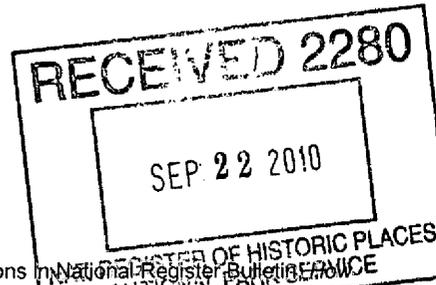


United States Department of the Interior
National Park Service

886



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin #39 to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Haydel-Jones House

other names/site number _____

2. Location

street & number 2245 LA Highway 18 - River Road not for publication

city or town Edgard vicinity

state Louisiana code LA county St. John the Baptist code 095 zip code 70049

3. State/Federal Agency Certification

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

I hereby certify that this x nomination request for determination of eligibility meets the documentation 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. I recommend that this property be considered significant at the following level(s) of significance:

 national x statewide local

Phil Boggan
Signature of certifying official Phil Boggan

9/21/2010
Date

Deputy State Historic Preservation Officer
Title

Louisiana Department of Culture, Recreation and Tourism
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

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): _____

Don Edson H. Beall
Signature of the Keeper

11.3.10
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
2		buildings
		district
		site
		structure
		object
2		Total

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

Louisiana's French Creole Architecture

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/Single Dwelling

Current Functions
(Enter categories from instructions)

Domestic/Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Other: French Creole

Materials
(Enter categories from instructions)

foundation: brick
walls: weatherboard
roof: metal
other: _____

Narrative Description

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

Summary Paragraph

The Haydel-Jones House is located on the River Road in Edgard, St. John the Baptist Parish, Louisiana. The frame building stands on the Mississippi River's west bank, 250 feet back from the levee, in the heart of the sugar cane country. A date of c. 1815 has been chosen for the purposes of this nomination. The residence is clearly a raised French Creole Plantation House, exhibiting almost all of the characteristics common to the genre. Although a kitchen was attached (c. 1920s) and part of the *loggia* was enclosed during this addition, neither alteration significantly altered the original architectural integrity of the building, and neither is visible from the front. The interior is remarkably pristine. Haydel-Jones is one of the few such houses still standing in rural Louisiana; and because of its almost untouched state of preservation, it should be recognized by placement on the National Register of Historic Places.

Narrative Description

The Haydel-Jones House is located on a double concession tract on the west bank of the Mississippi River. It is 250 feet from the levee and faces the river. At present, the front five acres of the tract, which includes the main house and a smaller worker's house, are owned separately by Bryan Pedeaux. This two story Louisiana French Creole Plantation House, dating from c.1815, remains substantially as it was built.

Eugene D. Cizik, Ph.D., FAIA, an architectural historian at the Tulane University School of Architecture, examined the house in 2005. His observations were that the architectural style suggested a date of about 1800, but other details, including saw marks on various timbers and the hardware, indicated a somewhat later time, perhaps about 1815. The obituary of Adam Barthelmy Haydel, a previous owner, recites that he was born in the house in 1832, thus establishing that it was built at least by that date. It was probably built by Jean Webre, a sugar planter whose daughter, Marie Adelaide, married Ursine Haydel and eventually came to own the property.

The Haydel-Jones House is unmistakably a French Creole raised plantation house. The characteristic elements of this style found in the house include:

- A foundation consisting of piers to elevate the house above grade and provide for a ground floor space;
- A *premier etage* (or primary living space located in the raised story);
- A hall-less, asymmetrical, floor plan and an asymmetrical façade;
- An open gallery across the front of the house and a *cabinet/loggia* range at the rear;
- Bousillage* walls
- A high, hipped umbrella roof;
- Exterior French doors;
- Exposed ceiling beams, some plain and others chamfered, and
- Wraparound mantles.

Foundation and Ground Floor.

The footprint of the house is 49' wide by 45' deep, facing slightly east of due north. It sits eight feet above grade on 25 brick piers. Six of these piers have been rebuilt (probably more than 60 years ago) with a different type of brick than that of the other piers. There is no information or evidence that the house was ever moved.

