

SUGAR & SPICE

The Architecture & Art of Bayou Teche, Owen Southwell, and Tabasco's Avery Island

HISTORIC IBERIA PARISH, LOUISIANA



A weekend Fall Foray hosted by the
Institute of Classical Architecture & Art – Louisiana Chapter

**Thursday, November 2
to Sunday, November 5
2017**

LIMITED TO 50 PEOPLE

Foray Co-Chairs & Contact Persons:

Peter W. Patout, LREC – peterpatout@yahoo.com - cell: (504) 481-4790

Eddie Cazayoux, FAIA – edwardjc@centurytel.net - cell: (337) 777-9022

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INSTITUTE OF CLASSICAL ARCHITECTURE & ART (ICAA)

WHAT IS THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART (ICAA)?



The Institute of Classical Architecture & Art is the leading nonprofit organization dedicated to advancing the classical tradition in architecture, urbanism and their allied arts. The Institute is headquartered in New York City with regional chapters across the United States. It offers a wide array of programs that are designed to promote the appreciation and practice of classical and traditional design, including classes, travel, lectures, and conferences. It publishes an academic journal called the *Classicist* as well as the acclaimed book series called *Classical America Series in Art and Architecture*.

WEBSITE: <https://www.classicist.org/>

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ICAA – LOUISIANA CHAPTER



The Louisiana Chapter of the Institute of Classical Architecture & Art is the most recent chapter of the Institute. ICAA-LA is dedicated to advancing the practice and appreciation of classical architecture and all its allied arts throughout the State of Louisiana. Louisiana is known for its unique architectural heritage that combines French Creole, Spanish and American influences, and the Louisiana Chapter of the Institute of Classical Architecture and Art believes that the lessons learned from this rich heritage can be applied to our new works, as well as to help aid those who work to preserve and rehabilitate our historic architecture.

WEBSITE: <http://www.classicist.-nola.org/>

FACEBOOK: <https://www.facebook.com/ICAALA/>

FORAY SCHEDULE

THURSDAY, NOVEMBER 2 ***Plantation dinner on the banks of Bayou Teche***

- 5p Registration at Bayside Plantation.
6p Opening night cocktail buffet dinner with music at **Bayside Plantation** on Bayou Teche.
Sunset at 6:42pm

FRIDAY, NOVEMBER 3 ***Day in New Iberia***

- 8a Registration: **Sliman Theater for the Performing Arts**, Main Street, New Iberia.
- 9a **LECTURE: *Bayou Teche Architecture – Primitive to Classical & Owen Southwell***
Eddie Cazayoux, FAIA.
- 10a **LECTURE: *Four Centuries of Art in the Teche Country (1780-2017)***,
Claudia Kheel, MA, Southern Regional Art Historian.
- 11a Tour: **Bayou Teche Museum** on Main Street, New Iberia.
- Noon “Brown Bag” lunch at **Iberia Parish Courthouse**.
Provided by Iberia Parish Convention & Visitors Bureau.
- 1p Tour private Owen Southwell buildings.
- 4:30p Tour of **Shadows-on-the-Teche** on Main Street, New Iberia.
Followed by cocktails and heavy hors d’oeuvres with music on the banks of the Bayou.

SATURDAY, NOVEMBER 4 ***Day on Avery Island***

- 9a Venue: **Avery Island Archives building**.
- 9:15a **LECTURE: *Bayou Teche and Avery Island: Intertwined Histories***,
Shane K. Bernard, PhD, McIlhenny Company Historian.
- 10a **LECTURE: *Photographer to Architects: Robert W. Tebbs***
Richard Anthony Lewis, PhD., Author & Art Historian
- 11:15a Tour, **Jungle Gardens**.
- Noon Lunch: **Sundown**, home of Virginia & Madison Moseley, Avery Island.
- Afternoon Tour private **McIlhenny and Avery family homes**.
- Dinner On your own (See dinner recommendations page).

SUNDAY, NOVEMBER 5 ***Sugar Plantation***

- 9a Visit **Enterprise Plantation** & Sugar Mill, Patoutville.
Lunch Hippolyte Patout, Jr. House at Enterprise Plantation.

REGISTRATION

MEMBER PRICE

Are you a member of the Institute of Classical Architecture & Art – Louisiana Chapter?

\$425

NON-MEMBER PRICE

Are you NOT a member of the Institute of Classical Architecture & Art – Louisiana Chapter?

\$500*

*Non-member registration includes a one-year individual membership to the Louisiana Chapter of the Institute of Classical Architecture & Art (ICAA-LA).

All membership renewals are \$100 per year.

WHERE TO REGISTER

ONLINE:

To register online for the foray, please visit our Eventbrite page: “Sugar & Spice: The Architecture & Art of Bayou Teche”; hosted by the *Institute of Classical Architecture & Art – Louisiana Chapter*.

Click on the shortened link: <https://www.eventbrite.com/e/sugar-and-spice-the-architecture-art-of-bayou-teche-owen-southwell-and-tabascos-avery-island-tickets-36783365035>

BY PHONE:

To register over-the-phone**, please contact:

Jeanz Holt

212.730.9646 x 116

Associate Director of Education and Special Collections

Institute of Classical Architecture and Art

20 West 44th Street, New York, NY, 10036

**Checks and major credit/debit cards accepted

PAYMENT OPTIONS

All major credit cards or debit cards.

Registration to this event will **CLOSE on October 26, 2017** at midnight.

QUESTIONS?

Contact:

Peter W. Patout, LREC – peterpatout@yahoo.com - cell: (504) 481-4790

or

Eddie Cazayoux, FAIA – edwardjc@centurytel.net - cell: (337) 772-9022

Continuing Education Units (CEUs)



AMERICAN INSTITUTE OF ARCHITECTS

The American Institute of Architects will be provided CEUs for the Fall 2017 Foray.

The AIA has approved our Fall Foray to receive 16 HSW credits.

Information about the HSW credit:

Learning Unit (LU) is used by American Institute of Architects 's Continuing Education Systems (AIA/CES) and is based on a 60-minute hour. Time beyond 60 minutes is recorded in quarter hour increments (e.g., 1 hour 45 minutes = 1.75 LUs). Credit should be stated as an AIA/CES Learning Unit hour (AIA/CES LU).

For programs to qualify for Health, Safety and Welfare (HSW) credit, providers must demonstrate that 75% of the content specifically addresses one or more HSW-related issues. Programs that qualify for HSW credit are identified as “AIA/CES Learning Unit (HSW)” or “AIA/CES LU (HSW).”



LSBID

LOUISIANA STATE BOARD OF INTERIOR DESIGNERS

The Louisiana State Board of Interior Designers will be offering CEUs for the Fall 2017 Foray.

The LSBID has approved our Fall Foray to receive 16 CEUs.

Information about the credit:

Louisiana Registered Interior Designers are required to complete .5 hours of LSBID (Louisiana State Board of Interior Designers) approved Continuing Education each calendar year. Louisiana law requires that only courses that are designated as Health, Safety and Welfare be approved by LSBID. Courses that are designated as 'general knowledge' will not be approved for LSBID credit.

IBERIA PARISH (1868)



Map: Courtesy of Wikimedia Commons.

Iberia Parish (French: *Paroisse de l'Ibérie*) as of the 2010 census has a population was 73,240. It formed in 1868 and named for the Iberian Peninsula. It is part of the large, 22-parish Acadiana region of the state, with a large Francophone population.

Historically, Iberia Parish is a part of the **Attakapas** district. It is in old settled parish. Of those who first saw it in its primitive beauty, the young men have grown old, and the old are in their graves. The country is still beautiful, though its virgin beauty has been despoiled by the hand of the husbandman.¹

Since before the Civil War, Iberia Parish's musical creations have reflected the lifestyle and repertoires of various peoples along Bayou Teche. Sam "Old Dad" Ballard of New Iberia, said on June 22, 1934 that he was a baby during the Civil War. A railroad worker most of his life, "Old Dad" sung a large collection of songs for the Library of Congress in Washington that reflected sexuality, labor, religion, and of course the railroad in African American vernacular language and perspective.²



Map courtesy of www.thecajuns.com/iberpmap.html



Acadian home of Mrs. Severin Primeaux near New Iberia, Iberia Parish. 1940. State Library of Louisiana.

¹ Perrin, William Henry. *History of Iberia Parish, Louisiana*.
² Joshua Clegg Caffery. *Traditional Music in Coastal Louisiana*.

