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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name THE FAIRFIELD BUILDING

other names/site number

2. Location

street & number 1600-1612 FAIRFIELD AVENUE | NA | not for publication

city or town SHREVEPORT | NA | vicinity

state LOUISIANA code LA county CADDO code 017 zip code 71104

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standard 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Nicole Hobson-Morris

Deputy State Historic Preservation Officer — 7-30-13
Signature of certifying official/Title — 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

Fairfield Building
Name of Property

Caddo Parish, LA
County and State

4. National Park Service Certification

I hereby certify that this 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

9/17/2013
Date of Action

5. Classification

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

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

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

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
		object
1	0	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

NA

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

COMMERCE/TRADE: Financial Institution
COMMERCE/TRADE: Business

Current Functions
(Enter categories from instructions.)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions.)

Modern Movement/International style

Materials
(Enter categories from instructions.)

foundation: CONCRETE/STEEL
walls: BRICK
roof: TAR AND GRAVEL
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and After 1965 noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Fairfield Building in Shreveport, Caddo Parish, was built 1948-1949. The construction is steel frame and hollow tile with brick cladding. Part of the building incorporates an earlier solid brick masonry wall building. The street frontage is 149 feet and the depth at the corner is 103 feet. The right side of the building--1600, 1606, 1608, and 1610--is four stories high. The left side, 1612 Fairfield, is two stories. The building stands on the corner of Fairfield Avenue and Jacobs Street. The exterior retains most of its integrity: the only change is the addition of a drive-through banking kiosk on the rear built after 1965. The 4-story interior and the mechanical room are basically intact. The 2-story section has lost most of its original interior. The building still retains most of its integrity and is thus eligible for the National Register.

Narrative Description

The Fairfield Building is a single building 149 feet wide with three sections:

1) a larger 103 feet wide, four-story section on the right (addresses 1600-1610 Fairfield Ave.),

2) a smaller 47 feet wide, two-story section on the left (address 1612 Fairfield Ave.), and

3) a one-story mechanical room for both sides in between in the rear. The mechanical room serves both parts of the building. It stands behind a 4-story, 2-room deep connector or hyphen on the façade (part of the 4 story section) and fills the entire ground floor space between the two office sections. The space above the mechanical room serves as a light well for the south side of 1600-1610 Fairfield, the north elevation of 1612 Fairfield, and the west elevation of the connector.

Although the candidate meets the definition of a single building (with a street frontage of 149 feet) because the mechanical room serves both sections, it has the look of two buildings. Thus, it is easiest to describe them separately. All three parts, however, were built at the same time with the same architect, Samuel G. Wiener, and for the same client, N. Hobson Wheless, Chairman of the Board of the Commercial Bank and President of the National Development Corporation, which held the title to the land and the building. Given the dates of the plans—left (1612) July, 1948 and right (1600-1610) February, 1949—it appears the National Development Corporation initially planned only a two-story office building. Within a few months, however, and most likely with the influence of Mr. Wheless, the board of the Commercial Bank decided to site its first branch here. The location was especially felicitous because it was (and is) near where the commercial district gives way to the neighborhoods of the finest homes in Shreveport.

Fairfield Building (4 story section) façade, east elevation (1600-1610 Fairfield)

The Fairfield Building (4-story section) is an almost 103-foot square (within a few inches) including the rear mechanical room cut out, which is visible on the rear elevation. It includes the Commercial Bank (1600), three small commercial spaces which open to the street (1606,1608 and 1610) and offices above on the second, third and fourth floors. The 4-story façade extends 103 feet along Fairfield Ave. All of the walls are light tan brick painted white. The bank and lobby (1600) have the more prominent entrance: Horizontal black granite panels frame the three main entrance doors and extend to the tenant space on the left and around the corner on the right at the height of seven feet. At the corner are short ribbon windows set in the granite veneer, and these too extend around the corner. These windows are the height of two granite panels. The three doors are plate glass set in aluminum frames. The framing forms three rows of transom windows, divided into five panes, above the three doors and the first row of granite panels. Above this entrance is a curved cantilevered canopy with a flat steel (possibly aluminum) band to which individual letters with the name "FAIRFIELD BUILDING" are attached. On the left of the main entrance are three storefronts (1606, 1608, 1610) with walls of plate glass in aluminum frames, each with a plate-glass, aluminum-framed door and transoms across the full width of the storefront. The three upper floors all have ribbon windows (beginning six feet in from the south corner) in sets of three (six sets across) with short horizontal hopper windows below each large window. These ribbons of windows

continue around the north corner. There is a very narrow aluminum coping and, set back from the façade, an elevator tower faced with stucco. In addition, there is an unusual feature on this building: A steel beam anchored several feet out from the wall makes a wider curved bend around this corner and continues on all other walls of the building (four walls and the hyphen connecting to the 2-story section). From this bar a "WINDOW WASHERS BASKET" can hang by chains. This moveable basket allows access to every window in this section of the building (i.e., 1600-1610). The bar allows movement along all walls and the adjustable chains allow lowering and raising the basket to each level.

