ROUBIEU-JONES HOUSE
(Reform Plantation
Carroll Jones House)
Cane River National Heritage Area
374 Louisiana State Highway 484
Natchez
Natchitoches Parish
Louisiana

HABS No. LA-1298

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LA-1298

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
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Washington, DC 20240

HISTORIC AMERICAN BUILDINGS SURVEY

ROUBIEU-JONES HOUSE
(Reform Plantation)
(Carroll Jones House)

HABS No. LA-1298

Location: The Roubieu-Jones House is located approximately thirteen miles south of Natchitoches, Louisiana, along the Cane River, and roughly six miles south of the small town of Bermuda, Louisiana. The address is 374 Louisiana State Highway 484, Natchez, Louisiana, 71456.

The Roubieu-Jones House is situated on the eastern border of what is locally known as the "Isle Brevelle." Although it is more a spatial context for a culture than a place, the Isle Brevelle does have roughly defined borders: to the north, the Isle begins a few miles south of Natchitoches; on the west, it is bordered by the Bayou Brevelle; to the east, the Isle ends at the Cane River; and its southern border is the area around Cloutierville.

Present Owner And Occupant: The home was recently purchased by Francis Delphin.

Significance: The Roubieu-Jones House is the oldest extant full-story raised Creole plantation home in Natchitoches, Parish. In addition, Carroll Jones, a former slave and later member of the Creole community, purchased the house and the surrounding land in the late 1860s and used it as the residence for his cotton farm, gin, and thoroughbred horse ranch.

Part 1. Historical Information

A. Physical History:

1. Date of erection: Ca. 1818.[1]

2. Architect: Not Known.

3. Original and subsequent owners, uses:

a. The land the house was built on was originally part of a Spanish land grant awarded to Remy Lambre.

[1] Index to Conveyance Record, 1800-1880, Natchitoches Parish Conveyance Records.

b. At some point before 1818, Julien Rachal purchased the land from Remy Lambre.[2]

c. Julien Rachal donated the land to Francois Roubieu ca. 1818.

d. Ausite Roubieu inherited the house and land in February 1851 after the death of her husband Francois.[3]

e. Samuel Hynes purchased the plantation from Ausite Roubieu in June 1870.[4]

f. Samuel Hynes sold the land to Joseph Henry in December 1871.[5]

g. Joseph Henry donates the "old Francois Roubieu place" to Pauline Flanner in November 1877.[6]

h. Pauline Flanner donates the plantation to Thomas Flanner in 1885.[7]

i. Pauline Flanner Roubieu Flanner, who must have reinherited the land, sells "dwelling house" and land at "Reform Plantation" to Matthew and Carroll Jones in December 1896.[8]

4. Builder: Not Known.

5. Original plans and construction: The principal floor of the original house was a three-cell Norman plan with three main rooms flanked by a rear loggia with two corner cabinet rooms on each side, and a large gallery on the front of the house.[9] It appears that the original dimensions of the main floor's arrangement was configured using fifths; thus, the large central room (the salle) was two-fifths of the total interior floor space, while the other two rooms shared the other three-fifths of the space. The southeast room (the master bedchamber) was approximately 4' larger than the northwest room (the bedchamber). On the ground floor, the same Norman three-cell plan was used to create a service space for the household. The attic had an open plan and the roof was without dormers. The ground floor walls were made of brick masonry, and the main floor used

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[2] See, Index to Conveyance Records 1800-1880, Natchitoches Parish Conveyance Records.
[3] Natchitoches Parish Conveyance Records, Book 43, 217. The secession record also lists all the household goods and the plantation slaves.
[4] Ibid, Book 72, 395.
[5] Ibid, Book 65, 395.
[6] Ibid, Book 74, 37.
[7] Ibid, Book 83, 13.
[8] Ibid, Book 94, 738.
[9] Traditionally, the Norman plan was a two room asymmetrical plan with a salle and chamber. In order to create more floor space, the plan was enlarged by adding another asymmetrical room on the opposite side of the salle.

colombage construction filled with bousillage and covered, at least on the exterior, with horizontal flushed wood siding. The original moldings are the double-faced moldings found in the salle, and in various other rooms.

6. Alterations and additions: The only major alteration to the original plan was the enclosing of the rear loggia creating several new hallways and closets. On the ground floor, the space beneath the rear loggia was enclosed creating several new spaces. The fireplaces and chimney were covered with new brick, and new wraparound mantles and overmantles were added at some time in the twentieth century. Also, several doors, moldings, and various decorative ornamentations were replaced at different times throughout the house's history. Only one of the original windows survives, and it is located on the front elevation. The double-faced moldings in the salle, and in various other places, are the original moldings. The exterior staircase, which ran from the ground to the main floor, was originally underneath the front gallery running parallel with the length of the house, but was replaced with a wide central staircase that rises to the middle northeast edge of the front gallery. In addition, the floor joists for the gallery were replaced at some point in the twentieth century, and the balustrade, which runs the length of the house, was replaced at least twice.[10] Also on the gallery, the colonettes were replaced at least four times. On the northwest, southwest, and southeast exterior façades of the main floor asbestos siding was placed over the original wood covering. At some point in middle-to-late antebellum era, two dormers were placed on the northeast roof slope. The house was modernized with plumbing and electricity at some point in the twentieth century. Finally, a lean-to shed was added to the rear of the house.

B. Historical Context:

In the last half of the twentieth century, architectural historians have used the term "Creole architecture" to describe a specific style of colonial vernacular architecture found in the middle Mississippi Valley around present day St. Louis, in the lower Mississippi Valley from Natchez to the mouth of the Mississippi River, up the Red River and within the Bayous of southwestern Louisiana, along the Gulf Coast, and on the mainland and islands of the larger Caribbean region.[11] More particularly, contemporary American architectural historians have associated Creole architecture with the raised Creole cottage, also known as the Creole raised plantation house. In colonial Louisiana the raised Creole cottage served as housing on large plantations, yeoman subsistence farms, and as townhouses in the carefully planned townscapes of New Orleans, Baton Rouge, and Natchez. Seldom

[10] The current balustrade is prefabricated and placed on the house within the last year.
[11] The term Creole in regard to the Raised Creole Cottage, was also used in the antebellum era. See, Frederick Law Olmstead, *A Journey in the Seaboard Slave States*, (1856; reprint, New York: Negro Universities Press, 1968) 659.

are two examples of the raised Creole cottage exactly alike, yet most follow a similar plan.

The most obvious characteristic of the Creole cottage was its raise. Like most frontier architecture of the colonial and antebellum South, the Creole homes were raised off the ground to preserve the wood frames from rotting due to wet soil and floods, and to serve as a cooling mechanism by raising the principal living space above ground in order to utilize the slight breeze of the Louisiana summer. In most cases the homes were raised anywhere from one foot to a full story off the ground by either timber posts or with brick masonry. In early colonial Louisiana the framing was often half-timbered with a sill set on a foundation, or in less sophisticated models, the framing posts were actually set or buried in the ground. In both models, the space between the timbers was filled with a *bousillage*, a mixture of mud, Spanish moss, and animal hair, which was placed between the vertical timbers on horizontal laths, or with *briquette entre poteaux*, which were low-fired bricks laid in horizontal rows between the posts.[12] The infilling and posts were usually covered with stucco to create a more decorative appearance, or in less sophisticated examples, all four exterior walls were covered with wood siding.