The floor of the ground level is bare earth. The areas under the front gallery and the rear cabinet/loggia range are open. There is a wall of vertical 1'x12' boards across the front of the house, located between the piers beneath the front wall of the *premier etage*, and a similar wall along the east side of the house. The northeast corner is further enclosed to form a storeroom of approximately 16'x17', and the southeast corner is similarly enclosed to form a room of about 13'x25'. This latter room has shelving on one side with mortised supports indicating use for storage. The shelves are 1 ¼"x 22"x12' cypress boards. The base of the single chimney has a firebox on both sides at the ground level. One side is

within the northeast 16'x17' room, indicating probable use of that room as living space; the other west facing side was probably used as a forge. There is a cement hitching post near this west firebox.

Premier Etage with Hall-less Floor Plan.

The hall-less floor plan is slightly irregular and consists of three rooms across by two rooms deep, with a front gallery and rear *cabinet/loggia* range. The dimensions given here are all without adjustment for the thickness of the walls. The three front rooms are all 17' deep, but vary in width. The west room is 15' wide, the center room or *salle* 18' wide and the east room or master bedroom 16' wide. The single chimney is between the *salle* and the master bedroom with a fireplace for each room. The three rear rooms are 12' deep. The east and west rooms are each 13' wide and the center room is 23' wide. The traditional uses of all of the rooms of the house have always, in memory, been: front west bedroom, *salle* or living room, and east master bedroom across the front; and west bedroom, dining room and east bedroom across the rear.

Gallery and Cabinet/Loggia Range.

There is a full length 9' deep open front gallery, and a 7' deep rear *cabinet/loggia* range with 7 1/2' wide *cabinets* at either end. Unrefined 6"x6" posts serve as front and rear columns. These posts are positioned so as to create some symmetry across the front gallery, but do not align in any rational way with the placement of the front French doors. Neither do these posts sit directly above the piers. The effect on the rear gallery is the same. There has been some sill work done under the galleries, more in the rear than the front, but the work is not particularly out of character. The gallery decking is 1 1/4"x6" tongue and groove cypress on the front and 1"x4" pine on the rear *loggia*.

The west *cabinet* is now the bathroom and the east *cabinet* remains a catch-all room. Access to the attic is through a stair in the east *cabinet*, and there is also an access panel in the ceiling of the bathroom. There is a third access panel in the dining room. This latter panel has locking rings, presumably to prevent access to the main house from the attic if anyone gained access to the external *cabinets* and then into the attic through those outer access panels.

Bousillage Walls.

The construction of the main floor consists of 10"x11" timbers (joists) on brick piers to support the *bousillage* walls above. The wall timber framing uses the French joinery technique of angle braces running steeply from the sill to the plate, unlike the English, which runs at about 45 degrees. The *bousillage* is covered with plaster throughout the interior. Some of the plaster was damaged by water intrusion during Hurricane Betsy in 1965, and there were possibly 3 to 5 pieces of dry-wall used to repair these areas. Two other areas of wall, possibly comprising 50 square feet, have recently been replastered. Otherwise, the original interior plaster is all still in place, albeit showing numerous hairline cracks. The exterior walls of the front and rear galleries are now covered with beaded tongue and groove boards, but one wall in the south-west *cabinet* (now the bath) is still plaster, indicating that the original exterior gallery walls were probably also plaster. The exterior siding on the east and west sides of the house and the south sides of the rear *cabinets* is 1"x12" cypress boards with a 2" cove bevel on the upper edge, and notched on the lower edge to receive the top of the upper bevel on the lower board. Although some of the siding shows minor decay at the edges, it is all still in place.

Hipped Umbrella Roof.

The original hipped roof of the house was destroyed during Hurricane Betsy in 1965. The earliest known photograph of this roof is in the Shell Collection of the Tulane University Southeastern Architectural Archives. Judging from details (a TV antenna and a front flower garden known to the present owner), this picture probably dates from the early 1950s. (None of the flower garden survives. The cistern shown on the southeastern corner is no longer there, but the brick base remains, as do the two cistern hoops. The outbuilding at the left rear was destroyed in a storm and tree fall in 1985.)