Fairfield Building (4-story): Jacobs Street, north elevation

On the ground floor, the black granite panels with the short ribbon windows above continue about six feet around the corner. Otherwise the brick wall of the first floor is pierced by three large horizontal windows which illuminate the teller cages on the interior. Toward the rear is a steel door with a small cantilevered canopy. On the upper three floors the ribbon windows continue around from the façade to within four feet of the rear. These side windows have short hopper windows at the bottom of the plate glass. The brick walls likewise continue around this side. The bar for the window washers' basket continues around both corners.

Fairfield Building (4-story): rear, west elevation

This elevation is again a combination of brick and glazing. It has two exits on the ground floor, one of which is a fire exit with a small cantilevered canopy. Centered on the three upper floors are ribbon windows the width of three rooms. There are glass block above and short hopper windows below. The window-washers' bar continues around both corners. There are four relatively small windows on the ground floor. A typical brick and glass drive-through kiosk was added after 1965. This has a flat roof, steel drawers and bullet-proof glass.

The rear elevation of 1600-1610 also includes the only exterior wall of the mechanical room, which is located behind the connector or hyphen mentioned above. The mechanical room wall appears two stories in height, but the space itself is only one story tall. It abuts the first floors of the 4-story (1600-1610), 2-story (1612), and connector sections of the Fairfield Building, filling the entire space between them and creating a continuous wall on the rear elevation's ground floor. In the narrow mechanical room portion of the exterior wall there are a single door and a double door. Above the mechanical room the roughly 25 x 75 foot square cut-out for the light well allows the south elevation of 1600-1610, the west elevation of the connector, and the north elevation of 1612 to be visible. These will be discussed below.

Fairfield Building (4-story): side, south elevation

The first floor abuts the mechanical room on this side for the full depth of the cut-out in the square plan. The glass-block ribbon windows of the rear elevation continue four rooms wide on all three upper floors, beginning and ending six feet from each corner. Again, there are glass blocks above and hopper windows below. The window-washers' bar bends out at both corners to allow for the easy swing of the basket.

Fairfield Building (4-story): connector, west elevation

The recessed elevation above and behind the mechanical room has the same style of window as the rear of the 4-story section, although these windows are narrower and have a taller section of glass blocks, with the same short hopper windows below. The window-washer bar ends where the four story section (1600-1610) abuts the 2-story section (1612).

Fairfield Building (4-story) interior structure

The building is "non-combustible," with a steel frame filled with hollow tile and faced with brick. The foundation is concrete with steel rebar.

Fairfield Building (4-story): interior

First floor: The entrance begins on the sidewalk, where terrazzo paving shaped like a tear-drop set in the pale gray concrete of the sidewalk narrows from the curb to the three doors of the entrance. Terrazzo floors the vestibule between the sets of three doors of the exterior and the three interior doors and continues into the foyer.

Bank: The bank is located on the right, or north, side of the first floor. It can be entered through a pair of glass doors leading to the vestibule and another pair of doors leading to the building's foyer. The floor of the bank's separate lobby is terrazzo. Plate glass windows above marble wainscots separate the bank lobby from the adjacent hall. The bank lobby was wainscoted in mahogany plywood, which is now covered with wood-patterned Formica. In the bank the teller stations have been removed. That area and the two offices on the front are carpeted. The front offices are paneled in the same plywood. The office doors are not original and the plywood paneling is most likely a much later intrusion. Otherwise, all interior walls on all floors are plaster on metal lathe. At the rear of the bank are the vault, which is intact with its door, another office and an exterior side exit.

Foyer and left side: The building foyer has a space to the left of the doors with a counter for a tobacconist. To the left side of the foyer is the original elevator. Directly behind it are stairs leading to the upper floors. The hall continues to the rear where there is a fire stair. There is a cross hall giving rear access to the three small commercial spaces (1606, 1608, 1610) on the front and offices to the rear. The flooring in all halls is terrazzo and all have wainscoting of maroon and white marble. Above the marble the walls are plaster on metal lathe. The shops and offices have vinyl tile floors.

Floors 2, 3, and 4: The upper floors all have the same plan. The elevator and the stairs open to a marble lobby on the second floor and plain (plaster on lathe) walls on the third and fourth floors. The tile wainscot on the stair stops at the second floor. The hallways form a square with stairs and services on the interior and offices on the exterior. The office doors are flat with louvered panels below and opaque glass above. Interior doors are hollow core wood.

Fairfield Building (2-story section, 1612 Fairfield)

This second section is 2 stories and is 47 feet wide facing the street, 102 feet deep and 41 feet across the rear. The total façade (both sections) is thus 149 feet wide. In acceding to his clients' desire to retain the existing 2-story building already standing on the site, the architect designed this section to look from the street as if it were a separate structure. To understand the construction, one must first realize that this section incorporated a solid-brick-wall chapel, 40 feet wide and 73.5 feet deep set back 43 feet from the sidewalk. The chapel with a small portico is shown on the April 8, 1948 survey. Only the masonry walls and window openings were retained. To this were added the present 2-story steel frame front rooms. This new section is 43 feet deep and 5 feet wider on the south side than the chapel, which is completely hidden from the street. A 75 foot section along the north side of the chapel abuts the 1-story mechanical room serving both buildings. As mentioned above, the space above the mechanical room acted as a light well. All of this new construction is "non-combustible", specifically steel frame with hollow-tile in-fill and brick veneer on the solid walls. The foundation is concrete with steel rebar and the second floor and roof are likewise concrete and steel. All new windows, excluding the chapel, are plate glass with aluminum framing and fascia. All new windows which open have a band of three short (18") hopper windows across the bottom.

