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Nat. Register of Historic Places
National Park Service

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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: Chickama
Other Names/Site Number: N/A
Name of related multiple property listing: N/A

## 2. Location

Street & Number: 687 Chickamaw Road
City or town: Lecompte State: Louisiana County: Rapides Parish
Not for Publication: ☐ Vicinity: ☐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

4-8-16

**Signature of certifying official/Title:** Phil Boggan, 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 Automatic
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other, explain: _____

5.31.2016

**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.)

| | |
|---|---|
| X | Building(s) |
| | District |
| | Site |
| | Structure |
| | object |

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

| Contributing | Non-contributing | |
|---|---|---|
| 1 | 0 | Buildings |
| | | Sites |
| | | Structures |
| | | Objects |
| 1 | 0 | Total |

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/Commerce

## 7. Description

**Architectural Classification** (Enter categories from instructions.): Transitional Colonial Revival / Vernacular Farmhouse

**Materials:** (enter categories from instructions.)
foundation: Brick
walls: Wood
roof: Composite Shingles
other: N/A

**Narrative Description**
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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**Summary Paragraph**

Situated several hundred feet off Chickamaw Road on a wooded 10 acre plot in rural south Rapides Parish, Louisiana on part of what was previously a large farm which itself had been subdivided from an even larger 19th century plantation, this two story wood frame house on brick piers is a typical early 20th century central Louisiana vernacular farm house built in 1913. The house is in good condition having been well maintained over the years and retains most of its original architectural features, namely windows, exterior and interior doors, mantles, stairs, wood trim, and finishes. Access to the house is from Chickamaw Road via a circular gravel drive flanked at the entrance by two brick columns. Despite minor floor plan alterations, Chickama retains a high degree of integrity and remains eligible for listing on the National Register.

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**Narrative Description**

The house is a two-story wood frame on relatively low brick piers (with brick infill) clad in wood clapboard (pattern #114) siding. The footprint of the structure is a square two-story central massing with a two-story projecting bay centered on the northeast side. One-story porches extend from the front and southwest elevation. The roof is hipped with deep boxed eaves. The front porch has a very low pitched, almost flat, roof while the rear projection (formerly a small open rear porch and connection with an old kitchen (see Figure 1) has a shed roof. The windows are primarily original nine-over-one and six-over-six double-hung wood sashes (installed in the rear extension c. 1950 and in the enclosed second story sun porch). In areas that were enclosed in the 1950s, the windows include two single lite single sash windows, four lite single sash windows, and two three lite triple sash windows on the rear. At the left side of the front elevation and on the northeast elevation are featured four large tripartite windows - double-hung nine over one sash windows flanking large plate glass windows with multi lite diamond patterns transoms above. The front entrance consists of a single wood panel and divided four-lite upper third door with glass and wood paneled sidelights and a three part glass transom.

**Front Elevation see photos 1-3, 8**

The most prominent feature of the front elevation is the porch extending from the left (north) edge of the house across the front and around the right (southeast) corner, terminating about 15' along the southeast elevation of the house. The symmetry of the front elevation is disturbed by the first floor fenestration (the aforementioned tripartite window the left of the centered entrance and two single nine-over-one double hung sash windows to the right), together with the extension of the porch wrapping around the right (southwest) side. The one-story porch is nearly 10' deep, supported along its outer limit by tapered square wood columns and covered by a very low pitched shed roof. Access to the porch is by an eight foot wide set of brick steps centered on the front elevation. The fenestration of the second floor of the front elevation consists of three symmetrically placed nine-over-one double-hung sash windows with louvered shutters. A single brick chimney is left of center and well inset from the outer edge of the house. (The historic photo of the house (see figure 1) shows a second chimney located symmetric to the extant chimney.) According to George C. Gaiennie III, the missing chimney was removed by his father who said that he later regretted doing so.[1]

**Northeast Elevation see photos 3, 4**

The left, or northeast, side elevation features a large central two-story bay extending five feet from the central massing of the house. Centered on the first floor of this bay is the tripartite window treatment described above, also found on the façade. On the second floor of the bay is a small four-lite single-sash window set well to the left side of the bay. The forward (northwest) and rear (southeast) facing elevations of the bay extension include centered nine-over-one double-hung sash windows on the first floor and no openings on the second floor. To the right of the projection, on both the first and second floors is a centered tripartite window. The one on the first floor matches the others found elsewhere on the exterior. On the second floor, the center window is a fifteen over one double hung window instead of the leaded glass transom of the unit below. This window originally was a single nine over one window matching others on the house, but was altered to its current tripartite configuration within the last five years. On the left (southeast) side of the bay, on the first floor are two symmetrically presented nine-over-one double hung sash windows, and, on the second floor, a small six-over-six double-hung sash window set well to the left of center.

**Rear Elevation see photos 4-6**

The rear (southeast) elevation of the house includes an enclosed first floor porch extending from the southeast corner to a point more than half way across the rear elevation. Originally, the first floor of the rear elevation included a screen porch on the left connecting to the original detached kitchen (see Figure 1). In the 1950s, the kitchen was removed. The former open porch on the far left was enclosed for a bathroom and the screened porch and kitchen were replaced with a small extension including an open carport at the right side of the elevation. The second floor sleeping porch's screening was infilled with six over six double hung windows (within the existing screen framework) and the two center windows on the second floor were replaced with the triple awning windows there today.

The rear porch is covered by a relatively steep shed roof that extends across the entire length of the rear (southeast) elevation of the central massing of the house. Located just to the right of center on the first floor is a single wood panel and divided-half-glass door accessible by wood steps. To the left of the door are three evenly spaced six-over-six double-hung wood sash windows. To the right side of the door is a pair of six-over-six double-hung sash windows. To the right side of the enclosed rear porch is a carport covered by the extended porch roof which is supported along its southeast edge by four square posts set into a brick knee wall. Within the described carport, near the side wall of the enclosed porch is a single wood panel and divided-half-glass door accessed by wood steps. To the

[1] Interview with George C. Gaiennie III January 27, 2016

right of the door n is a single six light wooden window sash unit set high on the wall. It was likely originally a set of two single sashes, but the left opening is covered with louvers. The fenestration of the second floor of the rear elevation includes an assortment of windows including a set of two single lite sashes, an original four lite single wooden sash (inoperable), a pair of three single lite triple sash windows, and a small six over six double hung window.

**Southwest Elevation see photos 6, 7**

The left side of the right (southwest) elevation of the house is dominated by the wrap-around extension of the front porch, which is ten feet deep and extends fifteen feet along this elevation. On the porch and close to the southwest corner of the house is a single ten-lite wood French door. At the edge of the porch extension on the first floor is one nine lite single sash wood window with single lite transom above, and near that, a short six-over-six double hung sash window. While these are not a typical window found on houses of this age, they do appear in a c. 1940 photo of the house. The heads of these openings are set at the same height. Next are two nine-over-one double-hung sash windows separated by a couple of feet whose heads are set approximately a foot higher than the smaller windows to the left. Originally, there was a small open porch here. In the 1940s, this was infilled for a bathroom and a small four lite single sash window was installed as is seen today. The rear extension discussed above was constructed and a single lite transom window was installed on the southwest side of the extension.

The fenestration of the front (northwest) third of the second floor elevation of this elevation consists of two small windows of the same size – the one closer to the front being a four-lite single-sash and the other a single-pane fixed-sash. The rear two thirds of the second floor of the southwest elevation are occupied by a band of seven six-over-six double-hung sash windows. Above these windows appears to be a band of board-and-batten in-fill approximately one foot tall. Originally, this was a sleeping porch with screens (see Figure 1). The screened openings were infilled in the 1940s, within the existing framework, with the wood windows and siding. It is still clear where the original porch screen opening was. From the interior, this room, while used for a bedroom, still receives a large amount of sunlight because of the windows.

**Interior see photos 13-38**

The interior of the house is organized as one might expect - downstairs the space is generally divided on each side of the central stair hall. Rooms to the left are “day” rooms – living, cooking, and dining, while rooms to the right are bedrooms and bathrooms. Upstairs, the rooms (bedrooms, bathroom, and utility rooms) are arranged around a large central stair foyer. Heat was originally provided by two flues located more or less centrally between the first and second tier of rooms. The flue to the left side serviced double fireplaces on the first and second floor. The flue to the right side serviced a double fireplace on the first floor and a single fireplace on the second.

Room finishes are varied and interesting and several rooms include many uses of decorative woodwork The living room walls are paneled up to just above door height with a board and batten treatment of 14” wide unfinished longleaf pine boards. Above the rail that marks the upper limit of this treatment, the remainder of the walls and the ceilings are covered in 4” tongue and groove longleaf pine flooring laid vertically. A simple crown molding wraps the room at the ceiling line and the ceiling is finished with the aforementioned flooring. All wood used in this room is unpainted, as is wood found elsewhere in the house. The floors throughout the house are 4” tongue-and-groove flooring regionally typical of the era. The mantel piece is a very simple plank above an equally simple brick fireplace surround. The doors between the living room and dining room are a pair of ten-lite French doors of unfinished wood matching the wood of both the living room and dining room.

The dining room is similarly finished in unfinished wood except both the walls are finished with 4" bead board laid vertically. The ceiling is also finished with 4" breadboard. The fireplace is identical to that of the living room. The window treatment of the bay extension with a large (48") central double sash window (with a geometric patterned leaded clear glass panel in the regent style in the upper sash) flanked by two smaller (28") nine-over-one double sash windows and matching nine-over-one single units in each of the front and rear walls of the extension admit abundant light into the otherwise windowless room and serve as an architectural focal point. There is an original built in China cabinet along the opposite wall that is actually set within the wall itself. The baseboards in the public spaces such as the living and dining rooms are very tall (11 ½ ') while those found in the private spaces are 9 ½ '.

