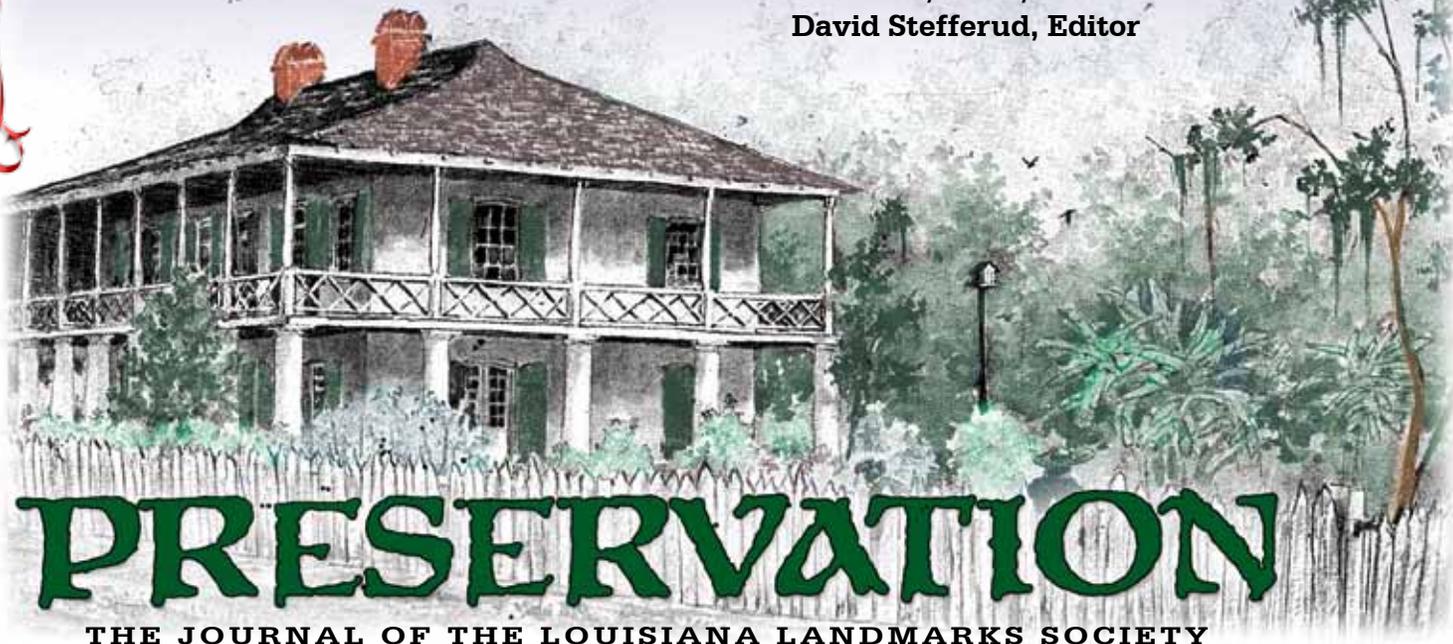




Vol. 47, No. 3, 2010
David Stefferud, Editor



THE JOURNAL OF THE LOUISIANA LANDMARKS SOCIETY

Louisiana Landmarks Society member and iconic New Orleans Character, Lloyd Sensat, will usher in the holiday season as Papa Noel at the Pitot House's Le Marché des Fêtes !

Landmarks' tradition for attracting talented preservationists lives on at Le Marché des Fêtes, a unique holiday boutique. Since its establishment in 1950 Landmarks' gifted leadership has included the beloved artists Angela Gregory and Lloyd Sensat, as well as the noted writers Flannett Kane and Jessie Poesch. That legacy continues in the likes of current board member Pamela Pipes, whose Audie worthy tour CDs will be available for stocking stuffers. Shoppers will meet variously visually talented and crafty Landmarks members while penned members will be on



Photo by Larry Graham

hand throughout the day to conduct book signings.

With artworks, craft items, and holiday decorations galore, the Pitot House lawn will be a magical market land for one delightful day. Debuting in the parterre garden this December, Louisiana's own beautiful Peggy Martin Survivor Rose bushes, in addition to decorative greenery, heritage and herb plants, will be available for gift giving and holiday decorating. Liberty's Kitchen's lovely baked goods and lunch munchies will be on hand for shopping fuel and holiday feasting.

Shoppers will find wonderful deals and member discounts on a variety of Pitot House themed items, including special Louisiana Landmarks Society gift memberships and Pitot House event tickets.

Le Marché des Fêtes will take place from 9AM until 4PM Saturday, December 4th rain or shine.

Photographs with Papa Noel will take place at the Pitot House from 10AM until 12 Noon.

For more information contact (504)482-0312 or info@louisianalandmarks.org

The Louisiana Landmarks Society promotes historic preservation through education, advocacy and operation of the Pitot House.

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PRESIDENT'S MESSAGE



Dear Friends and Members of Louisiana Landmarks Society:

LLS is thriving: like the city of New Orleans, we are bravely facing some gaps between capital needs and resources; like the city we have infrastructure components that face funding shortfalls. The greater New Orleans community is dealing with drainage, sewerage and water systems, streets, educational and medical crises. We, on the other hand, have working utilities, a relatively solid roof over our heads, an educational program that outshines any in past years, and an excellent start on interesting 2010-11 speakers and programs. Our capital is soundly invested and carefully watched by Susan Couvillon. Our membership list is expanding thanks to the work of Grover Mouton, Philip Woolen and Anne Morse. Our publications prospects are also expanding, thanks to Diana Smith, who understands that people like to shop and visitors to Pitot House are no exception: they frequently want a souvenir, an item that can reflect the magic of their tour here. Diana's approach, which I appreciate, is to have local publications for sale at the Pitot House in a variety of price ranges. Her approach is in agreement with the standard operating procedures of the best house museums around the world. She is creating a partnership between LLS and The Pelican Press to enlarge our selection.

As I study more about my role as President in order to better serve you, I learn concrete lessons that were previously only intuition. For example, I have a clearer understanding that a newsletter's primary goal is to build relationships between us and our members, and our Editor in chief, David Stefferud, is doing that by featuring articles by and about our members. I urge you to submit yours. He is dealing with the question of budgeting *Préservation* as a more diverse, interesting and potentially revenue producing magazine, though I compliment his perspective: before running other people's messages, such as sponsors and advertisers, he feels it is important to clarify that we control the look and content of our newsletter and that any financial help that comes from our community reflects the values of our organization.

Our office runs smoothly, thanks to Tarah and Susan. Our Advocacy committee is tireless, relevant and responsible and Keith Hardee is a real guardian. Pitot House Garden looks better, thanks to Anne Morse's

gardener, Mercedes Whitecloud's surveillance, and Mignon Faget's generosity. Our House is taking part in a landmark study of climate and environment, thanks to a grant procured by Susan McClamroch.

