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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1011

1. NAME OF PROPERTY

Historic Name: Voorhies, D. W. House

Other Name/Site Number:

2. LOCATION

Street & Number 410 Washington Street Not for publication: NA

City/Town St. Martinville Vicinity: NA

State: Louisiana Code: LA County: St. Martin Code: 099 Zip Code: 70582

3. STATE/FEDERAL AGENCY CERTIFICATION

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

Certifying official has considered the significance of this property in relation to other properties:
Nationally:__ Statewide:___ Locally:__X

Phil Boggan 9-9-08

Signature of Certifying Official/Title Phil Boggan Date
Deputy SHPO, Dept. of Culture, Recreation & Tourism

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official/Title Date

State or Federal Agency and Bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

✓ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Patrick Andrus 10/16/2008

Signature of Keeper Date of Action

5. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X	Building(s):	X
Public-Local:	___	District:	
Public-State:	___	Site:	
Public-Federal:	___	Structure:	
		Object:	

Number of Resources within Property

Contributing	Non contributing
1	___buildings
___	___ sites
___	___ structures
___	___ objects
1	0 Total

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

Name of Related Multiple Property Listing: NA

6. FUNCTION OR USE

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

7. DESCRIPTION

Architectural Classification: Queen Anne Revival; Eastlake

Materials:

Foundation: Brick
Walls: Clapboard
Roof: Metal
Other:

Describe Present and Historic Physical Appearance.

Located in the St. Martin Parish seat of St. Martinville, the D. W. Voorhies House (1903) stands on a deep corner lot only a short distance southwest of the Central Business District. The large, one-story, frame cottage is an elaborate example of the Queen Anne Revival style with Eastlake and other types of Victorian-era ornament. Although alterations have occurred over the years, the house's identifying architectural features and National Register eligibility remain intact.

The Voorhies House has a number of characteristics commonly associated with the Queen Anne Revival and surviving from its original construction. For example, the mostly clapboarded house belongs to the spindle work decorative subclass and the cross-gable roof subcategory of the Queen Anne (see Part 8). Although the main roof is not especially steep, its cross-gable massing -- two on the front, one on each side, and one on the rear -- gives the house an irregular, asymmetrical footprint with projecting rooms. Additionally, one of the façade's cross-gables culminates in a cutaway bay. Other typical Queen Anne features included in the design are a wraparound gallery and the use of textures to enliven that gallery and the otherwise flat planes within gable peaks. On the gallery's corner a conical roof surmounted by a star-shaped finial suggests the presence of a turret, marking the Voorhies House as an upscale example of the style within St. Martinville (also see Part 8). The home's ornament will be detailed below.

During construction, a large number of decorative features were placed on the façade, and all but one (the front door) survive in their original locations. The front door also survives but has been moved to a different exterior wall. All of the façade's elements add (or in the case of the door added) texture to the design. More specifically:

1) Fishscale shingles cover the large main cross gable, which is pierced by an oculus containing horizontal louvers. A single row of shingles in a different shape outlines the point at which the gable connects to the gallery roof. A bargeboard ornaments this gable's peak. Held in place by a

metal strap, it consists of a semicircular element whose two lower ends intersect at a ninety-degree angle with separate, beaded horizontal pieces projecting from the undersides of the sloped eaves. Bosses project sideward from the horizontals, while other bosses hang from each end of the semi-circle. A broken band of alternating balls and square blocks lines the semi-circle's inside curve. Although not actually connected to the bargeboard, square blocks with bull's eye ornament outline each side of the gable peak above its intersection with the bargeboard's horizontal pieces.

2) The façade's second cross-gable, located above that elevation's projecting room and cutaway bay, also contains fishscale shingles. Like its companion gable, it has a single line of differently shaped shingles along its bottom edge. An oculus and a bargeboard are also present. However, these features are designed differently from those on the larger gable. The oculus contains a stained glass window in the shape of a four-leaf clover. Resembling a piece of lace, the bargeboard combines stylized leaf designs outlined by curving members, with sunburst-like Eastlake wheel motifs. A scalloped horizontal board connects the two sides of the bargeboard. It is surmounted by a stylized design including tiny knobs. Below the gables, the corners of the cutaway bay are ornamented by bands of knobs with Eastlake brackets below them. A ball-shaped boss hangs from each corner. The home's side gables are clapboarded and pierced by louvered vents. That on the rear also has a louvered vent but is sheathed in board and batten (see below).

