other architectural elements include double-hung, multi lite wood windows and original Craftsman style doors with sidelights and transoms. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

1334 Jefferson Street. Contributing, *ca 1935*. This bungalow is a single dwelling now used commercially featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete piers and clad in wood siding. The roof is a cross gable covered in asphalt shingles. The porch is full width and supported by columns on brick piers. Craftsman elements include exposed rafter tails, eave brackets, battered porch columns, decorative trusses in the front gable, and decorative gable vents. Other elements include a connected carport on the right side (detached), a chimney located on the left side, double-hung, four-over-one wood windows, and paneled doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1335 Jefferson St. Saloom Store. Contributing; *ca. 1920*. Renovated 1960. Baby & Me Boutique. This commercial building is a one-story building set on a concrete slab and clad in brick. The main roof is hipped and covered in metal. C. 1960, the building received an updated façade and the existing storefront was constructed along both street facing elevations of the building. It features a recessed entry on Jefferson Street with large storefront windows wrapping the corner. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

1338 Jefferson Street. Contributing *ca. 1935*. This warehouse is commercial style. It is a one-story stucco and wood frame building set on a concrete slab and clad in stucco and painted metal. The main roof is a front gable, covered in metal. The façade is stepped with projecting columns separating the façade into three sections. The central section has an entrance door topped by a two lite transom. Each side section has a large display window with two lite transom above. Currently, the transoms have either been painted or boarded over. Other architectural elements include transom

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

windows on both side elevations. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1402 Jefferson St. ca. 2010. This townhouse building is a multiple use dwelling, which has no particular style. It is a two-story building set on a concrete slab foundation and is clad in stucco. The building has a side gable roof composed of asphalt shingles. Other architectural elements include single hung four over four metal windows and partially glazed wooden doors. As it was constructed outside the period of significance, it is noncontributing.

1403 Jefferson Street. Noncontributing; ca. 1955. This is a warehouse building. It is a one story frame building set on an unknown slab and clad in metal siding. The building has a shed metal roof. Other architectural elements include no windows and a flush metal door. The building is completely devoid of any distinguishing architectural character and has no known significance relative to Criterion A, therefore it is considered noncontributing.

1409 Jefferson Street. Contributing; ca. 1965. This gable-ell is a single-residence featuring elements of the Minimal Traditional style. It is a one story wood-frame building set on a concrete slab and clad in masonry siding. Minimal Traditional elements include low-pitched roof, small size, and minimal amounts of added architectural detail. The building has gable-ell asphalt shingle roof and a carport. Other architectural elements include multiple pattern metal windows and one replacement metal door, and a partially glazed wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1412 Jefferson Street. Noncontributing; ca. 2010. This Warehouse building has no particular style. It is a 1 1/2-story building set on a concrete slab foundation and is clad in metal. The building has a metal front gable roof, and a large metal roll up door. As it was constructed outside of the period of significance, it is noncontributing.

1413 Jefferson Street. Noncontributing, ca. 1970. This is a one-story, one-room car dealership office set on concrete pylons and clad in engineered wood siding. Other architectural elements include fixed-single vinyl windows and a metal panel door. This building was built after the period of significance and is noncontributing.

1500 Jefferson St. Noncontributing; ca. 1970. This commercial building has no particular style. It is a 1 1/2-story building set on a concrete slab foundation and is clad in brick. The building has a metal front gable roof, and a large wooden garage door. (The location began serving as an auto upholstery shop c. 1945 as shown on the 1949 Sanborn, but the present building appears to be a later iteration of this business.) As it was constructed outside of the period of significance, this building is noncontributing.

1515 Jefferson St. Noncontributing, ca. 1990. This is a commercial building. It is a one-story, wood-frame building set on a concrete slab foundation and clad in stucco. The roof is flat and covered in metal. Other architectural elements include fully glazed metal doors and fixed single metal windows. As it was constructed outside of the period of significance, it is noncontributing.

1600 Jefferson St. Contributing; ca. 1935. This bungalow is a single use dwelling, which features elements of the Craftsman styles. It is a one-story wood frame building set on continuous concrete and clad in stucco. The main roof is a metal covered front gable. The projecting porch is partial width and is supported by three fluted columns. Other architectural elements include double hung nine

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

over one wood windows, six over one double hung wooden windows (serving as sidelights to a main façade window), multi lite gable window, exposed rafter tails, decorative gable beams, and the multi lite wooden door. (Appears on 1940 Sanborn.) This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

1604 Jefferson St. Contributing; ca. 1935. This bungalow is a multiple use dwelling, which features elements of the Craftsman style. It is a one-story wood frame building set on concrete piers and clad in wood siding. The main roof is a front gable composed of asphalt shingles. The corner porch is inset into the façade projection and has Craftsman elements including the exposed wood details like knee braces and rafter tails and beams. Other architectural elements include double hung three over one wood windows and the multi lite Craftsman style wooden door. (Appears on 1940 Sanborn.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1608 Jefferson St. Contributing; ca. 1925. This bungalow is a single use dwelling, which features elements of the Craftsman style. It is a one-story wood frame building set on concrete piers and clad in wood siding. The main roof is a front gable composed of asbestos shingles. The inset porch is partial width and has Craftsman elements including the exposed wood details like knee braces and rafter tails and beams. Other architectural elements include double hung four over one wood windows and the partially glazed wooden door. The front porch has been partially screened, but the façade is still visible through the screening. (Appears on 1928 Sanborn.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1609 Jefferson St. Contributing; ca. 1940. This commercial building has elements of the Art Deco style. It is a one-story building set on a concrete slab foundation and is clad in stucco. The building has a flat roof, with fixed windows and partially glazed wooden doors. The façade has a stepped five part form with parapet. (Appears on 1949 Sanborn as "Stone Works".) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1610 Jefferson St. Contributing; ca. 1925. This bungalow is a single use dwelling, which features elements of the Craftsman style. It is a one-story wood frame building is set on a continuous brick foundation and is clad in wood siding. The main roof is a front gable composed of asphalt shingles. The inset porch is partial width and has Craftsman elements such as exposed rafter tails and eave brackets. Other architectural elements include double hung three over one wood windows and a wooden paneled door. (Appears on 1928 Sanborn.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1612 Jefferson St. Contributing; ca. 1925. This bungalow is a single use dwelling in the Craftsman style. It is a one-story wood frame building set on concrete block piers and clad in wood siding. The main roof is a metal front gable. The porch is full width and has strong Craftsman elements including the exposed wood details like knee braces, rafter tails, and beams. Other architectural elements include double hung one over one wood windows and the Craftsman multi lite door. (Appears on 1928 Sanborn.) This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

1617 Jefferson St. Contributing; ca. 1935, *expanded c. 1945, altered ca. 1960.* This commercial building has evolved multiple times. It first appears on the Sanborn map in 1940 as a sheet metal warehouse. By 1949, it had been added on to the rear, almost doubling its length and a separate neon sign painting and manufacturing shop had been constructed beside it (see 1619 Jefferson below.) Later, ca. 1960, the front received a new mid-century modern façade with blond veneer brick

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

and aluminum framed glazing. This glazing has now been mostly replaced with paneled doors. The front, ca. 1935 section of the building is one-story on a concrete foundation, with a metal covered front gable roof set behind a metal covered parapet. The ca. 1945 section of the building is two stories and clad in corrugated metal with a gable-front metal roof. At some point a wing was added to connect this building with its neighbor at 1619. Although this building has been altered more than once, it retains integrity of location, setting, design, materials, workmanship, feeling, and association in its original warehouse form and character

1619 Jefferson St. Contributing; ca. 1945. This commercial building first appeared on the Sanborn map in 1949 as "Neon Sign Painting and Manufacturing" shop. (See above for more detail.) It is a one-story building set on a concrete slab foundation and is clad in asbestos siding. The building has a front gable roof covered in metal. The windows are boarded over but include two large window openings on each side of the main entrance. The door is flat wood. A metal awning covers a gable vent. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1622 Jefferson St. Contributing; ca. 1925. This double shotgun is a multiple use dwelling, double-entrance bungalow in the Craftsman style. It is a one-story wood frame building set on brick piers and clad in wood siding. The main roof is a metal front gable. The porch is full width and has Craftsman elements including the exposed wood details like rafter tails. Other architectural elements include double hung two over two wood windows, square columns on stucco piers, and two paneled doors. (Appears on 1928 Sanborn.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1627 Jefferson St. Contributing; ca. 1945. This commercial building has no particular style. It is a 1 1/2-story building set on a concrete slab foundation and is clad in corrugated metal. The building has a front metal gable roof and large sliding garage doors. (Appears on 1949 Sanborn as "Machine Shop" as the sign still reads today.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1703 Jefferson St. Noncontributing; ca. 1970. This is a commercial building lacking any particular style. It is a one-story building set on a concrete slab and clad in brick. The main roof is flat and covered in metal. As it was constructed outside of the period of significance, it is noncontributing.

1708 Jefferson St. Noncontributing; ca. 1970. This warehouse building has no particular style. It is a 1 1/2-story building set on a concrete slab foundation and is clad in metal paneling. The building has multiple metal roofs, and glazed metal doors. As it was constructed outside of the period of significance, it is noncontributing.

1709 Jefferson St. Contributing; ca. 1940s This small commercial building has no particular style. It is a one-story building set on a concrete slab foundation and is clad in stucco. The building has a flat roof and a glazed metal door. On each side of the main entrance, there is a plate glass window. Each window and the entrance have decorative frames and molded lintel. The main alteration is the use of a projecting roof with asphalt shingles on the upper portion of the façade. It is unclear if this historically had roofing material or was just a section for signage. (Appears on 1949 Sanborn as "Restaurant".) Despite the addition of the asphalt shingles, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

1711 Jefferson St. Ca. Noncontributing; built c. 1945, altered 1970. This commercial building has no particular style. It is a 1 1/2-story building set on a concrete slab foundation and is clad in stucco. The building has a flat roof and glazed metal doors. The right portion of the building dates to the 1940-49 Sanborn map and has molding around the windows and doors matching 1709 Jefferson. However, a side addition and alterations to the roof and parapet have significantly changed the look of this building, rendering it noncontributing.

1807 Jefferson Street. Noncontributing. ca. 1965. This free-standing building is mid-century commercial in style. It is a one-story building set on a concrete slab foundation. The building is clad in blond brick. The altered roof is a front gable covered in metal that likely replaced a flat roof. A metal awning supported by iron brackets has also been added to the façade. The windows are metal-framed fixed divided windows. Some of the windows have been filled with solid panels. The entrance is a metal glazed door with a side lite. The combination of infilled windows, altered roof structure, and added awning render this property noncontributing.

1809 Jefferson Street. Noncontributing. ca. 1965. This is a one-story wood framed building clad in wood siding and set on a concrete pylon pier foundation with no style. The roof is a front gable and is covered in asphalt shingles. A wood framed panel door opens onto a stoop porch. There are no doors on the front elevation. Due to the complete lack of any contributing style or known associations related to Criterion A, this building is noncontributing.

1814 Jefferson Street. Ace Thru-Tubing. Contributing. ca. 1945. This freestanding commercial building is a warehouse with no style. It is a one-story building with a steel frame set on a concrete slab foundation. The roof is a front gable covered in corrugated metal with a stepped gable parapet. While the metal of the roof is rusted with age, the metal sides of the building have been covered with a new painted metal cladding. The front façade is penetrated by one vehicular entrance with a roll-up metal door and two pedestrian entrances with plain steel doors. There are no windows. This may be the same building that was identified on the 1949 Sanborn map as a beer warehouse. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1816 Jefferson Street. Guidry Iron Works. Contributing, ca. 1945. This freestanding commercial building is a warehouse with no style. It is a one-story building with a steel frame set on a concrete slab foundation. The roof is a front gable covered in corrugated metal. While the metal of the roof is rusted with age, the metal sides of the building have been covered with a new painted metal cladding. The front façade is penetrated by one vehicular entrance with a roll-up metal door. There are no windows. This may be the same building that was identified on the 1949 Sanborn map as an auto repair shop. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1818 Jefferson Street. Contributing. ca. 1950. This is a connected commercial building with no style. It is a one-story building with a concrete slab foundation. The building is clad in unpainted wood siding with a flat built-up roof. A new red metal awning spans the front facade. The windows are metal-framed fixed divided windows. The entrance is a pair of metal glazed doors. Originally, the building was clad in a brick veneer and there was no awning. The change to a wood weatherboard cladding and the new awning greatly alter the appearance of this building, however it has strong historical associations with the development of the neighborhood. This piece of property was purchased by Cyrus Guidry in 1933 after he was unable to qualify for a janitorial job at Southwestern

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Louisiana Institute and instead set to opening a blacksmith shop.⁶ That building appears on the 1940 Sanborn map labeled blacksmith shop with concrete and earth floor and wood heat. It remained such through 1949. Increasingly, the Guidry family provided a wider line of hardware items and in the 1950s, they replaced the blacksmith shop with a modern hardware store. A 1954 image captured the store as it appeared when new. Guidry Ironworks occupies the former auto repair building next door (see above). Guidry's Hardware continues to be a family run neighborhood anchor. This building retains strong integrity of location, setting, feeling, and association.

1819 Jefferson Street. Contributing. ca. 1940. This commercial building is a freestanding commercial building with no style. It is a 1.5-story building with a concrete slab foundation. The building is clad in stucco with metal on the sides. The front stucco facade has a stepped parapet, hiding the gable of the roof. The façade has a central bay of three large plate glass windows in wood frames. The main entrance is located to the right of the windows and has two aluminum and glass doors surrounded by a reeded frame. (Identified as "Sheet Metal Works" on 1949 Sanborn map). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1823 Jefferson Street. Contributing. ca. 1940s. This commercial building is a freestanding commercial building with no style. It is a 1.5-story building with a concrete slab foundation. The building is clad in stucco with metal on the sides and stone along the base of the building. The front stucco facade is stepped and rises above the gable of the roof. The windows are metal-framed fixed divided storefront windows. The entrance is a centrally located wood panel door. (Identified as "Auto Sales and Service" on 1949 Sanborn.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1901 Jefferson Street. Contributing. ca. 1945. This connected commercial building is a commercial building with no style. It is a two-story building set on a concrete slab foundation. The building is clad in masonry. The front parapet has two triangle projections, each indicating where historically there were two different businesses. On the 1949 Sanborn map, the left side housed Auto Storage while the left side houses Wholesale Drugs and Liquors. Both buildings, which share one address now, retain the building shape and size from 1949. The windows on the left side are metal-framed fixed storefront windows. The entrances are through two large garage openings. Two smaller windows survive on the right side of the façade, one with a six over six wood window and one with an 8 over 8 replacement window. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1902 Jefferson Street. James Mouton House. Contributing. ca. 1900. This single pile house has an ell extending to the rear and Folk Victorian influences. It is a one-story wood framed building clad in wood siding and set on a brick pier foundation. The roof is a cross gable and is covered in metal. Wood-framed double hung windows are arranged in a six-over-six lite pattern. The entrance is a wood framed partially glazed door and transom that opens onto a full width porch with turned porch columns and decorative porch brackets. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1903 Jefferson Street. Contributing. ca. 1945. This building shares a façade with 1901 Jefferson St. See the entry for 1901 for a more detailed description. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

⁶ "Guidry Hardware Celebrating 80 years," *IND Monthly*, July 2013, pp. 48-55.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

1908 Jefferson Street. Noncontributing. ca. 1980. This commercial building is a freestanding commercial building with no style. It is a one-story wood-framed building with a concrete slab foundation. The building is clad in masonry and wood panel with a mansard roof covered in asphalt shingles. The windows are metal-framed fixed windows. The entrance is a metal glazed door with a glazed transom and two side lites. As the building was constructed outside of the period of significance, it is noncontributing.

1909 Jefferson Street. Contributing. ca. 1940. This connected commercial building is a warehouse with no style. It is a two-story building set on a concrete slab foundation. The building is clad in masonry with a flat roof. There are two garage openings, one on the left side of the façade and a larger central one. A large plate glass window opening is found on the right side of the façade. It is identified on the 1949 Sanborn map as an Auto Repair School. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1911 Jefferson Street. Noncontributing. ca. 1990. This commercial building is a freestanding commercial building with no style. It is a one-story building with a concrete slab foundation. The building is clad in stucco with a front gable roof covered in metal. The windows are metal-framed fixed divided windows. The entrance is a metal glazed door that opens onto a small porch. As it was constructed outside of the period of significance, this building is noncontributing.

1912 Jefferson St. Noncontributing. ca 1990. This single story commercial building is the site for NAPA Auto Parts and Servicing. It sits on a concrete slab and has a flat roof. The metal windows are fixed with a glazed metal front door. A Quonset hut stands to the rear, but it is unknown when this was added to the property as it does not appear on the 1949 Sanborn map. Due the main building's construction after the period of significance, this property is noncontributing.

Johnston Street

315 Johnston St. Noncontributing; ca. 1990. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in metal. Other architectural elements include fixed single metal windows and a partially glazed metal door. This building is noncontributing as it was built outside the period of significance.

407 Johnston St. Noncontributing; ca. 2010. This is a one-story commercial building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. Other architectural elements include sliding metal windows and a partially glazed wood door. This building is noncontributing as it was built outside the period of significance.

504/506 Johnston St. Noncontributing; ca. 1980. This multiple dwelling is a two-story building set on brick piers and clad in composite siding. The main roof is a side gable covered in metal. Other architectural elements include double-hung, 6-over-6 metal windows and a partially glazed metal door. As it was constructed outside of the period of significance, it is noncontributing.

510-514 Johnston St. Noncontributing, ca. 1975. This is a one-story multi-unit commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single metal windows and a glass and aluminum door with single lite transoms. Metal awnings of recent vintage cover the windows. This building is noncontributing because it was constructed after the period of significance.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

511-515 Johnston St. Contributing; ca. 1905 This is a one-story Queen Anne residence set on brick piers and clad in wood siding. The main roof is a cross gable covered in corrugated metal. Sawwork adorns the gable over the bay on the primary elevation. Other architectural elements include two-over-two wood windows and partially glazed wood doors with Eastlake carving. A small addition was made to the north side of the building between 1912 and 1921. A small detached garage was also added to the property in these years. By 1940, the house had been divided into two dwelling and four additional dwellings in separate buildings had been added to the property (these are 203-205 Jackson St. Despite the removal of the front porches and some plan alterations made when the property was divided into multiple dwellings, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

600 Johnston St. Noncontributing; ca. 2010. Rosser's Health Mart. This is a two-story commercial building set on a concrete slab and clad in brick and wood siding. The main roof is flat and covered in unknown materials. Other architectural elements include single-hung, multiple metal windows and partially glazed wood doors. As it was constructed outside of the period of significance, it is noncontributing.

611 Johnston St. Contributing; ca. 1960. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single wood windows and a partially glazed metal door. This building replaced an earlier two-story dry cleaning building at this location. Because it lacks significant architectural character or known associations related to Criterion A, it is considered noncontributing.

701 Johnston St. Noncontributing; ca. 1930. This is a one-story dwelling converted into a commercial building. It is set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. Other architectural elements include one-over-one wood windows and paneled wood doors. The front of the building has been greatly altered from the configuration in had in 1940 with a bay and partial width porch. The front is now flat with a fixed picture window. This changes the design so completely that the building that it is considered noncontributing.

705 Johnston St. Noncontributing; ca. 1980. This single dwelling is a one-story building set on brick piers and clad in vinyl siding. The main roof is a side gable covered in asphalt shingles. Other architectural elements include double-hung, 1-over-1 metal windows and a panel metal door. This building is noncontributing as it was built outside the period of significance.

711 Johnston St. Contributing; ca. 1940s. This is a one-story commercial building set on a concrete slab and clad in stucco. The main roof is a side gable covered in tile. Other architectural elements include fixed single metal windows and a partially glazed metal door. The main alteration to this property is the infill of the central courtyard porch. Fortunately, the infill is merely a glass door and two glass panels on each side, making it clear where the porch is. The details on the porch appear to be original and consist of red brick steps and iron balustrade. Even though the porch has been infilled and the windows have been replaced (opening sizes are unaltered), this building still retains integrity of location, setting, design, workmanship, feeling, and association.

802 Johnston St. Contributing; ca. 1930s. This bungalow is a former single dwelling, now commercial building, featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by square, brick columns topped by paneled battered posts and extends into a side-gabled porte cochere. Craftsman elements include exposed rafter tails, battered porch columns, and decorative braces. Other architectural elements include one-over-one wood windows

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

and a partially glazed wood door with side-lites to both sides and a transom above. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

806 Johnston St. Contributing; ca. 1920. This single dwelling is a one-story building set on brick piers and clad in wood siding. The roof is a front gable with a transverse gabled roof intersecting the front façade. This roof sheltered a side-gabled porch that has been enclosed to make additional interior space. The roof is covered in asphalt shingles. Other architectural elements include six-over-six wood windows, exposed rafters with a relatively deep over-hang, and a wood panel door with side-lites. Despite the enclosure of the porch, the original massing and design remains clear and this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

810 Johnston St. Contributing, ca. 1950. This is a one-story, mid-century modern commercial building set on a concrete slab and clad in brick veneer. The main roof is flat. Other architectural elements include fixed single metal windows with jack arches above and a glazed metal door. The windows have been partially filled with plywood panels, but this building still retains integrity of location, setting, design, materials, workmanship, feeling, and association.

812 Johnston St. Noncontributing, ca. 1980. This is a two-story commercial building set on a concrete slab and clad in brick. The main roof is flat. The entrance features a stoop sheltered with a copper awning. Other architectural elements include single-hung, 6-over-6 metal windows with jack arches above and a wood panel door with side-lites. This building is noncontributing because it was constructed after the period of significance.

815 Johnston St. Contributing; ca. 1950. This is a one-story commercial building set on a concrete slab and clad in brick and concrete block (side elevations). The main roof is flat and covered in unknown materials. The main entry is located in a small projecting pavilion that includes a covered porch area with arched openings. Other architectural elements include fixed divided wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

817-819 Johnston St. Contributing; ca. 1950. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. The building has a clipped corner with an integrated flower bed at the intersection of Johnston and E. Convent Streets. Architectural elements include fixed metal casement windows panel wood doors. This simply detailed building retains integrity of location, setting, materials, design, workmanship, feeling, and association.

902 Johnston St. Contributing; ca. 1945. This bungalow is a former single dwelling, now a commercial building, featuring elements of the Craftsman style. It is a one-story building set on an unknown foundation and clad in wood siding. The main roof is a cross gable covered in asphalt shingles. A partial-width porch has been added on to create a patio. Craftsman elements include exposed rafter tails. Other architectural elements include three-over-one wood windows and multiple door types and materials. Despite the addition of the patio, replacement front doors, and other minor changes, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1001 Johnston Street. Iberia Bank. Noncontributing, ca 1990. This Commercial property is a one-story wood-frame building set on a concrete slab and clad in masonry. The roof is flat and covered in metal. There is a full width porch that the front doors open to. Architectural elements include the

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

classical columns, decorative classical molding on the eaves, keystones above the windows, fixed divided wood windows, and glazed metal double doors. This building was built after the period of significance and is noncontributing.

1027 Johnston Street. Noncontributing, *ca 1970*. This commercial property is a one-story concrete block building set on a concrete slab. The roof is flat and covered in metal. Other architectural elements include fixed single-pane metal windows above colored panels and glazed metal doors. This building was built after the period of significance and is noncontributing.

1029 Johnston Street. Contributing, *ca 1920*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The roof is hipped and covered in terra cotta tiles. The partial width projecting porch is centered over the two door entrance and supported by metal beams. Craftsman elements include exposed rafter tails. Other architectural elements include a brick chimney located in the center of the ridge, double-hung, one-over-one wood windows, and partially glazed wood panel doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1030 Johnston St. Contributing; *ca. 1956*. Episcopal Church of the Ascension. This Gothic Revival brick church was designed by A. Hays Town, and built in 1957. It is a modern interpretation of the Gothic Revival executed in brick veneer. A steeply pitched roof, buttresses, a pointed arched windows and doors demonstrate the Gothic Revival influence. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association. A complex of noncontributing (due to their post-1965 construction dates) buildings associated with Episcopal religious education and other community functions have subsequently been added to the surroundings.

1037 Johnston Street. Contributing, *ca 1920*. This house is a multiple dwelling featuring elements of the Colonial Revival and Craftsman styles. It is a two-story wood-frame building set on brick piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. The partial width front porch is centered over the entrance and is supported by square columns. The two story porch on the left side of the building is supported by full height stucco columns. Colonial Revival elements include the classical columns and arched porch. Craftsman elements include the side porch, multiple dormers, and exposed rafter tails. Other architectural elements include an off-center brick chimney located on the ridge, double-hung, four over one wood windows, multi lite doors with transoms, three hipped roof dormers with single lite windows, and a freestanding garage. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1043 Johnston Street. Noncontributing, *ca 1980*. This corner commercial property has no particular style. It is a one-story brick building set on a concrete slab. The roof is flat and covered in metal. Architectural elements include a wrap-around patio, fixed, single-pane metal windows, and a glazed metal door. This building was built after the period of significance and is noncontributing.

1105 Johnston Street. Noncontributing, *ca 1970*. This commercial building features no particular style. It is a one story brick framed building set on a concrete slab clad in masonry, brick in front and concrete block in back. The main roof is flat and covered in metal. A full width overhang is resting on ornamental iron columns. Other architectural elements include fixed single hung wood windows and a partially glazed door. This building was built after the period of significance and is noncontributing.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

1113 Johnston Street. Contributing, *ca 1920*. This is a freestanding commercial building, once a single residence, with elements of the Neoclassical and Queen Anne styles. It is a one-story wood-frame building set on brick piers and clad in wood. The main roof is hipped with a flat top deck and covered in asbestos shingles. The full-width porch is supported by Neoclassical columns. Architectural elements include the transom over the front door and façade windows with multi lite stained glass transoms. Queen Anne elements include a bay window and spindlework balustrade. Other architectural elements include a hipped dormer, double-hung two-over-two wood windows, a half lite and paneled wood panel door, and a concrete chimney located on the left lateral exterior of the building. This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

1117 Johnston Street. Contributing, *ca 1930s*. This bungalow is a freestanding commercial building, historically a single residence, with elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood. The main roof is side gabled and covered in asbestos shingles. The front gable is centered over the porch. The centered, partial-width porch is supported by brick piers. The original full width open porch has been infilled with siding and single lite plate glass windows. The original porch columns are still in place and the infill has been recessed. Craftsman elements include exposed rafter tails and decorative eave braces. Other architectural elements include an off-centered brick chimney located on the slope on the left side of the building, multiple fixed single-paned windows, and a multi-lite metal door. While the porch has been infilled, it has been done in a way that is reversible and still maintains the building's overall historic character. This building retains integrity of location, setting, materials, workmanship, feeling, and association.

1119 -12 Johnston Street. Noncontributing, *ca. 1980*. This freestanding commercial side-gabled, building houses side-by-side offices with two separate entrances. This building is part of a mini-shopping center. It is a one-story wood frame building set on concrete piers and clad in horizontal lapping wood planks. The low-pitched roof is covered in asphalt shingles. This building was built after the period of significance and is noncontributing.

1119 -15 Johnston Street. Noncontributing, *ca. 1980*. This freestanding commercial building is part of a mini-shopping center. It is a one-story wood frame building set on concrete piers and clad in wood. The roof is a side gable covered in asphalt shingles. An attached tin-covered porch, supported by square wooden posts, runs across the front and wraps partially around one side of the building. Porch supports are connected by a spindled rail. This building was built after the period of significance and is noncontributing.

1119 A & B Johnston Street. Noncontributing, *ca. 1980*. This freestanding commercial building is part of a mini shopping center. It is a one-story wood frame building set on concrete piers and clad in wood. The roof is a side gable covered in asphalt shingles. This building was built after the period of significance and is noncontributing.

1119 F Johnston Street. Noncontributing, *ca. 1980*. This freestanding commercial building, part of a mini-shopping center, houses a retail shop selling new age exotica. It is a one-story wood frame building set on concrete piers and clad in horizontal lapping wood planks. The low-pitched roof is a side gable covered in asphalt shingles. This building was built after the period of significance and is noncontributing.

1130 Johnston St. Contributing; First Presbyterian Church. This Colonial Revival church was designed by A. Hays Town, and built in 1949. It is clad in brick veneer with a gable front roof and an

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

unknown foundation. This structure features plain, Tuscan columns; with unadorned capital and entablature; and plain pediment with oculus. Its three-bay façade includes a Palladian entrance. An education building, which reflects the stylistic features of the church, was added in 1960. The addition sits to the rear and does not overwhelm the original design. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

LaCour Avenue

602 Lacour Avenue. Contributing, ca. 1950. This shotgun is a one story single-residence set on concrete block piers and clad in wood siding. The building has a front gabled asphalt shingle roof. Architectural elements include exposed rafter tails, single-hung six-over-six wooden windows and a flush metal door. The partial width front porch is supported by square wooden columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Lamar Street

104 Lamar St. Contributing; ca. 1950. Gary's. This is a one-story commercial building set on a concrete slab and clad in brick and concrete block. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single metal windows and partially glazed metal doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

201 Lamar Street. Contributing, ca. 1920. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. This building has a hipped main roof and a secondary front gable roof creating the partial width projecting porch, all covered in metal. Craftsman elements include exposed rafter tails and eave brackets. Other architectural elements include double-hung two over one and three over one wood windows, a partially glazed wooden front door, and a metal door at the rear. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

205 Lamar Street. Contributing, ca. 1920. This bungalow is historically a single residence, currently a multiple residence, featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. This building has a front gable roof covered in asphalt shingles. Craftsman elements include exposed rafter tails. The partial width projecting porch is right-aligned and supported by tapered columns on block bases. Other architectural elements including double-hung, two-over-two wooden windows and two partially glazed wooden doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

206 Lamar St. Contributing; ca. 1945. This single dwelling is a one-story building set on brick piers and clad in vinyl siding. The main roof is a side gable covered in metal. A full-width large porch is supported by multiple columns and possibly doubles as a carport. On the 1949 Sanborn, it is listed as "auto." Other architectural elements include double-hung, 1-over-1 wood windows and multi lite wood doors. As the only alteration is the addition of vinyl siding, this building retains integrity of location, setting, design, workmanship, feeling, and association.

209 Lamar Street. Contributing, ca. 1920. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. This unaltered building has a front gable roof covered in asphalt shingles. Craftsman elements include exposed rafter tails, exposed eave brackets, and decorative trusses in the front gables. The partial width inset porch is right-aligned and supported by concrete piers. Other architectural elements including double hung, eight-over-one wooden windows (four long vertical

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

panels intersected by one horizontal muntin creating small squares at the top of the sash) and two 8 lite over three panel wooden doors. This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

400 Lamar St. Contributing; ca. 1920. This single dwelling is a one-story building set on concrete piers and clad in wood lap siding. The main roof is a front gable covered in metal. A partial-width porch is supported by 4 square columns. A small addition was added to the right side sometime after 1949 using matching two over two wood windows. Architectural elements include double-hung, 2-over-2 wood windows, found in singles and pairs, and paneled doors. This building retains integrity of location, setting, materials, workmanship, feeling, and association.

402 Lamar St. Contributing; ca. 1930. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by 4x4 columns. Architectural elements include double-hung, 2-over-2 metal replacement windows and paneled metal doors. The main alteration on this house is the replacement windows leaving the integrity of location, setting, design, workmanship, feeling, and association intact.

407 Lamar St. / 706 Vermilion St. Noncontributing, ca. 1970. This building is a commercial building. This one-story, brick veneer building is set on a concrete slab and clad in bricks. The roof is flat and covered in metal. Other architectural elements include fully glazed metal doors along with fixed single metal windows. This building was constructed after the period of significance and is noncontributing.

410 Lamar St. Contributing; ca. 1915-1920. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a side gable covered in metal. A partial-width projecting porch is supported by 4x4 columns. The two central entrances are flanked by a single window on each side (the opening is original, but window is a single piece of glass). Other architectural elements include double-hung, 2-over-2 horizontal pane wood windows and paneled metal doors. The integrity of location, setting, design, workmanship, feeling, and association are intact.

413 Lamar St. Contributing, ca. 1940. This building is a single residence featuring elements of the Tudor Revival and Craftsman styles. This one-story, wood-frame building is set on brick piers and clad in wood siding. The roof is a cross gable covered in asphalt shingles. Tudor elements include a steeply pitched roof and front entry porch with round arched entry. Craftsman elements include the exposed rafter tails. Other architectural elements include the wooden, partially glazed front door and three-over-one double hung wooden windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

414 Lamar St. Contributing; ca. 1915-1920. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by 2 square columns. Architectural elements include double-hung, 2-over-2 wood windows and 2 multi lite original entry doors (one on the façade and one on the side). The integrity of location, setting, design, workmanship, materials, feeling, and association are intact.

415 ½ Lamar St. Contributing, ca. 1940. This building is a one story single residence set on concrete block piers and clad in wood siding. The asphalt shingle roof takes the form of a side gable, and a roof extension is added onto the front for a partial width projecting porch. Architectural

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

elements include a half lite wooden front door paired with wooden three-over-one windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

415 Lamar St. Contributing, ca. 1940. This bungalow is a one story single residence set on concrete block piers and clad in wood siding. The main roof is a front gable metal roof and a smaller secondary front gable roof covers a partial width projecting porch. Other architectural elements include a wooden panel door and two-over-two double hung metal windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

510 Lamar St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by 2 square tapered columns. Craftsman elements include exposed rafter tails, decorative braces, stick work in the gable ends, and battered porch columns. Other architectural elements include double-hung, 2-over-2 wood windows and a modern paneled entry door. The integrity of location, setting, design, workmanship, feeling, and association are intact.

514 Lamar St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width inset porch is supported by 2 square columns. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include original double-hung, 2-over-2 wood windows and a modern paneled door. The integrity of location, setting, design, workmanship, materials, feeling, and association are intact.