The Board is endeavoring to prioritize and coordinate our investments of time, energy and money. We continually re-evaluate planned expenditures in the tightly constrained financial picture, and we confer and cooperate to produce a plan that reflects the most critical needs of our organization. This Board has committed to actions that reflect our top priorities: maintaining the Pitot House as a vibrant example of sustainable historic preservation, alive with programming and displays that support our mission, vision and values.

Each of you is important to me. Let's be in touch,

Susan

Susan Kierr

President, Louisiana Landmarks Society

A LETTER FROM THE EDITOR

Frugality is a great virtue, especially among Scotsmen and the poor, but it is for most of us an imperative necessity at one time or another, and such a time has arrived for your journal, *Préservation*. We are exceeding our budget, and have for the recent past.

There are obviously only two solutions: cut expenses or increase income. (There may be others if you are in Washington: obfuscation, procrastination and mendacity.)

Therefore, you are apt to see in future issues, (on the cost-cutting side), less color, shrinkage in page-count and other corners which we have found to trim. On the income side of the ledger, it occurs to us that some friends of the Society might find it more congenial to their giving plans to sponsor an issue or a page of *Préservation* or give a gift or bequest to the journal in addition to an unrestricted gift to the Society. If you know of such friends, please remind them we're here and needy.

Another avenue we're exploring is to solicit donations from firms we mention favorably in our pages. We recognize the moral hazard: this wouldn't be "product placement" or constitute any diminution of our editorial integrity in return for money, I would think.

We've thought about soliciting advertisement. The Preservation Resource Center, for example, does it, tastefully and well. It seems, though, that such a project requires a sales-person, and we don't have one.

Please let me know your thoughts on this or any other concerns.

David Stefferud

davestef@bellsouth.net



New Orleans Nine Spotlight: LaSalle Elementary School Recent Activity over Former NOCCA School is Encouraging

By Mac Thayer

Anyone who happens to drive by the intersection of Perrier and Webster Streets (Uptown, near Audubon Park) could be forgiven for stopping to gaze for a moment at the stately LaSalle Elementary School Building, located at 6048 Perrier. Like a royal schooner in a marina full of tiny boats, the four-story, beige brick building makes a commanding presence among the smaller single family houses in the beautiful Hurtsville neighborhood of Uptown New Orleans. But will this schooner ever sail again? Winds of change are in the air.

Named to the Louisiana Landmark Society's 2009 Most Endangered Sites list, the LaSalle Elementary School was built in the



Italianate Style around 1900 and served as an elementary school for decades. The Times-Picayune notes that the building "is better known as the former home of the New Orleans Center for Creative Arts. Musical

stars such as Wynton and Branford Marsalis and Harry Connick Jr. studied and practiced there as teens." (Bruce Egler, 10/24/09).

After NOCCA moved out of the building in 2000, and due in part to damages from Hurricane Katrina in 2005, the building deteriorated significantly. Neighbors have watched the building fill up with water, weeds, and bats.

But the LaSalle Elementary School was pushed into the spotlight this summer when the Orleans Parish School Board (owner of LaSalle) announced it would auction the building on July 29th, 2010, along with a dozen others. That sale was interrupted just before auction-time by Mayor Mitch Landrieu, who asked the OPSB to pull several of the buildings, including the LaSalle Elementary School, from the auction register.

Why did the Landrieu team intervene? According to the Times-Picayune: "Landrieu sent a letter to the School Board the day before the auction, urging a 90-day postponement so the properties could be integrated into the new citywide master plan. [Landrieu] cited a study by the Urban Land Institute that called for the OPSB to partner with the New Orleans Redevelopment Authority to ensure each site is used in a way that most benefits the community, instead of immediately being sold to private developers." (Cindy Chang, 7/29/10).

But what do city officials have in mind for the LaSalle School? One source of speculation is that Lusher Charter School is interested in acquiring the building and may be investigating the feasibility of turning LaSalle back into an elementary school.

Yet no matter what the Landrieu Administration, OPSB, NORA, or Lusher envisions, real obstacles to re-developing the LaSalle School remain. The building is likely to require extensive environmental remediation before renovation could even begin, and the building's old infrastructure, combined with years of water damage, means a hefty price tag for re-development.

That price tag, combined with restrictive zoning laws, will make a re-development difficult and a purely private re-development less likely. As the December 2009 appraisal for the building states: "Although adaptive-reuse of this building is physically possible, the zoning laws severely limit potential uses." The appraisal goes on to conclude: "The highest and best use of this building is the demolition of the existing buildings."

Still, the building will likely qualify for Federal and Louisiana historic tax credits, (a cumulative 20% and 25% of qualified rehabilitation costs, respectively) which could take a large bite out of the re-development costs for a private developer or charter school interested in renovation.

Although still far from having reached a conclusive outcome, the recent activity surrounding the LaSalle School is an encouraging sign

that something will be done, instead of letting the school languish as it has. The School Board has signaled its intention to sell the building, and the Landrieu Administration has signaled its intention to help consider ways to use the site. The Lusher School may also be in the mix. Given the 90 day postponement period that the Landrieu administration has requested, the New Orleans community should expect further news regarding the direction of the LaSalle School in the coming months. Until then, the school remains quietly moored.



Mac Thayer is a graduate of Tulane's Class of 2007 and is a new member of the Louisiana Landmarks Society and the Advocacy Committee.

A Faubourg St. John Beauty...Again!

By Vivian Cahn

Many years ago, when my husband and I purchased our first (and so far only) home, we were just in our early 20's but this was the one we couldn't let get away. The house and grounds, located in the Faubourg St. John neighborhood, fit the short list of features we wanted in a dwelling: a grand New Orleans house with a good sized yard. What we got was a big old abandoned raised centerhall in need of a tremendous amount of renovation, sitting on $\frac{3}{4}$ of an acre of such grossly overgrown and unkempt land we couldn't even make out the dimensions. The house had been on the market a long time. Apparently all potential buyers who toured it were too afraid to tackle the work necessary to make it habitable. That didn't deter my husband and me, as the innocence and inexperience of youth left us (initially) undaunted by the tasks that lay ahead, and the romance of this vacant and neglected beauty captivated us.

The house's colorful history had taken it from being constructed by a stevedore in the 1890's as a nice family home to ending up as a flop house, offering cheap daily to weekly room rates to a succession of ne'er do wells who hung out at the race tracks. The first year of our inhabitation there, I had to regularly turn away people who showed up at the front door at all hours in rumpled suits, beer bottle in hand, asking for a room.

The house needed tons of work, structural as well as cosmetic. We lived there - or perhaps the better phrase is, crashed there - for a long time before doing anything, just watching the light move through the rooms and letting the house eventually dictate what would be the best plan for its renewal. Living in an Eastlake-style home built in the 1890's with 12' ceilings, 13 $\frac{1}{2}$ " baseboards, doors with transoms and original brass Orientalia hardware, a 50' long centerhall, and only 3 previous owners demanded that we proceed with care and sensitivity in retrofitting the house and grounds to the modern lifestyle of its new owners.