3) The wraparound gallery's textured ornament, which follows the curve of the corner turret, consists of bracketed Eastlake columns and pilasters, an Eastlake spindle screen resembling a Chinese abacus outlining the roof, and a cutwork balustrade containing diamond, shield-like and circular openings both large and small. The balustrade's hand and lower rails are beaded, as are the upper and lower rails of the spindle screen.

4) The ornament of the original front door combines the Queen Anne and Eastlake styles. Its upper portion consists of small panes of colored glass surrounding a large clear pane. The Eastlake elements, found surrounding the glass and on the door's lower portion, include two sets of slender engaged columns, blocks incised with starbursts, a larger starburst within the semicircular section of a heavily molded entablature, engaged bosses, and a scalloped band.

5) Although not generally identified as textured Queen Anne motifs, tall louvered shutters and molded wooden panels below the sidelights flanking the front door also add texture to the façade.

The interior's decorative features are generally more restrained. These include a picture rail in the entrance hall, tall but quite simple baseboards, paneled doors, reeded door surrounds with bull's eye corner blocks, and two period mantelpieces. The first consists of a simple lower mantel with a shelf supported by simple curved brackets. This shelf is ornamented by a band of beading. Above the shelf is an overmantel with somewhat restrained, turned Eastlake columns supporting a beaded upper mantelshelf. A set of thin, rounded display shelves accompanies each column. The overmantel's central portion contains a rectangular mirror surrounded by beaded molding. The top corners of the overmantel are curved. Applied plant motifs and fleur-di-lis also ornament the mantelpiece. The more simple, second mantel features a thick shelf supported by simple curved brackets, an entablature decorated by a horizontal applied plant motif, and otherwise smooth pilasters with beading on their edges. This mantelpiece lacks an overmantel.

Because alterations to the floor plan altered traffic patterns and room usages, the original floor plan is somewhat difficult to discern. To complicate matters further, the drawing of the floor plan that apparently

accompanied the original building contract (in the hands of the owners) is missing. Finally, the wording of the contract is vague. The following description is the National Register staff's interpretation of the home's original plan and its evolution. Please refer to the attached plan while reading this description.

The plan of the main block began with a central entrance hall (room 2 on the plan) connecting to a long room (room 6) behind it. Two rooms, one with a fireplace (rooms 3 and 4), occupied the space to the right (north) of the hallway. The 1938 Sanborn Fire Insurance Map for St. Martinville (the only one showing the house) indicates an "L" shaped gallery (space 5A) that began behind the rear room on the north side and turned to extend beside the rear room behind the hall.

On the left (south) side of the home, there was a front bedroom (room 15) connecting to the entrance hall. It contained the more elaborate of the home's surviving mantelpieces. The bedroom connected to a bath (room 14B) located in the shallow projecting space on the building's south side. The building contract mentions this bath, and the Sanborn map shows that the home's second bath (see below) did not exist at the time the map was prepared. Beyond this point, the uses of the remaining rooms on the south are a bit unclear. A small room was located immediately behind the front bedroom (space 12). It has what appears to be an original mantel, a built-in wardrobe (space 13) with curving mirrors on its two doors, and an entrance to the front bedroom. Despite its small size, it must have served as a bedroom. The third (rear) room (space 10) on the south apparently served as the original dining room. The contract mentions a dining room with a trap door to the attic in its ceiling, and that feature is found in this room. The document also mentions an "addition" built at the same time as the home's main block. (The "addition" served as the home's rear projection.) It contained one room (space 8) and a breezeway (7A and 7B) separating it from the main block. The Sanborn map shows that an "L" shaped gallery lined the "addition's" rear and one side (9 A, 9B, 9C). This portion of the building is still sheathed with board and batten siding, suggesting that it was considered a secondary space. One elderly Voorhies family member believes the addition's room to have been the kitchen, and this is most likely the case. Both this room and the dining room had doors opening onto the side gallery, which served as one of the routes for carrying food and dishes between the two rooms.

The following are the alterations, all accomplished under Voorhies ownership, that changed the floor plan. All occurred after publication of the 1938 Sanborn map.