The kitchen is a well-lit space with two nine-over-one double hung sash windows in the NE wall and a smaller six-lite single sash in the SE wall. Wall finishes in the kitchen appear to be sheetrock painted white and matching the color of the kitchen cabinets. Access to the kitchen from the dining room is through a five-panel swinging door of unfinished wood matching that of the dining room. In addition, the kitchen is accessed from the port cochere to the rear and from the stair hall by separate doors. The ceiling of the kitchen is unpainted bead board and the floor is finished with 9" square quarry tile. This space was originally a butler's pantry, but was converted to the kitchen in the 1950s. Prior to that, the kitchen was in a separate detached building.

Leaving the kitchen, one enters into the stair hall, which is accessed from the front of the house via a doorway from the far right side of the living room. The central stair hall is finished, both on the walls and ceilings, with unfinished bead board. The stairs are a single flight along the northeast wall. The stair hall, like every room in the house is accessible from adjacent rooms by doors - no doubt for heating and ventilation considerations. Interior doors are a combination of four, five, and six-panel wood doors, some painted and some natural, but all typical of the era, and with their original hardware. The stairs have simple square newel posts with chamfered caps, unelaborated handrails and square balustrades. There are modern built in cabinets and shelves located along the southwest wall.

The bedroom at the front (southwest) corner of the house is a well-lit room with windows on the front (northwest) and southwest sides. The walls have original horizontal plank wainscoting with a thin chair rail. Above the chair rail, the walls are finished with thin applied paneling of the type typical of the 1970's that has been painted. The ceiling is finished in acoustic tile. This room has a fireplace centered on the rear (southeast) wall with a decorative mantel and fireplace surround. The fireplace is half of a double fireplace shared with the adjacent bedroom to the rear. This room has access to the front porch by a door at the southwest corner, to the living room, and also to the stair hall by a door accessed via a small alcove to the left of the fireplace. This bedroom and the one to its rear share access to a small half bathroom.

The second bedroom on the right (southwest) side is also well-lit with two large windows. Wall and ceilings of this bedroom are finished with plaster or sheetrock painted white and features original crown molding. This bedroom has access to the small shared half bath previously mentioned and a larger full bath to the rear. Primary access to this bedroom is via the stair hall. An obvious addition to this bedroom is two large built-in closets flanking the door to the rear bathroom.

The full bath to the rear includes a built-in tub, modern vanity, and toilet. Walls and ceiling in the bathroom are finished in painted sheetrock. This bathroom has access from the aforementioned

bedroom and from a small adjacent alcove which, in turn, is accessed from the stair hall. The alcove includes a large storage cabinet, separate closet, and access to the bathroom, stair hall, and the rear office.

The office occupies about half of the southeast side of the rear extension (added in the 1950s) and includes a small closet. The walls in the office are whitewashed board and batten and include some primitive built in shelves on the northeast and southeast walls.

At the rear of the stair hall is the original rear door with transom and a flanking double hung sash window. This now serves as access to the other half of the enclosed rear extension, which serves, more or less, as a foyer with access to the exterior via a single door flanked by a double window unit on one (northeast) side and a single window on the other.

Upstairs, the large central foyer is finished with unpainted wood. The front (northwest) wall is covered with 8” pine ship-lap bearing evidence that the wall was originally finished with stretched cheesecloth and wallpaper – typical to the era. According to Betty Gaiennie, this wall has been bare of wallpaper from the time she and her husband moved into the house in 1951. The other three walls are finished with a wide tongue-and-groove redwood paneling laid horizontally. The ceiling of the upstairs foyer is unfinished bead board. At the rear (southeast) wall is a pair of one-over-one-over-one triple hung sash windows. These were installed in the 1940s after the rear extension was built. The oversized stair opening is enclosed by balusters and newel posts with a continuation of the treatment on the stairs.

Access from the upstairs foyer to the adjacent rooms is by doorways with original doors as previously described. The front (northwest) of the house is occupied by two bedrooms. The walls and ceiling of the larger, on the northeast side of the house are finished with painted plaster or sheetrock and feature a small profile crown molding. With two large windows at the front (northwest) and a large three-window unit as previously described on the northeast side (a single nine over one window was altered to its current configuration), this is a very well-lit room. This bedroom has a fireplace with a simple, but stylish mantel piece centered on the rear (southeast) wall. This fireplace is half of a double fireplace shared with the room to the rear and shares the flue with the double fireplace that serves the living room and dining room below. It has an exposed brick front and simple tile hearth. To the left of the fireplace is a built in original closet, which was built using the door of an armoire. One can actually step up and into the closet. Along the southwest wall of this bedroom is a modern built-in closet with folding doors.

The smaller of the two bedrooms at the front of the second floor has walls covered with ship-lap pine like that described in the foyer, which also shows evidence these walls were originally covered with cheesecloth and wallpaper (2010 photos show the wallpaper in place). This cladding, however, shows evidence of having been painted and re-painted several times in different colors. According to Betty Gaiennie, the walls of this room were originally covered with wallpaper. She and her husband removed and replaced the wallpaper in the 1950’s. That wallpaper was removed by a previous owner within the last five years. The southeast wall features painted bead board wainscoting. The ceiling is finished with painted bead board. This bedroom features a single window at the front (northwest) and two smaller windows on the southwest side. Of these two, the one nearest the front of the house is a single-sash four-lite window. The other is a single pane. The fireplace, centered on the rear (southeast) wall, has a simple mantel and surround supported by brick brackets over a mortar-finished and painted fireplace and tile hearth. To the right of the fireplace is an original closet.

To the rear (southeast) of this smaller bedroom is another bedroom – originally a screened-in sleeping porch, but now enclosed with windows (since the 1940s). The walls of this bedroom are covered with the previously described ship-lap with a "pickled" finish. The ceiling is painted bead board. Along the front (northwest) wall are added closets likely dating to the enclosure of the room. Most of the southwest side is occupied by a band of seven six-over-six double hung sash windows. To the rear (southeast) end of the L- shaped room is the entrance to an adjacent bathroom containing a vanity, tub, and toilet. A second door in the bathroom provides access from the foyer. In the bedroom, beside the door to the bathroom is a sink. In the rear (southeast) wall of the bedroom, near the south corner, is a pair of casement windows, added when the sleeping porch was enclosed in the 1950's. In the bathroom, there is a small four-lite single sash window, also added in the 50's.

At the northeast side of the upstairs foyer are two rooms. The smaller of the two, situated at the rear (southeast) corner of the house is an unfinished room with walls covered with plywood and a bead board ceiling. This room features two smallish six-over-six double hung sash windows – one in the northwest wall near the northwest corner of the house and the other in the northeast wall. This room appears to have never been finished and was used by George Gaiennie Jr. as a photography dark room.

The larger of the two rooms, which includes the upstairs portion of the previously described bay extension is also unfinished. The walls in this room are covered with unfinished boards or plastic sheeting over insulation and the ceiling is unfinished bead board. According to Betty Gaiennie, this room was simply never finished and was always used for storage. "It was called by Grandmother the "lumber room," the term *lumber* meaning "clutter," stuff you don't know what to do with, stuff you keep just because you have a place to put it and store it. It contained pieces of furniture someone might repair or refinish several old trunks, etc."[2] This room has one small four-lite single sash window set to the rear (northeast) of the northeast wall. The twin of the double fireplace that serves the larger of the two bedrooms to the front of the house is in this room. It is unfinished, without a mantle or surround, and its opening is bricked up.

**Alterations**

The alterations to this house are mostly obvious and expected. The most obvious from the exterior are the enclosed rear porch, the enclosed sleeping porch, and rear extension. Betty Gaiennie confirms the rear porch was enclosed during the 1950's. She also confirms the sleeping porch (originally screened in) was enclosed with windows at about the same time. In addition, she explains the present kitchen was originally a butler's pantry and that the kitchen was originally located where the port-cochere is presently located. A photograph from the 1940's (see figure 1) reveals the sleeping porch was indeed screened in and that it was screened in on the southeast corner of the house as well (where the present casement windows are). Additionally, the photo shows a pair of nine-over-nine double hung sash windows where the present pair of triple hung sash windows are located at the center of the second story rear (northeast) elevation. This photograph also shows an open porch on the southeast corner of the first floor (where the present office is) that would have been taken in during the addition of the rear extension.

In addition, the photo shows a rear facing dormer centered at the back (northeast) of the roof and the now missing upper portion of the chimney flue for the right (southeast) side of the house. In addition to the foregoing, the three window unit on the northwest wall of the larger of the two bedrooms at the front of the upstairs is obviously new – doubled paned thermal glass, etc. According to the present

[2] Email Interviews with Betty Gaiennie. December 22, 2015 – February 5, 2016

owner, the original window was a single nine-over-one window set well off-center to the northeast side of that wall. Several of the bedroom closets are also additions. All together, these alterations do not deter from the historic integrity of the house. The interior changes, such as the closets, are mostly out of necessity and do not have a negative impact. The exterior changes were done over 50 years ago and were done sensitively so that the house's historic character is intact.

Despite the alterations, Chickama still retains its integrity of location, setting, materials, design, craftsmanship, feeling, and association. Any of its past residents from 1913 on could come back to Chickama and recognize their long time home. For these reasons, Chickama is eligible for listing on the National Register.

**Additional Structures**

Near the house on the left (NE) side is a wood frame tin covered "barn". This structure dates to the construction of the house and served as a barn when the area was farmed by George Washington Gaiennie, the builder of the house. Due to subdivision of the land, the barn is now located on a separate piece of property than the house and is not considered contributing for the purposes of this nomination.