The double parlors in particular proved to be quite puzzling. Poring over vintage photos of similar rooms from that time period, the double parlors were always chock full of furniture, with one of the parlors very often being used as a music room. We not only didn't own a grand piano, but at the time didn't even own enough furniture to fill one parlor, much less two! It may have been the challenges of renovating and decorating this particular home that prompted me to return to school to acquire an additional degree - that of interior design - and ultimately launched my career as an interior decorator.

It took many years, decades actually, before we could finally say that all the renovations were complete. They were done in stages.



Cahn's carefully restored mid city center hall home.

The first stage was putting back the major things that had fallen into disrepair or actually no longer even existed - like the front porch and spindles. Next was putting in a modern kitchen. The one old bathroom was replaced, and two new ones added. We learned just how difficult it was to remove heavy solid iron bathtubs from a raised house.

The final renovation took place in the rear of the house with the additions of a large octagonal-shaped greatroom and wrap-around back porch. This quickly became the room where everyone spends most of their time - reading, eating, doing homework, partying, and entertaining guests. This room, along with the yard, were the last of the Herculean tasks to be completed.

The large semi-tropical jungle surrounding our house, otherwise known as "the yard", was another story. The original owner of our property had initially also owned the entire city block. He subdivided this block into many separate lots and sold them. What remained was a highly irregular-shaped parcel of land containing no less than 12 different dimensions. The property description on our act of sale reads:

120' x 120' x 40' x 36'1" x 27'10" x 73'3" x 31'11"
x 47'11" x 34'2" x 61'6" x 14' x 120'.

When we purchased the house, even though we saw the lot on the surveyor's drawing, the yard was so densely overgrown its actual shape was completely obscured. We found a workman who knew how to use a machete, and who disappeared into our tropical jungle for the better part of a week, hacking his way back out. The new borders of the property finally began to emerge. We weren't

Continued on next page

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quite sure how to landscape the odd dimensions of the yard, and, as with the house, we traced the sun's path for a long time until a basic design emerged.

The first thing that had to go was a charming (to me) red structure — a one-room servant's quarter sitting just behind the house in the center of the rear yard. I couldn't bear to tear it down, so it stood there for years, forlorn, until I finally found someone who agreed to take it off our hands. In exchange for giving it to him for free, he would move it to an empty lot he owned several blocks away. This simple agreement turned out to be a project of epic undertaking. In what ended up commanding an entire day, heavy equipment, police escorts, and snarled traffic, the little red house finally found a new resting place and we could move forward with our landscaping plans.

The removal of this structure left a sizable gaping hole in the ground, otherwise known as a privvy, otherwise known as a big toilet. Again, just the right person appeared, a man who had the dubious distinction of being an expert on excavations of privvies. I watched in fascination as this man, dressed in an immaculate white jumpsuit, descended into the muddy hole, and, after digging around for several hours, re-emerged from the hole completely spotless. I, on the other hand, managed to get dirty just sitting by the side of the hole, receiving the curious artifacts he excavated and handed up to me. Among them — sets of false teeth, various parts of ceramic doll bodies, medicinal jars and bottles, and an old glass hypodermic syringe of such gigantic size it made me shutter.

Our yard, at one time, had contained quite a noteworthy and unique garden and was a highly recommended property to tour. The 1938 New Orleans City Guide, which is still in print, has a special mention under the chapter on gardens in the City Park area: "Charles Mauthe's private cactus farm and greenhouse.... There are many rare species in Mr. Mauthe's collection, which is one of the more notable floral exhibits of New Orleans."

Planning Landscapes and Gardens within Historic Parameters

By Patricia McGowan, Landscape Architect and Urban Planner

I was quite intrigued when Susan Kierr asked me to write a few words about planning landscapes and gardens for historic properties. As a mid-career landscape architect and urban planner who has taken a few years off from my career to live in France, a real historic landscape, for a few years, I couldn't help but think that life really does go in circles. The circle that I'm referring to in this case is the circle that started with the Mahaffie House Landscape and Historic Site Restoration, a stagecoach site along the Santa Fe Trail which was the focus of my thesis project at the end of my landscape architectural training at Kansas State University. Now, twenty-five years later I'm living in the very historic landscape of a small French village where old walking paths to the nearby towns are still the routes used by pedestrians and cars alike, and where sycamore trees still line the

From "one of the most notable floral exhibits in New Orleans" to the wreck that our yard was at the time left me more than a little daunted and intimidated. Although it didn't compel me to return to school for yet another degree — this time in landscape architecture — I did have the presence of mind to hire a landscape architect.

Landscaping our property resulted in a long, long learning curve involving the services of the landscape architect, consultations with fung shui experts, reading scores of gardening books and magazines, visiting dozens of gardens, making countless trips to garden centers, arguing with my husband about the wisdom of putting in a swimming pool, and then finally bulldozing the entire yard except for the hearty old oak, cypress, azalea, and magnolia trees.

We had a working plan and eventually a landscape emerged. It has continued to change and evolve over time as it has met, among other things, the huge setbacks of both flood and freeze. It has taught us the wisdom of the adage "a garden is never completed."

The park-like yard is now our sanctuary. Surrounded by large semi-tropical plants, a natural-shaped salt water pool with cascading waterfall creates a soothing splash. Planted amidst traditional local ornamentals such as crepe myrtles, azaleas, and camellias are a large variety of food bearing plants. Lemon, lime, grapefruit, satsuma, kumquat, apple, peach, plum, banana and fig trees, a vegetable and herb garden, and grapes trellising the fences provide our family and friends with delicious fresh produce.

The house and grounds now only require a ton of maintenance as opposed to a ton of renovations. Over the years the house blessings have included the addition of our child, as well as a succession of beloved dogs. Four weddings of good friends took place on the grounds, with 75% of those couples still together. We've had and continue to have many celebrations, parties, and meals with family and friends, all of them fun and joyous. And at this point in our lives, we've even acquired enough furniture to finally fill both the double parlors.



Mahaffie Stagecoach Stop and Farm Historic Site

main route into town just like in all the French movies. Usually we think of historic buildings, historic towns and historic events,

but not historic landscapes. Landscapes are often considered to be the decoration around the building. While they may have been planned and conceived with intention they aren't often thought of as historic. They may be old, containing lovely stately trees or a wrought-iron pergola, but can the landscape really be historic? And even if it is old, does it really matter? Is it something to be preserved, enhanced or even re-planted or reconstructed? I would encourage you to say yes to all three of the above.

LLS is pleased to announce that our membership is growing, and we note the outstanding work of our Membership Committee, led by Anne Morse, Philip Woollam, and Grover Mouton.

