

AN ARCHITECTURAL HISTORY OF THE PROPERTY
AT 417-419 DECATUR STREET, IN NEW ORLEANS

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THE JEAN LAFITTE NATIONAL HISTORICAL PARK AND PRESERVE

NEW ORLEANS, LOUISIANA

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INTRODUCTION

The purpose of this section is to review the architectural history of the piece of property located at 417-419 Decatur Street, Square 28, in the Vieux Carre in New Orleans. This will be done at two levels. The specific changes which occurred in the property will be dealt with, to the degree that they can be recovered from the historical record. The sequence of historically identifiable structures will be described, together with the surrounding property. In addition, certain of the larger historic transformations and events which had, or potentially might have had, an impact on the property in question will be considered.

In order to augment the interpretation of this site, I shall briefly describe the broader architectural context in each of the principal periods. It is assumed that this kind of information might become useful as the Jean Lafitte National Park develops an interpretative exhibit for the site.

For purposes of convenience, the history of the site will be broken into temporal periods. Events are set in chronological order. References to the important documents and illustrations are given in the text. Some of these are appended. Other are simply referenced. Most are available in published materials which are easily obtained.

This document draws extensively from the work of the historians, Hillary Irvin (Vieux Carre Commission) and John Page and Tony Crosby (National Park Service), particularly for the later history of the property, which they have researched extensively. Whenever their previous work is relevant, it is quoted liberally. The author wishes to express his appreciation to the staffs of the Jean Lafitte National Park, the New Orleans Public Library, the Vieux Carre Commission, the Historic New Orleans Collection, the Archives of the University of New Orleans, the Archives, the Louisiana Room and the Southeastern Architectural Archive of the Tulane University Library, the Archives of the State Museum, and the LSU Archives, for the highly professional help they extended to me in obtaining materials and information for this historic structures report.

The history of the Vieux Carre in New Orleans is divided into the following periods:

ARCHITECTURAL PERIODS

1. Pioneering Period: 1718-1722
2. French Colonial Period: 1722-1762
3. Spanish Dominion: 1763-1803
4. Early American (Federal): 1804-1835
5. Economic Expansion (Greek Revival): 1835-1850
6. Ante-Bellum and War Years (Classic Revival):

1850-1865

7. Reconstruction (Commercial Italianate, Victorian):
1865-1900
8. Twentieth Century: 1900-Present

1. PIONEERING PERIOD, 1718-1722

History

It is not clear which tribe of Indians owned the land on which the Creole House building now rests. According to Le Page Du Pratz:

We landed at a place (on Bayou St. John) where formerly stood the village of the natives, who are called Cola-Pissas, an appellation corrupted by the French, the true name of that nation being Aquelou-Pissas, that is, "the nation of men that hear and see." From this place to New Orleans, and the River Mississippi, on which that capital is built, the distance is only a league (3 miles)... Sieur Lavigne, a Canadian, lodged me in a cabin of the Aquelou-Pissas, whose village he had bought (1975: 20-21).

Le Page du Pratz's "concession" is identified on a map of the City of New Orleans, drafted by Carlos Trudeau in 1798, and amended by Edna Freiburg (Fig. 1). The location of an old Acolapissa village is identified as west of the intersection of Bayou St. John and the Metairie Road. The Acolapissas had, for the most part, moved to the north shore of Lake Pontchartrain by the time the French arrived,

leaving their deserted huts. The Biloxis also built habitations along the portage between Bayou St. John and the Mississippi, though they apparently laid no claim to the territory (Freiburg 1980: 26). Their huts were abandoned at the time of the arrival of Le Page du Pratz in 1718. Another note on the Trudeau/Freiburg map states that Houma Indians (Muskoghean shakchi humma "crawfish red") resided at the Le Page du Pratz concession site between 1706 and 1720. This group had moved to the area Ca. 1709, after losing a disastrous conflict with the Tunica (Read 1927: 34). A few years later they moved to Ascension Parish. If Bayou St. John was the dividing boundary between these two tribes, the Vieux Carre would have fallen into the Houma territories. It is reasonably clear from historic records that the area now covered by the 200-500 blocks of Decatur was primarily a cane break and not a settled village at the time of French colonization.

Bienville selected the site for the new capital of New Orleans in 1718. He had visited the site and apparently considered laying the front of the city along a line parallel with and about halfway between Charters and Royal streets (Wilson 1968:4-5). He directed his chief engineer, Le Blond de la Tour, to establish a plan for the city.

Between 1718 and 1721, a number of temporary cabins were constructed at the bottom of Conti Street. Their probable positions are shown on a Plan of New Orleans by Le Blonde de la Tour, dated

1/12/1723, and labeled "Land cleared by the Sr. Dubuisson" (Wilson 1968: 5).

Architectural and Geographical Setting

The architectural form of the first buildings is illustrated in a crude sketch of New Orleans (probably the first) drawn in 1719 by Jonathas Darby, and illustrated in Wilson (1968:4). The buildings were similar to others constructed by the French throughout the pioneering period. They were constructed of poteaux en terre, or posts in the ground. The spaces between the posts were filled with bousillage (mud and moss, laid on a lattice of sticks) and then covered with vertical or horizontal boards. The roofs were hipped and covered with bark. Chimneys were of mud laid over a latticework of sticks. Seven houses of one to three rooms, probably with dirt floors, are shown.

A crude map drawn by Dumont (du Montigny) in 1731, but retrodated to before Sept. 1722, shows three houses in the general area of 419 Decatur street. One bears the caption, "House of the Engineer" though the script is unclear in reproduction. The first church is also shown in the approximate location of the St. Louis Cathedral.

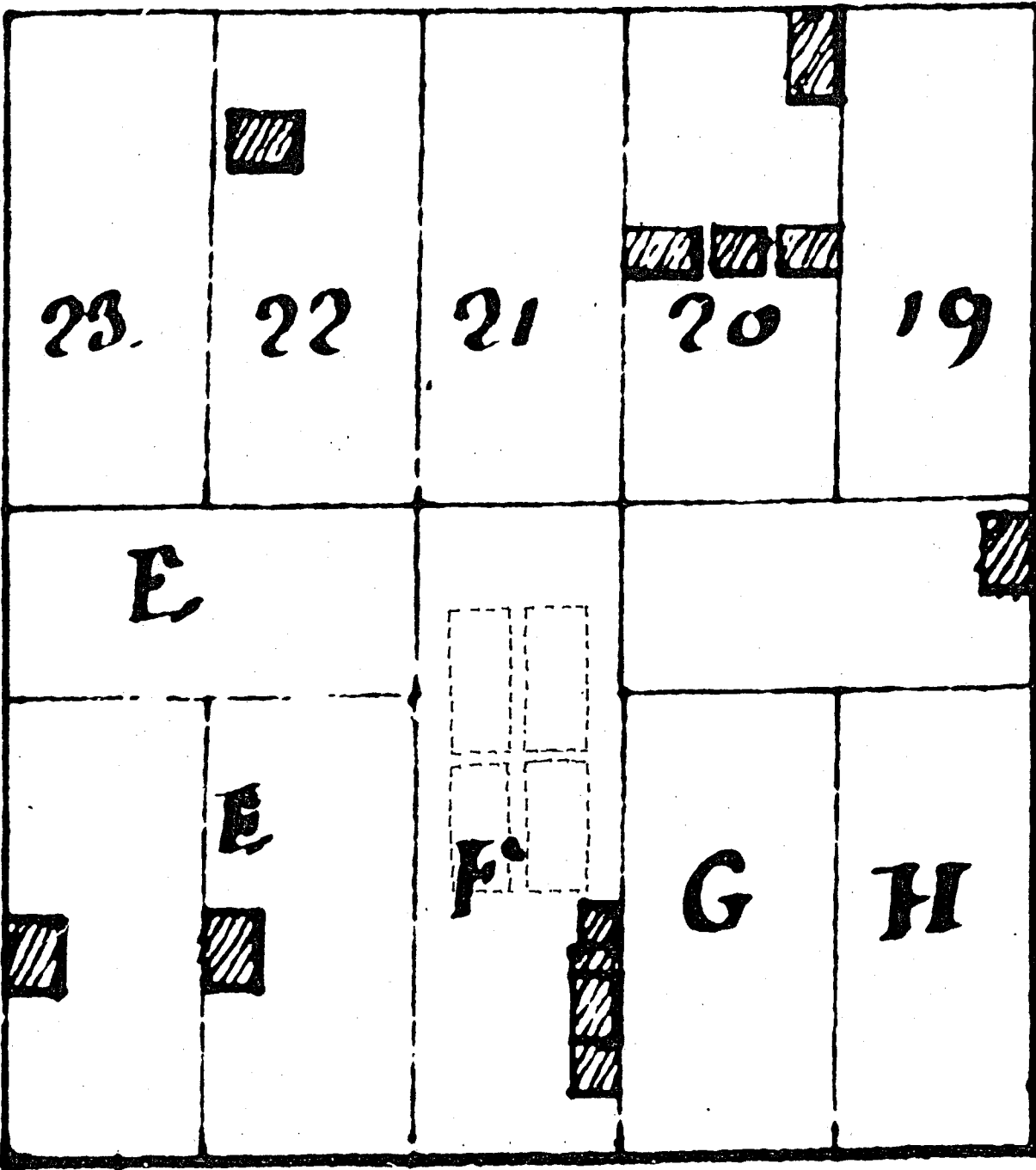
Between March 29, 1721 and January 12, 1723 the plan of the new town was laid out by Adrien de Pauger, 2nd engineer of the colony under Le Blond de la Tour. The first gridiron plan of a city with public square was sent to Le Blond de la Tour on May 9, 1722. De

Pauger also provided plans for some of the houses which faced the river, as well as a ware-house (Wilson 1968: 10-11).

The blocks of the French Quarter were laid out in squares of 50 toises on a side (one toise = 6.4 English Ft.). Each lot received a width on the street of ten toises, or 60 French feet. A lot was 63.96 English feet wide, and the length of a side of a block, 319.8 feet long in modern terms, or 300 French feet. The Ped du Roy (Royal Foot of Paris) was adopted as the official measure. It was 1.066 English feet in length. In each block the five lots facing towards and away from the river were 120 French feet deep (128 English feet). Between the front and back rows of lots, two larger lots, back to back, faced the side streets. They were each 150 French feet deep (160 English feet) and 60 Feet wide (Fig. 2).

For many years there was no street where Decatur street is today. Rather, there was an open space in front of the properties which faced the river. A levee (and later a stockade) ran along the crest of the natural levee at the riverbank. An area called the quay (pronoun. "key") ran between the artificial levee and the property line. A path (later a road) ran along the outside (riverside) of the levee (and stockade). The space between the levee and the front of the property line was approximately equivalent in width the space between the northwest side of Decatur and the southeast edges of North Peters and (in the 400-800 blocks) the other side of Decatur. Thus, the quay was much wider at the edges of the town

CHARTRES ST.



ST. LOUIS ST.

DECATUR ST.

PROB. LE BLOND OF LA TOUR CA. 1722
 ORIG. - LIB. OF CONGRESS

Fig. 2

than it was in the center, due to the angles at which N. Peters intersects with Decatur. When a street was finally installed, it was called Rue du Quay. In the American period, the name was translated as Levee Street. Eventually, the name was changed to Decatur.

The period between 1722 and 1723 was characterized by serious disputes between those who had already established their houses within the boundaries of the town of New Orleans, and the Engineer, who demanded that the houses be torn down and relocated on the appropriate lots. These disputes probably affected the cabins at the 417-419 Decatur location, and were mostly settled in favor of the Company (and its very tough Engineer). Very soon, however, all of the disputes became moot, for the city was devastated by a powerful hurricane which destroyed every house but one. This occurred on Sept. 11, 1722, and made the job of the engineer easier thereafter. This date provides a terminus post quem for the construction of the House of the Engineer.

2. FRENCH COLONIAL PERIOD: 1722-1762

History

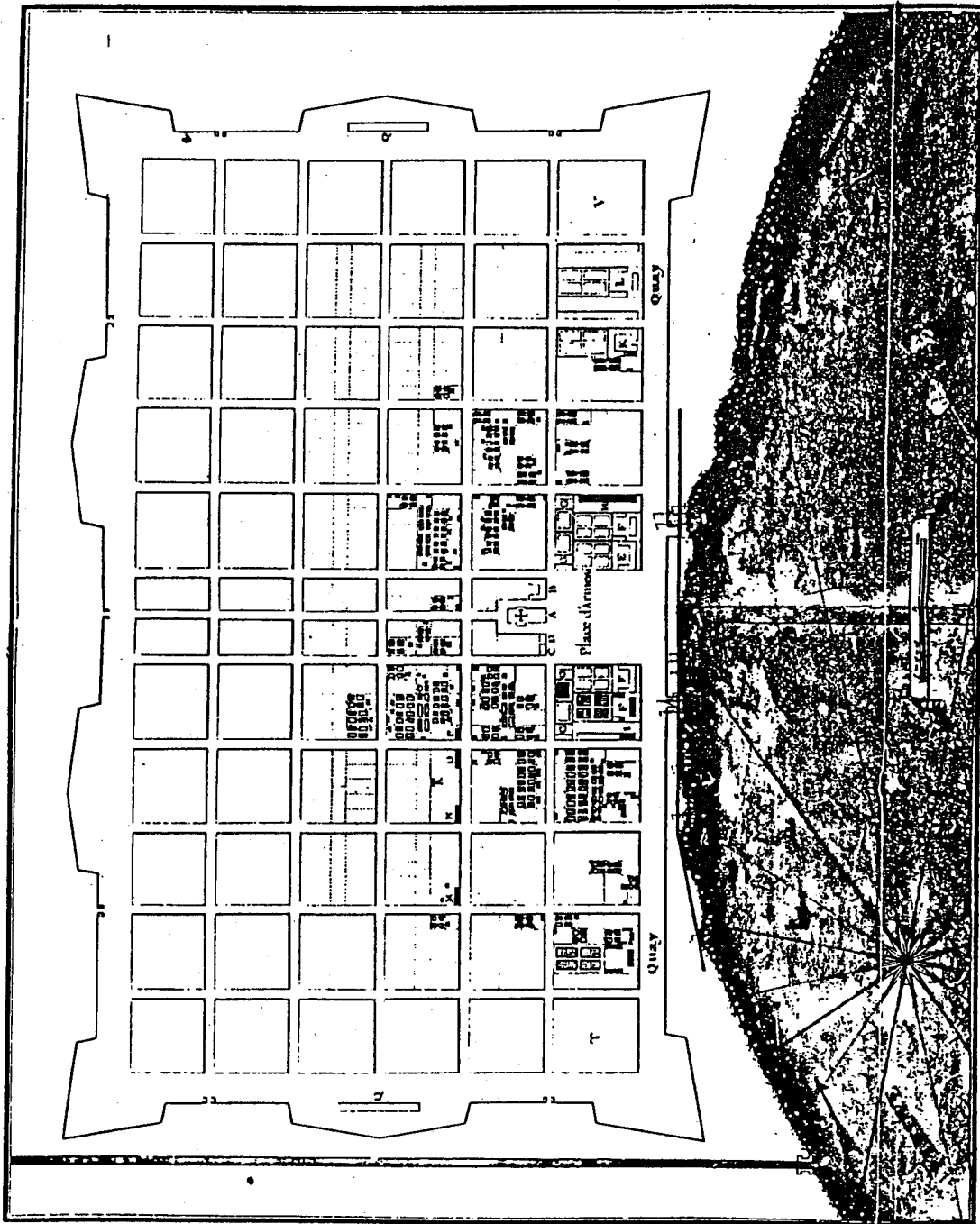
Two important maps were drawn of New Orleans in 1722. In the map in Fig. 3, the lot which would contain the House of the Engineer has been laid out and a formal parterre garden has been established.

Interestingly, the lot extends an extra sixty feet to the rear,

PLAN DE LA VILLE DE LA NOUVELLE ORLEANS

ou l'on a marqué l'Augmentation des Maisons qui sont Bâties depuis le 3. septembre jusqu'au dernier decembre de la même année 1713.
ce qui est marqué en rouge est fait, et ce qui est en jaune est projeté;

THE NEWBERRY LIBRARY - FOR STUDY ONLY



- A. Eglise
- B. Presbiteraire
- C. Corps de garde
- D. Prison
- E. Maison du Commandant genal
- F. Maisons des Directeurs
- G. Loggements des officiers et major de la place
- H. grand Magazin tout a fait achevé
- I. Magazin
- K. Hopital
- L. Arceual
- M. Caserne des ouvriers suisses
- N. Caserne des ouvriers allemands
- O. Caserne des ouvriers Francois
- P. Caserne des Menuisiers
- Q. Casernes des Soldats
- R. Forge
- S. Maison qui sert d'Eglise Janvier 1713

Fig. 3

taking thirty feet of the rear of each of the two side lots. That such a deviation could occur at such an early date gives some strength to the speculation that the person who owned this lot was both influential and well connected. It was none other than Adrian de Pauger, himself, the 2nd Engineer of the Company.

In a 1722 map housed in the Library of Congress, the house is illustrated without its garden (the garden may have still been a figment of De Pauger's imagination at this time; Wilson 1968: 14). The lot which would eventually become 417-419 Decatur is designated Lot F. The house of the Engineer extends down the right (NE) side of the lot. It is divided into four sections (Fig. 2). It is described as consisting of five rooms in a line, with the narrow end facing the quay.

In August, 1722, De la Tour, the First Engineer, arrived in New Orleans from Biloxi. It is not known where he took up residence. Another map, drafted in 1724 by de Pauger, clearly illustrates the importance he placed on gardens. Each garden is washed in green, the existing structures are merely shown in outline (Fig. 4).

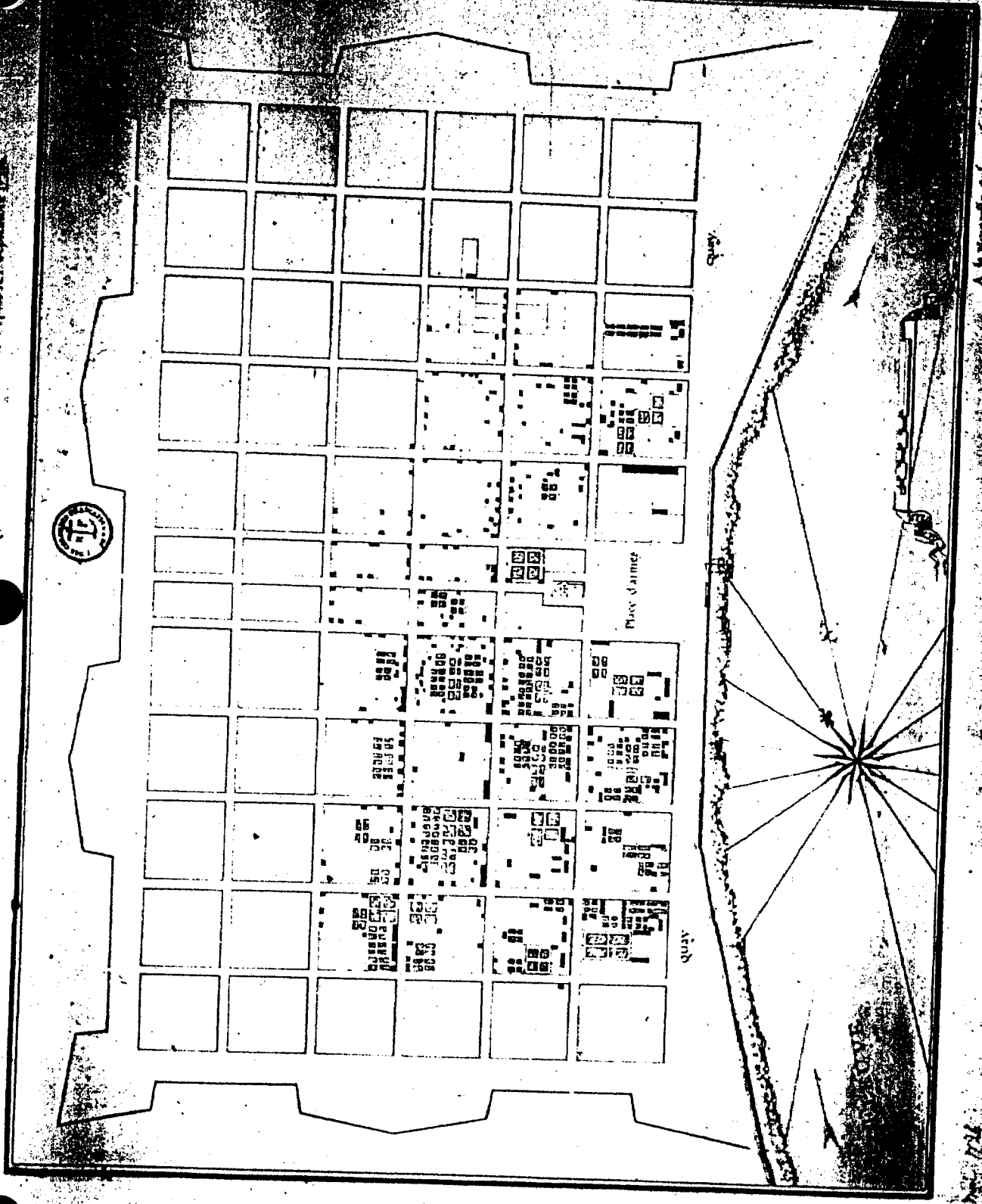
De Pauger provides considerable information on his house in his petition to the superior council for 6,000 Livres to cover the cost of his house, Sept. 18, 1725 (Fig. 5). He had begun to clear the land in 1721, "having cut the canes which were up to the edge of the river, felled a quantity of big trees, had them uprooted,



Fig. 4

96-69

On a marqué la levée de terre qui sépare de l'ancien et l'augmentation des maisons faites depuis le 1^{er} septembre 1724.



A la Nouvelle Orleans le 1^{er} septembre 1724

Fig. 4a

FIG. 5

C-13-A - 8 258-59
1725, September 18

DELIBERATION OF THE SUPERIOR COUNCIL
ON THE PETITION OF PAUGER
[Copy of a Copy in the HNOC]

Received with the Council's letter of the 28 August, 1725
No. 83

Copy of the petition and representation of M. de Pauger to the Council of the Province of Louisiana with its response for his lodging.

Gentlemen,

I have the honor to represent to you that having been obliged to have a house built in this town, and to clear a lot which have altogether cost me more than 5000# to be lodged, and the Company, by my conventions with it, Article 4, having agreed to furnish me one at its expense, may it please you, Gentlemen, to order a suitable sum for my lodging to begin from the first of April, 1723, since I have been lodging at my expense, and do justice.

At New Orleans, the 10 September, 1725
(signed) de Pauger

On the request that the Council has done me the honor to make to me, to give it a statement of what the house that I am occupying could have cost me, it is good to inform it that the terrain where it is situated, being distant from those reserved for the Company, has been conceded to me personally, that I had begun to have it cleared since 1721, having the canes cut which were up to the edge of the river, felled a quantity of big trees, had them uprooted, graded and said terrain and surrounded it with palisades, and that was done by a negro of mine, a German family and a worker on leave from the Company whom I have had in my pay during nearly two years, as well as by several soldiers and other wood cutters whom I have paid very dearly, who helped with the carpenters to build a cellar, a hen-house and the beginning of my house, the materials for which were then at exorbitant prices, like the palisades [pieux] at 60# per 100 and the shingles [merrains, not bardeaux] at the same price. The payment which I had lately paid to the Sr. Durivage is a proof of it, as well as for the other furnishings of materials and the labor of an addition which he made to the said house, for which without this enlargement, there was offered me, not two years ago, 300 heavy piastres which were then worth more than 10 crowns

apiece in red silver, and last year 5000#. These witnesses and persons are in this town, and will assure the truth of that, I would not have given it for this latter price because the terrain is more elevated than the others, because it has 65 feet front on the river and 183 feet depth, because the house, which is 56 feet long by 15 wide sheathed with planks, has a large hall, cabinet, small antechamber, kitchen and large pantry, the whole well wainscotted in woodwork, such as planks top and bottom, doors and windows, which I could count on renting at a good price, because of the conveniences and its advantageous situation, from which I would have made a revenue which would have served to liquidate me with the Company, independently of the lodging which it pledged itself to furnish me at its expense, not having been possible for me to build myself one on its lands which are reserved for it because of the warehouses and other preferable houses.

Thus, if the Council is agreeable to have me given six thousand livres, it is at liberty to take it for its account.

At New Orleans, the 14th September, 1725
(Signed) de Pauger

On the 18 September, 1725.

The Council, on the petition of M. de Puager of the 10th September, 1725, and on his representation of the 14th of the said month, being resolved to grant him the sum of five thousand livres under the good pleasure of the Company for the payment of the house which he occupies, and which will furnish him lodging from this time forward, which sale will be passed in formal contract of sale before the Sieur Rossard, Registrar, copy of which will be sent to the Company of the Indies to be ratified.

(Signed) Esisbriant, De la Chaise, Perault, Brusle',
Pazende, Perry and Fluoriau,
(Signed) by the Council,
(Signed) de Chavannes

graded the said terrain and surrounded it with palisades..." His workmen also constructed "a cellar, a hen-house and the beginning of my house..."

The piece of land was selected by de Pauger because "the terrain is more elevated than the others." He also claims that the lot was made especially large: "63 feet on the river and 183 feet in depth" (as opposed to 60 x 120).

The house is described as 56 feet long and 15 feet wide, sheathed with planks. It had a large hall, a cabinet, a small ante-chamber, a kitchen and a large pantry. The interior was wainscotted in wood.

"such as planks, top and bottom," including shutters for the doors and windows. The house had a hip roof (from plans) which was covered with wooden shingles. The council provided de Pauger with 5000 Livres, which de Puager accepted.

In 1726 the surveyor, Jean Pierre Lassus, sketched a view of New Orleans from across the Mississippi River (Wilson 1968: 20, Paris National Archives). The houses shown are crudely sketched, but the view is important as a part of the historical record of the site.

The first really important and accurate map of the structures of the French Quarter was drafted by Gonichon and certified by Broutin on May 15, 1728. It shows the disposition of the Engineer's House at that time. In every respect, it confirms to de Pauger's 1725

description: It appears as a long, narrow house on the N.E. side of lot, now designated No. 8. Another smaller structure has been added in the western corner of the forecourt (Figs. 6, 7). The rear court (garden) is divided into rectangular quarters. It is possible to obtain approximate measurements from this map. The main house is only 15 French Feet (16 English Feet) wide. This is somewhat narrower than the average house, which appears to range between 18 and 22 feet. The Engineer's house has, as yet, no gallery, though three houses in the next square (500 block) are shown with front and rear galleries, and one in the 400 block of Chartres has an encircling gallery. The house sits approximately 18 feet (19.2' English Ft.) back from the front fence. The forecourt is approximately 63 feet deep (67') and 60 feet wide (64'). The rear court is approximately 117 feet in depth (124.75'). The entire lot is 180 feet deep (191.9' E.M.). These measures confirm closely the 1725 figures provided by de Pauger.

Unfortunately, De Pauger, now First Engineer, died on June 10, 1726. He was replaced by Ignace Francois Broutin. Broutin was to make several significant changes in the plan of the city and in its architecture (Wilson 1987: 221-260). It is not known if he moved into the House of the Engineer.

The Natchez Indians rose and massacred over 200 French settlers on Oct. 28, 1729. It was decided that the city of New Orleans should be fortified at once (Wilson 1968: 26). The concerns of

PLAN DE LA NOUVELLE ORLEANS
comme elle était en 1718

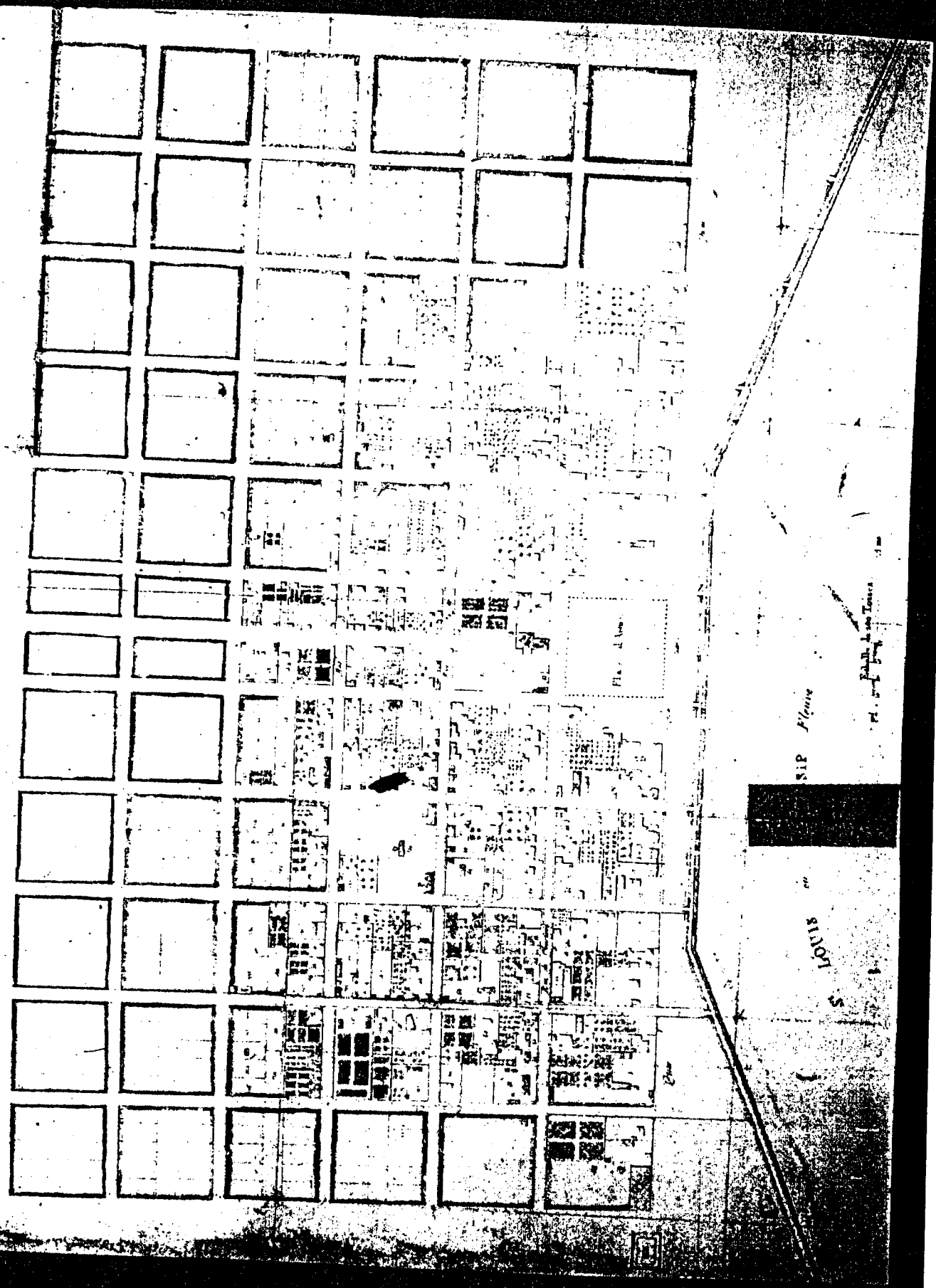


Fig. 7

fortification usurped much of the energy of the professionals of the city over the next several years. It was felt that a moat should be dug around the perimeter of the city. This ditch was completed around the southwest and much of the northwest side of the city, but then stopped in Aug, 1730. City maps of this period show the canal (Fig. 8).

The retrocession of the colony from the Company of the Indies to the King occurred in 1730. Bienville was reappointed as governor.

Several important drafts of maps were completed by Gonichon in 1731 and 1732 (Wilson 1968: 28, 30). Wilson refers to the Dec. 1731

"Plan of La Nouvelle Orleans" as "the best known and most accurate plan of the French Colonial city" (Fig. 8). In it, the House of the Engineer is unchanged from the earlier plans, but the geometric arrangement of the parterre garden has been changed. The cultivated areas are now shown as two long rectangles, rather than four, each with a quarter-circle removed from their upper ends forming a semi-circular entrance to the garden (Fig. 9). No other plan shows this arrangement, so it is doubtful if it was ever actualized. Note that the relative positions of St. Louis and Conti streets are reversed on this map (Fig. 8).

These maps were probably drafted to document the condition of the colony at the time of the retrocession. The Jan. 1732 map was separately drafted from its 1731 predecessor and, significantly, it

(2) 26 Jan de la Nouvelle Orleans.

Little picture shows our House of December, 1790. (See page 57.)

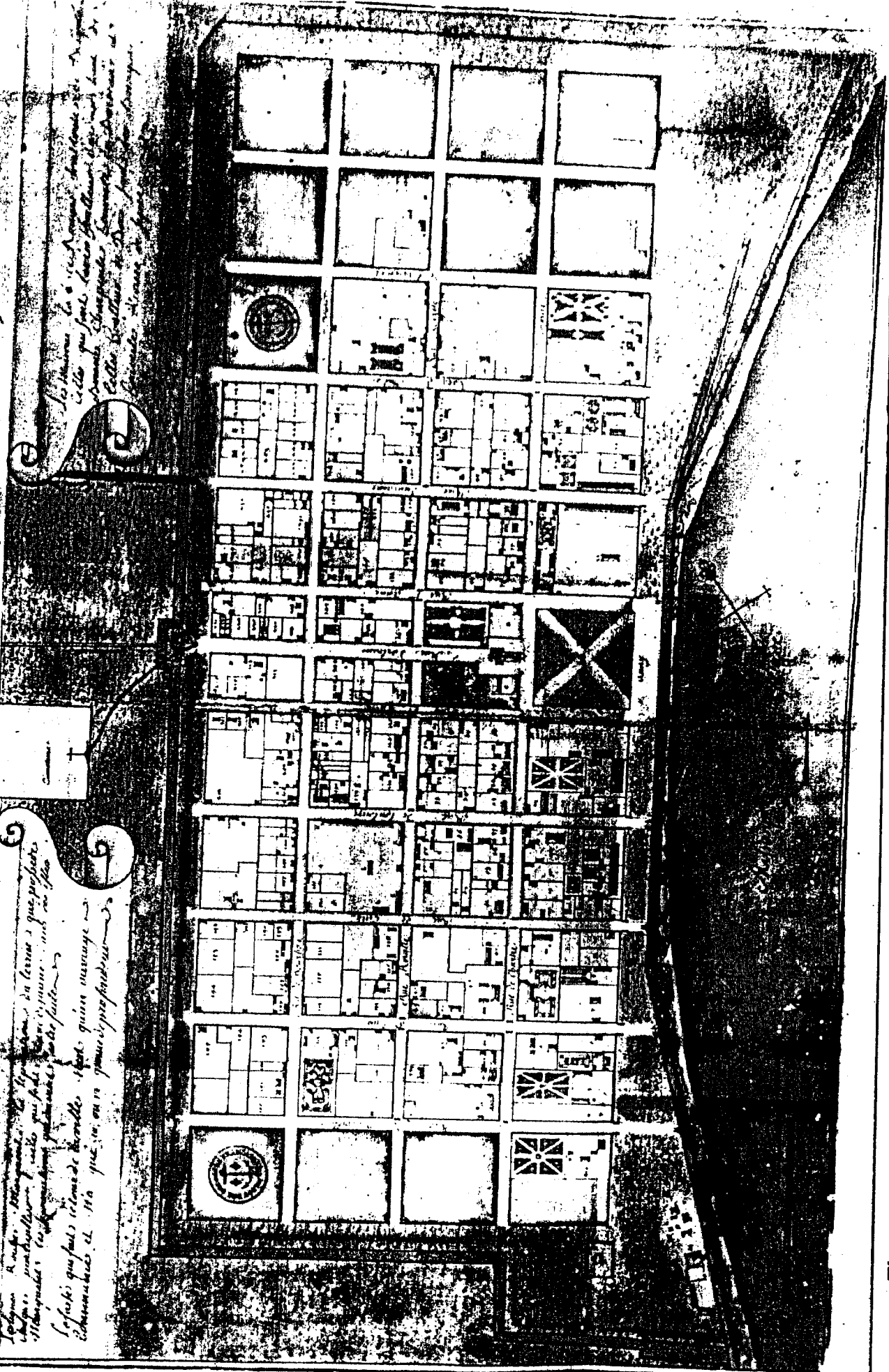
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Fig. 8

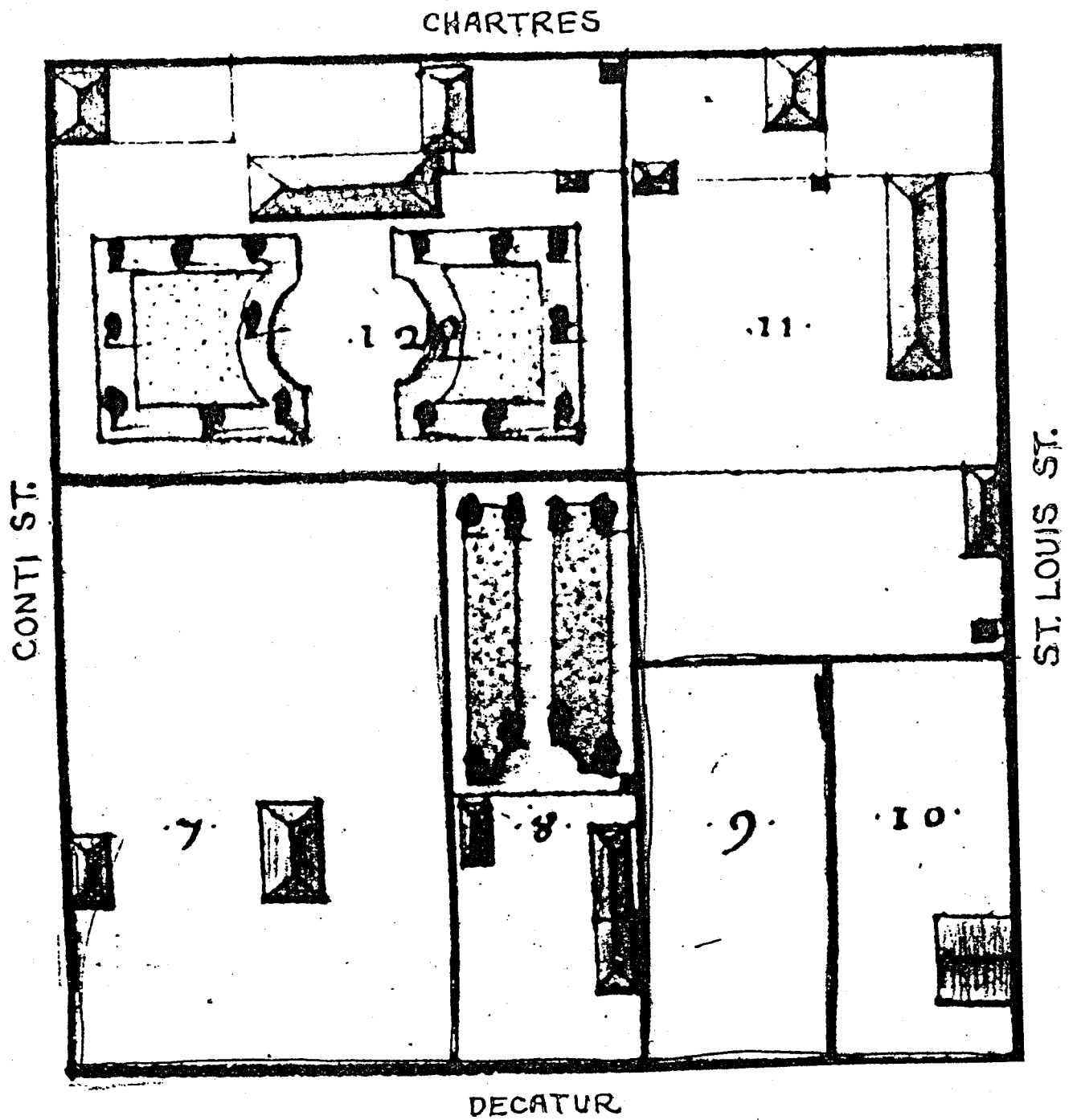


Fig. 9

THE NEW ORLEANS COLLECTION
 603 BROAD STREET
 NEW ORLEANS, LOUISIANA 70130
 THE Vieux Carre Survey

does not include the new semi-circular new garden shown in the 1731 map (compare Fig. 8 with the draft in Wilson 1968: 30). St. Louis and Conti streets are back to their correct positions in the 1732 draft. the "House where the Engineer is Lodged" is shown as a two-part structure with the front part darker in color, probably indicating that by now, it had become a two-story structure while the rear was one story.

Wilson states that it was the 1731 map which was employed as the basis for numerous plans of New Orleans published in later years in English, French, Spanish and Dutch (see Figs. 10, 11), but there is a question concerning this hypothesis. The later published versions of the plan of the city of New Orleans all contain certain elements not on the 1731 map. They must derive from yet another variant, perhaps derivative and now lost. The published maps are all alike one another and unlike the 1731 Gonichon in showing the garden at the House of the Engineer without its semi-circular entrance. They contain the previous error of the reversal of the labeling of Conti and St. Louis streets, and also another error not found on the Gonichon-Broutin maps of this period. The 400 and 500 blocks of Decatur street are reversed in these plans--apparently the result of a French engraver's error. Whatever its origin, this version of the plan of New Orleans continued to be published and republished between 1741 and the present (Meining 1986). To use these widely distributed maps without a knowledge of the errors will result in

PLAN DE LA NOUVELLE ORLEANS

L'Eglise Paroissiale deservie
 par les Capucins
 l'Hotel d'Armes
 le Palais des Capucins
 le Palais
 le Corps de Garde
 le Gouvernement
 l'Intendance
 l'Hopital
 l'Archeveche

le Magasin du Roi
 le Carriere
 le Palais du Roi
 le Jardin de la Cour
 le Jardin de la Cour

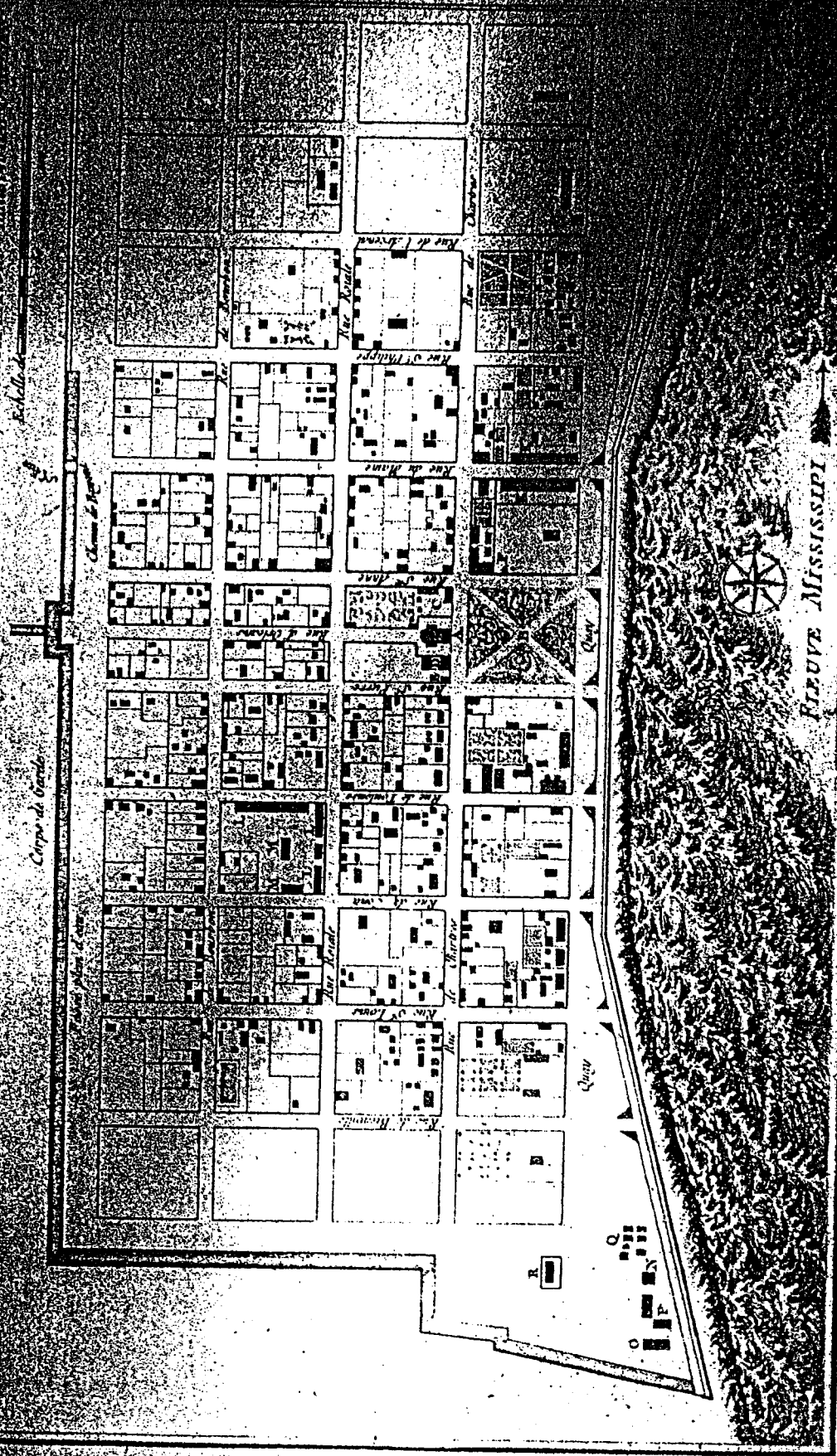


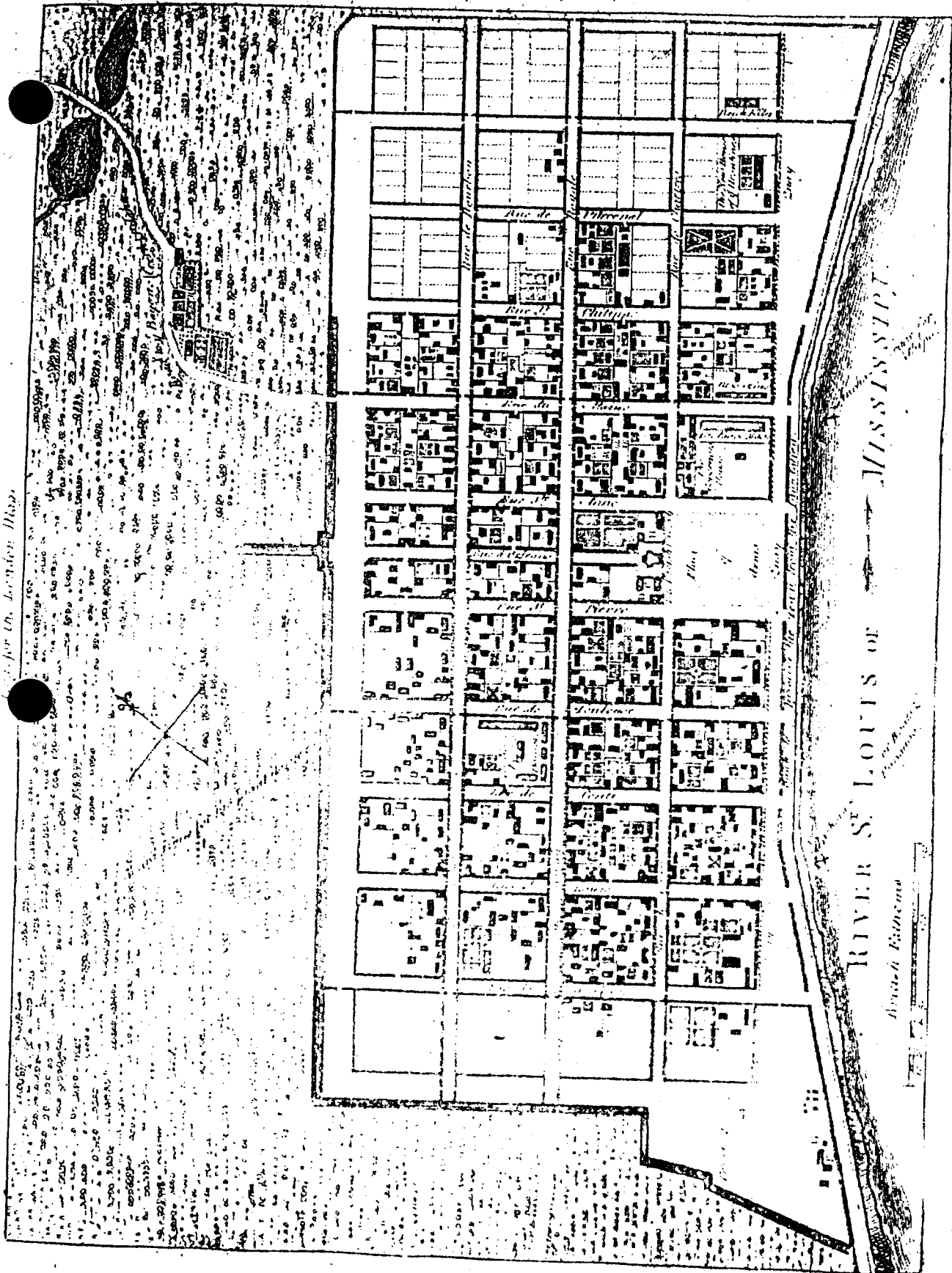
Fig. 10

NOTE: Conti and St Louis Streets Reversed

400 and 500 Blocks of Decatur S. Reversed

Based on Map by Brontin, Ca. 1728. pub. C. 1741

for the London Map



PLAN OF NEW ORLEANS THE CAPITAL OF LOUISIANA.