## 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. |
| **X** | **C** | Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction. |
| | **D** | Property has yielded, or is likely to yield, information important in prehistory or history |

**Criteria Considerations:**

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

**Areas of Significance** (Enter categories from instructions.): Architecture

**Period of Significance:** 1913

**Significant Dates:** 1913

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

**Cultural Affiliation** (only if criterion D is marked above): N/A

**Architect/Builder (last name, first name):** Norfleet, Willy, builder

**Period of Significance (justification)**: The period of significance is 1913, the year the house was constructed.

**Criteria Considerations (explanation, if necessary)**: N/A

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Chickama is eligible for listing on the National Register at the local level under Criterion C: Architecture. It is significant as it embodies the distinctive characteristics of the transitional Colonial Revival Style and vernacular design. In particular, Chickama is a vernacular farmhouse of the early 20th century with applied transitional Colonial Revival details. The design and form of the house relates to the earlier Queen Anne style floor plan, but the exterior details relate more to the newer Colonial Revival style (at the time). Thus, Chickama is a prima example of the transition between the two styles as applied to a vernacular farmhouse in rural Rapides Parish. The period of significance for Chickama is 1913, the date of the house's construction.

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

**History of Rapides Parish and Lecompte**

To early explorers, the Red River offered the possibility of a passageway by water to the southwest. The French led the way in exploring the area. In 1689, Henri De Tonti ventured up the red River probably as far as the vicinity of modern Shreveport.[3] Soon after the French established the colony of Louisiana near modern Biloxi in 1699, the Sieur de Bienville explored the Red River and reported finding an extensive obstruction of fallen trees, logs, and debris that blocked navigation.[4] In April 1700, traveling upstream, often by pirogue, Bienville visited several Native American villages in the vicinity of modern Shreveport. In 1714, Louis Antoine Juchereau de Saint-Denis established a French outpost, Fort Saint Jean Baptiste, on the Red River at the site of the present day city of Natchitoches.[5] In 1722, Post des Rapides was founded near the site of present day Pineville in order to provide protection for settlers from Indian harassment at the portage there. Post des Rapides was the first colonial military establishment in modern Rapides Parish and marked the beginning of permanent settlement of the region.[6]

In 1762, at the conclusion of the French and Indian war, Louisiana was ceded to Spain by the treaty of Fontainebleau. Under Spanish rule, settlements grew and by 1799, and the end of Spanish rule, there were 760 persons living in 112 separate habitations at Post des Rapides.[7]

[3] Edwin Adams Davis. 1971 *Louisiana: A Narrative History*. Claitor's Book Store, Baton Rouge pp 30
[4] Fred B. Kniffen and Sam Bowers Hilliard *Louisiana: Its Land and People*. Rev. ed. Louisiana State University Press, Baton Rouge. Originally published 1965, Louisiana State University Press, Baton Rouge. Pp 161
[5]Davis, 1971 pp. 49
[6] National Register of Historic Places, Myrtlewood, Pineville, Rapides Parish, Louisiana, National Register #12000556.
[7] Louisiana was retroceded by Spain to France under the terms of the Third Treaty of San Ildefonso and the Treaty of

Among the Native American Tribes that early settlers to the region encountered were the Choctaw, Pascagoula, and Biloxi (according to Chip Gaiennie, the common language spoken by local Indians was Choctaw).[8] It was in a deal with these native people in 1802 that Indian traders William Miller and Alexander Fulton secured a large tract of land that included present day Lecompte and the upper Bayou Bouef area. The story is told that Miller and Fulton negotiated for settlement with the Indians against indebtedness they claimed the Indians had incurred. Legal right to the land was obtained by Daniel Clark, a lawyer from New Orleans, for which he was ultimately compensated one-third of the total 46,800 arpents (approximately 39,546 acres) of land. The remaining two-thirds were shared by Miller, Fulton, and their surveyor Samuel Levi Wells II.[9]

It should be noted here that antebellum records for Rapides Parish are scant. The majority of these documents were burned in 1864 when the Union Army occupied, and then evacuated Alexandria, setting the town on fire to cover their retreat. Local historians have used surviving documents and oral tradition to construct an antebellum history of central Louisiana.

“The area around Lecompte developed at the most convenient spot for its first settlers to maintain communication with the “civilization” they had left behind. The closest “civilization” was New Orleans, where financial agents or “factors” were a lending source for planters who began to settle in the lowlands along Bayou Boeuf by the late 1700s and early 1800s. Each plantation maintained its own landing place for the boats plying the narrow Bayou Boeuf, but there had to be a common landing where frontiersmen without a front on the bayou could ship their produce, take passage on a small boat south to New Orleans, and receive their supplies. Such a place was White’s Landing at present day Lecompte.

Waterways were the routes for long distance travel, and Bayou Boeuf – although admittedly possessed of narrow banks, its channel meandering and irregular, its water too low for larger craft throughout most of the year – was the only route available for shipping produce and receiving supplies from New Orleans except overland to the Red River. Although the Red River was only a dozen or so miles to the east at some points, swamps and virgin forests intervened to make this a less practical alternative. The only other overland route was a trip of a day’s length along a muddy road following the bayou to Alexandria and its Red River docks. Heavy loads of cotton pulled by ox teams across such routes were both costly and slow.

To be sure, the route to New Orleans from Bayou Bouef was a long and rarely dependable one due to the uncertainties of the bayou’s water level. A boat or a barge loaded with cotton could navigate south a hundred miles and eventually arrive at the small Port of Washington on Courtableau Bayou. The Courtableau was deep enough to allow steamboats into Washington that could not possibly navigate in the Boeuf. Once at Washington, a steamboat could transport goods via Bayou Courtableau to the east, into the Atchafalaya River, up the Atchafalaya to Simmesport and the Mississippi River and then south to New Orleans. The reverse route could be followed for essential supplies shipped by New Orleans factors to isolated, waiting planters along Bayou Boeuf in the vicinity of White’s Landing.”[10]

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Aranjuez. However, Spain agreed to continue administering the colony until French officials arrived and formalized the transfer. The ceremony was conducted at the Cabildo in New Orleans on November 30, 1803, just three weeks before the formalities of cession from France to the United States pursuant to the Louisiana Purchase.

[8] Interview with Chip Gaiennie, January 21, 2016

[9] Dr. Sue Eakin, Lecompte Plantation Town in Transition. Venture Productions Inc.: Baton Rouge, LA, 1982. Pg 5

[10] Eakin, pg. 2

This situation was greatly improved when, in the 1830's, Ralph Smith, a young engineer who had come south after working on the pioneer Baltimore and Hudson Railroad, sold shares in a company with a dream of building a transportation empire: a packet of boats on the Boeuf which would bring passengers and produce to his terminals on Bayou Lamourie and on Bayou Boeuf and from there via his railroad, to Alexandria. From Alexandria, transportation to markets would be available on his steamboats plying the Red and Mississippi rivers south to New Orleans and north as far north as Natchitoches. Although never fully funded, in 1836, Smith built a section of the track sixteen miles long from Alexandria to Bayou Lamourie and in 1841, he laid track from there to White's Landing on the Boeuf. The name of the landing on the Bouef was soon changed from White's Landing to Smith's Landing and would eventually grow to become the town of Lecompte. The Ralph Smith, or Red River Railroad was the first railroad built west of the Mississippi River and replaced the Bayou Bouef – Washington boat route to market. [11]

**History of Chickama Plantation**

A composition of early "maps, abstracts, and hearsay" shows among the large tracts of land first sub-divided along Bayou Boeuf, a tract owned by Lewis Thompson along with the annotation that he purchased the land in the 1820s. The map further indicates the name of this plantation to have been "Chickama". (See Figure 2) According to the 1860 census, Lewis Thompson was noted as not being from Rapides Parish.[12] Further research reveals that Lewis Thompson was from Bertie County, North Carolina.[13]

Chickama was located just south of Lamourie, and just north of Coco Bend plantation. In 1860, Thompson had 198 slaves housed in thirty dwelling units. The plantation encompassed 2,900 acres, of which 1,050 were improved for farming. The value of the real estate was placed at $224,200, of the personal property at $10,370, and of the farm, plus implements, at $99,000. He owned seven horses, sixty-three asses and mules, twenty-eight working oxen, eight milk cows, fifty-one head of other cattle, and three sheep. In 1859, he produced 140 bushels of peas and beans, fifty bushels of Irish potatoes, and 500 bushels of sweet potatoes. This was primarily a sugar plantation, and it processed 480 hogsheads of raw sugar and 49,251 gallons of molasses in 1859.[14]

According to Chip Gaiennie, the plantation was probably purchased directly from Fulton and Miller by Lewis Thompson with the assistance of his friend Ruben Cornel who had previously purchased land along Bayou Bouef. Lewis Thompson remained in North Carolina and sent his brother, (W. L. Thompson) to manage the place. At a later date, Lewis' son, William was the manager. The fact that only one third of the purchased land was actually suitable for planting (on the east side of the bayou) was typically how the property was partitioned and sold by Fulton and Miller to insure they could sell the less merchantable upland portion of the land they had acquired from the Indians. The overseer's house for the plantation was located close to the bayou on the arable side, near where the subject house is located. It is reported to have been a dog trot house with a detached kitchen. The plantation house was located at the extreme upland end of the property and was called

[11] Ibid, pg. 11
[12] N. B. Carl Laurent. *From this Valley: A History of Alexandria, Pineville, and Rapides Parish*. Red River X-Press Historical Publications, Alexandria, LA, 2000 pg. 259
[13] Joseph Carlyle Sitterson, *Lewis Thompson, A Carolinian And his Louisiana Plantation, 1848-1888: A Study in Absentee Ownership*, Essay on Lewis Thompson's Plantation, 1949. Historic Woodville. www.rootsweb.com.
[14] Laurent, pg. 259

"Hardscrabble".[15] For a firsthand account of life at Chickama from a former resident, Evelyn Carnal, please see "Developmental History."