1) The kitchen in the "addition" was converted into a bedroom and a portion of the adjacent side gallery was enclosed to become the home's previously mentioned second bath (9C). A portion of the breezeway was also enclosed to become a closet (7B) opening into that bath. The rest of the breezeway became a vestibule (7A) linking the home's main block to the newly repurposed room. Later, the family enclosed the rest of the side gallery to serve as a laundry (9B).

2) Because the above change meant that food would have to be carried through the new bathroom to the dining room, the family relocated the kitchen. Ghost marks of cabinets on the floor of room 6 (located behind the central hall and next to the dining room) strongly suggest that this room became the kitchen.

3) Later the family expanded the "L" shaped rear gallery (5A) on the north side of the home and enclosed the new rectangular space (5B) thus created, making it the kitchen. As part of this change, they enclosed and placed shallow shelves in what had been the rear central room's only window. They also enlarged (14A) the original bath and built a new side gallery (space 11) on the south elevation. This gallery has a simple stick balustrade. However, four sinuously curved

brackets, attached vertically rather than horizontally to each side of the thin vertical posts supporting the roof, suggest the Eastlake style found on the façade. Two sets of French doors open onto this gallery. The building contract is unclear regarding the location and type of original openings in this area. Most likely, the French doors replaced windows that existed in the same locations before the side gallery was built. A third French door now separates room 6 from the vestibule (7A) connecting the main block to the "addition." This door's status as an original or a replacement feature is also unclear.

The Voorhies family also made more minor alterations to the house. For example, they replaced a historic mantelpiece in the north front room (space 3) with a new Colonial Revival style mantel; opened a space in one of the walls beside this mantel to provide access to the room behind it (room 4); installed a rough, built-in cabinet in the recessed space beside the chimney in the rear room (4); and refinished all the floors. At some point, someone (perhaps a brief second owner) installed a new front door and moved the original to the addition, where it serves as an exterior door leading to the vestibule (space 7A). Interestingly, this door is installed backwards, with its elaborate but weathered decorative features facing inward. Other changes have been made by the current owners, who modernized the current kitchen and earlier of the two baths and reconfigured the outline of a wall between the original dining room (10) and the middle room (12) on the home's south side.

Despite all the additions and changes, the house retains its significant design features. Only the original front door is absent from the façade. However, as mentioned above, it remains with the house and could easily be reinstalled at its former location. The Voorhies House is a St. Martinville landmark, a fine local example of the Queen Anne Revival style, and a good illustration of the spindle work and cross-gable subtypes. As such, it is a strong candidate for National Register listing.

8. STATEMENT OF SIGNIFICANCE

Applicable National Register Criteria:	A___ B__ C_X_ D
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__NA
Areas of Significance:	Architecture
Period(s) of Significance:	1903
Significant Dates:	1903
Significant Person(s):	NA
Cultural Affiliation:	NA
Architect/Builder:	Builder: Martin M. Voorhies

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

The D. W. Voorhies House is significant under Criterion C: Architecture as an excellent local example of the Queen Anne Revival style and its spindle work and cross-gable roof subsets. The context for evaluation is St. Martinville, the seat of St. Martin Parish in South Central Louisiana, where the house is a local landmark.

Historical Background

St. Martinville is among Louisiana's oldest communities, having been settled during the late eighteenth century by refugees of the French nobility fleeing the French Revolution. Because of this background and its location at the head of navigation on Bayou Teche, the community was famous as a "style" center for South Louisiana in its early days. It incorporated as a town in 1817. St. Martinville thrived in the antebellum period, and up until the late nineteenth century, due to its status as a major interior port. At the turn of the twentieth century the town experienced new prosperity and construction due partly to the re-emergence of the sugar industry as a staple of the local economy. Attorney D. W. Voorhies apparently benefited from the town's prosperity, for he built a stylish Queen Anne Revival residence at 410 Washington Street in 1903. The son of District Judge Felix Voorhies and grandson of Supreme Court Justice and author ("Acadian Reminiscences and the True Story of Evangeline") Cornelius Voorhies, Jr., D. W. followed the family tradition by practicing law in St. Martinville until his death in 1949. The house passed to D. W.'s son, Edward, whose heirs sold it c. 2006. Eight months later the house resold to Tim and Katie Kirkpatrick, who are gradually restoring the residence.

