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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

679

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic Name: St. Augustine Catholic Church and Cemetery
Other Names/Site Number: n/a
Name of related multiple property listing: n/a

2. Location

Street & Number: 2262 Hwy 484
City or town: Natchez State: LA County: Natchitoches
Not for Publication: ☐ Vicinity: ☒

3. State/Federal Agency Certification

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

I recommend that this property be considered significant at the following level(s) of significance:
☐ national ☐ state ☒ local

Applicable National Register Criteria: ☒ A ☐ B ☐ C ☐ D

Pam Breaux 7/29/14

Signature of certifying official/Title: Pam Breaux, State Historic Preservation Officer **Date**

Louisiana Department of Culture, Recreation, and Tourism

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

4. National Park Certification

I hereby certify that the property is:

✓ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other, explain: _____

9.24.2014

Signature of the Keeper **Date of Action**

5. Classification

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

x	Private
	Public – Local
	Public – State
	Public – Federal

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

	Building(s)
x	District
	Site
	Structure
	object

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

Contributing	Non-contributing	
4	1	Buildings
1		Sites
	3	Structures
		Objects
5	4	Total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions (Enter categories from instructions.): Religion/religious facility; Funerary/cemetery; Religion/church-related residence; Social

Current Functions (Enter categories from instructions.): Religion/religious facility; Funerary/cemetery; Social

7. Description

Architectural Classification (Enter categories from instructions.): Late Victorian: Romanesque Revival; Late Victorian: Queen Anne; Late 19th and Early 20th Century American Movements: Bungalow/Craftsman

Materials: (enter categories from instructions.)
foundation: Brick
walls: Asbestos, Wood weatherboard
roof: Metal and Asphalt
other:

Narrative Description

Summary Paragraph

St. Augustine Catholic Church and Cemetery is composed of approximately 57 acres extending back from Hwy 484 and Cane River Lake on Isle Brevelle, south of Natchez, Natchitoches Parish, Louisiana. The property includes four contributing buildings: the church, rectory, hall, and convent, plus one contributing site, a cemetery. While the period of significance for the nomination runs up to the present in order to acknowledge the continued traditional cultural use of the site, the historic contributing resources represent only those features built between 1829 and 1975, concluding with the construction of the replacement parish hall as a pivotal element in the social activities of the site. The church, rectory, and convent were constructed in the early twentieth century of different styles – Romanesque Revival, Queen Anne, and Craftsman – but are made visually cohesive via their white asbestos shingle cladding and terracotta colored metal and asphalt roofs. The hall, which dates to the early 1970s, is a non-descript, one-story, metal-clad facility that sits low on the site such that the older buildings are more prominent. Behind the church is a large cemetery featuring grave markers, tombs, and four mausoleums dating from the 1830s to the present. Flat open fields and mature trees define the pastoral setting of the site. St. Augustine Catholic Church and Cemetery retains a very high level of integrity of location, setting, feeling, and association. It also maintains good integrity of workmanship, materials, and design. Even as the physical appearance of the buildings and cemetery has evolved with continuing use, the site would be recognizable to someone from the historic period.

Narrative Description

St. Augustine Catholic Church and Cemetery is located on Isle Brevelle in Natchitoches Parish. This area is defined by waterways. Bayous and the vestiges of a river that changed courses lend it a verdancy for which it has long been known. The property of St. Augustine Catholic Church and Cemetery is no exception. Its fifty-plus acres were originally part of the plantation of Augustin Metoyer. Though methods of cultivation have changed since the church's establishment in the early nineteenth century, the land remains agricultural. Previously uses were mixed and included cash crops such as cotton. Today it is leased for the raising of cattle and hay.[1] Cane River Lake, on which the property is situated, is a defining feature of its location. This waterway was once the means by which many traveled to St. Augustine. Although there was never a landing structure here, smaller boats could be parked on the river bank. Before there was a bridge, people from the other side could also cross on ferries up and down river from St. Augustine.[2] When viewing St. Augustine across Cane River Lake, one sees a double image of the church as its white reflection gently waves in the dark

[1] Willie Metoyer, e-mail to author, June 25 and July 8, 2014.
[2] Mark Guidry, e-mail to author, June 23, 2014; Willie Metoyer, e-mail to author, June 25, 2012.

water (Photo 22). This integral part of the location and feeling of St. Augustine is also now a threat to its very existence. The use of high speed watercraft on the lake has caused waves on its normally placid waters to erode its banks. The erosion in front of the church is severe. It extends beneath the highway and one mature tree has already been lost.

St. Augustine Catholic Church and Cemetery features four historic buildings that contribute to its significance: the church, rectory, hall, and a convent. The church is of course the most prominent building and the *raison d'être* for the site. The present edifice was constructed as part of a 1916 building campaign that replaced the older buildings on the property.[3]

Church, Contributing Building (*Photos 1-5)*
The appearance of the original St. Augustine Chapel is known only through an 1836 portrait of one of its founders, Augustin Metoyer (Photo 6). As depicted in the painting, the chapel was a front-gable building flanked by side galleries and crowned by a diminutive belfry. It is shown as being clad in white painted weatherboards. The front entrance looks to be composed of double doors. There are no windows on the front, but at least four along the side that's visible. The building also appears to be slightly raised off the ground on piers or blocks with two steps up to the entrance. Family lore of an ancestor who easily lifted the building to replace a foundation block also indicates that the church was raised off the ground.[4] Of course, it is difficult to know how accurate the artist's rendering of the building actually was. In 1954, the pastor of the church wrote St. Augustine history and related the descriptions of the previous building as told to him by parishioners. They recalled a building that was nearly as wide as it was deep and without galleries. The front elevation was remembered as having two round, colored glass windows. Father Callahan reasoned that the disparity between memories and the portrait was due to a renovation of the building that enclosed the side galleries to enlarge the worship space.[5]

Today's, St. Augustine Catholic Church has a prominent bell tower that rises the through the center of the front gable. Its corners are chamfered above the roofline and it is topped by a broach spire. The building's windows, doors, and louvered openings all have rounded arches in the Romanesque Revival style. The primary elevation is symmetrical and composed of three bays: a pair of wood-paneled double doors topped by a rounded arch transom; flanked by one-over-one rounded arch windows. Over the front door is a round window divided by a muntin in an x pattern and sheltered by a small cantilevered roof. The building is clad in white asbestos shingles. It sits on a closed brick pier foundation. The principal roof is covered in red standing seam metal while that of the steeple is unpainted metal. The northwest side elevation has a row of five one-over-one rounded arch windows bookended by a smaller version of the same window style at the front and a single entry door at the rear. The door is solid wood with five panels. It is accessed by a flight of seven wooden steps and sheltered by a simple gable roof. The rear elevation is symmetrical and features four of the same windows found on the side and front. Its gable is topped by a plain cross. The southeast side elevation is like the northwest side except that it is interrupted by the annex that now connects it to the rectory (see below). The Romanesque Revival style follows through on the interior of the church with an elegant barrel vault and rounded arches. At the rear of the church is a loft for the choir. The windows of the church, which were originally clear glass, are one by one being refitted with stained glass scenes through the donations of parishioners. In the 1970s, the interior surfaces were covered with paneling, but during a renovation completed in 2001, the original beaded board was again exposed.

[3] J. J. Callahan, *The History of St. Augustine's Parish, Isle Brevelle, Natchez, La.* (J. J. Callahan C. S. Sp., 1954), 40.
[4] Gary B. Mills, *The Forgotten People: Cane River's Creoles of Color*, rev. by Elizabeth Shown Mills, rev. ed. (Baton Rouge: Louisiana State University Press, 2013), 191.
[5] Callahan, 40.