516 Lamar St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by 2 square columns. The façade consists of a single window, entry door, and a set of paired windows. Craftsman elements include exposed rafter tails, decorative braces, and stick work in the gable ends. Other architectural elements include original double-hung, 2-over-2 wood windows and a modern paneled door. The integrity of location, setting, design, workmanship, materials, feeling, and association are intact.

600 Lamar St. Contributing; ca. 1950. This is a one-story restaurant/commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. The original mid-century modern style projecting sign is featured at the corner of the front entrance and has a futuristic design to it. Other architectural elements include fixed single metal transom windows along one side elevation, large plate glass storefront windows along the other side, and glazed metal doors. The integrity of location, setting, design, workmanship, materials, feeling, and association are intact.

605 Lamar St. Contributing, ca. 1930. This bungalow is a single residence featuring elements of the Craftsman style. This one-story wood-frame building is set on concrete block piers and clad in wood siding. Craftsman elements include exposed rafter tails, decorative rafter ends, and eave brackets. The front porch creates a secondary front gable. Other architectural elements include double hung wooden windows with a two over two lite pattern and two partially glazed wooden doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

609 Lamar St. Contributing. Ca, 1930. This gable-ell is a one story single residence set on brick piers and clad in wood siding. It has a gable-ell metal roof and a partial width porch with a separate,

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

lower roof. Architectural elements include a half lite wooden front door, double-hung wooden windows arranged in a two-over-two lite pattern. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

612 Lamar St. Contributing; ca. 1930s. This single dwelling is a one-story building set on concrete piers and clad in wood siding and a brick façade. The main roof is a front gable covered in asphalt shingles. Other architectural elements include two-over-two metal windows and a panel wood door. The original full-width porch has been removed and replaced by a concrete stoop and the façade covered in a brick veneer. Despite these changes the form and design intent of the original building remains clear. The changes were likely made within the period of significance. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

617 Lamar St. Contributing, ca 1920. This gable-ell is a one story single residence set on brick piers and clad in wood siding. It has a gable-ell metal roof and a partial width porch with a separate, lower roof. Other architectural elements include the multi lite wooden front door, double-hung vinyl windows arranged in a 6 over 6 lite pattern, and simple square porch columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

805 Lamar. Contributing; ca. 1935. This double-entrance bungalow is a one-story wood frame building set on a concrete pier foundation and clad in wood siding with some elements of the Craftsman style. The main roof is a front gable clad in metal. Other architectural elements include double hung one over one wood windows, a modern paneled door, exposed rafter tails, eave brackets, and a partial width porch supported by battered columns on a block base. The façade windows are wood double hung with the top panel being smaller and serving as a transom. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

807-809 Lamar. Noncontributing; ca. 2000s. This American townhouse building is a multiple use dwelling, which has elements of craftsman style. It is a two-story wood frame building set on a concrete slab foundation and clad in vinyl siding. The main roof is a metal side. Other architectural elements include single hung six over six windows along with a wooden panel door, and a balcony on the second floor. As it was constructed outside of the period of significance, it is noncontributing.

812 Lamar Street. Contributing, ca 1920-1930. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete piers and clad in wood siding. The roof is a front gable covered in metal. The partial width projecting porch is right aligned and is supported by square columns. Craftsman elements include exposed rafter tails and eave brackets. Other architectural elements include double-hung, two-over-two wood windows and half lite wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

813 Lamar. Contributing; ca. 1925. This bungalow is a single use dwelling, which features elements of the Craftsman style. It is a one-story wood frame building set on concrete piers and clad in wood siding. The main roof is a metal covered front gable. The inset porch is partial width and has Craftsman elements including the exposed wood details like exposed rafter tails. Other architectural elements include double hung two over two wood windows, tapered column on stucco base, and the partially glazed wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

814 Lamar Street. Contributing, *ca 1925*. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A secondary front gable creates the right aligned partial-width porch and is supported by square columns. Craftsman elements include exposed rafter tails and eave brackets. Other elements include double-hung, two-over-two wood windows and two half lite wood panel doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

817 Lamar Street. Contributing. *c. 1910*. This bungalow building is a single use dwelling and is a one-story wood frame building set on a concrete block pier foundation and clad in wood siding. The main roof is a gable ell composed of asphalt shingles. Other architectural elements include double hung wooden windows with screens, half lite wooden door, fish scales in the gable end, and a partial width porch (the porch roof is gone, but the porch is intact). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

901 Lamar Street. Noncontributing; *ca. 1980*. This building is a multiple use dwelling, which has a no particular style. It is a two-story building set on a concrete slab foundation and clad in wood and brick siding. The building has a flat roof as well as one over one metal windows and flush metal doors. As it was constructed outside of the period of significance, it is noncontributing.

902 Lamar Street. Contributing, *ca 1945*. This warehouse is a commercial building with no style. It is a one-story building set on a concrete slab and clad in corrugated metal. The roof is a side gable and covered in metal. Other architectural elements include metal garage doors and boarded up windows (within their original frames – boarded over for security). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

906 Lamar Street. Contributing *ca 1935*. This is a Minimal Traditional single dwelling residence. It is a one-story wood-framed building set on brick piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. It has a column supported entry porch in the front. Other architectural elements include six-over-six wooden windows, a paneled wooden door, and a carport addition on the left side. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

908 Lamar Street. Noncontributing; *ca. 2000*. This is an multiple dwelling residence with no style. As it was constructed outside of the period of significance, it is noncontributing.

913 Lamar Street. John and Bertha Charles House. Contributing; *ca. 1925*. This bungalow is a single use dwelling that is set on a concrete brick pier foundation and clad in wood siding. The main roof is a metal front gable. The porch is full width and has strong Craftsman elements including eave brackets and exposed rafter tails. Other architectural elements include double hung six over six and four over four wood windows and the original half lite and paneled wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1000 Lamar Street. Noncontributing; *ca. 1970*. This is a commercial building with no style. As it was constructed outside of the period of significance, it is noncontributing.

1011 Lamar Street. Noncontributing; *ca. 1965*. This one-story building is situated with its gable end facing Lamar Street although there are no door or window openings on this end. The building sits at the rear of the property behind a parking pad and while it appears to be residential, its original use is

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

uncertain. It is clad in blond brick with vertical wood siding in the gable. Due to its siting and lack of architectural character, this building is considered noncontributing.

1015 Lamar Street. Contributing ca 1940. This bungalow one story single dwelling residence is set on concrete piers and clad in wood siding. The main roof is a front gable, covered in metal. The inset partial width porch is accessible by two front doors – one on the front wall of the porch and the other on the side wall. Other architectural elements include double hung two over two wood windows, flush wood doors, and curved concrete steps to access the doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1017 Lamar Street. Contributing ca 1940. This two story single dwelling residence is set on brick piers and clad in wood siding. The asphalt shingle roof has a front facing gable on the second floor, set atop a side gable on the first floor. All roofs have exposed rafter tails. A front stoop is covered by a secondary front facing gable. The windows are double hung one over one and wooden. The second floor windows are just single sashes. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1103 Lamar Street. Contributing ca 1940s. This bungalow single is a one story wood framed building set on brick and concrete piers and clad in vinyl siding. The main roof is a front gable, covered in metal over a partial width projecting porch supported by columns on brick bases. Other architectural elements include double hung two over two wood windows and a panel wood door. One of the façade windows features a multi lite stained glass transom. The other façade window has a similar transom, but of clear glass. While the use of vinyl siding does impact the integrity of materials, overall, this building retains integrity of location, setting, design, workmanship, feeling, and association.

1107 Lamar Street. Contributing ca 1915. This single-pile single dwelling is a one story wood framed building set on brick piers, clad in wood siding. The main roof is a side gable, covered in metal over a partial width central projecting porch. Other architectural elements include double hung two over two wood windows, a half lite wooden door with single lite transom, and turned porch columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1109 Lamar Street. Contributing ca 1955. This ranch single dwelling residence is a one story wood framed building set on a concrete slab clad in masonry. The main roof is a hipped roof, covered in asphalt shingles and no porch. Other architectural elements include double hung two over two horizontal pane wood windows (two of which are integrated as a tripartite window with a large picture window) and a metal panel door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Lee Ave.

303 Lee Ave. Land Architecture, LLC. Noncontributing; ca. 1965. This one-story brick veneer building is one-bay wide with a roll up garage door. It has a flat roof and a front parapet. The garage door is sheltered by an aluminum awning. The entire building painted gray and the front is enclosed by an iron fence with brick pillars. It is noncontributing because it has no known significant associations and no significant architectural character.

315 Lee Ave. Noncontributing; ca. 1949. Former Greyhound Station and Restaurant. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

in metal. The doors and windows are obscured by plywood. This building replaced a earlier dwelling on the site ca. 1949. Its original design featured Streamline Moderne metal canopies, a large round window and awning windows. Today just part of the canopy remains, and much of the original glazed area has been brick over. Due to these character changing alterations, this building is considered noncontributing.

411-417 Lee Ave. Noncontributing; ca. 1960. This is a two-story commercial building set on a concrete slab and clad in stucco and brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed metal windows and wood panel doors. The streamlined character of the design is interrupted by hipped roofs and metal shutters over the second floor windows, a pent roof wrapping the building, and infill of some first floor glazing. Therefore, this building is considered noncontributing.

603 Lee Ave. Temple Shalom. Contributing; originally constructed in 1889, with renovations in 1932, 1953, and 1974. This is a one-story religious building set on a concrete slab and clad in vinyl and stucco. The main roof is a front gable covered in asphalt shingles. Other architectural elements include fixed single metal windows, stained glass windows, and a partially glazed metal door. In 1953, a social hall and kitchen were added to the property and in 1960 a rabbi's study and a library were built. Although the façade treatment that faces Lee Avenue postdates the period of significance, other parts of the building and the property retain historic materials. Because of the retained historic material and the fact that integrity of location, feeling and association are so strong in regards to building's role as the center of Jewish life in Lafayette for over a hundred years this property is considered contributing for its association with Criterion A's significance within the district.

703 Lee Ave. First United Methodist Church. Individually listed (1984); 1924; 1950 addition. This religious building features elements of the Neoclassical Style. It is a two-story building set on a concrete slab and clad in brick. The main roof is a front gable covered in terra cotta tiles. Neoclassical elements include full-height classical style columns and pediments over the porch, windows, and doors. Other architectural elements include one over one windows, partially glazed (stained glass) wood doors, and original stained glass windows, imported from Europe. The church underwent renovations in the 1980s, including interior updates and rear additions. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

715-721 Lee Ave. Contributing; ca. 1950. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. The front elevation combines fixed glazing with doorways. Three of the four doors have been replaced. The side displays six-over-six wood windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

911 Lee Ave. Noncontributing; ca. 1974. This is five-story commercial bank building. It has a flat roof and is clad in concrete panels with storefront glazing systems inset between lines of structure. Architectural elements include a small plaza at the entry and a multi-lane covered drive through. This building is noncontributing because it was constructed after the period of significance.

1011 Lee Ave. Contributing; ca. 1930. This Colonial Revival is a single residence featuring typical elaborations of the style. It is a side-gable, one-and-a-half story structure with a symmetrical front façade with an elliptical fan light accented doorway with evenly spaced windows on either side of it. The roof is a side gable covered in tile with pedimented dormers. There is a full width, flat roofed porch supported by Corinthian columns and has two wide brick steps. Other architectural elements

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

include traditional, two-over-two wood windows, a solid panel wood door and a brick chimney. There is a two story, side-gabled freestanding additional building in the rear that houses an apartment over a garage, roofed in asphalt shingles and numbered 1011½ and dating to the ca. 1935. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1015 Lee Ave. Contributing; ca. 1925. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame structure set on concrete block piers and clad in wood siding. The roof is a front gable with a projecting front-gabled porch covered in asphalt shingles. Brick piers support the half-width porch. Craftsmen elements include exposed rafters, eave brackets, and battered columns. Other architectural elements include five-over-one bungalowoid wood windows, solid panel wood door, and a stuccoed chimney. The main structure retains strong integrity of location, workmanship, design, setting, and feeling.

1019 Lee Ave. Noncontributing, ca. 1947. This is a one-and-a-half story brick veneer commercial building set on a concrete slab. The main roof is flat and covered in unknown materials. Other architectural elements include a full-width front roof overhang and an inset entryway. The front windows are fixed and remaining side windows are two-over-two. The building is partially boarded up and has had many of its windows bricked in. There also appear to be some changes to some other window openings. These changes and the fact that the building has no known associations of significance under Criterion A render it noncontributing.

1103 Lee Ave. Noncontributing; ca. 1970. This is a one-story concrete masonry unit commercial building set on a concrete slab. The front is clad with plain wood weatherboards. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single metal windows and a partially glazed metal door. This building is noncontributing because it was constructed after the period of significance.

1105 Lee Ave. Contributing, ca 1925. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story wood-frame structure set on concrete piers and clad in vinyl siding. The roof is a front gable with a cross-gabled porch roof covered in asphalt shingles and supported by brick piers and battered posts. Craftsmen elements appear to be largely renovated away but battered columns and extended overhangs do remain. The windows are obscured by dark screens and the house is covered in vinyl siding. The structure retains integrity of workmanship, design, setting, and feeling.

1111 Lee Ave. Noncontributing, ca 1992. This is a one-story religious building set on a concrete slab and clad in brick. The main roof is hipped and covered in asphalt shingles. Architectural elements are eclectic and inconsistent and include hints of Greek Revival, Palladian and ranch styles. The building is noncontributing because it was constructed after the period of significance.

1113 Lee Ave. Contributing; ca. 1955. This a one-story, concrete block commercial building is set on a concrete slab. The main roof is flat and covered in unknown materials. Other architectural elements include aluminum single-hung one-over-one windows with metal awnings, alternately rounded corner blocks and a partially wood slab door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1205 Lee Ave. Contributing; ca. 1965. This is a one-story, multi-family building set on a concrete slab and clad in brick veneer. The main roof is covered in asphalt shingles and gabled with its end set to the street, but the entry to each of three studio apartments is on the side and is sheltered by a

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

deep overhang of the roof. Other architectural elements include aluminum single-hung two-over-two windows with. Doors cannot be seen because of a tall vinyl privacy fence. It is associated with the building at 202 Avenue B. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Lil Lane

113 Lil Ln. Contributing, ca. 1965. This building is a one story single residence set on brick piers and clad in wood siding. The roof is hipped and covered in asphalt shingles. A small stoop leads to the entry door, which is flanked by a set of two aluminum two over two horizontal lite windows to the left and a single window to the right. Decorative shutters with applied trees are found on the right side window. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

119 Lil Ln. Contributing, ca. 1955. This house is a one story single residence clad in masonry and it has a side gable asphalt shingle roof. Architectural elements include a paneled entry door, one over one wood windows, six over six vinyl replacement windows, a brick stoop, and a carport on the left side of the house. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

E. Main Street

313 E. Main St. Noncontributing; ca. 1980. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is a side gable covered in asphalt shingles. Other architectural elements include single-hung, 1-over-1 wood windows and a partially glazed wood door. As this building was constructed outside of the period of significance, it is noncontributing.

325 E. Main St. Contributing; ca. 1960. This is a one-story commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. The recessed central opening, with terrazzo flooring, is flanked by large plate glass windows surrounding two secondary entrances. A simple metal awning covers the entire façade.

409 E Main St. Noncontributing, ca. 2010. This single dwelling is a one-story building set on concrete piers and clad in Hardi board siding. The main roof is hipped and covered in asphalt shingles. A partial-width porch is supported by 2 columns. Other architectural elements include double-hung, 6-over-6 vinyl windows and a partially glazed metal door. This house is noncontributing because it was constructed after the period of significance.

411 E Main St. Noncontributing; ca. 1990 This multiple dwelling is a two-story building set on a concrete slab and clad in vinyl siding. The main roof is hipped and covered in asphalt shingles. A full-width porch is supported by multiple columns. Other architectural elements include double-hung, 6-over-6 metal windows and a partially glazed metal door.

412 E Main St. Contributing; ca. 1950. This ranch house is a single dwelling featuring elements of the Ranch style. It is a one-story building set on a concrete slab and clad in brick. The gable front is clad in vertical siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset and centrally located. On the porch, the central entry door is flanked by a window on each side. To the left of the porch is a single car garage and to the right of the porch is a set of two original windows. Ranch elements include the low-pitched roof and the broad, low shape. Other architectural elements include original double-hung, 2-over-2 horizontal lite wood windows and a modern panel

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

metal door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

414 E Main St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in red tiles and features decorative terra cotta details at the gable end. A partial-width porch is supported by replacement iron columns. The entry door, located on the right side of the porch, has a set of two windows to its left and a single window to its right. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double-hung, 1-over-1 replacement windows, a partially glazed wood door. A one-story addition extends to the left. This building retains integrity of design, workmanship, setting, location, association, and feeling.

417 E Main St. Contributing; ca. 1910. This bungalow is a single dwelling featuring elements of the Queen Anne style. It is a one-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. A partial width porch is supported by turned wood columns. The façade has a main entry door with single lite transom, a second door to its right, and a third door with transom to the main door's left located on the side wall of the inset porch. Queen Anne style elements include a steeply pitched roof of irregular shape, decorative spindle work brackets and porch supports, and a decorative spindle work frieze. Other architectural elements include double-hung, four-over-four replacement windows, a multi lite Craftsman style door, and 2 partially glazed wood doors with single lite transom. The main alterations to this house are the replacement windows. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

420 E Main St. Contributing; ca. 1945. This bungalow is a single dwelling. It is a one-story building set on brick piers and clad in asbestos siding. The main roof is a front gable covered in asbestos shingles. A half-width porch is supported by decorative iron columns. The inset porch has an entry door with a set of two windows to its left. A second entry door can be found on the side wall of the projection with entry off of the porch. The rest of the façade has a second set of two windows. Other architectural elements include double-hung, 2-over-2 wood horizontal lite windows and a partially glazed wood door. This building retains integrity of location, setting, design, workmanship, materials, feeling, and association.

421 E Main St. Contributing; ca. 1950. This single dwelling is a one-story building set on concrete pylons and clad in vinyl siding. The main roof is hipped and covered in metal. The façade has a small stoop leading to the central entry door, which is flanked by two sets of double windows. Other architectural elements include double-hung, 2-over-2 wood windows with wood shutters and a panel metal door. As the main alteration is the addition of vinyl siding, this simply detailed building retains integrity of location, setting, design, workmanship, feeling, and association.

423 E Main St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in asbestos shingles. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset. Craftsman elements include exposed rafter tails and an original multi lite entry door. Other architectural elements include double-hung, 1-over-1 wood windows. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

424 E Main St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns on low masonry piers. Other architectural elements include double-hung, 4-over-1 wood windows and a panel wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

428 E Main St. Contributing; ca. 1910. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a gable-on-hip covered in asphalt shingles. A partial-width porch is supported by square columns. The façade of the inset porch has an entry door with single lite transom flanked by a large plate glass window with stained glass transom to its left. The right side of the façade has a 2 over 2 wood window. Craftsman elements include exposed rafter tails, multi lite stained glass transom over a large plate glass window on the façade, and battered porch columns on low masonry piers. Other architectural elements include double-hung, 2-over-2 wood windows and a partially glazed wood door. The sidewalk in front of the house also has a stamp with a previous owner's name – A. J. Alpha. Despite the addition of vinyl siding, this building still retains integrity of design, workmanship, setting, location, association, and feeling.

429 E Main St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. A partial-width porch is supported by 4 columns. The façade has one entry door with a set of two windows on each side. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns on low brick piers. Other architectural elements include a hipped dormer window, double-hung, 1-over-1 wood windows, and a panel wood door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

433 E Main St. Contributing; c. 1950. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a side gable covered in asphalt shingles. The porch consists of an entry stoop. The façade consists of a carport on the left half, a single window, entry door, and a tripartite window consisting of a large plate glass window with single windows on each side. Other architectural elements include double-hung, 1-over-1 metal windows, 2-over-2 horizontal pane wood windows, and a panel wood door. The only clear alteration is the addition of the vinyl siding and thus, this building retains integrity of location, setting, design, workmanship, feeling, and association.

435 E Main St. Contributing; ca. 1910. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is hipped with a cross gable and covered in asphalt shingles. There is a single dormer with a six over six wood window centrally located on the front of the roof. A partial-width inset porch is supported by 4 columns. The inset porch has an entry door with transom with a set of two windows to its right. There are two more windows on the left side of the façade. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns on low stone piers. Other architectural elements include double-hung, 1-over-1 wood windows and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

438 E Main St. Contributing; ca. 1910. This house is a single dwelling featuring elements of the Folk Victorian style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in asbestos shingles. A partial-width inset porch is supported by 4 turned columns. The main entry consists of a set of multi lite French doors. A second entry is located on a side wall of the porch. Folk Victorian elements include spindle work porch detailing, balustrade, and columns. Other architectural elements include double-hung, 2-over-2 wood windows and a partially glazed wood door. This building retains strong integrity of design, workmanship, setting and feeling.

439 E Main St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by 4 columns. Craftsman elements include exposed rafter tails. Other architectural elements include double-hung, 1-over-1 replacement windows and a panel wood door. This simply detailed building retains integrity of design, workmanship, setting, location, association, and feeling.

505 E Main St. Contributing; ca. 1945. This multiple dwelling is a two-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. The first floor entry has a small stoop. The ground floor has a set of two windows, a single window, entry, and another single window. The second floor has two sets of double windows (as do the other elevations). The upper floor is accessed by a side staircase. Other architectural elements include double-hung, 1-over-1 wood windows and a panel metal door. This building retains integrity of design, workmanship, setting, location, association, and feeling.

507 E Main St. Contributing; ca. 1940. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. The porch consists of a stoop. Other architectural elements include double-hung, 1-over-1 replacement metal windows and a flush metal door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

510 E Main St. Contributing; ca. 1930. This house is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width projecting porch is supported by 2 turned columns. Craftsman elements include exposed rafter tails and a multi lite original front door. Other architectural elements include double-hung, 2-over-2 horizontal pane wood windows (not original, but do date to the 1940s and early 1950s). This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

513 E Main St. Noncontributing; ca. 1970s-1980s. This single dwelling is a one-story building set on a concrete slab and clad in brick. The main roof is hipped and covered in asphalt shingles. Other architectural elements include double-hung, 9-over-6 metal windows and a panel metal door. This building was constructed after the period of significance and is noncontributing.

516 E Main St. Contributing; ca. 1950. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in lap wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width inset porch is supported by multiple columns. Craftsman elements include exposed rafter tails and low brick porch piers. Other architectural elements include double-hung, 3-over-1 wood windows, added metal awnings, and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

519 E Main St. Contributing; ca. 1945. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof has a low slope and is hipped and covered in asphalt shingles. The entry has a covered stoop and is flanked by two larger plate glass windows. A carport is located on the right side of the façade. Other architectural elements include multiple types of metal windows and a partially glazed wood door. While the windows are likely replacements, this simply detailed house retains integrity of location, setting, design, workmanship, feeling, and association.

523 E Main St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in aluminum siding. The main roof is a front gable covered in metal. A partial-width inset porch is supported by replacement iron columns. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include double-hung, 2-over-2 wood windows and a panel metal door. The main alteration is the siding leaving the building with integrity of location, setting, design, workmanship, feeling, and association.

524 E Main St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width projecting porch is supported by replacement iron columns. Craftsman elements include exposed rafter tails and double-hung, 3-over-1 wood windows. The main alterations are the porch columns and use of modern screens over the windows, but the house still retains integrity of location, setting, design, workmanship, association, and feeling.

526 E Main St. Contributing; ca. 1945. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset. Other architectural elements include double-hung, 6-over-6 replacement windows and a paneled wood door. While the vinyl siding and replacement windows do impact the integrity of materials, overall, the house still retains its form and fenestration pattern and integrity of location, setting, design, feeling, and association.

527 E Main St. Contributing; ca. 1945. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a front gable covered in metal. Other architectural elements include replacement six-over-six windows and a panel metal door. It likely originally appeared more like its neighbor at 529 E. Main, a building with a narrow street facing façade and entrance and windows oriented instead to the driveway side of the building. While the vinyl siding and replacement windows do impact the integrity of materials, overall, the house still retains its form and fenestration pattern and integrity of location, setting, design, feeling, and association.

528 E Main St. Contributing; ca. 1910. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. A partial-width porch is inset and supported by turned columns. Other architectural elements include double-hung, 2-over-2 wood windows and a partially glazed wood door with a two lite transom. The house retains integrity of location, setting, design, workmanship, materials, association, and feeling.

529 E Main St. Contributing; ca. 1945. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. Other architectural elements include double-hung, 2-over-2 wood windows and a panel metal door.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

532 E Main St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a cross gable covered in asphalt shingles. A partial-width projecting porch is supported by single and grouped columns. Craftsman elements include exposed rafter tails, porch columns, dentilated cornice under the gable, gable vent, and decorative braces. Other architectural elements include double-hung, 1-over-1 replacement windows and a partially glazed wood door. This building retains integrity of design, workmanship, setting, location, association, and feeling.

McKinley Street

114 McKinley St. Noncontributing. ca. 1970. This commercial building has no particular style. It is a one-story concrete block building set on a concrete slab foundation. The building has a flat roof and flush metal doors. As it was constructed outside of the period of significance, it is noncontributing.

115 McKinley St. Noncontributing. ca. 1980. This commercial building has no particular style. It is a one-story concrete block building set on a concrete slab foundation and is clad in concrete block and wood. The building has a flat roof, rear covered patio and glazed metal doors. As it was constructed outside of the period of significance, it is noncontributing.

116 McKinley St. Noncontributing. ca. 1980. This commercial building has no particular style. It is a one-story concrete block building set on a concrete slab foundation and is clad in stone, stucco, and wood. The building has a flat roof, rear covered patio and partially glazed wooden doors. As it was constructed outside of the period of significance, it is noncontributing.

200 McKinley St. Noncontributing; ca. 1980s. This commercial building has no particular style. It is a one and a half-story wood frame building set on a concrete slab foundation and clad in wood siding. The building has a shed asphalt shingle roof. Other architectural elements include multi lite doors, and full width overhang. (1949 Sanborn shows a dwelling in this location.) As it was constructed outside the period of significance, it is noncontributing.

201 McKinley St. Noncontributing; ca. 1980. This commercial building has no particular style. It is a one-story wood frame building set on a concrete slab foundation and clad in wood board and batten siding. The building has a metal front gable roof. Other architectural elements include; flush metal doors, and a partial width porch. (1949 Sanborn shows a dwelling in this location.) As it was constructed outside the period of significance, it is noncontributing.

216 McKinley St. Noncontributing. ca. 1980. This commercial building is a multiple dwelling, which has no particular style. It is a two-story building is set on a concrete slab foundation and clad in red brick. The main roof is flat, with a slight slope for the overhang. The second floor balcony has wrought iron railing and column. As it was constructed outside the period of significance, it is noncontributing.

300 McKinley Street. Noncontributing ca 1940. This commercial building doesn't feature any particular style. It is a one-story building that has been clad in stucco and severely altered. The main roof is a flat roof covered in metal. A stoop is located at the street corner and is accessed by double doors. Other architectural elements include fixed single hung window and a partially glazed metal door. Other original openings have been altered or filled. The changes to this building have removed its original character and render it noncontributing.

305 McKinley Street. Noncontributing. ca. 1930. This single dwelling has with no particular style. The single story dwelling is supported by concrete pylon pier foundation and the side gable roof is

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

covered in asphalt shingles. The entrance door is a partially glazed wood door and the windows are vinyl with a lite pattern of six-over-six with exterior shutters on the front façade. It replaced a full-width porch that appears on the 1949 Sanborn. The porch is a partial width concrete porch supported by a continuous brick foundation covered by gable roof that intersects the main side gable roof. The gable roof has a centrally located hexagonal gable vent and is supported by two circular wood columns. The house is clad in vinyl siding. There is a carport addition at the rear of the right elevation. While this house retains its original form, the vinyl siding, replacement windows and replacement porch have greatly changed the character of the building rendering it noncontributing.

306 McKinley Street. Contributing *ca 1950*. This minimal traditional single dwelling residence is a one story wood framed building set on a concrete piers clad in vinyl siding. The main roof is a hipped roof with a free standing carport to the left of the facade. Other architectural elements include double hung two over two horizontal pane wood windows and a multi lite modern door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

309 McKinley Street. Noncontributing. *ca. 1930s*. This single dwelling has no evident style. The single story dwelling is supported by concrete block pier foundation and the side gable roof is covered in asphalt shingles. The entrance door is partially glazed wood door and the windows are replacement single hung with a lite pattern of six-over-six The replacement porch is a full width wood porch covered by low pitch gable roof that intersects the main side gable roof building. The low pitch gable roof has a centrally located gable vent and is supported by four circular wood columns. The house is clad in vinyl siding and the front yard has a white wood picketed fence. The alterations to this building have removed its original character and it is considered noncontributing.

319 McKinley Street. Contributing. *ca. 1940s*. The single dwelling is a bungalow that is supported on a concrete block foundation. The roof of the building has a front gable with a side addition off the right side. The front porch of the house is a partial width concrete porch raised on brick piers. The porch is covered with a front gable roof covered with asphalt shingles separate from the main roof. The windows of the house are double hung wood with a lite pattern of 2 over 1. The entrance door is a wooden flush door. The house also has exposed rafter tails. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

401 McKinley Street. Contributing. *ca. 1950*. This double dwelling is a gable-ell with elements of the Tudor Revival style. The roof is a side gable with an intersecting front gable comprised of asphalt shingles. The house is supported by a brick pier foundation. The front elevation contains a dominant arched entry portico that houses both entrance doors. The right side of the façade wrapping to the right elevation has two large window openings, which likely had a set of double windows. Today the one opening on the façade has been infilled with siding, but the window frame remains. The wood windows are double hung with a lite pattern of 4 over 1. The entrance doors are modern. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

400/402 McKinley Street. Contributing *ca 1950*. This multiple dwelling residence is a one story wood frame building set on brick piers and clad in stucco. The main roof is a side gable covered in asphalt shingles. A partial width inset porch is centered between the end projections and is supported by two Doric columns. Other architectural elements include double hung six over six wood windows and multi lite entry doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Midtown Alley

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

100-108 Midtown Alley. Noncontributing; ca. 1990. This is a two-story, multiple dwelling building clad in plan wood weatherboards on a slab foundation. It has a asphalt shingle covered cross gabled roof. The windows are fixed and casements. It is noncontributing because it was built after the period of significance.

110 Midtown Alley. Contributing; ca. 1955. This two-story, multiple dwelling building is clad in blond brick veneer and sits on a concrete slab. With a low pitched hipped roof featuring very deep eaves, it reflects a Prairie influence. The roof is covered in asphalt shingles. With sliding aluminum windows used sparingly on the otherwise unadorned exterior, this is a very intact example of midcentury design. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

E. Pinhook Street:

401 E Pinhook St. Auto Rental Etc. Noncontributing, ca. 1980. This commercial trailer has no style. The rectangular, one-story, balloon framed building clad in vinyl is set on concrete block piers. The roof is a front gable in metal. The metal framed windows are fixed. The glazed, metal door opens up to a partial width porch. The lot also contains an unattached shed. As it was constructed outside of the period of significance, this building is noncontributing.

Refinery St:

401 Refinery Street. Noncontributing, ca. 1930. This building is one-story, gable and ell set on an unknown foundation and clad in board and batten siding. Its cross gable roof is covered in metal. Some wood two-over-two windows are visible on the rear of the building, but others have been replaced with six-over-six aluminum or boarded over. It also appears that some front windows may have been removed. The partial width porch has been redone with late twentieth century detailing. A carport has also been appended to the front, obscuring part of the façade. This house may have been moved here as it does not match the footprint shown on the 1940 a 1949 Sanborn maps. The combination of alterations renders this property noncontributing.

407 Refinery Street. Contributing, ca. 1950. This building is a one story single-residence set on brick piers and clad in wood siding. The building has a side gable asphalt shingle roof. The partial width front porch is supported by iron beams. Architectural elements include double-hung one-over-one wood windows with aluminum screens, a partially glazed wooden door, and an attached open carport on the left side. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

413 Refinery Street. Noncontributing, ca. 1980. This building is a two story single-residence set on concrete slab and clad in wood and brick siding. The unaltered building has a side gable asphalt shingle roof. The full width front porch is supported by wooden posts. As it was constructed outside the period of significance, it is noncontributing.

417 Refinery Street. Noncontributing, ca. 1940. This building is a single-residence featuring no particular style. It is a one story wood- frame building set on concrete piers and clad in vinyl siding. The building has a low pitched side gable asphalt shingle roof. The partial width porch is supported by concrete piers. Other architectural elements including replacement six-over-six vinyl wooden window and a panel wooden door. The replacement windows, replacement door, synthetic siding, porch alteration, and probable removal of windows from the front right bay combine to render this building noncontributing.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

417B Refinery Street. Noncontributing, ca. after 1965. This building is a single residence with no particular style. It is a one story wood- frame building set on concrete piers and clad in wood siding. The unaltered building has a side gable asphalt shingle roof. Other architectural elements including double-hung six-over-six vinyl windows and a partially glazed wooden door. The combination of vinyl siding and windows and lack of other architectural character render this building noncontributing.

418 Refinery Street. Contributing, ca. 1930. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one story wood- frame building set on concrete piers and clad in wood siding. The building has a front gable metal roof. Craftsman elements include exposed rafter tails. The stoop has replacement iron columns. Other architectural elements including double-hung two-over-two wood windows and an unknown door type (currently boarded over). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

419 Refinery Street. Noncontributing, ca. 1980. This building is a one story multiple residence set on concrete piers and clad in wood siding. The building has a hip metal roof. Architectural elements include the low-pitched roof, small size, and minimal amounts of added architectural detail. Other architectural elements include single-hung six-over-six vinyl windows and partially glazed wooden doors. As it was constructed outside of the period of significance, it is noncontributing.

