

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08001019

Date Listed: 10/31/2008

Property Name: Labarre House

County: Assumption

State: LA

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

Patrick Andrus
Signature of the Keeper

10/31/2008
Date of Action

Amended Items in Nomination:

Section 8: Significant dates

Significant dates must be within the range of the period of significance. The years 1938 and 1948 lie outside of the period of significance and are hereby deleted.

The nomination is hereby amended to delete 1938 and 1948 as significant dates.

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

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

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1. NAME OF PROPERTY

Historic Name: LaBarre House

Other Name/Site Number:



2. LOCATION

Street & Number 4371 Highway 1

Not for publication: NA

City/Town Napoleonville

Vicinity: X

State: Louisiana Code: LA County: Assumption Code: 007 Zip Code: 70390

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets does not meet the National Register Criteria.

Certifying official has considered the significance of this property in relation to other properties:

Nationally: Statewide: Locally: x

Signature of Certifying Official Phil Boggan

Date 9-16-08

Title Phil Boggan, Deputy SHPO Dept. of Culture, Recreation and Tourism

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official/Title

Date

State or Federal Agency and Bureau

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4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register
Determined eligible for the National Register
Determined not eligible for the National Register
Removed from the National Register

Other (explain):
Signature of Keeper: Patrick Andrews
Date of Action: 10/31/2008

5. CLASSIFICATION

Ownership of Property
Private: X
Public-Local:
Public-State:
Public-Federal:

Category of Property
Building(s): X
District:
Site:
Structure:
Object:

Number of Resources within Property
Contributing
1

Non contributing
3 buildings
sites
2 structures
objects
5 Total

Number of Contributing Resources Previously Listed in the National Register: 0

Name of Related Multiple Property Listing: NA

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6. FUNCTION OR USE

Historic: Domestic Sub: Single Dwelling
Current: Domestic Sub: Single Dwelling

7. DESCRIPTION

Architectural Classification: Queen Anne Revival

Materials:

Foundation: Brick
Walls: Clapboard
Roof: Asphalt Shingles
Other:

Describe Present and Historic Physical Appearance.

Surrounded by a manicured lawn, colorful flowerbeds and large trees, the LaBarre House faces Louisiana Highway 1 on the west bank of Bayou Lafourche in rural Assumption Parish. Located just south of Napoleonville (the parish seat), the one-and one-half story frame house is an example of the Queen Anne Revival style and its Free Classic subset. Although it has experienced some alterations since its construction in 1909, the house easily retains its historic architectural character and its National Register eligibility.

Characteristics commonly associated with the Queen Anne Revival and surviving in the LaBarre House as originally constructed include:

- 1) A steeply pitched, hipped roof containing three original, large cross gable dormers and two additional cross gables. Multiple windows pierce each of the original dormers; single windows pierce the lower cross gables.
- 2) A hint of textured surfaces in the form of louvered vents in the gable peaks and clapboard walls with corner boards emphasizing each of the building's angles.
- 3) A one-story wraparound gallery that outlines three sides of the building. This gallery curves at two of its corners instead of turning at the more common ninety-degree angle.
- 4) A somewhat irregular floor plan that manages to combine a suggestion of the symmetry expected of classical houses with the projecting planes associated with the Queen Anne. The dwelling is organized around a wide central hall culminating in a more narrow rear hall. Three rooms are located on each side. This organizational scheme provides the plan's symmetry. Yet the rooms opposite the hall from each other are different shapes and slightly different sizes, continuing the home's Queen Anne personality. Additionally, several rooms feature outer walls fashioned as

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shallow but long polygonal bays; and bays are one of the Queen Anne style's identifying characteristics. (Please refer to floor plan attached.) Two such bays (one facing toward the front and one toward the side) are found in the home's parlor, located in the building's front, north corner. The dining room (located in the original rear, west corner) also has a side bay. However, the room between the two has a straight side wall and is slightly recessed. On the home's other side, the middle and rear rooms have shallow but long bays adjacent to each other on their side walls. The side wall of the second front room (located in the dwelling's east corner) is straight and recessed, but the room's front wall contains a front facing bay. Because the front bays in the two front rooms are identical, they give the façade behind the gallery a symmetrical appearance. The second floor's plan is decidedly Queen Anne. It contains a large bedroom with a large projecting dormer on the home's northeast (front) side, a similar bedroom on the southeast side, an open space in the dormer projecting to the rear, or southwest, and an enclosed attic on the final side. These spaces surround a polygonal landing/hallway, which is open and overlooks the stair and first floor below.