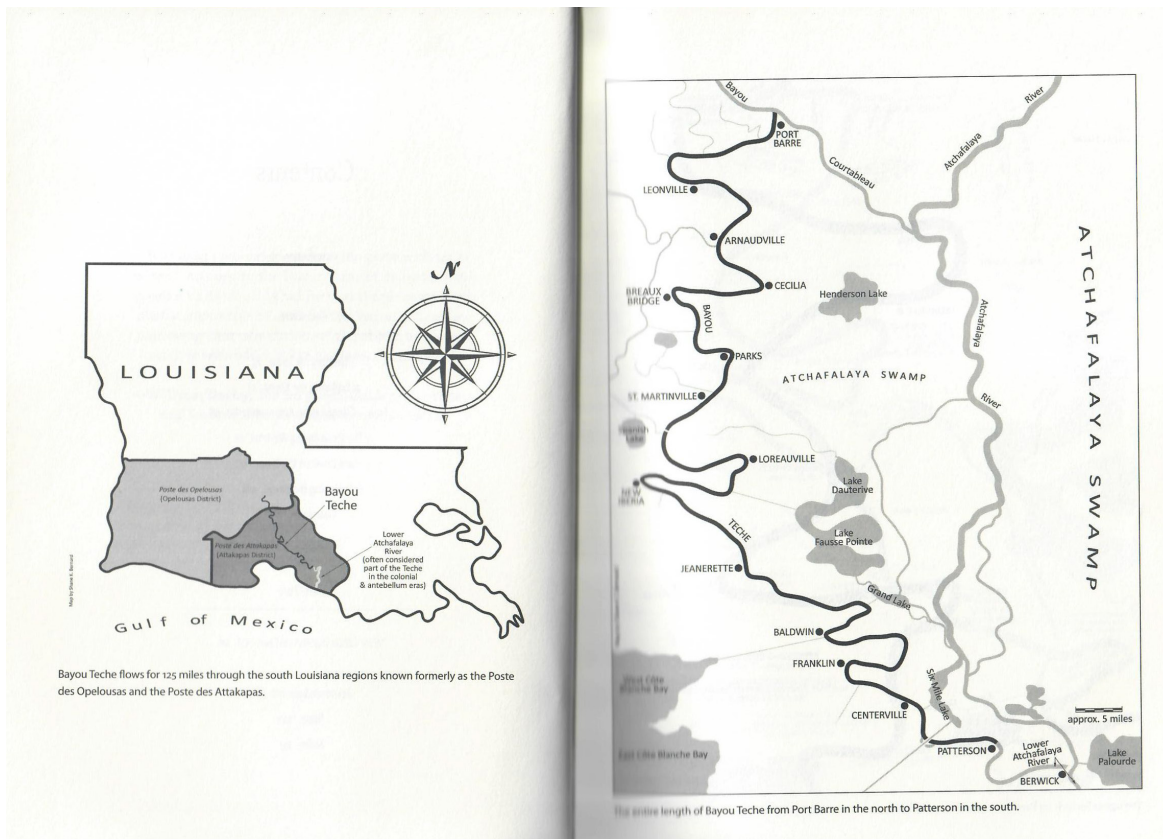
BAYOU TECHE

LOUISIANA'S MOST FAMOUS BAYOU

Legendary Waterway of the American Deep South

“Like much of present-day Louisiana, Bayou Teche owes its existence to the Mississippi River. Not only does this modern bayou twist its way through a rich alluvial plain deposited millennia ago by the Mississippi, it follows a path carved out by the big river some 3,800 to 5,500 years ago. When the Mississippi withdrew eastward, the Red River occupied the abandoned channel. Then about 2,000 years ago the Red River changed its course, elevating behind the slow, muddy waterway now known as Bayou Teche. This geologic explains why the modern Teche has three natural levees—its own present-day levee; a steep, narrow inner relic levee of ruddy soil deposited by the Red River; and a wide, gently sloping relic levee of brown to gray alluvium left by the Mississippi.

Traveling the bayou today reveals venerable live oaks, stands of mature bald cypress, and preening wild-fowl beside industrial sites, convenience stores, and modern suburban housing. Yet lengthy segments of the Teche remain untouched or at least bucolic – the windswept fields of ripening sugarcane, the shaded bayouside cemeteries of whitewashed shrines, the stately antebellum homes that have survived war, floods, and neglect. It is time to decide how much of the Teche should be spared from the advance of modern sprawl, else, like the proud, ornate steamboats that once commanded the bayou, the beauty of the Teche might exist only in memory.”³



Bayou Teche maps, created and courtesy of Shane K. Bernard in the book, Teche: A History of Louisiana's Most Famous Bayou.

³ Shane K. Bernard. *Teche: A History of Louisiana's Most Famous Bayou.*

LECTURER | EDWARD J. CAZAYOUX, FAIA

TITLE OF LECTURE

Architecture of the Teche Country - Primitive to Classical - and an introduction Owen Southwell.

BRIEF DESCRIPTION OF LECTURE

The lecture will cover topics on Bayou Teche: sustainable design, climate responsive design, cultural influences, shading and ventilation techniques, thermal mass and human comfort.

SPEAKER BIOGRAPHY

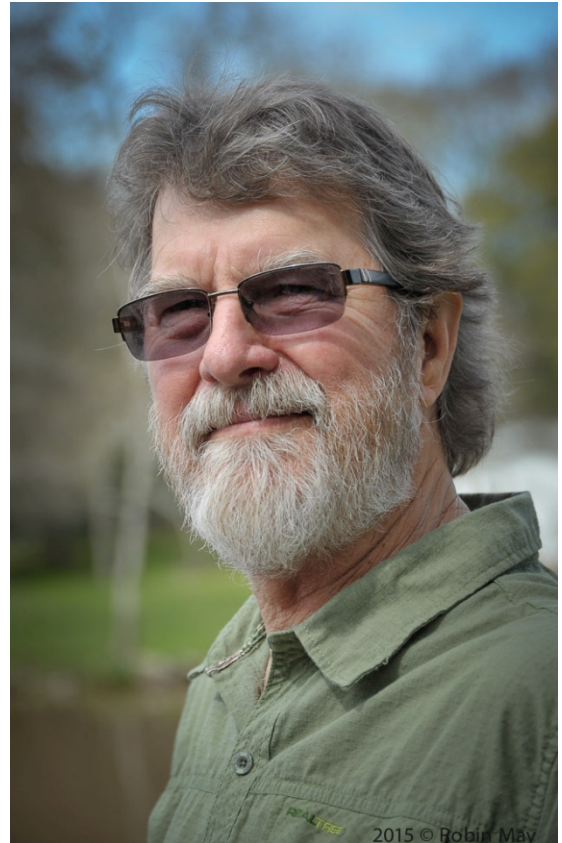
Edward (Eddie) Jon Cazayoux, FAIA is an architect whose firm, EnvironMental Design, practices sustainable architecture and historic preservation.

He is a member of the US Green Building Council and American Solar Energy Society. He has received awards for his work from the US Dept of Energy, US Dept. of the Interior, US Green Building Council, AIA Louisiana, and the State of Louisiana-Energy Division. Eddie is a retired Professor of Architecture in the School of Architecture & Design at the University of Louisiana at Lafayette where he taught for 30 years and was the Director for 13 of those years.

He has been awarded Distinguish Professor by his University and held the Regents Professorship in Architecture. He was elevated to Fellowship in the American Institute of Architects and awarded Professor Emeritus by the University.

He has a Masters of Architecture and a Masters of City Planning from Georgia Tech. He received his undergraduate degree in Architecture from the University of Southwestern Louisiana (now known as the University of Louisiana at Lafayette).

He has written three books on sustainable design and historic preservation. He has received many grants for his research and work in sustainable design & construction and historic preservation. He has presented papers on sustainable design and French colonial architecture & settlements throughout the world.



LECTURER | CLAUDIA KHEEL, MA

TITLE OF LECTURE

Four Centuries of Art in the Teche Country (1780-2017)

BRIEF DESCRIPTION OF LECTURE

The lecture will cover the artists and artistic traditions of the Bayou Teche from the late-18th century up to the early-21st century: development of the 19th century portraiture, landscape paintings of the bayous and waterways of the Bayou Teche country and the architecturally significant watercolor paintings of plantations by the Adrien Marie Persac executed on the eve of the Civil War. Additionally, the lecture will include the WPA murals of LSU professor Conrad Albrizio, and significant and talented contemporary photographers and artists including Debbie Fleming Caffery, Philip Gould, George Rodrigue and Hunt Slonem.

SPEAKER BIOGRAPHY

Claudia Kheel, Fine Art Consultant, is a leading expert on Southern Regional art. For ten years, she was the Director of American Paintings, Prints and Photography at Neal Auction Company, where she now maintains a consultant position. She previously was Curator of Fine Arts at the Indiana State Museum and Visual Arts Curator at the Louisiana State Museum. Kheel earned a Master of Arts in American art history from Newcomb College at Tulane University and a Bachelor of Arts with distinction in all subjects from Cornell University.

Kheel presented lectures at the Louisiana State Museum; the St. Mary Parish Landmarks; the Nineteenth North American Print Conference; the Mississippi River and Her People Symposium, sponsored by the National Archives; the Natchitoches Historic Foundation; and the Nunez Community College History Lecture Series. She was a keynote speaker for the Texas Regional Art Symposium on “Woman Artists of Texas” at the Heard-Craig Center for the Arts and an annual speaker at the Classical Institute of the South’s orientation program.