Architectural Background

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

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

Shaw's work was well known and much admired in America, and the earliest American examples followed his early, half-timbered designs. The first of these was the half-timbered Watts Sherman House in Newport, Rhode Island, constructed in 1874. Designed by H. H. Richardson, the house closely resembled the work of Shaw, but with wooden shingles instead of the tiles the Englishman often used to create variety

and texture. Various high style East Coast architect-designed examples followed, largely in the Shaw tradition. Popular acceptance of the style was aided immeasurably by the 1876 Centennial Exposition in Philadelphia, with two half-timbered buildings erected by the British government receiving rave reviews in the architectural press. By 1880, the style was being spread throughout the country by pattern books and the first architectural magazine, *The American Architect and Building News*. The expanding railroad network also helped popularize the style by making pre-cut architectural details conveniently available through much of the nation.

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

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

1) a marked verticality, usually reinforced by the presence of a steeply pitched roof.

2) irregular roof massing combined with an asymmetrical footprint and façade. Tall chimneys, large frontal dormers, and/or the presence of cross gables defined and shaped the roof, while the presence of projecting rooms and/or bay windows (some of the cutaway variety) caused the building's asymmetrical appearance and footprint.

3) A partial, full-width, or wraparound porch/gallery usually one story high. Two story porches are found occasionally, as are upper level balconies.

4) The presence of multiple decorative elements and materials (shingles in differing patterns, bargeboards, half-timbering, etc.) used to create a textured appearance. The peaks of gables are often decorated with these materials. Additionally, Eastlake spindle screens and turned columns and balusters (usually in the Eastlake style) are often used to provide texture on the porch/gallery.

5) Windows featuring: a) subdivided upper sashes (usually in the shape of small squares) above large single pane sashes, or b) large, clear single panes outlined by small squares of colored glass.

6) Finally, round, square or polygonal towers/turrets are sometimes present.

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

1) the hipped roof house. In these, a steeply pitched hipped roof is pierced by one or more cross gables or dormers projecting from the lower portion of the roof. When multiple gables/dormers are present, each is usually located on a separate side of the roof.

2) the cross-gabled roof house. In this type, the roof is formed by cross gables located on multiple elevations. Multiple cross gables may also appear on the same elevation. This home's footprint is usually L-shaped.

3) the front-gabled house. Here, a large, perhaps full width front gable dominates the façade.

4) the town house. This type is defined as a row house with either a gabled or a flat roof. Each attached unit may be individually distinguishable on the façade or may be part of a larger façade design.

The materials/decoration categories include:

1) Half-timbered. As implied above, the half-timbered American subtype is closely related to the work of Shaw and his colleagues in England. It uses decorative half-timbering in gables or on upper-story walls. Porch supports in this subtype are usually heavy turned posts with solid spandrels. Groupings of three or more windows are a common characteristic. This subtype occurs principally in the northeastern states and shares certain features with the early Tudor house.

2) Patterned Masonry. The patterned masonry subtype is also closely related to Englishman Shaw's work. It features masonry walls with patterned brickwork or stonework and relatively little wooden detailing. Terra cotta and stone decorative panels are frequently inset into the walls. Gable dormers, sometimes parapeted and shaped, are frequent. Examples of this subtype are usually high-style architect-designed houses, which exhibit a wide variation in shape and detail. Most were built in large cities.

3) Spindle work. These residences display delicate turned spindle work in the Eastlake style. The ornament most commonly occurs in porch columns, balustrades, and bands or screens outlining porch ceilings. It is also used in gables and under the wall overhangs left by cutaway bay windows. Eastlake was a distinctly American phenomenon and added greatly to the very different look the Queen Anne acquired in this country.

4) Free Classic. This subtype is also an indigenous American interpretation. It uses classical columns, rather than delicate Eastlake spindle work columns, as porch supports. These columns may be either the full height of the porch or rise from a pedestal the same height as the porch railing. The columns are sometimes grouped together in units of two or three. Palladian windows, cornice-line dentils, and other classical details are frequent. This subtype became

common after the World's Columbian Exposition of the 1890s revived the popularity of classical design. It has much in common with some early (asymmetrical) Colonial Revival houses and marks a transition between the latter and the busy, polychromatic and multi-textural High Victorian Queen Annes built earlier.