War came to Louisiana when, shortly after declaring secession in January of 1861, Governor Moore put forth the call for volunteers to join the fight. Eleven companies of young men from Rapides Parish answered the call and soon joined the Armies of Northern Virginia and Tennessee. Having sent its young men and arms to the front, Rapides Parish was defenseless when, in the spring of 1863 and again in 1864, the area was invaded and occupied by Union forces. During the 1863 offensive, General Nathaniel P. Banks and 40,000 troops advanced on Alexandria from Opelousas via Bayou Bouef with orders to "destroy public works and machinery at Alexandria"[16] - burning and pillaging along their way before finally withdrawing to join the siege at Vicksburg.

In March 1864, Banks again advanced – this time with a much larger force including a naval force on the Red River of more than twenty gunboats and transport vessels under the command of Admiral Porter. Banks encamped his force in the town of Alexandria before pushing on toward Shreveport in April. At Mansfield, on April 8, and the next day at Pleasant Hill, Banks' troops were met and defeated by Confederates under the command of General Zachary Taylor. Union troops retreated (burning all the homesteads along the way) and, in an act of revenge, set fire to the entire town of Alexandria as they continued their retreat southward. As they withdrew under the pursuit of Confederate forces, the wanton destruction continued as plantations with all their outbuildings, fences, livestock and food stores were burned or confiscated. Union sympathizers suffered a similar fate at the hands of the pursuing Confederates.[17]

When the Union Troops retreated from the area, the slaves of Chickamaw and all the other plantations left with them. Not long after, all from Chickamaw returned as the Union troops were unable to feed and care for them. When they returned, they were allowed to live again in the cabins they had left and they were allowed to plant gardens. If they chose, they could work on the place for very low wages, but they were not required to work if they chose not to. Some portions of the plantation were share cropped. Needless to say, life on Chickamaw during and for a long time after the war was a struggle for everyone there.[18]

After the war was over, the Lecompte/ Bayou Bouef area bore savage scars from the march of thousands of Union and Confederate soldiers along Bayou Boeuf during the two invasions of the Red River Valley. Fences were gone, and the land was grown up in tall switch canes, taller than a man on horseback. Jayhawkers (men who opposed the Confederacy for various reasons), Unionists, Confederate draft dodgers, deserters, and outright criminals roamed the plantation country at night to pillage and destroy and had done as much damage as Union soldiers.

In an edition of the Alexandria Town Talk in 1888, a writer named Flowers wrote:

> "During the succeeding three years (1863-65), the place (Lecompte) was almost demolished by Confederate and Federal soldiers. The depot was burned, stores and buildings torn down after having been used as stables for the cavalry of both sides. The infantry finished the place by

[15] Email Interviews with Betty Gaiennie December 22, 2015 – February 5, 2016
[16] Laurent, pg. 259.
[17] Ibid.
[18] Interview with Chip Gainnie January 21, 2016

burning all the buildings, and if we are informed correctly, there is not a building standing that was there in 1862."[19]

It was about this time (1888) that "The heirs of Lewis Thompson sold the entire plantation to Louisa Burnot Carnal (widow of Dr. Reuben Hancock Carnal) and Kenneth Carnal, her son. The Carnals had lived up the bayou where they owned two other places, one called Renaissance and the other, Kinome, but they had moved to Chickamaw a few years before the sale. Dr. Carnal named the plantation "Chickama," an Indian word meaning "good land."[20]

**Criterion C: Colonial Revival Architecture in the United States, Louisiana, and at Chickama**[21]
***The following context was taken from both Louisiana's statewide context on Colonial Revival architecture and the National Register nomination for the JE Byram House in nearby Alexandria.***

Colonial Revival refers to the rebirth of interest in early English and Dutch houses found along the east coast. It is believed that the beginning of the interest in Colonial Revival started with the Philadelphia Centennial of 1876. Frank M. Erring, the restorer for Independence Hall, was concerned that "the actuality…of our Founding is already losing itself in the mists of the past," but he believed that "so long as we can preserve the material objects…the thrill of vitality may still be transmitted unbroken."[22] One year later, the preeminent firm, McKim, Mead, White, and Bigelow toured New England to study Georgian and Federal architecture. By 1886, they had designed and built two landmark Colonial Revival buildings in Newport, Rhode Island. These two houses typified the subtype of Colonial Revival most common before 1910 – the asymmetrical form with Colonia Revival details added and the symmetrical hipped roof shape.[23]

These early Colonial Revival designs were not rooted in historical accuracy and were generally, individual interpretations with details inspired by the early Georgian and Federal styles. As the Colonial Revival style developed and transformed, more emphasis would be put on carefully researched copies with appropriate proportions and details, much like the Byram House, which was carefully researched in the James River area of Virginia by its architect, Charles Roberts.[24]

With the attention to detail within the style, new publications began to be disseminated with photos graphs and measured drawings of Georgian and Federal buildings along the east coast. Buildings constructed in the Colonial Revival style between 1915 and 1935 more closely resemble 18th century Georgian and Federal designs versus the Colonial Revival buildings built between 1880 and 1915. The style continued to be used popularly through the 1930s and 1950s with the influence of the

[19] Eakin, pg. 34
[20] George C. Gaiennie, notes, 2013
[21] This is also sometimes referred to as the Free Classic Subtype of Queen Anne Architecture within Louisiana (as defined within Louisiana's statewide context on Queen Anne Architecture). More of the details found at Chickama place the house with more Colonial Revival exterior features than a traditional Free Classic Queen Anne House. This context mentions another vernacular subtype of the Queen Anne Style stating "Vernacular resources associated with the Queen Anne style were often regional house forms with applied ornamentation ordered through catalogs and assembled by local builders at the house site." It goes on to mention specific characteristics of these vernacular Queen Anne houses, which are not found at Chickama. It is evident that this same technique of applying stylistic details of an architectural style, including Colonial Revival, was used as well. Chickama's local builder constructed a home that was both a vernacular farmhouse, with elements of the Queen Anne floor plan, and applied simplified Colonial Revival details to the exterior.
[22] Valenzuela Preservation Studio. "Historic Context for the Colonial Revival Architectural Style in Louisiana." Prepared for the Louisiana Office of Cultural Development, Division of Historic Preservation, Baton Rouge, LA. May 2012. pg. 4-1
[23] Virginia McAlester. *A Field Guide to American Houses*. Alfred Knopf: New York, 2013; pg. 432.
[24] Valenzuela, pg. 4-2

restoration of colonial Williamsburg and more popular writings. The style was also used on ranch houses through the 1960s and it has never fully disappeared from use in the United States.[25]

There are ten principal subtypes of the Colonial Revival style defined in *A Field Guide to American Houses* by Virginia McAlester: asymmetrical, hipped roof with full width porch, hipped roof without full width porch, side gabled roof, centered gable, gambrel roof, second story overhang, one story, three story, and built in garage. The JE Byram house fits within the side gabled roof subtype, which is described as follows:

> "About 30 percent of Colonial Revival houses are simple, two story rectangular blocks with side gabled roofs. As in the type just described (hipped roof without full width porch), the details tend to be exaggerated prior to 1910 and more "correct" afterward. This subtype was built throughout the Colonial Revival era but predominates after about 1915 and was widely built after 1930."[26]

In Louisiana, the early Colonial Revival buildings tended to be Queen Anne buildings with Colonial Revival features. One of the first Colonial Revival houses in the state was built in New Orleans in 1893 and was a house with Queen Anne asymmetry but details inspired by Colonial details such as a segmental swan neck pediment over a window, Tuscan columns on the front gallery, and a modillion cornice.[27] As previously noted, as the style developed, it became more historically accurate and at this time, Louisiana began to see more of the style being built. While the style was used in high style homes, such as the Byram House, it also trickled down to the middle class. Its use also spread to be used on typical Louisiana building forms such as the shotgun house.

There are three main subtypes of the Colonial Revival style identified in Louisiana: Transitional Colonial (1880-1915), Classical Colonial (1915-1940), and Minimal Colonial (1940-1955). Transitional Colonial buildings represent a transitional where classical elements were applied to the asymmetrical Queen Anne building form.[28] The Classical Colonial subtype buildings exhibit architectural details, massing, and façade organization that had been carefully researched and represent accurate replications of classical building forms. Buildings in the Minimal Colonial subtype represent the changing tastes of the country and featured simplified built forms and decorative elements.[29]

Chickama falls under the Transitional Colonial as its floor plan fits more within the earlier Queen Anne style, but its exterior details fall more under simplified Colonial Revival details. It is a loose interpretation of Colonial Revival when one would find a wood clad house with elements of classical columns and a nod to an elaborate entry. It has an asymmetrical arrangement of rooms to nod to the Colonial Revival plans, but really relate more to the earlier Victorian plans (including the rear sleeping porch). Other features on Chickama that place it more in the Colonial Revival style versus Queen Anne, are the tripartite windows with leaded glass, long ridgeline paralleling the façade, and the hipped roof with wide overhangs (Queen Anne houses tend to have very little roof overhangs and irregular roof shapes).

As described in Louisiana's statewide context for Colonial Revival architecture:

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[25] McAlester, pg. 432.
[26] Ibid, pg. 410.
[27] Valenzuela, pg. 4-5.
[28] Ibid, pg. 6-3.
[29] Ibid, pg. 6-5. National Register of Historic Places, JE Byram House, Alexandria, Rapides Parish, Louisiana, National Register #15001015.