Z. Denning Sledge

Fig. 10A

GRUNDRISS VON NEU-ORLEANS

Nach Manuscripten in dem Schatze der Marine

- A. Die Pfarr Kirche wdh. in der Mitte im Westen
- B. Wilson-Platz
- C. Capuciner Kloster
- D. Göttergasse
- E. Corps de garde
- F. Gouvernement

- N. Ort und ein Kapl. Mühle
- O. Schuppender Mühle, welche man baut
- P. Bataillon de la garde

- Q. Hütten der Nigren, welche für die Mühle von R. Probier-Mühle
- S. Neues Haus der Ursulinen

Maßstab 1:100 150 Toisen

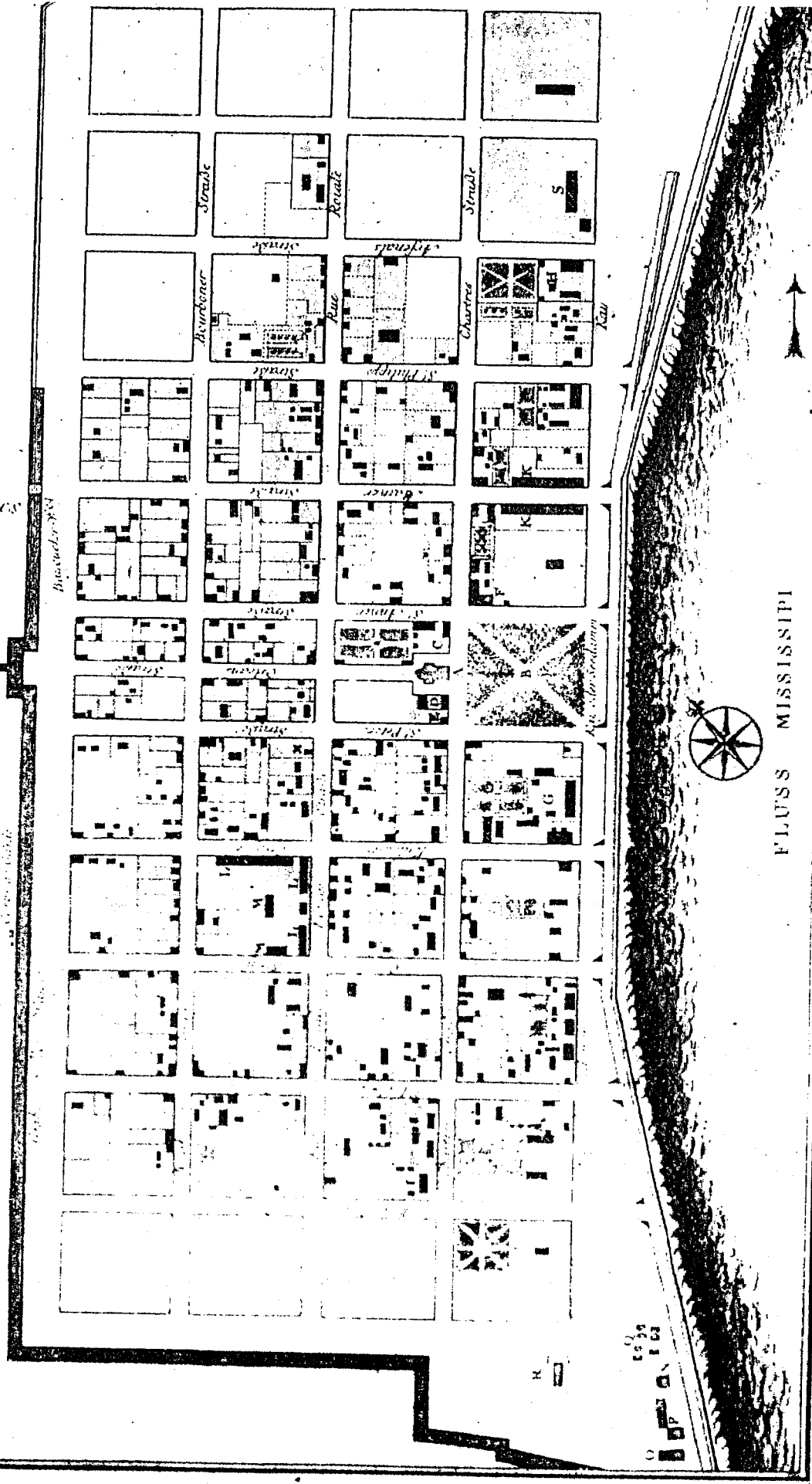


Fig. 11

confusion concerning the location and nature of the House of the Engineer.

For example, the experienced French Quarter architectural historian, Irvin, in her 1989 report on the 417-419 property, stated that in 1744 a rectangular building standing parallel to Decatur street stood on the property in question (Irvin MS, 1989: 13). This interpretation apparently results from an examination of the incorrect Dutch plan of New Orleans, published in that year, but by then, thirteen years out of date (Fig. 11). The House of the Engineer is incorrectly shown in the middle of the 500 block of Decatur. The 1765 Pittman sketch of the city shows what appears to be the House of the Engineer, now raised, but still perpendicular to the street, and in its correct position. No other maps or plans document the condition of the House of the Engineer during the French period.

A curious document from the Library of Congress records a survey conducted Dec. 29, 1732, "of a small brick building, 24 feet long by 13' 4" wide, built by the Sr. Villars DuBreuil, contractor, on the lot where the engineer lives" (Fig. 12). This building is too short to be the house; it is an outbuilding--probably the one in the western corner of the forecourt which first appears in the 1728 map.

LIBRARY OF CONGRESS
LOUISIANA MISCELLANEOUS MANUSCRIPTS

[477]

New Orleans
1732

"SURVEY"

Toise of a small brick building 24 feet long by 13 feet 4 inches wide over all, built by the Sr. Villars Dubreuil, contractor, on the lot where the Engineer lives.

To Wit:

. . . .

My certificate of the 29 Dec. 1732, and the order at the bottom of M. de Salmon for payment of the January 1733.

THE HISTORIC NEW ORLEANS COLLECTION
533 ROYAL STREET
NEW ORLEANS, LOUISIANA 70130
THE VIEUX CARRE SURVEY

Fig. 12

In 1764, the Old Intendance building in the 600 block of Decatur was replaced by a new house built at the corner of Toulouse and Decatur. This was a raised, West Indian style house in the form of Louisiana plantation houses. This building survived until 1828. The building which stands on that lot today was constructed in 1832 for Joseph Xavier, Baron de Pontalba.

Geographical and Architectural Setting

In the early French period (1722) the Council decreed that palisades must be erected by all residents. Fences of split stakes (pieux) were erected, surrounding each yard. These seem to have been gradually removed after about a decade. The first brick yard--an incredibly important innovation in light of the rapid deterioration of most vegetal materials in the environment--was commissioned in 1724.

The first building known to have been built with a brick foundation and brick between timbers of its colombage frame was the parish church of St. Louis, designed by Pauger in 1724, and dedicated at Christmas, 1727 (Wilson 1975: 126-27). After this time, it was common for houses to be raised a full story above the ground on a brick rez-de-chaussee or ground floor. The ground floor was used for storage, for servants' quarters, and for shops, while living proceeded on the raised "first floor." It appears that some houses, already constructed in the 1724-1732 period, were later raised on rez-de-chaussees, the House of the engineer being one of these.

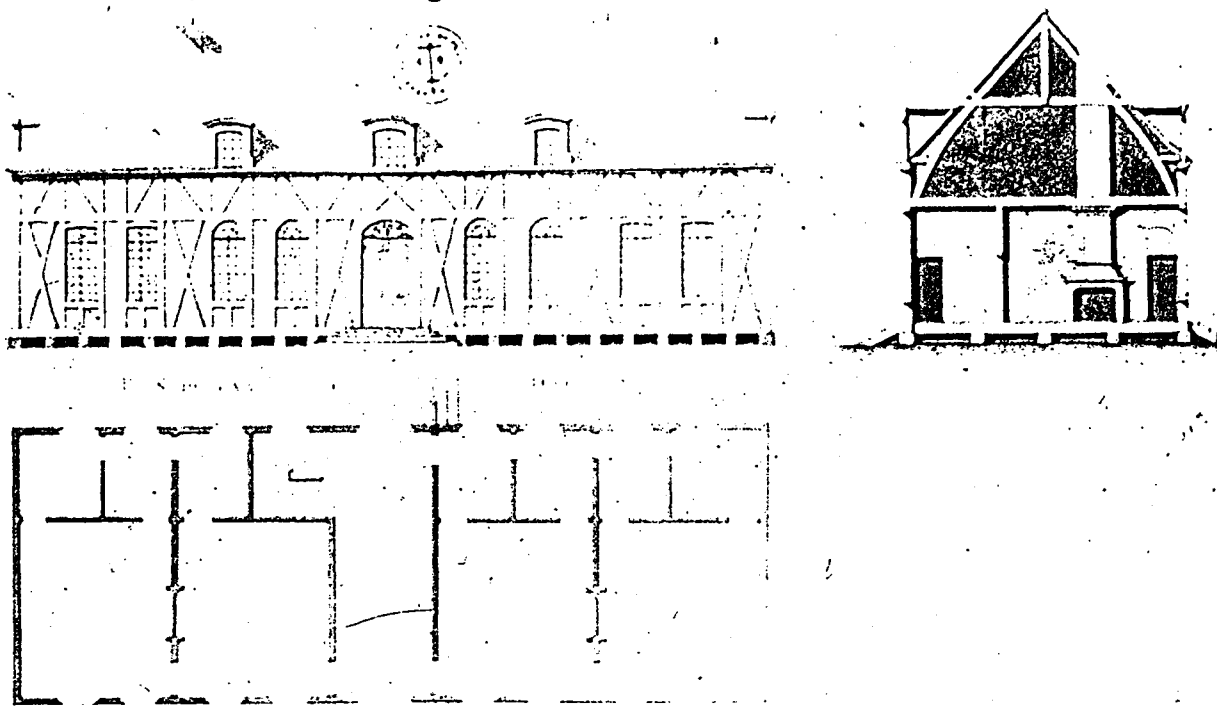


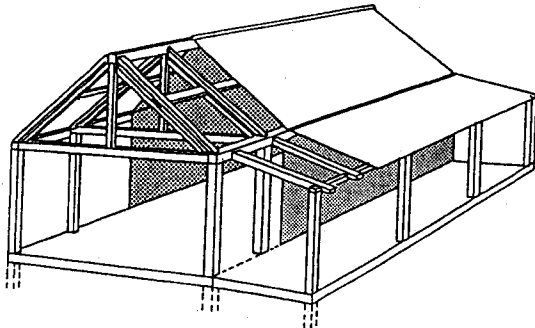
Fig. 13

In 1724, the industrious builder-planter, Joseph Villars Dubreuil, received a contract to construct the first levee along the river front. He and his son continued building public works and plantation houses until after 1760, becoming the most influential builders of the French colonial period. Gutters which drained both sides of each street were also constructed. They were crossed with crude bridges (planks), which required annual repair or replacement (Fig. 6). Evidence of these gutters can still be seen in the 1860 Jay D. Edwards photo of N. Peters street (Fig. 26).

The architecture of this period was based around two models. One was the basic timber frame building of France, as designed by professionally trained engineers such as De Puager and De la Tour, and beginning about 1730, by Pierre Baron (Fig. 13). At first these buildings were constructed with ground sills. These rotted after a few years, causing the premature replacement of many buildings. Thereafter, the sills were set on foundations of brick. Nevertheless, deterioration remained the most important architectural problem of the French period.

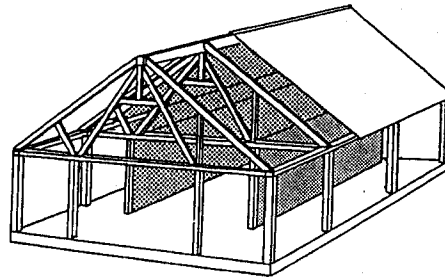
When professional engineers began to incorporate galleries into the designs of their buildings, they employed the Class III, umbrella roof for the most part (Fig. 14). At first, even the best houses in New Orleans were roofed with bark (ecorce). Later, split planks about ten feet long (merrains) and wooden shingles (bardeaux) were used.

SOME CLASSES OF CREOLE VERNACULAR HOUSES



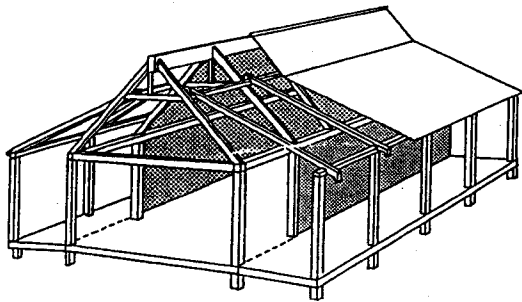
CLASS I

Single-pitch roof. Truss system includes the use of a king post and a double rafter system. Rafters set on wall plate. Inner rafters (truss blades) set on tie beam. Gallery optional. If present, gallery rafters tied into wall plate or front wall, and supported by an outer gallery plate, which is itself supported by light weight colonnettes.



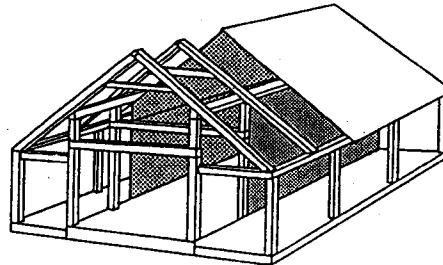
CLASS IIIa

Full (single-pitch) umbrella roof. Truss blades (principal rafters) mounted on wall plates. Long outer rafters mounted on outer gallery wall plates and let into or notched over the roof ridge. These rafters supported in their middles by posts (right side) or braces (left side), or by purlins supported by these.



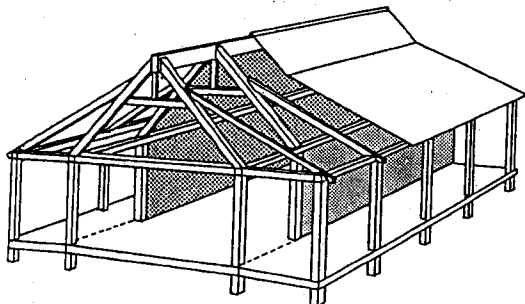
CLASS IIa

Mississippi Valley French Colonial broken-pitch roof (early form). Gallery always present. Gallery rafters notched over principal purlin and supported on outer gallery plate.



CLASS IIIb

Full (single-pitch) umbrella roof (later form). Truss blades now absent. Outer rafters supported in their middles by posts or by post-supported purlins. Roof ridge generally not present



CLASS IIb

Mississippi Valley French Colonial broken-pitch roof (later form). Principal rafters (single or doubled) set on wall plate. Gallery rafters let into backs of principal rafters and supported on outer gallery plates.

MLE, Carto. Sect., LSU

Professionally designed structures were formally ordered, with symmetrical plans and facades, and interior hallways and stairways. The principal of axuality required an enlarged and decorated doorway in the center of the facade. Larger public buildings employed rows of equal-sized rooms. Some were two rooms deep. Simplified Louis XV styling was employed. Buildings had tall hip roofs. The larger structures, like the first Ursuline Convent, had simplified pediments and pilasters. All buildings were of colombage (timber frame) construction, with bousillage or brick between the heavy wall posts. Long wind braces extended from sill to wall-plate. Walls were covered with plaster or horizontal clapboards (Fig. 13).

Early urban vernacular differed from formal buildings primarily in that there was no symmetry or axuality in the layout. A typical house was laid out around a salle-et-chambre core, with the salle being near-square and the chambre, more narrow (Fig. 15). Other rooms might be added in line, and, in addition, shed rooms called allonces were often attached to one or both ends of a house. Vernacular buildings were inevitably one room deep. Transoms and lintels with segmental arches might be employed in either vernacular or polite buildings. In vernacular buildings, however, the placement of the openings was adjusted to the varying sizes of the room spaces. Rooms were of varying widths, depending on their social importance. The largest was the salle. From the street, the penetration of vernacular structures provided an appearance of

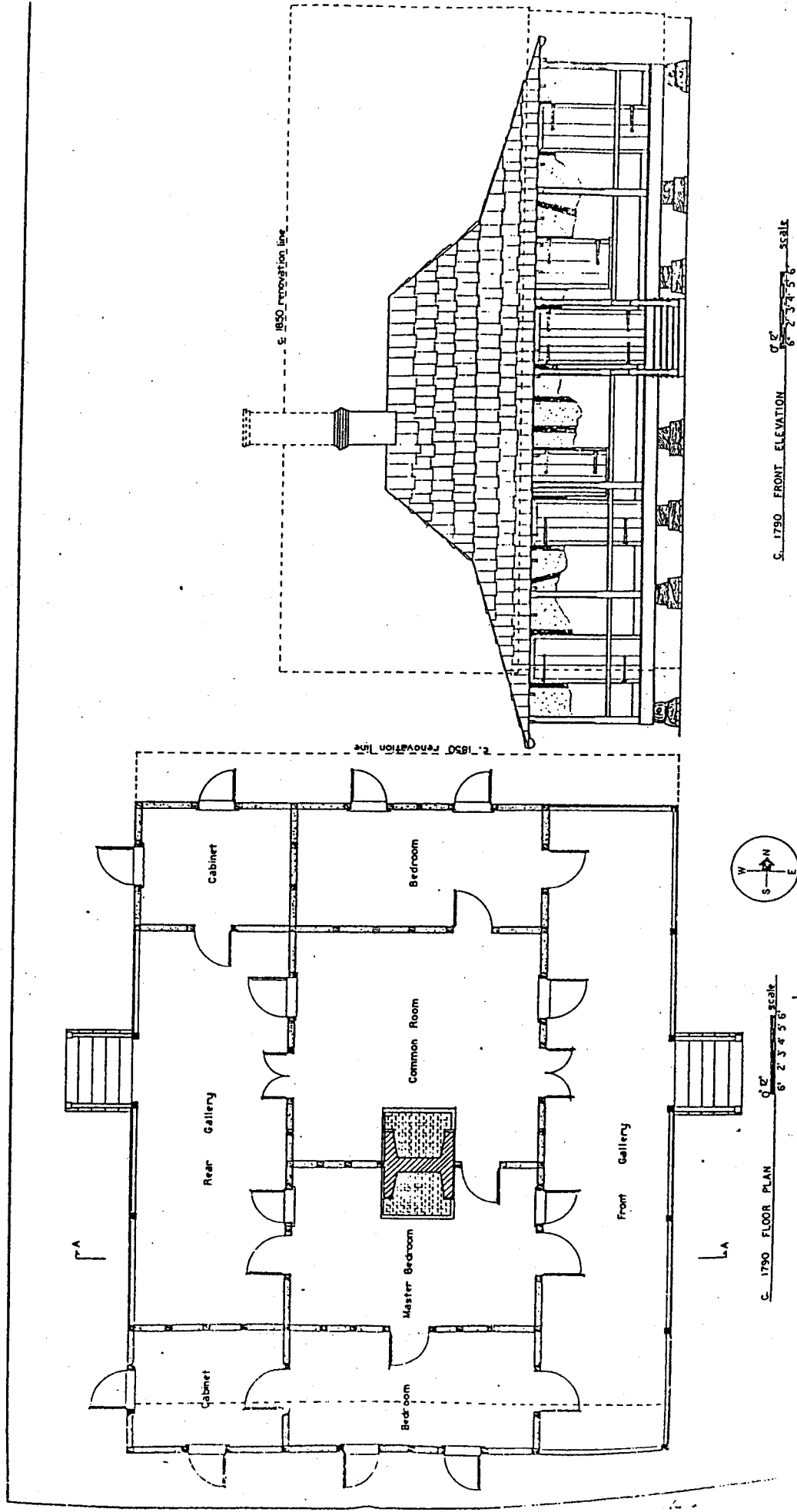
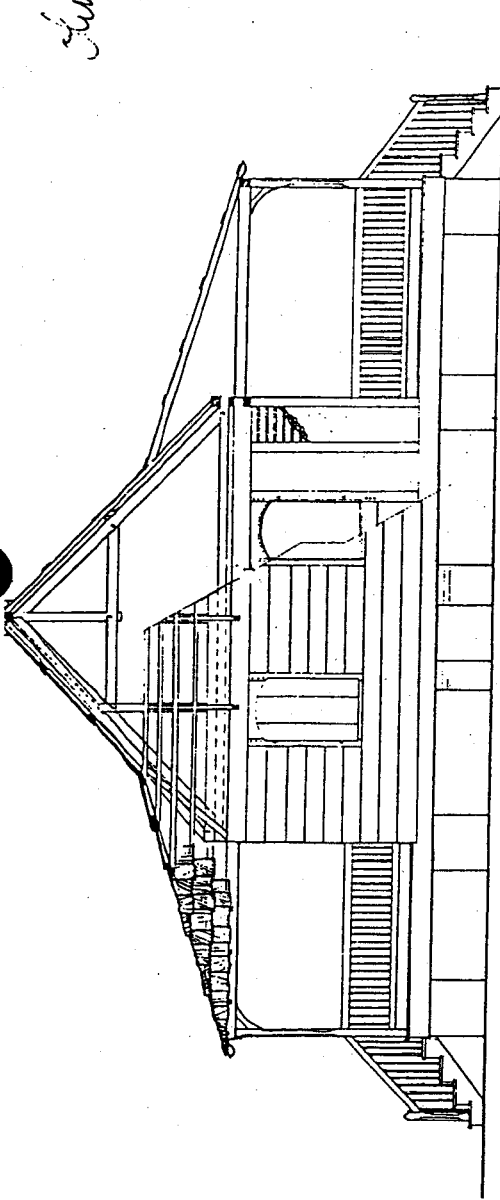
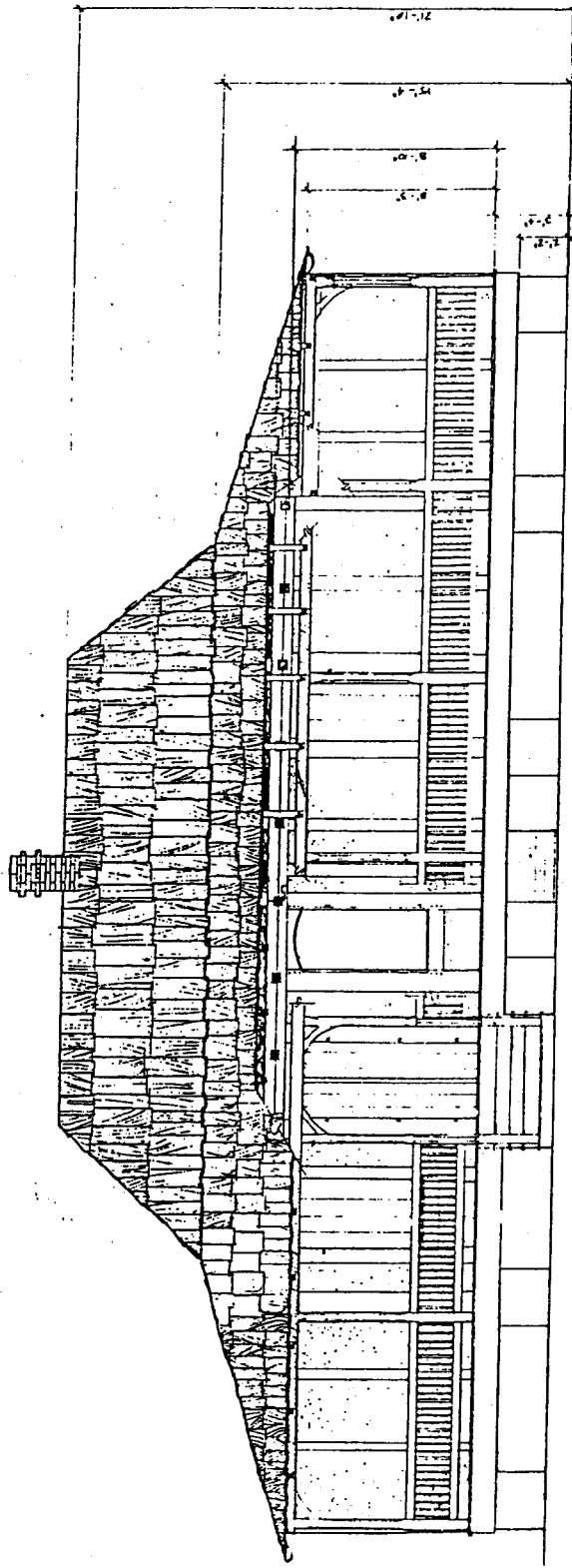


Fig. 15

Silva House
 1750-1790
 False River La



RIGHT SIDE ELEVATION
 SCALE $\frac{1}{4}" = 1'-0"$



FRONT ELEVATION
 SCALE $\frac{1}{4}" = 1'-0"$

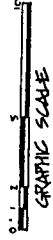


Fig. 15a

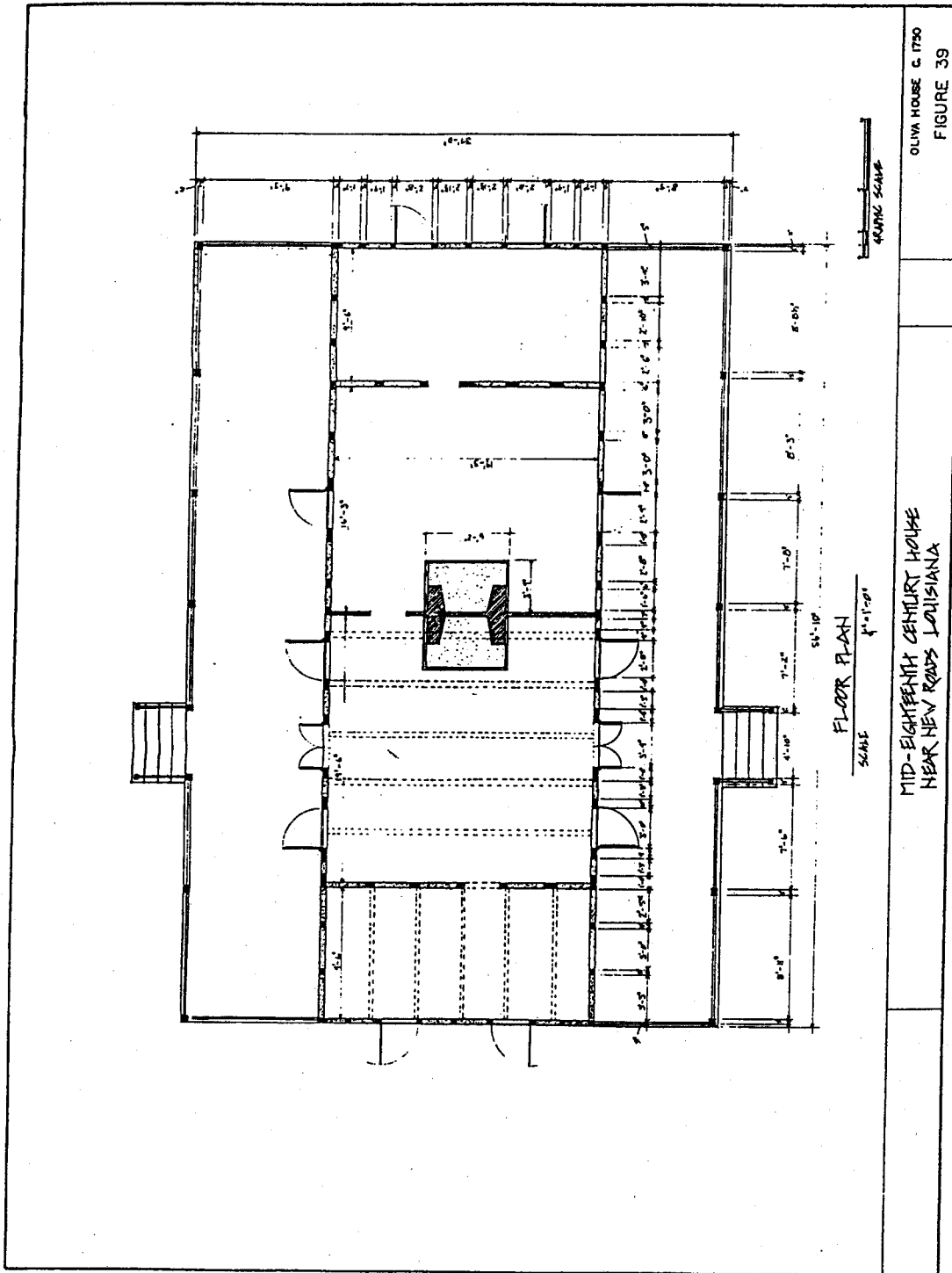


Fig. 15b

disorder but, in fact, the facades were ordered according to a well established (medieval-based) system of layout (Edwards 1985, 1988).

Both windows and doors were covered with 3-batten wooden shutters, hung on iron strap hinges. The pintles of the hinges were driven directly into the wall posts, which also functioned for window and door framing. Glass was imported after Ca. 1728, so casement windows appeared early (Wilson 1946: 574-75). In some cases, oiled paper or cloth were used in the place of glass. In the case of buildings with arched transoms, the heads of the casement windows would be curved to fit the lintels. Roofs of rural houses were covered with merrains or with wooden shingles (bardeaux). Roofs were generally of the Class II type, with broken pitch roof--steep in the interior and low over the gallery (Figs. 14, 15).

Brick chimneys were set inside the walls of the house. Mud chimneys might be placed outside the end walls, but this arrangement was considered temporary. Roofs were supported by Norman trusses--a through-purlin roof which employed tall king posts supporting a heavy roof ridge (Figs. 13-15). Sometimes the king posts extended into finials which decorated each end of a hip roof at the point where the end sheds (croupes) descended.

It was during the French period that the creolization of domestic architecture began. Creolization is a kind of cultural syncretism in which elements from previously disparate cultures are blended

together to produce an entirely new form of cultural artifact. In terms of American domestic architecture, creolization refers to a specific strategy for the tropicalization of domestic vernacular forms. French Creole houses incorporated several kinds of non-Gallic elements.

Full-length or encircling galleries were added, as they had been previously to houses in the West Indies. Galleries first appear in New Orleans in the plans of Gonichon, beginning in 1728 (Fig. 6). La Direction, the house of the Company of the Indies (built 1722), had end pavilions and front and rear galleries added to it about 1728 (Wilson 1987: 388). The house of the military engineer, Chevallier Bernard Deverge, was constructed on Bienville street in the 1720s or early '30s on a double-sized lot. It had a large salle and four other rooms; one cabinet room was used for a dressing room and another for a study. This fine house had three brick chimneys, glazed sash windows and shutters. It had a full-length front gallery and a shingled roof. The attic is described as being floored, apparently a point of pride in early New Orleans architecture (Kernion 1924: 79). A contract for the sale of the house of Cap. Claude Dutisne, which sold in 1725 describes it as having a front gallery (LHQ 1919).

The use of galleries in New Orleans was inspired by two separate sources. Military engineers had already adopted the gallery for barracks. This is clearly shown in plans by Deverges and others,

dated as early as 1734 (Wilson 1987: 33), and as early as 1704 in Mobile. In addition, as early as 1726, West Indian planters had begun encircling their raised houses with galleries as they had in the West Indies (Dumont 1732).

The second feature associated with Creole domestic architecture is the use of cabinet rooms and loggias. Cabinets were small rooms attached to the rear corners of the houses. They were placed under the gallery roofs and functioned as storage rooms and as spare bedrooms or servants' quarters (Fig. 17). Generally, two cabinet rooms were employed, and an open space was left between them. These spaces--loggias--functioned as rear galleries in many of the houses. Indeed, in Louisiana Creole they were known as ti gallerie, or petit (small) galleries. Based on previous patterns already established in the French West Indies, a system of expanding the Creole house by surrounding it with galleries, cabinet rooms and loggias developed. The results are clearly seen in the development of houses along Decatur street.

3. SPANISH DOMINION: 1763-1803

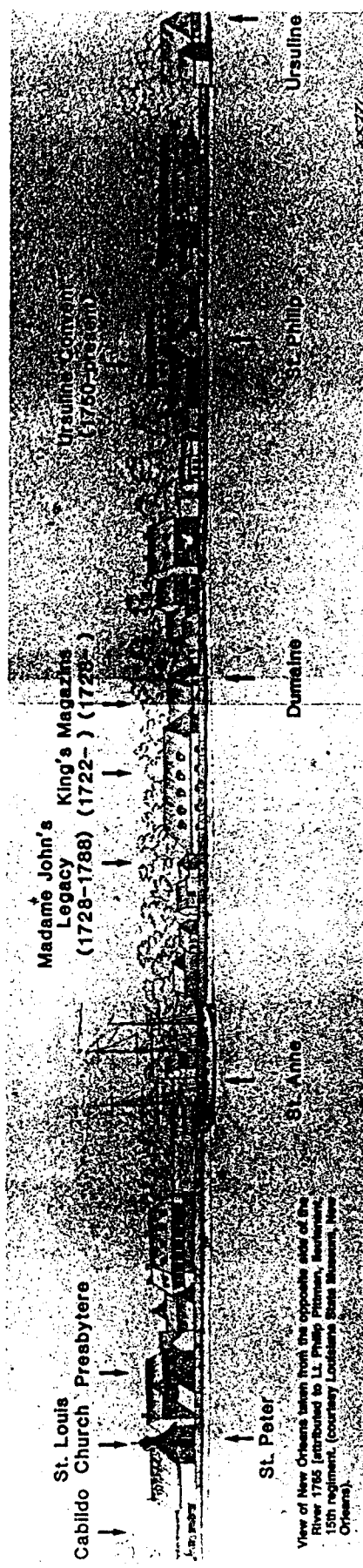
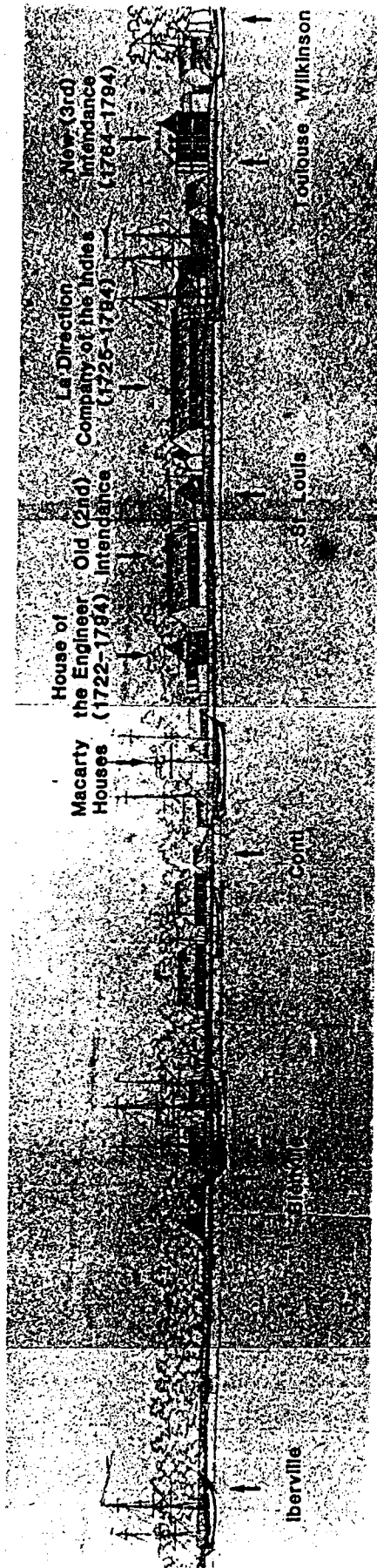
History I

In November of 1762, France ceded Louisiana to Spain, by the Convention of Fontainebleau. The treaty was kept secret for over a year; the official announcement did not take place in Louisiana until Oct. 1764. Ulloa, the first Spanish governor, did not arrive

until March, 1766, and he was expelled by the colonists in 1768. Thus, Spanish sovereignty did not really begin until the arrival of Don Alexandro O'Reilly, in August, 1769.

As early as February, 1765, Acadian refugees had begun to arrive from Saint Domingue, and then from the English colonies of the Eastern Seaboard. Eventually, over 3,000 Acadians came through the city of New Orleans (Brasseaux 1987: 73, 111). Few of them remained in the La Ville, however. They were moved to rural areas of Louisiana to function as a kind of buffer between the Creoles and the British, for whom they presumably harbored much resentment. This did not prevent them from initiating a lively contraband trade with the British in Baton Rouge, nor from developing an increasing resentment of Creole authority in New Orleans.

In 1763, England was considering an attack on the city of New Orleans. She ordered a British military engineer, Lieut. Philip Pittman, 15th Reg't. to New Orleans to study the military situation in that city. Pittman functioned as a spy. He also traveled throughout the French dominions and reported to his superiors on the conditions of every French community. He returned from Pensacola or Mobile to New Orleans again in 1765. At that time he is believed to have drawn a sketch of the city entitled "A View of New Orleans Taken from the Opposite Side of the River Mississippi, 1765 (Fig. 16; Pittman 1765). This sketch clearly shows the House of the Engineer. The house is now a raised, Class II Mississippi



View of New Orleans taken from the opposite side of the River 1765 [attributed to Lt. Philip Pittman, Secretary, 15th regiment. (courtesy Louisiana State Museum, New Orleans)]

FIG. 16

VIEW OF THE ORLEANS CANAL FROM THE OPPOSITE SIDE OF IT

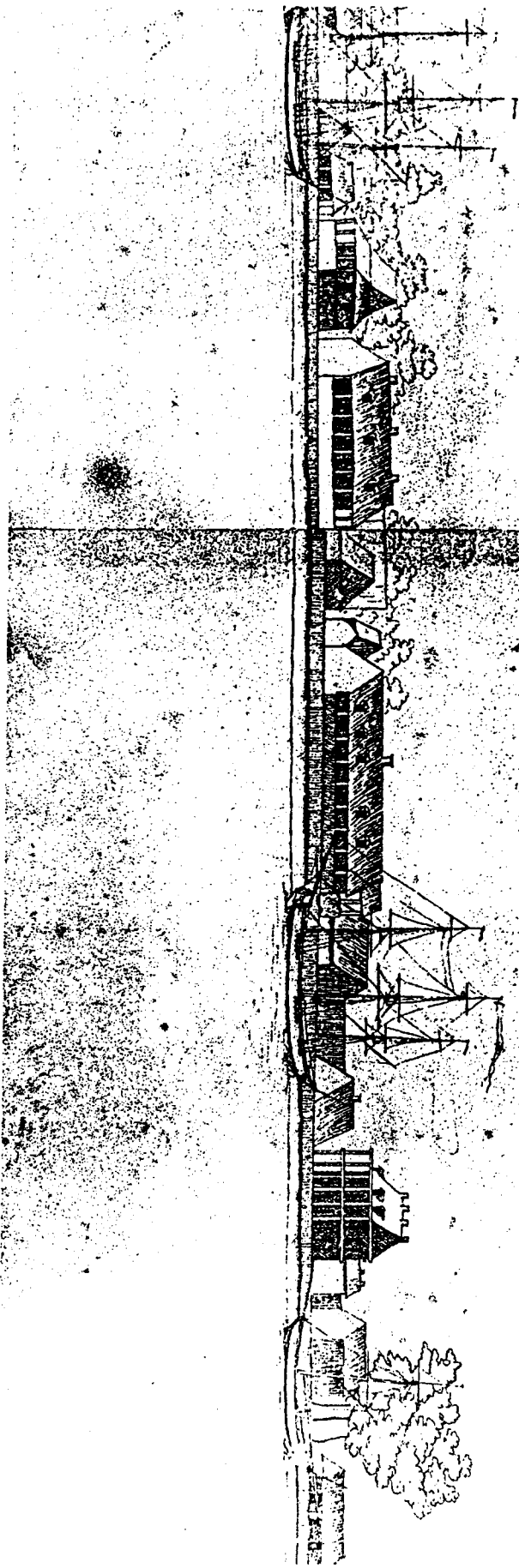


Fig. 16a.

Valley Creole style house with an encircling gallery and a roof with a sharply broken pitch. It is not known if this house is the same as the one from earlier plans of the city, but it is significant that the building is in the same location, it is still a narrow building (though now wider due to the addition of its galleries), and it is oriented in the same direction as were the earlier house on that spot. On the other hand, the house is now raised a full story above the ground.

Architectural Setting

The form of the House of the Engineer in 1765 is highly significant in terms of the architecture of the Mississippi Valley. It is precisely the form of house which was to become dominant in the rural areas of Louisiana between Ca. 1750 and 1830, though not in the city itself (Fig. 15). The sharp break in roof pitch is an indication that the gallery has been added to an already existing house with a pavilion (Norman) style roof (Peterson 1941; Edwards 1988). We do not know exactly when the encircling galleries were added to the House of the Engineer because there were no detailed ground plans of New Orleans drawn after those of Gonichon and Broutin. It was probable that this occurred before 1750.

Because of its important location, this house may have functioned as a prototype for the many raised Class II Creole style houses which would be constructed in rural Louisiana and in the communities of Illinois and Missouri. Examples of houses of this

formed lined the banks of the Mississippi River from English Turn to St. Lewis, Missouri, between Ca. 1750 and Ca. 1830 (see descriptions of Pittman 1770; Robin 1966; Latrobe 1917).

Pittman also drew several maps of New Orleans, but unfortunately, only one of them shows any of the buildings in Square 28 (Wilson 1968: 43). A map engraved for his 1770 publication shows the location of the Governor's House, in the 400 block of Decatur St., immediately to the NE of the House of the Engineer. The Governor's house (Old 2nd Intendance) appears to take up most of the two lots in the NE side of that block (Fig. 16). Like most of the other houses constructed along Decatur St. at that time, it is a raised, Class III Creole house with a gallery along the front side, and with small dormers, indicating that it is probably a one and one-half story building raised another story above the ground.

Houses directly to the SW of the House of the Engineer are described in 1764:

Inventory of Chevalier de McCarty [413-415 Decatur], on petition of Francoise Trepagnier, his widow. Two lots at the corner of Conti and Levee, each 60' by 120' F.M.[French Measure] on which is "a principal house of around 52' in length by 20' in width, consisting of a salon and three chambers, built one story high... of colomage, bricked between posts, double chimney of bricks, planked top and

bottom, glazed windows, doors locking with key, eight foot gallery on the front, roofed with shingles."

A similar but smaller house and a 52' long warehouse were also on this property (J.B. Garic, March 26-May 3, 1764. LSU Archives).

History II

One significant difference between the French and Spanish administrations was that the Spanish did not consider a Royal engineer to be necessary to the colony. The result was that the Spanish continued to depend on French period maps and plans for the most part. Thus, we are prevented from following the evolution of the city, and particularly Square 28, in anything like the detail which was available under the French.

The most important governor during the Spanish period was O'Reilly. He initiated an inventory of all of the properties of the Spanish King. The House of the Engineer does not occur in these inventories, and it must be concluded that it had become a private residence at this time.

Several forms of disaster were to result in a radical change in the architecture of New Orleans during the Spanish period. On June 17, 1779, a second destructive hurricane destroyed much of the city (Wilson 1986: 44). "The city presents a most pitiful sight; there are but few houses which have not been destroyed." Wilson assumes

that the buildings were probably rebuilt much as they had been before this disaster.

