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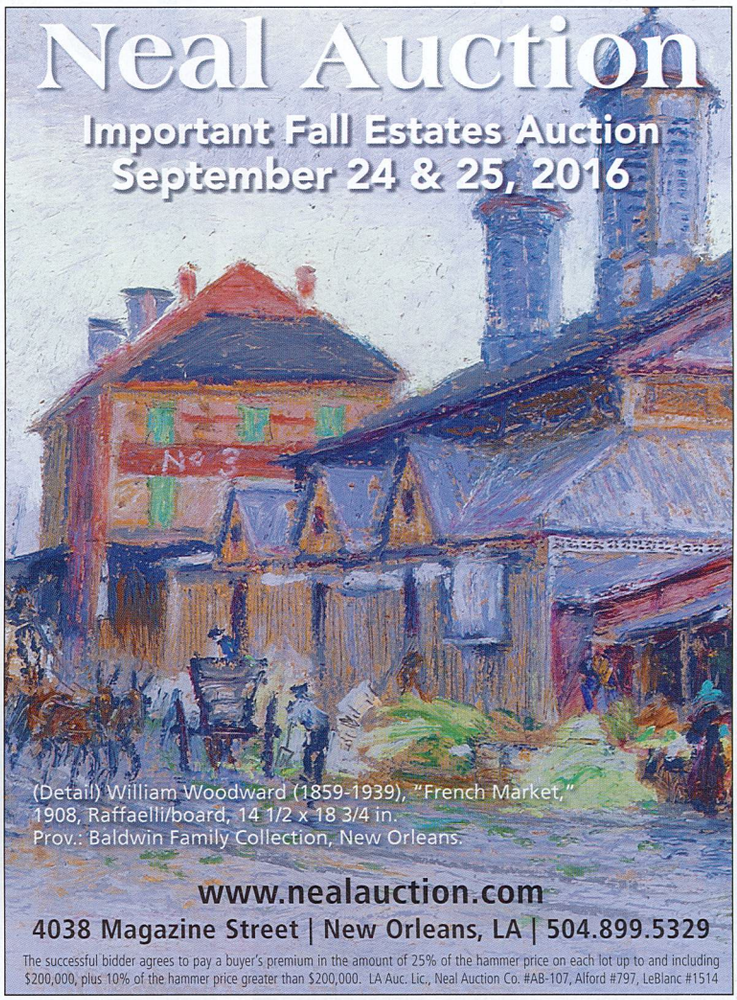
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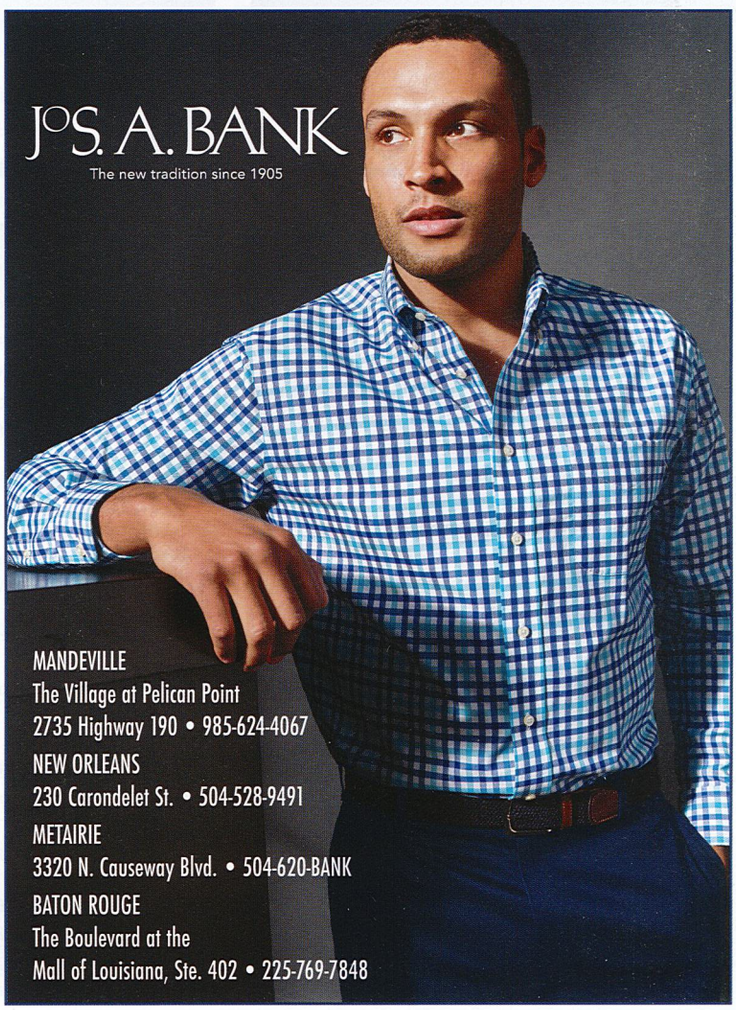
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MISSION