Façade (east) and side (south): new 2-story section (1612 Fairfield)

The façade is complimentary to the adjacent building, but it appears to be a separate structure since its floors had to correspond to those of the earlier chapel. Therefore this is a 2-story building with aluminum-framed plate glass windows continuing from the front around the corner of the new side on both floors. The entrance is a pair of doors set between plate glass side-lights and with a large plate glass transom. A steel-faced cantilevered canopy curves below the transom out over the entrance and rests on brick pilasters. On the ground floor, the plate-glass windows are vertical and are separated by brick piers. On the second floor some of the windows have vertical plate glass appearing the same as that below, but in others the plate glass is almost square, hopper windows fill the space below the plate glass, and the windows are separated by metal panels On both floors these ribbon window systems continue around to the south side.

Brick masonry sides (south and north) and rear west

The brick masonry walls of the original chapel remain, as does the row of brick cornice. The rectangular windows of the upper floor are fitted with steel casements. The ground floor windows also have steel casement, but opaque glass fills the lunette space above. The rear exit opens to a concrete landing with steps at each end.

Roof

The roof on all sections is steel frame and concrete covered by tar and gravel

Alterations:

Since the original plans and elevations survive, it is clear that there have been no changes, other than color, to the exterior. The bricks have been painted white; and the aluminum window and door framing and steel canopy, brown. On the 4-story section, only the roof of the drive-through kiosk abuts the rear wall. The interiors of 1600-1610 are relatively intact, since the principal changes are lowered ceilings (after 1965) and changes in the wall and floor coverings, as described above. The interior of the 2-story section was changed by the 1960 addition of an elevator (shown on the original plans but not built) in the entrance foyer. After 1965 all ceilings were lowered and all corridors and most walls were repositioned. The interior of 1612 Fairfield retains almost no integrity.

Integrity

As the office building designed by architect Samuel Wiener for the National Development Corporation and the Commercial Bank, the Fairfield Building retains its integrity of association. Never having been moved, it retains its integrity of location. Although the setting changed slightly with the construction of nearby buildings in the 1950s, it has remained stable since that time. The building completely retains its integrity in the areas of design, materials, and workmanship since there are no changes to the exterior aside from the addition of the drive-through on the rear. It even retains its terrazzo sidewalk. Since feeling is related to design and setting, it retains its integrity of feeling.

Fairfield Building
Name of Property

Caddo Parish, LA
County and State

Applicable National Register Criteria

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

- [ ] 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.
- [ ] Not applicable

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [ ] 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 structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.
- [x] Not applicable

Areas of Significance

(Enter categories from instructions.)

C--ARCHITECTURE

Period of Significance

1948-1949

Significant Dates

1948-1949

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Samuel G. Wiener and Associates

Period of Significance (justification)

The period of significance is 1948-1949, the date the building was constructed.

Criteria Considerations (explanation, if necessary) NA

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Fairfield Building is significant under Criterion C—Design, in the area of Architecture. It is locally significant as the best International Style commercial building in North Louisiana.

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

Constructed in 1948-1949, the Fairfield Building is an almost perfect example of the early International Style. As illustrated by the Fairfield Building, the early International Style is horizontal and comparatively low: It has flat roofs, metal windows set flush with the outer wall, unornamented wall surfaces with no decorative details at the windows, cantilevered canopies and asymmetrical facades. The most notable and characteristic feature of this design is the long ribbons of plate-glass windows which wrap around the corners. Typically the walls are not used for structural support. The exterior walls are glass and brick curtains hung on the steel frame and the interior walls are mere partitions, which allow a flexible room layout. Freeing the exterior walls from structural demands allowed this treatment—not feasible earlier—of the façade. Brick is less commonly used than stucco, but here it is pale tan (now painted white) and finely laid and so gives the feel of the favored smooth wall surface. Also typical are the cantilevered porticoes of both the main entrances and the side and rear exits. Where there is no need for windows, the walls are left blank.

The International Style in Europe and America

The new building technologies—specifically steel frame construction--which engineers had developed in the late 19th century, opened to architects vast new possibilities in design. Modernism in 20th-century architecture has meant first and foremost an aversion to decoration for its own sake, without a trace of historicism. Instead, it favors a clean functionalism, which expresses the machine age. Frank Lloyd Wright (1867-1959) was America's first indisputably modern architect. Between 1900 and 1910 he designed a number of suburban houses known as his Prairie School houses because of their low, strong horizontal lines. The best of these was the Robie House in Chicago (1909).

Wright's early work strongly influenced the next generation of architects, whose leaders were European. Walter Gropius (1883-1969) in particular took a crucial step toward modernism in designing a building with a nearly continuous surface of glass. This radical innovation had been possible ever since the introduction of the structural steel skeleton, which relieved the wall of any load-bearing function. Gropius frankly acknowledged that in modern architecture the wall is no more than a curtain or climate barrier. Gropius and Adolf Meyer designed the Fagus Shoe Factory in Alfeld, Germany (1911-1914). Here three stories of ribbon windows are divided by horizontal bands of stucco, and this relatively small building is the paradigm for low-rise International Style structures, the Fairfield Building among them.