As a contributing author, Kheel has written for the revised New Encyclopedia of Southern Culture published by the Center of Study of Southern Culture at the University of Mississippi; Louisiana Endowment for the Humanities’ KNOWLA Online Encyclopedia; “Morris Henry Hobbs: In Old New Orleans,” a chapter in the critically acclaimed book *Printmaking in New Orleans* published by The Historic New Orleans Collection; “Louisiana Art in the Early to Mid-Twentieth Century,” a chapter for the inaugural exhibition catalogue *Collecting Passions: Highlights from the LSU Museum of Art Collection*; “Morris Henry Hobbs and Mardi Gras,” an article for Arthur Hardy’s *Mardi Gras Guide* and the exhibition catalogue for *From Our Illustrious Past: Antebellum Portraits of St. Mary Parish* for the Grevemberg House Museum.

Kheel is an adjunct faculty at Tulane University School of Professional Advancement and a visiting faculty at Louisiana State University School of Art + Design, where she lectures on Louisiana and southern art.



LECTURER | SHANE K. BERNARD, Ph.D.

TITLE OF LECTURE

Bayou Teche and Avery Island: Intertwined Histories

BRIEF DESCRIPTION OF LECTURE

The lecture will provide an overview of the centuries-old histories of the exploration and settlement of Bayou Teche and nearby Avery Island, Louisiana. It will trace their stories from Native American occupation through European and African-American settlement, the arrival of steam engines and steamboats, the Civil War and Reconstruction, to the rise of present-day commercial industries (sugar, salt, oil, Tabasco® Sauce).

SPEAKER BIOGRAPHY

Shane K. Bernard serves as historian and curator to McIlhenny Company, maker of Tabasco brand products since 1868, and to its sister company, Avery Island Inc., which traces its origin to 1818.

Bernard holds a Ph.D. in History from Texas A&M University, and degrees in English and History from the University of Louisiana at Lafayette.

He is the author of five books: *Swamp Pop: Cajun and Creole Rhythm and Blues* (1996); *The Cajuns: Americanization of a People* (2003); *Tabasco: An Illustrated History* (2007); *Cajuns and Their Acadian Ancestors: A Young Reader's History* (2008); and *Teche: A History of Louisiana's Most Famous Bayou* (2016).

Bernard has discussed south Louisiana history and culture through numerous media outlets, including NPR, CNN, MSNBC, the History Channel, the BBC, and National Geographic.



He resides with his wife and two children in New Iberia, a short distance from Bayou Teche.

LECTURER | RICHARD ANTHONY LEWIS, Ph.D.

TITLE OF LECTURE

Photographer to Architects: Robert W. Tebbs and the abandoned AIA Octagon Library project in Louisiana

BRIEF DESCRIPTION OF LECTURE

Working with Richard Koch in preparation for the AIA's Octagon Library series on historic architecture in 1926, Tebbs documented 97 plantations throughout Louisiana. He captured a medley of neoclassical and vernacular styles, showing French, British, Spanish, and Caribbean influences. Tebbs approached the project in his usual systematic manner, producing elevations combined with detail shots of essential or unique architectural features. However, in many cases he cast the plantation house in deep shadows or showed it from odd, oblique perspectives. Tebbs also took pains to emphasize decay and dilapidation, drawing from an eighteenth-century English aesthetic approach, the *picturesque*. His whirlwind trip through Louisiana's plantation country seems to have aroused in Tebbs the desire to reveal plantations in their environmental fullness.

The talk considers architectural photographs of plantations throughout Louisiana with a special focus on Iberia and surrounding parishes with additional emphasis on Greek Revival plantations, including Madewood, Belle Grove, Rosedown, Shadows-on-the-Teche, and the Brame-Bennett House.

SPEAKER BIOGRAPHY

Richard Anthony Lewis has curated more than 100 exhibitions, taught courses in art history and museum studies, and published dozens of articles, books, and essays on a range of art historical subjects. After studying English and art history at Emory University, Lewis completed a doctorate in art history at Northwestern University in 1994.

Lewis's most recent exhibitions at the Louisiana State Museum include *The Plantation Photographs of Robert Tebbs* (closed Aug. 5, 2017), *Likeness: Louisiana Portraits* (2016-2017), *Soul of the South: Selections from the Gitter-Yelen Collection* (2016-2017), and as co-curator of *Pierre Joseph Landry: Patriot, Planter, Sculptor* at New Orleans Museum of Art (2015-2016). Lewis is also author of the monograph *Robert W. Tebbs, Photographer to Architects: Louisiana Plantations in 1926*, published by LSU Press in 2011.



GREEK REVIVAL IN THE SOUTH

HISTORICAL BACKGROUND

Greek architecture did not become known in the West until about 1750-1760. (By contrast, Roman architecture was rediscovered and emulated much earlier in the Italian Renaissance.) It all began when British architect James Stuart visited Greece with Nicolas Revett in 1751. Stuart and Revett then published the multi-volume *Antiquities of Athens*, which to say the least, was less than a bestseller. “Athenian Stuart,” as he is sometimes known, designed a few small buildings in the Grecian taste. According to Penguin’s *Dictionary of Architecture*, by Sir Nikolaus Pevsner, John Fleming and Hugh Honor, the earliest Greek Revival building is a garden temple at Hagley (England) by Stuart (1758).

Stuart died the unsung “father of the Greek Revival” in 1788, in the decade the style began to become fashionable. It culminated in England and other European countries in the 1820s and ‘30s. In America, the Grecian Style swept all before it, dominating for almost 30 years (roughly 1825-1855). While its forms and elements were virtually all derived from Europe, the style was embraced in the United States as nowhere else in the world.

If the American Greek Revival could be said to have an emblem, it would be the Greek temple form, with its strong columns and gently pitched pedimented roof. Jacksonian era Americans idolized the form, applying it to everything from churches, to courthouses, to office buildings, to homes, to privies, even to bird boxes.

Of all the styles that gained favor in the United States prior to the Civil War, the Grecian is by far the most prolific, both in terms of numbers and geographical spread. Indeed, west of the Appalachians, Greek Revival buildings represent a great many communities’ earliest architectural heritage. And in a poetical sense, if there were an architectural stamp to mark a young flourishing America, still largely agrarian and Jeffersonian, where the greatest minds were still engaged in perfecting society, rather than in commerce, it would be the Greek Revival.

The Grecian Style was spread primarily through architectural instructional pattern books with plates showing elevations, details and plans – in short, everything the local architect, builder, artisan or carpenter needed. Some of the most prolific were Asher Benjamin’s *The American Builder’s Companion* (previously quoted), John Haviland’s *The Builder’s Assistant*, and Minard Lafever’s *Beauties of Modern Architecture*. The Grecian look was also spread through apprentice training which at the time was the primary means of training young would-be architects. (A university education in the field was a thing of the future.)

DISTINGUISHING FEATURES OF THE AMERICAN GREEK REVIVAL

The temples of ancient Greece were the inspiration for the Greek Revival; however, the style was modified somewhat to suit modern (nineteenth century) usage. Character-defining features of the American Greek Revival are as follows. (Louisiana variants are discussed in a separate section below.)

- Columns in the ancient Greek orders (Doric, Ionic, Corinthian) with an entablature above (a horizontal member between the column capitals and the roof).
- The Greek temple form was the American norm -- four, six or eight columns supporting an entablature and a pediment. Often square pillars were substituted for the round columns of Greek temples. The temple style appears both as a building in the shape of an actual temple (i.e., the portico spans the entire front) and as a pedimented portico appended to the front of a larger building.

- Where the temple form is not used, Greek Revival buildings may have a colonnade of columns across the front, or more simply, columns marking the entrance.
- Square head openings (windows and doors). (The round arch was unknown to the ancient Greeks.)
- Aedicule openings – an opening with a column each side supporting a section of entablature above. This classical framed unit appears in the form of main front door surrounds, surrounds for the more important windows, grand interior openings (such as between double parlors), and fireplace mantels.
- Shoulder, or ear, molded openings (exterior and interior).
- Greek temple style doors with two tall vertical inset panels.
- Window and door openings with a slight point or pediment shape to the top.
- Carved, or cast plaster, acanthus, anthemion, or patera ornament (motifs used in ancient Greek architecture). This appears most often in ceiling medallions and on door and window surrounds.

MATERIALS

In Greece, temples were built of marble painted in primary colors. But by the time they were discovered by Europeans in the eighteenth century, the paint was long gone, leaving the white marble. And to this day, people associate the Greek Revival with the color white – the white columned look.

Alex de Tocqueville, when touring America in the 1830s, admired from a distance a grouping of marble Grecian “palaces.” He was disappointed to learn upon closer inspection that they were in fact “white-washed brick” and “painted wood” – far less noble materials. In the United States the great majority of Greek Revival buildings are not of some fine stone, but of deTocqueville’s materials.