After the hurricane, a lower gabled roof was substituted for economic reasons, but a hip rafter and a main front rafter survived. Using these pieces, James R. Danner, PE, a structural engineer, was able to reconstruct the dimensions of the original roof, and this outline was used to create working plans for the 2008 restoration of the roof with modern construction methods. The top of the roof is 15' above the plate and the ridge pole is 18'3" wide. The front and rear pitch is 8/12 and the side pitch is 12/12. These steep pitches are what give the roof its towering aspect. The original roof would have had gutters to capture rainwater for the cistern, and there are plans to restore this element. Although the gutters do not appear on the Shell Collection photograph of the 1950's, it is about that time when an electric pressure pump was installed on the brick well to provide pressurized water. Examination of the interior of the attic shows mortises on the tops of some ceiling beams indicating that the original construction used knee brace supports, and this technique was used in the rebuilding. There is no evidence of dormers. Evidence shows that the original roof underlayment consisted of spaced

1"x12" cypress boards which were removed after the hurricane. It is surmised that cypress shakes originally formed the roof. Family memory, which goes back to the 1920's, is uniform that prior to Hurricane Betsy the roof was covered with corrugated metal painted barn red. The reconstruction used a red composition material to approximate this earlier effect.

The chimney still exists up into the attic and plans are under way to bring it back through the roof to its original configuration.

French Doors and Windows.

Four original pairs of French doors open to the front gallery. Of the four original pairs opening to the rear *loggia*, two pairs remain in place and two pairs have been lost. There is no explanation for the loss of the originals. The surviving original doors are solid raised panel below with 10 lights above per door. They retain their original *faux-bois* finish, although alligating and fading have occurred. Glazing is blown glass and most of the original panes are intact. The windows are double sash with 12 over 8 lights and also glazed with blown glass substantially intact.

All interior doors are of the batten type and are original. Those on the north to south axis are double doors, and those on the east to west axis are single doors. The front gallery and rear *loggia* door openings are aligned with each other and with the interior double doors of the north south axis. There are original solid double batten shutters on all of the gallery and *loggia* door openings and similar double batten shutters on the four side windows. The windows of the *cabinets* have single batten shutters. All of the interior doors as well as the baseboards and window facings are also *faux-bois*, and while none of this work has ever been over painted, it also displays alligating and wear.

The hardware consists of surface inserted door latches in the French doors, sliding latches on the interior doors, as well as some hook and eye type latches. Curtain rods, which appear over the windows as well as all interior doors, are wrought iron curved at the ends and held in place by large eye hooks. These rods are reputed to have been made on the premises. The gallery shutters are secured when closed by large wrought iron hooks and eyes, and the door jambs where the hooks are mounted have wear marks of as deep as 1/2" where the hooks have struck them over the years. Most of the hinges are of the lift-off type and are original on almost all of the French doors, interior doors, and gallery and *loggia* shutters, while most of those on the window shutters have been replaced by modern copies. The window shutter dogs are comprised of three pieces: 1) a spacing chock which stops the shutter parallel to the side of the house; 2) outside of that is a second chock to which 3) a turn keep is attached to hold the shutter in place. There are no dogs for the gallery or *loggia* shutters.

Exposed Ceiling Beams.

Floor to ceiling height in the premier etage is 9 1/2'. All ceiling beams, including those on the front gallery and rear *loggia*, are exposed, and all ceilings are made of 1"x12" cypress boards. The ceiling beams are of four sizes: 1) those in the front center living room or *salle* and front northeast corner master bedroom are 5"x6 1/4" and are the only chamfered beams in the house; 2) those in the northwest bedroom are 4 1/2"x6 1/4"; 3) those in the two rear bedrooms and the center dining room are 3"x6"; and those on the gallery and *loggia* are 3"x4". It is not clear if the dimensions were dictated by precise structural considerations, aesthetics, or economy.