The mission of the Preservation Resource Center is to promote the preservation, restoration and revitalization of New Orleans' historic architecture and neighborhoods.

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ON THE COVER

Mathilde Hall, recently transformed into McGehee's newest school building by Jahncke & Burns Architects. *Read more on page 22.*

PHOTO BY CHARLES E. LECHE

PICTURED ABOVE

LEFT St. John Bosco Chapel at Hope Haven. *Read more on page 26.*

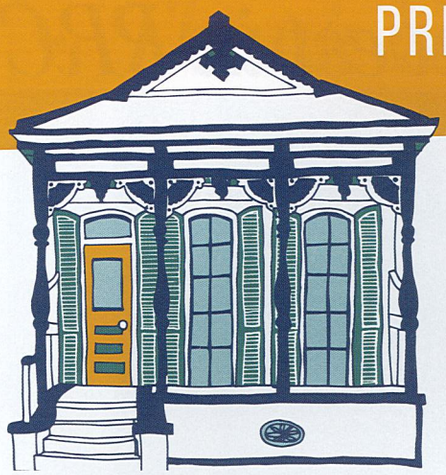
COURTESY CHARLES L. FRANCK STUDIO COLLECTION AT THE HISTORIC NEW ORLEANS COLLECTION, 1979.325.1127

CENTER Girls sitting on the steps of McGehee School's Bradish Johnson House in the 1940s. *Read about the school's newest endeavor on page 22.*

COURTESY LOUISE S. MCGEHEE SCHOOL

RIGHT PRC's Operation Comeback is renovating the last remaining building of Straight University. *Read more on page 34.*

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Presented by the City of N.O. and New Orleans Public Library

11:00 a.m. **Renovation Financing**
Presented by Cornerstone Home Lending, Gulf Coast Bank & Trust, NOLA Lending

11:30 p.m. **How to Qualify for Historic Rehabilitation Tax Credits**
Presented by the State Historic Preservation Office

12:30 p.m. **Making Yourself Credit Worthy and Down Payment Assistance Program**
Presented by Whitney Bank and A Shared Initiative, Inc.

1:00 p.m. **New Flood Zones**
Presented by LSU AgCenter

1:30 p.m. **Preserving Your Home's Value**
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FROM THE

Director

Let logic prevail

Since such a little bit goes such a long way in historic preservation

But the "little bit" is absolutely essential.

SINCE ENACTMENT of the National Preservation Act of 1966 fifty years ago, cities across the nation have seen many of their failing and abandoned neighborhoods come to life, and dozens of towns in every state have seen economic vitality return to their main streets. In this magazine we have consistently covered the many programs and efforts that have utilized the invaluable economic resource of the nation's historic built environment successfully.

A remarkable aspect that we might not have emphasized sufficiently is how this great achievement, to different degrees in every town, city and state, has been accomplished with so little public funding.