"Resources within the Transitional Colonial subtype represent a transitioned period in architectural history as classical elements were applied to the asymmetrical Queen Anne building form."[30]

**Chickama as an example of Transitional Colonial Revival and Vernacular Architecture**

The house called Chickama sits on a portion of the original plantation of the same name. That plantation, purchased by Louisa Carnal in 1888, was subdivided and portions were sold or given away in 1898. Louisa had home site plots surveyed and subdivided from the upland portion of the plantation and gave them to many of the ex-slaves who had worked on the plantation. Chip Gaiennie has a map showing the forty-two plots and the names of the people to whom they were given.[31] That same year, a 20 acres plot was sold to George Washington Gaiennie, Jr., (who married Martha (Pattie) Carnal, daughter of Reuben and Louisa). In 1913, George and Pattie build the house called Chickama, now the subject of this nomination. The house and property were bought in 1951 by George Carnal Gaiennie, Jr., (grandson of George and Pattie), and his wife, Elizabeth (Betty) Singleton Gaiennie. In 2012, Betty sold the house and property Corwith and Blaire Davis and in 2015, the current owner; Sara Giselle Fuhrer purchased the house and ten adjacent acres.[32]

As a prime example of the Transitional Colonial Revival subtype, Chickama has many original, distinctive characteristics of the style including a two story asymmetrical building form, a hipped roof with full width porch, classical smooth columns, decorative details painted white, boxed roof wall junction with a minimal overhang, wood siding, double hung wood windows with multiple lights in the upper sash and a single light in the lower sash, triple windows, and an asymmetrical floor plan.

While Chickama is an example of the Transitional Colonial Revival style, it also incorporates elements of the local vernacular style, primarily because it was built by a local builder. Vernacular architecture is defined as "a category of architecture based on local needs, construction materials, and reflecting local traditions. Originally, vernacular architecture did not use formally-schooled architects, but relied on the design skills and tradition of local builders."[33]

Not much is known about the builder, Mr. Willy Norfleet. According to Chip Gaiennie, Mr. Norfleet was a mulatto – son of a white father (Frank Norfleet) and an African American mother. Willy was married to a Native American. As such, he would embody an approximation of the cultural cross-section of the area at that time. Willy's father, Frank Norfleet, worked as a builder of houses and barns in the Lecompte and Bayou Boeuf area around the turn of the 20th century, and it is reasonable to assume that Willy learned his trade working for his father.[34] It's also reasonable to assume that Mr. Norfleet, having been employed to build this house, would have been instructed as to its design specifications, but would have relied on his own skills and experience in executing the final form - experience that unquestionably drew upon the very localized culture and preferences of that fairly remote area.

Chickama is an excellent example of a central Louisiana vernacular farmhouse. The form of the house is identical in many ways to Queen Anne houses built in local urban settings from the same era - it employs many of the same architectural components, but assembles them in a slightly different way. For instance, the bay is an important element of the house's design. In an architect designed

[30] Valenzuela, pg. 6-4.
[31] Interview with Chip Gaiennie
[32] George C. Gaiennie, notes
[33] Ivar Holm. 2006 [Ideas and Beliefs in Architecture and Industrial design: How attitudes, orientations, and underlying assumptions shape the built environment]. Oslo School of Architecture and Design.
[34] Interview with Chip Gaiennie

home of the same era, rather than being squared off, the bay probably would have been designed with angled sides. The symmetry of the front elevation is disturbed by the different window treatments flanking the front entrance and the extension of the porch on just one side. The placement and selection of window treatments is often asymmetrical and sometimes out of scale to the house – particularly on the second floor. On the interior, the use of stock wood and limited wood moldings employed in an unembellished manner is evidenced in the living room with its board and batten paneling and in the dining room and stair hall with their unfinished bead board. George Carnal Gaiennie III remembers hearing from his father that his grandfather (George Washington Gaiennie), in addition to being a farmer, owned and operated a sawmill on the piney woods portion of the original plantation. The mill was named Togo Lumber Company after the Japanese admiral who defeated the Russians at Tsushima in 1905. George is not certain of the timeframe during which the mill was in operation. He also remembers hearing that his grandfather hauled lumber for construction of the house from the Crowel Lumber Company at McNary. George further remembers his grandparents' decision to build the house was arrived at after deciding not to purchase a car.[35] Doors and windows are trimmed with stock 5/4 lumber with only a small cap molding applied to the top trim rail and a small astragal between the top trim rail and the side casings at a time when it was common to embellish interior openings with profiled casings, plinths, and medallions. The stairway – normally an element reserved for elaboration in many houses of the era, as described above, is very straight forward and, no doubt, created on-site by the local craftsmen who built the house.

Other Local Examples of Transitional Colonial Revival Architecture

As part of this nomination, the consultant drove around Lecompte and rural Rapides Parish surrounding Lecompte to see if there were any other examples of Transitional Colonial Revival buildings. In doing so, it was determined that there were several good examples of older plantation homes, either in mid to late 19th century styles, and later styles such as Craftsman. There was at least one good example of a true Queen Anne farmhouse and one good example of the Classic Colonial Revival, which was a house that appears to have been constructed either in the late 1930s into the 1940s. It definitely has more traditional Colonial Revival details on a form typical to the style versus having a Queen Anne form with applied Colonial Revival features. Lastly, there were several good examples of Craftsman style houses with restrained Colonial Revival details or simplified Minimal Traditional Colonial Revival bungalows, all within the city limits of Lecompte itself versus being located in the rural areas. While this wasn't an in depth survey of every single building in the parish, it did help to provide more context with the styles found in the area and helped to support that Chickama is a prime example of this transitional period from the end of the 19th century into the newer, popular styles of the early 20th century.

## Conclusion

Chickama stands out as an example of the Transitional Colonial Revival style in Lecompte. The features pointed out above help the building to embody the characteristics of the style and help to demonstrate the particular phase of the style when classical elements were applied to the Queen Anne building form. Using designs and features from the Queen Anne form and floor plan and applying the classical details, in addition to local vernacular traditions for a farmhouse, Chickama stands today much as it was when constructed. It retains almost all of its original details in plan and design and for these reasons; it is eligible for listing on the National Register under Criterion C: Architecture at the local level.

[35] Interview with George C. Gaiennie III

**Developmental History/Additional historic context information**

Lewis Thompson was a graduate of the University of North Carolina at Chapel Hill. His papers are in the university's archives and can be electronically accessed: http://www2.lib.unc.edu/mss/inv/t/Thompson,Lewis.html

In addition, an essay was written in 1949 by Joseph Carlyle Sitterson titled "Lewis Thompson, a Carolinian and his Louisiana Plantation, 1848-1888: a Study in Absentee Ownership" accessible: http://www.rootsweb.ancestry.com/~ncbertie/woodville/thompson2.htm

The information in Mr. Sitterson's essay comprised mostly of letters between Thompson and family members and his overseers offers a firsthand real time account of plantation life in central Louisiana in the middle of the nineteenth century.

**Firsthand account of life at Chickama Plantation (prior to the existing Chickama House)**

That house and life in and around it during its heyday is well described in a recollection written in 1952 by Evelyn Carnal (1861-1958) daughter of Dr. Ruben H Carnal and Louisa Ann (Brunot):

> "I remember the house where I was born – it rested on a hilltop and was both broad and long with galleries aplenty up and down stairs. Our nursery furniture was rose pink with sprays of flowers painted on it and the living room was very large (eight windows). On the backward slope of the hill our orchard stood with golden plums aplenty and luscious peaches too. Further on, the garden grew with strawberries and raspberries too. Near the latticed spring house an arbor long and cool was covered by scuppernong vine where we children loved to play. Little green frogs were in the creek and sometimes golden crayfish were found. With pebbles varied, gum balls, wild flowers, nuts and leaves we loved to play.
>
> From our window in the nursery the winding driveway down to the gate could be seen, bending mimosa, pink crepe myrtle and the whispering pines stood about in the lawn – Back of the house near the creek stood the servant's quarters, several neat cabins, they were occupied by Aunt Easter (we called her mammy) our good house-keeper and pastry cook, Uncle Isaac the carriage driver, Viney the laundress, Aunt Penny the cook, Paul and Jack the yard boys and waiter, Leathy, Chaney, Apple and Lissie the nurses. Black Jim, Viney's husband was black as a coal.
>
> We were four children – Bru, Emmie, myself and Kenneth. Each had a nurse to amuse and care for us specially.
>
> The pit or cellar was a store room and dairy. There cool milk and crocks of butter and butter-milk and rows of preserves and jelly stood, children seldom allowed in its sacred precinct. The path from the gallery to the spring was lovely and a favorite walk for everyone.
>
> I remember Hardscrabble, the big two storied house on a hill, the servant's cabins back of it – four or five – the orchard and gardens, the scuppernong grape arbor near the spring, the bath house on the creek across the road at the foot of the hill, the well-kept road and the bridge across the creek.
>
> When we moved to the Bayou about the second year of the Civil War we lived in the old overseer's house, a funny house built up about eight feet from the ground – three large rooms, a gallery along the front two rooms and a hall between them. The three rooms were mother's

bed room, the dining room, and kitchen; back of the kitchen the store room full of tools etc. The children's room were where we older children slept, the baby in mother's room – all our good servants had gone except Aunt Penny the cook and Peggy, maid and nurse – quite a come down from the ten servants at Hardscrabble, but my mother was very good manager, and used to say her one merit was she never had to borrow, she kept a careful tab on her household needs and, when the wagons went to Alex for anything, or to meet the boat from N. O. that brought supplies sent by the merchants who had agreed to supply the impoverished planters all essentials for the running of the plantation until the crop was shipped to them in the fall. They sent barrels of pork (in Brine) sacks of green coffee, barrels of sugar, flour, meal, Brogan shoes, overalls, Tobacco, Lindsey wool for work dresses.