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:

Louisiana Creole Research Association

Mr. Amzie Adams
Mr. Jeffrey Agular
Ms. Judy Ahrens
Ms. Sofia Rose Akhala
Mr. and Mrs. Chuck Andrews
Mr. and Mrs. Robert Boh
Ms. Elaine Boudreaux
Ms. Sybil A. Broussard
Mr. Joshua Broussard
Ms. Patricia Burgoyne
Ms. Christi Cabos
Mr. Jeffrey Collins
Ms. Michelle E. Crepeau
Ms. Leigh Ann De Monredon
Mr. Michael Deas
Mr. Jeff Drouin
Mr. Emile Dumesnil
Ms. Mickey Easterling

Ms. Patricia Epling
Ms. Elaine Erikson
Ms. Caitlin Evans
Dr. Elizabeth and Mr. Michael Fontham
Dr. and Mrs. Stephen Hales
Mr. Paul Haygood
Mr. and Mrs. William Hess
Mr. Michael Hopping
Mr. and Mrs. Scott Howard
Ms. Amy Hubbell
Mr. Daniel Hubbell
Mr. George Hubbell
Ms. Misty Jackson
Ms. Jennie Johnson
Ms. Diane Johnson
Ms. Gay Lebreton and Mr. James Farwell
Mr. Gino Loiacono
Mr. David Mouton
Ms. Kathy Muse

Ms. Cynthia Kelly Navarra
Mr. and Mrs. Toby O'Sullivan
Ms. Donna Penny
Mr. and Mrs. Hunter Pierson
Ms. Kathy Plante
Mr. and Mrs. Van Robichaux
Mr. Charles Wesley "ToTo" Robinson, Jr.
Dr. and Mrs. Richard Roniger
Ms. Sylvia T. Schmidt
Mr. Tom Sheehan
Mr. and Mrs. Lloyd N. Shields
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Mr. Fred Starr
Ms. Camille Strachan
Mr. McCosh Thayer
Mr. John Voss
Ms. Nora Wetzel
Judge and Mrs. David R.M. Williams
Mr. and Mrs. Edward Young

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 *Préservation* if you care to make a written contribution.

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:

The Beaugard-Keyes House	Ms. Katherine de Montluzin	Dr. Donald Soule Lee	Mr. Lyndon Saia
Dr. and Mrs. David W. Aiken, Sr.	Mr. Mark Delastatus	Mr. and Mrs. Edward N. Lennox	Mr. Barry Scairono
Mrs. Tarah D. Arcuri	Dr. and Mrs. Michael P. Dolan	Mr. and Mrs. Larry Manguno	Mr. Steven A. Scalia
Mrs. Sue F. Balmer	Dr. and Mrs. Patrick Dowling	Ms. Elsie B. Martinez	Ms. Helen L. Schneidau
Mr. and Mrs. Beaugard Bassich	Mr. and Mrs. Prescott N. Dunbar	Mr. Douglas C. Mayo and Billie Mayo	Mr. and Mrs. Rocky Seydel
Mr. Jack Belsom	Mr. and Mrs. John C. Ellis	Mr. Ralph McDonald	Mr. and Mrs. Philip B. Shall
Mr. Casimer J. Blanda	Dr. and Mrs. Donald C. Faust	Ms. Ann Mentz	Mr. and Mrs. William Sizeler
Mr. William E. Borah	Dr. and Mrs. Henry J. Folse, Jr.	Ms. JoLeigh S. Monteverde	Mr. and Mrs. Joseph C. Skinner, Jr.
Mrs. Amie Harlee Borne	Ms. R. Ann Ford	Ms. Anne K. Montgomery	Ms. Diana Smith
Mr. and Mrs. Albert P. Brown	Mr. Rene J.L. Fransen	Ms. Andree Moss	Mr. Stuart H. Smith
Mrs. Florence Brown	Mrs. Betty D. Fretz	Mrs. Paul D. Murphy	Mr. and Mrs. Warren L. Stern
Mr. and Mrs. Jim Bryant	Mr. and Mrs. William J. Furlong	Mr. and Mrs. Brian Nelson	Ann Woodruff and Jack Stewart
Mr. Harold H. Burns	Ms. Jacqueline Gamble	Mrs. Gloria Normann	Ms. Irma M. Stiegler
Ms. Winifred Evans Byrd	Mr. James Guilbeau	Mr. and Mrs. John Parham	Mr. and Mrs. Robert Stone
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Mr. Nathan Chapman and Mr. Dennis Alonzo	Mr. and Mrs. Robert Hassinger	Ms. Pamela Pipes	Ms. Betsy Swanson
Mr. Eugene Cizek and Mr. Lloyd Sensat	Mr. Larry Hesdorffer	Ms. Jessie Poesch	Dr. Samuel A. Trufant
Mrs. Loretta C. Clark	Mr. and Mrs. Michael Holly	Mr. J. Robert Pope	Mr. John E. Wade, II
Mr. George A "Jack" Coiron, III	Mr. Lewis Hooper	Ms. Gwendolyn D. Redus	Dr. Clyde A. Watkins, Jr.
Mr. and Mrs. Hackett Cummins	Mrs. Marlene Jaffe	Mr. John Reen and Ms. Jon Kemp	Ms. Betty Elizardi Williams
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Ms. Betty K. De Cell	Mr. Robert J. Killeen	Ms. Mary Alma Riess	Mrs. Marilyn P. Zackin
	Ms. Susan Klein	Ms. Harriet Robin	

Advocacy Chairman J. Keith Hardie's Letter to Mayor Mitch Landrieu

Landmarks saluting the Mayor's preservation instincts

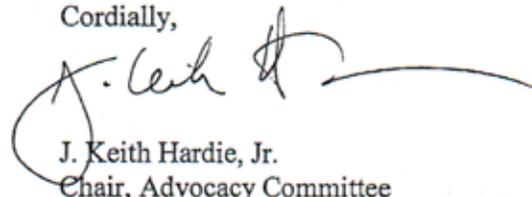
Re: Houses in VA footprint

Dear Mayor Landrieu:

Louisiana Landmarks Society salutes you for your intervention concerning the houses located in the footprint of the planned new Veterans Administration hospital. Moving the houses was grounded in sound planning and preservation principles. Relocating these houses to other parts of Mid-City will help maintain that neighborhood by diminishing the jack-o-lantern effect.

We hope you will continue to encourage open public participation and to apply sound planning and prudent public financing principles in considering the roles to be played by Charity Hospital and the proposed VA and LSU projects in the delivery of medical services to area residents.

Cordially,



J. Keith Hardie, Jr.
Chair, Advocacy Committee
Louisiana Landmarks Society

The Mayor's Response

Keith,

Thank you for your letter. I'm committed to making sure that historic properties in the hospital footprints are moved and protected as best as possible. My administration will continue to encourage public participation with the hospitals and in any other projects that we will oversee.

Sincerely,

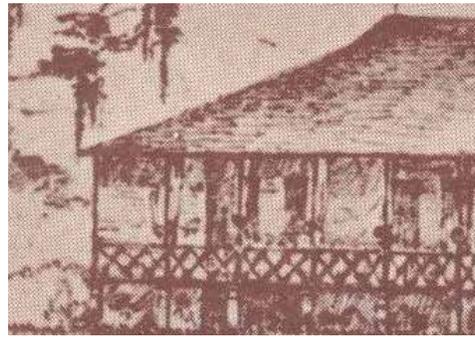


Mitchell J. Landrieu
Mayor
City of New Orleans



Pitot House Director's Report

By Susan Lloyd McClamroch



Detail with gallery drapery in drawing by Lesueur, 1830. Gallery Drapery Study, 2010. Photo by James Wade.