THE LOUISIANA STORY

While the temple form was the national norm for the Greek Revival, it was not nearly as common in Louisiana as were other forms (see below). A notable institutional temple is the Center Building at East Louisiana State Hospital in Jackson (1853). Here local builder G. N. Gibbens shoe-horned four stories into a massive Ionic temple. Notable residential Greek temples are Madewood Plantation House (Assumption Parish, 1840-48, Henry Howard, architect, and the much smaller, but finely detailed Brame-Bennett House in Clinton (c.1840). Among the most interesting “temples” in Louisiana is a c. 1850 country store in Keachi, DeSoto Parish.

Most temple style Greek Revival buildings in Louisiana feature a pedimented portico attached to a wider façade. Easily the most impressive of these is Gallier Hall, dedicated in 1853 to serve as the New Orleans City Hall, James Gallier, architect. Here the richly detailed monumental portico almost, but not quite, spans the entire façade.

In Louisiana (and certain other Southern states) the Greek Revival often looked very different from the Greek temple form so popular elsewhere in the United States. The most common variants in Louisiana are the galleried cottage, the double gallery house, and buildings in “the peripteral mode.”

Galleried Cottages:

The majority of Grecian buildings in Louisiana took their cue from the state’s well established Creole tradition of galleried houses and cottages. Louisiana architectural historian Joan Caldwell notes, “Greek Revival tendencies found a ready reception in the South on two accounts: the style was revered for its Classical antecedent, and it lent itself to the Region’s climate. Columns, porticoes and porches were practical features that met the need for shade and were provisions that let leisure be taken and conversation enjoyed as a natural part of living. In Louisiana, where galleried houses were an

entrenched tradition, the Greek colonnade became an easy graft. The aesthetic and utilitarian combined seamlessly in Greek Revival architecture.”

So it was that the Creole cottage was fitted up with strongly proportioned columns (sometimes just posts with molded capitals), a deep entablature, and perhaps Grecian door and window surrounds. These classical features were often striking, robust and boldly formed, lending an air of consequence to even the smallest “Grecian” cottages. Excluding New Orleans, easily the majority of Greek Revival buildings in Louisiana take the galleried cottage form. “Cottage” is something of a misnomer, for they are certainly not always small. Roofs are more often gable-end than hip. Usually the larger or grander examples feature a broad hip roof.

Double Gallery Houses:

In New Orleans the galleried tradition produced the now iconic double gallery house. Scattered across parts of the city by the hundreds (Garden District, Lower Garden District, etc), these two story wood frame houses feature a Grecian gallery on each level. Sometimes the columns are simple wooden pillars with molded capitals on both levels. On the finer examples, and there are legions of these, the columns are fluted, with the Ionic order on one level and Corinthian on the other. As the Italianate style began to be popular, double brackets might be added above the columns of an otherwise purely Greek Revival house.

Peripteral Mode:

Probably the most impressive local variation is what architectural historian Henry Russell Hitchcock labeled the “peripteral mode.” This is a Grecian two-story building, most often a plantation house, without pediments, surrounded by colossal order columns. Typically, the grand white columns are on all four sides. At Houmas House, they are on three sides only. Peripteral houses are related to the grand two-story Creole plantation houses of previous generations, with their encircling galleries. (The only extant non-plantation houses in the peripteral mode are the East Feliciana and Claiborne courthouses.)

(Note: The foregoing narrative is not an exhaustive discussion of building types in the Greek Revival style in Louisiana. See the “Associated Property Types” section below.)

Floorplans and Interior Details:

Some otherwise Grecian residences in Louisiana featured the traditional Creole hall-less plan. But as the American taste finally triumphed in the 1830s and ‘40s, houses incorporated the American central hall or side hall plan. Greek Revival pioneer Benjamin Latrobe bemoaned the coming of these American style floor plans to Louisiana: “So inveterate is habit that the merchants from the old United States...have already begun to introduce the detestable, lopsided London house, in which a common passage and stair acts as a common sewer to all the necessities of the dwelling.”

Quite often (perhaps in a majority of instances) Greek Revival buildings in Louisiana have simple unadorned square head openings (doors and windows). More intensely styled buildings feature shoulder, or ear, molds on the openings. Occasionally openings have a slightly pointed top (in the manner of a pediment). Only in the most notable, generally architect- designed buildings, are openings ornamented with acanthus leaves, patera, or anthemions.

On the most basic of Louisiana Greek Revival houses the mantels might be the only interior features that could be categorized specifically as Greek Revival. The simplest, and most common, Greek Revival mantel is in the aedicule style (an entablature resting on two columns, seen as a unit). In the vast majority of houses, the “columns” are simple molded pilasters. The most “high style” Greek Revival

buildings in the state have plaster ceiling medallions formed of Grecian favorites such as anthemions or acanthus leaves. On the larger houses, pocket doors (in a Grecian frame) separate double parlors.

Materials:

In Louisiana as a whole there are more wooden Greek Revival buildings than brick or plaster-over-brick. There is no native stone. So, when stone is seen, it has been imported – for example, granite piers defining the ground level of Greek Revival commercial buildings in New Orleans and marble mantels on the finest of residences. On some finer homes the wooden mantels and door frames might be false-grained to resemble a different wood (faux bois) or marble (faux marbre).

It is in the Greek Revival period that cast iron first begins to come into its own as a building material, mainly for column capitals, lintels and chase decorative balustrades (the latter in contrast to the florid cast-iron balconies and galleries of the Italianate style).

Architects:

The vast majority of Greek Revival buildings in Louisiana were “builder jobs.” Professional architects of the day were almost entirely confined to practicing in New Orleans. The city was home, for a brief period, to Benjamin Henry Latrobe, America’s first professional architect, one-time architect of the U. S. Capitol, and the designer of the country’s first Greek Revival buildings. His design for the New Orleans Waterworks (1811) included a strongly proportioned pedimented portico and an octagonal tower reminiscent of the Tower of the Winds in Athens. No longer extant, this may well be Louisiana’s first building seriously incorporating elements of the Greek Revival. Latrobe did not come to New Orleans until 1819. His potential career in Louisiana was cut short by his death from yellow fever in 1820.

Less well known but far more prolific architects designing in the Greek Revival were James Dakin, Charles Dakin, James Gallier, J. N. B. de Pouilly, William Freret and Henry Howard. Of these, only Howard appears to have practiced much outside the Crescent City.

Date Range:

At the national level, the heyday of the Greek Revival is generally recognized to be the period 1825 – 1855. Realistic dates for Louisiana would be 1830 – 1861 (the latter when the Civil War commenced and construction virtually ceased). But Greek Revival-style buildings continued to be constructed in rural Louisiana for a couple of decades after the War’s end. These, no doubt, were merely following established builder tradition and were probably no longer conceived of as Grecian.

There were also periods of transition. In the early days there were Grecian looking buildings that had some hangover Federal Style features – most notably a Federal elliptically arched fanlight over the front door way. Towards the end, with the rising tide of the Italianate taste, there were Grecian buildings with some Italianate features – most notably scroll brackets at the entablature level. In this transition phase, just when a building stops being mainly Grecian and starts being mainly Italianate can be difficult to parse. These transitional houses are quite plentiful in New Orleans, and when surveying a historic district, staff of the Division of Historic Preservation has used the label “transitional Greek Revival-Italianate.”

Geographical Range:

Before the advent of large-scale railroad construction in the state (1880s), much of Louisiana was a wilderness. Thus, Grecian buildings tend to be confined to regions reachable by water – New Orleans, bayou towns, Mississippi River Road towns and plantations, interior steamboat port regions. Some older wagon road towns in northern Louisiana also have a heritage of Greek Revival architecture. Finally,

there are three rural Louisiana parishes that are widely recognized as centers of Greek Revival architecture: East Feliciana, DeSoto and St. Mary.

Associated Property Types:

- Temple-form (temple spanning entire façade) commercial, public and residential buildings (unusual in Louisiana).
- Large two story buildings with a temple-style pedimented portico (i.e., a pedimented portico attached to a larger façade).
- One or one-and-a-half story houses (gable end and hipped roof) with a gallery spanning the façade.
- Double gallery houses (New Orleans) – a two story house with a gallery on each floor spanning the façade.
- Peripteral mode (plantation houses and 2 courthouses – Claiborne and East Feliciana parishes).
- Galleried public buildings (Pentagon Barracks, Baton Rouge; Center Building, Centenary College, East Feliciana Parish).
- Two story houses with colossal columns spanning the façade (with no pediment or portico). These are similar to the peripteral mode, but have colossal columns only on the façade.
- Churches. These are almost always simple country churches with a temple shape.
- Occasionally in Northwest Louisiana, one finds the marriage of the Upland South dogtrot with the country Greek Revival style (a milled lumber dogtrot with a Greek Revival gallery and other details).
- Party wall commercial buildings (almost entirely in New Orleans). In general, these are similar to prototypes in other parts of the country – Greek Revival piers (granite or cast-iron) forming the shopfront with a three to five bay façade crowned with a heavy entablature (sometimes with a denticular cornice). Generally, these buildings do not have galleries.
- In New Orleans, free-standing, masonry, generally red brick, three-story houses with an entablature and a Greek Revival doorway.
- In New Orleans' Vieux Carre (mainly), party wall masonry buildings with Greek Revival details and cast-iron galleries across their street frontage. Sometimes these galleries are original; sometimes they were added later in the more florid Italianate taste.
- Greek Revival complex (unusual – only examples in Louisiana would be Manresa House of Retreats, St. James Parish; Jackson Barracks, Orleans Parish; and East Feliciana Courthouse and Lawyer's Row, Clinton (admittedly not all the law offices are Greek Revival).
- Historic districts with a significant complement of Greek Revival buildings – most notably in New Orleans.
- In South Louisiana (mainly New Orleans), above-ground tombs with either a temple shape (i.e., with a pediment) and Greek Revival details or a squarish mass with Greek Revival details. These tombs sometimes bear Grecian funerary details (for example, inverted torches).