422 Refinery Street. Schilling Shack. Contributing, ca. 1940. This is a commercial building. It is a one-story steel frame building set on a concrete slab foundation and clad in metal siding and stucco on the facade. The building has a front gable metal roof and three part parapet. Other architectural elements including fixed vinyl windows, an awning supported by metal columns on the façade, and a paneled wooden doors. JN (It appears on the 1949 Sanborn map labeled "Savoy Lumber".) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

431 Refinery Street. Contributing, ca. 1960. This is a commercial building. It is a one-story building set on a concrete pylon foundation and clad in corrugated metal and plain wood weatherboard. The unaltered building has a front gable metal roof. Other architectural elements including single-hung two-over-two aluminum windows, a glazed metal door, and a sliding freight door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association

507 Refinery. Contributing, ca. 1940. This building is a one story single residence clad in wood and set on concrete block piers. The roof is a cross gable covered in metal. Architectural elements include the double-hung, one-over-one vinyl windows, a partially glazed wooden door, a small front porch, and a shed. Despite the replacement windows, this small cottage retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Reid Street:

Note: This street was originally unpaved access to garages for dwellings facing Convent and Stewart Street. Several of the residences that exist here today are converted from these original accessory buildings.

106 Reid Street. Contributing, ca. 1930. This is a two story single residence garage apartment is set on a concrete slab and clad in asbestos siding. The building has a front gable asphalt shingle roof. Architectural elements include double-hung three-over-one wooden windows, a set of stairs accessing the second floor apartment, an added carport roof coming from the double garage opening, and a screened metal door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

107 Reid Street. Noncontributing, ca. 1970. This is a garage. It is a one concrete block building set on a concrete slab. It has a front gable metal roof. Other architectural elements include no windows and a flush metal garage door. A dwelling was located on this site in 1949. As this building was constructed after the period of significance, it is noncontributing.

116 Reid Street. Contributing, ca. 1945. This building is a one story single-residence set on concrete slab and clad in wood siding. The building has a side gable asphalt shingle roof. Architectural elements the exposed rafter tail, double hung one over one replacement windows, paneled entry door. There is a carport added to the left side of the building. In 1949, this building was a garage and dwelling accompanying 817 E Convent Street. It appears that it has been converted into a residence only by infilling the garage door. Breaks in the siding and foundation, plus driveway paving in front of the entrance indicate the size of the original vehicular entrance. Aside from this alteration, the building conveys its original relationship to the primary adjacent dwelling and display character defining features such as exposed rafter tails, deep eaves, and plain wood weatherboards. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

120 Reid Street. Contributing, ca. 1945. This building is multiple-residence converted from a garage and dwelling. It is a two story concrete block building set on a concrete slab. The building has a cross gable asphalt shingle roof. Other architectural elements include single-hung one-over-one metal windows and a flush metal door. The original garage entrance has been filled and now holds one clerestory window. Except for this change and one replacement window, the building retains very good integrity of location, setting, design, materials, workmanship, feeling, and association.

122 Reid St. Noncontributing, ca. 1970. This one-story ranch house is a single residence reflecting no particular style. This rectangular building sits parallel to the street and sits on a concrete slab foundation. The side gable, asphalt shingle roof covers the entire building, and encompasses a narrow carport bookended by a shed room. It is clad in novelty wood siding and corrugated metal. The windows are one-over-one replacements and six-over-six wood. This building is noncontributing as it is estimated to have been constructed after the period of significance and does not display significant architectural character of that period.

128 Reid Street. Contributing, ca. 1950. This gable-ell is a single-residence featuring elements of no style. It is a one story wood-frame building set on concrete slab and clad in aluminum siding. It has a cross-gable asphalt shingle roof. The carport is supported by metal posts. Other architectural elements include single-hung two-over-two metal windows and a screened wooden door. There is a possibility that this is the enlargement of an earlier dwelling that appeared on a 1949 Sanborn map. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Roosevelt Street:

106 Roosevelt St. Contributing; ca. 1965. This building is a single use dwelling, with no particular style. It is a one-story wood frame building set on a continuous brick foundation and clad in wood siding with mitered corners capped in aluminum. The main roof is a cross-gable composed of asphalt shingles. The entrance stoop is red brick steps. Other architectural elements include one-over-one vinyl windows and a replacement panel door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

109 Roosevelt St. Contributing; ca. 1935. This bungalow building is a single use dwelling, which has elements of the Craftsman style. It is a one-story wood frame building set on a brick pier foundation and clad in wood siding. The building has a metal front gable roof. Other architectural elements include double hung four over one wood windows along with a half lite wooden door, and a partial width inset porch supported by iron columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

112 Roosevelt St. Contributing; ca. 1945. This Minimal Traditional building is a single use dwelling, with no particular style. It is a one-story wood frame building set on a concrete brick pier foundation and clad with asbestos shingles. The main roof is a front gable composed of asphalt shingles. The projecting porch is partial width and is supported by two wrought iron columns. Other architectural elements include double hung two over two wood windows and a wooden panel door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

200 Roosevelt St. Contributing; ca. 1945. This building is a single use dwelling, with no particular style. It is a one-story wood frame building set on a concrete pylon pier foundation and clad in wood cladding. The main roof is a metal front gable. The bay window with awning on the façade was added sometime after 1949, but likely early on as it uses 6 over 6 wood windows to match the rest of the house. There is a stoop with a small metal awning and carport addition on the right side. Other architectural elements include double hung six over six wood windows and a wooden panel door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

201 Roosevelt Street St. Contributing. ca. 1935. This one story single dwelling is supported by a brick pier foundation and has a side gable asphalt shingled roof. The entrance door is an original door with three lites in the top half with decorative ledge and windows are double hung wood windows with a lite pattern of 1 over 1. The facade has a concrete stoop covered by small gabled cat slide roof porch overhang supported by brackets. The house is clad in wood lap board siding and the main facade has exposed rafter tails. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

204 Roosevelt St. Contributing; ca. 1940s. This bungalow building is a single use dwelling, with no particular style. It is a one-story building set on a concrete slab foundation and clad in red brick. The main roof is a metal front gable. According to the 1949 Sanborn, it formerly had a full width front porch, which its current corner porch is likely a remnant of. After 1949, within the period of significance based on materials used, about $\frac{3}{4}$ of the porch on the right side was enclosed as an additional room was added. Wrought iron columns support the corner porch; a garage was also added to the property. Other architectural elements include double hung two over two wood windows and the wooden panel door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

205 Roosevelt Street (A). Noncontributing. Ca. 2000. This one story single dwelling is supported by a concrete pier foundation and the roof is a side gable asphalt shingled roof. The entrance door is a multi-lite wood door and windows are double hung wood windows with a lite pattern of 1 over 1 with small minimal shutters. The front facade of this dwelling contains a gabled wood and asphalt shingled column-less portico supported by large wooden brackets. The front facade also contains a small partial width wood porch supported by wood post foundation with a wooden banister railing. The small rental residence is clad in wood lap board siding. As it was constructed outside of the period of significance, it is noncontributing.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

205 Roosevelt Street (B). Noncontributing. Ca. 2000 This one story single dwelling is supported by a concrete pier foundation and the roof is a side gable asphalt shingled roof. The entrance door is a half lite wood door and windows are double hung wood windows with a lite pattern of 4 over 1 with small minimal shutters. The front facade of this dwelling contains a metal awning that is over the front entrance door. The front facade also contains a small partial width wood porch supported by a concrete pier foundation with a wooden banister railing. The small rental residence is clad in wood lap board siding. As it was constructed outside of the period of significance, it is noncontributing.

205 Roosevelt Street (C). Noncontributing. This one story single dwelling is supported by a concrete pier foundation and the roof is a side gable asphalt shingled roof. The entrance door is a multi-lite wood door and windows are double hung wood windows with a lite pattern of 1 over 1 with small minimal shutters. The front facade of this dwelling contains a gabled wood and asphalt shingled column-less portico supported by large wooden brackets. The front facade also contains a small partial width wood porch supported by wood post foundation with a wooden banister railing. The small rental residence is clad in wood lap board siding. As it was constructed outside of the period of significance, it is noncontributing.

206 Roosevelt St. Contributing; ca. 1935. This bungalow building is a single use dwelling, with no particular style. It is a one-story wood frame building set on a concrete block pier foundation and clad in vinyl siding. The main roof is a metal front gable. Two large simple columns support the partial width projecting porch. Other architectural elements include single hung two over two wood windows and the multi lite wooden door. Despite the use of vinyl siding, this building still retains integrity of location, setting, design, workmanship, feeling, and association.

210 ½ Roosevelt St. Contributing; ca. 1930. This shotgun is a single use dwelling, which features elements of the Craftsman style. It is a one-story wood frame building set on a concrete pylon pier foundation and clad in asbestos shingles. The main roof is a metal front gable. The projecting porch is partial width and has exposed rafter tails. Other architectural elements include double hung two over two wood windows and multi lite Craftsman style wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

210 Roosevelt St. Contributing; ca. 1930. This double shotgun is a single use dwelling, which features elements of the Craftsman style. It is a one-story wood frame building set on a concrete pylon pier foundation and clad in asbestos shingles. The main roof is a metal front gable. The projecting porch is partial width and Craftsman elements including exposed rafter tails, eave brackets, and gable braces. Other architectural elements include double hung two over two wood windows and half lite and paneled wooden doors (appear to be original). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

212 Roosevelt St. Contributing; ca. 1930. This building is a single use dwelling, which features elements of the Craftsman style. It is a one-story wood frame building set on a concrete pylon pier foundation and clad in wood siding. The main roof is a metal front gable. The porch is partial width and has Craftsman elements. According to the 1949 Sanborn map, a front addition was added sometime after 1949 and based on the materials used, was done during the period of significance. When the roof was added, the porch went from full width to a corner porch with original support column. Other architectural elements include double hung two over two wood windows, exposed rafter rails, and the partially glazed wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

214 Roosevelt St. Contributing; ca. 1925. This bungalow is a single use dwelling, which has elements of the Craftsman style. It is a one-story wood frame building set on a brick pier foundation and clad in wood siding. The main roof is a metal front gable. The projecting porch is partial width and has Craftsman elements such as exposed rafter tails, eave brackets, and gable bracing. Other architectural elements include double hung four over one wood windows and the partially glazed wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

300 Roosevelt Street St. Noncontributing. ca 2000. This two story multiple residence small apartment building is supported by a concrete slab and the roof is a side gable covered with asphalt shingles. The entrance doors are partially glazed and the windows are metal and double hung. The front elevation has a minimal over hang to create a continuous front gallery, and each entrance has bracketed wood roof awning made of asphalt shingles. The cladding is wood lap board siding. As it was constructed outside of the period of significance, it is noncontributing.

306 Roosevelt Street St. Contributing. ca 1945. This multiple dwelling has elements of the Craftsmen style. The single story residence is supported by a concrete pylon pier foundation and the roof is a front gable metal roof. The dual central entrance doors are multi lite Craftsman style doors and the windows are double hung wood with a lite pattern of 2 over 2. The elements of Craftsmen in the residence are the wood detailing on the entrance doors, exposed rafter tails, eave brackets, and the full width wooden porch supported by four large square columns. The home is clad in wood lap board siding. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

307 Roosevelt Street St. Contributing. ca. 1940. This Minimal Traditional single dwelling is supported by a brick pier foundation, and has a side gable roof covered by asphalt shingles. The front elevation has a concrete stoop supported by a brick base and sheltered by closed gable roof portico supported by steel L-shaped columns. The front door is partially glazed with three small vertical windows and the windows – although mostly obscured by dark screening – appear to be one-over-one sash. The residence is clad in vinyl siding. The house has a rear garage with residence that has a full width gallery. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association

310 Roosevelt Street St. Contributing. ca 1935. This one story single dwelling is supported by a concrete pylon pier foundation and the roof is a front gable metal roof. Architectural elements include exposed rafter tails, gable vent on the front facing facade, multi lite entrance door, and the double hung 2 over 2 wood windows. The front elevation has a wooden stoop. The home is clad in wood lap board siding. According to the 1949 Sanborn map, the house formerly had a full width porch, which was enclosed sometime after 1949. Based on the matching materials used, it appears it was done shortly after 1949, within the period of significance. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

311 Roosevelt Street St. Contributing, ca. 1945. This building is a single dwelling featuring elements of the Craftsman style. It is a one story building set on brick piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. Craftsman elements include the exposed rafter tails and deep eaves. Other architectural elements include double hung one-over-one wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

316 Roosevelt Street. Contributing. ca. 1930. This single dwelling is a Minimal Traditional that is supported by a concrete block pier foundation and the roof is a side gable roof made of asbestos shingles. The entrance door is wood and in the Craftsman style. Above the door, is a small front gable overhang supported by decorative brackets. The windows are double hung wood with a lite pattern of 1 over 1. The house is clad in vinyl siding. The 1949 Sanborn map shows that the far right side of the façade was previously recessed a bit. It is likely this was made flush with the change in cladding (where the last set of two windows is located today). While this does affect the integrity of design, this building retains overall integrity of location, setting, design, workmanship, feeling, and association.

317 Roosevelt Street. Contributing. ca. 1930. The single dwelling is a Minimal Traditional that is supported by a brick pier foundation and the roof is a side gable roof made of metal. The entrance door is wood and has a fanlight. The windows are wood double hung with a lite pattern of 3 over 1 with added shutters. The exterior of the home is clad in vinyl siding. The front elevation has metal awning over the central entry and curving brick stairs allow access to the main entrance. The home has a rear shed. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

400 Roosevelt Street. Contributing. ca. 1930. This single dwelling is a Minimal Traditional that is supported by a brick pier foundation and the roof is a side gable roof with asbestos shingles. The entrance door is a fanlight wood door and the windows are double hung wood with a lite pattern of 3 over 1. The front elevation has an open gabled porch supported by two slender columns. The cladding is wood lap board siding. The residence has a rear shed clad in wood lap board siding. This interesting building form and layout is confirmed by the 1949 Sanborn map. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

406 Roosevelt Street. Contributing. ca. 1935. This one story single dwelling is supported by a brick pier foundation and the roof is a side gable roof made of asphalt shingles. The entrance door is a fanlight wooden door, centrally placed with two sets of double windows on each side. The windows are double hung wood with a lite pattern of 3 over 1. The wooden porch is partial width covered by a front gable roof supported by square wood columns. All rooflines have exposed rafter tails. The house is clad in wood lap board siding. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

407 Roosevelt Street. Noncontributing. ca. 2000. This single dwelling is of no particular style. This two story building is supported by a concrete slab foundation and the roof is a front gable roof covered by metal. The front elevation is dominated by a two car garage and the house is clad in both stucco and vinyl siding. The entrance door is wood with sidelights located setback from the residence in a front minimal courtyard behind a fence. The windows are sliding vinyl windows with a lite pattern of 1 over 1. The entrance to the residence is through a small portico with a metal roof that is accessed by a fence gate near the dual garage. As it was constructed outside of the period of significance, it is noncontributing.

411 Roosevelt Street. Contributing. ca. 1955. This single dwelling is a Minimal Traditional that is supported by a continuous brick foundation and the roof is a side gable roof covered with asphalt shingles. The entrance door is a half lite and paneled wood door with an attached small concrete stoop and steps. The concrete steps are protected by a small column-less overhang supported by large brackets covered in asphalt shingles. The wood windows are double hung with a lite pattern of 1

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

over 1. The cladding is wood lap board siding. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Stevenson St.

301 Stevenson Street. Contributing, *ca. 1940.* This gable-ell is a single residence with irregular massing. It is a one-story wood-frame building set on brick piers and clad in wood siding. The main roof is a cross gable covered in asphalt shingles. There is a carport on the back left side of the building, connecting to an ancillary shed. A former side porch on the left side has been infilled since 1949. Other architectural elements include double-hung, six-over-six wood windows, a small four over four wood window in the entrance vestibule, and a half lite (with three vertical lites) wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

307 Stevenson Street. Contributing, *ca. 1958.* This Southern Bungalow is a single residence featuring elements of Craftsman. It is a one-story wood-frame building set on brick piers and clad in aluminum siding. The roof is a front gable covered in asphalt shingles. A small secondary front gable projects from the right side of the facade. There is also a connected carport over the left side entrance. Craftsman elements include exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows and a multi lite wood front door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

309 Stevenson Street. Contributing *ca. 1940.* This single dwelling residence features elements of the Craftsman style. It is a one-story wood-framed building set on brick piers and clad in wood siding. The main roof is a side gable, covered in asphalt shingles with jerkinheads on gable ends. A partial width projecting porch is centered in the middle of the building with two doors opening onto it. The Craftsman elements include exposed rafter tails and multi lite Craftsman style entry doors. Other architectural elements include double hung six-over-six wood windows, arched porch detail, and classical porch columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

315 Stevenson Street. Contributing *ca. 1958.* This ranch is a single residence featuring elements of Colonial revival style. It is a one story wood frame building set on concrete piers and clad in wood siding. The main roof is a side gable with asbestos shingles covering a right aligned half width inset porch. Five classic square columns support the porch overhang. Other architectural elements include double hung twelve over twelve wood windows, four over four wood windows, and a wood paneled door with side lites. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

316 Stevenson Street. Noncontributing; *ca. 1980* This is a two-story multiple dwelling apartment complex with no style. As it was built outside of the period of significance, it is noncontributing.

327 Stevenson Street. Contributing *ca. 1940.* This is a single dwelling residence featuring no specific style. It is a two story wood frame building set on a concrete slab and clad in wood siding. The main roof is a side gable, covered in asphalt shingles and there is a small portico on the front and side. Other architectural elements include double hung three over one wooden windows and a set of metal French doors. On the 1949 Sanborn map, this building is identified as a dwelling and auto with the garage being located where the two French doors are today. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

328 Stevenson Street. Noncontributing; ca. 1988. This free standing commercial structure is a multiple dwelling apartment building (fourplex) with no style set on concrete slab foundation. It is a single two-story brick veneer structure with a central inset on both floors; the bottom-floor inset in brick veneer, the upper floor inset in clad in wood. The central inset provides access to central doors and stairs. The roof is hipped and covered in asphalt. Metal-framed windows are single hung and arranged in six-over-six pattern. Wood paneled doors open onto an inset porch. As this building was built outside of the period of significance, it is noncontributing.

337 Stevenson Street. Contributing; ca. 1940. This is a Colonial Revival residence. It is a two story wood frame building set on brick piers and clad in wood siding. The main roof is a gambrel, covered in asphalt shingles. An addition has been made to the left elevation for a two car carport on the first floor and interior space on the second floor. The addition does match the original building in cladding, but has a flat roofline, which helps delineate it from the original building. Other architectural elements include double hung six over six wood windows, four over four double hung windows on the lower right portion of the façade, a metal panel door with fanlight transom, and a pediment over the door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

409 Stevenson Street. Contributing; ca 1958. This one story single dwelling residence is set on concrete pier and clad in vinyl siding. The main roof is a side gable covered in asphalt shingles and has a projecting centrally placed front porch supported by wrought iron columns. Two sets of one over one wooden windows with screens flank each side of the central entry. Despite the use of vinyl siding, this Minimal Traditional dwelling retains integrity of location, setting, design, materials, workmanship, feeling, and association.

411 Stevenson Street. Contributing; ca 1958. This bungalow single dwelling residence is a one story wood frame building set on concrete piers and clad in asbestos siding. The main roof is a front gable covered in metal with a second front gable extending over the projecting front porch that is supported by two wooden square columns. Other architectural elements include double hung two over two horizontal lite aluminum windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

414 Stevenson Street. Contributing; ca 1958. This gable ell single dwelling is a one story wood frame building set on concrete piers and clad in wood. The main roof is a cross gable covered in metal. An inset partial width front porch opens to two doors – one on the façade and one on the side wall of the porch. Other architectural elements include double hung six over six vinyl windows, a half lite wood door, and a detached carport. Despite the replacement windows, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

416 Stevenson Street. Contributing; ca. 1950. This shotgun single dwelling is a one story wood frame building set on concrete piers with partial vertical wood siding (façade has no cladding currently as it appears the house is undergoing rehabilitation). The main roof is a front gable covered in metal with no porch. Other architectural elements include double hung six over six wood windows and a partially glazed metal door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

418 Stevenson Street. Contributing; ca 1940. This shotgun single dwelling residence is a one story wood frame building set on concrete piers and clad in wood. The main roof is a front gable covered in metal featuring a full width projecting front porch. Other architectural elements include double hung

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

one over one vinyl windows and a partially glazed wood door. It is currently undergoing rehabilitation. Despite the replacement windows, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

419 Stevenson Street. Contributing *ca 1940*. This gable ell single dwelling residence is a one story wood frame building set on concrete block piers and clad in wood. The main roof is a gable ell covered in metal. A partial width inset porch features wrought iron columns. Other architectural elements include double hung one over one wooden windows and a wood batten door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

420 Stevenson Street. Noncontributing; *ca. 1975*. This multiple dwelling residence doesn't feature any particular style. It is a two-story masonry and wood weatherboard clad apartment building. As it was constructed outside of the period of significance, it is noncontributing.

421 Stevenson Street. Contributing; *ca 1940*. This bungalow single dwelling residence features elements of the Craftsman style. It is a one story wood frame building set on brick piers and clad in wood. The main roof is a front gable covered in metal. A full width front porch is extended from the main building, supported by metal ornamental columns and connected to an added carport with a low sloped roof on the right side. Architectural elements include double hung four over four wood windows, decorative bracing in the gable end, exposed rafter tails, and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

424 Stevenson Street. Contributing; *ca. 1958*. This single dwelling residence is a one story wood frame building set on concrete piers clad in wood. The main roof is a side gable covered in asphalt shingles. A small porch extends off the center part of the front of the building and is supported by two wood columns. Other architectural features include double hung two over two horizontal lite wood windows and a partially glazed metal door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

428 Stevenson Street. Contributing; *ca 1958*. This multiple dwelling residence features no particular style. It is a one story wood frame building set on brick piers and clad in wood. The main roof is a hipped roof covered in asphalt shingles with no porch. There is a metal awning over the center portion of the building. Other architectural elements include double hung two over two horizontal lite wood windows, multiple half lite and panel wood doors in the rear courtyard, and a flush metal door on the facade. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

431 Stevenson Street. Contributing *ca 1940* This single dwelling residence features elements of the minimal traditional style. It is a one story wood framed building set on concrete piers and clad in wood siding. The main roof is a hipped roof covered in asphalt shingles. A partial width porch is extended from the main building and supported by wrought iron columns along with a carport on the left side. Other architectural elements include double hung two-over-two wood windows, aluminum sliding windows, a large aluminum façade picture window, and a partially glazed door. It appears that the current building is an older home dating to at least 1940 that was updated with the carport, iron columns, and aluminum windows at the same time during the period of significance. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

435 Stevenson Street. Contributing; ca 1940. This shotgun single dwelling residence is a one story wood framed building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A full width projecting porch covers an off center door and single window and is supported by two square columns. Other architectural elements include double hung one over one vinyl replacement windows. Despite the replacement windows, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

505 Stevenson Street. Contributing. ca. 1945. This multiple dwelling is a two story residential building with a side gable with asphalt shingles. According to the 1949 Sanborn, it was a dwelling and auto. Wood siding now covers the garage opening, which was on the lower left portion of the façade (a portion of the siding is missing and one can see the plywood infill). The building is supported by a concrete slab. The external stair is located on the left side of the building. The second floor entrance houses a small gabled over hang covered in asphalt shingles. The lower right portion of the front elevation contains a small projection with a front gable roof and roof vent. The entrance door is a wooden panel door. The windows are double hung wooden windows with a lite pattern of 2 over 2. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

507 Stevenson Street. Contributing. ca. 1940. This multiple dwelling is a Queen Ann Cottage that is supported by a brick pier foundation, clad in wood siding, and the roof of the building is side gable with asphalt shingles. The front elevation has a small arched opening portico with a front gable, steeply pitched roof, and a circular gable roof vent. The entrance doors are paneled wood doors. The windows are double hung wood windows including one one-over-one window, two over two windows, and eight over two windows on the façade. There is a one car garage added to the left side of the façade that is recessed. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

509 Stevenson Street. Contributing; ca. 1950. This single dwelling residence has no particular style. The building is supported by a brick pier foundation and the roof is a gable ell roof covered by asphalt shingles. The front elevation of the house has an inset concrete porch supported by wrought iron columns. The front elevation has a front facing lower gable to the right of the entrance door, which is a wood paneled door. The windows are wood and have lite pattern of 3 over 1. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

512 Stevenson Street. Contributing. ca 1940. This single dwelling is a side gabled house with elements of the Tudor Revival style. The roof is a side gable with an intersecting front gable comprised of asphalt shingles. The house is supported by a brick pier foundation. The front elevation contains a dominant portico with steeply pitched roof and arched opening that houses both entrance doors. The front doors are identical flush wooden doors featuring three fixed windows (likely from the 1950s or 1960s). The windows are wooden double hung windows with a lite pattern of 3 over 1. The house has lap wood cladding throughout. A former side porch on the right side of the façade was infilled sometime after 1949 and based on the matching windows and wood siding, it was likely done fairly shortly after 1949, within the period of significance. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

600 Stevenson Street and 401 Roosevelt St. Contributing. ca 1940. This single residence is a bungalow in the Craftsman style. The elements of Craftsman include exposed rafter tails, typical multi lite front door and sidelights, eave brackets, and columns atop a large base covered in white stucco. The front elevation contains a large wraparound (to the left) porch that is a significant characteristic of

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

the house. The house is supported by a concrete block pier foundation. The dominant porch has two entrance stairs of concrete, a porch swing, and the wrap around porch is approximately 6 feet deep. The façade window is tripartite with a center 3 over 1 double hung wood window with 2 over 1 sidelights. The other windows of the house are hard to see due to installed screens. The roof is a front gable roof made of asphalt shingles. The main alteration to this house is the installation of vinyl siding. Though this does affect integrity of materials to a degree, this building retains integrity of location, setting, design, workmanship, feeling, and association.

606 Stevenson Street. Contributing. ca. post 1940. This Minimal Traditional residence is supported by concrete pylon blocks, is clad in wood siding, and has a side gable roof comprised of asphalt shingles. The entrance door of the residence is a flush wooden door that has an overhang attached to the main roof with no column supports. The house contains 1/1 and 2/2 wood double hung windows. The house has an attached rear carport. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

608 Stevenson Street. Noncontributing. ca 1940. This house has elements of no particular style. It appears to be an early to mid-twentieth century building that underwent non-historic renovation and addition evident through different roof construction and different wood siding on the elevation facing Stevenson Street. The roof is a side gable roof of metal construction. The exterior cladding is of lap wood siding and the building is supported by a concrete block foundation. The windows of the house are single fixed windows and the single entrance door is a panel wood door. (1949 Sanborn shows an eight car shelter or garage in this location.)

611 Stevenson Street. Contributing. ca 1940. This bungalow single dwelling has elements of the Craftsman style. The building is supported by a brick pier foundation and the roof is a front gable metal roof. Craftsman elements are the exposed rafter tails and tapered wood porch columns. The house has large, prominent metal awnings around the porch and above the windows. The entrance door is a partially glazed wood door. The windows are double hung wood windows that have a lite pattern of 2 over 2. The cladding is wood lap board. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

617 Stevenson Street. Contributing. ca. 1940. This is a single dwelling that is supported by a brick pier foundation and the roof is a front gable metal roof. The central entrance door is a multi-lite wood door and the windows are double hung wood windows with a lite pattern of 1 over one. The front elevation has a stoop that is covered by a minimal front gable column-less overhang with a metal roof. The cladding is wood lap board. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

618 Stevenson Street. Contributing. ca 1945. This quad-plex is supported by a brick pier foundation. The building is a two-stories, is clad in asbestos shingles, and the roof is a large front gable. The building has a centrally located hall door located on the front elevation that is a partially glazed door with three vertical glass panes. The centrally located door is flanked by a door on either side of the same type. The front elevation has a centrally located concrete stoop elevated on a continuous brick foundation covered with a hipped roof overhang supported by wrought iron columns. The front gable of the building has a roof vent on the gabled portion of the elevation. The left side elevation of the apartment contains a small wooden porch with entrance stairs, and above the porch is a balcony that is covered by the main roof building. The right side elevation of the apartment building contains an exterior iron stair well that leads up to a second floor apartment. The windows of the apartment are

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

double hung six over six wood windows (for the most part, these are paired). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

621 Stevenson Street. Contributing. ca 1945. This is a single dwelling that has some elements of the Neoclassical style. The foundation of the building is unknown, but the building is above grade and the continuous brick facade continues to grade. The roof is side gable that is made of asphalt shingles. The elements of Neoclassical style include a prominent display of bilateral symmetry of the residence's front elevation, centrally placed flat roofed portico with classical square columns and iron balustrade on top, and the dual front gable dormers. The entrance door is a wood door with sidelights and the windows are double single hung windows with a lite pattern of three-over-one. The porch is a partial width porch housed under the gable dormers and between the two side projections. The entire house is clad in brick. A wood-frame garage clad in board and batten siding with a asphalt shingled gable roof and exposed rafter tails stands behind the house. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

622 Stevenson Street. Contributing. ca 1945. This large apartment house is a twin to 618 Stevenson Street. This quad-plex is supported by a brick pier foundation. The building is a two-stories, is clad in asbestos shingles, and the roof is a large front gable. The building has a centrally located hall door located on the front elevation that is a partially glazed door with three vertical glass panes. The centrally located door is flanked by a door on either side of the same type. The front elevation has a centrally located concrete stoop elevated on a continuous brick foundation covered with a hipped roof overhang supported by wrought iron columns. The front gable of the building has a roof vent on the gabled portion of the elevation. The left side elevation of the apartment contains a small wooden porch with entrance stairs, and above the porch is a balcony that is covered by the main roof building. The right side elevation of the apartment building contains an exterior iron stair well that leads up to a second floor apartment. The windows of the apartment are double hung six over six wood windows (for the most part, these are paired). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

700 Stevenson Street. Contributing. ca. 1945. This bungalow is a one-story wood framed building clad in vinyl siding and set on a brick pier foundation. The roof is a front gable and is covered in asphalt shingles. Wood-framed double hung windows are arranged in a three-over-one window lite pattern. A wood framed partially glazed door opens onto a partial width porch with a brick stoop. It appears the porch roof was altered sometime after 1949 to be almost full width versus the half width it previously was. Despite this alteration, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

703 Stevenson Street. Contributing. ca. 1950. This cross gabled house is a single dwelling with elements of the Craftsman style. It is a one-story wood framed building clad in vinyl siding and set on a brick pier foundation. The roof is a side gable with a front gable over the porch and is covered in asphalt shingles. Metal-framed double-hung windows are arranged in a one-over-one window lite pattern. Elements of Craftsman style are the exposed rafter tails and the multi lite front door. A half width inset porch is on the right side of the façade and is supported by two square columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

706 Stevenson Street. Noncontributing. ca. 2000. This free standing apartment complex has multiple dwellings with no style. It has four two-story wood framed buildings set on concrete slab foundations. The buildings are clad in vinyl siding. The roofs are side gables covered in asphalt shingles. Metal-framed single-hung windows are arranged in a one-over-one window lite pattern. The

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

entrances are each metal glazed doors that open onto a stoop porch. As this complex was built outside of the period of significance, it is noncontributing.

707 Stevenson Street. Contributing. ca. 1930. This is a single dwelling with elements of the Craftsman style. It is a one-story wood framed building clad in wood siding and set on a concrete pier foundation with a mother-in-law suit in a rear detached building. The roof is a side gable with a front gable over the porch and is covered in asphalt shingles with exposed rafter tails. Wood double-hung windows are arranged in a three-over-one window lite pattern. A wood framed paneled door opens onto a small porch covered by an arched front gable overhang supported by two round columns. The side elevations had eave brackets. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

711 Stevenson Street. La Louisiane Record Company and Recording Studio. Contributing. ca. 1930s, altered ca. 1958. This free standing commercial building has no style. It is a two-story concrete block building set on a concrete slab foundation. It was converted from a grocery store to a recording studio with major renovations ca. 1958. The building has a flat roof. The building's two front windows are filled in with wood to block sound due to the nature of the building being a recording studio. The openings are intact. The entrance is a wood flush door, which has a full width overhang supported by four square columns. The building is historically significant to the development of music in South Louisiana (see section 8). (It appears on the 1949 Sanborn map as one story building labeled with as "S" for store.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

711 1/2 Stevenson St. Contributing. ca. 1930s. This is a single Minimal Traditional dwelling. It is a one-story wood framed building clad in wood siding and set on a concrete pier foundation. The roof is a side gable with exposed rafter tails and a gable over the stoop. The windows are one-over-one sash and the door is paneled. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

712 Stevenson Street. Contributing. ca. 1930s. This is a single dwelling with elements of the Tudor Revival style. It is a one-story wood framed building clad in wood siding and set on a concrete pier foundation. The roof is a side gable with a steeply pitched front gable over the porch and is covered in standing seam metal with exposed rafter tails. Wood-framed double-hung windows are arranged in a three-over-one lite pattern. A wood framed half lite (three vertical lites) door opens onto a stoop porch covered by a portico. Elements of the Tudor Revival style are the asymmetrical steeply pitched front gable covering the front entrance with a diamond shaped wood-framed window. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

713 Stevenson Street. Contributing. ca. 1935. This single-pile cottage with rear ell features no particular style. It is a one-story wood framed building clad in masonry and set on a continuous brick foundation. The roof is a side gable covered in metal. Wood-framed double-hung windows are arranged in a three-over-one window lite pattern. A wood framed partially glazed door opens onto a full width porch with a stoop. The porch has metal leaf motif columns. It is likely that the brick cladding was added during the period of significance, at which time the porch roof was extended past the left elevation to create a porte cochere or sorts (the front doors are very typical of the 1950s and early 1960s, which is likely when the alterations were done). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

716 Stevenson Street. Contributing. ca. 1940. This Minimal Traditional is a single dwelling with no style. It is a one-story wood framed building clad in wood siding and set on a continuous brick foundation. The roof is a side gable and is covered in asbestos shingle. The original porch on the left side of the facade was enclosed as an interior space with vinyl-framed double hung windows arranged in a one-over-one window lite pattern. Replacement vinyl-framed single hung windows are arranged in a six-over-six window lite pattern. A wood framed half lite and paneled door opens onto a stoop porch covered by a portico with wrought iron columns. Despite the use of replacement windows, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

720-718 Stevenson Street. Contributing. ca. 1945. This house is a multiple dwelling with no definitive style. It is a one-story wood framed building clad in wood siding and set on a brick pier foundation. The roof is two front gables connected by a side gable porch and covered in asphalt shingles. Wood-framed double hung windows are arranged in a six-over-six window lite pattern. Two wood framed partially glazed doors, on the side wall of each end projection, open onto a partial width central porch that is shared by both dwellings. A small arched window with six lites is in the center of the facade. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

800 Stevenson Street. Contributing. ca 1945. This building is an early ranch style home on brick piers with a wood frame. Clad in wood and featuring a side gable metal roof, the home's double-hung windows contain a three-over-one pattern. The wood front door sits atop a stoop and contains sidelights (modern). A small addition has been made to the right elevation and has a shed roof and six over six vinyl windows. The building's shape has always been a long narrow building per the 1949 Sanborn map. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

801 Stevenson Street. Contributing. ca. 1930. This Minimal Traditional is a single dwelling that is a one-story wood framed building clad in vinyl siding and set on a brick pier foundation. The roof is a side gable and is covered in asphalt shingle. Wood-framed double-hung windows are arranged in a three-over-one window lite pattern. A wood framed multi lite door opens onto a partial width projecting porch with wrought iron columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

805 Stevenson Street. Contributing. ca. 1930s. This house is a one story single dwelling set on a concrete block pier foundation. The roof is hipped and is covered in asphalt shingles with exposed rafter tails. Wood double-hung windows are arranged in a one-over-one window lite pattern. A wood framed paneled door opens onto a half width inset porch covered by an asphalt shingle front gable and supported by two square columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

808 Stevenson. Contributing. ca. 1949. This single dwelling bungalow has been altered with a partial width porch addition. It has a metal side gable roof with exposed rafter tails, plain weatherboards (possibly cement fiber), and sits on concrete piers. The front elevation features one wood six-over-six window, one replacement picture window, and a partially glazed replacement door. The sides feature six-over-six wood windows. Although the new porch is a significant change which alters the look of the facade, most of the original materials and design remain, such that the building does retain integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

809 Stevenson Street. Contributing. ca. 1935. This bungalow is a single dwelling with elements of the Craftsman style. It is a one-story wood framed building clad in wood siding and set on a concrete block pier foundation. The roof is a front gable and is covered in asphalt shingles with exposed rafter tails and an octagon-shaped gable window. Wood double-hung windows are arranged in a three-over-one lite pattern. A wood framed modern paneled door opens onto a partial width porch with added decorative Queen Anne style brackets. A shed roof forming a carport has been added to the right side. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

811 Stevenson Street. Noncontributing. ca. 1980. This free standing building is a multiple dwelling with no style. It is a two-story wood framed building set on a concrete slab foundation. The building is clad in wood siding. The roof is a front gable covered in asphalt shingles. Metal-framed sliding windows are arranged in a two lite pattern. The façade also has one one-over-one vinyl window. The entrance is a multi-lite metal door. As it was built outside of the period of significance, it is noncontributing.