The floor plan of the raised Creole cottage usually followed one of two distinct traditions.[13] The first plan was based on an asymmetrical room arrangement with two main rooms serving as the core. The larger room, known as the salle and whose Anglo equivalent was the hall, was almost square while the narrower room functioned as the bedchamber. Variations on this plan included the addition of one room added to the side of the salle, two rooms added to either side of the original two-room core, or the incorporation of a double pile plan with matching sized rooms. The other common floor plan consisted of a central room with matching smaller rooms to either side. Variations of this plan included the addition of a second room on either side of the main room, or the incorporation of a double pile plan with matching sized rooms. The doors were usually paired French doors set into a simple narrow surround, which were covered with vertical board shutters hung on strap hinges. These shutters swung outward, while the actual door opened inwardly. Unlike most of its contemporary Anglo/American architecture, the front façades of Creole design were rarely organized symmetrically; rather, Creole homes had randomly placed doors and windows on the front façade. Seldom did the houses have an interior hallway; on the contrary, if you wished to go from one room to the other, you had to go through the other rooms or go outside and come in through another entrance. Likewise, most raised Creole houses had no interior staircases. In order to depart from the building you had to exit the house and use the stairs located on the gallery.

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[12] Jessie Poesch, & Barbara Bacot, eds., *Louisiana Buildings*, (Baton Rouge: LSU Press, 1997) 385-386.
[13] Jay Edwards, "What Louisiana's Architecture Owes to Hispaniola," *Louisiana Cultural Vistas*, Summer (1999): 39-40.

The galleries of the raised Creole cottage, which were used as a form of climate control for the hot and humid Louisiana by channeling breezes in through the windows, were usually located in the front and rear under the extended roofline, but sometimes wrapped around the entire dwelling. *Cabinet* rooms were often placed on each side of either the front or rear gallery, with the rear *cabinet* model being the more common of the two. These rooms were used as either sitting rooms or small bedrooms. In between the two rear *cabinet* rooms was a portion of the rear gallery called the loggia, which was an open gallery.

The three basic roof types of the raised Creole cottage were the hipped, side gabled, and gable-on-hip roofs. The hipped roof model comprises four adjacent flat surfaces that slope upward from all sides of the perimeter of the building. The side-gable roof type has a gable end that is perpendicular to the façade. Finally, the gable-on-hip roof model incorporates four flat surfaces at the roof ridge that slope upward from each side like a hipped roof, but on two ends this slope stops and turns vertically to form a small gable on each side.

Although most scholars agree on the characteristics of the raised Creole cottage, the debate over its origin has created a historiographical dispute that involves architectural historians, anthropologists, cultural geographers, and architects, who have fought out their respective opinions, on the origins of the raised Creole cottage, in the pages of academic journals. The crux of the argument is centered on the point of cultural influence.[14]

Some of the earliest studies credit the origins of the raised Creole cottage to Louisiana. Architectural historian William R. Cullison believes that the Creole home was an Americanized structure that transformed the French farmhouse into a climate-adapted vernacular form. Cullison emphasizes the addition of the gallery in America as a method of temperature control for the

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[14] For discussions on the characteristics of the raised Creole cottage see: Mills Lane, *Architecture of the Old South,* (New York: Abbeville Press, 1993), Jessie Poesch, & Barbara Bacot, eds., *Louisiana Buildings,* (Baton Rouge: LSU Press, 1997), Megan Farrell, "French Vernacular Homes of Acadiana: An Overview," *Material Culture,* Vol. 23 (1991), No.3, 47-58, Jonathan Fricker, "The Origins of the Creole Raised Plantation House," *Louisiana History,* Vol. 25, No. 1(1984), 137-153, Jay Edwards, "The Origins of Creole Architecture," *Winterthur Portfolio,* Vol. 29, No. 2, (1994), 155-189, Jay Edwards, "What Louisiana's Architecture Owes to Hispaniola," *Louisiana Cultural Vistas,* Charles E. Peterson, "The Houses of French St. Louis," in *The French in the Mississippi Valley,* ed. John Francis McDermott (Urbana: University of Illinois Press, 1965), Jay Edwards, "The Complex Origins of the American Domestic Piazza-Veranda-Gallery," *Material Culture,* Vol. 21, No. 2(1989): 3-58, Jay Edwards, "The Evolution of Vernacular Architecture in the Western Caribbean," in *Cultural Traditions and Caribbean Identity: The Question of Patrimony,* S. Jeffrey K. Wilkerson, ed., (Gainsville: Center For Latin American Studies, University of Florida, 1980) 291-342, Jay Edwards, "Architectural Creolization: The Importance of Colonial Architecture," in *Architectural Anthropology,* Marie-Jose Amerlinck, ed., (Westport: Bergin & Garvey, 1999) 83-120, and Shannon Lee Dawdy, "Understanding Cultural Change Through the Vernacular: Creolization in Louisiana," *Society for Historical Archaeology,* Vol. 34, No. 3 (2000), 107-123.

hot Louisiana summers.[15] Likewise, Mary Cable believes that the French in Louisiana created the raised Creole cottage to adapt to the heat. According to Cable, "the hip roof came down like an umbrella," to shade the galleries from the sun.[16] In his study, William Faulkner Rushton argues that Creole architecture was developed in North America. According to Rushton, Acadians (who were known in Louisiana as Cajuns) brought with them from Canada the technique of using *bousillage* within the frame.[17]

Another possible origin of the raised Creole cottage is that it was modeled after medieval French cottages, and transferred to the New World by French colonists. The architectural historian Jonathan Fricker has concentrated his research on the French origins of Creole dwellings. According to Fricker, "the old climatic determinism argument," which linked the origin of Creole architecture to the necessity for formal climatic adaptation, was "wide off the mark."[18] Instead, the Creole cottage was simply a medieval styled Norman farmhouse. According to Fricker, "the origins of such vital Creole architectural features as galleries, French doors, cabinets, exterior stairs, and raised houses," are found in medieval France, and not in the new world.[19]

The most common opinion on the origin of the raised Creole cottage is that the model was imported from the French and Spanish colonies of the Caribbean. Architectural anthropologist Jay Edwards argues that, "Despite the distance between Saint Domingue and Louisiana, contact between them was surprisingly high," and that, "Almost every ship leaving France or New France for Louisiana stopped at the city of Cap Francois before traveling on to the West." According to Edwards, "This period of trading and refitting that may have lasted weeks or months permitted many French Canadians and European French to become familiar with the architectural adaptations of the West Indies well before their first sight of Louisiana."[20] Architect Eugene Darwin Cizek argues that Creole architecture derived from "the adaptation of a mother country's ideals to, and their integration with, those of Native Americans and of the Africans who came either as slaves or as free people of color from the islands, as well as those inhabiting the region under the mother country's governance."[21]

The historians who believe that Creole architecture originated in the West Indies have linked the form to a process of cultural synthesis. The basic plan of the raised Creole house was French or Italo-Spanish. The French model