During the 2001 renovation, the church was connected to the rectory with a one-story non-contributing annex that contains confessionals, restrooms, and the priest's dressing room. The exterior of the annex draws on the stylistic features of both the church and the rectory. It features a cross-gable portico that is centered between the two buildings. The entrance is composed of wood double doors topped by a rounded arch transom like the entrance of the church. The portico is supported by Ionic columns that mimic those found on the rectory. To the right of the portico is a row of three rounded arch windows. To the left is an open breezeway leading to the rectory. The annex is clad in white synthetic siding and has a dark reddish brown roof that blends with the other roofs. Despite its borrowing from the historic stylistic vocabulary, its modern vintage is easily discernible. Following the renovation which helped reveal some original features, the church retains a strong integrity of design, materials, workmanship, location, setting, feeling and association.

Rectory, Contributing Building *(Photos 2, 7-9)*
The rectory is a one-story Queen Anne house. It has a steep pyramidal principal roof that extends over the deep front porch where the slender ionic columns support it. The asymmetry that is typical of this style is achieved with a bay front room that extends past the left side of the porch. Beneath the porch, the front elevation is composed of a partially glazed wood door with sidelights and a one-over-one window to each side and is clad in wood weatherboard. The roof and exterior wall cladding of the rest of the Rectory are the same as the church. It sits on an open brick pier foundation. The southeast elevation features a pair of one-over-one windows in the center, the bay wing in the front, and a brick flue stack and one-over-one window at the rear. The rear section appears to belong to a non-original enclosure of the rear porch. A three-car garage with vinyl siding and an asphalt roof is appended to the left rear of the rectory. It covers the southeast side of the rear ell of the house. The rear of the ell is gable-ended and has a pair of two-over-two aluminum windows and a replacement door. Connecting the rectory to the church in the rear is a closed wood picket fence. While there have been some changes in materials and design over time with the asbestos siding and rear garage addition, the Rectory retains an overall good integrity of materials, workmanship, design, location, setting, feeling, and association.

Cemetery, Contributing Site *(Photos 10-18)*
Behind the church and the rectory is the cemetery. Here, one can see markers that span nearly the entire 1829-present period of significance of St. Augustine. There are finely crafted wrought iron crosses, the earliest of which may date to the 1830s. There are also many above ground tombs and marble markers. The most prominent tomb is that of Augustin and Marie Agnes Metoyer who passed away in 1856 and 1839 respectively. It is typical of tomb construction of that era in Louisiana. It is built of brick covered in stucco with a marble tablet fitted over the closure of the crypt. It has a gable roof and probably originally featured a finely molded cornice, but generations of maintenance and repairs have obscured the exterior surface detail. Many of the other tombs in the cemetery, especially the more modern ones, are built of brick with no stucco covering. Most have flat tops. Other markers include granite, marble, and concrete headstones. Four late twentieth-century mausoleum structures flank the sides of the cemetery. The rear of the main part of the cemetery is bordered by an unpaved access drive, on the other side of which extends another small portion that has only small crosses, vases, and basic markers. In the center of this section is a paved, cross-shaped path. Overall, the cemetery retains a strong integrity of design, materials, workmanship, location, setting, feeling and association.

Hall, Contributing Building *(Photos 10 and 19)*
Parallel to the cemetery to the northwest is the hall, constructed in the early 1970s. The first section was completed c. 1973 and the second part not long after. The whole building is made of modern steel and concrete construction clad in corrugated metal panels. It has a low-pitched, front-gable roof that extends over the front elevation to create a shallow porch supported by four metal poles. The front elevation is divided into three bays consisting of triplets of six-over-six windows on each side of a fully glazed entrance of two pairs of double doors with a glass panel between. The sides display rows of equal-sized windows. Egress at the rear of the building is provided by doors on the sides while the rear elevation is devoid of doors or windows. Although its

footprint is large in comparison with the historic buildings, its profile is very low. Its siting on a part of the property below the parking lot helps keep this late twentieth-century building from overwhelming the older buildings. This location is approximately where St. Joseph's school previously stood. The school was a two-story, five-bay, double-pile wood frame building with a hip roof and pier foundation constructed in 1917. It was demolished prior to the construction of the hall. Behind the hall are two small recent vintage non-contributing utility sheds. In the parking lot is a non-contributing food truck used during functions like the annual fair. These minor structures are not included in the resource count.

Convent, Contributing Building *(Photos 19-21)*
Northwest of the hall is the convent. St. Joseph's Convent was constructed in 1917 for the Sisters of Divine Providence. Battered porch posts on brick bases and deep eaves with exposed rafter ends lend it a generic Craftsman style flair. The front elevation is composed of four bays with the following opening arrangement: window, window, door, and window. It features a partial-width porch that is offset to the right side and screened. It has a moderately steep hipped roof from which lower hips extend to cover the front porch and two bump-outs on each side. The foundation is brick piers. The majority of the windows are two-over-two aluminum replacements; there are three one over one windows with metal awnings on the southeast elevation. It is clad in asbestos shingles and has an asphalt shingle roof. A small, shed-roof garage with an open vehicle bay has been added to the southeast side. It is covered in board and batten siding. The main alterations made to the Convent have been the replacement windows and the asbestos siding. Despite these minor changes, the Convent retains integrity of design, workmanship, location, setting, feeling, and association.

The continuing active use of St. Augustine Catholic Church and Cemetery is manifest in the many physical changes it has experienced over time. Many of these changes, such as asbestos siding and new asphalt and metal roofs have not altered the overall form of the buildings. Some changes, such as the addition of garages to the rectory and convent and the construction of the annex between the church and rectory have had some effect on the building forms. Yet, there is no doubt that the buildings remain easily recognizable to someone from their historic period. The biggest physical change to the district - the demolition of St. Joseph's School and the construction of the church hall in the 1970s - is perhaps also one of the greatest symbols of the continuity of the site as the center of the community. Functions that were once held in the school continue in the hall and at an even greater scale. The cemetery, too, has changed over time. Mausoleums and modern grave markers have been added, but the oldest of the tombs and iron crosses remain. The buildings and the cemetery site collectively retain good integrity of workmanship, materials, and design along with a high level of integrity of location, setting, feeling, and association and remain eligible for listing on the National Register.

8. Statement of Significance

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

x	**A**	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
	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:

x	A	Owned by a religious institution or used for religious purposes
	B	Removed from its original location
	C	A birthplace or grave
x	D	A cemetery
	E	A reconstructed building, object, or structure
	F	A commemorative property
	G	Less than 50 years old or achieving significance within the past 50 years

Areas of Significance (Enter categories from instructions.): Social History; Ethnic Heritage: Other

Period of Significance: 1829-present

Significant Dates: 1829, 1856, 1860, 1890, 1917, c. 1973

Significant Person (Complete only if Criterion B is marked above): N/A

Cultural Affiliation (only if criterion D is marked above): Cane River Creole

Architect/Builder (last name, first name): N/A

Period of Significance (justification): The period of significance for the property is 1829-present. Oral tradition identifies 1803 as the founding date of St. Augustine, however records show that it was not until 1829 that it was blessed and became the regular site of weddings, baptisms and other services, therefore it is this date that more aptly applies to the start of the site's role as the center of the community's cultural life. In the 1830s, it also became the site of burials. Throughout the twentieth-century, St. Augustine role as the key place for all community gatherings, celebrations, and rituals was solidified. This significance continues through the present. However, the construction of the parish hall circa 1973 and its subsequent additions completed by circa 1975 mark the last date of significant construction in the district with deep associations to the continuing traditional cultural significance of the church complex. For purposes of this nomination, the later construction of support facilities (annex, sheds), while occurring in the extended period of significance, are treated as non-contributing.