Wrap-around Mantels.

The house has a single chimney with a firebox on either side on both the ground floor and the *premier etage*. All four are now bricked in. At the ground floor the fire boxes appear to have been surmounted by a protruding brick ledge, but it is not known if there were wooden mantels resting on these structures. At the *premier etage*, there are back to back fire boxes with wrap-around mantels in the living room and the master bedroom. Although they are vernacular interpretations, the mantels are slightly suggestive of the Federal style. Each has plain pilasters, simulated panels in the entablature, and an overhanging mantel shelf. The finish on these mantles appears to have been black enamel, but it may also have been *faux-marbre*, possibly *bleu-Belge*. This is still under study.

Floors.

The floors are 1"x12" unfinished cypress boards. They are supported on 7"x7" floor joists under the front three rooms, and 3 1/2"x 7" joists under the rear three rooms.

Alterations

Reconstruction of the roof, the loss of two sets of French doors, the small amount of interior wall repair, the replication of some hardware, and the possible covering of original plaster *loggia* and gallery walls with wooden siding have been discussed above.

Another area of change involves the stairs. It is generally agreed from still living family members that the stair on the rear gallery went down through the floor and was somewhat narrow, perhaps 30 inches. There is a mortise in a rear gallery rail substantiating in part this stair configuration. That configuration was changed probably in the 1930s to a protruding stair. The present owner recalls that protruding stair as being of cypress construction with railings and spindles similar to those on the gallery and *loggia*. That protruding stair was in turn replaced by the present pressure treated protruding stair.

The original configuration of the front stair is more controversial. A careful examination of the existing carpentry shows the following evidence. First, on the two central posts there is evidence of mortises where stair rail tenons of a protruding stair would have been inserted. Second, the banister rails between all of the posts on the front gallery are mortised into the posts, but the central rail along what would have been the position of a protruding stair is butted against the posts. Third, the two central posts are spaced slightly wider than the others. Finally, the cross section of the central banister differs slightly from the rest of the gallery banisters. It is thus not clear what the original configuration of the front stairway might have been. Some observers have posited that while there may at one time have been a protruding stair, this would probably have been a change from the original stair through the floor. This argument is buttressed by a similar configuration at Madam John's Legacy in the French Quarter and several other French Creole style houses.

A third area involves the addition of the kitchen. The present kitchen, which was added behind the rear *loggia*, consists of two very distinct stories. The lower story has horizontal 1"x12" flat beveled siding which is obviously of a period earlier (and probably contemporaneous with the main house) than that of the upper story which has vertical 1"x12" board and batten siding. The south end of the kitchen structure, however, is entirely vertical board and batten. Again, anecdotal evidence from Paul Gendron, a now deceased but reliable neighbor of many years, was to the effect that the one story kitchen (with horizontal siding) was originally located near the water well. It was then moved to its present location about 8' behind the rear *loggia*, and a second story was added (with the vertical siding). A still living family member (b. 1923) says that she remembers that the floor of the rear *loggia* was extended to the upper kitchen room, but that the eight foot space between this kitchen and the house was otherwise open. She believes that sometime during the 1930's this space and a part of the rear *loggia* was enclosed to allow access to the kitchen without exposure to the elements, and this is the present configuration. Shoring work is now being done on the lower kitchen structure and the old lower siding has been temporarily removed, but will be reinstalled.

Other changes, minor in nature, are as follows. Some of the original 1"x12" raw cypress flooring in heavily trafficked areas in three of the six rooms, perhaps 50 square feet of the total 1500 square feet, has been replaced over the years by 1x6 pine tongue and groove boards. The decking and some of the joists on the gallery and *loggia* have been replaced or reinforced over the years, but this work is not particularly out of character.