819 Stevenson Street. Noncontributing, ca. 1965. This is a two-story secondary dwelling to 316 Harding Street. It has an asphalt shingled gable-front roof and is clad in wood weatherboards. The windows are replacement sliding and replacement six-over-six. The door is a partially glazed and paneled replacement. This building does not display significant architectural character and is considered noncontributing.

903 Stevenson. Contributing. ca. 1940. This one-story, gable-ell home is a single dwelling with no style. The wood frame building sits on brick piers and is clad in asbestos shingles. The cross gable roof is covered in asphalt shingles. The façade features double-hung, six-over-six windows with a partially glazed front door, both constructed of wood. Only a stoop leads to the front of the home. On the 1949 Sanborn map, it is shown as having a garage on the short end of the ell. Based on the use of asbestos shingles, it appears this was enclosed for interior space during the period of significance. There is a fanlight in the gable end of this projection. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

911 Stevenson Street. Noncontributing. ca. 1970. This ranch is a single dwelling with no style. It is a one-story wood framed building clad in masonry and wood siding and set on a concrete slab foundation. The roof is a cross gable and is covered in asphalt shingle. Metal-framed double-hung windows are arranged in a one-over-one window lite pattern. As it was constructed outside of the period of significance, it is noncontributing.

915 Stevenson. Noncontributing. ca 1990. This two-story dwelling is constructed with a wood frame and rests on a concrete slab. This home has elements of Colonial Revivalism and is clad in vinyl and brick. The house features metal and vinyl double-hung windows with six over six, nine over six, and four over four light patterns. The partially glazed front door is constructed with wood and is covered under a second floor balcony. The side gable roof is covered in asphalt shingles and features a brick chimney on the interior of the gable end. As it was constructed outside of the period of significance, it is noncontributing.

916 Stevenson. Contributing. ca. 1940. This two-story, multiple dwelling is constructed with a wood frame and rests on a concrete slab. Clad in asbestos shingles, the house features double-hung one over one metal windows and two wood paneled doors. There are also two small three over one wood windows on the left side ground floor. The side gable roof is covered with asphalt shingles and has no

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

chimneys. Per the 1949 Sanborn, this was labeled as a dwelling and auto. The two garage doors are intact. This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

919 Stevenson Street. Contributing. ca. 1945. This bungalow is a single dwelling that is a one-story wood framed building clad in asbestos siding and set on a concrete block pier foundation. The roof is a side gable and is covered in metal. Metal-framed single hung windows are arranged in a two-over-two horizontal lite pattern. A wood framed half lite door opens onto a partial width porch supported by two Tuscan columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

921 Stevenson Street. Contributing. ca. 1930s. This cross gabled house is a single dwelling that is a one-story wood framed building clad in wood siding. The roof is a cross gable and is covered in asphalt shingles. Metal-framed single hung windows are arranged in a one-over-one window lite pattern. A wood framed partially glazed door opens onto a small porch with square columns. Engaged fluted columns are on each side of the door as well as a single lite fanlight above. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Stewart Street

101 Stewart St. Noncontributing; ca. 1945; façade ca. 1980. This is a one-story connected commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include wood casement windows and a wood panel door. The appearance of the façade of this building postdates the period of significance and with no other part of the building publicly visible, it renders it noncontributing.

103 Stewart St. Contributing; ca. 1945.; façade ca. 1960. This is a one-story connected commercial building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include a metal awning, fixed single metal windows, and a glazed metal door. The façade treatment is estimated to date from ca. 1960 and the building retains integrity of location, setting, design, materials, workmanship, feeling, and association of this period.

107 Stewart St. Noncontributing; ca. 1945; façade ca. 1990. This is a two-story commercial building set on a concrete slab and clad in stucco. The main roof is flat and covered in unknown materials. Other architectural elements include fixed and single-hung metal windows and glazed metal doors. It is very apparent that prior to its current coating of stucco, the window and doors sizes were changed to fit their replacements. The combination of the replacement doors and windows and the stucco treatment render this building noncontributing. There are no known associations of significance under Criterion A.

109 Stewart St. Noncontributing; ca. 1990. This is a two-story commercial building set on a concrete slab and clad in stucco. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single metal windows and glazed metal doors. As it was constructed after the period of significance, it is noncontributing.

124 Stewart St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asbestos shingles. A partial-width porch is supported by two columns. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include two-over-two wood windows and partially glazed wood doors. (First appears on Sanborn map

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

in 1920 and appears with an addition to the rear on the 1940 map.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

125 Stewart St. Contributing; ca. 1960. This is a one-story building is set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include and inset entry composed of fixed aluminum store windows and a glazed metal door. (This location held a dry cleaning building in 1949 as shown on the Sanborn map.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association

129 Stewart St. Contributing; ca. 1925. This single dwelling is a one-story building set on concrete pylon piers and clad in cementitious siding. The main roof is a front gable covered in metal. A full-width porch is supported by four square columns. Other architectural elements include single-hung, one-over-one windows and a replacement panel door. (First appears on 1928 Sanborn map.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

205 & 205 ½ Stewart St. Contributing; ca. 1950. This is a one-story commercial building set on a concrete slab and clad in asbestos and vinyl siding (façade). The main roof is a front gable covered in metal. The façade is a false stepped gable façade with a center double door recessed entry with original doors and picture windows on each side (one full height, one half the size). The side elevations have numerous transom windows set high on the wall to provide light to the interior. Despite the use of vinyl siding on the façade, the building retains integrity of location, setting, design, workmanship, feeling, and association.

207 Stewart St. Contributing; ca. 1910, altered ca. 1950. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a cross gable covered in asphalt shingles. A partial-width projecting porch is supported by four square columns. Based on the 1940-49 Sanborn map, the house originally had a cruciform shape (first appears on the 1912 Sanborn), but sometime after 1949, the left side section was removed – likely when 205 Stewart was constructed. Architectural elements include double-hung, 6-over-6 wood windows and an original half lite (decorative multi lite) wood door. This building retains strong integrity of design, workmanship, setting and feeling.

213 Stewart St. Contributing; ca. 1910. This single dwelling is a one-story gable and ell building set on brick piers and clad in wood siding. The main roof is a cross gable covered in metal. A partial-width inset porch is supported by three square columns. Architectural elements include double-hung, six-over-six wood windows and paneled doors. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

214 Stewart St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in asbestos shingles. The main roof is a front gable covered in metal. A partial-width porch is supported by metal columns. Craftsman elements include exposed rafter tails, decorative braces, and stick work in the gable ends. Other architectural elements include double-hung, two-over-two wood windows and a half lite and paneled wood door. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

216 Stewart St. Contributing; ca. 1930s. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asbestos shingles. A wraparound porch is supported by square columns and

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

wraps to the left elevation. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns. Other architectural elements include double-hung, 3-over-1 wood windows (in groups of 1, 2, and 3) and multi lite wood doors. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling.

217 Stewart St. Contributing; ca. 1927. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a cross gable covered in asphalt shingles. A full-width porch is supported by square columns. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns. Other architectural elements include double-hung, 4-over-1 wood windows and a panel wood door. The sidewalk in front of the house also has a stamp on it dated 1927 with the words, "CHAS-NAOMI." The main alteration to this building is the lowering of the porch floor and addition of a pergola structure as the right side of the porch roof. This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

220 Stewart St. Contributing; ca. 1920. This single dwelling is a one-story building set on brick piers and clad in asbestos shingles. The main roof is a cross gable covered in metal. The 1940-49 Sanborn maps show this as having a front porch, which has been removed and a concrete patio and steps took its place. The two central entries are flanked by a single window. Architectural elements include double-hung, 4-over-1 wood windows and multi lite (Craftsman style) entry doors. The loss of the porch affects the integrity of design to a degree, but the house still retains integrity of location, setting, materials, workmanship, feeling, and association.

221 Stewart St. Noncontributing; ca. 1920. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a cross gable covered in metal. A half-width inset porch is supported by a slender metal column. The original porch was full width and has been completely redone with an enclosed room on one side and a lower porch on the other. Other architectural elements include replacement, one-over-one wood windows and a multi lite (likely original) wood door. The combination of synthetic siding, replacement windows, and drastically altered porch change the character of this building and render it noncontributing.

224 Stewart St. Noncontributing; ca. 1990s. This multiple dwelling is a one-story building set on a concrete slab and clad in vinyl siding. The main roof is a side gable covered in asphalt shingles. Other architectural elements include double-hung, 6-over-6 metal windows. This building is noncontributing as it was constructed outside of the period of significance.

225 Stewart St. Contributing ca. 1925; altered ca. 1950. This single dwelling is a one-story building set on an unknown foundation and clad in brick veneer. The main roof is hipped and covered in asphalt shingles. A partial-width porch is inset. Other architectural elements include double-hung, horizontally oriented two-over-two pane wood windows and a partially glazed wood door. The alterations to this house were executed within the period of significance and retain integrity of location, setting, materials, design, workmanship, feeling, and association.

228 Stewart St. Contributing; ca. 1910. This bungalow is a single dwelling featuring elements of the Craftsman and Tudor Revival style. It is a one-story building set on brick piers and clad in vinyl siding. The main roof is a cross gable with a catslide roof over the porch and is covered in asphalt shingles. A partial-width inset porch is supported by 2 square columns. Craftsman elements include battered porch columns (there are likely exposed rafter tails, but these have been boxed). The Tudor Revival detail is the steeply pitched front facing gable with catslide roof. Other architectural elements include double-hung, 3-over-1 wood windows and entry door with two lites above panels. The use of vinyl

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

affects the integrity of materials to a degree, but overall, it retains more original materials in the windows, doors, etc. This building retains integrity of location, setting, materials, design, workmanship, feeling, and association.

232 Stewart St. Contributing; ca. 1925. This single dwelling is a one-story building set on brick piers and clad in vinyl siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset. Architectural elements include double-hung, 2-over-2 wood windows and a partially glazed wood and panel door. The main alteration is the use of vinyl siding. This building retains integrity of location, setting, design, workmanship, feeling, and association.

236 Stewart St. Contributing; ca. 1925. This single dwelling is a one-story building set on brick piers and clad in vinyl siding. The main roof is a front gable covered in metal. A partial-width inset porch is screened in. Architectural elements include double-hung, 2-over-2 wood windows and paneled metal doors. The main alteration is the use of vinyl siding and screening of the porch, although the façade is clearly visible. This building retains integrity of location, setting, design, workmanship, feeling, and association.

300 Stewart St. Non-Contributing; ca. 1945 with additions c. 1990 and ca. 2005. Good Hope Hall (now Glenn Armentor Law Offices). The original building is a one-story commercial building set on brick piers and clad in vinyl siding. The main roof is a front gable on hip covered in metal. A full-width porch has been enclosed with glass in a way that retains the original bay divisions. Other architectural elements include multiple window types and multiple types of wood and metal doors. A large two-story annex was added to the rear left side of the property ca. 1990 and in the first years of the twenty-first century another large two-story addition expanded the building even further. The original portion of the property was the meeting place of the African-American benevolent group the "Good Hope Society." The first Good Hope Hall is believed to have been built ca. 1902. The 1912 Sanborn map shows this as a two-story establishment offering gambling and a saloon on the first floor with a dance hall on the second floor. By 1921, billiards and pool occupied the first floor with the hall and stage on the second. From 1928 after, it was identified simply as "Lodge Hall (Colored)". Local history reports that the building was reduced from two stories to one after it was substantially damaged by a hurricane in the teen years of the twentieth century. The Great Storm of 1912 caused massive damage to buildings across southeast Louisiana requiring many such alterations, however Sanborn maps continue to show the Good Hope Hall as a two-story building until 1940. The building may have been replaced between 1940 and 1949 as its footprint changed in its alignment to the street. In any case, the historic building that survives today had taken its present form by 1949. Although, it retains some integrity of location, setting, design, and association in relation to Criterion A for its associations with Social History and Ethnic Heritage (see Section 8), the combination of vinyl siding, porch infill, and very large addition greatly reduce the integrity of workmanship, materials, design, and feeling rendering it noncontributing.

309 Stewart St. Contributing; ca. 1925-1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front jerkinhead gable covered in asphalt shingles. A partial-width projecting porch is supported by metal columns. Craftsman elements include exposed rafter tails. Other architectural elements include double-hung, 1-over-1 wood windows. The only alteration is the lowering of the porch floor leaving this house with its integrity of location, setting, materials, design, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

312 Stewart St. Martin Hat Shop. Contributing; ca. 1945. This is a one-story commercial storefront building set on a concrete slab and clad in corrugated metal (sides) and wood siding. The main roof is flat and covered in metal with a stepped front parapet. Architectural elements include fixed single wood windows flanking a multi lite and paneled central entry. This building retains strong integrity of design, workmanship, setting, location, materials, association, and feeling. (See Section 8 for history.)

314 Stewart St. Charles Victor House. Contributing; ca. 1880s. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a side gable covered in metal. A full-width porch is supported by 4 square columns. Other architectural elements include double-hung, 6 over 6 wood windows and original half lite and paneled wood doors with transoms. (See Section 8 for history.) This building retains integrity of design, workmanship, setting, location, materials, association, and feeling.

315 Stewart St. Contributing; ca. 1955. This single dwelling is a one-story building set on concrete piers and clad in aluminum siding. The main roof is hipped and covered in asphalt shingles. Other architectural elements include double-hung, two lite aluminum slide windows and a modern glass and wood door. This simply designed house retains integrity of design, workmanship, setting, location, materials, association, and feeling.

318 Stewart St. Contributing; ca. 1930. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is hipped and covered in asphalt shingles. A partial-width projecting porch with front gable is supported by 4 iron columns. Other architectural elements include double-hung, 6-over-6 and 2 over 2 horizontal pane wood windows and multi lite wood doors. This house retains integrity of design, workmanship, setting, location, materials, association, and feeling.

319 Stewart St. Contributing; ca. 1930s. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width inset porch is supported by 3 square columns. Craftsman elements include exposed rafter tails, decorative braces, and columns atop stone bases. Other architectural elements include double-hung, 2-over-2 metal replacement windows. The main alteration is the use of metal replacement windows, but overall, the house retains its integrity of location, setting, materials, design, workmanship, feeling, and association.

322 Stewart St. Contributing; ca. 1949. This single dwelling is a two-story building set on a concrete slab and clad in brick veneer on the façade and vinyl siding on the side elevations. The main roof is a gable-on-hip covered in asphalt shingles. A full-width two story height porch is supported by 3 Classical columns. Other architectural elements include double-hung, 3-over-1 wood windows and a panel wood door. The first floor has an entry door, large square picture window, and a one car garage. The second floor mimics this fenestration pattern with a single window, picture window, and group of three single windows to match the width of the garage. The veneer was likely added after the building was originally constructed, but fortunately, this appears to be the main evident alteration leaving the integrity of location, setting, design, workmanship, feeling, and association intact.

323 Stewart St. Contributing; ca. 1930s. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width projecting porch is supported by 4 iron columns. The façade has two central entry doors with a window on each side. Other architectural elements include double-hung, 3-over-1 wood windows and

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

panel wood doors. The only evident alteration is the iron porch columns and modern screens over the windows leaving the integrity of location, setting, design, workmanship, feeling, and association intact.

324 Stewart St. Contributing; ca. 1925. This shotgun is a single dwelling, one-story building set on concrete piers and clad in wood and asbestos siding. The main roof is a front gable covered in metal. A partial-width projecting porch is supported by two 4x4s. Other architectural elements include double-hung, 2-over-2 wood windows and a half lite and paneled wood door. This house retains integrity of design, workmanship, setting, location, materials, association, and feeling.

325 Stewart St. Marie "Tante Marie" Raymond House. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width inset porch is supported by square columns. Craftsman elements include exposed rafter tails, decorative braces, stick work in the gable ends, and battered porch columns on stone bases. Other architectural elements include double-hung, 5-over-1 wood windows and multi lite doors. (It appears on 1928 Sanborn map, having replaced previous dwelling that appeared on 1921 map. See section 8 for history.) This house retains integrity of design, workmanship, setting, location, materials, association, and feeling.

327 Stewart St. Contributing; ca. 1950. This single dwelling is a one-story building set on concrete piers and clad in vertical wood siding. The main roof is a side gable covered in metal. A partial-width projecting front gabled porch is supported by two 4x4s. Other architectural elements include double-hung, 2-over-2 horizontal pane metal windows and a paneled metal door. While simply designed, this building does retain its overall form and integrity of location, setting, materials, design, workmanship, feeling, and association.

410 Stewart St. Contributing, ca. 1960. This commercial warehouse is a one-story, metal-frame building set on a concrete slab foundation and clad in corrugated metal. The front gable metal roof brings attention to the rectangular footprint of the building. No windows exist on the building, but a flush metal door is paired with a large garage door on the façade. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

414 Stewart Street. Contributing, ca. 1930. This one story bungalow is a single-residence set on concrete block piers and clad in vinyl siding. The building has a cross gable asphalt shingle roof and a partial width inset front porch. Architectural elements include double-hung six-over-six wood windows and a partially glazed wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

426 Stewart St. Contributing, ca. 1920. This bungalow is a single residence featuring elements of the Craftsman style. This one-story, wood-frame building is set on brick piers and clad in wood siding. Craftsman elements include exposed rafter tails and decorative eave braces. It has a front gable metal roof and a full width front porch. Other architectural elements include two wooden panel doors on the front porch—one with a half lite and the other modern—, along with double-hung one-over-one and six over six wooden windows. This building was a duplex originally, then a single residence by the 1940s. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

501 Stewart St. Noncontributing, ca. 2000. This multi-story apartment complex consists of five major buildings consisting of residences and takes up two blocks. Nine other buildings on site are

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

used for storage, mail, utilities, etc. These wood-frame building buildings sit on concrete slab foundations. These masonry and vinyl clad buildings are separated by parking lots and a pool. The major buildings have pitched, asphalt shingle roofs and metal partially glazed doors. These buildings were built outside of the period of significance and are noncontributing. They were included in the district boundaries as drawing around them would have resulted in a lot of gerrymandering. What is interesting is that in 1949 and up until recently, this large piece of land remained largely undeveloped when one would assume this lot would have been developed far earlier.

502 Stewart Street. Contributing, ca. 1950. This warehouse is functioning as a garage. This one-story, wood-frame building is set on a concrete slab and clad in wood siding. It has a front gable asphalt shingle roof. This building appears to have only one door unseen from the road and no windows. While the garage door opening has been infilled with siding, it was infilled within the original opening on the front and side, clearly delineating the framing of the original opening. Because this outline is still visible, this building is counted as contributing as it retains integrity of location, setting, design, workmanship, feeling, and association.

514 Stewart St. Contributing, ca. 1930. This ranch is a one story single residence set on a concrete slab and clad in masonry. It has a hip asphalt shingle roof and a partial width porch. Architectural elements include a low-sloped roof, aluminum windows, façade picture window with attached single windows on each side, a paneled door, and integral carport supported by V shaped brick columns on a half height brick wall. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

518 Stewart St. Contributing, ca. 1930. This bungalow is a one story single residence set on concrete block piers and clad in wood siding. It has a side gable metal roof that becomes a smaller roof overhang in the front, creating a partial width projecting front porch. Other architectural elements include half lite and paneled wooden doors and double-hung two-over-two wooden windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

520 Stewart St. Contributing, ca. 1940. This bungalow is a single residence featuring elements of the Craftsman style. This one-story, wood-frame building is clad in wood siding. Craftsman elements include exposed rafter tails and decorative braces. It has a front gable metal roof with a smaller front gable added onto the front, creating a partial width projecting front porch. Other architectural elements include a partially glazed wooden door and double-hung two-over-two wooden windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

600 Stewart Street. Contributing, ca. 1930. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one story wood-frame building set on brick piers and clad in wood siding. The building has a front gable asphalt shingle roof. Craftsman elements include exposed rafters and eave brackets. The partial width projecting front porch is supported by square columns set on concrete piers as the porch color has been lowered to ground level. Other architectural elements include one over one, three over one, and two over two double hung wood windows and a wooden paneled door (the double entrance has one paneled door and once modern flush door). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

604 Stewart St. Contributing, ca. 1960. This is a commercial warehouse. It is a one-story, steel-frame building set on a concrete slab foundation and clad in corrugated metal. The roof is a front gable covered in metal. Other architectural elements include large sliding metal doors, along with

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

single-hung sliding metal windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

610 Stewart St. Contributing, ca. 1950. This is a commercial warehouse. It is a one-story, wood-frame building set on a concrete slab foundation and clad in painted corrugated metal. The roof is a front gable and covered in asphalt shingles. A smaller, shed roof is attached on the front façade of the building, covering the entrance. Other architectural elements include the flush metal door, paired with single-hung two-over-two vinyl windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

616 Stewart St. Noncontributing, ca. 1960. This is a commercial building. It is a one-story, metal-frame building set on a concrete slab foundation and clad in scored concrete. The roof is flat and covered in metal. Other architectural elements include a glazed metal door, paired with fixed single-hung metal windows. A small ramp parallels the façade leading to the entrance. It appears that the original fenestrations have been infilled and replaced with just two small fixed windows while the infill and rest of the building were covered with a scored stucco. This building is noncontributing due to a lack of significant architectural character or known Criterion A associations.

617 Stewart St. Noncontributing, ca. 1970. This single story commercial building conforms to no specific style. Its front gable, asphalt shingle roof brings attention to the building's long, rectangular footprint. Clad in masonry, it sits on a concrete slab foundation. The roof continues into an overhang on one side of the building, where multiple flush metal doors are located. Single hung, two-over-two metal windows are incorporated throughout the building. As it was constructed after the period of significance, this building is noncontributing.

709 Stewart Street. Contributing, ca. after 1945. This building is a single-residence featuring elements of the Craftsman style. It is a one story wood-frame building set on concrete pylons and clad in wood siding. The building has a cross gable asphalt shingle roof. Craftsman elements include exposed rafter tails, exposed eave brackets, and decorative bracing in the gable ends. The partial width porch is supported by a concrete slab and wooden beams. Other architectural elements include two-over-two wood windows and a flush wooden door. The windows include two over two wood windows, a large one over one window on the façade, and one replacement six over six vinyl window. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

806 Stewart Street. Contributing, ca. 1960. This is multiple residence building. It is a two story building set on concrete slab and clad in brick veneer. It has a low-pitched hip asphalt shingle roof with deep eaves. Other architectural elements include single-hung six-over-six aluminum windows and a panels and flat doors. This building retains strong integrity of design, setting, and feeling.

810 Stewart Street. Contributing, ca. 1980. This building is a one story single-residence set on concrete block piers and clad in wood siding. The building has a front gable metal roof. There is no front porch, but rather a small set of wooden steps. Architectural elements include double-hung one-over-one vinyl windows and a modern door. If the building was originally constructed within the period of significance, there is no evident material or character defining features remaining as evidence, so it is noncontributing.

813 Stewart Street. Contributing, ca. 1940. This ranch is a single-residence featuring elements of the Greek Revival style. It is a one story concrete block building set on concrete slab with a hipped

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

asphalt shingle roof. Greek Revival elements include the columns supporting the full width projecting porch. Other architectural elements include double-hung two-over-two wooden windows and two central wooden doors (each flanked by a window). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

816 Stewart Street. Contributing, ca. 1960. This is a warehouse building. It is a one story building set on concrete slab and clad in corrugated metal siding. The building has a front gable metal roof. Architectural elements include sliding aluminum windows and a large sliding metal door on the façade. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

819 Stewart Street. Contributing, ca. 1940. This building is a one story single-residence set on concrete block piers and clad in wood siding. The building has a front gable metal roof. This building has an attached car port on the right side. Architectural elements including double-hung two-over-two wooden windows and a flush wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

822 Stewart Street. Noncontributing, ca. 1945. This bungalow is a single-residence of no particular style. It is a one story wood-frame building set on concrete block piers and clad in wood board and batten siding. The building has a front gable roof. Other architectural elements including multiple six-over-six vinyl windows and a panel wooden door. The front façade is completely overwhelmed by a garage dating to after the period of significance and thus is noncontributing.

824 Stewart Street. Noncontributing, ca. 1945. This bungalow is a single-residence featuring elements of craftsman. It is a one story wood- frame building set on concrete block piers and clad in wood siding. The building has a front gable roof. No front porch. Other architectural elements including unknown windows and a wooden panel door. The front façade is completely overwhelmed by a garage dating to after the period of significance and thus is noncontributing.

826 Stewart Street. Contributing, ca. 1945. This bungalow is a one story single-residence set on concrete block piers and clad in asbestos siding. The building has a front gable roof. There is a partial width projecting front porch covered by a flat metal roof with square metal posts that is clearly a modern alteration. Architectural elements including double-hung windows (their lite pattern is not discernible due to screens), a modern door, and a separate concrete block one car garage. There is also a separate workshop on the property that is clad in metal and could date from after the period of significance. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

836 Stewart Street. Contributing, ca. 1945. This bungalow is a one story single-residence set on concrete block piers and clad in asbestos siding. The building has a front gable roof. Craftsman elements include exposed rafters, deep eaves, and battered porch posts. The partial width projecting front porch is supported by tapered columns on stucco bases. Other architectural elements including double hung two over two horizontal lite aluminum windows and a Craftsman style wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

840 Stewart St. Contributing, ca. after 1945. This bungalow is a one story single residence set on concrete block piers and clad in wood siding. The roof is a front gable and covered in asphalt shingles. A partial width inset porch exists on the left side of the façade, bringing attention to the multi

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

lite and paneled wooden door and the double-hung two-over-two wooden windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

840 1/2 Stewart Street. Contributing, ca. 1965. This gable-ell is single-residence of no particular style. It is a one-story, set on a concrete block piers and clad in wood novelty siding. The building has a cross gable asphalt shingle roof. Other architectural elements include double-hung two over two horizontal pane aluminum windows and a flush wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

842 Stewart St. Contributing, ca. 1965. This building is a single residence. It is a one-story building set on a concrete slab and constructed of concrete block laid in stacked bond. The side gable roof is covered in asphalt shingles. Other architectural elements include the flush wood door and four-over-four aluminum windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

843 Stewart Street. Noncontributing, ca. 1970. This is a warehouse building. It is a two story steel frame building set on concrete slab and clad in metal siding. The unaltered building has a front gable metal roof. No front porch. Other architectural elements including no windows and a flush metal door. As it was constructed outside of the period of significance, this building is noncontributing.

847 Stewart St. Noncontributing, ca. 1970. This is a commercial building. It is a one-story, wood-frame building set on a concrete slab foundation and is clad in masonry. A newer part of the building appears to have been added on to the left side, and the entire building is covered by a flat metal roof. Architectural elements include 1 double hung, vinyl twelve-over-twelve window, a flush metal door, two large freight openings on the side elevation, and a small metal awning on the front façade. As it was constructed outside of the period of significance, this building is noncontributing.

SW Evangeline Thruway

1212 SW Evangeline. Noncontributing, ca. 1980. This commercial establishment is a double trailer with no style. The rectangular, one-story building clad in wood is set on concrete block piers. The roof is a front gable in metal. The metal framed are sliding side-by-side and on a one-on-one window lite pattern. The partially glazed, metal door opens up to a side porch. The lot also contains an unattached shed. As this was constructed outside of the period of significance, it is noncontributing.

1214 SW Evangeline. Contributing, ca. 1958. This ranch style single dwelling is a one-story, balloon framed building clad in vinyl siding and set on brick piers. The roof is hipped in asphalt shingles. The metal framed, double-hung windows are arranged in a two-on-two horizontal lite pattern. The metal, flush door opens up to a stoop. An integral carport is located on the right side of the façade. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1224 SW Evangeline. Contributing, ca. 1945. This single story bungalow is clad in wood siding and set on concrete piers. The roof is a front gable in metal. It has two over two double hung wooden windows and one square plate glass window on the facade. The partially glazed, wooden doors open up to a partial width inset porch supported by two iron columns (one on façade, one on side wall of porch). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1230 SW Evangeline. Contributing, ca. 1945. The shotgun is a single dwelling with no style. The rectangular, single story, balloon framed building is clad in wood siding and set on concrete piers.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

The roof is a front gable in metal. The windows are boarded up. The half lite and paneled wooden door opens up to a stoop. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1232 SW Evangeline. Contributing, ca. 1945. This bungalow is a single story, balloon framed building clad in wood siding and set on concrete piers. The roof is a front gable in metal. The wooden, double-hung windows have a two-over-two lite pattern. The door is boarded up and opens up to a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1234 SW Evangeline. Contributing, ca. 1940. This bungalow with elements of the Craftsman style is a single dwelling. The rectangular, one-story, balloon framed building is clad in wood siding and set on concrete piers. The roof is a front gable in metal and has exposed rafter tails. The wooden, double-hung windows have a two-over-two lite pattern. The partially glazed, wooden door opens up a partial width projecting porch. There is a handicap ramp that extends out from the porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1244 SW Evangeline. Contributing, ca. 1940. This single dwelling shotgun has elements of the Craftsman style. The rectangular, one-story, balloon framed building is clad in wood siding and set on concrete piers. The roof is a front gable in metal and has exposed rafter tails. The windows are double hung in wood with a two-over-two lite pattern. The partially glazed, wooden door opens up to a partial width projecting porch supported by two slender square columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1246 SW Evangeline. Contributing, ca. 1940. This single dwelling bungalow has elements of the Craftsman style. The rectangular, one-story, balloon framed building is clad in wood siding and set on concrete piers. The roof is a front gable in metal and has exposed rafter tails. The wooden double-hung windows have a two-over-two lite pattern. The flush, wooden door opens up to a stoop. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1252 SW Evangeline. Contributing, ca. 1940. This bungalow is a single dwelling. The rectangular, one-story, balloon framed building is clad in wood siding and set on concrete piers. The roof is a front gable in metal and has exposed rafter tails. The wooden, double-hung windows have a three-over-two lite pattern. There is also a single square plate glass window on the façade. The panel, metal door opens up a partial width projecting porch. There is a handicap ramp that extends from the porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1332 SW Evangeline. Texaco. Noncontributing, ca.1990. This gas station has no style. The squared, one-story, concrete block building clad in store front windows is set on a concrete slab. The roof is a flat in metal. The metal framed windows are fixed. The glazed, metal door opens up the parking with overhangs. The lot also contains an unattached shed and gas pumps. As it was constructed outside of the period of significance, it is noncontributing.