Preservation organizations throughout the country annually advocate funding in Washington DC for the Historic Preservation Fund, a fund that for many years, for the entire United States, has ranged from $50 million to under $70 million.

At this time, the U.S. Senate Appropriations Committee has approved $68 million to cover the following:

- SHPOs: $47.925 million, $1 million above FY16 enacted levels
- THPOs: $9.985 million, same as FY16 enacted levels (Tribal HP Offices)
- Civil Rights Grants: $10 million, $2 million above FY16 enacted levels
- Underrepresented Communities: $500,000, same as FY16 enacted levels

While this allocation adds $1 million over the House allocation to the SHPOs (federal funding that is passed on to State Historic Preservation Offices for their work processing tax credits, National Register matters, federal grants, and many other tasks), the total sum is considerably lower than the U.S. House recommendation. The House bill included funding for grants for Historically Black Colleges and Universities (HBCU) and Save America's Treasures.

In 1966 the National Preservation Act established the Historic Preservation Fund at $150 million, to come from offshore oil lease revenues. The Historic Preservation Fund has never even come close to $100 million.

Another issue at the moment is the actual re-authorization of the Historic Preservation Fund, which expired last September. The House has voted to extend the Fund through 2023; the Senate voted to extend it permanently. The House and Senate will reconcile these differences in committee. (Note: We thank Representatives Abramson, Boustany and Richmond for supporting re-authorization of the HPF.)

This seems to be a lot of "to-do" over less than $70 million annually for the entire United States. But keep in mind that A LITTLE BIT GOES A LONG WAY IN HISTORIC PRESERVATION! We all have seen it happen over the past few decades, except for those too young to have known the blight and abandonment in the now-thriving neighborhoods.

We must continue to strengthen our advocacy because the work is not over — there is so much more to do. This is perhaps the most discouraging aspect for those who care about towns, cities and the historic built environment, understanding so completely as we do how our cultural heritage, quality of life and economic prosperity depend on our historic built environment.

In spite of remarkable revitalization in towns and cities across the country since 1966 (in areas, many of which are now in fact suffering from the problems of success), consider this new information garnered from NewGeography.com, in an article by Pete Saunders who has worked as a public and private sector urban planner in Chicago for more than 20 years, where he quotes Carol Coletta of the Knight Foundation speaking at the Congress of the New Urbanism:

"In 1970, about 1,100 urban Census tracts were classified as high poverty. By 2010 — 40 years later — the number of high poverty Census tracts in urban America had increased from 1,100 to more than 3,000.

The number of people living in those high poverty Census tracts had increased from 5 million to almost 11 million. And the number of poor people in high poverty Census tracts had increased from 2 million to more than 4 million.

So over a 40-year period, the number of high poverty Census tracts in America's core cities had tripled, their population had doubled, and the number of poor people in those neighborhoods had doubled."

He asserts that, nationally, gentrification is just a pittance compared to the expansion of urban poverty.

Logical action can be put in place with this new information: Almost all now-thriving urban neighborhoods were once "high-poverty Census tracts" — why cannot we all work together for revitalization and elimination of poverty in "high-poverty Census tracts" — since so much good has occurred time and time again, as a result of the impressive and ongoing track record of historic preservation programs and projects? Why isn't there universal support for preservation programs at the federal, state and local levels across the country? If so much has happened with so little, why not at least fund the HPF at the $150 million level authorized in 1966? Think how many "high-poverty Census tracts" would see poverty reversed, jobs generated, cultural heritage perpetuated, urban living celebrated on a daily basis!

Let's think logically, comprehending how so many problems can be alleviated if the minimal funding necessary for preservation programs is recognized.

Sometimes it seems that the public can get excited about multi-billion dollar projects, but at the same time worry about truly minimal expense for programs and projects that actually have lasting impact and always generate a "ripple effect" more than anything else we have ever encountered.