Criteria Considerations (explanation, if necessary): As a religious property and a cemetery, it falls under criteria considerations A and D; however, this resource derives its primary significance from its importance in the social and ethnic history of its community.

Statement of Significance Summary Paragraph

St. Augustine Catholic Church and Cemetery in the Natchez vicinity of Natchitoches Parish, Louisiana is significant at the local level as a traditional cultural property under Criterion A: Social History and Ethnic History for its association with the ethnic, social, and religious life of the Cane River Creole People. Its enduring significance lies in its role as the cultural center of the Cane River Creole community of Isle Brevelle. Its story is that of the multicultural and multiracial society that was born on this continent even before the founding of this country. For nearly two-centuries, St. Augustine has been the locus of gathering, celebration, and final rest for this distinct community. Every year Cane River Creoles converge from points across the country to this spot that is the heart of their ancestral and cultural home. The period of significance is 1829-present and includes buildings constructed in the late 19th-early 20th century buildings as well as a hall

constructed in the 1970s.

Narrative Statement of Significance

The Cane River Creoles are a distinct cultural group tied together by traditional cultural practices, genetic heritage, and a self-awareness of their identity. They are recognized by the broader community as a distinct group and have been the focus of many writings and works of other media – scholarly and otherwise – through the years. The two most notable sources are the book *The Forgotten People: Cane River's Creoles of Color* by Gary B. Mills (first published 1977, revised and expanded by Elizabeth Shown Mills, 2013) and the documentary *The Spirit of a Culture: Cane River Creoles* (2005). Together, these two sources provide a historical and contemporary portrait of the community. The tangible place where over two centuries of Creole life on the Cane River is rooted and celebrated is St. Augustine Catholic Church and Cemetery.

A Brief Explanation of the Term Creole

The term "Creole" is often misunderstood and misinterpreted and sometimes its use is even contentious.[6] The reasons for this are its changing connotations through time and its ambiguous associations with race. During Louisiana's colonial period, its meaning was closely tied to its origin in the Latin word *creãre*.[7] Thus *créole* was a designation of one's place of creation. The French and the Spanish used the terms *créole* and *criollo* respectively to refer to people who were born in the New World, but not Native Americans. People of European *or* of African descent were designated as *créole*, as were any mixture of the two; and sometimes of either or both with Native American. The term was particularly used in slave documents to distinguish those persons raised, and therefore acculturated, in the given colony from those of foreign origins. With the Louisiana Purchase of 1803, use of the term Creole acquired a different import: that of distinguishing Louisiana's Francophone people and their cultural ways from the influx of Anglo-Americans, or *les Américains*. During Reconstruction, use of the term Creole gained favor for yet a different purpose. Prior to the Civil War, Louisiana was home to a substantial population of *gens de couleur libres* or free persons of color. These free people occupied a distinct place in Louisiana's society. Many of them were multiracial, being of at least as much French ancestry as of African, and sometimes possessing Native American, Spanish, and other bloodlines as well. They shared language, manners, and customs with their white Creole neighbors though they did not enjoy all of the same privileges. Among Louisiana's free people of color were some who were very wealthy slaveowners. When slaves were emancipated at the end of the Civil War, the designation "free people of color" was suddenly obsolete yet the members of this Creole group had not ceased to be culturally distinct from most of the recently freed people of African descent. Thus, in the late nineteenth century, Creole of Color was an identifying term for the descendants of this separate multiracial people.[8] At the same time, many Louisianans of pure European ancestry continued to cling vehemently to the term Creole to distinguish themselves from people of Anglo descent. It was only as the twentieth century progressed and Creole was used less often to refer to people of pure European descent that the words "of Color" were frequently dropped leaving just the term Creole to refer to Louisiana's multiracial people of French ancestry.[9] But despite its common usage in this sense, it should be understood that Creole remains an identification of a culture and a heritage, not a skin color.

[6] The term Creole should also not be confused with the terms Acadian or Cajun. The latter two specifically refer to the people and culture of the French settlers of Acadia (in present-day Nova Scotia), many of whom found their way to Louisiana following expulsion from their land by the British in 1755. Creoles and Acadians/Cajuns are separate groups though they share some similar aspects of French cultural heritage that have further melded through their centuries together in Louisiana.

[7] *The Barnhart Concise Dictionary of Etymology: The Origins of American English* Words, 1st ed., s.v. "Creole."

[8] Though at the time of emancipation, there were many enslaved people of African descent who shared aspects of the Francophone culture of Creole Louisiana, rather than the Anglo-American culture of those who had come from the upland South, they were not generally referred to as Creoles of Color. It should be recognized however, that there are many different aspects of creolized culture among peoples of many different ethnic and social backgrounds in Louisiana. See Nicolas Spitzer, "Black Creoles of Louisiana," Encyclopedia of World Cultures, 1996. Encyclopedia.com. http://www.encyclopedia.com/doc/1G2-3458000035.html (accessed October 21, 2013).

[9] The 1947 edition of *Funk and Wagnalls New Standard College Dictionary's* fourth definition put a racial requirement on the designation stating "Now, any person having both Creole and Negro blood and speaking the Creole patois."; A two page definition of

The Cane River Creoles

Creoles of all ethnic make-ups fiercely insisted upon their Francophone language and customs when the Louisiana Purchase brought waves of *les Américains* into their midst, but some communities persisted far longer in the retention of their Louisiana French cultural heritage. The Cane River Creoles are among those who have cherished and preserved the traditional ways that grew out of French Colonial Louisiana. Deriving in part from African, Native American, Spanish, and Anglo-American influences with a strong French inheritance, the Cane River Creole culture is truly one born of the Americas. Among the nuanced elements that distinguish and bind the community together are extended familial ties; dedication to family; strong Catholic faith and adherence to Catholic values; preservation and enjoyment of traditional foodways; emphasis on music and dancing in celebrations; and deep connection to the homeplace of Isle Brevelle in Natchitoches Parish, Louisiana. This somewhat isolated rural location maintains an agriculturally-based economy. It is a place of natural beauty and fertility that retains the very deep lots with narrow river frontages first plotted out according to the French arpent system.

Origins of the Community and the Site

Today's Cane River Creole community has its origins in the union between a slave of African parentage named Marie Thérèze *dit* (called) Coincoin and a French man named Claude Thomas Pierre Metoyer. These kinds of relationships were not uncommon in their time and place. Rather, their story is remarkable because of the strength of the family that grew from the ten children they conceived during their nineteen years together and the legacy that family maintains today.

Marie Thérèze *dit* Coincoin gave birth to their first children – twins – in January of 1768. The boy and girl were named Nicolas Augustin and Marie Suzanne and were soon baptized into the Catholic faith.[10] The couple continued to have children at a steady pace and by 1778, had seven children. It was in this year that Metoyer finally purchased Marie Thérèze from her owner and subsequently manumitted her and their newest infant. As a free woman, Marie Thérèze had two more children by Metoyer. These children were born free since the law conferred the mother's legal status unto her children at the time of their birth. The other six living children remained legally enslaved as the property of their father, but in Metoyer's 1783 will, he stipulated that they were to be granted their freedom upon his death.[11] In 1786, Pierre Metoyer and Marie Thérèze Coincoin's nearly twenty years together officially ended. Upon the termination of their cohabitation, Metoyer gave Coincoin a tract of sixty-eight acres and an annual stipend with which to support herself and their family.[12] Metoyer then married a white resident of French descent.