Taft Street (East and West)

200 East Taft Street. Contributing, ca. 1930. This bungalow is a single-residence featuring elements of the Minimal Traditional style. It is a one story building set on concrete block piers and clad in wood and vinyl (sides) siding. Minimal Traditional elements include a low-pitched roof, small size, and minimal amounts of added architectural detail. The building has a cross-gable asphalt shingle roof

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

and a stoop. Other architectural elements include double-hung three-over-one wood windows and a partially glazed wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

204 East Taft St. Contributing, ca. 1930. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on brick piers and clad in wood siding. The main roof is a side gable asphalt shingle roof with a secondary front gable creating the porch. Craftsman elements include exposed rafter tails and the multi lite entrance door. Other architectural elements include three-over-one wooden double-hung windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

300 East Taft Street. Contributing, ca. 1955. This is a commercial building. It is a one-story concrete block building set on concrete slab with a tile and concrete block facade. The building has a front gable metal roof. Other architectural elements include a glass and aluminum door with flanking square aluminum plate glass windows. The façade is clad in blue and white tile over concrete block on the left side and concrete screening on the right side. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

306 East Taft Street. Contributing, ca. 1960. This is a Commercial building. It is a one-story wood frame and concrete block building set on a concrete slab with a stone and T1-11 facade. The building has a front gable asphalt shingle roof behind the faced parapet. The entry is sheltered by of a metal overhang. Other architectural elements include single-hung three-over-one wooden windows and a partially glazed replacement door. Although the T1-11 siding on the façade may have replaced some original glazing, the character defining stone treatment remains and the building otherwise retains integrity of location, setting, design, materials, workmanship, feeling, and association.

410 East Taft Street. Noncontributing, ca. 1970. This is a commercial building. It is a one-story steel frame building set on a concrete slab foundation and clad in metal siding. The building has a side gable metal roof. Other architectural elements including a no windows and a flush metal door. This building was built after the period of significance and is noncontributing.

606 East Taft Street. Contributing. ca. 1935. This bungalow is a single-dwelling, one-story residence clad in wood. It sits on top of concrete piers with a roof that is a metal front gable. The windows are made of wood frame, double hung, and have a two-over-two lite pattern. The door of this residence is panel-type, and wooden. The inset porch is of partial width and is supported by iron columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

206 West Taft Street. Contributing. ca. 1960. This single dwelling is a minimal traditional building that is supported by a brick pier foundation and the roof is a corrugated metal front gable roof. The entrance door is a partially glazed modern door and the windows are 2 over 2 double hung aluminum windows. The front elevation of the house has a partial width concrete porch supported by iron columns and covered by a front gable roof that extends out from the main roof. The front elevation has a carport on the right side of the facade that extends from the main roof, and is supported by three circular metal posts. The house is clad with vinyl siding. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

408 West Taft Street. Contributing. ca 1945. This residential duplex is a commercial rental property featuring elemental hints of Colonial Revival. The building is a two story duplex clad in asbestos shingles and the building is supported by a concrete slab. The roof of the building is a side gable roof

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

comprised of asphalt shingles. The windows of the building have window lite patterns of 4/4 double hung windows, 8 lite casement windows, and the one replacement windows has a window lite pattern of 6 over 6 (This may have been where a garage was originally located). The front elevation has an exterior stair that is a prominent feature in the elevation. The entrance door on the second floor is a 12 lite wooden door. There is also a prominent set of French doors on the second floor façade although there are no indications that this building had a porch or balcony. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

411 West Taft Street. Contributing. ca. 1945. This free standing commercial building is a multiple dwelling with no style. It is a two-story wood framed building set on a concrete slab foundation. The building is clad in vinyl siding. The roof is a front gable and is covered in asphalt shingles. Wood-framed single-hung windows are arranged in a one-over-one window lite pattern. The entrance is a wood partially glazed door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

420 West Taft Street. Noncontributing. ca. 1960, altered ca. 1980. This commercial building is a one-story building that has brick exterior cladding, yet the front façade is mostly a storefront glazing system. The brick veneer was likely done when the adjacent building at 422 was constructed as the brick matches. The entrance door is a double door that is fully glazed and located centrally on the front elevation and has transoms above. The roof of the building is a flat roof of unknown material, and the front awning has had a mansard style roof added to it, which is covered in asphalt shingles. The building is supported by a concrete slab foundation. The brick and the mansard parapet give this building an appearance dating to after the period of significance and as it has no known associations of significance under Criterion A, it is noncontributing.

422 West Taft Street. Noncontributing. ca. 1980. This is a commercial establishment named Hong Kong Wigs featuring elements of no particular style. It is a two-story building that has an exterior brick cladding. The main roof is a side gable, covered in asphalt shingles. The building is supported by a concrete slab on grade. The elevation of the building contains a centrally located double full glazed door, and located on either side of the door are equally portioned large single fixed windows. The side gabled roof contains two dormers. The side gable roof houses approximately a three feet overhang toward front entrance door. The left side elevation houses an inset balcony on the second story that is covered by a metal awning and the door is a partially glazed wood door with a 6 over 6 window lite pattern. As this building was constructed after the period of significance, it is noncontributing.

E University Ave

107 E University Avenue. Noncontributing, ca. 1990. This building is a freestanding commercial building with no particular style. It is a one-story steel frame building set on continuous concrete slab and clad in stucco. The roof is formed by two irregular cross half-gables covered in metal. This building was built after the period of significance and is noncontributing.

303 E University Avenue. Contributing, ca 1940. This building is a single dwelling featuring elements of the Neoclassical style. It is a two story wood frame building set on a continuous slab clad in brick masonry. The main roof is a hip roof covered in asbestos shingles. A two story pedimented front gable porch is supported with two story fluted columns with acanthus leaves. Neoclassical elements include the full-height porch supported by classical columns, symmetrically balanced façade, and porch pediment with plaster ornament. Other architectural elements include double hung one over one wood windows, a wood paneled door with sidelights and transom, shutters, second floor

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

balcony with iron railings, and French doors leading to aforementioned balcony. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

311 E University Avenue. Contributing, ca 1940. This building is a single dwelling residence featuring elements of the Colonial Revival style. It is a two story wood frame building set on continuous brick and clad in brick masonry. The main roof is a side gable, covered in asphalt shingles. A partial width porch is supported by columns. Colonial Revival elements include a decorative front door fanlight and sidelights and the classical porch columns. Other architectural elements include double hung six over six wooden windows and a wood panel door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

317 E University Avenue. Contributing, ca 1925. This is a bungalow featuring elements of the Craftsman style. It is a one story wood frame building set on brick piers clad in vinyl siding. The main roof is a front gable, covered in metal and includes a wraparound porch with a side gabled roof. Craftsman elements include low-pitched, gabled roof, decorative braces, battered columns, and a multi lite entry door. Other architectural elements include single one over one wood replacement windows. Despite the use of vinyl siding and replacement windows, overall, this building retains integrity of location, setting, design, workmanship, feeling, and association.

323 E University Avenue. Contributing, ca 1925. This building features elements of the Mission Revival and Spanish Revival styles. It is a one and a half story wood frame building set on continuous concrete clad in stucco. The main roof is a hipped roof covered in terra cotta tiles and three dormers finished with copper detail. It features a partial width inset porch with arches supported by columns and a porte-cochere on the right side. Mission Revival elements include ornate shaped dormers. Spanish Revival elements include red tile roof, arches beneath porch roof, and stucco wall surface. Other architectural elements include a variety of fixed single hung windows, multi lite wood doors, stucco details like quoins and keystones above windows, pediments above the main entrance doors, and dentils along the cornice line. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

333 E University Avenue. Contributing, ca 1925. This is a bungalow featuring elements of the Craftsman style. It is a two story wood framed building set on brick piers and clad in wood siding. The main roof is a side gable, covered in asphalt shingles over a full width porch (formerly wraparound, but the right side wraparound portion was partially enclosed during the period of significance with matching windows, doors, and screening). Craftsman elements include decorative eave brackets, exposed rafter tails, and a gable dormer with five grouped one over one wood windows. Other architectural elements include double hung two over two wood windows and a half lite wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

337 E University Avenue. Noncontributing, ca. 1970. This building is a multiple dwelling featuring no particular style. It is a three-story steel frame building set on a concrete slab and clad in brick. The main roof is hipped and covered in asphalt shingles. This building was built after the period of significance and is noncontributing.

401 E University Avenue. Contributing; ca. 1955. This is a one-story ranch building set on a concrete slab and clad in brick. The roof is hipped and covered in asphalt shingles. Other architectural elements include picture wood windows and two-over-two wood windows with horizontal

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

muntings and a composite door with three small lites in the upper portion. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

405 E University Ave Contributing, ca. 1960. This is a one-story Tudor Revival commercial building with a cross-gable roof set on a concrete slab and clad in stucco with a brick apron wall. The roof is steeply pitched and covered in composite shingles. Other architectural elements include faux half-timbering, diamond pane windows and diamond pane partially glazed door and a large brick chimney. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

409 E University Avenue. Noncontributing, ca 1970. This building is a commercial building with no particular style. It is a one-story steel frame building set on a concrete slab with a flat metal roof. This building was built after the period of significance and is noncontributing.

435 E University Avenue. Contributing, ca 1930. This wood sided bungalow is a multiple dwelling residence and is a wood frame building set on wooden piers clad in wood. It consists of a one-story bungalow facing onto University Ave with a two story garage, converted into apartments, at the rear attached by a one story connector. The main roof is a cross gable covered in asbestos shingles. Architectural elements include double hung six-over-one wood windows, main entrance door with sidelights, partial width left aligned projecting front porch supported by classical columns, and a rear two story building, originally used as a garage and dwelling, housing two apartments with a front gable covered in asphalt shingles. The rear building has both 6 over 6 wood and vinyl windows. The vinyl windows have been used only on the first floor. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

501 East University Ave. Contributing. ca. 1930. This single story dwelling, now used commercially, exhibits elements of the Tudor Revival style. The building is supported by a brick pier foundation and the roof is a cross gable roof covered in asphalt shingles with a connecting front gable with wood detailing on the front elevation. The building is clad in stucco. Tudor Revival elements include two steeply pitched front gable roofs, front entry porch with a round Tudor arch, flared buttresses on the porch walls, diamond patterned casement windows, and half timbering in the gable ends. Other elements include double hung wood 6 over 6 windows and a half lite (with stained glass) wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

511 East University Ave. Noncontributing; ca. 1970. This building is a single dwelling with no particular style. This single story dwelling has a concrete pylon pier foundation and has a side gable metal roof. The entrance door is a wood flush door and the windows are double hung aluminum windows with a two over two horizontal lite pattern. The house is clad in vertical wood siding. The entrance door has a small awning covered with metal. This building was built after the period of significance and is noncontributing.

515 East University Ave. Contributing. ca. 1930. This bungalow is a multiple dwelling featuring elements of the Craftsman style. The single story dwelling is supported by a brick pier foundation and the roof is a front gable metal roof. Craftsman elements include the exposed rafter tails, decorative eave braces, and battered columns. Other elements include double hung wood 3 over 1 windows and a partially glazed wood door. The front porch, which is not a corner porch, was originally a wraparound porch continuing around the right side of the building, per the 1949 Sanborn map. During the period of significance, based on the materials use, a portion of this was enclosed. Despite this

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

alteration, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

521 East University Ave. Contributing. ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. The single story building is supported by a concrete pylon pier foundation and the hipped roof is made of asbestos shingles with terra cotta ridge tiles. Craftsman elements include the battered columns, and decorative eave braces. Other architectural elements include double hung 3 over 1 wood windows, a large multi lite picture window on the façade, decorative arched awning over the front door, a partially glazed wood with sidelights door, and an exterior stucco chimney. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

601 East University Ave. Contributing. ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman and Minimal Traditional styles. It is a one-story building set on brick piers and clad in asbestos siding. The main roof is a front gable, covered in asphalt shingles. The partial width projecting porch is supported by wrought iron columns. Craftsman elements include exposed rafter tails. Minimal Traditional elements include the small size and minimal amounts of added architectural detail. Other elements include double hung 3 over 1 wood windows and a multi lite modern door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

605 1/2 East University Ave. Contributing. ca. 1945. This building is a single dwelling with elements of the Minimal Traditional style. It is a one-story building set on brick piers and clad in asbestos siding. The main roof is a side gable covered in asphalt shingles. The porch consists only of a covered stoop. Minimal Traditional elements include the low pitched roof, small size, and minimal amounts of added architectural detail. Other architectural elements include double hung 2 over 2 wood windows and a half lite and paneled door. This building is presumably a later external rental addition to the property at 605 E University (listed as 607 on the 1949 Sanborn map). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

605 East. University Ave. Contributing. ca. 1930. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable with a secondary jerkinhead porch roof, both covered in asphalt shingles. The partial width inset porch is supported by heavy piers. Craftsman elements include battered columns with brick supports, exposed rafter tails, and decorative eave braces. Other elements include double hung 1 over 1 wood windows and a Craftsman style wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

611 East University Ave. Contributing. ca. 1925. This bungalow is a multiple dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. The partial width projecting porch is supported by heavy columns and has a side-facing gable. Craftsman elements include exposed rafter tails, decorative eave brackets, and battered columns supported by masonry bases. Other architectural elements include double hung 2 over 2 wood windows and partially glazed wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

615 East. University Ave. Contributing. ca. 1925 This single dwelling bungalow is an example of the Craftsman style. The single story building is supported by a concrete pier foundation and the roof is a

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

front gable roof covered in asphalt shingles. The elements of the Craftsman style are a large L-shaped concrete porch supported by masonry supports that also support large tapered wood columns, eave brackets, exposed rafter tails, gable roof vent, and multi lite entry doors (one on façade, one on side wall of porch). The windows are wood double hung with a lite pattern of 2 over 2. The exterior cladding is wood lap board siding. It appears this building is unaltered and it retains integrity of location, setting, design, materials, workmanship, feeling, and association.

703 E University Avenue. Noncontributing. ca. 1990. This free standing commercial building is a one-story wood framed building set on a continuous brick pier foundation. The building is clad in masonry. The side gable roof is covered in asphalt shingles in the front with asbestos shingles in the back, as well as two gable dormers on the front facade. Wood-framed double-hung windows are arranged in a six-over-six window lite pattern. The entrance is a wood flush door. As it was built outside the period of significance, it is noncontributing.

707 E University Avenue. Contributing. ca. 1930s. This building is a free standing commercial building with no style. It is a one-story wood framed building set on a brick pier foundation. The building is clad in wood siding with a stone base (on façade) and brick piers. The hip roof is covered in asphalt shingles. Wood-framed double-hung windows are arranged in a one-over-one window lite pattern. The entrance is a wood partially glazed door that opens onto a stoop porch. The 1949 Sanborn shows the porch as full width and open, but during the period of significance (likely soon after 1949 based on materials used), it was enclosed with three windows on each side of the central door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

711 E University Avenue. Noncontributing. ca. 1980. This free standing commercial building is a multiple dwelling with elements of the French Colonial Revival style (from the 1980s). It is a two-story building set on a concrete slab foundation. The building is clad in masonry. The mansard roof is covered in slate tiles. Aluminum-framed single-hung windows are arranged in a six-over-six window lite pattern. The entrance is a wood partially glazed door. As it was constructed outside of the period of significance, it is noncontributing.

717 E University Avenue. Contributing. ca. 1950. This free-standing commercial building (likely originally a dwelling) has elements of Colonial Revival. It is a two-story wood framed building set on a continuous brick foundation. The building is clad in brick on the first story and wood siding on the second story. The roof is a side gable covered in asphalt shingles with a brick gable end exterior chimney. Wood-framed fixed metal casement windows are arranged in a multiple lite pattern with variations of 25 lite, 15 lite, and 10 lite windows on the building. The entrance is a wood multi lite door with side lites that opens onto a partial width porch with a metal railing. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

801 E University Avenue. Contributing. ca. 1940. This single-story bungalow was originally a dwelling and converted to a commercial building. Resting on concrete piers, this wood frame building is clad in wood and features a front gable roof with asbestos shingles. Both the double-hung, two-over-two windows and multi lite front door are constructed out of wood, which rests on a partial width projecting porch. Battered columns on stucco bases support the porch roof. All roofs on the building have exposed rafter tails. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

807 E University Avenue. Contributing. ca. 1940. This one-story home is wood frame and sits on brick piers. The building is clad in wood. The cross-gable roof is covered with asbestos shingles and includes a roof covering a partial width inset porch. Along with the double hung 1 over 1 windows, the front door is also made of wood. The roof ends have exposed rafter rails. A portion of the original porch floor has been removed to create an integral carport. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

813 E University Avenue. Noncontributing. ca. 2000. This two-story, wood frame townhomes unit is clad in brick and wood and sits on a concrete slab. The side gable roof is covered with asphalt shingles. The windows are double hung and contain a one-over-one light pattern. The main entrances are wooden doors with transom lights. As it was constructed outside of the period of significance, it is noncontributing.

901 E University Avenue. Contributing. ca. 1950. This one-story, gable-ell building has no style and sits on concrete block piers. Both its frame and cladding are wood and its cross gable roof is covered in asphalt shingles. The double-hung, two-over-two windows and its partially glazed door atop the stoop are both made of wood as well. The roof has exposed rafter tails. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

919 E University Avenue. Contributing. ca. 1949. This one-story commercial building has no style and sits on a concrete slab. The front doors have been replaced with glazed metal ones and have single lite transoms above, but the fixed wood windows remain intact. The windows have three horizontal lites, of which it appears the bottom section may be an awning style window. They have frosted glass as well. The building features a flat roof and is clad in masonry. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1011 E University Avenue. Noncontributing. ca. 2000. This single story commercial building is a Chevron Gas Station. It sits on a concrete slab and is clad in stucco. The fixed windows and glazed doors are both made of metal and rest under a flat roof. As it was constructed outside of the period of significance, this building is noncontributing.

W University Avenue

120 W. University Ave. Contributing; ca. 1935. This two-story, side-gable residence features elements of the Colonial Revival style. It is clad in brick veneer and set on an unknown foundation. It has a one-story, side-gable projection from the south gable end wall and a hipped roof sunroom projecting from the rear side gable wall. There is a freestanding brick clad garage with a hipped roof. All roofs are clad in asphalt shingles. Other architectural elements include a brick exterior side chimney, eight-over-eight, six-over-six, and casement windows, an arched sunburst panel above the entry and two bay windows with metal roofs flanking the front entry. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

200 W. University Ave. Contributing; ca. 1950. This one-story residential building is used for commercial purposes and features elements of the Minimal Traditional style. It is a one-story wood-frame structure set on brick piers and clad in wood siding. The roof is a cross-gable is covered in asphalt shingles. Other architectural elements include replacement six-over-six wood windows ganged in groups of two, three and four, and paneled doors. It appears that the rear porch was infilled as indicated by a change of siding and synthetic windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

218 W. University Ave. Hebrew Rest or Menachim Aveilim Cemetery. Contributing Site, originally provided as a cemetery by former Governor Alexandre Mouton in 1869; officially chartered in 1890. Lafayette philanthropist, Flora Levy, left her estate to its Foundation, and she is buried at this cemetery (see Anne L. Mahoney, <http://acadianahistorical.org/items/show/45>). It is enclosed by a wrought iron fence and features marble and granite headstones and monuments in a setting of grass and mature live oaks and shrubbery. Many works of art, sculptures, and monuments adorn this place of rest. Most remarkable is the marble angel and mourning woman that graces the grave of Mary Plonsky Bendel Falk, the mother of Henri Bendel. Mary Plonsky's spouse, Benjamin Falk (also buried here), was one of the foremost businessmen of Vermilionville. This site retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Valdemar Lane

121 Valdemar Lane. Noncontributing, ca. 1970. This building is a one story single-residence set on concrete block pier and clad in wood siding. The building has a side gable metal roof. Architectural elements include sliding and fixed windows. As it is estimated to have been built after the period of significance, this building is noncontributing.

Vermilion St.

405 E. Vermilion St. Noncontributing; ca. 1980. This is a one-story commercial building set on a concrete slab and clad in metal. The main roof is flat and covered in metal. Other architectural elements include a partially glazed metal door. As it was constructed outside of the period of significance, it is noncontributing.

411 E. Vermilion St. Noncontributing; ca. 1970. This is a one-story government building set on a concrete slab and clad in brick. The main roof is flat and covered in unknown materials. Other architectural elements include fixed single metal windows and a partially glazed metal door. As it was constructed outside of the period of significance, it is noncontributing.

416 A/B E. Vermilion St. Contributing; ca. 1935. This multiple dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. Two partial-width porches are supported by ironwork columns and are placed over each entry on the far left and right sides. Two sets of double windows are in between the entries. Other architectural elements include double-hung, 2-over-2 wood windows and Craftsman style wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

420 E. Vermilion St. Contributing; ca. 1950. This multiple dwelling is a two-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width, full-height porch is supported by four square columns. Other architectural elements include double-hung, 3-over-1 vinyl replacement windows, an iron spiral staircase, decorative detail along the cornice of the pediment, and multi lite wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

424 E. Vermilion St. Contributing; ca. 1921. Colomb-Chauvin House. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on an pier foundation and clad in stucco. The main roof is a front gable covered in asbestos shingles. A full-width porch is supported by multiple columns and screened in (façade is visible through the screening). Craftsman elements include exposed rafter tails, battered porch columns, and eave braces. Other architectural elements include double-hung, 1-over-1 wood windows and multi lite wood doors with multi lite

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

transoms. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

429 E. Vermillion St. Contributing; ca. 1920. This bungalow is a single dwelling featuring elements of the Craftsman, Eastlake, and Free Classic styles. It is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. A partial-width porch is supported by two Tuscan columns. Craftsman elements include exposed rafter tails and decorative brackets. Other architectural elements include single-hung, one-over-one wood windows, one partially glazed Eastlake door and a panel replacement wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

433 E. Vermillion St. Contributing; ca. 1940. Dish's Satellite. This former single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in metal. The porch consists of a covered stoop with a steeply pitched Tudor Revival front gable roof. Other architectural elements include single-hung, 3-over-1 wood windows and a panel wood door. A slight Craftsman influence is evident in the deep eaves, exposed rafter tails, and bracketed stoop roofs. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

436 E. Vermilion St. Noncontributing; ca. 1990. This is a one-story building set on a slab foundation and clad in wood siding. The main roof is flat and covered in unknown materials. Other architectural elements include glazed metal doors. As it was constructed outside of the period of significance, it is noncontributing.

507 E Vermilion St. Contributing; ca. 1945. This multiple dwelling is a two-story building set on brick piers and clad in asbestos. The main roof is hipped and covered in asphalt shingles. A partial-width entry porch supports a second floor sunroom with multi-pane casement windows. Other architectural elements include single-hung, three-over-one wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

511 E Vermilion St. Contributing; ca. 1945. This multiple dwelling and car shelter is a two-story building set on a concrete slab and clad in asbestos shingles. It sits behind 507 E Vermillion. The main roof is a side gable with exposed rafter tails covered in asbestos shingles. There is no porch. Other architectural elements include single-hung, wood windows with unknown lite patterns and unknown door types and materials. The windows are sheltered by aluminum awnings. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

515 E Vermilion St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by cast stone columns. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include single-hung, one-over-one wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

517 E Vermilion St. Contributing; ca. 1910. This single dwelling is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles with a plain frieze. A full-width porch is screened in and covered with a metal awning. Other architectural elements include single-hung, six-over-six wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

518 E Vermilion St. Contributing; ca. 1910. This is a single dwelling featuring elements of the Queen Anne style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a cross gable covered in metal. A partial-width porch is supported by turned posts. Queen Anne elements include decorative spindlework, asymmetrical façade, and the front bay window. Other architectural elements include single-hung, six-over-six wood windows and a partially glazed wood door. This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

520 E Vermilion St. Contributing; ca. 1910. This is a single dwelling featuring elements of the Queen Anne style. It is a one-story building set on brick piers and clad in wood siding. The main roof is hipped and covered in metal. A full-width porch is supported by turned posts. Queen Anne elements include decorative spindlework and front bay window. Other architectural elements include single-hung, two-over-two wood windows, asymmetrical façade, and a partially glazed wood door. This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

521 E Vermilion St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by two battered posts set on brick piers. Craftsman elements include exposed rafter tails, decorative braces, and battered porch columns. Other architectural elements include single-hung, wood windows with multiple lite patterns and a partially glazed wood door. A carport has been added to the left side. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

524 E Vermilion St. Contributing; ca. 1910. This is a single dwelling featuring elements of the Queen Anne style. It is a one-story building set on brick piers and clad in vinyl siding. The main roof is hipped and covered in metal. A partial-width porch is supported by two posts. Queen Anne elements include a steeply-pitched roof, asymmetrical façade, and a bay window. Other architectural elements include single-hung, one-over-one wood windows and a panel wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

525 E Vermilion St. Contributing; ca. 1910. This single dwelling is a one-story building set on concrete piers and clad in asbestos shingles. The main roof is a cross gable covered in metal. A partial-width porch is supported by four square posts. Other architectural elements include single-hung, six-over-six wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

528 E Vermilion St. Contributing; ca. 1910. This is a single dwelling featuring elements of the Queen Anne style. It is a one-and-a-half-story building set on brick piers and clad in wood siding. The main roof is a side gable covered in metal. A partial-width porch is supported by multiple columns. Queen Anne elements include a steeply-pitched roof, spindlework detailing, lace-like spandrels, and bay window. Other architectural elements include single-hung, 2-over-2 wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

532 E Vermilion St. Contributing; ca. 1915. This double-entrance single dwelling is a one-story, single pile building set on brick piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. A partial-width porch is supported by decorative columns. Other architectural

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

elements include single-hung, 6-over-6 wood windows and partially glazed wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

534 E Vermilion St. Noncontributing; ca. 1980. This single dwelling is a one-story building set on concrete piers and clad in vinyl siding. The main roof is a front gable covered in metal. A full-width porch is supported by multiple Classical columns. Other architectural elements include single-hung, 6-over-6 wood windows with fanlights and partially glazed wood doors. As it was constructed after the period of significance, this building is noncontributing.

600 E Vermilion St. Contributing; ca. 1935. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is inset. Craftsman elements include exposed rafter tails, deep eaves, and battered porch posts. Other architectural elements include single-hung, 2-over-2 wood windows and partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

602 E Vermilion St. Norse Distributors. Contributing; ca. 1950. This is a commercial one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. The porch is an added covered entry stoop. Other architectural elements include fixed wood windows and a pair of partially glazed wood doors. (Does not appear on 1949 Sanborn.) This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

604-608 E Vermilion St. Noncontributing; ca. 1970. This warehouse is a one-story building set on a concrete slab and clad in metal. The main roof is a front gable covered in metal. Window and door type and materials are unknown. As it was constructed after the period of significance, this building is noncontributing.

605 E Vermilion St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by four square columns. Craftsman elements include exposed rafter tails and battered porch columns on low masonry piers. Other architectural elements include single-hung, 4-over-4 wood windows and partially glazed wood doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

609 E Vermilion St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by 3 columns. Craftsman elements include exposed rafter tails, battered porch columns on low masonry piers, and decorative braces. Other architectural elements include single-hung, 3-over-1 wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

612 E Vermilion St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on brick piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by ironwork supports. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include single-hung, 1-over-1 wood windows and panel metal doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

613 E Vermilion St. Noncontributing; ca. 1960. This single dwelling is a one-story building set on an unknown foundation and clad in metal. The main roof is a side gable covered in metal and oriented perpendicular to the street. Other architectural elements include multiple types of wood windows. The door type is unknown. The siting of this building is not in keep with the rest of the street, and with the exception of exposed rafter tails, there is no apparent architectural character, therefore it is noncontributing.

616 E Vermilion St. Contributing; ca. 1945. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by two posts. Craftsman elements include exposed rafter tails. Other architectural elements include single-hung, 2-over-2 wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

620 E Vermilion St. Contributing; ca. 1945. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal. A partial-width porch is supported by two posts. Craftsman elements include exposed rafter tails and battered porch columns. Other architectural elements include single-hung, 2-over-2 wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

621 E Vermilion St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on an unknown foundation and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is supported by four square columns. Craftsman elements include exposed rafter tails and low masonry porch piers. Other architectural elements include single-hung, 1-over-1 wood windows and a partially glazed wood door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

622 E Vermilion St. Contributing; ca. 1950. This single dwelling is a one-story building set on concrete piers and clad in wood siding. The main roof is a side gable covered in asphalt shingles. The porch is a covered entry stoop. Other architectural elements include single-hung, 3-over-1 wood windows and a partially glazed metal door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

631 E Vermilion St. Noncontributing; c. 1980. Close to Home Daycare. This is a one-story building set on a concrete slab and clad in stucco and metal. The main roof is a front gable covered in metal. Other architectural elements include fixed single metal windows and a partially glazed metal door. As it was constructed after the period of significance, this building is noncontributing.

632 E Vermilion St. Contributing; ca. 1925. This bungalow is a single dwelling featuring elements of the Craftsman style. It is a one-story building set on concrete piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. A partial-width porch is inset. Craftsman elements include exposed rafter tails and one battered porch column on a low brick pier. Other architectural elements include single-hung, 2-over-2 wood windows. The doors are obscured. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

701 E Vermilion Street. Contributing, ca. 1925. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete block piers and clad in wood siding. The building has a cross gable asphalt shingle roof. Craftsman elements include exposed rafter tails, eave brackets, and battered column on a brick base. The partial width left corner inset porch is supported by a brick pier. Other architectural elements including double hung one-over-one replacement windows and a flush wooden door. A portion of the porch space was taken in by a laundry room addition painted to match the rest of the house. The majority of the original porch is intact though (and the laundry room could be easily removed). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

705 E Vermilion Street. Contributing, ca. 1925. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete block piers and clad in wood siding. This building has a front gable asphalt shingle roof. Craftsman elements include exposed rafter tails and eave brackets. The partial width inset porch is supported by large wooden posts. Other architectural elements including double-hung one-over-one wooden windows and a flush wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

709 E Vermilion Street. Contributing, ca. 1940. This building is a single-residence featuring elements of the Colonial Revival style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The building has a side gable asphalt shingle main roof with a front gable porch roof and a rear gable on the back extension. Colonial Revival elements include the multi lite sidelights on both front glazed wood doors and the simple porch roof pediment. The full width porch is supported by a concrete slab and decorative iron supports. Per the 1949 Sanborn, the porch was initially just the front gable, but sometime after 1949, it was extended with a simple flat roof and square metal columns to be full width. Other architectural elements including double-hung six-over-six wooden windows and a concrete chimney located on the left elevation. One of the entry doors has been replaced while the other is the original 15 lite door. This door is flanked by six lite sidelights while the other door is flanked by 15 lite fixed doors as sidelights. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

713 E Vermilion Street. Contributing, ca. 1925. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story wood-frame building set on brick piers and clad in wood siding. The main roof is a front gable covered in asphalt shingles. Craftsman elements include exposed rafter tails, tapered columns on block bases, and eave brackets. The partial width front porch extends past the left elevation and creates a secondary side gable. Other architectural elements including double-hung multiple pattern wooden windows and two catty-corner partially glazed wooden entry doors. The windows include four over one, three over one, and one five over one window (flanked by a three over one window and a 13 lite transom). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

717 E Vermilion Street. Contributing, ca. 1920. This bungalow is a single-residence featuring no particular style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. This building has a front gable on hip main roof covered in asphalt shingle. This building has had alterations including an enclosed front porch with a decorative window pattern and additional space added to the rear. Other architectural elements including one-over-one wood windows, one-over-one vinyl windows and a flush wooden door. Although the enclosure of the front porch alters the appearance of this building, it remains clearly evident that this was a porch and the rest of the

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

building overwhelmingly retains integrity of location, setting, design, materials, workmanship, feeling, and association.

800 Vermilion St. Contributing, ca. 1920. This bungalow is a single residence that features many high style features of the Craftsman style. This 1.5 story, wood-frame building is set on a concrete block foundation and clad in wood siding. The main side gable roof is covered in metal with a large front gable dormer. The dormer has three windows – a central arched stained glass window with a one over one window on each side. Craftsman elements include exposed rafter tails, tapered columns on stucco bases, and decorative braces. The main entry and the two sets of French doors on the façade all have transoms above. The central door also has sidelights. The full width inset porch is supported by five tapered columns and extends past the right elevation. This building retains strong integrity of location, setting, design, materials, workmanship, feeling, and association.

801 Vermilion St. Contributing, ca. 1920. This bungalow is a single residence featuring elements of the Craftsman style. This one-story, wood-frame building is set on a concrete block foundation and clad in vertical wood siding. The front gable, asphalt shingle roof brings attention to the rectangular footprint of the building, and a smaller front gable covers a partial width projecting front porch. Craftsman elements include exposed rafter tails and decorative braces. Other architectural elements include two flush, metal front doors, partnered with double hung six over six wood windows. While the added vertical wood siding does affect the integrity of materials to a degree, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

806 Vermilion Street. Contributing, ca. 1935. This bungalow is a single residence featuring elements of Craftsman style. It is a one-story wood-frame building set on concrete block piers and clad in wood siding. The building has a front gable roof covered in asphalt shingles. Craftsman elements include exposed rafters and eave brackets. Other architectural elements include a front partial width projecting porch supported by tapered columns on brick piers, a small partial width porch over the rear partially glazed door located at the rear of the building, double-hung two-over-two wooden windows, and a front wooden panel door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

807 Vermilion St. Contributing, ca. 1925. This bungalow is a single residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete blocks and clad in wood siding. The main roof is a front gable covered in asphalt shingles and leads into two smaller roofs in the front of the house including a front gable and partial hipped porch roof. Craftsman elements include the exposed rafter tails, eave braces, and stucco porch piers. Other architectural elements include a partial width inset front porch, paneled metal front doors, and double hung one-over-one wooden windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

814 Vermilion Street. Contributing, 1897. Jules J. Mouton House. This Folk Victorian home is a multiple residence one-story wood-frame building set on brick piers and clad in vinyl siding. The main roof is a side gable covered with metal. Folk Victorian elements include the turned spindle work detailing and lace-like spandrels on the full-width porch. Other architectural elements including double-hung, one-over-one wooden windows, one paneled wood door, one partially glazed wood door, a main entry door with half lite arched glass door with transoms and sidelights, and a set of French doors. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

820 E Vermilion Street. Contributing, ca. 1935. This building is a single residence featuring elements of the Craftsman and Tudor styles. It is a one-story wood-frame building set on brick piers and clad in wood siding. The building has a cross gabled roof covered in asphalt shingles. Craftsman elements include exposed rafters, multi lite Craftsman styled doors, and eave brackets. Tudor elements include the steeply pitched roof that creates a small entry way porch, with an arched opening to two front doors. Other architectural elements including double-hung, one-over-one wooden windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

824 Vermilion St. Contributing, ca. 1930. This building is a single residence featuring elements of Minimal Traditional style. It is a one-story, wood-frame building set on concrete block piers and clad in stucco. The side gable asphalt shingle roof decreases in pitch, creating the partial width inset front porch, which is supported by wrought iron columns. Minimal Traditional elements include the low-pitched roof, small size, and minimal amounts of added architectural detail. The 12 lite wooden front door is paired with single-hung six-over-six wooden windows on the façade. There is a second door on the sidewall of the porch. The other window on the façade projection has four lite sidelights and a 10 lite transom. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

900 E Vermilion. Contributing, ca. 1940 This building is a single dwelling residence. It is a one-story, rectangular footprint constructed of concrete block. The roof is a hipped and covered in asphalt shingles. Metal framed single-hung windows are arranged in different window lite patterns. A panel wooden door opens up to a stoop porch. The building is almost completely obscured by a chain link security fence covered in vegetation, but it retains integrity of location, setting, design, materials, workmanship, feeling, and association.

