

LOUISIANA LANDMARKS SOCIETY'S MOST PRESTIGIOUS ANNUAL AWARD  
IN THE FIELD OF HISTORIC PRESERVATION  
IS AWARDED THIS YEAR TO

## *The Foundation for Historical Louisiana*

*The following letter sent by longtime LLS member, friend and noted preservation advocate Bill Borah explains why FHL is so thoroughly deserving of the Harnett T. Kane Preservation Award, and why the LLS Board of Trustees unanimously embraced Borah's words to ratify the award at the March meeting of trustees.*

For better, and sometimes for worse, I have been involved in historic preservation since 1960s. I have seen individuals and organizations come and go that have done their very best to protect and preserve the unique character of our city. But at no time during those 40 some-odd years have I witnessed anything like the effort by the Foundation for Historical Louisiana (FHL) to reuse Charity hospital and to protect lower Mid-City. FHL poured thousands of dollars into this important preservation battle — six hundred thousand dollars alone for the RMJM Hillier study of Charity -- and thousands of man hours in leading the effort to protect the neighborhood and to find suitable locations and designs for the LSU and VA hospitals. And this nonprofit does not even reside in New Orleans, being located in the old governor's mansion in downtown Baton Rouge.



I believe that it is important that we let our preservation friends from the north know how much we in New Orleans appreciate everything that FHL has done for our city and for the cause of historic preservation. The effort is remarkable and it is unprecedented.

I respectfully request, therefore, that the Louisiana Landmarks Society seriously consider presenting this year's Harnett T. Kane Preservation Award to the Foundation for Historical Louisiana. The Baton Rouge nonprofit, their courageous board of directors and their articulate spokesperson Sandra Stokes, have done more for the cause of historic preservation in New Orleans than we who work in these turbulent waters can begin to repay. The very least that we can do as an organization is to let FHL know how much we appreciate their efforts.

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## PRESIDENT'S MESSAGE

By Susan Kierr

LLS is actively expanding its circle of influence by partnering with organizations that support and advance ours. The representatives from the Louisiana Trust for Historic Preservation (LTHP), [www.LTHP.org](http://www.LTHP.org), came from Baton Rouge to confer at the Pitot House as a way to advance our relationship. (See the photo below.) Their goals are to protect, enhance and enjoy the places that matter to all of Louisiana, and of course they include our House in this category. LTHP works through advocacy, education and technical assistance to promote the preservation of historic resources and the heritage of Louisiana. We are natural allies.



ABOVE PHOTO: Winifred Byrd, Founder, Past President, Advisor Emeritus to the Louisiana Trust for Historic Preservation and past recipient of the Louisiana Landmarks Society's Harnett Kane Award, shown here with Michael Wyatt, Director of Preservation Field Services for the Louisiana Trust, Brad Vogel of the New Orleans office of the National Trust for Historic Preservation, and Susan Kierr, President of LLS, at a recent consultation at the Pitot House.

This kind of networking is part of my effort to increase our realm of influence and to shine light on our public face. Expanding joint programs with the New Orleans African American Museum, the Preservation Resource Center, the Historic New Orleans Collection, and the New Orleans Museum of Art is a beginning. For example, Pitot House presented its public face to our community with an installation at New Orleans Museum of Art's Art in Bloom, which put the Pitot House in the category of a Mover and Shaker, from March 30th until April 3rd. Hundreds of visitors to the museum saw the exhibit, including our presentation of a pair of cypress French doors slightly ajar, and framed by stalks of cane, palmetto fan leaves and Louisiana irises, along with carefully selected ceramic and iron kitchen pieces, a woman's gardening bonnet, and a bamboo fishing pole.

On the pages of this edition of *Préservation* you will find many other examples of how LLS and the Pitot House are asserting their influence in our community. I am very proud.

*Susan*

RIGHT PHOTO: Art in Bloom, NOMA, Mover and Shaker Exhibit representing the Pitot House.



### A LETTER FROM THE EDITOR

It has been a fulfilling and pleasurable task to edit *Préservation* mostly with my Co-editor, now President, Susan Kierr, and for a while by myself. It's wonderful to work with your words and pictures, your thoughts and your insights, (once in a while mine and Susan's), and to bring them to our readership, as informed and sophisticated an audience one could find in the world of historic preservation and advocacy or anywhere. But, like the old athlete, the joints of the mind stiffen like knees and elbows, and as Sir Winston Churchill said, "I suppress with difficulty an impulse to become sententious." So it is onward and upward with new management.

Challenges await: budget, purpose, format and new technology. A firm foundation for both technology and enlightened production is well in place with the inestimable services of Mrs. Tarah Doggett Arcuri, who brings skill, commonsense and hard work to the layout and production of the newsletter. Many members and interested nonmembers have provided "content," the word we now use for news, photos, comment and opinion, the life's blood of any periodical. "Well done," to our authors, I say, and may they be fruitful and multiply. This Editor will continue to help with free advice, which is, I hope, worth more than is paid for it, and "content", and anything else which is useful, and the President advises me that the inestimable Charlie London is ready to guide us gently into the digital age.