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[15] William Cullison, "Tulane's Richard Koch Collection: A Visual Survey of Historic Architecture in the Mississippi Delta," *Louisiana History*, Vol. 18, (1977) 457.
[16] Mary Cable, *Lost New Orleans*, (Boston: Houghton Mifflin, 1980) 10.
[17] William Rushton, *The Cajuns: From Acadia to Louisiana*, (New York: Farrar Straus Giroux, 1979).
[18] Jonathan Fricker, "Origins..." 152.
[19] Ibid.
[20] Jay Edwards, "What Louisiana's Architecture Owes to Hispaniola," *Louisiana Cultural Vistas*.
[21] Eugene Cizek, "Beginnings: Creole Architecture for the Louisiana Setting," *Louisiana Buildings*, 11.

incorporated the asymmetrical room arrangement of the medieval Norman farmhouse, while the Italo-Spanish type carried on the tradition of the Italian and Spanish Renaissance where one large reception room sat between two secondary and sometimes tertiary rooms.[22] The gallery and raised main floor was, according to Edwards, from Africa. In coastal West Africa, the homes were built with an outside and inside room arrangement. The outside area was usually attached to the house, and covered. Also, Africans raised their homes off the ground to keep the base from being damaged by floods and damp soil. Historian John Vlach argues that the "African American toil and sweat should not be slighted" when historians examine southern architecture forms and that slaves "found ways to maintain their own ideals while simultaneously making a contribution to American architecture traditions."[23]

Thus, the historiography of the Creole plantation house has dealt mostly with types, causes, and influences. Yet, while scholarship in regard to architectonic form and function has been particularly thoughtful and compelling, the social, political, racial, and economic context of Creole architecture has been largely disregarded or ignored. In order to properly place Creole architecture within its relevant cultural landscape, architectural historians must begin to examine how, after the Louisiana Purchase in 1803, the planter elite negotiated the Creole-style architecture of the lower Mississippi Valley, into the larger culture of plantation slavery.

The small town of Natchitoches in the central part of Louisiana is the oldest permanent settlement in Louisiana Purchase territory. Although founded in 1714 by Louis Juchereau de St. Denis to serve as a military outpost for the French Territory of Louisiana, the town of Natchitoches grew largely in accordance with its relationship to plantation slavery. Most slaves in French Louisiana were shipped directly from Africa, although some were transplanted from the West Indies. Of a total of 5,951 slaves imported directly from Africa to Louisiana, only 190 came after 1731.[24] With this relative decline in the slave trade during the second quarter of the eighteenth century, the plantation economy developed rather slowly in Louisiana during the French era.

At the close of the Seven Years' War, all of the Louisiana territory was ceded from Louis XV to his cousin, Charles III of Spain. It was during the Spanish era that the African slave trade was reopened, and the aging Louisiana slave population was replenished with new bound laborers from West Africa, which created the necessary material conditions for the plantation system to grow.

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[22] Jay Edwards also argues that the galleries and raises accompanying Anglo dwellings in the colonial South were acquired through immigration and trade with the West Indies. See Edwards, "The Origins of Creole Architecture," 185-189.

[23] Jon Michael Vlach, *The Afro-American Tradition in Decorative Arts,* (Cleveland: Cleveland Museum of Art, 1978) 133, 138.

[24] Gwendolyn Midlo Hall, "Death and Revolt," in *The Louisiana Purchase Bicentennial Series in Louisiana History* (Lafayette: Center for Louisiana Studies, 1999) XI, 15.

In Natchitoches, it was during the Spanish era that the plantation economy supplanted the frontier exchange economy, and a whole new set of social relations and discourses transformed the rural countryside into a thriving plantation landscape. As opposed to the French, the Spanish engendered some slaves with a realistic opportunity for manumission without the need for gratuitous emancipation.[25] Although not officially a law, the Spanish governor of Louisiana, Alejandro O'Reilly, introduced the *coartacion* policy in 1769, which stated that slaves with untarnished reputations could purchase their own freedom, and furthermore, if their owners allowed it, they could pay with installments. Some scholars have argued that the Spanish deliberately organized a three-class system in the colonies to keep any one group from gaining too much power; hence, a class of free people of color could offset the possibility of the planters revolting against the crown, and at the same time, a property owning free class of African Americans would have a stake in the economy and would therefore, align with the white planters during slave revolts.[26]

Imperial Spain's social planning, which sought to maintain absolute monarchical rule over the colonies, created a context where familial power relations within the individual planter households were not centered around the plantation master; rather, the hierarchical chain of dominance flowed from Madrid across the Atlantic to the Spanish colonial authorities and to the church. Unlike the Anglo-South, where, after the English Civil War, individual planters ruled over their own autonomous plantations, planters in the Spanish colonies were accountable to the church and state. Although the Spanish presence in Natchitoches was minimal, patterns of plantation form, culture, customs, and law, which were products of the larger Imperial Spanish mode of plantation control and social planning, transformed the Cane River's racial demographics and class relationships to mirror the rest of the Iberian plantation colonies.

Spatially, the Spanish used a town planning method as a means of articulating their political power.[27] The text of the plan, entitled the "*Ordinances*," was published and circulated for the purpose of town formation, but the architectural consequences of the town plan spread well beyond the *Cabildo* square. Essentially the ordinances required that the government and ecclesiastical buildings be centered on a *plaza* and that they "shall be separated from any other nearby building, or from adjoining buildings, and

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[25] Although the *Code Noir* did technically allow manumission, in Louisiana very few slaves were ever awarded their freedom. See, Thomas Ingersoll, *Mammon and Manon in Early New Orleans,* (Knoxville: University of Tennessee Press, 1999).

[26] See, Ingersoll, *Mammon...*, and, Laura Foner, "The Free People of Color in Louisiana and St. Domingue," *Journal of Social History,* 3 (1970): 406-430.

[27] On Spanish town planning, see, Gilbert R. Cruz, *Let There Be Towns Spanish Municipal Origins in the American Southwest,* (College Station: Texas A & M Press, 1988), and, Dora P. Crouch, Daniel J. Garr, and Alex I Mundigo, *Spanish City Planning in North America,* (Cambridge: MIT Press, 1982).

ought to be seen from all sides so that it can be decorated better, thus acquiring more authority; efforts should be made that it be somewhat raised from ground level in order that it be approached by steps..."[28] Thus, the public buildings, including the church, were supposed to be constructed and spaced in a manner that acquired "more authority." Domestic architecture in Spanish Louisiana was also state controlled and organized. Both numbers one hundred and thirty-four and one hundred and thirty-five of the *Ordinances* describe how non-public buildings should be constructed: "They shall try as far as possible to have the buildings all of one type...., The faithful executors and architects as well as persons who may be deputed for this purpose by the governor shall be most careful in overseeing that the above [ordinances] be executed."[29]

Although several perceptive scholars have, as mentioned above, been able to reconstruct the cultural diffusion that created Creole architecture, little work has been undertaken to explore why those particular architectural fragments were utilized, and how they were conducive to the larger plantation social relations. Creole design was conducive to colonial Spain's town planning, which was a hegemonic endeavor, because its open floor plan created a non-private room arrangement where space could not be manipulated to create familial hierarchies. The royal authorities in Spain were concerned with maintaining their mercantile economy, and were therefore insistent on discouraging the formation of any sort of dominant planter class in the colonies, who might place their own interests over the crown's. The unassuming, asymmetrical, and unadorned Creole façades combined with their non-private floor plans created a built symbol of servility when juxtaposed to government and church buildings on the central *plaza*. Thus, in the French and Spanish colonies, where power was centered across the Atlantic in the palaces of the absolutes and then consigned to the various state officials in the settlements, Creole domestic design served more as housing than as a symbol of power. To the astute slave, the transparent authoritative posturing that planters emulated, appeared surmountable, a notion that was realized in the Saint Domingue revolution.