Holiday greetings from the Pitot House, where we're already dreaming of a green spring! Even in this cool season, Landmarks' forward thinking "Preservation Reengineering" workshop is a hot topic.

Thanks to a generous grant from the National Center for Preservation Technology and Training plus matching support from Tulane School of Architecture's Preservation Studies program, the Louisiana Landmarks Society's Pitot House will host a program that sets the stage for implementing new concepts in low-energy environmental strategies by presenting these concepts to our colleagues—historic building stewards, preservation professionals, and future preservation practitioners.

Kirk Cordell, Executive Director, and Andrew Ferrell, Architecture and Engineering Program Chief, from the U.S. Department of the Interior, National Park Service's Center for Preservation Technology and Training, based in Natchitoches, Louisiana, are participating in developing and planning the workshop. Michael Henry, who led the development of the Getty Foundation-funded Preservation Plan for the Pitot House in 2008, will also lead the development of the Pitot House's upcoming event. Instruction will be conducted by topic-based teams who will lead case study sessions and then present charette parameters for the implementation strategizing portion of the workshop. Comparative case studies will include data from Hemingway's Finca Vigia near Havana, Cuba in addition to Louisiana plantation properties: Destrehan, Laura, Little Texas, San Francisco, and Whitney. Madame John's Legacy and the nearby Spanish Customs House are also included in the case study line up. The Pitot House will serve as both a case study and a laboratory for demonstrating the practicality of "green" climate management. This early nineteenth century structure possesses a number of historic vernacular architectural features for ambient environmental management that were abandoned when air-conditioning was installed. The upcoming workshop presents an opportunity to determine how to reinstate the func-

tionality of these features. Workshop attendees will learn about the characteristics of hot, humid climates and how the original occupants of vernacular buildings dealt with this climate. They will learn about the historic role of landscape in climate management. Focusing on the situation of historic house museums in hot, humid climates, the workshop will investigate the risks to collections and how stewards can address these risks with minimal systems. Armed with this knowledge, workshop attendees will then help develop a specific strategy for replacing the inefficient 20th century air-conditioning system at the Pitot House with a more sustainable, low-energy system—giving all program participants direct experience in the decision-making needed for implementing new climate management approaches in other historic structures.

Preservation Re-engineering: Finding Green Environmental Management in Vernacular Historic Buildings in a Hot and Humid Climate will take place at the Pitot House from 9:00 AM to 5:00 PM on Thursday, April 7th, 2011 and from 9:00 AM to 4:00 PM on Friday, April 8th, 2011. A limited number of preservation professionals who are not able to take part in the entire program may register for the solution presentations and summarizing conclusions that will take place from 1PM until 4PM on the second day of the program. See the flyer on the next page for details.

Refer to the following websites for more information on this topic:

- 2007 GCI Experts Roundtable on Sustainable Climate Management www.getty.edu/conservation/science/climate/climate_experts_roundtable.html
- 2007 Gray Areas to Green Areas: Developing Sustainable Practices in Preservation Environments www.ischool.utexas.edu/kilgarlin/gaga/proceedings.html
- 2008 IIC Dialogues for the New Century: roundtable discussions on the conservation of cultural heritage in a changing world, "Climate Change and Museum Collections" www.iiconservation.org/dialogues/IIC_climate_change_transcript.pdf
- 2009 National Endowment for the Humanities www.neh.gov/projects/Conference_09May/NEH-CNR_Conference.htm



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This workshop was developed under a grant from the National Center for Preservation Technology and Training, a program of the National Park Service. Its contents are solely the responsibility of the Tulane University School of Architecture and the Louisiana Landmarks Society and do not necessarily represent the official position or policies of the National Park Service or the National Center for Preservation Technology and Training.

"The Réveillon"

A Creole Dining Tradition

by Sandra Scalise Juneau

Reviving the celebratory Creole tradition of the *Réveillon* has become, for locals and visitors alike, a delicious culinary experience. Literally translated, the French verb *reveiller* means to awaken, arouse or stimulate and the grand feasts of the Creole *Réveillon* have aroused a stimulating legacy of fine dining that destiny has graciously continued. Specially designed menus celebrating *Réveillon* with traditional Creole delicacies can be enjoyed at selected New Orleans restaurants throughout the month of December.

Like most Creole celebrations, the *Réveillon* is rooted in religious tradition. This predominately Catholic society followed ancient ritual, when only light meals of fish or seafood could be served on the Eve of Christmas, then complete fasting was required for hours before attending Midnight Mass. As families returned home to "break the fast," they celebrated with an elaborate *Réveillon*, celebrating Louisiana's rich bounty with a feast of Creole specialties that often lasted until dawn. *Réveillon* menus included such delights as chilled raw oysters, turtle soup, daube glace, pecan stuffed roasted quail, an array of sweet puddings, Creole white fruitcake and the *Pièce de résistance*, a traditional French, *Bûche de Noël*.



Brennan's Restaurant Christmas *Réveillon* Dinner
www.brennansneworleans.com

REMINDER: if you see us online, you see us with color on every page. Print it out in color for your scrapbook. - Editor

A round of parties ushered in a more festive *Réveillon* for New Year's celebrations, as friends and family visited throughout the day for elaborate dinners topped off with delectable confections, cordials, liquors and eventual singing and dancing. As the central beverage served for *Réveillon*, this classic eggnog has warmed generations with its deliciously soothing essence. For your celebrations, nothing says Creole hospitality like welcoming your guests to a congenial punchbowl graciously filled with traditional holiday spirits!

Creole Eggnog

INGREDIENTS

- 1 quart whole milk - scalded
- 4 large eggs - separated
- *1 pint heavy cream (* Optional)
- 1 cup sugar
- 4 oz. bourbon or brandy
- 2 teaspoons nutmeg- freshly grated



METHOD

In a heavy bottomed saucepan, bring milk to a simmer, carefully avoiding scorching. Set aside warmed milk.

Separate eggs into two mixing bowls and set aside egg whites.

Beat egg yolks until light lemon colored and doubled in volume. Gradually add $\frac{3}{4}$ cup sugar, beating until fully incorporated.

Stir one cup of warm milk into creamed eggs, whisking to fully incorporate. Gradually add sweetened egg mixture into remaining simmered milk. Keep eggnog custard warm by placing saucepan over a deep skillet with simmering water, carefully avoiding overheating.

Just before serving, beat egg whites to stiff peaks. Gradually add $\frac{1}{4}$ cup sugar, beating until fully incorporated. (* Please Note — 1 pint of heavy cream, whipped and sweetened with $\frac{1}{4}$ cup sugar may be substituted for the egg whites.)

Pour eggnog custard into a warmed punch bowl. Fold in stiffly beaten egg whites (or whipped cream), carefully mixing with a wooden spoon. Drizzle in liquor and top with grated nutmeg. To serve, ladle eggnog into warmed punch cups.