As some recent victories show, the cause of preserving our built historic environment is prospering and maturing; there's every reason to be optimistic and to persevere, as Landmarks has always been and done. Good for you! Thanks for being with us.

David Stefferud  
davestef@bellsouth.net

# When the Dust Settles:

## National Trust partners with Louisiana Landmarks Society on New Orleans schools

By Brad Vogel, Fellow, National Trust for Historic Preservation

Walter Gallas, known to many for his heroic preservation efforts following Katrina, left some big shoes to fill. But in the nearly one year since the National Trust for Historic Preservation continued its New Orleans Field Office, Director Gate Pratt and I have done our best to build upon Walter's good work.

We've engaged with a variety of challenging preservation situations, and we've had a chance to work closely with Louisiana Landmarks Society on a number of issues. Addressing the fate of New Orleans' many historic school buildings has been one of the major recurring themes in our shared efforts.

Chief among the battles to retain historically and architecturally significant school buildings is the lively and ongoing fight to save the beautiful McDonogh No. 11 School, designed by New Orleans architect William Freret and located at 2009 Palmyra Street in the footprint of the proposed University Medical Center in Lower Mid-City.

The Italianate/French Second Empire building, constructed in 1879 after a fire destroyed the earlier Madison School, served as the New Orleans Center for Health Careers immediately prior to Hurricane Katrina. Following the storm and subsequent flooding, it was renovated at a cost of approximately \$3 million by the Orleans Parish School Board, and it served as the home of Priestley Charter School, a school dedicated to teaching students about architecture and construction.

Sadly, while the building was identified as a significant historic structure in the Section 106 consultation process for the LSU/VA hospitals, the State of Louisiana did not make any discernible efforts to design its proposed facility in such a way as to retain and reuse the sound, historic structure (despite keeping acres of surface level parking lot in the design for the 37-acre site). Today, after demolishing over 20 structures around McDonogh No. 11, the University Medical Center Board remains over \$400 million short of the funding necessary to build its proposed hospital. The building was slated to be demolished — even though it remained unclear whether the hospital would ever be built.

Fortunately, a push by a coalition of groups including the National Trust and Louisiana Landmarks Society has likely changed the fate of McDonogh No. 11. After a press conference in the fall, the development of a booklet describing the building's importance, a *Times-Picayune* article, a second press conference in February, a *Times-Picayune* editorial, and a letter from a majority of the New Orleans City Council, the State of Louisiana finally made a public statement recognizing the

value and significance of the building. The State suggested moving the building with its own funds that otherwise would have been used to demolish the building. That's a good start — demolition now looks far less likely.

But there is still more work to do — the building, so to speak, is not out of the woods yet. Before risking the building in a move, the State and the UMC Board need to demonstrate that they have the funding to build the proposed hospital. We also need to learn if moving will actually cost less than merely reconfiguring the working hospital complex design to incorporate the school building. Please contact Mayor Landrieu and Governor Jindal to let them know you support keeping McDonogh No. 11 in place so it can be reused as part of the proposed medical complex. The building can and should be saved.

We look forward to continuing our work with Louisiana Landmarks Society. We are currently making a push for an adaptive reuse process

for all New Orleans schools set to be landbanked as part of the \$1.8 billion FEMA settlement. We continue to monitor the historic homes moved off the VA Hospital Footprint as they are rehabilitated in over 75 destination lots across the city. We continue to work toward saving and moving up to 20 additional historic homes from the University Medical Center Footprint. We have also been actively engaged in the Section 106 processes for Phillis Wheatley Elementary and Booker T. Washington High School, sitting side by side with vocal allies from Louisiana Landmarks Society. We are also working with organizations seeking to retain and reuse school buildings like Israel M. Augustine, Bell, and McDonogh No. 19.

Overall, there has been no shortage of work, and we encourage Louisiana Landmarks

to continue its tradition of vigorous advocacy on behalf of the many landmarks that remain at risk here in New Orleans.

Recently, the City Planning Commission passed a measure that included a proviso mandating that the State of Louisiana either save McDonogh No. 11 School in place or move the building off the site of the proposed University Medical Center. The City Council must still approve the Commission's action.



Beautiful Italianate/French Second Empire architectural detailing of McDonogh No. 11 School.

*Brad Vogel currently serves as a fellow with the National Trust for Historic Preservation in the New Orleans Field Office. A graduate of Tulane Law School, Brad lives in the St. Roch neighborhood.*



## Pitot House Director's Report

By Tarah Doggett Arcuri

Spring is here, and with it I have been brought in as the Pitot House Director.... Well, I officially gained this title in January but have not had the opportunity to be introduced until now. My friend and predecessor Susan McClamroch resigned to participate as a part-time project manager for Landmarks and its Pitot House. I enjoyed working with Susan planning events and programs ever since I have been here as a student conducting my internship for the Tulane Masters of Preservation Studies (MPS) program. I learned many things about historic house administration from Susan while I was a student and then as assistant director, and I hope to be as effective as she was in my new position. We will continue to work together on several upcoming, exciting projects, and Susan will tell you all about the significant environmental management workshop hosted by Landmarks at the Pitot House in early April, in an article found on page 6.