Nine years later, on March 21, of 1788, a fire burned much of the center of the French quarter. Though it spared the houses along the front of Decatur Street, eight hundred and fifty buildings were reported destroyed.

Beginning about the year 1790, the Spanish colony began to welcome Americans into Louisiana. Several made important contributions to the city within a few years.

On December 8, 1794, a second disastrous fire destroyed most of the southwest quadrant of the French Quarter, including all of the buildings along the front of the first five blocks of Decatur street. This date marks the end of the House of the Engineer. From this date on, the function of the property at 417-419 Decatur changes to commercial use. Although the city was again rebuilt, the two rebuildings, six years apart, resulted in new forms of houses, often considerably different from the earlier French styles (Figs. 17-19).

The first map of New Orleans to postdate the second fire was drafted by Carlos Trudeau in December, 1798. The batture area in front of Decatur street is now referred to as "the Orange Grove, or the Alameda. Houses of the French Quarter now had to be constructed

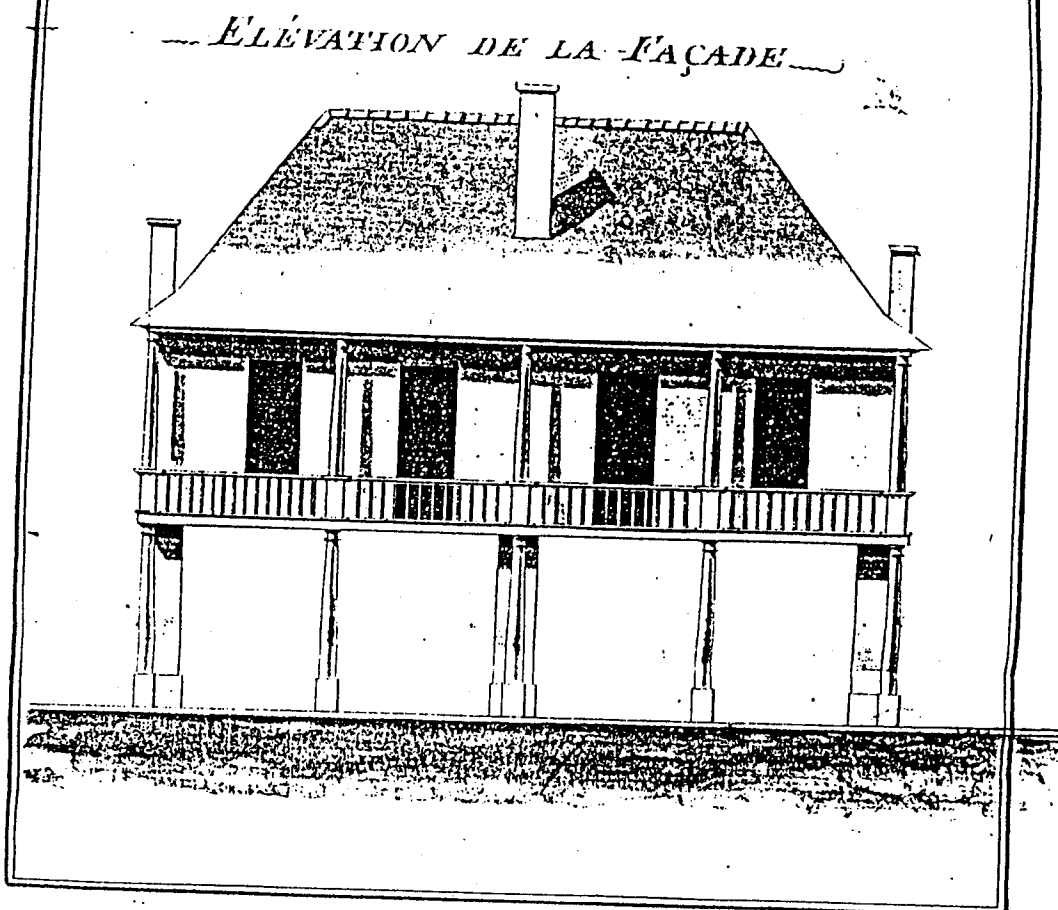
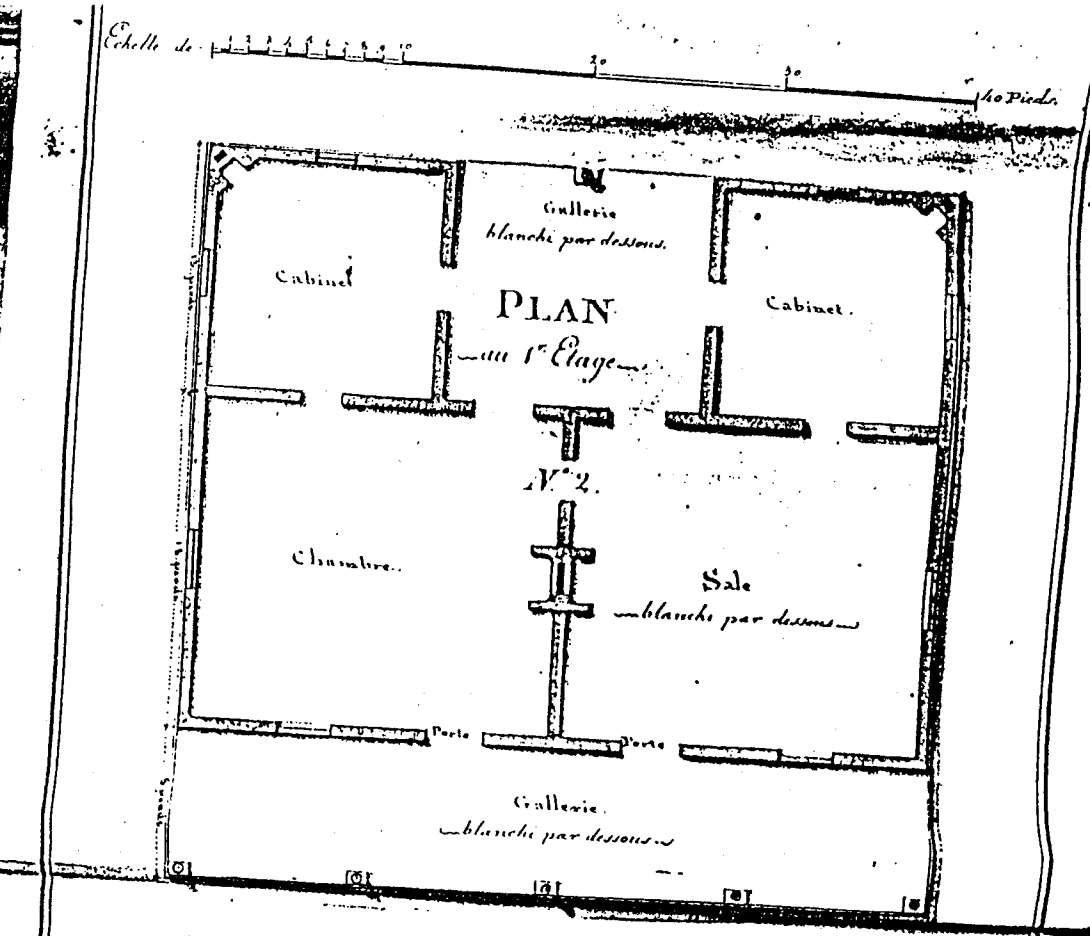


Fig. 17

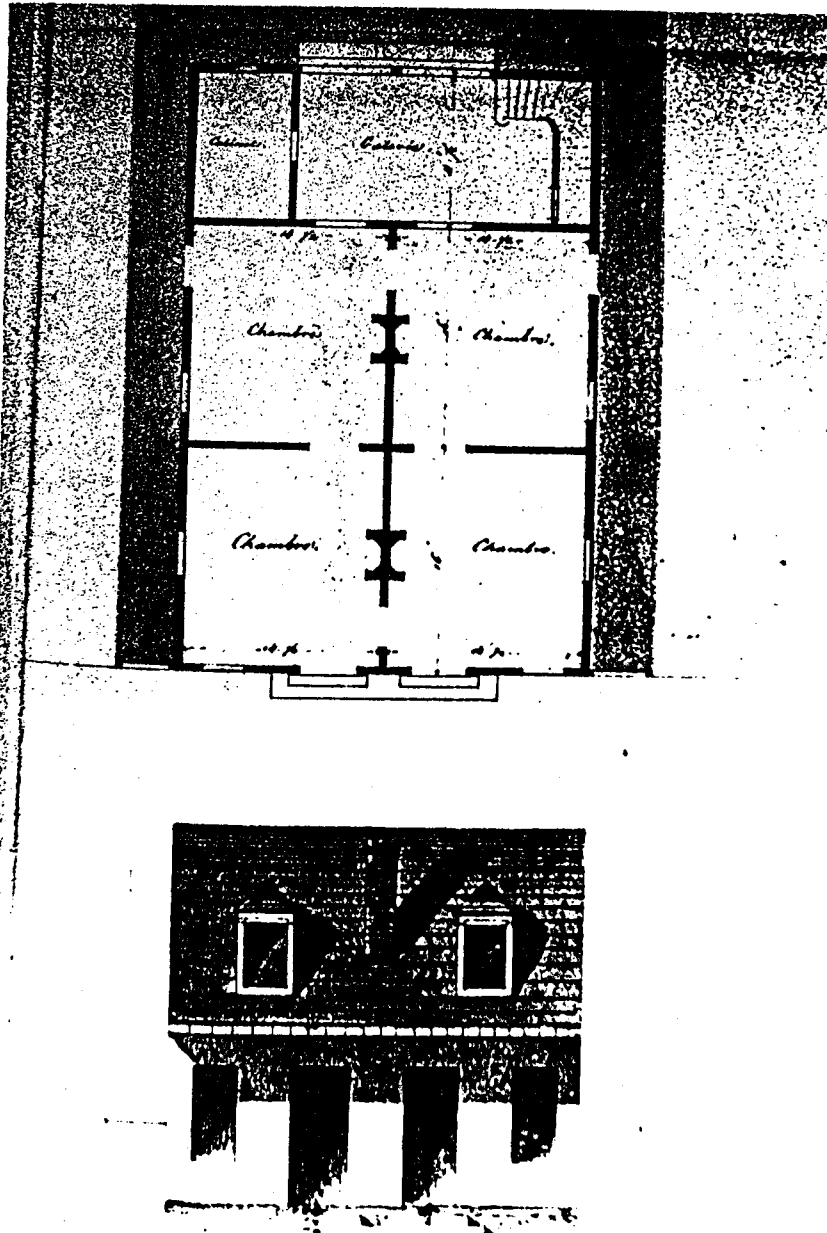
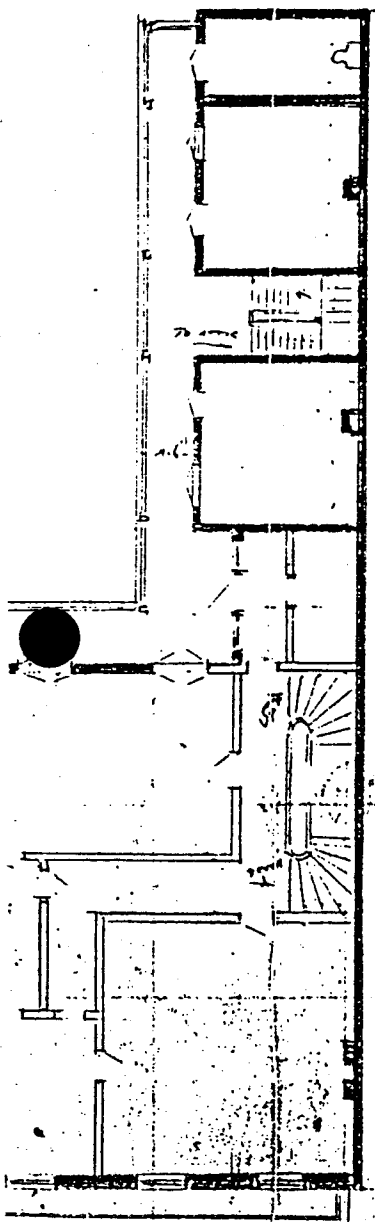


Fig. 18

P. S. T. M. W. J.
A. S. - 38

ILING
11.11"



THIRD FLOOR PLAN
624 BOURBON ST.

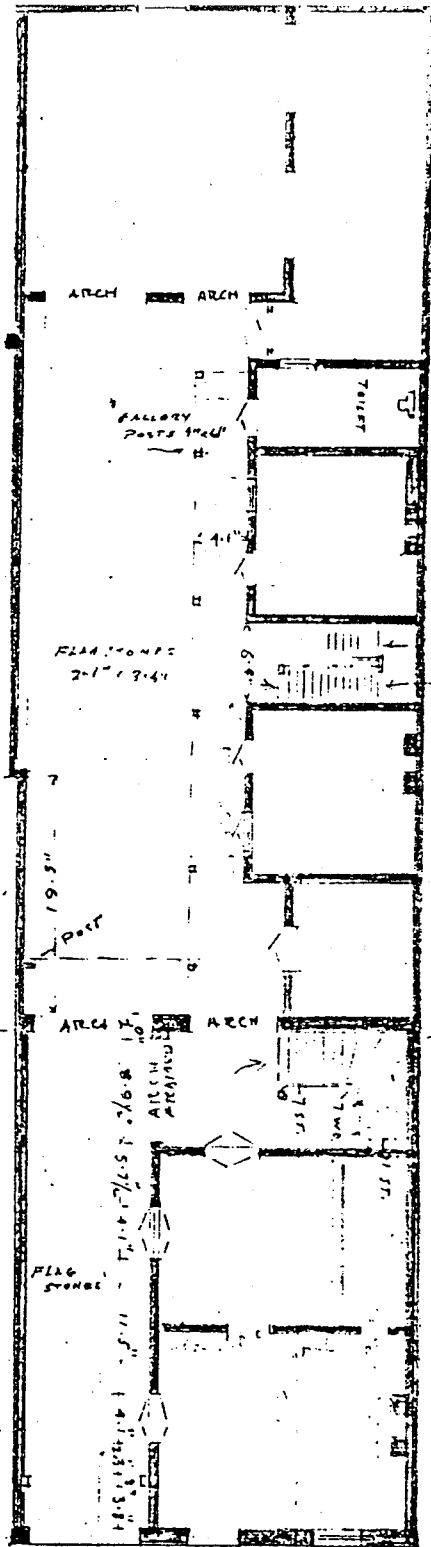


FRONT ELEVATION
624 BOURBON ST.

SCALE 1/8\"/>

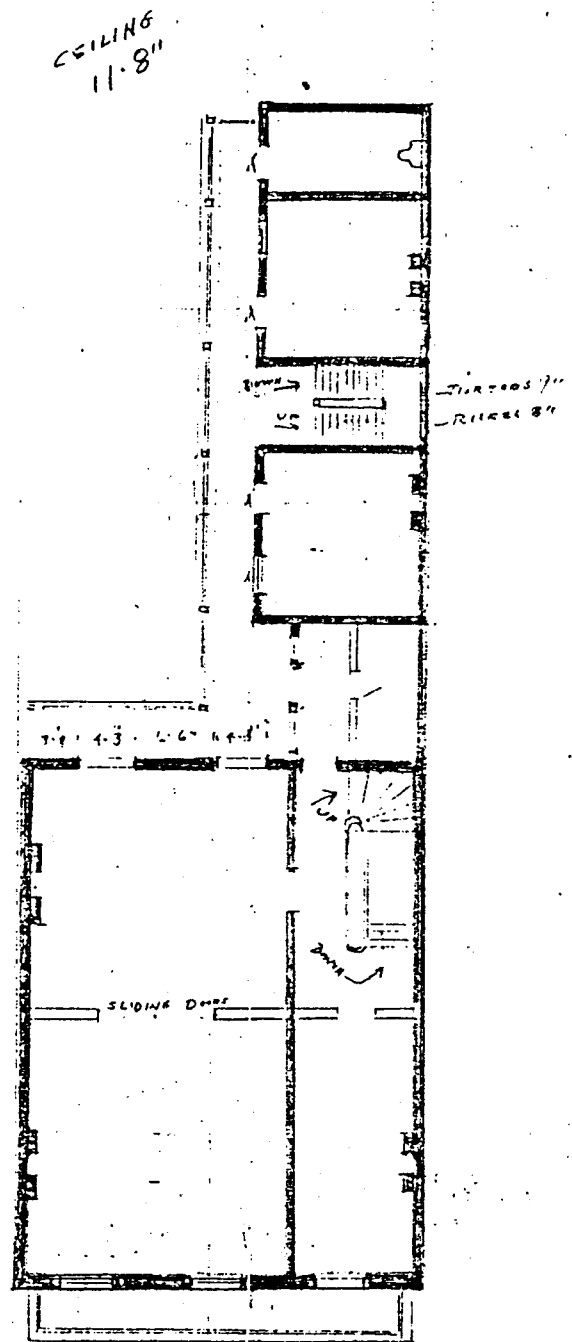
HABS Field Book, 1938
STATE MUSEUM ARCHIVES

Fig. 19



8' 8" - 13' 11" + 4' 0" + 6' 3" + 4' 0" + 4' 6"

FLOOR PLAN
624 BOURBON ST.



SECOND FLOOR PLAN
624 BOURBON ST.

SCALE 1/4" IN. = 1 FOOT

of brick, with flat roofs (though many of these were replaced by pent roofs in the following years). By May, 1795, it could be reported that most of the burned structures had been replaced with buildings with terraced roofs, and their frame-work covered with brick or plaster (Wilson 1986: 50).

In May of 1790, the first of a series of public markets was constructed on the site of the present French Market. It was from this period that permission for the construction of buildings on the batture commenced. In 1803, J. L. Boqueta de Woiseri painted "A View of New Orleans taken from the Plantation of Marigny" (copy on display, HNOC). This painting shows the upper (downstream) end of Decatur street, with the Levee road and a water-powered saw mill at what is now the lower end of Elisian Fields. Several of the houses in the 900 and 1000 blocks of Decatur which escaped the fires of 1788 and 1794 are identical to those illustrated by Pittman, thirty-eight years before. This illustration also contains the earliest drawing of a shotgun house known from Louisiana.

The sequence of property transfers of the 417-419 Decatur street lot has not been entirely reconstructed. There were several related transactions that took place in the 1780s that ended with the acquisition of the property by Esteven (or Etienne) Plauche in 1783. It was purchased from one Jean Furniray DelaRue. At that time, the property was described as "A lot of ground fronting the river and having 56 [French] feet on said front by 216 feet in

depth on which is a house built on brick walls with a kitchen in the patio, all in a ruinous state..." (Notary Archives, F. Rodriguez, Notary, April 29, 1783). This is probably the last official record of the House of the Engineer.

It is from this period that the domestic architecture of the city is characterized by what became known locally as the Creole Plan. In New Orleans, but not elsewhere in the state, Creole plan houses are composed of four rooms, usually of equal size, set in a square (Fig. 18). Most of the numerous cottages of this form are built close to the sidewalk. They may have multiple doors facing the street, protected by shutters. Many of these banquette cottages have roofs (abat vent) which extend out over the sidewalk. In the rear, the traditional cabinets rooms, separated by a loggia, survive. Often one of the cabinets or the loggia contains a stairway to the second floor. A line of rooms may extend down one side of the rear court, serving as slave quarters and service units. Larger forms of the Creole cottage were also constructed. They were widened into houses with porte cocheres, or carriage ways (Fig. 19).

4. EARLY AMERICAN (FEDERAL): 1804-1835

History

Louisiana was transferred to the United States in 1803. Almost immediately, the old and ruinous stockade which had surrounded the

city was taken down. The forts and batteries were also demolished to make room for new public projects (Wilson 1968: 57). Much concern was given to eliminating the ditches which acted as catchment basins for stagnant water (and mosquitos).

In 1806, the Spanish expelled several thousand French refugees from Haiti who had been living in Cuba. This was in response to an attack by Napoleon on Spain. Nearly six thousand French Creoles, free people of color, and slaves, entered New Orleans in the years 1806-08. This effectively doubled the size of the city and augmented its already strongly French Creole culture. Americans, too, pored into the city in ever increasing numbers. This was particularly true during the War of 1812, when Jackson brought an army to defend the city against the British.

The Americans initiated the office of City Surveyor. The post was first filled by Tanesse. The streets of the Vieux Carre, including Old Levee Street, were extended through to Canal street in 1810. The plan for Canal Street was established, with a double row of trees alongside of a canal, which was never constructed. Esplanade was laid out at the same time. Faubourgs Marigny, Tremé and St. Mary were all laid out by architects. In 1811, Tanesse proposed the construction of a public road which became known as "New Levee Street" (North Peters).

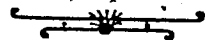
NEW ORLEANS *in* 1805

A Directory and A Census

Together With Resolutions Authorizing Same
Now Printed For The First Time From
The Original Manuscript. Fac-
simile



With An Introduction
by
CHARLES L. THOMPSON



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NEW ORLEANS, LA.

1936

Fig. 20

Levee S.	George Pollock	46	1	1						1	1	2	1	5
			15	10	14	2	2			10	11	27	5	53
	Marcus Tio	1	1								2	1		3
	Joseph Sauri	3	2								1			1
	Jacque Taullé	4	1							1				1
	Antoine Carraby	8	1	1						1	1	1		3
	Jacque Guesnon	9	1	4	1					1		2	1	4
	Veuve Godet	10			1						1	2		3
	Alexander Milne	11	2								2			2
	Michel Fortier	12	3							4	3	4		11
	Claud Bougaud	13	2	1						1	1	2	1	5
	Pierre Rogues	14	4	1	3					2		2		4
	Etienne Debon	15	2	2	1	1				7	3	6	2	18
	Jn. Bte. Dejan Ct.	18	1	2	1					1	1	2		4
	Wm. Montgomery	19	2											
	John Mc Neal	19	1	1							1	1		2
	Ambrose Garidel	21	2	1	2					1		2	1	4
			25	9	10	4	2	2		19	14	27	5	65

Norms des Rues	Chefs de Familles	Nombres des Maisons				Habitants blancs				Gens de Couleur libre				Esclaves				Total
		Males agés de 16 ans et audysus	Males audysus de 16 ans	Females agés de 16 ans et audysus	Males audysus de 16 ans	Males agés de 16 ans et audysus	Males audysus de 16 ans	Females agés de 16 ans et audysus	Females audysus de 16 ans	Males agés de 16 ans et audysus	Males audysus de 16 ans	Females agés de 16 ans et audysus	Females audysus de 16 ans	Males agés de 16 ans et audysus	Males audysus de 16 ans	Females agés de 16 ans et audysus	Females audysus de 16 ans	
		25	9	10	4		2	2		19	14	27	5					65
Levee S.	Nicolas Lauve	22	2	1	2					2		4	3					9
	Vacant	23																
	Francis Bureau	24	2		2							2						
	Wm. Liddle	24	4															2
	Esteven Plauche	25	3	2	1													
	Abraham A. Ellery	27	1	1	1													1
	Jose La Rionde	28	1															2
	Andres La Costa	31	1	1	6													1
	Francisco Huguet	32	2	1														2
	Madame Galabier	35	1	1	4													6
	Vacant	36																
	Jean Mercier	37	1	1	2													
	Jean Baptiste Wiltz	33	2		4													29
	Antoine Philippon	39	2	1	1													15
	John Kidder	41	1															3
	Jean Baptiste Riviere	41	1	1	1													
	Jean Baptiste Montoro	42	2															5
	Doctor Watkins	43	1	1														1
	John Hadley	46	1	1	1													6
	Thos Ferguson	47	1															1

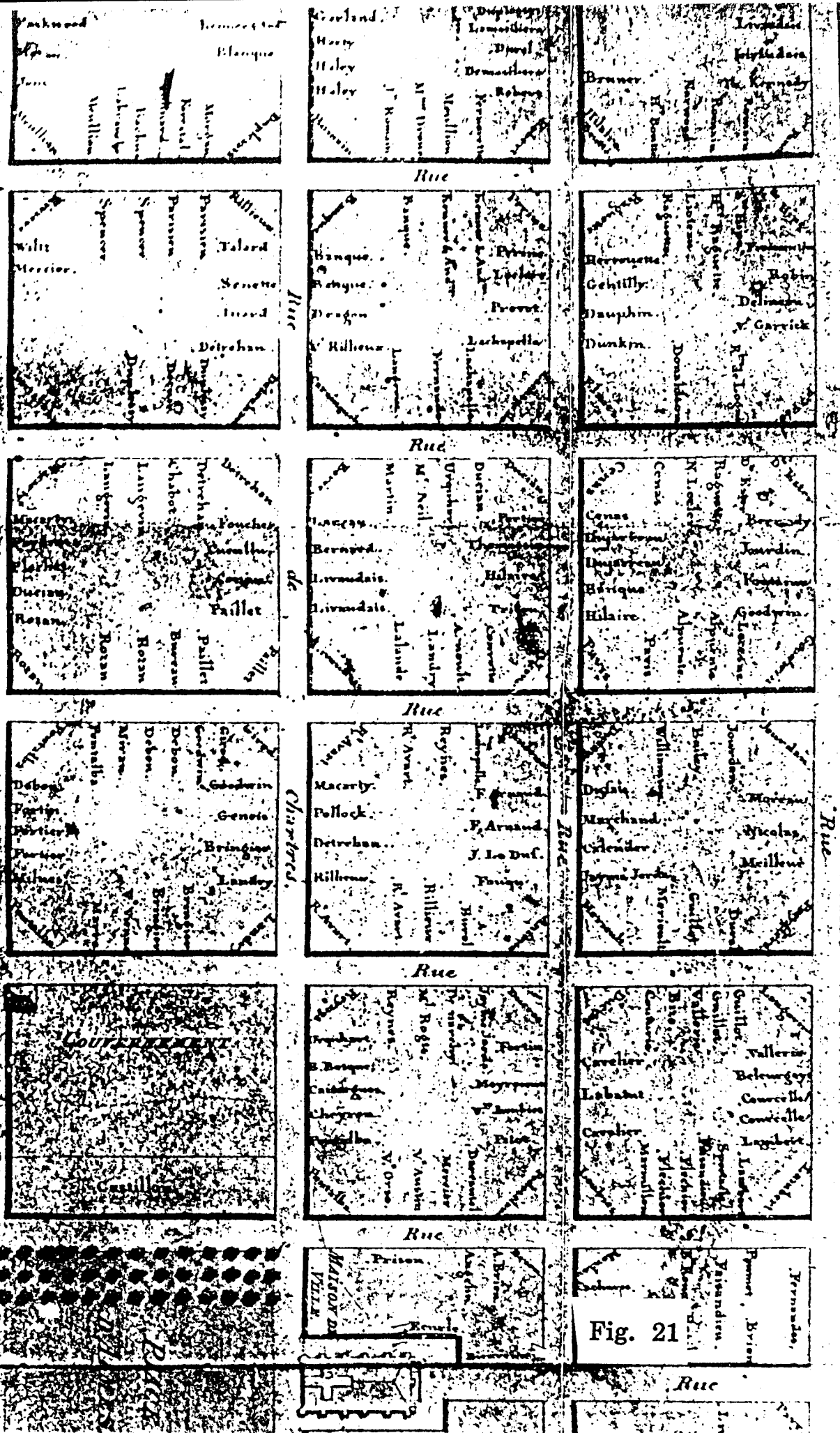


Fig. 21

In 1807 the first directory of the city of New Orleans was published (reprinted in Le Diamant, Vol. I, May 1, 1887). This directory indicates that the street numbers in the 400 block of Decatur run from 19 through 31, the numbers beginning at the Place de Arms and increasing both towards Canal and away from Canal (Fig. 20). This required each address to be designated either South (towards Canal) or North (towards Esplanade). The 417-419 lot appears to have had numbers 23 and 25. No 25 is listed as belonging to Esteven Plauche. He is listed as a white man, with a family of six and nine slaves. His neighbors are Ambrose L. Garidel, down to the east, and Abraham A. Ellery up to the west, No. 23 being vacant at the time of the survey. No professions are given. Very few Free People of Color are listed as living on Decatur.

In 1808, Joseph Pilie, drafted a map of the entire French Quarter in which he listed every resident (Fig. 21). This map lists one Plochet (sic. Plauche) at No. 25, Levee Street. It is assumed that the 1808 survey lists residents, while the Pilie map lists owners? An 1805 bill of sale for the house at 415 Decatur lists "the buildings of Etienne Pla[u]che" on the lower [NE] side (P. Pedesclaux 54/132, Filed March 31, 1807).

In 1813 a block-long meat market was constructed at the site of the present French Market, on the batture land facing Decatur St.

Sous. Située Rue de la Levée entre les Rues Conti et St Louis.
 appartenant à la Succession de E. Planché.

Nouvelle Orleans le 29 août 1818.

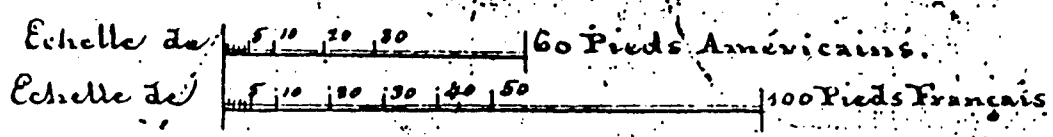
E. Planché
Mayor de la ville

1818 Sketch showing floor plans of the two
 stores, then standing on the site of 419 Decatur
 Street. Answered to Verneuil Act, C. de
 Rennes, 9 Jan. 1819.



Rue de la Levée *Mapon* *J. B. Planché*

Fig. 22



Rue. Conti

A sketch of the river front drawn about 1815 shows that Jackson Square has been fenced, and trees planted inside the fence. Two to three story buildings face the river from Decatur St. (Wilson 1986: 66). Maps of this period, such as that of Tanesse (1816), Pilie (1818) and Lafon (1819) show the rapid expansion of the city both downstream and particularly upstream. Unfortunately, these maps do not detail the location of individual buildings in the 400 block of Decatur.

The property at 417-419 Decatur was transferred again in 1819 as a succession of Dame Margurite Selam Plauche (Mrs. Esteven) to Jean Batiste Plauche, and it is described as a lot with a large store and frame warehouse. The transaction description goes on to say that Dame Plauche had the store built after acquiring the property in 1783. A plan dated August 28, 1818, was attached to the legal document (Fig. 22). The plan shows two brick buildings that are mirror images. The one on the east was owned by Dame Marguerite Selam Plauche. The building on the west, another store, was apparently owned by Germain Musson, grandfather of Edgar Degas, although the actual records to document that ownership are not complete (Page and Crosby 1989:4).

In both cases, the front buildings were about 50 English feet deep and about 25 feet wide. This left a ten foot wide passage between the two structures. Sometime prior to 1835 the 417 building was enlarged. It was lengthened to about 90 feet. The front and rear

facades of these buildings were probably fenestrated with four sets of tall shuttered openings with arched tops. See discussion below and refer to Fig. 22a for a rough approximation of the appearance of Ca. 1820s town houses.

Architectural Setting

This period in Louisiana is the one in which Federal features enter into repertoire of domestic architecture. The residences of the French Quarter during this period were in most respects a continuation of the French styles which had persisted, with modification, through the Spanish period. Town houses consisted of a ground floor, rather low, which was occupied by businesses. The second floor (premier etage) contained the principal living rooms.

Their houses are generally built of wood, and boarded very plain in the inside, and made very open, that there may be a free circulation of air; consequently they avoid all the inconvenience and expense of paper, carpets, fires, curtains, and hangings of different kinds. The bedrooms are fitted up in the same plain style, and are furnished with nothing but a hard-stuffed bed, raised very much in the middle and covered with a clean, white sheet; and over the whole there is a large gauze net (called a bear [sic. "bar"]), which is intended as a defence against the mosquitos... (Baily 1799: 170 [you will recall that the word "bear" was pronounced "baar" in the vernacular speech of the Anglo pioneers of the Kentucky-Tennessee region]).

The ceilings of the first (living) floor were tall, usually with exposed and beaded joists. Semicircular arches were employed commonly for transom heads, particularly for carriage ways. Windows were of the casement type, each leaf generally set with ten or twelve small lites in two vertical rows. Each lite was patterned as a 3 x 4 rectangle, set vertically. Doors were single or double leaf, and rather thin--often less than one inch in thickness, with panels raised on one side and with very small moldings. Galleries and balconies were a basic ingredient of the town house. Access to elevated "slave quarters" was by balcony. Wrought Iron was now common as an exterior decoration for balconies, though wood continued to be used on the galleries of the patios.

The patio town house, which had become so popular since the great fires, appears to derive from Santo Domingo. Houses of nearly identical form can be found extending back to the early days of Spanish colonization (Palm 1984). Other Spanish features included the abundant use of tiles, both on the roofs and as 6" square pavers in the patios and alley ways.

American influence on Creole architecture may be first seen in the forms of interior trim. Federal motifs, such as sun bursts, stars, swags and rays are applied to traditional French Empire mantels and overmantels, crown moldings and door surrounds. American architects begin to introduce more complete American architectural forms.

Benjamin Latrobe designed the new custom house using red brick,

white trim, freestone columns and green blinds. Previously, the Creoles had generally applied colored stucco in pastel shades to the exterior surfaces of their brick walls. Sliding sash windows "in the American style" are also introduced during this period (Wilson 1986: 109-110), as are the beginnings of the Classic orders--Doric, particularly.

It is also during these years that the shotgun house is introduced, almost certainly from Haiti. The extant New Orleans Creole plan cottage, with its rear cabinets and loggias, is reinforced by the influx of Haitian refugees.

5. ECONOMIC EXPANSION (GREEK REVIVAL): 1835-1850

History

Information on the Decatur Street property is relatively meager during this period. One newspaper reports that the old Reese (sic Reise) Candy Co. factory was constructed in 1843 (Times-Picayune Nov. 9, 1975). If so, this would be the date of reconstruction of the previously enlarged 90 foot deep building at the time it had its Greek Revival columns installed.

In 1819 the east (419) side building was owned by G. Musson, according to an act of sale of the neighboring 421-23 property, discovered by Irving (1989 MS: 8). At some unknown later date it was acquired by Dr. Paul LaCroix of Charente, France. The 417

VALUABLE PROPERTY

2^D DISTRICT

CHARTRES

ST

S
LOUIS

TO
LOISE

ST

ST

LEVEE

STREET



Fig. 23

DATE _____ ASSIGNMENT _____

FILE NO. _____

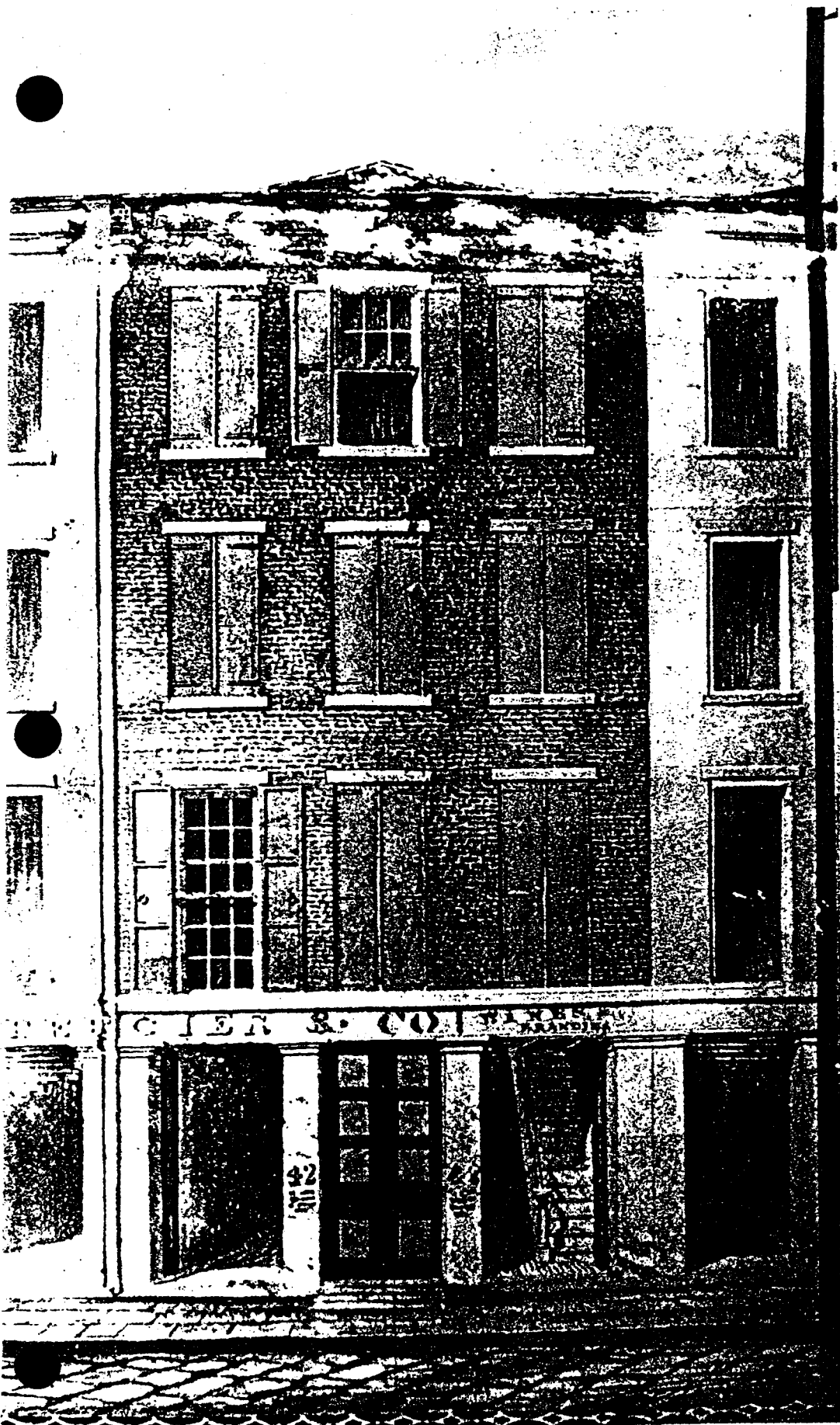


Fig. 24

LOT OF GROUND WITH 2^d DISTRICT

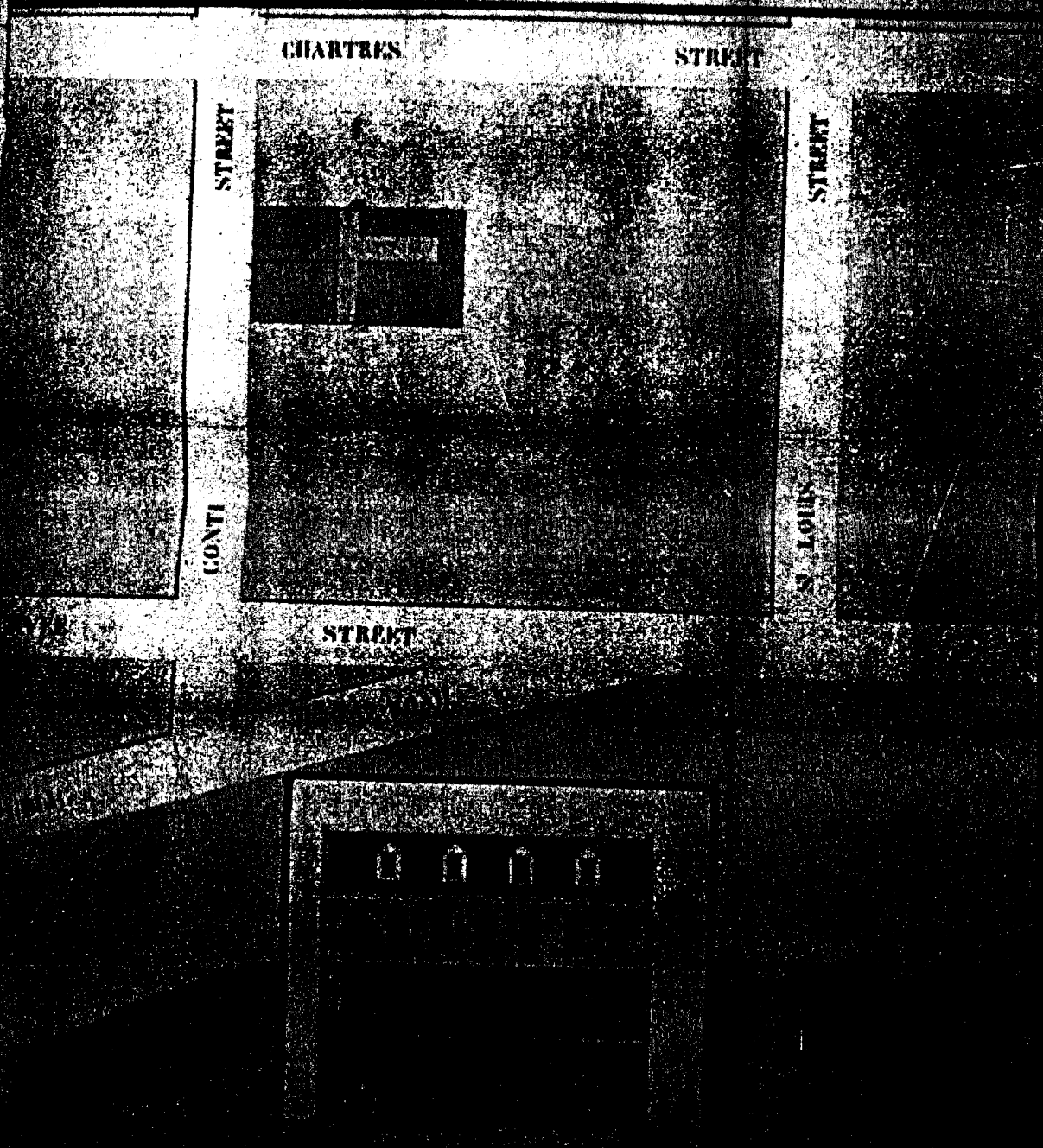
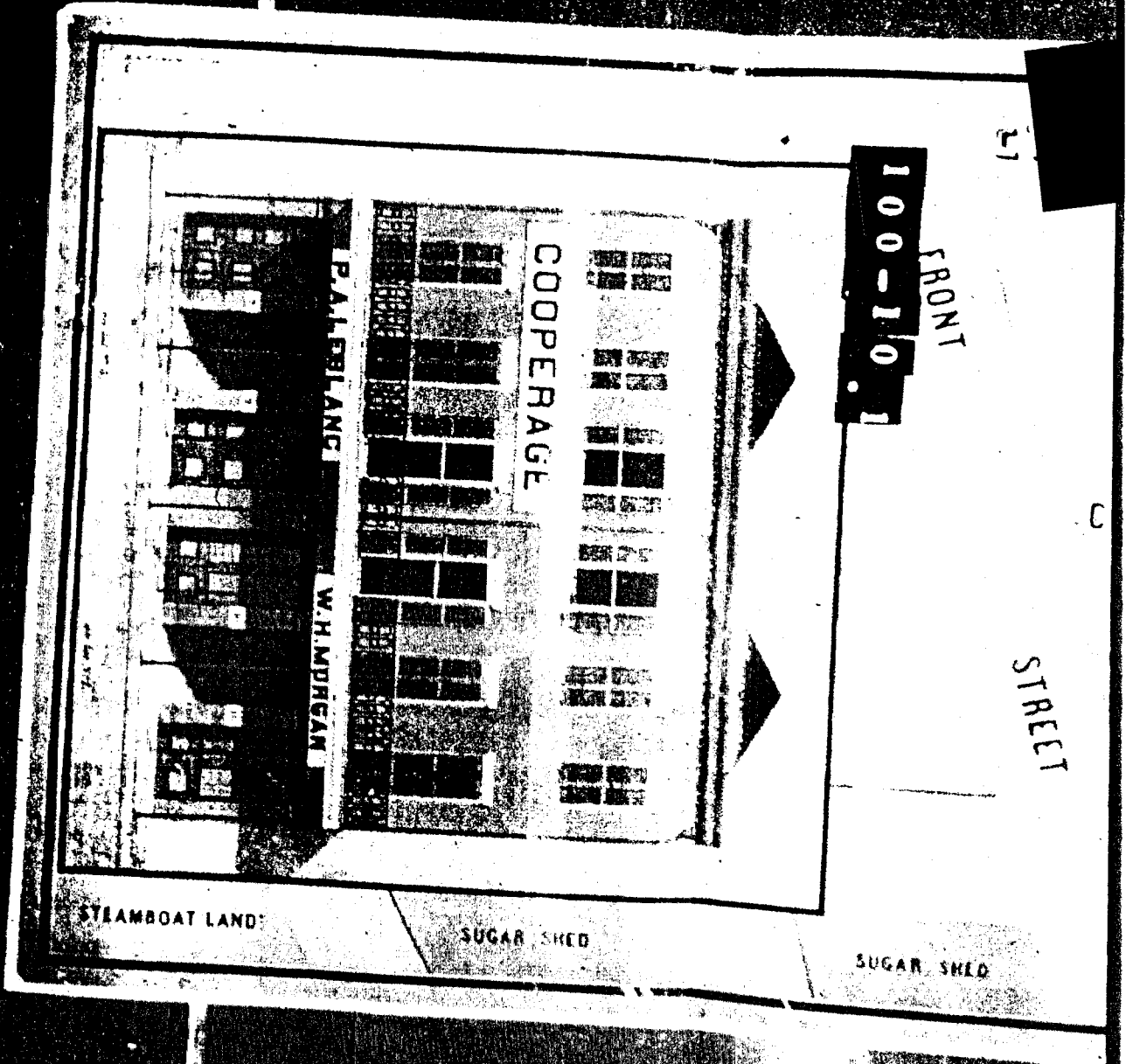


Fig. 24a

Fig. 25



(west) property had been owned by Dame Margarite Selam Plauche, who willed it to her son, Jean Baptiste Plauche on Jan. 7, 1819. In 1860, he sold it the auctioneer, Bernard Turpin, who had been leasing it for some time before that. We must augment the lack of specific information with a broader portrait of the architectural changes.

Architectural Setting

Beginning about 1840, square granite pillars are imported to New Orleans from quarries near St. Louis to be used for supports for the front of warehouses and townhouses (Figs. 23-24). Tall doors or shutters are set between the pillars. They are capped with heavy granite plates. The doors can be opened to reveal the entire width of the building to the street. Brick structures, generally in two to four bay units, three stories tall, are popular in the upper Decatur Street area (Fig. 25). Shallow hipped or gabled roofs cover the structures. Windows are tall and narrow, particularly on the second floor, where 6/9 or even 9/9 single hung sash windows are employed. The third floor windows are generally 6/6. Windows are shuttered, often with green louvered shutters. The red brick facades are capped by simple cornices, generally with some form of denticulated treatment. Facades are left exposed in red brick, or, less often, they are plastered over and painted light gray or tan. The granite pillars and sills are gray. Granite lintels may also be used above the windows. The ground floors of these buildings are augmented with simple galleries, supported on slender iron posts.

