

LOUISIANA LANDMARKS SOCIETY ANNOUNCES NEW ORLEANS NINE MOST ENDANGERED SITES



The Louisiana Landmarks Society announces the unveiling of this year's New Orleans Nine Most Endangered Sites for the City of New Orleans. Based on the National Trust for Historic Preservation's "Eleven Most Endangered" list, Landmarks' local list seeks to educate

the public about the merits of our unique built environment. New Orleans' Nine is dedicated to drawing attention to significant and threatened sites in our city. The purpose of the program is to build awareness of historically significant places in New Orleans that are most in danger of being lost.

Nominations were solicited from the public in January and February. The nominations were reviewed by a committee that encompasses a broad range of New Orleanians. The Selection Committee was comprised of Sara Orton, chair, Elliott Perkins, Walter Gallas, Lary Hesdorffer, Robert Rivers, Michelle Kimble, Keli Rylance, Ric Fifield, Jonah Dowling, Chastian Taurman, Robert Brown, Charles Montgomery, Lori Durio, Geoffrey Lutz, and Betsy Stout. From the 21 nominations received, the committee selected nine sites in Orleans Parish for the 2009 New Orleans' Nine list.

"New Orleans is the envy of other cities across the United States for our unparalleled inventory of historic buildings, even after all the losses from Katrina," says Orton. "We hope that our Most Endangered list will serve as a reminder of the importance of our historic resources, and refresh New Orleanians' pride in our city."

Originally established in 2005, the Louisiana Landmarks Society's New Orleans Nine Most Endangered Sites program was modeled after the National Trust's "Eleven Most Endangered" list. The National Trust's list has been a tremendously successful tool in highlighting threatened historic places. Recent listings have generated widespread interest and awareness of the fragility of historic places, and have often resulted in actions to protect the places in question. Several local sites have made it onto the National Trust's list: the Vieux Carré in 1988 and 1989; River Road in 1992; Downtown New Orleans in 1993; Historic Neighborhoods of New Orleans in 2006; and most recently, Charity Hospital and the Adjacent Neighborhood in 2008. Previous New Orleans Nine listings include: New Orleans Street Name Tiles; the Pan American Life Building; the Pesebon Cottage (currently under renovation); the Phil Zito Boyhood Home (demolished by 2005 storms); Downtown Theaters; Lafitte Housing Development (demolished by HANO); Dixie Brewery; and the Bohn Ford Motor Company building, among many others.

The Louisiana Landmarks Society was founded in 1950 in response to an escalation in demolitions of historic structures. Some of its earliest efforts resulted in the protection of Gallier Hall and Carrollton Courthouse (now Lusher School). In 1964, Landmarks facilitated the rescue and restoration of the 1799 Pitot House on Bayou St. John, which now operates as a museum and houses the organization's office.

Continued on page 3

LOUISIANA LANDMARKS SOCIETY, INC.

OFFICERS:

PRESIDENT
Anne Morse

1st VICE PRESIDENT
Susan Kierr

2nd VICE PRESIDENT
Betsy Stout

TREASURER
Edie Wilson

ASST. TREASURER
Susan Couvillon

RECORDING SECRETARY
David Stefferud

CORRESPONDING SEC.
Mercedes Whitecloud

PUB. COMMITTEE CHAIR
Diana Smith

TRUSTEES:

Louis Aubert
Jonah Dowling
Karen Gadbois
Betty Guillaud
J. Keith Hardie
Grover Mouton
Thomas M. Ryan
John Schackai III
Jon Smith
John Wade II
Thomas P. Westervelt
Phillip Woolam

ex officio

Lyn Tomlinson

STAFF:

PITOT HOUSE
DIRECTOR
Susan Lloyd McClamroch

PITOT HOUSE
1440 Moss Street
(504) 482-0312 (phone)
(504) 482-0363 (fax)
info@louisianalandmarks.org
www.louisianalandmarks.org

This newsletter is published quarterly by the Louisiana Landmarks Society, Inc., a 501(c)(3) organization, for informational purposes. Comments++ and letters to the editor are solicited. All rights reserved.

PRESIDENT'S MESSAGE

By Anne Morse, President

Construction is already underway at Pitot House: three grants have enabled us to begin repairing the upstairs loggia and balconies. The receipt of these important grant awards is the big news of the past few months.

The Ella West Freeman Foundation awarded the LLS \$76,000, specifically for the repairs. Koch and Wilson, longtime architects for the Pitot House and Bywater Woodworks will work together to complete this project. The Almar Foundation has awarded the LLS \$7,500 to be used toward improvements to the Pitot House or its gardens. The third award was from The National Trust for Historic Preservation for \$5,000 as a matching grant towards the architectural fees for the above upstairs repairs.

We greatly appreciate the consideration given to our organization by these groups for these necessary improvements to the Pitot House. I would like to recognize the diligent tenacity and expert ability of Susan McClamroch who wrote the grants. She continues to seek and apply for additional grants to fund our operation and fulfill the LLS's mission: "To promote historic preservation through education, advocacy, and operation of the Pitot House".

Very successful "Vino on the Bayou" wine tastings were held in May and June with widespread community participation. Special thanks to the generosity of our new Board member, Jon Smith, and his business, Cork and Bottle, for the donation of superb wines for tasting and for sale. Cork and Bottle also provided live music at each of these events which added another dimension to the enjoyment.

The annual meeting was held on Sunday, April 19th at the Pitot House. Bill Borah received the Harnett T. Kane Preservation Award and Mercedes Whitecloud received the Louisiana Landmarks Service Award. The new board members and officers were introduced. We welcome the new board members, many of whom are profiled in this issue, and look forward to having their valuable participation in Landmarks.

On May, 11th, the 28th Martha Robinson Lecture was held at the Historic New Orleans Collection. Dr.

Eugene Darwin Cizek was our speaker, and we thank him for his excellent presentation. We also wish to thank the staff at the HNOC for facilitating this event at their beautiful location on Royal Street.

All this contributes to a very busy spring and summer, with more excitement ahead. In this issue we are happy to present the 2009 Nine Most Endangered List. Our thanks are extended to Sara Orton, chair, and a very dedicated committee for the selection process.

As always, we count on the support and generosity of our membership throughout the year and we're looking forward to initiating a corporate membership campaign in the fall which should further enhance our outreach to the business community.

LOUISIANA LANDMARKS SOCIETY WELCOMES OUR NEW MEMBERS!

Welcome aboard!

The Louisiana Landmarks Society is overjoyed to have the following members join us this quarter 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:

Mr. Dave Bastian
Ms. Joyce Birch-Francois
Mr. and Mrs. Hervin Guidry
Ms. Susan Klein
Ms. Joan Lipscomb
Ms. Genevieve B. Monie
Ms. Jolyne Biagas Morris
Mr. Robert Pace
Mrs. Lisa Pitot
Mr. S. Stephen Rosenfeld
Mr. Thomas Ryan
Mr. Lyndon Saia
Mr. Cat Stevens
Mr. Dennis Stump

The Society 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 *La Préservation* if you care to make a written contribution.

Continued from Page 1



SITE NAME: Overseer's House — New Orleans Adolescent Hospital

LOCATION: 210 State Street

CONSTRUCTION DATE: 1831-34

NEIGHBORHOOD: Uptown

THREAT: Neglect

BUILDING HISTORY:

The present site of the New Orleans Adolescent Hospital (NOAH) was purchased by the United States Marine Hospital Service in 1883. At that time, at least two buildings were already on the property and were retained. One of those buildings is the oldest structure on the site, known informally as the Overseer's House, or formally as Quarters Building #9. This is a creole cottage with attached side wings and front gallery. The original cottage is believed to date from the early 1830s, while the wings and gallery appear to have been added in the late 1850s to early 1860s. According to research performed by Sally Reeves in 1981 for the United States Public Health Service (USPHS), the Overseer's House is significant for both its history and its architecture. It is likely the only building on the property remaining from the 1830s plantation era. No sugar plantations remained on the east bank of New Orleans by 1844, and surviving examples of plantation-related buildings are extremely rare. In addition to the plantation era, the building also served the site's occupancy as a sawmill and brickyard, and later as a main residence for Marine Hospital personnel, and then USPHS personnel, spanning the use



of the property from the 1830s to the late 20th century. The building is believed to have been moved twice—originally in the 1850s from one side of Tchoupitoulas Street to the other, and then again in 1931, when it was re-positioned to serve the United

States Marine Hospital plan. The building is no longer in use and has been allowed to deteriorate. It is now in poor physical condition, and there are no known plans for its repair. Additionally, the governor has moved to close NOAH and relocate its services

to the Northshore. If this happens, it is unclear what would become of the NOAH property and all the historic buildings on it, including the significant Overseer's House. Steps need to be taken now to ensure that this important early architectural treasure doesn't get lost in the budget cut shuffle of state politics, or left to rot through continued neglect. This is prime property in the Uptown Historic District that could be easily adapted to private residential units, academic facilities, senior housing, or other suitable uses that would respect the site and its historic architecture.

SITE NAME: Charity Hospital

LOCATION: 1532 Tulane Avenue

CONSTRUCTION DATE: 1939

NEIGHBORHOOD: Central Business District

THREAT: Neglect, abandonment, potential demolition

BUILDING HISTORY:

A premier example of Art Deco architecture in New Orleans, this massive, 20-story structure opened its doors to patients in 1939. One of the three most important structures built by the local architectural firm Weiss, Dreyfous, and Seiferth, Charity Hospital is a major part of our architectural heritage. The hospital, once one of the leading teaching facilities in the Southern region, was the best source of diagnostic medicine and trauma care in the area



prior to Hurricane Katrina. Following the hurricane, the military, local doctors and volunteers pumped out the basement, cleaned and sanitized the lower floors, and restored power, but Charity was never reopened. While a feasibility study, authorized by the State Legislature, determine that Charity Hospital was structurally sound and capable of housing a state of the art hospital, the future of the building remains uncertain. The loss of Charity Hospital as a functioning medical hub will most certainly have a lasting impact on the future development of the City's Central Business District. The proliferation of empty buildings along the outer edge of the Central Business District, as a result of Charity closing, will encumber both the density and active street life required for a vibrant downtown. Charity Hospital was previously included on the 2007 list of most endangered sites, but is listed again in 2009 due to the continued and heightened threat of abandonment and the lack of resolution of the future location of the hospital.

Continued on page 4

SITE NAME: Hubbell Library

LOCATION: 725 Pelican Avenue

NEIGHBORHOOD: Algiers

CONSTRUCTION DATE: 1907

THREAT: Neglect, roof damage

HISTORY:

The library at 725 Pelican Avenue first opened in December 1907. For almost sixty years, it was the only public library on New Orleans' west bank. It survived massive hurricanes in 1915, 1965 and 2005. The Algiers Branch was closed for many years beginning in the mid-1960s due to a lack of investment in the structure and in the collection, as well as poor structural maintenance in general.



At the same time, there was a resurgence of interest in the 19th- and early 20th-century architecture of the old Algiers neighborhood. Many neighbors wanted the branch reopened because it was a notable piece of architecture and a historic Carnegie library. Cita Dennis Hubbell and many volunteers waged a telephone, letter and community action campaign to have the library repaired and renovated. Over the objections of the city librarian and other city officials, the library reopened in October 1975 as the Algiers Point Branch. After Mrs. Hubbell's death in 2001, the city renamed the library in her honor. The library did not sustain damage from the August 2005 storms and reopened in October 2005. In May 2008, city inspectors deemed the roof in imminent danger of collapse and ordered the library closed. The promised immediate actions to repair and renovate the library in 2008 have yet to be completed. As of March 2009, funds had still not been identified for the repairs. Similar to the 1970s, there is strong neighborhood support for renovating and reopening this library.

SITE NAME: 400 Block of South Rampart Street

LOCATION: 401-03, 413-15, and 427-31 S. Rampart Street

NEIGHBORHOOD: Central Business District

CONSTRUCTION DATE: Circa 1885; 1911, circa 1910

THREAT: Demolition by Neglect

HISTORY:

The significant buildings in this block include: 401-03 S. Rampart, the Odd Fellows Ballroom/Eagle Saloon; 413-15 S. Rampart, the Iroquois Theater; and 427-31 S. Rampart, the Karnofsky Tailor Shop and Residence. The building at the corner of S. Rampart and Perdido is well known in jazz history as the home of the Eagle Saloon, a favorite haunt of early jazz musicians. Jazz historians generally believe that the famous Eagle Band, successor to Buddy Bolden's band, took its name from the Eagle Saloon, presumably a favorite gig. The building is also known as the location of the famed Odd Fellows ballroom on the third floor, a very important early jazz venue where greats such as Buddy Bolden and the Robichaux Orchestra played jazz when it was still an emerging musical form. The Iroquois Theater was a venue for early jazz between 1912 and 1920. The theater is significant as one of very few venues for early jazz remaining in New Orleans. The Iroquois is also significant within the context of African-American history as a rare example of a once flourishing black entertainment and business district along Rampart Street. The Karnofsky building is similarly significant in this former entertainment and business district which stretched along S. Rampart, roughly from Canal Street to Howard Avenue. The most famous occupant of the building in local jazz circles was the Karnofskys, a Jewish family that befriended a young Louis Armstrong, who is known to have worked for their junk business and was welcome in their home. Perhaps most significantly, he recalls the Karnofskys loaning him money against his salary to buy a horn from a pawn shop.



Very little remains of the physical fabric of jazz history in the city where it originated. These three buildings are noted for their contribution to that history, as well as the cultural history of New Orleans and the local African-American community. Although various schemes have been promoted to preserve and restore the buildings, they remain in neglected condition with an uncertain future. They continue to deteriorate and are in desperate need of care. As icons of both jazz and African American history, their restoration should be a primary focus of a city whose economy is based on heritage tourism. To allow their loss is unacceptable.

SITE NAME: Downtown Riverfront Neighborhoods

LOCATION: French Quarter, Faubourg Marigny, and Treme

CONSTRUCTION DATE: 1800-1900

THREAT: Industrial Riverfront Development

HISTORY:



The preservation of the Downtown Riverfront Neighborhoods as active residential and tourist areas is threatened by the Port of New Orleans' plan to construct a heavy industrial plant for New Orleans Cold Storage on the Governor Nichols and Esplanade Avenue Wharfs. The three closest neighborhoods are all National Register Historic Districts, and the French Quarter is a National Historic Landmark. The plan calls for the demolition of the existing shed warehouses to construct a heavy industrial plant that will use anhydrous ammonia to blast-freeze chickens for export. The location of the proposed plant will endanger the French Quarter and adjacent historic residential neighborhoods, as well as the residents. In selecting this location, the Port of New Orleans did not consider negative effects on the surrounding neighborhoods such as: imminent threat to health and safety presented by storage of 40,000 pounds of anhydrous ammonia in a dense residential neighborhood; the effects of vibration from the 100 trucks that will travel past adjacent historic structures

twice a day; traffic congestion at the entrance to the plant where the Riverfront Streetcar, N.O. Public Belt Railroad, French Market and vehicular traffic cross the planned path of the tractor trailers entering and leaving the plant; increased air and noise pollution from truck traffic and three berthed ships. Routine operation of the New Orleans Cold Storage plant will result in release of ammonia into the atmosphere. Buildings of national architectural importance such as the U.S. Mint, the Ursuline Convent and the French Market, in addition to hundreds of historic residential and commercial buildings, will be subjected to these emissions. We must maintain these areas as viable residential neighborhoods or they will fail. To save the residential and historic fabric of these neighborhoods, this plant should be constructed in an industrial area separate from historic residential neighborhoods and significant historic assets. The French Quarter and the surrounding neighborhoods are too important to our identity and economic prosperity as a City to put them at risk through the construction of heavy industrial uses at the very heart of this historic city.

SITE NAME: LaSalle Elementary School (New Orleans Center for the Creative Arts)

LOCATION: 6048 Perrier Street

CONSTRUCTION DATE: Circa 1900

NEIGHBORHOOD: Uptown

THREAT: Neglect, abandonment

HISTORY:

The former NOCCA building in the Uptown Historic District was built in the Italianate style circa 1900. It is a prominent and unique building in this primarily residential neighborhood and is housed on a significant corner lot with plenty of land surrounding it, as well as a custodian's cottage. The large, elegant building displays rounded arch windows with corbelled hoods in relief, as well as corbels at the eaves on the façade and a pronounced entry. Prior to functioning as NOCCA it housed LaSalle Elementary School. In 2000, NOCCA moved out of the building to the riverfront and the building has been vacant ever since. Initially it was slated to become the NOCCA Academy, but those plans never materialized. Many locally- and nationally-known musicians trained at the school when it was NOCCA. Alumni include Wynton Marsalis and Harry Connick, Jr., among many others. Due to neglect and deferred maintenance, the building's condition continues to worsen. Weeds are growing out of the roof and along the walls and many windows are broken leaving the building open to the elements. According to the 2008 School Facilities Master Plan for Orleans Parish, the building is slated for "complete replacement", although the structure is still viable and would function well in a variety of public or private uses.

Continued on page 6



LaSalle Elementary

SITE NAME: Myrtle Rosebella Banks Elementary School

LOCATION: 1307 Oretha Castle Haley Boulevard

CONSTRUCTION DATE: 1910

NEIGHBORHOOD: Central City

THREAT: Slated for demolition

HISTORY:

This three story, masonry, former elementary school building is owned by the Orleans Parish School Board. The building was designed by the prominent architect E. A. Christy, who was employed by the City in the early 20th century and is responsible for



Myrtle Rosebella Banks Elementary School

numerous public buildings throughout New Orleans. The almost 40,000 square foot building occupies an entire block and is notable for banks of twelve over two, wood-frame windows on the upper two floors on all four sides of the building. Located within the Central City Historic District, the building fronts on Oretha Castle Haley Boulevard, a major thoroughfare and participant in the "Main

Street" Program administered by the Louisiana State Historic Preservation Office. It offers tremendous redevelopment potential and is critical to the revitalization of the boulevard and the neighborhood. The school was closed in 2002, due to low enrollment and school board request, according to school board records. A 2008 fire damaged approximately half of the roof framing and portions of the interior. Local architects have vouched for the structural soundness of the building overall, but it has not been secured and is exposed to the elements and to vagrants. According to the 2008 New Orleans Public Schools' School Facilities Master Plan for Orleans Parish, the building is slated for demolition. The Friends and Residents of Central City for the Reuse of Myrtle Banks organization have created a petition to save this significant structure. This is a sturdy and significant building that could be declared surplus by the school board and sold to independent individuals or groups for any number of civic or private uses.

SITE NAME: New Orleans Center for the Education of Adults (formerly McDonough 16)

LOCATION: 1815 St. Claude Avenue

CONSTRUCTION DATE: 1908

NEIGHBORHOOD: New Marigny

THREAT: Slated for Demolition



New Orleans Center for the Education of Adults

HISTORY:

This former elementary school is located in both the historic Seventh Ward and the New Marigny Historic District. The building is owned by the Orleans Parish School Board. Designed in 1908 by E. A. Christy, it exhibits his distinctive multi-light windows on all elevations. Christy was employed by the city in the early 20th century and is responsible for numerous public buildings throughout New Orleans. The school is a three story, masonry structure with a tile roof. The interior maintains many of the original glazed, solid core doors and transoms as well as the original plaster walls. The

windows and doors are predominantly intact and the tile roof does not have any major damage. It was still functioning as an active adult education center prior to Hurricane Katrina, and this portion of St. Claude Avenue was not affected by flood water. Upon exterior examination, it does not appear the building suffered any damage from the 2005 storm and is structurally sound. It never reopened in any capacity after the August 2005 storm and according to the 2008 School Facilities Master Plan for Orleans Parish, the building is slated for demolition, although it would be an excellent candidate for public or private reuse. This building is located on a crucial corner lot in a neighborhood that can ill afford the loss of another substantial building on a primary corner. There do not appear to be any other threats to this property besides than the planned demolition.

SITE NAME: **Orpheum Theater**

LOCATION: 129 University Place

CONSTRUCTION DATE: 1918-21

NEIGHBORHOOD: Downtown

THREAT: Demolition by Neglect, flood damage, exposure to the elements

HISTORY:

The Orpheum Theater opened on February 7, 1921 as a vaudeville theater and in the 1930s it was renovated to accommodate motion pictures. Designed by renowned American theater architect G. Albert Lansburgh in conjunction with local architect Samuel Stone, the Orpheum is an excellent example of the Beaux Arts style and is one of the grandest structures in the city. The Orpheum was slated for demolition in 1979, but was saved and listed in the National Register of Historic Places in 1982. According to the NRHP nomination, both the facade and the auditorium space are notable. "Both of these features qualify the Orpheum as an outstanding example of Beaux Arts architecture in New Orleans." One of the few remaining historic, large public spaces in New Orleans, "the interior of the Orpheum is one of the most palatial" and "the facade features terra cotta work which is among the most elaborate in the New Orleans central business district." Before Hurricane Katrina, the Orpheum was home to the Louisiana Philharmonic Orchestra. But the historic theater suffered extensive flooding, as well as wind and rain damage. It has been through two new owners since the hurricane, but little to no progress has been made on repairing or restoring this significant building. The Orpheum is also a designated City Landmark, under the jurisdiction of the Historic District Landmarks Commission (HDLC). The HDLC cited the building's owners for "Demolition by Neglect" in July 2009. Continued neglect endangers the future of this important piece of the cultural and architectural fabric of New Orleans' downtown. The City has focused funds on restoring the nearby Saenger Theater and the legislature has passed

Broadway South legislation that gives tax credits to the performing arts industry and to theater owners for renovation. The loss of the Orpheum would be a severe blow to the recovery of the surrounding area and to the city.



Orpheum Theater

"FYI"

The National Register of Historic Places in Louisiana is part of the National Register of Historic Places that was established by Congress in 1966. In Louisiana this program is administered by the Division of Historic Preservation, part of the Office of Cultural Development, which is in the Department of Culture, Recreation and Tourism.

Being on the Register is an honorary designation and does not restrict private property rights. An individual is free to do as he or she pleases with the property. It is a great honor for a property to be listed on the Register and the status is useful in helping save historic buildings and sites. People are more likely to hold Register properties in high regard and think carefully about insensitive alteration or demolition.

Properties are considered historically significant if they are closely associated with an important person, event or development. Buildings are considered architecturally significant if they are important examples of a style or type or a method of construction. Archaeologically significant properties are ones that have remains that yield historical or prehistorical information.

The Division of Historic Preservation provides free technical advice on the renovation and restoration of historic buildings. For example, they offer guidance in techniques to clean or remove old paint from historic brick and woodwork. The Division can be reached by calling 225-342-8160.

If you are interested in having a property placed on the National Register, visit www.crt.state.la.us, or write to POB 44247, Baton Rouge, LA 70804, or call 225-342-8160. (This information is provided by a public document from the National Register of Historic Places in Louisiana.)

PITOT HOUSE DIRECTOR'S REPORT

By
**Susan
McClamroch**

If you happened to miss the new mission statement that debuted on the cover page of the last issue of *Preservation*, then flip back to the cover of this issue and check it out—at the very bottom of page one.

You will note that operation of the Pitot House has equal billing with the Louisiana Landmarks Society's mission to educate about and advocate for historic preservation. Thus, the Louisiana Landmarks Society's historic property is also charged with advancing the organization's historic preservation activities.

While Landmarks' stewardship of the only colonial era house open to the public along historic Bayou St. John provides the local public—individuals, corporate and civic groups—with an idyllic setting for public and private functions, the organization's charming Creole country house is also a preservation activist! In addition to providing local and out-of-town visitors with an authentic preservation experience, the Pitot House promotes the preservation movement by hosting educational programs.

Every spring since 1991, third graders have been reenacting the roles of people who have been instrumental in Pitot House history. Trinity Episcopal School gets the "Best Attendance Award" for participating in each year's Life on the Bayou program. This March some of James Pitot's descendents popped in to meet Trinity's third graders and enliven that chapter in their Louisiana history lessons.



Lisa Noel Pitot, Kelley Roberts, James Kelly Pitot, Lars Byron Pitot

For the first time in the Pitot House's educational program history, fifty-five third grade girls from the Academy of the Sacred Heart brought the feminine side of the Pitot House story to Life on the Bayou.



Caroline Martin tells her classmates about Houma Indians who lived along Bayou St. John

Also for the first time in the Pitot House's educational program history, graduate students in Tulane School of Architecture's Preservation Studies program conducted the Pitot House's Life on the Bayou programs as part of their Heritage Education coursework and helped to renew the bonds between the Louisiana Landmarks Society and the academic institution so instrumental in Landmarks' founding.

Landmarks' relationship with the university expanded into other School of Architecture courses and on to other academic departments as the Pitot House activated its Community Partner position with Tulane's Center for Public Service this spring. All Tulane undergraduates now participate in two semesters of service learning activities, as a requirement instituted in the university's 2006 Renewal Plan. This new program and the inauguration of the Center for Public Service reflect Tulane University's renewed sense of purpose within a city and region rising from devastation. Recognizing that



Henry Pitot, Joe "FJ" Biniek (docent), Jeanne Pitot Frank, Julie Schutten Pitot, Catherine Ann Pitot Genin

active participation in the community builds responsible citizens, the Center for Public Service merges academic inquiry, reflection and assessment with civic engagement. Tulane's Center for Public Service supports a university curriculum and research agenda by uniting academics and action, classroom and communities through various Service Learning programs. "Learning by doing" enables students to apply academic knowledge and critical thinking skills to meet genuine community needs.

Please read Heather Knight's article about Preservation Technology class activities at the Pitot House this spring and Kelly Holland's presentation on limewashing the Pitot House's pieux fence to learn more about the historic house's inaugural Service Learning class.

This summer the Pitot House is host to its first Service Learning Internship as well. Anne Dargusch, who hails from Columbus, Ohio, is a Communications major. She loves history and considered majoring in that subject, before determining that communication studies would lay the foundation for her to share her love of history and historic preservation with the world. Anne chose to wrap up her senior year community service commitments at the Pitot House where she could participate in history-promoting public relations activities with a distinctly New Orleans focus. She intends to continue serving history through public relations work after graduating from Tulane University this coming May.



While *Gone With the Wind*, with its bevy of antebellum Georgia buildings, is her favorite book, Anne enthusiastically promotes preservation of New Orleans' historic structures!

On a balmy day in early spring, a film crew from Microsoft Worldwide captured images of butterflies fluttering about the parterre garden between our charming Creole structure and the bayou. Now in New Orleans' July heat, attendees at Microsoft's Worldwide Partner Conference and everyone else who comes to visit our historic site can still enjoy that cool garden and downstairs gallery

treat for free. For a short time this summer the Pitot House upstairs will be closed while the second floor loggia and galleries undergo restoration. Thanks to generous support from the Ella West Freeman Foundation, the Almar Foundation, and the National Trust for Historic Preservation, Bywater Woodworks has been contracted to make much-needed repairs designed and supervised by Koch and Wilson Architects. Look for the metamorphosis to be complete in



the fall when these outdoor rooms return to service as they first did about two hundred and ten years ago—but with a renewed purpose to serve the Louisiana Landmarks Society's mission to promote historic preservation through education, advocacy, and civically engaging preservation activist historic house operations.



Heather Knight giving a lime lecture/demo to the New Orleans Chapter of the American Chemical Society.



Kelly Holland finishing whitewashing the fence.

BOOK REVIEW

by David Stefferud



The reviewer is also one of your Landmarks Trustees. He was a career Naval officer, a subspecialist in International Relations, taught at the Naval War College and the Industrial College of the Armed Forces. He comes late but ardently to historic preservation.

“The Economics Of Rehabilitation” by Donovan D. Rypkema

ISBN 978-0-89133-574-6

“A Layperson’s Guide To Preservation Law” by Julia H. Miller

ISBN 978-0-89133-573-3

Both published by Preservation Books — National Trust For Historic Preservation, Washington, D.C.

Reviewed by David Stefferud

These timely, well-written authoritative monographs from the National Trust stood out from all the other 8 ½ by 11 ephemera that mound daily on my kitchen table. They’re handsomely put-together and they are what we’re all about in the LLS, and I dove in with alacrity.

Donovan Rypkema is a preservation leader and an outspoken but thoroughly grounded preservation economist. His pamphlet, “The Economics Of Rehabilitation”, is a no-nonsense and detailed guide to making the rehab-or-build decision. With his factual base, expressed finally in worksheets anyone can use, it becomes perfectly clear what the tradeoffs would be in any specific situation where the built environment is about to be modified. And, of course, following his impeccable logic and making a few calculations results in unassailable testimony before the zoning commissions,

city governments and civic organizations faced with the improvement of the cityscape, which is not to say that all such calculations result in a clear winner for the “rehab” option. The facts are the facts, and here’s how to get at them.

An important part of the book debunks nineteen myths and asserts nineteen realities in the comparison of rehabilitation and new construction. They cover the waterfront and you will find the truth behind each of the arguments and counterarguments, frequently strident, we hear daily in the newspapers and the public fora

Julia H. Miller’s book, *A Layperson’s Guide To Historic Preservation Law*”, seems to me to be an indispensable vade mecum for the preservationist, planning official or anyone with an interest in the rules and incentives for rehabilitation and preservation. She surveys “federal, state and local laws governing historic resource preservation” in perfectly clear and accessible language. This slim pamphlet (45 pages, illustrated), with a complete guide to issues from the Constitution to the neighborhood, has a thoroughly useful glossary and good directions to other sources of information.

Any advocate for preservation and many others of us need to know what lies within these handy volumes. They are available (\$8 and \$15) from the National Trust at www.PreservationBooks.org or 1785 Massachusetts Ave. NW, Washington, D.C. 20036

For more than 50 years, Louisiana Landmarks Society has defined preservation advocacy in New Orleans.

Known as a tenacious advocate, Landmarks has led such notable efforts as preserving Gallier Hall in the 1950s and defeating the proposed Riverfront Expressway in the 1960s. However, advocacy is more than very highly publicized campaigns for preservation. It involves creating a coalition of people and organizations who understand and share the goals of historic preservation. "Landmarks" list of partners who share its vision of education and preservation is lengthy.

In 1964, Louisiana Landmarks Society, became the owners and custodians, of the Pitot House. Constructed in 1799, it is the only colonial-era house open to the public that is still located on the bayou that was the major port of New Orleans before the advent of the steamship. The Pitot House is a historic house in a historic location and has given a physical identity to Landmark's advocacy — it is preservation in its most tangible sense.

"Landmarks" has the responsibility of creating programs to build awareness about the city's architectural heritage and the importance of maintaining it; at the same time, it must be a strong steward of the house that defines that heritage. These are important, significant and complimentary goals.

- To reach these goals requires time and resources:
- To organize and staff the many outreach programs
- To maintain a wide variety of educational programs
- To lead an effort for advocacy
- To oversee and appropriately maintain a historic property

LOUISIANA LANDMARKS SOCIETY CASE STATEMENT FOR SUPPORT

by **Carol G. McCall**

With a small staff and a dedicated board, the Louisiana Landmarks Society manages to do all of the above. But it needs the community to help support its ideals that will continue to preserve New Orleans as a national treasure. It needs your help.

The Case for Support should then detail the programs and the house maintenance and the reason each needs support.

TO DO, things that can be done to develop and strengthen a fund raising plan

- Draft the fund raising plan
- Ask for increased gifts both in the annual letter and in the membership letter
- Create opportunity for people to give on-line
- Clarify the process for accepting stock gifts
- Develop an annual calendar of fund raising opportunities
- Get Board involved in developing prospect list
- Review membership lists for accuracy and for additions
- Review membership/sponsorship lists to determine who should be asked for increases — membership and/or sponsorships
- Review CityBusiness Book of Lists to determine new corporate prospects for membership and/or sponsorships
- Develop a plan for telephone and personal solicitations for increased giving

BOOKLOVERS WANTED

The LLS Publications Committee needs Booksellers. No committee meetings to attend. Work at your own pace. Brief training will be provided.

These volunteers will call on specially targeted bookstores and gift shops in historic locations in the area to place and deliver our publications. Please seize this excellent opportunity to assist Louisiana Landmarks Society. Learn to enjoy the satisfaction of walking out of a bookstore having sold books instead of having purchased them. Anyone interested, please call Louisiana Landmarks Society at 504-482-0312.

LANDMARKS WANTS YOU!

Louisiana Landmarks Society is looking for a few good men and women to help out with a variety of tasks. If you're interested in assisting with our programming activities, events at the Pitot House, house tours, or clerical support, please call the Landmarks office at (504) 482-0312 or email us at info@louisianalandmarks.org. Thanks!

LIGHTHOUSES I HAVE KNOWN

By
**William D.
Reeves**

In the 1950s I sailed with my father to the lighthouses of Lake Pontchartrain. In 1944 he had purchased a 27-foot gaff-headed sloop called the Ceely. She had been built at one of the boat yards on Bayou St. John in the late 1930s. My father and I sailed her for fifty years.



The author, William Reeves, and his father, at the helm of the Ceely

She has survived all of the hurricanes and is now owned by the Biloxi Seafood and Maritime Museum which is slowly renovating her at a carpenter's shop near Slidell. For some years in the 1940s we departed from Bayou St. John, quite near the Milneburg lighthouse at Pontchartrain Beach. Until the 1830s Bayou St. John was the principal water route into the City from Lake Pontchartrain and must have had a light. But shoaling and the new railroads and canals reduced its importance, though it continued as a commercial thoroughfare until World War II. Later we moved to the old pen at West End. As we headed into the lake we passed the New Basin Canal lighthouse that dated back to 1838. On our weekend cruises we visited Pass Manchac which had a lighthouse marking the route to Lake Maurepas. Another time we went to the Tchefuncte River marked by the Madisonville lighthouse. Many times we headed for the Gulf Coast by way of the Rigolets, which required passing the Rigolets lighthouse at its west end. The Rigolets and Pass Manchac are very similar tidal estuaries the have currents that flow west on a rising tide and east on falling tides.

The first New Basin Canal lighthouse began operation in 1839. Situated on piles one thousand feet off shore, it functioned until 1855 when rot forced its replacement. The new light was a one-story house with a lantern on top. The arrival of Southern Yacht Club in 1880 blocked the light. In 1890 a new two-story

lighthouse went up with the light sixteen feet higher. The construction of West End park led to the extension of land fill and street railway extensions almost out to the light. Hurricanes of 1915, 1926 and 2005 severely damaged the lighthouse. The Lake Pontchartrain Foundation is restoring the lighthouse under a long lease.

The Coast Guard took up residence in the lighthouse after World War II. The station operated small cruisers whose mission was to rescue endangered sailors and other such. It was an axiom in the sailing fraternity that to permit the Coast Guard to put a line on your boat was the kiss of death. It always appeared that the Coast Guard consisted of men from Iowa who had no idea how boats and the sea operated. Nevertheless, in the late 1940s the rudder post on our 27' sloop broke and we ended up on the rock jetty in front of the yacht club. I can remember watching the light wink on and off as we waited for rescue by the intrepid coastguardsmen.

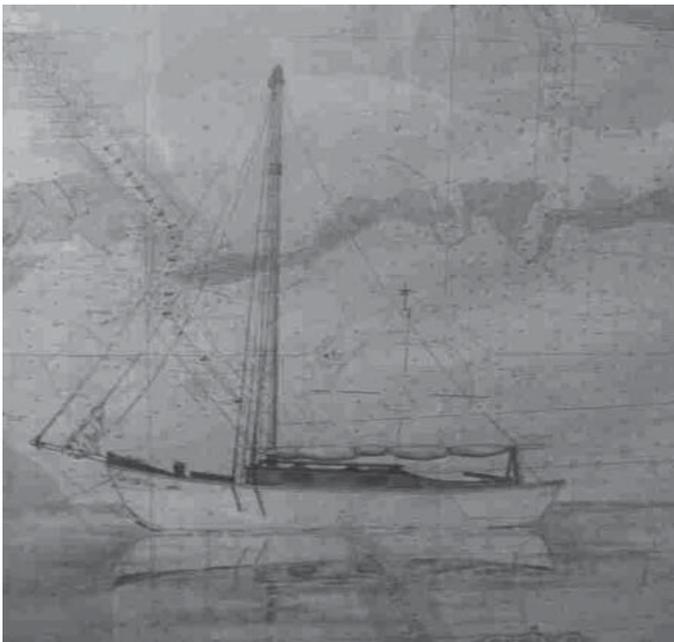
The Port Pontchartrain lighthouse earned its *raison d'être* the same way the other two lighthouses on the south shore of Lake Pontchartrain did. They were entrances to ports that brought people and goods from both the North shores of the Lake and the coast of Mississippi. The Pontchartrain Railroad, chartered in 1830, built a railroad line down Elysian Fields, linking Creole New Orleans with the lakeshore. The railroad built elaborate docks on which the train engines and cars could pull all the way out onto the lake. At the other two ports, Bayou St. John and New Basin Canal, the government built square buildings on piles topped by a circular lantern room. But at Port Pontchartrain, the best known port, the government constructed a brick tower on concrete pads 2,100 feet offshore. In 1857 a fifth-order Fresnel lens was installed.

General P. G. T. Beauregard supervised the construction of the West Rigolets lighthouse in 1855. It operated for 90 years and was retired in 1945, though I am pretty sure I saw it operating later. Hurricane Katrina destroyed it. The light was thirty feet high over a square frame keeper's house on wood pilings. Anton Zanki, undoubtedly a fisherman, owned the site at the time of its destruction.

Point aux Herbes, the peninsula from which I-10 departs the south shore for Slidell, had a light from 1875 until it went inactive in 1945. Vandals burned the screwpile cottage lighthouse in the 1950s. I do not recollect ever seeing this lighthouse.

Like the Rigolets, a long shallow bar lies across the mouth of Pass Manchac. To enter it is necessary to pass either to the north or south side of the bar, then skirt along the shore until the main channel is reached. In the 1950s, again like the Rigolets, the main light was not nearly as useful for sailors like me and my father as the small lights marking the actual channel. Once in the channel the Pass was wide and deep, quiet and smooth. We anchored near, as I recall, Rotten Bayou. I distinctly remember going rowing in our pram and watching a large snake slither across the water; was it headed for me? The Pass Manchac lighthouse was a ruined round cylindrical brick tower, formerly attached to a keeper's house (the house was demolished in 1952). The State of Louisiana now owns it and has actually spent some money trying to stabilize it. The site manager is an organization known as the Lake Maurepas Society.

Aside from the New Basin Canal light, the Tchefuncte River lighthouse gets the most attention today. The original light dates back to 1838 at the time the important lake trade in building materials was commencing. This trade carried schooners and steamboats between the Tchefuncte and the New Basin Canal and later to the docks of the Jefferson and Lake Pontchartrain Railroad a half mile west of the New Basin Canal.



The Ceely

The Tchefuncte river was a comfortable destination. William Faulkner's novel *Mosquitoes* leads the yacht *Nausikaa* into the river on the first day of its mythical adventures on Lake Pontchartrain. The fictional yacht passed the active light sitting on its tower of fifty-three feet. It is a round brick structure dating to 1868. In late 1999, Congress passed legislation transferring the lighthouse to the Town of Madisonville. The Lake Pontchartrain Basin Maritime Museum Foundation is working to restore the lighthouse. The museum

exhibits include a 1/3-scale model of this lighthouse and the 3° clamshell Fresnel lens from the Chandeleur Light. The 1-story wood keeper's house (1887), which had been relocated to Madisonville as a private residence, was donated to the museum in 2003 and relocated to the museum grounds in April 2004. This lighthouse escaped serious damage during Hurricane Katrina, but there is increasing concern that rising sea level is damaging the foundation of the lighthouse. In the summer of 2008, the brickwork was restored and the lighthouse repainted.

I am sad to remark that once the Causeway divided the lake in two, it became too difficult to sail to Pass Manchac or the Tchefuncte. So it has been fifty years since I have seen them with my own eyes.

References

1. *Lighthouses, Lightships, and the Gulf of Mexico*, David Cipra, 1997.
2. *Women Who Kept the Lights*, Mary Louise Clifford and J. Candace Clifford, 1993.

MADISONVILLE TCHEFUNCTE RIVER LIGHTHOUSE



Madisonville's Tchefuncte River lighthouse, built in 1838, is a monument to the history of the Northshore. The lighthouse sits on a small peninsula at the mouth of the Tchefuncte, on the shore of Lake Pontchartrain, three miles south of the town of Madisonville. The town is trying to preserve this piece of its past. Historians study the documents left behind by early lighthouse keepers who lived on the peninsula and artists use the view of the structure as inspiration. This watercolor is by John Goodwyne and he has donated the painting to a local artists's organization, Art for Madisonville.

YOUR EMAIL ADDRESS NEEDED!

We want to reach our members about upcoming events, advocacy issues, and special offers in the most efficient way possible: email! As an incentive for joining our email list, we're giving away sets of Pitot House notecards to the first 10 members who respond. Just send your email address to us at info@louisianalandmarks.org. Thanks!

Meet the Board

The first in a series of articles about our board members

Susan Kierr, 1st Vice President



T. Windle Dyer introduced me to Pitot House on a rainy November afternoon, many years ago, and the magic of being there continues. My current role as LLS Vice President affords me opportunities to be involved in two of the many things I find make life meaningful: preservation of the built environment and, (as

co-editor of this Newsletter), writing about the preservation of our built environment.

Philip Woollam, Landmarks Trustee



The city where I grew up, Bath UK, has been my inspiration as to the importance of architectural integrity. The citizens there were very committed to maintaining the appearances of the buildings whilst exercising creativity and imagination in their use and re-use. New Orleans, my adopted home town, is a tourist city, just as is Bath, and we need to encourage our citizens here to

find the same dedication in conserving the beauty of our old city, for no other city in America has such an eclectic architectural patina.

Karen Gadbois, Landmarks Trustee

I first became actively interested in Preservation after the flood of 2005 when my house was filled with 5 feet of water.

I have always had a soft spot for architecture and "place" as the child of an antique dealer and a lather, both my parents were and are in tune with the integrity of a well made object from a cut glass goblet to a well constructed house and have shared that with their children.

As a newcomer to New Orleans in 2002 I felt deeply privileged to live in this City. In 2006 I created the website Squandered Heritage to advocate for a safe rebuilding and protection of our cultural architectural assets.

I continue to feel privileged to live and work in the City of New Orleans. I reside in Carrollton with my husband, the painter Jon Schooler and daughter Ida Schooler, who is a recent graduate of NOCCA and Ben Franklin High School.

Jon Smith, Landmarks Trustee

I first became aware of and interested in preservation and historical land use in the early 1990's as a student in the College of Urban and Public Affairs at the University of New Orleans. Prompted by Professor Ralph Thayer I joined the PRC as an intern in the newly formed Operation Comeback project and I was immediately hooked. Cataloging and archiving an inventory of historically significant Greek revival, Italianate and other styles of housing in neighborhoods like Holy Cross, the Faubourg St. John, Old Algiers and others opened my eyes to the importance of preserving the fabric of the community and the history of urban development along with balancing the needs of modern land uses.

My time away from formal Urban Planning has not been totally bereft of Preservation efforts which have included helping residents of the River Parishes understand programs and apply for Federal Assistance for preservation of historical 19th century Creole cottages, working with action groups to help preserve historically significant buildings in the CBD/Warehouse District (though I did stop short of chaining myself to one building in particular like my cohorts did), purchasing and beginning restoration of a century year old home on Bayou St. John and - most important - becoming the second business to open and operate in the American Can Company Building on Bayou St. John helping to add to the rehabilitation of an Urban Brownfield Redevelopment. The last efforts have allowed me a chance to really begin contributing back to the Preservation Community, most notably with my "Vino on the Bayou" wine tasting series which helps bring attention to the Louisiana Landmarks Society and seeks to spur new membership.

Betsy Stout, Landmarks Trustee

One of my earliest memories is that of riding the street car with my mother, and feeling robbed of the gracious mansions that she told me about - beautiful homes along the line that had been replaced with apartment buildings and drug stores. I felt that it was unfair that I would never get to see and admire those buildings. There was no question in my mind but that their replacements had no romance and therefore offered me nothing.



Diana Smith, Landmarks Trustee



I first came to the Louisiana Landmarks Society as a volunteer on the Publications committee and the Pitot House reached out and grabbed me as it has so many others. It is a force -- a lovely, important force.

Having lived in Brooklyn Heights, in the historic Fairmont section of Philadelphia, in a 110 year old farm house in the heart of San Francisco, and now in the French Quarter for the past 25 years I am strongly committed to the essential values of historic preservation. I consider myself a "Proud Preservationist." Currently a first term Board member I chair the Publications committee and am eager to increase the readership of the Louisiana Landmarks Society's 18 educational publications on architecture, history and preservation as well as to explore possibilities for new publications.

Keith Hardie, Landmarks Trustee

Preservation is my fourth career. I grew up two blocks from the street car barn and a block from the old Carrollton Theater. While in high school at De La Salle, I watched the demolition of the Gothic Jewish Community Center. I dropped out of college in 1970 and joined the Merchant Marine, shipping out of the SIU Union Hall on Jackson Ave. I returned to school, studied literature in Oregon and taught for a few years in Florida. I left teaching to attend law school at LSU and have practiced in New Orleans since 1986. Half of my practice is litigation, usually against insurance companies and employee benefit plans for life and disability insurance benefits. The other half is pro-bono planning and zoning.

The buildings, parks and neighborhoods of New Orleans are important to me because, having lived on both coasts and spent a good bit of time in the Mid-west (my wife is from Minnesota), I realize how unique the City is. "There's no there there," Gertrude Stein said of her birthplace, Oakland. NOLA is a very "there" place, and I hope we can keep it that way.

Susan Couvillon, Assistant Treasurer



Preservation is not free. As stewards of the Pitot House, the Board of LLS has a duty to preserve the house and to advocate for preservation issues. As overseer of the investment account, I hope to grow the portfolio in order to provide funding to the Landmark Society to continue their work.

Edie Wilson, Landmarks Trustee



I've been a supporter of LLS for many years and a board member for the last few of those years. Since my family's home was an 1850's plantation house on the Atchafalaya river, I naturally inherited that sense of reverence for our unique architectural heritage. Preservation of all that is good about our city and its environs has been important to me for many years and my business in real estate sales has served to under-score that interest.

My goal for the office of treasurer is to make those tasks self-maintaining in order to save as much time as possible for the activities that I truly enjoy about the Louisiana Landmarks Society and the Pitot House.

Mercedes Whitecloud, Landmarks Trustee

Mercedes Whitecloud, Chair of the Pitot House Committee, was born into historic preservation. When she visited her Grandmother's, she wore pajamas made of flour sacks, ate her Grandmother's elderberry pancakes dipped in cane syrup, and played under the stairwell with a set of children's china dishes that nestled in the first of Mercedes' woven basketry collection. This Grandmother was also a midwife and a remarkable caretaker and demonstrated to her Granddaughter the responsible role of stewardship. Now, all grown up and winner of the 2009 Louisiana Landmarks service award, Mercedes shares the passion of her early years with LLS, benefiting its historic preservation mission: "I feel it's important that every citizen possess a sense of stewardship concerning our environs. To achieve this, LLS' mission must be broadcast and continually held in the public eye."



Jonah Dowling, Landmarks Trustee

Jonah has been the champion of our NON program, keeping us abreast of endangered buildings in our city, focusing on the Nine Most Endangered buildings in the community and helping our membership stay alerted to other preservation issues. He has dedicated himself to helping LLS's Advocacy Committee and continues on the Board of Trustees, balancing LLS projects and his family projects, including his first year of parenthood.



Letter from the Editors

The individuals involved in Louisiana Landmarks Society and serving on the Board of Directors advocate curate and celebrate together. We think they are worth knowing by name, face and proclivity. We are featuring some of these people in this edition. Our goal is to create a more familiar community within Landmarks, so that we become better friends and colleagues.

We want to bring your attention to the recipe section. Preservation is not always a serious matter, involving heavy footwork, fund raising, or city hall. Sometimes it is about the senses, preserving sounds, tastes, and memories. The tastes of the table, treasures from the kitchen and grill, were important parts of the past and were significant to the families who lived and dined in the period of the Pitot House. Preserves are not just the sweet fruits spread on biscuits or the pole beans canned for winter. In this edition we begin to explore the cuisine of the Pitot House past by offering a recipe for an old fashion jam that is made in Louisiana by gathering the juicy, plump black berries found during our long hot summer, all over Louisiana.

It is our hope that Preservation's content is interesting to our readers and for that reason we love to hear back from you.

Susan Kierr

skdance@bellsouth.net

David Stefferud

davestef@bellsouth.net

BLACKBERRY JAM

1 pound of Louisiana blackberries

1 pound of sugar

2 tablespoons of lemon juice

Place all these ingredients, each one indigenous to Louisiana, in a large round container, preferably made of crockery, and mix them together. Let the mixture sit uncovered for an hour. In a large pot over medium heat simmer the mixture till it thickens to the point that the juice coats the back of a spoon. If you like seedless preserves, strain the mixture before putting into glass jars.



Susan Kierr



David Stefferud

In my lifetime, I can't begin to count the number of times I've heard the expression, "if it ain't broke, don't fix it". As I began my college career seven years ago with hopes of establishing myself as an interior designer, my first thought was that I would be an important player in the innovation and establishment of new and better practices to "fix" the existing problems in our built environment. As I continued my educational journey, however, I found myself more and more intrigued by the historic architecture that originally defined America's built environment and created a unique identity for each region. Discouraged by the "new is better" mantra that seemed to characterize my field of study, I began to explore other options that would allow me to utilize my creative skills while embracing the importance of history and tradition in modern society. It was my senior year before I realized how I could begin the process of making my dreams become a reality. My senior studio project allowed me to work in unison with my fellow classmates by measuring and recording a house located in one of Tuscaloosa's historic districts. This project not only taught me the importance of preserving historic structures for future generations, but also about the quality of materials and craftsmanship utilized in years past. Following the completion of the project, it was brought to my attention that I could pursue historic preservation as a career path and I immediately made plans to further my education by attending graduate school.

During the first semester of graduate school, my courses allowed me to investigate several different areas of historic American architecture. While the information I gathered was quite interesting, I couldn't help but think there was more to historic preservation than what people see on the surface. The next semester proved there was a hidden layer — that which deals with the rules, regulations, and policies put in place to protect historic structures and landscapes against demolition, unnecessary neglect, and federally-funded projects. I had officially found my calling as a historic preservationist in the most unlikely of places: law.

Although many people may not be readily aware of the number of laws and ordinances associated with historic properties, several local, state, and federal regulations have been in place for more than a century that require preservation in some cases and encourage preservation in others. My particular interest in preservation law has grown out of my love for the historic tax incentives program. This program exists on both a state and federal level and aims to promote the economics of historic preservation as well as ensure the protection of historic properties in the age of demolition and new construction. For the past year, I have focused my personal research on the relationship between the Federal Historic Preservation Tax Incentives program and disaster relief and rebuild efforts in the city of

An Education in Preservation by Joy Williams

New Orleans. This research has opened my eyes to the range of legal implications underlying historic preservation. As I continue my research to complete my master's degree, I eagerly look forward to attending law school in the near future to further study and analyze the ways in which historic preservation is protected by local, state, and federal regulations and policies. Since historic preservation is rarely a priority in today's society, I now aim to strengthen and further promote the laws that protect historic structures. Over the past seven years, my education has taught me that historic building practices are still practical today, yet I do believe there remains some room to "fix" perceptions about historic buildings in general.



Joy Williams is a graduate student in the Historic Preservation program at The University of North Carolina at Greensboro and currently resides in Birmingham, AL. She completed her undergraduate study at The University of Alabama.



Art by James Hovet, Third Grade Trinity School student, participant in the on site studies program.

SPEND TIME AT THE PITOT HOUSE!

Love the Pitot House, local history, and meeting the public? Landmarks is in need of volunteer docents to conduct tours and assist in the curation of the Pitot House. Many of our long time volunteers have been dispersed in the past two years, or have vast personal commitments in recovering from the effects of the storm that prevents them from giving of their time as before.

The program consists of both formal and informal training and duties include conducting tours for the public, participating in special programs for students, and assisting in the curation, upkeep, and conservation of the house. Volunteers are especially needed on days when the House is open to the public. Any interested persons able to commit two or more consecutive hours during the week or on Saturday are urged to contact Susan McClamroch, Pitot House Director, at 504.482.0312, or info@louisianalandmarks.org.

LOUISIANA LANDMARKS SOCIETY PUBLICATIONS CURRENTLY AVAILABLE

William E. Borah, *A Master Plan for New Orleans: What Is It? Why Do We Need It?* (1998) One of the most crucial issues facing New Orleans as it enters the 21st Century is its lack of a coherent, legally-binding plan for the city's growth and development. In this pamphlet attorney and veteran preservationist Bill Borah, who helped prevent destruction of the French Quarter in the 1960s, cogently explains how this glaring omission threatens our city's heritage and distinctive character. (\$1, 6 x 9 in., soft cover, 8 pages.) SOLD OUT

Abbye Gorin, ed., *Conversations with Samuel Wilson, Jr., Dean of Architectural Preservation in New Orleans*. (1991) The venerable historian and scholar who for six decades championed preservation of New Orleans' architectural heritage tells his own story, recounting specific restoration projects as well as sharing his personal philosophy about architecture. A must for any serious student of historic preservation. (\$12, \$10/members, softbound, 5 1/2 x 8 1/2 in., 180 pages, illustrated).

Abbye Gorin, ed., *Learning from Samuel Wilson, Jr.: A Collection of Oral Histories, 1980-1989*. (1999; rpt. of 1992) Compiled by one of Prof. Wilson's former students and based directly on audiotape recordings, these are the unabridged transcriptions that served as the basis for *Conversations with Samuel Wilson, Jr.* (\$12 \$10/members, softbound, 8 1/2 x 11 in., 110 pages)

James Guilbeau, *The St. Charles Streetcar: or, The New Orleans & Carrollton Railroad*. (1992; rpt. of 1975) A thoroughly detailed history of the oldest, continuously operated street railway line in the world, built in 1835 and now honored with status on the National Register of Historic Places. (\$12 \$10/members, softbound, 6 x 9 in., 108 pages, illustrated with rare black & white photographs)

Leonard V. Huber and Samuel Wilson, Jr., *Landmarks of New Orleans*. (1991; rpt. of 1984) New Orleans is justifiably renowned for its architecture, and this handsome and profusely illustrated volume records and depicts many notable structures in the Crescent City. French Quarter townhouses, plantation homes on Bayou St. John, Garden District mansions, notable churches, distinctive warehouses, banks, and schoolhouses are each represented by a half-tone photograph and brief history. (\$20 \$18/members, softbound, 8 1/2 x 11 in., 163 pages, over 250 illustrations, maps)

Leonard V. Huber, *The Battle of New Orleans and Its Monument*. (1993; rpt. of 1983) Provides a concise overview of Andrew Jackson's decisive victory in 1815 plus a detailed history of the efforts, begun in 1839 and completed in 1908, to construct a monumental obelisk commemorating the battle's heroes. (\$9 \$8/members, soft cover, 6 x 9 in., 40 pages, numerous black & white illustrations)

Leonard V. Huber, *The Battle of New Orleans: New Orleans As It Was in 1814-1815*. (1994; rpt. of 1965) A written and pictorial reconstruction of life in New Orleans at the most crucial period in its history. (\$9 \$8/members softbound, 5 x 8 in., 48 pages, rare black & white illustrations.)

Jerah Johnson, *Congo Square in New Orleans*. (2000; rpt. of 1995) For over a century the legendary *Place des Negres*, better known as Congo Square, served as a public gathering place for slaves and free people of color. Today it is considered by scholars to be the birthplace of both jazz and modern American dance. This highly readable study traces the Square's history from its earliest days in the French colonial period to the challenges it faces in the present day. One of Louisiana Landmark Society's most popular publications. (\$10 \$8/members, soft cover, 6 x 9 in., 54 pages, 12 black & white illustrations)

Karen Kingsley, ed., *Modernism in Louisiana: A Decade of Progress 1930-1940*. (2001; rpt. of 1984) Traces the work of the "neglected moderns" -- that first generation of American architects who sought to reconcile the new forms of Modernism with the local traditions and semi-tropical climate of Louisiana. (\$1, soft cover, 11 x 8 1/2 in., 14 pages, 12 half-tone illustrations.)

Bernard Lemann, *The Vieux Carre: A General Statement*. (2001; rpt. of 1966) Beginning in the 1920s, New Orleans was one of the first U.S. cities to deliberately attempt preservation of its architectural heritage.

Paradoxically, much of that momentum has today been lost and the fate of the French Quarter now hangs in the balance. In this influential and prophetic essay, Tulane professor of architecture Lemann argues for a rational balance between commercial growth and historic preservation in the French Quarter, offering a philosophical blueprint for keeping the Quarter a living, vibrant neighborhood. As pertinent a document today as it was when first written three decades ago. (\$12/\$10, softbound, 7 x 9 in., 92 pages, black & white illustrations)

Ann M. Masson and Lydia Schmalz, *Cast Iron and the Crescent City*. (1995; rpt. of 1975) Decorative ironwork is one of New Orleans' most distinctive architectural features, and this handsomely illustrated study chronicles the growth of the art form, along with analysis of its methods and notable examples throughout the city. (\$12 \$10/members, soft cover, 6 x 9 in., 52 pages, over 45 black & white illustrations)

Henry Clement Pitot, *James Pitot (1761-1831): A Documentary Study*. (1988; rpt. of 1966) A scholarly reconstruction of the life of the French immigrant who rose to become a prominent judge, businessman, and mayor of New Orleans. (\$15 \$12/members, softbound, 6 x 9 in., 124 pages, maps, 19 black & white illustrations.)

Samuel Wilson, Jr. *The Battle of New Orleans: Plantation Houses on the Battlefield of New Orleans*. (1996; rpt. of 1965) The Battle of New Orleans was waged upon some of the most fertile soil in the Mississippi Valley, and this booklet studies the ten plantation homes, some modest, some grand, that stood there during the British campaign of 1814-15. (\$9 \$8/members, softbound 5 x 8 in., 96 pages, 32 black & white illustrations and maps)

Samuel Wilson, Jr., *The Buildings of Christ Church*. (1997) Historian and architect Sam Wilson wrote several monographs on religious institutions in New Orleans, including this posthumously published study of four successive churches built between 1814 and 1886, each reflecting the growth and changing history of New Orleans. (\$8 \$6/members, soft cover, 6 x 9 in., 60 pages, illustrated)

Samuel Wilson, Jr., *The First Presbyterian Church of New Orleans: Its Buildings and Its Ministers*. (1988) The story of the First Presbyterians in New Orleans, "beautifully and accurately told." (\$6 \$5/members, soft cover, 6 x 9 in., 56 pages, 31 illustrations in black & white.)

Samuel Wilson, Jr., *A Guide to Architecture of New Orleans*. (1998 edition, rpt. of 1960) This small but extremely handy book lists over 200 significant structures in and around the Crescent City, including both old and modern buildings, with separate sections on cemeteries and nearby plantation homes. A useful guide for both the scholar and the tourist. (\$10 \$8/members, soft cover, 5 1/2 x 8 1/2 in., 80 pages, over 100 black & white illustrations.)

Samuel Wilson, Jr., *The Pitot House on Bayou St. John*. (1992) A detailed study of an architectural treasure, one of the only plantation houses surviving from Louisiana's Spanish colonial period. (\$9 \$7/members, soft cover, 6 x 9 in., 64 pages, 12 full color photographs plus numerous black & white illustrations)

ALSO AVAILABLE FROM LOUISIANA LANDMARKS SOCIETY:

Tired of scouring the house for an attractive and preferably blank piece of paper on which to write an invitation or thank-you note? The Louisiana Landmarks Society is pleased to offer the following, highly attractive notecards for sale. Each card measures 6 1/4 x 4 1/2 inches and is printed on fine woven paper accompanied by a matching buff-colored envelope.

Notecard: Pitot House, featuring a delicate sepia-tone drawing by Charles Alexandre Leseur, c.1830, box of 10 notecards (blank), \$10.

Notecard: An assortment of views of historic Bayou St. John houses handsomely drawn by Samuel Wilson, Jr. Box of 10 notecards (blank) \$10.



To purchase any of these publications, contact:

Louisiana
Landmarks Society
1440 Moss St.
New Orleans, LA 70119
504.482.0312
info@louisianalandmarks.org
Or order online:
www.louisianalandmarks.org

LOUISIANA LANDMARKS SOCIETY
1440 MOSS STREET, NEW ORLEANS, LA 70119
(504) 482-0312 (504) 482-0363 (fax)
info@louisianalandmarks.org
www.louisianalandmarks.org

MEMBERSHIP APPLICATION

MEMBERSHIP LEVELS

- \$25 Loyalist individual
- \$40 Advocate household
- \$100 Supporter
- \$250 - 499 Guardian
- \$500 - 999 Protector
- \$1000 - 4999 Sustainer
- \$5000 - 9999 Preserver
- \$10,000+ Champion

Special membership benefits
apply in all categories –
call for more information

JOIN LANDMARKS AND
MAKE A DIFFERENCE!

Name _____

Address _____

City State ZIP _____

Phone _____

Email _____



Remember....

**you can use this form
to join Landmarks, to
renew, or to upgrade your
membership!**

1440 MOSS STREET
NEW ORLEANS, LA 70119



Non-Profit
Organization
U.S. POSTAGE
PAID
New Orleans, LA
Permit No. 723