Our tour numbers are growing this year, which is amazing to observe so soon. We were unusually busy in January and February — typically two of the slowest months of the year — with walk-in tours (unscheduled tours). January and February tour income was up 125% from 2010, and from January through the end of March, tour income increased about 60% from the previous year. Thankfully, for the Spring semester we acquired five Tulane MPS interns to assist with planning the Preservation Re-engineering workshop on April 7th and 8th. Their internship included docent duty at the Pitot House, which proved to be much needed during these busy months. In addition to the interns, I had help from volunteer docent Angelique Theriot, a native New Orleanian recently graduated from the UNO Masters of Urban and Regional Planning program, to guide the several large groups that visited the Pitot House during March and April including: Cabrini High School Archaeology Club; Washington University at St. Louis architecture students; Jay Edwards' Louisiana State University Cultural Anthropology class; Loyola Uni-



Pictured at left is Don Bartholemé Bosque's wife, Señora Bosque, as she performs for parents and family during Sacred Heart's "Craftsperson for a Day."

versity French in America class; Lusher High School; members of the Society of Architectural Historians attending the 2011 national conference; Belle Chasse High School; and our annual visit from the Mississippi Steamboat Chickens (German Dixieland group) on Good Friday.

The Pitot House is excited to have presented this Spring the premiere of a third grade educational program entitled "Craftsperson for a Day," which was designed with the help of Tulane MPS students fulfilling their heritage education requirement at the Pitot House. This year, Academy of the Sacred Heart adventurously chose the "Craftsperson for a Day" program over the traditional "Life on the Bayou." The former focuses on the craftsmen and artisans who would have been involved — either fictionally or actually documented — in the design, construction, and decoration of a Creole home of the same time period as the Pitot House. The latter focuses on the people who lived in the Pitot House or were involved with the Pitot House since 1799. "Craftsperson for a Day" directs Landmarks' educational programming towards its historic preservation mission.

Our strong relationship with Tulane continues through the Center for Public Service. One architecture undergraduate student — Gillian Faircloth — participated in the service learning program designed for the Preservation Technology class. Gillian and the rest of the Preservation Technology class spent most of the day on March 18th applying lime wash to the Pitot House's newly restored portion of the *pieux* fence along the rear of the property (of course, after scrubbing and cleaning) and added a coat to the portion lining the Cabrini High School alleyway. Gillian returned over the course of the semester and beautifully completed whitewashing the back *pieux* fence. She will create an informational brochure on her project to be made available at the Annual Membership Meeting.

Emily Ramirez is our new part-time office assistant and has been extremely helpful in maintaining Landmarks' membership and general office function in addition to providing comprehensive tours. Emily is a Loyola graduate, and sought employment at the Pitot House to fulfill her interest in historic preservation. Congratulations to



For "Craftsperson for a Day" these two Academy of the Sacred Heart students performed the fictional roles of a famed furniture maker's daughter and a louver-making expert craftsman!

Continued on next page



Emily on recently being accepted to the Tulane MPS program and the University of New Orleans Masters of Urban Studies program!

Trinity Episcopal students in reenactment costume take time to relax and pose for the camera before the next group of touring family members arrives. Trinity has performed the *Life on the Bayou* program since 1991 when Myrna Bergeron was the Pitot House Director.

There are so many exciting things we are planning for the Fall here at the

Pitot House! Please stay informed the best way there is these days —through email. For those who do not email, never fear. An historic preservation organization like Landmarks will continue to use the traditional method of communication — land mail! I hope to see you at the Pitot House for one of our upcoming *Vino on the Bayou* evenings, on May 13th or June 10th, or just stop by for a visit and see your unique, historic Pitot House on Bayou St. John.



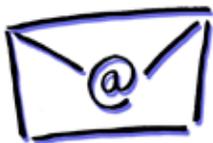
ABOVE: Tulane MPS student Kaylee Smith helps the rest of the 2011 Tulane Preservation Technology class add a coat of limewash to the Cabrini alleyway *pieux* fence.



ABOVE: In this photo, the rear fence has been cleaned and is ready for the limewash application by the Tulane Preservation Technology students. Over the course of the semester, the students as a class and service learning student Gillian Faircloth returned several times to add coats of limewash to the rear fence. Photo by G. Faircloth.



ABOVE: The Pitot House and its blooming parterre garden at the March 25th *Vino on the Bayou*. To be informed on events like *Vino on the Bayou*, sign up to receive Louisiana Landmarks Society emails! (See “Email Call” to the left.)



## (E)MAIL CALL!

You may have noticed a difference in the look of emails sent from Louisiana Landmarks Society. This is because we are using email marketing services (like the well known Constant Contact), which ensure your receipt of Landmarks’ emails at a higher probability than when they are sent directly from Landmarks’ server. If you are not getting emails, it is either because you unsubscribed or you have not given us permission to send you emails. If you would like to receive email notices on projects, lectures, meetings, preservation programs, events, etc., you can sign-up on our website at [www.louisianalandmarks.org](http://www.louisianalandmarks.org) or send us an email at [info@louisianalandmarks.org](mailto:info@louisianalandmarks.org).