It is this form of building which is referred to as a City House in the Plan for the Preservation of the Vieux Carre (BGR: 1968: 126-27). A Type One City House is capped with a hipped roof, a Type Two, with a flat roof. Many hundreds of these structures were built in the 1840-1860 period, and many survive until this day. The city houses in the centers of the 400-600 blocks of Decatur street were among the largest in New Orleans at this time, being four stories in height. In other forms of vernacular or builder's domestic architecture, plans with central hallways become popular for the first time.

6. ANTEBELLUM AND WAR YEARS: 1850-1865

History and Architectural Setting

About the year 1859, the Royal Street photographer, Jay D. Edwards (the present author's great grandfather), was commissioned to document the construction of the Federal Custom House on Canal Street, using the new medium of salted paper prints. His photos include several panoramic views of the city taken from the roof of that building. In one of these, he turned his camera down North Peters Street. While the buildings of the 400 block are hidden by those within the south Decatur-North Peters triangle, the buildings in the 500 block are clearly shown, as is the condition of the batture in front of the 417-419 property.

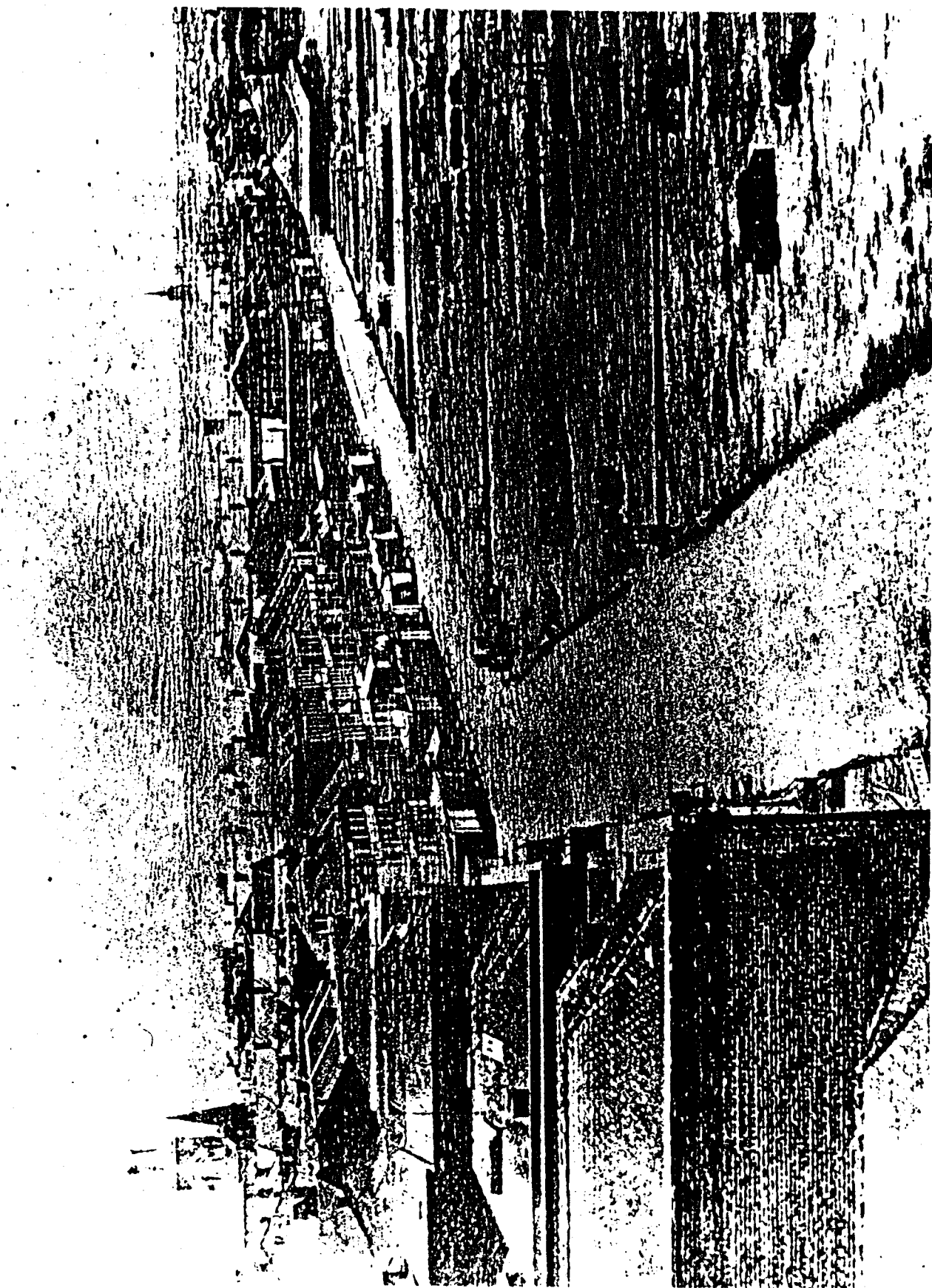


Fig. 26

The batture is being used as a site for the loading and unloading of bales of cotton and lumber. Sailing ships with tall masts cluster, two deep, along the bank of the river adjacent to the 1000 block. The only buildings on the quay are the small Custom House in the 200 block, and the meat market in the 700 block, opposite the Pontalba apartments. Something of the configuration of the street scape can be seen in this photo (Fig. 26). Broad galleries extend over the sidewalks from most of the buildings in the 500 and 600 blocks of Decatur (thus, probably also in the 400 block). These are hung with curtains to protect the passers-by from sunlight. Many of the buildings are four, or four and one-half stories in height, though some are only three.

According to Wilson, row houses of the type being constructed in the French Quarter at this time generally had arched openings on the ground floor with glazed casement doors and iron-barred fanlight transoms. "Heavy panelled shutters protected the doors when the store... was closed."

Casement doors, with transoms divided by curved mutins in varied designs like those of the Beauregard House, opened on to a continuous wrought iron balcony at the second floor level. Third floor windows, generally double hung, sometimes had wood panels beneath them extending down to the floor level and often had individual wrought iron balconies for decorative effect, for they were too narrow for use. Cornices were of wood, brick, or cement plaster. Slate roofs... generally



Fig. 27

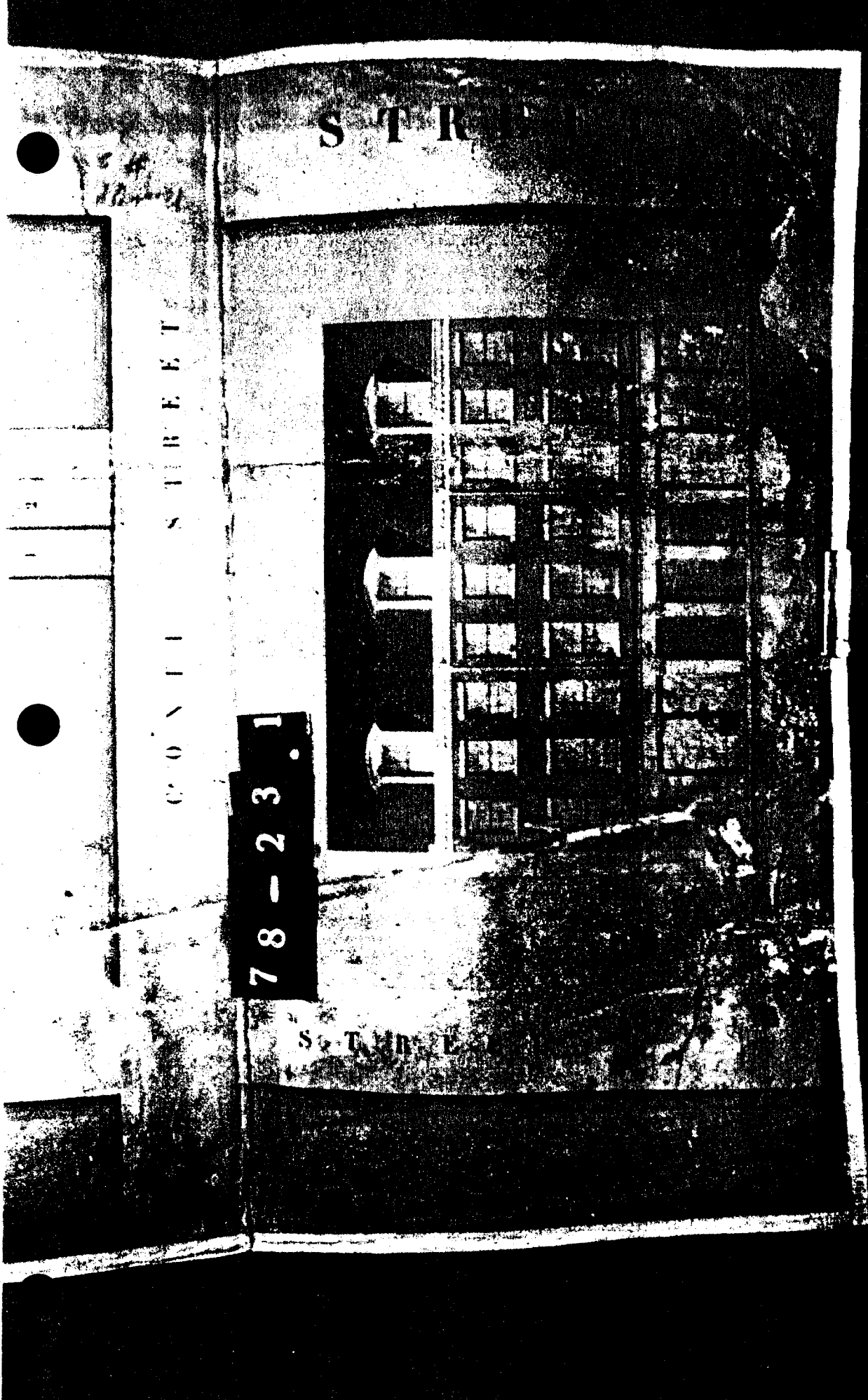


Fig. 28

58-38.1

Fig. 29



Fig. 30



Fig. 31

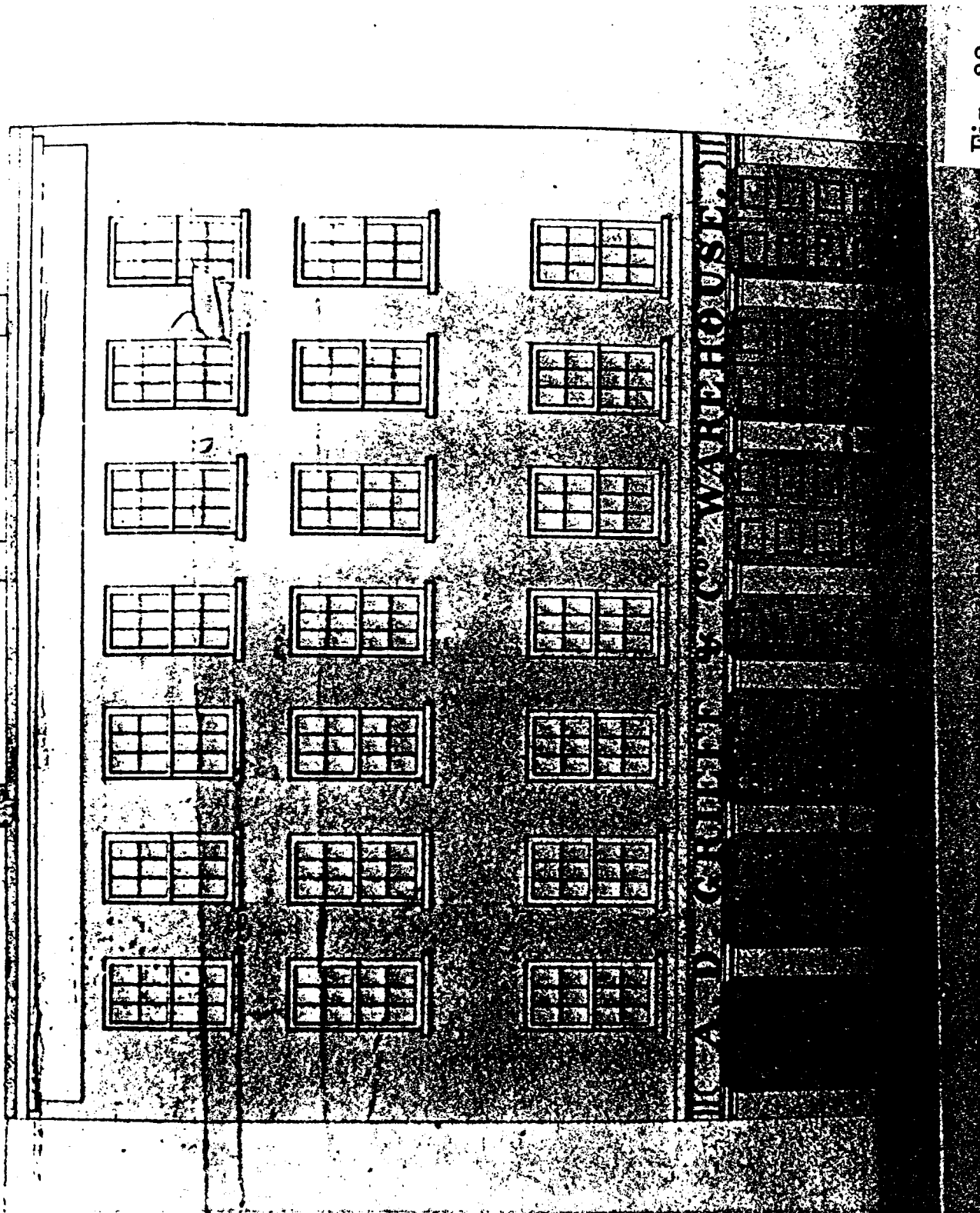


Fig. 32

had... well-detailed dormers, with brick chimneys attached to the brick firewalls that separated adjacent houses in the row (Fig. 27; Wilson 1986:113).

Old buildings, originally constructed with arched brick openings were modernized, by having these replaced with square granite pilasters (Figs. 28-29). This is what was done with 417 Decatur St.

About 1835 the Greek Revival style began to take hold in the city. The effect on French Quarter City Houses was relatively minor. It can be seen in the use of deep cornices under the eaves, which are pierced by small rectangular horizontal attic windows (in place of dormers; Fig. 30). Double hung windows became almost universal during this period. Paneled ground floor doors, and relatively delicate wrought iron work on the balconies also characterize this period.

Greek revival houses were larger in scale than those of earlier periods, with increased ceiling heights... Numerous buildings were constructed with square granite columns or pilasters on the ground floor, the cap moldings of which changed from the simple Greek torus to a heavier, undercut hawk's beak molding, a form used almost entirely after 1840 (Figs. 31, 32; Wilson 1986: 118).

This, of course, is precisely the form of capital which is found on the 417 side of the property being evaluated (Fig. 33). Identical columns are also found on the Pontalba buildings, designed in 1849.

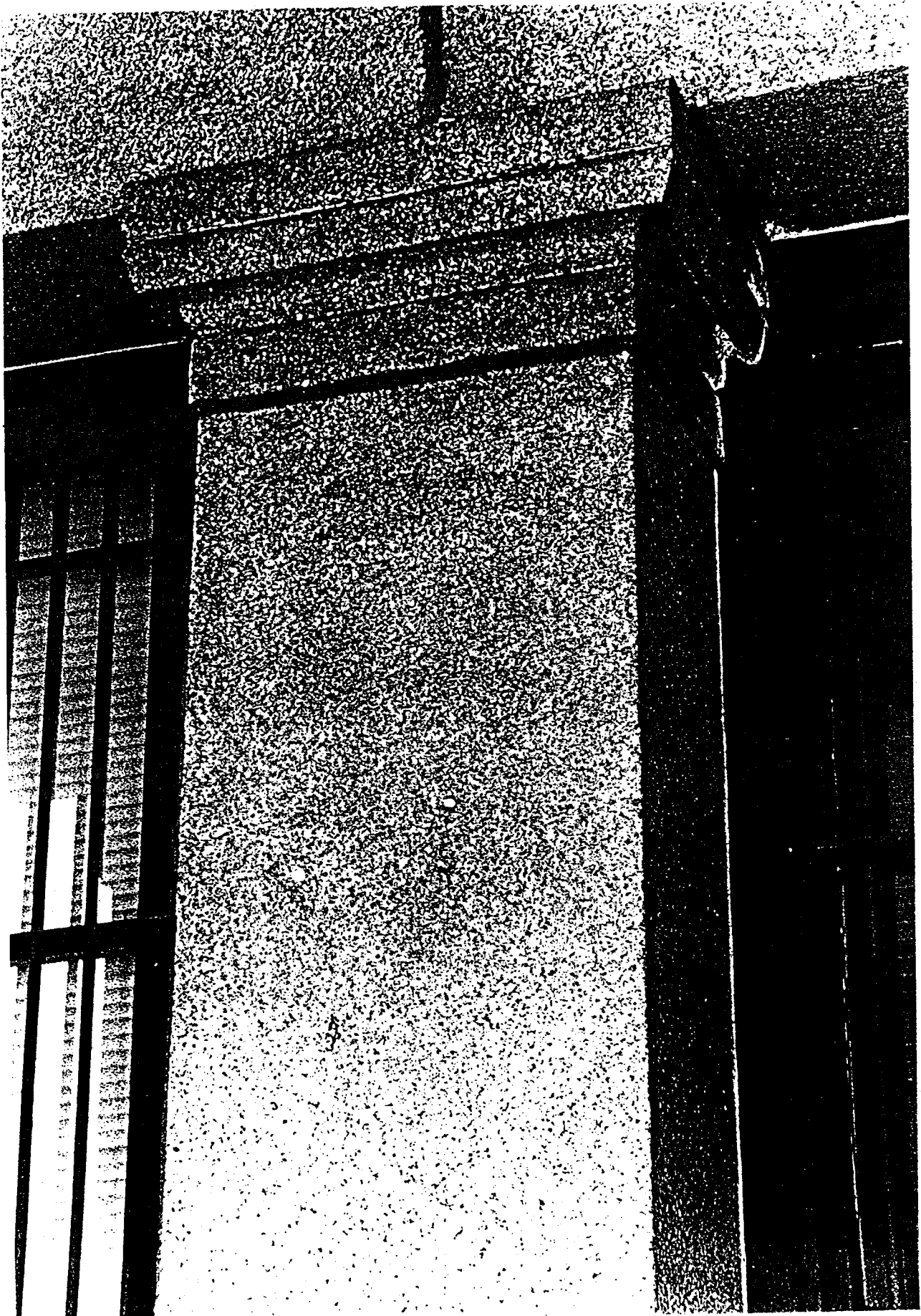


Fig. 33

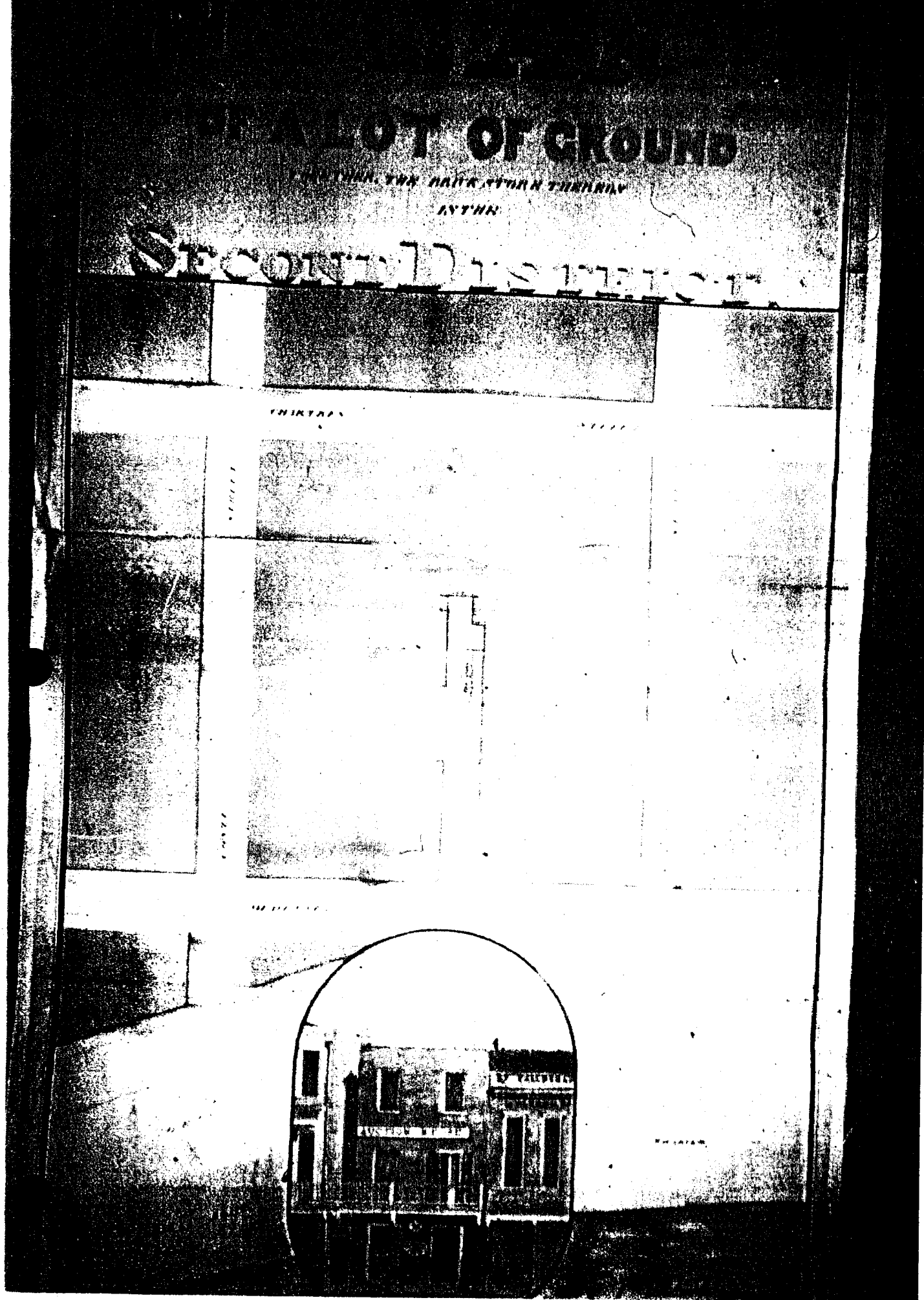


Fig. 34

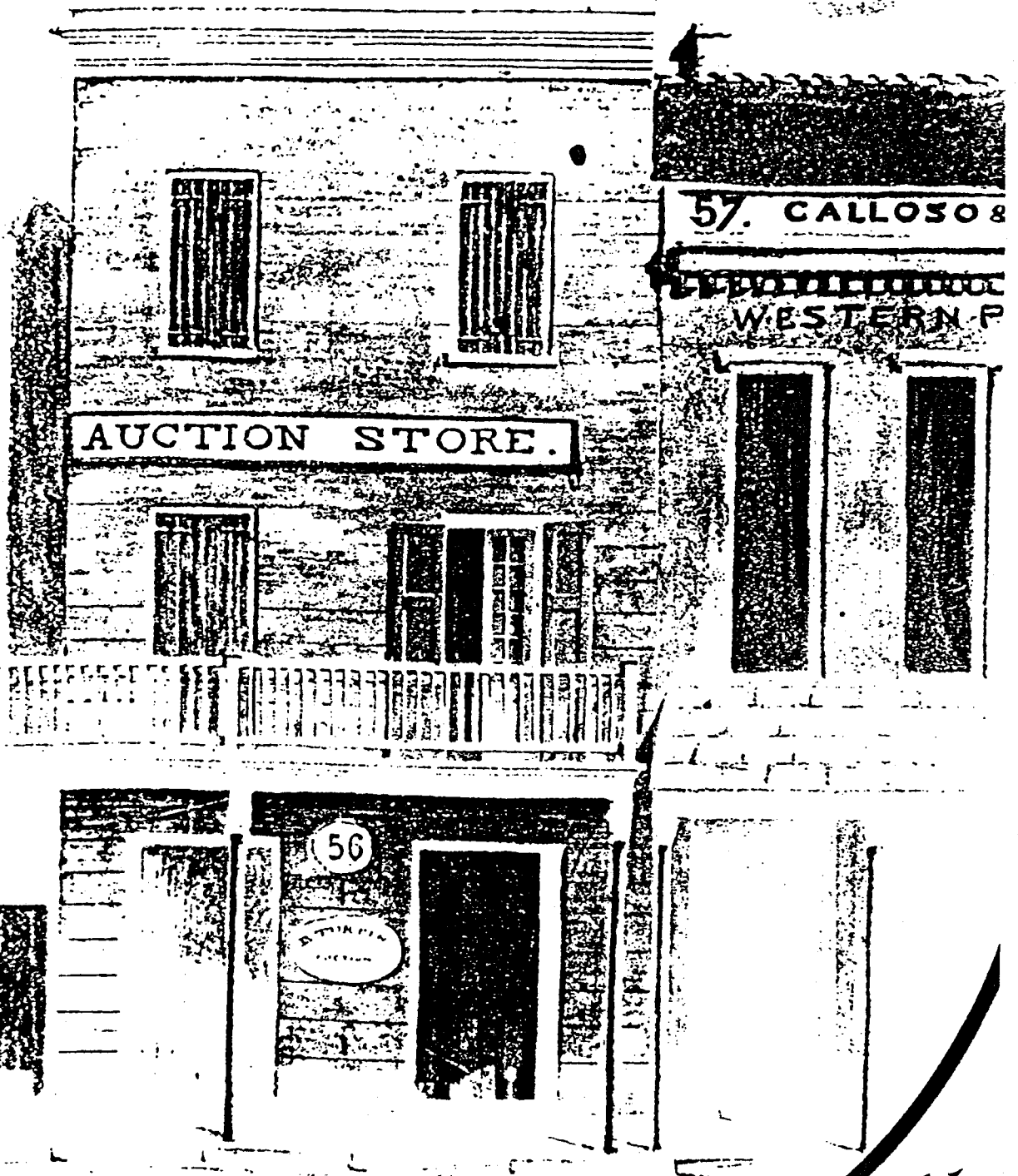


Fig. 35

The east (417) side of the property changed owners several times through the years until it was acquired by James J. Reiss in 1882 (Notary Archives, C. G. Andry, Notary, March 15, 1882). This half of the property then stayed in the ownership of the Reiss family until 1972. A water color elevation and plan documented the east property when Jean Batiste Plauche sold it to Bernard Turpin in 1860 (Figs. 34 and 35). The building represented is generally similar in plan to that in the 1818 plan. The elevation shows a three-story building on the east with what appears to be plaster, scored to replicate cut stone. The plaster appears to be painted tan and the cornice appears white. The structure is symmetrical with two (French style) windows on the third floor, double glass casement doors on the second floor, and two double doors on the street level. A second-floor porch extends from the east side of this structure to the west, across the front of the building. The porch appears to be wood with a wood cornice and a wood balustrade. The first-floor posts are thin and round, and appear to be wood, but could be cast iron (PAGE and CROSBY 1989: 5).

The building is labeled "Auction Store, B. Turpin, proprietor" and is numbered 56.

In 1857 Paul LaCroix (the Doctor), sold the 417 buildings and other New Orleans property to his son, Charles Leopold de LaCroix (b. 1806 as a FMC). Both men were living in Paris at this time. The building is described as No. 55, Old Levee Street, of two stories in height. The store passed to Charles' widow, Maria Lea Felicie de



Fig. 36

General Catalogue No. 4

—♦ OF ♦—

HINDERER'S

IRON FENCE WORKS

1112, 1114, 1116, 1118 Camp Street,

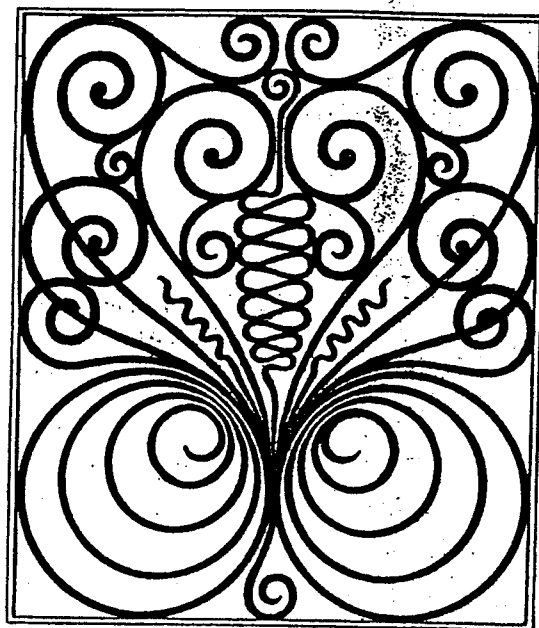
New Orleans, La.

FR. HINDERER, Proprietor.

1897



No. 13.—Wrought Iron Lift or Sliding Door.



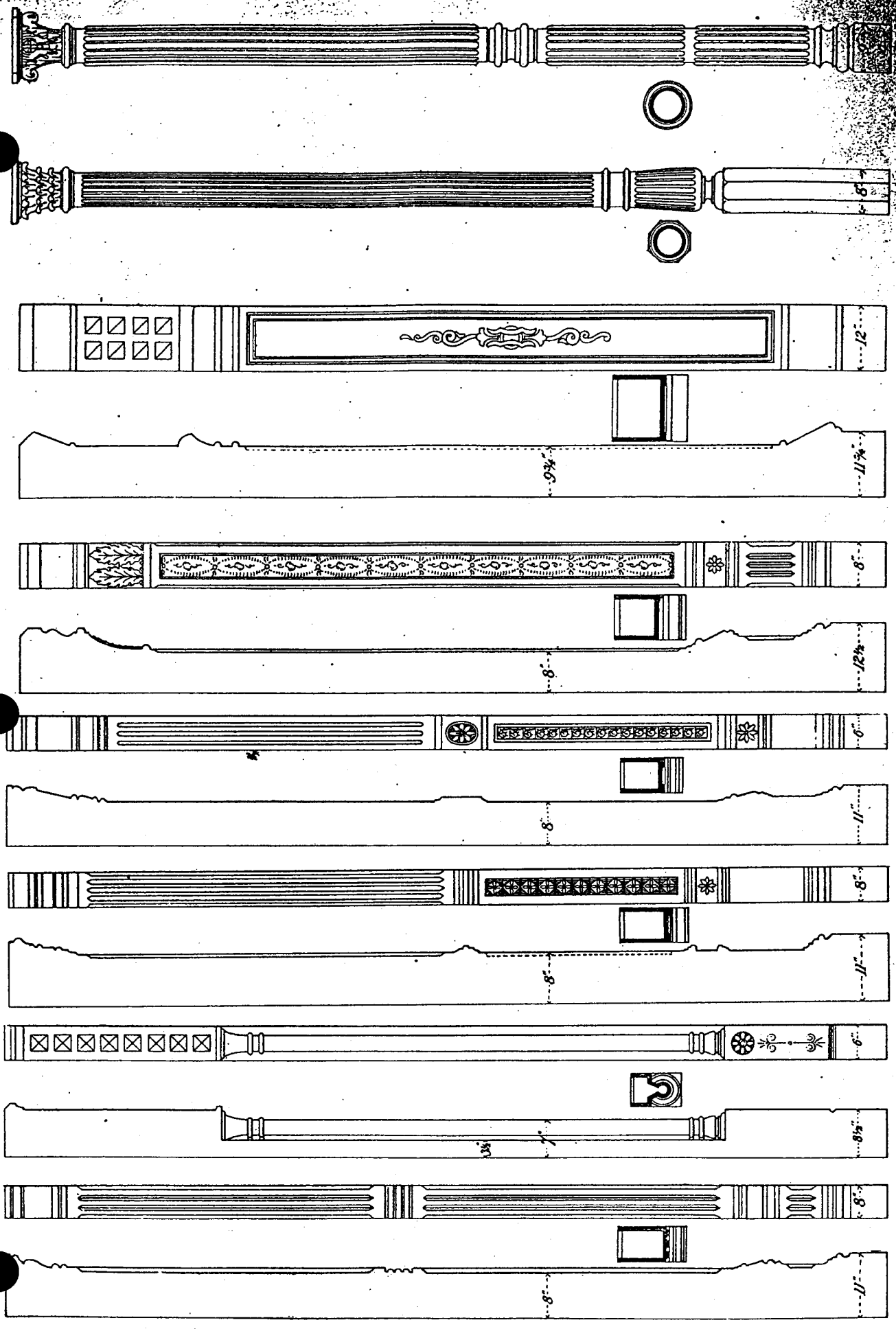
No. 14.—Wrought Iron Grill.



No. 62.

Price made on application. This cut shows one of the styles of our Cast Iron Columns.

Fig. 37a



No. 40. No. 41. No. 42. No. 43. No. 44. No. 45. No. 46. No. 47. No. 48.

PLATE No. 145—This cut shows some of the styles of our Cast Iron Columns.

Price made on application.

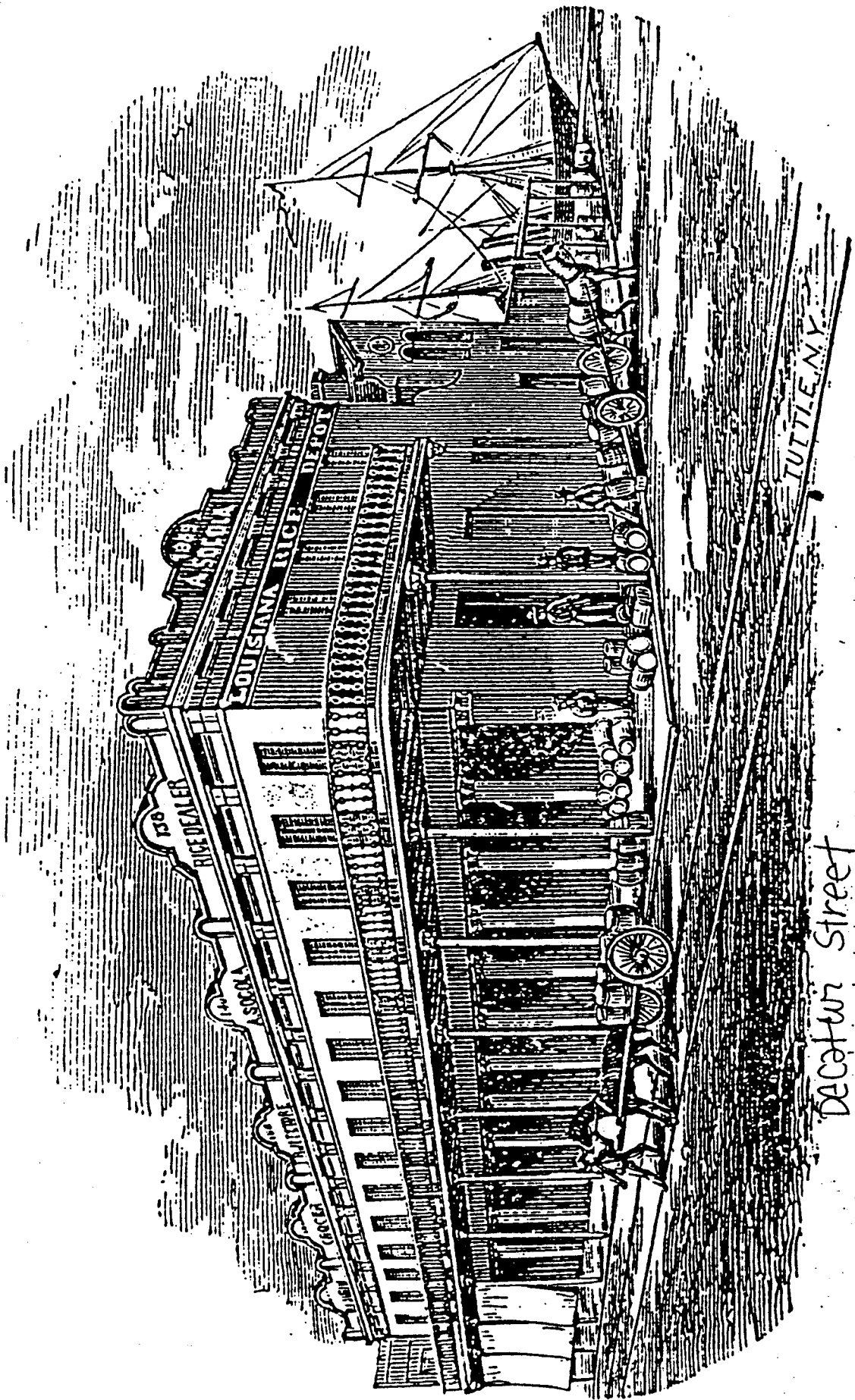


Fig. 38

Jackson Brewing Company
 SO 5D Original Socola Rice Warehouse
 built 1868 by builder Henry Philberg

LaCroix, who resided in Cognac, France. The LaCroix family owned this west half of the present property until it was sold to Edward Reiss in 1900 (Page and Crosby 1989: 5).

A floor plan included in the 1871 Notarial Archive sketch (Fig. 43) presents a plan roughly similar to that of 1818... The total 419 building is now 182, rather than 207 feet deep, and the rear portion of the 1818 structure has been widened from 16 feet to 20 feet. The ground floor doors of the facade were paneled. The building was tan with a white cornice and Paris green shutters. A wooden balcony, supported by wooden posts extended across to the 417 Musson store. A batten door led into the courtyard separating the two stores. The neighboring Musson store is shown having granite pilasters on the ground level and a heavy denticulated cornice (Irvin 1989 MS: 2).

7. RECONSTRUCTION (COMMERCIAL ITALIANATE - VICTORIAN): 1865-1900

History

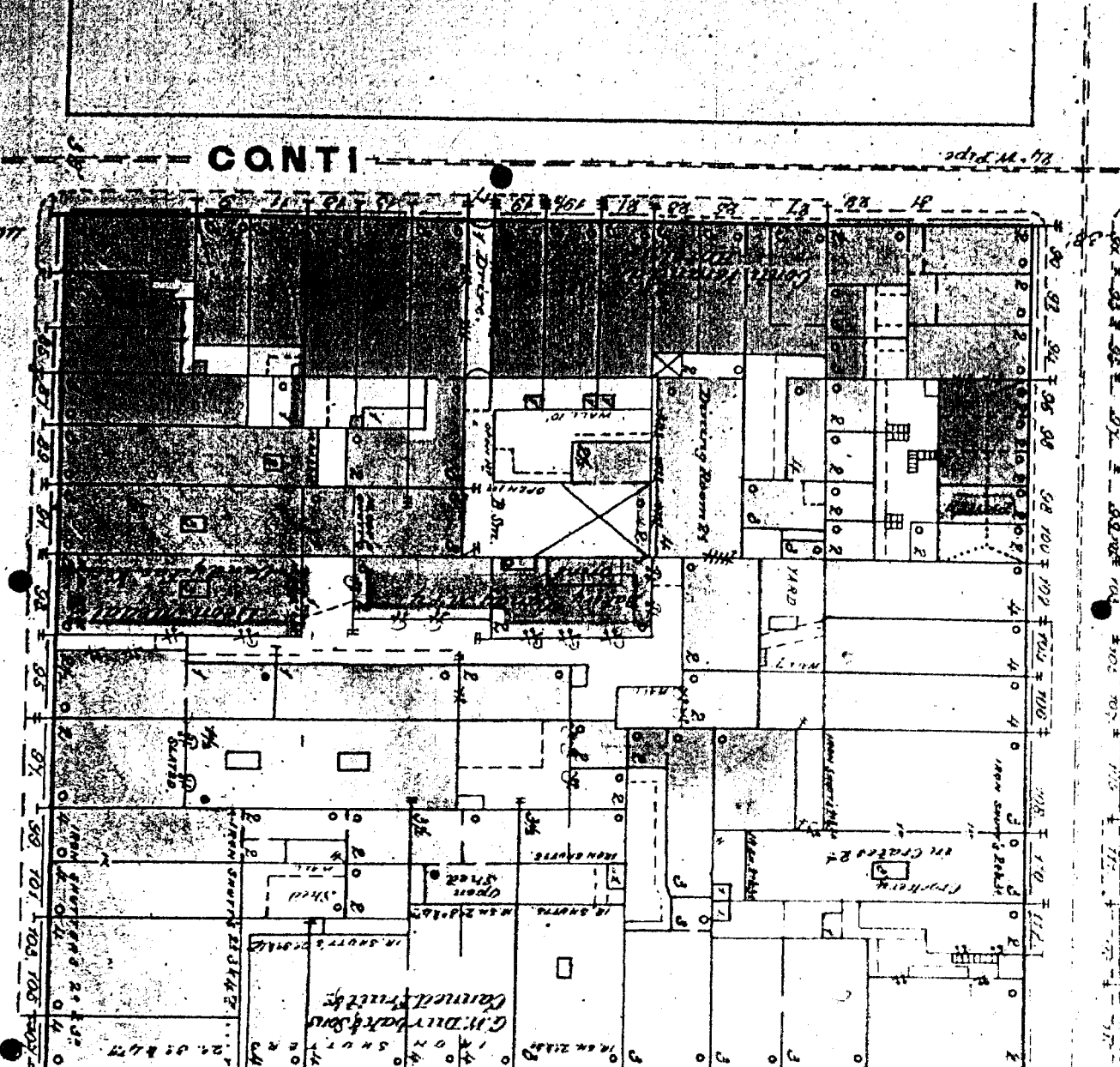
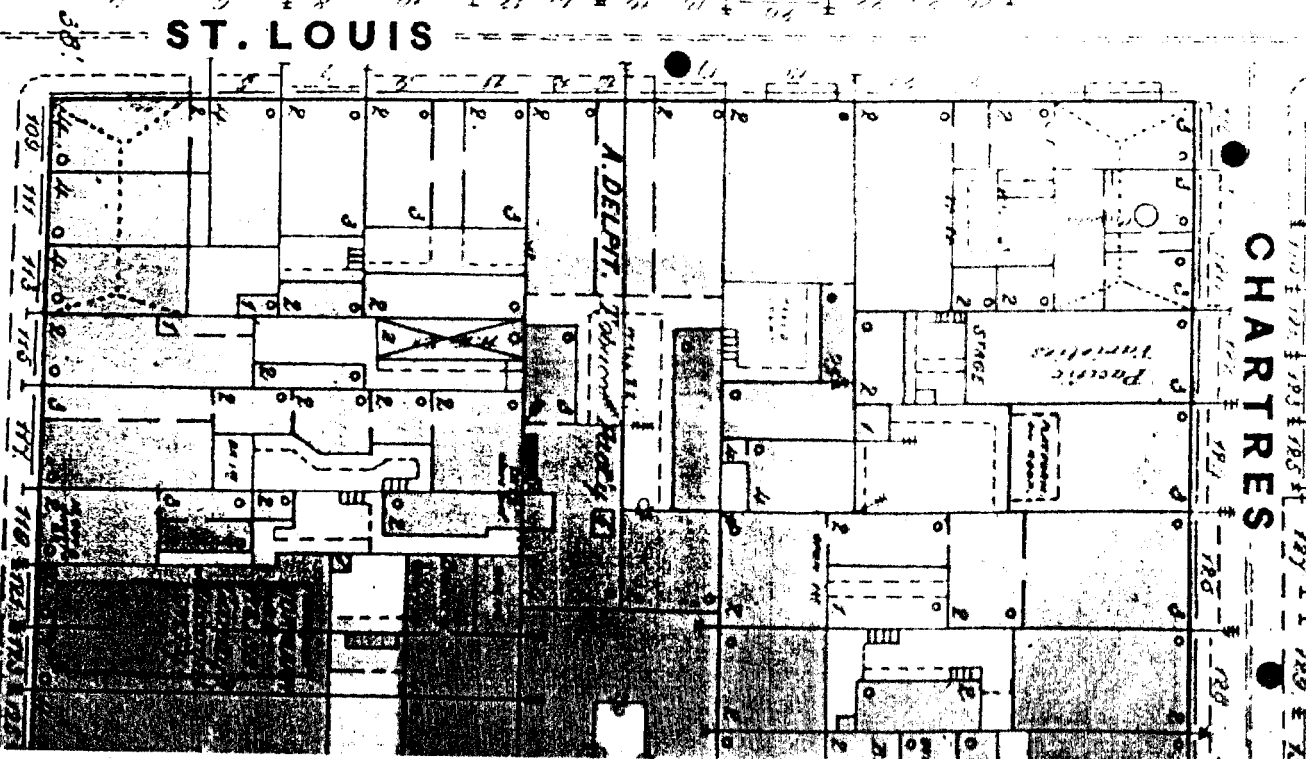
Cast iron galleries and columns did not really come into vogue until the Victorian period. During these decades, many Greek Revival buildings had galleries added to their facades, changing their character entirely. In addition, mass produced parapets, lintels, trim and pillars became available. Much of it was produced in the foundries of New Orleans (Figs. 36-37).



Fig. 39

Fig. 44

OLD LEVEE FOR



CONTI

The railroads were extended along the levee front in 1867. No sooner were the lines constructed than warehouses and mills were installed on the land between N. Peters street and the levee. In 1868 the Socola Louisiana Rice Depot was constructed in the 600 block, on the riverside of Decatur. Something of the styles of construction of the times may be seen in a woodcut done for a commercial catalog (Fig. 38). The cast iron columns with composite capitals appear identical to those which would be used on 419 Decatur St., about twelve to fifteen years later (Fig. 39). Note curtains hanging from the gallery at the lower end of this building.