In addition to its overall Queen Anne character, the house retains from its period of construction several motifs that clearly establish it as a member of the style's Free Classic sub-class. For example, the wraparound gallery has full-height Tuscan order columns. These are fully developed, with each having a plinth, torus, astragal, necking, echinus and abacus. The columns support a shallow entablature that expands beyond the gallery to encircle the house. The gallery's balustrade is composed of simple, straight-cut balusters rather than balusters turned in the Eastlake manner. The stair rail leading from the gallery to the ground culminates in a classical newel post.

The exterior also has features not associated with a particular style. For example, very tall windows that can be raised high enough to serve as doors open onto the front portion of the gallery. The nearby central entrance is composed of a single leaf door surmounted by an oval transom and flanked by slender sidelights featuring molded wooden panels below the glazing. The door contains a large pane of oval beveled glass within a slightly recessed rectangle. The corners of this rectangle contain applied stylized leaf motifs made of wood. These are somewhat sinuous and almost suggest the Art Nouveau style. However, a narrow band of beaded molding superimposed upon a wider molding (the latter outlining the oval glass) harkens back to the home's other Free Classic details.

Classical features also characterize much of the home's interior decoration. The most notable of these is the treatment of the opening between the central hallway and the parlor. The latter resembles a major entrance to a home, although its appearance is different from that of the main entrance to this home. Located within a thick wall, the parlor entrance is composed of two glazed doors below a seven-light transom. Tall single pilasters with Tuscan detailing flank this entrance. Next to the pilasters, unusual sidelights rise from the tops of paneled and molded bases topped by corbelled shelves. Because of the wall's thickness, each sidelight's glazing is located on the parlor side of the opening, leaving a deep, tall, open, rectangular recess in front of the glass on the hallway side. Each tall recess is subdivided into six compartments by display shelves located at the sites of the muntins in the glazing behind them. The glass allows the items being displayed in most of the compartments to be viewed from the parlor as well as the hall. However, the lowest compartment of each subdivided recess is walled on the parlor side rather than glazed.

The formal stairway also displays classical detailing. It rises to a landing the width of the central hall, then reverses and rises to the second floor. Its railing consists of balusters turned and tapered in a distinctly Classical, Colonial Revival manner. At the second floor level, the railing turns to follow the outline of the

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polygonal upstairs hall. The stair's square newel post (rising from a tall molded base) displays rectangular and square panels created by the application of molding to its surface. The newel post's cap is layered.

All but one of the home's coal-burning fireplaces have tile hearths and lower mantels with at least some classical detailing. Most retain their overmantels as well. The parlor's mantel has smooth engaged columns rising on each side of the firebox to support a relatively thin shelf composed of layered boards. The entablature above the firebox is smooth and unadorned. The overmantel has slightly thinner fluted columns that rise to support another layered shelf. The latter is shallower than the shelf below. An oval mirror with beveled edges is centered within the overmantel in a rectangular recessed panel. The corners of the latter are ornamented further by applied leaf motifs similar to those on the front door. The entire ensemble of mantel and overmantel is outlined on three sides by a simple board surround with a slight molded cornice. The dining room's mantel is outlined by a similar surround. However, it displays a different Colonial Revival composition. It features tall, slender, engaged columns rising from square bases to the top of the overmantel, where it supports a layered shelf. The lower mantelshelf consists of a single board supported by curved brackets. Its entablature, like those of the other mantels on this side of the house, is otherwise smooth and lacking in decoration. A large rectangular beveled mirror occupies the space between the lower and upper mantelshelves. Another mantel, located in the middle room between the parlor and dining room, partly matches that of the parlor. The lower mantels are identical, but the overmantel in the middle room has been lost (see below).