901-903 E Vermilion. Noncontributing, ca. 1980. This pair of mobile homes is set on concrete block piers and metal clad. The roofs are front gable in metal. Metal framed windows are arranged in a one-on-one window lite pattern. A metal panel door opens up to a stoop. As they were constructed outside of the period of significance, they are noncontributing.

908 E Vermilion. Contributing, ca. 1930. This single dwelling double pen with rectangular footprint has no style. The single-story, balloon frame building is clad in wood siding and set on concrete piers. The roof is a side gable in metal. Wood framed double-hung windows are arranged in a one over one lite pattern. The door is a metal, replacement door that opens up to a partial width covered porch. The lot also contains an unattached shed. The former second entry door has been filled in with siding, which can be clearly seen with cut lines in the siding. Despite this alteration to the façade, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

912 E Vermilion. Contributing, ca. 1940. The one-story, single dwelling bungalow is balloon framed with wooden cladding and is set on concrete piers. The roof is a front gable in metal. Wood framed double-hung windows are arranged in a two-on-two lite pattern. The flush wooden door opens up to a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

916 E Vermilion. Contributing, ca. 1928. The double shotgun is a single dwelling with elements of the Craftsman style. The rectangular, one-story building is a balloon framed building clad in wood and set on concrete block piers. The roof is a front gable in metal. The wooden framed double-hung windows are arranged in a one-over-one window lite pattern. Two panel, wooden doors open up to a full width inset porch. The gable window is a typical Craftsman multi lite design. The building also has exposed

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

rafter tails and eave brackets. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

917 E Vermilion. Contributing, ca. 1935, altered ca. 1955. This bungalow is a single dwelling with no style. The rectangular, one-story is a wood-framed building clad in vinyl and set on brick piers. The roof is in pyramidal shape covered in asphalt shingles. The double-hung windows are arranged in a two-over-two horizontal window lite pattern. A partially glazed wooden door opens up to a stoop. Formerly, the building had a full width front porch, which was infilled after 1949. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

920 E Vermilion. Contributing, ca. 1940. This double shotgun is a single residence featuring elements of the Craftsman style. It is a one-story, wood-framed building clad in wood and set on concrete piers. The roof is a front gable covered in metal. Craftsman elements include exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows, a half lite wooden door, and a partial width porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

921 E Vermilion. Contributing, ca. 1928. This double shotgun is a single-residence that is a one-story, wood-framed building clad in vinyl siding and set on concrete piers. The roof is a front gable covered in metal. The windows are boarded up for safety so it is unclear what their lite pattern is. The doors are also boarded up and open up to a full width porch. Despite the use of vinyl siding, this building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

924 E Vermilion. Contributing, ca. 1950. This bungalow is a single dwelling that is a one-story, wood-framed building clad in vinyl siding and set on concrete piers. The roof is a front gable covered in metal. Architectural elements include double-hung, two-over-two wood windows and a small projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

928 E Vermilion. Contributing, ca. 1928. This shotgun is a single-residence that is a one-story, wood-framed building clad in asbestos siding (original wood siding is visible where portions of the asbestos have been removed) and set on concrete piers. The roof is a front gable covered in metal. Architectural elements include double-hung, one-over-one and six over six wood windows, a flush wooden door, and a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1000 E Vermilion. Contributing, ca. 1928. This building is commercial. It is a two-story, brick framed building clad in masonry is set on a concrete slab. The roof is flat. The ground floor windows are wooden framed and single plate glass windows. The second floor windows are 12 lite metal casement windows. The paneled wood door opens up to a stoop. There is a small addition to the left side of the building. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1005 E Vermilion. Contributing, ca. 1928. This double shotgun is a single-residence that is a one-story, wood-framed building clad in vinyl siding and set on concrete piers. The roof is a front gable covered in metal. The roof has exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows, a modern paneled door, and a stoop (original porch floor has been lowered to grade). This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

1006 E Vermilion. Contributing, ca. 1950. This bungalow is a single residence that is a one-story, wood-framed building clad in wood siding and set on concrete piers. The roof is a front gable covered in metal. Architectural elements include double-hung, two-over-two wood windows, a modern paneled door, and a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1009 E Vermilion. Contributing, ca. 1928. This cross gable is a single residence that is a one-story, wood-framed building clad in wood siding and set on concrete piers. The roof is a cross gable covered in metal. Architectural elements include double-hung, two-over-two wood windows, 2 partially glazed wooden doors on the facade, and a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1011 E Vermilion. Contributing, ca. 1945. This bungalow is a single-that is a one-story, wood-framed building clad in wood siding and set on concrete piers. The roof is a front gable covered in asphalt shingles. Architectural elements include two over two wood windows, a square plate glass window on the facade, a partially glazed wooden door that opens up to a partial width inset porch, and a wrought iron porch column. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1012 E Vermilion. Contributing, ca. 1940. This single pen is a single-residence that is a one-story, wood-framed building clad in wood and set on concrete piers. The roof is a front gable covered in metal. The roof has exposed rafter tails. Other architectural elements include double-hung, one-over-one aluminum windows, a multi lite wooden door, and a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1013 E Vermilion. Contributing, ca. 1958. This bungalow is a single-residence that is a one-story, wood-framed building clad in wood and set on concrete piers. The roof is a front gable covered in asphalt shingles. The roof has exposed rafter tails. Other architectural elements include double-hung, one-over-one aluminum windows and a paneled door that opens up to a partial width inset porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1019 E Vermilion. Contributing, ca. 1940. This one story single-residence is clad in aluminum siding and set on concrete piers. The roof is a side gable covered in metal. Architectural elements include double-hung, six-over-six wood windows, a wood panel door, and canvas awnings over the windows. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1021 E Vermilion. Contributing, ca. 1940. This is a single-residence that is a one-story, wood-framed building clad in wood siding and is set on concrete piers. The roof is a side gable covered in metal. The roof has exposed rafter tails. Other architectural elements include six over six wood windows, two over two horizontal pane wood windows, and a partially glazed wooden door that opens up to a partial width projecting porch with wrought iron columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1023 E Vermilion. Noncontributing. ca. 1980. These two residential mobile homes have no elements of style. They are both multiple-residence, metal framed, and sit upon concrete block piers. The roof types are metal front gables. The metal windows on both trailers are double-hung with one-over-one

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

window lite patterns. The metal doors on both trailers are glazed, with a stoop under the doors. As they were moved onto the site after the period of significance, they are noncontributing.

1100 E Vermilion. Contributing, ca. 1928. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-framed building clad in wood and is set on concrete piers. The roof is a side gable covered in metal. Craftsman elements include the exposed rafter tails. Other architectural elements include various windows, a partially glazed metal door that opens up to a stoop, and a detached shed. The former front door has either been removed or covered over with new siding as the façade only has a single original window. While this does affect the overall integrity of design, there are many other original materials left helping this building to remain contributing. On the rear left of the property is a free-standing, two-car, wood-frame garage, clad in wood weatherboards, with a front-gable roof covered in metal and featuring exposed rafter tails. This property retains integrity of location, setting, materials, workmanship, feeling, and association.

1107 E Vermilion. Contributing. ca. 1950. This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal with a secondary front gable forming a façade projecting. Craftsman elements include the exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows and a modern half lite door. This building retains integrity of location, setting, materials, workmanship, feeling, and association.

1113 E Vermilion. Contributing. ca. 1940. This bungalow is a single-residence featuring elements of Craftsman style. It is a one-story, wood-frame building set on concrete piers and clad in wood siding. The main and secondary roofs are front gables covered in metal. Craftsman elements include the low-pitched gabled roof and exposed rafter tails. Other architectural elements include two-over-two wood windows, a pair of aluminum six-over-six windows and a partially glazed wooden door, and a side garage. Although the porch has been infilled and a carport has been appended to the left side, the building retains enough integrity of location, setting, design, materials, workmanship, feeling, and association to be contributing.

1115 E Vermilion. Contributing. ca. 1958. This ranch is a single-residence that is a one-story, wood-framed building set on a concrete slab and clad in masonry. The roof is hipped and covered in asphalt shingles. Architectural elements include double-hung, six over six and one over one windows, a paneled wood door, and an attached carport supported by tapered brick columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1116 E Vermilion. Contributing. ca. 1928. This building is a single-residence that is a one-story, wood-framed building set on brick piers and clad in asbestos siding. The roof is a side gable covered in asphalt shingles. Architectural elements include double-hung, six-over-six vinyl windows (although the original wood window frame is still intact and visible), a partially glazed wood door, and a partial width projecting porch that has an overhang supported by four posts made of wrought iron. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1120 E Vermilion. Contributing. ca. 1928. This shotgun is a single-residence featuring elements of no particular style. It is a one-story, wood-frame building set on concrete piers and clad in asbestos siding. The main roof is a metal front gable, as well as the secondary roof. Other architectural elements include two-over-two metal windows, a partially glazed wooden door, and wood windows on the side of the house. Although the front facade is obscured by a removable covering attached to the

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

porch, the design is intact, with the addition of a carport. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1124 E Vermilion. Contributing. *ca. 1928.* This building is a single-residence, featuring elements of Craftsman style. It is a one-story, wood-frame building set on concrete piers and clad in wood siding. The roof is a side gable covered in metal. Craftsman elements include the low-pitched gabled roof and exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows, a partially glazed wooden door, and a partial width porch supported by turned posts. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association..

1128 E Vermilion. Contributing. *ca. 1928.* This building is a single-residence that is a one-story, wood-frame building set on brick piers and clad in asbestos siding. The roof is a side gable covered in metal. Architectural elements include double-hung, two-over-two wood windows, partially glazed wooden doors, a full width porch supported by tapered columns on brick bases, and an attached carport. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1129 E Vermilion. Contributing. *ca. 1958.* This commercial building is a one-story, wood-framed building set on a concrete slab and clad with concrete block. The roof-type is flat and covered in metal. Other architectural elements include five fixed single plate glass windows framed with projecting thin concrete blocks, the metal half lite door, and low metal railings surrounding about 2/3 of the building. There is also a section of more decorative concrete block that forms a diamond and trapezoidal pattern. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association. A noncontributing warehouse constructed after the period of significance stands adjacent.

1132 E Vermilion. Contributing. *ca. 1940.* This bungalow is a single-residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal with a secondary front gable creating a small stoop. It is possible that this house has a small inset porch here, but that was infilled sometime during the period of significance. Craftsman elements include the eave brackets and exposed rafter tails. Other architectural elements include double-hung, two-over-two wood windows, and a detached garage located at the rear of the property. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1200 E Vermilion. Contributing. *ca. 1940.* This bungalow is a single-residence that is a one-story, wood-frame building set on concrete piers and clad in vinyl siding. The main roof is a front gable covered in metal and a secondary front gable creates a partial width projecting porch. Other architectural elements include double-hung wooden windows with a one-over-one lite pattern, three vertical half lites and paneled wooden doors (which appear to be original), and a detached shed. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1201A E Vermilion. Contributing. *ca. 1958.* This bungalow is a single-residence that is a one-story, wood-frame building set on concrete piers and clad in wood siding. The main roof is a front gable covered in metal and a secondary front gable roof creates the partial width inset front porch. Architectural elements include double-hung, two-over-two wood windows and a half lite and paneled wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

1201B E Vermilion. Contributing. *ca. 1940.* This building is a single-residence that is a one-story, wood-frame building set on concrete piers and clad in asbestos siding. The roof is a front gable covered in metal. Architectural elements include two-over-two wood windows and a half lite wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1204 E Vermilion. Contributing. *ca. 1940.* This building is a single-residence that is a one-story, wood-frame building set on concrete piers and clad in asbestos siding. The main roof is a side gable covered in metal with a secondary front gable creating the small porch with overhang. Architectural elements include double-hung, two-over-two wood windows, a partially glazed wood door, and a detached shed at the rear of the property. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

1205 E Vermilion. Noncontributing, *ca 1940.* This is a Commercial building. It is a one-story, wood-framed building set on concrete piers and clad in vinyl siding. The roof is a front gable covered in metal. Other architectural elements include a glazed metal door and stoop. It is connected at the rear by a breezeway to a shed and multi-vehicle carport that faces a parking lot on E. Alley. This building lacks integrity of original design and materials and is therefore noncontributing.

1209 E Vermilion. Noncontributing; *ca. 1970.* This is a commercial building. It is a one-story, steel-frame building set on concrete slab and clad in metal. The roof is flat and covered in metal. This building was built after the period of significance and is noncontributing.

1210 E Vermilion. Contributing, *ca 1950.* This building is a single residence featuring elements of the Craftsman style. It is a one-story, wood-frame building set on concrete piers and clad in asbestos siding. The roof is a side gable covered in asphalt shingles. Craftsman elements include exposed rafter tails. Other architectural elements include double hung, one-over-one wood windows, two partially glazed wooden doors, and a small entry stoop. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Walton Street

106 Walton Street. Contributing, *ca. 1945.* This bungalow is a single-residence featuring elements of Craftsman style. It is a one-story, wood-frame building set on concrete block piers and clad in vinyl siding. The building has a front gable roof covered in asphalt shingles. Craftsman elements include the exposed rafters and deep eaves. The partial width porch supported by concrete piers and decorative iron supports. Other architectural elements including single-hung six-over-six wood windows and a partially glazed wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Wilson Street

201 Wilson Street. Contributing. *ca. 1955.* This commercial building is a freestanding commercial building with no style. It is a one-story building with a concrete slab foundation. The building is clad in masonry and stucco with a flat roof. The windows are metal-framed arch topped fixed windows. The entrance is a metal glazed door with a glazed transom. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

204 Wilson Street. Contributing. *ca. 1955.* This two story commercial building is a connected commercial has a concrete slab foundation, is clad in masonry, and has a flat roof. The building has metal-framed fixed windows and the entrance is a metal glazed door. The second story of the building

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

has an apartment that opens onto a balcony with wrought iron columns and railings. A set of French doors provides access to this balcony. A spiral staircase provides access to the apartment from the ground. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

316 Wilson Street. Contributing. ca. 1955. This one story house is a single dwelling clad in wood siding. The roof is a side gable covered in asphalt. Wood-framed double-hung windows are arranged in a two-over-two lite pattern. A wood half lite door opens onto a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

318 Wilson Street. Contributing. ca. 1949. This shotgun is a one-story wood framed building clad in wood siding. The roof is a front gable covered in asphalt shingles with exposed rafter tails. Wood-framed double-hung windows are arranged in a two-over-two horizontal lite pattern. A wood framed partially glazed door opens onto a partial width projecting porch. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

320 Wilson Street. Contributing. ca. 1963. This ranch is a one story single dwelling clad in wood siding with brick veneer at the base and set on a brick pier foundation. The roof is a hip covered in asphalt shingles. Wood-framed single-hung windows are arranged in a two-over-two horizontal lite pattern. A wood framed flush door opens onto a partial width inset porch supported by iron columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

406 Wilson Street. Contributing. ca. 1955. This garage is a multiple dwelling with no style. It is a two-story wood framed building clad in wood siding and set on a concrete slab foundation. The roof is a hip and is covered in asphalt shingles. On the second floor, metal-framed sliding windows are arranged in a one-over-one window lite pattern. The entrance is a wood framed flush door. The first floor has two garage door openings. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

408 Wilson Street. Noncontributing. ca. 1945. This bungalow is a single dwelling with no style. It is a one-story wood framed building clad in wood siding and set on a pier foundation. The roof is a clipped gable and is covered in asphalt shingle and metal. Metal-framed single-hung windows are arranged in a three-over-one window lite pattern. A wood framed partially glazed door opens onto a partial width porch. This building is overwhelmed by additions that post-date the period of significance and is therefore noncontributing.

411 Wilson. Contributing. Ca 1955. This single-story ranch home is a single dwelling. The building sits on a concrete slab and is clad in masonry and features sliding aluminum windows. Its hipped roof sits very low and is covered in asphalt shingles. A carport is located on the right of the façade. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

415 Wilson. Contributing. ca. 1965. This two-story, multiple dwelling is a commercial building with no style. It has a wood frame and sits on a concrete slab. Its hip roof is covered in asphalt shingles and overhangs a balcony that is used as a walkway between apartments. The metal windows are fixed in place and sit next to a flush wooden door. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Freetown-Port Rico Historic District
Name of Property

Lafayette Parish, LA
County and State

419 Wilson. Contributing. .ca 1955. This single story, minimal traditional home sits on a continuous brick foundation. The wood frame building is clad in wood and the hipped roof is covered in asphalt shingles. A large tripartite picture window on the façade features a central 20 lite window with 10 lite windows on each side and a single vinyl six over six window on the opposite side of the central entry door. The door opens up on a small stoop covered by a front gable with exposed rafter tails that is supported by iron columns. This building retains integrity of location, setting, design, materials, workmanship, feeling, and association.

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.)

X	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
X	C	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.
	D	Property has yielded, or is likely to yield, information important in prehistory or history

Criteria Considerations:

A	Owned by a religious institution or used for religious purposes
B	Removed from its original location
C	A birthplace or grave
D	A cemetery
E	A reconstructed building, object, or building
F	A commemorative property
G	Less than 50 years old or achieving significance within the past 50 years

Areas of Significance (Enter categories from instructions.): Community Planning and Development; Ethnic Heritage: Black, European, and Other; Social History; and Architecture

Period of Significance: 1881-1965

Significant Dates: 1881

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

Cultural Affiliation (only if criterion D is marked above): N/A

Architect/Builder (last name, first name): Baylor, J. A., Architect, and Knapp and East, Builders (First Methodist Church, 703 Lee Avenue); Knapp, George (Judge Kaliste Saloom House, 1331 Jefferson Boulevard)

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Period of Significance (justification): The period of significance begins in 1881, the year that the land was surveyed for subdivision. Although the area was substantially developed by WWII, building and significant social history continued through following decades, therefore the POS terminates in 1965, fifty years from the present year.

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.)

The Freetown-Port Rico Historic District is significant at the local level under Criteria A and C in the areas of Community Planning and Development; Ethnic Heritage: Black, European, and Other; Social History; and Architecture. It is believed that people may have been residing in the Freetown area as early as 1863; however, it was not until 1881 that the area was surveyed for subdivision and today's Freetown-Port Rico neighborhood truly took shape. Therefore, the period of significance commences in 1881. Although the neighborhood was substantially developed by WWII, building, community development, and significant ethnic heritage and social history continued through the following decades. Therefore the terminus of the period of significance is set at 1965, fifty years from the present year.

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

Area of Significance: Community Planning and Development, Ethnic Heritage: Black, European, and Other, and Social History (Criterion A)

The Freetown-Port Rico Historic District is significant under Criterion A in the areas of Community Planning and Development, Ethnic Heritage: Black, European, and Other, and Social History as a key part of Lafayette's multicultural history. Known from its earliest days as Freetown, it has always been home to many African Americans along with Acadians (Cajuns), Jewish, Lebanese, Greek, Spanish, and Irish residents.⁷ Through the Post-Reconstruction and Jim Crow eras, when racial tensions led to conflict and violence throughout Louisiana, the Freetown-Port Rico area stood out as a richly multicultural area in which residents of diverse backgrounds found ways to support each other and establish a strong community. Along with residences, businesses, religious facilities, a cemetery, a social hall, and an infirmary embody the dynamic social history, ethnic heritage, and community development of Freetown-Port Rico.

***250 Years of Community Development, Social History, and Ethnic Heritage:
Lafayette and Freetown-Port Rico***

based on report by C. Ray Brassieur, with editing and additional text by Laura Ewen Blokker

From Southern Sugar Plantation to Neighborhoods

Official records of property ownership within our survey boundaries date back to the Spanish colonial era. In 1776, Chevalier Alexandre DeClouet, Commandant of the Attakapas Post, surveyed and conveyed ownership of a series of concessions along the Vermilion River to a number of Acadian immigrants. The upper most of these concessions on the Vermilion, that of Rene Trahan, was

⁷ Lafayette City-Parish Planning Commission, Lafayette Consolidated Government Planning Division. "Lafayette IN a Century (LINC) Freetown - Port Rico Neighborhood Plan." Lafayette, LA: Lafayette City-Parish Planning Commission, Lafayette Consolidated Government Planning Division.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

measured from a point on the right bank of the river called Ile Copal. Some 50 years later, this and adjoining properties came under the ownership of Alexandre Mouton (1804-1885), son of Jean Mouton, Founder of Vermilionville (Lafayette). Alexandre Mouton's plantation was called Ile Copal, as was his plantation house, which was located on the right bank of the Vermilion, just southeast of the current location of LeRosen Elementary School. During Alexandre Mouton's service as Governor of Louisiana (1843 to 1846), Ile Copal Plantation consisted of approximately 19,000 acres, stretching out on both sides of the Vermilion.⁸ About half of that huge estate stretched from the right bank of the river northwesterly to the edge of Vermilionville town (Lee Avenue) – it encompassed the entire Freetown-Port Rico District.

Sugar cane was the main crop grown on Ile Copal Plantation. It was grown, ground and processed on-site, at Mouton's sugar house. By 1850, Alexandre Mouton was the largest slave holder in Lafayette Parish with 91 slaves. On the eve of the Civil War, in 1860, Mouton had increased the number of his slaves to 120. They lived in cabins built near the Ile Copal Main House. As reported in the Aleck Mouton memoirs, the slaves on Île Copal had their own family gardens, church, graveyard, infirmary, and dancehall.⁹ Notwithstanding the possible "benevolent" management of slaves at Ile Copal, Alexandre Mouton was a tenacious supporter of slavery. In 1860, he served as chair of the Louisiana delegation to the Democratic National Convention, where he led calls for the nomination of John Breckenridge as a southern Democratic presidential nominee. Once Republican Abraham Lincoln won the nation's presidency, Mouton was elected president of the Louisiana Secession Convention, where he oversaw the dissolution of the state's political ties with the United States.

In enthusiastic support of the Lost Cause, many in the Mouton family went to war. Alexandre Mouton's son, Alfred Mouton, became a Confederate general and died at the Battle of Mansfield. The former governor's daughter married Confederate Major General Franklin Gardner, whose older sister became Alexandre's own second wife. Another of his daughters was married to Jean Sosthène Mouton, a major on General Alfred Mouton's staff. Alexandre's cousin, Eraste Mouton, served as captain of Company A, 26th Regiment Louisiana Infantry. During the fall of 1863, Union General Nathaniel Banks crossed with his army over the Vermilion at Pinhook and destroyed Walnut Grove, the plantation just downstream from Ile Copal, owned by Alexandre's daughter and her husband, Jean Sosthene Mouton. Amidst the chaos of war, the slaves of Vermilionville, including those of Ile Copal, were set free. Alexandre was brought and held as a prisoner in New Orleans. Ile Copal Plantation home was occupied for a while by General Banks, and soon became a bleak and impoverished refuge for remaining members of the Mouton family.

In addition to African American slaves, a population of free people of color (FPC), which included both "mulattoes" and blacks, resided in Lafayette Parish. By 1850, the number of FPC citizens stood at 149. That number increased to 231 by 1860. The majority of these lived outside of the boundaries of Vermilionville town and engaged in farming. FPC individuals could own property and some owned slaves. Despite local legends, no conclusive evidence has been found that Free People of Color resided on property that lies within the Freetown-Port Rico district while that land was owned by Alexandre Mouton (prior to the Civil War). Former slaves and FPC certainly did become residents of Freetown after emancipation, some living there into the twentieth century.

⁸ Brassieur et al, 2013.

⁹ Alexandre Mouton, *Louisiana Reminiscences, 1853-1938*. Unpublished memoir available at Freetown Collection, Center for Louisiana Studies, University of Louisiana at Lafayette.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Though evidence is scarce, freed slaves from throughout the region may have come to inhabit the Ile Copal properties any time after General Banks's Union army disrupted the local status quo in April 1863. Likely, an informal "Freetown" developed, as a popular settlement for former slaves, on the back portion of Île Copal Plantation -- that section nearest downtown Vermilionville. In 1881, this same area was surveyed in order to establish the subdivision called Mouton Addition. Newspaper accounts of the 1880s indicate that, from the start, this subdivision was popularly known as Freetown. The modest size of Mouton Addition lots suggest that this neighborhood was planned for working class families. Establishment of Mouton Addition is contemporary with the beginning of railroad service in Lafayette. Demand for labor was high, and the early residential buildings of Freetown reflect this need. Blacks, Cajuns, and various immigrants moved to fill the houses of a racially integrated Freetown. The neighborhood was also linguistically plural, with Louisiana French and Creole maintaining prominence far into the twentieth century.

Establishment of Mouton Addition also corresponded with the final months of Alexandre Mouton's life. During the 1880s, the Ile Copal property began to be subdivided through inherited succession and/or sale. The great sugar plantation became ripe for development into residential neighborhoods and industrial facilities. Still, some large sections of the Freetown-Port Rico district remained in farm cultivation -- mostly sugar cane -- through the first half of the 20th century. US census records through 1940, consistently identify many local residents as farmers or farm laborers. It should be noted that all subdivisions, streets, and lots established in Freetown-Port Rico are delineated according to the original French arpent-system pattern used to lay out Ile Copal in 1776. This initial cadastral pattern, originally applied to the organization of agrarian lands, helps define our historic district as an integrated unit. Freetown-Port Rico thus represents the transformation of an early sugar plantation into successively unfolding of suburban developments.

Railroad, Industrialization and Blue Collar Neighborhoods

The significance of the railroad to the development of Lafayette and Freetown-Port Rico cannot be overemphasized. Governor Alexandre Mouton was an early booster to rail development in Louisiana. In 1852, he served as president of the Southwestern Railroad Convention. His son, Alfred Mouton (who died at Mansfield as a Confederate general) became assistant engineer of the New Orleans, Opelousas, and Great Western Railroad after his graduation from West Point in 1850. A yellow fever epidemic, the Civil War, and its dismal aftermath intervened to delay the arrival of the railroad (the Texas and New Orleans Railroad Company) to Lafayette until 1880. Still, it was not by coincidence that the rail line crossed the Vermilion River at a point near Mouton's sugar house, preceded along a path that diagonally transected the Ile Copal plantation, and linked to a depot built adjacent to the town boundary of Vermilionville that Alexandre's father had established.

In 1881, the Southern Pacific Railroad Company bought the earlier Texas and New Orleans Railroad. Vermilionville was chosen to serve as division headquarters for the Louisiana and Texas Railroad (then a subsidiary of Southern Pacific) resulting in the expansion of facilities in the community. An elaborate system of rail switches, a roundhouse, huge freight yard, and rows of warehouses were developed during the next several decades. Work on the new Lafayette Sugar Refining Company, Ltd. began in earnest at the foot of Oak Street (Jefferson), just across the tracks from the Ile Copal mansion. Access roads and boarding facilities for workers were built on farmland along the railroad on either side of the road to Pinhook Bridge. In 1881, planning and surveying for the Mouton Addition began. A great deal of labor was required to accomplish the huge modernizing trend brought forth by the railroad. New residential accommodations were required to house workers who were pouring into

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Lafayette from the surrounding countryside. Soon the rail would carry workers and business people who were migrating from much greater distances.

In evaluating the impact of the railroad on Lafayette, especially with regard to the built environment, it is useful to note the evolving progress of subdivision development. Within the Freetown-Port Rico district, as mentioned, it is obvious that the Mouton Addition known as Freetown was very early. Residential and business developments also expanded immediately south of Lamar Street, especially along Garfield and East Vermillion. However, large tracts of land south of Lamar Street remained in farm land far into the 20th century. Ironically, the need for adequate acreage for sugar cane farming apparently forestalled the suburban residential development needed to support the nearby sugar refining industry.

One area of suburban development that proceeded quickly – nearly as early as old Freetown – was the neighborhood that came to be called Crapauville. This neighborhood occupies the southeast corner of the Freetown-Port Rico Historic District, across the railroad tracks from Freetown. As indicated by its French-arpent cadastral patterns, Crapauville was an original portion of the Ile Copal plantation. Before the railroad, Crapauville was merely the farmland nearest to the Ile Copal main house. However, the diagonal path of the railroad bed cut this property off from the rest of the Ile Copal farmland. More importantly, since the huge sugar refinery and other industrial developments were established along the railroad in the near vicinity, Crapauville became immediately needed to quarter the workers. Subdivision streets and houses soon sprang up. Note, for example, the following Crapauville subdivisions: Doucet-Trahan Extension (#1847, 1902); the Trahan Extension (#5452, 1902); and the Falk and Hennens Addition (#2055, 1905). Although considered part of the larger Freetown-Port Rico neighborhood, the term “Crapauville,” is still used by residents of that place. At least some of them know that the origin has to do with an ethnic slur launched by Anglo-Americans against French-speakers (white or black) – i.e., “Crapauville” = “Frogville” = “Frenchville.”

Some areas of the Freetown-Port Rico Historic District remained undeveloped in terms of buildings throughout most or all of the historic period. Such open land was nevertheless integral to the neighborhood. It functioned as productive agricultural property or as a place of community gathering and recreation. This was true for a tract southeast of Lamar Street between East Vermillion and Stewart Streets that is now occupied by student housing (counted as noncontributing). Among other uses, this is the area was home to the Ringling Bros. and Barnum and Bailey Circus shows in the 1930s.¹⁰ Even more significant to the community’s social history than periodic visits by the circus was the use of vacant areas for baseball by youth and adults. Baseball teams in Freetown-Port Rico were ethnically integrated and multi-lingual. In the midst of the segregated South, these “mixed” neighborhood baseball teams consisted of Cajuns, African Americans, Creoles of Color, French-speaking Lebanese, and a wide assortment of other Anglo- and Euro-Americans. In providing a venue for this athletic engagement, the open areas arguably contributed to the maintenance of relatively harmonious racial relationships -- through the long years of Reconstruction, Jim Crow, and Civil Rights Movement -- in Freetown–Port Rico.

Residences for Academic Faculty, Staff, and Service Workers

In 1900, an industrial college, called Southwestern Louisiana Institute (SLI), was founded on the border of this district. The growth of this school, today the University of Louisiana at Lafayette, had a

¹⁰ C. Ray Brassieur, e-mail communication to author, May 29, 2015; Circus Historical Society, “Ringling-Barnum Routes, 1930-1939.” Circus Historical Society, Inc.
<http://www.circushistory.org/Routes/Ringling30.htm#1931> (accessed June 30, 2015).

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

huge impact on the development of the Freetown-Port Rico district. The early years of SLI are roughly contemporary with the coming of the railroad, modernization of industries, and the establishment of early suburbs. Representative of the significance of this educational institution are the Harry L. Griffin House, located at 129 Gen. Gardner, and the John Charles House at 913 Lamar. The Griffin House represents the succession of a part of Alexandre Mouton's Ile Copal holdings to a Mouton heir – Lucille Mouton Griffin. It was built, ca. 1925, as the home of Lucille and her husband, Harry L. Griffin, Dean and professor of history at SLI. A significant building that houses most of the School of Liberal Arts at the ULL campus is named after H.L. Griffin. Many university professors lived, and still live, in the Freetown-Port Rico district. The character of this district is certainly shaped by the home owners attached to this educational institution.

The John and Bertha Charles House is another important example of the impact of SLI and its later transformations on the nearby neighborhood. John Charles (b. 1894) and Bertha Charles (b. 1892) were African American employees at SLI. John was a gardener for the college, and Bertha served as a domestic maid. By 1930, John owned his beautiful Craftsman bungalow that still stands at 913 Lamar Street (Photo 15). He and his wife raised four children there. Even though their salaries must have been meager, especially compared to a college dean, they were able to own and maintain this very nice property for at least 30 years. The Lafayette City Directory of 1959 shows that, as a widow, Bertha remained in this home at least until that year.

Social History and Ethnic Heritage: African Americans, Cajuns, Creoles, Lebanese, Jews, and Others

Development of this historic district has considerable significance to local African American history. In the South, stories of large plantations manned by slave labor are not unusual. Nor is it rare to encounter histories of racial oppression and discrimination that persist from the days of slavery, through the Reconstruction, the Jim Crow era, and into current times. In the Lafayette area, as elsewhere, war devastated properties along with the former wealth and power building. Reconstruction was likewise tumultuous. Lafayette became a place of racial intimidation and terrorism for freedmen. Ku Klux Klan and the Knights of the White Camellia were active in the region, while the White League was prevalent in vanquishing black freedoms in Lafayette Parish. This historic trajectory often resulted in racially segregated neighborhoods. "Freetowns" throughout the South, if they persisted at all, are not known for racial integration. Atypically, through its transition from sugar plantation to urban neighborhoods, Freetown-Port Rico developed and remained racially integrated to a large degree.

