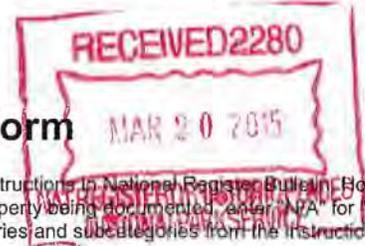


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



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

1. Name of Property

Historic Name: Shreveport Commercial Historic District Additional Documentation, Boundary Increase II, and Boundary Decrease I
Other Names/Site Number: n/a
Name of related multiple property listing: n/a

2. Location

Street & Number: See below for addresses in boundary increase and decrease
City or town: Shreveport State: LA County: Caddo Parish
Not for Publication: Vicinity:

Boundary Decrease Addresses: 901 McNeil St, 202 Commerce St, 100-110 Caddo St, 118 Caddo St

Boundary Increase Addresses: 710 Travis St, 416 Travis St, 410 Travis St, 400 Travis St, 330 Travis St, 228 Travis St, 220 Travis St, 214 Travis St, 208 Travis St, 408 Fannin St, 223 Fannin St, 219 Fannin St, 217 Fannin St, 305 Market St, 308 Market St, 401 Market St, 300 blk Texas (parking garage with no address), 401 Edwards, 313 Edwards St, 309 Edwards St, 939 Louisiana Ave, 315 Marshall, 1010 Marshall St, 1025 Marshall St, 900 Market St, 322 Franklin St, 318 Franklin, 222 Lake St, 315-17 Lake St, 420 Lake St, 403-09 Lake St, 101-A Crockett St., 101 B Crockett St.; 2 viaducts on Market St. between Lake and Crockett streets; one viaduct on Spring St. between Lake and Crockett streets; 2 railroad bridges over Marshall, one between Franklin and Lake, the other between Lake and Cotton

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

Pam Breau
Signature of certifying official/Title: Pam Breau, State Historic Preservation Officer **Date:** 3-18-15
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.

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Signature of commenting official:

Date

Title:

State or Federal agency/bureau or Tribal Government

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: accept Additional Documentation

[Handwritten Signature]
 Signature of the Keeper

4.29.2015

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 checked="" type="checkbox"/>	Public – Federal

3 Category of Property (Check only one box.)

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

Number of Resources within Property

Number of resources in boundary increase:

Contributing	Non-contributing	
21	10	Buildings
		Sites
4	1	Structures
		Objects
25	11	Total

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** 3 buildings in the proposed boundary increases are individually listed on the National Register (Central Railroad Station, Wray-Dickinson Car Dealership, and Holy Trinity Catholic Church). They are not included in the above count of contributing buildings, per Bulletin 16-A instructions.

Number of resources in previously listed district:

Contributing	Non-contributing	
154	55	Buildings
		Sites
2		Structures
	2	Objects
156	57	Total

Note: There are 23 buildings from the 1947-1964 period in the existing district (now being proposed as contributing due to change in period of significance – see Additional Documentation information), but one (Petroleum Tower, #194) is listed individually in the Register.

Additionally, total, there are 243 inventory entries, but there are is a total resource count (existing district + Boundary Increase II) of 250 as #218 is a complex of 8 buildings (4C and 4NC)

6. Function or Use

Historic Functions (Enter categories from instructions.): COMMERCE/TRADE: Business, Professional, Financial Institution, Specialty Store, Department Store, Warehouse; GOVERNMENT: Fire Station, Courthouse, Government Office; SOCIAL: Meeting Hall; TRANSPORTATION: Rail-related, Road-related

Current Functions (Enter categories from instructions.): COMMERCE/TRADE: Business, Professional, Financial Institution; GOVERNMENT: Fire Station, Courthouse, Government Office; SOCIAL: Meeting Hall; TRANSPORTATION: Road-related

7. Description

Architectural Classification (Enter categories from instructions.): Italianate; Classical Revival; Renaissance Revival; Art Deco; Other: Mid Century Modern.

Materials: (enter categories from instructions.)

foundation: Brick, concrete

walls: Brick, stucco

roof: Other: tar and gravel

other: Cast stone, terra cotta

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

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construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

SUBMISSION SUMMARY

The Shreveport Commercial Historic District was listed on the Register in March 1982 and updated and expanded in 1996 (the latter accepted by the National Park Service 5/16/97). The goals of this submission are to expand the district where warranted; decrease the boundaries where buildings have been lost since the 1996 update; and provide additional documentation (an up-to-date description, including the first building-by-building inventory for the district; extend the period of significance; and add to the statement of significance).

There are four areas of boundary increases. They are labeled A, B, C and D on the attached district map. The total number of buildings in the proposed expansions is 31 (three of which are listed individually on the Register); the total number of structures, 5.

There are two small areas being proposed for boundary decreases (see map) due to redevelopment since the 1996 update.

The proposed update is a project of the Shreveport Downtown Development District (DDD). Staff recognized that some eighteen years had passed since the last overhaul of the nomination and that there were various major buildings in the downtown from the post-WWII years that would now be deemed historic.

SUBMISSION FORMAT

As noted above, this submission will both update the existing National Register narrative to reflect conditions on the ground in 2014; add new buildings; and propose decreases due to redevelopment. The boundary increases and decreases will be broken out and summarized at the beginning (with more detailed descriptions for the buildings in the increases in the inventory at the end of Part 7). This will be followed by an updated description for the district as a whole (taking into consideration proposed boundary increases and decreases).

SETTING AND GENERAL BACKGROUND

Downtown Shreveport lies on the west bank of the Red River. Immediately to the north, Cross Bayou flows into the Red. Almost all of the district lies on the original town site as laid out in 1836. The Shreve Town Company imposed a rigid grid plan, eight blocks deep from the river. Texas Street developed as the grand commercial thoroughfare of the downtown, beginning at the river and culminating with First Methodist Church at its head. The church in the nineteenth century was Gothic. Today's church is a 1913 monumental neo-classical building with a pedimented portico. The church commands a grand axial vista in the manner of the City Beautiful Movement – a singular vista that “says” downtown Shreveport – in place for a century.

Other streets to develop as major commercial arteries in the nineteenth century were Milam, which parallels Texas one block away, and Commerce Street, along the river. Occupying a city block between Milam and Texas is the monumental Caddo Parish Courthouse (see Photo 27). Extending from the original grid at an angle is Texas Avenue, the beginning of the old road to Texas.

Critical to understanding the district is Shreveport's role as a major regional transportation-distribution hub, initially through steamboat traffic on the Red River. By the late nineteenth century, railroads had superseded steamboats, and by the turn of the twentieth century, Shreveport had no less than seven railroads

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running from it in every direction imaginable. Sanborn maps show that the greatest visual impact of the railroad in downtown Shreveport was at the southern end, where there were two lines (diverging in a V pattern) and a railroad spur. Because of this land use pattern, this portion of the downtown historically had a more open character than the heart of the central business district. This is evident on 1935 and 1961 Sanborn maps. Today, the two rail lines remain (spur is gone). This southern end of downtown also contains two railroad bridges, a railroad depot, a railroad hotel, and three railroad overpasses identified on Sanborn maps as viaducts. Designed to enable vehicular traffic over the railroad, the present viaducts date to 1939. Finally, there is a north-south rail line between Commerce Street and the Red River and an associated freight depot.

In the nineteenth century, Commerce St. was lined with warehouses and cotton factoring houses reliant upon the Red River. By the late nineteenth century, these buildings, and others to be built in the twentieth century, relied upon railroads. Today's district retains various warehousing facilities facing the Red River on Commerce, near the Red on perpendicular streets, and along the railroads at the southern end of the district.

At the end of the nineteenth century, Shreveport's commercial arteries were lined with party wall Italianate commercial buildings (some of which exist today), and streets such as Crockett were residential. All of this was to change in the new century due to a phenomenal oil boom, which literally changed the face of downtown Shreveport. Old Victorian houses and commercial buildings were torn down as new commercial and institutional buildings took their place. The pace of construction was so feverish in the teens and '20s, when the population of the city doubled in a ten year period, that the local paper carried on its front page a standing feature called "See Shreveport Grow." Each day the column heralded new building permits. It is from this period that one finds the grand institutional buildings, impressive commercial buildings, and many of the tall buildings that contribute so much to the urban character of downtown Shreveport. Continued oil and gas prosperity is largely responsible for downtown's numerous and important buildings from the post-WWII period.

Finally, in terms of land-use patterns, downtown Shreveport bears a huge imprint from the automobile. The early years of the automobile age occurred simultaneously with the feverish construction of early oil boom prosperity. Older buildings were razed to make room for specially built auto dealerships, service stations, and parking garages. Today the district retains a broad spectrum (in terms of specific use and date) of automobile-related buildings -- dealerships, repair shops, parking garages, and motor banks. As noted above, there are also three overpasses (1939) that were built to carry vehicular traffic on Spring and Market streets over the rail lines in the southern end of the district.

And with the automobile came surface parking lots. These appear as a land use pattern on the 1935 Sanborn map, and even more so on the 1961 map. By 1961, the southern portion of the district in particular did not have the packed party wall character of Milam and Texas. There were numerous parking lots and otherwise vacant lots with small gas stations. Even Milam and Texas were not immune. For example, the present vacant lot at the corner of Milam and Louisiana (next to Building #70) was a parking lot in 1961, as was a corner of Texas and Common. Likewise, the parking lot behind the Beck Building (#5) was there as early as 1955 (as shown in construction photos for the Beck Building).

Regrettably, the arrival of casino gambling boats in the 1990s caused the city's riverfront to be redeveloped with hotels, parking garages and surface parking lots. This area is outside the boundaries of the existing National Register district. It is being mentioned here as part of the overall present setting for downtown Shreveport.

As is typical of a historic downtown in Louisiana, there is little in the way of green spaces. Notable historic exceptions are the heavily treed courthouse square and the front lawn of the former Shreve Memorial Library (the latter articulated in the manner of an Italian villa). Finally, there is a small modern pocket park in the triangular wedge of land at the juncture of Milam Street and Texas Avenue (just beyond Building 219) called the Asian Gardens. It is paved in concrete and features trees and street furniture.

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BOUNDARY INCREASE II

The proposed boundary increases collectively will add 31 buildings (three individually listed on the Register) and 5 structures. The boundary increases will be broken out by their identifying letters, described, and justified. They are labeled on the attached district sketch map as A, B, C, and D. Buildings will be described in a general manner, with reference to inventory numbers for more detailed information. (Inventory is located at the end of Part 7.)

A (Western Boundary Increase):

710 Travis. Contributing. 1954. YWCA. Three story mid-century modern brick building. Inventory #1. Justification: This building is a major expression of mid-century modern architecture -- an important component of downtown Shreveport's architectural significance (per additional documentation in Part 8 under Criterion C).

B (Northwestern Boundary Increase):

This proposed area for boundary increase has a largely tightly packed character. The open land between buildings 3-5 and building 232 has been a surface parking lot since at least 1935 (per Sanborn map of that date).

The following 19 buildings are included (6 non-contributing and 13 contributing):

416 Travis. Contributing. 1967-68. Mid-South Towers. Steel and glass modular grid skyscraper. Inventory #3

410 Travis. Contributing. 1956. Shreveport Club. Three story party wall mid-century modern building. Inventory #4

400 Travis. Contributing. 1954-56. Beck Building. Twenty story steel and glass modular grid skyscraper. Inventory #5

330 Travis. Contributing. 1928. Three story stucco over brick automobile parking garage. Inventory #6

228 Travis. Contributing. 1920s. Three story brick corner commercial building. Inventory #7

220 Travis. Contributing. 1920s. Four story brick commercial building with some Classical Revival details. Inventory #8

214 Travis. Non-contributing. Notably altered historic parking garage. Inventory #9

208 Travis. Non-contributing. Non-historic four level parking garage. Inventory #10

408 Fannin. Contributing. C. 1940 one story brick bus station. Inventory #232

223 Fannin. Contributing. C. 1925 one story masonry party wall commercial building. Inventory #233

219 Fannin. Contributing. C. 1925 one story masonry party wall commercial building. Inventory #234

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217 Fannin. Non-contributing (due to alterations) two story brick party wall commercial building. Inventory #235

305 Market. Non-contributing (due to alterations) one story brick commercial building. Inventory #183

308 Market. Contributing. 1917. Wray-Dickinson Building. One story Beaux Arts automobile dealership. Individually listed in National Register. Inventory #182

401 Market. Non-contributing. 16 story mirrored glass office tower. Inventory #184

401 Edwards. Non-contributing. 1980s. 21 story office tower. Inventory #195

313 Edwards. Contributing. 1928. Two story brick auto parking garage. Inventory #196

309 Edwards. Contributing. C. 1940. One story brick commercial building. Inventory #197

315 Marshall, Holy Trinity Catholic Church. 1896. Individually listed on National Register. Large brick church combining the Romanesque Revival and Gothic styles. Inventory 237.

Justification:

Of the 19 buildings in this area, 6 are non-contributing. Admittedly, three of the latter have a notable presence (two modern glass office towers and a parking garage). But many of the contributing buildings have a notable presence as well – for example, two steel and glass skyscrapers, a major parking garage located on a corner and featuring automobile age iconography, a streamlined moderne gas station, and a Beaux Arts automobile dealership with notable automobile age iconography. On balance, the contributing resources seemed important enough (contributed to the district's significance) and numerous enough to merit an expansion, even in the face of non-contributing resources.

Buildings 3, 4 & 5 are major expressions of mid-century modern architecture – an important component of downtown Shreveport's architectural significance, per additional documentation in Part 8 under Criterion C.

Four buildings (3 parking garages and one car dealership) reflect an important historic land-use pattern in downtown Shreveport, the impact of the automobile, and contribute to this component of the district's significance in the area of commerce (see Part 8). One is a related phenomenon – a historic bus depot (#232).

Four are generic historic commercial buildings. While plain in architectural character, they contribute to the district's significance as a commercial center for the area (see Part 8).

C (Southeastern Increase):

This area contains 6 contributing buildings, four non-contributing buildings, 4 contributing structures, and one non-contributing structure.

Buildings:

1010 Marshall. Contributing. C. 1930. One story brick commercial building. Inventory #205

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1025 Marshall. Contributing. Circa 1910. Central Station. Two story brick passenger depot. Individually listed on National Register. Inventory #204

900 Market. Contributing. 1931. Hunter Building. Three story brick Art Deco. Inventory #175

322 Franklin. Contributing. 1920s. One story auto parking garage. Inventory #230

318 Franklin. Contributing. 1920s. One story auto parking garage. Inventory #231

222 Lake. Contributing. 1961. Shreveport Times Building. One story mid-century modern building. Inventory #149

315-17 Lake. Non-contributing. One story commercial building with fairly new historic-looking façade. Inventory #150

420 Lake. Non-contributing. One and two story non-historic warehouse. Inventory #148

403-409 Lake. Non-contributing. One story non-historic commercial building. Inventory #151

101A Crockett. Non-contributing. Circa 2005 open wood frame pavilion. Inventory #118

Structures:

101B Crockett. Non-contributing. Circa 2005 metalwork tower. Inventory # 119

Viaducts (3): Three viaducts from 1939 carry vehicular traffic over a railroad line in the southern end of the district: two adjacent viaducts on Market between Crockett and Lake and one viaduct on Spring between Crockett and Lake. Inventory #s 239, 240, and 241.

RR bridge (1). Railroad bridge on Marshall between Lake and Cotton c. 1939, and a second railroad bridge on Marshall between Franklin and Lake, and hence are counted as a contributing structures. Inventory 243.

Justification:

This area contains 6 contributing buildings, 4 contributing structures (based on one of bridges being in existing hd), 4 non-contributing buildings and one non-contributing structure. As noted in the setting section at the beginning of Part 7, this area historically had a more open character than the heart of downtown because there were two major railroad lines cutting through it, diverging in a V pattern, plus a railroad spur. Surrounding buildings were generally warehouses, in industrial use, or dependent upon the railroad in some manner. An example of the latter is the Jefferson Hotel (Building 215), a railroad hotel located directly across Louisiana Avenue from Union Station (the latter destroyed by fire in 1969).

Admittedly there have been building losses in this area (as evidenced by vacant lots and concrete pads where buildings once stood) – some since the 1996 update. However, one cannot assume that every vacant parcel of land in this area equals the loss of a historic building.

The more open character of this section of downtown is evident from examining Sanborn maps for 1935 and 1961. For example, the block bounded by Marshall, Lake, Edwards and the rail line was occupied by only one building (a newspaper production plant adjacent to the railroad). (Note: Edwards no longer extends to Lake Street.) Most of the block's footprint was vacant. Today there is the same land use pattern for this

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block (except that the newspaper-related warehouse is modern). The block immediately to the northeast (bounded by Edwards, Lake, Market and the rail line) had three small buildings on it in 1961. Most of its footprint was vacant. Today it is entirely vacant. Moving further northeast, the land where the mid-century modern Times Building is located was vacant as late as 1961 (per Sanborn map). (The Times Building was built later that year.)

This section of downtown is proposed for inclusion for the following reasons: (1) It contains resources that contribute to the National Register significance of the district (see Part 8) — specifically, the Times Building, a good example of mid-century modern architecture; the Hunter Building, a textbook Art Deco landmark; and two historic automobile parking garages. While Building 205 is a modest commercial building, it nonetheless conveys the significance of Shreveport as a major commercial center (per Part 8). (2) As noted in the setting section above, Shreveport was a major railroad hub historically. Today, this critical force in the city's history is most evident, most concentrated, in this section of downtown: to wit, the railroad lines (and the associated generally open character); Central Railroad Station; and one railroad bridge. The three railroad viaducts represent both the presence of railroads and the need in the automobile age to traverse them

D (Southern Boundary Increase):

939 Louisiana Ave. Contributing. C.1920. One story brick commercial building. Inventory #216. Several vacant lots are between this building and the Jefferson Hotel (#215). However, the two buildings are within easy sight of each other (about 200 feet apart). Because 939 Louisiana Avenue contributes to the significance of downtown Shreveport as a commercial center (per Part 8), it is being proposed for inclusion in the district.

BOUNDARY DECREASES

The two proposed areas of boundary decreases reflect the demolition of historic buildings and their replacement with either new construction or surface parking lots.

(1) At the northernmost corner, three historic warehouses (two across Caddo St. from Building 166 and one immediately adjacent to Building 166) have been demolished (see L-shaped gray box as part of Boundary Decrease I in the northern section of the boundary map).

(2) Three historic warehouses at the south end of the district (facing McNeil, just south of Lake) were demolished (see the gray box as part of Boundary Decrease I in the southern section of the map).

EXTENDING PERIOD OF SIGNIFICANCE (ADD'L DOCUMENTATION)

Downtown Shreveport experienced a significant amount of construction in the post-WWII period (both new construction and remodeling of older buildings). Some of the buildings are in the proposed boundary expansions, some within the existing district. For an overall analysis of these buildings, see Mid-Century Modern section below.

The chronological extension of the period of significance proposed in this submission will change the classification of 22 buildings in the currently listed district from non-contributing to contributing.

The 22 buildings are as follows. Please refer to inventory at end of Part 7 for detailed descriptions.

619 Milam. Goldrings Department Store (1962). Inventory #96

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- 601 Milam. Selber Bros. Department Store (1955). Inventory #95
- 521 Milam. Texas Eastern Building (1951-52). Inventory #94
- 500 Texas. 1958 remodeling of an older building. Inventory #23
- 226 Texas. Circa 1950 two-story stucco-over-brick commercial building. Inventory #30
- 218 Texas. 1950s two story commercial building. Inventory #31
- 419 Texas. 1950s. Inventory #54
- 421 Texas. 1946. Inventory #55 (While this building was actually exactly 50 years old when the 1996 update was undertaken, the date was not known at that time.)
- 621 Texas. 1950s. Peacock's. Most likely, an updating of an older two story commercial building. Inventory #63
- 216 Milam. 1952 remodeling of older two story commercial building. Inventory #77
- 629 Crockett. 1959. Southern Bell Communications Building. Three story brick and limestone late International Style corner commercial building. Inventory #110
- 411 Crockett. 1953. Three level concrete automobile parking garage. Inventory #115
- 514 Crockett. 1950s. One story brick commercial building. Inventory #122
- 614 Crockett. 1955-56. Five story Selber Brothers Department Store Parking Garage. Inventory #124
- 820 Cotton. 1950s. Small one story professional office building. Inventory #129
- 726 Cotton. 1954. Fourteen story apartment building. Inventory #132
- 710 Spring. 1968. KEEL Radio. Three story mid-century modern commercial building. Inventory #174
- 624 Market. 1959. Home Federal Savings and Loan. One story marble and glass mid-century modern commercial building. Inventory #177
- 604 Market. 1968. Commercial National Bank Motor Bank. Free-standing mid-century modern motor bank. Inventory #181
- 601 Market. 1950. Older five story commercial building renovated in 1950. Inventory #187
- 625 Market. 1955. Two story reinforced concrete and brick parking garage. Inventory #189
- 725 McNeil. 1960. Southern Bell Telephone Co. Eight story brick commercial building. Inventory #210

LOSSES SINCE 1996 UPDATE

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A comparison of the 1996 district map with that of today shows that 23 buildings marked contributing in 1996 have been lost. Some of the losses have been of major buildings (from an architectural and/or historical standpoint), some minor. They are generally scattered here and there in the district.

Where possible, boundary decreases are being proposed – specifically, the loss of three warehouses at the northeast and three at the south (as mentioned above). Even with their loss, the district retains a notable number of historic warehouses.

Other significant losses (among the 23 noted above) include: (1) A tornado in 2000 destroyed several Italianate commercial buildings in the 100 block of Texas. (2) Sadly, a notable 1940s department store (Palais Royale) was demolished to make way for a parking lot. (3) A long abandoned Streamlined Moderne car dealership near the Municipal Auditorium has also been lost. Its site has been landscaped.

UPDATED (2014) OVERALL DESCRIPTION OF DISTRICT

Summary:

With the increases and decreases noted above, the boundaries of the Shreveport Commercial Historic District will encompass 243 buildings and structures. With the extension of the period of significance contributing resources range from circa 1870 through 1964, except for three buildings dating from 1968. These three buildings are being counted as contributing because they reflect the design ethos of a significant component of the district's architectural significance (mid-century modern architecture) and they are almost fifty years old.

Styles in the updated district include Italianate; Classical Revival/Beaux Arts; other historic revival styles such as Gothic and Italian Renaissance; Art Deco; and Mid-Century Modern. In terms of building use, the boundaries encompass commercial buildings and numerous institutional buildings of the type one would expect to find in an urban downtown (governmental, religious, fraternal, etc.). In many blocks the district has an impressive three to five story scale. There are also several historic tall buildings (or skyscrapers). The non-contributing rate is 26%.

Narrative Description

SUMMARY BY AGE AND ARCHITECTURAL STYLE

From a chronological standpoint, there are, broadly speaking, three generations of buildings in downtown Shreveport. The earliest generation (c.1870 to c.1900) consists of two and three story commercial buildings which were almost entirely builder designed and which share similar motifs. Italianate was the overwhelming style of choice.

The early twentieth century (particularly the 1910s and 1920s) was something of a "golden age" for downtown Shreveport. Awash in oil money, the city witnessed an intense building boom, replacing many of the old Italianate commercial buildings with new monuments to progress. Thirty-five percent of the district's buildings are from the 1910s and 1920s. By this time, there were a number of academically trained architects in the city, designing buildings in a wide variety of historically derived styles. Most prolific among them was Edward F. Neild. (See architects section in Part 8.)

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The third major period of building occurred in the post-World War II years (10% of the district's buildings). To some extent, downtown Shreveport re-invented itself again – at least partially. Older buildings were demolished to make way for steel and glass high rise office buildings, a bank, two department stores, a YWCA, etc.

The following is an analysis for major architectural styles:

Italianate:

Circa 1900 photographs show downtown Shreveport with block after block of splendid Italianate commercial buildings. Despite the various waves of rebuilding during the historic period and despite losses within more recent times, the downtown retains nineteen Italianate commercial buildings – a notable number within the context of a Louisiana downtown. They range from the relatively chaste Italianate of c.1870 to the extreme exuberance of turn-of-the-twentieth century examples.

Italianate buildings are scattered throughout the district, with the greatest number appearing, as one would expect, near the Red River. They range from fairly modest two-story, three-bay party wall buildings with segmental head windows and a modicum of decorative brickwork (the minority) to grand three-story landmarks with broad façades. Buildings in this landmark category feature a large and varied number of openings and a wealth of ornamentation. There is seldom a square foot of uninterrupted wall. Boldly formed pilasters divide the facades into different size units. Upper floor openings are numerous and varied, featuring segmental head and round head windows, sometimes in combination. Decorative brickwork and cast-iron caps emphasize the windows. Corbelling and other decorative brickwork devices emphasize the parapets, some of which are decoratively shaped. Finally, some of the district's Italianate commercial buildings retain their decorative cast-iron columns at the storefront. The district's most elaborate Italianate buildings are the Justin Gras Building at 525 Louisiana (#211) and the Harkey Building (#69, see Photo 23) at 712 Milam – both from the turn of the twentieth century. From the earlier Italianate, particularly important examples are 600 Commerce (#161, see Photo 37), 519 Spring (#169), and Tally's Bank (#170). The latter has a New Orleans-style lacey cast-iron balcony --- unusual for Shreveport.

Classical Revival/Beaux Arts:

Buildings in this category are part of the rebuilding of much of downtown Shreveport in the 1910s and '20s due to oil boom prosperity. Millions of dollars were spent on both private and public building projects, with each new edifice seemingly trying to outdo all others.

While the Classical Revival/Beaux Arts category is a large one with wide-ranging examples, a few broad observations are possible. The vast majority of buildings in this category are strongly styled. There are a goodly number of textbook Classical Revival landmarks, ranging from opulently and theatrically Beaux Arts to severe, restrained classicism. There are also a few buildings with classical features used in a playful, very anti-classical (Mannerist) way. The most striking example of the latter is the Allen Building (#20, see Photo 17) at the corner of Texas and Louisiana, with its hugely over-sized jack arches.

Most would agree that the grandest Classical Revival landmark in downtown Shreveport is the huge, seven story Caddo Parish Courthouse (#57, see Photo 27). Dedicated in 1928, the building stands majestically on a tree-shaded city block in the heart of downtown, with identical facades facing Texas and Milam streets. The upper four stories are recessed from the main building mass to form a massive colonnaded block with three story free-standing Ionic columns. Four other major institutional buildings in the classical mode ornament the downtown: (1) the Beaux Arts Scottish Rite Cathedral, with its over-scaled coupled Composite Order columns and elaborately symmetrical silhouette (#140); (2) the Beaux Arts B'nai Zion Temple, with a massive pedimented portico (#131, see Photo 52); (3) the Old Municipal Building, a study in

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severe classicism (#207, see Photo 54); and (4) First Methodist Church, standing at the head of Texas Street with a grand pedimented portico and extensive classical ornamentation (#218, see background of Photo 17).

The district also boasts a handful of grand classically-derived commercial monuments. Perhaps the most striking is the neo-Baroque Strand Theatre (#126, see Photo 47), with a corner entrance crowned by an openwork dome. This opulent, richly decorated building is more in line with world's fair architecture than urban commercial architecture. Standing a couple of blocks away, at the corner of Texas and Louisiana, is the temple of commerce known as Feibleman's Department Store (#15; later Sears, see Photo 15). The large, four story building is truly Roman in grandeur, featuring pronounced three story Composite Order pilasters and a wealth of classical bas relief ornamentation. Large urns crown its principal façade on Texas St.

Various smaller Classical Revival commercial buildings make strong statements. At the corner of Crockett and McNeil, the Shreveport Mutual Building Association building (#111) features a cast stone colossal order Ionic colonnade encompassing most of the main facade and a long side elevation with a colossal order cast stone colonnade with Ionic pilasters. Standing across from the courthouse on Milam Street is the three story Giddens Building (#91, see Photo 28) with extensive gleaming white terra cotta classically-derived ornamentation. The Beaux Arts taste in a smaller building can be seen in the Wray-Dickinson car dealership at 308 Market (#182, see Photo 10).

Finally, there are two Chicago-style skyscrapers extensively ornamented with classical motifs: the Giddens-Lane Building (#90) and the Johnson Building (#75, see Photos 30 and 31).

Historic Revival Styles:

Almost all of the buildings in this category are major landmarks. They represent the historic revival eclecticism so popular in early twentieth century America. Three are specific references to the Italian Renaissance: the Old Shreve Memorial Library (#198), designed in the manner of an Italian villa; the Old Federal Building (#24), which takes the form of a grand sixteenth century palazzo; and the YMCA (#206, see Photo 2), with a design seemingly inspired by the Villa Medici in Rome. Also Italian in feel is the Central Fire Station (#106, see Photo 50), with its broad spreading bracketed roof and Baroque-looking cartouches. The Allen Building is a take on Italian Mannerism (#20, see corner building of Photo 17). (While Italian architecture is classically derived, these buildings are being broken out into a separate category because they are specific references to a particular time and country. Classical Revival is a broad, non-specific category.)

Three buildings have a strong Spanish Revival/Mediterranean character: Central Railroad Station (#204) and two party-wall commercial buildings on Lake Street with broad facades and extensive ornamentation (#s152 & 153, see photo 58).

Downtown Shreveport is home to a rare Gothic Revival commercial landmark: the Slattery Building, a 1920s skyscraper richly worked with Gothic Revival details (#56, see Photo 16). Also Gothic Revival is St. Mark's Episcopal Church (#144).