The land and stipend Marie Thérèze received were not extravagant and producing an income from the land would require a great deal of labor, determination, and business acumen. From the success Marie Thérèze and her family achieved over the following decades, it is clear they delivered just that. In 1786, Coincoin was forty-four years old and, for the first time in her life, the head of a household, with nine children ages two to eighteen in her care. In addition, she was the mother of five children she had prior to her alliance with Metoyer. At this time only three of all these children were free and the goal that seems to have driven Coincoin as soon as she was on her own was securing the freedom of her other eleven children.[13] Freedom required money and Marie Thérèze set straight to the production of tobacco for income. Systematically, she worked with her family to

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Creole is provided in Jay Dearborn Edwards and Nicolas Kariouk Pecquet du Bellay de Verton, *A Creole Lexicon: Architecture, Landscape, People* (Baton Rouge: Louisiana State University Press: Baton Rouge, 2004), s.v. "Creole."; See also, Gary B. Mills, *The Forgotten People: Cane River's Creoles of Color,* rev. by Elizabeth Shown Mills, rev. ed. (Baton Rouge: Louisiana State University Press, 2013), xxix.

[10] Mills, 12.

[11] Ibid., 22, 25.

[12] Ibid., 26.

[13] Ibid., 42.

manumit all of her children. By 1815, all of her Metoyer children and at least four of her five eldest children were free.[14]

In 1816, she divided her property amongst her children and grandchildren. This included twelve slaves and over one thousand *arpents* of land.[15] It is difficult to compare in modern terms just what an estate of this size meant in early nineteenth-century Natchitoches, Louisiana; however, the historian Gary Mills concluded that, "Marie Thérèze's holdings compared well with those of the white inhabitants and certainly exceeded those of the other free people of color."[16] Regardless of the exact size and nature of the estate, it's clear that in the thirty years since her separation from Pierre Metoyer, Marie Thérèze improved the situation of her family in many regards. She could have subsisted on the acreage and stipend originally granted to her by Pierre Metoyer, but instead, she worked and saved and forfeited the stipend for the freedom of her children. At the same time, she managed to increase her land holdings.

But the work and success of the *gens de couleur libres* Metoyer family did not end with that of their matriarch. To the contrary, from this foundation they continued to build upon their collective holdings. The first-born Metoyer son, Augustin became the patriarch of the family and led them through to the peak of their prosperity in the 1830s. He is still referred to as *Grandpere* (grandfather) by descendants today. It was Augustin who made the first purchase of land on Isle Brevelle, the area which would become the enduring home of the Cane River Creoles. Augustin was freed at the age of twenty-four by his father in 1792, shortly in advance of Augustin's marriage. Not quite three years later, he sought and was awarded a land grant of 395 acres.[17] Augustin's younger brother, Louis, quickly made his own petition for an adjacent tract of 912 acres, which he received in early 1796.[18]

As the Metoyer children married, different racial and ethnic bloodlines were introduced into the community, which in addition to African and French included Native American and Spanish. Through the years, common family names in the community have come to include Antee, Balthazar, Chevalier, Christophe, Conant, Delphin, Dubreuil, Dupre, Jones, Lacour, Llorens, Monette, Moran, Rachal, Roque, Sarpy, and others. By the 1830s, the 174 members of the extended family had accumulated 18,000 acres and owned 276 slaves.[19]

A number of documents and artifacts lend insight into the level of social standing and prosperity that the Cane River Creole community maintained in the 1820s and 1830s. The house of Louis Metoyer, which stands today as part of the National Historic Landmark Melrose Plantation, was constructed circa 1833. It is a grand raised Louisiana Creole style plantation home comparable to that of wealthy white Creole planters of the period. Louis Metoyer's wealth can be better understood by knowing that according to his 1838 succession, the furnishings inside the home were made of mahogany or cherry and included a bookcase valued at the then high price of $60.[20] It was in this era of prosperity that St. Augustine was established.

Oral tradition has long maintained that Augustin, with his brother Louis, erected St. Augustine Chapel in 1803; however, Cane River scholar Elizabeth Shown Mills contends that, "forty years of research have yielded no

[14] Mills, 42.
[15] Ibid., 44-49. An *arpent* is roughly equal to .85 acre.
[16] Ibid., 49.
[17] Ibid., 41, 53.
[18] Ibid., 54. A remarkable collection of buildings dating to the Metoyers' occupancy remain on this land today and are recognized as a National Historic Landmark for their association with the Metoyer family story. It should be noted however, that the National Register and National Historic Landmark nominations for this property were completed forty years ago and contain many inaccuracies and misinterpretations. See note 24 for further comments.
[19] Gary B. Mills, *The Forgotten People: Cane River's Creoles of Color*, rev. by Elizabeth Shown Mills, rev. ed. (Baton Rouge: Louisiana State University Press, 2013), 247.
[20] Ibid., 205.

record of a church or a chapel built on the Isle in that year, that decade, or that quarter-century. Indeed all evidence weighs against it."[21] One of the main indicators against the 1803 creation of the chapel that Mills cites is the record of baptisms and marriages in the town of Natchitoches and in private homes on Isle Brevelle after 1803, with none denoting use of a chapel. As early as 1799, the local priest of Natchitoches had hoped for a chapel to be established on Isle Brevelle so that mass and services could be held there rather than in the area homes.[22] With its blessing in 1829, St. Augustine became *the* location for services. Just four days after the blessing, four couples were wed in the chapel and two days later there was a fifth marriage there. Thus, 1829 is being considered as the start of the period of significance for this nomination.

History and Role of St. Augustine Catholic Church and Cemetery in the Cane River Creole Community

Not only do church records give evidence that St. Augustine was a center of activity beginning in 1829, but another artifact clearly reflects the great importance it held for Augustin Metoyer and his extended family. In his 1836 portrait, Augustin Metoyer stands proudly gesturing towards a building. That building was the original St. Augustine Chapel.

When Augustin Metoyer wrote his will in 1839, his choice of wording – *le meme église et un cimetière* (the same church and a cemetery instead of *le cimetière* or the cemetery) hinted that "a cemetery" was not yet fully established, though he intended for there to be one (see excerpt of will on Pg. 14). The earliest surviving markers with legible inscriptions list death dates in the 1830s. These belong to relations of Augustin and Louis Metoyer: Marie Flavie Routier (wife of Augustin and Marie Agnes' son François Gassion) d. 1833, Jean Baptiste Louis (son of Louis and Marie Thérèse Le Comte) d. 1838, and Marie Agnes (wife of Augustin) d. 1839. Dates on grave markers can be misleading because remains were sometimes relocated from other cemeteries to be placed with loved ones, but it's likely that burials started occurring at St. Augustine by the end of 1839. It is thought that his Augustin's wife, Marie Agnes, who passed away July 7, 1839, was one of the first persons buried in the cemetery.[23] The start of burials at St. Augustine marks the completion of the shift of all religious services for the community to this place. Previously, the Metoyers and their extended family were buried in a few other cemeteries. Notably, Marie Thérèze Coincoin is said to have been buried in the American cemetery in the town of Natchitoches when she passed away sometime after 1816 and prior to 1829.[24]

The next significant date for St. Augustine came in 1856 when it became an independent parish. The decree was made by Bishop Auguste Martin on March 11, 1856 and the church received its first resident pastor, Father François Martin.[25] After seeing his dream of the designation of St. Augustine as a parish church come to fruition, Augustin Metoyer passed away on the 19th of December 1856. He and his wife, Marie Agnes, share a prominent above-ground tomb directly behind the church (Photos 13-14).