National Register Registration Requirements:

The following is a list of the broad range of arguments that have been used successfully, or may be used, in National Register statements of significance under Criterion C (architecture).

National Level:

- Rare example of a Greek Revival historic district. Grecian buildings almost invariably survive singly, either in rural areas, or in a town or urban setting characterized by numerous other buildings of many periods – mostly later. An entire architectural ensemble fully characterized by the Greek Revival taste would be nonexistent in many states and very rare in the others.

- A superior, well-detailed, grand or especially imposing example of the peripteral mode, as a regional Greek Revival variant, adding considerable richness to the overall national Greek Revival heritage.

Because there are a large number of notable Greek Revival buildings in America, it would be challenging to list a Louisiana building (other than the peripteral mode just mentioned) on the National Register at the national level. At present, the only non-peripteral Greek Revival building in the state that has been accorded national significance is Gallier Hall, a grand temple-style design designated a National Historic Landmark in 1974.

State Level:

- Superior examples of regional prototypes such as peripteral mode (plantation houses and institutional buildings), galleried houses, or institutional galleried buildings as supporting Louisiana's architectural identity within the Greek Revival genre.
- A temple-style Greek Revival building as following the national norm but being unusual in Louisiana. Because temple style buildings are fairly rare within the state, almost any example that retains integrity would be NR eligible at the state level.

Local Level:

- Rare surviving example of simple Greek Revival country church. (These are not full temples, but have a temple shape.)
- Local landmark in a community or parish where almost all the buildings are much later. Such Greek Revival buildings are eligible because they represent the area's earliest architectural heritage.
- Superior example within a given local geographical context – i.e., town, parish, Great River Road. Some of the successful nominations in the past have used the 1860 census schedules to provide a context – specifically, the list of large holders of enslaved people. These numbers provide important clues to wealth – i.e., plantations of this size would most likely have had major Greek Revival residences.
- There are three parishes in Louisiana that are centers of rural Greek Revival architecture (non-New Orleans): DeSoto, St. Mary, and East Feliciana. Here one might find numerous good examples. In the past National Register staff in the Division of Historic Preservation have argued successfully that any example retaining integrity is eligible at the local level because it contributes to the parish's distinct architectural identity.
- The marriage of Upland South house types (in this case dogtrots) with the Greek Revival taste. All known examples are in Northwest Louisiana.
- Greek Revival tombs have generally been listed as part of above-ground cemeteries containing numerous tombs in various popular nineteenth century styles. They have been recognized for their identity as examples of Louisiana's distinctive above-ground burial tradition and not as Greek Revival structures per se.

Architectural Integrity:

Integrity is as critical to National Register eligibility as is significance. In other words, the building as built may have been of great architectural significance, but it has lost many of its character-defining elements – those features that make it Greek Revival. Hence it would not be eligible.

As much as one might like a set of guidelines that would consistently act as an integrity filter for National Register candidates, it is simply not possible. Whether a candidate has “lost integrity” for National Register purposes must be decided on a case-by-case basis, per National Park Service guidance.

The fundamental thought process is as follows: What are those features that make the building Greek Revival – the character-defining features of the Greek Revival? Which ones survive? Which ones have been lost? Which ones have been replicated? Replication is an issue, no matter how well done. Quoting National Register Bulletin 16A (“How to Complete the National Register Registration Form”): “Not only must a property resemble its historic appearance, but it must also retain physical materials, design features, and aspects of construction dating from the period when it attained significance.”

Columns, typically wooden in Louisiana, are a particular problem, for they are often critical to Greek Revival identity. With the state’s subtropical climate, columns rot and are replaced – sometimes in kind, sometimes not. Occasionally one finds a perfect replication based upon copying a surviving gallery pilaster. Whether column replacement or replication equals “not eligible due to loss of integrity” has to be decided on a case-by-case basis, depending on the number and quality of other surviving original Greek Revival features. For example, a simple country Greek Revival galleried cottage with a replicated gallery (no matter how perfect) and no other surviving Greek Revival features, other than its form, would generally not be eligible due to loss of integrity. But the prognosis would be different for a Greek Revival house with a gallery replication that also retained various other notable Greek Revival features (shoulder- molded surrounds, mantels, etc.). In this example, the candidate retains (in original fabric) the bulk of its Greek Revival features. It can still convey, in original features, its identity as a Greek Revival galleried cottage.

This document was prepared for the Louisiana Division of Historic Preservation by:
Jonathan and Donna Fricker
Fricker Historic Preservation Services, LLC
February 2010

BAYSIDE PLANTATION (1850)

9805 OLD JEANERETTE ROAD, JEANERETTE, IBERIA PARISH 70544

United States National Register of Historic Places, 1987

Present Owner: Robert L. Roane, Jr. Family

Bayside Plantation is located on Bayou Teche, “Louisiana’s Most Famous Bayou”.⁴

In 1850, Colonel Francis Dubose Richardson (1812-1901) built Bayside Plantation. Richardson was a successful state legislator prior to the Civil War and it is said he was good friends with the famous author Edgar Allen Poe. During the Civil War, Richardson is credited with floating a barge of burning hay in the direct path of Union gunboats during the Bayou Teche Country Campaign.

Bayside Plantation was aptly named for an old grove of Bay trees that one graced the property. Today, the estate is surrounded by sprawling ancient moss laden live oak trees.

The two-story white brick structure is fronted by picturesque upper and lower galleries supported by six full height Tuscan columns, which are set on high pedestals. On the upper gallery, an ornate wooden balustrade runs between them. The transoms and sidelights of the doors are set into the recesses of thick brick walls. Bayside displays an “American” floor plan consisting of a central hall with two rooms on each side on both floors. The house has four bedrooms and three and a half bathrooms. In 1967, the upper-rear gallery was enclosed for additional rooms. The walls of these rooms are of wide wooden boards from ancient heart pine trees that once stood in the backyard before being downed by Hurricane Hilda. The rear gallery of Bayside contains a large screen porch that has served generations of Southern families.

Original features at Bayside Plantation include: three Carrara marble mantels, two wood mantels, extensive Greek Key molding, Cypress doors with original hardware, a cherry and walnut staircase and beautiful long-leaf Pine flooring. The house retains much of its original blown glass window panes. In the early 1960s a side wing and large barn were constructed. Behind the plantation, a masonry Milk House remains as the only 19th century dependency of the estate.

In 1987, Bayside Plantation was listed on the National Register of Historic Places for its architectural significance in the Greek Revival style and distinctively being one of only four two-story Greek Revival mansions with two-story masonry columns in Bayou Teche Country (The three others being Oaklawn, Shadows-on-the-Teche, and Arlington.)



Francis Dubose Richardson (1812-1901)

By Theodore Sidney Moise, c.1854.

*Courtesy of the Family of the late
Senator Patrick Caffery.*

⁴ Shane K. Bernard’s “Teche”.



Bayside Plantation's dining room. Photographs courtesy of Historic Places. Paul Costello, photographer. June 2017.



Bayside Plantation has one of the largest screen-in porches in the South. Photographs courtesy of Paul Costello, photographer. June 2017.

IBERIA PARISH ARCHITECT - OWEN SOUTHWELL (1892-1961)

“How could an architect so well recognized by his peers and celebrated by the architectural press be so easily forgotten here?”

During the 12 years he spent in Atlanta (1919-1931), architect Owen James Trainor Southwell was at the top of his profession. While his reputation today is limited to his native Louisiana and Beaumont, Texas—where he designed his most impressive commission, the Phelan Mansion—the significance of Southwell’s work in Atlanta suggests that he was an architect of importance, and the caliber of his clients proves that his services were in demand.

Southwell was born on September 20, 1892, in **New Iberia, Louisiana**, where his parents’ families were involved in building and architectural businesses. His father, William B. Southwell, studied architecture in New York (1885-1888), after which he returned to New Iberia to practice. In 1901, the Southwell family moved to Pine Island Bayou, Texas, just north of Beaumont, where William helped develop a brick and tile plant that took advantage of the Spindletop oil boom. William’s education and occupation gave his son a distinct advantage, as there were few formally trained architects in America at that time, especially in the South.