Intergenerational residential continuity is one of the notable attributes of the Freetown-Port Rico Historic District. Such continuity can be traced, amazingly, though the direct descendants of members of the Mouton family – both white and black. Examples of such residential continuity include the Jules J. Mouton House at 814 East Vermilion Street and the James Mouton House at 1902 Jefferson St (Photos 48 & 49). Both houses are architecturally and culturally significant, and both retain good integrity. Jules J. Mouton (1857 – 1932) was a relatively affluent member of the white Mouton family. His grandfather, Charles Mouton, was brother to Governor Alexandre Mouton, owner of Ile Copal Plantation. Jules's father was Charles Eraste Mouton, an Infantry Captain in the Confederate army, attorney in Lafayette Parish, and Judge of the 16th Louisiana District. Jules, himself, engaged in the mercantile business. By the time he built the house at 814 East Vermilion, he had become a sugar cane planter. Much of the land south of Jules's house was open farm land. In 1893, Jules became a charter member of the Lafayette Business Men's Association which was formed to bring to the city a sugar refinery, an electric light plant, a system of water works, a cotton factory, and a street railway system. By 1898, the Lafayette Sugar Refinery Co. Ltd, was in

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

production. Located on the railroad not far from the site of the original Ile Copal sugar house, it became one of the largest refineries in Louisiana.

James Mouton's story was much different than that of Jules, but both men are representative of the Freetown-Port Rico Historic District. James Mouton (1877 – 1943) was the son of Charles Alexandre Mouton (called "Charlie"). James was the grandson of Governor Alexandre Mouton, owner of Ile Copal. However, on May 27, 1888, Charles A. Mouton married Mathilde Theall (1849 - 1894), a mulatress who was born in Haiti. This interracial marriage changed his status, and that of his descendants, though they did not move away. In the US Census of 1900, James Mouton (23-year-old negro farm laborer, b.1877) is listed as living with his father, Charles A. Mouton (white; b. 1847), a farmer. Their house is not standing today, but it was on East Vermilion St., within two lots of Jules J. Mouton's house. By 1940, James Mouton, at 63, is listed on the US Census as living on 1102 Oak Avenue (that address is currently 1902 Jefferson). The 2014 Freetown-Port Rico survey, and 1940 Sanborn map shows this same house is standing today – it is a turn-of-the-century, side-gabled house with a central front door, attached porch supported by turned porch posts, and vernacular Victorian trim. In 1940, James Mouton was living there with his wife and four sons. One of his sons, Oskar, age 30 in the 1940 Census, was listed as a carpenter. He was too young to have built that house, though he may have been partially responsible for its maintenance, and thus duration to this day.

Connections between currently standing buildings and African Americans of local significance can be made throughout the Freetown-Port Rico district. The 2013 report, "Freetown As It Was and As It Is," chronicles the stories of a number of African Americans who lived in Freetown (original Mouton Addition), including Dr. Lee Butler, Marie Raymond, and the Martin family of hatters.

Dr. Lee Butler acquired a Freetown residence and grocery store sometime between 1920 and 1930. Born a couple years after the Civil War in St. Martin Parish to a family that census records indicate were mulatto and employed as farm laborers, Butler achieved what very few people of color in his time could: he became a doctor.¹¹ He was not only was he a doctor, but he was clearly an involved and respected member of his profession as evidence by his 1920 election as secretary-treasurer of the Louisiana Medical, Dental, and Pharmaceutical Association (LMDPA) and 1921 election as secretary to the same.¹² This organization was an affiliate of the National Medical Association (NMA), the first national organization of African American physicians. In the 1940 Lafayette directory, he was listed as the superintendent of the Good Hope Sanitarium and as owner of L. A. Butler's Drug Store, which he operated at the former grocery store next to his Freetown residence. Unfortunately, Butler's drug store no longer stands, but his residence at 411 Gordon Street remains (Photo 6).

The Good Hope Sanitarium stood outside of the Freetown-Port Rico Historic District and was demolished by 1949, but its story is of historical import in regards to Butler and another Freetown resident, J. Wallace James.¹³ This institution may have been established as early as 1913, just a couple years after the Lafayette Sanitarium, which served only white patients. In this time and place, the Good Hope Sanitarium filled a vital role for African Americans in the Lafayette region.

During the 1930s, Joseph Wallace James (1888 – 1961) was Secretary-Treasurer of the Good Hope Sanitarium, while operating a mechanic shop and service station on Lamar Street. J. Wallace James

¹¹ Brassieur et al, 35-36.

¹² Ibid, 36.

¹³ Ibid, 37.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

enlisted in the U.S. Army in both WWI and WWII. Toward the end of his life James became a prominent champion of African American civil rights. A Lafayette park and an elementary school are named after J. Wallace James. His son, John Carlton James (b. 1912 – d. 1993) grew up and lived most of his life at his father's Freetown gable-front bungalow at 1103 Lamar (Photo 50). J. Carlton James taught and served as principle at Paul Breaux High School and Long Plantation School – both pioneering institutions of excellence in African American education. J. Carlton James Recreation Center is named after him. His wife, Bernice Mouton James (May 30, 1923 -- April 16, 2015), taught in segregated and other local schools for more than sixty years.

Prominent among the standing Freetown-Port Rico resources linked to local African American experience and having obvious connections to Good Hope Sanitarium is Good Hope Hall (300 Stewart Street). Originally constructed in 1902, at its current location on the corner of Gordon and Stewart, it is located on lot 361 of the Mouton Addition, on property inherited by Mathilde Mouton directly from the succession of Alexandre Mouton.¹⁴ This hall was built by the True Friends Mutual Benevolent Association, formed during the 1880s. Such organizations attempted to provide medical and funeral benefits, and other forms of mutual assistance before the days of insurance and welfare programs. In Freetown and Lafayette, the Good Hope Association carried forth the benevolent goals of the True Friends. The Good Hope Hall was also very much known as a dance venue where popular bands would perform. The argument has been made that benevolent organizations did not merely provide venues for jazz, but were indeed greatly responsible for the growth of this influential African American art.¹⁵ Such halls were also typically sites of Civil Rights organizing and activities in Louisiana. The 1912 Sanborn map shows this as a two-story establishment offering gambling and a saloon on the first floor with a dance hall on the second floor. By 1921, billiards and pool occupied the first floor with the hall and stage on the second. From 1928 after, it was identified simply as "Lodge Hall (Colored)". The building may have been replaced between 1940 and 1949 as its footprint changed in its alignment to the street and it became a one-story building, as it stands today. (Despite this site's clear significance in the history of the Freetown-Port Rico Historic District, the property been counted as noncontributing because of alterations and additions that currently overwhelm the historic fabric.)

The historic alteration of rebuilding of Good Hope Hall in the 1940s may have occurred in tandem with the construction of Our Lady of Good Hope Catholic Church which stands directly behind it facing E. Convent Street (301 E Convent St.; Photo 51. Louisiana's colonial population was predominantly Catholic and southern Louisiana remains so today. Catholic churches in Louisiana were integrated to a certain extent in the eighteenth and nineteenth centuries with social hierarchy dictating seating and standing arrangements, but in the 1890s and forward, there was increasing segregation of seating and eventually separate parishes established. Lafayette's first African-American Catholic church was St. Paul the Apostle Catholic Church, at 326 South Washington Street, completed in 1912. This location is outside of the Freetown-Port Rico Historic District and just over a mile from Gordon and Stewart Streets, a distance not necessarily easily traversed by all during the historic period. Thus it is reported that one of the many functions for which Good Hope Hall was used through the years was church services, until Our Lady of Good Hope was completed in the 1940s.

¹⁴ Glenn Armentor, "History of Freetown and Good Hope Hall." Lafayette Public Policy.

http://www.lafayettepublicpolicy.com/history_of_freetown2.html (accessed May 13, 2014).

¹⁵ Marshall W. Stearns, "Jazz Begins," in *The African American Experience in Louisiana: Part C*, ed. Charles Vincent (Lafayette: University of Louisiana at Lafayette, 2002), 136-37, first published in Marshall W. Stearns, *The Story of Jazz* (New York: Oxford University Press, 1956).

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

The intersection of Stewart and Gordon Streets where Good Hope Hall is located served as an important nexus for the African American Community of the Freetown-Port Rico Historic District. It was surrounded by African American businesses and the homes of prominent African American residents and was a public venue for gathering. Principal investigators for the historic resources survey of the neighborhood were told that a weekly public street supper, open to all people and races, was sponsored by African American leaders at the corner of Stewart and Gordon. This supper continued into the 21st Century, though it has now discontinued.¹⁶ This intersection also served as the start of the parade of Lafayette's first official organized African-American Mardi Gras krewe. In 1956, the *Daily Advertiser* reported the "the Negro Carnival Association" would have a parade beginning at the corner of Stewart and Gordon and proceeding on Gordon to Oak (now Jefferson) and on from there. Significantly, the organization chose for the assumed identities of its monarchs, Toussaint L'Ouverture, infamous leader of the eighteenth slave revolt in Saint Dominique (Haiti), and his wife Suzanne Simonné.¹⁷

On the other side of Good Hope hall is an example of a prominent African American business – Martin's Hat Shop, - and beyond it is a residence tied to its family owners (Photos 35 and 2). John Martin, Sr. was born October 7, 1896 and was recorded as living with his grandfather at 312 Stewart Street (314 Stewart Street today) in the 1910 census.¹⁸ By 1920, John Martin, Sr. was a "mulatto hat and shoe cleaner" according to the census, living next door to his grandfather's residence.¹⁹ Sanborn maps indicate that he built his "hat cleaning" shop between the residences in the mid-1940s. The 1946 directory listed Martin and his wife Yolande as hatters, and their son John Martin, Jr. (born ca. 1920) as a hatter helper.²⁰ John, Jr. carried on the family tradition and after marriage in 1951, his wife Thelma too joined in the business. She continued serving select customers all the way up until 2008. In its heyday, Martin's Hat Shop is recalled as being the "top of the line between New Orleans and Houston."²¹ The building that houses this Freetown legacy remains intact today, as does the adjacent residence of John Martin, Sr.'s grandfather, Charles Victor. Not only do these buildings remain, but as documented in 2013, the hat shop retained within a remarkable collection of its historic machinery and hatters tools.

In addition to African Americans, the Freetown-Port Rico Historic District was home a variety of ethnic groups. The railroad, of course, made it easier for immigrants to come to Lafayette, and it created the need for labor (skilled and unskilled) as well as merchants and entrepreneurs. The lure of wages brought French-speaking Cajuns and Creoles of Color from rural areas into Lafayette and many settled in the Freetown-Port Rico district. The introduction of these groups reinforced the Francophone heritage of the original neighborhood residents (black and white). Cultural expressions such as language, foodways, and music were clearly present through the period of significance and linger today. Notable examples of these include a local pastry named oreille de cochon (pig's ear) and the music produced at *La Louisianne* Records and Recording Studio.

The oreille de cochon made by Freetown resident Marie Raymond made it into the historical record with mention in the Works Progress Administration (WPA) *Louisiana: A Guide to the State* published

¹⁶ C. Ray Brassieur, Lafayette, Louisiana, e-mail to author, July 3, 2015.

¹⁷ Jodi Skipper, "Lafayette Mardi Gras Festival, Inc.," Center for the Study of Southern Culture, University of Mississippi. <http://southernstudies.olemiss.edu/lafayette-mardi-gras-festival/> (accessed, July 8, 2015).

¹⁸ Brassieur et al, 42.

¹⁹ Ibid, 43.

²⁰ Ibid, 44.

²¹ Ibid, 42.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

in 1941. The information recorded on the photograph taken for the entry and the entry itself reported that Marie Raymond was born a slave and understood some English, but spoke only in Louisiana Creole French.²² She was said to have been known as "Tante Marie" at the University of Southwestern Louisiana where she cooked. Her oreille de cochon were described as deep fried pastries as big as a plate and served with a syrup also made by Marie Raymond.²³ Her home at 325 Stewart Street remains today (Photo 52).

La Louisianne Records came into being in the 1950s, when Cajun musician and songwriter Alex Broussard asked Carol Rachou, the owner of a Lafayette music shop about recording "*La Sud de La Louisianne*", a song about the exile of Acadians to south Louisiana.²⁴ Rachou's parents spoke primarily Cajun French and he embraced the opportunity. In 1958, the label got its own home when Carol Rachou created a recording studio out of the grocery store in front of his parents' Freetown-Port Rico house at 711 Stevenson Street (Photo 53). This move has brought countless Cajun, Swamp Pop, and R & B artists to the southeast quadrant of the Freetown-Port Rico neighborhood ever since, reinforcing the area's linguistic and musical heritages. This little studio has also been the source of recordings that gained national popularity, such as Dale & Grace's 1964 hit "I'm Leaving It Up to You."²⁵

Another group that had a huge impact in this district was the Lebanese (called "Syrians" in early census listings)²⁶. Typically, Lebanese merchants gravitated to corner properties throughout Freetown-Port Rico where they opened groceries, various merchandise stores, and eventually gasoline service stations. The Lebanese also tended to buy property along Oak Avenue (Jefferson Street). Oak Avenue is one of the oldest roads in the district, having been used initially by the Mouton family for access from Ile Copal plantation to the St. John Cathedral, and other meeting places in Vermilionville town. Businesses and residences developed early on Oak Avenue – quite a few of them were Lebanese. During the Huey P. Long administration, decisions were made to pave Oak Avenue from the courthouse to Pinhook, and establish it as a leg of the Old Spanish Trail (Hwy 90). This decision further elevated the status of Oak Avenue into an attractive residential and business thoroughfare. Judge Kaliste Saloom, Jr., whose family was Lebanese, was born in 1918 at his parents' house near the northeast corner of Oak and Lamar. At that time, the Kaliste Saloom, Sr., home was attached to their corner store (which is still standing, Photo 33). In 1925, a new home was built next to the store. It was designed by the architect George Knapp (it is currently the "Women's Center of Lafayette," at 1331 Jefferson St; Photo 17). Next door to this Saloom family house is the Saint Ann's Infirmary (1317 Jefferson Street; Photo 42), built in 1937 by Asma Boustany Saloom, the widow of Kaliste Saloom, Sr. When it was built, this infirmary became one of the only places where African Americans could receive health care in Lafayette. In the Freetown-Port Rico district, Lebanese families like the Salooms typically crossed racial barriers to equitably serve clients and customers. Lebanese immigration, and the civic roles they played, may indeed have encouraged this district to remain unsegregated and relatively harmonious through the years.

²² Ibid. 41.

²³ Ibid.

²⁴ La Louisianne Records and Recording Studio. "A Brief History of La Louisianne Records and Recording Studio." La Louisianne Records and Recording Studio. <http://www.lalouisianarecords.com/lalouhis.htm> (accessed May 14, 2015).

²⁵ Ibid.

²⁶ Yvonne Nassar Saloom and I. Bruce Turner, "Roots of Cedar: The Lebanese Heritage in Louisiana," Louisiana Folklife Program, Louisiana Division of the Arts, Office of Cultural Development. http://www.louisianafolklife.org/LT/Articles_Essays/lebanese.html (accessed May 13, 2015).

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

Jews from Alsace-Lorraine began immigrating to Lafayette in the 19th century. This French-speaking area provided a degree of familiarity for these émigrés. German, Russian, and other European Jews too came to Lafayette and by 1869, the city's Jewish community was substantial enough to require its own cemetery. A tract of land was granted for this purpose by Alexander Mouton and was called Hebrew Rest or Menachim Aellim (Comforting the Mourning).²⁷ This cemetery is situated at the eastern corner of the Freetown-Port Rico Historic District (Photos 46 & 47). Worship among the Jewish community took place in private homes until the 1880s. In 1881, Hyman Lieberman, Joseph Plonsky, Lazarus Levy, Benjamin Falk, Eugene Levy, and others organized Rodeph Shalom (Pursuit of Peace) with the goal of establishing a synagogue. This was the same year that the Mouton addition was surveyed and it was again Alexander Mouton who granted land for the construction of a temple (603 Lee Ave.; Photo 54).²⁸ In January of 1882, a request for contractors went out and what the local paper hailed as a "tremendous building" was completed in 1889.²⁹ Between 1902 and 1910, it also served as a home for local Baptists, whose church was subsequently completed a few blocks away. Many Jewish residents were prominent citizens of Lafayette. Many operated successful stores and some, like Benjamin Falk were active in civic service. Upon Falk's death in 1901, he was described in the *Lafayette Daily Advertiser* as "one of the leading and prominent men" in the city and his funeral was noted as "the largest ever seen in Lafayette."³⁰ Although Jewish residences and businesses were not limited only to the Freetown area, the location of the Hebrew Rest cemetery and Temple Shalom within the district makes it a center of Jewish history in Lafayette.

With its mix of peoples from quite varied places or origin, racial identities, languages, and religions, the Freetown-Port Rico Historic District is a striking example of the very textured diversity that once characterized some of Louisiana's city neighborhoods and small towns. The diversity of its population is not unique in Louisiana, or in the rest of the South, but it is certainly not a history that is not often told nor well understood. More significant than the diversity itself is the degree of interracial harmony that this neighborhood was able to achieve in the face of very aggressive campaigns of racial intolerance that pervaded late-nineteenth century to early-twentieth century life in Lafayette Parish. In short summary, Freetown-Port Rico is a place where black and white descendants of the former governor maintained residences through multiple generations; former slaves gained home ownership and notoriety; African Americans lived and worked as successful professionals and business owners; Jews have been laid to rest and worshipped in the same locations for over a century; Lebanese have established homes, business, and an infirmary that served all; and Francophone Louisianans, who are themselves diverse in their ethnic backgrounds and dialects, have preserved language, foodways, and music. In relation to its community development, social history and ethnic heritage, the Freetown-Port Rico Historic District retains overall excellent integrity of location, setting, feeling, association, materials, workmanship, and design.

Area of Significance: Architecture (Criterion C)

The Freetown-Port Rico Historic District is also significant under Criterion C in the area of Architecture. It retains a substantial percentage of its historic buildings, most of which are modest,

²⁷ Goldring/Woldenberg Institute of Southern Jewish Life. "Encyclopedia of Southern Jewish Communities - Lafayette, Louisiana." Goldring/Woldenberg Institute of Southern Jewish Life. <http://www.isjl.org/louisiana-lafayette-encyclopedia.html> (accessed March 27, 2015).

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

vernacular housing reflective of its predominantly working class residents. From L-front Folk Victorians and single-pile side-gable cottages to a multitude of bungalows, the designs demonstrate regional adaptations of stylistic elements and plans. Craftsman details of exposed rafter tails and brackets are utilized in many character defining combinations. In a number of instances Tudor Revival and Craftsman influences are combined with charming results. A notable plan variation is the use of double front entrances for single occupancy dwellings. Often mistaken for doubles, the single dwellings simply gain access to their front porches through two separate doors from two separate rooms rather than just one. The occasional professionally designed, high style house, such as the Craftsman bungalow of Judge Kaliste Saloom at 1331 Jefferson Boulevard also appear within the district. The most impressive edifice is the previously listed First Methodist Church at 703 Lee Avenue (NR 1984). Its two-story buff brick Neoclassical façade is a standout among its more simple commercial and residential neighbors. While most of the commercial buildings feature little to no stylistic embellishments, they nevertheless retain distinctive forms and good integrity of design, workmanship, materials, feeling, and association. Also notable is the high degree of artistic expression found in the Hebrew Rest cemetery, where visitors are greeted by the sculptural ensemble of a mourning woman laid at the feet of an angel pointing to heaven.

Architectural Context and Character

Lafayette was established under the name, Vermillionville, after the Vermillion River on which it was situated. The town was chartered in 1821 on land donated by Jean Mouton. A church and a courthouse established the heart of Vermillionville and in 1824, a grid of streets was laid out around the courthouse.³¹ Its earliest buildings followed Acadian and Creole building forms and construction methods found elsewhere in Louisiana's triangle of French influence, which stretches across the southern portion of the state and up to Natchitoches in northern central Louisiana. The coming of the railroad lines in 1880 and 1883 promoted a surge in the town's growth and building activity. In the following decades, nationally popular styles and building methods became prevalent. As of the summer of 2015, Lafayette possesses twenty-one National Register listings: twenty individual properties and one district. The listed resources span the area's architectural development from the beginning of the nineteenth century through the first decades of the twentieth century.

Lafayette's only historic district has a period of significance of 1848 to 1934: beginning with the construction for the oldest extant building and terminating fifty years prior to the nomination year. Sterling Grove shares something in common with Freetown-Port Rico in that the bulk of its building stock dates from the 1890 through the 1930s. However, with only fifty-nine buildings, it is almost a fifth of the size and it has proportionately more large homes. Sterling Street, for which it is named, features large lots with deep setbacks and mature live oaks. This is a quite different setting from Freetown-Port Rico which seems to have been designed from the outset for more modest abodes on modest lots.

Early nineteenth-century residences of the Creole or Acadian form found elsewhere in Lafayette are not apparent in Freetown Port Rico, although at least one house of this form lies buried within a twentieth-century remodel. 215 East Convent Street was a four-room, side-gable cottage with exterior-end chimneys and a full-width front porch originally located at the corner of Jefferson and Vermillion. Its original construction date is unknown. A c. 1933 remodel enclosed the front porch and added a full-width dormer, which disguises the home's nineteenth-century origins.³² The earliest

³¹ Karen Kingsley, *Buildings of Louisiana* (New York: Oxford University Press, 2003), 267.

³² Guillot, O. C. *Images de Lafayette: A Pictorial History: From the Historic Photo Collection of O.C. "Dan" Guillot*. Lafayette, La: [publisher not identified], 1992.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

intact buildings of Freetown date to the late nineteenth century. The earliest documented dates of these buildings are from the late 1890s, though it is possible that there are other standing buildings with earlier dates that have not been researched.

During the late nineteenth century, the Queen Anne style found far-reaching appeal in America and buildings of this style abound in the South. Occurring at the same time that new framing techniques allowed for greater variation in floor plans and wall planes, and relying heavily on applied ornament, the Queen Anne style held potential for almost boundless permutations. While high-style, architect-designed Queen Anne buildings are numerous in Louisiana's cities such as New Orleans and can be found as isolated specimens throughout the state, smaller towns and working class neighborhoods tended toward the cousin of the Queen Anne, the Folk Victorian style. Less elaborate house forms, often featuring L-fronts decorated by some spindle work and turned posts are typical of this style. The larger of Freetown-Port Rico's residences from the turn of the twentieth century fit into this category. Smaller houses of the period are best categorized as "no style" although they may possess a couple turned posts.

Although the 1912 maps of the Freetown-Port Rico Historic District show many building footprints featuring bays associated with the Queen Anne or Folk Victorian style, few such buildings exist today. It is likely that some of the earlier buildings may have been lost to fires while others were replaced for stylistic or comfort preferences. The buildings that replaced their late nineteenth century predecessors were often Craftsman bungalows. The Craftsman style was widely popular throughout the United States. It was perhaps even more so in the South, where the deep eaves and front porches of the associated bungalow form were perfectly adapted to the climate, having been inspired after all by the buildings of hot and humid India. Like other Gulf South neighborhoods that came of age in the early twentieth century, the Freetown-Port Rico Historic District features an abundance of Craftsman influenced residences. It is these residences – punctuated by a few contrasting styles, and commercial, industrial, and institutional buildings – that create the overall architectural identity of the Freetown-Port Rico district.

Character defining features of the Craftsman style like exposed rafter tails and eave brackets were readily accomplished by carpenters and available through millwork companies such as the Lafayette Sash and Door Factory. Their *Standard Miniature Millwork Design Book* of 1928 offered an array of bungalow brackets and shaped rafter ends, along with a variety of bungalow windows. Even with the mass production of building elements and the national popularity of the style, the Freetown-Port Rico Historic District has its own distinctive character. One of the simplest manifestations of the Craftsman influence is exposed rafter ends. These can be found on diminutive shotguns with no other stylistic influences, such as 1255 SW Evangeline. Exposed rafter ends also decorate equally simple irregular plan cottages such as 210 Clinton. Much larger numbers of Freetown-Port Rico residences combine the bungalow form with Craftsman features such as eave brackets and battered porch posts.

The home built for Mary "Tante Marie" Raymond at 325 Stewart Street exemplifies the replacement of an earlier residence with a roomy bungalow (Photo 52). Born into slavery, Marie Raymond became well-known during her adult life as a cook and a maker of pastries called *oreille de cochon* (pig's ears). Census and directory records show that she owned this property as early as 1920.³³ At that time, Sanborn maps depict a single-pile house, possibly two rooms wide with a rear ell. The 1928 map shows the footprint of the bungalow that continues to stand today. This is a very standard gable-

³³ Brassieur et al. pp. 39-41.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

front bungalow with a lower-front gable sheltering the recessed partial-width porch. Cast stone piers support the porch posts and the gable peaks are ornamented by stick work. A striking design seen in several Freetown-Port Rico houses features a transverse porch under the front gable as in the John and Bertha Charles House at 913 Lamar Street. Such houses are slightly smaller than bungalows like that of "Tante Marie".

One of the regional influences found in the designs of many Free-Port Rico residences, including bungalows is the double-entrance. This plan feature gives the impression of a many double-occupancy residences, when in fact the dwellings are most often single-family homes. The two front doors lend access from two separate front rooms onto the porch. This was standard in Creole and Acadian cottages in which there were no center halls. Instead a standard four-room house would have two front rooms, each with a door onto the front gallery. The double-entrance is found more broadly regionally, extending as least far as Biloxi where the term "Biloxi Cottage" denotes such buildings.

The architectural character of Freetown-Port Rico was well established by the end of the nineteenth-thirties, but it cannot be said to terminate at a specific date. Indeed the Craftsman influences that define its architectural peak lingered on well through the forties and even into the fifties. Few full-fledged examples of ranch houses or Minimal Traditional cottages exist. Instead, many homes of the late 1940s through 1950s look like reduced versions of their bungalow neighbors. Their roof lines are lower, approaching the horizontality of a ranch house, but not quite. They typically remain elevated on piers, but may offer just a stoop instead of a full porch. Their windows are often aluminum, or still wood but divided horizontally. Some even feature pictures windows. 800 Stevenson Street shows the transition from bungalow to ranch house form while retaining exposed rafter ends and bungalow windows. 412 E. Main Street is one of the few examples of a ranch house on a slab foundation and it incorporates a garage under the main roof, yet it still appears deeply attached to the bungalow's front gable form. There are also a handful of very basic compact brick ranch houses such as 129 E. Convent St. which are considered contributing for their representation of this significant mid-century, American design influence within the Freetown-Port Rico Historic District.

Most of Freetown Port-Rico's commercial buildings are not architecturally distinctive. Utilizing wood frame construction and wood, metal or brick cladding, or solid masonry construction, they look much the same from one decade to the next. An exception is Keller's Bakery at 1012 Jefferson Street, constructed in 1948. It is a two-story brick veneer building that exhibits a clearly modern influence with a second floor ribbon window punctuated by a round window.

Not surprisingly, Freetown-Port Rico's institutional buildings are some its most stylistically sophisticated. These include the Neoclassical First United Methodist Church (PL), built 1924; the eclectic Italian Renaissance Saint Ann's Infirmary, built 1937; the Romanesque Our Lady of Good Hope Church, built ca. 1945; and the Gothic Revival Episcopal Church of the Ascension, built 1957. These individual buildings accent the vernacular character of the neighborhood.

With its eclectic collection of late nineteenth-century to mid-twentieth century residences, commercial buildings, and institutional buildings, the Freetown-Port Rico Historic District holds architectural significance within the city of Lafayette as a neighborhood at the intersection of the city's residential expansion, the development of the railroad and worker housing, and the residential needs of university faculty and staff. The district embodies the local adoption and adaptation architectural styles through its 1881 to 1965 period of significance. For these reasons, the Freetown-Port Rico

Freetown-Port Rico Historic District
Name of Property

Lafayette Parish, LA
County and State

Historic District is eligible for listing on the National Register of Historic Places and today, it remains a vibrant, community oriented district.

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.)

Armentor, Glenn. "History of Freetown and Good Hope Hall." Lafayette Public Policy.
http://www.lafayettepublicpolicy.com/history_of_freetown2.html (accessed May 13, 2014).

Brassieur, C. Ray. "James Mouton and House." Research notes, University of Louisiana at Lafayette, Lafayette, Louisiana, 2015.

_____. "Jules J. Mouton House." Research notes, University of Louisiana at Lafayette, Lafayette, Louisiana, 2015.

Brassieur, C. Ray, Lionel Lyles, Michael S. Martin, "Freetown and It Was and As It Is." Freetown History Project Final Report, University of Louisiana at Lafayette, Lafayette, Louisiana, 2013.

First United Methodist Church, Lafayette, LA. National Register of Historic Places nomination form. 1984. Louisiana Division of Historic Preservation.

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<http://www.isjl.org/louisiana-lafayette-encyclopedia.html> (accessed March 27, 2015).

Guillot, O. C. *Images de Lafayette: A Pictorial History: From the Historic Photo Collection of O.C. "Dan" Guillot.* Lafayette, La: Lafayette Parish Clerk of Courts, 1992.

Kingsley, Karen. *Buildings of Louisiana.* New York: Oxford University Press, 2003.

Lafayette Consolidated Government, Traffic and Transportation Department, "Freetown 1958 Aerial." Lafayette, LA: Lafayette Consolidated Government, Traffic and Transportation Department , May 14, 2012.

Lafayette City-Parish Planning Commission, Lafayette Consolidated Government Planning Division. "Lafayette IN a Century (LINC) Freetown - Port Rico Neighborhood Plan." Lafayette, LA: Lafayette City-Parish Planning Commission, Lafayette Consolidated Government Planning Division.

Lafayette Sash and Door Factory. *Standard Miniature Millwork Design Book.* Lafayette, Louisiana, 1928.

La Louisianne Records and Recording Studio. "A Brief History of La Louisianne Records and Recording Studio." La Louisianne Records and Recording Studio.
<http://www.lalouisianrecords.com/lalouhis.htm> (accessed May 14, 2015).

Freetown-Port Rico Historic District
Name of Property

Lafayette Parish, LA
County and State

Mamalakis, Mario. *If They Could Talk: Acadiana's Buildings and Their Biographies*. Lafayette, La.: Lafayette Centennial Commission, 1983.

Mouton, Alexandre, *Louisiana Reminiscences, 1853-1938*. Unpublished memoir available at Freetown Collection, Center for Louisiana Studies, University of Louisiana at Lafayette.

Preservation Alliance in Lafayette. "Notable Properties." Preservation Alliance in Lafayette. <http://preservinglafayette.org/notable-properties/> (accessed May 13, 2015).

Saloom, Yvonne Nassar and I. Bruce Turner. "Roots of Cedar: The Lebanese Heritage in Louisiana." Louisiana Folklife Program, Louisiana Division of the Arts, Office of Cultural Development. http://www.louisianafolklife.org/LT/Articles_Essays/lebanese.html (accessed May 13, 2015).

Valenzuela Preservation Studio. "Statewide Historic Context for the Neoclassical, Colonial Revival, and Queen Anne Style of Architecture." Baton Rouge: Louisiana Division of Historic Preservation, 2011.

Sanborn Fire Insurance Maps for Lafayette, Louisiana: 1912, 1921, 1928, 1940, 1949.

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
 - University (University of Louisiana at Lafayette)
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreeage of Property: ~220 acres

Latitude/Longitude Coordinates
Datum if other than WGS84: _____

Freetown-Port Rico Historic District

Lafayette Parish, LA

Name of Property

County and State

(enter coordinates to 6 decimal places)

- | | |
|--------------------------|------------------------|
| 1. Latitude: 30.218561° | Longitude: -92.020665° |
| 2. Latitude: 30.225295° | Longitude: -92.015711° |
| 3. Latitude: 30.224280° | Longitude: -92.014417° |
| 4. Latitude: 30.224799° | Longitude: -92.012897° |
| 5. Latitude: 30.219155° | Longitude: -92.010448° |
| 6. Latitude: 30.218698° | Longitude: -92.009842° |
| 7. Latitude: 30.220134° | Longitude: -92.008712° |
| 8. Latitude: 30.217536° | Longitude: -92.005047° |
| 9. Latitude: 30.215956° | Longitude: -92.006241° |
| 10. Latitude: 30.216586° | Longitude: -92.006951° |
| 11. Latitude: 30.215992° | Longitude: -92.007540° |
| 12. Latitude: 30.216826° | Longitude: -92.008526° |
| 13. Latitude: 30.216909° | Longitude: -92.008863° |
| 14. Latitude: 30.216219° | Longitude: -92.008690° |
| 15. Latitude: 30.214878° | Longitude: -92.009704° |
| 16. Latitude: 30.214141° | Longitude: -92.008685° |
| 17. Latitude: 30.211287° | Longitude: -92.010744° |

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

The district is roughly bounded by East University Avenue, Lee Avenue, Garfield Street, Taft Street, Southwest Evangeline Thruway, Lucille Avenue, Jefferson Boulevard, and Coolidge Street as shown on the accompanying maps.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the Freetown-Port Rico Historic District was drawn to include as much as possible of the historic fabric of this neighborhood which retains its historic integrity and is cohesive and contiguous. The boundary excludes areas beyond the historic boundary of the neighborhood and areas of contemporary industrial development on the northeast and southeast periphery that contain primarily noncontributing buildings.

11. Form Prepared By

name/title: Laura Ewen Blokker
organization: Southeast Preservation
street & number: 11627 Hwy 37
city or town: Greensburg state: LA zip code: 70441
e-mail: lblokker@sepreservation.com
telephone: 985-514-7802
date: June 29, 2015

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.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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: Freetown-Port Rico Historic District

City or Vicinity: Lafayette

County: Lafayette

State: Louisiana

Name of Photographers: Mike Varnado, Jeremy Leckelt, Brandon Badinger, Corey Saft, C. Ray Brassieur, Jacqueline Jackson, Hayley D. Reese, Hugo Chacon, William Brandon Finley, Stuart Monte, Charles Edmond Mouton, Jesus Ismael Navarro, Megan Nicole Tagesen, Mark Damon Wiley, and Chance Louissey Gray.