After Aunt Penny got too blind to cook we had a succession of very poor help until Leathy came back and she was fine and faithful, but she had a wretched husband named John Aeron who got drunk and bet poor Leathy terribly and threw all her clothes out of doors and finally she left him and took her little girl Lina to live in another house."[36]

## 9. Major Bibliographical Resources

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

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Valenzuela Preservation Studio. "Historic Context for the Colonial Revival Architectural Style in Louisiana." Prepared for the Louisiana Office of Cultural Development, Division of Historic Preservation, Baton Rouge, LA. May 2012

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**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
____ Other
Name of repository: _____

**Historic Resources Survey Number (if assigned):** _____N/A_____

## 10. Geographical Data

**Acreage of Property:** Less than an acre

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

1. Latitude: 31.110855 Longitude: -92.426997
2. Latitude: 31.110647 Longitude: -92.426523
3. Latitude: 31.110569 Longitude: -92.426431
4. Latitude: 31.110401 Longitude: -92.426114
5. Latitude: 31.110180 Longitude: -92.426242

6. Latitude: 31.110287 Longitude: -92.426472
7. Latitude: 31.110223 Longitude: -92.426514
8. Latitude: 31.110560 Longitude: -92.427207

**Verbal Boundary Description** (Describe the boundaries of the property.)
As seen on the submitted plat map, the nomination acreage includes just the house site, which is almost 1 acre in a large 10.297 acre tract of land being a portion of lot 2 of the Louisa Carnal Estate located in Section 36, Township 2 North Range 1 West, Rapides Parish, Louisiana.

**Boundary Justification** (Explain why the boundaries were selected.)
The boundaries selected encompass only the acreage immediately surrounding the house as seen on the submitted plat map as the surrounding agricultural property does not relate to the overall architectural significance of the property. This acreage is outlined on the plat map and highlighted with yellow. There are two outbuildings outside of the boundaries including a barn to the rear under the same ownership as Chickama and a barn on the adjacent property to the north that is under different ownership (but was part of the original property). Both barns do not relate to the overall architectural significance of the house and are outside of the boundary.

## 11. Form Prepared By

name/title: Paul Smith
organization: Paul Smith Historic Preservation Consulting
street & number: 2022 Albert St
city or town: Alexandria state: LA zip code: 71301
e-mail: paul@preservationtaxcredit.com
telephone: 318-613-7385
date: 12/18/15

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## 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.

Name of Property: Chickama
City or Vicinity: Lecompte
County: Rapides Parish

State: Louisiana
Name of Photographer: Jessica Richardson
Date of Photographs: 1/7/2016

**Photo Log**

1 of 38: Front elevation from southwest corner; camera facing northeast
2 of 38: Northeast side and front elevations; camera facing southeast
3 of 38: Front elevation from northwest corner; camera facing south
4 of 38: Rear and northeast elevations; camera facing southwest
5 of 38: Rear elevation; camera facing northwest
6 of 38: Rear and southwest elevations; camera facing northwest
7 of 38: Southwest elevation; camera facing northeast
8 of 38: Front elevation from distance; camera facing southeast
9 of 38: Entrance and drive; camera facing northwest
10 of 38: Fields behind the house; camera facing southeast
11 of 38: Front porch; camera facing northeast
12 of 38: Front door; camera facing southeast
13 of 38: Living room; camera facing northeast
14 of 38: Dining room; camera facing west
15 of 38: Dining room; camera facing northeast
16 of 38: Dining room; camera facing northwest
17 of 38: Dining room window; camera facing northeast
18 of 38: Kitchen; camera facing north
19 of 38: Front bedroom; camera facing east
20 of 38: Hallway; camera facing southeast
21 of 38: Middle bedroom; camera facing south
22 of 38: Office; camera facing northeast
23 of 38: Rear entrance; camera facing southeast
24 of 38: Hallway; camera facing northwest
25 of 38: Stairs from 2nd floor landing; camera facing southeast
26 of 38: Upstairs foyer; camera facing southeast
27 of 38: Front right upstairs bedroom; camera facing east
28 of 38: Front right upstairs bedroom; camera facing south
29 of 38: Front left upstairs bedroom; camera facing southwest
30 of 38: Front left upstairs bedroom; camera facing east
31 of 38: Sleeping porch/bedroom; camera facing south
32 of 38: Sleeping porch/bedroom; camera facing northeast
33 of 38: Sleeping porch/bedroom; camera facing southeast
34 of 38: Sleeping porch bathroom; camera facing northeast
35 of 38: Upstairs foyer; camera facing north
36 of 38: Lumber room; camera facing north
37 of 38: Darkroom; camera facing northeast
38 of 38: Exterior, view from front drive looking towards north and east elevations; camera facing west.

**Figures:**

Figure 1: Historic Photo prior to the late 1940s; Image Courtesy of Betty Gaiennie.

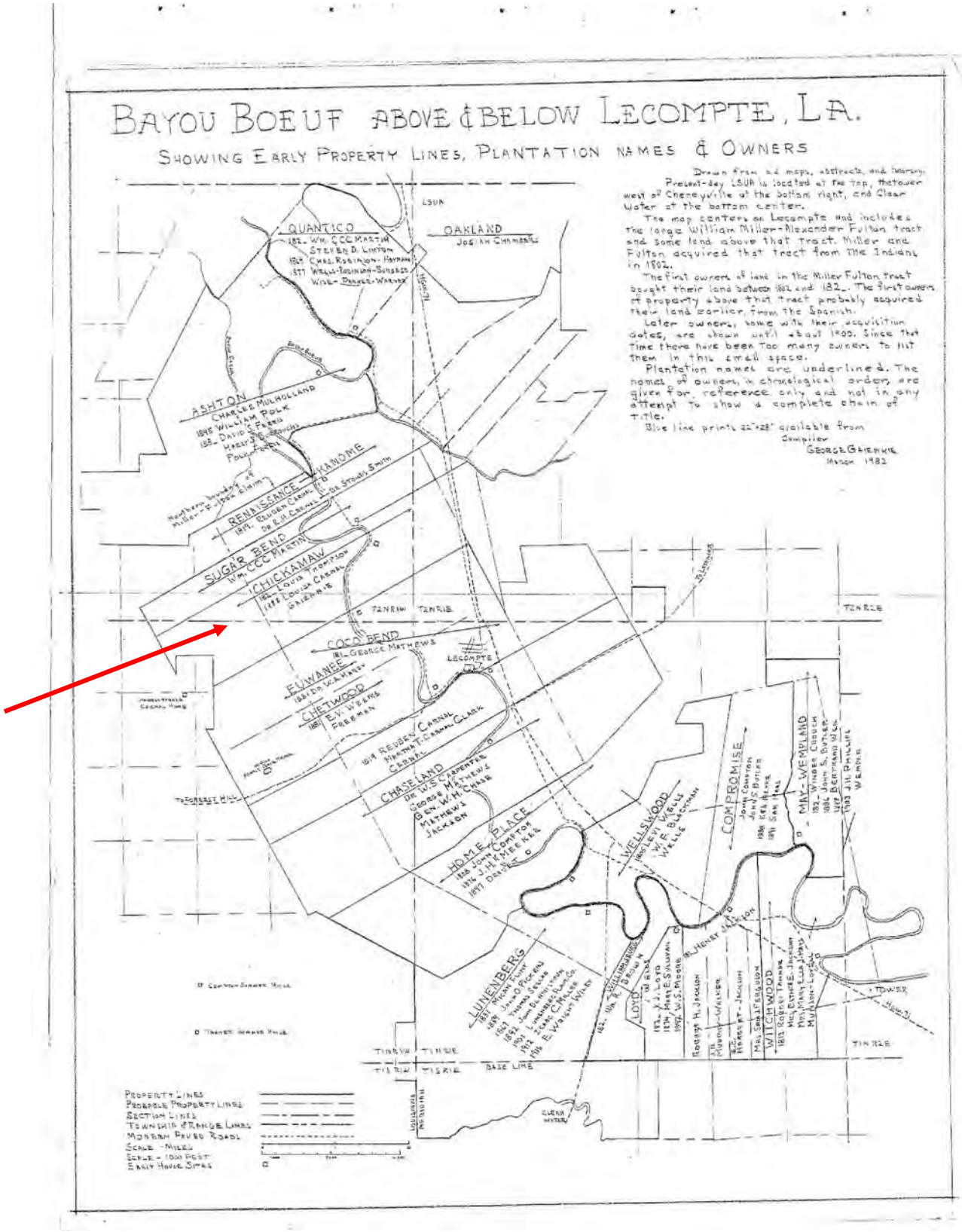



Figure 2: Map of Bayou Bouef Plantations by George Gaiennie.