Yield- 6-8 servings

Mrs. Juneau is a well-known student, teacher and practitioner of local, French and Italian cuisines and lives on the North Shore.

Façadism in *Préservation*: A recurring topic of discussion

By Tarah Doggett Arcuri

After the publication of the Spring newsletter, Louisiana Landmarks Society's longtime member and generous donor Avis Ogilvy Moore wrote to *Préservation* editor David Stefferud on his book review in Vol. 47, no.2. In this article Stefferud reminds the reader that there is not one preservation ideology (kind of like politics) by using the example of façadism within the context of the importance of communities to create design guidelines. Stefferud states,

"A perfectly clear and concise tour through the American architectural styles...segues nicely into contextual aspects of preservation and the need for, and increasing use of, design guidelines. The problems compound and the controversies abound: ask yourself what your position is on façadism, for example..."

Stefferud continues to illustrate his point with a façadism example, "Brown's Velvet/Post Office on Carrollton Avenue."

Mrs. Ogilvy Moore wrote to Stefferud:

You have been doing a great job and producing a very attractive publication. I know the pay isn't good (ha) but I hope the results are effective for the preservation cause.

There is one tiny niggle about façadism on p 17. The Carrollton Ave. post office is behind the façade of what was for decades during my childhood the Cloverland Dairy. The white glazed tile façade is nice, and appropriate for a sanitary operation like a dairy, but what was really unique about the Cloverland Dairy was its water tower. That was in the shape of a milk bottle - the kind of bottle used in those days with a narrower neck. The milk was not homogenized so when the cream rose to the top it was in that narrower neck part. The shape made a really distinguished water tower.

Thanks so much for doing a significant volunteer job for our dear LLS. This letter just proves that people are attentively reading what you have written.

Keep up the good work,
Avis Ogilvy Moore

We thank Mrs. Ogilvy Moore for her compliments and for her lesson in New Orleans architecture. Coincidentally, not long after receiving this letter and while staff was researching past Landmarks lectures in *Préservation* newsletters, we stumbled upon a snippet on façadism from August, 1986.



FACADISM

Facadism is a compromise that aims to preserve historic resources (Preservationists) and encourage economic growth (Developers) at the same time. The new Carrollton Post Office is an excellent example of this concept. The new postal complex incorporates the three story facade of the renaissance style building constructed in the 1920's by Cloverland Dairy and sold to Sealtest in 1950. Facadism is a threat to preservation in that it is the easy way for developers and city officials to tip their hats to preservationists while not really saving any buildings. (see: Knights Raze City Landmark, this issue). The acceptance of one facade projects usually opens the gates to a flood of proposals. Over time such superficial treatment can lead to a disneyland attitude, a false-fronted Hollywood set. When only façades are retained we lose the functional reason for the building's original appearance. Of course, opinions differ on the new phenomenon. Facadism sometimes can be the only alternative to a total loss, but that choice would be unnecessary if city officials had the political courage to confront developers. Architectural history should not be sacrificed for the greed of individual property owners.

An Old-Time Recipe

Chef Juba Mwendo catered a pleasant light repast for a recent meeting of the Board of Trustees at the Pitot House. He had done his homework and provided a number of period dishes which fit both the House and trustee palates. Chef Mwendo told the editor he's a classically-trained chef with plenty of cooking academy bills to prove it! This recipe is adapted from "Cooking In Old Creole Days: *La cuisine Creole a usage des petits ménages*," by Celestine Eustis, S. Weir Mitchell, Harper Pennington; copyright 1909, New Orleans.

Chef Mwendo is chef, caterer and owner of "Take One Catering," sathynsk@gmail.com or 504 201 8699.

STRING BEANS

Make a bouquet of a small green onion, some parsley, a laurel leaf, a very small bit of thyme. Tie all together with a long string, add your string beans, and when the bouquet has boiled fifteen minutes, take it out, leaving the string beans to boil fifteen minutes longer. Let them, like spinach, dance around in plenty of hot water. When cooked, strain them in a colander at once.



Do not let them get cold. Let them drip in a clean piece of cheesecloth that has been well washed; never use it new. Then put the beans in a frying pan with a little butter, pepper and salt. Serve hot. Do not let them stand.

An LLS Lecture: Poverty Point

Review by David Stefferud

Poverty Point is probably one of the most important and least appreciated archaeological sites in North America. The name, and many similar ones in that area of North Louisiana, derives from the disappointment that Delta planters, used to easy crops of cotton, indigo, foodstuffs and anything that grew in the alluvial soils near the Mississippi River, found when they moved inland to higher land and different soils.

But that was more than three thousand years after a culture, of which they knew little, flourished on Bayou Macon in West Carroll Parish, east of Monroe, five hours from New Orleans. The planters knew there were manmade ridges and mounds on their land, but little did they know that perhaps 2,000 prehistoric people labored long days to erect what is now known as "Mound A" at the Poverty Point State Historic Site. We now know that the work was unceasing, raising a mountain where there had been none, with no trace that rain, leaf-fall or storm interrupted their work. Poverty Point is full of monumental surprises: long assumed to be an agricultural enterprise because of the foodstuffs required to ensure its continuance, the site, covering 400 acres, six distinct ridges, and five mounds of varying ages and sizes, was populated by hunter-gatherers, living on the land, hunting, fishing, and gathering wild foods. There were transactions with the prehistoric peoples as far away as Florida and Ohio. Although we know a lot about this large and vigorous community, dating from perhaps 1500 BC, 3500 years ago, some aspects of life there are still shrouded in mystery.

This enigma was laid out for members of the Louisiana Landmarks Society and many guests on the evening of Monday, 8 November 2010, by Dr. Diana Greenlee, Station Archaeologist of the site and Adjunct Assistant Professor of Geosciences at the University of Louisiana, Monroe. Her task is twofold: to continue the archaeological investigations so badly needed to shed light on this vanished civilization, and to continue, with infinite patience, the work of nominating and justifying the Poverty Point site as a fitting candidate for World Heritage status. That's just begun: the first hurdle, enrolment on the "U.S. tentative list" for the honor has been completed, but the full process will take thousands of pages of justification and many months of effort.

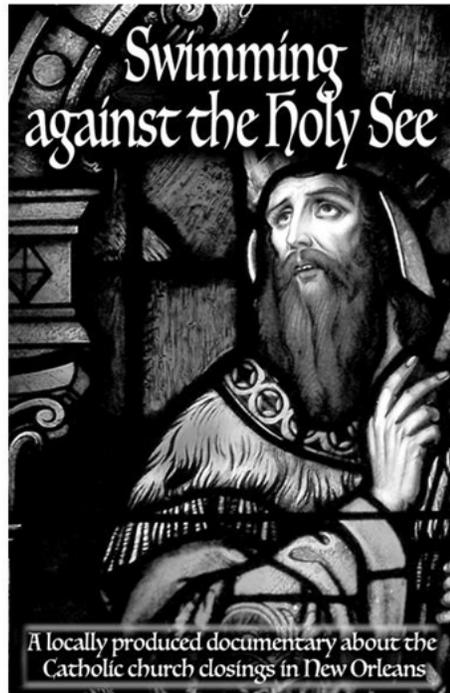
Dr. Greenlee makes a persuasive case for continuing this task. The site, so little known, may rank with Macchu Picchu, Pompeii and Katmandu as a window on our distant past.