## Project Manager Report:

GREEN ENVIRONMENTAL MANAGEMENT WORKSHOP HELD AT PITOT HOUSE

By Susan Lloyd McClamroch

For two days in April, the Louisiana Landmarks Society hosted a workshop to find solutions for implementing 21st century low-energy environmental systems in 19th century buildings. The event, called “Preservation Reengineering: Finding Green Environmental Management in Vernacular Historic Buildings in a Hot and Humid Climate,” focused on investigating and evaluating sustainable alternatives to conventional 20th century HVAC systems in historic structures—noting collection management requirements for those used as historic house museums. The Pitot House, home of the Louisiana Landmarks Society, provided an excellent case study. Attendees were encouraged to consider the decision making involved in returning the Creole structure built on Bayou St. John in 1805 to its original climate management methods.

Michael C. Henry, PE, AIA, PP; Wendy Claire Jessup; and Edward J. Cazayoux, FAIA conducted the workshop in partnership with the faculty of Tulane University School of Architecture’s Masters in Preservation Studies program. Twenty-two MPS graduate students, under the leadership of Eugene D. Cizek,



Michael Henry gives his presentation under the tents, or “revival style,” in the morning Thursday, April 7. Participants learned about the characteristics of a hot and humid climate, human comfort, and building envelope limitations from Henry.

PhD, FAIA, Director of Tulane University Preservation Studies Program; Ann Masson, the program’s Assistant Director; Mark W. Thomas, III, Adjunct Assistant Professor of Architecture; and Heather Knight, the students’ Preservation Technology professor, presented Charette team solutions at the workshop’s conclusion. In addition to Landmarks board members, forty participants from across the nation took part in the program. AIA New Orleans offered fifteen hours of Sustainable Design and Health, Safety, Welfare credits to those who are AIA members.<sup>i</sup>

<sup>i</sup> A component of the American Institute of Architects, AIA New Orleans was founded in 1911 to represent, educate and serve the architecture profession and entire community

All were warmly welcomed by Landmarks’ president, Susan Kierr, before settling down to learn about the characteristics of hot-humid climates, human comfort, and building envelope limitations from Michael Henry and about issues involved in caring cultural heritage collections in hot-humid climates from Wendy Jessup. Edward (Eddie) Cazayoux explained historic precedents for vernacular architecture in a hot-humid climate. Questions regarding “breathable” roofs, insulation and other matters related to 19th century structures were then fielded by the workshop’s panel of preservation experts.<sup>ii</sup> Prior to dividing their audience

as concerns the built environment.

<sup>ii</sup> Michael Henry, who led the development of a preservation plan for the Pitot House in 2008, is Principal Engineer/Architect with Watson & Henry Associates. Henry is Adjunct Professor of Architecture in the graduate program in Historic Preservation at the University of Pennsylvania, where he teaches Building Pathology and Building Diagnostics and Monitoring. He is also a guest lecturer and independent study supervisor for the graduate program in Art Conservation at the University of Delaware/Winterthur. From 2005 to 2009, Henry taught Sustainable Strategies at the Centre for Sustainable Heritage at University College London, UK. In 2006, he received a Fulbright Distinguished Scholar award to teach and research on the topic of low energy collections environments in historic buildings. Michael Henry has been an instructor and consultant for the Getty Conservation Institute in Tunisia, the United Kingdom, Mexico and Brazil. For the past 27 years, he has specialized in the preservation of historic buildings, in engineered stabilization of large artifacts and in analysis and design of environments for cultural heritage collections. His consultations on collections environments and building envelope performance include: the Altarpiece at San Juan Bautista, Cuauhtinchan, in Puebla, Mexico for the World Monuments Fund; Frank Lloyd Wright’s Unity Temple in Oak Park, Illinois and Beth Sholom Synagogue in Elkins Park, Pennsylvania; and Manzil-e-Meher, Collections Storage & Archives Facility in Ahmednagar, India. He is currently collaborating with Wendy Jessup on sustainable and low-energy climate management protocols for Finca Vigia, Ernest Hemingway’s historic house museum in Cuba.

Ms. Jessup, who focuses on collection management in historic structures, established Wendy Jessup and Associates, Inc. in 1987, after working at the Metropolitan Museum of Art, the Museum of Fine Arts in Boston, and the Smithsonian Institution. A Professional Associate of the American Institute for Conservation of Historic & Artistic Works, Jessup has conducted Conservation Assessments for over 50 museums and historic sites under Heritage Preservation’s Conservation Assessment Program; completed Collections Management Plans for 15 United States National Park Service museums; and completed the first comprehensive Preventive Conservation Plan for an NPS service unit. Additional recent projects include: general conservation assessments for seven newly acquired sites of the Texas Historical Commission; storage planning, environmental improvements planning and collections advocacy during construction for the Sewall-Belmont House and Museum (NHL); storage and environmental improvements planning for the Adler Planetarium and Astronomy Museum (NHL).