Aside from the alterations noted above, the house retains its architectural integrity as well as its design features. The rear kitchen, although not an original part of the house, is nonetheless not visible from the front. The main body of the house and its Creole floor plan remain as built. All interior plaster walls (with minor repairs) are intact, and all exterior door and window batten shutters are still in place. The exterior *faux bois* French doors, except for the two pairs mentioned above, remain. All interior doors, which are also *faux bois* and of the batten type, remain. All of the baseboards and window facings retain their original *faux-bois* finish. Although aged, none of the *faux bois* finishes have ever been over painted. The 1"x12" raw cypress floors are substantially intact as are the two wraparound mantels. The exposed ceiling beams and 1"x12" ceiling boards remain. The Haydel-Jones House is one of approximately 30 raised French Creole plantation houses still standing outside of New Orleans. It is submitted that it should be considered a strong candidate for listing on the National Register of Historic Places.

Contributing Element

There is a small house on the property behind the main house. It is difficult to ascertain the original layout of this building, but it appears to have been two rooms side by side with a common chimney with wraparound mantels. These rooms are set on 24" brick piers. There is a double pitched gable roof, now covered with corrugated metal. It descends to a rather low level at the rear, and if the floor of the main rooms were extended out horizontally to the edge of this rear roof, the head room at the outer edge would be only about 4'-5". It is surmised, instead, that the rear roof would have covered a space which went to ground level and which was probably unenclosed. It is also evident that this rear portion of the roof was an original part of the building because the cypress shakes are still visible from the underside. By contrast, the front porch roof indicates that the original shakes stopped at the front wall, suggesting that the present porch was added later. The interior walls of this building are now beaded tongue and groove board, but several presently exposed

studs which are whitewashed on all their interior facets indicate that the original walls had no interior facing. The floors are now hardwood tongue and groove, but they are laid over what appears to be an original cypress floor. There are otherwise few clues as to the original make-up of this building. The historic use of the house has not been determined. Its age also is unknown, but the typical French Creole wrap-around mantels with unadorned pilasters and overhanging mantel shelves, and the lack of facing on the interior walls would indicate a period probably contemporaneous with the main house. Further study is called for.

8. Statement of Significance

Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.
- N/A Criteria Considerations not applicable

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

c. 1815

Significant Dates

c. 1815

Significant Person

(Complete only if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Period of Significance (justification)

The period of significance is the approximate construction date as estimated by historic architect/expert Eugene Cizek (discussed in Part 7).

Criteria Considerations (explanation, if necessary)

N/A

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

The Haydel-Jones House is of state significance under Criterion C: Architecture as a rare and important example of a raised French Creole Plantation House. Its period of significance is c. 1815, its estimated date of construction. According to the Louisiana State Historic Preservation Office, all surviving examples of the raised French Creole Plantation House in the state are significant. The Haydel-Jones House is conspicuous within the collection because it exhibits almost every element of the style and remains essentially in its pristine condition.

Narrative Statement of Significance (provide at least one paragraph for each area of significance)

French Creole or French Colonial style architecture is one of the nation's three major colonial architectural traditions. The other two are the British Colonial as exemplified by the saltbox houses of New England and a later generation of "Georgian" houses, and the Spanish Colonial as seen in the missions of California and the Southwest. The French Creole building tradition was developed in the French territory of Orleans in the lower Mississippi Valley. There are, to be sure, examples found in the St. Louis, Missouri and Mobile, Alabama areas, also early French colonial outposts. But the overwhelming majority of the surviving examples of this style are in Louisiana, and these buildings are now unequivocally identified with that latter state's architectural tradition. Indeed, the style in its several forms has come to represent the quintessential Louisiana colonial house.

The lower Mississippi Valley was claimed for France in 1683, but it was not until some 35 years later that the city of New Orleans was founded. There were several indigenous American tribes in the area, and the early European settlers were predominately French. As early as 1721 a number of Germans also arrived in the colony and this contingent settled upriver from the city in what came to be known as the German Coast. Through a further admixture of African people, both free and enslaved, and later Spaniards, a French speaking cultural *mélange* emerged and came to be known as "French Creole." In modern usage, Louisianians often distinguish between Creoles of Color, those people of mixed French, African, Spanish and Native American heritage, and other people (also called Creoles) who are descendants of European settlers, mainly French and Spanish. This combination of cultures is all the richer for this mix. Creole architecture reflects the concept of mixture which defines the Creoles themselves. In the second half of the eighteenth century French speaking Acadians settled in southwestern Louisiana and also adopted this building style. The tradition continued to dominate local architecture well into the nineteenth century. Although France sold Louisiana to the United States in 1803, Anglo-American elements did not immediately impact the Creole building tradition. Pure French Creole houses were built as late as the 1830s. Eventually, however, central halls appeared in otherwise French Creole houses.