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

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

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

Architectural Significance

A standing structures survey completed in 1986 shows that today's St. Martinville is predominately a late nineteenth/early twentieth century townscape with roughly between 200 and 300 buildings fifty or more years of age. In addition, it indicates that the majority of historic residences found in the town are undistinguished folk bungalows, simple galleried cottages and shotguns showing little or no attempt at architectural style. The only exceptions to this are a few notable early landmarks, a handful of twentieth century eclectic houses, and a larger number of dwellings exhibiting the Queen Anne/Eastlake taste. Most of the latter are low-key Louisiana interpretations, exhibiting only one or two characteristics of the styles such as a projecting bay, fishscale shingles, or Eastlake columns.

Only four of the Queen Annes can be described as well developed and good examples of the style's spindle work subset. As is also typical in Louisiana, all are one or one-and-one-half story, rambling wooden cottages. Three of these – the D. W. Voorhies, Burdin, and Soulier houses – share many of the same features; and one cannot be rated as better than the others. The shared features include complex cross-gable massing, elaborate use of texture on exterior surfaces, and elaborate Eastlake galleries with spindle work screens and bracketed spindle work columns. Although they are not considered a requisite of the spindle work subset, the houses also have conical, turret-like roofs at their galleries' corners. As previously

mentioned, Louisiana residents considered a turret an important element that raised the quality of an example well above the norm. The fourth house, this one located on St. Martin Street, is a typical Louisiana galleried cottage to which Queen Anne features have been appended. It also has a conical roof on one front corner, but it is attached to the home in an awkward manner. Its other front corner has a slightly projecting polygonal room. Although the home's gallery follows the outline of the bay, it does not wrap around the building and lacks the variety of features found on the other houses.

Two other large cottages are marginal examples of the spindle work tradition because their bracketed, turned columns are their only Eastlake features. One, located on St. Martin Street, has a cutwork balustrade (different in appearance from the one on the Voorhies House) outlining its long wraparound gallery. The other, located at 102 South Main Street, also has Eastlake columns but lacks an accompanying balustrade. However, it has a bargeboard in its gable peak as well as an octagonal side turret with flared shingled skirting. Surmounted by a pressed tin onion shaped dome, it is the only real turret in town and makes this home the most important Queen Anne Revival style house in the community.

The D. W. Voorhies, Burdin, and Soulier houses, as well as the turreted house on Main Street, are considered well-developed examples because they incorporate numerous Queen Anne/Eastlake characteristics into their designs in a sophisticated manner. These four St. Martinville Queen Annes deserve to be part of the National Register because they are the community's finest examples of the style and represent its flowering during a prosperous period in the town's history. Additionally, the Voorhies House is a good local example of the cross-gable subtype, its Eastlake screen and gallery columns make it a good example of the spindle work subtype, and its conical element implying a turret marks it as among the best Queen Annes the town has to offer. The Louisiana SHPO has successfully listed the Burdin, Soulier and Main Street houses. The acceptance of the D. W. Voorhies House to the National Register will complete the effort to recognize St. Martinville's important Queen Anne patrimony.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Building contract between Dan W. Voorhies, owner, and Martin M. Voorhies, builder; September 2, 1903; copy in National Register file.

Division of Historic Preservation, Historic Standing Structures Survey of St. Martin Parish.

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

History of the D. W. Voorhies House furnished by applicant; copy in National Register file.

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

Sanborn Fire Insurance Company Map of St. Martinville, Louisiana, 1938.

Site visit by National Register staff.

Windshield survey by National Register staff.

Previous documentation on file (NPS): NA

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

Primary Location of Additional Data:

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

10. GEOGRAPHICAL DATA

Acreage of Property: Less than an acre

UTM References:

Zone	Easting	Northing
15	612480	3332520

Verbal Boundary Description:

Lot 3 of a block bounded by Washington, Jefferson, Theater, and Claiborne streets, located in sec. 66 T-11-S, R-6-E, Town of St. Martinville, St. Martin Parish, LA.

Boundary Justification:

Boundaries follow property lines.