Eddie Cazayoux, a member of the USGBC, is a former Professor and Director of the School of Architecture and Design at the University of Louisiana at Lafayette and principal of Environmental Design. He has received awards for his work from the U.S. Department of Energy, U.S. Department of the Interior’s National Park Service, AIA Louisiana, and the State of Louisiana’s Energy Division. He has been designated Distinguished Professor by his university and held the Regents Professorship in Architecture. He was elevated

of professionals and preservation students into charette teams, Henry, Jessup, and Cazayoux shared data from their individual studies of the Pitot House. Henry and Jessup's 2006–2007 investigation proved how poorly the Pitot House performs with its current 20th century HVAC system and Cazayoux's summer of 2011 experiment indicated that the structure's performance could be improved measurably by implementing a low-tech gallery drapery system.<sup>iii</sup>

All Charette team solutions presented on the workshop's second day agreed to return the Pitot House's second floor to its original non-mechanical state and equip the ground floor with a multi-zoned HVAC system. Each team addressed ways the Pitot House could incorporate historic climate management activity in its interpretation program and build a reputation for being the destination for experiencing 19th century technology. Some team proposals addressed technical matters of coordinating relative humidity and temperature levels. Others reminded participants of time-tested practices such as planting shade trees on the south side of a structure for summer relief and furnishing rooms in seasonally appropriate materials. All addressed the current roof and attic's oven function. Ideally this situation would be corrected with a breathable wood shingle roof like the Pitot House had originally. Otherwise, installation of a continuous ridge vent along with radiant barrier and cellulose insulation could relieve this avoidable heat.

It was noted that the Pitot House's un-operable transoms should be hinged for air ventilation and suggestions were made to replace the structure's batten shutters with louvered ones. All team proposals called for installing a permanent drapery system around the second floor gallery and operating it as the household would have in the Pitot family's 1810-1819 residency. Attendees interested in experimenting with high-tech fabrics, supported the idea of continuing to monitor gallery drapery effectiveness.

Thanks to visionary support from Kirk Cordell, NCPTT's Executive Director and Andrew Ferrell, NCPTT's Architecture & Engineering Program Chief, this Pitot House study will continue to inform preservation



ABOVE: Participating in a panel discussion were (left to right) Mark Thomas, Edward Cazayoux, Eugene Cizek, Heather Knight, Wendy Jessup, Ann Masson, and Michael Henry.



Pictured above is one of the four Charette teams, led by Tulane MPS student Beth Jacobs. Among the students, board members and professionals in the group, Pitot House neighbor Lyndon Saia, owner of the Spanish Customs House, participated as an interested community member and historic home owner. Saia intends to apply the knowledge gained from the workshop to the restoration of his 18th century home.

practitioners across the nation. Please check the NCPTT website [www.ncptt.nps.gov](http://www.ncptt.nps.gov) for video footage of the workshop. The workshop was developed under a grant from the National Park Service and the National Center for Preservation Technology and Training. 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 of policies of the National Park Service or the National Center for Preservation Technology and Training (NCPTT). NCPTT uses technology to serve the future of America's heritage through applied research and professional training. Since its founding in 1994, NCPTT has awarded over seven million dollars in grants for research that fulfills its mission of advancing the use of science and technology in the field of historic preservation. Working in the fields of archeology, architecture, landscape architecture and materials conservation, the National Center accomplishes its mission through training, education, research, technology transfer and partnerships.

BELOW: The Pitot House lower gallery provides space for one of four Charette teams. Henry and Jessup engage in a discussion with one of the professional architects attending the workshop.



to Fellowship in the American Institute of Architects and awarded Professor Emeritus by the University. He has authored *Natural Louisiana Architecture and Environmental & Climatic Responsive Restoration & Renovation of Older Houses in Louisiana* and received numerous grants for his research and work in sustainable design and construction and in historic preservation.

<sup>iii</sup> Henry and Jessup's research data is recorded in "Preservation Plan for the Pitot House," a Getty Foundation funded study completed in January 2008. A log on file at the Pitot House records the "active management" that took place on a daily basis in support of Cazayoux's gallery drapery experiment, although further detailed studies may be undertaken before these findings will be made readily available.



## A BOOK REVIEW BY DAVID STEFFERUD

### *New Orleans Streets: A Walker's Guide to Neighborhood Architecture*

R. Stephanie Bruno, PELICAN PUBLISHING COMPANY, 2011

It's easy enough to find a book of architectural styles, and there are a number about New Orleans' particular contributions: shotguns, cottages and plantations. And there are sumptuous tomes illustrating the best residences in New Orleans: St. Charles Avenue and beyond, quite suitable for your coffee table at generally unsuitable prices.