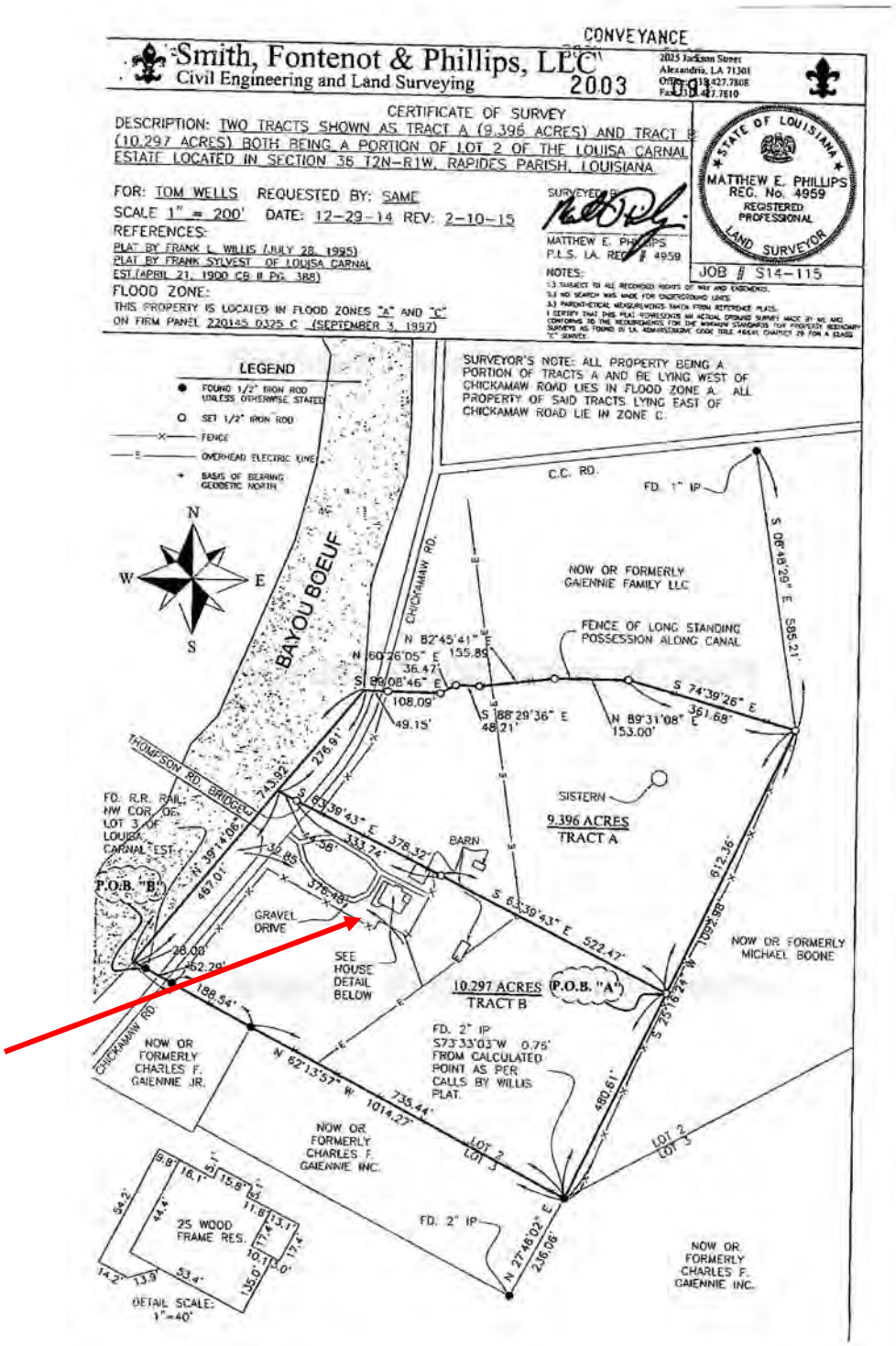



Figure 3: Plat Map of Subject Property

**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.

**Chickama, Rapides Parish, LA**

Latitude: 31.110402  Longitude: -92.426389

**Chickama**
**Rapides Parish, LA**
**Boundary Map**

REFERENCES:
PLAT BY FRANK L. WILLIS (JULY 28, 1995)
PLAT BY FRANK SYLVEST OF LOUISA CARNAL EST.(APRIL 21, 1900 CB II PG. 388)

FLOOD ZONE:
THIS PROPERTY IS LOCATED IN FLOOD ZONES "A" AND "C" ON FIRM PANEL 220145 0325 C (SEPTEMBER 3, 1997)

MATTHEW E. PHILLIPS
LA. REG. # 4959

LAND SURVEYOR

JOB # S14-115

CT TO ALL RECORDED RIGHTS OF WAY AND EASEMENTS.
EARCH WAS MADE FOR UNDERGROUND LINES.
THETICAL MEASUREMENTS TAKEN FROM REFERENCE PLATS.
I CERTIFY THAT THIS PLAT REPRESENTS AN ACTUAL GROUND SURVEY MADE BY ME AND CONFORMS TO THE REQUIREMENTS FOR THE MINIMUM STANDARDS FOR PROPERTY BOUNDARY SURVEYS AS FOUND IN LA. ADMINISTRATIVE CODE TITLE 46:LXI, CHAPTER 29 FOR A CLASS Y.

Nominated acreage - House Site

Rapides Parish Clerk of Court

ALL PROPERTY BEING A PORTION OF TRACTS A AND BE LYING WEST OF CHICKAMAW ROAD LIES IN FLOOD ZONE A. ALL PROPERTY OF SAID TRACTS LYING EAST OF CHICKAMAW ROAD LIE IN ZONE C.

LEGEND
- FOUND 1/2" IRON ROD UNLESS OTHERWISE STATED
- SET 1/2" IRON ROD
- FENCE
- OVERHEAD ELECTRIC LINE
- BASIS OF BEARING GEODETIC NORTH

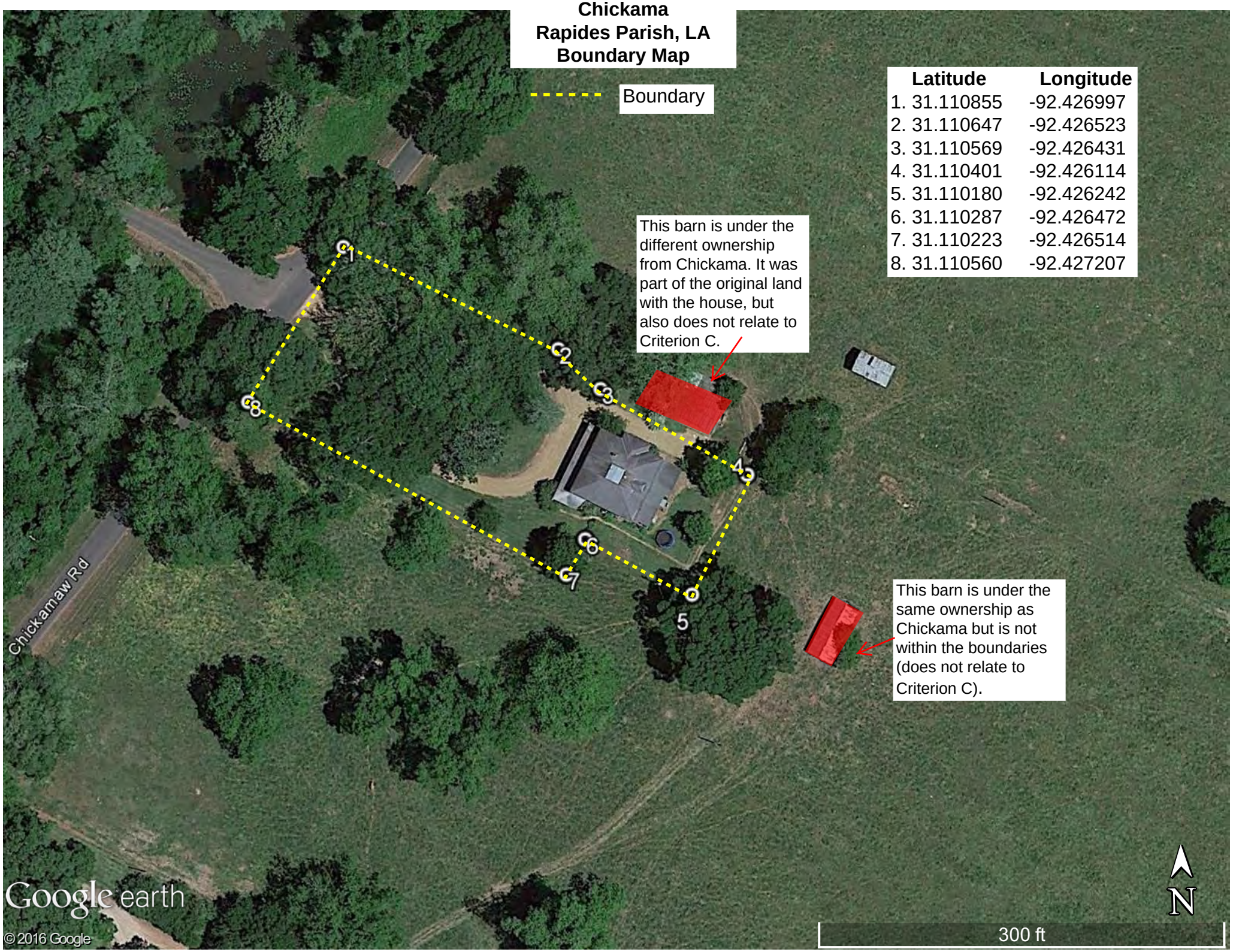
N W E S

BAYOU BOEUF
CHICKAMAW RD.
C.C. RD.
FD. 1" IP
S 08°48'29" E 585.21'
NOW OR FORMERLY GAIENNIE FAMILY LLC
FENCE OF LONG STANDING POSSESSION ALONG CANAL
N 82°45'41" E 155.89
N 60°26'05" E 36.47'
S 89°08'46" E 108.09'
49.15'
S 88°29'36" E 48.21'
N 89°31'08" E 153.00'
S 74°39'26" E 361.68'
THOMPSON RD. BRIDGE
276.91'
743.92'
S 63°39'43" E 378.32'
333.74'
44.58'
32.85'
376.48'
BARN
SISTERN
9.396 ACRES
TRACT A
FD. R.R. RAIL; NW COR. OF LOT 3 OF LOUISA CARNAL EST.
N 39°14'06" 467.01'
P.O.B. "B"
GRAVEL DRIVE
SEE HOUSE DETAIL BELOW
S 63°39'43" E 522.47'
612.36'
1092.98'
NOW OR FORMERLY MICHAEL BOONE
28.00'
62.29'
188.54'
10.297 ACRES (P.O.B. "A")
TRACT B
S 25°16'24" W
CHICKAMAW RD.
NOW OR FORMERLY CHARLES F. GAIENNIE JR.
FD. 2" IP S73°33'03"W 0.76' FROM CALCULATED POINT AS PER CALLS BY WILLIS PLAT.
N 62°13'57" W 1014.27'
735.44'
480.61'
NOW OR FORMERLY CHARLES F. GAIENNIE INC.
LOT 2
LOT 3
FD. 2" IP
N 27°46'02" E 236.06'
NOW OR FORMERLY CHARLES F. GAIENNIE INC.