The mantels surviving in the three rooms on the opposite side of the central hall are identical. Their lower mantels also match that in the parlor, but they have rather elaborate overmantels in the Eastlake style. Spindle work and mirrors characterize these upper mantels. Each contains a large central mirror with beveled edges. The mirror's lower corners are square while its upper corners are curved. Additional sets of mirrors, one above the other, occupy the overmantel's two edges. Each upper mirror is oval and each lower mirror is square. Curving shelves resembling tiny balconies and outlined in spindle work bands separate the oval from the square mirrors. Short, turned Eastlake columns mounted upon stylized bases support these shelves. The column bases rest upon the mantelshelf of the lower mantel. A wider shelf with three curves, the whole also outlined by a spindle work band, occupies the space above the central mirror. Two sets of brackets attached to large engaged bosses support this shelf. The overmantels culminate in curved corners and a central layered cornice stretching part way across each piece's top. Applied leaf elements, one of which resembles an acanthus leaf, decorate the curves and the space between the upper spindle band and the layered cornice.

Despite the preponderance of classical detailing, the interior decoration is not limited to this type of ornament. For example, the home's final mantel, located in the front central hall, displays a classical egg-and-dart band below its mantelshelf. However, it is built of glazed bricks and also reflects Craftsman influence. A Craftsman wainscot and chair rail are also present in the hallway. In the dining room, a similar but taller wainscot rises to a plate rail encircling the room; and a large, built-in buffet/china cabinet fills much of one wall. Other woodwork in the interior includes two bosses associated with the underside of the stair landing; five-panel doors with operable transoms; tall, molded baseboards; simple molded cornices; and (in the secondary rooms) molded window surrounds with bull's eye corner blocks.

The house has received a number of alterations over the years, all accomplished by members of the LaBarre family. In 1938, shortly after purchasing the property, Gus LaBarre demolished a separate kitchen and pantry behind the house and used the materials to construct an attached kitchen behind the dining room at the west rear corner. The rear portion of the wraparound gallery was made to turn at this location to parallel

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the new kitchen wall. Much later this part of the gallery would be enclosed to create a laundry room. On the north front corner LaBarre attached a new porte cochere, constructed by extending the gallery roof and supporting the extension with Tuscan columns rising from tall bases. He also extended the gallery slightly at this location to serve as a landing for a new stair leading to the ground beneath the porte cochere. On the east front corner, he screened part of the wraparound gallery, while nearby (around the corner on the side) he enclosed a small portion of the gallery to create a small bathroom. He also replaced damaged Tuscan columns near the gallery's curving rear south corner with original columns taken from a less noticeable location. New, square columns replaced those he moved. Inside, he removed one mantel.

In 1942 LaBarre added awnings to the second floor windows. In the mid-1940s, he added a second projecting dormer to the rear elevation in order to make room for a small bathroom. In 1948 he closed off the stair landing and second floor to conserve heat on the lower level. He accomplished this by installing a glazed door at the top of the staircase's first flight and a large, two-part, hinged window across the landing itself. A handle allows the latter to be pulled open. Also in 1948, he installed a new wooden floor above the old second level floor and converted attic space into a closet.

Further changes occurred between the 1950s and 1980s. In 1950, LaBarre converted the room between the parlor and dining room from a bedroom to a library, removing the fireplace's overmantel, installing built-in bookshelves, and adding an exterior stair leading to a door in the room's side wall as part of that process. The door had formerly accessed a small bathroom that LaBarre removed. The latter had been present when the house was purchased but probably was not original. In 1954 LaBarre added a closet to the front room opposite the parlor. Later in the 1950s he installed plywood grooved to look like paneling on many first floor walls and Masonite on the walls of the second floor. In the 1970s, LaBarre's daughter and her husband added safety grilles to most of the first floor openings. Finally, in 1983 they had the fireplaces' coal-burning fire boxes adapted for use as return air vents for a central cooling and heating system.