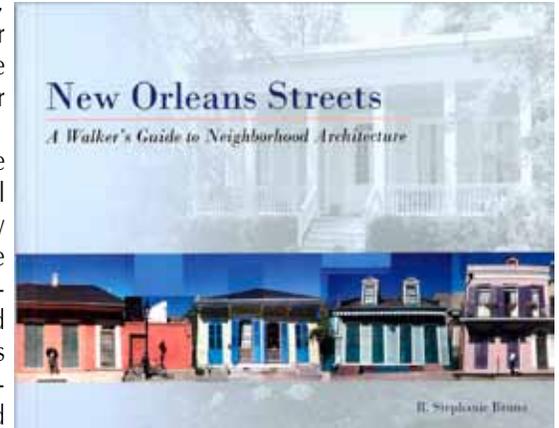
But lovers of the New Orleans built environment as a package deal, as it is actually lived in by its inhabitants, must, absolutely must, turn to Stephanie Bruno's compilation of her fully informed, insightful, "boots on the ground", tours of New Orleans' neighborhoods, No drive-by here, no aerial views: this is an up-close and personal interaction with the homes we cherish and the owners we feel we know. It will have pride of place on my coffee table, (it's handsome, beautifully illustrated and published by Pelican Press, Louisiana Landmarks' partner), but it will have a thumbprint or two, because it will be the first book I offer to newcomers to the city, returnees and scholars of urbanism, vernacular architecture and community structure.

Stephanie is a long-time friend of the Louisiana Landmarks Society and of New Orleans' preservation efforts, and this book is an outgrowth of her continuing column of five years' duration entitled "Street Walker: Views From the Sidewalk" in the New Orleans Times Picayune, which included a paragraph or two each week on "life on the street," which I miss, as it tied her perceptive critique of a block's architecture even more closely to the generally proud, loquacious and informative folks who lived in and many

times, built, decorated or renovated these objects of our affection.

There are good, colorful maps of the city showing where the neighborhoods are, and where the blocks Stephanie so patiently walked are, but I think my out-of-town guests would appreciate a more precise delineation by street name just where we are for each adventure. But that's a small point. This is clearly a labor of love and there is no other work, scholarly or popular, like it. It turns "architecture" into where you, and I, and "mom 'n 'em," came from.

And explains it.



#### LETTER OF PRAISE FOR PITOT HOUSE TOUR

The following letter was sent by a member, who joined Landmarks upon returning home to Philadelphia, PA from his trip to New Orleans in November. This letter was sent Saturday, Dec. 4, the date of the Pitot House Le Marché des Fêtes.

I just received a confirmation of my membership contribution. Thanks. I know it is a busy day for you, but I must let you know, and ask you to pass on to the relevant parties, that the main reason I am joining is the excellent tours given me and my wife by two historians at the Pitot House on the morning of November 19. We arrived as a 6th (?) grade class was beginning their tour, and fell in with them. Both the class tour guide and the woman who stayed downstairs gave us enlightening insight into the house, the times, and Bayou St. John. Touring with the kids was fine - their questions helped focus the tour in different directions, and the guide's management was so efficient that I was able to ask a few questions, too. Our visit to the Pitot House was a lovely and memorable experience.

#### Richard Frey

President

Your Philadelphia Tour, LLC

[www.yourphiladelphiatour.com](http://www.yourphiladelphiatour.com)

BELOW: The Dixie Brewery, by native New Orleanian John Darré of John Darré Photography/Fine Art. [johndarrephotography.com](http://johndarrephotography.com) or 504.888.9781



**Welcome Aboard, NEW LANDMARKS MEMBERS!**

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

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## In memory of Lloyd L. Sensat, Jr.,

Pitot House Papa Noël,  
former Landmarks Board member, former editor of *Préservation* (1984-1986),  
and Christmas Tour Chairman for over a dozen years.

*The following is from the pamphlet designed for Lloyd's Christian Memorial Service, held at Our Lady of Guadalupe Chapel on February 25, 2011.*

### Lloyd L. Sensat, Jr., renowned art educator and Marigny preservationist, dies unexpectedly at 66

**L**LOYD Sensat, who moved to the Marigny neighborhood in 1973, when it was well past its early glory days and became one of its most passionate and effective champions, died unexpectedly Feb. 18 at Ochsner Hospital. Mr. Sensat's ashes will be interred Friday (Feb. 25) in St. Louis No. 1, in the de Marigny family tomb.