Art Deco/Art Moderne:

While only ten in number, almost all of the buildings are major statements in the Art Deco/ Art Moderne styles. The former Salvation Army building (#127), the Medical Arts Building (#2), and the Hunter building (#175) are classic Art Deco. The far more severe Commercial National Bank, a 1940 skyscraper (#50), achieves the Art Deco look via its New York style setback. Representing the streamlined Art Moderne taste is the Pittsburgh Plate Glass Warehouse (#137, see Photo 55), with its long undulating façade. The Capri Theatre (#72) reflects both Art Deco and Art Moderne influences.

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Finally, there are two quite individualistic takes on Art Deco in the district: the Andress Motors Building (#108, see Photo 48) and the Shreveport Municipal Memorial Auditorium (#229, see Photo 51). The Andress car dealership is a predictable boxy building in terms of massing, but features intensive, quite unusual, strikingly three-dimensional geometric ornamentation. It might best be termed Mayan Deco. The massive and intensively worked Municipal Auditorium relies largely upon extensive ornamentation to achieve its effect.

Mid-Century Modern Architecture:

Downtown Shreveport experienced a considerable amount of major construction in the prosperous post-WWII years -- high-rise office buildings, department stores, a new headquarters for the local newspaper, a high rise apartment building, and a home for the YWCA, among others. There were also a number of smaller new construction projects as well as the renovation of existing small commercial buildings. The *Shreveport Magazine* (a publication of the Chamber of Commerce) documents the Downtown Improvement Council's encouragement of the new up-to-date look via "commendation certificates for modernization."

Modernism in post-war America was far from monolithic, appearing in varying permutations. And, of course, modernism lent itself to one-of-a-kind expressions. The following is a commentary in broad strokes on some of the most notable mid-century modern buildings in the district.

Arguably the most notable mid-century modern buildings in the district are two 1950s steel and glass modular grid skyscrapers: the Beck Building (#5, 1955, see Photo 6) and the Petroleum Tower (#194, 1958). Buildings like these, which came to symbolize post-war corporate America, are often termed Miesian after their most accomplished practitioner, Mies Van Der Rohe. The 1967-68 Mid-South Towers building (#3, see Photo 5), located nearby, is being counted as contributing because it follows the modular grid method of articulating modern buildings exemplified by the Beck and Petroleum Tower buildings (1956 and 1958 respectively) and is very close in date. In short, it just as easily could have been built in the 1950s or early '60s.

There are two major buildings that would best be labeled late International Style: the YWCA Building (#1, 1954, see Photo 1) and the Southern Bell Communications Building (#110, 1959, see Photo 53 foreground). These are fundamentally horizontal compositions with bands of ribbon-like windows.

The district's two mid-century modern department stores are quite different in size and character. At Selber Brothers (#95, see Photo 26), the architects (Neild and Somdal) incorporated the five story building's two principal elevations (Milam and McNeil) into a single unified design statement in blond brick with contrasting polished granite horizontal bands. The McNeil (side elevation) is completely without windows. A massive vertical shaft of windows outlined in polished granite pierces the Milam elevation. Completing the period look is "Selbers" in stylized lettering. The white marble-clad Goldrings (#96), located next door, is two stories, quite wide, and has a façade given over mainly to plate glass windows set off by gold brushed aluminum bands. The original doors feature distinctive gold-framed roundels.

The district's two most individualistic modern designs are the Shreveport Club (#4, see Photo 4), with a façade strongly influenced by the work of Frank Lloyd Wright, and the Commercial National Bank motor bank (#181, see Photo 32), with its great swooping roof. Built in 1968, the CNB Motor Bank illustrates the above noted one-of-a-kind expressions that were so much a part of modern architecture. DF added to hopefully strengthen why it should be contributing.

There are two 1950s parking garages in the district. One (#189, see Photo 40 foreground) is purely functional. The other (#124, see Photo 45), built in 1955 for Selber Brothers Department Store customers, is a striking asymmetrical composition that juxtaposes horizontal and vertical forms.

There are a handful of small party-wall mid-century modern retail stores in the district. Two side-by-side buildings are notable: the architect-designed Jordan and Booth (#55), with its dynamic interplay of

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geometrical forms, and the white marble clad Peacock's (#54), with its large contrasting black clock-face. (Peacock's looks like a smart shop of the period in Helsinki, Finland.)

Commercial Vernacular:

These are the types of historic buildings found in any downtown. While they cannot be "pushed" into a stylistic category, the Shreveport examples are often well-detailed, featuring decoratively shaped parapets, brick panels, decorative belt courses, etc. Many of these buildings are important from a historical standpoint – warehouses and automobile-related buildings (car dealerships, garages, repair shops, etc.).

TALL BUILDINGS

In the nineteenth century, commercial architecture in the district maintained a two to three story scale, with church spires towering above. This began to change in the early years of the twentieth century. Sometime between 1902 and 1904, the Vordenbaumen-Eastman Co., Ltd. constructed a five story brick and stone building on Milam Street (no longer extant). At the time, it was hailed as a great event. One source noted: "The building is at the present time the tallest in the city of Shreveport, and looms up prominently in the center of the business section."

Steel frame construction, along with the elevator, made the American skyscraper possible. The genre first appeared in downtown Shreveport in 1910 with the construction of the Hutchinson Building (#22) on Texas Street. This fairly narrow six story terra cotta-faced building was truly a tall building within its context. The design features groupings of slender, delicate shafts which rise to a series of elliptical arches crowned by a pronounced cornice. But the façade is mainly windows, made possible by the steel framing.

In the same year, a couple of blocks down Texas, the gleaming white Commercial Bank Building (#185, see Photo 15) appeared at ten stories. Designed by Mann and Stern of Little Rock, Arkansas, it is a Chicago Style (base-shaft-capital) skyscraper. Regrettably, the base articulation has been removed, but the building otherwise retains a high degree of integrity. Particularly notable is the ebullient terra cotta ornamentation in the top two stories. Two other district skyscrapers in the Chicago Style tradition are the Johnson Building (#75, see Photos 30 and 31) and the Giddens-Lane Building (#90), both richly ornamented in classical motifs.

In 1924, the Slattery Building (#56) departed from the Chicago Style. Designed by Mann and Stern of Little Rock and built at a cost of \$1.5 million, it soared to an unprecedented (for Shreveport) seventeen stories. The top three stories were set back at the corners in a manner reminiscent of New York skyscrapers. As noted above, its limestone exterior is richly plied with French and English Gothic details.

A far more pronounced New York style skyscraper is the 1940 Commercial National Bank (#50) building – a soaring unadorned limestone shaft rising to a series of cutaway setbacks. It was the new home for the bank previously headquartered in the above 1910 skyscraper.

While quite broad, the Medical Arts Building (#2), at nine stories, is within the tall building genre. It employs a form of modernism developed by Finnish architect Eliel Saarinen in his unsuccessful design for the Chicago Tribune Tower. The exterior is articulated as a series of slender vertical shafts with windows set between.

Moving into the post-war years, downtown Shreveport has three steel and glass modular grid skyscrapers of the type associated closely with Mies van der Rohe: the Beck Building (#5, 1954-56, see Photo 6); Petroleum Tower (#194, 1958); and Mid-South Towers (#3, 1967-1968, see Photo 5).

NON-CONTRIBUTING RESOURCES

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Non-contributing resources include buildings and structures that are less than fifty years old and fifty-plus year old buildings that have been significantly altered. (For the latter, see beginning of inventory for explanation.) Roughly three-quarters of the non-contributing resources are one and two story buildings with a small footprint. Most of these are altered historic buildings or vaguely historic-looking buildings constructed within the last 20 to 30 years.

The following are the principal exceptions to the general low-key, low-scale character of the district's non-contributing resources: 5 parking garages (3 to 5 level), four 1980s office towers, the transportation center with its distinctive canopies, and two wooden structures designed to resemble train sheds. (The latter are adjacent to the historic Illinois Central Freight Depot and are used for public events.)

While the modern office towers are admittedly intrusive, they share the overall scene with historic skyscrapers of roughly comparable height (Beck Building, Petroleum Tower, Slattery Building, 1940 CNB Bank). Admittedly, the 1980s CNB tower dominates the skyline of Shreveport as one approaches the city. However, it is less intrusive at street level. Its first several stories are of largely unadorned smooth-faced limestone, much like the nearby 1940 CNB skyscraper – apparently an attempt made by the architect to complement the older building. Finally, when viewed along Texas Street, it is one of three closely grouped skyscrapers, two of which are historic and almost as tall.

The two large open pavilions (resembling train sheds) are near the Illinois Central Freight Depot, which is among the district's most important buildings from a historical standpoint. They had to be included to retain the depot in the boundaries and to expand the district to the south.

ASSESSMENT OF INTEGRITY

The Downtown Shreveport Commercial District, as proposed in this submission, has a 26% non-contributing rate. The two issues relevant to assessing the integrity of the proposed district are the overall character of the non-contributing buildings and the instances of vacant lots and parking lots where historic buildings once stood. It should be stressed that in most instances the non-contributing buildings are dominated visually by the district's many strongly articulated, often large-scale buildings. Admittedly, there are four modern office towers in the district. (There were six non-historic skyscrapers when the 1996 update was accepted by NPS. Some of these are from the 1950s and are now regarded as historic.) Most fortunately, there are more historic skyscrapers in the district than non-historic.

The district's most unusual non-contributing resource is the transportation center (in place at the time of the 1996 update). The building itself is one story and has a small footprint. It is the canopies that make a statement. But despite its admitted distinctiveness, the transportation center is absorbed better than one might think, due largely to the scale of nearby contributing resources.

The accompanying district map and photos show instances of vacant lots and parking lots where historic buildings once stood. Admittedly, some of these losses occurred within the last 50 years, some since the district update of 1996. But as noted in Part 7, surface parking lots appear in downtown Shreveport on the 1935 Sanborn map, and even more so, by the time of the 1961 map. There are also various vacant lots on the 1935 and 1961 maps -- for example, the quarter block along Travis between Edwards and Market.

Today there are also instances of vacant lots in a party wall block-face. While this has diluted the tightly packed party-wall character of a particular block-face, the impact is far less noticeable for the street as a whole (or the view of several blocks), as shown in the accompanying photos.

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In summation, despite the issues addressed above, downtown Shreveport remains an impressive resource with a strong historic character, as evidenced in the photos with this submission. Its wealth of well-detailed, intensively styled buildings from the Italianate through Mid-Century Modern, many monumental in scale, make it and New Orleans easily the state's most architecturally significant central business districts. Finally, it readily retains sufficient historic character to convey its role as a center of wholesale, retail, and oil-related commerce. Someone from the historic period would recognize the place today, which is the litmus test for eligibility under Criterion A.

INVENTORY

Buildings were dated using primary sources where possible (Sanborn Fire Insurance Co. maps, architectural firm records, the *Shreveport Magazine*, etc.). Otherwise, buildings were given a circa date based upon their architectural style. Non-contributing buildings are those less than 50 years old (with three exceptions noted elsewhere in this document) and 50 plus year old buildings that have been severely altered. Decisions on non-contributing due to alterations were made on a case-by-case basis based on the nature of the alterations and the visual strength of the surviving historic features. Typically, it is the storefront level that has been modified or totally replaced. To give an example: For two story buildings with replaced storefronts, it is easier for alterations to be visually dominant if they are notable and the upper façade is quite plain and does not have good integrity of materials, design, and workmanship. By contrast, if that same building had a strongly detailed upper façade or a simpler façade with good integrity of materials, design, and workmanship, then one could argue that it remained contributing.

Entries for resources that are in the areas of Boundary Increase II are noted in parenthesis (bold face type) after each description.

Travis Street

- 1) 710 Travis St. Contributing building. 1954, Neild-Somdal Associates. YWCA. Three story flat roof brick mid-century modern institutional building. The building has much in common with the International Style in Europe of the 1920s and '30s. The two story main mass (much deeper than wide) appears to hover above the ground on a dark recessed first story. The two story section is flanked by spreading one story sections and capped by an upward thrusting mechanical equipment penthouse. The plain walls are of blond brick suggesting the neutral finish of the International Style, and the building is unornamented, with large expanses of plain wall surface. Steel horizontal pane windows are connected by brick panels and bands, providing a strong sense of ribbon windows. Other details include a front retaining wall with a stylized low steel fence and a curving projecting fixed awning at the front corner. The only notable alteration is the loss of the original signage (the letters YWCA placed vertically) near the corner. **(BOUNDARY INCREASE II - A)**
- 2) 666 Travis St. Contributing building. 1928 (per 1935 Sanborn map). Medical Arts Building. This nine story blond brick building with cast stone details is a symmetrical composition in the Art Deco style. Dramatic, upward thrusting piers divide the wide main elevation into eleven bays, each of which includes two windows. These paired windows are separated by a second set of narrow upward thrusting elements that pierce the bays. The five central bays rise moderately above the building mass to enliven the skyline and to provide a measure of cutaway mass geometry. The building is entered via a triple arch three bay central portal with bas relief images of the familiar serpentine symbol of medicine. Bas relief panels featuring sinuous vegetation mark the upper portions of the other first story bays. Bas relief panels also mark the crown of each bay. In the elevated center portion of the front elevation these crowning panels have additional height and feature distinctive stylized sunflowers with stalks and leaves. The main alteration is the replacement windows, which are all a single pane of tinted glass.

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- 3) 416 Travis St. Contributing building. 1967-1968, Walker and Walker. Mid-South Towers. This building is being counted as contributing because it is very close to the 50 year cutoff, reflects the design ethos of a significant component of the district (mid-century modern), and relates to the architectural and commercial significance of the district. In fact, it is the same type of building as the almost adjacent 1955 Beck Building. Despite the plural in the name, this is a single fourteen story tower "of bronzed glass" (the latter a period description). This steel and glass skyscraper's modular grid design achieves an elegant balance of vertical and horizontal elements. Each story is articulated with a row of bronze tinted glass windows and a corresponding row of glossy black onyx-looking aluminum panels. The black panels contrast with the brushed aluminum members of the modular grid. Particularly prominent among these members are the vertical shafts which divide each elevation into broad bays. The secondary vertical members (quite thin) have a railroad rail profile not unlike that used by Mies van der Rohe (the master of the modular grid skyscraper) in his famed Lakeshore Apartments, Chicago (1947). The first story is deeply recessed, allowing the upper stories to appear to float above the street. The only alterations to this building are changes made to the first story, which include two Doric columns supporting a pediment bearing the name "The Shreveport Club." While these are non-historic alterations, because of the recessed first floor, these changes do not have a significant visual impact on the building. **(BOUNDARY INCREASE II – B)**
- 4) 410 Travis St. Contributing building. 1956, Neild-Somdal Associates. Shreveport Club. Three story party wall building reflecting the influence of Frank Lloyd Wright. Generally the façade takes the form of two walls of stone masonry, of unequal width, linked by a broad projecting curving bay which provides for five windows on the second and third stories. These stories housed the club operation. Originally, the first story had a recessed area under the bay that provided for a standard glass commercial entrance with brushed aluminum details. This first story housed an investment bank. The Wrightian touches are in the façade's finely formed details. The uninterrupted walls, of variegated stone in gold and beige, are laid up with a very pronounced horizontal stratigraphy with repeating bands of different depths. The stone slabs have a rough finish that provides additional texture. The brushed aluminum panels that set off the windows of the bay feature gold colored accent blocks that mark the slender vertical shafts. These suggest the idea of stylized natural organic growth. They are reminiscent of some of Wright's Prairie Style stained glass windows. Since the building opened, the club has taken over the first story and installed a new flat front wall with an incompatible aedicule style entrance. Despite this alteration, the façade's Wrightian elements still stand supremely forth. **(BOUNDARY INCREASE II - B)**
- 5) 400 Travis St. Contributing building. 1954-1956, Neild-Somdal Associates. Henry C. Beck Building. Consummately rendered twenty story modular grid skyscraper in the manner of Mies van der Rohe; located at the corner of Travis and Edwards. All four elevations are glass and aluminum (not always the case with period skyscrapers in Louisiana), with the elevators registering as a brick shaft on the western elevation. Each elevation is an interplay of horizontal elements (aluminum panels and windows) and vertical elements (aluminum shafts). Originally, the aluminum panels were a turquoise blue (since faded to gray). The shafts, which include the thinner mullions set vertically between each window and panel and a wider division between each set of four windows or panels, are charcoal and silver. The ground floor on the Travis elevation is recessed twelve feet, resting on gray granite piers. This treatment gave the upper floors a sense of floating above a base, which has since been impacted by the addition of cloth awnings. Above the main tower is a four story unit (brick-faced) that contained air conditioning and elevator equipment. **(BOUNDARY INCREASE II - B)**
- 6) 330 Travis St. Contributing building. 1928. Labeled "auto service and storage" on the 1935 Sanborn map, with a filling station located at the corner, this three story stucco-over-concrete automobile parking garage with a large footprint is located at the corner of Travis and Edwards streets. The building is divided into bays by sets of quoins surmounted by scroll volutes. The four auto bay openings (two set on each side of the corner) take the form of great segmental arches with a molded top. At the center of

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each is a deep bas relief panel with the image of an outward facing tire with wings set within a shield. Upper floors retain their many multi-pane industrial windows set in square head openings, as does the rear elevation. Ground level façade windows are replacements. **(BOUNDARY INCREASE II - B)**

- 7) 228 Travis St. Contributing building . 1920s. Three story brick corner commercial building with a large footprint. Travis and Market Street elevations at the upper stories are divided into broad bays by projecting piers. Other details include the original paired one-over-one windows and stepped parapets at the front and rear corners. Storefront windows have been replaced with modern storefront glass systems, but the brick piers separating the display windows survive. One storefront window on Travis has been bricked in. **(BOUNDARY INCREASE II - B)**
- 8) 220 Travis St. Contributing building. 1920s. Four story brick commercial building with stepped parapet, a prominent Doric entablature with pronounced triglyphs between the third and fourth stories, voussoirs over the second and third floor windows, and rusticated piers dividing the unusually tall first story into bays. Windows have been replaced with four single panes of glass topped by smaller “transom” panels in each upper story window and matching storefront glass panels on the first floor. Despite these new windows, the extant historic materials and details stand out on the building. Only other alteration of note is the addition of small cast iron balconies at storefront transoms. **(BOUNDARY INCREASE II - B)**
- 9) 214 Travis St. Non-contributing building. Notably altered historic parking garage. Incompatible framing and wire mesh screening added above the stepped parapet of the building, likely as a safety measure and to shield the vehicles parked on the roof. New storefront windows like those on 220 Travis Street were also installed on the entire façade of this building, which historically had an entrance, a drive in entrance, and a second larger, central office space. **(BOUNDARY INCREASE – II B)**
- 10) 208 Travis St. Non-contributing building. Non-historic four level parking garage. **(BOUNDARY INCREASE II - B)**

Texas Street

- 11) 716 Texas St. Contributing building. Circa 1920. Two story brick commercial building faced in a honey colored stone reminiscent of Italian architecture. Upper level is divided into four bays by pilasters in which the shaft is broken to give the impression of quoins (a Mannerist touch). A similar treatment is found at the two bay storefront. Upper façade culminates in a full entablature with over-scaled brick modillions. Upper façade windows have been replaced as well as storefront windows (circa 1980, with single panes of dark glass divided by dark aluminum mullions).
- 12) 712 Texas St. Non-contributing building. Circa 2005. The fairly recent façade of this small two-story commercial building is stucco with a wood plank storefront skewed to one side.
- 13) 710 Texas St. Contributing building. Circa 1925. While the terra cotta façade of this two story commercial building is extensively articulated, it defies easy stylistic categorization. Details include paneled pilasters with rooftop urns, a Baroque shaped parapet within each of the three bays, and patera panels. The central parapet culminates in an inset bas relief panel depicting a dancing flapper in a vivid green and orange. The flanking parapets feature an inset green tile panel. The unusual upper floor multi-pane windows feature rounded edges. The storefront and canopy (both the result of a recent rehabilitation) are in keeping with the building.
- 14) 700 Texas St. Contributing building. Circa 1925. Located at the corner of Texas and Louisiana, this two story brick commercial building (with a honey color brick tapestry effect) is much deeper than it is wide. The two facades are divided into bays by upward thrusting pillars that slightly pierce the roofline.

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Each pillar features a pronounced Arts and Crafts design in contrasting bronze colored tile. Upper floor six-over-six windows are exposed on the Louisiana façade and covered with canvas posters on the Texas façade. The Texas Street storefront has been replaced and most of the Louisiana ground floor openings are covered in canvas posters. Despite the cosmetic changes occasioned by the current use, these are not permanent to the building and the building retains a strong historic character.

- 15) 624 Texas Street. Contributing building. 1924. Feibleman's Department Store (later Sears). This four story honey colored tapestry brick temple of commerce adds a touch of Roman grandeur to the corner of Texas and Louisiana streets. While the window openings have been bricked in and the storefront has been replaced, the building has an abundance of surviving original details. The two facades are divided into bays by colossal (three story) Composite order cast stone pilasters with pronounced fluting. The corners at the second story are marked with richly articulated window frames crowned by a broken pediment. The corners at the fourth story feature over-sized roundels with an inset bas relief classical scene. Crowning the building is an over-scaled entablature with a Greek key band, a band of rosettes, copious bas relief panels (featuring griffins, urns and other classical motifs), and a strong cornice with alternating brackets and bas relief shell motifs. The Texas façade culminates in rooftop urns marking the bays. The only alterations have been done for security of the building and include bricking in the window openings (some of the original windows exist on the interior) and boarding up the storefront level.
- 16) 620-622 Texas Street. Contributing building. Circa 1925. Three story Classical Revival brick commercial building. Entablature features a pronounced modillion cornice, a dentil band, and roundels. Other details include a parapet with brick panels; decorative brick panels between the second and third floor windows; the original multi-pane steel windows at the second and third floors (each with a pivot pane for ventilation); and panels of green glazed brick above the third floor windows (each with a vent at the center). The storefront has been replaced and is currently boarded over. This building is in the early stages of rehabilitation using the federal rehabilitation tax credit. The roof is gone, but all of the walls remain.
- 17) 618-616 Texas Street. Contributing building. Zodiag Building. 1922 (per 1935 Sanborn map). Two story Classical Revival commercial building faced with limestone blocks. The upper facade is original and the storefront was replaced circa 1955. At the center of the upper façade is a distinctive three-part casement window system framed with slender classical features, including fluted columns, cartouches and an entablature inset with bas relief panels. This composition is flanked by large true niches (i.e., half of a dome), each with a classical urn on a pedestal. A Vitruvian scroll band with a large cartouche at its center crowns the upper façade. The building's well-preserved 1950s storefront is an asset in its own right. The geometrically dynamic composition includes two curving display windows and a central free-standing display island. A bluish gray terrazzo floor, with various cream-colored geometric motifs, completes the effect.
- 18) 610 Texas St. Contributing building. Circa 1915. (A three story building is in this location on the 1909 Sanborn map; a five story on the 1935 map. The present building appears in a photo dated 1916.) Five story brick commercial building with an unusual top story, which is articulated in the form of a green tile-clad garret with three massive dormers. Classically derived details include a full entablature with prominent modillions, pilasters at the fourth story; and the garret dormers. The only exterior alterations of note are the replacement windows (transom level) on the first floor, replacement storefront system, and blue canvas awning. The replacement first floor was done in a relatively sensitive manner.
- 19) 606-608 Texas St. Contributing building. 1920 (per 1935 Sanborn map). Three story Classical Revival limestone-clad party wall commercial building. Upper two stories are divided into bays by a system of Composite order columns and paired pilasters. The entire surface within the three bays is given over to multi-pane windows (divided between the second and third floors by a thick horizontal member with a

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Juliette balcony). Crowning the composition is a stone balustrade. Stone clad storefront level appears to retain its original configuration although the windows have been replaced with a modern storefront system of single panes of glass and aluminum mullions.

- 20) 600-604 Texas St. Contributing building. Allen Building. 1908 (per 1935 Sanborn map). Located on a corner, this three story brick commercial building is three bays along Texas and eleven bays along McNeil. It has a strong polychrome effect (both facades) created by reddish tapestry brick accented significantly with contrasting cream cast stone. The cream colored cast stone forms over-scaled voussoirs over certain windows, keystones over other windows, over-scaled quoin-like elements at the corners, and various horizontal bands (the most notable of which is a Greek key at the top). The overall effect is in the Mannerist tradition. The upper floors retain their original grouped metal windows. The storefront is replaced on Texas and in the first two bays of McNeil. The remainder of the McNeil storefront level is of rusticated concrete blocks (in the same cream as elsewhere on the building). Historic photos show that the building originally had an impressive cornice above the present Greek key band.
- 21) 516 Texas St. Contributing building. Circa 1915. Three story, broad brick commercial building with bays (5) divided by pilasters ending in a decorative cap; decorative brickwork at the top features a repeating diamond pattern. Blemishes on façade appear to relate to the removal of a slipcover. Windows replaced. Storefront configuration appears to be historic or if altered, it appears to have been altered during the district's period of significance. Storefront transoms have been covered with signage.
- 22) 504 Texas St. Contributing building. 1910, Edward F. Neild. Hutchinson Building. Six story brick commercial building with richly detailed glazed white terra cotta façade punctuated by numerous windows. (The façade is skeletal, being entirely taken up with windows or structural members – an innovation at the time.) Windows are square head, except for the sixth story, where the windows are topped by Late Gothic style arches. Second and third floor façade features pressed metal decorative panels and bands that unify these two floors. Between the second and third floors, there is also a decorative band of pressed metal. Above the third, fourth, and fifth floors, there are decorative panels recessed beneath each window. At the upper three stories, the bays are divided by faceted shafts that end at the parapet level with brackets surmounted by parapet blocks with pointed arch motifs. The building is topped by a highly decorative terra cotta cornice with projecting pieces. The storefront has been replaced and recessed, although the original cast-iron columns survive.
- 23) 500 Texas St. Contributing building. Earlier corner two story building remodeled in 1958. The July 1958 issue of *Shreveport Magazine* pictures the present building with a caption noting that the National Shirt Shop (the tenant) had received a “commendation certificate for modernization” from the Downtown Improvement Council for remodeling done earlier in the year. The remodeling yielded a building with a severe modern look. The Texas and Marshall elevations (above the storefront) are clad in cream colored sheet metal panels. The Texas street façade is asymmetrically articulated with a squared off recess skewed to the left. This area was originally sheathed in cream colored panels of two depths. (They displayed signage.) Today, the panels are missing. The present glass storefront on the right side of the Texas Street façade, which runs down the Marshall Street elevation, appears to be that of the 1958 photo.
- 24) 424 Texas St. Contributing building. Federal Building and Post Office (now Shreve Memorial Library); Individually Listed on the National Register, 1974. The present four story building represents two periods of complementary construction – 1911 and the addition of a fourth story and adding to the depth of the building in 1931. Located at the corner of Texas and Marshall, the Renaissance Revival building is articulated quite convincingly as an Italian palazzo. The upper three stories rest on a heavily rusticated limestone base divided into bays by Doric pilasters. Each bay is filled with a large round

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arched window. Windows on the upper floors vary in size by floor and all have square heads. Other details include quoins at the corners, a heavily worked Doric entablature between the first and second floors, a deep heavily worked cornice between the third and fourth floors, and below the fourth and second floor windows, a dado that forms a balustrade under each of the windows. There are no exterior alterations to mention.

- 25) 400 Texas St. Non-contributing building. Circa 1980. Fifteen story brick and glass office building.
- 26) 324 Texas St. Non-contributing building. Two story brick commercial building. Present façade is from the last 20 to 30 years.
- 27) 320 Texas St. Non-contributing building. Two story brick commercial building. Present façade is from the last 20 to 30 years.
- 28) 312 Texas St. Non-contributing building. Two story brick commercial building with a 20 to 30 year old façade inspired by the district's Italianate architecture.
- 29) 300 block of Texas St (even side). Non-contributing building. Non-historic five level parking garage.
- 30) 226 Texas St (also 421 Market). Contributing building. Circa 1950. Photos of a fire that occurred in December 1950 show this two story stucco-over-brick corner commercial building with its present appearance. The upper portions of the two main facades feature small window openings with more recent replacement windows. Storefront wraps around the corner and has a recessed, corner entrance.
- 31) 218 Texas St. Contributing building. Two story height commercial building with 1950s façade. Upper façade (without windows) is sheathed in ceramic panels. Storefront features sharply angled recessed entry typical of the period.
- 32) 216 Texas St. Non-contributing building. Two story brick party wall commercial building with a historic-looking façade dating mainly from the 1970s or later (per a 1970s photo).
- 33) 214 Texas St. Non-contributing building. Notably altered two story brick party wall commercial building (per 1970s photo). Paired upper floor windows were lengthened to access a cantilevered wooden gallery addition with a cloth awning.
- 34) 212 Texas St. Contributing building. Two story brick party wall commercial building with round arch openings on the upper floor and a blind arcade. Storefront level replaced. Upper floor windows replaced with darkened glass modern windows, but they copy the glazing pattern of the historic windows (per 1970s photo). (This was the prototype for the faux historic building at 208 Texas.)
- 35) 212A Texas St. Non-contributing building. Non-historic two story party wall brick commercial building with a recessed courtyard entry.
- 36) 208 Texas St. Non-contributing building. Two story brick party wall building with a faux historic façade based off of the historic façade of 212 Texas St.
- 37) 204 Texas St. Non-contributing building. Two story non-historic brick party wall commercial building with a V-shaped projecting gallery above the storefront level.
- 38) 202 Texas St. Non-contributing building. Small one story free-standing painted brick and vinyl sided commercial building with plate glass windows.