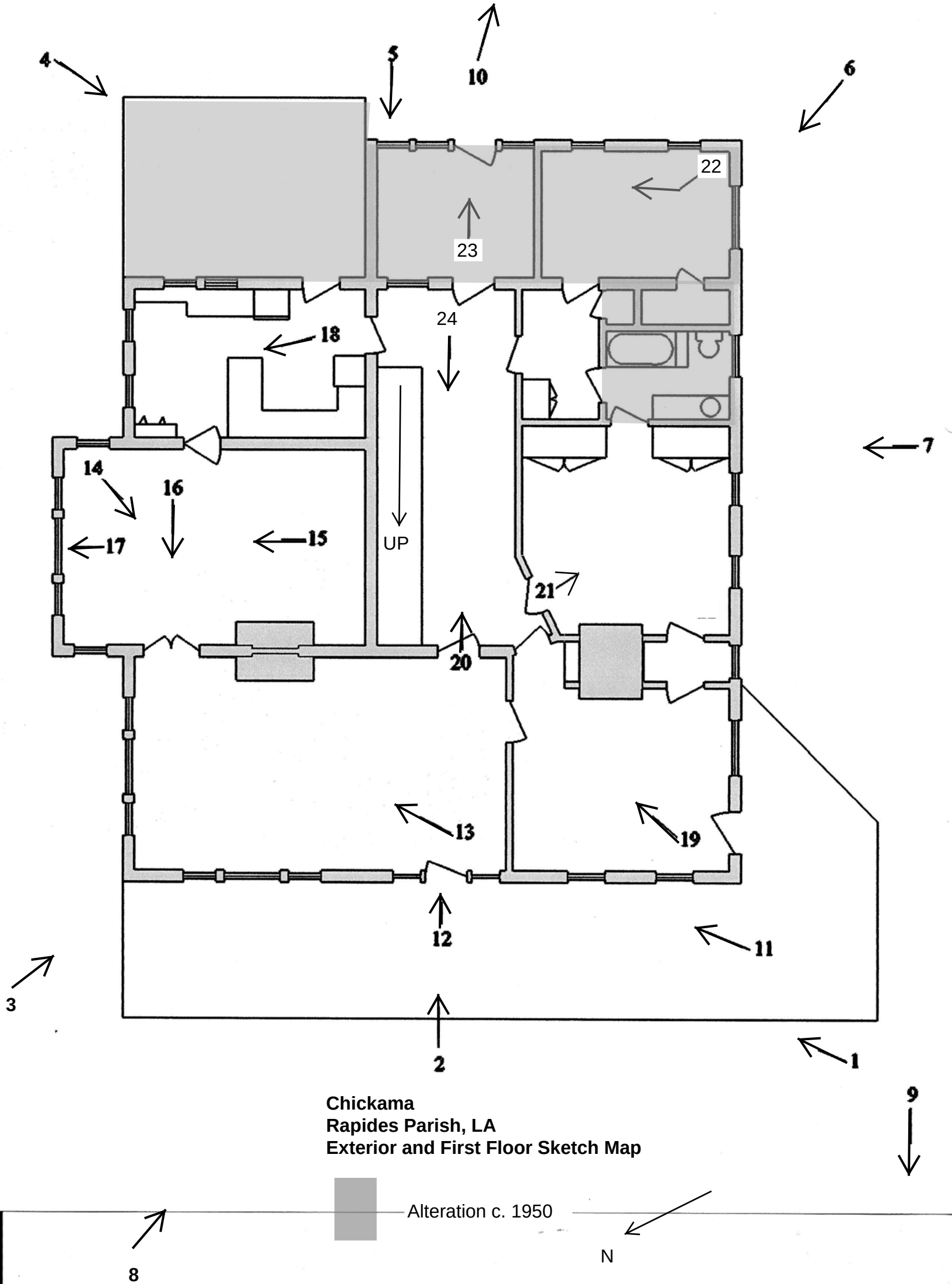
2S WOOD FRAME RES.
9.8' 16.1' 5.1' 15.8' 5.1' 11.6' 13.1' 17.4' 10.1' 3.0' 17.4' 135.0' 53.4' 13.9' 14.2' 54.2' 44.4'

DETAIL SCALE: 1"=40'

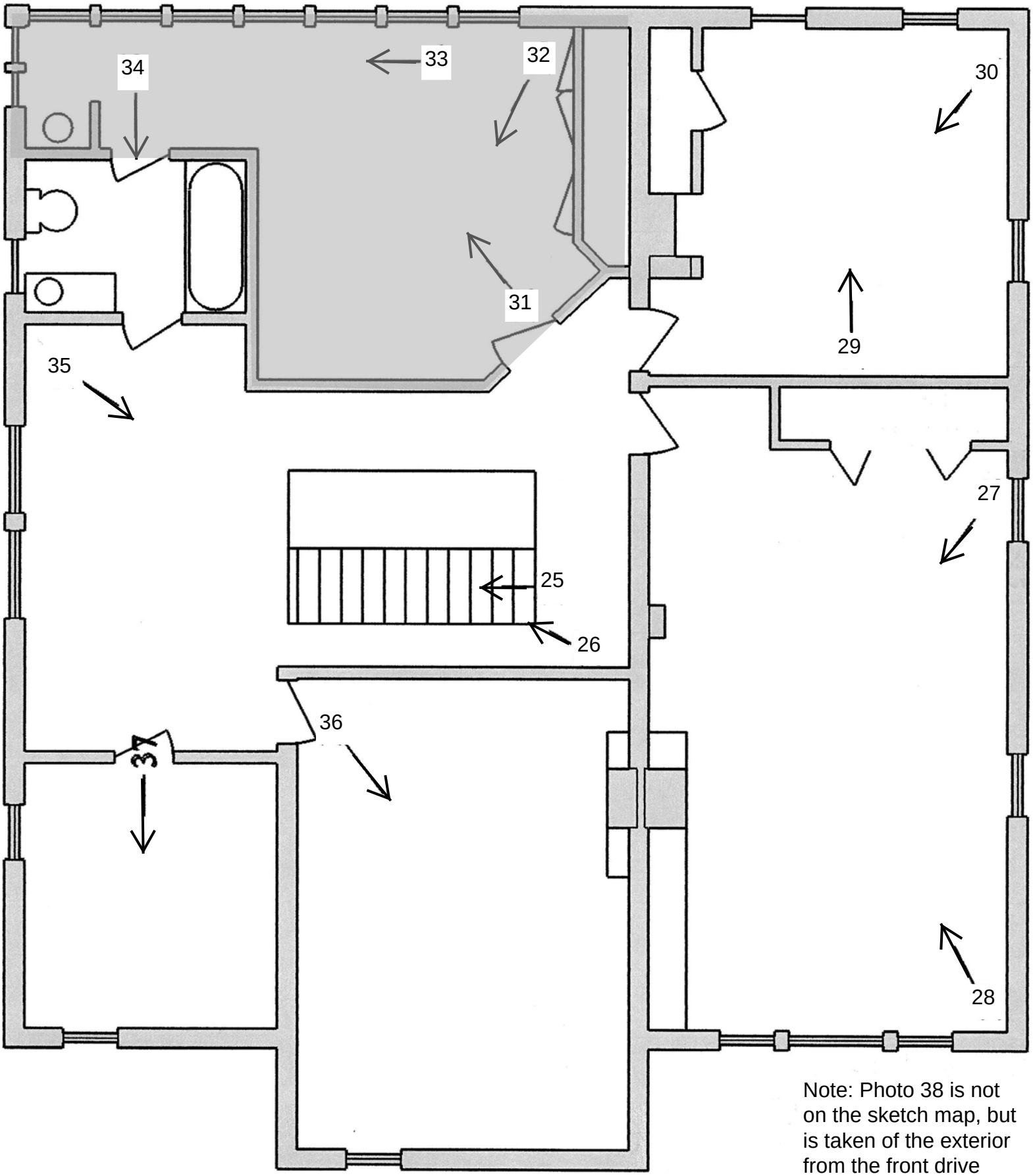
# Chickama
# Rapides Parish, LA
# Boundary Map




| | Latitude | Longitude |
|---|---|---|
| 1. | 31.110855 | -92.426997 |
| 2. | 31.110647 | -92.426523 |
| 3. | 31.110569 | -92.426431 |
| 4. | 31.110401 | -92.426114 |
| 5. | 31.110180 | -92.426242 |
| 6. | 31.110287 | -92.426472 |
| 7. | 31.110223 | -92.426514 |
| 8. | 31.110560 | -92.427207 |




**Chickama**
**Rapides Parish, LA**
**Exterior and First Floor Sketch Map**




Note: Photo 38 is not on the sketch map, but is taken of the exterior from the front drive looking west towards the north and east elevations.

Alteration c. 1950
(Enclosed)

**Chickama**
**Rapides Parish, LA**
**Second Floor Sketch Map**

N

The Parish
Book of Chant

SONY

NAMASTE

WARREN NEIDICH

FRAGILE
PROGRESS
PROGRESS
PROGRESS
PROGRESS
PROGRES
LIGHTING
air deflectors
FRAGILE
U-HAUL

Michaels