Having focused so much on how a little bit goes a long way in historic preservation, I have been shocked to learn of late about how many cities have spent billions to accommodate the Olympics, building structures that actually sit empty afterwards. While some cities have benefitted over the decades from hosting the Olympics, others have found the debt a tremendous burden. If historic preservation programs, which of course include neighborhood revitalization, were to be incorporated in planning as a rule, any host city would be sure to have a lasting impact from hosting the Olympics. Fortunately, some host cities have learned from the devastating experiences of others.

It is of note that the early Olympics actually had competition categories for urban planning and the arts. We can only hope that any city vying to become an Olympic host city would plan to include at least a minimal amount for historic architecture and neighborhood preservation and revitalization. As many of us well know, a little bit goes a long way in historic preservation, always has a lasting impact and is leveraged time and time again.

Meanwhile, we urge all of our readers to contact their elected officials with this message, and in particular to advocate to our members of Congress the re-authorization of the Historic Preservation Fund, at a funding level at a minimal $68 million, and to start making plans to advocate full funding at the authorized $150 million level in the near future.

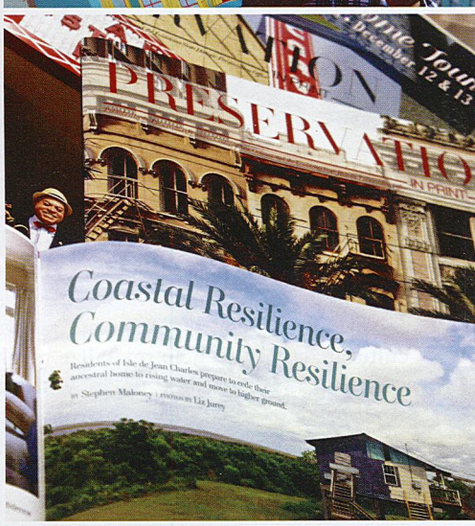
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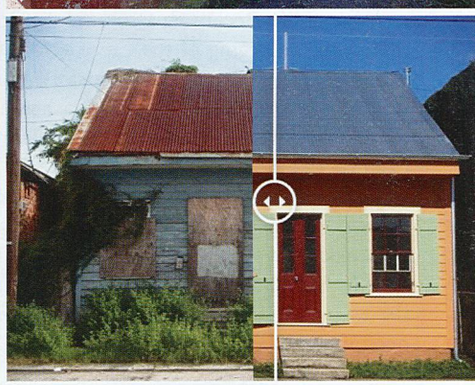
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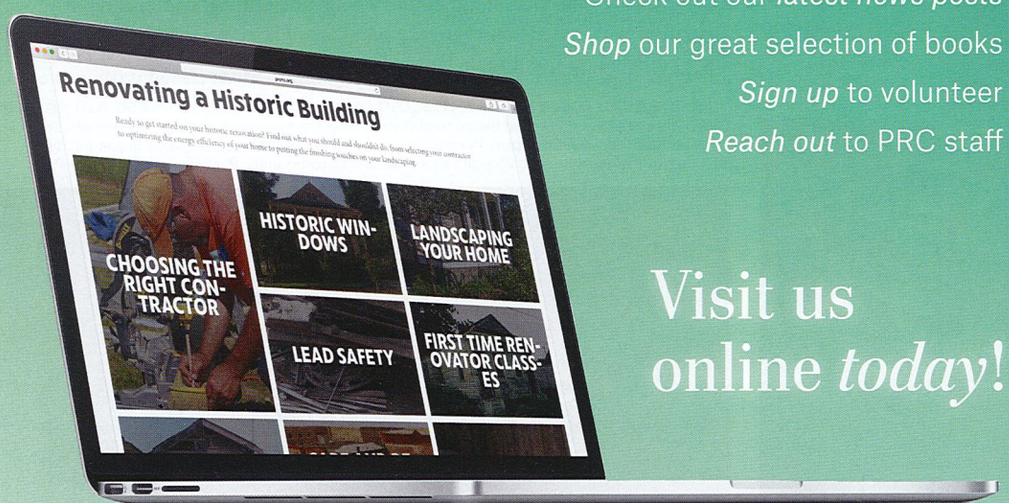
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LOUISIANA
OFFICE OF CULTURAL DEVELOPMENT
DIVISION OF HISTORIC PRESERVATION
DEVELOPING OUR CULTURAL ASSETS

Making Places Better

BY **GAYE HAMILTON,** DIVISION OF THE ARTS

LOUISIANA COUNTS FIVE NEW CULTURAL DISTRICTS in the growing number of places throughout the state using art, culture and preservation for economic and community development.