In 1896 Louis Sullivan (1856-1924) had already clarified the vast difference between low-rise and tall buildings: "The architects of this land and generation are now brought face to face with something new under the sun—namely . . . a demand for the erection of tall office buildings. . . [The] invention and perfection of the high-speed elevators has made vertical travel . . . easy and comfortable; development of steel manufacture has shown the way to safe, rigid, economical constructions rising to a great height; continued growth of population in the great cities, consequent congestion of centers and rise in value of ground, stimulate an increase number of stories. . .Thus has come about that form of lofty construction called "the modern office building.' " He then continued: "How shall we impart to this sterile pile . . . the graciousness of those higher forms of sensibility and culture?" His Wainwright Building (St. Louis, 1890-1891) shows his answer. The steel grid is evident in the design of strong horizontals and even stronger verticals, but the decorative details are firmly rooted in the nineteenth century. What is most clear is that tall office buildings are a totally new idea and always differ in character from their low rise predecessors and contemporaries. Until the 1950s Americans continued to favor revivalist styles, and even that classic skyscraper the Empire State Building has traditional cladding, following the philosophy of Sullivan.

The beginning of World War I effectively postponed the further development of modern architecture for nearly a decade. Walter Gropius and Mies van der Rohe (1886-1969) of Germany, Le Corbusier (1886-1965) of France and Gerrit Rietveld (1888-1964) of Holland were the leaders of what came to be called the International style. Not until after the war did Gropius' second model emerge: The multi-story Shop Block, the Bauhaus (1925-1926) in Dessau, Germany is a glass

box with rectangular glass hung on visible steel grids and a flat roof. This became the model for the all-glass walls and grids of the twentieth-century skyscraper. From this point forward, low rise and skyscraper International Style buildings followed different paths. Low-rise examples continued to follow the model of the Fagus Shoe Factory, as exemplified by the Fairfield Building. High rise examples followed the glass wall and grid model. Both types fall under the same stylistic umbrella, but buildings of such great variation in height cannot usefully be compared.

There were a scattering of practitioners of the International Style for houses across America, even a few in South Louisiana (1938 Feibleman House, Kenner; 1935, Concrete House, New Orleans). However, the only concentration of International Style residences was in California. Richard Neutra (1892-1970) joined Rudolf Schindler (1887-1953) there in 1923. Both immigrated from Vienna, Austria, where architectural innovation was also the order of the day in the early 1900s. Schindler's Lovell Beach House (1922) was followed by Neutra's Lovell House in Los Angeles (1927-1929). In both the wide glass walls in series of boxes with cantilevered balconies and roofs and with tube railings established the International Style on the West Coast.. California had the money and the taste for modern houses. Neutra continued to design houses into the 1950s and became the most famous residential designer in the country in the International Style. Gropius' and Van der Rohe's glass box houses required landscape settings and thus there were few clients. Nor was Phillip Johnson's urban model in Cambridge, Massachusetts much imitated. Popular taste followed revival styles and most homeowners preferred bungalows in the 1920s and 1930s and ranch houses in the fifties.

During the 1930s, a number of the new buildings in Shreveport were truly International Style, closely following the ideas of northern Germany and Holland. Most of these buildings—commercial, residential or public—were regularly featured in the leading architectural journals of the day. They stand in startling contrast to what was under construction elsewhere in Louisiana and the United States. The 1932 exhibition of the International Style at the Museum of Modern Art in New York was the formal introduction of Europe's geometrically modern architecture to most American architects and the American public. Henry Russell Hitchcock and Philip Johnson curated the exhibition and coined the term, "International Style." The brothers Samuel and William Wiener and their friend Theodore Flaxman, however, had already toured northern Europe to observe the temples of the new style and met many of its architects (see below).

History and Architectural Development of Shreveport

The age of steamboats prompted the clearance of the Red River raft, a 180-mile long natural log jam, opening to navigation a village established at the river's meeting point with the Texas Trail. Henry Miller Shreve led the United States Army Corps of Engineers' effort to clear the Red River for access to the Mississippi River. In 1838 his success led to the foundation of Shreve Port, the new town on the Texas Trail named in his honor. It was the seat of the newly created Caddo Parish (county). Incorporated as Shreveport in 1839, it soon became a center of steamboat commerce. The Red River remained (barely) navigable through the Civil War, but by the 1880s the railroad replaced waterways as the chief means of transport here, as throughout the country. Like the rest of the state Shreveport suffered economically under Reconstruction. The city's recovery began in the 1890s and is still visible in the brick commercial buildings facing Texas Street (Texas Street Buildings, National Register) and the river downtown; these are typically narrow, deep 3-story brick buildings with storefronts or warehouse doors on the first floor and offices and storage on the second and third. The fine Queen Anne houses in the new residential neighborhood to the south (Highland National Register Historic District) housed the professional classes and wooden shotguns housed workers in the Bottoms (National Register Historic District, also known as Ledbetter Heights).

It was oil which made Shreveport a true city, the second in size after New Orleans at that time. The discovery of the great Caddo oil fields in the early 1900s made the whole parish and adjoining Bossier Parish almost a continuous boom town and Shreveport flourished accordingly. After the building hiatus of World War I, the city saw new construction everywhere. Building continued to flourish during the Great Depression, and the town grew to become a major metropolis. What made Shreveport different from the rest of the state and most of the South (excluding Houston) was the continuous boom of the oil and gas industry.