The Poverty Point State Historical Site is open all year, most days; check before taking the trip. Dr. Greenlee is available at 318-926-3314 or greenlee@ulm.edu.



Build I, oil on canvas, Martin Pate, 2007
Courtesy of the Louisiana Office of State Parks

LOUISIANA LANDMARKS SOCIETY'S 2010-2011 LECTURE SERIES



December 6, 2010
7:30 PM

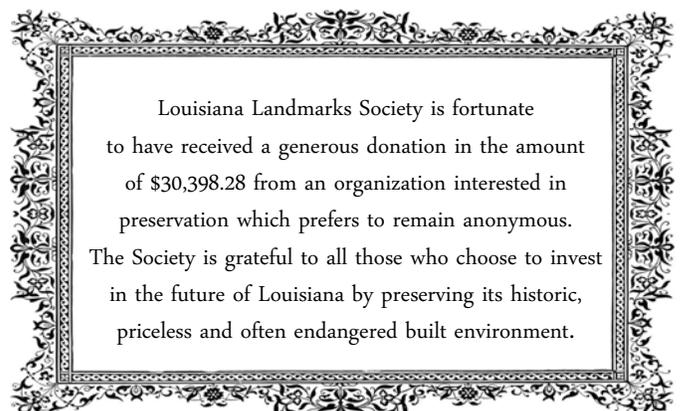
Craig Kraemer,
Documentary Producer

6330 St. Charles Ave.
Reception following

Introduction by Betsy J. Stout,
Chair of 2010 New Orleans' Nine
Most Endangered Sites

For more information contact (504)482.0312 or info@louisianalandmarks.org.

Betsy Stout, Second Vice President of the Louisiana Landmarks Society and Chairman of the 2010 Nine Most Endangered Sites List, will introduce the evening's topic by presenting the case for including New Orleans' endangered church buildings on this list. She will also introduce Craig Kraemer, the independent film maker who produced the evening's documentary presentation, *Swimming Against the Holy See*. Nominated by the New Orleans Press Club as one of 2009's best documentaries, this film chronicles events surrounding two controversial historic church closings in New Orleans. It examines these closings from two viewpoints: those of parishioners and that of the Archdiocese, and includes insights from well-known author and Church authority, Jason Berry. The hopes, plans, and concerns of the parishioners of Our Lady of Good Counsel and St. Henry's churches in uptown New Orleans are presented along with the Archbishop's position regarding these parishes, their church property, and their parishioners. The documentary spans the eight week period prior to the dramatic police action that brought the parishioners' 72 day church vigil to an abrupt conclusion.



Preservation: A Precautionary Tale

By Sarah Hess

Living in New Orleans's historic Bayou St John neighborhood is comfortable, convenient, and beautiful. My husband and I found a center hall house in that neighborhood and happily undertook the project of remodeling it. Our master craftsman carpenter helped us make our home unique, opening some walls and changing some doorways, without disturbing the original character of the house. Being preservationists, we remodeled using recycled timber and Green Project paints, which also helped our budget. When our little girl was born, her nursery was ready for her arrival.

We have friends, neighbors, grandparents and cousins who help us keep a watchful eye on our daughter. All of us delighted in her first year's progress and we smiled at her very normal tendency to put everything in her mouth. At her one-year checkup she was given a standard test for lead levels and we were shocked to learn that hers was elevated. The pediatrician cautioned us: find the source. Where was our daughter in contact with lead?

Because the half life of lead is two months in the human body, our doctor explained, we can get her elevated lead level down relatively rapidly, if we can detect and then remove lead paint from her environment.

We found a team of experts, Materials Management Group, (MMG), who came to our home with a hand-held x-ray gun made to detect lead paint. These lead busters efficiently generated a comprehensive report: all the original woodwork and molding in our house registered lead-positive. In addition, MMG sent samples of dust from our floors and window sills and soil from around our house to be analyzed: that report showed lead in our house from the front door to the back room; ironically, the highest lead levels were in the baby's nursery.

After further research we found Sheppard Construction, a company with a certified lead specialist, and contracted to have them come in to carry out a process called lead abatement. We moved out of the house to stay with our daughter's grandparents, taking our clothing, her toys and blankets, and other necessities that all needed to be carefully washed. Following EPA codes, each area of our house undergoing abatement was sealed off and all paint was stripped with a chemical peel. Plastic was used to seal up the scraps so that nothing was airborne. The workers all used respirators and protective clothing. Abatement was done by using a chemical peel in the house, along with encasement, as well as removal of windows and doors to an offsite location for stripping and repair.

This experience has made us highly aware of other projects in our neighborhood. When I saw dry-sanding recently on an old Victorian house, I spoke to the painters who did in fact realize that they were sanding off lead paint in open air, allowing the paint

to fly into the neighborhood, as well as into their own lungs. I warned them about the danger to their health: lead leaches strength from an adult's bones. Releasing the lead bearing dust into the neighborhood endangers my child's brain and organs. Additionally, I reminded them, there is a \$32,000 per day fine for creating this health hazard.

In spite of legislation in 1978 regarding the removal of lead from paint, the problems associated with this kind of paint have not disappeared, and are not restricted to neglected or rundown neighborhoods. In our community we have buildings one and two centuries old, and we use old doors, mantles and window frames in new construction. Louisiana Landmarks Society values the preservation of Louisiana architecture; this commitment, which I share, is complicated by the absolute necessity of raising awareness about the potential dangers connected to the presence of lead-based paint. Join me in making a commitment to proper abatement, for the sake of your family and mine.

The EPA (U.S. Environmental Protection Agency) has good pamphlets on the hazard and its remediation. Go online at www.EPA.gov/lead or call 1-800-424-LEAD (5323). Another online address is www.HUD.gov/official/lead. EPA has the best overall guide, "Lead In Your Home: A Parent's Reference Guide" and HUD has "Lead Paint Safety: A Field Guide for Painting, Home Maintenance and Renovation Work." If you need abatement services like I did, Ted Sheppard of Sheppard Construction is at sheppardconstructionllc@gmail.com or 504-821-6145.

But, best of all, New Orleans is fortunate to have close at hand and interested in our problems, Dr. Howard W. Mielke PhD, of Tulane University and Tina Covington-Mielke, RN, MN, Delgado-Charity School of Nursing, who are the authors of a definitive study of lead in all its unpleasant aspects, especially as found in New Orleans, where their research was largely conducted. Their paper, widely circulated, is "New Orleans Lead Poisoning Prevention Guide: Lead-Safe Play Areas for Children." This pamphlet is an eye-opening and readily accessible guide to the lead danger in every aspect: the history of how bad it is and how we got there, how to understand where it is and what it does, how to counter it, and blood-curdling maps of its distribution in our city. They speak from experience: two of their children became acutely poisoned.