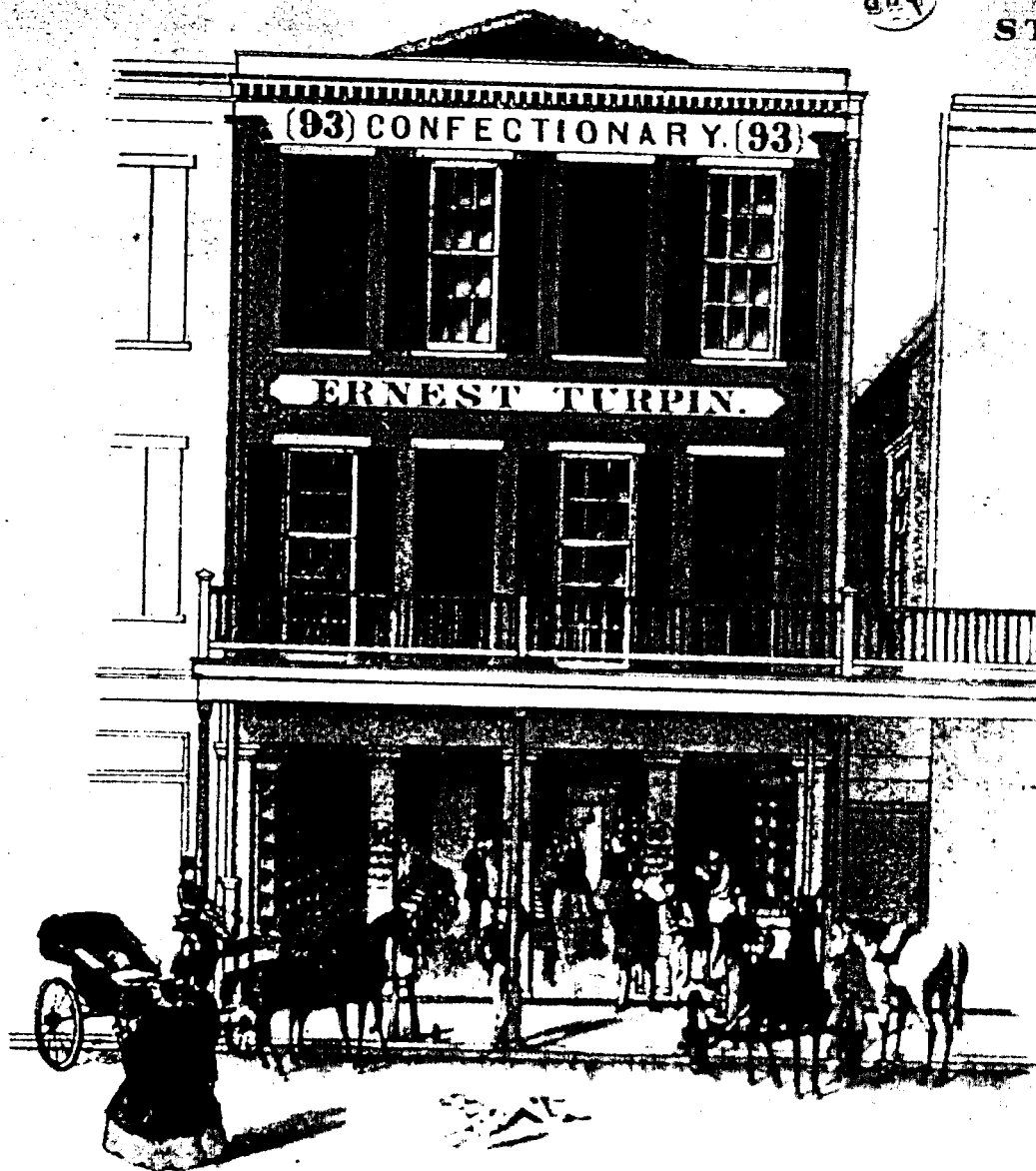
Meanwhile, the buildings at the 417-419 address were undergoing changes in ownership. The western building (with granite pillars added to its front) was owned by Germain Musson, grandfather of Edgar Degas. The building on the east, owned by Jean Batiste Plauche, changed hands several times over the next decades:

The appearance of the Ca. 1850 building at 417 is very well documented in a print which was done for an advertisement Ca. 1870. The Ernest Turpin Candy Factory is illustrated (Fig. 40). It is numbered 93, Old Levee St. at that time. Turpin probably leased the structure from Musson. The building is now (after Ca. 1820) a four-bay structure with a hip roof of shallow pitch, fully 30 Ft. wide. After Ca. 1850, it has had a Greek Revival ground floor. The granite piers are the same that exist today. The four pairs of

ERNEST TURPIN

WHOLESALE MANUFACTURER OF

STICK CANDY, FANCY CANDIES, CHOCOLATE,
ROCK CANDY, GUM DROPS, and SYRUPS
by STEAM.



93 Old Levee St. bet St Louis & Conti
NEW ORLEANS.

Fig. 40

double doors are open, revealing the entire interior of the store. Floor-to-ceiling shelving extends along both exterior walls. Banks of candy bins extend front-to-back behind the three central pillars.

In 1865 B. Turpin sold the 419 store to Messrs. J.J. Prom and Co, a French (Bordeaux) commercial firm. Turpin was permitted to continue his lease. In 1871 the Proms sold it to Louis Joseph Frigerio, proprietor of a nautical and optical instruments company on Chartres street (Figs. 41 - 43). At the public auction it is described as a "splendid two-story brick store and warehouse, leased for \$1,600.00 per year (Irvin 1989 MS: 4). It is numbered No. 96 Old Levee, and has changed little since its earlier (1860) appearance (Fig. 42). The doors are closed with three-leaf panels. Turpin's "Auction Store" signs have been removed, and the facade is now brick red, rather than tan. The East corner of the 417 store may be clearly seen, painted white with a denticulate cornice.

In 1876 the first Sandborn Insurance Co. map of New Orleans identifies the 417 store as the Leon Metal Candy Manufacturing Co. (Fig. 44). The 419 building appears only about 50 feet deep, as it had in all previous sketches extending back to 1818. An angular wooden cover (designated yellow on the plan) connects the front store with the building behind it. The two rear buildings two-story of the 417 side have their approximate present configuration. The 419 side retains its older configuration, showing that the

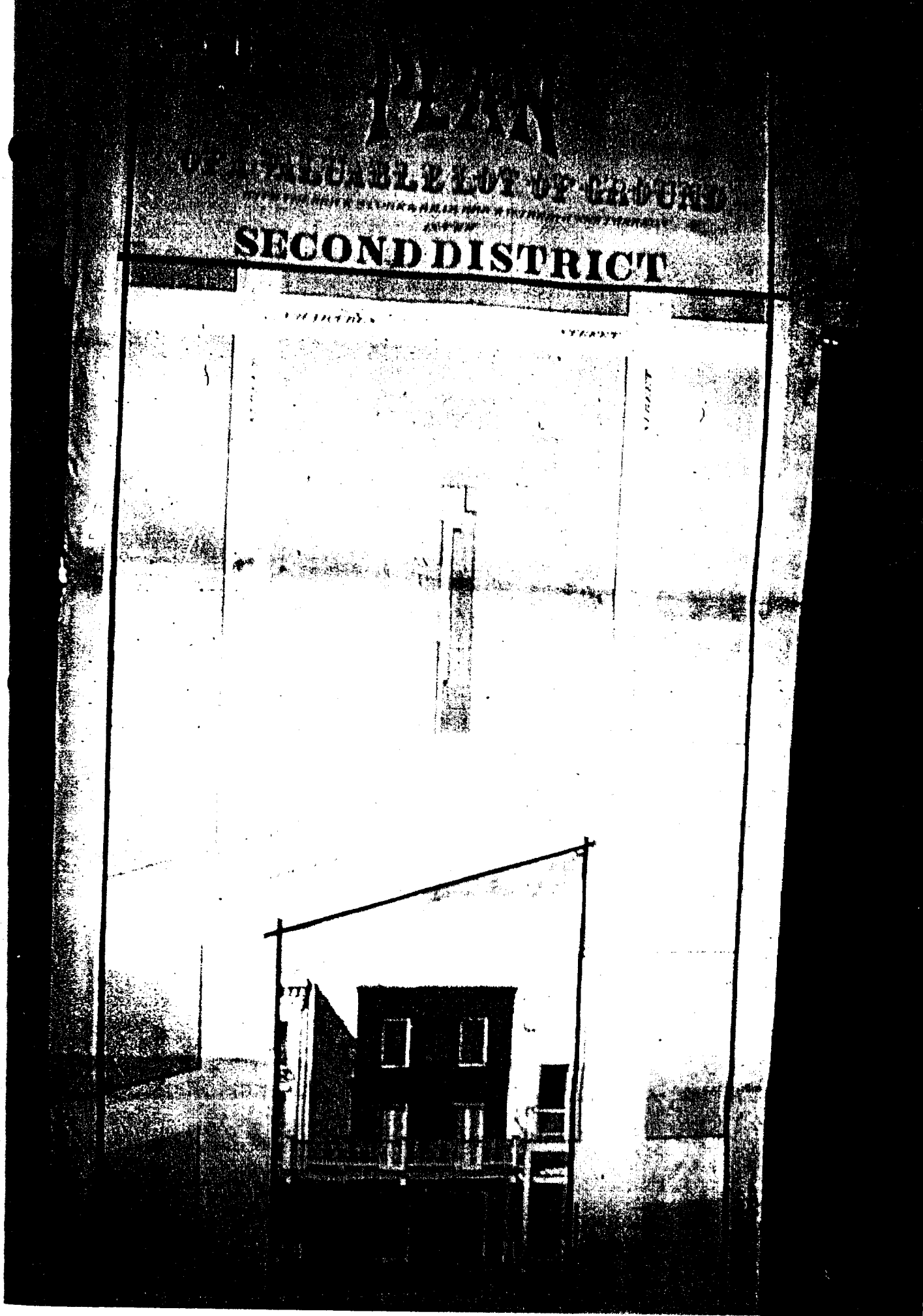
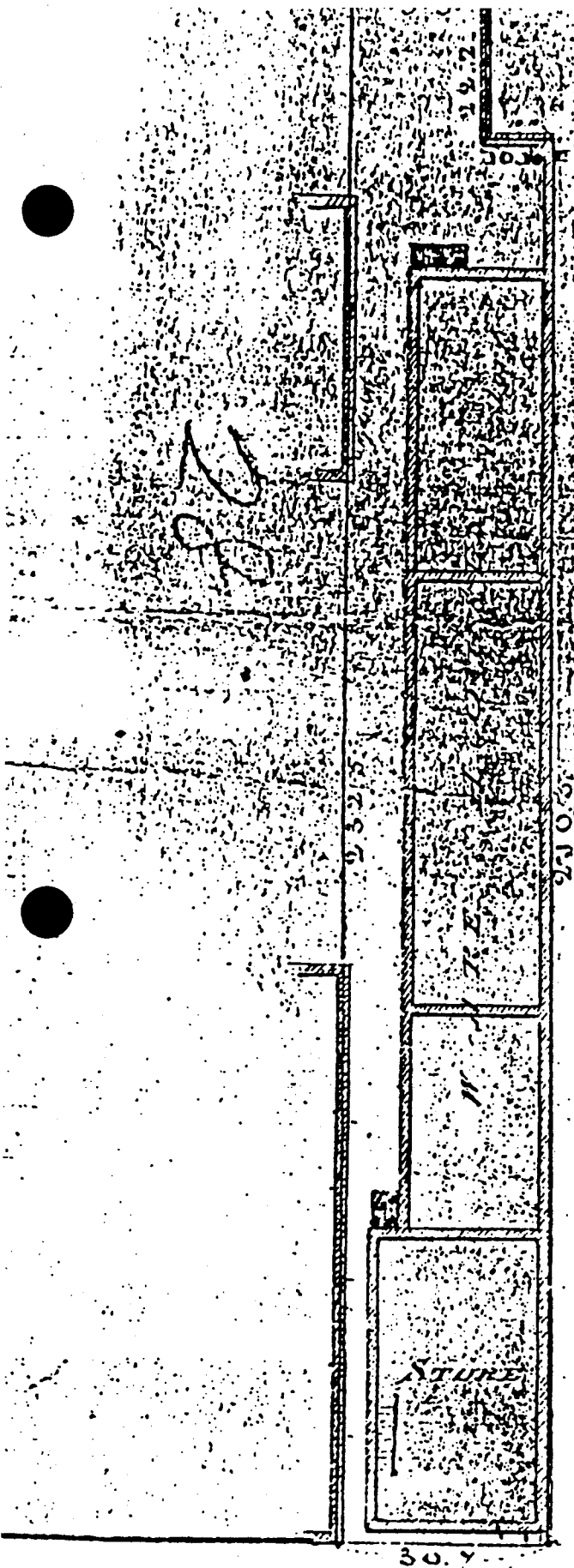


Fig. 41

Joseph Furber
1841-1842



25

THE FLOOR PLAN OF THE STORE
 TOWARD ST. LOUIS ST, PICTURE
 IN APPENDIX THREE. PLAN
BOOK 5, folio 21.

(now Decatur

Fig. 42

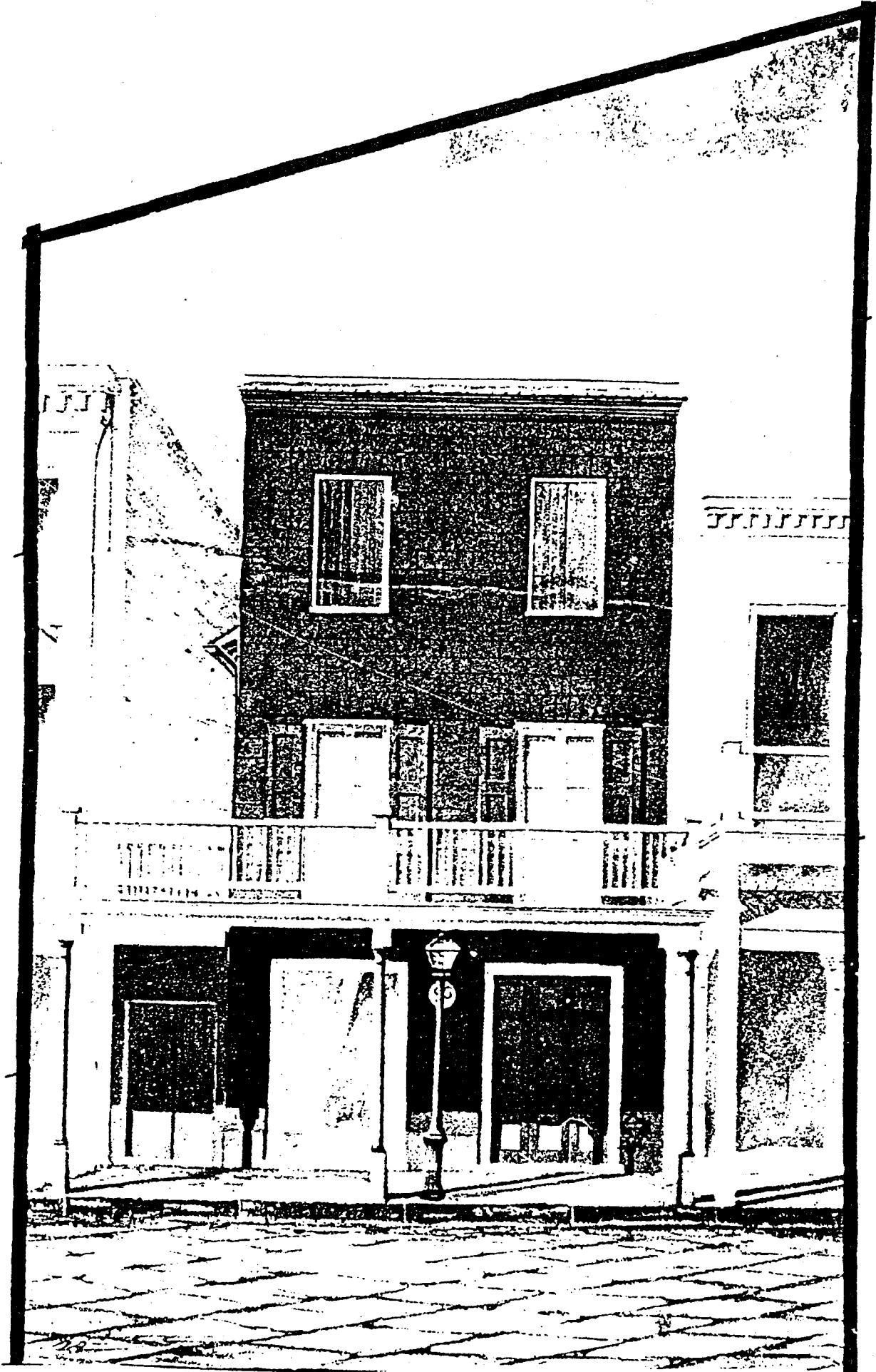


Fig. 43

PEN-ILLUSTRATIONS
OF
NEW ORLEANS
1881-82

TRADE, COMMERCE AND MANUFACTURES

MANUFACTURING ADVANTAGES, BUSINESS AND
TRANSPORTATION FACILITIES

Sketches of the Principal Business Houses and Manufacturing Concerns

CRESCENT CITY

Historical and Descriptive Review

BY J. M. LAND

Author of "The History of New Orleans"

and "The History of Louisiana"

Published by the Author

1882

NEW ORLEANS

NEW ORLEANS

NEW ORLEANS

NEW ORLEANS

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NEW ORLEANS

ED. & JAMES O'ROURKE—Steam Boiler Manufacturers and Blacksmiths, Nos. 183 and 185 Fulton, and 213 New Levee streets.

ED. & JAS. O'ROURKE,

Steam Boiler

MANUFACTURER

NEW ORLEANS.

TANKS, JUICE BOXES, MANUFACTURER

LOW PRESSURE, LOCOMOTIVE, FIRED & CYLINDER BOILERS, GRATE BARS, FIRE FRONTS, VALVES, CHIMNEYS & C.

(Nos. 183 & 185 Fulton, and 213 New Levee streets.)

This house was established in 1865 by O'Rourke & Meagher, who conducted the business until 1871, when they were succeeded by the present firm. They carry a stock of from \$1,000 to \$2,000, and transact an annual business of from \$30,000 to \$40,000. Employment is given to twenty five male assistants, all of whom are skilled workmen, whose pay roll foots up from \$900 to \$1,000 per month. The buildings occupied are 44x120 feet in size and provided with all the requisite machinery for carrying on the business. The specialties manufactured at this establishment are low pressure, locomotive, fired and cylinder boilers, clarifiers, filters and juice boxes. They will make contracts for boilers and all necessary connections, such as fire fronts, grate bars, steam and stand pipes, valves, etc., chimneys and breeching, all of which will be furnished at the lowest foundry prices. All work done at this establishment will be guaranteed equal in point of workmanship and material to any in the city or elsewhere. Planters and Merchants are respectfully invited to call and examine their work and prices. New and second-hand boilers constantly kept on hand. The firm of Ed. and Jas. O'Rourke have a large and growing trade extending over the entire South and in Mexico. The individual members of this firm are both natives of Ireland, who have had a long experience in this branch of manufacturing, having commenced the study of their trade in early boyhood. They are perfectly familiar with all the theoretical and practical minutiae of their business.

JAMES J. REISS—Manufacturer of Confectionery, Vermicelli, Macaroni and Extract of Coffee, Nos. 93 and 95 Decatur Street.

In expiating upon the industries of New Orleans in a detailed way, which after all is the only manner in which their importance can be clearly conveyed to the reader, we should deplore omitting some mention of the well known house of Mr. James J. Reiss, manufacturer of confectionery, etc., at Nos. 93 and 95 Decatur street. The confectionery business, which, in this city, has been brought to great perfection and employs an immense aggregate capital, has like the other great trades, its specialties. Some of these, the finest, are represented most admirably by the house which forms the subject of this sketch. This enterprise was started in 1860 by Henry Norman and James J. Reiss.

the latter facilities story by and app as the are mac product require men in annual Texas, in his n tions. present interest energy

G. C.

This every w present modious sole agr Reming excellen machine is also a on short annual experier for man worthy We can word, a

JOHN

In this manufa this con but doe the clai 12 Cana for this building facilities workme merchan reaching gained this city through tended

MICOL.

The y call into order to are the city, en 99 Deca Micolo building more an produce fect ord house a \$100,00 the latt. eminent and its worthy

Fig. 45a

the latter succeeding to the proprietorship in 1880. Starting with very limited capital and small facilities, the house has a most prosperous and honorable history. A large and commodious three story building is occupied which is 80x200 feet in size and provided with all the necessary machinery and appliances required for this branch of manufacture, an engine of fifteen-horse power being used as the motive power. Confectionery of every description, vermicelli, macaroni and extract of coffee are made here and the reputation enjoyed by this house is widespread for special excellence in the productions placed in the market. The stock carried averages \$75,000 in value and is ample for the requirements of the immense trade. Fifty hands are employed, all skillful and experienced workmen in this line, and an immense amount of confectionery goods are manufactured here, while the annual sales reach \$300,000. The trade is general throughout the States of Louisiana, Mississippi, Texas, Florida, Arkansas and Alabama, and the wide, extended reputation which Mr. Reiss enjoys in his manufacture is fast increasing the boundary of the trade and which is assuming large proportions. Mr. Reiss is a Director in the People's Bank in this city, has been engaged actively in his present business for a number of years in New Orleans and closely identified with her commercial interests. Possessing perfect knowledge of all its details, Mr. Reiss prosecutes his business with an energy and ability that is fully recognized in mercantile circles of the city.

G. C. PRUSCHEN—Sewing Machine Agent, No. 197 Canal St.

This is an establishment of which the people of New Orleans may well feel proud, and which is in every way deserving patronage and generous support. This enterprise was started in 1869, by the present proprietor, and his business has increased in such rapid proportions that his large and commodious quarters are hardly adequate to accommodate his constantly increasing trade. He is the sole agent for New Orleans and vicinity of the well known and popular sewing machines: the "New Remington" and the "Homestead," both of which are well known in this community for the many excellent qualities that each possesses. The "Remington" is without doubt the easiest running machine in the world, and presents qualities that can not be equalled by any other machine. He is also agent for all kinds of silk twist, thread, needles, oils, &c. Machines exchanged and repaired on short notice. His trade is large and extends over the entire city and surrounding country, his annual sales amounting to from \$10,000 to \$20,000, and gives employment to three competent and experienced hands. Mr. Pruschen is a native of Bremen, Germany, but has resided in New Orleans for many years, and is well and favorably known in the community as an honorable, upright and worthy citizen, who is justly entitled to the confidence of all who have business relations with him. We can cheerfully commend him to the readers of this work as a gentleman in every sense of the word, and worthy of a liberal patronage from the generous public.

JOHN P. SCHEMEL—Manufacturer of Horse and Mule Collars, 8, 10 and 12 Canal St.

In disclosing the advantages that pertain to New Orleans in the great channels of commerce and manufacture, it is our intention, while avoiding unnecessary minutiae, to so represent the industries of this community, as to leave no doubt in the minds of distant readers that this market not only can, but does, compete as a source of supplies with any in the country. In so doing we cannot ignore the claims of prominence to Mr. John P. Schemel, manufacturer of horse and mule collars, at No. 12 Canal street. This enterprise was started in 1878, and has been largely increased, the demand for this article of manufacture being equal to the capacity of this establishment. A three story building, 25x90 feet in size is occupied, a stock of \$5,000 value being carried, and all the necessary facilities for the manufacture of collars being found there. Fifteen hands are employed, all skilled workmen in their various departments of the trade. One traveling man is employed in visiting the merchants throughout Louisiana, Mississippi, Arkansas, Texas and Alabama, the annual sales reaching \$30,000. He makes a specialty of Dannemann's patent moss collar, and his work has gained a wide celebrity for superiority and excellence of workmanship. Mr. Schemel was born in this city in 1857, and has attained a remarkable success for so young a man. He is well-known throughout this community, and commands respect for many excellent characteristics, which have tended to place the house in its present eminent and influential position.

MICOLLO & LACAZE—General Commission Merchants, No. 99 Decatur St.

The present age is a progressive one, with competition in all lines of business so energetic as to call into active exertion the best business talent, unceasing perseverance and indomitable energy in order to succeed. Strict adherence to purpose, unremitting exercise of brain and steady application are the sole reliances or chief corner stones of success. One of the largest and best known firms in this city, engaged in the general produce commission business is that of Micollo & Lacaze, situated at No. 99 Decatur street between Conti and St. Louis streets. This enterprise was founded by Mr. J. V. Micollo in 1878, Mr. Lacaze being admitted as a partner in 1880 under the present firm name. The building occupied is three stories in height and 25x160 feet in size and no house in the trade carries a more ample stock or possesses better facilities for the transaction of business. The average amount of produce kept on hand is valued at \$25,000, and seven hands are required to keep the house in perfect order. One traveling salesman is employed constantly on the road looking after the interests of the house and the trade is general throughout the North, South and East, the annual sales reaching \$100,000. Messrs. J. V. Micollo and Geo. E. Lacaze compose the firm, the former a native of France, the latter of Louisiana, both gentlemen possessing admirable business qualities and in every way eminently qualified to stand at the head of this line of trade in New Orleans. This establishment and its able management will bear comparison with any similar institution in the country and is worthy of most favorable consideration from the thousands of readers of this work.

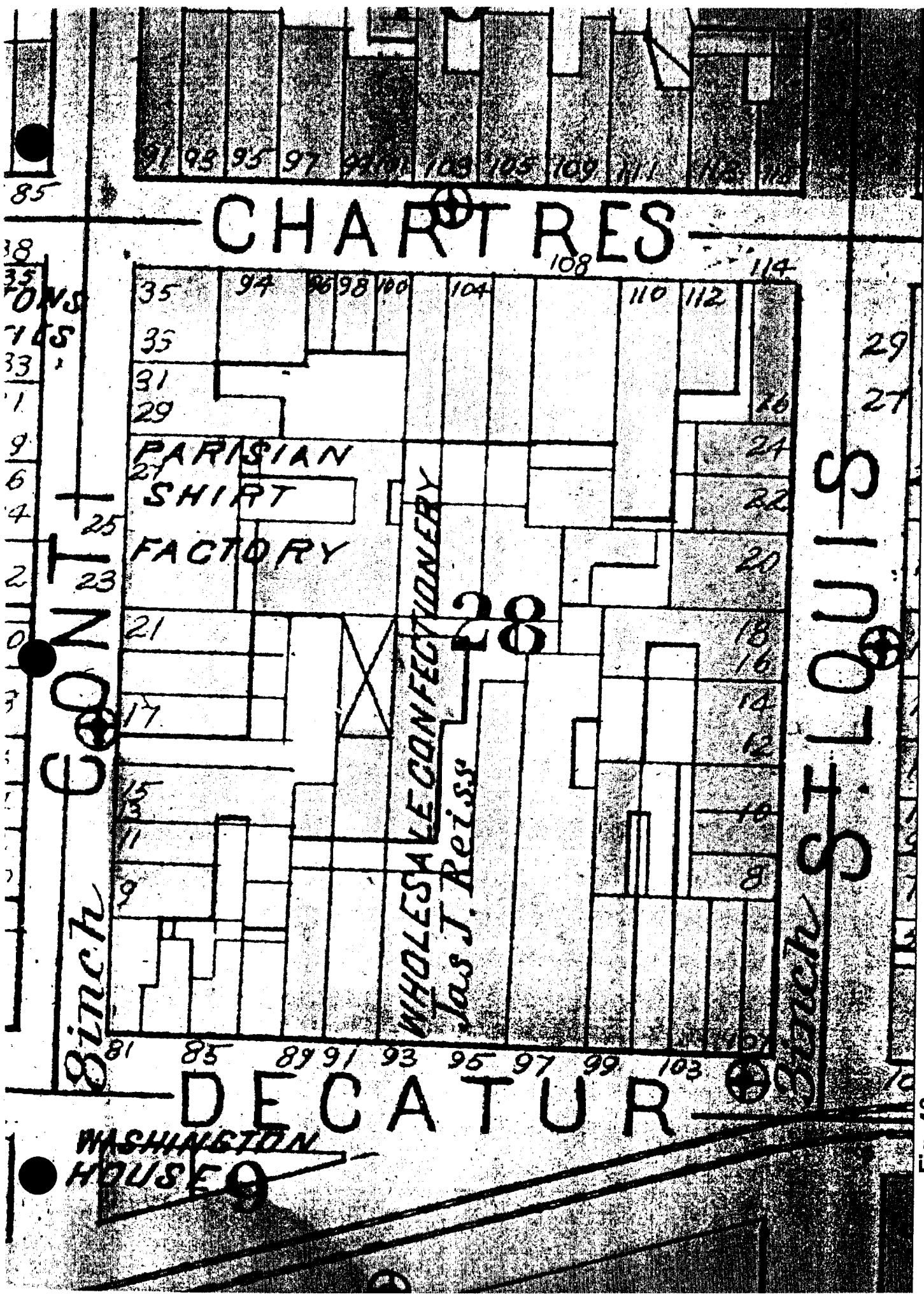


Fig. 46

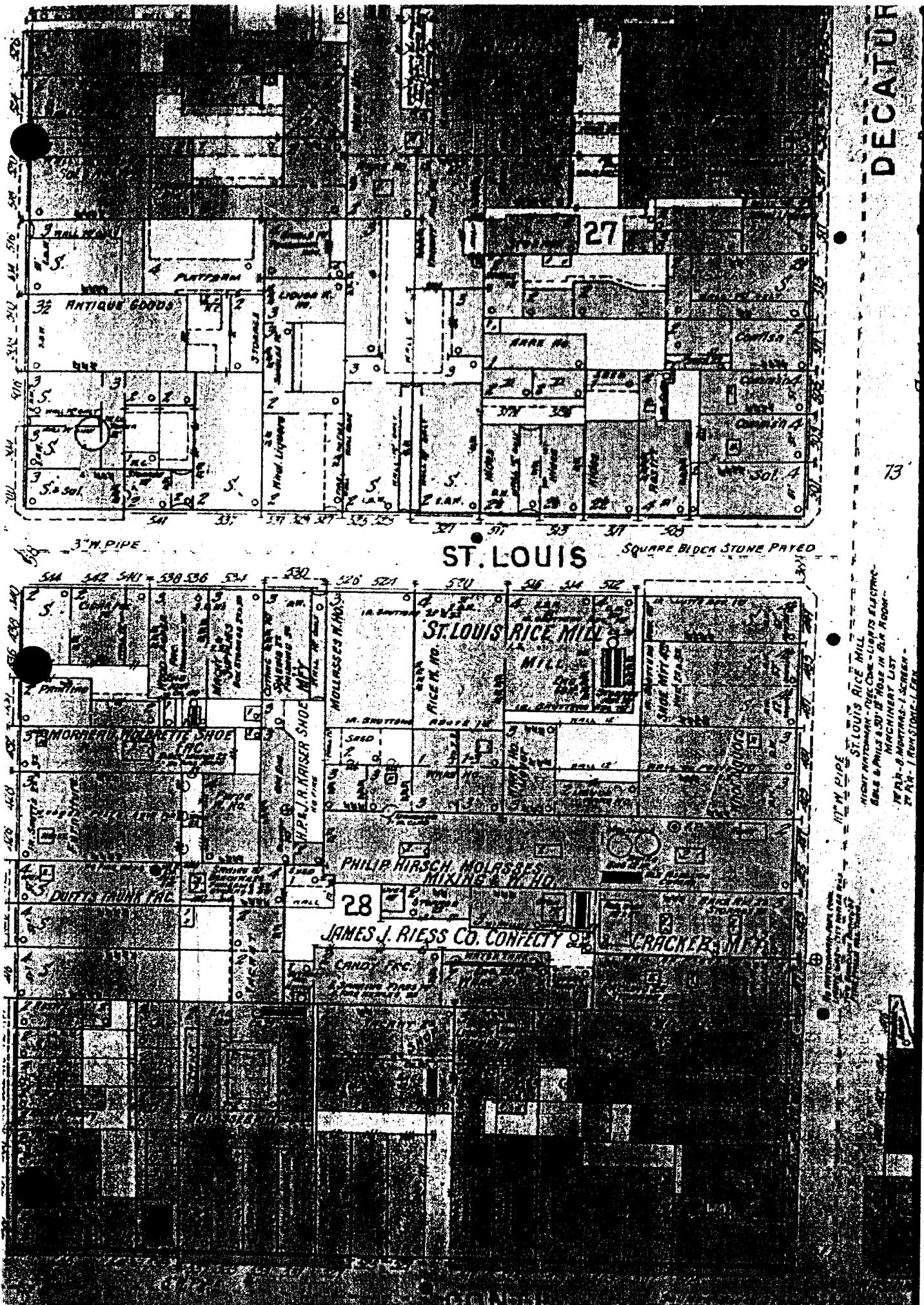


Fig. 47

Str.

NOTE

ANNEXED TO NOTARIAL ACT, A
DORIOCOUNT, 15 MAY 1900.

180 feet. wire or less. fine.

218. foot. (f. m.)

formerly
G. Missaru

formerly
J. B. Planché

196. Jst. (f.m.)
formerly J. Lanna

French 100
46. feet

22 feet (f.m.)

All french measure & as per tit

St. O. May 14/

Reduction of measures

120.00 f. 112 = 187.10.4 Arr. M.

28.0.0. " = 29.10.0. " " "

218.0.0. " = 232.4.0; " " .

Dr. J. H. Johnson
J. H. Johnson
J. H. Johnson

St. Louis

Str.

Fig. 48

Kentucky and bought out the factory in 1886. They continue it with the specialties which characterized it under the old management—perique snuff and fine-cut tobaccos. They employ over forty hands and handle cigars for the accommodation of their trade. They sell all over the United States, in Germany, Cuba, South and Central America and Mexico. Premiums and medals have been awarded this factory at the Paris Exposition of 1855 and 1867; Altona, Germany, in 1869; at the Louisiana State Fair, 1870, and at the World's Fair held here in 1884-'85.

The Crescent Jute Manufacturing Co., Manufacturers of Bagging, at St. Ferdinand and Chartres streets is, singularly enough, although so much bagging is demanded for cotton, the only manufactory of it in the Gulf states of the South. It was established in 1880 by capitalists of this city, chief of whom was Gen. W. J. Behan, of the well known firm of Zuberbier & Behan, President also of the Crescent City Railroad Company, Director of the Consumers' Ice Company and interested in numerous local ventures besides. He is President of the Jute Manufacturing Company; Louis Moths, Secretary and Treasurer. The latter has lived here many years and is well and widely known.

The company has a capital stock of \$250,000, of which \$150,000 is paid up. The factory covers a third of a square and employs 200 hands. Its capacity is 15,000 yards of bagging a day. Its goods find a ready sale in all the cotton districts of the South.

The Rice Mills of New Orleans number fourteen, with a daily capacity about as follows: Perseverance, 900 sacks; Orleans, 475 sacks; Enterprise, 375; Lanoux's, 400; Louisiana, 400; Levi's, 400; Foerster's, 500; Southern, 350; St. Louis, 350; Hope, 350; Lyon's, 350; Planters', 350; Crescent City, 350; David's, 350. Total daily capacity, 6000 sacks. Most of the mills run night and day during the busy season, and the business gives direct employment to about 500 people, not counting the draymen and others engaged in doing outdoor work.

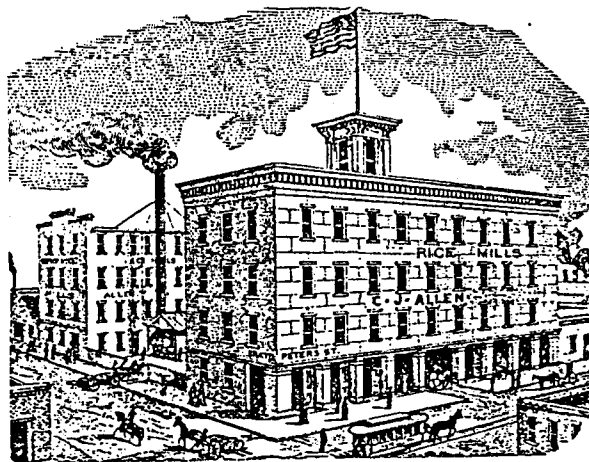
The Enterprise Rice Mills, Larendon & Allen, corner of Peters and Erato streets.—This engraving shows what was, before its destruction by fire, one of the largest rice mills here, the "Enterprise," formerly the "Brook" Rice Mills, located at Peters and Erato streets. These mills had capacity to clean 375 barrels of rice every twenty-four hours. They had a fine mechanical equipment and furnished employment to forty hands.

They were established in 1865, by Sam Brook. C. J. Allen succeeded to the business in 1884; Larendon & Allen to him in '86. Mr. Larendon hails originally from South Carolina. He is a planter of the lower coast, and has been in the rice trade all his life. Mr. Allen has also had years of experience in the business. They are also engaged in the machinery trade, with agricultural implements as a specialty, and they do a very considerable commission business. They expect to rebuild the mill, provided some complications connected with the ground are cleared away. The firm still continues in the rice trade.

Foerster's Rice Mills, at 164 to 172 Magazine street, and 109 to 115 Julia street, were established in 1868, and are owned and operated by the firm of Ernst & Co., which comprises the interests of F. G. and F. Ernst, Jr., and Jos. Buhler, all natives of this city, who were brought up to business pursuits here. They are members of the Produce Exchange, and are big traders in rice for milling purposes. Their mill is one of the largest and best equipped here. It has modern machinery and capacity to clean 500 sacks every twenty-four hours.

Two Sugar Refineries located here are, as the following account shows, both large affairs:

The Louisiana Sugar Refinery is a mammoth establishment with a magnificent apparatus and the best modern appliances. Its daily capacity is 350,000 pounds. This refinery gives employment to nearly 200 men within doors, in addition to numbers of draymen, coopers and others outside who are benefited by the business.



THE ENTERPRISE RICE MILLS.

The Planters' Sugar Refining Co., Corner of St. Louis and Decatur streets.—As the largest refinery in this sugar-producing state; as an institution wholly owned and conducted by New Orleans parties; as a concern having trade with all parts of the world and that is represented in all the large cities of the country, this establishment could hardly be passed over, without remark, in connection with the topics discussed in this work. Its President, John Barkley, is of John Barkley & Co., sugar factors, whose position in that trade has been notable for years. Secretary Lelong is senior member of the firm of A. A. Lelong & Bros., equally well known merchants of the city.

The Planters' Refinery covers an entire square at St. Louis and Decatur streets. Its equipment includes the largest boiling and vacuum pans in Louisiana. The refinery's capacity is about 1200 barrels a day. It has 175 employes. Its products, cut loaf, powdered, granulated, confectioners' A, standard A, fancy yellow, Augusta, Greenfield, and all grades of refined sugars, syrups and molasses, can be found in all the markets of the country, as far north as Minneapolis and St. Paul, and as far west as New Mexico.

buildings have not yet been joined, as of about 1874 when the Sandborn survey was conducted.

The Frigerio family retained the store until 1882, when it was acquired by James J. Reiss. The Frigerios, as did the earlier owners, used the store for rental revenue. After Bernard Turpin in the 1880s its tenants are undetermined. By 1885, Reiss and Rensch, confectioners, occupied both this store and the neighboring one. [During the 1870s, the Norman & Reiss Candy and Macaroni Factory had been located in the next block of Decatur, between Toulouse and St. Louis.] When James Reiss' heirs sold the Decatur Street store in 1892 to Edward J. Reiss, the property was designated as a "handsome, well-located and capacious three story brick store, number 95 Decatur Street... with a large shed in front arranged to suit the needs of the extensive confectionery and bakery business thereon conducted" (Irvin 1989 MS: 4).

In 1882 the James J. Reiss Co. is described in a handbook of commerce and manufacturing in New Orleans (Land 1882, Fig. 45). The company is described as having started in 1860 by Henry Norman and James J. Reiss. Reiss took sole proprietorship in 1880. It was also probably in the year 1882 that the 419 store was rebuilt and the two stores conjoined into a single structure. The notarial records of G. Legardeur, Jr. (Vol. 8, No. 1078) contain a contract for the construction of a "two story brick store on Decatur between Conti and St. Louis Streets, for the cost of \$6,871.80 (Vieux Carre

Survey, HNOC). Motherwell Bell is the builder, Stephen J. Turpin, the architect. The new store was either constructed three stories high or was raised to three stories at some later date. The cast iron pillars on the 419 side of the present building were probably added at this time. A 1883 Robinson Insurance Co. map of the French Quarter shows the configuration of the Jas. J. Reiss Wholesale Confectionary in that year (Fig. 46).

Slightly over a decade later, Sandborn and Notarial drawings show two equal front stores, each about 90 feet deep. In the 1896 Sandborn Insurance Co. map of Square 28, the two buildings are combined as the "James J. Reiss Co. Confectionery and Cracker Manufacturing Co". The front and rear buildings of the 417 side (Bldgs. 1 and 3) have been joined by a connecting structure (Fig. 47). This also shows in the 1900 Notarial sketch plan which documented the sale of the building from Maria Lea Felicie de LaCroix of France to Edward J. Reiss (Fig. 48).

By 1884 the Planter's (E.J. Gay) Sugar Refining Co. was operating on the river side of the 500 block of Decatur street--"The largest refinery in this sugar-producing state" (Fig. 49; Const. 1883). The building filled the entire block. It was ten stories tall, dominating the area. The Decatur street area was now a heavy manufacturing zone. Large warehouses filled many of the trapezoidal properties between Decatur, N. Peters and the levee. The Socola

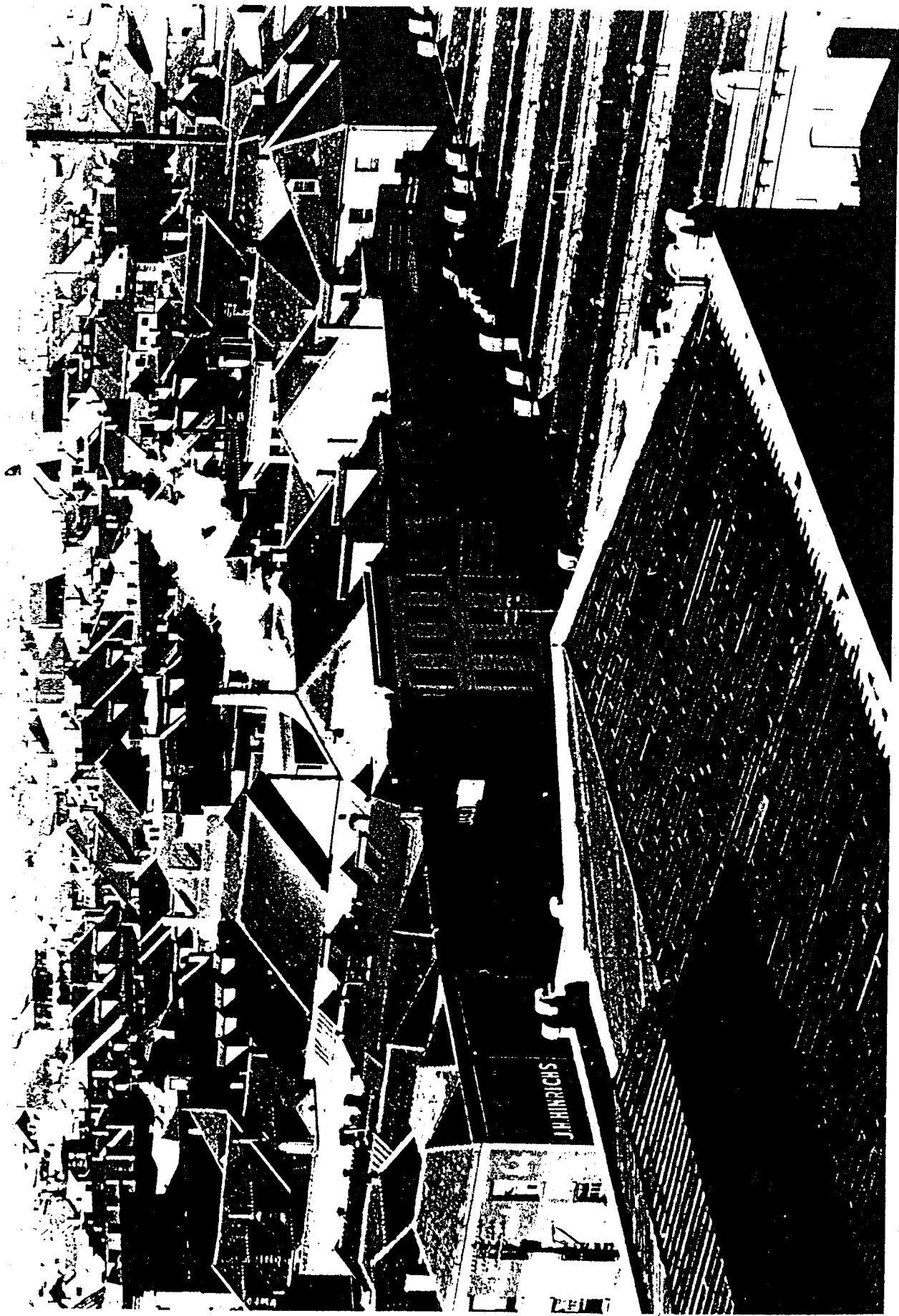


Fig. 50

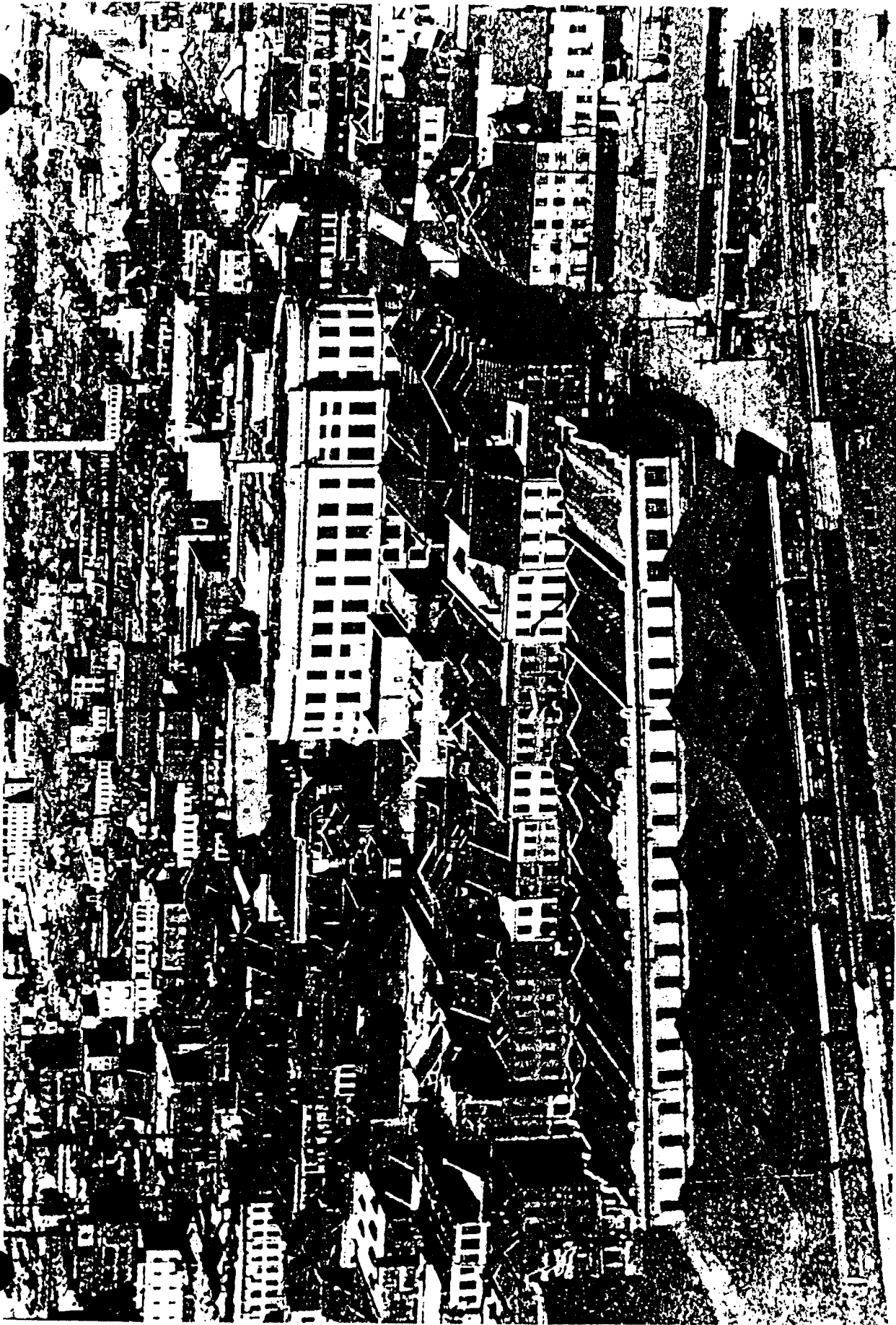
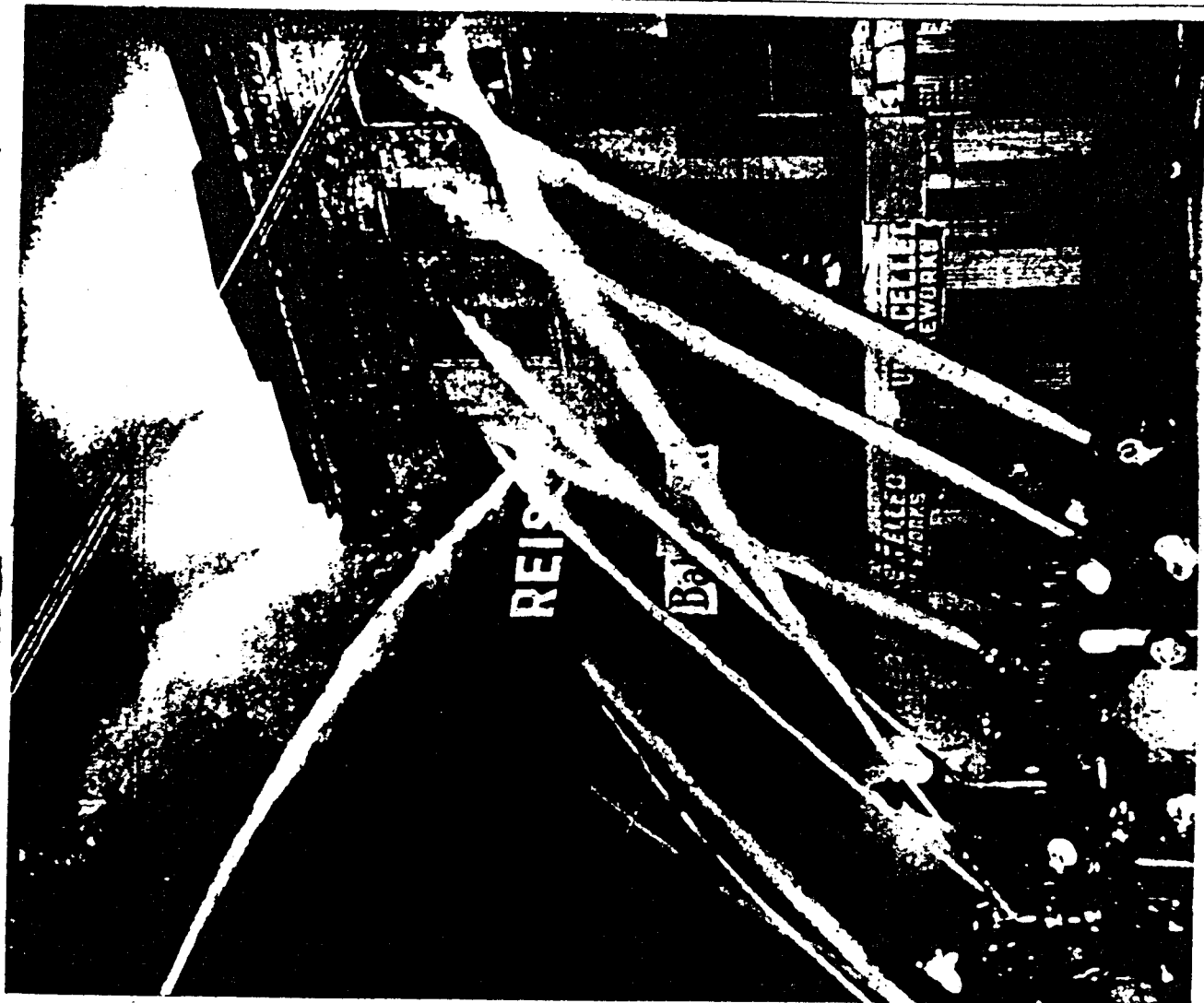


Fig. 51



4. Fireman battled a blaze in two buildings of the James J.

Rice warehouse stood on the 600 block of Decatur until it was incorporated into the ever growing Jackson Brewing Company.

