1. NAME OF PROPERTY

Historic Name: Maison Olivier (Updated documentation and name change)

Other Name/Site Number: Longfellow Evangeline State Historic Site

Designated a National Historic Landmark (as Acadian House) by the Secretary of the Interior, May 30, 1974, updated December 23, 2016.

2. LOCATION

Street & Number: 1200 N. Main St. Not for publication: N/A

City/Town: St. Martinville Vicinity: N/A

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

3. CLASSIFICATION

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

Number of Resources within Property

Contributing		Noncontributing	
buildings	1	buildings	4
sites	0	sites	0
structures	0	structures	0
objects	0	objects	0
Total	1	Total	4

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ 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 ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

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 Date

State or Federal Agency and Bureau

5. 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): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Domestic	Sub: Single Dwelling
Current: Recreation and Culture	Sub: Museum Outdoor Recreation

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Other: Raised Creole Cottage

MATERIALS:
Foundation: Brick
Walls: Brick; Wood; Earth (*collumbage* with *bousillage* infill)
Roof: Wood (cedar shingles)
Other:

Describe Present and Historic Physical Appearance.

Acquired by the state of Louisiana in 1931, Maison Olivier was restored and opened to the public in 1933. The grounds include a restored kitchen garden beyond which is the restored kitchen, a single-room structure with its original fireplace, and a replica of a pigeonier, which houses restrooms. The larger setting is a great sweep of lawn shaded by ancient, moss-garlanded, live oak trees in Longfellow-Evangeline State Historic Site at the north edge of St. Martinville. Outside of the main house site, the overall historic site also includes a modern welcome and interpretive center, a reconstructed Acadian cabin dating to the 1930s, and a reconstructed Acadian farmstead. The interpretive center is located to the southeast of Maison Olivier and the Acadian cabin and farmstead are located to the southeast of the interpretive center. See the discussion of noncontributing resources for more information on these parts of the site. The boundary only includes the original one quarter acre designated an NHL in 1974. This excludes the reconstructed farmstead and the visitor's center.

The following architectural description is from the 1997 Historic American Buildings Survey of 1997, Survey Number LA-1276:

> As with so many colonial houses in Louisiana, the exact construction date of the Olivier House is not known. Available evidence suggests that the house was built between 1810 and 1836 by Pierre Olivier Duclosel de Vezin, and expanded to its present size by his son Charles, probably in 1845. Originally, the house was a simple raised cottage one room deep with only two rooms on each floor, and a gallery across the full width of the house, front and back. In 1845, the front (east) gallery was enclosed to provide two additional rooms on each floor and a ground floor loggia. A new lean-to gallery was then built across the east façade, and what had been the front of the house became the back. The construction is typically Creole. The utilitarian ground floor is built with solid brick bearing walls and piers. The "premiere etage," or upper living floor is of heavy timber frame, infilled with "bousillage," a plaster-like mixture of clay soil, Spanish moss, and animal hair. The house differs in a few respects from other Louisiana Creole houses. The gable end roof is not very common in Creole houses, hipped roofs being the norm. Neither does the attic contain the Creoles' trademark 'Norman' truss.[1]

The roof is of "wood shingles, [with a] brick chimney, galvanized flashing, [and a] boxed wood gutter and downspout." The galleries are "square brick piers at [the] first floor; rectangular wood posts at [the] second floor, [with] exposed timber frame ceilings at both floors." The doors are "glazed wood pairs (French doors) at both floors; [with] battened wood shutters at both floors." The windows are "wood casement, with battened wood shutters."

Façade (west elevation)

Maison Olivier was constructed circa 1815. It is framed with hand-hewn cypress fastened with wooden pegs. The ground floor walls are of brick. Because there were no suitable local clays, clay from upriver was skimmed from the bayous during flood season making brick a material to be used sparingly. The upper floors are clapboard over bousillage, an infilling of mud reinforced with Spanish moss. The gallery on the front or west façade is recessed in the gabled mass of the building with six brick columns at the ground floor and wood posts and railings above.

[1] Historic American Buildings Survey, National Park Service, U.S. Department of Interior, 1997, pg 2. From Prints and Photographs Division, Library of Congress (HABS no. LA-STMAR,5-); http://www.loc.gov/pictures/item/la0402/ accessed December 1, 2015.

There are two sets of French doors on the ground floor. They feature eight lights above a single wooden panel per door. The doors have board and batten shutters. These are the only openings on the ground floor of the façade. On the second floor, there are four sets of French doors. Of these, three match exactly. The fourth, on the far right, has six lites total (three per door). Each opening on the second floor also has board and batten shutters. The portion of the overhanging roof that forms the front porch has exposed beaded ceiling beams and is painted blue. Originally, there would have been a central stair leading up to the second floor gallery, but this was removed likely sometime during the early twentieth century, prior to the State's acquisition of the property in 1934.

South Elevation

The front and rears of the ground floor are open galleries. The ground floor features two casement windows with six lites total. On the second floor, there are two more windows matching those on the ground floor, but with larger proportions. In the peak of the gable, there are two more windows, matching those from the second floor. Board and batten shutters are found on all windows on this elevation. The rear porch was added early on in the house's life as the original house was one room wide and the original rear porch was enclosed. Prior to the porch addition, the house would have been symmetrical when originally built with a front and rear porch under the original roof.

Rear Elevation

The gallery at the rear is a lean-to having five wood posts at both levels and the partially screened stair at the northeast corner. The entire rear gallery is an addition circa 1836–1840, when Charles Olivier Duclosel remodeled the house, enclosing the upper back porch to create four new cabinet rooms, and adding the rear gallery.

The ground floor has two window openings on the left side with three lite casement windows (six lites total). The right two bays feature a set of inset French doors in the loggia, providing access to what is labeled as the dining room on HABS drawings (see attachment). The far right side of the ground and second floor house the stairs leading to the second floor gallery. The second floor has five openings. From left to right, there is a set of French doors, casement window, single door leading to the attic space, set of French doors, and a casement window. The French doors and windows match those found on the rest of the house.

North Elevation

This elevation matches the south elevation almost identically except that the second floor rear porch is not open on this elevation, but rather is clad in matching wood siding.

Interior

Though the utilization of each room of the house has been lost to history, one can make some assumptions about how rooms were used in the early to mid-Nineteenth century, based on other extant examples of Raised Creole Cottage architecture. The bottom floor, for example, was generally used as a "utilitarian" area—working spaces for the family and enslaved domestic servants. Currently, the bottom four rooms are set up as a work room, an office, a family dining room, and a domestic servant's quarters. The dining room contains a *chasse mouche*, or "fly chaser," a prototypical ceiling fan of the nineteenth century, which were almost exclusively found over dining room tables. The larger two rooms of the bottom floor (the two rooms originally constructed in the house) both contain connecting fireplaces, hence the interpretation that these rooms would have been used as an office and dining room. The ground floor is paved with red brick, which historically would have been covered by cypress flooring; this floor was lost in the early twentieth century. Its two principal rooms open

from the front gallery but do not connect with each other although their simple fireplaces are back to back. Two smaller rooms at the rear are separated by an open area to which all four rooms have access. As is the case in nearly all raised Creole cottages, there are no interior hallways, and access to other rooms of the house is gained by doorways under the front gallery porch or rear loggia.

The *premiere etage*, or second floor, contains the living and recreational areas of the family; the master bedroom, girl's bedroom, lady's salon, and gentleman's parlor. The severely sloped floors in the girl's bedroom and lady's salon hint at those floors being initially constructed as porches, to allow rainwater to drain from them. The four rooms are arranged without interior communication between the north and south halves of the house. Access to the attic *garconierre*, or boys room, is via a narrow central staircase on the back gallery. The two largest upstairs rooms are the master bedroom, and gentlemen's parlor, as in the downstairs rooms, they contain the original fireplaces and mantles. Access between those two rooms is granted via the grand front gallery doors, or via a connecting doorway most likely added in early twentieth century renovations. The master bedroom also contains a glass-covered cutout of the wall, allowing visitors to see the bousillage infill in the walls.

The interior walls are plastered and the woodwork is of the simplest rectangular boards. The hinges and hardware are primitive, but original and all windows and doors have board and batten shutters.

Currently, the exterior of the house is painted yellow ochre, with forest green moldings, and maroon doors and shutters. This color scheme was applied thanks to research conducted in 2005, which suggested that Creole buildings tended to be painted bright colors, rather than the whitewashing typical to American and English homes in the nineteenth century. Inside, paint is applied directly to the bousillage, white for the walls, with yellow wainscoting, and battleship grey ceilings and moldings. Inspections of the paint in 1990 demonstrated, however, that the interior was painted entirely Prussian blue in the mid-nineteenth century, with remnants of inexpensive American-made wallpaper applied to the dining room, parlor, and master bedroom.

Archeological Resources

A limited archaeological survey of portions of the property conducted in 1983 by consultants to the Louisiana Office of State Parks (Whelan and Pearson 1983) identified a number of features associated, or potentially associated, with the period of significance.[2] As noted on the site map included in the report, "Archaeological Plate 1", Feature 1 represents the foundation of an outbuilding located to the east of Maison Olivier in the proximity of the 1930s reconstructed detached kitchen. Architectural materials and construction suggest that portions of this feature were constructed contemporaneous with the early nineteenth century construction of the main house. Feature 10 is a trash midden identified in a magnetometry survey to the east of the house. Though the vast majority of artifacts recovered in limited excavations of this feature date to the late nineteenth century, there is the potential that other portions of the midden may contain items from earlier periods. Architectural materials potentially associated with outbuildings or landscaping features were identified in a few other locations throughout the property. To date, the site has not been demonstrated to warrant designation for national significance under Criterion 6. If or when such a case can be made, this documentation may be revised.

Noncontributing Resources on the Site

The grounds of Maison Olivier also contain several noncontributing buildings, constructed over several periods in the twentieth and twenty-first century. These include a restored *cuisine* or kitchen, built by the Civilian Conservation Corps during the mid-1930s, a *pigeonierre*, or dovecote, which houses restrooms and storage, a

[2] Whelan, James Patrick and Charles E. Peterson, "Longfellow-Evangeline State Commemorative Area: Product of Task 9 Archaeological Research," Baton Rouge: Coastal Environments, Inc., 1983.

Petite Maison or small house (garconierre,) a functioning forge and blacksmith shop (all built in 2005), and a kitchen garden, built in 2014. Located further from Maison Olivier itself is the "Acadian Cabin," originally called the "Craft shop," which is an early twentieth century reconstructed replica of a mid-nineteenth century Acadian-style farmhouse. Along Bayou Teche is the "Acadian Farmstead," which contains several buildings all contributing to a reconstructed Acadian farm from circa 1800. At the parking lot/entrance to the park is the 2005 welcome center and museum, which houses artifacts demonstrating plantation and farm life in nineteenth century Louisiana, an audio-visual room, offices, and an archive. These total eleven buildings and two structures and are considered noncontributing either for their age—the ones built in the 2000s—or because they do not contribute to the architectural significance of the property even though they are over 50 years old. See site map for these resources' locations.

Alterations and Assessment of Integrity

Maison Olivier received alterations in the early twentieth century and ca. 1945, but overall, these were minor alterations as discussed above. The original rear gallery was enclosed for use as interior space and the current rear gallery was added in the middle of the nineteenth century. The original front entry stair was removed prior to State acquisition in 1934. In the early twentieth century, a reconstructed kitchen was built behind the house as well as the Acadian Cabin. Other more recent construction has occurred on the site for outbuildings, restrooms, welcome center, and a demonstration farm. In the immediate setting of Maison Olivier, the original setting and landscape has been relatively well preserved and would be recognizable to the families who have lived in the house. Overall, the building retains integrity of design, location, setting, materials, workmanship, feeling, and association.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: __ Locally:__

Applicable National Register Criteria:	A__ B__ C X D__
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	Criterion 4
NHL Criteria Exceptions:	N/A
NHL Theme(s):	III. Expressing Cultural Values 5. Architecture, landscape architecture, and urban design
Areas of Significance:	Architecture
Period(s) of Significance:	circa 1815–1845
Significant Dates:	circa 1815
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Unknown
Historic Contexts:	XVI. Architecture A. Colonial

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

This nomination significantly revises and updates the documentation and justification for designating the property as a National Historic Landmark in 1974. That nomination states that the house was constructed about 1765 by Acadians driven from eastern Canada in 1755. Accordingly, the property was known as "Acadian House." With recent scholarship to correct that misinformation, the nomination has been completely rewritten and renamed for the man who is believed to have constructed it in the early nineteenth century, Charles DuClozel Olivier. With no direct connection to eighteenth century settlement, the new nomination supports justification of designation under NHL Criterion 4, *Properties that embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period, style, or method of construction, or that represent a significant, distinctive and exceptional entity whose components may lack individual distinction.*

Maison Olivier is nationally significant as a distinctive building type (Raised Creole Cottage) of the early nineteenth century, not only in Louisiana, but in many of the areas in the United States settled by French colonists and their Creole descendants. Maison Olivier is one of the few remaining extant raised creole cottages, and the last example of such in St. Martin Parish. Utilizing cypress truss work, locally-sourced clay bricks, collumbage, (wherein walls are filled with clay, brick, bousillage, or similar infill material between trusses) and pegged cypress beams, the house is a classic example of vernacular architecture that was once common along the gulf coast. It is also noteworthy in that, despite its early nineteenth century construction date, it is completely lacking in the current Anglo building finishes.

New Orleans retains many of the surviving raised Creole cottages, with the Hotel St. Pierre, the Pitot House (NR # 71000360), Madame John's Legacy (NHL, 1970), and Lafitte's Blacksmith Shop (NHL, 1970) being the most notable examples. Mississippi and Missouri also have a range of examples as well, most notably Williamsburg in Natchez, Mississippi, and Bequette-Ribault House in Ste. Geneviève, Missouri. Other notable Louisiana examples include the Parlange Plantation Home in Pointe Coupee Parish (NHL, 1974), The Laura Plantation in Vacherie (NR #92001842), and, most similar in construction and appearance to Maison Olivier, the Michel Prudhomme House (Ringrose) in Opelousas (NR #77001518).

In terms of comparisons with other NHL raised Creole cottages, there are three properties: Lafitte's Blacksmith Shop (7000255) and Madam John's Legacy (7000256, both in New Orleans, and Parlange Plantation House (7000258) in Pointe Coupee Parish, Louisiana. Maison Olivier (Acadian House) also designated in 1974, is part of a group of this property type recognized early in the NHL program. These four properties offer different aspects of Creole cottage architecture. Lafitte's Blacksmith Shop (like Maison Olivier, the historical documentation on the original owner is inaccurate) is a simple one-story brick cottage constructed about 1795 in an urban context. Madam John's Legacy, dating to 1789, is also a one-story hip roof cottage in a dense urban environment but raised and with an ell. Parlange Plantation House, originally thought to date from c.1750 but probably c. 1820, is a large, substantial raised cottage in a rural environment. Maison Olivier, contemporary with Parlange Plantation, represents a more common vernacular interpretation of a raised Creole Cottage.

Outside of these NHL designated properties, there are several Creole cottages listed in the National Register. The Hotel St. Pierre, the Pitot House (NR # 71000360) in New Orleans, the Laura Plantation in Vacherie (NR #92001842), and the Michel Prudhomme House (Ringrose) in Opelousas (NR #77001518). Mississippi and Missouri also have a range of examples as well, most notably Williamsburg in Natchez, Mississippi, and Bequette-Ribault House in Ste. Geneviève, Missouri.

As Ray Brassieur, Ph.D., who curated this historic site in the 1980s once said "This site functions as a barometer of social, economic, and political change brought about by the ebb and tide of culture." As such, in the early days of

French proprietorship of Louisiana, Maison Olivier plantation was used as a "Vacherie," or cattle ranch. As cash crops changed in the Bayou Teche region, the Maison Olivier plantation reflected those trends, moving from cattle, to indigo, to cotton, and finally, to sugar. In the post-bellum years, Maison Olivier and its grounds fell into disrepair, as did much of the American South during the reconstruction era. The early twentieth century, however, saw the rise of cultural tourism, and once again, Maison Olivier reflected cultural trends, by becoming a tourist destination, a designation which it still holds. Though much of the narrative of the house in the twentieth century focused on the Evangeline myth, recent curatorial work has developed a narrative that focuses on Creole architecture and life, slave-based extractive economies, the production of sugar, and the introduction of Acadians to Louisiana.

When first designated as a National Historic Landmark in 1974, Maison Olivier was given the name "Acadian House," and was significant for the arrival of Acadian refugees in Louisiana circa 1775. To quote the original designation:

> Acadians, driven from eastern Canada in 1755, were reunited among other Frenchmen in Louisiana in January 1765 and resettled in the Parishes of St. Martin, St. Mary, Iberia, Lafayette, and Vermillion. St. Martinville is the center of the area. This house, among the first to be built after the Acadians arrival, has been associated with the legend which is the basis for Longfellow's "Evangeline." However, documents refute the belief that Louis Arceneaux, born in Louisiana, could be the prototypical Gabriel and do not establish his residence in the house.

As such, the narrative surrounding Maison Olivier for much of the twentieth century was one of the Acadian Diaspora and arrival in Louisiana. Recent research, however, has proven that not only was the house not constructed in 1765, as originally stated, but it was also not constructed utilizing Acadian building techniques, nor were any Acadian's descendants responsible for modifications or significant events at the property. Furthermore, while the Evangeline legend is helpful as an analogous parable for the Acadian deportation, modern historians refute that Evangeline was a "real person" who at one time inhabited Maison Olivier.

While the historical documentation regarding the age and original owners of the house has been established through tradition research, substantial work on Creole Architecture began in 1984 with Jonathan Fricker's paper published in *Louisiana History,* "The Origins of the Creole Raised Plantation House". In the spring of 1990, Dr. Jay Edwards, at the Department of Geography and Anthropology at Louisiana State University developed a National Register Multiple Property Documentation Form, "Louisiana's French Creole Architecture". Dr. Edwards followed this with "The Origins of Creole Architecture" published in *Winterthur Portfolio* in 1994. More recently, in 2004, Edward's work culminated in *A Creole Lexicon: Architecture, Landscape and People*.[3]

Recent scholarship in architectural history has developed a new historiography of Raised Creole Cottages, refuting the long-held beliefs that this style of architecture is "climatic determinism," wherein the large gallery porches are reminiscent of Caribbean design practices, while the high gabled roofs are of French Canadian origin, and instead holds that notable examples of these features can be found in France as early as the late middle ages, particularly in Beaulieu, Doudeville, Normandy, and Neufchatel-en-Bray. While design characteristics such as gallery porches, opposing doors and windows, and high ceilings/roofs do indeed help to keep the house cool in warmer climates, it would seem that these design characteristics were part of a much older vernacular architecture of western France, characteristics that were brought to the New World with the French settlers whose descendants would become "Creoles." As such, Maison Olivier is a significant cultural marker of not only French Colonial building practices in North America, but it also would appear to have its roots in medieval France. As such, Maison Olivier is representative of an ancient building dynamic in North America and more specifically Louisiana.

[3] For full citations, see bibliography.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Al Landry and Associates, et al. *Schematic Interpretive Plan, Longfellow Evangeline State Historic Site*. 1984. State Publication, LESHS Private Archive.

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Kingsley, Karen. *Buildings of Louisiana.* Oxford University Press, Oxford and New York: 2003.

Kniffen, Fred B. "Louisiana House Types." *Annals of the Association of American Geographers* Vol .26, no. 4 (1936): pp. 179-93.

Ledet, Wilton P. *History of Longfellow Evangeline State Park*. LESHS Private Archive. 1940.

Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register. NR#73002133; Listed March 30, 1973
__ Previously Determined Eligible by the National Register.
_X_ Designated a National Historic Landmark. Designated May 30, 1974
__ 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
_X_ Other (Specify Repository): On-site Archives at Longfellow-Evangeline State Historic Site

10. GEOGRAPHICAL DATA

Acreage of Property: .25 acre

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

1. Latitude: 30. 139688 Longitude: -91.8247712
2. Latitude: 30.1389626 Longitude: -91.822707
3. Latitude: 30.137607 Longitude: -91.823176
4. Latitude: 30.138347 Longitude: -91.825223

Verbal Boundary Description: The boundary of the nominated property is delineated by the rectangle whose vertices are marked on the map, “Maison Oliver St. Martin Parish, LA Boundary Map”, with the latitude and longitude points identified above.

Boundary Justification: The boundary encompasses the historic house and several noncontributing buildings erected by the State of Louisiana to provide amenities for visitors to the property.

11. FORM PREPARED BY

Name/Title: Philip Frey, Interpretive Ranger II

Address: 1200 N. Main St.
St. Martinville, LA, 70582

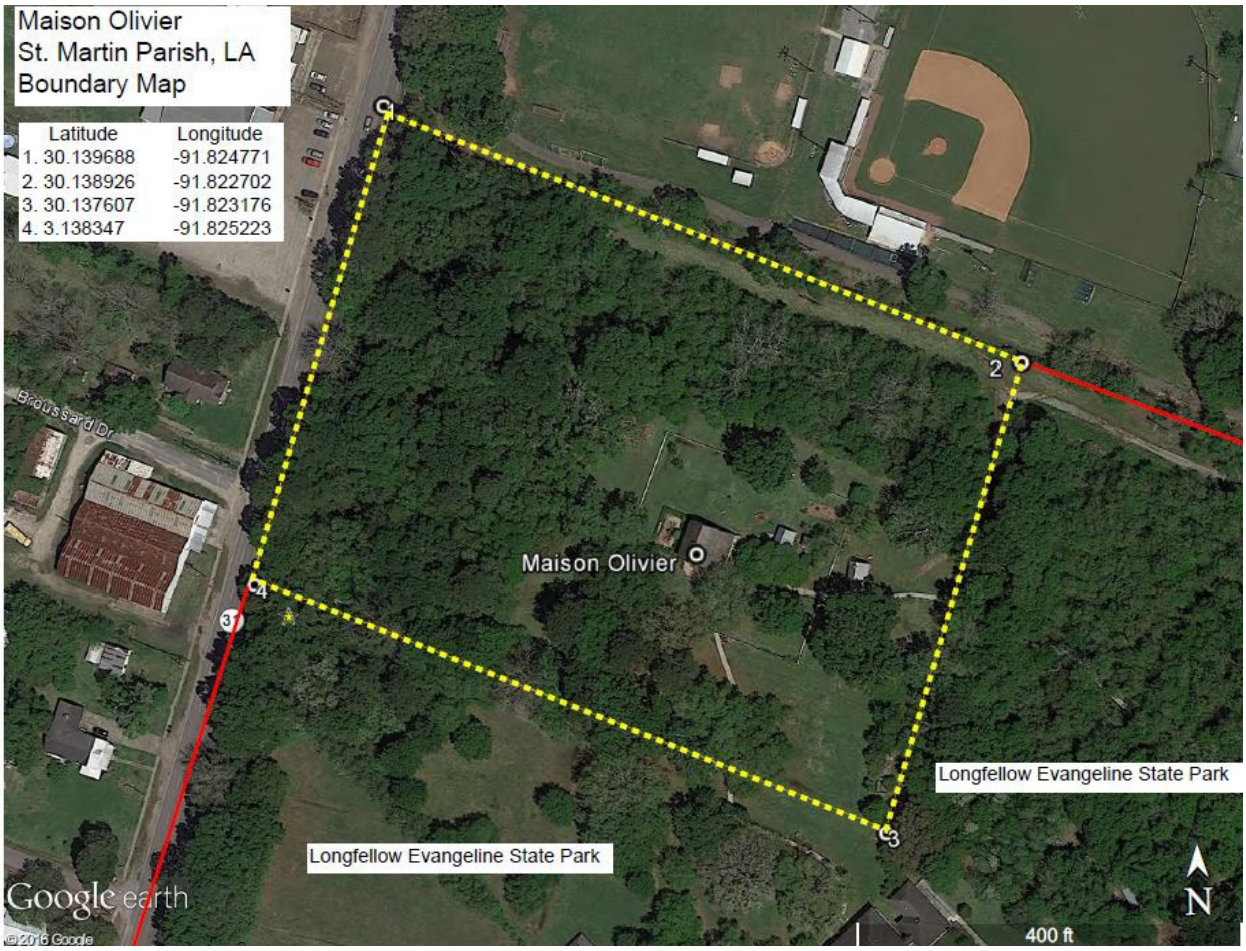
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Date: 11-13-2015

Edited by: Roger Reed
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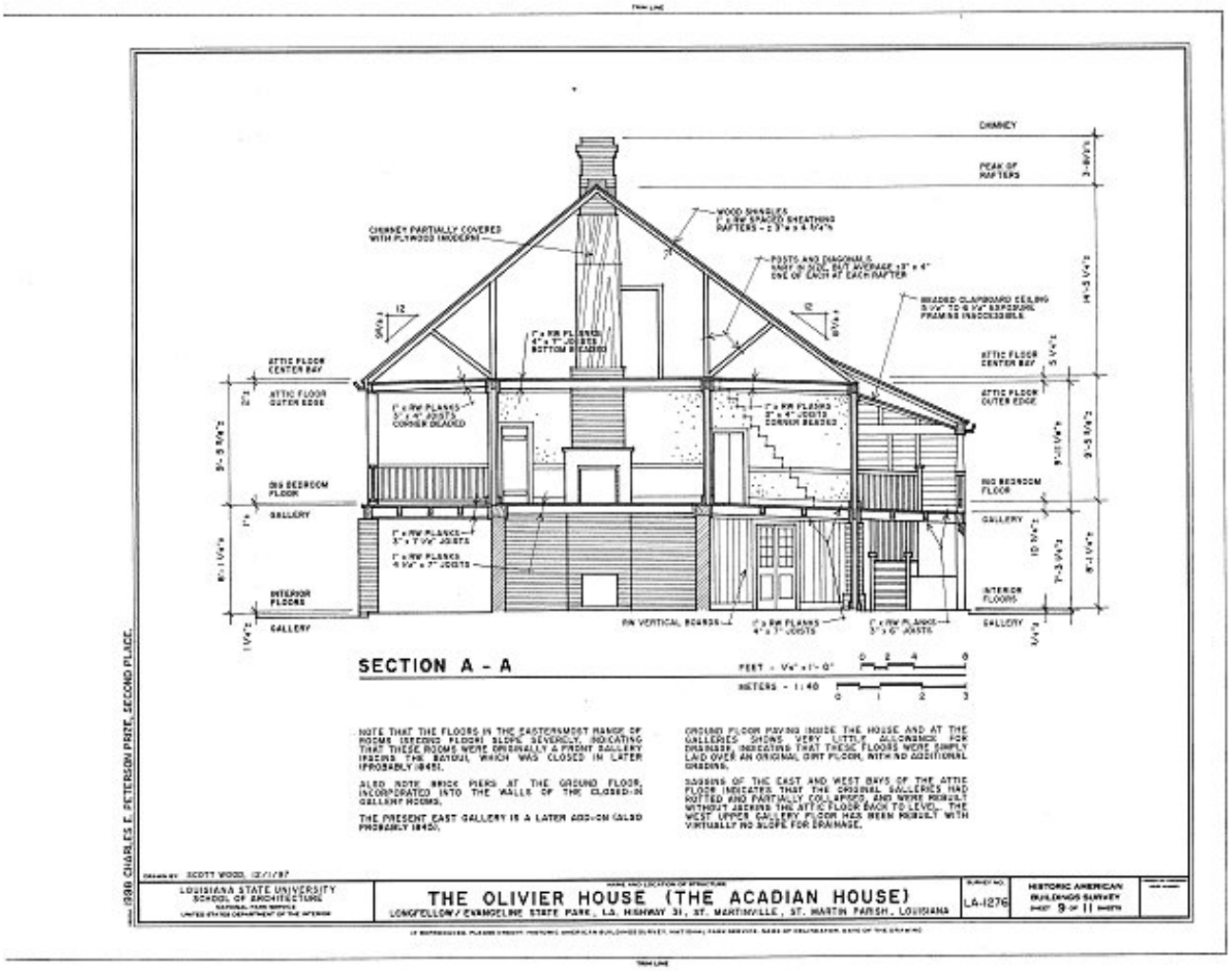
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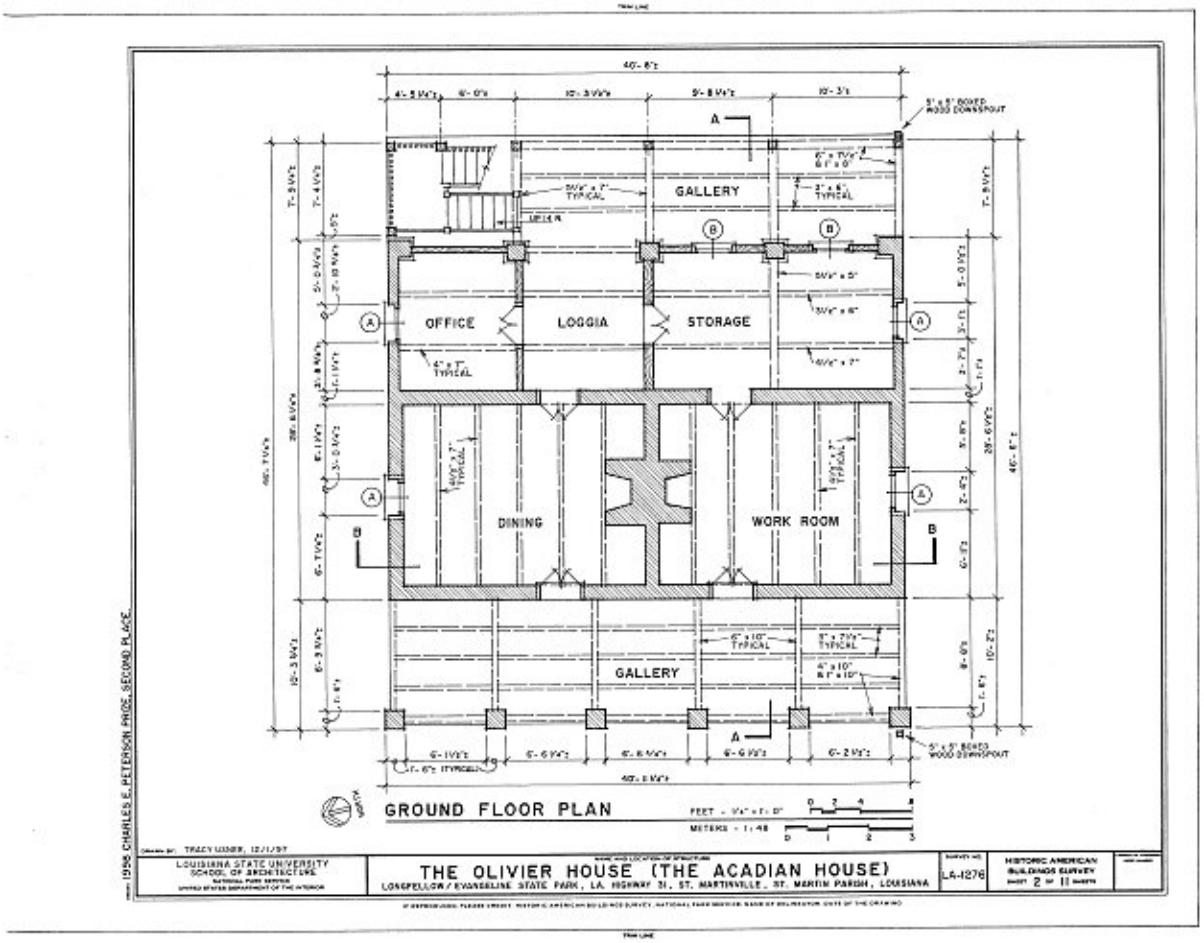


Maison Olivier, boundary map

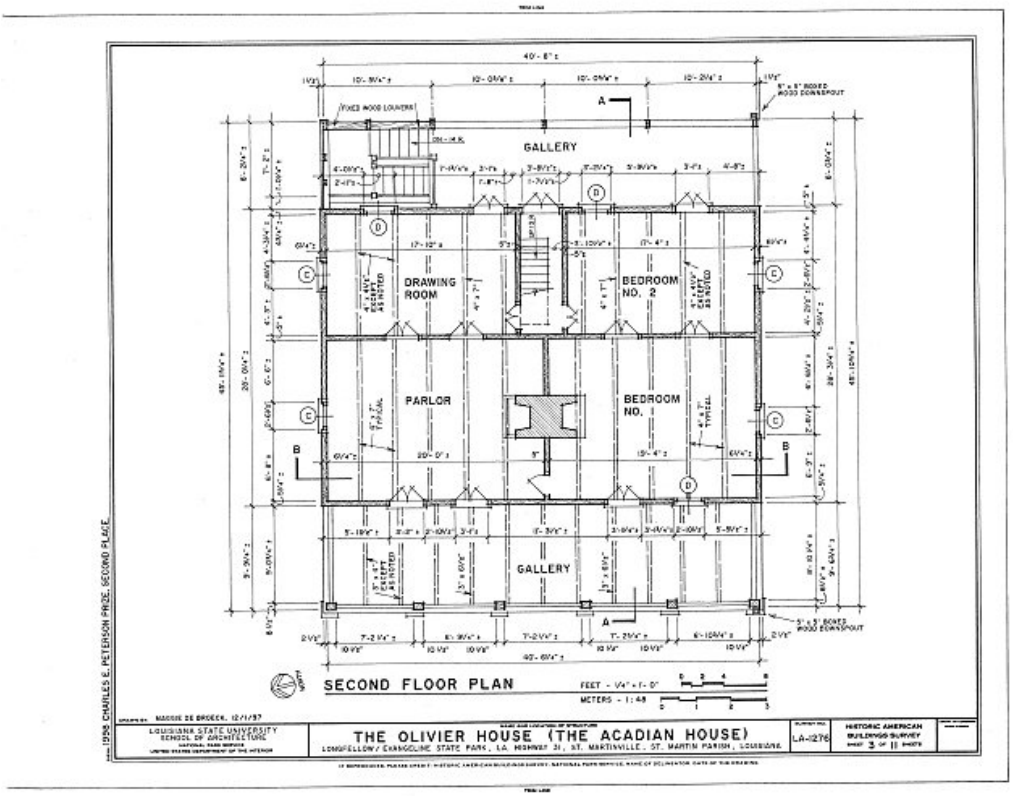
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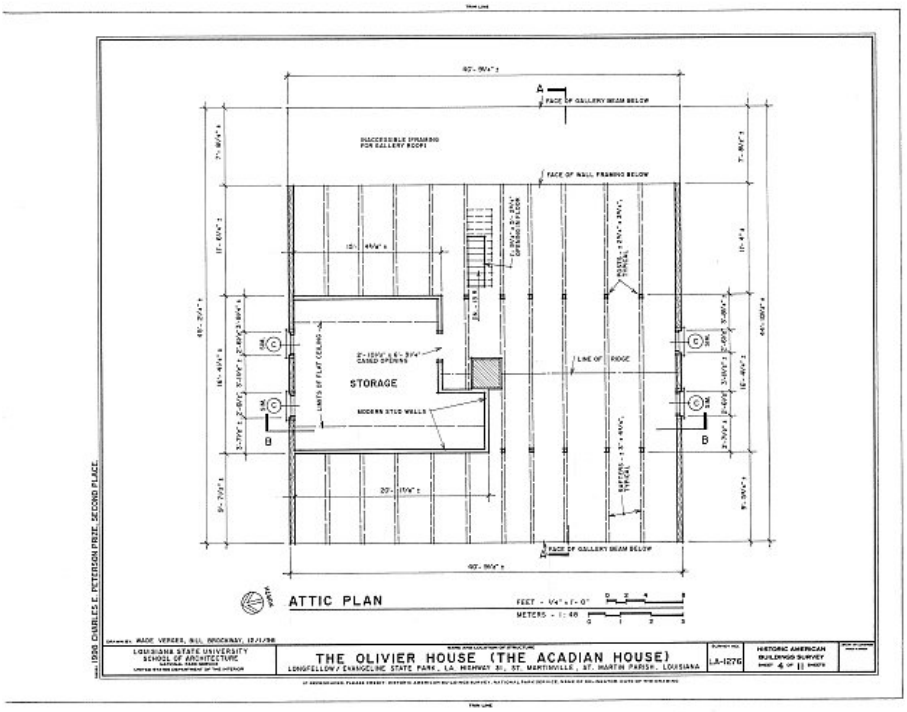
Maison Olivier, Section A-A (HABS)



Maison Olivier, Ground Floor (HABS)



Maison Olivier, Second Floor (HABS)



Maison Olivier, Attic Plan (HABS)



Maison Olivier, east elevation looking up driveway.
Jessica Richardson, photographer, November 2015



Maison Olivier, east elevation.
Jessica Richardson, photographer, November 2015



Maison Olivier, south elevation.
Jessica Richardson, photographer, November 2015



Maison Olivier, west elevation looking southeast.
Jessica Richardson, photographer, November 2015



Maison Olivier, Dining Room looking east into Loggia.
Jessica Richardson, photographer, November 2015



Maison Olivier, Dining Room looking southeast.
Jessica Richardson, photographer, November 2015



Maison Olivier, Storage Room looking north.
Jessica Richardson, photographer, November 2015



Maison Olivier, Work Room looking north.
Jessica Richardson, photographer, November 2015



Maison Olivier, second floor Parlor looking southwest toward west Gallery.
Jessica Richardson, photographer, November 2015



Maison Olivier, second floor Parlor looking south.
Jessica Richardson, photographer, November 2015



Maison Olivier, second floor Drawing Room looking northeast.
Jessica Richardson, photographer, November 2015



Maison Olivier, East Gallery, looking south.
Jessica Richardson, photographer, November 2015



Maison Olivier, No. 1 Bedroom looking west.
Jessica Richardson, photographer, November 2015



Maison Olivier, Attic framing looking south.
Jessica Richardson, photographer, November 2015

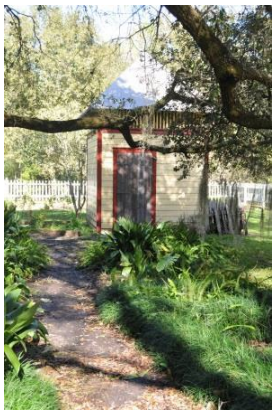
Noncontributing Buildings



Kitchen (Cuisine) built mid-1930s.



Petite Maison (garconniere) built 2005.



Pigeonierre/Dovecote built 2005.



Forge and Blacksmith Shop built 2005.