Although this list of alterations at first seems to add up to major losses of integrity, this is not the case. None of the changes has seriously impacted the stylistic features that make the LaBarre House architecturally significant. The gallery screening is easily removable, as are the safety grilles on the openings. Located at the rear of the dwelling, the kitchen and second floor bathroom additions have no visual impact on the home's important features. The design of the porte cochere and new stair matches that of the rest of the dwelling's exterior. Despite the enclosure of a small portion of the side gallery, most of the wraparound gallery and its Free Classic decoration survive. On the interior, the only significant changes were the removal of a mantel in one room and the overmantel in a second room. However, mantels and overmantels identical to those lost survive in other first floor rooms. Thus, with the vast majority of its stylistic features intact, the LaBarre House is an excellent and important illustration within Assumption Parish of the Queen Anne Revival and its Free Classic subtype, the latter embodying the transition from the Queen Anne to the Colonial Revival. As such, it merits National Register listing.

Non-Contributing Elements

One altered historic resource and several modern resources exist on the property. All are considered non-contributing elements for the purpose of this nomination, as described below. They include:

- 1) Garage. The core of this non-contributing building was constructed at the same time as the house (1909). Of frame construction with a metal roof, it has been expanded and reconfigured over the

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years. Additionally, it has received a concrete floor and asbestos shingle siding. These changes impact the building enough to warrant its classification as non-contributing.

- 2) Boathouse. Built in 1965, the boathouse is constructed of wood and has a metal roof. A series of wooden sheds with metal roofs is attached haphazardly to its rear. This modern building is being counted as a non-contributing.
- 3) Swimming Pool. A large concrete swimming pool was placed in the home's side yard, rather close to the residence, in 1966. It is being counted as a non-contributing structure.
- 4) Cabana accompanying Swimming Pool. Also constructed in 1966, this non-contributing modern building is frame with an asphalt shingle roof and a concrete floor. Located behind the swimming pool and within what is considered the yard of the house, it is the size of a two-car garage and contains a filter room, dressing rooms, small kitchen, and covered recreation area with an open side facing the pool.
- 5) Screened Enclosure around Swimming Pool. This modern, non-contributing structure was obviously installed after the 1966 construction of the pool and is intended to protect it and its users from insects and larger animals. Screening attached to metal polls forms the walls, and screening supported by metal trusses forms the roof.

8. STATEMENT OF SIGNIFICANCE

Applicable National
Register Criteria:

A___ B__ C_ X D

Criteria Considerations
(Exceptions):

A_ B__ C__ D___ E__ F__ G_ NA

Areas of Significance:

Architecture

Period(s) of Significance:

1909

Significant Dates:

1909, 1938, 1948

Significant Person(s):

NA

Cultural Affiliation:

NA

Architect/Builder:

Unknown

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The LaBarre House is significant under Criterion C: Architecture as an excellent local example of the Free Classic subset of the Queen Anne Revival style. The context for evaluation is Assumption Parish.

Historical Background

Assumption is one of Louisiana's older parishes, having been legally established in 1807. Its early population consisted of persons of French, Spanish, Acadian, and German descent. This mixture was expanded by the addition of Anglo-Americans after Louisiana became, first a territory (1803), and finally a state within the United States (1812). Agriculture has always been the parish's economic mainstay, with sugar cane the dominant crop. Perhaps because of its rural focus, Assumption has never developed large communities. The small town of Napoleonville (the parish seat since 1818) is the only place of any size, and its population is only 694.

Attorney George Seth Guion built the candidate in 1909 on land once part of a plantation known as Trinity. Guion's father, Walter, was part owner of the land. George Guion was known to be a member of the anti-Huey Long faction of Louisiana politics, but at this time there is not enough documentation to prove a historical case for nominating the home to the National Register for its association with him.