8. TWENTIETH CENTURY: 1900-PRESENT

History

The earliest photographs of the 417-419 Decatur street property which have been located for this project consist of two bird's-eye views of the Decatur St. area. They are housed in the Historic New Orleans Collection--one taken about 1906 (Fig. 50) and the other in 1922 (Fig. 51). Both show two four-bay, three-story tall buildings of nearly equal height but with separate facades. Both buildings have shallow hip roofs with the roof ridges running front-to-back. The photos reveal little of the detail of the facades. Unfortunately, neither photo shows the ground floor of the buildings. At least one change in the buildings may be seen between the years of these two photos. The earlier shows a "JAS. J. REISS" double-leaf sign mounted on the upper part of the third floor facade. By 1922 it has been replaced by a similar sign set lower on the third floor of the facade. The 1922 sign reads simply, "REISS". The difference between the two signs opens the possibility that additional renovations were undertaken to the facade of the combined 417-419 building between 1906 and 1922.

Two additional Sandborn maps of New Orleans (1900, 1908), document the condition of the building Ca. 1899 and 1906 (survey years). The

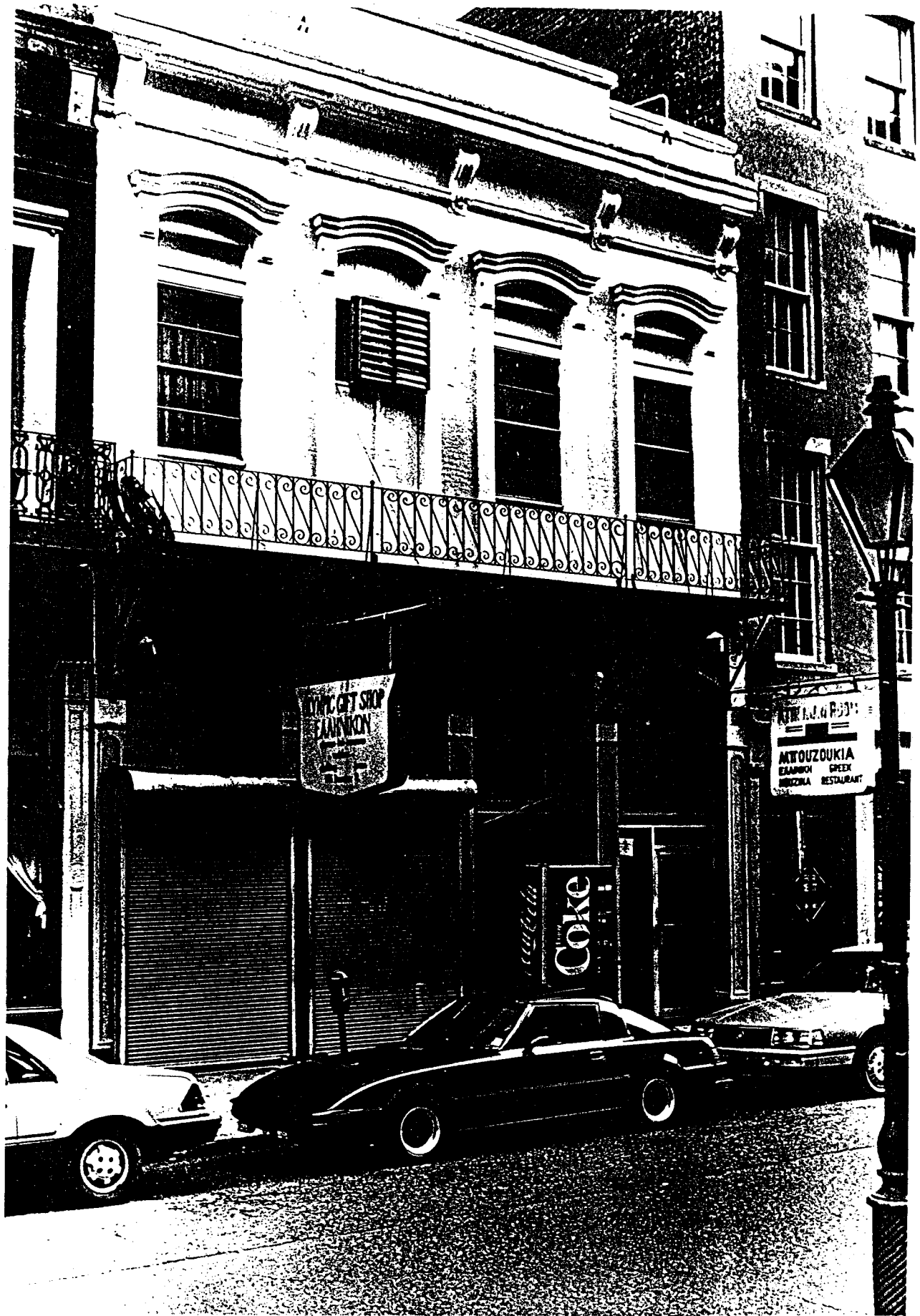


Fig. 53

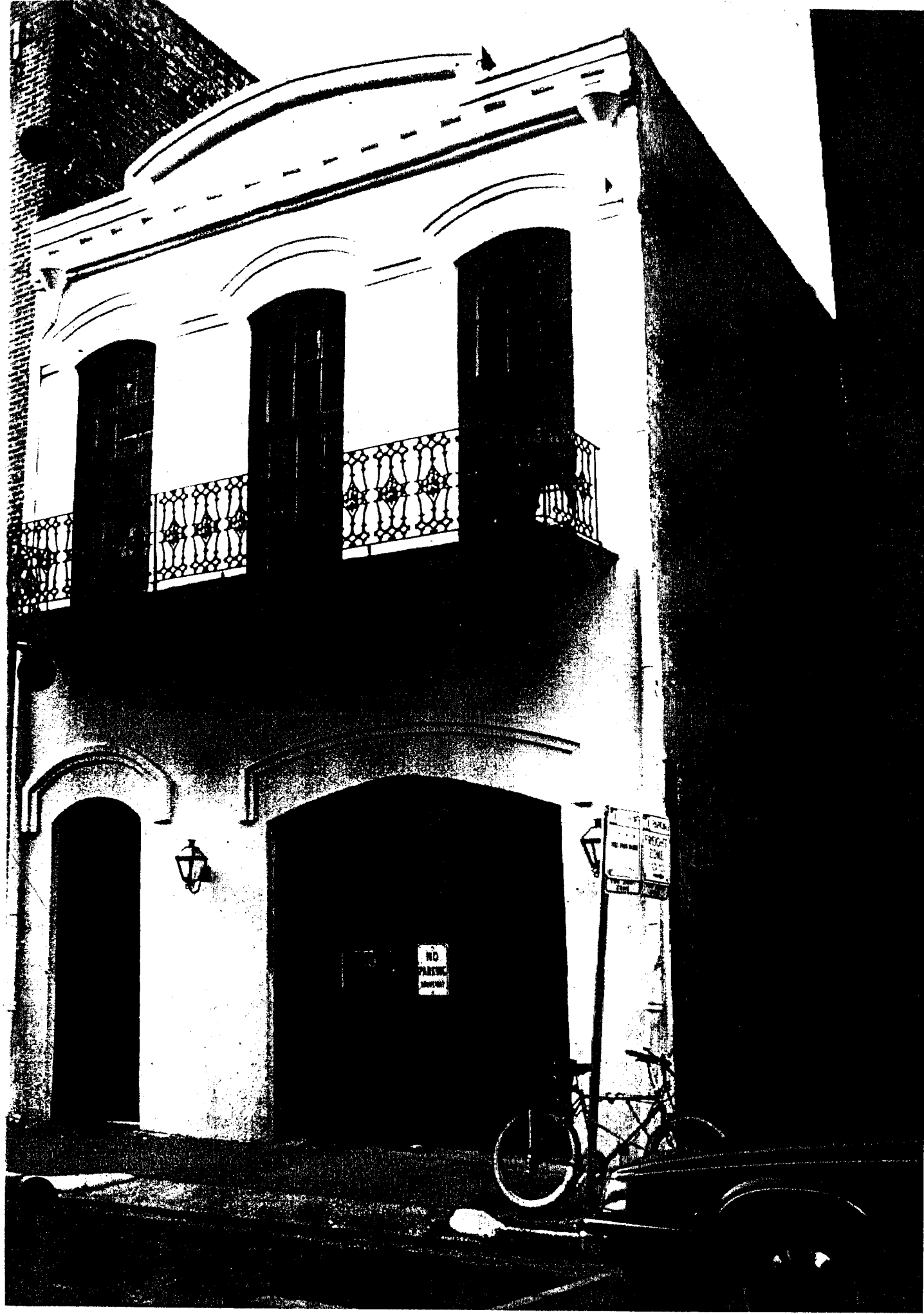


Fig. 53a

SECOND DIST.

1938 Survey of The Two buildings,
 NO 419. 19 AND NO. 421. 23 DECEMBER.
 DIRECTED TO NSAD/IOI ACT, C.F. HENRICU,
 6 OCT. 1938.

DECATUR

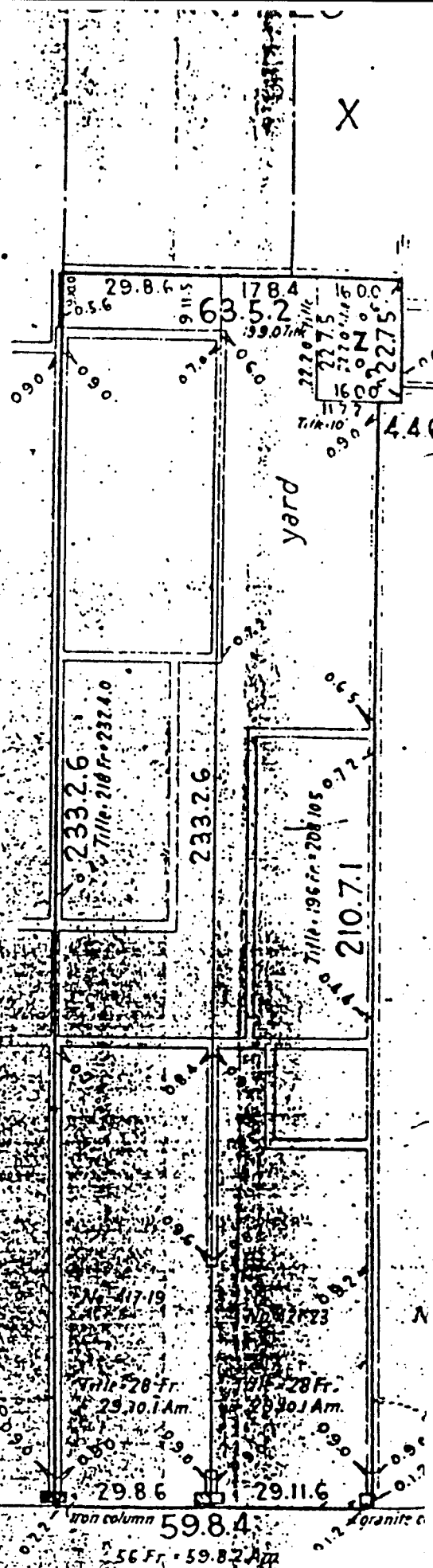
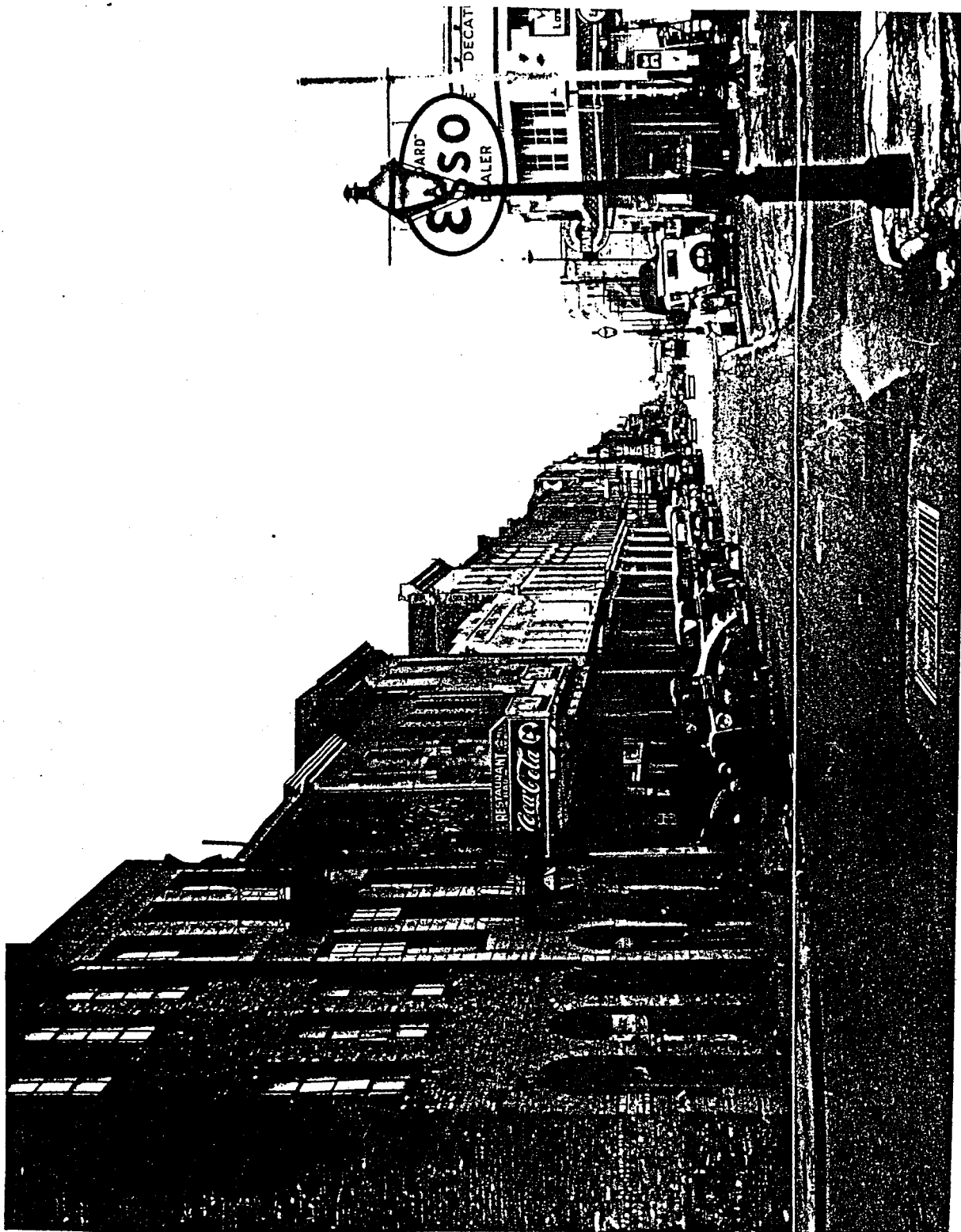


Fig. 54



WPA 2143
T 10.1989 Box II

Fig. 55

buildings, now numbered 417 and 421, are each listed as three story buildings with "no watchman" and "no fire application." Both buildings are shown to have one story galleries across their fronts.

The best evidence now available for the appearance of the 419 building in the first four decades of the twentieth century comes from a photo published in the Times Picayune. It was taken on December 9, 1937, to record a fire that destroyed the third floor of both buildings [Fig. 51].

In the accompanying article in The Times-Picayune, the property was described as two three-story buildings with the major fire damage primarily to the second and third floor of the 1882 [419] building, and the third floor of the ca. 1845, [417] building. The results of this fire are still obvious in the existing building in the charred [first, second and] third-floor joists and the tops of the doric wooden columns on the second floor. The newspaper article also reported that there was water damage to the first floors. The damage was estimated at \$14,000. to the buildings and \$12,000 to the contents (PAGE and CROSBY 1989: 22).

The photo clearly reveals the Ca. 1882 facade of the 419 side for the first time (Fig. 52). It is a typical, commercial Italianate structure of the 1880 period. It is characterized by a simple cornice with a central parapet (characteristic of commercial



Fig. 56



Fig. 57

buildings between Ca. 1860 and 1900). The cornice is supported by five decorative brackets (consoles). The window tops are arched and incorporated into shallow recessed surrounds. Several other buildings in the Decatur Street vicinity, constructed during the same period, survive, illustrating the typical features of the time (Figs. 53, 53a).

Because of heavy damage to the upper floors, when the buildings were rehabilitated the remainder of the third floor was removed and a new roof constructed at the third-floor level (PAGE and CROSBY 1989: 22).

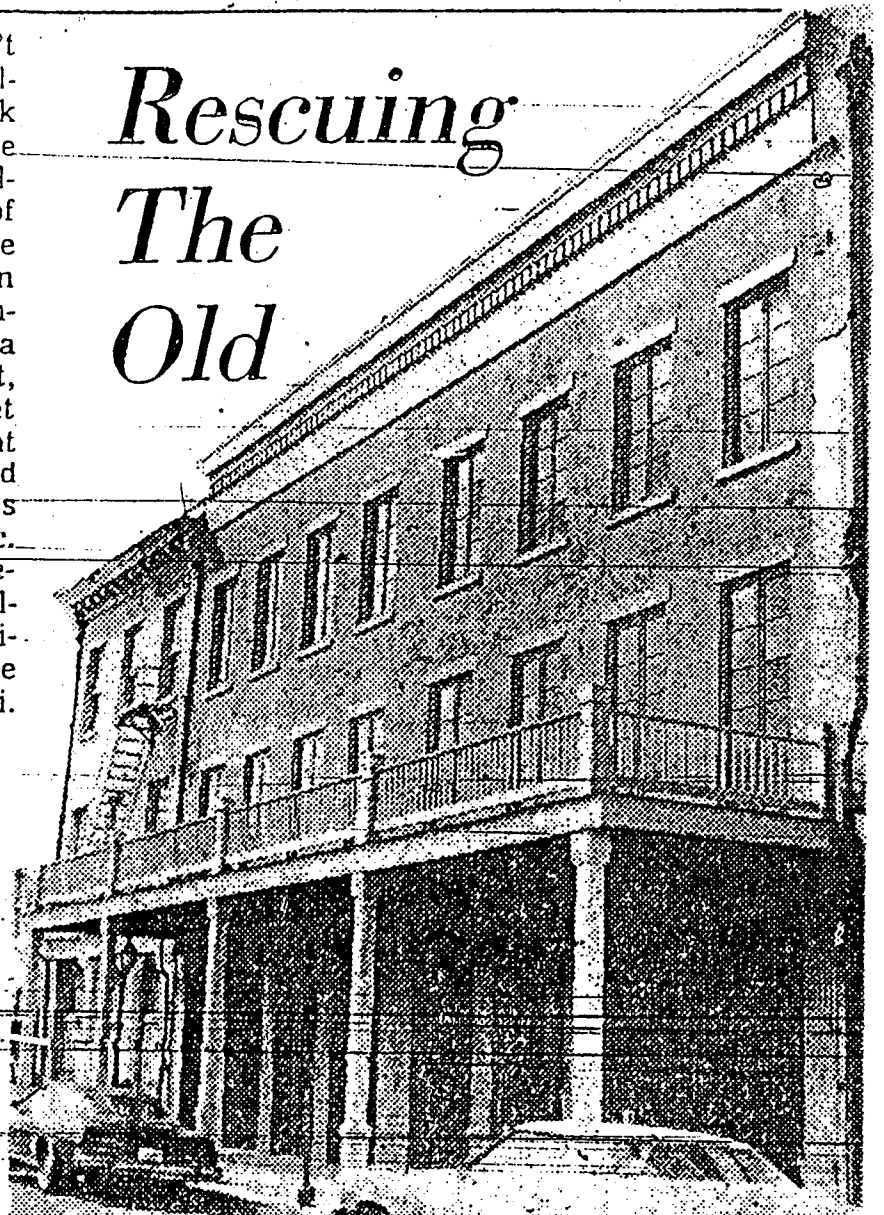
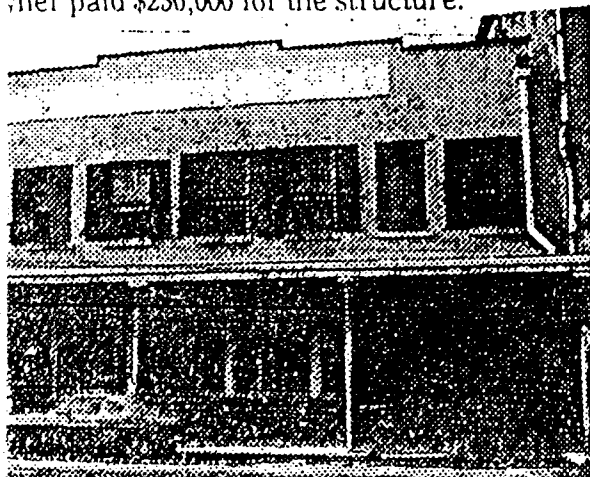
The post-fire reconstruction joined the two buildings into a single structure with a single, united facade with a simple, stepped cornice. The plan shows the 417 side separated from its rear buildings, while the 419 side remains connected to its rear building. A nearly identical configuration is shown on a Notarial Archive plan of Oct. 6, 1938 (Fig. 54). By 1940 an insurance map records the front building as two stories high. This map also shows the carriageway for the first time and, also for the first time, there are no buildings to the rear of the east, or carriageway side, of the property (PAGE and CROSBY 1989: 22-23). Fig. 55 is a WPA photograph taken about 1938, looking down Decatur St.

The buildings on the site remained in this basic configuration from 1938 until 1975. The reconstruction of the east front

The Times-Picayune
November 9, 1975

old Reese Candy Co. factory (built 1843) wasn't use to anyone in recent years. Rivercourt Development Enterprises (H.D. Hughes, majority stock) bought the old place, created 27,000 square space, adding two floors (to look like one), pulled old structures together, topped it with a roof, turned the old carriageway into a handsome court. Now it's an office building, with modern ins, old world warmth with space that is come with the finest downtown towers (\$6 to \$8.50 a for rental) according to Waguespack, Pratt, leasing agent. It's at 417 Decatur, an IN street g a new business environment. Thirty per cent building is leased (with Jefferson Standard Insurance Co. and Realty Resources, the builder as s and negotiations are underway with Idso, Inc. whole floor. William Seals & Associates de- the changes and construction money was avail- om Hibernia National Bank, and permanent fig came from U.S. Life Insurance Co. The ty is 60 by 233 feet, between St. Louis and Conti. ner paid \$250,000 for the structure.

Rescuing The Old



CANDY FACTORY ON DECATUR BECOMES UNIQUE OFFICE COMPLEX



FIGURE 25: Ca. 1954 photograph of the two west rear buildings. The east rear building that would have been in the left foreground was removed after the 1937 fire. (Southeastern Architectural Archive, Tulane University Library.)



FIGURE 26: Ca. 1954 photograph of the rear of the property looking south toward the front building. (Southeastern Architectural Archive, Tulane University Library.)

Fig. 60

buildings after the fire was the third major change to the facade that had occurred since 1818. Fig. 56 graphically compares the 1818-1845, 1845-1882, 1882-1937, and the 1938-1975 periods (PAGE and CROSBY 1989: 25).

Fig. 57 is an August, 1964, close-up of the post-1937 facade (HNOC, Vieux Carre Survey).

In 1972 the property was sold to William A. Monteleone, and then in 1974 Monteleone sold to Rivercourt Development Enterprises. (Notary Archives, December 20, 1972, 714/13, Arthur L. Ballin Notary; August 9, 1974, 725/231, Arthur L. Ballin, Notary). After this latter sale, plans were immediately drawn up by Architect William Seals for a major rehabilitation. The details of this rehabilitation are well documented in the 1974 construction drawings [stored in the Vieux Carre Commission]. The general approach in the reconstruction of the third floor and the addition of a fourth floor, or additional one-half floor (The fourth floor only covers one-half of the building?), was to restore the front facade to its approximate appearance prior to the fire (Fig. 58; PAGE and CROSBY 1989: 25).

The rear of the property was also extensively rehabilitated with the development of the courtyard, and the change of what were two very utilitarian rear brick buildings into more residential style

buildings with the addition of a balcony) and the extensive changes in the types and location of window and doors. A comparison of Figs. 59 and 60 with 61, provide the best indication of these changes (PAGE and CROSBY 1989: 25-27).

In this section we have attempted to place the architectural character of the changing 417-419 Decatur structures in their broader architectural settings. In the following section the specific character of the existing structure is reviewed and interpreted from the historical perspective.

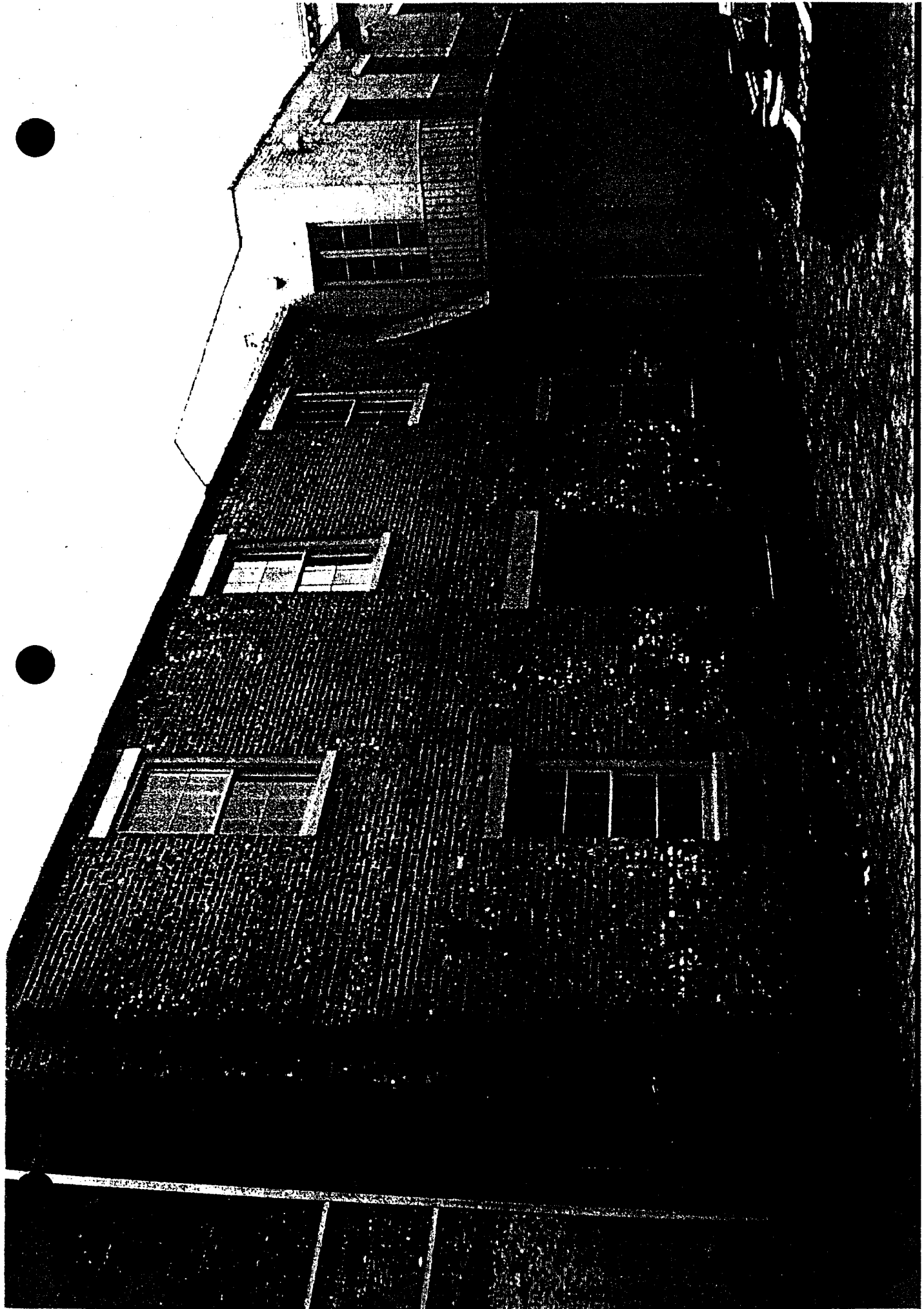


Fig. 61

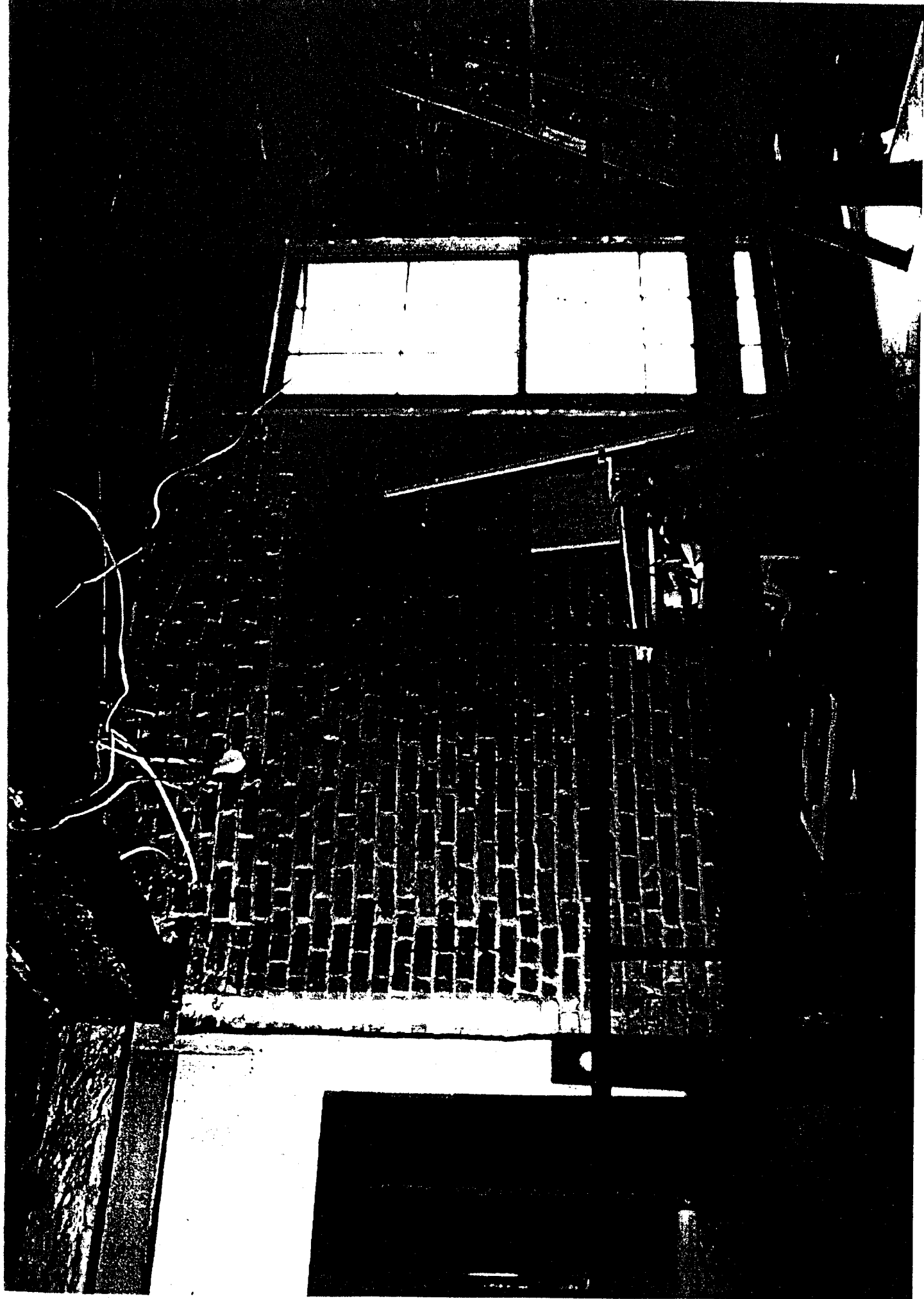
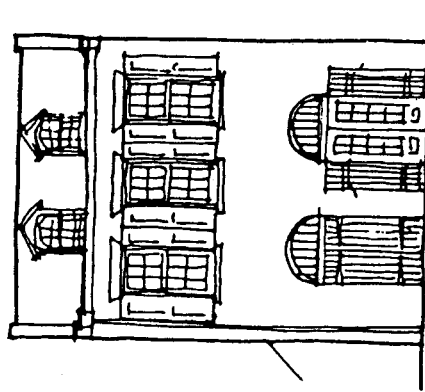


Fig. 62

The Warehouse District contains an outstanding collection of urban warehouse and commercial structures dating from the first third of the nineteenth century to the first third of the twentieth century. Within this time period, New Orleans prospered, declined, and prospered again. The structures in the Warehouse District parallel the periods of prosperity, with many buildings dating from the second quarter of the nineteenth century, a period regarded by many as New Orleans golden age.

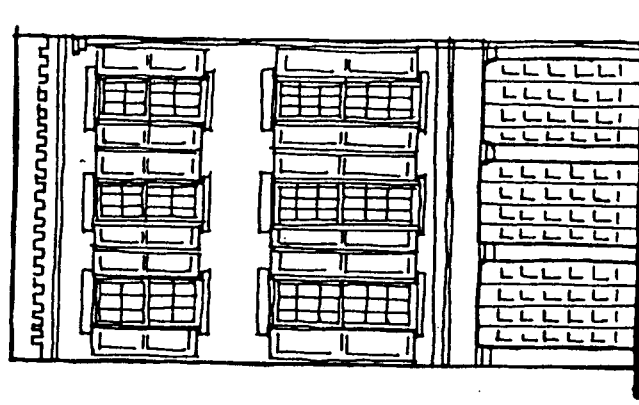


1830

The early "storehouses" of the 1830s had masonry walls with arched ground floor openings, gable-roofs with dormers and wooden shutters on all openings. Iron grilled "entresol" above batten-strap-hinged doors are distinctive New Orleans features.

Fig. 63a.

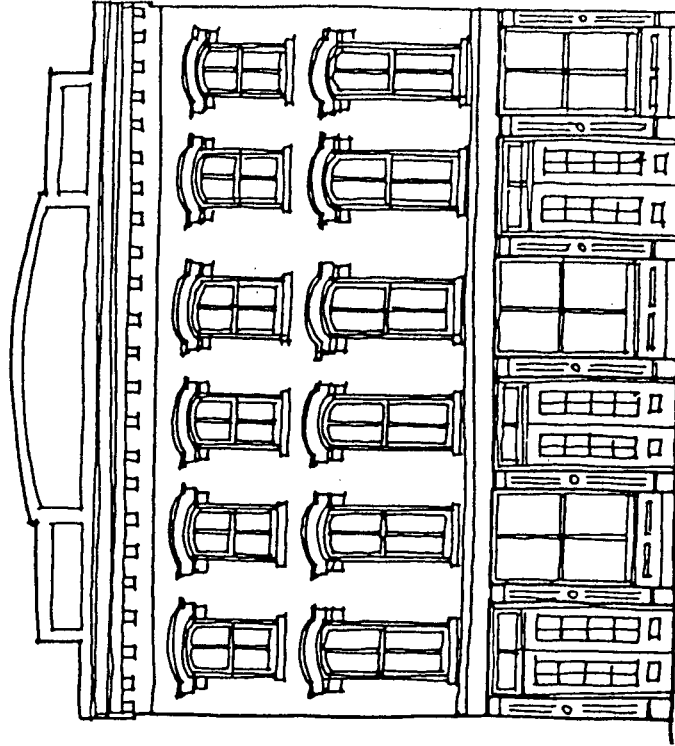
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1840

Granite, trabected, ground floor openings with masonry above are typical of the 1840s. At this time, facade parapets with denticulated cornices extend above gable-roofs. Paired multi-panelled bifold doors between granite or cast iron columns typify this period.

Fig. 63b.



1850

Cast iron gained popularity with increasing availability of mass produced parapets, lintels, trim, panels and pillars. Elaborate window surrounds mark the influence of the "Italianate Expression."

Fig. 63c

PART II.

AN EVALUATION OF THE PHYSICAL STRUCTURE

The purpose of this section is to provide an architectural historical evaluation of the fabric and components of the 417-419 Decatur St. properties. The section is divided into two parts. In the first part, we shall attempt to evaluate the facade and plan of the buildings, with emphasis on the second half of the 19th century. In the second part, we shall describe the existing historic fabric of the structure and attempt to outline the sequence of events which occurred there in terms of the sequence of events which resulted in the present configuration of the building.

A. The Front Buildings

What can be determined about the structure of the Reiss Confectionery in the decades of the nineteenth and twentieth centuries? Unfortunately, historical documentation is relatively meager. By employing what evidence is available, together with a comparison of contemporary buildings, certain tentative conclusions are possible.

The 417 Store

You will recall that Dame Plauche constructed at least one of two mirror-image stores at 417-419 Decatur. This occurred after 1783, when she acquired the property, and probably after 1794, the date of the second New Orleans fire, and definitely before 1818, when they appear in a plan attached to a Notarial Archives contract

COMMERCIAL BUILDINGS

The history of vernacular commercial building design is really the history of two phenomena. The first concerns the original installation of these buildings as part of some Main Street or courthouse square. In cities they might be located on a neighborhood corner or on streets that served as boundaries between districts. Of all the commercial buildings constructed in those places, stores were by far the most prolific type. And all the stores built before 1900, the prevailing types were the common brick-front store and the Italianate storefront made of cast iron or of iron and brick.

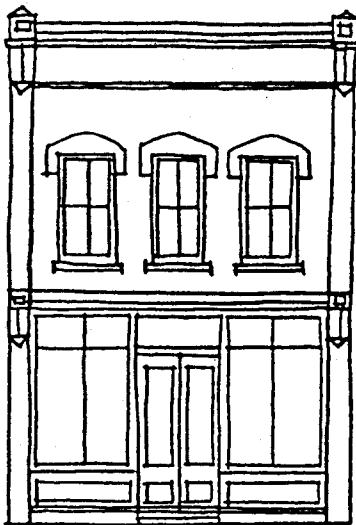
That we have had these storefronts for a long time brings us to the second phenomenon, which is that the history of commercial vernacular architecture is a history of remodeling. Commercial buildings have been susceptible to radical alterations of their façades and major alterations of their interior space. Storefronts have always been directly associated with myths about progress and change, especially about the need to change appearance in order to stay competitive.

Italianate and Brick-front Stores

The *Italianate* storefront often was constructed of cast-iron posts and beams with wood mullions and glass panels on the street level and some other cladding on the upper portion. The cornice line is significant in these buildings. In terms of design it is a heavy, elaborate element, composed of sheet metal on wood framing, and ornamented with numerous moldings and brackets. This same visual and physical heaviness is also present in the sills, the lintels, and the surrounds on the upper-floor windows.

The other principal storefront has a *brick façade* with a deep cornice of brick laid up in decorative patterns, in panels, or as corbeling. The first floor and the second are tied together by the facing brick—its color, bonding pattern, and mortar joints. Except for a transom light extending across the windows and entry door, the brick-front show windows are similar to those in the Italianate store, as are the bulkheads under the windows.

The interior organization is about the same for both stores. These buildings are long narrow shells enclosed by masonry load-bearing walls or by a wood frame with brick veneer or clapboards. The interior is created by



ITALIANATE



BRICK-FRONT

partitions and store furniture, the design and placement of which is somewhat determined by the nature of the business. We have chosen three typical plans, each with its individual display space and storage, service, waiting, and security requirements. Like everything in this kind of vernacular, store furniture and other fixtures were industrially produced from a slightly different system of parts, and most of these products were produced by millwork companies.

An article appearing in *American Builder and Building Age* (April 1935), entitled "Modernize Main Street," stated that according to Census Bureau data there were "more than 1,500,000 stores, shops, garages, offices and places of business of every kind." Of that total, more than one million were food, automotive, restaurant, apparel, and general supply businesses, and of that number the majority could have been accommodated in the kinds of stores discussed in this chapter.

A historical perspective on store design suggests that nineteenth-century storefronts were generally uniform in appearance. Stores often were built in twos and threes; when built as infilling structures they borrowed elements and materials from the buildings around them. The first decade of this century marked the beginning of a change in commercial façade design, a consequence of the store owners' desire to have their buildings express individuality. (This change had already occurred in housing design.) The logic for this change in attitude toward the function of the façade was related to the profit motive, which was linked to the idea of having "to catch and hold the attention of the casual observer." This enticement and engagement of the passerby was related to the idea that display space ought to have aesthetic appeal. The passerby would be induced to stop and enter by some display of "artistic beauty" or "striking effect." The building, by design, should please the customer.