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- 39) 122-128 Texas St. Contributing building. Circa 1880 (appears on 1885 Sanborn map, the earliest for Shreveport). Located at the corner of Texas and Spring, this large, well preserved two story Italianate commercial building has a strong visual presence in the district. There are twelve bays along Spring St, a corner entrance bay, and nine bays along Texas, with brick pilaster strips dividing the bays. Each upper bay along Spring St features a single two-over-two segmental arch window with a cast-iron cap. Each upper bay on the Texas elevation features a grouping of three two-over-two windows. These windows as well as that on the corner bay are re-enforced by particularly elaborate cast-iron caps featuring a pediment resting on scroll brackets. The storefront level retains its original cast-iron columns and bracketed cornice. The storefront windows have been replaced with modern single pane storefront windows.
- 40) 118-120 Texas St. Non-contributing building. Circa 1880 party wall two story brick commercial building that has been altered significantly within the last 20 to 30 years. Alterations include a completely new and inappropriate storefront, a two-story cast iron gallery, and new single pane windows on the upper story with added shutters. The upper story window openings themselves are original as are their decorative cast-iron caps.
- 41) 114-116 Texas St. Contributing building. Circa 1895. (A two story building appears at this location on the 1885 and 1890 Sanborn maps, but it does not have a corner entrance. A two story building with a corner entrance appears first on the 1896 map.) Located at the corner of Texas and an alley, this two story brick Italianate commercial building has a party wall, an exposed plain side elevation, and a corner entrance. Details include an elaborately worked pressed metal cornice; simple segmental head two-over-two replacement windows on the side elevation; two-over-two segmental head replacement windows on the façade and corner, each with a decorative cast-iron cornice; and the original decorative cast-iron storefront columns. The storefront is boarded over, but has its original columns in place; the building has partially collapsed at the rear; and the window panes have been replaced.
- 42) 203 Texas St. Contributing building. Circa 1900. Small two story Italianate brick commercial building. The upper façade is richly worked with multiple brick moldings forming the entablature and heavy cornice. Ends of the upper facade are marked with panels on pronounced corbel tables, each of which rises to a roof-top panel tablet with pointed top. The entablature center is marked by a blind arch over which the cornice curves in a Baroque effect. Upper windows feature decorative segmental arch tops. Windows and the storefront have been replaced. The storefront is now slightly recessed behind the original cast iron columns. An enclosed exterior stair has been added on left hand side of the building.
- 43) 205 Texas St. Contributing building. Circa 1900. Small two story Italianate party wall commercial building. The upper façade is richly worked with multiple brick moldings forming the entablature and heavy cornice. Ends of the upper façade are marked by panels on pronounced corbel tables, each of which rises to a rooftop panel tablet. The entablature center is marked by a blind arch over which the cornice curves in a Baroque effect. Upper two-over-two windows feature decorative segmental arch tops. The storefront has been replaced with a slightly recessed entry located behind what appear to be the original storefront columns.
- 44) 207 Texas St. Contributing building. Circa 1900. Small two story Italianate party wall commercial building. The upper façade is richly worked with multiple brick moldings forming the entablature and heavy cornice. Ends of the upper façade are marked by panels on pronounced corbel tables, each of which rises to a rooftop panel tablet with a pointed top. The entablature center is marked by a blind arch over which the cornice curves in a Baroque effect. Upper two-over-two windows feature decorative segmental arched tops and added storm windows. A portion of the storefront has been removed to reveal a recessed entry. It is likely that this may have always been recessed by an interior

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vestibule. The middle and left side of the storefront appear to be original or replacements to match the original. The original cast iron storefront columns remain.

- 45) 209 Texas St. Non-contributing building. Two story party wall non-historic brick-faced building with numerous modern windows at the storefront and upper level.
- 46) 211 Texas St. Contributing building. Circa 1900. Two story party wall brick Italianate commercial building. Upper façade is divided into bays by pilasters. Center bay extends slightly above the parapet. Details include multiple brick moldings and segmental arches with contrasting keystones. Upper façade windows have been replaced and the storefront has been removed and is now deeply recessed. Storefront does retain outer decorative cast-iron columns. Despite the loss of the original storefront, the building retains many other original details to show the age and style of the building.
- 47) 213 Texas St. Non-contributing. Altered two story brick party wall Italianate commercial building. Alterations include storefront removal and insertion of deeply recessed storefront; replacement of original second floor windows with multi-pane French doors; and the addition of a balcony with awning spanning the upper façade. All that is visible from the original building is the very upper façade, with its elaborate brickwork.
- 48) 300 block Texas St. (odd side). Non-contributing building. Non-historic three level parking garage.
- 49) 333 Texas St. Non-contributing building. 1980s. Commercial National Bank Building. Limestone and dark glass twenty-three story skyscraper. A limestone clad hyphen wing connects it to the 1940 CNB bank described below.
- 50) 333 Texas St. Contributing building. 1940; McKim, Mead and White; Samuel Wiener, consulting architect. Commercial National Bank Building. Limestone clad skyscraper with New York style cutaway massing. Main shaft is thirteen stories; the cutaway configuration at the top provides an additional four stories. The shaft is largely unornamented. Vertical ribs extend slightly beyond the façade's skin to organize the windows and give the design considerable vertical emphasis. Capping each section of the cutaway massing is a band or bands of exaggerated fluting. The ground story is articulated as a base from which the upper stories ascend. Its façade features a centrally placed monumental entrance set off by curving reeded walls. The top of the ground story façade is accented with a Greek key band in shallow relief. Originally stylized eagles flanked the entrance. The eagles have been removed and replaced with the present's banking company's flower-like logo. Windows are one-over-one and made of brushed aluminum.
- 51) 401 Texas St. Non-contributing building. 1970s. Three story corner commercial building. Building's design might best be labeled as New Formalism, but there is a New Brutalist massiveness to it as well. Facades articulated with alternating shafts of marble and darkened glass.
- 52) 415 Texas St. Non-contributing building. c. 1980. Wide three story party wall stucco over masonry building with a faux historic look.
- 53) 417 Texas St. Non-contributing building. C.1980. Narrow two story stucco over masonry party wall commercial building.
- 54) 419 Texas Street. Contributing building. 1950s. Peacock's. Most likely an updating of an older two story commercial building, the severe front is clad in white marble and contrasting black lettering with a large black clock face. The exact appearance of the storefront as remodeled in the 1950s is not known. Clearly the marble pillars framing the storefront are from the period, but the low brick wall and plate

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glass windows are likely later replacements. Despite the changes made to the storefront, the majority of the existing façade clearly dates to the 1950s and is within the period of significance.

- 55) 421 Texas St. Contributing building. 1946, Neild and Somdal. Jordan and Booth. Two story party wall mid-century modern commercial building. Facade features a dynamic interplay of geometrical forms. The tall deeply recessed storefront is articulated in the upper reaches with bold curving dark gray walls and dark gray angled walls accentuated with glass block bands below. Originally, the lower portion of the storefront consisted of plate glass windows following the same shapes. These plate glass windows were removed and replaced with the existing dark gray walls with glass block accent in the last couple of years. A band of brushed aluminum and a wider band of marble frame the storefront opening. Above the storefront is the name Jordan and Booth and a band of ribbon-like windows. Atop the building is a long streamlined sign bearing the words "the style shop for men." The changes to the lower storefront do minimally affect the integrity of design at the storefront level, but as the original design's focus was a dynamic interplay of geometrical forms, the overall original design intent is still evident.
- 56) 425-429 Texas St. Contributing building. 1924-1925, Mann and Stern. Slattery Building. Seventeen story brick skyscraper with an abundance of terra cotta Gothic details on the upper and lower stories. The building's narrow side faces Texas and its much longer side elevation faces Marshall St. The front features a modest 45 degree cut-away effect at the 15th story. This gives the upper part of the building a chamfered look – a nod to the New York skyscraper. The applied ornamentation has an elaborate late Gothic feel, including complex blind tracery in various patterns, prominent ogee arches, and most notably, a pair of Gothic niches with canopies at the Marshall Street entrance. The richly worked corners of the upper cutaway culminate in a blind ogee arch surmounted by Gothic vergeboards carved with mouchettes, and above that, a finial. The only alterations appear to be minor storefront changes on the ground level, including new plate glass windows.
- 57) 501 Texas. Contributing building. 1927-1928, Edward F. Neild. Caddo Parish Courthouse. Monumental limestone governmental building in the Classical Revival style with some Art Deco influence. The extensively detailed building rises in stages, for an overall seven story height (a nod to the cutaway masses of Art Deco skyscrapers). The Texas and Milam Street facades are identical. The main block (stories 4-6) features a colossal Ionic colonnade across most of its width. The side elevations at this level feature engaged pilasters. Classically derived details on the building are too numerous to note in full. They include hugely oversized patera set in panels above the colonnades and pilasters; garlands; and fasces (bundled rods with an ax -- a symbol of justice in Ancient Rome) occurring at the upper corners of the Milam and Texas entrance pavilions. Openings are square head, except for the seventh floor, which has grillwork set within round arched openings. Art Deco influenced details include stylized bas relief eagles and various exterior light fixtures. There are no alterations to note.
- 58) 601 Texas. Contributing building. 1922 (per 1935 Sanborn map). Two story blonde brick corner commercial building with three bays on Texas and five bays on McNeil. Details include a distinctive entablature with a pronounced pressed metal cornice that protrudes roughly a foot; a brick denticular band; a polychrome decorative tile treatment; and below that, a cast stone architrave. Original one-over-one windows are outlined in blonde brick. The tall wooden storefront transom windows survive, as does the fixed awning and the upper portions of the cast-iron storefront columns. The storefront has been replaced below the awning with modern doors and a stucco finish. It appears that some of the original openings have been reused including the corner entry.
- 59) 605 Texas. Contributing building. Circa 1925. Two story blonde brick (matching that at 601 Texas) five-bay party wall commercial building with original one over one second story windows and a pronounced pressed metal cornice that protrudes roughly a foot from the façade. Beneath the cornice

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is a brick denticular band. The bricks are laid vertically above the windows. The storefront level has been replaced with a more modern recessed entry and large storefront windows. Despite the replacement of the storefront, all of the original details and features on the second floor remain, helping this building to retain historic integrity.

- 60) 611 Texas. Non-contributing building. Severely altered two story party wall commercial building. A 1920s photo shows this building with an appearance virtually identical to 615 and 617 Texas below. The façade has a rough shingled look popular in the 1970s.
- 61) 615 Texas. Contributing building. Circa 1915. Winters Department Store (per 1920s photo). This two story party wall brick commercial building was virtually identical to 617 Texas below when built; however, most of the changes it has received are 50 years old. The latter include brushed aluminum second floor awning windows, metal panels covering tall transom windows (per 1920s photo), a streamlined fixed awning, and a 1950s recessed aluminum storefront. The storefront windows are now covered with large advertisement panels. The small third floor openings with louvered vents appear with this treatment in the 1920s photo. The changes made to the storefront were done within the period of significance and thus, the building is contributing to the district.
- 62) 617 Texas. Contributing building. Circa 1915. Three story party wall brick commercial building with bays of unequal size. Short third story window openings are punctuated by piers with corbelled brackets, appearing singly and in pairs. Much taller second floor openings are divided by piers. Alterations include replaced upper floor windows, the installation of a cantilevered balcony circa 2007, and the installation of new windows in the storefront (although the original piers survive). Despite the replacement windows throughout, the building retains its overall proportions, openings, and original brick details to retain its historic integrity.
- 63) 621 Texas. Contributing building. 1950s. The façade of this two story brick building appears to be a 1950s remodeling. Details include a brushed aluminum storefront, a fixed curving awning, a large rectangular panel covered in sheet metal marking the place of the original transom windows, and a large recessed panel in the upper façade inscribing five square head openings with metal windows. Windows currently fitted with non-historic tinted glass. Because the changes were made during the period of significance for the district, this building is considered contributing.
- 64) 625 Texas St. Contributing building. Circa 1915. Located at the corner of Texas and Louisiana, this two story brick commercial building reflects the influence of the Arts & Crafts movement. Buttress-like piers with cast stone trim divide the two facades into bays. Each bay is crowned by a brick decorative band featuring a pair of round ventilators, each within a miniature brick arch. The building's parapet features subtle changes in height, emphasized by a brick ledge. The storefront level presumably featured tall transom windows originally. The transom shape is still extant, but has non-historic darkened glass windows. The same darkened glass windows are found on the second and third stories and the storefront level below the transoms. Besides the replacement windows, there are no other exterior alterations to the building.
- 65) 701 Texas St. Contributing building. 1901. Two story elaborately worked Italianate brick commercial building located at the corner of Texas St and Louisiana Ave. Various details are outlined in contrasting cast stone. The upper main façade features a three-part composition defined by slender pilasters. The center section features three grouped round arch windows with roundel openings above. The central window is longer than the two that flank it. The bay to each side features two segmental arch windows. The façade's quite pronounced parapet features heavy brick corbelling. At the center is a tablet with a pediment rising above the parapet to mark the great central bay. Within the pediment is the building's date. The storefront retains most of its original character. The simpler Louisiana elevation has a regular rhythm of upper floor windows with jack arches of cast stone, an elaborate corbel table, and

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smaller jack arch windows at the ground level. The building also retains a series of original chimneys and what appear to be original upper floor windows.

- 66) 705 Texas St. Contributing building. 1901. Two story party wall brick Italianate commercial building with a façade identical to the main façade of 701 Texas, although it has lost its crowning pediment with the building's construction date. Here, too the storefront appears to be largely original. The second floor windows on this building have been replaced.
- 67) 709 Texas St. Non-contributing building. Two story brick party wall commercial building that received a new façade, presumably in the 1970s. The upper façade is sheathed in a combination of smooth and rough textured panels. The storefront is made up of a modern storefront system.
- 68) 711 Texas St. Non-contributing building. Severely altered two story brick commercial building with new inappropriately sized upper floor windows within what may have been original arched openings spanning this building and 709 Texas St, an added center second floor balcony, and a new slightly recessed storefront. The alterations made to the building make it difficult to discern what may have been there originally.

Milam Street

- 69) 712 Milam St. Contributing building. 1900. Harkey Building. Broad, two story, masonry, Italianate commercial building. Details of the intensively worked façade include groupings of square head and round arch windows (accented with contrasting cast stone); two bands of corbelling at the parapet; a dentil band; and a central bay crowned by a pedimented tablet bearing the date 1900. The central bay features a large round arch window at the second story (accented with contrasting cast stone). Within the great arch is a double arch window surmounted by a roundel. At the ground story of the central bay is a round arch door with a contrasting pronounced rock-faced surround. The voussoirs are exaggerated to create a stepped gable effect. The building retains its numerous one-over-one windows with a transom above. The storefront appears to be a reproduction of a period treatment and the original cast iron columns remain.
- 70) 708 Milam St. Contributing building. Circa 1920. Three story masonry Classical Revival commercial building with one party wall and one exposed side elevation. Details include brick quoins; a strongly proportioned entablature with modillions and dentils; a parapet with a molded cap; second story multi lite-over-one sash windows (with stone-looking jack arches) set within round arch openings; and third story square head sash windows. The storefront appears to be original. The front bay of the long side elevation is styled similarly to the façade. Otherwise the elevation is unadorned, featuring square head three-over-three sash windows.
- 71) 644 Milam St. Contributing building. 1900. Saenger Bros. Building. Three story masonry Italianate corner commercial building fronting onto Louisiana, but bearing an address on Milam. Both elevations are extensively articulated. Details include a large and prominent corbel table at the cornice (Louisiana); a date tablet resting on heavy corbels; groupings of round arches with round-faced voussoirs; single round arch openings with exaggerated keystones and heavily molded impost blocks; and groupings of square head windows with jack arch headers. Most of the windows are boarded over, but some can be seen and appear to be original one-over-one wood windows. The storefront was renovated in the mid twentieth century and these changes are considered contributing as they were done during the period of significance. The entry is a corner entry and there are large plate glass windows wrapping from the right half of the Louisiana Ave elevation to the Milam Street elevation.
- 72) 620 Milam St. Contributing building. Circa 1940. Capri Theatre. One story stucco-over-masonry building with Art Deco and Streamlined Moderne influences. Details include protruding V-shaped

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painted sheet metal marquee; a centrally placed great round arch with a superimposed tower-like element; original centrally located ticket booth; and glass cabinets for poster display. Above the marquee (one each side) is the name Capri in a streamlined cursive style neon light. Only the frame of the tower-like element survives. There are no exterior alterations of note.

- 73) 616 Milam St. Contributing building. Circa 1920. Three story party-wall brick and terra cotta commercial building in fanciful eclectic style. Upper two façade stories set off in a decorative frame that encloses three bays with two colossal octagonal columns and two colossal pilasters. There is also a heavy cornice and a shaped parapet with a ceramic cap. Design makes extensive use of repeating bas relief foliage and sinuous ribbon-like elements. The overall effect is Sullivanesque. The storefront has been bricked in and signage has been placed over what are or were likely storefront transom windows. The upper façade window openings have been filled in with glass blocks and fitted with center steel industrial awning window units. Despite the alterations to the storefront and the original window openings, the highly detailed terra cotta and brick ornament on the upper stories is intact and enables the building to convey the most important aspects of its historic appearance.
- 74) 420 Milam St. Contributing building. Circa 1920. Single story party wall brick and terra cotta commercial building with an overall Arts and Crafts effect. Extensively worked upper façade is surfaced in textured tapestry brick with a broad bas relief panel featuring intricate repeating roundels, foliage and bay leaf garland. This is surmounted by a prominent skirting roof with an over-sized denticular cornice, Italian Renaissance extended brackets, and an expansive red pantile roof. The storefront has been completely modernized. The building is being counted as contributing because of the wealth of prominent details in the upper façade. It can be argued that the upper façade defines the building.
- 75) 412 Milam St. Contributing building. 1918. Edward F. Neild and Associates. Johnson Building (formerly Ardis Building). Eight story, brick and terra cotta Classical Revival office building in the Chicago skyscraper tradition. Its architectural importance rests on the façade. The lower stories (column base) and the upper story (column capital) are richly plied with bas relief Roman features, including egg and dart panels, urns, patera, garland swags, a Vitruvian scroll band, huge roundels of anthemion leaves, and rooftop anthemion motifs set singly. The upper story is styled as an impressive colonnade with balustrades and a sumptuous large-scaled entablature as its crown. The windows on the street facing elevations are original one-over-one wood windows with lamb's tongue details on the center stile. The windows on the non-street facing elevations are original two-over-two wood windows. Protective film has been added to windows and the present storefront dates to the mid-twentieth century. There are no other exterior alterations of note.
- 76) 333 Milam. Non-contributing building. Non-historic five level parking garage occupying about half a city block.
- 77) 216 Milam. Contributing building. 1952 (new façade and remodeling by Neild and Somdal, per firm records). Two story brick commercial building with stepped parapet; second floor window openings set off by a continuous band above and below; and horizontal metal pane windows on the second floor. The storefront looks to be a more recent alteration to help unite this building with 212 and 210 Milam Street as all three are now one interconnected business on the interior. Storefront level windows are in a multi-pane pattern to echo those on the upper façade. While the storefront has been altered, it was done in a sympathetic manner and does not significantly impact the historic integrity of the building. The upper façade is intact and visually dominant.
- 78) 212 Milam. Non-contributing building. This two story office building appears to be a historic building that has been extensively reworked. The first floor is completely replaced and is incompatible with that of a historic commercial building storefront (a wide, protruding, and visually strong entrance pavilion, for

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example). Upper façade has been treated with synthetic stucco and one suspects multi-pane windows are not original. Overall, the alterations are visually dominant.

- 79) 210 Milam. Contributing building. Two story stucco-over-masonry commercial building with Art Deco details and an unusual asymmetric façade design. Pilasters with cast stone Art Deco forms at the top and bottom frame three equal size fairly narrow multi-pane French door-looking windows at the upper floor. At the parapet of this composition is a pronounced band of cast stone leaf forms. To the left of the three bay composition is a very narrow bay with a very narrow window. While the window is a smaller version of those on the main three bays, its cap is different as is the trim at the parapet level. Stepped frame inscribing the storefront is historic, but the storefront windows have been replaced.
- 80) 208 Milam. Non-contributing building. Non-historic, non-compatible two story brick building with blank façade; no storefront; and a large round off center arch entrance.
- 81) 206 Milam. Contributing building. Circa 1940. Plain two story brick commercial building with three multi-pane steel windows in the upper story defined by a brick band above and below. Storefront is non-historic and features three equal bays below the second story window bays. The replacement storefront is simply detailed with a door at the far left and a large single pane window in the other two bays. Above the door and windows is a large plain panel painted to match the façade. Despite the changes to the storefront, this overall simply detailed, streamline building retains the rest of its c. 1940 design features and is contributing.
- 82) 204 Milam. Non-contributing building. Two story commercial building with stucco façade dating from the last 20 to 30 years.
- 83) 202-200 Milam. Non-contributing building. While the brick walls and most of the fenestration pattern are original, this two story corner commercial building has been too altered to be considered contributing. Openings have been fitted with recycled windows and French doors (per on-site inspection of architectural evidence); inappropriate shutters have been added; a gallery has been added to the long Spring St. elevation; and a new inappropriate storefront has been added along Milam.
- 84) 201 Milam. Contributing building. Circa 1910. Two story brick commercial building subsequently treated with stucco. The building was rehabilitated in 2005 and this is when the windows were replaced and minor alterations to the storefront occurred. Window openings on upper floor (square head) are original, but windows are not. The storefront retains some original elements (corner cast-iron column, bulk heads), but it appears to have been reconfigured in part, and its windows are non-historic although they are compatible with the architectural style of the building.
- 85) 203 Milam. Contributing building. Circa 1910. Two story stucco-over-brick commercial building with decorative bands at the parapet level; parapet has central squared off tablet that extends above the roofline. This building was rehabilitated in 2005 and at that time, the windows were replaced with four-over-four windows. At that same time, the storefront was rehabilitated as well with large four pane storefront windows and wooden bulkheads. The rehabilitation work done was appropriate and used features that are compatible with the age and style of the building.
- 86) 205 Milam. Contributing building. Circa 1900. Two story brick commercial building. Details include an entablature with a modillion cornice; square head upper floor openings (each with a jack arch); and decorative cast-iron storefront columns. French doors have been inserted between the storefront columns – a non-historic treatment. It appears that the upper façade was treated with stucco at some point, which has since been removed (except for the upper part of the entablature). The upper floor windows have been replaced with four-over-four windows. While the windows have been replaced and

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French doors have been inserted in the storefront, these elements are appropriate and compatible with the age of the building and its architectural style.

- 87) 207 Milam. Contributing building. Circa 1900. Two story brick Italianate commercial building. Details include inset brick panels below the entablature; segmental arch second story windows with cast-iron decorative caps; and elaborate storefront cast-iron columns with rounded panels and an egg and dart motif. Alterations include new four-over-four upper story windows and the insertion of multi-pane windows and an open breezeway at the first story. The new upper floor windows are compatible, and the abundance of historic features that remain, including the decorative arch window headers, decorative brickwork, and cast iron storefront columns, enable the building to easily convey its historic appearance.
- 88) 209 Milam. Contributing building. Circa 1925. V. L. Frankel Building. One story tapestry brick commercial building with Classical Revival details. Details include a parapet cap, a prominent Greek key band, square panels with inset patera, and a tablet bearing the name of the building flanked by garlands. All of the foregoing details are in contrasting cast stone. The upper storefront windows have been replaced with three over-sized nine lite transoms. The storefront below is non-historic, but has been designed with materials and features that are compatible with the building's age and architectural style.
- 89) 331 Milam. Non-contributing building. Ten to twenty year old two-story post office.
- 90) 501-507 Milam (also 610 Marshall). Contributing building. Giddens-Lane Building. 1923. Ten story Classical Revival brick office building in the tradition of the Chicago style skyscraper. Located at the corner of Milam and Marshall, the building is much deeper than it is wide. Lower two stories (column base) and upper two stories (column capital) are sheathed in limestone with significant Roman style bas relief detailing. The intervening six stories in contrasting brick are more ornamented than is typical of a Chicago style skyscraper. The lower two story section is capped by a prominent and richly styled full Doric entablature with bas relief elements in the metopes. The six story section features vertically stacked windows marked by thin attenuated pilasters and numerous richly ornamented bas relief panels below the eight central windows. The upper story section features a profusion of classical motifs too numerous to delineate one by one. They include egg and dark molding, denticular molding, panels with urns, cartouches, swags, anthemions, etc. Windows on floors three through ten have been replaced with single panes of glass. Second floor one-over-one windows and storefront openings are original. Historically the entrance to the upper floor offices was on Marshall Street. (The original classical style doorway survives.)
- 91) 509 Milam. Contributing building. Circa 1920. Giddens Building. Three story white (painted) brick Classical Revival commercial building with exuberant glazed white terra cotta details. Upper two stories feature grouped windows (original one-over-one) set off by pilasters. Terra cotta details include Roman wreaths; cartouches with sinuous plant forms capped by a woman's face; and a crowning entablature with a modillion cornice and a boldly formed balustrade. Storefront configuration is appropriate for the period, although it appears to be a replacement. As the storefront change are compatible and appropriate for the age and style of the building, they do not negatively impact the historic integrity of the building.
- 92) 511 Milam. Contributing building. Circa 1925. Three story brick commercial building. Details include a band of bricks establishing the entablature; a cast stone denticular cornice; and upper floor windows set off by brick bands. Originally the entablature brick band and the brick bands accenting the windows were in a contrasting red brick color with the main brickwork in a buff color. All of this has been painted over, but the pattern is still discernible (some of the paint having worn away). Alterations include loss of most of the glass in third story windows (now boarded over); replacement of the windows in the second

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floor with metal awning windows; and a storefront from the mid-twentieth century with marble bulkheads and large plate glass windows. The storefront for this building was updated in the 1950s or so to unite it with the storefront at 517 Milam. As these changes were made during the period of significance, they do not negatively impact the historic integrity of the building.

- 93) 517 Milam. Contributing building. Circa 1915, with alterations circa 1940. Rubenstein's. Four story commercial eclectic revival building with polychrome tapestry brick veneer and contrasting cast stone details. Multiple pane square head windows at the second and third floors are original. The round head original fourth floor windows with exaggerated keystones read as an arcade. Other details include brick panels between the second and third floor windows; pilasters separating the windows; and a circa 1940 slightly recessed cast stone top with bas relief details. The storefront level was updated in the 1950s or so to unite with the storefront at 511 Milam Street. It features large plate glass windows, marble bulkheads and a projecting flat metal awning. All exterior alterations were made within the period of significance.
- 94) 521 Milam. Contributing building. 1951-1952. Texas Eastern Building. Fourteen story, simply detailed office building with a large footprint located at the corner of Milam and McNeil. Numerous windows retain original steel horizontal pane windows. On the McNeil elevation, the central eight windows are united by a continuous brick band beneath. Flanking these windows are sets of two windows with the same continuous brick bank beneath them. The top of the building is capped with a simple cast stone band below the cornice line. The storefront windows along McNeil have been replaced with modern reflective glass, but the original pink marble on the Milam Street Storefront remains. Building housed offices of a major oil and gas pipeline company.
- 95) 601 Milam St. Contributing building. 1955, Neild and Somdal. Selber Bros. Department Store. Five story brick mid-century modern commercial building set on the corner of Milam and McNeil. The modern design articulates the two main elevations in blond brick with limestone bands marking the stories. The central entrance on the main elevation (Milam) is marked by a great five-story frame outlined in polished granite. It provides for front-facing windows on the third, fourth and fifth stories, ventilation panels on the second story and a small streamlined fixed awning to cover the first story entrance. The window frames and awning are brushed aluminum. The only other openings on the main elevations are commercial display windows framed in polished granite (now bricked in within the original openings). Additional visual character is provided by the building's name, in stylized cursive lettering, on the two main elevations.
- 96) 619 Milam St. Contributing building. 1962. Goldring's Department Store. Two story mid-century modern commercial building with a broad facade clad in white marble. There are no openings above the first story. Much of the first story is taken up by a long storefront window set off by gold tinted mullions. This culminates in recessed double entrance doors which feature four columns of distinctive gold-tinted roundels. The right hand side of the facade includes a separate recessed office entrance with the suggestion of a ribbon window. There are no exterior alterations to note.
- 97) 625-627 Milam St. Contributing building. 1901. Blanchard Building. Three story brick Italianate commercial building with contrasting cast stone and pressed metal details. Slender pilasters divide upper façade into five bays. Entablature features layers of brick with a strongly articulated bracketed cornice, above which are small brick panels. A tablet bearing the building's name and date extends above the parapet. Window openings are square head (with cast stone jack arches), except for the center of the third floor, which has a large round arch opening (with a contrasting exaggerated keystone and spandrel panels). Second and third floor openings have been fitted with darkened glass windows. Storefront (with darkened glass) is non-historic but not out of character with the building's architectural style and age. Denticular cornice added to top of name/date tablet. Exterior alterations, including the

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storefront with replacement wood bulkheads and single pane glass storefront windows, are minor and do not impact the historic integrity of the building.