In the immediate years after the Louisiana Purchase of 1803, the free population in Louisiana was largely French or French descended and unsurprisingly interested in perpetuating their French-Creole culture. But eventually, after more and more Americans moved to Louisiana in hope of securing land for cotton production or with more merchant minded aspirations, the Creole cultural base was shaken and eventually transformed. As mentioned above, the Anglo/American mode of plantation slavery was organized with a completely different set of social relations than the earlier French and Spanish model. In the Anglo/American South the plantation was

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[28] Crouch, *et al., Spanish City Planning...*., 15.
[29] Ibid, 17.

organized hierarchically within each individual plantation with the plantation master being the ultimate sovereign. Historian Eugene Genovese argues, rather persuasively, that the Anglo/American South was a precapitalist society, and, "that slavery in the Old South raised to power a social class of a new type and laid the foundations for a new social order that was in but not of the trans-Atlantic capitalist world."[30] Influenced by Antonio Gramsci's notion of cultural hegemony, Genovese argues that ideology or the mind of the planter class, was at the center of antebellum southern class relationships, and that the legitimizing discourse of planter paternalism, which stemmed from both the material conditions of plantation slavery and from its own internal logic (which was largely influenced by religious life and scriptural interpretation), created the social context for both slave and slaveholder. For the planters, paternalism meant accepting their Christian prerogative to feed, cloth, house, provide a ministry, respect familial relationships, demand a reasonable work schedule, and to punish only if required.[31] For slaves, paternalism meant that the above conditions were "their due," and slaves often, "drew their own lines, asserted rights, and preserved self-respect."[32] In addition, the poor whites, yeoman farmers, and small slaveholders, were intertwined in the plantation social order. Historian Stephanie McCurry argues that non-planter whites ruled their "small worlds" mirroring the larger plantations.[33] Because of their democratic sensibility, which enabled them to conclude that they too could eventually enter the planter class, and because they were always, no matter how poor, in a higher social position than all African-American southerners and all women, non-planter whites incorporated plantation paternalism into their own households. Thus, non-planters articulated the "mind" of the planter class within the context of their yeoman landscape.

After the Louisiana Purchase in 1803, the "mind" of the ruling planter class of antebellum Natchitoches constructed the context for appropriate cultural consciousness, as opposed to the Spanish era, where the crown and its mercantile economy created the conditions for intellectual life. Because the French and Spanish planters of Louisiana were deemed more authority under the new administration, there was little resistance to the new super structural formations. Indeed, the planters were able to use their own logic to create a cultural context where old traditions took on new meanings.[34] By examining

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[30] Eugene Genovese, *The World the Slaveholders Made*, (1969; reprint Hanover: Wesleyan University Press, 1988) vii.

[31] There were regional, cultural, demographical, and denominational variations on what paternalism meant. Furthermore, the existence of an ideology of paternalism does not infer that all planters adhered to its guidelines; on the contrary, some planters were brutal and uncaring, and others allowed their slaves a large degree of autonomy.

[32] Eugene Genovese, *Roll, Jordan, Roll, The World the Slaves Made*, (New York: Vintage Books, 1976) 146, 91.

[33] See Stephanie McCurry, *Masters of Small Worlds*, (New York: Oxford University Press, 1995).

[34] For a discussion on how planters used their own logic to articulate slave society social relations, see, Eugene Genovese, *In Red and Black*, (Knoxville: University of Tennessee Press, 1968) 315-354.

one building in particular, it is possible to reconstruct how the idea of the raised Creole cottage was reformatted, and later renovated, to serve as a symbol of planter paternalism on Louisiana's plantation landscape.

The Roubieu-Jones House was, originally, a full-story raised Creole plantation house constructed of brick masonry on the ground floor, and with *colombage* framing filled in with *bousillage* on the principal level. The two-and-a-half-story building incorporated a Norman three-cell base module floor plan with a two rear *cabinet* rooms and a loggia. A large steeply pitched hipped roof extended eleven feet beyond the main floor's exterior wall creating a full-length gallery that was probably held up with five chamfered colonettes. The house was built around 1818 by Francois Roubieu who probably received the land as a gift or dowry after marrying the daughter of Julien Rachal. It appears that Rachal purchased the land from Remy Lambre at some time before 1818.[35] Francois Roubieu was the son of Gaspard Roubieu, a French native who had immigrated to the St. Louis, Missouri area in the late eighteenth century, where his son Francois was born.[36] Apparently, Gaspard secured a land grant from the Spanish and started a plantation along the Cane River, and he also served as the Lieutenant of the militia.[37]

Although the Roubieu-Jones House was built utilizing the traditional plan and construction method of Creole design, the house was constructed to function and to serve as a symbol of a new social order. The three-cell Norman plan was a hybrid of the basic two-room Norman cottage. In the basic plan, the main living space was the public room, while the other room was the more private sleeping chamber. In the three-room plan, the central room was the public room, the larger flanking room was the master bedroom, and the smaller room was for a lower status resident on the plantation. Whereas the three-room Norman plan was used in the Spanish era on some of the grander homes, it became a fixture on the Louisiana plantation landscape after the American purchase of the territory. It seems reasonable to conclude that because the three-room plan afforded more layers of public versus private, and more readable displays of floor plan hierarchy, the three-room plan was more like its contemporary American architectural plans, and was therefore, more attuned to the articulation of the new plantation political economy. The ability to manipulate power relations spatially on the plantation, was the principal means whereby planters asserted the primacy of their rule. According to historian Elizabeth Fox-Genovese,

> Relations among household members, like relations among family members, were not equal. Just as the family fell to the authority of the father, the household fell to that of the master, and father and master were one and the same... the unit was in the first instance the master's although other members

[35] See Index to Conveyance Records 1800-1880, Natchitoches Parish Conveyance Records.
[36] See 1850 Federal Census and mortality record for Natchitoches Parish.
[37] Gary Mills, *The Forgotten People*, (Baton Rouge: Louisiana State University Press, 1977) 68.

> could also name it as their own. Indeed, they were encouraged to, but only according to their station. For if the master no doubt welcomed their heartfelt identification, he never intended the identification of others to challenge the primacy of his own.[38]

Thus, whereas during the colonial era the original idea to enlarge the two-room Creole plan was simply the easiest method to enlarge your house, after the Louisiana Purchase, the plan was adaptable to a new mode of plantation production where the reciprocity of paternalism was used to control and command the "family," black and white.