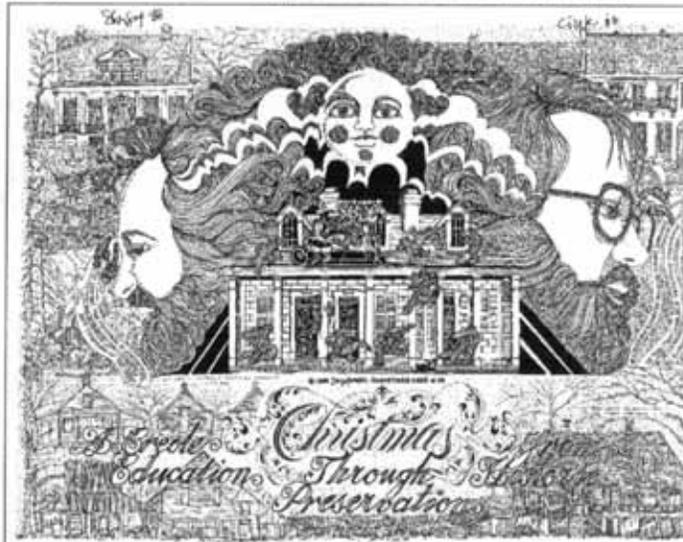
Mr. Sensat and his partner, Dr. Eugene Cizek, renovated a large 1836 Creole cottage on Burgundy Street. They named it Sun Oak and it has become a landmark in American preservation. Mr. Sensat's hands-on experiences in the rehabilitation of the house reinforced his interest in architecture and led to him incorporating architecture and architectural history into his high school art classes in St. Charles Parish. Mr. Sensat's innovative use of historic Louisiana houses in his teaching eventually led to state then national recognition. In 1988 he was named U.S. Art Educator of Year by the National Art Education Association. In 1996 Mr. Sensat was selected by the Disney Channel as its Visual Arts Teacher of the year (one of 36 teachers from all disciplines chosen from the U.S.). Mr. Sensat spent his teaching career in St. Charles Parish, ending at Hahnville High School.

With Dr. Cizek, Mr. Sensat established the Education Through Historic Preservation program. Under the auspices of the project, students adopted historic sites for a term. They were taught how to understand the architecture and culture of the place. Between 1977 and 1999 more than 20 historic sites in Louisiana were documented by students. In 1981 the National Trust for Historic Preservation presented the project their Honor Award.

After retiring from teaching, Mr. Sensat moved into another career as a tour guide. He could be seen almost daily walking the streets of the French Quarter and leading visitors into St. Louis No. 1 Cemetery, explaining, laughing, and talking about the city. He was an unmistakable sight, a jaunty walker with a full head of curly white hair (with a pitch helmet in summer), usually dressed in white linen slacks and shirt and

vintage suspenders. He was widely known as one of the city's most popular tour guides with repeat customers and accolades from tourists from every corner of the world.

Mr. Sensat was also well-known and popular in the Marigny neighborhood where he was a long-time member of the Faubourg Marigny Improvement Association. He happily took part in neighborhood events such as house tours,



appearing in full period costume as his favorite Louisiana historical character, Bernard de Marigny. At Christmas, he made the rounds of festivals and events as the French Papa Noël, dressed in gold brocade in the Creole style.

Mr. Sensat was born in Crowley, Louisiana, and attended St. Michael's all 12 years. He attended college in Southwestern Louisiana (now the University of Louisiana at Lafayette), graduating with a degree in graphic arts. He served in the U.S. Air Force, then took a master's degree in art education at Louisiana State University in Baton Rouge. He taught for 26 years in St. Charles Parish public schools. He also taught in Iota, Louisiana. He was a member of the Faubourg Marigny Improvement Association, the Louisiana Landmarks Society (serving as an officer), and Friends of the New Orleans Cemeteries. Mr. Sensat is survived by his partner, Dr. Eugene Cizek, his mother, Marcella Stagg Sensat, of Crowley, and aunts, uncles and cousins in Crowley.

— Bill Hyland and Harriet Swift



Lloyd as Papa Noël at the Le Marché des Fêtes at the Pitot House, December 4, 2010.

Photo by Susan Snee,  
Argenta Photography

### In Memoriam

**J**ust before the release of this edition of *Préservation*, Landmarks received sad news of the death of Dr. Jessie Poesch on April 23, 2011. Dr. Poesch's first involvement with Landmarks was in 1977 when she addressed Landmarks' membership for a program held in Gallier Hall. Her topic was "New Orleans Gingerbread Architecture." At that time Dr. Poesch was the chairman of the Department of Art of Newcomb College. Dr. Poesch would become a Board trustee in 1993, serving on the Pitot House Committee and heading the Publications Committee. Publications released by Landmarks during her chairmanship include *Cast Iron and the Crescent City* by Ann Masson and Lydia Schmalz, *Congo Square* by Jerah Johnson, and *The Buildings of Christ Church* by Samuel Wilson, Jr. Dr. Poesch continued to serve the Board as Corresponding Secretary in 1997. The reprinting of *A Guide to Architecture in New Orleans 1699-1959* by Samuel Wilson, Jr. and Bill Borah's "A Master Plan for New Orleans: What Is It? Why Do We Need It?" were both published during this second term on the Board.

**H**er most recent involvement was to help establish Landmarks' partnership with Pelican Publishing Company. She also signed the Newcomb Pottery book she collaborated with Sally Main to write at the *Le Marché des Fêtes* in December.

Landmarks will greatly miss her.

NOMINATIONS FOR LANDMARKS'  
BOARD OF TRUSTEES ANNOUNCED

At the General Membership Meeting of the Louisiana Landmarks Society in May, members will be asked to vote on a slate of new members for the Board of Trustees to serve for the coming two years, (except as noted). In addition to the names presented here who have been either nominated or named to interim appointments, nominations from the floor will be considered in accordance with the bylaws. Such floor nominations must be proposed by five members and be made with the consent of the nominee.