In 1936 the Assumption Bank & Trust Company acquired the house. The following year Gus J. LaBarre obtained it from the bank. LaBarre restored and maintained the home. He was locally prominent and strongly supported Robert Kennon when he ran for the governorship on a reform ticket in the 1950s. LaBarre appears to have used his influence with Kennon for the benefit of Assumption Parish but, again, the research to document this is lacking. After his death in 1976, LaBarre's daughter, Marlene, and her husband, Raymond Folse, acquired the property from the heirs. They continue to live in and care for the home.

Architectural Background

The following analysis of the Queen Anne Revival relies heavily on the work of architectural historians Virginia and Lee McAlester, as published in *A Field Guide to American Houses*. It also draws from Fricker, Fricker, and Duncan, *Louisiana Architecture: A Handbook on Styles*.

The Queen Anne Revival ranked as the dominant style of American domestic architecture during the 1880s and 1890s and, although less popular, persisted through the first decade of the twentieth century. The style was named and popularized by a group of nineteenth century English architects led by Richard Norman Shaw. The style's name is rather inappropriate, for the historical precedents used by Shaw and his followers had little to do with Queen Anne or the formal Renaissance architecture that was dominant during her reign (1702-1714). Instead, they borrowed most heavily from models of the preceding Elizabethan and Jacobean late Medieval eras, as well as from Dutch and Flemish sources. Architectural historian Mark Girouard has aptly referred to the English Queen Anne as an "architectural cocktail," while another author, Russell Lynes,

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termed it a “tossed salad.”

Shaw’s work was well known and much admired in America, and the earliest American examples followed his early, half-timbered designs. The first of these was the half-timbered Watts Sherman House in Newport, Rhode Island, constructed in 1874. Designed by H. H. Richardson, the house closely resembled the work of Shaw, but with wooden shingles instead of the tiles the Englishman often used to create variety and texture. Various high style East Coast architect-designed examples followed, largely in the Shaw tradition. Popular acceptance of the style was aided immeasurably by the 1876 Centennial Exposition in Philadelphia, with two half-timbered buildings erected by the British government receiving rave reviews in the architectural press. By 1880, the style was being spread throughout the country by pattern books and the first architectural magazine, *The American Architect and Building News*. The expanding railroad network also helped popularize the style by making pre-cut architectural details conveniently available through much of the nation.

Throughout the 1880s and ‘90s, a relatively few high-style urban examples, executed in masonry with relatively restrained styling and continuing to imitate Shaw’s later English models, continued to be built. However, as it developed and was interpreted by builders in the South and West, the Queen Anne took on a look distinctly different from its English and earlier American prototypes. High spirited, freewheeling, and often constructed of wood rather than masonry, the Queen Anne Revival in these regions followed the Victorian dictum that “too much is never enough.” Wild silhouettes were created by projections of various sorts going in various directions—multiple gables, polygonal bays, balconies, dormers, prominent chimneys, etc. – anything to avoid a boring roofline and plain flat walls. In fact, designers and builders used wall surfaces as primary decorative elements, attaching multiple materials of differing textures wherever expanses of planar wall occurred. The ultimate projection was a turret -- a round, polygonal or square tower typically set at the corner and rising above the roofline. Unknown in the English Queen Anne, this feature is believed by some to have been borrowed from French châteaux. The goal, according to architectural historian Walter C. Kidney, was “to create something comfortable and charming, using anything and everything that served the purpose.”

Queen Anne houses could be built by any carpenter using an architect’s plans, pattern books, or perhaps just his and the client’s imagination. Despite this tendency to adapt the style to local preferences, there are basic characteristics that help to identify the Queen Anne Revival style in the United States. These include:

- 1) a marked verticality usually reinforced by the presence of a steeply pitched roof.
- 2) irregular roof massing combined with an asymmetrical footprint and façade. Tall chimneys, large frontal dormers, and/or the presence of cross gables defined and shaped the roof, while the presence of projecting rooms and/or bay windows (some of the cutaway variety) caused the building’s asymmetrical appearance and footprint.
- 3) A partial, full-width, or wraparound porch/gallery usually one story high. Two story porches are found occasionally, as are upper level balconies.
- 4) The presence of multiple decorative elements and materials (shingles in differing patterns, bargeboards, half-timbering, etc.) used to create a textured appearance. The peaks of gables are often decorated with these materials. Additionally, Eastlake spindle screens and turned columns

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and balusters (usually in the Eastlake style) are often used to provide texture on the porch/gallery.