The Phelan Mansion, Beaumont, TX. Photo: Courtesy of Marsh Waterproofing, Inc.

Owen Southwell won a scholarship to study architecture at Tulane University. After two years at Tulane, he transferred to the architecture program at the Carnegie Institute of Technology in Pittsburgh, headed by nationally recognized architect Henry Hornbostel, and graduated with a BA in architecture. Following a teaching appointment and a brief service in the Naval Reserve, Southwell joined the practice of his former teacher.

Southwell worked briefly in Pittsburgh and then transferred to Atlanta to manage Hornbostel’s thriving Southern office. During that time (1919-1922), he helped design and supervise the initial buildings at Emory University and Callanwolde for Charles Howard Candler. Southwell then decided to strike out on his own and maintained an Atlanta office until 1931. To take advantage of Florida’s building boom, he also briefly opened an office in Tampa with partner Walter Felch.

Like many of his peers, Southwell designed in the various revival styles popular in the 1920s, yet he was more eclectic in his use of masonry and plaster ornamentation than most. He frequently used clinker brick and other less common masonry techniques to give his



Southwell interior of Georgia residence. From Atlanta Homes & Lifestyle 2011 article.

exteriors texture. Limestone was used for quoins, casings and crenellation along with other elaborate cornices and conductor heads. Plaster ceiling mouldings, fanciful cornices and pediments, and limestone mantels were common interior elements. While wrought iron railings and leaded-glass transoms and side lights were commonly used at this time, Southwell frequently created his own designs rather than follow historical precedent.

Southwell frequently designed two equally important façades on his residential projects. Several of his Atlanta projects are sited so that the front façades are seen on the approach to the house but are entered from the rear. This technique was used to dramatic effect at the Cator Woolford estate, “Jacqueland,” at 1815 Ponce de Leon Avenue. Likewise, the Marcus Emmert residence, “Dellbrook,” at 571 West Paces Ferry Road, is entered from the side, and the garden façade is as grand as the front. On these two projects, Southwell collaborated with Robert B. Cridland, a well-known landscape architect from Philadelphia who also practiced in Atlanta.



*St. Peter's Catholic Church, New Iberia, LA. June 6, 2010.
Courtesy of Panoramio.*

After practicing on his own for less than two years, Southwell had two of his designs featured in *Southern Architect and Building News* in 1923, and this important magazine published Southwell’s work consistently throughout his time in Atlanta. Additionally, his work was frequently mentioned in *The Atlanta Constitution* and featured in *Home & Field*. While he is rarely credited for his contributions, Southwell’s Atlanta designs have continued to be published nationally in titles such as *Southern Accents* and *Elle Decor*.

As the Great Depression worsened, Southwell consolidated his practice in New Iberia, where he continued to work until World War II, designing houses, churches, theaters and other commercial buildings. Ecclesiastical buildings became a niche for him in Louisiana, yet one of his earliest churches is the Sardis United Methodist Church (1927) on Powers Ferry Road in Atlanta.

Southwell enjoyed a successful practice until his retirement. He died in 1961, and left an impressive legacy that has continued to be recognized in his native state.”⁵

“John Albert “Al” Landry said Southwell’s signature was a multitude of ups and downs, and a multitude of doors, with “lovely” architecture and interiors, but he designed homes in styles including the Greek Revival, early French Spanish Colonial, English Cottage, Federal Revival, and Art Deco, with homes on Main Street, St. Peter Street, French Street, Marie Street and Edgewater Drive, as well as out of state.

Southwell also designed several other buildings, including St. Peter’s Catholic Church, the courthouse annex in New Iberia, the Sugar Cane Festival Building, Essanee Theater and “the community library.”⁶

Research opportunity:

The University of Louisiana at Lafayette holds the Owen J. Southwell Papers, Collection 50, 1916-1950s.⁷

⁵ From Atlanta Homes & Lifestyle 2011 article. See bibliography.

⁶ From the Daily Iberian, Martin, Mary Catharine. "Historic buildings have local influence." See bibliography.

⁷ From the Owen J. Southwell Papers. See bibliography.

IBERIA PARISH COURTHOUSE (1939)

300 IBERIA STREET, NEW IBERIA, IBERIA PARISH, LOUISIANA 70560

Designed by Louisiana-based architect, A. Hays Town and overseen by supervising architect E. M. Morgan

Present Owner: Iberia Parish Clerk of Court

“Dominance is a word that can describe the intimidating stature of the large white Art-Deco style [Iberia Parish courthouse building that sits between Iberia and Providence streets . . . This building is a wonderful example of federally funded Art Deco style architecture during the Great Depression. This three story, white, cement-stucco structure is considered the most modern of the courthouses in Louisiana. The windows are hardly indented into the walls and have sills and moldings with little detail. The classically symmetrical building contains pilasters near its entrance which is abstracted much more than most works funded by the PWA, making it an unusually modern statement. Between each of these pilasters is an aluminum framed window. This large building conveys the message intended to be sent by the members of the PWA during the Great Depression through this excessive amount of detail in certain areas and overall lack of detail in others.



Photograph courtesy of the Iberia Parish Clerk of Court.

The city of New Iberia, Louisiana was founded in 1779 and incorporated in 1839; however, it did not have its own parish until 1868, after many attempts by separatists led by Neuville DeClouet who favored the breaking away of rural areas from both St. Martin and St. Mary parishes in order to simplify travel to handle legal matters. This is also why there was no courthouse in New Iberia until then. The first courthouse was leased by Police Jury President Daniel D. Avery; it was a brick and frame structure whose owner was Louis Miguez. It cost him \$800 per year. However, in June of 1870, it was destroyed by a large fire that engulfed the entire northern section of Main Street. Eventually another unnamed building was used on Main Street as the courthouse which



Postcard of the Iberia Parish Court Building in New Iberia, LA. Image courtesy of CourthouseHistory.com.

lasted from March of 1875 until July of 1876. The Seat of the Justice had to be relocated for that time. Much effort was needed to decide where this impermanent residence would be. The Veazey building on Main Street was intended to serve as that place; however, it was initially rejected due to bad leakage. Fortunately, Jasper Gall purchased and repaired the unfit building and soon housed the temporary courthouse. Unfortunately, the Police Jury remained unhappy.

On December 2, 1882, the President of the Police Jury Dominique Ulgar Broussard announced that a lot from the firm of Taylor and Devalcourt was purchased for \$4,000, and parish authorized construction of a three-story courthouse building would begin in 1883. The building was completed in 1884 and was once remodeled in 1922. The present courthouse in New Iberia today is not the same as the one built in 1883. This one was designed by A. Hays Town and was built by the Gravier and Harper Firm in 1939. This building is a wonderful example of federally funded Art Deco style architecture during the Great Depression. The Public Works Association and Federal Works Agency was head of this construction. The first occupants of the present Iberia Parish Courthouse Building arrived in 1940, but the official dedication was on Armistice Day of 1941. The building's wings were added to in 1976, and from 1985 to 1986, a massive addition was constructed to the rear of the original building.

An African American school owned by Peter and Jerome Howe once stood on the lot where the courthouse now sits. The Howe brothers purchased this plot of land that is surrounded by Iberia Street, Pershing Street, Providence Street, and Washington Street in 1887 for a mere \$100 and occupied the area for approximately fifty years. In 1938, Iberia Parish bought the property from the Howe brothers for \$14000. Construction of the current courthouse followed this purchase soon after.”⁸



Statue outside the courthouse. Courtesy of courthouselover on Flickr.



Artwork inside the Iberia Parish Courthouse, “The Struggle of Man. This fresco, located in the original courtroom of the Iberia Parish Court Building, was executed by artist Conrad Albrizio in 1940 using WPA funds. This was the last mural Albrizio painted under the direction of the federal government.” Courtesy of Phone Home.

⁸ Courtesy of “Iberia Parish Court Building” by Phone Home, a blog by Catholic High in New Iberia.

ROBERT WILLIAM TEBBS (1875-1945)

ENGLISH ARTIST & PHOTOGRAPHER OF AMERICA'S SOUTHERN CLASSICAL ARCHITECTURE

Photographs: State of Louisiana Library

“Born in England in 1875, Tebbs immigrated to the United States when he was a teenager. After a stint in the U.S. Marines during the Spanish-American War, he worked as a photojournalist for Hearst newspapers, specializing in sporting events. Tebbs married fellow English immigrant Jeanne Spitz (1887-1980) in 1907, and the couple moved to New York City. He worked as a freelance photojournalist for a time, but soon began capitalizing on the growing demand for architectural photography.

Tebbs began photographing nineteenth-century churches in New York. He soon began receiving more commissions than he could handle alone. Charles E. Knell became Tebbs's trusted partner in 1923. Billed as "Photographers to Architects & Decorators," the firm supplied photographic documentation of both historic and new construction projects across the country. A favorite of many of the largest architectural firms, Tebbs documented Grand Central Station in New York City for Warren and Wetmore and Reed and Stem (1913) and the Merchandise Mart in Chicago for Graham, Anderson, Probst and White (1930).