"Lead poisoning is the number one preventable childhood disease today."



This letter was recently received from two prominent French Quarter residents, articulating a concern for the Quarter's preservation which we feel deserves wide dissemination and careful thought. It's sure to come up again in wider contexts and, of course, when the Saints win the SuperBowl again.

“THE NFL’S MONSTROSITY”

Submitted by Rosemary James and Joseph J. DeSalvo, Jr.,
French Quarter Property & Business Owners

The National Football League’s understandable desire to piggyback on the Saints’ astounding 2009 victory parade—which brought 800,000 loyal fans out on city streets on possibly the coldest night of the year—has created a monstrous situation in one of America’s oldest and most important historic landmarks, the Vieux Carre, including the site of the city’s founding, Jackson Square.

City leaders, always intent on plucking the Golden Goose, conveniently forget that the Vieux Carre is a small, already densely-occupied, extremely fragile village, so determined are they to make a buck on the French Quarter’s back. The Quarter has been Festival-ed to death, destroying the quality of life for tax-paying property owners and leaving the neighborhood looking like a garbage dump and smelling like a *pissoir* after each event. Many of these festivals bill themselves as “free.” Free to whom? Certainly not free for taxpayers, who must foot the bill for cleaning up the mess and destruction.

(The City is now saying it cannot afford the clean-ups by Sidney Torres and his wonderful crews!)

Now, these City leaders have gone entirely too far.

Allowing the NFL to erect a hideous superstructure on Decatur Street facing Jackson Square, to stage a “free” concert in Jackson Square, and to plan a parade to go through the French Quarter on Decatur Street is disgraceful. City leaders have allowed the NFL to occupy the French Quarter in a manner aesthetically repugnant. They have allowed the NFL to take over the French Market Parking Lot and the sidewalk leading to the Moonwalk, making parking, already scarce, impossible for residents, business people, and professionals such as the teachers at McDonough 15. They have allowed the NFL to inconvenience everyone who lives and works in the neighborhood and they have allowed the NFL to put the safety of the landmark treasures of French Quarter and the safety of its people at risk.

The Saints are heroes. They have put their shoulders to the wheel in the efforts to rebuild New Orleans in the wake of Katrina and they serve as much loved role models for young New Orleanians. They have provided the citizens of New Orleans with solace in their time of sorrow over the destruction of their city. Their extraordinary winning season and their Super Bowl victory last year brought joy to the hearts of Louisianians. They earned the right to share their victory with their fans in a spectacular way!

The Saints, however, did not stage a parade and a “free” concert, expected to attract hundreds of thousands of people, in the heart of the most fragile neighborhood in the city. They spread their celebration out over a long route in the Central Business District so that the fans could distribute themselves in a safer manner on broad sidewalks and wider streets. Nor did the Saints demean the French Quarter, the repository of the city’s most valuable architectural heritage, with a mammoth structure that resembles the kind of tacky features most often associated with used car lots and which went up in advance of a weekend that traditionally attracts more than 100,000 tourists from all over the country, marring the vision of the French Quarter they take home with them.

The French Quarter is comfortably full with these tourists this Labor Day weekend. It cannot handle the impact of events which will attract several hundred thousand. The decision of City leaders to allow such events in the face severe risk to life, limb, or property is quite simply irresponsible.

In fact, it is impossible to understand how any caring politician could possibly think that

allowing the NFL the run of the Vieux Carre is a good idea. Years ago, in the wake of a couple of near disasters during Mardi Gras, when fires broke out and fire trucks couldn’t get through the crowds, City fathers decided that Mardi Gras parades in the French Quarter are not a good idea. One of the buildings, a burned out hulk of a warehouse eyesore, still stands in the parking lot between Jax and Canal Place as a monument to the folly of stuffing too many people into the tight spaces of the French Quarter. Fire is everyone’s fear in the French Quarter. All it takes is one careless smoker, e. g. the Cabildo fire, and our lives, our property, our heritage could go up in smoke.

In recent years, City leaders have conveniently forgotten and put the safety of the Vieux Carre and its people aside in favor of Disney-fication. It’s like the big bus ban. Big buses and big trucks are illegal in the Quarter because they cause fragile buildings to crack from their vibrations. City leaders have turned a blind eye to the ban, especially in furtherance of these “spectacles.” City leaders also have conveniently forgotten that during the administration of Moon Landrieu the citizens of New Orleans rejected the idea of sound and light shows within the historical ambience of the French Quarter. And, here we are. Sound and light shows everywhere.

We don’t blame the NFL for wanting that view of Jackson Square. It is a terrific image for TV. The view the NFL has given us in return, however, is an affront, totally incompatible with our most historic site.

Football, in fact, has no role in the Creole heritage of the French Quarter. It is an American sport and should be celebrated in “The American Sector.” There are other terrific New Orleans images in that area, where the kind of crowds anticipated can be managed with some degree of public safety.

While we are delighted that the NFL wants to be in New Orleans for this opening of the Saints season, the decision to allow the NFL to use the French Quarter can in no way be justified as Cultural Tourism and we think that the NFL has asked us to risk too much—the City’s most important asset in the quest for Cultural Tourism—for the sake of a providing a ready-made television backdrop.

We want to know who is going to pay if the Golden Goose get singed, or worse gets cooked as a result of this foolhardy decision?

Who is going to be responsible if residents trying to go about their lives, their business are trampled in crowds, which in moments of claustrophobic fear, can easily panic and run amok?

Who is going to pay for vandalism to properties, which invariably occurs during these Romanesque offerings of bread and circuses?

Who is going to reimburse us for sales lost because customers cannot get to our establishments?

Who is going to be responsible if fire breaks out and our firemen can’t get to us in time to save our homes, our lives and our precious Golden Goose?

The NFL?



Scene from Sept. 9, 2010 NFL Kickoff Parade
Photo from wrno.com

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) LIMITED SUPPLY

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.) LIMITED SUPPLY

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.) SOLD OUT

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) LIMITED SUPPLY

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) LIMITED SUPPLY

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) SOLD OUT

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.) SOLD OUT

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.)

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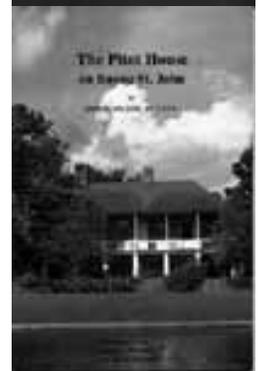
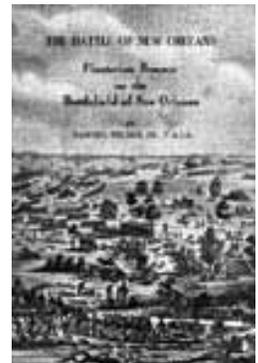
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