- 5) Windows featuring: a) subdivided upper sashes (usually in the shape of small squares) above large single pane sashes, or b) large, clear single panes outlined by small squares of colored glass.
- 6) Finally, round, square or polygonal towers/turrets are sometimes present.

Virginia and Lee McAlester have identified subcategories of roof shape and use of material/decoration that developed as the style evolved. In theory, any decorative category could be applied to any roof type, resulting in a rich variety of examples throughout the nation depicting the Queen Anne taste. The roof shape groups include:

- 1) the hipped roof house. In these, a steeply pitched hipped roof is pierced by one or more cross gables or dormers projecting from the lower portion of the roof. When multiple gables/dormers are present, each is usually located on a separate side of the roof.
- 2) the cross-gabled roof house. In this type, the roof is formed by cross gables located on multiple elevations. Multiple cross gables may also appear on the same elevation. This home's footprint is usually L-shaped.
- 3) the front-gabled house. Here, a large, perhaps full width front gable dominates the façade.
- 4) the town house. This type is defined as a row house with either a gabled or a flat roof. Each attached unit may be individually distinguishable on the façade or may be part of a larger façade design.

The materials/decoration categories include:

- 1) Half-timbered. As implied above, the half-timbered American subtype is closely related to the work of Shaw and his colleagues in England. It uses decorative half-timbering in gables or on upper-story walls. Porch supports in this subtype are usually heavy turned posts with solid spandrels. Groupings of three or more windows are a common characteristic. This subtype occurs principally in the northeastern states and shares certain features with the early Tudor house.
- 2) Patterned Masonry. The patterned masonry subtype is also closely related to Englishman Shaw's work. It features masonry walls with patterned brickwork or stonework and relatively little wooden detailing. Terra cotta and stone decorative panels are frequently inset into the walls. Gable dormers, sometimes parapeted and shaped, are frequent. Examples of this subtype are usually high-style architect-designed houses, which exhibit a wide variation in shape and detail. Most were built in large cities.
- 3) Spindle work. These residences display delicate turned spindle work in the Eastlake style. The ornament most commonly occurs in porch columns, balustrades, and bands or screens outlining porch ceilings. It is also used in gables and under the wall overhangs left by cutaway bay windows. Eastlake was a distinctly American phenomenon and added greatly to the very different look the Queen Anne acquired in this country.

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- 4) Free Classic. This subtype is also an indigenous American interpretation. It uses classical columns, rather than delicate Eastlake spindle work columns, as porch supports. These columns may be either the full height of the porch or rise from a pedestal the same height as the porch railing. The columns are sometimes grouped together in units of two or three. Palladian windows, cornice-line dentils, and other classical details are frequent. This subtype became common after the World's Columbian Exposition of the 1890s revived the popularity of classical design. It has much in common with some early (asymmetrical) Colonial Revival houses and marks a transition between the latter and the busy, polychromatic and multi-textural High Victorian Queen Annes built earlier.

In Louisiana, the hipped roof and cross-gable roof types became dominant. The front gabled house occurred only in areas settled by Midwesterners, where the type was quite popular. (Jennings in Jefferson Davis Parish is an example.) The SHPO knows of no Queen Anne Revival row houses or town houses in the state. Few (if any) patterned masonry houses exist here. Instead, the typical example was built of wood and clapboarded. A few Louisiana Queen Anne houses featured half-timbering but not the other motifs of that sub-group. The state has many examples featuring Eastlake spindle work. However, the ornamental textures on Louisiana Queen Anne houses are usually not as varied as can be seen elsewhere in the nation. The quieter Free Classic subtype was also very popular.