Date of Photographs: February-March 2013, July 2014

- 1 of 57: 1107 Lamar Street, camera facing southeast.
- 2 of 57: 314 Stewart Street, Charles Victor House, camera facing southwest.
- 3 of 57: 316 Clinton Street, camera facing southwest.
- 4 of 57: 221 E Convent Street, camera facing northeast.
- 5 of 57: 520 Vermillion street, camera facing southwest.
- 6 of 57: 411 Gordon Street, Butler House, camera facing northeast.
- 7 of 57: 617 Lamar Street, camera facing southeast.
- 8 of 57: 1244 SW Evangeline Thruway, camera facing southwest.
- 9 of 57: 210 1/2 Roosevelt Street, camera facing northwest.
- 10 of 57: 418 Stevenson Street, camera facing southwest.
- 11 of 57: 209 Lamar Street, camera facing southeast.
- 12 of 57: 802 Johnston Street, camera facing northwest.
- 13 of 57: 1600 Jefferson Street, camera facing southwest.
- 14 of 57: 102 E Clinton Street, camera facing southwest.
- 15 of 57: 913 Lamar Street, camera facing east.
- 16 of 57: 210 Roosevelt Street, camera facing northwest.
- 17 of 57: 1331 Jefferson Street, Judge Kaliste Saloom House, camera facing northeast.
- 18 of 57: 605 E Vermillion Street, camera facing northeast.
- 19 of 57: 616 Gordon Street, camera facing northwest.
- 20 of 57: 215 Gordon Street, camera facing southeast.
- 21 of 57: 213 General Gardner Street, facing southeast.
- 22 of 57: 618 General Mouton Street, camera facing southwest.
- 23 of 57: 223 E Clinton Street, camera facing northeast.
- 24 of 57: 507 Stevenson Street, camera facing northeast.
- 25 of 57: 512 Stevenson Street, camera facing southwest.
- 26 of 57: 210 E Clinton Street, camera facing southwest.
- 27 of 57: 1011 Lee Avenue, camera facing southeast.
- 28 of 57: 621 Stevenson Street, camera facing northeast.

Freetown-Port Rico Historic District

Name of Property

Lafayette Parish, LA

County and State

- 29 of 57: 412 E Main Street, camera facing southwest.
- 30 of 57: 129 E Convent Street, camera facing northeast.
- 31 of 57: 337 Stevenson Street, camera facing north.
- 32 of 57: 703 Lee Avenue, camera facing southeast.
- 33 of 57: 1335 Jefferson Street, Saloom Store, camera facing north.
- 34 of 57: 1338 Jefferson Street, camera facing south.
- 35 of 57: 312 Stewart Street, Martin Hat Shop, camera facing southwest.
- 36 of 57: 602E Vermilion Street, camera facing southwest.
- 37 of 57: 1012 Jefferson Street, camera facing south.
- 38 of 57: 1118 Jefferson Street, camera facing southwest.
- 39 of 57: 712 Stevenson Street, camera facing southwest.
- 40 of 57: 820 E Vermillion Street, camera facing southwest.
- 41 of 57: 202 General Gardner Street, camera facing northwest.
- 42 of 57: 1317 Jefferson Street, St. Ann's Infirmary, camera facing northeast.
- 43 of 57: 309 Stevenson Street, camera facing northeast.
- 44 of 57: 312 Harding Street, camera facing northwest.
- 45 of 57: 114 E Alley Street, camera facing southeast.
- 46 of 57: Hebrew Rest Cemetery, 218 W University Avenue, camera facing northwest.
- 47 of 57: Hebrew Rest Cemetery, 218 W University Avenue, camera facing southeast.
- 48 of 57: 814 E Vermillion Street, James J. Mouton House, camera facing southwest.
- 49 of 57: 1902 Jefferson Street, James Mouton House, camera facing southwest.
- 50 of 57: 1103 Lamar Street, J. Wallace James House, camera facing southeast.
- 51 of 57: 301 E Convent Street, Our Lady of Good Hope Catholic Church, camera facing north.
- 52 of 57: 325 Stewart Street, Marie Raymond House, camera facing northeast.
- 53 of 57: 711 Stevenson Street, camera facing northeast.
- 54 of 57: 603 Lee Avenue, Temple Shalom, camera facing southeast.
- 55 of 57: Streetscape of E Vermillion Street between Johnston and Gordon, camera facing southeast.
- 56 of 57: Streetscape of E Vermillion from Gordon to Lamar Street, camera facing southeast.
- 57 of 57: Streetscape of Lamar Street, camera facing northeast from Cleveland Street.

Freetown-Port Rico Historic District
Name of Property

Lafayette Parish, LA
County and State

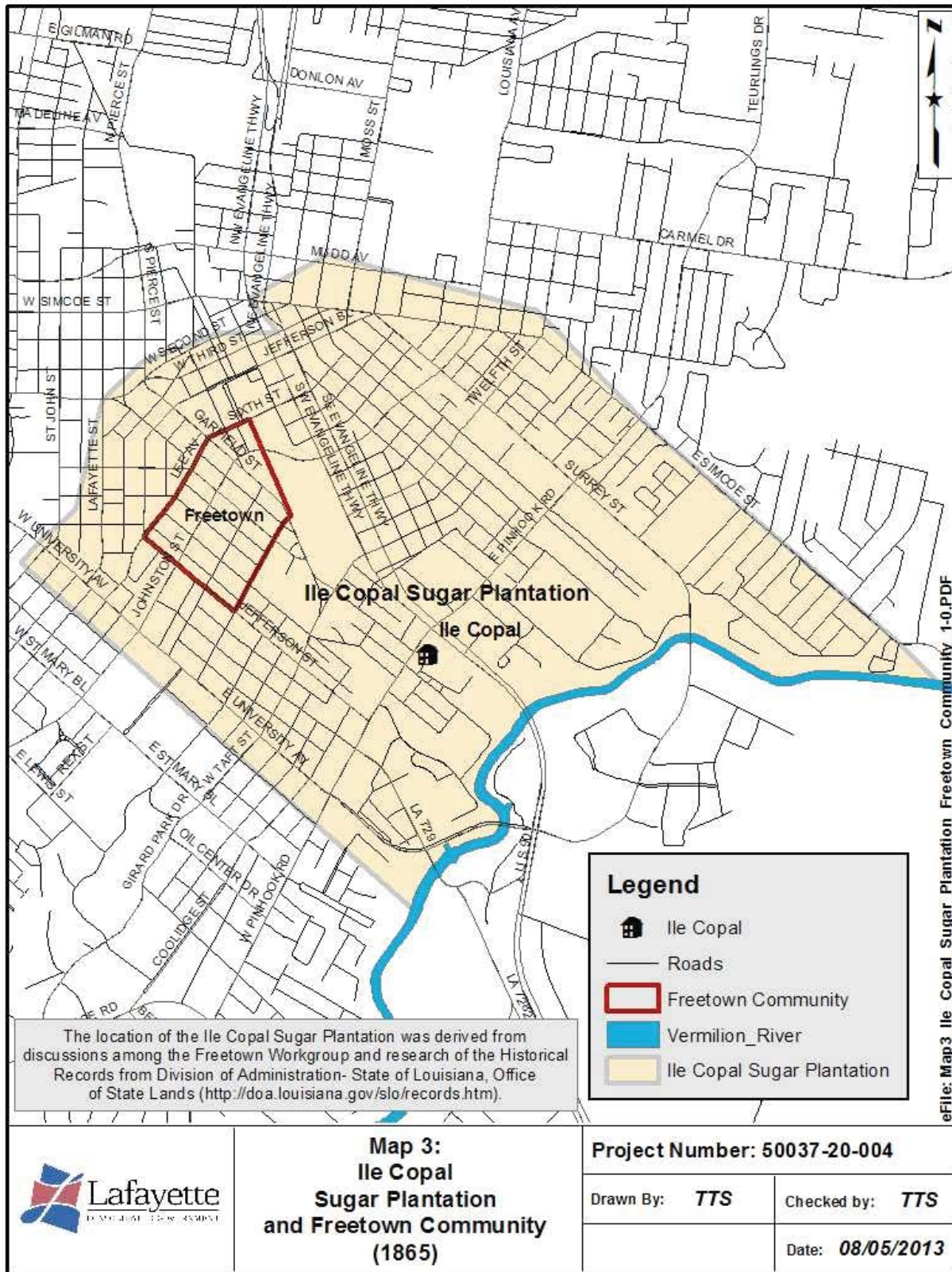


Figure 1. Map showing the location of today's Freetown, formerly the Mouton Addition, within the original Ile Copal Sugar Plantation. Image courtesy of Lafayette Consolidated Government.

Freetown-Port Rico Historic District
Name of Property

Lafayette Parish, LA
County and State



Figure 2. 1940 aerial photo of Lafayette. Freetown is visible in the upper left corner of the photo. Much of the undeveloped land near the center of the photo was under farm cultivation at that time. Image courtesy of the Lafayette Consolidated Government.

Freetown-Port Rico Historic District
Name of Property

Lafayette Parish, LA
County and State

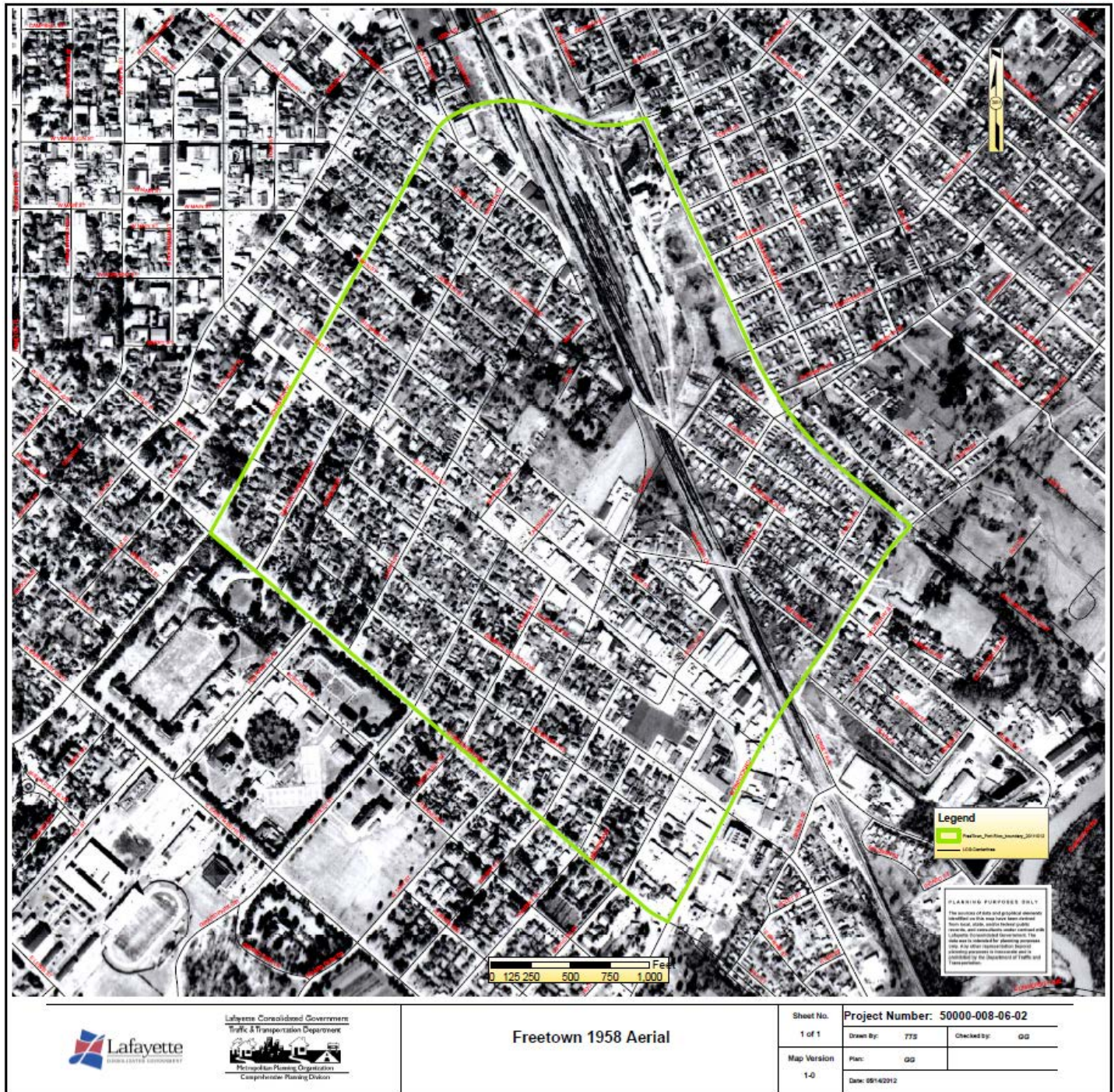


Figure 3. 1958 Aerial photo of Lafayette with approximate boundaries of Freetown-Port Rico marked in Green. By 1958, this district was filled with a mix of residential, commercial, and industrial properties. Image courtesy of the Lafayette Consolidated Government.

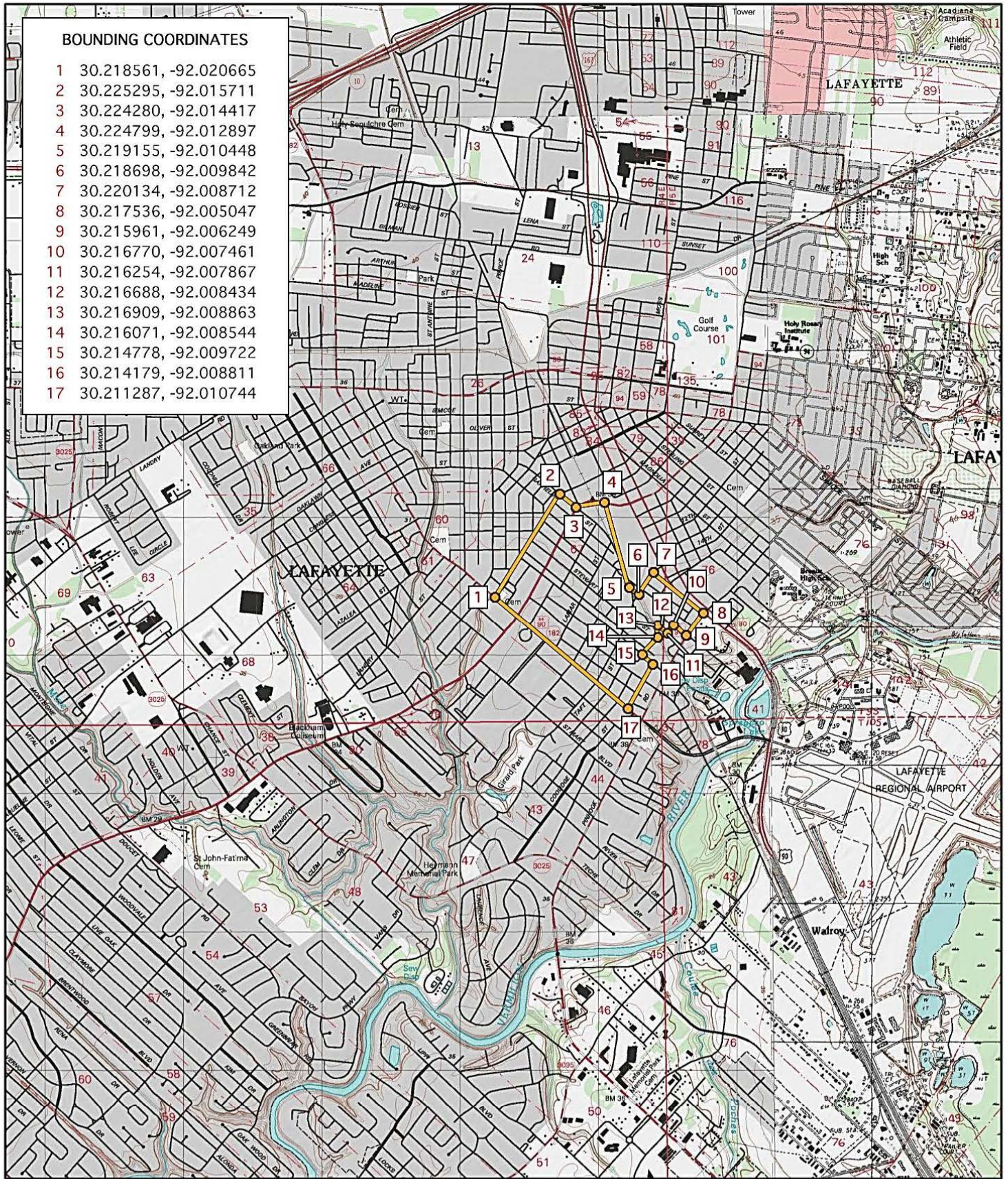
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.

Freetown-Port Rico Historic District, Lafayette, Lafayette Parish, LA

BOUNDING COORDINATES

- 1 30.218561, -92.020665
- 2 30.225295, -92.015711
- 3 30.224280, -92.014417
- 4 30.224799, -92.012897
- 5 30.219155, -92.010448
- 6 30.218698, -92.009842
- 7 30.220134, -92.008712
- 8 30.217536, -92.005047
- 9 30.215961, -92.006249
- 10 30.216770, -92.007461
- 11 30.216254, -92.007867
- 12 30.216688, -92.008434
- 13 30.216909, -92.008863
- 14 30.216071, -92.008544
- 15 30.214778, -92.009722
- 16 30.214179, -92.008811
- 17 30.211287, -92.010744



0 ————— 1 Mi
 0 ————— 5000 Ft

**Freetown-Port Rico Historic District
Lafayette Parish, LA
Contributing/Non-Contributing Resource Map**



Freetown-Port Rico Historic District, Lafayette, Lafayette Parish, LA



LACKEY
COLLEGE
COLUMBIAN
ROAD
HEI NI ALPHA





314





NO
PARKING

NO
PARKING



520



617







418

418









210

AS
459
RD.COM

210







REAR PORCH
100-1000000







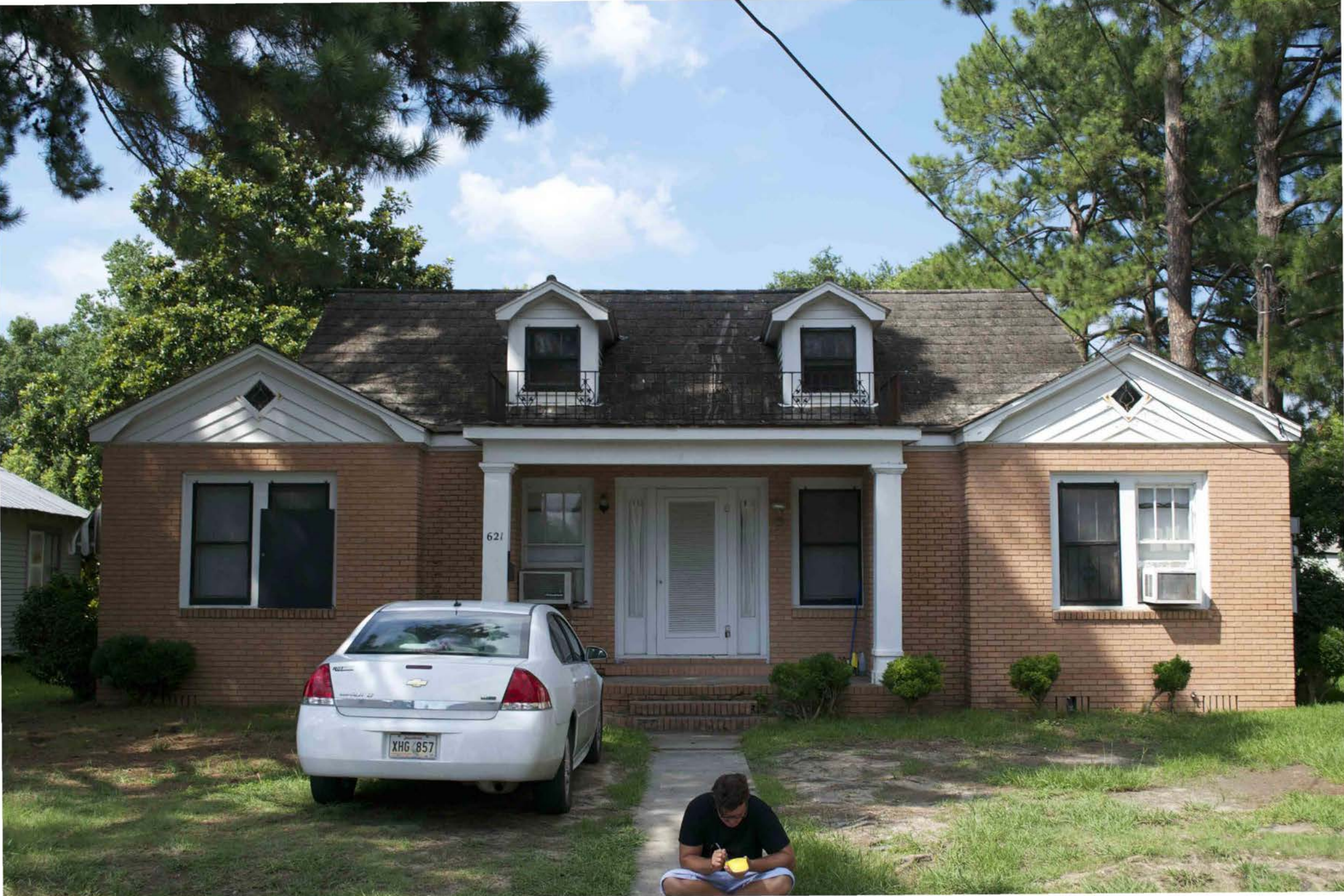


507









621

XHG 857







337





FIRST
UNITED
METHODIST
CHURCH

703

Sunday Services
Worship 10-11am
Sunday School 9-10am

Lamar St
800 ← 700 →

BABY
& Me Boutique

CHILDREN'S RESALE SH

BABY
& Me Boutique
Children's Resale Shop

BABY
& Me
Boutique

NO PARKING
12:00 PM - 2:00 PM



Jefferson St
100

Jay Faugot
photography
Voices THE TIMES
BEST
PHOTOGRAPHER
2011
Thank You Acadiana!







602



KELLER'S
BAKERY

Keller's Bakery

WELCOME TO
KELLER'S BAKERY









PARKING ONLY

PARKING ONLY

PARKING ONLY



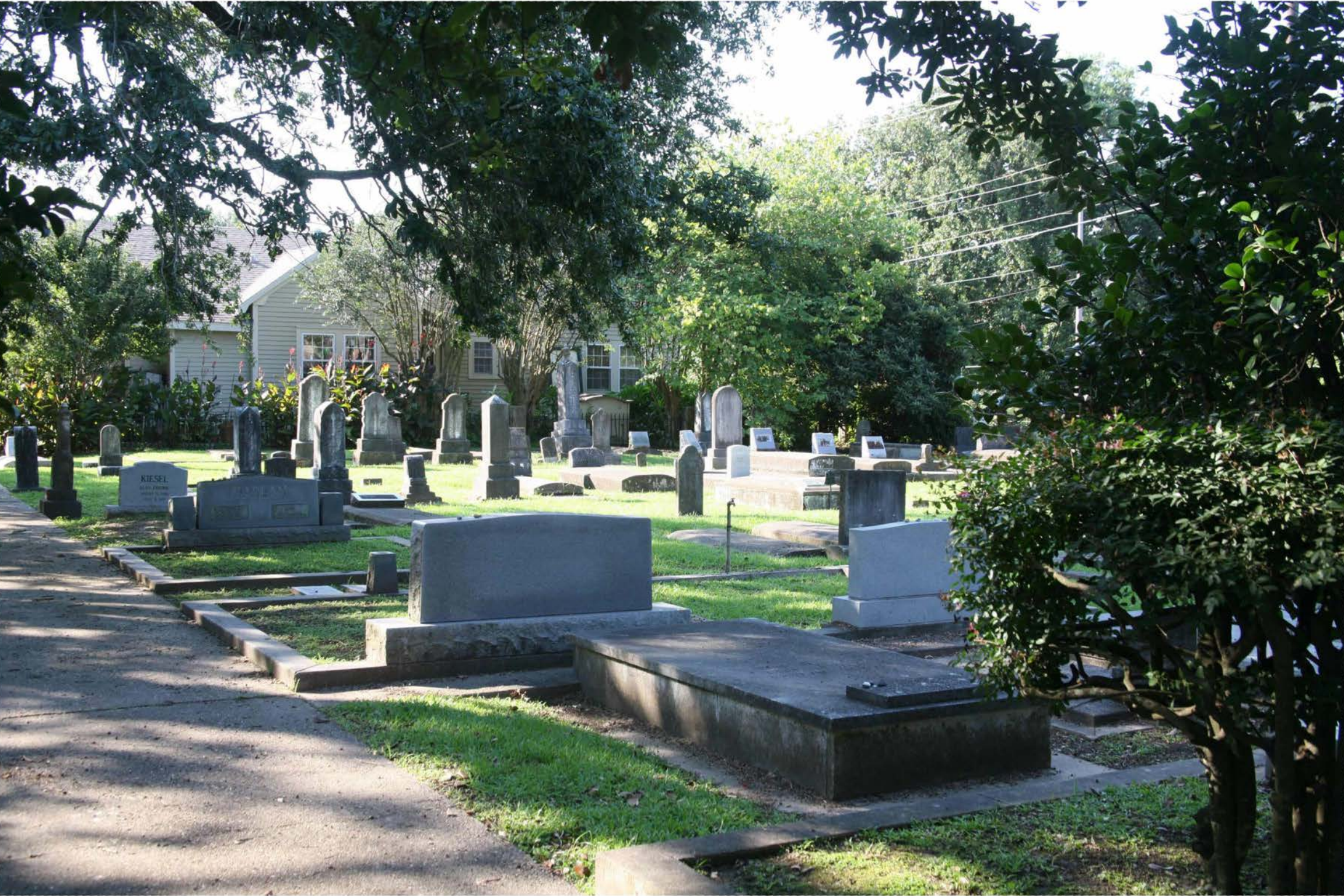




312







KIESEL
1851-1910

1870-1910

1870-1910











La Louisianne
RECORD COMPANY
RECORDING STUDIO



1000



TEMPLE SHALOM



TEMPLE SHALOM







National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Freetown-Port Rico Historic District

MULTIPLE NAME:

STATE & COUNTY: LOUISIANA, Lafayette

DATE RECEIVED: 12/18/15 DATE OF PENDING LIST:
DATE OF 16th DAY: DATE OF 45th DAY: 02/02/16

REFERENCE NUMBER: 15000694

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 2-2-2016 DATE

ABSTRACT/SUMMARY COMMENTS:

Return Comments Addressed. Map is adequate, but not ideal

RECOM./CRITERIA Accept A & C

REVIEWER J. Habber DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attsched comments Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

543357

The Freetown-Port Rico Historic District will be considered by the Louisiana State Review Committee for the National Register of Historic Places at 1:30 p.m. on August 13, 2015, at the Capitol Park Welcome Center, 702 N. River Rd., Baton Rouge, LA 70802. The proposed historic district is bounded roughly by East University Avenue, Lee Avenue, Garfield Street, Taff Street, Southwest Evangeline Thruway, Lucille Avenue, Jefferson Boulevard, and Coolidge Street. A map of the proposed historic district is on file with the Louisiana Division of Historic Preservation, which can be reached by phone at 225.219.4595.

The National Register of Historic Places is the federal government's official list of historic properties worthy of preservation and has four main results for historic properties. The first is the application of certain provisions of the Federal Internal Revenue Code, which provides for a 20% investment tax credit (ITC) with a full adjustment to the basis for rehabilitating historic commercial, industrial and rental residential buildings. A federal tax deduction for conservation purposes of partial interests in historically important land areas or structures applies. See 36 CFR 67 for more information. Write to the State Historic Preservation Officer, whose address is listed below, for additional information on the tax provisions. The second is consideration in planning for federal, federally licensed and federally assisted projects. The Advisory Council on Historic Preservation must be given an opportunity to comment on all federally related projects affecting listed properties. See 36 CFR 809 for more information. The third is consideration of historic values in the decision by the state or federal government to issue a surface coalmining permit where coal is located. (See CFR 700 for more information. Lastly, listing in the National Register of Historic Places can result in eligibility for federal grants-in-aid whenever funds are appropriated by Congress.

Owners of private properties nominated for the National Register may concur in or object to listing in accord with 36 CFR 60. Any owner or partial owner of private property who chooses to object to listing may submit a notarized statement certifying ownership and objection to listing. Each owner or partial owner of property has one vote regardless of the portion of the property the party owns. If a majority of private property owners object, a district will not be listed. However, the State Historic Preservation Officer shall submit the nomination to the keeper of the National Register for a determination of eligibility for inclusion in the National Register. If the property is determined to be eligible but not formally listed, the Advisory Council must still be given an opportunity to comment on federal projects that may affect the property. If you choose to object to the listing of your property, the notarized objection must be received by Phil Boggan, Deputy State Historic Preserva-

tion Officer, P.O. Box 44247, Baton Rouge, LA 70804, by August 10th, 2015.

Contact Jessica Richardson in the Division of Historic Preservation by phone at 225.219.4595 (or by mail at P.O. Box 44247, Baton Rouge, LA 70804) if you have any questions or want a copy of the nomination, the criteria for evaluation or information on results of listing.

694

United States Department of the Interior
National Park Service

RECEIVED 2280

National Register of Historic Places Registration Form

AUG 21 2015

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 listed in the instructions.

1. Name of Property

Historic Name: Freetown-Port Rico Historic District
Other Names/Site Number: N/A
Name of related multiple property listing: N/A

2. Location


Street & Number: Roughly bounded by East University Avenue, Lee Avenue, Garfield Street, Taft Street, Southwest Evangeline Thruway, Lucille Avenue, Jefferson Boulevard, and Coolidge Street.
City or town: Lafayette State: LA County: Lafayette Parish
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, 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


Signature of certifying official/Title: Phil Boggan, State Historic Preservation Officer Date: 8/14/15
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

Freetown-Port Rico Historic District
Name of Property

Lafayette 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: _____

Signature of the Keeper

Date of Action

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
677	197	Buildings
1		Sites
		Buildings
		Objects
678	197	Total

Number of contributing resources previously listed in the National Register: 1

6. Function or Use

Historic Functions (Enter categories from instructions.): DOMESTIC/Single Dwelling; DOMESTIC/Multiple Dwelling; DOMESTIC/Secondary Building; COMMERCE & TRADE/Specialty Store; COMMERCE & TRADE/Warehouse; SOCIAL/Meeting Hall; RELIGION/Religious Facility; FUNERARY/Cemetery; RECREATION AND CULTURE/Outdoor Recreation; HEALTH CARE/Clinic

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Freetown--Port Rico Historic District
NAME:

MULTIPLE
NAME:

STATE & COUNTY: LOUISIANA, Lafayette

DATE RECEIVED: 8/21/15 DATE OF PENDING LIST: 9/17/15
DATE OF 16TH DAY: 10/02/15 DATE OF 45TH DAY: 10/06/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000694

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 10-6-2015 DATE

ABSTRACT/SUMMARY COMMENTS:

See attached Comments

RECOM./CRITERIA Return

REVIEWER [Signature]

DISCIPLINE _____

TELEPHONE _____

DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, DC 20240

The United States Department of the Interior National Park Service

National Register of Historic Places Return/Evaluation Sheet

Property Name: Freetown – Porto Rico Historic District

Reference Number: 15000694

Reasons for Return:

This nomination is being returned for technical revision.

The number of resources indicated in Section 5 of the form does not correspond to the numbers given in Section 7 (678 C / 197 NC vs 716 C / 286 NC). Please reconcile the numbers of contributing and noncontributing resources.

The in-text photograph numbers do not match the .tiff images provided; the photo log also does not match the images provided (for example, there are 57 images accounted for in the log and only 54 images provided). Please make sure that the log, the in-text references, and the final images provided all match.

The accompanying site maps are illegible when either printed or when the pdf is 'blown up' on the computer screen. The color codes used, when used at that scale, are also hard to discern. Please provide a more legible map (or maps) that corresponds to the inventory and photographs.

We appreciate the opportunity to review this nomination and hope that you find these comments useful. Please feel free to contact me if you have any questions. I can be reached at (202) 354-2275 or email at James_Gabbert@nps.gov.

Sincerely,

Jim Gabbert, Historian
National Register of Historic Places
10/6/2015



State of Louisiana

JAY DARDENNE
LIEUTENANT GOVERNOR

OFFICE OF THE LIEUTENANT GOVERNOR
DEPARTMENT OF CULTURE, RECREATION & TOURISM
OFFICE OF CULTURAL DEVELOPMENT

CHARLES R. DAVIS
DEPUTY SECRETARY

PHIL BOGGAN
ASSISTANT SECRETARY

December 15, 2015

TO: Mr. James Gabbert
National Park Service 2280, 8th Floor; National Register of Historic Places
1201 "I" Street, NW; Washington, DC 20005

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

RE: Freetown-Port Rico Historic District, Lafayette Parish, LA

Jim,

The enclosed disk contains the true and correct copy of the revised nomination for the Freetown-Port Rico Historic District to the National Register of Historic Places. The second disk contains the photographs of the property in TIF format. Should you have any questions, please contact me at 225-219-4595 or jrichardson@crt.la.gov.

Thanks,

Jessica

Enclosures:

- CD with PDF of the National Register of Historic Places nomination form
- CD with electronic images (tif 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.
- _____ Other:



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AUG 21 2015

State of Louisiana

Nat. Register of Historic Places
National Park Service

CHARLES R. DAVIS
DEPUTY SECRETARY

JAY DARDENNE
LIEUTENANT GOVERNOR

OFFICE OF THE LIEUTENANT GOVERNOR
DEPARTMENT OF CULTURE, RECREATION & TOURISM
OFFICE OF CULTURAL DEVELOPMENT

PHIL BOGGAN
INTERIM ASSISTANT SECRETARY

August 21, 2015

TO: Mr. James Gabbert
National Park Service 2280, 8th Floor; National Register of Historic Places
1201 "I" Street, NW; Washington, DC 20005

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

RE: Freetown-Port Rico Historic District, Lafayette Parish, LA

Jim,

The enclosed disk contains the true and correct copy of the nomination for the Freetown-Port Rico Historic District to the National Register of Historic Places. The second disk contains the photographs of the property in TIF format. Should you have any questions, please contact me at 225-219-4595 or jrichardson@crt.la.gov.

Thanks,

Jessica

Enclosures:

- CD with PDF of the National Register of Historic Places nomination form and correspondence
- CD with electronic images (tif 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.
- _____ Other: