



LANDMARKS' PRÉSERVATION

THE JOURNAL OF THE LOUISIANA LANDMARKS SOCIETY

Louisiana Landmarks Society's *2012 New Orleans' Nine Most Endangered Sites*



A message from John Schackai, Chair of New Orleans Nine:



This is the eighth year that your Louisiana Landmarks Society has brought to the public's attention the nine most endangered sites of 2012. Our New Orleans Nine Committee (NON) worked diligently to select the most important threatened and endangered sites. The successes have been few, but the rewards are great.

This year's list has already had two major successes. The first is the Kenner High School, which is the first time a mayor recommended a publicly owned building be placed on the list. The publicity paid off: the City of Kenner has awarded a contract to restore and repair Kenner High School. The Times Picayune on July 2, reported, "a landmark dormant and deteriorating since 1996 but now envisioned as the new home of several municipal offices. 'I don't want to lose a historical marker on my watch,' said Mayor Mike Yenni."

The second success is the possible rehabilitation of three Sexton Cottages due to the urging of three organizations, Save Our Cemeteries (SOS), the Foundation for Historic Louisiana (FHL), and the Louisiana Landmarks Society (LLS). Rethinking the importance of saving these Sexton Cottages by the current City of New Orleans administration is a complete turnaround from the prior administration. First, the City has decided that it can economically renovate the Holt Sexton cottage at Holt Cemetery and has asked its architects to include the rehabilitation along with other needed repairs to the cemetery, which includes water faucets, fencing, and additional storage facilities.

The cottages at Lafayette No. 1 and Lafayette No. 2, now also have a possible new life. The City has agreed to allow the above named organizations, SOS, FHL, and LLS, to sponsor the needed architectural services for rehabilitation of the two cottages. The City has offered a small budget for the cost of construction, but the organizations believe it to be reasonable. The young

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PRESIDENT'S MESSAGE

First, I want to thank Susan Kier for her tireless efforts as our past president. Under her leadership she has established a strong foundation and direction for LLS. She has been both mentor and friend and I will continue to rely on her council.

Second, I want to welcome our new board members — John Wade, Rachel Robinson, Joshua Hess, Heather Knight and Elizabeth Landis — to the Board of Trustees. New Orleans faces many preservation challenges as our neighborhoods and iconic architecture are threatened by a weak economy, short-sighted planning, indifference and the legacy of Hurricane Katrina. Never in the city's 300 years has the need for sound preservation been more pressing. I look forward to working with all board members in the coming years as we face both challenge and opportunity.

It is my intent over the next two years to strengthen Landmarks' role in preservation and to make the Pitot House a sought-after destination. Already we are making a difference in our city. In conjunction with Save Our Cemeteries,

Foundation for Historical Louisiana and other organizations we have made significant progress in establishing dialogue with city officials that will likely result in the renovation, rather than demolition, of the historic 19th century sexton's cottages in Lafayette Cemetery No. 1 and Lafayette Cemetery No. 2. We have a great opportunity to promote preservation by strengthening dialogue with city government and land-use agencies in order to shape policies that build upon our historic heritage.

The Pitot House is a tremendous asset to Landmarks and the city albeit one of our better kept secrets. I'm pleased to announce that Heather Knight and others are working on a two-year exhibition plan that will further Landmarks' education mission, widen our audience and attract a new generation of visitors.

Finally, I want to encourage active membership participation. If you want to make a difference and are passionate about preservation we need you and your ideas. Interested in promoting cooperation and understanding between preservation and the public? We have opportunities in abundance. Do you see preservation education as important to the city's future? We have work for you to do. Please let your voice be heard.

Thomas M. Ryan

Thomas M. Ryan
President, Louisiana Landmarks Society

(Continued from front page)

Architect Michael Rouchell has volunteered to do the drawings, and Architect John Schackai has agreed to assume responsibilities and be the architect on record for the project. LLS will keep you posted in future editions about the progress.

The Hubbell Library, which was nominated on the 2011 endangered list, has been saved. Much effort and gratitude goes to the Hubbell family for keeping this magnificent property in the forefront of Algiers residents' minds. This past August, the City of New Orleans invited the Algiers neighborhood to view the plans for its rehabilitation and meet with the contractor and City officials. Construction should commence shortly.

This year our committee members were: Richard Campanella, Michelle Kimball, John Klingman, Woody Koppel, Tracy Lea, Sally Reaves, Sandra Stokes, John H. Stubbs, Betsy Stout, Ed Young, and the Chair was John Schackai.

SAVE THESE DATES!

NOVEMBER 5

Landmark's Lecture 7 PM
Guest Speaker: Rebecca Rohrbough

NOVEMBER 9

Vino on the Bayou, 5:30 - 7:30 PM

NOVEMBER 10

Hurry Up and Say 'I Do' at the Pitot House

DECEMBER 1

Le Marché des Fêtes, 9 AM to 4 PM

DECEMBER 3

Landmark's Lecture 7 PM
Guest Speaker: Sandra Stokes



2012 New Orleans' Nine Most Endangered Sites List

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1201 BARONNE ST./ 1810 CLIO ST.

Location: 1201 Baronne St./ 1810 Clio St.

Threat: Legal quagmire precedent leading to neglect

This important, renovated corner store lingers in legal limbo. Local Landmark status was awarded in 2004 and it is one of the few remaining 19th century corner store buildings in Central City. The property was purchased in deplorable condition at a tax sale and extensively rehabilitated. In the course of the project, however, the state law that permitted one to purchase and upgrade a property was changed, possibly allowing the original owner to reclaim the property without reimbursing the renovator for his costs. The old law encouraged preservation through private action; however, the new law (RS47:2161) makes future protection unlikely. Today, run-down historic properties that have tax liens will face demolition through neglect



220-1300 BOURBON ST.

Location: Vieux Carré

Threat: Excessive noise, overcrowding, neglect

Seventeen French Quarter buildings rated nationally important are threatened with excessive noise vibration, overcrowding, structural neglect, and the loss of historic fabric. The buildings range from late 18th century through mid-19th century. Careless proprietors are causing damage not only to the buildings they occupy, but also to the street and neighborhood as a whole. The situation demands a holistic approach to enforcement. The City and the courts must ensure that businesses on Bourbon Street follow the rules established by the City and the Vieux Carré Commission.



ODD FELLOWS REST CEMETERY

Location: 5055 Canal St.

Threat: Neglect

Founded by the benevolent society of the International Order of Odd Fellows (I.O.O.F.) in 1831, Odd Fellows' Rest is one of oldest and most beautiful cemeteries in New Orleans. Today it is an "orphan" cemetery, needing care and ownership. According to Save Our Cemeteries, there is but one elderly member of the New Orleans chapter alive. The historic property needs a permanent source of funding, a new legal caregiver such as Save Our Cemeteries, or adoption by the State for its maintenance.



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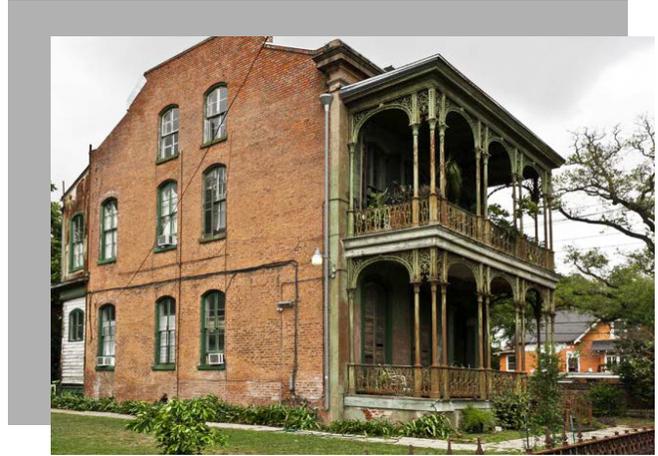
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ARMSTRONG DANNA HOUSE

Location: 2805 Carondelet St.

Threat: Neglect

This striking Italianate mansion, listed as a local landmark with highest ("purple") rating and even cited in Wikipedia as an example of Italianate architecture in the U.S., is desperately in need of care: the masonry needs tuck-pointing; cracks are showing between first and second story windows; upper and lower gallery floors are cupping; shutters rotting, iron work in need of reconditioning; foundations need careful attention; some historic architectural components are missing. This building has continued to decay due to neglect for many years.



U.S. PUBLIC HEALTH HOSPITAL

Location: 210 State St.

Threat: Neglect, future development

This historic campus was originally the plantation brickyard of Polycarp Fortier and dates to 1830-1850. An important but deteriorated ante-bellum cottage on the side near Tchoupitoulas dates to the plantation era. The site was converted in the 19th century to a US Marine Hospital. It also contains a historic brick wall which is on the National Register, and a Director's home facing the river. The domed, pentagonal early 20th century Naval hospital forms the principal hospital structure. Other Physicians' quarters are now over seventy years old. The entire site is now threatened by neglect and the possibility of sale to private hospital interests without any preservation covenants.



CITY PARK MAINTENANCE BLDG.

Location: No. 1 Palm Dr.

Threat: Demolition by neglect

Designed by architect Richard Koch and built by the WPA in the 1930s with historic bricks from the demolished 1831 Tremé prison, the City Park maintenance complex is approaching a state of no return. At some point reconstruction will not be economically feasible. Prior to Hurricane Katrina the complex building was in need of extensive repairs; since Katrina the building's damage has accelerated. Portions of the main roof and exterior walls collapsed and have been open to weather conditions since the storm.



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SEXTON COTTAGES

Location: Citywide

Threat: Demolition

Lafayette Cemetery No. 1, Lafayette Cemetery No. 2 and Holt Cemetery Sexton cottages are in imminent danger as the City of New Orleans has proposed their demolition and replacement with masonry structures clad in artificial wood siding. Louisiana Landmarks Society, working with other preservation organizations, has proposed lower cost alternatives that preserve their structural integrity while supporting the maintenance function. The structures are the last examples of 19th century cemetery cottages and their unnecessary loss would be tragic.

HOUSES MOVED FROM VA/UNIVERSITY HOSPITAL SITE

Location: Mid-City

Threat: Demolition by neglect

Dozens of houses moved from the Veteran Affairs Medical Center and University Hospital sites sit roofless, unallocated, and open to the weather. Of 165 contributing historic homes, approximately 84 were moved in what was likely the largest house-moving project in the U.S. While dozens of the houses were put on a track toward rehabilitation, many of the houses are in no better condition today than they were on the day they were moved. The house moving effort could have been a national model for saving historic homes and infilling historic neighborhoods, instead many homes now sit exposed and deteriorating.



KENNER HIGH SCHOOL

Location: 1610 Third St., Kenner, LA

Threat: Demolition by neglect

One of Kenner's few architectural landmarks, this National Register building sits empty and unused. It has been featured as a Historic American Buildings Survey site as well as the Historic American Engineering Record. Although showing the marks of time, this Classical Revival Style building designed by William T. Nolan maintains its original charm. If renovated it would help contribute to the quality of life in Kenner and serve as an anchor for further development within the Historic Kenner area.

A Conversation with Roberta Gratz

Excerpts from the 2012 Martha G. Robinson lecture at the Historic New Orleans Collection



Photo courtesy of Roberta Gratz.

On April 23, 2012 Roberta Gratz presented the 2012 Martha G. Robinson lecture at the Historic New Orleans Collection. After the conclusion of her lecture, Mrs. Gratz opened up the floor for a question and answer session. *Préservation* will be presenting edited versions of the transcript of that session. In this segment Mrs. Gratz addresses the topics of “Bayouwood”, the film industry’s impact on New Orleans and threats posed by such state controlled projects as the Biomedical District and the Hospitality Zone.

Q: As you might have heard we have “Bayouwood” named after southern California’s Hollywood. We’re the second most popular filming city or state. What are your thoughts on the impact of that on New Orleans?

RG: Well, I think that’s been terrific, why not? Its something the city did not have for a long time. It does add some diversity and a little bit of a pain in the neck sometimes on the streets, but I for one, was used to that as it is happening all over New York, and the thing about something like the film industry is, you know, it’s not permanent. The film industry moves around the country in all sorts of ways, depending on what’s the latest hot place, or what the latest movies are being made. You know it could be Arizona tomorrow, and it’s actually all over. The film industry started leaving California a couple of decades ago, because of financial reasons, the usual things. I’ll never forget, twenty some odd years ago or more, my family, we were up in Toronto and we were there for a wedding, and we were, my husband and kids and we were walking around and we walked by Toronto City Hall and we saw the streets loaded with New York City policemen, and they were you know filming “NYPD One,” or what ever it was called, because it was cheaper in Toronto, rather than in New York. So, for what it is, it’s great, and it certainly brings a focus, a new

focus in many ways on this city. But, none of these should be, you know, something you can hang your hat on as a permanent addition. The only things that you can hang your hat on are local.

Q: Can you talk a little bit about how Robert Moses operated, in terms of that shift from control of state agencies, because we have that biomedical district and now the hospitality zone, there does seem to be a trend here for to the state operated agencies to dilute any local democratic control or input and the shift that is happening in terms of issues of local control?

RG: That’s <skip> special districts. Moses invented what we call “the authority”, the state transportation authority...health...what ever. Every state has new ones and they all override local rules. Now many of them try to abide by them in some form. For example they override local zoning and they override tax issues, but often they’ll contribute in-kind financially as a replacement to the taxes that they’re eliminating because they become state property. But in this case, what you have, is in a way, that we’ve gone kind of a full circle. From the period in the 60’s and 70’s into the 80’s when you had all these Jacobsonian resistances to highways and big projects all over the country and you had a proliferation of local control and more involvement of public groups. This is a way to get it back, because it overrides local. Of course the whole LSU-VA thing is totally state, the city never even, the City Council never even had a chance to vote on it (sotto voce and I think they are probably happy they didn’t) except to close the streets, which was a big mistake. Then you’ve got the Bio-District and they want to expand the Bio-District. You’ve then got this whole, new, “Hospitality” thing, which is taking in Tréme, part of the Seventh Ward, I mean what’s left? What’s left for people to control? It takes it out of the city’s control through the state, but city political control. The Mayor will appoint the people on the Hospitality Board, even though it will not be responsive to a city process. The whole city planning process excluded the whole hospital district, so this was the most important, biggest impact project on the entire city and it was not included in the planning process? What does that tell you?

<skip>

New people from in the city and from out of the city, new businesses, this is where you need the streetcar... eventually they say that will come and there is a convoluted explanation...it will connect to the old train station, the airport, that’s all a myth. The point is that the authority is a way of extracting the power from local while leaving something of a mirage.

Transcription courtesy of James Wade.

Editor's Note:

By James Wade

One of the things that has stuck with me from my days in the world of academic libraries is the value of cooperative agreements in allowing institutions with limited funding to provide access to resources they could not otherwise afford. While the Landmarks Society is not an academic library, those factors which make collaborative agreements valuable for those institutions could be equally applicable for the Landmarks Society.



Advocacy: Advocacy is, at its heart, a game of numbers with the more voices one can gather to promote an issue the better. With preservation issues of major importance such as the LSU/VA Hospitals this marshalling of forces was easily accomplished, however how much attention is paid to smaller scale but equally pressing needs in the other parts of the state? A consortium of preservation groups could add weight to the voices of groups in Monroe or Alexandria for example.

Promotion: A house museum, like the Pitot House, needs to promote itself in order to survive and prosper. One of the most common comments I get while being a docent at Vino on the Bayou and other events is something to the effect of "I have lived here all my life and never knew this was here." The solution here could be as simple as setting aside space for rack cards for cooperative partner house museums or as

grand as paying for some form of print or electronic advertisement that promotes all the members of the consortium.

Collaborative Efforts: This form of cooperation need not be limited to preservation groups but rather to other community organizations whose missions would be enhanced by working with Landmarks and the Pitot House. One example of this was a plan that I was involved in drafting for a collaborative program between the Pitot House and the Louisiana Children's Museum to teach about Creole architecture in a program geared for third through fifth grade students. That this program did not come to fruition due to staff changes at the Children's Museum emphasizes the need to formalize these relationships. Another collaborative effort, which is currently being discussed, is with the Louisiana Philharmonic for a series of garden concerts to be held at the Pitot House next spring. Hopefully this will prove profitable for both organizations and this will become a long running program.

This is by no means an exhaustive list of the virtues of collaborative efforts with other like-minded organizations but is rather meant to bring the issue to forefront and to spark discussion. I welcome your comments and contributions, contact me at iacobus1@mac.com or info@louisiana-landmarks.org. Please include "Newsletter" in the subject line.

-James Wade

ADDENDUM — Please forgive this bit of editorial indulgence but it is preservation related though not in an area that we in the Louisiana Landmarks Society usually cover. The battleship Texas has been in grave danger all summer due to long deferred maintenance. If you wish to learn more about this historic ship and perhaps donate something for her preservation please visit www.battleshiptexas.org.

Coming Up: *Le Marché des Fêtes*

Please participate in Louisiana Landmarks Society's 3rd *Le Marché des Fêtes* at the Pitot House. This unique holiday boutique will be held on Saturday December 1, 2012 from 9 AM to 4 PM to support the Pitot House and gardens. 32 juried vendors of hand crafted wares will be on site along with live music, Vintage Dancers, and demonstrations. Authors from Pelican Publishing will attend and sign their works. Papa Noel will be present and there will be a raffle of one of a kind items.

Le Marché des Fêtes is more than a holiday market. At this celebration, shoppers and visitors can learn about traditional craftsmanship from costumed artisans as well as Creole holiday celebratory traditions. The entrance fee is \$5 but is waived for Louisiana Landmarks Society members. Proceeds from this celebration will help Landmarks promote and preserve the c.1799 Creole colonial style Pitot House and its gardens.



A unique, holiday boutique at the Pitot House,
Saturday, December 1, 2012, 9 AM to 4 PM



Pitot House Director's Report

By Elizabeth Burger

Photo by Danielle Del Sol.

As we start a new season here at the Pitot House, I am aware of the many “new” things going on at this very old house, myself included for many of you. I have been the Interim House Director here since April and have had the opportunity to meet countless members since I started out as an Administrative Assistant for Landmarks in January, but I know I still have many more members to meet. I am a native New Orleanian, I graduated from Louisiana State University in 2010 with a Bachelor of Interior Design, and I received a Master of Preservation Studies degree from Tulane University in December of 2011. In case you were wondering I have actually left this state before; however, like most people that call New Orleans home I seem unable to go very far for very long. I find this same sentiment to be true for those involved at the Pitot House, myself included. My time here officially began in the Spring of 2011 as an intern for Tulane, after which I looked for any opportunity to return to the house.

There are a few other new faces at the house these days, most notably MaryNell Nolan-Wheatley who is our new Administrative Assistant. MaryNell is currently completing her Masters at Tulane University in Preservation Studies and has an undergraduate degree from Columbia University in Anthropology. We are lucky to have her talent and skill on our staff and I think you will all enjoy meeting her at one of our upcoming events. We also have some great new volunteers, Jeff and Helly Cristina, who had their wedding at the Pitot House in May and have found themselves drawn back to the house ever since. Jeff is a volunteer docent and Helly, a Horticulture student at Delgado, is a garden volunteer. Finally, we have a slew of new Board Members for the 2012-2013 year who you will meet on page 10.

We had a special tour group this summer from the Ulster Project New Orleans, a non-profit organization that promotes peace in Northern Ireland. This cause is special to me because I was a participant in the project as a teenager, and I



Photo: Ulster Project participants

The house itself has had some new repairs, namely a fresh coat of paint on the siding and ironwork, as well as a partial beam replacement on the gallery. We have also installed new lighting in the rear loggia and on the side of the house to assist with night time events—of which there have

been many.



Photo: A fresh coat of paint.



Photo: Sunpie and the Sunspots playing at YLC's event.

2012 has been the year of the rental at the Pitot House. Rental income is more than double what it was at this time last year due to the many weddings and other smaller events which have taken place at the house. One important event that was recently held at the

Pitot House was the kick-off party for YLC's 'One Book, One New Orleans' campaign, which seeks to promote literacy by distributing hundreds of free books over the course of a month. Bruce “Sunpie” Barnes and the Sunspots provided the musical entertainment for this great event which brought many new faces to the house.

We have also had many of our own events lately, including our September 21 Vino on the Bayou which was very successful, and a Landmarks lecture given by Dr. Pat O'Brien on revitalizing Faubourg Duchamp and the Columbus Greenway. Thank you to our Landmarks members who participated in those events, and for those who couldn't make it I hope to see you at one of our upcoming events!



Photo: Socializing at the September 21 Vino on the Bayou.



Photo: New Admin. Assistant MaryNell Nolan-Wheatley

HISTORIC ARCHITECTURAL PAINT COLOR

By Elizabeth Simpson

Color has reflected culture for hundreds of thousands of years. Remnants of cave paintings or slivers of paint layers reveal a lot about the choices, geography, economic trade, and expression of a people bound to a specific land, at a specific time, for a specific purpose. Searching through newspapers, archives, traditional trade practices, immigration patterns, or scientific paint analysis, helps us appreciate the continuance of a culture through its choice of architectural color. Understanding traditional paint practices, studying the possible range of pigments available, and microscopic analysis are three general approaches to paint analysis. All work in tandem since each has their strengths and limitations.

The craft of architectural painting can be traced back to the Egyptians who used color in a symbolic way. This approach to color endured through the Roman and Medieval periods and sometimes pigment availability altered the symbol. The Virgin



Photo: Pitot House Exterior

Mary's robe was initially purple since it was painted with crushed amethyst but turned blue when lapis lazuli became the only pigment available. To the Greeks, color was also considered an expression of God - the manifestation of form through light; without light there is no form.

The various resonances or vibrations, as in music, create the different colors of the spectrum. Indeed, Sir Isaac Newton based his spectrum on the seven harmonies; "...as the harmony and discord of sounds proceeded from the proportions of the aerial vibrations, so may the harmony of some colours."

Guilds were established in many cities across Europe to teach the secret recipes and techniques of grinding, processing, and mixing paint. In the late nineteenth century, paint changed considerably with the advent of aniline dyes, synthetic compositions, and the paint can, which allowed paint to be mixed in a factory and shipped readymade. The traditional painter or

'colourman' no longer needed to mix each paint from scratch and the craft faded. These ancient techniques are nearly unknowable to us today; however, the foundation for modern paint rests in the refined knowledge of colorists throughout history.

Knowledge of local pigment availability can aid in the quest

to understand the original scheme. Depending upon the age the building, some pigments simply were not

imported or accessible. In New Orleans, for example, patent yellow, also known as Turner's yellow, may be misidentified when it is truly chrome yellow — the latter being imported into the area since 1826 and the former never imported at all. Or it could be orpiment — a beautiful, yellow sticky pigment that was clumpy when used and stinky for days. Marketed under the term King's yellow (the Prince Regent, later King George IV was king at the time), it was unlikely, however. Orpiment was imported into New Orleans only once, in 1825.

Eventually, paint advanced far beyond the original pigments in America — less than 50 up to 1800. Along with the availability of new synthetic paints, the selection of new colors increased too. Today, Benjamin Moore offers close to 3000 choices and any color match is possible by computer analysis, however, matching a chip will never provide an accurate representation of the original color - even if that color is only five years old. Pigments deceive. Performing a paint analysis, whether it is documentary or microscopic, on a humble house, or on a palace, can reveal the color choices our ancestors had, and made; they can disappoint or thrill but always surprise.

Elizabeth Simpson is a LEED AP, certified sustainable building advisor, and interior designer currently writing a thesis on architectural color in New Orleans for her master's degree in Preservation Studies at the Tulane School of Architecture.



Photo: Bedroom at Pitot House with portrait of Sophie Pitot

Meet Some of the New Landmarks Board Members

Rachel Robinson



For nearly 3 years, Rachel Robinson has served as executive director of both Felicite St. Redevelopment Project and the Vieux Carre Commission Foundation (formerly the Friends of the VCC). Rachel first came to New Orleans in 2007 as a fellow with the American Planning Association to work in the Office of Recovery Management. A Chattanooga native, Rachel earned a B.A. from the University of the South and a Master of Urban and Environmental

Planning degree and certificate in historic preservation from the University of Virginia.

James Wade



The current editor of *Préservation*, and a native of Monroe, Louisiana, James Wade has degrees in History, Library Science, and Preservation Studies. Before starting the MPS program at Tulane, he served as the Rare Books Librarian for ten years at the LSU School of Law. For the past three and a half years, James has been a regular and vital contributor at the Pitot House, acting as volunteer docent, historian, and archivist.

Elizabeth Landis



Elizabeth Landis is a lifelong resident of the University Sector of New Orleans. After attending LSU in Baton Rouge, Elizabeth returned home to see New Orleans with new eyes and a new appreciation for its unique architecture and history. She began taking tours to learn more about the city and then led tours herself as a volunteer docent at the Historic New Orleans Collection. More recently, Elizabeth has become involved in efforts to preserve the historic residential

character of New Orleans, especially of Uptown. "As a teacher at Trinity Episcopal School, I treasured the annual third-grade field trip to the Pitot House. I am so happy to be working to preserve this landmark, and all of our architectural treasures in New Orleans."

Joshua Hess



Joshua Okun Hess is a fifth generation New Orleanian with a passion for preserving our culture and heritage. As a Country Day School student he was taught the value of heritage. New York University offered the opportunity to study history, giving scope to the complexity of our city and how we interact with and are perceived by the nation and internationally. Joshua went on to become a pilot, but returned to New Orleans to work and raise a family.

He lives on the esplanade ridge with his wife and two children, and practices law at Chehardy Sherman.

John Gray



John Gray is an Architect who has practiced throughout Louisiana on commercial, residential and historic preservation projects. One notable project includes the renovation of the Women's Old Gymnasium located in Natchitoches, Louisiana to become the headquarters for the NCPTT. Two recent involvements include work on the design of the Musicians' Village Performance Hall in the Upper Ninth Ward and the current World War II Museum

expansion. He recently formed his own Architectural practice, Gray Studio, specializing in historic renovation, residential and light commercial projects.

Heather Knight



"It will be a pleasure to serve Louisiana Landmarks Society and the community as Chair of the Education Committee. My experience as Principal of Chaux Vive Architectural Conservation and Consulting Services and as Adjunct Assistant Professor, Tulane School of Architecture, Master of Preservation Studies Program (2006-2012) will aid in developing an exhibition, workshop and film series for LLS. I plan to highlight the "green"

building technologies that early 19th century mechanics employed as a paradigm for sustainable living." Knight was the co-recipient, with Laura Blokker, of the James Marston Fitch Mid-Career Grant for Louisiana's Bousillage Tradition: Investigation of Past Techniques for Future Practice. She has worked in the architectural conservation field for over a decade, including projects at Mary Plantation, Madame John's Legacy, Freedman's Bureau and the historic cemeteries of New Orleans.

Welcome Aboard, NEW LANDMARKS MEMBERS!

The Louisiana Landmarks Society is overjoyed to have the following members join us in our quest to save what's best in the Louisiana built environment, especially our precious Pitot House, and to add to our strong voice in advocacy for preservation. Landmarks is glad to have you with us: your talent and enthusiasm are our most important resource and we look forward to seeing you in our many activities and in the pages of *Landmarks' Pr servation* if you care to make a written contribution.

Ms. Karen Armagost
Ms. Gabrielle Begue
Mr. and Mrs. George Bilbe
Ms. Rebeckah Blossman
Mr. Jay Caillouet
Mr. Wes Cheek
Ms. Marie Chinappi
Ms. Sarah Cook

Mr. Richard A. Derbes
Mr. Scott DiHeath
Mr. Nicholas Everett
Ms. Bronwen Fitzpatrick
Ms. Leigh Halsey
Mr. Scott Harney
Ms. Casey Hill
Mr. Ryan Jackson

Ms. Tracey LaFranco
Ms. Clair Leftwich
Ms. Marjory Lyman
Ms. Kathy Manchester
Ms. Jeanne Meyer
Ms. MaryNell Nolan-Wheatley
Ms. Jennifer Pearl
Mr. Jerry F. Pepper

Mr. Bill Prudhomme
Ms. Suzanne Raether
Ms. Elizabeth Simpson
Ms. Emily VanDoren
Mr. Leo Watermeier
Ms. Colleen Willoughby

Welcome Back! LANDMARKS LOVES ITS LOYAL MEMBERS!

LANDMARKS APPRECIATES YOU! Thank you for choosing to stick with us this quarter as we endeavor to promote historic preservation in New Orleans:

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Re-Bridge, a project of the Faubourg St. John Neighborhood Association (FSJNA), is seeking to repair, restore, and beautify two of the historic bridges that span Bayou St. John: the Walter Parker Bridge at Dumaine Street, and the Magnolia Bridge at Harding Drive. Guided by historic relevance and community building, our scope of work addresses civil and structural needs equally with architectural restoration, and includes a 20-year maintenance plan.

These two bridges frame the graceful curve of Bayou St. John and the historic portage route to the Mississippi River, discovered in 1699 by French explorer Pierre d'Iberville. Anchoring one of our city's most iconic street and waterscapes, the restoration of these bridges will significantly enhance the public use and walkability of the area, as well as the overall quality of life for residents and visitors alike.

Re-Bridge has two major fundraisers each year to raise private dollars as matching funds for the public and grant money we have attracted. We host a casual crawfish boil in the spring and an exciting, elegant soiree in the fall. This year's fall gala, "MasquerAID" will be on Saturday, December 1st at a private home on Bayou St. John.

The Walter Parker Bridge: Built by the City of New Orleans in 1951, this bridge crosses Bayou St. John at Dumaine St. The bridge is steel stringer framed, with structural concrete supports for the steel guardrails and pedestrian curbs. This bridge is structurally sound but requires corrosion remediation, concrete repair, and paint.



The Magnolia Bridge: Quite likely the oldest existing bridge in New Orleans, this iron Pratt through truss bridge crosses the bayou from Harding Drive (the neighborhood which was once called Magnolia Gardens) to Cabrini High School. Built in the late 19th century when Bayou St. John was still a commercial channel, this bridge originally swung at its center to allow boats to pass. Its turning mechanism was stabilized in 1936, and it continued to function as a vehicular bridge until the 1970s. Since then it has been a heavily used pedestrian bridge, and has provided a backdrop for numerous festive gatherings. No structural repair has been done on these bridges since 1961 and there is now a significant amount of corrosion and disrepair.

Current status: In 2011 Re-Bridge partnered with the Regional Planning Commission (RPC) and secured an \$844,400 grant from the DOTD for restoration of the Magnolia Bridge. The preliminary budget to repair, restore and beautify this bridge is \$1.1M, and Re-Bridge is committed to sourcing the matching funds required for this federal grant. Re-Bridge is currently partnering with the New Orleans Department of Public Works to finalize a budget and scope of work for beautification of the Walter Parker Bridge. The FSJNA has a track record of providing self-generated funds to support revitalization projects and community events. Recent contributions have included the installation of Stallings Park playground, revitalization of Desmare Playground, and the ongoing beautification and maintenance of Alcee Fortier Park on Esplanade Avenue.



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