The National Association of State Arts Agencies reports there is a growing trend among state agencies pursuing place-based creative strategies to develop economic outcomes through arts activities. Cultural districts are defined as well-organized mixed-use areas in which a concentration of cultural facilities and events serves as the anchor of attraction and robust economic activity. Americans for the Arts research shows that more than 500 communities in the country have designated cultural districts. Louisiana, among the early states to establish a statewide cultural district certification program, is well-represented in that number with a total of 83 certified cultural districts in 54 communities and in 35 parishes.

The cultural district program in Louisiana was launched in 2008 as a tool for local governments to encourage the creative production of art and cultural activity, to help revitalize neighborhoods, to create a sense of identity and to grow a healthy economy. These districts come in all sizes — some include only a few blocks while others are multiple square miles — and they can be as diverse and satisfying in nature as the ingredients in a gumbo. Some are in towns and large cities with distinct urban neighborhoods, and others are in tiny villages or rural agrarian areas.

As different as these imaginative places can be, they all benefit by employing creative placemaking principles, fashioning an art-positive environment, engaging cross-sector partners, promoting cultural activity and working to preserve a unique heritage.

The program is managed by the Office of Cultural Development under the Office of Lt. Governor Billy Nungesser, but local officials and residents decide on district boundaries that usually include existing cultural assets as well as areas targeted for preservation and economic growth. Once approved, valuable tax incentives are available within the boundaries of certified districts: Original visual art is exempt from two percent of state sales tax and the local sales tax, and renovation projects on older buildings may be eligible for state historic tax credits.

Learn about the five new cultural districts certified July 1, 2016, and their plans to use art and culture to make good places into even better places.

CITY OF SCOTT CULTURAL DISTRICT

Deservedly known as the Boudin Capital of the World, Scott was recently named Cajun Art Capital of Louisiana. Community leaders are implementing Scott's comprehensive master plan that considers the fast-growing developments along Interstate 10 as well as unique public landmarks, history, culture and way of life. Becoming a cultural district fit in with the master plan so well that, with the urging of the City Councilman Troy Bergeron, the city pulled together a team of civic leaders, historians and city planners — along with representatives from other places who ushered in cultural districts of their own — to map the cultural assets and the boundaries of what is now the City of Scott Cultural District.

The town is dotted with quaint cottages, Victorian homes and an interesting mix of mid-century buildings. A few art-selling businesses have naturally clustered together near The Coffee Depot, a popular gathering place. Stop by Scott and enjoy the Friday night jam sessions on the front porch of the Begnaud House Heritage Visitor Center, speak French with locals and don't forget to try some boudin.

FROZARD CULTURAL ARTS DISTRICT

IN ST. LANDRY PARISH

The Frozard Art and Cultural District is an unincorporated area between Arnaudville and Grand Coteau along La. Hwy. 93 in the heart of Acadiana. It is the newest link in the Corridor des Arts, filling in a chain of cultural districts from Breaux Bridge to Sunset dedicated to cross-promotion, French heritage and some of the most eclectic experiences and art.

Frozard hit the ground running in its efforts to create its cultural district. Residents and business owners were told about the new district to raise awareness and garner support, and along the way even more artists and musicians were discovered. The cultural district team adopted the mission, "To honor the old, discover the hidden, and provide opportunity for the next generation of creative minds, to embrace our culture and unify the community."

The district has already launched its inaugural event, Bike to Breakfast, a casual family bike ride along country roads beginning and ending at Frozard Plantation with a delicious pancake breakfast. Plans are also well underway for the first Fete Lou Lou Fiddle Festival next March.





LEFT The city of Scott pursued the cultural district program to coincide with the implementation of its comprehensive master plan. Photo by Gaye Hamilton **RIGHT** Ruston joins the cultural district program after more than 25 years as a Main Street community. Photo courtesy of Haley Perot

RUSTON CULTURAL DISTRICT

It is not surprising that 24 of Louisiana's cultural districts are also Main Street communities, as the programs are complimentary. Main Street's successful four-point approach to revitalization focuses on economic development, design, organization and promotion of a place's unique assets. A cultural district's art, social and cultural focus is a perfect partner to identify local talent and ignite fresh activity. Ruston has been a Main Street for more than 25 years, with a robust downtown offering a great example of the positive results that attention to a place creates.

Home to the North Central Louisiana Arts Council, Louisiana Tech University, Dixie Theater and long-standing traditions such as the Ruston Peach Festival, there is strong community support and a wealth of talent and initiative. There are plans underway to renovate the historic Federal Building and transform it into the Ruston Community Art Center, with the potential to be an art incubator that will provide a valuable venue and market for artists in the area.

CINCLARE CULTURAL DISTRICT

IN WEST BATON ROUGE PARISH

The Cinclare Cultural District is a developer's dream. The magnificent bones of the iconic sugar mill, along with its many historic structures, is a setting that offers the nostalgia, inspiration and reflection that draw countless visitors, photographers, artists, writers and filmmakers. The cultural district was approved with plans well underway to turn the grounds of the 138-year-old Cinclare Plantation, central factory, blacksmith shop and residents' houses into a multiuse development. A potential use of the 50,000-square-foot sugar storage warehouse would be to house condominiums and a sound stage. The historic green mule barn may be transformed into a rental venue or location for a local farmer's market. Richard Sexton, author of *Vestiges of Grandeur*, suggests the preservation and reuse of these cherished artifacts of a prior era will serve to tell the story of the lower River Road, home to one of the most significant industrial and shipping corridors in the U.S.

HOMER CULTURAL DISTRICT

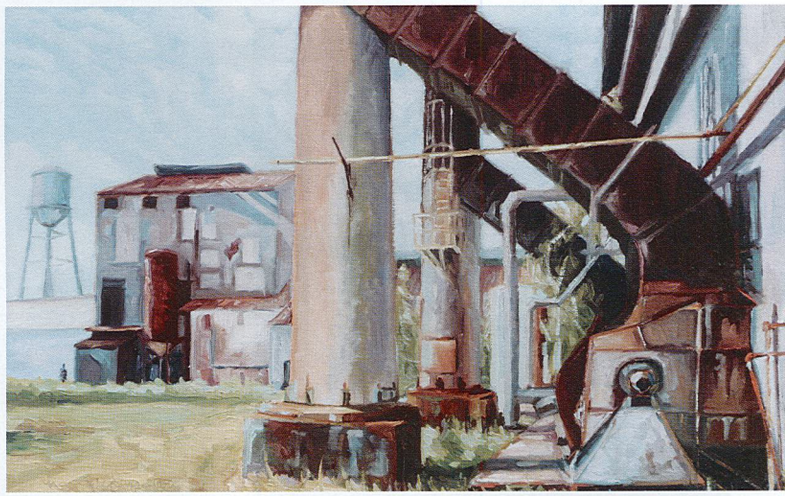
The Homer Cultural District is one of the smallest districts at only three square blocks, but it is big in significance. Anchored by the historic 1860s Claiborne Parish Courthouse in the center of the celebrated town square, the district contains the Herbert S. Ford Memorial Museum, Homer City Hall, two of the oldest wooden-frame commercial buildings in the state and a community garden. The courthouse square is a popular gathering place and home to art events and music festivals year-round. The new district is building partnerships with long-standing events such as the Claiborne Jubilee, the Great Louisiana Harmonica Festival, Taste of Homer, Music on Main and Reunion and Rhythm Festival, with plans to add classes, lectures, workshops and art contests throughout the year to encourage creativity and cultural activity. The pedestrian friendly square can attract even more culinary, gallery and music venues and ventures, resulting in a better vision for underused properties in the surrounding area.

Cultural districts can be a powerful contributor to economic growth, and they are increasingly used to leverage art activity for civic and quality-of-life benefits. The Louisiana cultural district program has proven to be an important vehicle to aid in marketing unique cultural products, help brand a community's local identity, embrace its historic significance and make a good place better.

FOR A **COMPLETE LIST** AND **MAPS OF THE CULTURAL DISTRICTS IN LOUISIANA**, VISIT

www.crt.la.gov/cultural-development/arts/cultural-districts

TOP An oil painting depicts the Cinclare Sugar Mill, part of the Cinclare Cultural District. Photo courtesy of Nanci Charpentier **BOTTOM** The historic Claiborne Parish Courthouse sits in the center of the town square in Homer Cultural District. Photo courtesy of Ray Scriber





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In Brief



STEPHEN J. MALINOWSKI JR.

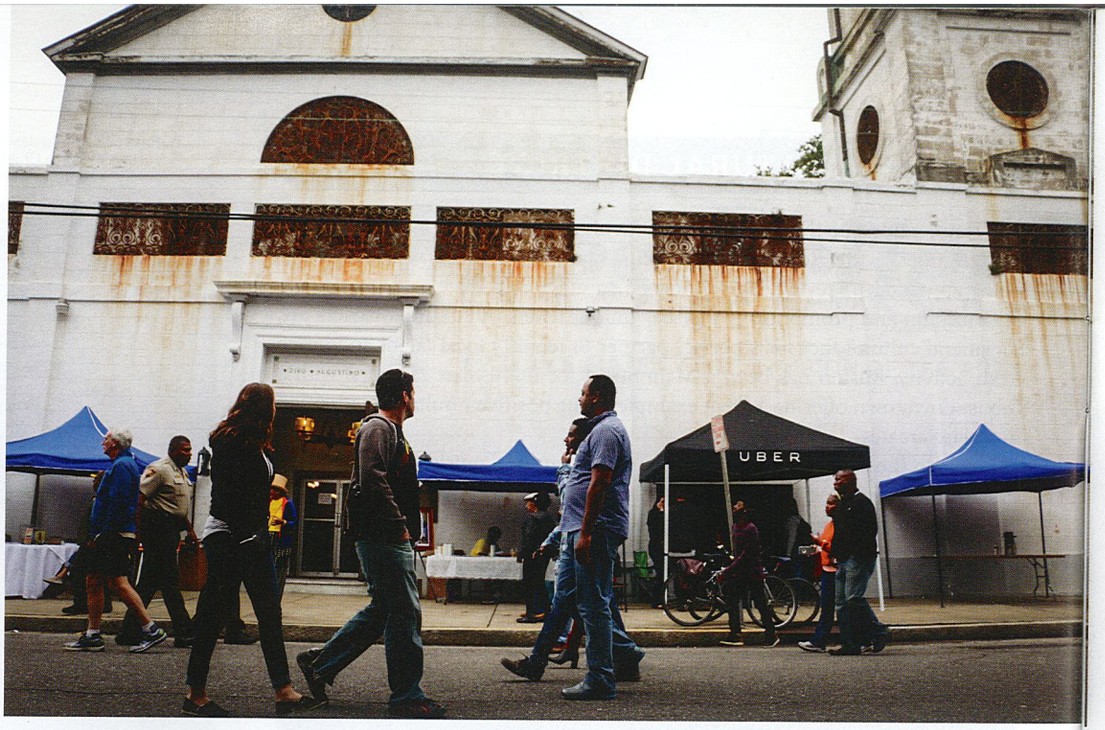
1990-2016

It is with heavy hearts that we report that Stephen Malinowski, pianist for the Mardi Gras Indian Funk band Cha Wa, passed away this past June, days after performing at PRC's Ladies in Red Jazz Gala. We send prayers to his family and friends; may he rest in peace.