Another fragment of Creole architecture that made sense in the new economy, was the full-story raise. The full-story raise was a common characteristic of eighteenth-century Creole design, and was found in all areas of the Creole geographic. Originally, a high raise was used to channel air through the bays of the house and along the gallery to cool the building during the hot summer months, and apparently, to situate the principal living space away from mosquitoes and other insects.[39] Over time, the full-story raise was used to signify social position within the planter class, a higher raised house indicating wealth. In American Louisiana, the height of the raise was used to symbolize the center of the power axis, in much the same way the Spanish utilized the height and grandness of the government and ecclesiastical buildings on the town square. For planters concerned with sustaining total control on the plantation, the height of the big house was used to assert a sense of hierarchical authority over all the outbuildings and slave-quarters. The Roubieu-Jones House, with its fully-story raise, served as a metaphor for the seat of the government, church, and father's house, for all residents on the plantation, bound and free.

By the 1820s, after a series of political defeats, slave uprisings (both real and imagined), abolitionist agitation from the North and Europe, and a general understanding that the plantation slavery was on a collision course with the trans-Atlantic capitalist transformation, paternalistic thought became proslavery ideology, which was articulated in various books and magazines throughout the South. According to George Fitzugh, one of proslavery's most prolific ideologues, "Southern thought must justify the slavery principle, justify slavery as natural, normal and necessitous...By Southern thought, we mean a Southern philosophy, not excuses, apologies, and palliations."[40] Fitzhugh celebrated the cultural and intellectual isolation of the South, and made repeated calls for cultural hegemonic control. For Fitzhugh, "thought, by means of the press and the mail, has now become almost omnipotent. It

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[38] Elizabeth Fox-Genovese, *Within the Plantation Household*, (Chapel Hill: University of North Carolina Press, 1988) 101.
[39] Claude C. Robin, *Robin's Voyages*, Irene Pujol, ed., (master's thesis, Louisiana State University, 1936) 163.
[40] George Fitzhugh, "Southern Thought," *Debow's Review*, 23 (1857): 339.

rules the world."[41] Thus, by the late antebellum era, planters understood that in order to protect their embattled system, they needed an all-encompassing ideology, one that controlled all cultural consciousness.

Although references to architecture within proslavery texts deal mostly with idealized descriptions of the plantation landscape, it is possible to uncover the architectural idea of proslavery by examining the buildings themselves as texts embedded with architectural narratives of the planter class who most adamantly demonstrated its power over culture through its built environment. By the middle antebellum era, planter housing was not spatially organized as mere symbols of paternalistic dominance where the planter ruled over his family and slaves within the boundaries of his plantation lands; rather, planter housing served as a symbol of membership in a ruling class, to whom the entire political economy of the southern states were subservient to. Thus, in the last four decades of the southern slave economy, domestic architecture within the ruling planter class, needed to incorporate specific fragments, as a means of expressing plantation hierarchy and to signify a larger class-based consciousness.

The most obvious and probably the most significant characteristic of proslavery plantation architecture was the ordered and decorated façade. For Louisiana planters who continued to build an adapted Creole design, the call for orderliness was problematic, as most Creole dwellings had an asymmetrical façade where form had followed function. Without completely dismantling the useful bay and staircase orientation of their buildings, although many new Anglo-influenced Creole buildings did use symmetrical openings, Louisiana planters attempted to construct order on their disordered homes. The Roubieu-Jones House is a great example of an attempt to balance and adorn a Creole building. The most profound change Francois Roubieu made was to incorporate a front staircase in the center of his house. Originally, the staircase ran parallel with the front façade and rose from underneath the front gallery to the principal living space. The new staircase was twice as wide and ran from roughly, 16' beyond the front of the house and rose to the center of gallery on the main floor. The most telling characteristic of the staircase, is that it was not aligned with the just-off-center exterior doorway on the gallery; rather, the staircase was centered in regard to the width of the house. Furthermore, the original chamfered posts, which supported the roofline, were replaced with six decorated columns that were evenly spaced to each side of the staircase.[42] The new columns were not placed above the brick squared columns that hold up the gallery and could, therefore, not transfer the load of the roof. Thus, symmetrical form was more important than function. Finally, two dormers were added to the front roof

[41] Ibid, 341.

[42] Apparently, the current engaged Tuscan columns were not the original replaced columns. According to a twentieth-century tourist brochure, there were several old columns in attic of the house. See, tourist guide in Louisiana Creole Heritage Center, Northwestern State University.

slope, which like the staircase and new columns, was centered in regard to the width of the house.

The heritage of the Roubieu-Jones House is linked to the cultural diffusion, or "Creolization," that occurred in the plantation settlements of the larger Caribbean area. Once the type was formed, it was constantly being reformulated both materially, and theoretically, in accordance with its larger economic and social context. The Roubieu-Jones House was constructed to function within the post-Louisiana Purchase era, as the center of power on the plantation. In the late-antebellum era, it was renovated as a response to the centralization of planter class ideology. In conclusion, this essay hoped to resolve some of the larger, contextual questions in regard to Louisiana's Creole architecture, by analyzing the role of power in regard to plantation slavery, and how it was critical in the formation of Louisiana's plantation architecture.

Part 2. Architectural Information

A. General Statement:

1. Architectural character: The Roubieu-Jones House is a raised Creole plantation house constructed of brick masonry on the ground floor, and by covered *colombage* framing filled in with *bousillage* on the principal level. Both floors of the two-and-a-half-story building incorporate a Norman three-cell base module floor plan flanked by a row of peripheral rooms, hallways, and closets. A large steeply pitched hipped roof extends 11' beyond the main floor's exterior wall creating a full-length gallery that is held up with five squared colonettes. A single internal chimney has four openings (two on each floor) on the southeastern side of the house. Consistent with most traditional Creole architecture, the Roubieu-Jones House has very little architectural ornamentation.

2. Condition of Fabric: The overall condition of the house is moderate to good.[43] The only major discrepancy in the building's condition is the moisture damage to the load-bearing masonry on the ground floor. At some point in the twentieth century, the crumbling walls were covered with cement; yet, at present, some of the cement is crumbling due to moisture damage and the decaying brickwork is exposed. There are several other small problems that range from sloppy painting on the French door panels, to a missing window on the southeast façade.

[43] Many of the later additions such as the asbestos siding, the metal front staircase, and the squared colonettes are in good shape, but should probably be replaced with higher quality additions.

B. Description of Exterior:

1. Overall Dimensions: The Roubieu-Jones House is a two-and-a-half-story building with a Norman three-cell base module floor plan flanked by a row of peripheral rooms, hallways, and closets on both the ground and main floors.[44] The bays are horizontally asymmetrical. The northeast and southwest façades both have five bays, while both the southeast and northeast facades have three bays. The length of the house is 52'-5'' long and the width is 46'-7'' wide.

2. Foundations: Although no archaeological work has been done on the grounds, it is probable that the foundations are of brick sunk into the ground.

3. Walls: The walls on the ground floor are made of brick that are laid with five running bonds and then a header course, also described as 5:1 or five-course American bond. On the four load-bearing walls that encompass the ground floor's three-cell base module, the walls are three bricks thick and composed of locally made brick. All but one of the ground floor interior walls of the three-cell base module were covered with concrete, although in some places the concrete has crumbled away. The southwest wall of the central room in the original ground floor three-cell base module has painted brick. The two partition walls in the original three-cell section are two bricks thick. The exterior rear wall, which was a later addition, and the various partition walls are all two bricks thick and composed of a non-indigenous brick. On the southwest exterior wall four openings have relieving arches above the doorway.[45] The area surrounding the fifth opening on the rear façade is covered with concrete and therefore it is uncertain whether there is a relieving arch beneath the cover. The three interior doorways in the rear section of the ground floor all have relieving arches. On the principal floor, the walls surrounding the original three-cell base module and the two rear cabinet rooms are all composed of colombage framing with vertical posts and angle-braces, which are filled in with bousillage and covered with wood siding on both the interior and exterior. The walls of the various new rooms and halls in the area of the former loggia are all constructed with wood framing and covered with wood siding.[46] The exterior walls on the southeast, southwest, and northwest façades, are all covered with asbestos siding, while the northeast façade is covered with flushed wood siding. There are no walls in the attic.

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[44] See Jay Edwards, "The Origins Of Creole Architecture," for a discussion on types of floor plans.
[45] According to the *National Register of Historic Places Registration Form* for the "Carroll Jones House," the relieving arches are consistent with the masonry of commercial architecture in twentieth-century Louisiana.
[46] It is unclear if the wall that enclosed the loggia is half-timbered in-filled with bousillage, or if it is made of wood construction.

4. Structural System, Framing: The ground floor is of load-bearing masonry construction. The principal floor rests on wood framing that is set into the masonry walls of the ground floor. All wood framing in the house is constructed with mortise and tenon construction that is pegged. The salle of the principal floor's three-cell base module has floor joists that run parallel with the length of the house and are set into two large girders on each side of the room. The master chamber and the chamber have floor joists that run parallel with the width of the house and are set in the unexposed wall plate. The floor framing on the rear section (the area behind the three-cell base module) of the main floor is divided into four sections: the first area is the former northwest corner cabinet room (currently the children's room); the second, the area of the original loggia staircase and landing (currently the area used for part of the stair-hall); the third, the area of the original loggia apart from the staircase and landing (currently used for part of the stair hall, the narrow closet, and the closet); and fourth, the area of the original southeast cabinet (currently used as the bathroom, part of the closet, and part of the narrow hallway). On each of the three sections, floor joists run parallel with the length of the house, and the three girders, which support the floor joists in the two sections that composed the original loggia, run parallel with the width of the house. The joists in the two former cabinet rooms are set into the wall plate on one side, and into the girder on the other. The other two sections, which when combined, make up the floor framing for the original loggia, have joists set into the girders. On the main floor, the walls surrounding the original three-cell base module and the two rear cabinet rooms are all composed of colombage framing that is filled with bousillage and covered with wood siding on both the interior and exterior. The walls of the various new rooms and halls in the area of the former loggia are all constructed with wood framing and covered with wood siding. On the gallery of the principal floor, floor joists are set into the sill and girders. The inside of the gallery's sill is divided into five sections by three girders that run parallel with the width of the house. The floor joists on the gallery run parallel with length of the house. Each of the gallery's five sill and girder timbers that run parallel with the house width, all are held up by large squared columns. The roof framing is composed of rafters that are mortise and tenon fastened with a wood peg, and are supported in the middle by a post supported purlin. There is no roof ridge beam in the roof framing. The floor framing for the attic is similar to the three-cell base module of the main floor.

5. Stairways: The original staircase was probably underneath the main floor gallery and ran from the ground floor to the gallery, running parallel with the length of the house. The current staircase is symmetrically laid in the center of the northeast façade, beginning at 15'-8" from the ground floor columns and rising to the northeast edge of the gallery. The risers are 9"

high and the treads are 11'' wide. The balustrade is made of prefabricated commercial-grade metal, which was placed on the stairway in the mid-to-late twentieth century.

6. Chimneys: There is one interior chimney that is on the southeast side of the house, between the southeast and central rooms of the three-cell base module on the ground floor, between the master chamber and the salle on the main floor, and at the point on the roof where the southeast, southwest, and northeast sections of the roof meet. The chimney is centered 18' feet from both the southwest exterior wall, and from both the ground and main floor's exterior columns. It appears that the brick used in making the chimney is not original. Perhaps, because there is no true bonding pattern, the new brick merely covers the old decaying brick. Slightly above the roof, an ornamental band of raised brick encircles the chimneystack. On the northwest and southeast side, the band is broken in successive intervals moving toward the roofline, creating an outline of the profile of the hipped roof. The chimney cap incorporates a corbel decoration. The chimney has four flues.

7. Openings:

   a. Doorways and doors: The building has ten external doorways. On the ground floor, there are six external doors. The three doors on the northeast façade all have a single inset panel below a row of three rectangular lights. The door surrounds on the three northeast ground floor doorways are single-faced with a small ogee and a band. Two of the three doorways on the southwest façade have doors, and one is just an arched entranceway. The two that have doors are composed of commercial-grade batten doors. The surrounds on both of these doors incorporate a single-faced fascia. On the principal floor, there are four external double leaf French doors set below a four light transom. Each leaf has ten lights located above a large single panel. In addition to the French doors that open inwardly, a paneled pair of double leaf French shutters open outwardly onto the gallery. In the master chamber there is one French door that leads to the northeast gallery. The doorway has a pair of screen doors between the paneled shutters on the exterior that open outwardly and the interior doors. In the salle there are two French doors that lead to the gallery. In the chamber, there is a French door that has an interior door, a screen door and a paneled shutter that opens onto the gallery. The door surrounds on all the French doors and transoms are double-faced with an astragal, then a fascia, then a very small reverse ogee bead, then the second fascia, then a small ogee, then an astragal, and concluded with a side bead.

b. Windows: The northeast façade has one double-sash window that has twelve-over-twelve lights located on the principal floor. The molding is double-faced with an astragal, followed by a fascia and a very small reverse ogee bead, a second fascia, a small ogee, an astragal, and concluded with a side bead. The southwest façade has three windows and a louver. All three of the windows (two are on the principal floor, and two are on the ground floor) are double-hung sash windows with six-over-six lights and a simple single-faced molding. The ground floor louver window has nine lights and a single-faced surround. All the windows on the ground floor of the southwest façade, are set into arched openings, and have a half-oval wood lintel between the window and the arch. There are six windows on the southeast façade. They are all double-hung sash glazed with six-over-six lights except for the rear window on the ground floor, which is covered with wood. The two ground floor windows that are not covered with wood are set back into the wall, and have a single-faced molding with a profile consisting of an ogee, a large fascia, and a small band. The two southwest and northeast windows on the principal floor have single-faced simple moldings. The central window moldings on the main floor have a fascia, a small ogee, and a small band. The northwest façade has six windows. The northeast and southwest windows on the ground floor are double-hung sash windows glazed with six-over-six lights, while the central is a double-hung sash window glazed with four-over-four lights. The moldings on the northeast and central windows of the ground floors have a simple molding with a fascia, a backband, and another band. The southwest window on the ground floor has a simple single-faced fascia molding, and a wood half-oval lintel that covers the space created by the archway above the window. The rear window on the main floor of the northwest façade is a double-hung sash glazed with six-over-six lights, while the other two have four-over-four light glazing. The molding on the central window of the main floor on the northwest façade has a single-face with an ogee, while the northeast and southwest windows have a simple single fascia molding. There are two dormers with front gable roofs and a box-shaped decorative panel symmetrically aligned on the northeast slope of the roof that were added in the later antebellum era. The dormer windows are double-hung sash glazed with four-over-four lights and are each set in a simple surround.