Robert Tebbs in U.S. Marine Uniform, c. 1900. Photograph courtesy of the Louisiana State Museum. Albumen print.

Tebbs also began working with an emerging cadre of historic preservationists, notably Richard Koch of New Orleans, in the early 1920s. After completing a book project in Charleston for the American Institute of Architects, Tebbs was hired to produce the first photographic survey of Louisiana's plantations. In 1926, he began photographing plantations and other rural architecture across the state.

The Louisiana project was cancelled, and the Great Depression brought an abrupt halt to most construction and renovation projects. Tebbs and Knell dissolved in the early 1930s. Tebbs was stricken with a mysterious illness but recovered after seeking help from Christian Science practitioners. He spent [1945] his final year doing menial photographic copy work at a Mack Truck factory.

In 1956, his widow, Jeanne Tebbs, sold his collection of photographs, including glass plates, to the Louisiana State Museum.”⁹

⁹ Courtesy of the Robert William Tebbs Collection at the Louisiana State Museum.

SHADOWS-ON-THE-TECHE (1834)

NEW IBERIA, IBERIA PARISH

Antebellum Vernacular Greek Revival Home on Bayou Teche

OWNERS: National Trust for Historic Preservation

“Shadows-on-the-Teche (also known as The Shadows or Weeks Hall) is located in Iberia Parish in the town of New Iberia. This suburban residence was built by Mason Jeremiah Clark and carpenter James Bedell between 1831 and 1834 for David Weeks (1786 -1834) and his wife, Mary Clara (née Conrad; 1796 -1863). Following the work of Weeks Hall (1894 - 1958), Shadows-on-the-Teche has been preserved by the Shadows National Historic Trust as a "house and garden museum of its period.”¹⁰

During the Civil War, “Shadows-on-the-Teche did house some union soldiers, but they decided to leave and not burn down the main

house (other houses on the property were burned) out of respect for the confederate women living in the house that stayed throughout the war. The union soldier did occupy the bottom (of three) floors for a while, and allowed the women to live in the upper two floors.”¹¹

The main house is constructed of bricks fired on site and is distinguished by eight simple Doric columns, a sloping slate roof with three dormers, and two outer staircases enclosed with lattice. Each floor has an identical plan with six large rooms. In 1836, Mary Clara enclosed the rear *loggia* (cabinet gallery) which has architectural details directly related to an illustration of the Doric order appearing in an 1839 edition of *The Architect, or Practical House Carpenter* by American architect Asher Benjamin (1775-1843).

William Weeks Hall, the man known as “The Master of the Shadows” in Morris Raphael’s biography, was born in New Orleans, Louisiana on October 31, 1894, “the fact that he was born on Halloween may account for some of the shenanigans he pulled on people during his lifetime. He was a Southern aristocrat from a line of daring pioneers who



Photographer, 2012. *Shadows-on-the-Teche*. Courtesy of RVing and Travels Blog.



Shadows-on-the-Teche, 1928. Photographer: Richard Koch.

¹⁰ Ibid.

¹¹ Courtesy of RVing and Travels Blog, 2012.

became land rich and prominent".¹²

Upon his arrival at the Shadows in May 1922, he hired Richard Koch, a well-known New Orleans architect who specialized in restorations, to examine every inch of the house and repair in the way that would fully enhance the property and "without changing the original purpose and condition". Work was completed by December 1922. In 1923, foliage for gardens would be planted and a garden house that was a gift of Koch's would be built.

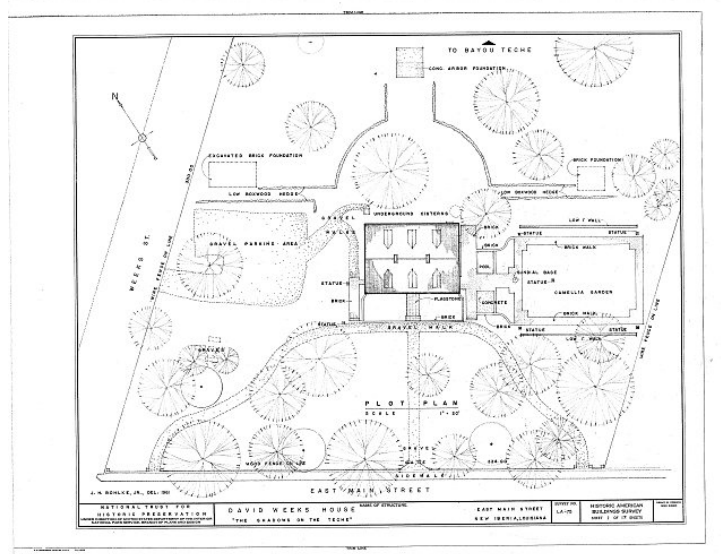
Today, the gardens and house serve as the proudest and well-maintained property along Bayou Teche.



Shadows-on-the-Teche, 1926 (interior with parquet floor, armoire, and servants' staircase), vintage gelatin silver print. Louisiana State Museum. Photographer: Robert Tebbs.



Weeks Hall (Right) talking with Richard Koch (left) in front of the Summer House on the Shadows landscape. Courtesy of the Shadows historic images.



Site plan architectural drawing of Shadow-on-the-Teche from early 20th century. Courtesy of the Historic American Buildings Survey (HABS).

¹² *Weeks Hall: The Master of the Shadows*. Morris C. Raphael.

EVERY ISLAND (1830)

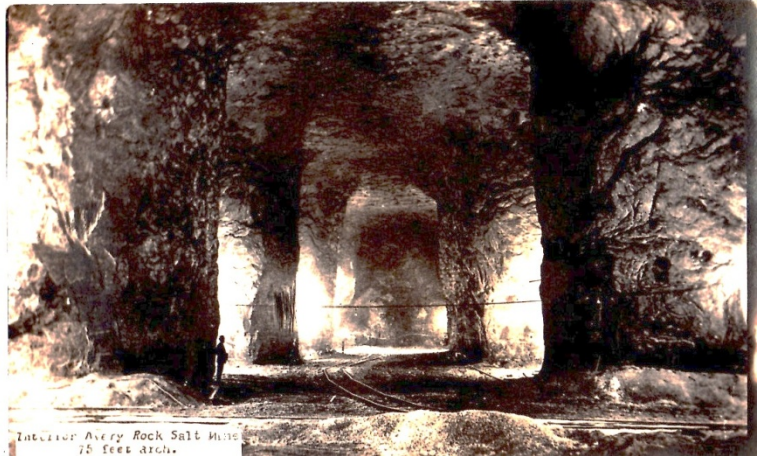
EVERY ISLAND, IBERIA PARISH

The birthplace of Tabasco. Lush subtropical flora, one of five “island” rising above the coastal marshes

OWNERS: Over 180 years by the interrelated Marsh, Avery and McIlhenny families

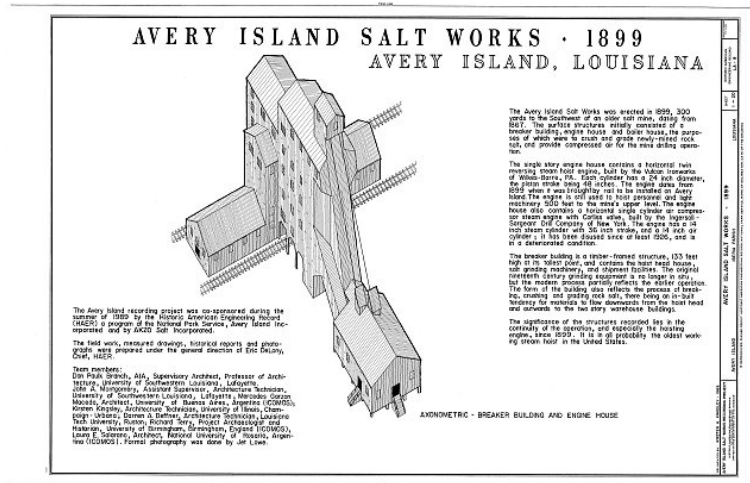
Historically French: Île Petite Anse, Avery Island is a salt dome best known as the source of Tabasco sauce. It is about three miles inland from Vermilion Bay, which in turn opens onto the Gulf of Mexico. Home to a small population of people.

The island was named after the Avery family, who settled there in 1818, but long before that, Native Americans had found that Avery Island’s verdant flora covered a precious natural resource—a massive salt dome. There, the Indians boiled the Island’s briny spring water to extract salt, which they traded to other tribes as far away as central Texas, Arkansas, and Ohio.¹³



Sal mines of Avery Island. Courtesy image of Peter Patout.