In addition to these roof shape and decorative/materials types, Louisiana developed its own interpretations of the Queen Anne. A common practice was to create an asymmetrical footprint by applying a polygonal bay to the otherwise typical and rectangular galleried cottage type. More affluent families often preferred rambling galleried cottages. Both types were one or one-and-one-half stories tall, i.e., horizontal rather than vertical, but otherwise exhibited Queen Anne massing and ornament. Even when a turret was present, such a house retained a horizontal appearance. Louisiana homeowners considered turrets to be the absolute high point of the Queen Anne style. Since they provided little usable space and were expensive to build, only prosperous people could afford to waste space and money building one. Thus, placing a turret on his home allowed a homeowner to boast of his wealth.

In conclusion, Louisiana Queen Anne houses are fairly conservative in massing and ornamentation when compared to the national norm. While the state has scores of perfectly splendid eye-popping Queen Anne houses, the more typical example is a modest one-story cottage with a polygonal forward-facing bay, an Eastlake gallery that perhaps wraps around the side, and shingling in the gables.

Architectural Significance

Despite its long history, Assumption Parish has few real architectural landmarks. This is partly due to its very rural nature. The Division of Historic Preservation's Standing Structures Survey for the parish records approximately 2,000 buildings defined as historic (50 years old or more). Among this group there are about thirty larger, somewhat monumental, and highly styled structures – i.e., churches, public buildings, and antebellum plantation homes. These include Christ Episcopal Church (Gothic Revival, 1853); Church of the Assumption of the Blessed Virgin Mary (Gothic Revival, 1856); St. Anne Catholic Church (Romanesque portion, 1909, replacement Colonial Revival tower, 1920); St. Elizabeth Catholic Church (Late Gothic Revival, 1902); and St. Philomene Catholic Church (Gothic Revival, 1888). All are National Register properties, as is the Italian villa style Assumption Parish Courthouse (1896) and its accompanying Italianate jail (c. 1880). The parish also has two unlisted but possibly significant historic school buildings

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(one a restrained version of the Beaux Arts style, the other displaying a restrained Neo-Classical design). The architecturally significant residences include Madewood (1840 and 1848) and Belle Alliance (c. 1846), both fine examples of the Greek Revival style and listed on the National Register.

Although the above list might make Assumption seem to be a parish with an abundance of architecturally significant buildings, other important facts show that inference to be incorrect. According to additional survey evidence, the remainder (and by far the vast majority) of the region's buildings fall into the undistinguished category. Among the parish's commercial buildings, only a small Neo-Classical style bank and two Romanesque business buildings are of architectural interest. And, despite the presence of the two landmark plantation houses, most of Assumption's residences are also common. They consist of small Creole cottages, shotguns, bungalows, and simply styled Eastlake and Queen Anne Revival cottages. The latter usually follow the Louisiana tendency to imitate the Queen Anne style by placing a front facing gable, perhaps with a bay and some shingles in its peak, on an otherwise ordinary house. It is against this background that the importance of the LaBarre House, a large example of the Free Classic subset of the Queen Anne Revival style, must be evaluated. As described in Part 7, this house combines classical symmetry, full height and fully articulated Tuscan columns, an encircling entablature, a simple gallery balustrade, and a classical newel post with the cross-gable and hipped roof massing, wraparound gallery, and polygonal bays of a typical Queen Anne residence.

The previously mentioned parish survey shows only four other Assumption houses equivalent in style and size to the LaBarre House. Of the five identified, three (including the candidate) are as much alike as they are different. Each is one-and-one-half stories tall, a member of the hipped-roof subtype, and has a wraparound gallery with Tuscan columns supporting an entablature. However, LaBarre's gallery corners curve, while those on the other houses turn at ninety-degree angles. Like those at LaBarre, the columns on one house rise the full height of the gallery but those on the other house are shorter, rising from square bases within the porch railing. Each house has a symmetrical façade behind its gallery. Like LaBarre, one also has large cross gables incorporated within the hipped roof and a later porte cochere attached to one front corner. However, the latter does not match the Free Classic appearance of the house, as does the porte cochere added to LaBarre. Although in the Free Classic style, the fourth house has a different appearance. It has one low cross-gable pierced by a small Palladian window and a flat roofed classical gallery that extends across only part of the façade without wrapping around either side. The presence of a two-story octagonal turret at one front corner is this home's most outstanding feature. The final example mimics the Free Classic style by showcasing round columns rising from gallery posts and attached to long square blocks below an entablature. The blocks noticeably detract from the attempted classical appearance, as does a rough, square, flat-roofed dormer centered at the front of the home's roof. Thus, this house is the least successful example of the style.