The following year, the Daughters of the Cross established a girl's school on Isle Brevelle in the building now known as the Badin-Roque House, just about a mile up the road from St. Augustine Church. They called their home and school, St. Joseph's Convent.[26] Apparently, by 1860, the Daughters of the Cross were successful

[21] Louis is regularly credited with creating the actual building of the chapel as architect/builder, however the author knows of no primary source for this. It is possible that it is derived from the writings of Francois Mignon (born Frank VerNooy Mineah) who resided at Melrose Plantation beginning in the 1930s and originated several myths about Cane River history. The concept of Louis as an architect of "African" building forms that appears in the National Register nomination for Melrose and in the church history by Father Callahan is erroneous in many regards. The buildings are better understood as Creole architecture with strong French antecedents as well as Native American and African influences; Mills (2013), 171.

[22] Mills (2013), 170.

[23] Mark Guidry, interview by author, Badin-Roque House, Natchez, Louisiana, October 12, 2013.

[24] There is no known record of Marie Thérèze's death or burial. She was obviously alive in 1816 when she divided her property amongst her family. The marriage contract of her son Pierre indicates that she was deceased in 1817. Mills (2013), 55. However, some scholars have questioned this evidence. Knowledge of the location of her burial in Natchitoche's American Cemetery has been passed down from generation to generation, though there is no marker and no known record of this either. Guidry, interview.

[25] Mills, (1977), 155.

[26] The Badin-Roque House is listed on the National Register for its significance at the national level as the sole remaining *poteaux en*

enough to merit a new building for their convent and school. This one was constructed next to St. Augustine Church and was large enough that girls who lived a great distance away could board there.[27] With the completion of this building, the role of the site in the community expanded to include education and it was even more so a center of activity. Conditions caused by the Civil War and its aftermath led to the closure of the school from approximately 1874 to 1889.[28]

St. Joseph's School was finally reopened in 1890 by the Sisters of Divine Providence. As with so many other communities, the turmoil of the Civil War and Reconstruction had a tremendously negative impact upon all aspects of the lives of the Cane River Creoles. With financial decline came a reduction in ability to secure educations for their children. When St. Joseph's first reopened, the enrollment was hesitant, with just three students attending. But quickly, the school was embraced and when the year ended, there were seventy-five students. The school became a prominent part of St. Augustine role in the community. At its peak, there were 250 boys and girls enrolled in grades up to eighth. In 1917, the antebellum building was replaced by separate school and convent buildings. The new school building was a two-story, wood-frame structure with six classrooms and a parish hall. A playground was erected outside.[29]

The inclusion of a parish hall in the new school building provided additional opportunities for holding community gatherings on the property. Although the church and school were separate institutions under independent ownerships, they operated in tandem and together formed the cultural center of the community. The hall had a stage and was used for performances by students, but it was also used for wedding receptions and all kinds of gatherings. The advertising space in the back of the history of St. Augustine published in 1954 gives an indication of some of the organizations in which church members participated: the Confraternity of Christian Mothers, the Holy Name Society of St. Augustine Church, St. Augustine Knights and Ladies Auxiliary of St. Peter Claver, and the Cane River Social Club.[30]

In later years, one of the first floor classrooms became a kitchen and was used for food preparation for events including the annual fall fair.[31] With changes in education in Louisiana and shifts in population, enrollment at St. Joseph's gradually declined and it was closed in the late 1960s. In the early 1970s, the school building was demolished, but was soon replaced by a new parish hall and classroom building. At the dedication, the choir sang "The Impossible Dream."[32] The new hall allowed the Cane River Creole community to carry on with the same gatherings and events they had held in the school on an even larger scale. In future years, it too could be replaced; but while the buildings change, the site will retain all of the associations that make it sacred and central to the cultural identity of the Cane River Creoles.

In the Creole culture, family and God are honored and life is celebrated. On the Cane River, those things are done in a great many ways at St. Augustine Catholic Church and Cemetery. Among the activities that recur annually are those surrounding Easter, All Saints Day, and the church fair. Following the religious devotions of Easter and the preceding days, there is celebration. After Easter mass in the church, congregants move outside for traditional games and socializing. In recollections of the early twentieth century, much of the activity was focused around the cemetery. Coffee freshly brewed over fires around the cemetery's edge was enjoyed. Graves were cleaned and decorated with flowers and children hid their Easter eggs around the tombs and monuments. The men, meanwhile, had their own Easter egg game of "nip and tuck" in which decorated eggs

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terre (posts in ground) building in Louisiana.
[27] Callahan, 32.
[28] Ibid., 32-33.
[29] Ibid., 33-34.
[30] Callahan, 54.
[31] Willie Metoyer, Interview by author, St. Augustine's Catholic Church Hall, Natchez, Louisiana, September 28, 2013. Tommy Roque and Vera Severin, Interview by author, St. Augustine's Catholic Church Hall, Natchez, Louisiana, October 12, 2013.
[32] Tommy Roque, Interview by author, St. Augustine's Catholic Church Hall, Natchez, Louisiana, October 12, 2013.

were tapped against each other by opponents attempting to crack the other's.[33] All Saints Day and All Souls Day (Nov. 1st and 2nd) are also centered on the cemetery. Grave markers and tombs are again cleaned and decorated. Historically, the adornment of tombs included favorite belongings of the deceased in addition to flowers. Some community members also used shells and bottles to decorate graves.[34] All Souls Day concludes with a candlelit gathering in the cemetery remembering all of the ancestors and members of the community who have passed on. The focus on remembering the dead and caring for their graves is another expression of the celebration of life and family. It is also of course tied to the deep Catholicism of Creoles.

Reflections of the cultural ways of the Creole people are embedded in the St. Augustine Catholic Church and Cemetery and the activities that take place there. The Catholic faith is one core element of the Creole culture. French heritage is another defining part of this community. French names and French language epitaphs dance across the many tombstones and markers of the cemetery. French Creole songs drift through the air during celebrations. The multicultural French, African, Native American, and Spanish heritage of the people can be tasted in many of the dishes traditionally served during events, such as gumbo, meat pies, and tamales. Quilts, which are a traditional craft of the area, are put up for raffle at the annual fair.

A commitment to an agricultural way of life has also defined the Cane River Creole community for over two centuries. Beyond St. Augustine Church and Cemetery stretches pasture land once owned by Augustin Metoyer, on which cattle graze. Prior to the widespread use of automobiles, horses were the common means of transport on Isle Brevelle and Cane River Creoles retain a pride in equine culture. Horsemanship has been preserved through riding clubs and trail rides.

It is also the legacy of the founding members of the Cane River Creole community that is embodied in St. Augustine Catholic Church and Cemetery. In the annex between the church and the rectory hangs the powerful 1836 portrait of *Grandpere* gesturing towards the original St. Augustine. His nearly life size image seems to watch over his community, just as oral tradition relates that he did throughout the course of his lifetime. Oral tradition is yet another essential part of St. Augustine vital role in the Cane River Creole culture. Because Isle Brevelle was always rural, without a town center, the church was where people met and passed on news and it remains so today. It is at gatherings here that stories generations old are retold and passed on to the young. Some tales of the community's ancestors even include St. Augustine. One example is an account of François, the youngest child of Marie Therézè Coincoin and Pierre Metoyer. François is reputed to have been of tremendous strength and when a foundation block of the old church needed to be replaced, it is said that he lifted up the building by himself.[35] Commemorative events are a further way in which heritage is preserved at St. Augustine. In 2003, the community marked the bicentennial of the traditional founding date of St. Augustine Chapel with a grand celebration that included period dress.