8. Roof:

a. Shape, Covering: The roof is a hipped roof with a steep pitch, and covered with asphalt shingles. It is a type III Creole roof without truss blades and without a heavy roof ridge beam. The outer

rafters are supported in their middle by post-fastened purlins.[47] The steep pitch of the roof has traditionally been interpreted as a climatic adjustment – allowing for enough space in the attic for the hot air to dissipate somewhat.

b. Cornice, Eaves: At one time there may have been a cornice on the northeast façade that was torn down once it fell into disrepair. Currently, there is a wood plank that extends the length of the northeast façade in the place of a cornice. The plank was probably placed there to cover the exposed framing hidden by the old cornice. There are no substantial eaves.

C. Description of Interior:

1. Floor Plans:

a. Ground Floor: The ground floor, like the main floor, is centered on a three-cell base module design. To the rear of the main three-cell plan, there is a series of peripheral rooms, walkways and exterior openings. In the central room and in the southeast room, there is a brick fireplace. The brick on the exterior walls and fireplace is not made of the original brick, however. It is probable that the fireplace was covered with new brick and that, originally, the rear of the ground floor plan did not include exterior walls, and was, therefore, open. This notion is supported by the fact that the rear rooms tend to follow the plan from the main floor's original plan, with one room underneath each original cabinet room, an open room where the loggia was overhead, and another small hall where the stairs from the former loggia ran downward. Thus, it was easier to enclose the rear of the ground floor by using the dimensions and framing that was part of the original plan.

b. Principal Floor: Like the ground floor, the principal floor is centered with a Norman three-cell base module with a row of peripheral rooms to the rear, and the gallery in the front. The three-cell base module is aligned with a central salle, a master bedchamber to the southeast, and a slightly smaller (roughly 4' smaller in width) bedchamber to the northwest. On the original plan, the center room was the salle, the southeast room was the master bedchamber, and the northwest room was the bedchamber. Originally the back of the house had two cabinet rooms on each side with a loggia between them. Currently, the rear of the house is enclosed. In the salle there are two sets of doors that open up

[47] For Louisiana roof typology, see *National Register of Historic Places Multiple Property Documentation Form*, for "Louisiana's French Creole Architecture, prepared by Jay Edwards.

onto the gallery, a doorway with a door that opens into the stair-hall, a doorway with a door that leads into the master chamber, and a doorway with a door leading into the chamber. On the southeast partition, there is a fireplace. In the master chamber, there is one door that opens onto the gallery, one doorway with a door that opens into the salle, and on the southwest side of the master chamber there is a door opening with a door that leads into the narrow hall that leads to the closets, bathroom, and stair-hall. On the northeast façade of the master chamber, there is a large window. On the southeast facade there are two windows spaced symmetrically on the outside wall. There is a fireplace on the northwest partition. The bathroom (the former southeast cabinet room) has one window on the southeast elevation and a doorway with a door that enters into the narrow hall. Southeast from the stair-hall, in the rear of the house, is a narrow hall that leads to a broom closet on the right, and then a large closet on the right halfway down the hall. Finally, the hallway ends in a bathroom, which was originally the southeast cabinet room. The narrow hallway has five entrance ways: one into the master chamber, one into the bathroom, one into the large closet, one into the broom closet, and one main entrance with a door that opens from the stair-hall. Behind the salle is a small stair-hall. Set into the rear southeast corner of the stair-hall wall is a door that opens into a small winder staircase that leads to the attic. On the rear southwest side of the stair hall a staircase leads to the ground floor. Between the northeast wall of the stair-hall and the ground floor staircase, a door opens into the children's room, which was part of the original northwest cabinet room. On the southwest wall of the children's room, there is a window. On the southeast side, a doorway with a door opens into the narrow hall, which runs parallel with the length of the house between the bathroom and the stair-hall. In the northwest bedchamber, there is a door that opens onto the gallery and there are two windows on the northwest wall. On the southwest wall, there are two closets.

c. Attic: The attic has an open plan with timber plank floorboards, an exposed chimney shaft, and two dormers on the northeast façade.

d. Gallery: There is a gallery that runs the full length of the northeast façade on the main floor. The gallery has four doors that lead into the main floor and one large window. Six square wood colonettes with a simple capital and base support serve as vertical supports for the edge of the roofline. In both the southeast and northwest corners of the gallery against the northeast façade, a single engaged Tuscan column with a traditional capital and base rests embedded within the façade. Although not the first or second set

of colonettes on the gallery, these Tuscan columns probably ran the entire length of the house in the place of the current square colonettes. Along the edge of the roofline, there are several metal hooks that probably held up a screen or textile to enclose the gallery to use it as a quasi-interior space during the summer months.

2. Stairways: There are two interior staircases. The staircase that connects the ground floor to the main floor begins in a small hall in the rear of the southwest peripheral rooms on the ground floor behind the central room, and runs in a single straight flight to the main floor stair hall. The risers and treads are made of wood and there is a balustrade at the main floor level with several turnings. In the rear southeast corner of the stair wall is a door that opens into a small winder staircase that leads to the attic.

3. Flooring: None of the flooring seems to be original to the house. On the ground floor, the floors are composed of wood tiles, linoleum, or concrete flooring. On the principal floor, all the rooms have a tongue-and-groove wood floor, which was probably constructed at some point in the twentieth-century.

4. Wall and Ceiling Finish: The walls on the ground floor are composed of either exposed new brick or with the original brick rendered with concrete. In several of the rooms, the concrete has crumbled away, and the original brick is exposed and likewise in a deteriorating state. In a few of the ground floor rooms, the walls are painted green. On the principal floor, the walls surrounding the original three-cell base module and the two rear cabinet rooms are all composed of colombage framing that is filled in with bousillage and covered with horizontal wood siding. On the rear southwest wall where the original loggia was enclosed the wall is made of horizontal wood siding, which mirrors the rest of the floor's walls. On both the ground and principal floors, excluding the salle, the exposed ceiling beams and ceiling boards are beaded. In the salle, the beams are covered and the ceiling is composed of beaded flushboard.