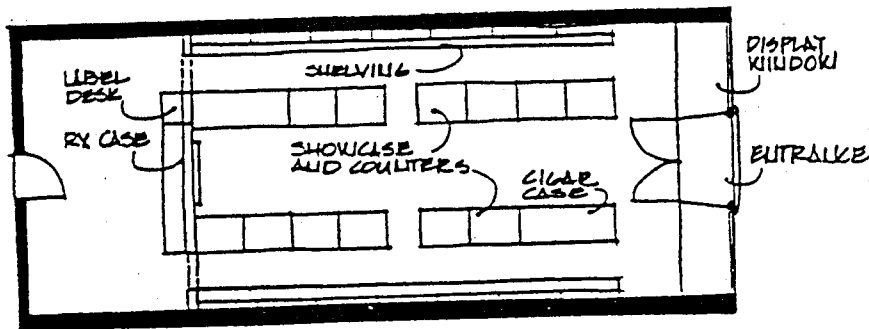
Thus, storefront architecture became a problem to be solved with manufactured goods. The solutions expanded in several directions. The gross area allocated for display was increased: bulkhead, glass, and entry patterns were reconsidered: color became an essential element: and interior daylighting and artificial lighting became more significant in façade design. In reacting to all of this, passersby could now indulge in something known as windowshopping.

The success of plate glass as the principal display material was related ultimately to solving the problems of mullion, bulkhead, and tension for large plates. When plate glass could be set in metal, display windows could be larger, more unobstructed, and easier to maintain. With the development of metalwork in steel, copper, and bronze for use in moldings, corner bars, and division bars, with heavy-gauge metal in gutters and face members, designers could control the spring tension between the metal members and the window glass, making large windows possible. The metal could be finished in a number of ways to match other surface treatments. In this way storefronts increased their physical presence on the street through clear, dustproof glass and metal boxes.

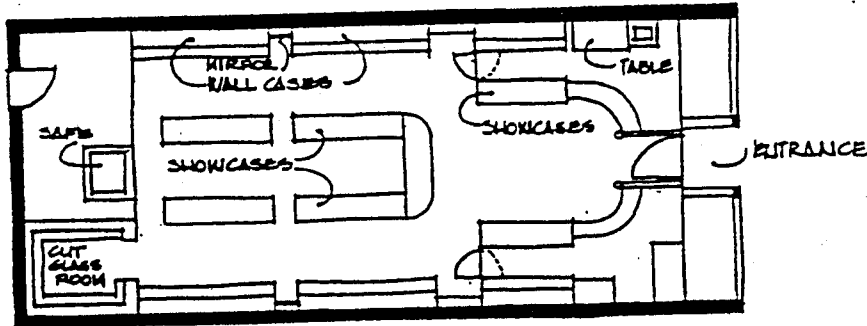
Lighting was always a problem in a long, narrow store, and the introduction of transom lights helped illuminate these interiors. In time the transom panes were replaced by prism-glass panels of 4-inch squares glazed in sections. Electric lighting finally solved the problem of illumination. Electric lights, however, required new reflectors for store windows, and new indirect lighting for interiors. Lights were also required for cases and shelving, and so new bulbs, "daylight" or "blue bulbs," were developed to show true color indoors.

Artistic effects generally were tied to changing a few design elements, such as styling through detailing. For example, a new storefront of brick and terra-cotta ornament could transform an entire façade aesthetically. Other changes were linked to changing the bulkhead cladding from wood to something more exotic like marble, metal plates, or encaustic tiles, correlating materials with a new display and entrance pattern.

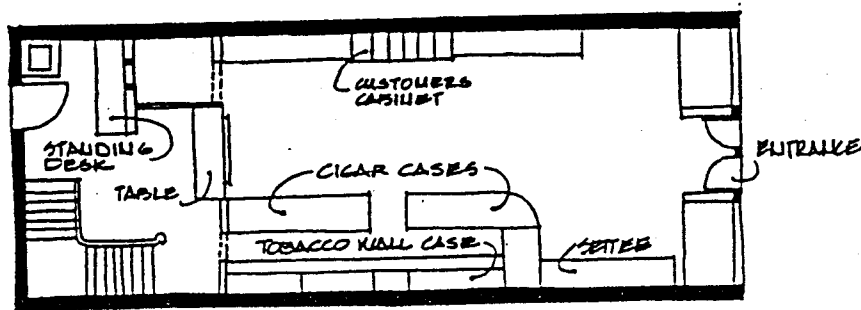
Stores also changed appearance to adjust to new types of business. For example, the display space for a jewelry store would not be suitable for a clothing store, nor would the raised floors of grocery store windows meet the display needs of a furniture store. Lastly, all these businesses needed special counters, tables, cases, cabinets, shelving, balconies, platforms, racks and fixtures, unobstructed floor space, ceiling and wall coverings, freight access, a ventilated toilet, a stock room, and sometimes a dumbwaiter or elevator.



DRUG STORE



JEWELRY STORE



CIGAR STORE

(Fig. 22). The front buildings were probably constructed of brick, with arched brick openings in the facades and with flat roofs to accommodate the post-1794 Spanish fire codes. It was soon discovered that flat roofs leaked badly; they were mostly covered with shallow hip or gabled roofs in the American period. When the building was expanded, sometime between 1820 and 1840, shallow arched door openings were employed in the rear of the building (Fig. 62). The appearance of the building was probably something like that in Fig. 63a (1830 storehouse).

The building on the 417 side was renovated in the form of a Type One City House with granite story posts supporting a heavy granite lintel (Fig. 63b), all of which still survive on the ground floor of the facade (Fig. 67). This occurred in 1843 according to an article in the Times-Picayune (Fig. 58). At this time, hawk's beak capitals had become popular in New Orleans. It is this phase of the 417 property which is pictured in the Ca. 1870 color poster advertisement housed in the New Orleans Public Library (Fig. 40). By Ca. 1843 the building is a three story structure. The front is plastered and painted tan or light green. The tall 6/6 windows on the second and third floors of the facade have granite lintels and what appear to be thin granite supports beneath each window as well. Similar lintels are in place on the present structure, though the current windows are not 6/6.

In the nineteenth century, American commercial enterprises were largely designed according to standard formulas (Figs. 63, 64). The style and layout of many different stores, selling different products, would be nearly identical, particularly in one area of a city. In New Orleans, before the advent of electricity, stores were illuminated by natural light from the street. The interiors were long and narrow, and generally there was no illumination from the sides. This necessitated opening the front of the store as widely as possible to admit the maximum amount of light. Thus, floor-to-ceiling shutters were employed. The Ernest Terpin Confectionery had four bays, all of which were opened completely (Fig. 40).

The plans of stores were also limited to a few basic types. The Terpin Confectionery had a plan similar to that of the "drugstore" plan in Fig. 64c. Tall, floor-to-ceiling wooden shelving lined both sides of the store, while showcase bins were aligned behind the three central columns. A rear door on the right side lead to a back room or to the patio. The shopkeeper's sales counter seems to have been located in the front right side (when facing the store).

The 419 Store

No historical records survive to document the exact date of construction of the 419 Decatur store in the last decades of the nineteenth century. The discussion of the James J. Reiss Manufacturing Confectionery, printed in the 1882 Pen Illustrations

of New Orleans (Fig. 45) makes it appear that the two stores were already united into a single manufacturing building at that time:

A large and commodious three story building is occupied which is 80 [sic. 60] x 200 feet in size and provided with all the necessary machinery and appliances required for this branch of manufacturer, an engine of fifteen-horse power being used as motive power (Land 1882: 169).

The addresses provided, "Nos. 93 and 95 Decatur Street," correlate precisely with those given in the first Sandborn map of 1876 (Fig. 44).

The Robinson Insurance Map 1883 shows that the 417 store has been combined with the 419 store (Fig. 46). The numbers are also given as 93 and 95.

By the time of the 1896 Sandborn map, the street numbers had been changed to 417 and 419, and the reconstructed physical plant was shown as three stories tall and joined together at the fire wall (Fig. 47). Thus, we can assume that the 419 store was rebuilt to the full width of the lot sometime between 1876 and 1882. This was most probably in the year 1882, when the building was acquired by James J. Reiss.

Assuming that the facade of the Ca. 1882 structure at 419 was not substantially changed between 1882 and 1937, certain conclusions

are possible concerning its style and form. The facade of the building was absolutely typical of the period for warehouses and manufacturing companies in New Orleans. The style is mixed Victorian Neoclassic and Italianate (Fig. 61c). Neoclassic influences are to be seen in the style of the four square cast iron columns which support the facade of the ground floor (Fig. 39). Classical cast iron columns were first used in New Orleans, beginning about 1853, shortly after the construction of the first American cast iron building (New York, 1848). The New York Wire Railing Co. manufactured rather elaborate "Corregio" capitals for the Saint Charles Hotel in 1853 (Wickersham 1977: 78). The J. L. Jackson and Co. firm of New York, was also a supplier of cast iron capitals in the early years (Masson and Owen, 1975: 31). Excellent examples of this early iron work may still be seen at 622 Canal St. and 316 Magazine St.

Classical cast iron columns of the type found in 419 Decatur St. are now rare in New Orleans. They were, however, apparently popular Ca. 1868, as shown by contemporary drawings such as that in Fig. 38. It is even possible that previously used cast iron columns might have been recovered and reused in 1882, perhaps, from the Ca. 1868 Socola Rice Warehouse when it was dismantled (date unknown) or remodeled.

In the Victorian period, the designers of cast iron architectural components experimented widely with new styles in the classic

idiom. The columns of 419 Decatur are stylistic inventions, but loosely based on the Composite Order (Fig. 39). The shafts of the columns are fluted. Each column rests on a cubical plinth with inset panels on each face (Fig. 67). The base of the shaft is separated from the plinth by base molding in the form of an inverted cavetto. The plinth of the central-most column bears a plaque which reads, "Thomas Killeen. St. Louis Street Foundry." Historical information on this foundry and its dates are lacking. The St. Louis Street Foundry is known to have supplied cast iron columns for other buildings in New Orleans (Masson and Owen 1975: 21). Very few foundries were located on St. Louis street. One was the Louisiana Manufacturing and Cooperage Co., P. Hirsch, President, between N. Tonti and N. Rocheblave. This foundry was in operation in 1995 (Masson and Owen 1975: 49).

The capitals of the columns of the 419 St. building represent an unusual artistic creation (Fig. 39). The abacus (top plate) is decorated with six petaled fleuron (flower), in traditional Corinthian style. The volutes are robust and descend into a raised border surrounding the sides and bottoms of the near-cubical capital. Each face of the capital is apportioned into a shallow beaker-shaped plaque surrounded by a broad flat border. The centers of each central plaque are decorated with a bouquet-like element, rising from a convex shell. Supporting the shell, a stylized eagle's claw grasps the inner band of the raised border. A festoon descends from each volute to the claw. The capital is separated

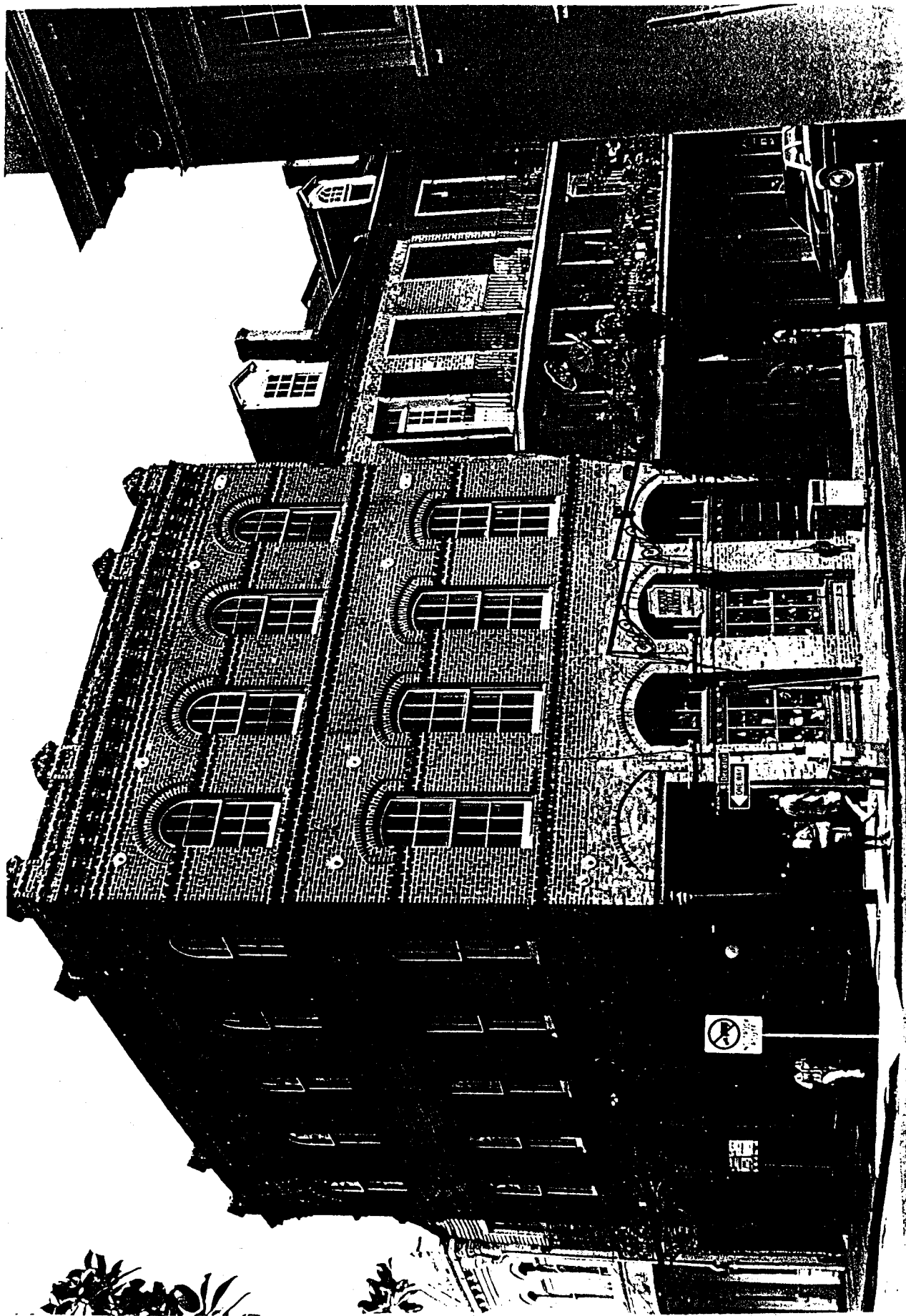


Fig. 65

from the shaft by a simple ovolo bead. The capital and shaft appear to be cast as a single element, though this is not certain. In all, these "story columns" as they were referred to in builder's contracts, represent rather remarkable creations of the founder's art. They are excellent examples of the artistic excellence which characterized the cast iron trade in the late Victorian period (1860-1890).

The intercolumniation ratio is approximately $3 \frac{1}{2}$ --that is, the width of the door space between each pair of columns is approximately $3 \frac{1}{2}$ times the width of the columns (excluding the carriage way, of course). The remainder of the facade is commercial Italianate in its style.

Based on a careful examination of the features of the 419 building in the Dec. 9, 1937 fire photo (Fig. 52), certain observations concerning the Ca. 1882 facade are possible:

- 1) The frieze is divided into four panels by five console brackets which support the cornice. Each console has a tail which extends, perhaps 10" below the frieze onto the facade.

- 2) The frieze is perhaps 18" tall. It is divided into three horizontal components. The upper and lower bands are plain, while the middle band is denticulate. The right and left side panels

GEO. THOELE.

New Orleans, the metropolis of the sunny South, the Winter Resort of Resorts and the Gateway to the Panama Canal and the Tropics, is commercially supreme in a vast area of rich territory, all of which is experiencing extraordinary development as this huge and gigantic undertaking nears completion. The advice of others uny was "Go West, Young Man;" the advice of



GEO. THOELE.

to-day and the future is "Wend Your Way South." No city in the Union will benefit in such a measure as the Crescent City. New Orleans is the largest and most important wholesale center, commercially and financially, in the South, and is the cynosure of all eyes; not only in a few staple commodities, but in everything that constitutes the trade of the entire country, and in the many elements which form an interstate commerce with other States; thus the business of Mr. Geo. Thoele, wholesale liquor dealer and distrib-

utor of beer and mineral waters, has grown with the unprecedented growth of the city's commerce in other commodities. Mr. Thoele is a thoroughly



GEO. THOELE, 411 DECATUR STREET.

up-to-date, enterprising and exceptionally popular business man and handles a standard and high-grade line, comprising brands of national reputa-

tion, and since establishing in business here three years ago he has built up an enormously large business in Louisiana, Mississippi, Texas and portions of numerous other States, with a large and lucrative local trade. He is agent for W. E. Broderick & Co. of Baltimore, Md., whiskies, with such famous brands on his list as Walters Baker's Whiskey, Walters Virginia Glades Whiskey, Walters XXXX Whiskey and a host of other celebrated brands, both case and bulk goods. He is also agent for Miller's Milwaukee High Life Beer, which is not only handled and dispensed by saloons catering to the very best element of the trade, but is also a justly celebrated family beverage, and is served at most of the up-to-date cafes and restaurants, and every cellar, not only locally but in the adjacent country, is well stocked with this famous beverage. High Life is the leading bottle beer of a city that is famous and has gained renown for its excellent quality. He is also the sole Southern representative of Clysmic, "King of Table Waters," which is bottled at the springs at Waukesha, Wis., under the personal supervision of the owners. He also handles Crazy Well Water and Gibson Well Water, from Mineral Wells, Tex.; Poland Water from South Poland, Me.; Manacoe Water, Irondale Springs, W. Va., and Cooper's Well Water, from Cooper's Wells, Miss., always kept in stock and daily in receipt of fresh consignments. He has also a full and complete line of California claret wines, sherries, port and white wines, product of C. Schilling & Co., San Francisco, Cal. In conjunction with above list fit for any delicatessen emporium, he carries the very best cordials, cognacs, gins and ginger ales, etc. In fact, all delectable beverages that would appeal to connoisseurs. His commodious offices and warehouse, with large stocks, are situated in the three-story structure, No. 411 Decatur street, with floor space 30x125 feet, and employs a large force in connection with his business. Mr. Thoele is a native of this State and a long resident of this city, and is well and favorably known here. He is a member of the Progressive Union and is also a big Elk. He takes an active interest in promoting the welfare of this city and is accounted a gentleman of broad gauge, liberal and progressive in his ideas and methods, with a just pride and public spirit in all matters that pertain to the development of New Orleans and the extension of its prestige and prosperity.

Fig. 66

appear to have five raised dental elements, while the two inner panels of the frieze have six each.

3) In 1937, each of the four windows on the third floor is 6/6 rather than the more Italianate 2/2. Six-over-six windows are common in New Orleans commercial Italianate.

4) Each window on the third floor has an Italianate surround. The segmental arches are rather flat (large radius). They are even flatter than the arches on the tops of the second floor windows of the building at 1101 Decatur St (Fig. 65). Each surround is composed of a very shallow flat recess. Each third floor window has a panel beneath it, similar to the building in Fig. 30, left side. The combined height of each third floor window and panel probably matches the height of shuttered 6/9 French windows on the second floor (refer to Figs. 23, 25, 29, 31, 32, 63b).

5) The doors on the ground floor are now characterized by double-leaves with eight lights in each leaf and a recessed panel below. These doors appear to be protected by full-height iron gates composed of approximately ten vertical bars on each side (leaf). Each column is painted a light color down to about a foot above the street level. The lower band was probably dark green.

6) Billboard signs advertising the Reiss Bakery extend from the facade (see Fig. 51). Other signs apparently advertising the

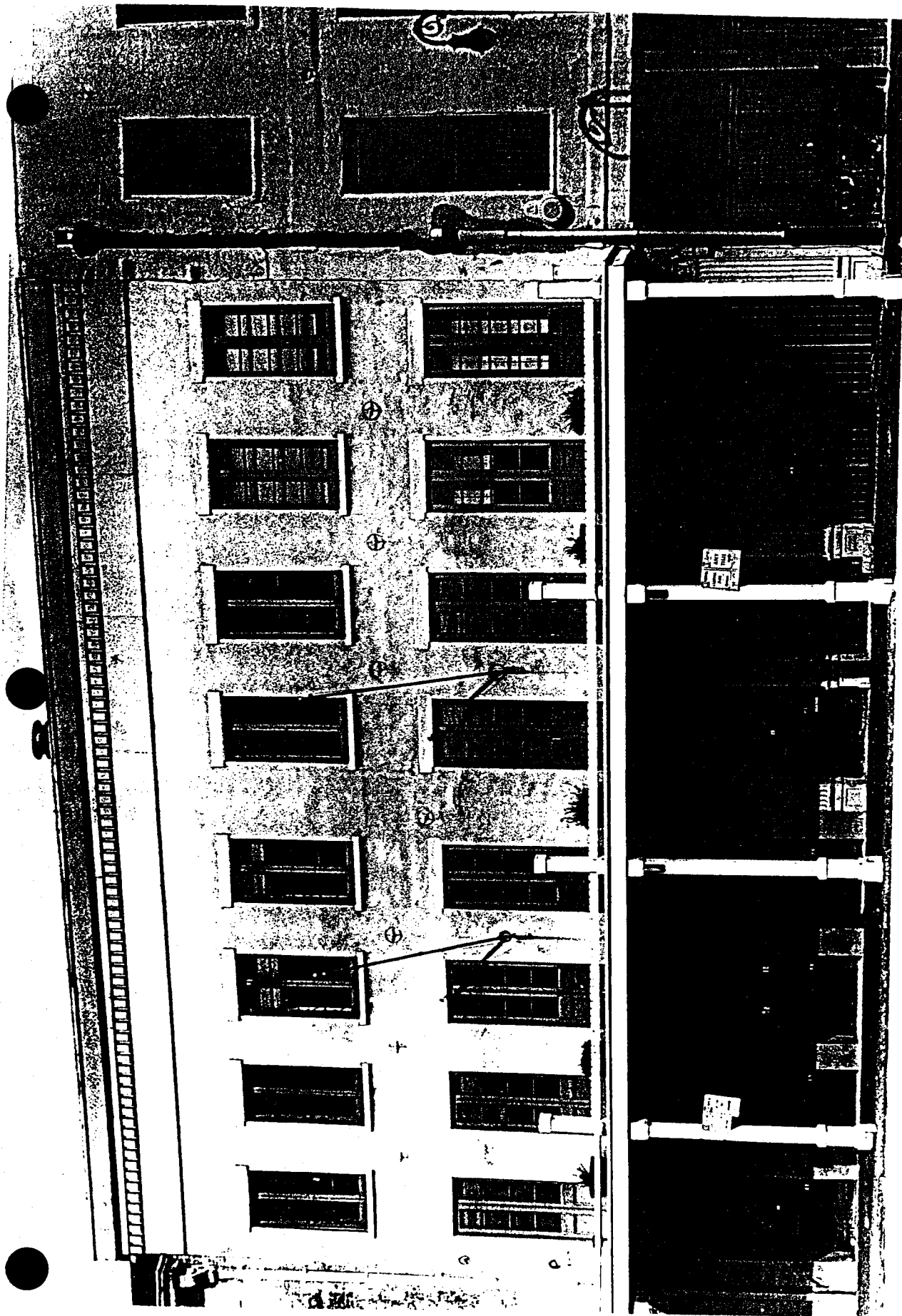


Fig. 67

products of the bakery are mounted above the front doors. The upper signs are characterized by bold lettering, painted on thin plaques of wood or metal which extend outward from the facade. These signs are so similar to those seen in a Ca. 1913 photo of the George Thoele Wholesale Liquor Store a few doors away at 411 Decatur, that it may be assumed that they were erected by the same sign maker (Fig. 66).

7) It is unclear whether the pre-fire building had a front gallery or not. The 1937 newspaper fire photo is ambiguous on this point. A fireman's ladder extends from the sidewalk directly to the second floor windows. This would seem to indicate that if a gallery was present, it was narrow. Signs appear to hang from a structure which may be the edge of a first floor gallery. The 1913 photo of the Thoele shop at 411 Decatur two shops away, shows no gallery (Fig. 66), although wooden galleries were continuous along the entire front of this block according to the 1896 and 1908 Sandborn maps (Fig. 47). Were some of the galleries removed between 1908 and 1937? Front galleries are not shown on the 1900 notarial act sketch (Fig. 48), though interior courtyard galleries are shown. After the fire in 1938, the front galleries are restored to the building (Figs. 55-57). More historical research needs to be conducted to resolve this question.

C. 1843 Greek Revival Period Element

1938 or 1975 Replacement Element

C. 1882 Italianate Period Element

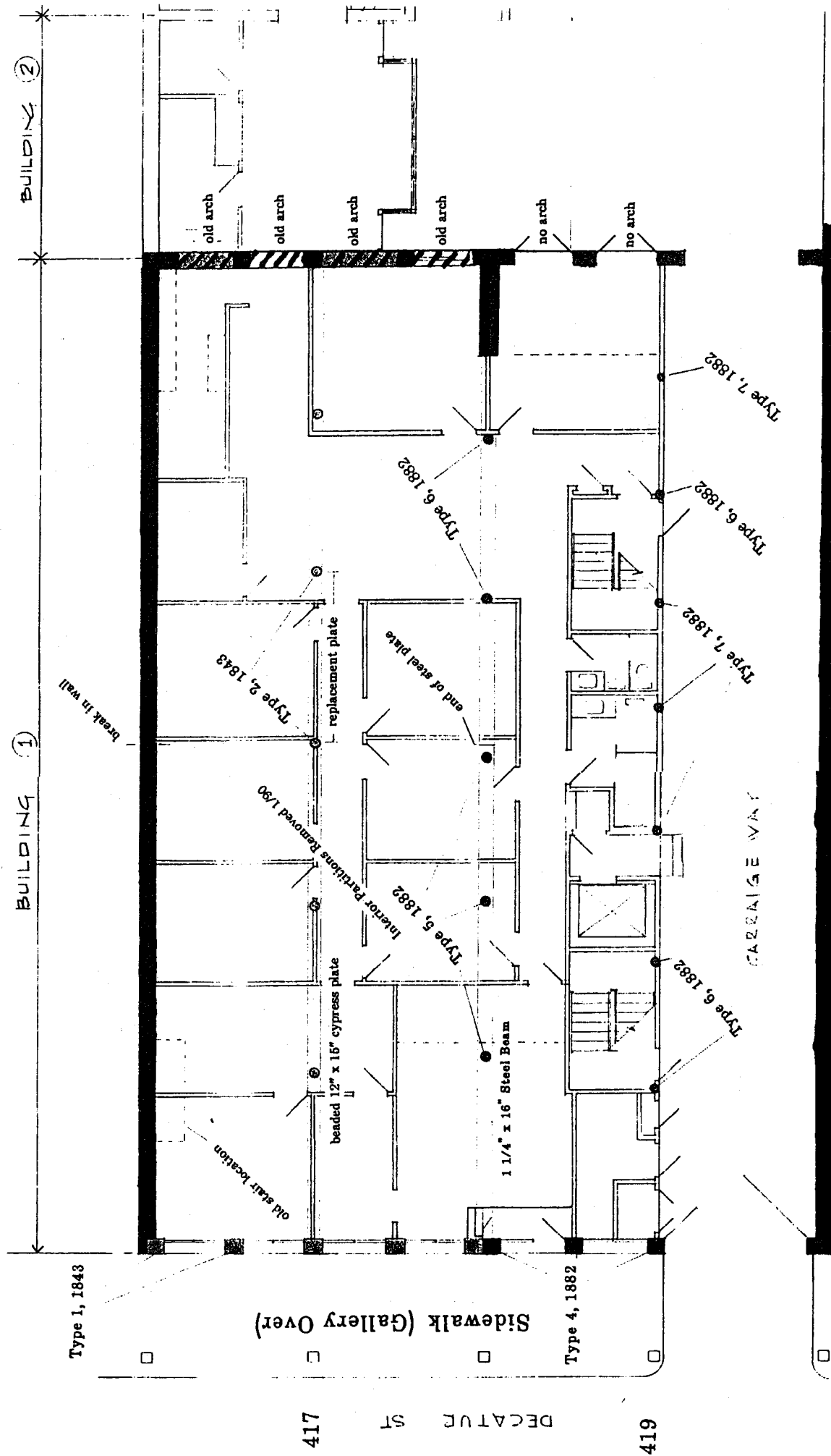
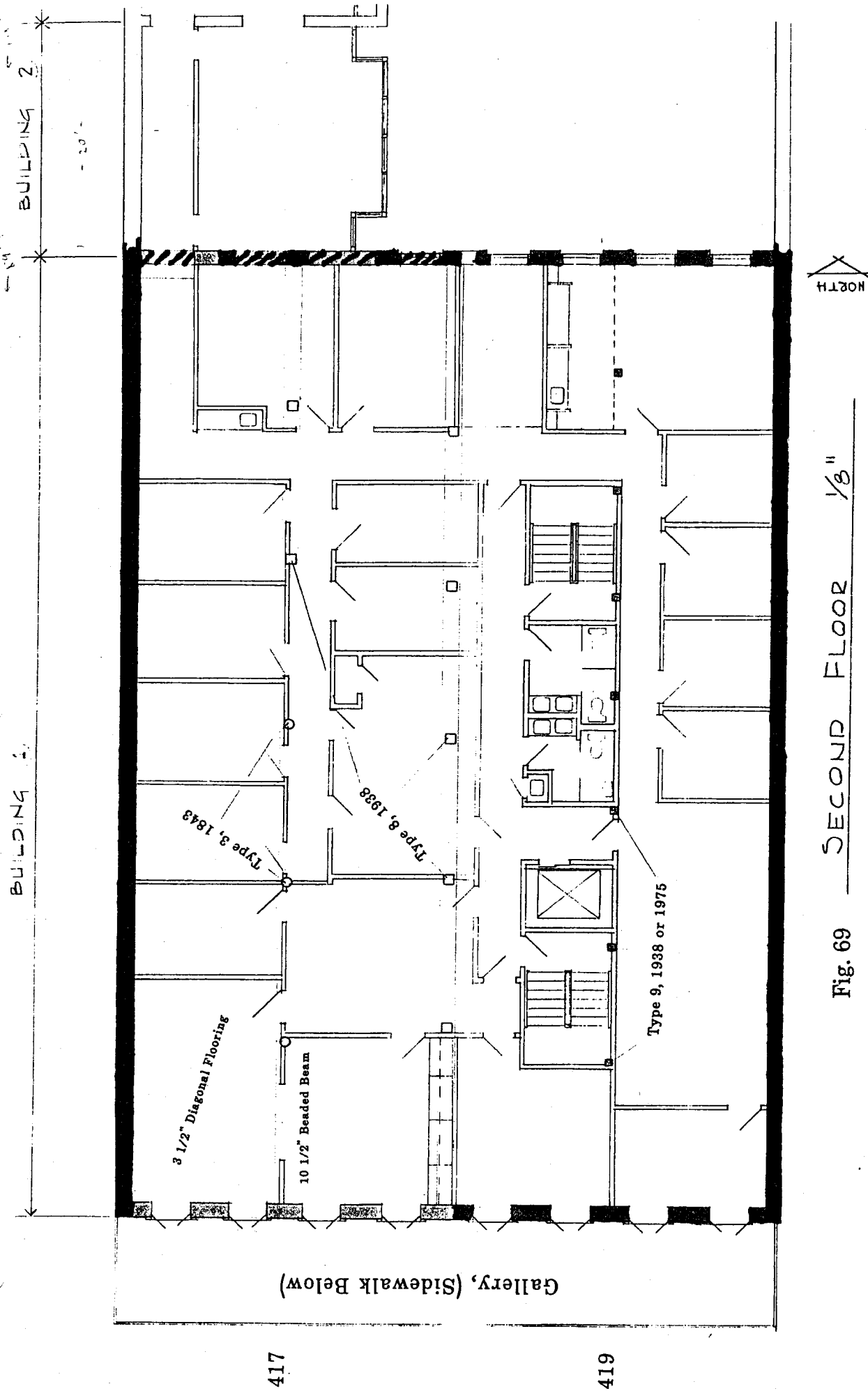


Fig. 68

FIRST FLOOR

1/8"





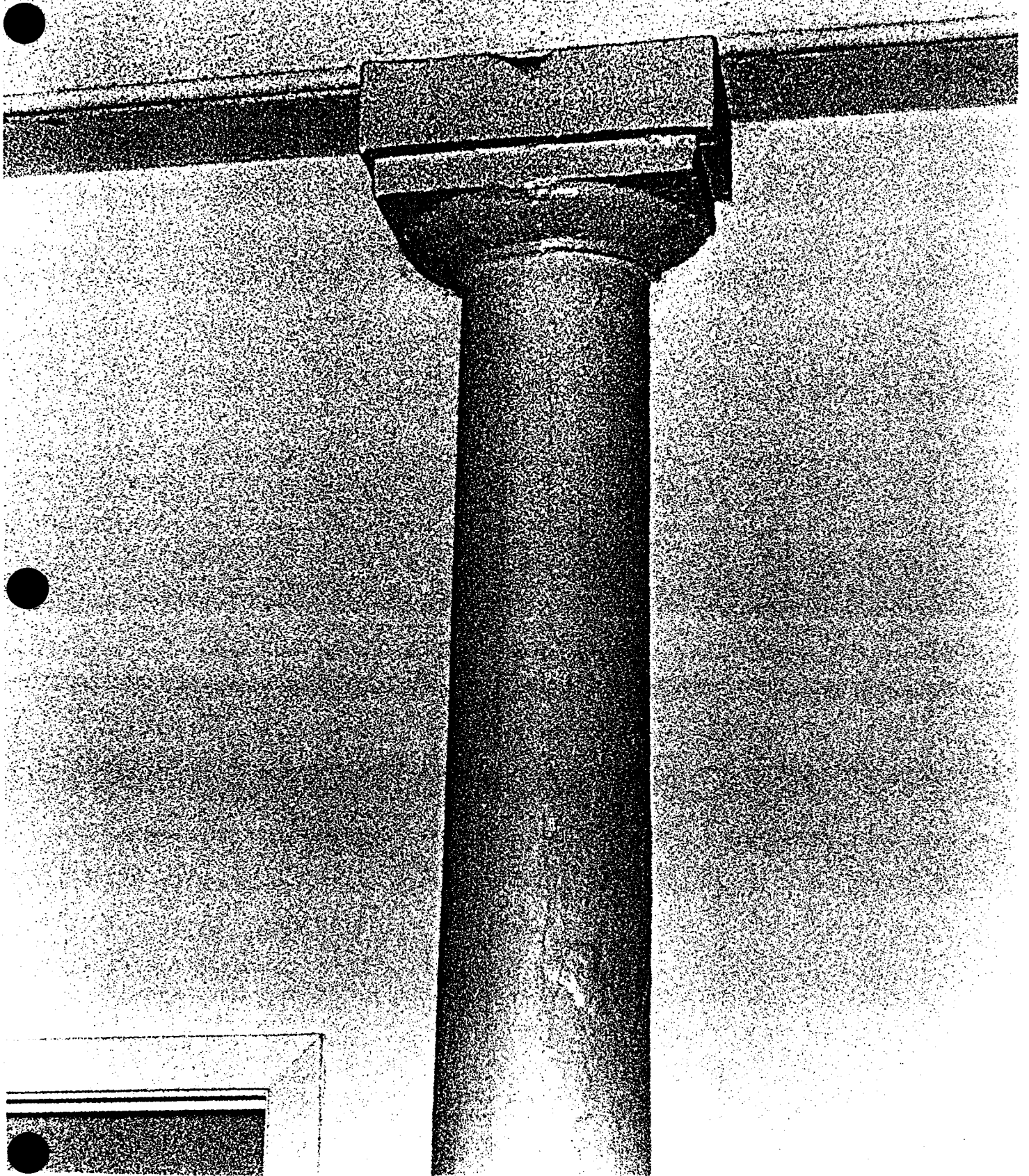


Fig. 70

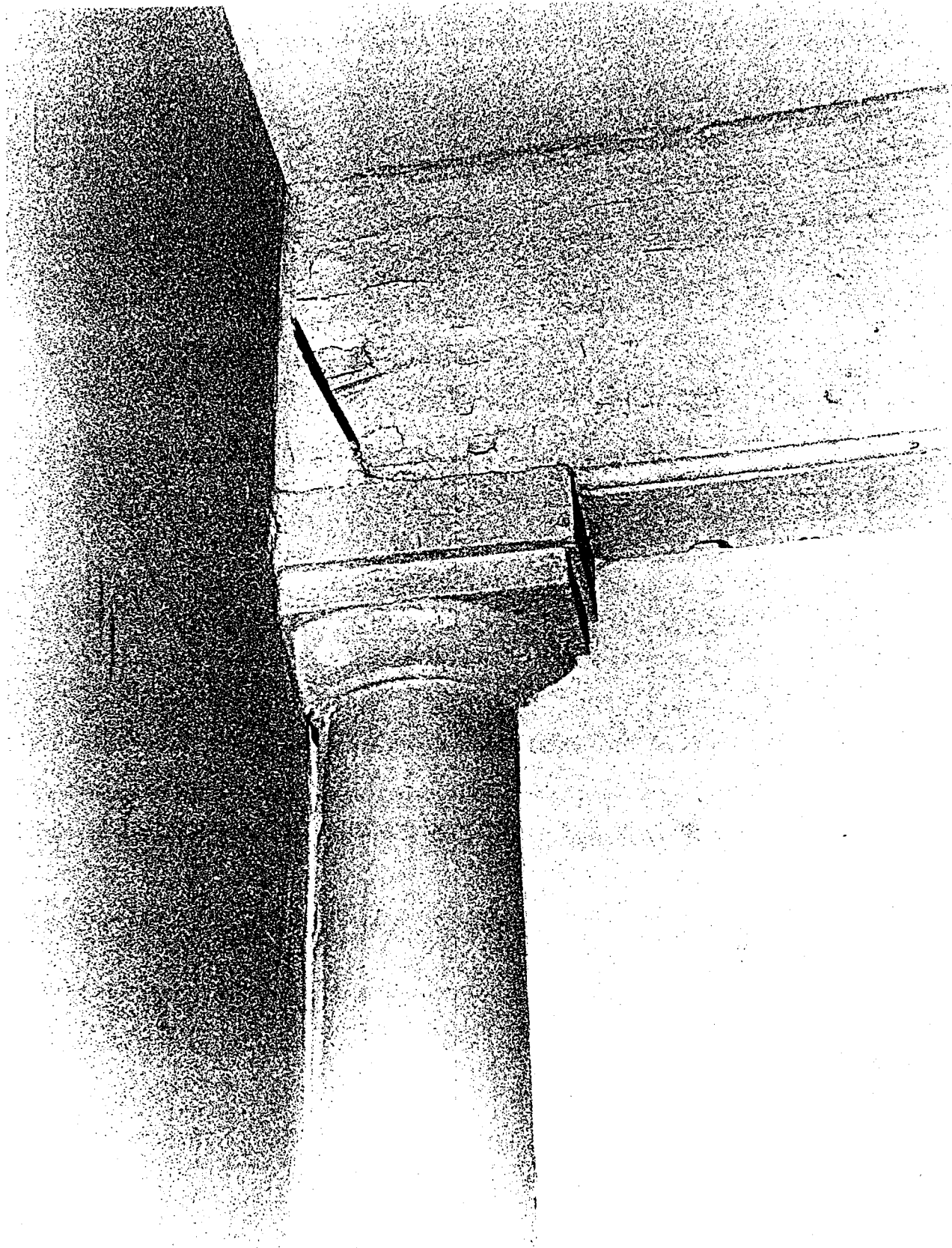


Fig. 71

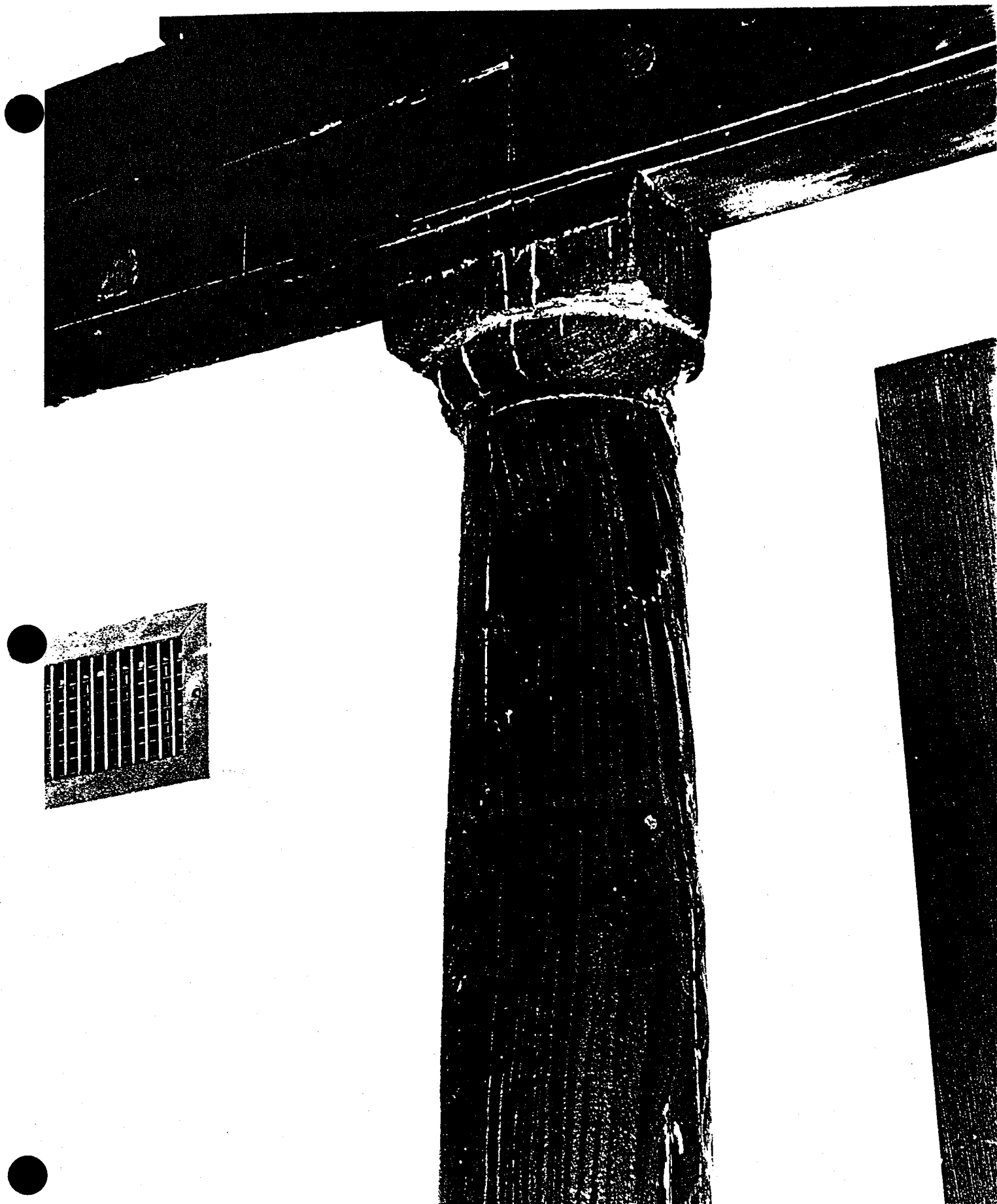


Fig. 72

Later brickwork is also common bond, but with 6 or 7 rows of stretchers to each row of headers. Early common bond walls are identified in blue on the plans in Figs. 68 and 69.

While some of the early common bond walls probably may date to Ca. 1794, other portions are later and probably date to the 1830s. In the 417 side there is a break in the southwestern outer brick wall, located about 49 feet behind the front of the building. This distance corresponds with the approximate 46 French feet of depth of the front buildings from the 1818 plan. The wall continues past the break--the back of the original 1794 building--towards the back of the present building. This segment is also constructed in early common bond. No break was found on the 419 northeastern outer side wall--now the right wall of the carriage way. This probably indicates that it is a later construction. The present total property width is approximately the same as that on the 1818 map, measured at 60 English feet.

Phase 2, Ca 1830

It was probably after 1818 and before 1840 that the 417 (southwest side) Plache store was lengthened from about fifty feet to approximately 89.5 feet and widened from about 25 feet to a full 30 feet. Evidence for this includes the segments of early brick construction in the rear of the 417 building. One segment begins 50 feet deep on the southwestern (left) wall and extends another 49 feet to the rear of the present 417 building. A much mutilated wall

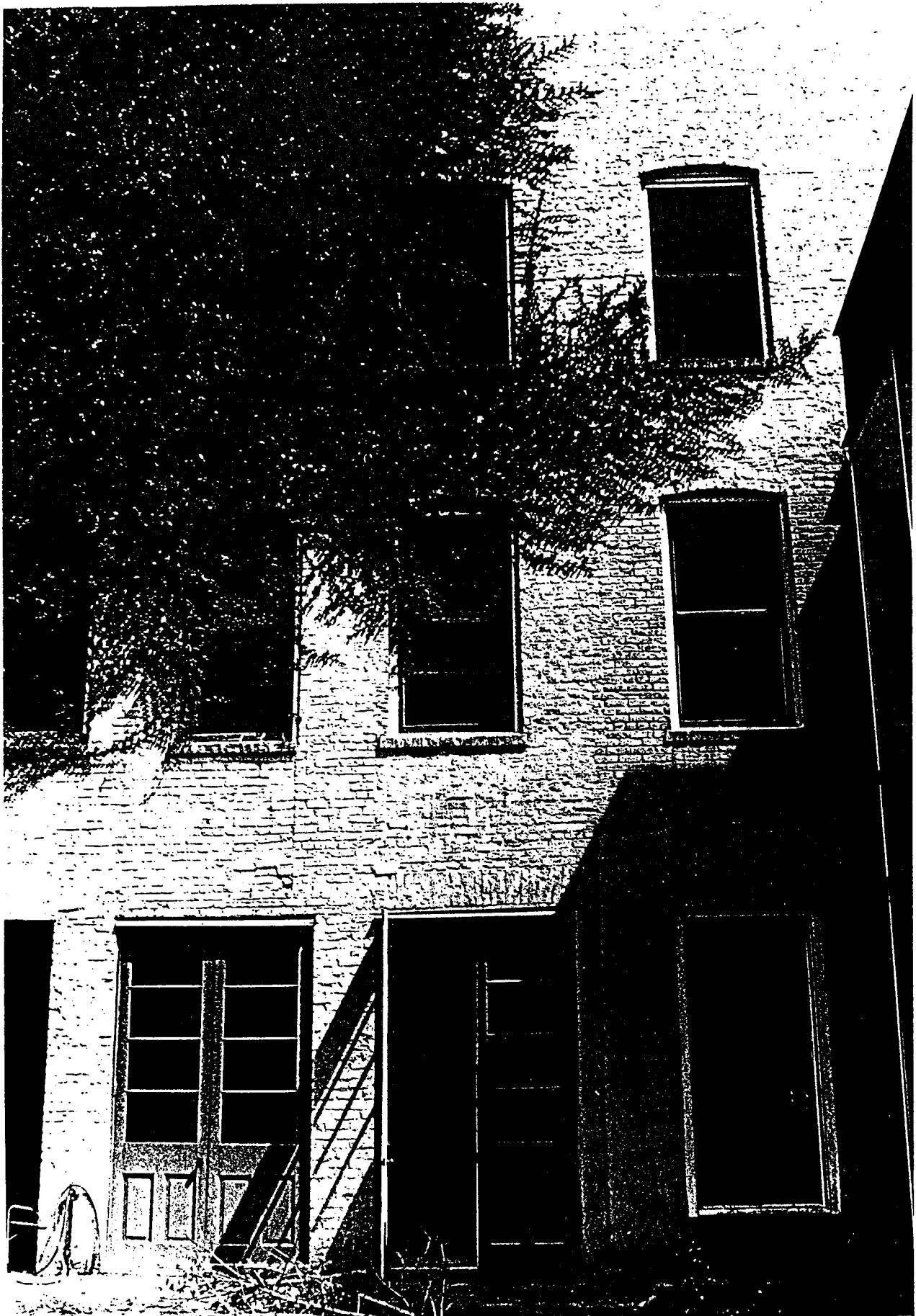


Fig. 73

of the same age runs across the rear, connecting with the north (right-rear) corner and then returning towards the front of the property (s.e.) about 8 feet. This latter segment comprised a portion of the northeastern (right side) property wall of the 417 property when 417 stood as a single 30 foot wide building, separating 417 from 419. This wall is now reduced to a short segment on the rear centerline of the present 60 Ft. wide building (refer to Fig. 68). The remainder of the northeastern side wall was removed when the 417 building was opened and joined with the 419 building Ca. 1882.