Early Organized Religion Among People of African Descent in the United States

In his 1954 history of St. Augustine, then pastor of the church, Father J. J. Callahan said, "Taking the history of the parish either of record or of tradition, the people of this community can claim to have the oldest parish for people of color in the United States."[36] This statement is technically untrue even within Louisiana. St. Augustine in New Orleans, which served the multiracial free colored community of the Faubourg Tremé neighborhood, was established as a parish in 1841; while St. Augustine of Isle Brevelle did not actually become a parish until 1856. Although it could be argued instead that St. Augustine of Isle Brevelle was the first Catholic chapel established by, funded by, and built on the land of persons of part African descent, firsts are

[33] Mills (2013) 184-185. Willie Metoyer, Interview with author, St. Augustine's Catholic Church Hall, Natchez, Louisiana, October 12, 2013.
[34] Ibid, 184.
[35] Ibid, 191.
[36] J. J. Callahan, *The History of St. Augustine's Parish, Isle Brevelle, Natchez, La.* (J. J. Callahan C. S. Sp., 1954), 40.

always difficult to prove with certainty and can obfuscate important nuances of significance. Rather St. Augustine of Isle Brevelle tells a unique story that is significant regardless of firsts. To best understand the significance of the establishment of St. Augustine in its time and place we must look at some broader historical contexts of ethnicity and religion. A brief list of some of the earliest known congregations in America organized by people of African descent serves to illuminate this context somewhat.

Maryland was home to one of the largest populations of free people of color in the country. In the state's port city of Baltimore, the free colored population seems to have enjoyed a robust religious life. Sharp Street Memorial United Methodist Church and Bethel AME Church both trace their beginnings to the late eighteenth century. The Sharp Street Church's congregation was organized in 1787 and began to worship in its first church building in 1802.[37] The First African Baptist Church of Savannah, Georgia, was founded in 1788 and moved into its first building in 1794. Its present edifice dates to the 1850s and is a contributing part of the Savannah National Register Historic District. The First Baptist Church of Petersburg, Virginia traces its organization to 1774 meetings on a plantation and moved into a building in Petersburg in 1820. The oldest standing church building constructed for congregants of African descent in America is the African Meeting House in Boston, Massachusetts. This National Historic Landmark was completed in 1806, just a year after its congregation was formed. This short list of churches organized by and for people of African descent reveals that in the eastern seaboard states, as the young democracy took shape, free colored communities felt a need for their own congregations and were able to fulfill that need in recognized, independent buildings.

Whereas many of these early churches of the Anglo-American, free colored communities had connections to abolitionism; St. Augustine did not. The Metoyers were slave-holding plantation owners, as were many of their neighbors, who were welcome to worship alongside of them at St. Augustine. Although St. Augustine was established by Franco-African Creoles, its intended use was for all of the Catholic area residents of any ethnic background. Augustin Metoyer, himself, put this into words in his last will and testament:

> The Church of St. Augustin of Natchitoches was built there by me and my family, principally for our usage, except that I desire, and such is my wish that outsiders professing our holy, catholic, apostolic, and Roman religion will have the right to assist at the divine office in the said chapel and shall enjoy, moreover, all the rights and privileges which I and my family are able to have there. After my death I wish that this portion of land continue to be destined for the preservation of the same church and of a cemetery and that it should never be able to be used otherwise, in any manner or under any pretense that may be; with the privilege to my successors of making officers of the said church the Catholic priests who will suit them and not the others.[38]

St. Augustine Catholic Church has operated as it was intended to in serving area residents of all racial compositions from the first days after its blessing. The first marriages included couples of pure French, Spanish, Native American, and mixed ethnic heritage.[39] In the 1950s – an extremely racially polarized period – St. Augustine pastor noted, "Even today, while the parish is still predominantly colored, there are many white people served by it."[40]

The establishment of St. Augustine is emblematic of the core role of the Catholic faith in Creole communities and the Isle Brevelle community in particular. It also affirmed the Metoyers' role as leaders of their community.

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[37] National Register of Historic Places, Sharp Street Memorial United Methodist Church, Baltimore, Baltimore Independent City, Maryland. National Register #82004749.
[38] Last Will and testament of Nicolas Augustin Metoyer, in Natchitoches Notarial Book 25:77-80, NCCO, quoted in Mills, rev. ed., 179. A copy of document written in French hangs on the wall of the St. Augustine's Catholic Church annex.
[39] Mills (2013), 173.
[40] Callahan, 40.

St. Augustine was only the third church in all of northwest Louisiana. Documents record repeated dismay among religious leaders over the frontier area's lack of religious devotion and inaction in establishing churches.[41] It was in this setting that two free men of color – Augustin and Louis Metoyer – rose above their peers to see to it that their community had a place of worship.[42]

Conclusion

St. Augustine Catholic Church and Cemetery Site has local significance for the central role it has held in the Cane River Creole community from its earliest days through the present. It is significant to the Cane River Creoles who live in and around Isle Brevelle to this day, as well as to those in other communities throughout the United States, as the traditional center of their culture. It is the "birthplace" of their culture and the place to which they can always come home for fairs, for birthdays, remembrances, and other events, as well as for that final homecoming.[43] Membership in the church is not what defines the Cane River Creole identity; rather, St. Augustine Catholic Church and Cemetery naturally became "the" place where the Cane River Creoles assemble as a community both because the Catholic Church is so important in the Creole culture and because there were no commercial or public spaces on Isle Brevelle where people might otherwise have gathered. Key elements of the Cane River Creole culture are affirmed at every gathering at St. Augustine: family and community solidarity, faith in God, shared lineage, and a joy in life that is celebrated with traditional foods, music, and dancing.

Speaking of the enduring pull that Isle Brevelle and St. Augustine, in particular, has for descendants of the Cane River Creole community, Father Callahan wrote,

> Attachment is another mark of the Islander. . . . Unlike the vagrant American, whose home is where he hangs his hat, the people that leave Isle Brevelle, never seem, at least sentimentally, to become acclimated to strange parts. How often do we hear those who have flown from the nest, and return for a visit, leap over the canonical barriers and tell us: This is our church: we belong here. Nor is it any avail to tell them they do not. They just look at you strangely, as if you did not quite grasp the realities.[44]

Today, sixty years later, Father Callahan's words remain as true as the day he wrote them. That "sense of belonging" was a sentiment reiterated by St. Augustine Historical Society member and Houston, Texas resident, Mark Guidry during festivities of the St. Augustine annual October fair in 2013.[45] The annual fair has been going on for more than a century and each year it draws Cane River Creoles home from wherever in the world they might live.[46] This past year, as always, people came from California, Chicago, and many other parts to see family and friends, to share stories, taste familiar flavors, listen to music, dance, worship, and just to be in that place that ties all of the elements of their common way of life together – St. Augustine Catholic Church and Cemetery.

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[41] Mills(2013), 176, 170. In Catholic colonial and antebellum Louisiana, it was common practice for people of different races to worship together. Segregation in Louisiana's Catholic churches really did not take hold until the Jim Crow era.
[42] Roger Baudier. *The Catholic Church in Louisiana*, 1939. (Reprint, New Orleans: Louisiana Library Association Public Library Section, 1972), 318.
[43] Terrel Delphin in *The Spirit of a Culture: Cane River Creoles*. DVD. Written, directed and edited by Bill Rodman (Natchitoches, LA: Louisiana Public Broadcasting, 2005); Gail Metoyer Jones, Lynn Christophe, Willie Metoyer, Larry Paige, Kerry Blanchard, and Laura Soullière Gates, interview by author, St. Augustine's Catholic Church Hall, Natchez, Louisiana, September 28, 2013.
[44] Callahan, 28.
[45] Guidry, interview. The sense of belonging on Isle Brevelle, regardless of birthplace was also attested to by Chicago-born Isle Brevelle resident, Gail Metoyer Jones, interview with author, St. Augustine's Catholic Church Hall, Natchez, Louisiana, September 28, 2013.
[46] The fair's existence for at least a century was attested to by Willie Metoyer, interview with author, St. Augustine Catholic Church hall, Natchez, Louisiana, October 12, 2013.