11. FORM PREPARED BY

Name/Title: National Register Staff

Address: Division of Historic Preservation, P. O. Box 44247, Baton Rouge, LA 70804

Telephone: 225 342-8160 or 225 219-4595

Date: Summer 2008

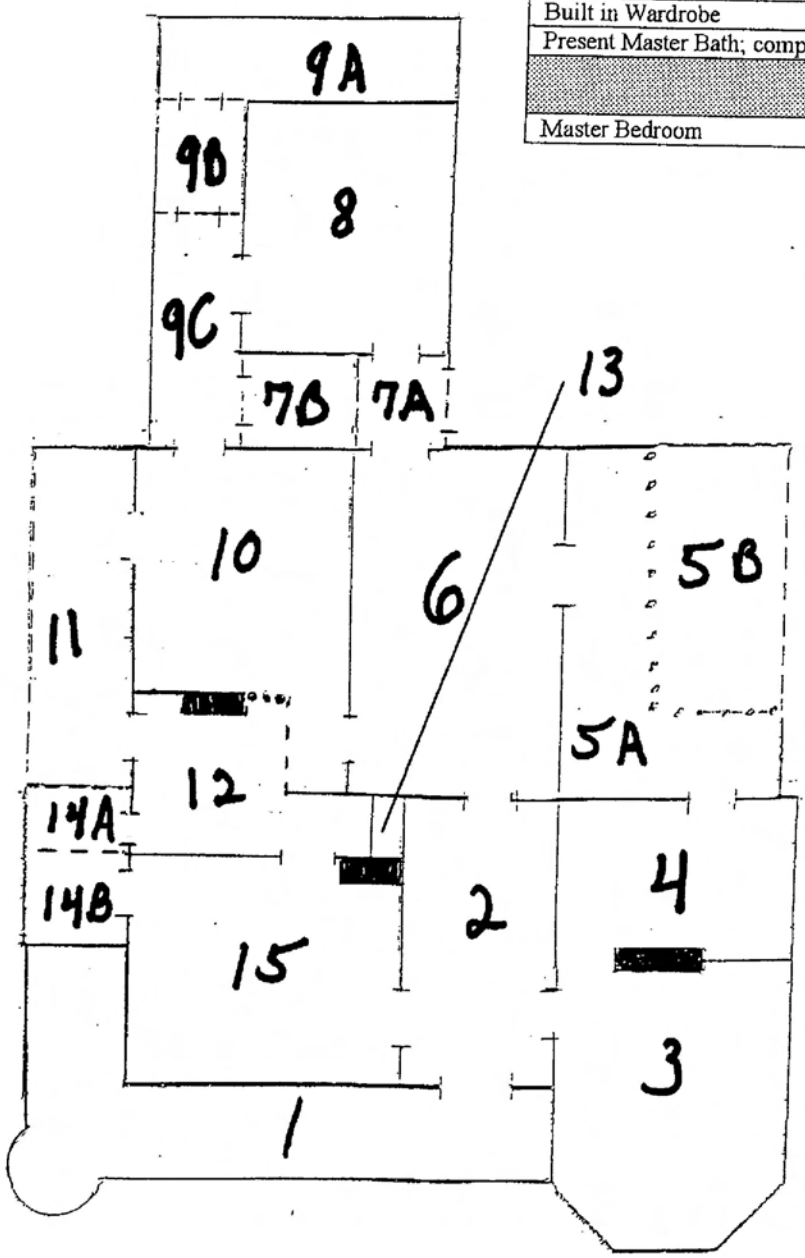
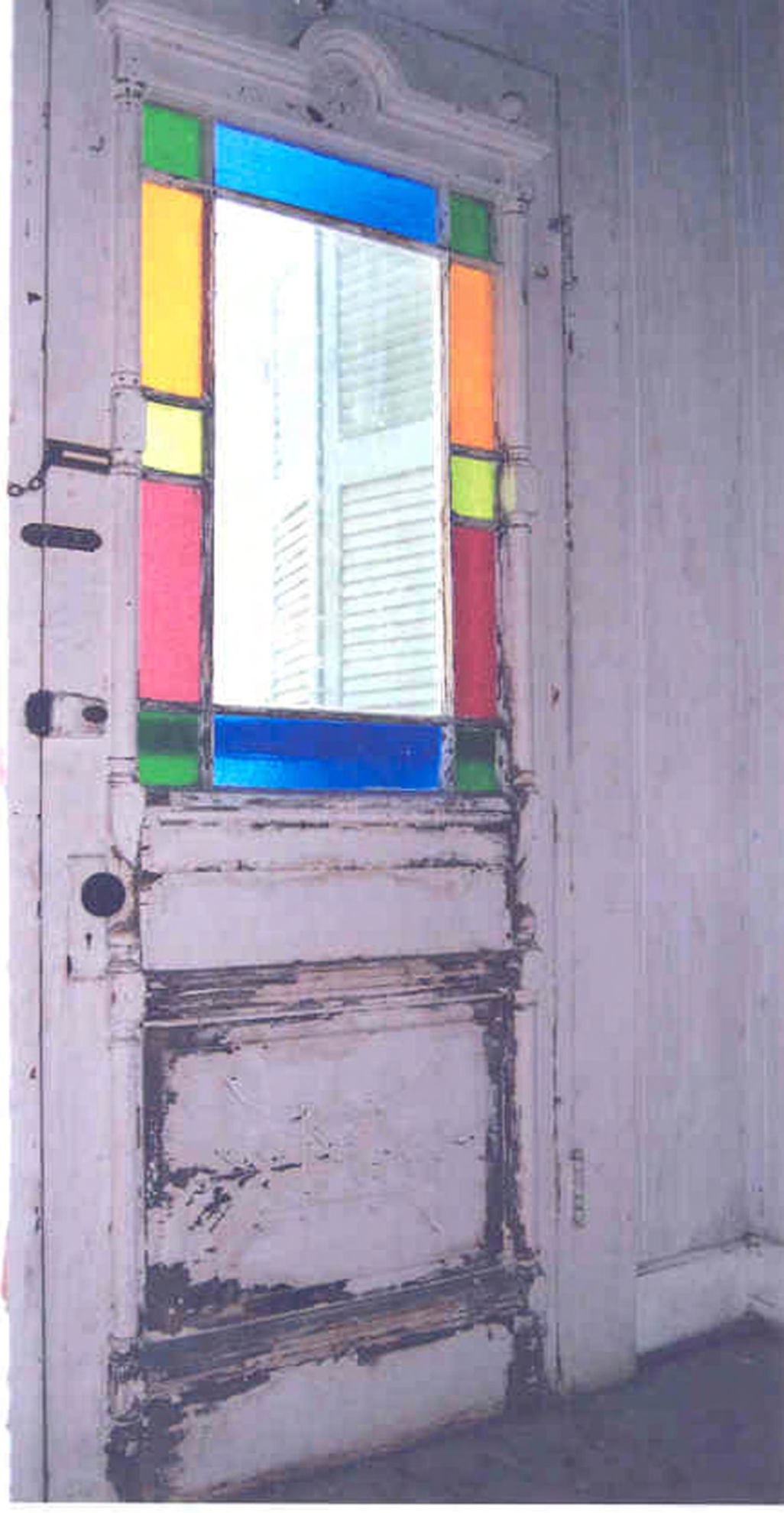
PROPERTY OWNERS

Tim and Katie Kirkpatrick
410 Washington Street
St. Martinville, LA 70582
337 255-9300 or 337 953-2323

Floor Plan

D. W. VOORHIES HOUSE

SPACE		ID #
Front Wraparound Gallery		1
Entrance Hall		2
Parlor		3
Present Dining Room		4
Present Kitchen – composed of:		5
	Former Rear (Northwest) Wraparound Gallery	5A
	Added Space	5B
Possible Bedroom; Later the Kitchen		6
Original Breezeway; now divided into:		7
	Vestibule	7A
	Added Closet	7B
Original Kitchen; Presently a Bedroom		8
Former Rear(Southwest) Wraparound Gallery; now divided into:		9
	Present Back Gallery	9A
	Laundry Room	9B
	Added Bath	9C
Original Dining Room		10
Side Porch Addition		11
Room of Unidentified Usage		12
Built in Wardrobe		13
Present Master Bath; composed of:		14
	Bath Addition	14A
	Original Bath	14B
Master Bedroom		15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