The French Creole tradition contains four types of buildings:

1. The Creole cottage, a galleried one-story house of small to moderate size of which there are three sub-types:
 - a. Those with small, hall-less floor plans, only two or three rooms wide. A front gallery and a rear *cabinet/loggia* range usually parallel this group of rooms.
 - b. Larger cottages with hall-less floor plans more than three rooms wide. These also feature front galleries and rear *cabinet/loggia* ranges. Such houses were sometimes created by enclosing one or more side galleries to create additional rooms.
 - c. Those with central halls flanked by front and rear rooms on each side, front galleries are present, but sometimes the *cabinet/loggia* ranges are missing. This type reflects the impact of Anglo-American architecture upon the Creole building.
2. The larger raised Creole plantation house, a pre-Greek revival two story dwelling (of which the lower story is an above-ground basement) that represents the apex of Louisiana's Creole architecture. This house has front galleries at both levels. The State Historic Preservation Office estimates that perhaps only 30 of these houses remain standing.
3. The Creole town house, common to more populated areas like New Orleans and Natchitoches.
4. The *pigeonnier*, a small tower-like outbuilding with upper-floor nesting boxes for pigeons whose nestlings, squab, were considered a delicacy.

Although Creole dwellings once dominated the rural landscape of central and southern Louisiana, perhaps only 300-400 examples of these buildings remain standing outside of New Orleans. Of these, the majority are small and moderately sized one story cottages. Only approximately 30 examples are members of the distinct group of substantial raised plantation houses.

Architectural characteristics of the French Creole style include:

1. A spreading hipped or gabled umbrella roof, perhaps with a Norman truss roof system.
2. Heavy braced timber frame walls with *briquelette-entre-poteaux* or *bousillage* infill.
3. Raised above ground on brick piers.
4. A full length front gallery, sometimes decorated as an outdoor room.
5. Chamfered gallery columns or *colonnets* with lamb's tongue stops, French doors, exposed ceiling beams (sometimes beaded), and wraparound mantels.
6. A hall-less Creole floor plan with a *cabinet/loggia* range and (if the house is multi-storied) an exterior staircase (located under the gallery in the earliest examples) leading to the *premier etage* (upper-level primary living space).
7. Two other peculiarities which often appear are an asymmetrical floor plan and placement of the *colonnets* without regard to the position of the exterior French doors.

The Haydel-Jones House is unmistakably within the style of the raised French Creole Plantation House. Almost all of the major distinguishing characteristics of this style, including the raised structure on brick piers, the hall-less floor plan (somewhat asymmetrical), the full length front gallery and *cabinet/loggia* range, heavy timber sills with French braced walls with *bousillage* infill covered with plaster, exposed ceiling beams, wraparound mantels, exterior French doors, a high hipped roof, and placement of the front gallery posts without regard to the position of the French doors, appear in the house. While the original front gallery stair configuration remains controversial, either the present stair through the gallery floor, or a protruding stair, would be appropriate. For example, Madam John's Legacy (National Register, Orleans Parish) and the Jacques Dupre House (National Register, Pointe Coupee Parish) have a stair through the gallery, while the John Carroll Jones (National Register, Natchitoches Parish) and Little Texas (National Register, St. James Parish) houses have protruding stairs. The positioning of the front gallery posts without regard to the French doors and not directly over the brick piers are features also seen in the Alexandre Fontenot fils House (National Register, St. Landry Parish). Although in the Landry House (National Register, Vermilion Parish) the posts are directly over the piers, the dwelling also follows this asymmetrical gallery post to door configuration. The Alexandre Fontenot fils House was also deemed unusual in that it retained almost all of its original windows, doors and hardware. The Haydel-Jones House has likewise retained all of the original door and window shutters as well as the French doors and window sashes, both of which have almost all of their blown glass glazing in place. Also, an equally rare factor is that almost all of the *faux-bois* door and baseboard finishes are still present and have never been over painted for almost 200 years. The wide raw cypress floors are substantially intact, as is the exterior cove beveled wood siding. Of additional interest is the single chimney structure which has two ground floor and two *premier etage* fireplaces, a configuration which was deemed structurally significant in the John Carroll Jones House, and which was also deemed notable in the Alexandre Fontenot fils House. Although the kitchen and partial enclosure of the *loggia* are later accretions, none of this work is visible from the front of the house. Moreover, at least the first floor of the kitchen structure is probably contemporaneous with the original construction of the house. Finally, the house has never been moved from its original location on the Mississippi River.