Developmental History/Additional historic context information
See Above.

9. Major Bibliographical Resources

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

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National Register of Historic Places Nomination, Melrose Plantation, Melrose, Natchitoches Parish, Louisiana. National Register #72000556.

National Register of Historic Places, Sharp Street Memorial United Methodist Church, Baltimore, Baltimore Independent City, Maryland. National Register #82004749.

Roque, Tommy and Vera Severin, Interview by author. St. Augustine Catholic Church Hall, Natchez, Louisiana, October 12, 2013.

The Spirit of a Culture: Cane River Creoles. DVD. Written, directed and edited by Bill Rodman. Natchitoches, LA: Louisiana Public Broadcasting, 2005.

Spitzer, Nicholas. "Black Creoles of Louisiana." Encyclopedia of World Cultures. 1996. Encyclopedia.com. http://www.encyclopedia.com/doc/1G2-3458000035.html (accessed October 21, 2013).

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
_____previously determined eligible by the National Register
_____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_x__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
__x_ Other
Name of repository: __Creole Heritage Center, Natchitoches, LA_____

Historic Resources Survey Number (if assigned): ____N/A_____

10. Geographical Data

Acreage of Property: 57.07 acres

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

A. Latitude: 31.593883	Longitude: -92.971530
B. Latitude: 31.592509	Longitude: -92.972813
C. Latitude: 31.584402	Longitude: -92.977800
D. Latitude: 31.577774	Longitude: -92.986841
E. Latitude: 31.580537	Longitude: -92.984483
F. Latitude: 31.584965	Longitude: -92.978660
G. Latitude: 31.593642	Longitude: -92.973522
H. Latitude: 31.594223	Longitude: -92.974119
I. Latitude: 31.594678	Longitude: -92.973526

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

The property consists of two tracts described by the Natchitoches Parish Assessor's office as: 55.5. acres – Tract "A" on right descending bank of Cane River Lake, bounded above by tract "B", below by es.t of John Henry, Louise E. Jones & Others in sec. 15 & 16-7-6. Note: CB 278/300///2250 Hwy 484 (church hall). And Lot B-1 cont. 1.57 ac. In sec. 15-7-6 shown on map slide 453-A.(These plat maps were not included in the submission because while they were described correctly, they were drawn incorrectly on the plat map and did not include the property fronting the river and mistakenly included a third lot next door). See the map on page 22 for the boundaries of the property as described above.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are the legal boundaries of the properties of St. Augustine Catholic Church and St. Joseph's Convent.

11. Form Prepared By

name/title: Laura Ewen Blokker
organization: Southeast Preservation
street & number: 11627 Hwy 37
city or town: Greensburg state: LA zip code: 70441
e-mail: lblokker@sepreservation.com
telephone: 985-514-7802
date: November 4, 2013

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: St. Augustine Catholic Church and Cemetery
City or Vicinity: Natchez
County: Natchitoches State: LA
Photographer: Laura Ewen Blokker
Date Photographed: September 24, 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

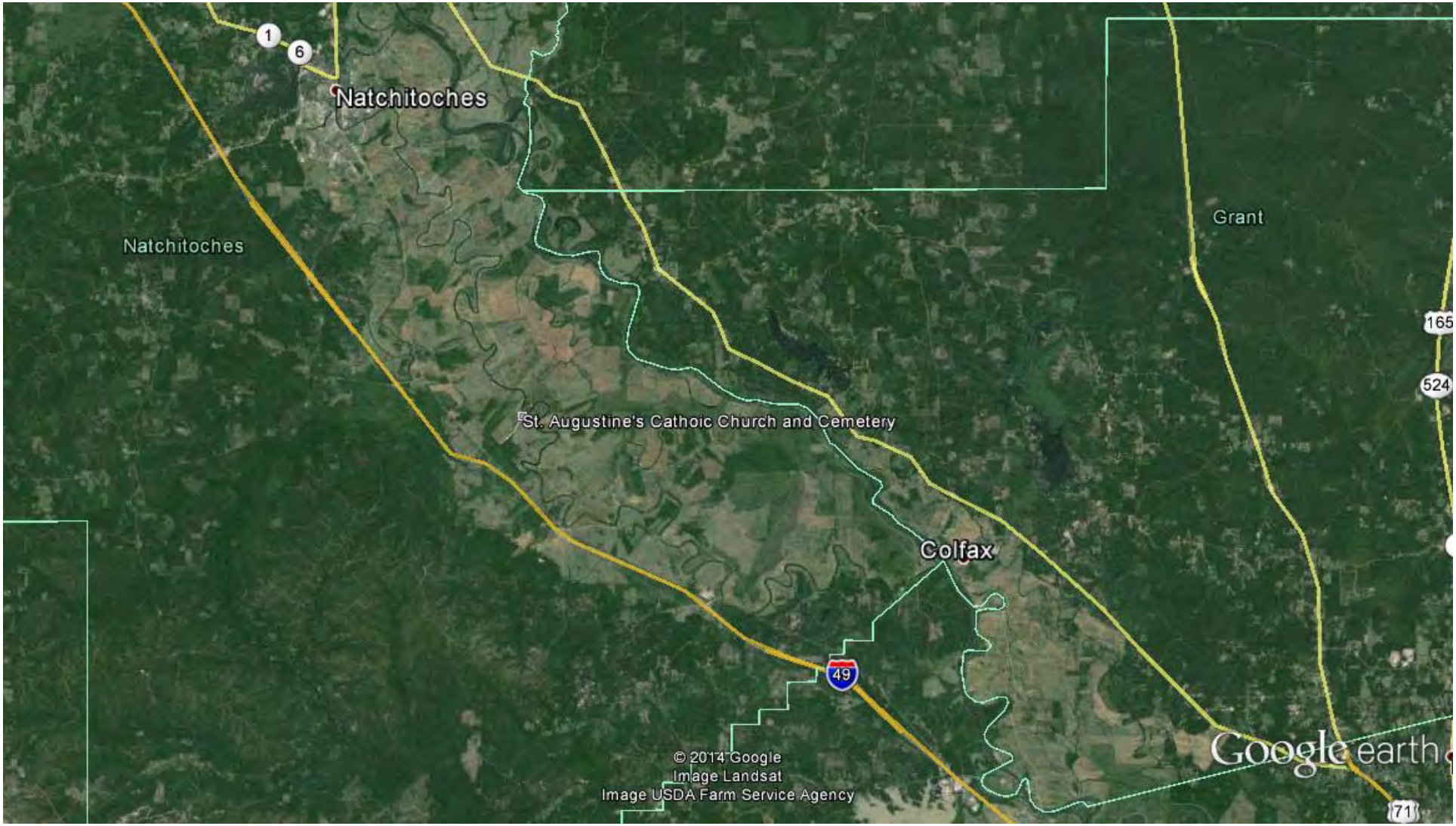
1 of 22: Front (northeast) elevation of St. Augustine Catholic Church looking southwest.
2 of 22: Rectory, annex and church front elevation seen from across Hwy 484 looking southwest.
3 of 22: Northwest side and rear elevations of church with cemetery in foreground looking northeast.
4 of 22: Interior of church looking west.
5 of 22: Interior view of church looking southwest.