- 98) 600 block Milam St (no address). Non-contributing building. Very narrow, largely glass three story building which may have been built to link #s 625 and 629 Milam. The storefront has a double door entry, topped by modern storefront system transoms and a decorative cast stone panel with a Green urn and foliage design. Above that, covering the second and third floors and reaching above the top of 625-27 Milam St, the wall is made up of large panes of glass separated by aluminum mullions.
- 99) 629-631 Milam St. Contributing building. 1900. Shepherd Building. Three story brick corner commercial building (with contrasting cast stone accents) that reflects the Italianate and Romanesque styles. The round arch shapes of the building's many windows are emphasized with contrasting cast stone bands. On the main façade (Milam) is a pattern of paired windows, a single large window, and another set of paired windows, with each composition set off by pilasters that rise above the parapet. The parapet features a band of corbelling, urns atop the pilasters (2 missing), and a central pediment shape bearing the name of the building and the date. Beneath the name plate is another band of corbelling. The side elevation features a heavy band of corbelling at the parapet, simple pilaster strips that terminate at the corbelling, and at the rear of the ground level, original square head window openings and a great round arch doorway. The storefront, which extends around the corner, retains its original decorative cast-iron columns. The storefront itself is a slightly recessed replacement with dark glass windows and wooden bulkheads, although it is appropriate for the building's architectural style and age. All windows have been fitted with dark glass within the original openings.
- 100) 705 Milam St. Contributing building. Circa 1915. Three story brick Classical Revival commercial building with contrasting trim. Details include colossal order Ionic pilasters dividing the upper façade into five bays; a full and pronounced entablature with a frieze pierced by narrow windows; a parapet with piers following the bay pattern of the façade below; a decorative brick panel with ear molds between the second and third stories; and original one-over-one windows. The windows on the second story feature transoms with the same distinctive X shape muntin pattern of the frieze windows. The storefront has been replaced, although it has an appropriate configuration and proportion and is compatible with the building's age and architectural style. It has been recessed slightly behind what are likely the original cast iron storefront columns.
- 101) 711 Milam St. Contributing building. Circa 1905. This five story brick commercial building is known locally as Uneeda Biscuit due to the old advertising sign at the top of the northern side elevation (once a party wall). Romanesque touches include lintels and window sills with a contrasting rock-faced cast concrete treatment; fourth story paired round arch windows emphasized by contrasting rock face voussoirs and keystones; and the colonnade on the fifth story, with its succession of short piers with rock-faced bulbous capitals. Façade openings are square head on second, third, and fifth floors. All windows have been replaced with three part windows consisting of a bottom awning window, single pane window, and topped by a single pane "transom". The replacement storefront is recessed within the original storefront opening and a portion of the metal cornice is missing. Despite the replacement windows and new recessed storefront, the other original elements and details found on the second through fifth floors help the building to retain its historic integrity.
- 102) 717-719 Milam St. Contributing building. Circa 1900. Two story brick low-key Italianate commercial building with upper façade square head windows. Details include multiple brick moldings; a parapet with a pediment shape at the center flanked by orbs on pedestals; and a band of terra cotta roundels above the storefront. The storefront has been replaced with a compatible modern storefront design featuring a three part storefront. The left and right sides each have two one-over-one windows and an entry, all topped by four one-over-one transom style windows. The center bay is all windows.

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While the storefront has been altered, the design is compatible with the architectural style of the building and does not significantly detract from the historic integrity of the building.

- 103) 721-723 Milam St. Contributing building. Circa 1910 one story party wall building with extensively ornamented glazed terra cotta upper façade and side members framing the storefront. Details (some classically derived) include egg and dart molding, a vitruvian scroll, bands of acanthus leaves, prominent bands of interlocking circles punctuated with floral motifs defining the storefront, and in the upper façade, a large section with members forming a lozenge pattern. The storefront was filled in with glass block panels sometime since the 1996 update of the district. Present two doors on the façade are non-historic. An early photo shows the present glass block area entirely filled with glass (storefront windows and tall transoms). While the relatively recent glass block treatment occupies more surface area than the surviving original façade details, the building is being counted as contributing because the original terra cotta detailing is extensive and noteworthy and was of far more consequence in defining the building than expanses of utilitarian glass.
- 104) 727 Milam St. Contributing building. Circa 1920. Creswell Hotel. Three story tapestry brick utilitarian commercial building with a forty-five degree cut at the corner to provide for a main entrance. Decorative details are confined to contrasting cast stone bands at the cornice and parapet and above the storefront. Upper floor windows are paired and have six-over-six replacement windows. The storefront level retains original brick piers and pilasters, but the individual bays feature more modern infill consisting of separate entrances for the various businesses. While the storefront infill is more modern, it does not significantly impact the historic integrity of the building as many other original details and features are intact.

Crockett Street

- 105) 800 block no address. Non-contributing building. Metal storage building.
- 106) 801 Crockett. Contributing building. 1922, Clarence W. King. Central Fire Station; Individually Listed on the National Register, 1991. Two story stucco-over-masonry, free-standing Renaissance Revival building with a green tile skirting roof (an owl at each of the front corners) and a deep bracketed overhang. Original façade details include a green tile frieze punctuated by richly worked cast stone cartouches and, between the two floors, terra cotta panels outlined in green tile. Upper floor multi-pane windows replaced to match original windows per historic photos and original four truck bays changed to three wider bays circa 1970. Subsequently these alterations were reversed based on an historic photo as part of a recent rehabilitation.
- 107) 801-A Contributing structure. Central Fire Station Hose Drying Tower. Original (1922) five story, stucco-over-masonry structure with splayed sides and a heavy cornice. A single one-over-one window is at each floor on the upper elevations.
- 108) 723 Crockett. Contributing building. Circa 1930. Andress Motors. Two story Art Deco masonry building identified on 1935 and 1961 Sanborn maps as auto sales and service. Five-bay front features wide two story piers with stylized capitals. Large panels between the piers (separating the first and second stories) feature stylized cast stone plant forms, triangles and scroll volutes (among other elements). Due to the sculptural depth and intensity of the panels, combined with their design, they might best be termed Mayan. The popular Art Deco zigzag motif (here with sculptural depth) is used in various places – the parapet top, the capitals, and the Mayan panels. Building retains original multi-pane steel industrial windows and some of its highly distinctive transom windows. (The transom windows, apparently originally in colored glass, are dominated by a large triangle with rectangular rays coming off of them.) Main storefront windows and entrance doors are missing and are currently infilled with chain link fencing for building security. Only other change of note is that the upper portion of the

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façade, between the second floor windows and decorative cornice, is now exposed brick, but it was likely covered with some sort of stucco, which has been removed. As this is a minor alteration and so many of the distinctive Art Deco elements remain, this building has a good degree of historic integrity.

- 109) 709 Crockett. Contributing building. Circa 1930. This one story brick utilitarian building is identified on the 1935 Sanborn map as an automobile tire warehouse and on the 1961 Sanborn map as an auto paint and body shop. The rear portion retains some of its multi-pane steel windows. At the very back of the building is a small lower one story shed-like section that abuts 723 Crockett above. It is labeled "auto laundry" on the 1935 Sanborn map. There do not appear to be exterior alterations to note.
- 110) 629 Crockett. Contributing building. 1959; Ralph Kiper. Southern Bell Communications Building. Three story brick and limestone late International Style office building. Almost uninterrupted ribbon windows, on the second and third stories, dominate the building's two public elevations and turn the corner. Buff brick walls provide contrasting neutral surfaces. The flat roof is marked by a brushed aluminum band. The elevator and stair are expressed by a pair of corner towers that rise significantly above the roof. These act as a counterpoint to the building's strong horizontal lines. The first story features a commercial storefront with a brushed aluminum fixed awning. As part of a recent adaptive reuse project (conversion to apartments), openings and small balconies were added to the eastern side elevation. This is a modest alteration, for this elevation is decidedly utilitarian and not an important component of the original design. The building was meant to "read" from the corner, and the design intent remains intact.
- 111) 529 Crockett. Contributing building. Circa 1920. Shreveport Mutual Building Association. Two story Classical Revival brick building with cast stone detailing located at the corner of Crockett and McNeil streets. A three bay colossal order Ionic colonnade encompasses most of the façade. The colonnade's richly worked entablature features the name of the building; a cornice with dentils and brackets; and above the cornice, a panel with roundels. Other classically-derived façade details include panels with swags between the column capitals and an entrance ornamented with anthemions and rosettes. The side elevation features a cast stone cornice with modillions and dentils and a five-bay cast stone colonnade with colossal order Ionic pilasters, swags, and panels adorned with anthemions. (Note: The similarly styled building at the end of the side elevation appears on Sanborn maps as a separate building with the address of 715 McNeil. It is described at that address.)
- 112) 525-527 Crockett. Contributing building. Altered two story plain brick commercial building. Upper half of building is intact and the lower half, the storefront, has been replaced with a recessed modern storefront system. While this alteration does impact the integrity some, the over historic and architectural integrity of the building is intact. This was designed as a simpler styled building and the existing storefront contains an original entry bay on the far right of the storefront. Similar to other properties in the district that have had the storefront altered, the alterations are not significant visually dominant features. It is still evident that this building is a historic building.
- 113) 429 Crockett St. Contributing building. Circa 1910. Two story corner brick commercial building. While the building has received alterations (windows openings filled in, new storefront level, and inappropriate awning), many original features survive. The latter include a simple cornice on the Crockett Street (main) elevation; pronounced quoin-like elements formed of brick at the main façade corners; the pattern of upper floor openings (both facades); pronounced brick lintels at the upper floor openings; and a decorative brick band on the long side elevation (corresponding to the façade's cornice). The extant historic details and features help to retain this building's historic integrity despite changes to the storefront, which include new plate glass windows and some stucco infill. Additionally, the rear 2/3 of the Marshall Street elevation storefront remains in its original configuration consisting of a largely blank masonry wall with two smaller window openings near the rear.

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- 114) 423 Crockett St. Non-contributing building. One story commercial building with stucco-covered façade (severely altered historic building most likely).
- 115) 411 Crockett St. Contributing building. 1953 (per 1961 Sanborn map). Three level concrete automobile parking garage with a brick-faced vertical element at one side of the façade (where the staircase is located). Brushed aluminum railings mark the second and third levels on the façade and the rooftop. Building retains historic blade-style sign at one corner. Entry at the ground floor features four bays with roll up garage doors.
- 116) 405 Crockett St. Contributing building. 1920s one story brick building with stepped parapet identified as “auto washing and greasing” on 1935 and 1961 Sanborn maps. Automobile function is evident from recessed area spanning the façade (in the manner of a historic gas station) and wide opening on side elevation. Façade features some decorative brickwork in the stepped parapet as well as a decorative brickwork band above the recessed entry.
- 117) 327 Crockett St. Non-contributing building. One story fairly narrow historic commercial building with what appears to be a rebuilt facade. The new façade is constructed of modern red brick and has an entry door flanked by a large multi lite picture window while the rest of the building is painted brick.
- 118) 101A Crockett St. Non-contributing building. Circa 2005 large open wood frame pavilion built to resemble a train shed. **(BOUNDARY INCREASE II – C)**
- 119) 101B Crockett St. Non-contributing structure. Openwork steel tower built c.2005 – approximately three stories in height. **(BOUNDARY INCREASE II - C)**
- 120) 101 C Crockett St. Non-contributing building. Circa 2005 large open wood frame pavilion built to resemble a train shed.
- 121) 400 Crockett. Non-contributing building. Circa 1990 one story bus depot with large suspended cloth elements resembling the sails of a ship.
- 122) 514 Crockett. Contributing building. One story brick commercial building with a 1950s façade. Upper façade is stucco over brick. Storefront is blonde brick with an angled recessed entry on one side and a second recessed entry with two tall and narrow windows on the other side.
- 123) 602 Crockett. Contributing building. 1926 (with historic additions). Southern Bell Telephone Building. This seven story brick building (free-standing and located on a corner) began as a four story building in 1926. The subsequent floors were in place by September 1957, per a photo appearing in the *Shreveport Magazine* of that month. The utilitarian building is largely unadorned, with the following exceptions: At ground level, openings are placed within over-sized cast stone surrounds. Brick piers with contrasting brickwork divide the elevations into bays; the piers protrude slightly above the parapet, ending in cast stone caps. The present multi-pane windows appear in the September 1957 photo. All alterations made to this building were done within the period of significance and help to retain this building’s historic integrity.
- 124) 614 Crockett. Contributing building. 1955-56 (per 1961 Sanborn map). Selber Bros. Department Store Parking Garage. Five story open deck parking garage with offices on the sixth and seventh floors. The building’s mid-century modern asymmetrical design is a striking juxtaposition of horizontal and vertical forms. Skewed to the left hand side is a brick shaft (with no windows or decoration) that juts several feet above the main roofline. At the right hand corner of the façade is a thinner brick shaft framing the parking levels. The strong horizontal lines of the rest of the building are

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created by ledges delineating the parking levels, and at the top two floors, bands of metal panels alternating with bands of horizontal pane windows. A photo in the September 1957 issue of *Shreveport Magazine* reveals that the two brick shafts were originally of dark brick (now painted white). At the ground story of the main brick shaft is a dark granite entrance with a fixed metal canopy. A walkway at the rear connects the parking to the Selber Bros. department store.

- 125) 620 Crockett. Contributing building. C.1920. Three story brick Classical Revival commercial building with a significant amount of terra-cotta detailing. The façade is framed in a prominent decorative terra-cotta band. Other terra-cotta features include window surrounds, a projecting cornice with modillions and dentils, and an entrance surround with scroll volutes. Original one-over-one windows appear singly and in groups of three. The ground floor is three bays wide with a central entrance. The two side bays are framed by terra cotta detailing to match the upper floor window surrounds, but are currently infilled with a single stucco panel. This is the only exterior alteration and is very minor, leaving the building with a good degree of historic integrity.
- 126) 630 Crockett. Contributing building. 1924, Emile Weil. Strand Theatre; Individually Listed on the National Register, 1977. The design of this brick and stone building is generally described as “neo-Baroque.” Set at the intersection of Louisiana and Crockett streets, the theater has two building masses, of different height, anchored at the corner by a rounded entrance pavilion crowned with a pronounced richly embellished open-work dome. The building’s complex massing is richly adorned with a huge variety of generally neo-classical features. These are applied with a certain profusion and complexity, yielding a truly Baroque effect. They include colossal pilasters that melt into quoins, bulbous rooftop urns, broken segmental pediments, niches housing decorative sculpted shaft elements, statuesque terms, cartouches, copious panels outlined in bas relief, swags, garlands, and ornamental roundels on a Roman scale. The windows on the four story Louisiana Ave portion are original six-over-six wood windows and there are also some original wooden casement windows on the corner portion and the Crockett Street elevation. There are no exterior alterations of note to discuss as the changes are very minor and include a few bricked in bays on the storefront near the rear elevations.
- 127) 710 Crockett St. Contributing building. Built 1932, per 1935 Sanborn Map, labeled as Salvation Army. Three story free-standing brick Art Deco building. Originally faced in red brick with cast stone façade details, the building’s façade (except for the cast stone) and one side elevation were painted white circa 2000. The façade’s vertical thrust is achieved via a system of piers and pilasters that extend above the parapet. The paired fairly wide piers terminate in cast stone. Between the two piers is a cast stone fluted panel, and a smaller fluted panel is superimposed on each pier. Finally, the brickwork extends into the cast stone in a manner evocative of a New York skyscraper. The building’s cast stone parapet features various geometrical motifs. Other details include various decorative brickwork panels, a cast stone panel above the entrance bearing the name “The Salvation Army,” original vertical metal windows (three panes each), and what appears to be the original fixed awning. The original entrance has been infilled with a low brick bulkhead and glass block. In addition to the painted brick and glass block infill, the western side elevation was fitted with balconies and a stair when the building was converted to apartments circa 2000. These alterations are overall minor leaving the building with a good degree of historic integrity.
- 128) 718 Crockett St. Contributing building. Built 1925 (per 1935 Sanborn map). This two story brick building is shown as a garage on the 1935 Sanborn map. Original details include a stepped parapet with a central low pediment, steel jalousie industrial windows, and a wide central garage bay. The garage door itself is non-historic. There are no other alterations to note.

Cotton Street

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- 129) 820 Cotton. 1950s. Contributing building. One story small professional office building with a flat roof, red brick sides (window-less), and a front elevation featuring blonde brick panels on the bottom half with beige sheet metal panels above. A three door entrance is recessed and set off-center. There are no exterior alterations of note.
- 130) 804 Cotton St. Contributing building. Circa 1940. Labeled "The Business Girls Inn" on 1961 Sanborn map. Two and one half story, painted brick, medium size free standing institutional building in the Colonial Revival style with a large round arch entrance and a colossal half-round entrance portico. Each wing of the building is symmetrical with bay windows on the first floor and six-over-six windows on the second floor. The windows themselves are replacement windows that likely match the original window lite pattern. The only other alteration to note is a replacement front door.
- 131) 802 Cotton. Contributing building. B'nai Zion Temple. 1915, Edward F. Neild and Clarence Olschner; Individually Listed on the National Register 1994. This monumental Beaux Arts house of worship is a two story buff brick and cast stone building set on a high rusticated basement. The richly ornamented façade is anchored by a colossal composite order portico with a Star of David in the tympanum. A second façade on Common Street features three sections centered upon a set of two story arched windows that light the worship space. The building retains all of its original windows and there are no exterior alterations to mention.
- 132) 726 Cotton. Contributing building. 1954. Fourteen story, unadorned apartment building with pinkish brick veneer, an overall L shape, one-over-one sash windows set in groups, and commercial storefronts at ground level (also unadorned). The windows of the storefronts are multi lite panes of glass separated by dark aluminum mullions. They are framed by white marble.
- 133) 700 Cotton St. Contributing building. Circa 1915. Arlington Hotel. Two story red brick building set at the corner of Cotton St. and Louisiana Ave. The main facade (on Cotton) features a monumental run of steps; an over-scaled, ornate, three-bay, arched Beaux Arts inspired porch; corner quoins; and a prominent pressed metal cornice. The Louisiana Avenue façade presents a quieter composition with the longer façade divided into three sections by quoins. Here the cornice has coupled brackets. Many of the original multi lite wood windows remain on the Louisiana Ave façade. There are also individual storefront entrances on the Louisiana Ave façade capped by an aluminum awning that appears to date to the mid twentieth century and the structure of a mid-century neon sign remains near the rear corner.
- 134) 416 Cotton St. Contributing building. Circa 1925. Single story two bay commercial building with a flat parapet roof. Decorative raised brickwork surmounts the bays and sets off two tablet panels in the parapet wall. One bay is now an auto service bay (partially filled in). The other has been filled in with simple panels to create an office. Because of the simplicity of the infill of the bays, the infill does not have a significant visual impact on the historic integrity of the building.
- 135) 400 block Cotton St. Contributing building. Circa 1925. Large single story party wall brick garage/storage facility. Two over-sized garage bays make up the facade. This is surmounted by a system of roof parapets in a rectilinear design with tablets and other elements picked out in red brick. This contrasts with the brown brick that characterizes the remainder of the façade. The interior is largely open and visible from the street through screen-wire garage-type doors. Since construction, the façade below the parapet area has been painted white. There are no exterior alterations of note.
- 136) 406 Cotton St. Contributing building. Circa 1925. Single story brick garage with wide open bay dominating the façade. Upper façade features bricks laid in decorative basket weave fashion along with two prominent panels outlined in contrasting red brick. The garage bay remains open and has a 6 foot security fence currently.

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- 137) 525 Cotton St. Contributing building. 1939 (per 1961 Sanborn map). Pittsburgh Plate Glass Co. Warehouse. Long one story red brick warehouse with a trapezoidal footprint (following the rail line at the rear). Curving wall to the left (as you face the building) reflects the Streamlined Moderne style, as does the curving parapet marking the Cotton Street truck bays. The curving wall shape is reinforced with a blonde color brick at the window level. The building's strong horizontal lines are reinforced by sleek brushed aluminum bands above and below the windows and at the parapet. Façade retains some of its original steel pivot windows and there are glass block windows in the curving wall. The truck bays remain open and are framed in cast stone. The left most bay is enclosed with cast stone panels and features an entrance door with a curved metal awning above. The two center bays have roll up garage doors and the right most bay is infilled with a clear panel. Portions of the storefront have been replaced with modern storefront systems and reflective glass. Exterior alterations are minor and this building retains a good degree of historic integrity.
- 138) 605 Cotton St. Non-contributing building. Non-historic one story masonry building with an almost blank façade. Only openings are two doors and small window at one corner.
- 139) 611 Cotton St. Contributing building. 1928 (per 1935 Sanborn map). Porter Howard Garage (per historic signage). One story, wide, brick building labeled auto sales and service on 1935 Sanborn map. Showroom windows are currently boarded over and the second story bays have been partially infilled with brick in the lower half and large plate glass windows in the upper half. The side elevation retains original industrial style steel windows. Façade features decorative brickwork including pilaster that divide the façade into four bays. The second story window bays are framed in soldier brick headers and angled brick lintels. The upper portion of the façade, where the historic signage is painted, features two rectangles framed by projecting bricks. Original neon sign remains intact. The alterations to the second floor windows are overall minor and the building retains a good degree of historic integrity.
- 140) 725 Cotton. Contributing building. 1915, Edward F. Neild. Scottish Rite Cathedral; Individually Listed on the National Register, 1986. This large brick and limestone auditorium, with supporting spaces and offices, registers as a two story classical façade on Cotton Street. Classical elements are applied in a manner that is rich, monumental and opulently Beaux Arts, including coupled Roman colossal Composite order columns, over-scaled openings ornately rendered, a strongly proportioned entablature with pronounced modillions, copious quoins, and a massive parapet featuring fully carved double-headed (Imperial) eagles. All of this is surmounted by a splendidly cut and sculpted pediment shape, with over-scaled fretwork and a central roundel. Original one-over-one windows surmounted by a single lite transom remain on the Cotton Street façade. On the Common Street elevation, there are these same square headed windows as well as the six center bays consisting of arched windows on the first floor and paired square headed windows on the second floor. There are no exterior alterations to note.
- 141) 803 Cotton St. Non-contributing building. One story non-historic abandoned and deteriorated building of various materials. Main façade is completely boarded up and topped by a simple metal cornice. Rear portion of the building is slightly taller and is covered with some sort of metal panel.
- 142) 825 Cotton St. Non-contributing building. One story non-historic residential-looking wood frame building set back at some distance from Cotton with a large fenced play area in front.
- 143) 845 Cotton. 1 Non-contributing building, 1 Non-contributing structure. Small one story non-historic residence owned and used by St. Mark's Episcopal Church (below). Also on the site is a small, one story, non-historic metal shed that is not being counted in the official resource count.
- 144) 875 Cotton. Contributing building. 1905, C. W. Bulger. St. Mark's Episcopal Church; Individually Listed on the National Register, 1991. Brick Gothic Revival church with a design dominated

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by a single monumental side tower. The architect borrowed from several centuries of English Gothic architecture, from early English to the Perpendicular Style. Details include a massive rose window lighting the nave; crenellation; heavy buttresses; single center pointed arch openings; and oversized pinnacles at each corner of the tower. Stained glass windows have exterior storm windows to protect them. Besides these protective windows, there are no other exterior alterations. There is a one story building behind the church that is outside of the boundaries of the district and thus, is not included in the count or inventory.

Lake Street

- 145) 622 Lake Street. Contributing building. Circa 1910 (not on 1909 Sanborn map). Two story brick party wall industrial-warehouse building. Trapezoid footprint follows the angle of the adjacent rail line. Building is simply detailed and utilitarian and has decorative brick bands and panels above the second story windows and a cast-iron column at the corner.
- 146) 616-618 Lake Street. Contributing building. Circa 1910 (not on 1909 Sanborn map). Two story brick party wall industrial-warehouse building. Trapezoid footprint follows the angle of the adjacent rail line. Segmental head windows (2nd story) and round arch openings (1st story) have been boarded over. Identified as warehouse for oil field supplies on 1935 Sanborn map.
- 147) 600-610 Lake Street. Contributing building. Built between 1904 and 1909 (per Sanborn maps of those dates). Three story brick industrial-warehouse building. Trapezoid footprint follows the angle of the adjacent rail line. Details include a brick cornice; segmental head arched windows (second and third stories); continuous brick bands below and above the upper story windows; and round head openings on the first floor. Upper floor windows either replaced (1940s) or boarded over. 1909 Sanborn map shows building housing cold storage for a packing company. 1935 Sanborn map identifies building as a warehouse for oil field supplies. At the far corner of the McNeil Street elevation, there is an original glass paned door with transom above.
- 148) 420 Lake Street. Non-contributing building. Large one and two story non-historic warehouse sheathed in brick veneer at the back and metal panels at the front. **(BOUNDARY INCREASE II - C)**
- 149) 222 Lake Street. Contributing building. 1961. Shreveport Times Building. Single story, flat roofed, mid-century modern building with a large footprint. The front roughly one-half of the building, which houses the newspaper's offices, is articulated with a modular grid of white ceramic panels, gold tinted sheet metal edges, and operable multi-pane windows in brushed aluminum. The front elevation's main entrance is marked by a flat roof overhang that juts dramatically toward Lake Street (in the manner of a porte-cochere). The porch's roof is emphasized by a gold tinted sheet metal band which forms a pair of broad angles at the front. The rear roughly one-half of the building (which is virtually without windows) houses the newspaper's production facilities. Sheathed in light gray brick veneer, it varies from one to two stories in height. There are no exterior alterations of note. **(BOUNDARY INCREASE II - C)**
- 150) 315-317 Lake Street. Non-contributing building. One story commercial building with historic looking façade added in the last few years. **(BOUNDARY INCREASE II - C)**
- 151) 403-409 Lake Street. Non-contributing building. Wide one story non-historic stucco over masonry commercial building. **(BOUNDARY INCREASE II - C)**
- 152) 411-417 Lake Street. Contributing building. 1920s. Wide one story tapestry brick (light brown and red) commercial building with a general Spanish-Mediterranean feel. Details include pronounced

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blind arcading below the parapet; diapering; and a parapet top with pantiles and upward thrusting elements that terminate in a Baroque shape. The parapet and the Baroque shapes are emphasized by cast stone trim. The four storefronts are divided by prominent brick piers with cast stone capitals and bases. Each storefront features decorative black and red tile work, likely not original, and original multi-pane transom windows. The only exterior changes appear to be new entry doors for each storefront and the original storefront windows have been replaced with large simulated divided lite panes of glass.

- 153) 425 Lake Street. Contributing building. 1920s. Wide one story tapestry brick (brown and red) commercial building with copious contrasting cast stone trim. The richly detailed façade represents the historic eclecticism of the period – in this case, a general Mediterranean and Spanish feel. Each of the end bays features a prominent and richly worked Baroque-shape gable over a large tablet. The gables terminate in a shell at the top with urns to each side. An over-scaled cartouche crowns the tablet. The pantile parapet is also punctuated by urns following the rhythm of the commercial bays below. Piers with contrasting capitals and bases divide the commercial bays. The four storefronts feature black and red tile, likely not original, and original multi-pane transom windows. A garage opening (with a metal rolling door) has been inserted into one of the storefronts. The only exterior changes appear to be new entry doors for each storefront and the original storefront windows have been replaced with large simulated divided lite panes of glass. A neon blade sign remains at the far corner.

Commerce Street

- 154) 720 Commerce St. Illinois Central Freight Depot. Contributing building. Circa 1915. While a long one story freight depot has been at this location since at least 1909, the building shown on the Sanborn map of that date is labeled iron clad and the present building is brick. It features arched head openings and a low gable end roof with wide bracketed overhangs. Windows have been replaced with one-over-one windows.
- 155) 628 Commerce St. Contributing building. Circa 1880. Two story brick corner Italianate commercial building. Original details include a forty-five degree corner entrance cut; cast-iron storefront columns with Corinthian capitals; upper fenestration pattern (façade and long side elevation); decorative brick window caps following the segmental arch; and decorative brickwork at the cornice level (façade and side elevation). Alterations include windows that are currently boarded over; storefront replacement with glass block transoms, modern double entrance doors, and some small horizontal slit windows; and painting over the brick (including a mural on the side elevation). The overall alterations are minor though and the building retains a good degree of historic integrity.
- 156) 624 Commerce St. Non-contributing building. Altered circa 1940 two story party wall brick commercial building. Alterations include inappropriate (domestic) shutters on upper façade windows; loss and replacement of the storefront with modern entrance doors and stucco finish; and a huge curving canvas awning that dominates the building. Because of these changes to the original materials and details, the only historic elements that remain are the four window openings with casement metal windows on the second floor.
- 157) 622 Commerce St. Non-contributing building. Severely altered historic two story party wall commercial building. A faux Victorian-looking frame gabled façade has been added with a gallery to the historic brick façade. The upper floors have also been covered in a modern roughcast stucco finish. The second floor openings have been altered from windows to full length doors to access the added balcony. Portions of the first floor storefront appear to be original, including cast iron columns; however, the dominating added balcony and other altered features negatively diminish the historic integrity of this building.