The following nominees are currently serving because they fill vacancies; they are now nominated to serve a full two-year term:

- Larry Schmidt
- Ed Young

The following are nominated for two-year terms:

- Peggy Scott Laborde
- Martha Owen
- Carol Reese
- Christel Kelley
- Edward Bonin

The following are nominated as provisional members for one year under special circumstances because they are graduates of the New Orleans Junior League Leadership Course, "All Aboard" program, with a particular interest in nonprofit activity and the work of Landmarks:

- Anna Koehl
- Elizabeth Gray

This slate was developed by the Board Development Committee, Anne Morse, Chairperson, and the work of Morse and that Committee was ratified by the full Board of Trustees who recommends election by the membership.

**BYLAWS CHANGES TO BE VOTED ON**

Also at the Annual Membership Meeting, the members will be asked to ratify a schedule of changes developed to bring the bylaws into conformance with current practices and to make some simplifications and corrections for the greater ease of the conduct of Landmarks' business. These changes have been unanimously approved by the Board at its March meeting and are now offered to the full membership for ratification, (a "yea/no" vote).

The changes, with an explanatory note for each, will be distributed prior to the May meeting. Copies of the full bylaws as corrected will be available then, or could be requested from the LLS Office, located at the Pitot House.

## *Jessie Poesch*

From the *Saturday, April 30th Times-Picayune (NOLA.com)*,

by John Pope

Jessie Poesch, a scholar blessed with unflagging curiosity who spent a half-century studying such decorative creations as paintings, pottery and prints, died April 23 at Touro Infirmary of complications from surgery. She was 88.

Dr. Poesch was an art professor at Tulane University's Newcomb College. Her books and articles on topics such as armoires, New Orleans gravestones, Louisiana architecture and Newcomb pottery fill four single-spaced pages of her résumé.

"She pioneered the field of Southern decorative arts," said William Ferris, a longtime friend and a former chairman of the National Endowment for the Humanities. "She was the dean of the field."

Despite her formidable knowledge, Dr. Poesch was "the nicest person you could want to meet," said Lawrence Powell, a friend and colleague who is director of the New Orleans Gulf South Center at Tulane.

"Brilliance and personal warmth don't always go together," he said, "but she combined them to a rare degree."

Dr. Poesch joined the Tulane faculty in 1963. She officially retired in 1992, and an endowed art professorship was established that year in her honor.

Despite what was supposed to be a change in her status, Dr. Poesch kept an office on campus and she continued to work.

"She had other things to say and other things to research," said Sally Main, a close friend, who collaborated with Dr. Poesch on a 2003 book on Newcomb pottery. "She never stopped being intellectually

curious, and she never ran out of things that she wanted to write about."

Shortly before her death, Dr. Poesch finished a book on the Great Dismal Swamp, a 750-square-mile expanse that straddles Virginia and North Carolina and is as big as Rhode Island.

This area, which had been a hideout for runaway slaves, is not only a reminder of the wilderness that once dominated North America but also a magnet for photographers and painters, said Ferris, the senior associate director of the Center for the Study of the American South at the University of North Carolina at Chapel Hill.

Although Dr. Poesch was acclaimed for her work -- she was a Fulbright scholar who received grants from the National Endowment for the Humanities -- she happened on her career by accident, Main said.

A native of Postville, Iowa, Dr. Poesch graduated from Antioch College in 1944 with a degree in psychology but wasn't sure what she wanted to do. She worked with the American Friends Service Committee reuniting families in Europe after World War II, Main said, and she worked briefly at the State Department.

When Dr. Poesch heard a friend say he was going to take an art history class, that appealed to her, Main said, so she signed up. She did an internship at the Winterthur Program in American Material Culture, which is part of the University of Delaware, and earned a master's degree. She also earned master's and doctoral degrees in art history at the University of Pennsylvania.

She is survived by nieces and nephews.

A memorial service will be held May 9 at 2:30 p.m. in the Rogers Memorial Chapel at Tulane.

Burial will be in Postville. Lake Lawn Metairie Funeral Home is in charge of arrangements.



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GREG ARGENEAUX CABINETMAKERS has loaned the Pitot House reproduction Creole and Acadian pieces for display in the outdoor spaces to enhance the "Life on the Gallery" exhibit, created by Tulane MPS intern Ian Crawford specifically for the recent Preservation Re-engineering workshop. The furniture will remain on display through the June 10 *Vino on the Bayou*.



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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.)

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)

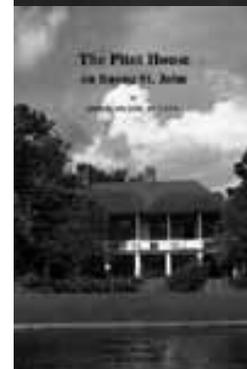
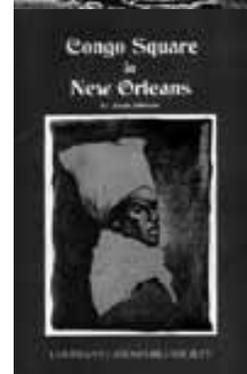
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