6 of 22: Portrait of Augustin Metoyer hanging in church annex.
7 of 22: Left oblique view of rectory front and side looking southwest.
8 of 22: Southeast side elevation of rectory, looking southwest.
9 of 22: Rear and southeast sides of church and rectory looking northwest.
10 of 22: Rear view of church hall, cemetery, church and rectory looking northeast.
11 of 22: Rear view of cemetery and church looking northeast.
12 of 22: Nineteenth-century wrought iron cross grave marker with pasture extending to tree line in background.
13 of 22: Tomb of Augustin and Marie Agnes Metoyer looking south.
14 of 22: Tablets of Marie Agnes and Augustin Metoyer looking southwest.
15 of 22: Wrought iron cross grave markers looking southwest.
16 of 22: Tomb of Marie Flavie Routier (d. 1833) and Rosine Carles (d. 1845) looking southwest.
17 of 22: Tombs and rear of church with hall and convent in background looking northwest.
18 of 22: Wrought iron grave marker of Jean Baptiste Metoyer (d. 1838) looking south.
19 of 22: Hall and convent looking southwest.
20 of 22: Front and southeast side elevations of convent looking southwest.
21 of 22: Front and southwest side elevations of convent looking southeast.
22 of 22: St. Augustine and its reflection in Cane River Lake looking southeast from the bridge.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

St. Augustine Catholic Church and Cemetery, Natchitoches Parish, LA

Cypress
Melrose
Lakeview
Montrose
Magnolia
Cloutierville
Old
Bayou
Cane
Bayou
Bayou
Bayou



St. Augustine Catholic Church and Cemetery, Natchitoches Parish, Louisiana

Latitude: 31.593734 Longitude: -92.972654

Google earth

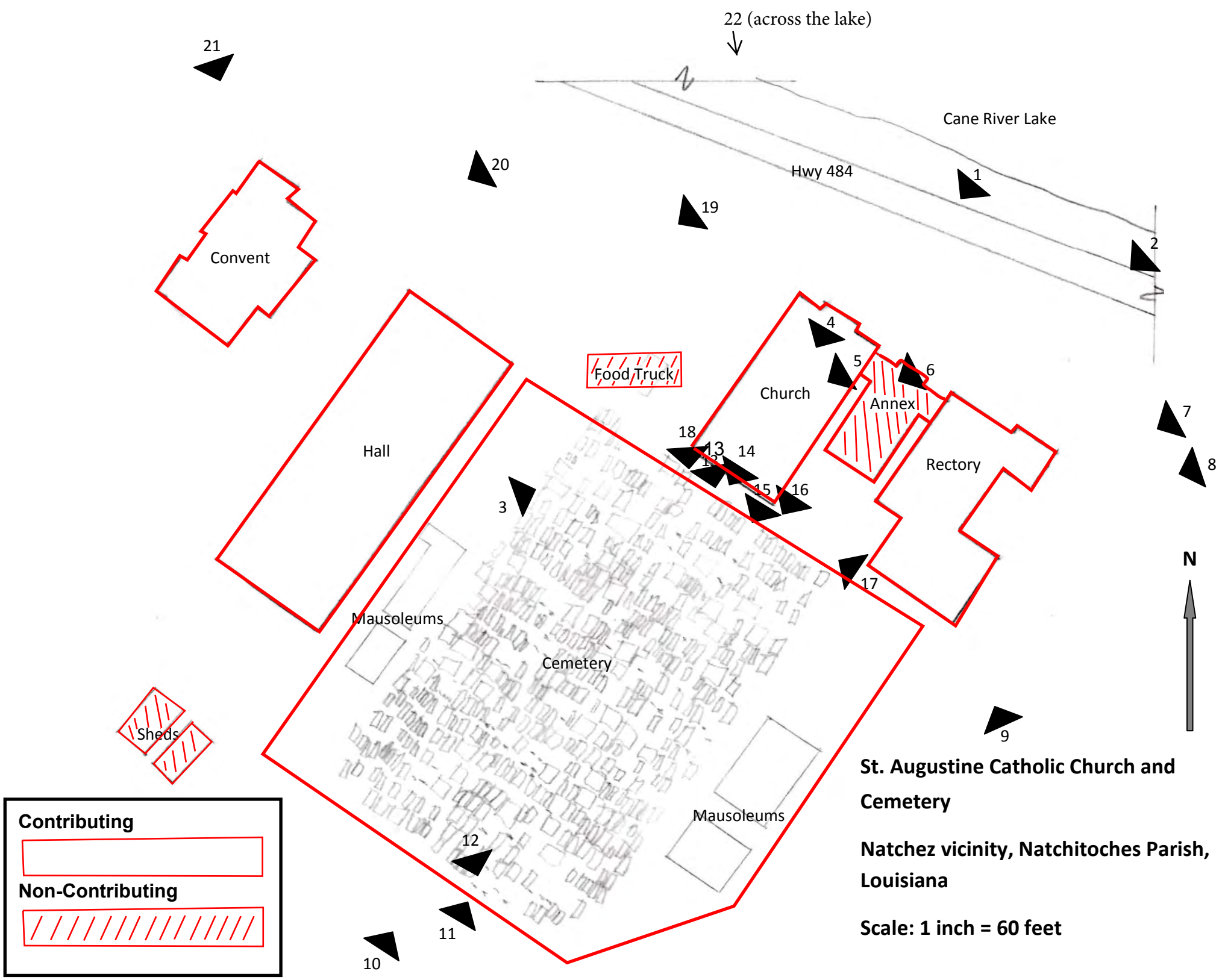
miles 1

km 2

St. Augustine Catholic Church and Cemetery, Natchitoches Parish, Louisiana

A 31.593681, -92.971778
B 31.592509, -92.972813
C 31.584402, -92.977800
D 31.577774, -92.986874
E 31.580537, -92.984483
F 31.584965, -92.978560
G 31.593642, -92.973522
H 31.594223, -92.974119
I 31.594678, -92.973526

Boundary



St. Augustine Catholic Church and Cemetery

Natchez vicinity, Natchitoches Parish, Louisiana

Scale: 1 inch = 60 feet

SAINT AUGUSTINE

SERS

AUGUSTIN METOYE
né le 22 Janv. 1768.
décédé le 19 Déc. 1856
et son épouse
MARIE AGNES
décédée le 7 Juillet 1839
à l'âge de 70 ans.

ICI REPOSE
MARIE AGNÈS
épouse d'AUGUSTIN METOYER
morte le 7 Juillet 1839.
à l'âge de 70 ans.

Elle fut bonne mère et bonne épouse. Elle
a été nombreuse famille qui la pleure
[illegible]

CHEVALIER

Ici reposent
MARIE FLAVI ROUTIER,
née le 22 Août 1805,
décédée le 17 Fev. 1833;
et
ROSINE CARLES,
née le 27 Janv. 1823,
décédée le 19 Oct. 1845;
épouses de F. G. Métoyer.

JONES

SAINT AUGUSTINE

SERS

AUGUSTIN METOYER
né le 22 Janv. 1768.
décédé le 19 Déc. 1856
et son épouse
MARIE AGNES
décédée le 7 Juillet 1839
à l'âge de 70 ans

ICI REPOSE
MARIE AGNÈS
épouse d'AUGUSTIN METOYER
morte le 7 Juillet 1839.
à l'âge de 70 ans.

Elle fut bonne mère et bonne épouse. Elle
a été nombreuse famille qui la pleure
[illegible]

CHEVALIER

Ici reposent
MARIE FLAVI ROUTIER,
née le 22 Aout 1805,
décédée le 17 Fev. 1833;
et
ROSINE CARLES,
née le 27 Janv. 1823,
décédée le 19 Oct. 1845;
épouses de F. G. Métoyer.