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- 158) 620-616 Commerce St. Contributing building. Circa 1900. Wide (six bay) two story party wall commercial building. Details include round arch upper story windows outlined in brick bands, a denticular band at the parapet, and cast-iron columns at the storefront. While the cast iron columns are original, the majority of the storefront has been replaced between the columns. While portions of the storefront have been replaced, there are many other original elements remaining on the building to maintain its historic integrity.
- 159) 614 Commerce St. Contributing building. Circa 1920. Plain brick two story party wall building that received new horizontal pane windows in the 1940s or '50s within the original openings. Storefront retains original brick piers and the size of the openings, but openings themselves are currently boarded over.
- 160) 608 Commerce St. Contributing building. Circa 1880. Wide (six bay) two story Italianate party wall commercial building with a high degree of integrity at the upper story. Details include multiple decorative brick bands at the parapet; irregularly placed decorative brick vertical elements at the parapet; segmental arch window openings with pronounced brick hood molds; and two-over-two windows. The storefront level has been replaced, although original brick columns on the left half of the building remain, and cloth awnings resting on wrought-iron looking posts have been added. While the storefront elements have been replaced, the proportions of the storefront with three bays on each side remain.
- 161) 600 Commerce St. Contributing building. Circa 1880. Wide (ten bay) brick corner commercial building with Italianate details and a high degree of integrity. Segmental head windows (main façade and side elevation) are two-over-two with decorative cast-iron caps. (The latter have a pediment shaped top.) Ground story main façade and side elevation retain original regularly spaced openings with pronounced brick hood molds (two-over-two windows and doors). Ground story main façade also retains its decorative cast-iron columns. Metal shed roof awning resting on brackets appears to be historic.
- 162) 526 Commerce St. Contributing building. Circa 1920. Wide (six bay) brick corner commercial building (warehouse) with a utilitarian character. Based on varying colors in the exterior brickwork on the second floor, it appears that the original windows had decorative brick molds at some point during the period of significance based on the simplified lines. The windows along Commerce Street are made up of three two-over-two windows and those on the other street facing elevation are single two-over-two windows. Storefront (that wraps around the corner) retains some of its original detailing (cast-iron columns, bulkheads, large glass paned double entrance doors with wood panel below). Non-historic wooden panels have been inserted at the tops of the storefront windows. A metal roofed awning covers the two street facing elevations.
- 163) 510 Commerce. Non-contributing building. Large modern traditionally designed brick building of two stories. The ground floor has square head windows and large arched windows. The second floor has smaller versions of the same arched windows. While traditionally designed, the building was built more recently, outside of the period of significance.
- 164) 420 Commerce. Contributing building. Circa 1910. Simply detailed one story party wall utilitarian brick warehouse with dentils formed of brick at the cornice level and generously sized round arch and square head openings at the ground level. Ground openings have been fitted with modern doors, and a cloth awning has been added. As this is such a simply detailed warehouse building, the only changes of modern doors, does not significantly affect the building's historic integrity.
- 165) 402-408 Commerce. Contributing building. Circa 1920. Large two story brick corner commercial building (warehouse) with round arch double door openings with multi lite transoms at the

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ground level of the main façade and one bay of the Travis elevation; bands of nine-over-nine square head windows at the upper story (extending around the corner on the Travis St. elevation); and singly placed square head windows on the remainder of the Travis upper story. Framework of a cloth awning remains. Upper story multi-pane steel windows appear to be original. The building has a high degree of historic integrity.

Spring Street

- 166) 201 Spring Street. Contributing building. Circa 1930. While this building bears a Spring St. address, it fronts onto Caddo St. One and two story masonry building with a wide and deep footprint; use identified on 1961 Sanborn map as wholesale auto parts and servicing. The Caddo Street elevation features a two story central section that provides for a clerestory of multi lite industrial steel windows. The central section feature a shaped parapet and quoin-like brick elements at the corners. Flanking one story sections feature slightly shaped parapets and decorative brickwork. First bay of Spring Street elevation features a pediment-shaped parapet and lozenge motifs in brick. Windows on both elevations were presumably industrial multi-pane; openings currently are filled in with large panels of sheet metal, likely for security. Southern (rear) elevation is completely covered in sheet metal. Southern elevation's one story wing with a flat roof appears on 1961 Sanborn map.
- 167) 405 Spring St. Contributing building. 1920s. Two story brick corner commercial building with a large footprint. Upper façade along Spring Street divided into five wide bays by simple brick piers. Each bay features three multi lite replacement windows topped by stone lintels. Upper façade on Spring Street also retains its pattern of window openings (with cast stone sills); decorative brick panels and a brick multi-layer cornice. Long side elevation features segmental head openings (mainly paired windows with single pane replacement windows); a multi-layer brick cornice; and the original chimneys. Alterations include window replacement; the bricking in of 2 or 3 windows on the side elevation (clearly visible); and the replacement of the wraparound storefront.
- 168) 415 Spring St. Non-contributing building. Severely altered one story masonry commercial building. Current exterior appears to be covered with a rough stucco mixture. The application of this material has resulted in the loss or covering of any historic features that were visible. Current entrance is made up of a central double door and is covered by a simple modern canvas awning.
- 169) 519 Spring St. Contributing building. C.1880. Wide (nine bay) two story Italianate commercial building with a party wall and one exposed side elevation (the latter facing an alley). Upper story retains its original two-over-two sash windows set within segmental openings with decorative cast-iron caps and its extensively detailed bracketed cast-iron cornice. Storefront level retains original cast-iron columns, but the modern recessed storefront is non-historic. While the storefront has been altered to a degree, the majority of the historic elements on the second floor and the original storefront columns help to maintain this building's historic integrity.
- 170) 525 Spring St. Contributing Building. c. 1870. Tally's Bank; Individually Listed on the National Register, 1976. Two story brick Italianate commercial building with a lacey cast-iron upper gallery synonymous with New Orleans. Other details include segmental head window openings on the upper floor with their original sashes and boldly formed, heavy brick hood molds and a cast-iron storefront. The French doors of the storefront appear to be either original or quite old. This building retains a high degree of historic integrity.
- 171) 601 Spring St. Contributing building. 1921 (per 1935 Sanborn map). George T. Bishop Building. Very wide one story brick (with cast stone trim) auto sales and service building located at the corner of Spring and Milam streets. Details include a central opening with a stepped parapet above the roofline; an entablature over the entrance resting on brackets; a frieze with a repeating rosette pattern;

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and lintels capping the display windows. The storefront windows were recently replaced with large plate glass windows to match the original ones and are divided by brick piers. There are no other exterior alterations to note.

- 172) 629 Spring St. Non-contributing building. Two story building constructed within the last 10 to 20 years of a modern design.
- 173) 629 Spring St. Non-contributing building. Severely altered one story historic commercial building. This building retains a few of what are likely the original cast iron storefront columns, but the rest of the storefront has been replaced with a modern system included a recessed portion. The upper façade has recessed panels and a denticulated cornice that are likely not original details, but part of the renovation work. The alterations to this building have marred and covered any historic features that did remain.
- 174) 710 Spring St. Contributing building. KEEL Radio. 1968. This three story mid-century modern commercial building is being counted as contributing because it is just four years shy of the 50 year cutoff and reflects the design ethos of a significant component of the district (mid-century modern) and the documented significance of the district. Two elevations (front and southern side elevation) take their design cue from modular grid skyscrapers of the period, with concrete vertical shafts, bronze tinted aluminum glazing bars and aggregate concrete panels above and below each window. First story is recessed, and thus it appears to float above the streetscape. A bronze tinted aluminum band emphasizes the flat roof.

Market Street

- 175) 900 Market St. Contributing building. 1931. Hunter Building. Labeled auto sales and service on 1935 and 1961 Sanborn maps. Three story brick Art Deco building at the corner of Market and Lake with one story rear section. The front of the building was an auto showroom, with the rear lower spaces used for auto servicing. One story section to the left (as you face the building) was built sometime between 1935 and 1961 (per Sanborn maps). Connected to the 1931 building near the rear, it is labeled auto servicing on the 1961 map. The design of the three story main block features a corner tower on Market Street; buttress-like piers dividing the Market and Lake elevations into bays and extending above the roofline; similar piers defining the tower (providing cutaway massing); an entrance surround at the base of the tower ornamented with stylized Art Deco forms and a stepped top; and at the top of the tower, stylized Art Deco motifs and a finial jutting above the roofline. One-over-one upper floor windows appear to be original. Market Street showroom windows are replaced, although they are of the right pane configuration. Base of building ornamented with black and red tile. **(BOUNDARY INCREASE II - C)**
- 176) 700 Market St. Contributing building. 1926 (per 1935 Sanborn map). Identified as a wholesale dry goods warehouse on the 1935 and 1961 Sanborn maps. Three story corner brick commercial building with classical detailing that received a fourth story (stucco over masonry) sometime between 1935 and 1961 (per Sanborn maps). Details include several round arch openings at the ground story accented with contrasting keystones (two with inset pedimented doorways with applied swags); a contrasting entablature (for the original three stories) with roundels; and at the fourth story, square head windows set within contrasting round arch designs. Upper floor pivot windows appear to be original, as do windows within ground story round arch openings (each a large pane of glass with a two lite transom above). One of the pedimented ground floor entrances has been bricked in. With only minor exterior alterations, this building retains a high degree of integrity.
- 177) 624 Market St. Contributing building. 1959, Neild-Somdal-Smitherman-Associates. Home Federal Savings and Loan. One story, free-standing, marble and glass mid-century modern bank with

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two articulated elevations. The design would best be placed within New Formalism, due to the symmetry of the two facades and the protruding flat roof, which has the visual quality of an entablature. The main façade (Market St.) is largely glass with a prominent entrance at the center. The entrance is set off by full height aluminum clad piers and a spanning horizontal aluminum clad member. The Crockett street elevation is a marble expanse punctuated at the center with a multi-pane full height window. There are no exterior alterations of note.

- 178) 614-616 Market St. Contributing building. 1921 (per 1935 Sanborn map). Two story brick party wall commercial building. Most of the façade is of glass – plate glass windows with multi-pane pivot windows above. Decorative details include a projecting band above the pivot windows, roundels, and a band of coping – all in contrasting cast stone. The plate glass windows have been replaced with modern glass, and one of the doors is boarded over. Overall, the exterior alterations are very minor and this building retains a high degree of historic integrity.
- 179) 610-612 Market St. Contributing building. 1921 (per 1935 Sanborn map). M. L. Bath Co. Four story party wall brick Eclectic Revival commercial building with a high degree of architectural integrity. Protruding brick piers divide the façade into a rhythm of narrow bay, wide bay, narrow bay. The façade is dominated by its many multi-pane windows, appearing singly in the narrow bays and in bands in the wide central bay. The windows are articulated differently at each of the three stories. Those at the fourth story feature a shallow Gothic arch (the other stories, a square head). Above the fourth floor windows is a brick section with a central cast stone tablet with a star; applied cast stone minaret-looking elements that protrude above the roofline; and cast stone coping with a stepped shape at the center. The limestone faced storefront level is entirely historic (with the exception of steel security gates). Details include small pane transom windows; display windows trimmed in black glazed tile; and M. L. Bath Company in black and white carrara glass. The second floor windows are the original six-over-six wood windows while the other floors have been replaced to match the historic windows. This building has a high degree of historic integrity.
- 180) 608 Market Street. Contributing building. 1937. Two story brick fairly narrow party wall commercial building. While this building has the same brickwork and similar detailing to 610-612 Market above, it is shown as an empty lot on the 1935 Sanborn map. It appears on the 1961 Sanborn map with the date 1937, and as a separate building. Upper story features two wood six-over-six windows; the wide center window is missing. Storefront is framed in cast stone and features small pane transom windows and glazed black tile at the bottom. The storefront windows are currently boarded over.
- 181) 604 Market St. Contributing building. 1968, Bill Wiener, Jr. Commercial National Bank Motor Bank. This building is being counted as contributing because it is just four years shy of the 50 year cutoff and reflects the design ethos of a significant component of the district (mid-century modern) and also reflects the documented significance of the district. Modernism lends itself to one-of-a-kind designs, and this is certainly among them. The design takes the form of a pavilion placed on a hard-landscaped lot. The pavilion's most distinctive feature is a great swooping roof perched above two thick piers faced in variegated green glazed brick. To the right is a small office enclosure marked by a green glazed brick upward thrusting pier at each corner. Original hard landscaping includes a bush-hammered concrete curving bridge-like form. Originally the lamp standards at the bridge featured round globes appropriate for a modern design. They have been replaced with traditional modern lamps. Also, an inappropriate lean-to metal extension was made to the office enclosure. While the office enclosure has been altered to a degree, the mid-century design features and elements still dominate this building and help it to retain its historic integrity.
- 182) 308 Market St. Contributing building. 1917, Edward F. Neild and Clarence Olschner. Wray-Dickinson Automobile Dealership; Individually Listed on the National Register, 1983. Wide one story

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Beaux Arts building faced in white terra cotta. Details of intensively treated façade include coupled Ionic pilasters; a portico with Ionic columns and pilasters; a great round arch entrance; Greek fretwork bands above the storefront transom windows; an entablature with a modillion cornice, egg and dart molding and a dentil band; a parapet with balustrade-like panels; and above the entrance (at the parapet level), a lion holding in his mouth a car axle with winged tires. Display windows and transom glass have been replaced, and a canvas awning has been added at the front door. These alterations are minor compared to the high degree of extant original details and features helping this building to retain its historic integrity. **(BOUNDARY INCREASE II – B)**

- 183) 305 Market St. Non-contributing building. Severely altered wide one-story brick commercial building. Façade is dominated by four wide storefront level openings, and they have received inappropriate infill that collectively is visually dominant (large round arch windows filled with art glass, a large round arch recessed entrance, and curved canvas awnings). The new infill has resulted in the loss of covering of any original storefront details. **(BOUNDARY INCREASE II - B)**
- 184) 401 Market St. Non-contributing building. 1980s. American Tower. Sixteen story mirrored glass office tower. **(BOUNDARY INCREASE II - B)**
- 185) 509 Market St. Contributing building. 1910, Mann and Stern. Commercial National Bank Building; Individually Listed on the National Register, 1982. Elaborately worked ten story white brick and terra cotta Chicago Style skyscraper with a prominent presence at the corner of Texas and Market streets. The classically derived detailing is richly applied and over-scaled to give an effect within the Beaux Arts tradition. The top three stories are the corresponding capital in the Chicago Style skyscraper analogy (one more story than usual). The top (tenth) story features full story paneled brackets and numerous classical motifs (including bundled reeds at the frieze). The ninth story's brackets feature leaf forms and scrolls. The eighth story has segmental head windows, brackets similar (but smaller) to those at the tenth story, and a band with boldly formed egg and dart motifs. Pilasters divide the stories below into bays; windows here are three part made up of a center one-over-one window flanked by two narrower one-over-one windows. The two story base retains only its top story, with elaborately worked bracket-like elements featuring a profusion of details, including a wreath, lion's head and foliage. The building's first story is circa 1980 with a low-key modern look. The storefront plate glass windows are constructed of a modern storefront system. This building retains a high degree of historic integrity.
- 186) 519 Market. Non-contributing building. Small one story brick branch bank of a fairly recent age with a green metal roof.
- 187) 601 Market St. Contributing building. 1950, Neild and Somdal. Older (early 20th century) five story masonry commercial building renovated 1950. Design features an unusual front facing light court. Hence the building registers on Market Street as two building masses with a central, single-story, hyphen containing the main entrance. The entrance hyphen has a dynamic rectilinear limestone frontispiece that rises well above its flat roof. This encloses a deeply beveled sheet metal and granite frame outlining the lobby entrance doors and transom. A crisp entablature caps the building's first story. The central three bays of each of the side building masses are set off by severe vertical elements derived from classical fluting. The windows appear to be original or at least date to the 1950 renovation and are made up of three one-over-one windows (at the edges of each block) with single lite awning windows below. The central windows are made up of two one-over-one windows with awning windows below. Windows on the inside of the light court are single windows to match those on the street facing elevations.
- 188) 617 – 619 Market St. Contributing building. Circa 1925. Three story Renaissance Revival tapestry brick and cast stone commercial building. Piano nobile (second story) features a range of

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pronounced aedicule motif windows, each with a pedimented top. These rest upon a moderately heavy entablature (with some pillars) that marks the commercial storefront. There is also a strongly formed cornice atop the third story. A rooftop addition (fourth story) with plain details but matching brickwork was added circa 1940. The storefront is original and features green marble details and large picture windows. The transom windows above the storefront are currently infilled with painted boards. One of the original storefront entries is a drive in entrance for first floor parking in this building as well as to provide access to a rear parking lot. All alterations to this building, including the fourth floor, were made during the period of significance.

- 189) 625 Market St. Contributing building. 1955 (per 1961 Sanborn map and reference in *Shreveport Magazine*, January 1955). Two story reinforced concrete and brick parking garage and motor bank (First National Bank). The second story is cantilevered over the sidewalk on the two public elevations. The building is open at the back and features a sharply curving drive-up ramp. The interior features parking decks and teller drive-up windows. The severe public elevations, with their ribbon window sections, are divided into bays via vertical strips.

Edwards Street

- 190) 719-729 Edwards St. Contributing building. 1904-1905. Taylor Wholesale Grocers & Cotton Factors (later Lee Hardware); Individually Listed on the National Register, 1986. Large four story brick warehouse located adjacent to a rail line. The building is notable for its many windows. Those on the Edwards Street façade (c.1990 tax credit replications of the originals) are paired one-over-ones with a three light transom above. They are set off by brick pilaster strips. Other elevations feature paired segmental two-over-two head windows with single lite transoms. The Edwards Street storefront level is largely original, featuring cast-iron piers and multi-pane windows with unusually tall transoms. This building retains a high degree of historic integrity.
- 191) 720 Edwards St. Contributing building. Circa 1925. Plain one story brick automotive facility with façades on Edwards and Cotton. (Labeled auto repair on 1935 Sanborn map.) Each façade features a single garage bay at the center with a window to each side. Garage bays boarded over and the window openings are infilled with wire mesh for security currently. There are some decorative projecting brick belt courses above the openings and along the cornice. There are no other exterior alterations to note.
- 192) 716 Edwards St. Contributing building. Circa 1925. Labeled auto repair on 1935 Sanborn map. Plain one story brick commercial building with unusual tall transom windows consisting of two-over-two wood windows. The storefront level is currently covered in large sheets of plywood. Portions of a metal awning at the cornice line remain.
- 193) 621 Edwards St. Non-contributing building. 1970s one story brick commercial building with a small footprint. The building is constructed of a blonde brick with tall vertical slit windows.
- 194) 425 Edwards St. Contributing building. Petroleum Tower. 1958, Hedrick & Stanley. Individually listed on the National Register in 2013. Fourteen story mid-century modern skyscraper prominently sited at the corner of Texas and Edwards (with the long elevation and the entrance facing Edwards). Glass and aluminum panel modular grid articulation on three elevations and one blank brick elevation. Top two floors, where mechanical equipment was located, register on exterior as solid aluminum clad mass. Pebbledash storefront is original, as shown in a period photo.
- 195) 401 Edwards. Non-contributing building. 1980s. Louisiana Tower. Twenty-one story granite-faced office tower with attached parking garage. **(BOUNDARY INCREASE II - B)**

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- 196) 313 Edwards. Contributing building. 1928 (per 1935 Sanborn map). Wide two story brick automobile parking garage with façade divided into wide bays by piers that extend slightly above the roofline. Between each pier at ground level is a wide opening for automobiles. Sheet metal panels cover the upper windows. Building retains original multi-pane industrial steel windows on rear elevation. A historic neon blade sign reading "Auto Parker" remains on the façade. The only alterations to the building are the panels covering the second floor windows. This building retains a good degree of historic integrity. **(BOUNDARY INCREASE II - B)**
- 197) 309 Edwards. Contributing building. Circa 1940 (not on 1935 Sanborn map; appears on 1961 map). One story brick utilitarian building with two wide garage-type openings encompassing almost all of the façade. Use is labeled auto sales and service on 1961 Sanborn map. The only alteration is likely a replacement garage door, but the roll up housing for the garage door is original. There are no other exterior alterations of note. **(BOUNDARY INCREASE – II B)**
- 198) 400 Edwards St. Contributing building. Former Shreve Memorial Library. 1923, J. P. Annan. Designed to resemble an Italian villa, this three story building with a red tile roof is set back from the street with a small grassy lawn. Tapestry brick upper floors are set on a contrasting high basement finished with cast stone. An inset Tuscan order columnar loggia, providing access to the building, is located at the center. Flanking this are matching projecting end pavilions with tall multi-pane round arch windows at the second story (illuminating, no doubt, reading rooms). Other façade openings are square head. The same cast stone of the basement is used to outline openings, create bas relief panels, and for other architectural details. A projecting cast stone cornice is located above the large arched windows. Topping this cornice are smaller rectangular windows with decorative diamond grating. A final cast stone cornice finishes the building at the red pantile roof.

Marshall Street

- 199) 420 – 428 Marshall St. Contributing building. Circa 1925. Wide two story brick commercial building with brick moldings, a parapet cap and upper six-over-six windows set in groups of three. Brickwork is now painted, storefronts altered. Building is considered contributing because the upper half of its quite wide façade is intact, and while storefronts have been replaced (as is typical), they at least follow the rhythm of the upper façade for the most part.
- 200) 525 Marshall St. Contributing building. Circa 1925. Three story Classical Revival corner commercial building sheathed in variegated beige brickwork and white glazed terra cotta. The seven bay Marshall Street façade occupies a half city block, giving the building a strong presence in the district. Classical features include a pronounced entablature that embraces the commercial storefronts of the first story; individually applied over-scaled triglyphs with guttae in various places; and a rooftop parapet whose center section is slightly raised. Each bay features three plate glass windows at the storefront level topped by multi lite transom windows, and windows grouped in threes and fours at the second and third floors. The windows at the second floor are one-over-one windows with single lite transoms and the windows at the third floor are one over ones (without transoms). The windows look to be original, but have had a reflective film applied. The only exterior alteration appears to be new plate glass windows at the storefront level.
- 201) 715 Marshall St. Contributing building. 1920s. Use identified on 1935 Sanborn map as auto repair and machine shop. Small one story plain brick commercial building with layered bands of brickwork at the cornice level. Garage-type opening on façade (garage door itself replaced).
- 202) 719-721 Marshall St. Contributing building. 1920s. Use identified on 1935 Sanborn map as used auto sales. Two story brick Classical Revival commercial building with the following original details: the pattern of openings on the upper façade; the keystones above the upper windows; a

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cornice; and most importantly, a Classical Revival composition framing the storefronts on both the façade and side elevation. The composition features a prominent entablature with a repeating pattern of swags and roundels, side pilasters capped by urns ornamented with swags; and pilasters framing the central entrance of the main facade. Alterations include painting over the brick; the covering of the windows with boards; and the loss of the storefronts within the Classical Revival surrounds. The current storefront openings within the composition frame are made up of painted plywood boards and stucco infill. Fortunately, the infill has been painted all one color and does not significantly detract from the historic integrity of the building because the historic elements that remain are so highly detailed.

- 203) 723-725 Marshall St. Contributing building. 1920s. Two story brick Classical Revival commercial building with the following original details: the pattern of openings on the upper façade; a prominent denticular cornice with a skirting roof; a ceramic frieze below the upper floor windows featuring a repeating pattern of roundels and swags; and a panel with a bas relief urn and cornucopias above the entrance. Alterations include painting the brick; upper floor windows filled-in with wooden boards; and storefront alterations. The building originally had a storefront to each side of the centrally placed entrance. One of these is filled in with painted plywood; the other retains its shape and transom window pattern (the latter covered in metal panels). The changes to the storefront are all painted to match the rest of the building and thus, do not significantly detract from the historic integrity of the building as so many of the original historic features that remain are so highly detailed.
- 204) 1025 Marshall. Contributing building. Circa 1910. Central Station, Louisiana and Arkansas Railway; Individually Listed on the National Register, 1991. Two story brick passenger railroad station combining the Spanish Revival and Italian Renaissance styles. Off-center entrance marked by a squat tower and a porch with a curvaceous Baroque gable. Other details include a red tile roof, dormers with curvaceous gables, and a strong roof overhang with brackets. Windows are one-over-one wood windows (some have been boarded over). A one story brick freight depot is attached via a metal awning. It has a low hip red tile roof, a tall chimney, and brackets at the roof overhang. There are no other exterior alterations of note leaving this building with a high degree of integrity. **(BOUNDARY INCREASE II - C)**
- 205) 1010 Marshall. Contributing building. Circa 1930. Small one story brick utilitarian commercial building with an irregular footprint. Storefront openings are original, but the glass within has been replaced with new glass. A decorative brick belt course is located above the storefront windows and the top of the building is capped with red pantile roof panels. **(BOUNDARY INCREASE - C)**

See also #237. 315 Marshall. Holy Trinity Catholic Church for complete description.

McNeil Street

- 206) 400 McNeil St. Contributing building. 1925, Clarence W. King. YMCA Downtown Branch; Individually Listed on the National Register, 1991. Large, four story, free standing masonry institutional building (brick and limestone) in the Italian Renaissance tradition. Its highly distinctive twin campanile roofline appears to have been inspired, at least remotely, by the Villa Medici in Rome (1574). Other features include a first story large-scale triple arch entrance loggia in which the arches spring from the column capitals, a highly decorative archivolt style main doorway, double arch openings set within Florentine arches all along the ground story, copious roundels, and quoins. The original windows consist of multi lite casement windows topped by a three lite transom window. Some of the windows have screens over them. The top floor of the building is covered in stucco while the lower floors are made up of mostly blonde brick and limestone at the ground floor. There are no exterior alterations to note.

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- 207) 724 McNeil St. Contributing building. 1924, Edward F. Neild. Municipal Building; Individually Listed on the National Register, 1982. Three story relatively austere limestone-faced Classical Revival institutional building set on a high rusticated basement. The main block is set off by single story flankers. The central entrance is reached via two flights of steps with imposing lamp standards at the base. The classical design culminates in a range of colossal Ionic pilasters that articulate the second and third story bays of the main block – nine bays in all. This is surmounted by a strongly proportioned entablature and a parapet with balustrade sections that correspond to the bays below. The windows look to be original and are made up of 16 lites. There are no exterior alterations to note.
- 208) 711 McNeil St. Contributing building. 1928 (per 1935 Sanborn map). One story Classical Revival brick commercial building in a style similar to the adjacent Shreveport Mutual Building Association building fronting onto Crockett St. While building bears the initials SMBA above the entrance, it is shown as a separate building on Sanborn maps with an address on McNeil. Façade features the following contrasting cast stone details: Doric pilasters, a continuous band above the pilasters, a base (below the pilasters); a bracketed cornice; a parapet cap and roundels above each pilasters; and an entrance surround with a decorative motif above. Windows (some original metal windows, some boarded over) feature cast stone sills and keystones. No exterior alterations of note.
- 209) 715 McNeil St. Contributing building. Circa 1940. Small single story brick professional office building with a flat parapet roof, a side entrance, and two rows of brushed aluminum windows. The façade has a smooth painted stucco finish. A simple metal awning covers the row of aluminum windows. There are no exterior alterations of note.
- 210) 725 McNeil St. Contributing building. 1960. Southern Bell Telephone Co. This eight story brick building is window-less on its three most public elevations. There are a few openings on the northwest elevation (facing into the block), presently fitted with sheet metal louvers. The principal façade (McNeil) features two massive panels of contrasting reddish brick set off and subdivided by contrasting white concrete strips. Within the panels the brickwork is further subdivided into repeating squares. Anchoring the composition is an upward thrusting side tower that pierces the roofline. Its façade is of mirrored glass flanked by shafts of brick. The tower houses the elevator – homage to the mid-century maxim that form follows function. The only exterior alteration includes the louvered metal sheets on the northwest elevation.

Louisiana Avenue

- 211) 525 Louisiana Ave. Contributing building. 1900. Justin Gras Building. Broad three story brick Italianate commercial building with copious contrasting cast stone trim. Details of extensively worked façade (articulated in three sections) include round arch second story windows outlined in pronounced voussoir-like elements; third floor segmental and round arch windows, each with an impost block and keystone; engaged columns accenting the three sections of the façade and the great round arch door (with balcony) at the center of the third story; three square head openings (with balcony) at the center of the second story; various inset panels above the third floor fenestration; a brick arcade and corbelling at the entablature level; and a fanciful parapet. The parapet features stand-alone urns, urns within broken pediments, and a central pediment bearing the date and name of the building. The windows have been replaced with darkened glass windows and the storefront level is non-historic. Original cast iron storefront columns remain and the new storefront is recessed just behind these columns. While non-historic, the storefront is designed with a compatible design for the building's age and architectural style.
- 212) 721 Louisiana Ave. Contributing building. Circa 1940 (not on 1935 Sanborn map; appears on 1961 map as a tire store and service/filling station). Faced in stucco, the building has a two story section (faceted at the front) and a recessed one story garage wing with four garage openings. Upper

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floor openings feature the original steel windows. Lower façade openings covered in mesh sheet metal panels for security. The only exterior alterations include the mesh sheet metal and newer garage doors. These are minor alterations and overall, this building retains a good degree of historic integrity.