It is the belief of the Louisiana State Historic Preservation Office that the LaBarre House, the two houses most like LaBarre, and the turreted house are all eligible for the National Register, as these are by far the finest examples of the Queen Anne Revival in Assumption Parish. Thus, we will pursue listing the other buildings as the opportunity arises. Meanwhile, the LaBarre house serves as an excellent and important example of the flowering of the Free Classic subtype and the transition from the Queen Anne style to the Colonial Revival as it developed locally. As such, it is an excellent National Register candidate.

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

Division of Historic Preservation, Historic Standing Structures Survey of Assumption Parish.

Fricker, Jonathan; Fricker, Donna; and Duncan, Patricia L. *Louisiana Architecture: A Handbook on Styles*. Lafayette, LA: Center for Louisiana Studies, University of Southwestern Louisiana, 1998.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc.; reprint ed. New York: Alfred A. Knopf, Inc., 2006.

Site visit by National Register staff.

Previous documentation on file (NPS): NA

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register. (partially)
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: #
- Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 4.7 acres

UTM References: **Zone Easting Northing**
 15 693090 3312130

Verbal Boundary Description: Boundaries are illustrated by dashed lines on the attached plat map.

Boundary Justification: Boundaries follow legal property lines.

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11. FORM PREPARED BY

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Telephone: 225 342-8160 or 225 219-4595

Date: Summer 2008

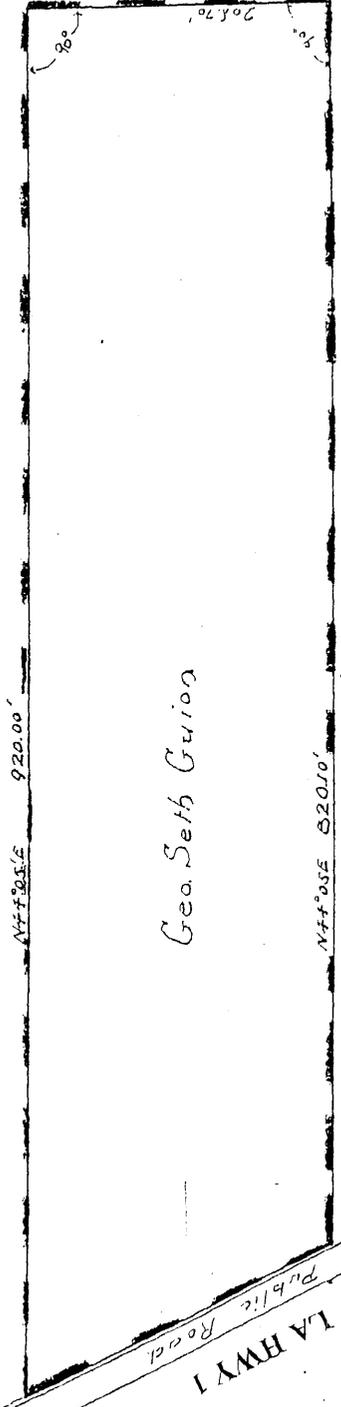
PROPERTY OWNERS

Raymond and Marlene Folse
4371 Highway 1
Napoleonville, LA 70390
985 369-2358



Lower line of Trinity Plantation

BOUNDARY: — — —



LA HWY 1
Public Road

N



LaBarre House
Thibodaux vicinity, Assumption Parish, LA

PLAT MAP

Plot of Lot

of

Geo. S. Guion, 4.16 Acres.

Containing

Surveyed February 8th 1809

Scale 1" = 138' Variation 5°20'E

J. Minton Plotted,
Miss. Surveys

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