5. Openings:

    a. Doorways and doors: All the doors, door surrounds, and door framing was constructed with wood. On the ground floor, the door surrounds with moldings are all either single or double faced, and several have only a single-faced wood board surround. On the ground floor, the interior side of the exterior doors in the northwest and central rooms of the original three-cell base module both have a single faced door molding composed of a bead, fascia, and an ogee. The interior side of the exterior doorway in the southeast room of the three-cell base module has a single-face board door

surround. The doors in all three of the exterior doorways on the northeast façade of the ground floor all have a large single panel below three rectangular lights. The interior doorway that connects the northwest room to the central room has a door made of planks nailed together and a double-faced door surround on both sides composed of an astragal, fascia, ogee, a small band, and a bead. The doorway that connects the central room to the southeast room is open and has a single-face surround on the central room side composed of a single-faced wood board, and a double-faced surround on the southeast room side composed of an astragal, fascia, a very small ogee bead, the second fascia, a small ogee, astragal, and concluded with a side bead. The interior doorway that connects the central room to the rear peripheral spaces on the northwest side of the house has a wood timber door and a single-faced door surround on the large central room side, and a double-faced surround with a fascia, ogee, and band on the rear peripheral space side. In the three doorways that lead to the exterior from the rear peripheral rooms, one door is a screen door, one a wood plank door, and another is a hollow wood door. All the rear exterior doors on the ground floor have a single-faced door surround constructed with flat wood planks. On the principal floor, both the bedchamber's interior door that opens up onto the gallery and the doorway that leads to the salle, have a double-faced surround with a fascia, ogee, band, and an ovolo. In the salle, the three interior doorways all have a wood door with two panels below four vertical rows of five lights. Likewise, the three interior doorways and the two exterior doorways in the salle all have identical moldings. They are all double faced with an astragal, fascia, a very small ogee bead, a second fascia, a small ogee, astragal, and concluded with a side bead. In the master bedchamber, all three doorways have a double-faced surround with a fascia, ogee, and a band. The doorway that leads from the stair-hall to the children's room has, on both sides, a double-faced surround with a fascia, ogee, band, and bead. The doorway that leads to the attic, the doorway that leads to large closet, and the doorway that leads to the bathroom are all single-faced with one large fascia. The doors that lead from the master chamber to the narrow hall, the bathroom door, the children's room door, the door from the stair-hall to the narrow hall, and the door to the attic staircase are all composed of wood timber.

b. Windows: All the windows in the house have wood sills, jambs, and lintels. On the ground floor, all three northwest interior windows have a single-faced molding with one large fascia. On the southeast, the two functioning windows have a single-faced molding with a bead and fascia. The one window on the rear has a

single-faced molding with a single large fascia. On the main floor, all three of the windows in the master bedchamber have double-faced moldings with a fascia, ogee, and a band. In the bedchamber, the two windows have double-faced moldings with a fascia, ogee, band, and an ovolo. The one window in the stair-hall has a single-faced wide fascia surrounding the window. In the bathroom, the one window has a single-faced molding with a fascia, ogee, astragal, and a band.

6. Decorative Features: The salle fireplace is brick with a brick hearth, and decorated with a wood fireplace surround, mantle and overmantle. The mantle surround is double faced with a fascia, then an ogee bead, followed by another fascia. To each side of the second fascia there is a square pilaster with a single flute that is above a square base and square capital. Above the capital a full entablature extends across the length of the fireplace and ends at the mantle shelf. Within the entablature, there is a double architrave with a fascia, an ogee bead, a reeded fascia, and completed with another ogee bead. The frieze is made of three vertical sections. The first section is located above the pilasters and is raised from the main frieze level. Within the raised section is a full oval sunburst design. The second section is the to each side of the first section and is set back from the first section. This area of the frieze is a fascia. The final section is one part and in the middle of the frieze. Like the first section, the third section is raised from the main frieze and is decorated with a full oval carved sunburst. Above the frieze, the cornice has two astragals, a small band, a bead, a cavetto, an ovolo, and then a fascia that is reeded. Above the cornice is the fireplace shelf. On the over mantel there are two series of four panels, with the top row being one-fourth the size of the lower row. The over mantel is topped with a cornice composed of an ogee two astragals, a band, a cavetto, a band, and a reverse ogee. On the two sides of the fireplace, the pattern is the same, except there are no pilasters. Instead, there is a large panel set into a fascia that is the same size of the pilaster shaft. The baseboards of the salle consist of a large fascia topped with a cavetto and an astragal. The cornice on the interior walls is a large bead above a cavetto. In the four corners of the salle, a bead extends from the cornice to the floorboards. In the master bedchamber the fireplace is identical to the one mentioned above, except that the decoration in the architrave and cornice is a similar but different pattern; instead of an oval sunburst design, there is a carved leaf design. On the northeast façade gallery, there is an exterior chairail that runs the length of the house.

7. Architectural Furniture: There are several closets in the bedchamber, and in the narrow hallway of the main floor.

8. Hardware: The nails in the roof floorboards are type 4 (ca. 1818) nails that are cross-grained, strongly side-pinched, and have burrs on opposite faces.

The nails in the roof framing are type 5 (ca. 1812-836) and are cross-grained, weakly side-pinched and have burrs on the same face. The nails in the dormers are probably type 7 nails.[48]

9. Mechanical Equipment:

   a. Heating: The fireplace is the only heating mechanism.

   b. Plumbing: The house has running water and a sewer system that runs to a septic tank located under one of the historic cisterns.

   c. Electric: The house has electricity.

D. Site:

1. Historical Landscape Design: The Roubieu-Jones House is located on what was a thousand-acre cotton plantation, worked by over sixty slaves. In the late nineteenth and early twentieth century, the land was used for cotton production and as a horse-breeding ranch by Carroll Jones.

2. Outbuildings: There are several twentieth-century sheds to the rear of the house, and at least two cisterns.

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[48] For nail terminology, see Jay Edwards, and Tom Wells, *Historic Louisiana Nails Aids to the Dating of Old Buildings*, (Baton Rouge: Geoscience Publications, 1993).

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Part 4. Project Information

This recording project was sponsored jointly by the Cane River National Heritage Area, Nancy I.M. Morgan, Executive Director, and the Cane River Creole National Historical Park, Laura Soulierre, Superintendent, together with the Historic American Buildings Survey/Historic American Engineering Record division of the National Park Service. The documentation was undertaken by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER), E. Blaine Cliver, Chief of HABS/HAER, under the direction of Paul D. Dolinsky, Chief of HABS, Robert R. Arzola, HABS Architect, and Catherine C. Lavoie, HABS Senior Historian. Oversight of the historical component was provided by Virginia B. Price, HABS Historian. The project was completed during the summer of 2001 and was headquartered at the National Center for Preservation Technology and Training. The field supervisor was Caroline E. Wright (Tulane University); she was assisted in the field by architectural technicians Edward A. Pillsbury (Virginia Tech), Katalin Maksay (ICOMOS/Romania), and Maciej Gruszecki (ICOMOS/Poland). The project historian was Jon Lamar Wilson (University of Mississippi).

ADDENDUM TO:
ROUBIEU-JONES HOUSE
(Reform Plantation
Carroll Jones House)
Cane River National Heritage Area
374 Louisiana State Highway 484
Natchez
Natchitoches Parish
Louisiana

HABS No. LA-1298

HABS
LA-1298

PHOTOGRAPHS

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U.S. Department of the Interior
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