- 213) 800-802 Louisiana Ave. Contributing building. Circa 1930. One story corner commercial building with tapestry brick, decorative brick panels, and a series of stepped parapets. Bays on both elevations are divided by elaborately worked Art Deco style piers that extend above the parapet. Brick on piers is laid in a manner to create fluting. Each pier has a cast concrete cap with stylized plant forms. The five storefronts have been variously altered. Two are currently boarded over with plywood, two have relatively compatible infill of tall vertical windows and an entrance, and the corner entry has been partially bricked in. The far right of the Cotton Street elevation features three original square windows set higher on the façade. Despite the storefront changes, the highly detailed features separating each storefront and the upper façade details dominate this building and help it to retain its historic integrity.
- 214) 830 Louisiana Avenue. Contributing building. 1920s. Small one story brick commercial building with a trapezoid footprint due to its location between two sets of railroad tracks. Other than decorative brickwork accents, the building is utilitarian in appearance. Original openings survive, but they have been filled in with plywood.
- 215) 907 Louisiana Ave. Contributing building. 1922, Henry E. Schwartz. Jefferson Hotel; Individually Listed on the National Register, 1989. Four story red brick Classical Revival railroad hotel with a large, almost square footprint. The ground story commercial storefronts originally housed businesses that catered to the hotel trade. The commercial suspended fixed awning forms an arch to mark the off-center main hotel entrance. The second, third and fourth story hotel room windows are eight-over-one wood windows and are set in regular bays. The building is sparingly styled with classical features, including brick jack arches with enlarged cast stone keystones above the hotel room windows, a well detailed aedicule motif for the main entrance doorway, a cast stone entablature atop the fourth story, and a parapet decorated with bas relief panels – mainly urns. The storefronts have been replaced with a design compatible with the age and architectural style of the building and contain large plate glass windows topped by multi lite transom windows.
- 216) 939 Louisiana Avenue. Contributing building. Circa 1920. One story brick commercial building with notable brickwork. Façade brick is laid in a pattern to create diamond shapes. Parapet features a pronounced blind arcade with a dentil band above. Transom is made up of many tiny panes of art glass. Storefront is obscured by burglar bars, but has an off center recessed entry. The building has received lower flanking additions constructed of painted cinder blocks. While the additions are clearly visible, they actually read as separate buildings, allowing the historic building to stand alone visually.
(BOUNDARY INCREASE II - D)

Common Street

- 217) 600 Common St. Non-contributing building. Non-historic trapezoid-shaped on story covered parking shed set on a triangular shaped block. A small range of offices in trailers is located below the parking on one elevation.
- 218) 500 Common St. 4 Contributing buildings and 4 Non-contributing Buildings. 1913. First Methodist Church. The portico on this brick and stone Classical Revival church takes the form of a richly ornamented colossal Tuscan order temple. Set at the head of Texas Avenue, directly on axis, the church commands the vista of downtown's most important thoroughfare as it gradually falls away toward the Red River. This gives the building an enhanced prominence when viewed from the avenue's foot. A rear educational wing was added to church sometime between 1935 and 1961 (per

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Sanborn maps). In 1964, flanking buildings in the neo-colonial style were added, connected to the church via Tuscan order colonnades. The present colonial style steeple was added in 1972. Beyond the 1964 flanker to the left is a circa 2000 building (connected to the flanker via a short colonnade). All additions were designed in a compatible manner, but also utilized windows and doors that were clearly different from the original windows and doors on the original church building. The church, the two flankers, and the rear addition are all counted as contributing as they were all in place by 1964. The other four additions, connected by enclosed walkways are counted as non-contributing as they were constructed after 1964.

Texas Avenue

219) 824 Texas Avenue. Contributing building. Circa 1920. Two story, two bay, masonry commercial building with white glazed brick façade, denticulated cornice, and brick panels at the cornice. Upper façade features two paired window compositions with transoms above and a parapet with a denticular cornice and decorative brick panels. The original storefront transom windows are currently covered with sheet metal panels. The storefront was replaced with what appears to be a c. 1970s storefront consisting of two recessed entry doors topped with transoms and brick storefront enclosures between each door. The glazed brick does not wrap around to the side elevations, which are red brick. While the storefront has been replaced, the many other historic materials and features that remain help this building to retain its historic integrity.

See Inventory #238 for a complete description of the non-contributing object that sits between #s 219 and 220.

220) 832-834 Texas Avenue. Contributing building. Circa 1920. Two story, six bay commercial building with square head windows at the upper story, brick lozenge applied to the entablature and fascia above the transom, and decoratively shaped parapet. Upper floor windows are missing as is the bottom part of the storefront; original storefront transoms are extant. Despite the loss of the windows and storefront system, the rest of the historic features have enough detail and integrity to retain this building's overall historic integrity.

221) 836-842 Texas Avenue. Non-contributing object. Only the façade remains of this historic building (without windows or doors) and consists of twelve bays constructed of blonde brick and case stone elements.

222) 844 Texas Avenue. Contributing building. Circa 1910. Fairly narrow two story brick Romanesque Revival commercial building with original transom and fixed awning. The storefront retains a double entry door with transom above, but the two storefront windows have been infilled with smaller windows and vertical wood paneling surrounding them. Four single lite square transoms top the storefront. The upper story façade features a large superimposed aedicule motif with an unusually heavy entablature culminating in a concrete cornice. Within the aedicule motif is a Palladian window with contrasting concrete accents.

223) 846-848 Texas Avenue. Contributing building. Circa 1910. Two story, four bay, Classical Revival masonry building with richly articulated upper façade. Round head windows are set off by quoin-like elements that culminate in voussoirs (attempting to simulate blocks of cut stone). The windows themselves are original wood windows composed of a unique multi lite sash of seven long rectangles sandwiched between squares on each end over a single lite sash. Superimposed on the upper façade are Doric pilasters with pronounced bases and caps. The upper façade culminates in a pressed metal cornice with a brick parapet. The storefront retains some of its original elements including a central quoin-like column, unusually tall transoms, and wooden bulkheads. A flat metal awning also remains in place on the storefront.

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- 224) 850-854 Texas Avenue. Contributing building. Circa 1910. Two story masonry commercial building articulated in three sections, each of which has three bays on the second floor and one storefront below. Brick quoins divide the upper façade and extend to the storefront below. An over-scaled classical architectural device emphasizes the center window of each section of the upper façade. Said windows are flanked by pilasters with richly molded protruding entablature sections and a pronounced pediment. Between the entablature sections is a roundel marking the location of a vent. The three individual storefronts have been replaced with three different storefront types. The far left storefront is a recessed entry; the center storefront has a compatibly designed storefront for the building's age and style, and the far right storefront has been infilled with a single roll up garage door. The other alteration to the building is the replacement of the second floor windows with single panes of glass. While the building has received these alterations, the historic features are visually quite strong and extensive. They dominate the wide facade and enable the building to retain sufficient historic integrity.
- 225) 856-858 Texas Avenue. Contributing building. 1916-1917, Edward J. Neild. Five-bay two story Classical Revival masonry commercial building designed by the same architect at the same time as 864 Texas Avenue below, and very similar in appearance to the end sections of said building (second story). This building retains its strongly styled Classical Revival upper façade completely intact and has a more recent but quite compatible storefront level. The second floor has five windows, two of which are located under decorative window molds supported by decorative brackets. The three center windows are square headed, but located within arched openings topped with keystones. Quoins set off the two end bays. All of the wooden windows feature an irregular glazing pattern of six lites over one (You had that the windows themselves were irregularly shaped). The building features a pressed metal cornice with over-sized modillions and coupled scroll brackets. Above that is a decoratively shaped parapet. The storefront is a replacement storefront, but has been designed to replicate a storefront of the same age as the building. It features four bays, three of which consist of three tall vertical windows with transoms. The third bay, located one in from the right, features a slightly recessed entry door with transom above. A flat metal awning is situated just below the storefront transom and is held in place by chains that attach to patera. The building retains its strongly styled upper façade intact and the replacement storefront is compatible.
- 226) 860-862 Texas Avenue. Contributing building. 1898, N. S. Allen. International Order of Odd Fellows. Two story eclectic masonry building with commercial space below and a meeting hall above. The cornice line features a projecting central portion with a plaque stating the name of the building and a cast of three links of a chain. Upper floor details include three pronounced bays, each with a Palladian window motif culminating in an attenuated keystone flanked by square headed windows; outer bays culminating in a pronounced brick cornice; and central bay culminating in a pediment shaped parapet flanked by obelisk-like elements. The storefront is currently boarded over as are the upper floor windows.
- 227) 864-874 Texas Avenue. Contributing building. 1916-1917, Edward J. Neild. Two story Classical Revival masonry building with façade articulated in three sections, for an overall total of 17 bays (fenestration pattern is a single window, three arched windows, a single window, seven arched windows, single window, three arched windows, single window). The design is based in a general sense upon the Italian Renaissance. Upper story decorative details include bays and/or features set off by brick quoined columns; square head openings with heavy cornices resting upon scroll brackets (the single windows in the fenestration pattern); groups of round arches with pronounced keystones and roundels in the spandrel panels; decorative patera below the window line (once connected with chains to support a fixed awning); and a parapet at each end unit above the three arched windows with a slight pediment shaped top and inset roundel. The storefront level is currently boarded up, but the quoined storefront columns remain separating it into three storefront bays. The upper story quoin-like elements extend through the storefront. Loss of what was presumably a pressed metal cornice has revealed the

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brick beneath above the second floor windows. The upper floor windows are currently covered with boards. This building retains a good degree of historic integrity.

- 228) 919 Texas Avenue. Contributing building. 1926-27, per 1935 Sanborn map. Johnson (Hemenway) Furniture. Five story brick commercial building in the Art Deco style with a large footprint. At each corner of the wide façade is a massive pavilion (with paired windows) that juts forward from the main façade plane and extends above the roofline in a decoratively shaped parapet. Between the end pavilions are five wide bays divided by shafts that thrust above the roofline. Each bay contains one large window flanked by two one-over-one window. At the top of each shaft is a decorative element with incised vertical lines. Further verticality is provided by very slender shafts dividing the windows in each bay. At the center of the building near the roofline are cast stone decorative panels with circular motifs, urns, and a large roundel design. Upper floor façade windows appear to be replaced with reflective glass. Storefront level retains what appears to be an original fixed awning and original tall transom openings. (Transom windows have been replaced to match the upper floor windows) Original brickwork has been painted over (within last 15 or so years). The large storefront windows are currently boarded over with plywood fit within the original openings. Despite the changes to the windows, the dominant architectural Art Deco details enable this building to retain sufficient historic integrity.

Elvis Presley Blvd. (formerly Grand Avenue)

- 229) 705 Elvis Presley Blvd. (formerly Grand Ave). Contributing building. 1929; Jones, Roessle, Olschner & Wiener. Shreveport Municipal Memorial Auditorium. Individually listed, 1991. National Historic Landmark, 2008. This is a massive tapestry brick and limestone building in the Art Deco style. The design makes extensive use of vigorous repeating geometry. Even the least important places of the building, such as the rear of the fly gallery, are intensively styled. The huge auditorium space registers as a bold squarish mass. At its front is the lobby (a lower mass) flanked by lower end pavilions. The cumulative effect of the varying heights is reminiscent of the cutaway massing of Art Deco New York style skyscrapers. The contrasting limestone details are too numerous to detail in full; examples include stylized eagles, chevron patterns, balconettes, and many more. Original windows are extant and include six-over-six windows, eight-over-twelve windows, and large full height multi lite units on the façade.

Franklin Street

- 230) 322 Franklin St. Contributing building. 1920s. Labeled as garage on 1935 Sanborn map. Broad one story brick building with industrial style multi-pane steel windows on side elevation. Original garage opening on the façade features a new roll up garage door. Flanking the garage door is a center entrance door and secondary entrance with storefront windows on each side to the left and large multi lite metal industrial windows to the right. These windows consist of a center awning panel and a total of 16 lites. It is likely that the storefront windows flanking the secondary entrance were these same windows, but have been replaced with smaller single pane windows and wood infill. These storefront changes are minor in the effect they have on the overall historic integrity of this building. **(BOUNDARY INCREASE II - C)**
- 231) 318 Franklin. Contributing building. 1920s. Labeled garage on 1935 Sanborn map. Fairly narrow, but quite deep one story utilitarian building. The size of the facade openings appears to be historic and they have been covered with wooden panels, most likely for security. The original garage opening has two large swinging garage doors matching the panels used to board over the storefront. **(BOUNDARY INCREASE II - C)**

Fannin Street

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- 232) 408 Fannin St. Contributing building. Circa 1940. One story brick bus station. A fixed awning extends from the Fannin Street elevation at an acute angle (where a restaurant is located). The awning rests on a large round steel post. Extending from the Edwards Street elevation is a large flat roof awning resting on steel posts (to shelter the buses). Jutting dramatically from the roofline is a tall sign bearing the words Bus Center. There are no exterior alterations of note except for an updated "Restaurant" sign. **(BOUNDARY INCREASE II - B)**
- 233) 223 Fannin St. Contributing building. Circa 1925. One story masonry commercial building identified on 1935 Sanborn map as a wholesale drug warehouse. Façade divided into two wide bays by brick piers that extend slightly above the parapet. Upper façade features decorative brick panels. Storefront glass and transom glass is new, but follows the overall shape of the original design. Exposed side elevation is unaltered except for the bricking-in of two openings. **(BOUNDARY INCREASE II - B)**
- 234) 219 Fannin St. Contributing building. Circa 1925. One story masonry party wall commercial building identified on 1935 Sanborn map as wholesale liquor warehouse. Façade features pronounced stepped parapet, a wide multi-pane steel industrial window, and a vehicular opening (garage doors replaced). No other exterior alterations of note. **(BOUNDARY INCREASE II - B)**
- 235) 217 Fannin St. Non-contributing building due to alterations. This 1920s two story brick party wall commercial building is identified on 1935 Sanborn map as truck storage on the ground floor and hotel on the second. Two wide vehicular bays remain on ground floor, but both have been adjusted to accommodate present use as a residence. Most notably, the wide bay on the right side has been recessed to create a patio, fitted with scroll brackets, and new openings have been added that are incompatible with the building's original use and appearance. Truck bay at left retains more of its original character, but it too has been fitted with decorative scroll brackets. The upper façade presently has a door accessing a balcony at its center. Door is clearly new, but opening itself may be historic. All in all, the recent alterations associated with conversion to a residence are visually dominant and negatively impact the building's overall historic and architectural integrity. **(BOUNDARY INCREASE II - B)**
- 236) 106 Fannin St. Non-contributing building. Non-historic one story concrete block commercial building constructed of cinder block.
- 237) 315 Marshall. Contributing building. Holy Trinity Catholic Church. 1986. J. M. Clayton, Architect. Brick church facing Fannin with attached rectory facing Marshall Street. Design combines the Romanesque Revival and Gothic. Notable features include towers, blind arcades, extensive use of round arches, buttresses, rose windows, and quatrefoil panels. **(BOUNDARY INCREASE II - B)**
- 238) **828 Texas Avenue. Non-contributing object.** Only the rear wall remains of this historic building.
- 239) Railroad viaduct. Contributing structure. (1939). Carries vehicular traffic over the railroad line in the southern part of the district. **(BOUNDARY INCREASE II - C)**
- 240) Railroad viaducts. Contributing structure. (1939) Carries Market street vehicular traffic over the railroad line in the southern part of the district. **(BOUNDARY INCREASE II - C)**
- 241) Railroad viaduct. Contributing structure. (1939) Carries Spring Street vehicular traffic over the railroad line in the southern part of the district. **(BOUNDARY INCREASE II - C)**

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242) Railroad bridge. Contributing structure. (c. 1939) Carries train traffic over Marshall Street between Lake and Franklin streets.

243) Railroad bridge. Contributing structure (c. 1939) Carries train traffic over Marshall Street between Lake and Cotton Streets. **(Boundary Increase II – C)**

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 structure
	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.): Architecture; Commerce

Period of Significance: 1870-1964

Significant Dates: N/A

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): Various (see inventory entries)

Period of Significance (justification): The period of significance under Criterion C ranges from c.1870 (the date of the earliest building) to 1964 (the present fifty year cutoff). The period of significance under Criterion A is also c.1870 to 1964. The end of downtown Shreveport's commercial pre-eminence corresponds roughly to the present fifty year cutoff of 1964; so that date will be used as the ending date of the period of

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significance under commerce. The oil and gas industry continued to dominate the local economy (and downtown remained the focus of oil-related commerce) up to and past the fifty year cutoff.

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.)

SUBMISSION FORMAT

The statement of significance will first address how the buildings in the proposed boundary increases contribute to the significance of the downtown Shreveport National Register district. Then an overall updated statement of significance (Additional Documentation) for the expanded district will be provided. This additional documentation will amplify the existing case for statewide significance under Criterion C (by taking into account the many important buildings in the 1947-1964 period); amplify the existing case for local significance under Criterion A (commerce) by adding additional information about downtown as a retail hub; and add another case for local significance under Criterion A (commerce) by documenting downtown Shreveport as the epicenter for oil-related commerce.

BOUNDARY INCREASES

Per the detailed explanation in Part 7, resources in the boundary increases contribute to the National Register significance of the district in the following ways: (1) Some are historic commercial buildings (retaining sufficient integrity) that contribute to the existing Part 8 documentation for downtown Shreveport as a retail commerce hub for the Ark-La-Tex region (said argument amplified below). (2) Specifically, many of them represent auto-related commerce, which is identified in the existing Part 8 documentation as an important aspect of the district's significance in commerce. (3) Several are railroad-related, which is an immensely important factor in Shreveport's growth and development. (4) Several are major expressions of mid-century modern architecture (relating to the additional documentation below for updating the period of significance and recognizing how downtown's mid-century modern buildings contribute to its statewide architectural significance).

ADDITIONAL DOCUMENTATION (UPDATED/EXPANDED STATEMENT OF SIGNIFICANCE)

The Downtown Shreveport Historic District is of statewide architectural significance (Criterion C). Outside of New Orleans, the city easily has the state's most architecturally impressive downtown. It achieves this distinction because of the number and overall quality of major buildings in a variety of architectural styles, from Italianate to Mid-Century Modern, as detailed below. The period of significance under Criterion C ranges from c.1870 (the date of the earliest building) to 1964 (the present fifty year cutoff). As noted in Part 7, there are three buildings from 1968 being counted as contributing under Criterion C because they are only four years shy of the 50 year cutoff, and most importantly, they contribute to an important component of the district's National Register significance under Criterion C (mid-century modern architecture).

The district is of local significance under Criterion A in the area of commerce because it was a major focus of wholesale commerce for a region known historically and today as the Ark-La-Tex (Arkansas-Louisiana-Texas); a major focus of retail commerce for northwestern Louisiana; and the epicenter of oil and

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gas-related commerce for the Ark-La-Tex. An important component of the district's commercial significance is its unusually large number of surviving auto-related buildings. The period of significance under commerce is also c.1870 to 1964. The end of downtown Shreveport's commercial pre-eminence corresponds roughly to the present fifty year cutoff of 1964 so that date will be used as the ending date of the period of significance under commerce. The oil and gas industry continued to dominate the local economy (and downtown remained the focus of oil-related commerce) up to and past the fifty year cutoff.

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

ARCHITECTURAL SIGNIFICANCE (CRITERION C – STATE SIGNIFICANCE)

Downtown Shreveport's statewide architectural significance rests upon its superiority in the following categories:

Italianate:

Despite losses, the downtown district retains an unusually large number of Italianate commercial buildings within the context of Louisiana. From roughly 1860 to 1900, Italianate was the most popular style for commercial buildings in cities and towns across the nation. Architectural historian Marcus Whiffen describes it as "the practical style of the day. It was not an ecclesiastical or a governmental style but a domestic and (above all) commercial one." Any town of any size would have had a significant complement of Italianate commercial buildings. Period photographs of central business districts demonstrate that this was true for Louisiana. However, the vast majority of examples do not survive. Typically an older community in the state may retain two or three examples, if they are fortunate. New Orleans and Shreveport are the only towns or cities in the state that are exceptions to the foregoing -- the only places in Louisiana with significant collections of Italianate commercial architecture (both in numbers and quality). Shreveport retains nineteen Italianate commercial buildings, or eight percent of the overall total. By way of comparison with the state's larger cities, Monroe and Baton Rouge retain about a half dozen each. Admittedly, New Orleans has by far the largest and most important concentration. But that does not negate a statewide argument for the Shreveport collection.

Most of the Shreveport examples are strongly and convincingly styled in the commercial Italianate taste, ranging from the more chaste look of the 1860s and 1870s to the exuberant, intensively worked look of circa 1900. Few are what might be called "hesitantly styled" (i.e., the more typical example found in Louisiana downtowns where the only Italianate features might be segmental head windows). A particularly important early Italianate building is Tally's Bank (#170), with its New Orleans style cast-iron balcony. The district's most elaborately worked Italianate buildings from the turn of the twentieth century are the Justin Gras Building (#211) and the Harkey Building (#69, see Photo 23).

Classical Revival:

As noted in Part 7, much of the district's architectural significance is related directly to the immense oil-driven prosperity of the early twentieth century. During these years, classicism in its various permutations succeeded Italianate as the style of choice for commercial buildings and became the norm for private and public institutions. In this, Shreveport was typical of towns and cities across the country. What is special about the downtown, within the context of Louisiana, is the number and quality of major landmarks in some form of the Classical Revival or Beaux Arts taste. Most of the district's classically-derived buildings are fully developed, very well detailed examples of the style. They feature convincingly rendered pilasters of stone or terra cotta with sculpted capitals; free-standing columns; the colossal order; pedimented porticoes; and a wealth of ornamentation, including bas relief roundels and panels and rooftop sculptural elements. Particularly important landmarks are delineated in Part 7. Among the most impressive are: (1) Caddo Parish Courthouse,

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with its massive four story colonnades facing Milam and Texas; (2) the Scottish Rite Cathedral and B'nai Zion Temple, both grand Beaux Arts buildings; (3) the intensively articulated Fiebleman's Department Store, with its three story Composite Order pilasters and abundance of classical ornamentation; and (4) the Strand Theatre, with its openwork dome and opulent ornamentation.

Here again, downtown Shreveport has the state's second most important collection of Classical Revival/Beaux Arts commercial and institutional buildings (in terms of numbers and landmark quality). Downtown New Orleans surpasses it, and other cities pale in comparison. The considerably smaller central business district in Baton Rouge, for example, retains four notable Classical Revival buildings.

Miscellaneous Historic Revival Styles:

Shreveport has long been recognized in National Register documentation as a center in Louisiana for the historic revivalism so popular in the early twentieth century. The city's great period of growth occurred at a time when architects and their clients often looked to the long ago and faraway for architectural inspiration, whether they be French chateaux, Italian palazzi, or English manor houses. Downtown Shreveport is second only to the New Orleans Central Business District for the number and quality of buildings representing this major theme. While they are small in number, they have a large presence in the downtown due to their size and/or intensive articulation. The Italian Renaissance look is represented in four buildings: Central Fire Station (#106), the Old Federal Building (#24), and the YMCA (#206), all individually listed on the National Register for their architectural significance. The Spanish Revival look is exceedingly rare in Louisiana downtowns. Downtown Shreveport has two intensively articulated side-by-side examples on Lake Street (#s 152 & 153). Finally, there are only two Gothic Revival commercial buildings in Louisiana downtowns – the Leeds Iron Foundry in New Orleans and the Slattery Building (#56) in Shreveport. While not fully in the Gothic Revival style, the Bath Building (#179) features Gothic windows on the upper story.

Art Deco/Art Moderne:

Art Deco/Art Moderne buildings are not particularly numerous in Louisiana downtowns. Most communities might at best have one or two, and they are typically hesitantly styled. Downtown Shreveport has eleven examples, eight of which are major representations of Art Deco/Art Moderne – i.e., extensively and convincingly styled. These range from what might be called textbook Art Deco (the Hunter Building, #175, for example) to the very unusual Andress Motor Co. Building (#108) with its Mayan Deco ornamentation. Virtually every square foot of the mammoth Municipal Auditorium is plied with Art Deco motifs (the source of its individual listing on the Register under Criterion C). The only other downtown in Louisiana with a superior collection (in terms of size and quality) is New Orleans. Downtown New Orleans has eight major examples – ranging from a New York-style skyscraper bank (American Bank), to a textbook Deco high school (the former Rabouin High), to the Art Moderne Joy Theater and Walgreens Drugstore.

Skyscrapers:

Downtown Shreveport's collection of skyscrapers, an important American archetype, is second only to that of New Orleans. The state's five other cities of any size (Alexandria, Monroe, Lafayette, Lake Charles and Baton Rouge) have between two and four historic skyscrapers in their downtowns. Downtown Shreveport boasts nine to eleven historic skyscrapers (depending upon one's definition of skyscraper). Using the conservative nine, all are good examples from their type and period. The city's earliest tall building, the Hutchinson Building (#16, 1910), has a splendid façade of glass and glazed white terra cotta. The overall effect of the detailing is reminiscent of the work of Louis Sullivan. Representing the Chicago Style of articulating tall buildings are: Commercial National Bank (#185, 1910); the Johnson Building (#75, 1918); and the Giddens-Lane Building (#90, 1923). The Slattery Building (#56, 1925) is a quite unusual Gothic Revival skyscraper. The 1940 Commercial National Bank (#50) is a severe Art Deco tower with a New York skyscraper style setback at the apex. Finally, there are three mid-twentieth century skyscrapers in the district

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that reflect the dominant look of that period for tall buildings: the steel and glass modular grid articulation so closely associated with Mies van der Rohe. They are the Petroleum Tower (#194), the Beck Building (#5), and Mid-South Towers (#3).

Mid-Century Modern:

The downtown Shreveport district is second only to New Orleans for its collection of mid-century modern commercial buildings. The authors of this document arrived at this conclusion quite readily after conducting statewide fieldwork in 2009 for historic context statements on Louisiana Architecture, 1945-1965. (The essays were commissioned by the Louisiana Trust for Historic Preservation via a grant from the Louisiana State Historic Preservation Office.) Fieldwork and research included residential, commercial, and institutional post-war buildings in the state. In Louisiana, as elsewhere, modernism clearly triumphed in commercial architecture. This is where mid-century modern has its largest legacy. Downtowns remained the commercial hearts of their communities until the 1960s. In this period of booming prosperity and growth, new buildings were constructed on vacant lots in the heart of downtown, older buildings were demolished for the latest look, and new buildings were constructed along the peripheries. Competing with downtowns were various commercial strips elsewhere in the community with a range of generally small buildings housing professional offices, small shops, and suburban banks. As a broad and general rule, the authors found that the largest and/or most compelling commercial buildings for the study period tended to be in downtowns. The smaller, lesser examples tended to be on the strip.

Most Louisiana downtowns have a mid-century modern commercial legacy. The typical parish seat will have a scattering of period buildings, almost all single story. These might include a lawyer's office, a local medical facility, or small box-like stores. Most of these are nondescript, builder-designed, with form being merely a byproduct of function. Larger, convincingly styled, architect-designed mid-century modern commercial buildings are generally concentrated in the state's largest cities: New Orleans, Baton Rouge, and Shreveport. Downtown Baton Rouge has three or four notable examples.

It is in downtown Shreveport and New Orleans that mid-century modern commercial buildings have the strongest and most compelling presence in Louisiana. Fully 10% of downtown Shreveport's buildings represent this genre – twenty-four buildings – from office buildings, to department stores, to small shops. Of these, ten are known to have been architect designed. Twelve are major examples: skyscrapers, multi-story buildings with large footprints, and smaller buildings that make strong stylistic statements. They represent a broad range of post-war modernism – from the late International Style (YWCA, #1, and the Bell South Communications Building, #110), to steel and glass Miesian-style skyscrapers (Beck Building, Petroleum Tower, and Mid-South Towers, #s 5, 194, & 3, respectively), to individualistic statements (Shreveport Club, #4, and CNB auto bank, #181). (Mid-century modern architecture is known for individualistic expressions.) Of the state's seven steel and glass skyscrapers from this period, three are in downtown Shreveport.

The Architects:

Architectural firms are known for thirty buildings in the proposed district. Edward F. Neild's name is associated with half of these, over a career spanning some five decades. Neild practiced alone and in variously named partnerships.

Neild was born in Shreveport in 1884. He graduated from Tulane University in 1906 with a degree in engineering. His earliest known commission in the district is the 1910 Hutchinson Building, generally regarded as Shreveport's first tall building. In the 1910s and '20s, Neild designed several major classically-derived buildings in downtown Shreveport, ranging from the excessiveness of the Beaux Arts Scottish Rite Cathedral to the severe classicism of the Old Municipal Building. Easily his biggest commission from this period is the monumental Caddo Parish Courthouse.

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Neild's next great period in the district, now as senior partner in a firm, was the 1950s. Neild-Somdal was responsible for four major commissions: the YWCA (1954), the Shreveport Club (1956), the Beck Building (1954-56), and Selber Bros. Department Store (1955). The latter two were under construction at the time of Neild's death.

Neild appeared on the national scene in the 1950s as a consulting architect for Truman's rehabilitation of the White House, and later as the lead architect for the Truman Presidential Library, dedicated in 1957. Truman learned of Neild via the Caddo Parish Courthouse, which he had admired while serving as judge of Jackson County (Missouri). He chose Neild to be a consulting architect for the Jackson County Courthouse in Kansas City (1934).

Other architects with buildings in the district are noted in the inventory (almost always with one building each). The only out-of-state architects represented in the district are Mann and Stern of Little Rock, Arkansas (the Slattery Building and the 1910 Commercial National Bank); McKim, Mead and White of New York (1940 Commercial National Bank), with local architect Samuel Wiener; and Hedrick and Stanley of Fort Worth and Dallas (Petroleum Tower).