During the American Civil War, a mine of pure rock salt was founded on Avery Island in May 1861, which subsequently produced more than 22 million pounds (10,000 metric tons) of salt for the Confederacy. According to the historian John D. Winters in his *The Civil War in Louisiana* (1963), the rock salt mine had been well-protected, until Union General Nathaniel P. Banks began a push up Bayou Teche. After an all-night march, Union Colonel W.K. Kimball, in Winters' words, "advanced to the beautiful little island and, without opposition, burned eighteen buildings, smashed the steam engines and mining equipment, scattered six hundred barrels of salt awaiting shipping, and brought away a ton of gunpowder left behind by [Confederate General] Taylor's men."¹⁴



Avery Island Salt Works. Architectural and construction plans. Courtesy of the Library of Congress.

¹³ Courtesy of “Tabasco, History of Tabasco Pepper Sauce” by Linda Stradley.

¹⁴ Courtesy of “The Civil War in Louisiana”, John D. Winters.

ENTERPRISE PLANTATION (Established 1832)

3119 ENTERPRISE DRIVE, PATOUTVILLE, IBERIA PARISH, LOUISIANA 70394

United States National Register of Historic Places, 1975

Present Owner: M.A. Patout & Son Limited, LLC

Immigrants, Pierre Simeon Patout (1791-1847) and his wife, Appoline Fournier Patout (1805-1879), arrived in Louisiana from Ussy-sur-Marne, a town within the Department Seine-et-Marne, France, in January of 1829 with children. In 1832, Simeon purchased a public land parcel of 80.9 acres in what is now Iberia Parish, formerly St. Mary Parish, thus founding the Patout family's Enterprise Plantation.

The land encompassing the plantation was expanded with the purchases of additional land parcels of 80.9 acres in 1838 and 1845. While settling the land an Acadian style house was built, about 1832, using bousillage construction and it can be assumed that this is where the Patout Family resided prior to the construction of the big house. Although there are no known construction documents relating to the earlier house, it is likely that the Patout family commissioned a local Acadian builder to construct it using the vernacular building techniques of the area. During the 1840s with the expansion of the plantation, the family had 75 documented slaves on the property and construction was completed on the Enterprise Plantation "Big House".

Pierre Simeon Patout died in 1847, leaving Appoline to raise nine children on her own. In 1848, she began the process of having a chapel built and in 1852 the contract for the donation of a chapel was approved and construction began, partially on land donated by neighbor and friend Charles Borromee Olivier de Vezin (c.1777-1862). Upon her death in 1879, Appoline Fournier Patout was laid to rest in the center aisle of St. Nicholas Catholic Church, which she helped to found. Unfortunately, due to damage incurred during Hurricane Hilda in 1964, the church was torn down leaving Appoline's tomb in situ.

A large Victorian Queen Anne style house was built for Hippolyte Patout Jr. and his family about 1890, just south of the "Big House". Behind the Hippolyte house stands a masonry storage building, constructed in the Gothic/Italianate style circa 1850, which was recently conserved. The building has a documented past of making and storing wine in the early 20th-century, but its original function remains unknown.

Enterprise Plantation and Patoutville were listed on the National Register of Historic Places in 1975. Since 1907, Enterprise Plantation and the Patout Sugar Mill have been under the corporate name of M.A. Patout and Son, LLC. It is the oldest complete sugar plantation continually operating on the North American continent still owned and operated by the original family. Today there are about eighty-five Patout Family member owners.¹⁵



Enterprise Sugar Mill. Courtesy of M.A. Patout & Son, LLC website.

¹⁵ Information courtesy of Peter Patout with Heather Veneziano. January 10, 2016.



Enterprise Plantation, "Big House" Patoutville, built about 1845. Grevy Photography. December 2016.



"Burning Cane". Debbie Fleming Caffery. Enterprise Plantation, Patoutville.



Acadian House, c. 1832. Believed to be the first house built for the Patout family.



Wine House, built about 1855. Grevy Photography, December 2016.



Hippolyte Patout, Jr. house, built c. 1890 in the Eastlake style.

HOTEL ACCOMMODATIONS

(out of pocket cost to participant)

HAMPTON INN, NEW IBERIA

- Dates
 - November 2,3,4, 2017
- Group Rate
 - **\$75.00 plus tax (Tax is 13.75%) = \$85.31 per night**
- Complimentary Breakfast serving hot and cold items.
- Payment
 - **Individuals will be responsible for all charges at check in and must confirm reservations by Wednesday, October 25, 2017 for group rate.**
- Any reservations not confirmed by October 25, 2017 remaining rooms will be release into general inventory and group rate will not be available.

CALL IN RESERVATIONS:

Office: (337) 321-6700

In order to receive the group rate, guests must mention the “Institute of Classical Architecture & Art”.
Group code INT.

ONLINE RESERVATIONS:

Guests can click the link below, and the Group Code will already be entered into the reservation screen.

Online Booking Link:

https://secure3.hilton.com/en_US/hp/reservation/book.htm?inputModule=HOTEL&ctyhocn=NIBLAHX&spec_plan=CHHINT&arrival=20171102&departure=20171105&cid=OM,WW,HILTONLINK,EN,DirectLink&fromId=HILTONLINKDIRECT

For more information or to book your hotel, please contact:

Hampton Inn

400 Spanish Town Blvd, New Iberia, LA 70560

o: 337-321-6700



DINNER RECOMMENDATIONS

1. AVERY ISLAND

LAFAYETTE

2. Pamplona Tapas Bar

Cocktails/Spanish/Gluten-free, Sit-down

631 Jefferson Street

(337) 232-0070

ST. MARTINVILLE

3. The St. John Restaurant

Seafood, Sit-down

203 N New Market Street

(337) 394-9994

NEW IBERIA

4. Beau Soleil Café

Soup/Salad/Creole/Sandwiches, Sit-down

225 W Main Street

(337) 376-6006

5. Bon Creole Seafood

Poboys/Gumbo/Pie, Counter and/or sit-down

1409 E Saint Peter Steet

(337) 367-6181

6. Little River Inn

Seafood, Steak & Oyster Bar, Sit-down

833 E Main Street

(337) 367-7466

7. Landry's

American/Seafood/Cajun & Creole, Sit-down

2318 La-90 W

(337) 369-3772

8. Jane's Seafood and Chinese Restaurant

Seafood, Chinese, Sit-down

1201 Jane Street

(337) 365-5412

JEANERETTE

9. Landry's Seafood and Steak

Seafood/Steakhouse/Cajun & Creole, Sit-down

20371 La-90

(337) 276-4857

10. Yellow Bowl Restaurant

American/Seafood/Cajun & Creole, Sit-down

19466 La-182

(337) 276-5512

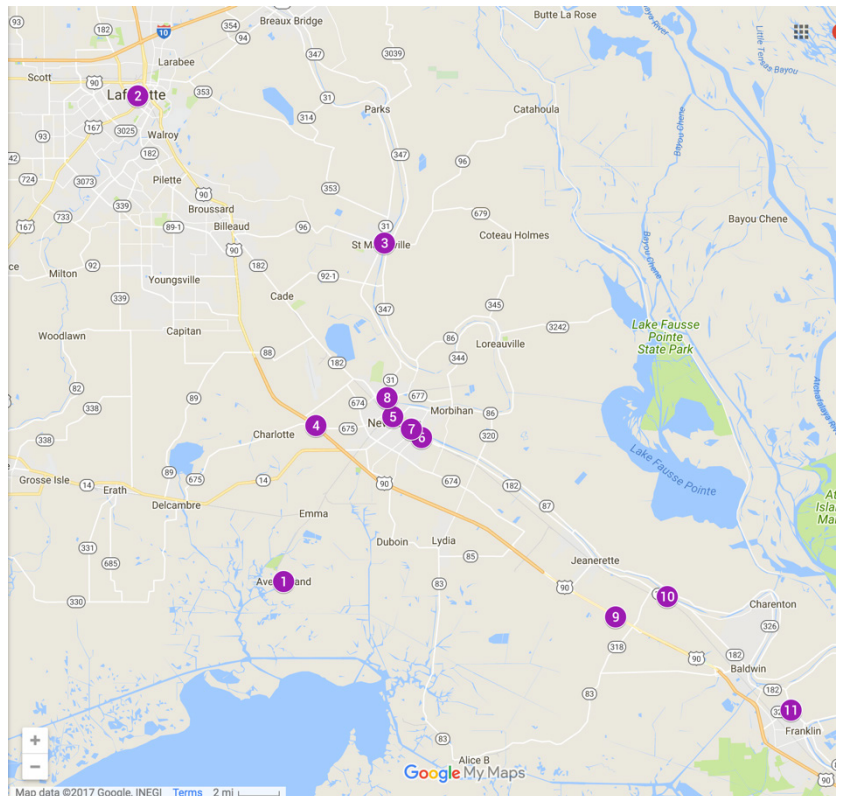
FRANKLIN

11. The Forest Restaurant

American/Steak/Pasta/Seafood, Sit-down

1905 Main Street

(337) 828-3300



SPONSORS



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October 11, 2017