The front and rear faces of the building were originally fenestrated with sets of four 11' tall openings, each about 4 Ft. wide, and each topped with a shallow segmental arched lintel (Fig. 62). These lintels are capped with a single row of headers. In most cases they have been bricked-in and new openings with flat lintels inserted later. Wilson reports that this was common in New Orleans the Greek Revival period (1968: 118). On the ground floor front of the 417 building, granite floor-to-ceiling Greek Revival columns were installed Ca. 1843 (Fig. 33). Tall openings with shallow arched lintels are not generally in keeping with the granite story columns or with the double-hung windows which characterized Greek Revival period buildings (one Ca. 1843 double hung window survives at the rear of 417; see Fig. 73). Greek Revival period buildings occasionally employed semicircular transom lights, but generally only on the ground floors. See the bottom floor of the town house

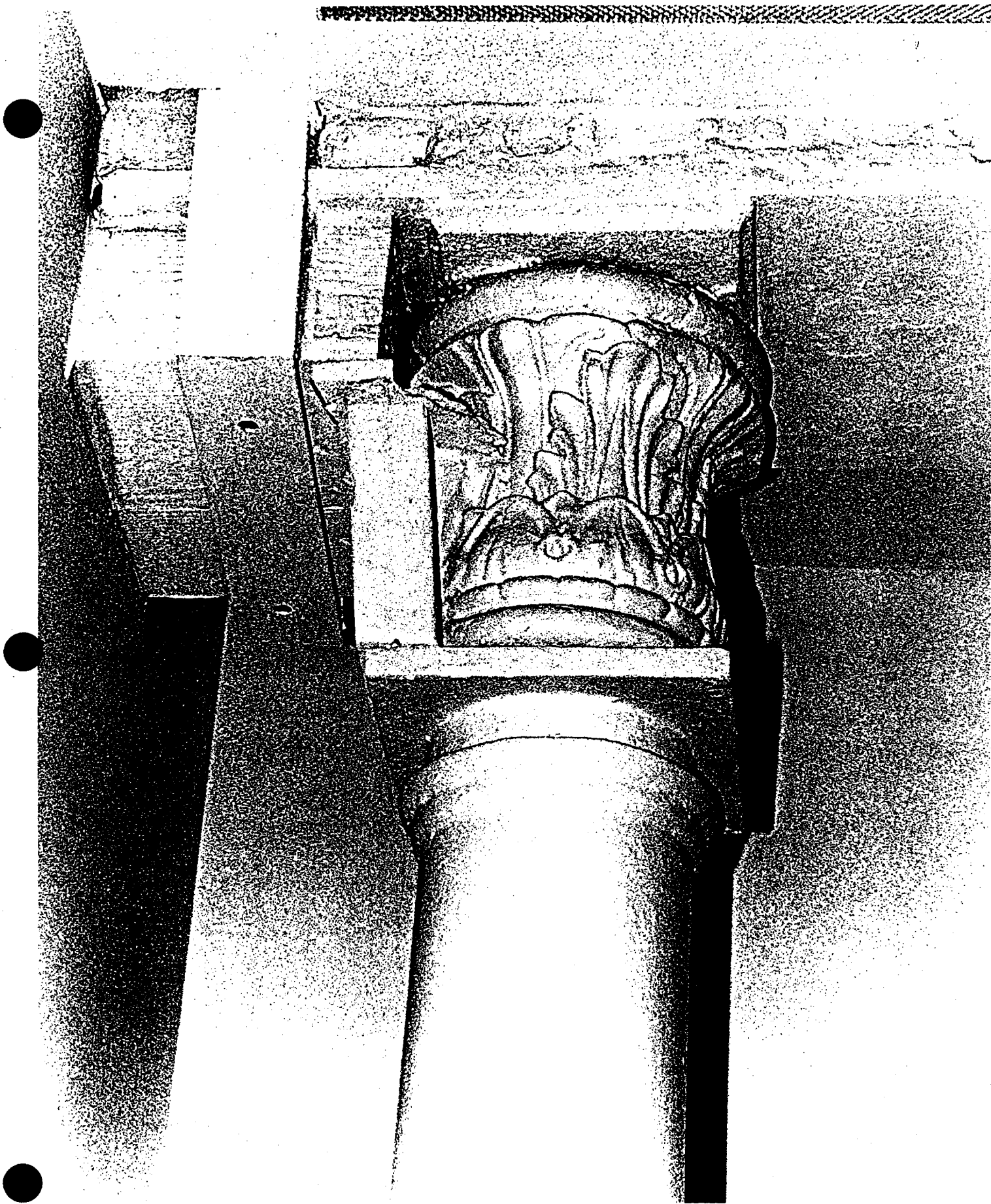


Fig. 74

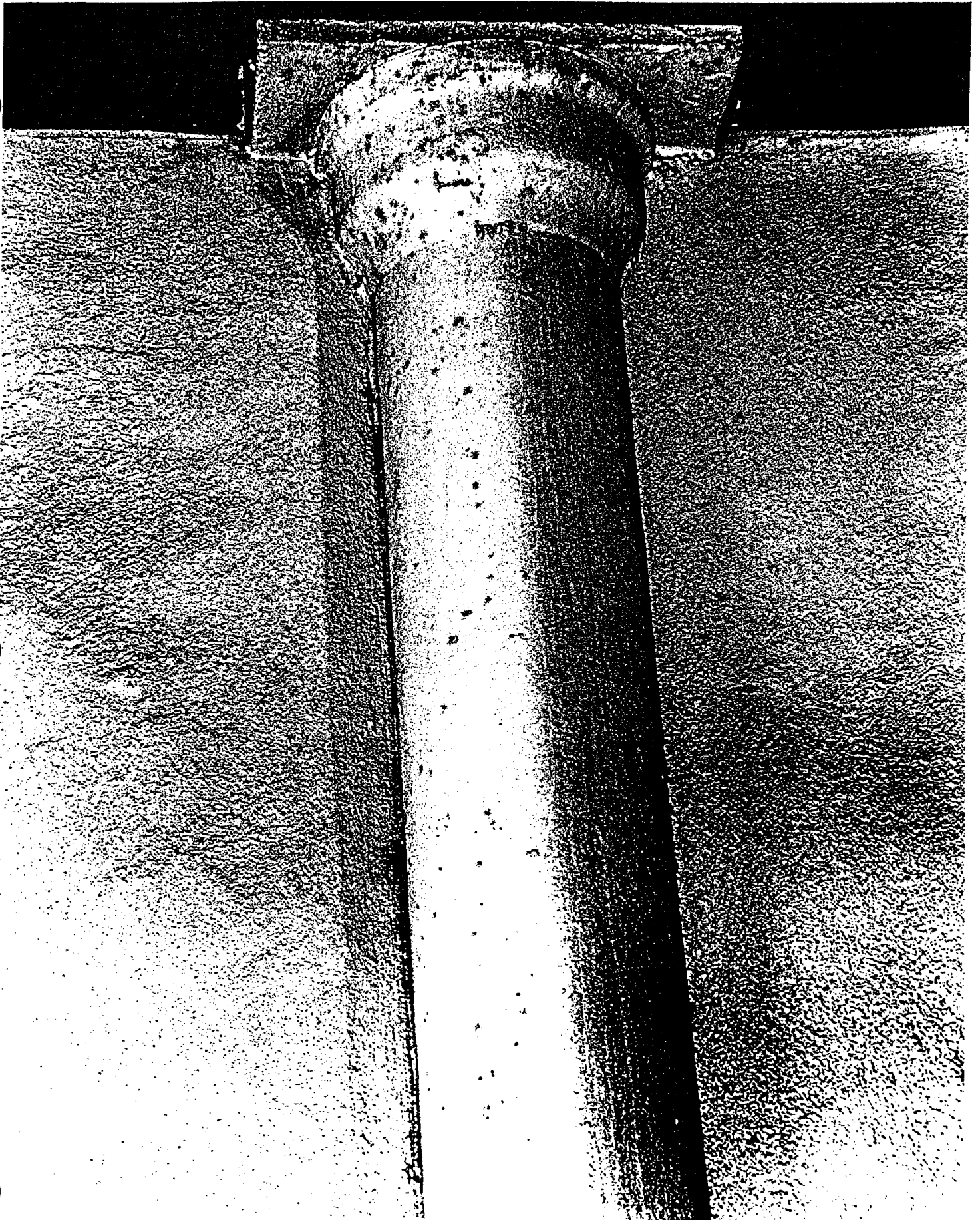


Fig. 75

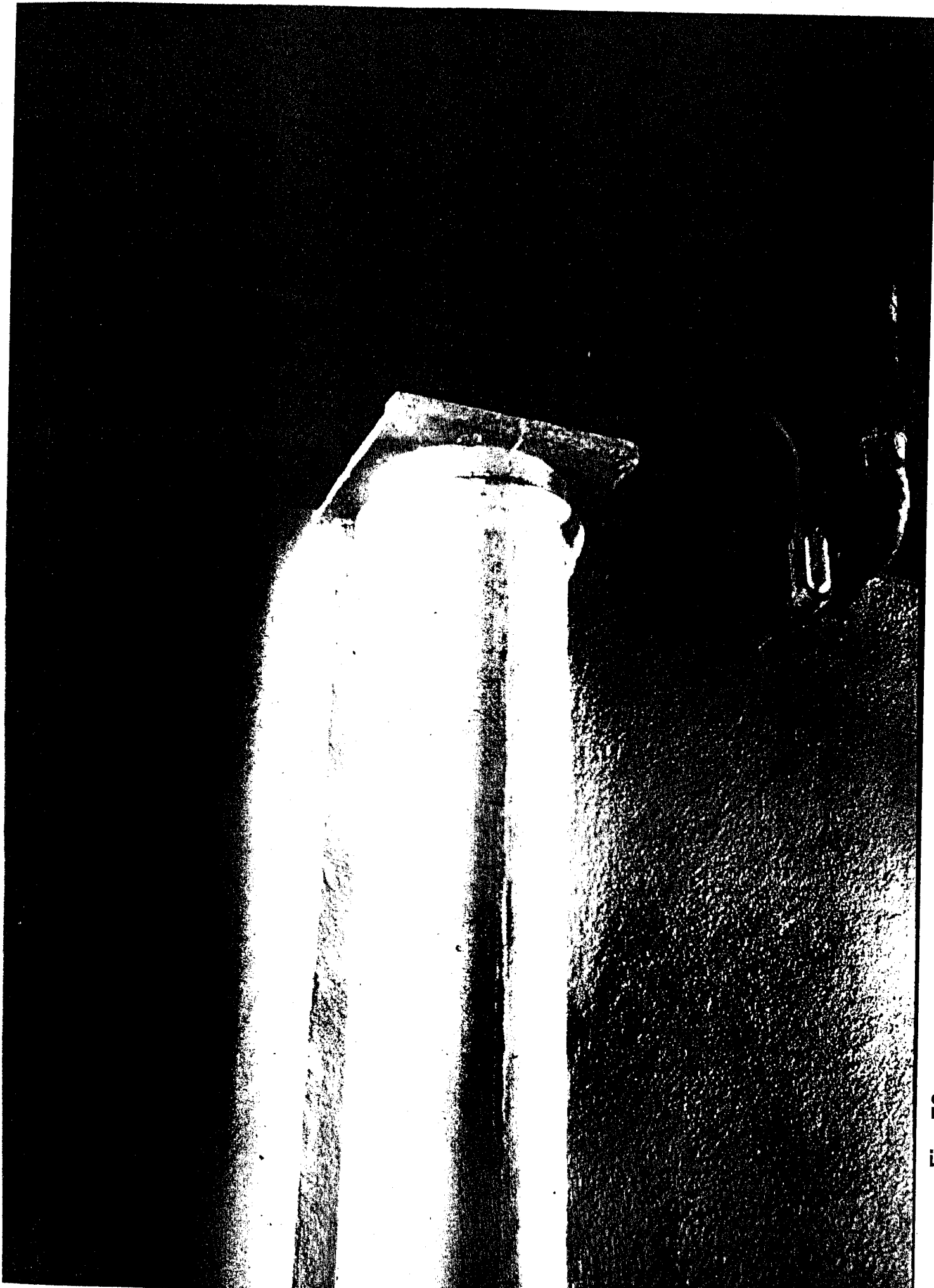


Fig. 76

in Fig. 24a for a rough approximation of what the Ca. 1830 openings looked like. If the 417 structure had been constructed at the time the Greek Revival granite story posts were installed, rectangular fenestrations would have probably (though not necessarily) been used. Refer to Figs. 23-24, 25, and 28-32 for typical Greek Revival style buildings of the Vieux Carre.

Phase 3, Ca. 1843

Four principal surviving features are associated with the Ca. 1843 reconstruction of the Bernard Turpin Confectionery building at 417. These features are colored orange in Figs. 68-69. TYPE 1 GRANITE STORY COLUMNS are rectangular with hawk's beak capitals (Fig. 33).

Five of these columns extend across the front of the building. They measure approximately 18 inches deep and 22 inches wide. They support granite lintels of the same age.

Until 1882, the northeastern side wall of 417 separated the front ninety feet of the two properties. The original interior of 417 was 28 1/2 feet wide, between the walls. The second floor was supported by tall joists. These were supported on their ends in recesses in the brick walls of the building. Their middles were supported by a large beaded beam--the central ceiling support beam--measuring approximately 12 x 15 inches (Figs. 62, 70, 71). This cypress beam extended front to back, the entire depth of the store (about 88 feet). Thus the beam and its supporting columns may have been incorporated into the building at the time of original lengthening



Fig. 77



Fig. 78

in the 1830s, or at the time of the renovation in 1843. The primary ceiling beam is supported by five Type 2 cast iron Doric style pillars with flaring echinus and square cast iron abacus about 1 inch tall (Fig. 70). Each abacus supports a wooden block about 3 inches tall which, in turn, supports the beaded beam. The intercolumnar distance averages about 14 1/2 feet. The column shafts, which have a slight entasis, measure approximately 7 1/2 inches in diameter. The columns were integrated into a post-1974 wall (Figs. 70, 71). This wall was removed in 1990, leaving the columns free standing and intact.

On the second floor, directly above each of the TYPE 2 columns, wooden doric columns (TYPE 3) support the second floor central ceiling beam. Three of these columns survive from the Ca. 1830 or 1843 structure (Fig. 72). The two rear columns were replaced by 9 inch square pine posts after they were damaged in the 1937 fire. Rear sections of the ceiling beam were also replaced at that time (Fig. 74). The wooden TYPE 3 columns are similar in style to the TYPE 2 iron columns, except that the echinus (capital) is not as flared. There is no abacus block, proper, but each column supports a wooden block approximately 5" tall. This block, which appears to be integral to the column, supports the wooden ceiling support beam, which is also beaded. The surfaces of surviving beams and joists are fire-charred from the second column back to the rear wall of the building.

It is likely, though not proven, that sections of the brick walls from the front and rear of the 417 side of the building also date from the Ca. 1843 construction. These are colored in orange in Figs. 68 and 69. These are common bond walls with each row of headers separated by six or seven rows of stretchers. In some cases where openings have been filled in, only stretchers are used.

One window at the rear ground floor of the 417 side is a 6/6 type (Fig. 73, lower right). This is roughly similar to the windows shown in the Terpin Confectionery lithograph of 1870 (Fig. 40). It is possible that the window dates from the Ca. 1843 construction, though it is also possible that it was installed in 1882. The original paint on this window frame appears to have been dark green. Later, it was painted white. This window was once protected by heavy shutters which were secured by a rotating baton which slid into slots in the masonry on each side of the window. The window is set in a curiously raised brick face (Fig. 73). No satisfactory explanation of this element has been established. Perhaps it supported the roof which extended between the rear of 417 and building No. 3, as depicted in the 1876 and 1896 Sandborn maps (Figs. 44, 47). The brick facing around the window directly above appears to have been replaced at some point, perhaps indicating that a door (or tall window) existed at that location. The northeastern edge of this face is almost precisely on the north corner of the original Ca. 1830, 417 structure.

Phase 4, Ca. 1882

The next historic phase of construction occurred in Ca. 1882, when 419 was rebuilt full-width and 89 feet deep, and integrated with the 417 side as part of the Reiss Confectionery. It was at this time that five (four surviving) fancy cast iron pillars were installed across the front of the store (TYPE 4, Fig. 39). Features from this period are colored pink in Figs. 68 and 69.

At this time about 80 feet of the northeastern side wall of the 417 store was removed. In its place, a series of composite cast iron columns were installed in place of the central partition between the two structures (Column TYPE 5, Fig. 74). These more recent columns are capped with a double capital--a simple circular molded band supporting a square abacus which is in turn surmounted by an added capital about a foot tall. The upper (added) capital consists of a circular floral drum which flairs outward near its top. It is capped by a circular abacus which supports a third rectangular abacus (probably of wood), which supports the iron plate (Fig. 74). The replacement of the old side wall by this set of five columns opened the ground floors of the two buildings into a single, large space about 58 feet wide and 88 feet deep.

Portions of the old side wall were apparently retained on the second floor level, perhaps in order to serve as a firewall. In order to support it, a heavy iron plate about 1 1/4 inches thick and 16 inches wide was mounted on top of the TYPE 5 columns (Figs.

68, 74). Bricks of the old side wall (or perhaps a new firewall?) were set atop the iron plate. They supported the joists of the first floor ceiling. Most of this central second floor wall appears to have been finally removed in the 1938 reconstruction. The iron plate which functions as a major ceiling support beam extends 50 feet back from the front of the building. Behind this, it is replaced by a wooden beam (Fig. 74).

In 1882, a series of simple cast iron columns were set down the central line of the 419 side, running front to back. These are now visible from the carriage way, where they are integrated into the western (inside) wall. There are two types of these columns. Both are simply made--straight iron shafts with simple capital rings bonded at the tops, and each supporting a square, flat iron abacus about one inch thick. TYPE 6 columns are shown in Fig. 75. There are three of these in the carriageway, beginning towards the front. Four TYPE 7 columns also occur in the carriageway. They are identical with the column shown in Fig. 74, minus its floral capital (Fig. 76). As the two types of column are not placed in any specific order in the carriageway, it is assumed that they were installed at the same time, and that they simply represent two variants which were available to the builder at that time.

Portions of the front and rear walls of the 419 side probably date from the 1882 construction. These walls are mostly characterized by

One header row separated by five rows of stretchers. All 1882, Phase 3 construction elements are shown in pink in Figs. 68 and 69.

Phase 5, Ca. 1938

The next major phase of construction occurred as a result of the fire in 1937. At that time, the rear portions of the now integrated building were extensively damaged, particularly on the second floor. In the 1938 reconstruction, the fire wall on the second floor was partially removed. In its place, a series of 9" x 9" square pine columns was set down the center line between the two original stores. These TYPE 8 pillars support a 15" wide pine ceiling beam considerably wider than the columns (Fig. 77). The result is that the beam, though very heavy, has cracked in several places at the edges of the supporting columns. This has generated a structural problem which should be carefully examined and rectified in the renovation-restoration of the existing structure. Ceiling joists, their surfaces charred, are mounted into this wall above the beam. Fire damage is heaviest towards the rear of the building.

Another repair undertaken in 1938 was the replacement of two of the TYPE 3, wooden Doric columns at the rear of the second floor of the 417 side. These columns were also replaced by TYPE 8 square 9 inch by 9 inch pine pillars. Portions of the central ceiling beam were also replaced. This ceiling beam is only about 11 inches wide, and was not cracked in the way that the beam supporting the fire wall

has. This is probably because the load supported is considerably less, while a higher proportion of the width of the beam is directly supported by the posts. Posts installed after the fire on the second floor of the building are shown in light green in Fig. 69.

The carriageway was installed in the 1938 renovation. This necessitated the removal of one of the cast iron pillars on the 419 side. At that time the facade of the building was integrated to appear as a single unit. The third floor was removed and a single stepped parapet was added across the top of the facade (Fig. 57). All Phase 4 elements are colored light green.

Phase 6, 1975

A new line of square 7 inch x 7 inch pine posts was set down the middle of the second floor of the 419 side--each post directly above one of the cast iron posts in the carriageway. These are designated TYPE 9 columns. It is not known if this set of posts dates from the 1938 reconstruction or the 1975 renovation, but the latter is assumed as the TYPE 9 posts are smaller than the 1938 TYPE 8 posts. In addition, they are capped by a laminated beam--a sign of recent construction. This would lead me to conclude tentatively that this construction post dates the 1938 reconstruction. This phase is symbolized in dark green in Fig. 69.

In 1975, a major renovation of the combined building was undertaken. Many of the existing features on the second floor of the structure date from that time. This includes interior partitions as well as many of the fixtures, doors and windows. It is possible, though, that the front windows date as early as the 1882 construction. The pattern of these windows, with mullions separating larger inner panes from narrow outer panes, is common from the last decade of the nineteenth century (Jennings and Gottfried 1988: 11, 13. Similar patterns were common as early as 1880.

B. The Rear Buildings

Irvin, in her report on the 417-419 Decatur street property, presented an excellent analysis of the changes in the dimensions of the various buildings between 1722 and the present. If her 1744 entry is disregarded completely (it is based on an interpretation of an outdated map which contains many errors), the remainder of the report is acceptable. It is assumed that the Jean Lafitte Park might wish to place outlines of the earlier buildings on the present property for the purposes of historical illustration. With that in mind, I shall augment several of the entries provided by Irvin (n.d. 1989).

1722 The House of the Engineer, on Lot F, consists of a four room house, 56 feet deep by 15 feet wide. According to de Pauger's description it consists of a front "antechamber"

(probably a bedroom) 15' x 15', a salle 15' x 20', a kitchen 15' x 8' and a rear shed pantry, 12' wide by 12' deep. It is set about 16 feet behind the front property and against the northeast property line, filling what is now the back of the carriage way.

1728-1731 The House of the Engineer is generally the same as in 1722, but another building, roughly 15' x 20' has been constructed in the northwest corner of the forecourt in Lot 8. This is possibly the 13.3' x 24' (F.M.) brick structure surveyed in 1732 ((Fig. 12). The forecourt is approximately 80 feet deep, with a rear fence and garden behind it. The second building, like the house, is aligned with its narrow dimension facing the street. It's front is approximately 60 feet behind the front property line.

1732 The "House where the Engineer is Lodged" now appears to consist of two units, the first approximately 25' deep and the second 30'. The front part is darker in color, probably indicating that it had been raised on a rez-de-chaussee. Both parts are hip-roofed.

1744 Delete Irvin entry.

1765

The front portion of the House of the Engineer is now raised about 8' above the ground. It is "surrounded," at least on its southwest and southeast faces, by a Class II gallery which has been added to the exterior.

1818

The front structures are brick stores 24' wide by 48' deep. The two long buildings behind each store are probably wooden frame structures (from notarial archives). The middle pair of structures is each 22 feet wide and 104 English feet deep. This places the break in the wall between the second and third buildings 152' behind the front of the property. The third buildings are 17' x 63' deep. The front buildings are probably three stories tall, and the rear structures one story tall.

The rear buildings extended approximately back to the location of the present inset in the east property wall. The roofs of the rear buildings were supported by joists, whose tops were 12.44 feet above the level of the present courtyard. A line of scars on the east wall represents the location of these joists. The interior wall of these shed buildings seems to have been plastered, as traces of the plaster extend up to the height of these joists, for the entire length of the east wall.

Ca. 1830 The 417 building is lengthened to its present depth of 89.5 feet.

1843 The 417 property is renovated to Greek Revival style.

1860 The measurements in these early surveys (particularly this one) seem to be approximations. Note discrepancies between the 1860 and 1871, 419 property surveys. In the 1860 survey, the front wall of the rear building on the west side (building No. 4) is located 156 feet back from the front of the property, rather than the 161 feet of the present building at that location. Is five feet too much of a discrepancy for this to be the present building (which is 62 feet rather than 60 feet deep)? The 1860 surveys lists the 419 property as a "two story brick store," while it is shown as three stories tall in the notarial folio drawing. The front 417 building is three stories tall, while its rear building is probably two stories. The middle building, (not shown), is also probably two stories.

The rear building on the 419 side is reconstructed in brick, two stories high. The ceiling joists were supported in the brick wall--their ends may still be seen in the back wall, east side. The joists and rails which

supported them extend from approximately 149 feet to 194 feet behind the front of the 419 building.

1871 The front 419 building is three stories tall. The 30 foot and 60 foot sections of the rear building are one story tall, while the final 44 foot segment is two stories tall. The depth of the rear west building (No. 4) may be in error, as that building appears sixty feet long in both previous and later surveys. The joists of the old rear sheds have been taken down and replaced by a new set of joists whose tops are 14.72 feet above the level of the patio.

1876 The buildings are essentially identical in height and configuration to those of 1860. The Leon Medal Candy Factory (417) is now connected to the narrow rear building by a trapezoidal wooden roof. Both rear buildings are two stories tall.

1882 The 419 property is reconstructed. The front building is widened and lengthened and joined with the 417 building. The front two buildings on the 417 side are now three story brick structures, while the rear building is two stories tall. Probably at this time a water tank was added to the courtyard side of building No. 3.

1896

The building behind 419 is three stories tall. The tops of the joists which supported the ceiling of the first floor stood 14.72 feet above the patio ground level. The recesses have been bricked in, as have the joist recesses for the second and third floors along the eastern wall, extending from the rear of 419 about 60 feet to the rear.

1900

The first building behind 419 is three stories tall, the second building two stories tall, as in the previous survey. Sometime between 1900 and 1937 the second rear building behind 419 is removed.

1940

The first (3-story) rear building behind 419 has been removed, leaving the area open. The carriage way 60 foot building. The front buildings have been reduced to two stories in height.

1975

The 417-419 building is increased in height to four stories in height.

Present

The patterns of pavement in the patio indicate certain of the previous building locations. One boundary, 22.84' from the east wall probably dates from the 1860 renovation, when brick warehouses were installed behind 419.

CONCLUSIONS

While few new historical materials have been obtained beyond those already collected by previous historians (Irvin and Page), a broader interpretation has been attempted concerning the 417-419 Decatur street property based on additional comparative materials and previous scholarship. Some of the conclusions of this research include the following:

1. Although no Indian tribe resided at the location of the French Quarter before French settlement, the Houma Indians would have had the strongest claim to title for that land, based on the location of their village on Bayou St. John. No other Indian tribe seems to have been resident in the immediate area at the time of the establishment of New Orleans.

2. The site of 417-419 Decatur was one of the very earliest on which a permanent house was constructed in the city of New Orleans, in 1722. The site was selected by de Pauger because it was one of the most elevated sites along that section of the river.

3. The House of the Engineer appears to have survived from 1722 until the great fire in 1794, which destroyed the entire area of upper Decatur Street. The House of the Engineer was changed several times--primarily by being raised and by the addition of encircling galleries, Ca. 1750.

4. The 1741 and 1744 maps of New Orleans cannot be used to interpret the status of property at those dates. They are incorrect reproductions of a 1731 Gonichon map. The 1765 Pittman sketch of New Orleans is useful for historical interpretation.

5. The appearance of the Decatur Street area in 1859 is revealed in a pre-Civil War photograph taken by Jay D. Edwards (1837-1900).

6. We hypothesize that the 417 Ernest Turpin candy factory building of Ca. 1870 was constructed in two phases. Sometime between 1820 and 1840 the original Plauche store was lengthened to 90 feet and widened to 30 feet. Later, about 1843, the building received a Greek Revival facade as part of a renovation.

7. Cast iron pillars of the style of the 419 side were popular in 1868, as much as fifteen years before 1882, when it has been assumed that they were added to the facade of the existing building.

8. The 1908 Sandborn map of square 28 shows clearly that the buildings did have a wooden front gallery at that time. Documentation for a front gallery between 1809 and 1937 is lacking.

9. A considerable amount of information on the appearance of the combined 417-419 buildings may be obtained by a careful examination of the Dec. 9, 1937 fire photo (Fig. 52), together with photos

taken of other buildings in the area in the 1900-1930 period (Figs. 50, 51). Certain suggestions concerning the reconstruction of the 1882-1937 facade have been made.

10. Additional dimensional information on the various historical manifestations of the buildings has been added to that which Irvin provided. Whenever possible, the historic record has been correlated with extant physical evidence, particularly that which survives in the northeast wall of the courtyard.

11. Answers to several of the other questions proposed by Irvin and Crosby are possible. The columns in the carriageway are contemporary with those in the center of the ground floor (presumably dating to 1882). The rear window appears to have been first painted a dark green, before many coats of white were overlaid. The interior iron columns appear to have been only painted white.

Recommendations for Future Research

A careful examination of the 1938 Sandborn map should be made. The survey upon which this map is based may have occurred prior to the Dec. 1937 fire, as surveys often predated the publication of the Sanborn maps by a year or more. It may be possible to document the existence of a front gallery with this map.

More time expended in a rather laborious examination of public materials of the period (newspapers, notarial records, Vieux Carre Commission Survey files) should reveal even more information on the appearance of the site and its area between 1882 and 1937. More time might also be expended dating the facades of other French Quarter buildings in order to improve the comparative information available. No other extant example of a TYPE 4 cast iron column was found, but a better search of the Quarter and the Warehouse District may reveal examples. A thorough examination of historic structures reports, such as that for the Jackson Brewery Renovation Project in the files of the Vieux Carre Commission, should also improve our view of what occurred in the history of Decatur St.

It is reported that bird's-eye photographs of New Orleans were taken from balloons in the early 20th century for newspapers such as the Picayune, but none have been located. In addition, the Southern Division of the U.S. Navy took aerial photos of the central city in 1915, but I have not been able to locate the source of these photos.

A more complete analysis of paint should be undertaken at the time of renovation.

When a more thorough examination of the physical fabric of the building is possible during renovation, additional information on the dating of individual features should be possible. Questions to

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be explored would include: Is the first 50 feet of the northeastern property line wall of the 419 side of the same age as the first 50 feet of the southwestern wall of 417? At what date were the arched openings on the first and second floors of the 417 side installed?

Test pit archaeology might be conducted in the rear portion of the carriageway in order to determine if the foundation of the House of the Engineer is present.

A two day search failed to turn up brick utility buildings comparable to buildings Nos. 3 and 4, of the 417 side. I have found little basis for comparison with other historic structures. A search of the files of the Vieux Carre Commission files, and a more complete examination of service buildings in the interior of squares of the 100 and 500 blocks of the Quarter, constructed after Ca. 1820, might reveal useful comparative information.

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9. A closeup from the 1731 map by Gonichon. HNOC, Vieux Carre Survey.
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25. Three-story double-wide city town house near the Quay, New Orleans. NONA. Copy in NOHC (1979.227.100.10.2).
26. A photo of Decatur Street and the batture taken from the roof of the New Custom House on Canal Street by Jay D. Edwards (1832-1900) in 1860, from a print in the Boatner Col., Southeast Architectural Archive, Tulane University.
27. The Lemionnier House, 702 Royal St. A typical building of the 1850-1865 period. Photo by Jay D. Edwards (1937-present).
28. A nine-bay ante-bellum town house in Greek Revival style. NONA (1979.227.78.23.2).
29. A four-bay ante-bellum town house. NONA (1979.227.58.38.2).
30. Two "Greek-Revival" style town houses, 618 and 624 Conti Street. Photo by Richard Koch, Ca. 1936. Southeastern Architectural Archive, Tulane University.

31. 237 Decatur Street. An Ante-bellum town house with granite Greek Revival pillars capped with a "hawk's beak" capital. Photo Jay D. Edwards, 1989.
32. A four-story masonry warehouse in the 100 block of Decatur Street, as drawn 1859. Note paneled doors and "hawk's beak" capitals over granite pillars. NONA (book 6A, Folio 73); Xerox of a copy in HNOC, Vieux Carre Survey (1976.126.6.73.1).
33. TYPE 1 Greek Revival granite pillar with "hawks beak" capital, 417 Decatur Photo by Jay D. Edwards, 1989.
34. Poster for the sale of 419 Decatur St., at the time it was sold to Bernard Turpin in 1860. From a Notarial Archive painting, copy in HNOC (1979.227.45.64).
35. Closeup of the front of the 419 Decatur store in 1860 (at that time numbered 56 Decatur).
36. Thessaloniki Building, 121 Decatur. Photo by author, 1989.
37. Hinderer's Iron Fence Works Catalog No. 4, 1897, showing some of the styles of Cast Iron columns and capitals, then popular. Historic New Orleans Collection.

38. Socola Rice warehouse, 138-49 Decatur (old numbers), built, 1868. From, Biographical and Historical Memoirs of Louisiana, 1892. Historic New Orleans Collection.
39. Capital of one of four TYPE 4 cast iron pillars, 419 Decatur. Photo: Jay D. Edwards, 1989.
40. 1870 poster advertising the Ernest Turpin candy manufacturer, at the 417 Decatur side. HNOC (1949.1.18), from original in vertical file, New Orleans Public Library.
41. Poster advertising the sale of the 419 side in 1871. NONA Plan Book 5, Folio 21), Copy in HNOC (1979.227.5.21).
43. Close-up of poster from 1871 showing details of building.
42. Close-up of floor plan of the 419 side (1871).
44. 1876 Sandborn Insurance Co. map, Square 28. Original in Southeastern Architectural Archive, Tulane University. Photo by author.
45. 1882 description of the James J. Reiss manufacturer, from a commercial handbook.

46. 1883 Robinson Insurance Co. plan of Square 28. HNOC
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52. Fire photo. Dec. 10, 1937 photo of the burning of the Reiss
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53. Italianate town house, 200 block Conti St. Photo by author,
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- 53a. Creole town house with late 19th century Italianate facade, 125-29 Decatur Street. Photo Jay D. Edwards, 1989.
54. Plan of 417-19 Decatur, 1938, from NONA. Annexed to a notarial act, C. F. Henican, Oct. 6, 1938.
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56. Comparisons of the Ca. 1820, the Ca. 1860, the Ca. 1882 and the 1938 front elevations (PAGE and CROSBY 1989: 25).
57. Aug. 1964 photo of 417-19 Decatur facade by Dan Leyrer. Housed in Chain of Title records, Vieux Carre Survey, HNOC.
58. November 9, 1975 story in the Times-Picayune discussing the renovation of the old Riess Candy Co. factory, which is reported as being built in 1843 [referring to the 417 side].
59. 1954 photo looking towards the rear of the 417-419 property, showing buildings Nos. 3 and 4 in their pre 1974 configurations. The 419 service buildings which ran along the northwest (right hand) property wall were removed after the 1937 fire (Southeastern Architectural Archive, Tulane University Library).

60. 1954 photograph of the rear of the 417-419 looking southwest toward the front buildings (Southeastern Architectural Archive, Tulane University Library; NPS). Compare window arrangement of building No. 3 (right side) with that of the post 1974 reconstruction as shown in Fig. 61. Note that the 417-419 building (in background) is only two stories tall before the 1974 reconstruction.
61. 1990 photo of the rear buildings behind 417. Compare with Fig. 59. The two rear structures (nos. 3 and 4) were renovated in 1974. Photo by author.

Section II

62. Interior view of the rear wall of 417, during the 1990 demolition phase. This wall is 90 Ft. behind the front of the building. Narrow pillars of Ca. 1730, 5:1 common bond brick still stand, supporting the brick arches which once capped four 11 foot tall rear openings. One pillar supports a ceiling joist charred in the 1937 fire (upper center). The full-length arched openings were later bricked-in with stretchers, or had new windows and doors installed in them. Photo by author.
63. Warehouse Typology for buildings from the New Orleans Warehouse District. a) a 1830 storehouse. b) an 1840s Greek

Revival period townhouse. c) an 1850-1890 Italianate double-width store (from Christovich, et. al., n.d.).

64. Pages 369-371 of Jennings and Gottfried 1988.
65. 1101 Decatur St., a restored Italianate expression townhouse of the latter part of the 19th century (photo: Jay D. Edwards 1989).
66. Page 97 of Pen and Sunlight Sketches of Greater New Orleans, Ca. 1913, showing 411 Decatur St.
67. Front view of 417-419 Decatur St. (photo by author, Aug., 1989).
68. Ground Floor plan of 417-419 Decatur St., 1989.
69. Second Floor plan of 417-419 Decatur St., 1989.
70. TYPE 2 Doric style cast iron pillar, supporting the central ceiling support beam of 417 Decatur, Ca. 1843. Note bead on beaming, indicating it was exposed to view. (Edwards, 1989).
71. TYPE 2 Doric style cast iron pillar and ceiling support beam, partially integrated into a Ca. 1975 wall (wall removed 1990), 417 Decatur. (Photo by Edwards, 1989).

72. TYPE 3 wooden Doric style post, Second Floor, 417 Decatur street. These columns support the central ceiling support beam of the second floor. Erected Ca. 1843 (Photo, Edwards, 1989).
73. View of the rear of the 417-419 buildings. The centerline between the two structures runs to the right of the middle door. The window on the right side of the ground floor appears to be original to the Ca. 1843 construction (Edwards, 1989).
74. TYPE 5 cast iron support pillar, 419 Decatur, supporting iron plate and beam. Note that a floral capital about a foot tall has been added atop the abacus plate of a previously complete column. That lower column is a TYPE 7 column, when used by itself. It is one of the two types found in the carriageway. These columns were installed Ca. 1882 to support ceiling beams. These column shafts are simple pipe, cast in two halves and welded together (Edwards, 1989).
75. TYPE 6 cast iron support pillar, carriageway, 419 Decatur, dating from Ca. 1882. The column shafts for TYPES 5, 6 AND 7 columns are simple pipe, cast in two halves and welded together (Edwards, 1989).

76. TYPE 7 cast iron support in the carriageway of 419.
Installed Ca. 1882. This column is identical to TYPE 5,
minus its floral cap. Photo by author, 1990.
77. Central building ceiling beam on the second floor, as viewed
through a drop ceiling panel. Note how the beam is badly
cracked, the support of a TYPE 8 pine post (lower right
corner of photo) being about 4" narrower than the beam
itself. This beam is the fourth from the front of the
building. Horizontal joists and vertical fiberglass batting
may be seen on the left side of the photo (Edwards 1989).
78. TYPE 8 pine pillars, measuring about 9" x 9". These were
installed on the second floor of the building, after the
fire of 1937.

The article recommends a talk of 20 minutes.

Archaeology Week, 30-40 minutes is appropriate.

Tips For Archaeologists Involved In Public Education

Mary L. Kwas

As an organizer of special events and programs about archaeology for the public, I am dependent on the willingness of professional researchers to volunteer their time to present talks and to participate in Archaeology Week and other activities. Most archaeologists are happy to contribute their fair share to public education.

Unfortunately, an archaeologist's willingness to participate does not assure a natural ability to be an effective communicator in a public forum. A boring or poorly organized program is little better than no program at all, for in neither case do communication and education occur. Here are some commonsense tips to improve any public program.

Presentations

A public talk is different from "reading a paper" at a conference. It should be prepared and presented with the audience in mind.

- **Keep your talk short.** Twenty minutes is long enough.
- **Don't drone!** Speak clearly and be enthusiastic.
- **Do not read your presentation.** Be down to earth and keep on track with note cards or visual aids.
- **Make it relevant.** Put details in the context of your audience's lives, using easy-to-grasp statistics.
- **Use visual aids.** Artifacts and slides add life and depth.
- **Invite questions.** Put the audience at ease and make them want to know more.

Using Slides

Slides often are the visual medium of choice for an archaeologist communicating to colleagues or the public. What the trained eye of an archaeologist can see often will be invisible to the untrained eyes of the public audience.

- **Choose your subjects carefully.** Make the images understandable and interesting.
- **Start your show with a map.** Put the site in context.
- **Avoid pictures of mounds buried in trees.** A map or drawing may illustrate the feature better.
- **Don't show profiles.** Most profiles don't photograph well enough to convey any meaning to the lay public.
- **Be careful using archaeologists' humor.** A crew photo that entertains may not be in good taste for the public.
- **Use artifact pictures.** While we want to avoid the "treasure hunt" image of archaeology, people do want to see the objects uncovered.
- **Use slides of people in action.** Images of the crew excavating, screening, or gluing a pot create human interest.
- **Pace and plan your slide sequence.** Don't leave the audience staring at one slide too long; use duplicate slides to return to a previous image to make a point.
- **Preview your slides.** Backwards, upside-down, and stuck slides can compromise even the best talk.

Designing Posters and Mini-Exhibits

An appealing and readable poster or mini-exhibit is another effective communication tool in public education programs. Here are some tips.

- **Avoid head shots.** Show people doing things.
- **Let photos lead the viewer into the exhibit.** If the person in a photo is looking off the edge of the exhibit, your viewer's eyes will follow.
- **Identify objects in photographs.** Give the type name, date range, geographic location, and purpose of an object.
- **Photo captions should go beyond the obvious.**
- **Edit text carefully and use action words.** A well-constructed paragraph can be short, exciting and informative.
- **Avoid text gray-out.** Break up long columns of text into short paragraphs with bold headings. Use bulleted lists where possible.
- **Make the text visually appealing.** Use easy-to-read common fonts. Avoid all caps or extensive use of italics.

Mary L. Kwas edits the newsletter's Parks column. This article appeared in The Tennessee Anthropologist, Vol. 20, No.1.

PREPARING AN EFFECTIVE AND PERSUASIVE SPEECH

An engaging, informative speech follows a logical pattern, as outlined below by J. Michael Bennett, professor of rhetoric at the University of Minnesota.

Components of the Speech

1. Title
2. Introduction
 - a. attention getter
 - b. central idea
 - c. specific purpose statement
 - d. opposing views
 - e. main points
3. Body
 - a. main points
4. Conclusion
 - a. main points
 - b. appeal
 - c. closing comments

Planning and Preparing the Speech

1. Select and narrow the subject
2. Determine the purpose
3. Analyze the audience and occasion
4. Gather the material
5. Arrange and outline the points
6. Practice the speech aloud
7. Deliver the speech

Louisiana Archaeology Week 2000
Activity Host Report

After your event, and before November 1, 2000, please return this form to:
Division of Archaeology, P.O. Box 44247, Baton Rouge, LA 70804,
Fax: (225) 342-4480

I hosted the following activity/activities for Archaeology Week 2000:

date	community	type of activity and your role	est. audience size
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The strengths of the program/programs were:

Weaknesses of the program/programs were:

Suggestions for future Archaeology Week programs are:

Signed _____

Date _____

Address _____

FOR RELEASE AT WILL
DATE:

Park Service Hosts Archaeology Week Activities

Residents of the New Orleans area will have an opportunity to learn more about archaeology on Saturday, Oct 7 at the French Quarter Visitor's Center of Jean Lafitte National Historical Park and Preserve, 419 Decatur St. At 3 p.m., Dr. Jay Edwards of LSU will give a presentation entitled "SEVEN CITIES: The Changing Cultural Landscape of New Orleans as Seen from 419 Rue Decatur." Then at 4 p.m., Dr. John Cornelison of the National Park Service will present "The Archaeology of 419 Rue Decatur."

These programs are sponsored by the Jean Lafitte National Historic Park and Preserve, and are free and open to the public. For more information, call Allison Peña at (504) 589-3882 ext. 113.

Louisiana Archaeology Week is an annual statewide event sponsored by the Louisiana Division of Archaeology, to provide an opportunity for the residents of this state to learn more about recent archaeological work in Louisiana and about the peoples who lived here in the past. Last year's events drew an estimated 7,500 participants throughout the state.

Archaeology is the scientific study of the remains of past human life. Archaeological sites are the physical remains of the past that can be studied by archaeologists to answer questions about our history and prehistory. The state of Louisiana is especially rich in archaeological resources, including some of the oldest known Indian mounds in the Americas, the enormous prehistoric mound and earthwork complex at the Poverty Point Site and dozens of antebellum plantations along the great River Road.

--MORE--

Archaeology Week 2

Events in this year's schedule include slide presentations by prominent archaeologists about current research in the state, tours of historic sites with archaeological remains and special exhibits of artifacts found during archaeological investigations. This year's marquee event is an exhibit of artifacts from the Spanish ship *El Nuevo Constante*, which wrecked off the coast of Cameron Parish in 1766.

Louisiana Archaeology Week 2000 is made possible through funding from the Kisatchie National Forest, USDA Forest Service; the National Park Service, Department of the Interior; and the State of Louisiana. For a statewide Archaeology Week schedule, contact the Division of Archaeology, P.O. Box 44247, Baton Rouge, LA 70804; (225) 342-8170; archaeology@crt.state.la.us; or access the schedule on-line at www.crt.state.la.us (click *Archaeology*).

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