As mentioned above, it is estimated that perhaps only 30 raised French Creole Plantation Houses similar to Haydel-Jones still exist. The State Historic Preservation Office is on record as confirming that all surviving examples of this type in Louisiana with their design features intact are significant because they contribute to the state's identification with the French Creole tradition and reflect the absolute apex of architecture during the colonial period. Taken among this group the Haydel-Jones House is conspicuous because it exhibits almost every element of the style and remains essentially in its pristine condition.

Developmental history/additional historic context information (if appropriate)

Bryan Pedeaux, the present owner of the house and five acres fronting on the River Road, is a descendent of the Haydel family on the maternal side. Pedeaux acquired the property by both purchase from relatives and inheritance from his mother. Of the original 115 acres of the plantation (which remains in the family), some 80 acres are still used for sugar cane production, and 30 acres are swamplands. This two-story Louisiana French Creole Plantation House, dating from about 1815, remains substantially as it was built. The tract appears on Persac's 1858 map of river plantations as belonging to U. Haydel, Wow. The property is also identified with Ursine Haydell (sic.) and is noted as having a river landing at mile 42 ½ above New Orleans in F.M. Cayton, *Landings on the Mississippi River between Baton Rouge and New Orleans, 1881*.

The Haydel - Jones house received its name from Ursine Haydel, a sugar cane planter, whose daughter, Appoline, married her cousin Adam Barthelemy Haydel. Adam Barthelemy Haydel's obituary recites that he was born in the house in 1832 and died in it in 1929, thus establishing a date of construction at least as of 1832. Adam Barthelemy Haydel's sister, Marie Fanile Haydel, married James Camille Jones and bore a son, Adam Barthelemy Jones, who came to live with his uncle and his wife and eventually acquired ownership of the property. Adam Barthelemy Jones is the present owner's maternal great-grandfather. Adam Barthelemy Haydel and his nephew were direct descendants of Matthieu Haydel, the fifth child of Ambrose Haydel who arrived in the Louisiana colony in 1721 as part of John Law's Company of the Indies and settled on the German Coast some fifty miles up river from New Orleans. Matthieu's older brothers, Jean Jacques and Nicolas, were responsible for most of the development of Whitney Plantation, one of the major French Creole architectural style buildings still extant in Louisiana, and a National Register historic district unto itself.

The house was always a part of the agricultural tradition of the German Coast. It is not known whether the tract upon which it sits was ever involved in the indigo trade, but certainly it was used for sugar cane production from the early nineteenth century. Ursine Haydel is identified as a "planter" in the 1840 census, a term which then meant a sugar planter. The plantation is still used for this purpose. On the question of enslaved workers, Ursine Haydel is shown in an 1820 tax roll as owning four. (New Orleans Historical Collection, Mss. 22, Folder 2). The present owner remembers three no longer extant small workers' houses behind the main house on a north-south axis in the pasture. Whether or not these were quarters for enslaved people is unclear.