COMMERCE (CRITERION A) -- LOCAL SIGNIFICANCE

Background:

Due to its excellent transportation facilities, first via the Red River and later an abundance of railroads, Shreveport historically was a major crossroads of commerce for the Ark-La-Tex region. Downtown Shreveport was home to innumerable wholesale concerns and was the focus of the city's status as an important interior cotton market. In the early twentieth century, it became the focus of commerce for northwest Louisiana's oil boom. And as the only city of any size in northwestern Louisiana, Shreveport was a major retail center for not only its citizens, but the surrounding area of small towns and farmland.

Commerce has been central to Shreveport from the very beginning. The town was founded in 1836 as a business venture by a group of investors known as the Shreve Town Company. With the removal in the 1830s of the "Great Raft," a series of logjams on the Red River, the new town became the head of steamboat traffic. By 1850, Shreveport had grown to a town of 1,728 persons. The population in 1860 was 2,190.

Steamboats, loaded with various products, most notably cotton, reigned supreme until the mid-1880s, by which time they had been supplanted by railroads. Shreveport's first rail service (linking it to nearby Marshall, Texas) came in 1866, and by 1873, the line had been completed further west to Dallas. The decade of the 1880s was the beginning of Shreveport's emergence as a railroad center. In 1882, service was established with New Orleans, and in 1883-84, the Vicksburg, Shreveport and Pacific was built from Monroe, Louisiana (some 100 miles to the east) over the Red River to Shreveport. There was now a north-south line to New Orleans and a major east-west line. The rapid expansion of railroads caused steamboating to go into rapid decline and ultimately, extinction. By 1884-1885, railroad freight receipts had exceeded those of steamboats. Additional railroads came to Shreveport, until by 1904, the city was pierced by no less than seven lines. Railroads ran from the city in many different directions in much the manner of spokes on a wagon wheel, or as one source termed it, "like the tentacles of a giant octopus."

Wholesale Warehousing:

This excellent railroad network enabled Shreveport to become, in the early twentieth century, a major distribution center for the Ark-La-Tex region. Cotton remained very important to the local economy, with Shreveport being exceeded only by Memphis and Dallas as interior cotton ports. There were several years in the early twentieth century when freight receipts reached 250,000 bales. Railroads also made possible various

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other important factors in the city's early twentieth century prosperity such as the lumber industry and various wholesale warehouse businesses. Particularly prevalent among the latter were wholesale grocery firms. A 1904 publication boasted that the city's wholesale merchants "cover a tributary field spreading in all directions from 100-300 miles of almost undisputed territory." By 1937, Shreveport had 162 wholesale concerns doing a gross annual business of \$30,000 and employing 2,105 people.

Wholesale warehousing remains well represented in the downtown district. Warehouses are found near the Red River with its adjacent railroad line and along the rail corridor in the southern section of the district. Contributing buildings near the river and nearby rail line that housed wholesale warehouses at one time or another (per Sanborn maps) include: 526 Commerce (#158); 608 Commerce (#160); 600 Commerce (#161); 628 Commerce (#155); 526 Commerce (#162); 2 buildings (#s164 & 165) in the 400 block of Commerce; 122-128 Texas (#39); 114-116 Texas (#41); and 519 Spring (#169). Products warehoused ranged from groceries to liquor to produce.

Six warehouses remain in the southern end of the district. The largest is the Taylor Wholesale Grocers and Cotton Factors Warehouse (latter Lee Hardware Company) building located at Edwards and Cotton (#190). It was built in 1904 as a wholesale grocery and cotton warehouse, and in 1910 became the warehouse for Lee Hardware. A four story 1920s building with classical details at Crockett and Market (#176) appears on the 1935 Sanborn map as the Lee Dry Goods wholesale warehouse. Other contributing warehouses in the area are the large 1930s Pittsburgh Plate Glass Warehouse (#137) and three c.1905 party-wall buildings labeled on the 1935 Sanborn map as oil well supply warehouses (#s145-147).

Retail Center:

Until supplanted by malls in the mid-1960s, downtown Shreveport was the place to shop for its citizens and those in the surrounding towns, villages and farmland lured by "big city" shopping. (Shreveport was and is the only city of any size in a several parish area in northwestern Louisiana.) According to a 1933 publication, the city's retail stores in 1930 reported to the census annual sales of more than forty million dollars. A 1937 source describes a retail trade that served approximately 500,000. One can imagine the dazzling variety of merchandise that would have been available – from bridal gowns and fur coats to toys and trinkets. A 1933 source bragged: "In the stores of Shreveport one finds a ready answer to every need, whether it be thumb tacks or automobiles, soda crackers or Paris gowns."

"Nothing could beat going to town," observed one long-time Shreveporter in a newspaper recollection. And "going to town" meant downtown, where one could buy any and everything. An ode to downtown Baton Rouge's main shopping street written in 1954 is worth quoting, for the same would have been true of Shreveport's Milam and Texas streets: "Up and down this street you can 'window-shop' to your heart's desire. . . . Many of the display windows are simply marvelous. . . . So up and down this old street you can spend your hard-earned money both quickly and easily, because there is really something there for you to spend it for."

There are numerous extant contributing buildings in the district to represent the retail mecca that was downtown Shreveport, ranging from large department stores (anchor stores) to smaller specialty shops. Chief among them from the Roaring Twenties is Feibleman's Department Store (#15). With its Roman-like grandeur, it symbolizes the enthronement of commerce so characteristic of that decade. By 1939, it housed Sears, and is known by that name to older Shreveporters today. Roughly its equivalent from another prosperous decade, the 1950s, is Selber Brothers Department Store (#95), at a prime corner location across from the courthouse. The dedication of its new large building in early 1956 was quite an event, as depicted by the crowds in period photos. The store was particularly well known for its elegant bridal shop. Other contributing buildings that housed department stores include the Hutchinson Building (#22), 517 Milam (#93, Rubenstein's), 615 Texas (#61, Winter's), 710 Texas (#13, Montgomery Wards) and 619 Milam (#96, Goldrings). Furniture stores occupied many of the buildings along Texas Avenue. A major player in the specialty store category was Jordan and Booth, a high end men's clothing store (#55). Next door was Peacock's Jewelry (#54).

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And for children, there was wondrous Weisman's Toy Store. Shreveport historian Eric J. Brock writes that the name S. S. Weisman was "almost synonymous with the name Santa Claus" to Shreveport children of the 1930s, 40s and 50s. A trip to the city's "premier" toy store was "simply ecstasy," Brock continues. Weisman's occupied more than one building in downtown Shreveport over the years. It was located at 711 Milam (#101) for most of the 1950s.

Downtown Shreveport's last great decade was the 1950s (as was typical with American downtowns). Strip shopping centers arrived in the city in the mid-1950s. But despite the lure of these novelty shopping experiences, downtown continued to hold its own. The 1960 city directory, for example, shows in downtown locations slightly more than half of the city's jewelry stores, five of its nine millinery shops, numerous clothing stores, two-thirds of the shoe stores, and six of fourteen department stores. The 1960s was a decade of demise as the city's principal retail center as strip centers were joined by enclosed air-conditioned malls, the latter arriving in the mid-1960s. Downtown remained an important location for oil and gas related commerce up to and past the present Register 50 year cutoff (see below). But its retail heyday had passed.

Automobile-related Commerce:

Downtown Shreveport retains twenty-two historic automobile-related commercial buildings (9% of the overall building total). This is an unusually large number within the context of Louisiana cities and towns. They include five car dealerships – the George T. Bishop Building (#171), the Wray-Dickinson Building (#182), the Hunter Building (#175), Andress Motors (#108), and 719-721 Marshall Street (#202, labeled used car sales on the 1935 Sanborn map). Bishop, Wray-Dickinson, Andress Motors, and Hunter were purpose built car dealerships. Wray-Dickinson is particularly important for its prominent automobile iconography – a lion grasping an axle with winged tires. There are no less than thirteen historic parking garages in the district – some large, some small. Particularly important are the large garage at Travis and Edwards with its winged tires (#6) and the six story garage at 614 Crockett (#124), specifically built in 1955 to service a major department store (Selbers) being built at the same time. Three buildings in the district provided miscellaneous auto-related services: #109 (paint and body work); 116 (washing and greasing); and 196 (repair). Finally, there are two motor banks in the district – 625 Market (#189, parking and banking) and the Commercial National Bank Motor Bank at 604 Market (#181).

Oil and Gas-Related Commerce:

As the second largest city in Louisiana and the only city of any size in the Ark-La-Tex region, Shreveport emerged in the early twentieth century as the administrative and distribution center for one of the most important oil-producing regions in a major oil-producing state. Virtually every Louisiana parish and Texas and Arkansas county in the region produced oil or gas, or both.

While Jennings in southwestern Louisiana can claim the state's first successful oil well (1901), few fields were richer than the Caddo Field and Caddo Lake. An oil well had been drilled in the Caddo Field as early as 1904; however, successful production was not possible because of the presence of too much natural gas (the latter causing spectacular fires and yielding little oil). Two wildcatters named Mike Benedum and Joe Trees are credited with opening the Caddo Field to oil production when in late 1908, they decided the key was to dig deeper. They had "solved the puzzle of tapping Caddo's riches," conclude oil historians Kenny A. Franks and Paul F. Lambert.

By 1910, Caddo Parish accounted for seventy-seven percent of the crude oil produced in Louisiana. Then there were the untold riches lying beneath Caddo Lake. The world's first over-water oil well was drilled there in May 1911. By 1950, 278 wells had been drilled on the lake.

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The oil boom prosperity brought to the Ark-La-Tex began with the Caddo Field and Caddo Lake, and continued with numerous other oil and gas fields in the region. While there may have been ups and downs in the cycle, oil and gas prosperity continued to be the economic foundation for Shreveport and vicinity for decades. New immensely profitable wells continued to be discovered – for example, the East Texas Oil Field in 1930 and the Rodessa Field in 1935. In fact, Shreveport did not feel the worst effects of the Depression because of the oil and gas industry (as well as the construction of a major air base in adjacent Bossier City).

The petroleum industry continued to be the backbone of the Shreveport economy in the post-WWII era. “Petroleum continues to be the chief contributor to the economy of the urban area in terms of employment and income,” observed *Shreveport Magazine* in an August 1958 article titled “Giant of the Area’s Economy.” Of the working population at that time in metropolitan Shreveport, 30 percent were employed directly by the oil and gas industry, and 15% worked in allied industries. More than 160 companies in the Shreveport-Bossier City area were engaged in the production and distribution of oil and gas, supported by 36 drilling companies and 60 supply and service businesses.

Downtown Shreveport was awash in oil men and oil-related activities. It was where they had their offices, took their meals, met with bankers, made deals, and in the early days, where they lived (in various hotels and rooming houses). Untold numbers of oil companies (160 in 1958) had headquarters in downtown Shreveport, both national companies such as Standard Oil and Gulf, and innumerable local independent companies.

Oil men initially leased office space, as they could find it, in existing buildings. But soon buildings were being constructed specifically with the oil and gas business in mind. Shreveport historians Marguerite Plummer and Gary D. Joiner write: “During the Progressive Era, a few skyscrapers rose on the Shreveport skyline, but they were inadequate to accommodate the armies of petroleum engineers, managers, purchasers, pipeline companies, lawyers and bankers required to service the petroleum industry.” Contributing buildings from the 1920s that provided offices for oil and gas related concerns include the Slattery Building (#56), the Johnson Building (#75), and the Giddens-Lane Building (#90). The Slattery Building was headquarters for a major gas pipeline concern (Louisiana and Arkansas Gas). Built in 1940, the Commercial National Bank tower’s tenants were primarily oil and gas related (#50).

Plummer and Joiner continue chronologically, noting that with the acceleration of the oil and gas industry during and after World War II, post-war Shreveport “faced a serious shortage in office space.” “Companies that wanted to locate in Shreveport because of its central location and transportation facilities were unable to find suitable offices. In response to this need, local interests joined with oil companies to build more office building skyscrapers. . . .” The large multi-story Texas Eastern Transmission Corporation Building (#94), opening in 1953, was the headquarters for that large natural gas pipeline company. It housed offices for over 700 workers. Texas Eastern owned and operated pipelines stretching from Mexico to the northeastern United States.

The twenty story glass and steel Henry C. Beck Building (#5) was completed in 1955. A sign on the construction site proclaimed that it would be “Headquarters for the Oil and Gas Industry.” But clearly even its 210,000 square feet was not enough to meet the demand, for a scant two years later the developers announced the Petroleum Tower (#194), to be built a block away on downtown’s main thoroughfare (Texas Street). A January 1957 advertisement in the *Shreveport Magazine* shows an artist’s rendering of the building with the notation, “Serving the Petroleum Industry and Its Allied Firms.” A large advertisement in the same publication appearing in 1958 shows pictures of both the Petroleum Tower and the Beck Building with the title, “Building for a Greater Shreveport at Shreveport’s Best Oil and Gas Addresses.”

City directories show that the majority of tenants in the Petroleum Tower were related to the oil and gas industry (oil company offices, oil lease offices, drilling company offices, etc.). The Petroleum Tower also

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became the new home of the Petroleum Club (a business and social organization for the industry founded in 1950).

Conclusion:

In summary, downtown Shreveport is easily Louisiana's second most impressive urban central business district from an architectural standpoint. And it is of local commercial significance as a focus of wholesale, retail and oil and gas related commerce.

Developmental History/Additional historic context information

See above

<p>9. Major Bibliographical Resources</p>
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Shreveport City Directories, various years, 1935-1965.

Shreveport Magazine, 1945-1968.

Shreveport Progressive League. *Shreveport of To-day*. September 1904.

Shreveport Commercial Historic District Additional Documentation,
Boundary Increase II, and Boundary Decrease I
Name of Property

Caddo Parish, LA
County and State

Thomson, Bailey and Meador, Patricia L. *Shreveport: A Photographic Remembrance, 1873-1949*. Baton Rouge: LSU Press, 1987.

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
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): n/a

10. Geographical Data

Acreeage of Property: 145 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 32.518175 | Longitude: -93.748170 |
| 2. Latitude: 32.513336 | Longitude: -93.743196 |
| 3. Latitude: 32.508034 | Longitude: -93.744557 |
| 4. Latitude: 32.505218 | Longitude: -93.751910 |
| 5. Latitude: 32.507936 | Longitude: -93.753679 |
| 6. Latitude: 32.510584 | Longitude: -93.754241 |
| 7. Latitude: 32.515557 | Longitude: -93.751784 |

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

The boundaries of the nominated district are depicted on the attached to scale digital map marked Boundary and Sketch Map.

Shreveport Commercial Historic District Additional Documentation,
Boundary Increase II, and Boundary Decrease I
Name of Property

Caddo Parish, LA
County and State

Boundary Justification (Explain why the boundaries were selected.)

With this update, virtually all of historic downtown Shreveport will be recognized by the boundaries. New construction defines the area between the district and Red River (casinos and their related hotels and parking garages) and defines the district on the northwest (a new large federal courthouse, new hotel, etc.). Vacant land and residential development define the district on the western side. An interstate is at the south end of the district. The very few (less than six) historic buildings in downtown Shreveport not within the proposed boundaries are located on block faces dominated by non-contributing buildings or are visually removed from the district by non-historic buildings.

NPS in a return sheet dated 9/26/2014 asked about the boundary at the north end – specifically, the issue of including the vacant block bounded by Fannin, Spring, Travis and Commerce, to include Buildings 236 and 166. The vacant block and Buildings 235 (small non-contributing building) and 166 (large historic warehouse) are within the existing NR district (as expanded and accepted by NPS in 1997). The vacant block had only one historic building on it in 1997. While there has been demolition of historic warehouses near Building 166 since 1997 (hence the proposed boundary decrease in this area), Building 166 (circa 1930, labeled on the 1961 Sanborn map as “auto parts warehouse and servicing”) is not being proposed for a boundary decrease because it contributes to the significance of the district as a center for wholesale commerce and is one of a large number of automobile-related buildings in the district (per Part 8).

Boundary Increase A Justification:

Building #1 (YWCA, 1954) is being included because it is a major expression of mid-century modern architecture – an important component of downtown Shreveport’s architectural significance (per additional documentation in Part 8 under Criterion C).

Boundary Increase B Justification:

Of the 19 buildings in this area, 6 are non-contributing. Admittedly, three of the latter have a notable presence (two modern glass office towers and a parking garage). But many of the contributing buildings have a notable presence as well – for example, two steel and glass skyscrapers, a major parking garage located on a corner and featuring automobile age iconography, a streamlined moderne gas station, and a Beaux Arts automobile dealership with notable automobile age iconography. On balance, the contributing resources seemed important enough (contributed to the district’s significance) and numerous enough to merit an expansion, even in the face of non-contributing resources.

Buildings 3, 4 & 5 are major expressions of mid-century modern architecture – an important component of downtown Shreveport’s architectural significance, per additional documentation in Part 8 under Criterion C.

Four buildings (3 parking garages and one car dealership) reflect an important historic land-use pattern in downtown Shreveport, the impact of the automobile, and contribute to this component of the district’s significance in the area of commerce (see Part 8). One is a related phenomenon – a historic bus depot (#232).

Shreveport Commercial Historic District Additional Documentation,
Boundary Increase II, and Boundary Decrease I
Name of Property

Caddo Parish, LA
County and State

Four are generic historic commercial buildings. While plain in architectural character, they contribute to the district's significance as a commercial center for the area (see Part 8).

Boundary Increase C Justification:

This area contains 6 contributing buildings, 4 contributing structures (based on one of bridges being in existing hd), 4 non-contributing buildings and one non-contributing structure. As noted in the setting section at the beginning of Part 7, this area historically had a more open character than the heart of downtown because there were two major railroad lines cutting through it, diverging in a V pattern, plus a railroad spur. Surrounding buildings were generally warehouses, in industrial use, or dependent upon the railroad in some manner. An example of the latter is the Jefferson Hotel (Building 215), a railroad hotel located directly across Louisiana Avenue from Union Station (the latter destroyed by fire in 1969).

Admittedly there have been building losses in this area (as evidenced by vacant lots and concrete pads where buildings once stood) – some since the 1996 update. However, one cannot assume that every vacant parcel of land in this area equals the loss of a historic building.

The more open character of this section of downtown is evident from examining Sanborn maps for 1935 and 1961. For example, the block bounded by Marshall, Lake, Edwards and the rail line was occupied by only one building (a newspaper production plant adjacent to the railroad). (Note: Edwards no longer extends to Lake Street.) Most of the block's footprint was vacant. Today there is the same land use pattern for this block (except that the newspaper-related warehouse is modern). The block immediately to the northeast (bounded by Edwards, Lake, Market and the rail line) had three small buildings on it in 1961. Most of its footprint was vacant. Today it is entirely vacant. Moving further northeast, the land where the mid-century modern Times Building is located was vacant as late as 1961 (per Sanborn map). (The Times Building was built later that year.)

This section of downtown is proposed for inclusion for the following reasons: (1) It contains resources that contribute to the National Register significance of the district (see Part 8) — specifically, the Times Building, a good example of mid-century modern architecture; the Hunter Building, a textbook Art Deco landmark; and two historic automobile parking garages. While Building 205 is a modest commercial building, it nonetheless conveys the significance of Shreveport as a major commercial center (per Part 8). (2) As noted in the setting section above, Shreveport was a major railroad hub historically. Today, this critical force in the city's history is most evident, most concentrated, in this section of downtown: to wit, the railroad lines (and the associated generally open character); Central Railroad Station; and one railroad bridge. The three railroad viaducts represent both the presence of railroads and the need in the automobile age to traverse them

Boundary Increase D Justification:

Building 216 (939 Louisiana Ave.) is being proposed as a boundary increase because it is near the existing district boundary line and contributes to the significance of downtown Shreveport as a commercial center (per Part 8). While there are vacant lots between it and Building 215 (the latter within the existing district), the two historic buildings are within sight of each other (roughly 200 feet apart).

Boundary Decreases Justification:

The two small areas being proposed for boundary decreases have been redeveloped since the 1996 update to the nomination. They are now occupied by either new construction or parking lots.

11. Form Prepared By

Shreveport Commercial Historic District Additional Documentation,
Boundary Increase II, and Boundary Decrease I
Name of Property

Caddo Parish, LA

County and State

name/title: _Donna and Jonathan Fricker_
organization: _Fricker Historic Preservation Services, LLC_
street & number: _998 Stanford Ave, #203_
city or town: _Baton Rouge_ state: _LA_ zip code: _70808_
e-mail _frickerdonna@gmail.com_
telephone: _225-246-7901_
date: _January-February 2014_

Additional Documentation

Submit the following items with the completed form:

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

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: Shreveport Commercial Historic District Additional Documentation, Boundary Increase, and Boundary Decrease

City or Vicinity: Shreveport

County: Caddo

State: LA

Photographer: Donna Fricker

Date Photographed: October & November, 2013; January 2014

Location of Original Digital Files: LA SHPO

Number of Photos: 61

- 1 of 61: Building 1, corner of Travis St and Louisiana Ave, camera facing west
- 2 of 61: Building 206, corner of Travis and McNeil Street, camera facing south
- 3 of 61: Building 232, corner of Edwards and Fannin Street, camera facing northwest
- 4 of 61: Building 4 on Travis St, camera facing north
- 5 of 61: Buildings 3 & 4 on Travis St, camera facing west/northwest
- 6 of 61: Building 5 on Travis St, camera facing northwest
- 7 of 61: Building 194 in foreground on Edwards St, camera facing southeast
- 8 of 61: General view of Edwards St, camera facing northeast
- 9 of 61: General view of Edwards St, camera facing north/northwest

Shreveport Commercial Historic District Additional Documentation,
Boundary Increase II, and Boundary Decrease I

Caddo Parish, LA

Name of Property

County and State

- 10 of 61: Building 182, corner of Market and Fannin Street, camera facing west
- 11 of 61: General view of Travis St, camera facing northeast
- 12 of 61: General view of Fannin St, camera facing south
- 13 of 61: General view of the corner of Texas and Spring Street, camera facing north
- 14 of 61: General view of row of buildings on Texas St between Market and Spring Street, camera facing east/southeast
- 15 of 61: Building 185, corner of Market and Texas Street, camera facing east
- 16 of 61: General view of Texas St between Marshall and Edwards Street, camera facing east
- 17 of 61: General view of Texas St between McNeil and Marshall Street, camera facing southwest
- 18 of 61: General view of Texas St between Louisiana Ave and McNeil St, camera facing southwest
- 19 of 61: General view of Texas St between McNeil and Marshall Street, camera facing northeast
- 20 of 61: General view of Texas St between Common St and Louisiana Ave, camera facing northeast
- 21 of 61: General view of Louisiana Ave between Texas and Milam Street, camera facing northwest
- 22 of 61: General view Louisiana Ave between Texas and Milam Street, camera facing southeast
- 23 of 61: General view of Milam St between Common St and Louisiana Ave, camera facing northeast
- 24 of 61: General view of Milam St between Common St and Louisiana Ave, camera facing east/northeast
- 25 of 61: General view of the southeast corner of Milam St and Louisiana Ave, camera facing southeast
- 26 of 61: General view of Milam St between Louisiana Ave and McNeil St, camera facing east
- 27 of 61: General view of the Caddo Parish Courthouse, camera facing north
- 28 of 61: General view of Milam St between McNeil and Marshall St, camera facing south
- 29 of 61: General view of Milam St between Marshall and Edwards St, camera facing northeast
- 30 of 61: Building 75 cornice detail, Milam Street between Marshall and Edwards St, camera facing northwest
- 31 of 61: General view of Milam St between Marshall and Edwards St, camera facing west/southwest
- 32 of 61: Building 181, southwest corner of Market and Milam St, camera facing south/southwest
- 33 of 61: General view of the northwest and southwest corners of Market and Crockett St, camera facing south/southeast
- 34 of 61: General view of Milam St between Market and Spring St, camera facing north
- 35 of 61: General view of Milam St between Market and Spring St, camera facing southwest
- 36 of 61: General view of the northeast corner of Spring and Milam St and Spring Street between Milam and Texas St, camera facing northwest
- 37 of 61: General view of Commerce St between Milam and Crockett St, camera facing south/southeast
- 38 of 61: Building 162, northwest corner of Milam and Commerce St, camera facing west
- 39 of 61: Building 174, middle of the block of Spring St between Milam and Crockett St, camera facing southwest
- 40 of 61: General view of Market St between Milam and Crockett St, camera facing northwest
- 41 of 61: General view of Crockett St between Edwards and Marshall St, camera facing southwest
- 42 of 61: General view of northwest corner of Marshall St and Milam St , camera facing northwest
- 43 of 61: General view of Marshall St between Crockett and Milam St, camera facing north/northwest
- 44 of 61: General view from Crockett St of the rear elevations of buildings that make up the south side of Milam St between McNeil and Marshall St, camera facing north/northwest
- 45 of 61: General view of Crockett St between McNeil St and Louisiana Ave, camera facing west
- 46 of 61: Building 110 at the southeast corner of Crockett St and Louisiana Ave, camera facing southeast
- 47 of 61: General view of the northeast corner of Crockett St and Louisiana Ave, camera facing north
- 48 of 61: Building 108 located on Crockett St between Common St and Louisiana Ave, camera facing southeast
- 49 of 61: General view of Crockett St between Common St and Louisiana Ave, camera facing northeast
- 50 of 61: Buildings 106 & Structure 107, southwest corner of Common and Crockett St intersection, camera facing southeast
- 51 of 61: Building 229, Municipal Auditorium, southeast corner of Milam St and Elvis Presley Ave, camera facing north
- 52 of 61: Building 131, northwest corner of Cotton and Common St, camera facing northwest
- 53 of 61: General view of Louisiana Ave between Crockett and Milam St, camera facing northwest

Shreveport Commercial Historic District Additional Documentation,
Boundary Increase II, and Boundary Decrease I

Caddo Parish, LA

Name of Property

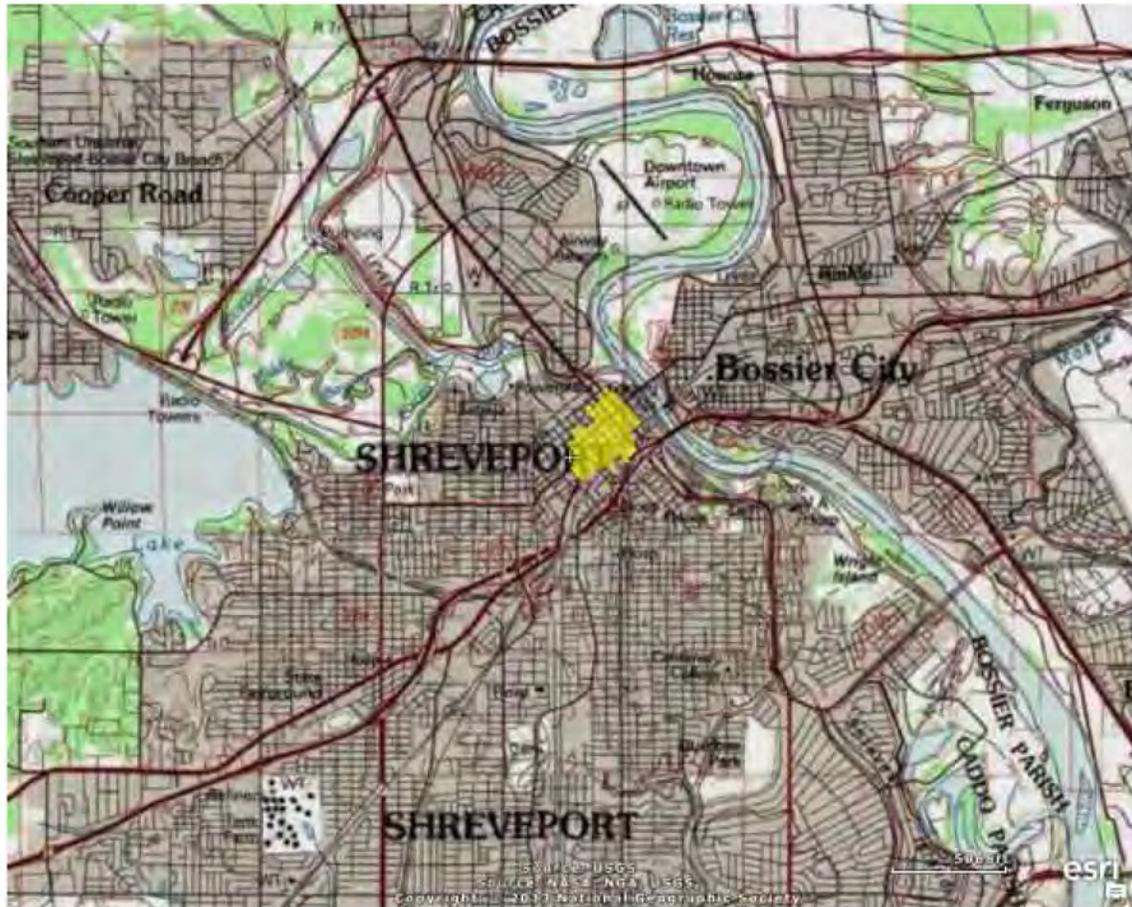
County and State

- 54 of 61: General view of McNeil St between Cotton and Crockett St, camera facing northwest
- 55 of 61: Building 137, Cotton St between Marshall and McNeil St, camera facing southwest
- 56 of 61: Building 135, corner of Cotton and Edwards St, camera facing north
- 57 of 61: Building 154, Illinois Central Freight Station, camera facing southwest
- 58 of 61: General view of Lake St between Marshall and Market St, camera facing east/northeast
- 59 of 61: Buildings 145-147, northwest corner of McNeil and Lake Street, camera facing southwest
- 60 of 61: Building 149, northeast corner of Market and Lake St, camera facing north/northwest
- 61 of 61: Building 118 (foreground) viewed from Crockett St, camera facing southeast

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.