For the most part, commercial architecture in Shreveport followed the traditional styles found in other American cities of similar size The downtown filled out its original plat of eight by eight square blocks with Sullivanesque (1910, Hutchinson Building; 1924, Slattery Building), Beaux Arts [Shreveport Public Library; Wray-Dickenson Building (National Register)] and Colonial Revival edifices (1915, B'nai Zion Temple, National Register). The red brick and white stone Strand Theater (1923, National Register) is a flamboyant synthesis of architectural styles The dual effect of wealth and rapid growth also saw the construction of a number of buildings with Art Deco motifs (Shreveport Commercial National Register Historic

District). Nationwide, the best-known single building is Samuel Wiener's Shreveport Municipal Memorial Auditorium (1929, National Register), in which form did follow function but with an exuberant cladding of red brick and white stone and Art Deco motifs on the façade and cornice. This was the home of the *Louisiana Hayride* radio program. During its heyday from 1948-1965 this program spawned the careers of some of the greatest names in American music, such as Hank Williams, Sr. and Elvis Presley, who made his broadcasting debut here.

Residential architecture also generally followed the traditional styles. Thus, the new neighborhoods of Fairfield and Highlands (both listed in the National Register as historic districts) displayed houses in a wide variety of revival styles: Federal, Greek, Queen Anne, Colonial, Beaux Arts and Mediterranean. Another example is the Glen Iris neighborhood, where Ontario and Delaware Streets have houses built in the late 1920s and 1930s, mostly in the Federal and 20th-century Colonial Revival styles. However, International Style houses were added to this mélange.

The International Style in Shreveport

Samuel Wiener (1896-1977) was the designer of the earliest and most highly regarded International Style buildings. His degree was Bachelor of Architecture at the University of Michigan, where Eliel Saarinen of Finland was on the faculty. He then studied in Paris at the Atelier Gromort 1922-1923. Wiener responded enthusiastically to progressive developments in Europe, and he traveled there in 1927 and again in 1931 with his brother William Wiener (1907-1981), also an architect with his degree from Michigan. With them in 1931 was Theodore Flaxman, who had studied at Rice University and had begun his practice in Shreveport in 1926. They visited a number of important sites, including Gropius' Bauhaus and met that architect, as well as a number of other prominent innovators. On returning to Shreveport, they applied what they had learned. Thus, it was architectural innovators Samuel Wiener, his brother William Wiener, and their friend Theodore Flaxman (1901-1970) who ushered the International and Art Moderne Styles into North Louisiana and Shreveport, generally in advance of New Orleans, and certainly in advance of Baton Rouge. By the 1930s *Who's Who in America* called Samuel Wiener a "pioneer in contemporary architecture."

The earliest modern building in Shreveport is the, El Karubah Club House (1931, Sam Wiener). A whole series of residences, industrial and institutional buildings followed. Shreveport civic and professional interests embraced the new style as an embodiment of a new and progressive future for northwest Louisiana. The first and foremost of these was the Municipal Incinerator (1935, Sam Wiener). The Orthopedic Clinic (1936, Samuel and William Wiener), the Masonic Temple (1936, Theodore Flaxman, National Register), Bossier High School (1938-1940, the Weiners, National Register) and the Big Chain Store (c. 1940, the Wieners) followed.

Brave clients commissioned International Style houses from all three architects in the l930s. Best known are Samuel Wiener's Wile-Schober House (1934) and his own house (1937), which are both listed on the National Register. The former was such a novelty in the wooded hills of a traditional neighborhood that the Wiles had to hire a policeman to protect their privacy. William Wiener was the designer of Weekend House, Cross Lake (1933, destroyed), the Flesh-Walker-Guillot House (1936, National Register,) and the Mayer House (1938).

The building receiving probably the most acclaim was Samuel Wiener's 1934-1935 International Style design for the Shreveport Municipal Incinerator. The *Architectural Forum*, in a feature story of seven pages in November 1935, hailed it as a "strikingly clean piece of design." It was illustrated in the United States Pavilion at the Paris International Exhibition of 1937. It was included in the traveling photographic exhibition organized by the Museum of Modern Art and in the Architectural League of New York. In reviewing the latter exhibition in 1938, Lewis Mumford wrote in the New Yorker: "If I had any gold medals to distribute, I would quickly pin one on Jones, Roessle, Olschner and Wiener for their municipal incinerator in Shreveport, Louisiana. This is one of the best examples of the rational use of the ribbon window and the overhanging building . . . an excellent design, with no vulgar attempts at prettifying a form that needs no additions." Pierre Reneval wrote an equally enthusiastic accolade in "L'Architecture et l'Urbanisme aux Etats-Unis" in *La Revue Moderne* (Paris, 15 January 1938): "MM Jones, Rossele, Ochsner et Wiener de Shreveport . . . procedant d'une esthetique nettement modern, et ont ainsi donne un elan et . . . example interessantes e l'espirit constructeur en Amerique." (Loosely translated ,"the past is vigorously cleansed away and building flowers with *elan* and new spirit in America"). From 1923 to 1940 Wiener was a partner in the firm of Jones, Roessle, Olschner and Wiener and it was he who was responsible for the firm's work in the modern style. The incinerator was the first such facility to be designed by an architect rather than an engineer. The City of Shreveport, in 1974, razed the off-white brick building with its signature ribbon windows.

World War II ended most new construction in Shreveport and elsewhere. Afterward, for the most part architects and builders began to move away from the early International Style. Instead they adopted the new, mid-twentieth century International Style paradigm -- Mies van der Rohe's (with Philip Johnson) Seagram Building in New York (1957-1958). This skyscraper with glass walls hung on (apparently) exposed frames was the inspiration for new tall buildings across America, and these are still being built today. Even Samuel Wiener's Schumpert (Confederate Memorial) Hospital (Shreveport, 1957) follows this model. Thus, the Fairfield Building (1949) was the low rise, early International Style's swan song in Shreveport.

Conclusion

In 1952, Philip Johnson wrote "The battle for modern architecture has long been won." His statement was true only for commercial buildings and generally only for tall ones. Victory, however, in most towns did not often mean exceptional designs. Sullivan's "soulless piles" is an apt description for all too many. Sadly, Shreveport has lost several of its most exciting and significant International Style buildings. Of those once comparable to the Fairfield Building (i.e., low rise commercial buildings rather than residences, schools, or modular grid skyscrapers), only the Motor Hotel, the Shreveport City Hall, and the Masonic Temple survive. A few blocks northeast of the Fairfield Building is the Motor Hotel (1950s) on the corner of Jordan Street and Line Avenue. Its four stories mimic the Fairfield with ribbon windows and stucco walls, but without the proportions and elegance of design and materials. The 1957-1958 Shreveport City Hall (now a police station) is a bland three floors of brick cladding with ribbon windows rising above open ground-level parking. It has the horizontal character of the International style, but it too has none of the refinement of the Fairfield Building's distinctive entries and windows. Both are much watered-down versions of the style and pale in comparison to the Fairfield Building. Flaxman's Masonic Temple is something of a hybrid because it combines the curves of the Art Moderne with the ribbon windows of the International Style. The Fairfield Building, however, is a textbook example of the style's low-rise interpretation. Yet its importance goes much deeper, because it is the only building in the region that harkens back to the early, pre-World War II examples of the International style as seen in Europe.

As discussed above, the International Style appeared first in cities where money and sophistication allowed its development. In Louisiana, that city was Shreveport, a community located in the northwest corner of the state. North Louisiana has mostly small towns, but the communities of Ruston and Monroe count as small cities. No International Style buildings appeared in either place during the historic period, unless one counts the Holiday Inns of the 1950s. Otherwise, the style did not appear in the region outside Shreveport until architects and builders adapted its modular grid/glass wall phase to small commercial buildings in the 1950s and 1960s. Thus, the absence of early examples throughout North Louisiana broadens the Fairfield Building's importance. However, it does not deserve National Register listing simply because it is rare. It is deserving because it is an example of fine design. In short, the Fairfield is a building which the revolutionary European architects who invented the International Style would have been proud to call their own.

Historical note

By the mid-1950s other Shreveport architects began designing in the International Style, but the move of the headquarters of the major oil companies to Houston slowed the growth of downtown and commercial development in general.

In the mid-50s, the style also spread to South Louisiana. Baton Rouge saw construction of at least three International Style buildings in 1955 and a fourth near that time. These included the Gulf States Utility Building (1955), four stories with ribbon windows divided by horizontal bands on the upper floors; the Baton Rouge Savings and Loan Association Building (1955), three stories of masonry wall broken by ribbon windows and a cantilevered canopy; the five-story Union Federal Savings and Loan Association, with horizontal glass walls on a grid; and Rider's Jewelry, a glass box reminiscent of Neutra. In New Orleans the decision was made to allow demolition of historic buildings along Poydras Street, parallel and a few blocks up from Canal Street, in order to save historic Canal and the French Quarter. Beginning in the 1950s, Poydras became an example of one after another of high-rise skyscrapers from the mid- to the late-twentieth century leading from the river to the glass-wall and grid complex of the New Orleans City Hall.

The International Style continued in popularity for school buildings because educational philosophy now required low structures with excellent natural light. Samuel Wiener was the architect for a number of other schools in northwest Louisiana. Schools in Baton Rouge and New Orleans were also built in this style.

Developmental history/additional historic context information (if appropriate)
See above.

9. BIBLIOGRPHY

Blitzer, Carol Anne, "Walking Through History," *Baton Rouge Morning Advocate*, May 8, 2013, pp.1-2 D.

Brick and Tile, May, 1952, cover and pp. 11-12.

Janson, H. H., *The History of Art* (New York: Harry N. Abrams, Inc., 1995).

Kingsley, Karen, "The Modern Era," in Poesch and Bacot, *Louisiana Buildings 1720-1940* (Baton Rouge, LA: Louisiana University Press, 2000).

_____, *Modernism in Louisiana, A Decade of Progress 1930-1940* (New Orleans, LA: Tulane University, 1984).

McAlester, Virginia and Lee, *A Field Guide to American Houses* (New York: Alfred Knopf, 1984).

Wiener Collection, Louisiana State University, Shreveport, Archives.

Previous documentation on file (NPS): NA

___ 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 # _____xxx_____
___ recorded by Historic American Engineering Record # ____xxx_____
___ recorded by Historic American Landscape Survey # _____xxx_____
___ Not Applicable

Historic Resources Survey Number (if assigned): NA

Primary location of additional data:

X State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
x University
___ Other
Name of repository: Louisiana State University, Shreveport, Archives

10. Geographical Data

Acreage of Property 1.559
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.) NAD 1927

	Zone	Easting	Northing		Zone	Easting	Northing
1	15	429300	3595540	3			
2				4			

Fairfield Building
Name of Property

Caddo Parish, LA
County and State

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

Boundaries are shown as a dashed line on the attached sketch map.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries coincide with the property historically associated with the resource, i.e., the property purchased for the building and related parking in 1948.

11. Form Prepared By

name/title BSR BACOT
organization *4/1/2013*
street & number 1758 SILLIMAN Dr. telephone 225/923-1066
city or town BATON ROUGE state LA zip code 70808
bbacot@att.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Photos of Record:

Name of Property: Fairfield Building

City or Vicinity: Shreveport

County: Caddo State: LA

Photographer: Edward Taylor (property owner)

Date Photographed: April 2013

Description of Photograph(s) and number:

Photo 1 of 19
Façade [1612 (left, 1600 (right)]; camera facing west, southwest

Photo 2 of 19
Canopy of 1612; camera facing west

Photo 3 of 19
Storefront of 1610; camera facing west, northwest

Photo 4 of 19
Storefront of 1608; camera facing west, northwest

Photo 5 of 19
Storefront of 1606; camera facing west, northwest

Photo 6 of 19
Canopy of 1600; camera facing northwest

Photo 7 of 19
Sidewalk and entrance (beneath canopy) of 1600; camera facing southwest

Photo 8 of 19
Side elevation of 1600; camera facing south

Photo 9 of 19
Rear elevation (1600, left. Mechanical Room, middle; 1612, right); camera facing east

Photo 10 of 19
Side elevation of 1612; camera facing northeast
NOTE: Building at center right in photo is outside the boundary.

Photo 11 of 19
Side elevation of 1612; camera facing east, northeast

Photo 12 of 19
Interior lobby of 1600

Photo 13 of 19
Interior stairway of 1600

Photo 14 of 19
Bank interior, 1600

Photo 15 of 19
Bank interior, 1600

Photo 16 of 19
Upper floor interior of 1600

Photo 17 of 19
Interior of 1612

Photo 18 of 19
Interior of 1612

Photo 19 of 19
Interior of 1612

Supplemental Photos:

Name of Property: Fairfield Building

Fairfield Building
Name of Property

Caddo Parish, LA
County and State

City or Vicinity: Shreveport

County: Caddo State: LA

Photographer: Doug Perry, as published in *Brick and Tile*, May, 1952, cover and pp. 11-12.

Date Photographed: 1952

Description of Photograph(s) and number:

1 of 3
Façade of 1612; camera facing northwest

2 of 3
Façade of 1600; camera facing west, southwest

3 of 3
Closeup of window washers' basket and curving bar at roofline; camera facing west, northwest

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name EDWARD S. TAYLOR

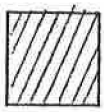
street & number P O BOX 1117 telephone

city or town SHREVEPORT state LA zip code 71163

Fairfield Building

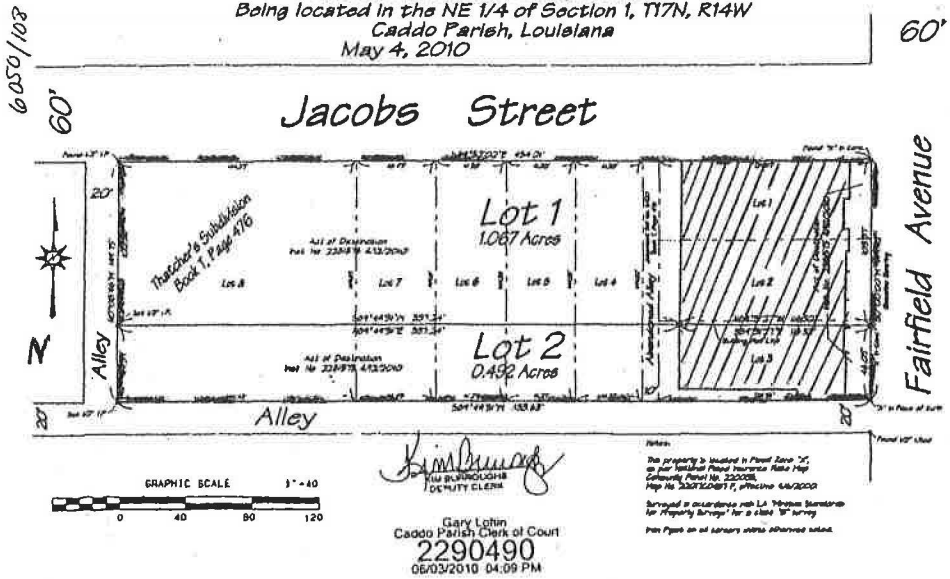
Shreveport, Caddo Parish, LA

Boundary: ---

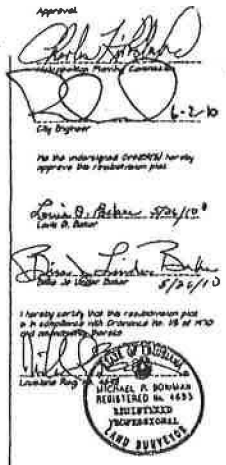
Contributing Element: 

Thatcher's Subdivision Unit No. 1

Being a Resubdivision of Lots 1, 2, 3, 4, 5, 6, 7 and 8
Thatcher's Subdivision
As Recorded in Book T, Page 476
Records of Caddo Parish, Louisiana
Being located in the NE 1/4 of Section 1, T17N, R14W
Caddo Parish, Louisiana
May 4, 2010



Gary Lohin
Caddo Parish Clerk of Court
2290490
05/03/2010 04:09 PM



Book ____ Page ____

John R. Bowman & Assoc., Inc.
3853 Southern Avenue
Shreveport, Louisiana 71106
Phone 318-865-9540

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

SHREVEPORT WEST QUADRANGLE
LOUISIANA–CADDO PARISH
7.5 MINUTE SERIES (TOPOGRAPHIC)
NE/4 GREENWOOD 15' QUADRANGLE

7249 III SW (BLANCHARD)
7249 III SE (NORTH HIGHLANDS)
7249 II SW (BOSSIER CITY)
7248 IV NW (GREENWOOD)
7248 IV SW (SPRING RIDGE)
7248 I NW (SHREVEPORT EAST)
7248 I SW (WALLACE LAKE)

93°52'30" 32°30' 93°45' 32°22'30" 27'30" 25' 47'30"

Fairfield Building
Caddo Parish, LA
15/439300/3595340

Mapped, edited, and published by the Geological Survey

Control by USGS and NOS/NOAA

Planimetry by photogrammetric methods from aerial photographs taken 1952 and 1959
Topography by planetable surveys 1942-1943 and 1955
Revised from aerial photographs taken 1976-77
Field checked 1977. Map edited 1980

Projection and 10,000-foot grid ticks: Louisiana coordinate system, north zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid, zone 15
1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 12 meters south and 18 meters east as shown by dashed corner ticks

Areas covered by dashed light-blue pattern are subject to controlled inundation by Wallace Lake
Red tint indicates areas in which only landmark buildings are shown

UTM GRID AND 1992 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
0°26' 8 MILS
4½° 80 MILS

Revision shown in purple compiled in cooperation with State of Louisiana agencies from aerial photographs taken 1989 and other sources. Contours not revised. This information not field checked. Map edited 1992

Purple tint indicates extension of urban area

SCALE 1:24 000
1 MILE
7000 FEET
1 KILOMETER
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

COMPLIES WITH U.S. GEOLOGICAL SURVEY STANDARDS FOR SPATIAL ACCURACY - CLASS 2
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
AND LOUISIANA DEPARTMENT OF TRANSPORTATION AND DEVELOPMENT, BATON ROUGE, LOUISIANA 70804
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

LOUISIANA
QUADRANGLE LOCATION

ROAD CLASSIFICATION
Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U. S. Route
State Route

SHREVEPORT WEST, LA.
NE/4 GREENWOOD 15' QUADRANGLE
32093-D7-TF-024

1980
REVISED 1992
DMA 7248 IV NE–SERIES V885

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1992


FAIRFIELD BUILDING


1612


1610


Free
PARKING LOT
in REAR OF BUILDING


1606
CLOSED


FAIRFIELD BUILD
FAIRFIELD
BUILDING
1600


FAIRFIELD
BUILDING
1600


NO PARKING
NO PARKING


FAIRFIELD BUILDING


FAIRFIELD BUILDING
COMMERCIAL
NATIONAL
BANK
DOUG PERRY PHOTO

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Fairfield Building, The

MULTIPLE NAME:

STATE & COUNTY: LOUISIANA, Caddo

DATE RECEIVED: 8/02/13 DATE OF PENDING LIST: 8/26/13
DATE OF 16TH DAY: 9/10/13 DATE OF 45TH DAY: 9/18/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000729

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 _____ DATE

ABSTRACT/SUMMARY COMMENTS:

Very nice example of Post war Int'l style. Subtle modernist detailing gives an elegant feel to a building that reflects the growing economy of Shreveport in the Post war bldg boom era.

RECOM./CRITERIA Accept C

REVIEWER J. Gabbert 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.

JAY DARDENNE
LIEUTENANT GOVERNOR

State of Louisiana

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

PAM BREAUX
ASSISTANT SECRETARY

July 30, 2013

TO: Mr. James Gabbert
National Park Service 2280, 8th Floor; National Register of Historic Places
1201 "I" Street, NW; Washington, DC 20005

FROM: Patricia Duncan, Architectural Historian, National Register Coordinator
Louisiana Division of Historic Preservation Pd Duncan

RE: Fairfield Building, Caddo Parish, LA

Enclosed please find a nomination form with supporting materials for the above referenced property or historic district. Should you have any questions, please contact me at 225-219-4595.

PD/pld
Enclosures:

1 Original National Register of Historic Places nomination form

NA Multiple Property Nomination form

1 CD with electronic images and digital copy of nomination

22 Photograph(s)

1 Original USGS/NOAA map(s)

0 Location/Latitude-Longitude Maps

0 Sketch map(s)/figure(s)/exhibit(s) (included in Figures)

0 Piece(s) of correspondence

0 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.
X Other: This property is expected to become a tax credit project