As to other uses of the house, there are hundreds of nails partially driven into the floor timbers and joists about 6" apart. In about 1980 the present owner was told by Perkin Alexander, a 90+ year old Black carpenter who was working on the front gallery sills, that during the Depression a part of the plantation was used as a truck farm in conjunction with the WPA, and that the nails were used to dry onions and garlic. This has not otherwise been verified. A living family member recalls that each year a traveling carnival was allowed to set up its tented operations for several days on the area between the house and the levee. In the 1940's through the 1950's, two of the present owner's great aunts, both spinsters, provided room and board in the house for as many as three teachers for the local school board. The two west bedrooms each housed one teacher, and the bottom room under the kitchen housed a third.

The present owner remembers a formal flower garden extending about 50' north of the front of the house and about the same width. There were yellow lilies and white and purple striped amaryllis bordering a still existing brick walkway, and occasionally these reappear in the front lawn. There were also old world roses and the obligatory sago palms for presentation for blessing on Palm Sunday. Crepe myrtles on the outer edges formed something of an allee. A still living family member remembers peach and non-fruit bearing pomegranate trees, as well as a whitewashed picket fence enclosure with a front gate. This garden (but without the fence) can be discerned in the Shell Collection photograph referenced above.

The house is now used as a vacation retreat for the owner, his wife, Nancy Bender, and their family.

Haydel-Jones House
Name of Property

St. John the Baptist Parish, LA
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form)

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

Historic New Orleans Collection, St. John the Baptist Parish Records, 1813-1829, MSS 22, Folder 7, Tax Assessment Roll, 1829.

Poesch, Jessie and Bacot, Barbara Sorelle, *Louisiana Buildings 1720-1940: The Historic American Buildings Survey*. Baton Rouge: Louisiana State University Press, 1997.

Louisiana National Register nominations for: Madam John's Legacy, Orleans Parish; Jacques Dupre House, Pointe Coupee Parish; John Carroll Jones House, Natchitoches Parish; Little Texas, St. James Parish; Alexandre Fontenot fils House, St. Landry Parish; Landry House, Vermilion Parish;

Previous documentation on file (NPS):

NA

preliminary determination of individual listing (36 CFR 67 has been Requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 Not applicable - no previous documentation on file

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: Shell Collection, Tulane University, Southeastern Architectural Archives

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 5.4 acres
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1 15 735840 3326050
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (describe the boundaries of the property)

Boundaries are shown on the accompanying sketch map.

Boundary Justification (explain why the boundaries were selected)

Boundaries follow property lines on the west, north and east sides of the parcel, thus including the two contributing elements (the larger front house and smaller rear house) and their immediate setting. The south boundary is cut approximately 45 feet behind the rear, smaller house in order to exclude extensive rural acreage.

11. Form Prepared By

name/title Dr. Bryan Pedeaux
organization N/A date Spring & Summer, 2010
street & number 3219 Ursulines Avenue telephone 504-450-1156
city or town New Orleans state LA zip code 70119
e-mail bpedeaux@fifthcircuit.org ; nbender20@gmail.com (wife's e-mail)

Form Edited By

name/title Patricia Duncan, National Register Coordinator
organization Louisiana Division of Historic Preservation date Summer 2010
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Property Ownership (Required by Louisiana National Register Review Committee)

name/title Same as nomination preparer
organization _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____
e-mail _____

Boundary

Haydel-Jones House

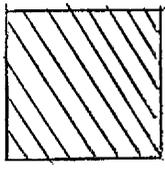
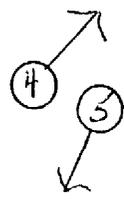
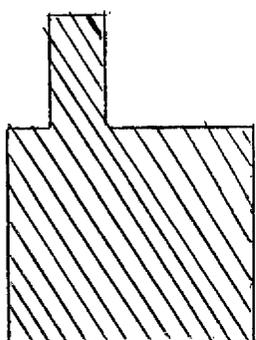
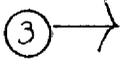
Edgard vicinity
St. John the
Baptist Parish

LA

Boundary



Boundary



Scale: 1" = 40'

Contributing Element: 

Boundary: 

Boundary

LA Hwy. 18 (River Road)

