Shreveport Commercial Historic District, Caddo Parish, LA



Additional Documentation, Boundary Increase II, Boundary Decrease I

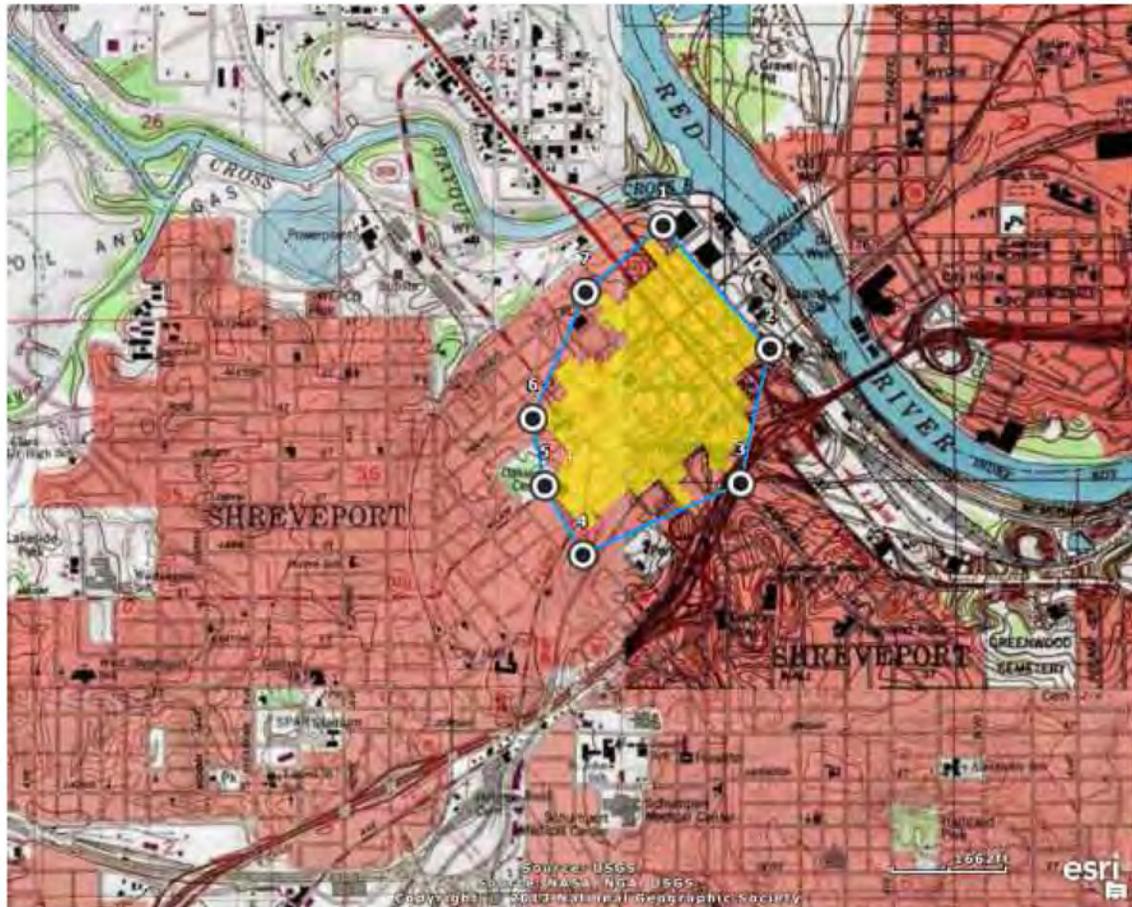
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Longitude: -93.748722



District

Shreveport Commercial Historic District, Caddo Parish, LA

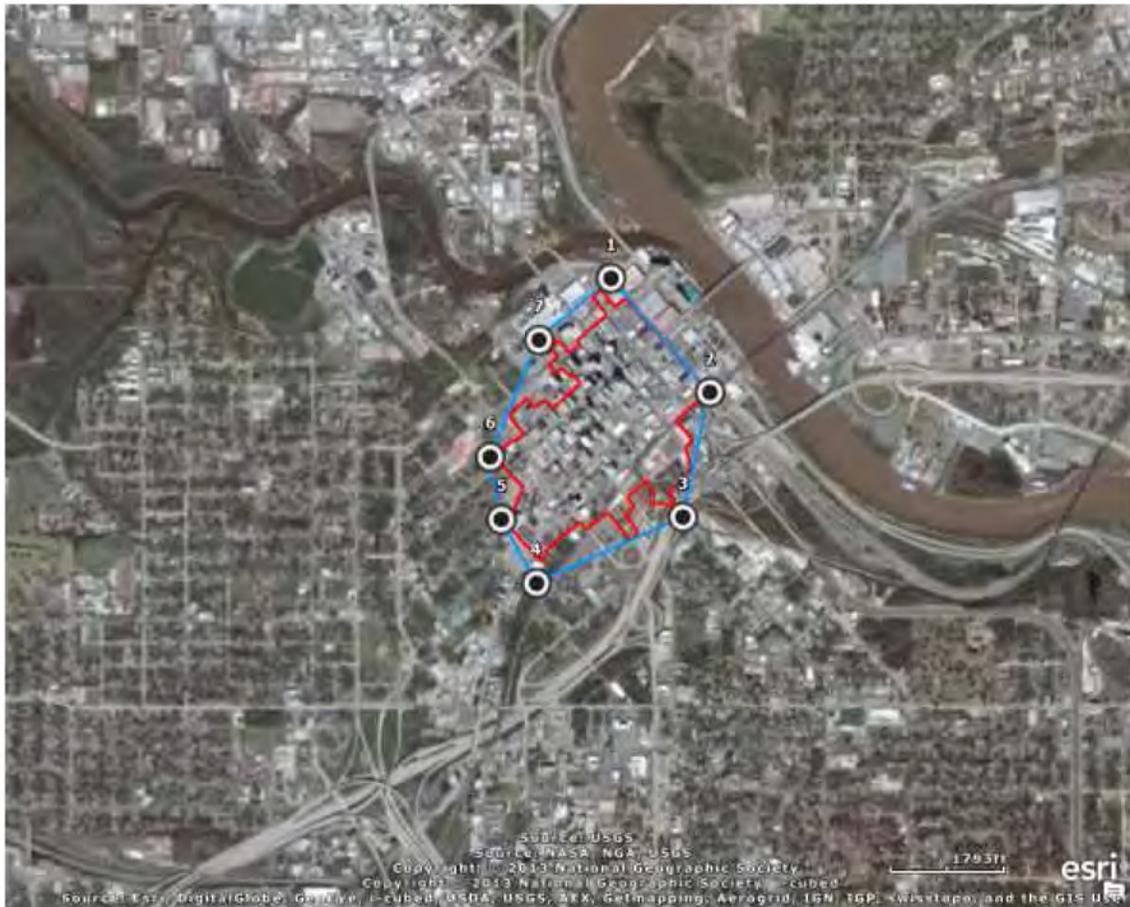


Additional Documentation, Boundary Increase II, Boundary Decrease I

1. Latitude: 32.518175	Longitude: -93.748170
2. Latitude: 32.513336	Longitude: -93.743196
3. Latitude: 32.508034	Longitude: -93.744557
4. Latitude: 32.505218	Longitude: -93.751910
5. Latitude: 32.507936	Longitude: -93.753679
6. Latitude: 32.510584	Longitude: -93.754241
7. Latitude: 32.515557	Longitude: -93.751784

 District

Shreveport Commercial Historic District, Caddo Parish, LA



Additional Documentation, Boundary Increase II, and Boundary Decrease I

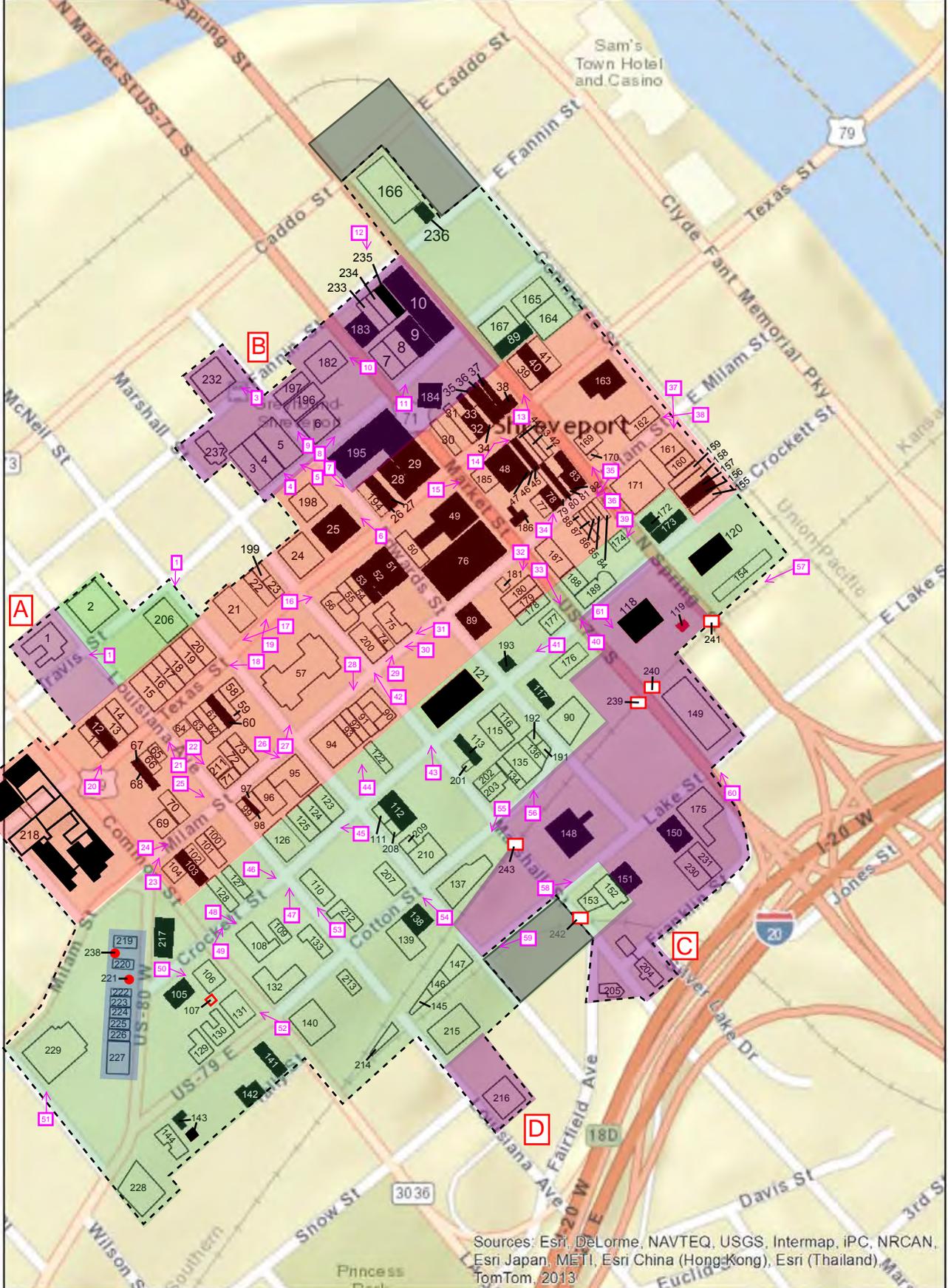
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2. Latitude: 32.513336	Longitude: -93.743196
3. Latitude: 32.508034	Longitude: -93.744557
4. Latitude: 32.505218	Longitude: -93.751910
5. Latitude: 32.507936	Longitude: -93.753679
6. Latitude: 32.510584	Longitude: -93.754241
7. Latitude: 32.515557	Longitude: -93.751784

 District Boundary

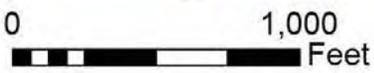
Shreveport Commerical Historic District - Additional Documentation, Boundary Increase II, and Boundary Decrease I, Caddo Parish, LA Boundary and Sketch Map

- Boundary
- Contributing Building
- Non-contributing Building
- Contributing Structure
- Non-contributing Structure
- Non-contributing Object
- 100
Inventory #
- A, B, C, D
Letter Denoting an area of Boundary Increase II - Relates to Building Inventory
- 11
Photo #, Location, and Direction

- 1979 Texas Avenue Buildings
- 1981 Shreveport Commercial Historic District
- Boundary Increase I (1996)
- Boundary Increase II (2014)
- Boundary Decrease I (2014)



Sources: Esri, DeLorme, NAVTEQ, USGS, Intermap, iPC, NRCAN, Esri Japan, METI, Esri China (Hong Kong), Esri (Thailand), TomTom, 2013





eliminating racism
empowering women
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ONE WAY
LOUISIANA

RECENTLY
SOLD
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CALL TODAY





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GREYHOUND

GREYHOUND

Restaurant
Restaurants

GREYHOUND

The Greyhound

NO LEFT TURN





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FedEx

Blue sign with white text and graphics



ONE WAY

ONE WAY

Chase Bank





Levis St
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ONE WAY

CITY PARKING LOT CITY PARKING LOT

PUBLIC
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ONE WAY

CITY PARKING LOT

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DouglasParking.com

AUTO



Community Trust
Bank
308 Market Street









LIFE INSURANCE COMPANY
OF LOUISIANA

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Post-Ex



REGIONS

REGIONS

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FedEx

REGIONS



ONE WAY

M-NEILL





CHASE

Texas Street
MARKET PLACE



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525

STANDARD HARDWARES

EVERY
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IS A
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NATIONAL BISCUIT COMPANY





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GIDDENS



Stein's





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& ELECTRICAL
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PHONE NO. 315-462-1111
PHONE NO. 315-462-1111

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Querbes & Nelson
A Risk Strategy Firm

Querbes & Nelson





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Spring
Street
Museum



OHINGAR

SPEED LIMIT 25

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Kelli Smith

State Farm
222-AUTO
(2886)

WAL STEVE



WELLS FARGO

1892 CARROLL TOWN HOUSE
This historic building was built in 1892 by the Carroll family. It is a fine example of the Queen Anne style and is one of the best preserved buildings in the city. The building is located at the corner of Main and 1st Streets. It is a landmark building and is listed on the National Register of Historic Places.





INSECO



CHASE

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20



ONE WAY

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REGIONS

CLASSIC
INDEPENDENCE STADIUM
SATURDAY, OCT. 26 4PM



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DISNEY'S
BEAUTY AND THE BEAST
WED. OCT 30. 8:00PM

LOUISIANA







STRAND
DISNEY'S
BEAUTY AND THE BEAST
WED. OCT. 30. 8:00PM





UNIVERSITY OF CALIFORNIA
LIBRARY

UNIVERSITY OF CALIFORNIA
LIBRARY



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STRAND

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GARAGE — STORAGE
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58

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ILLINOIS CENTRAL
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STATION



Lake St. Dance Hall -REGIONAL MUSIQUE
OLDIES

S. PATRICK SCHOOL

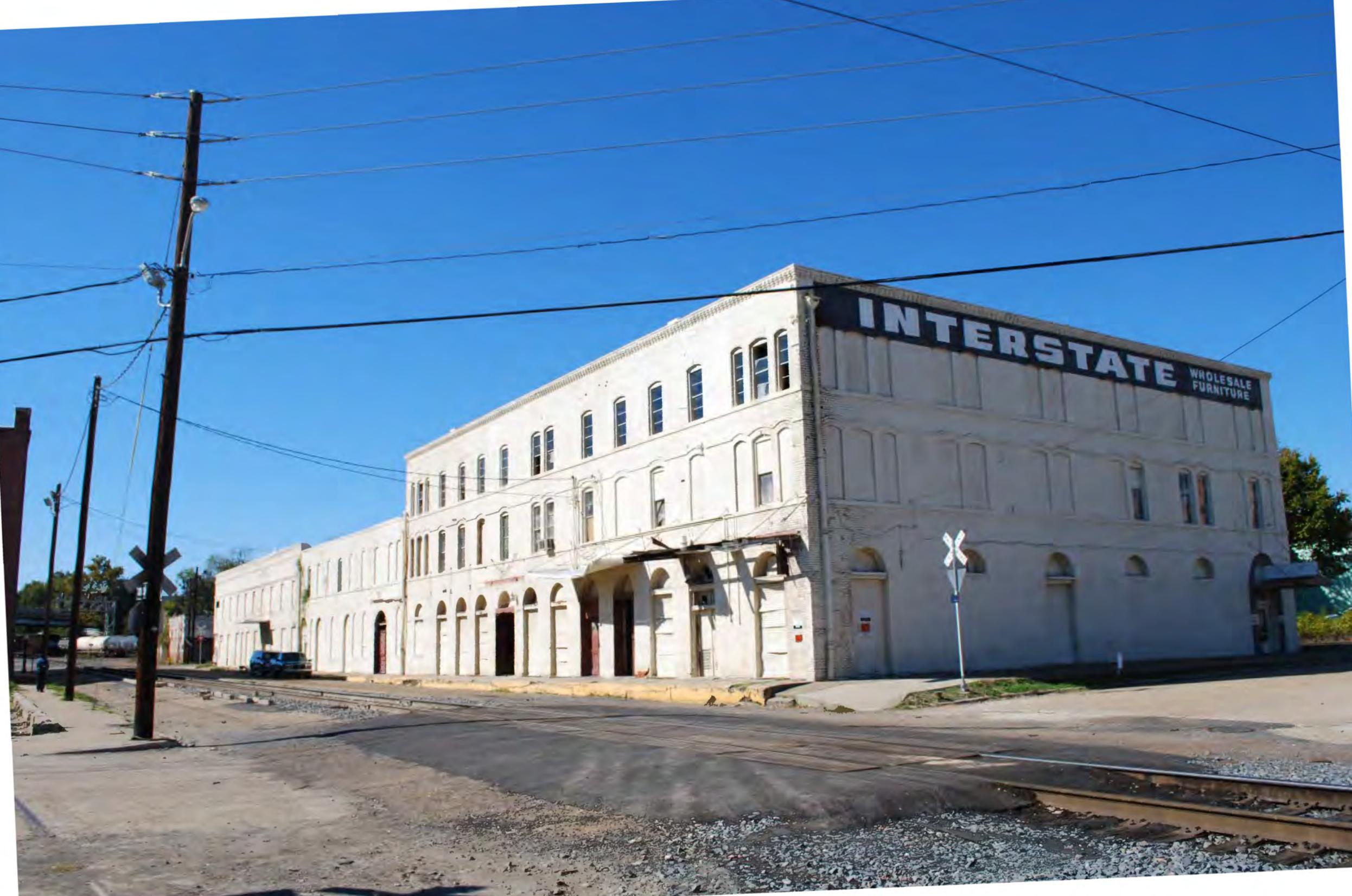
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1937

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INTERSTATE WHOLESALE
FURNITURE



The Times

The Times



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I



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Shreveport Commercial Historic District (Boundary Increase and Decrease)

MULTIPLE NAME:

STATE & COUNTY: LOUISIANA, Caddo

DATE RECEIVED: 3/20/15 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 5/05/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000673

DETAILED EVALUATION:

ACCEPT RETURN REJECT 4-29-2015 DATE

ABSTRACT/SUMMARY COMMENTS:

Addressed Return Comments

*Accept Increase & Decrease Crit A & C
Accept AD + new Period of Significance*

RECOM./CRITERIA Accept AD, BI + BD

REVIEWER J. Gribben DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/~~N~~ see attached SLR Y/~~N~~



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 BREAU
ASSISTANT SECRETARY

July 30, 2014

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: Shreveport Commercial Historic District Additional Documentation,
Boundary Increase, Boundary Decrease, Caddo Parish, LA

Jim,

The enclosed disk contains the true and correct copy of the nomination for the Shreveport Commercial Historic District Additional Documentation, Boundary Increase, Boundary Decrease 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:

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Shreveport Commercial Historic District (Boundary Increase and Decrease)

MULTIPLE NAME:

STATE & COUNTY: LOUISIANA, Caddo

DATE RECEIVED: 8/08/14 DATE OF PENDING LIST: 9/04/14
DATE OF 16TH DAY: 9/19/14 DATE OF 45TH DAY: 9/24/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000673

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 9.24.2014 DATE

ABSTRACT/SUMMARY COMMENTS:

Maps & Geographic Data need to reflect B1 & BD
see comments

RECOM./CRITERIA Return
REVIEWER [Signature] DISCIPLINE 9.24.2014
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: Shreveport Commercial Historic District (additional Documentation, Boundary increase & Boundary Decrease)

Reference Number: 14000673

This nomination is being returned for technical revision.

The nomination attempts to do three different actions: it adds property to an existing district; it removes property from an existing district; and it provides additional information (including a revised Period of Significance) for an existing district. By combining these three actions into a single document, the nomination seeks to "replace the existing National Register documentation." Herein lies the first problem - the previously listed districts, including the original 1982 listing and the Boundary Increase and Additional Documentation from 1996 are still valid; nominations are not "replaced." By regulation, boundary changes are considered new actions since they are either adding new property to the National Register or are removing property from the National Register; this action requires notification and review as outlined in 36 CFR 60. Additional Documentation does not. It is a technical correction to an existing, listed property. It does not require notification nor does it require review by a State Review Board (although such a review is recommended). So, it is often best to separate the actions - boundary changes in one document, additional information in another. This is not a policy decision, though, and this nomination is not being returned for that reason nor are you required to segregate the two actions for resubmittal.

Section 5 should provide a count of the newly-nominated resources. The numbers provided do not match up with the narrative, which on page 3 says that there are 31 buildings in the expanded area, and on page four where it says that there are 236 total resources in the entire district. While the 236 number matches Section 5's totals, the aggregate of newly nominated resources indicated in section 5 does not match the "31" resources in the boundary increase area. Please rectify.

The narrative description and inventory should clearly segregate the newly nominated resources from the previously listed resources, and clearly describe the areas to be removed. It is best if simple headers are provided that indicate descriptions of the affected areas: "Boundary Increase(s);" "Boundary Decrease(s);" and "Additional Documentation."

It is unclear what the exact boundaries of the areas being added and subtracted are. The nomination does not provide either a discrete verbal Boundary Description for what is being added nor subtracted, and neither the sketch map nor the location maps meet our needs and requirements.

The acreage should reflect two things - the aggregate acreage of newly added property (sum of the three areas added) and the acreage for the previously listed area minus what

is being removed. So, in Section 10, the "acreage of property should have three numbers (if this is all submitted on one form): the newly added acreage, the original acreage minus what is being removed, and then a sum of those numbers.

The scale of the site map is off. It is noted at 1" = 150', but unless a typical block in Shreveport is less than 80', I would imagine that this scale is off. It is also unclear to me what area has been removed from the south portion of the district, between McNeil and Marshall streets, and what is included.

Since the Verbal Boundary Description is not explicit, and incorrectly attributes the boundary to the polygon created by the Lat/Long coordinates, it is unclear what the actual boundaries are on the south edge. It appears that the boundary follows a rail line between Spring and Market streets, then jogs up around isolated buildings between Market and Marshall, to the already unclear boundary between Marshall and McNeil. I notice that there are a number of railroad-related structures included wholly or partially in the district. This includes two bridges over Marshall, one between Franklin Street and Lake and the other between Lake and Cotton. There is also large viaducts that carry Market and Spring Streets over railroad tracks between Crockett and Lake streets. None of these are included in the resource count or acknowledged in the description. Were the owners of these structures included in owner notification? If not, this is a prejudicial procedural error.

I am also concerned that the nomination removes a portion of the district at the north corner, at Commerce and Caddo streets, but retains an entire empty block bounded by Fannin, Travis, Commerce, and Spring. This is not justified in the discussion of integrity. You may want to re-examine this boundary.

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
9/26/2014



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 BREAU
ASSISTANT SECRETARY

March 18, 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: Shreveport Commercial Historic District Additional Documentation,
Boundary Increase, Boundary Decrease - Revised, Caddo Parish, LA

Jim,

The enclosed disk contains the true and correct revised copy of the nomination for the Shreveport Commercial Historic District Additional Documentation, Boundary Increase, Boundary Decrease 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:

**SHREVEPORT HISTORIC PRESERVATION COMMISSION REPORT FOR:
SHREVEPORT COMMERCIAL HISTORIC DISTRICT – BOUNDARY INCREASE II, BOUNDARY
DECREASE I, AND ADDITIONAL DOCUMENTATION
NATIONAL REGISTER NOMINATION**

NAME OF CLG: Shreveport, Louisiana
PROPERTY NAME: Shreveport Commercial Historic District
PROPERTY ADDRESS: Shreveport, Louisiana
DATE SENT: February 20, 2015
DATE OF NATIONAL REGISTER REVIEW COMMITTEE MEETING: July 24, 2014
Does the nomination meet the Criteria for Listing on the National Register of Historic Places?
Yes XX No ___ Criterion: A XX B n/a C XX D n/a

Has public comment been included? Yes XX No ___ Explain:
Public announcement was made during a regular scheduled session of the Shreveport Historic Preservation Commission conducted on February 17, 2015. A special session of the Commission met on February 20, 2015 with this review as the singular agenda item. This special session was announced in accordance with the Louisiana open meetings law with notices posted in accordance with normal practice.

The Commission recommends that the property or properties should be listed on the National Register of Historic Places.

The Commission would like to make the following recommendations regarding the nomination (use additional sheets if necessary): n/a

The Commission recommends that the property or properties should not be listed on the National Register of Historic Places for the following reasons: n/a

The Commission chooses not to make a recommendation on this nomination for the following reasons: n/a

William Lane Callaway
Historic Preservation Commission Chair


Signature

March 3, 2015
Date

Mayor Ollie Tyler, City of Shreveport
Chief Elected Official


Signature

3-23-2015
Date

This report and recommendation should be mailed to:

National Register Coordinator
Louisiana Division of Historic Preservation
PO Box 44247
Baton Rouge, LA 70804

Questions about this form may be directed to the National Register Coordinator – Jessica Richardson at 225-215-4595 or jrichardson@crt.la.gov.



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

March 27, 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: Shreveport Commercial Historic District Additional Documentation,
Boundary Increase, Boundary Decrease - Revised, Caddo Parish, LA

Jim,

The enclosed letter is the CLG report that was sent to our office following the Historic District Commission's review of the above nomination. The nomination itself should be with you already. I noted on the correspondence that we would be sending this along once it came in as the 60 day period had already passed as of March 9, 2015. Should you have any questions, please contact me at 225-219-4595 or jrichardson@crt.la.gov.

Thanks,

Jessica

A handwritten signature in blue ink, appearing to be "JR" or similar initials, written over the name "Jessica".



A report was sent and the HDC let us know that they were working on it and getting it signed. However, by today, March 16, 2015, that report has not been received. If it is received after this is sent up to NPS, we will send it along. (The 60 day period ended March 9, 2015) - JR 3/16/15

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 BREAU
ASSISTANT SECRETARY

December 31, 2014

Dara Sanders
505 Travis St, Ste 220
Shreveport, LA 71101

Dear Ms. Sanders:

We are pleased to inform you that the historic property listed has been considered by the State National Register Review Committee for nomination to the National Register of Historic Places:

**Shreveport Commercial Historic District, Boundary Increase II, Boundary Decrease I, Additional Documentation
Caddo Parish, LA**

The nomination has already gone before the National Register Review Committee in July of this year and the National Park Service has returned it for revisions. Since the time of the July meeting, Shreveport became an official Certified Local Government and that is why we are sharing a copy of the nomination with you now. You will notice on the submitted map that the Holy Trinity Catholic Church has been included in an updated boundary of the nomination.

The National Register of Historic Places is the federal government's official list of historic properties worthy of preservation. Listing on the National Register provides recognition and assists in preserving our Nation's heritage. Listing of a property provides recognition of its historic significance and assures protective review of federal projects that might adversely affect the character of the historic property. If the property is listed on the National Register, tax credits for rehabilitation and other beneficial provisions may apply. Listing in the National Register does not place limitations on the property by the federal or state government. Public visitation rights are not required of owners. The government will not attach restrictive covenants to the property or seek to acquire them. A draft copy of the nomination and attachment is included with this letter.

One of your responsibilities as a Certified Local Government (CLG) is to review pending National Register nominations of properties within your community. This is required, in part, to detect any errors in fact, but also to provide local insight or knowledge concerning the property. I hope that you will consider the nomination for this property at your next meeting. After providing a reasonable opportunity for public comment, the Bogalusa Historic District Commission shall fill out the attached CLG review form as to whether or not, in their opinion, the property meets the National Register criteria. Within 60 calendar days of notice from the State Historic Preservation Office (SHPO), the chief elected official shall transmit their report to the SHPO. If the SHPO does not receive the report and recommendation within 60 calendar days, the nomination process will continue. All comments received will be forwarded to the SHPO Director and the National Register Review Committee for consideration along with the nomination.

If possible, please review the nomination and return the report as soon as possible. Once we receive your report, or after 60 days has passed, we can return the nomination to the National Park Service for final approval.

Ms. Dara Sanders
December 31, 2014
Page 2

Should you have any questions about this nomination, please contact me at 225-219-4595 or at jrichardson@crt.la.gov.

Thanks,

A handwritten signature in black ink that reads "Pam Breaux". The signature is written in a cursive, flowing style.

Pam Breaux
State Historic Preservation Officer