ART AFICIONADOS WANTED!

Are you interested in New Orleans history? Art history? Religious art? The Stained Glass Art in Sacred Places Committee is recruiting additional talent to help continue our tradition of presenting two tours a year, which we've done for over a quarter-century. No experience required. Contact Patty Andrews at 504.899.0079.



TREMÉ FALL FESTIVAL: RAISING FUNDS FOR ST. AUGUSTINE CHURCH IN ITS 175TH YEAR

The Historic Faubourg Tremé Association will host its 2nd annual Tremé Fall Festival Sept. 30 to Oct. 2 to benefit St. Augustine Church and help other nonprofits in the community. St. Augustine Church was dedicated in 1842 and has a rich history related to free people of color and slaves, and was once considered the most integrated congregation in the United States.

Last year's festival proceeds granted the church $25,000 to start addressing needed repairs to the building, which are estimated at $1.7 million. To continue the fundraising effort, a patron party will kick off the festival on Friday, Sept. 30 from 6 to 9 p.m. at the George and Joyce Wein Jazz and Heritage Festival Center, 1225 N. Rampart St. Benny Jones from the Tremé Brass Band will be honored. Various sponsorships are available in support of the festival and patron party tickets are $100.

On Saturday Oct. 1, from 11 a.m. until 7 p.m., there will be a free street festival in the blocks connected to the church at the corner of Henriette Delille and Gov. Nicholls Streets with food and craft vendors and music by Glen David Andrews, Doreen Ketchens, Chaka Zulu and others. On Sunday, Oct. 2, St. Augustine Church will celebrate their 175th anniversary with a gospel mass officiated by Archbishop Reverend Gregory Aymond, followed by a dinner, tickets for which are available for purchase. More information at tremefest.com or call Adolph Bynum, Sr. at 504.500.1903.

IN JULY, PRESERVATION IN PRINT EARNED THREE PRESS CLUB OF NEW ORLEANS 2016 EXCELLENCE IN JOURNALISM AWARDS.



Preservation in Print editor Danielle Del Sol took home first and second place awards in the category of Community News for the November 2015 story "The Salvation of a 'Hidden Gem'" and her September 2015 story "Heroes Among Us," respectively.

Del Sol shared a third place honor in the category of Best Magazine for the December 2015 issue with Communications Specialist Liz Jurey, who also contributed photography for the award winning "Hidden Gem" story.

Preservation in Print also took home top honors in the Community News category in 2015, making this year's first-place award a repeat performance.

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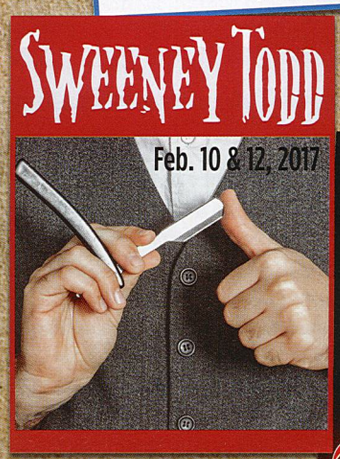
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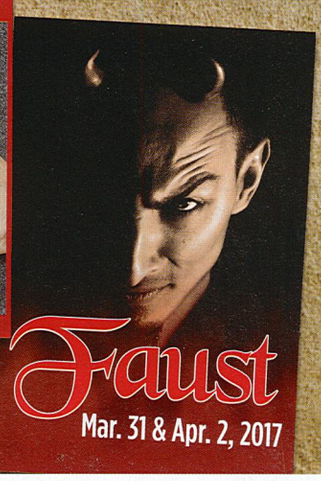
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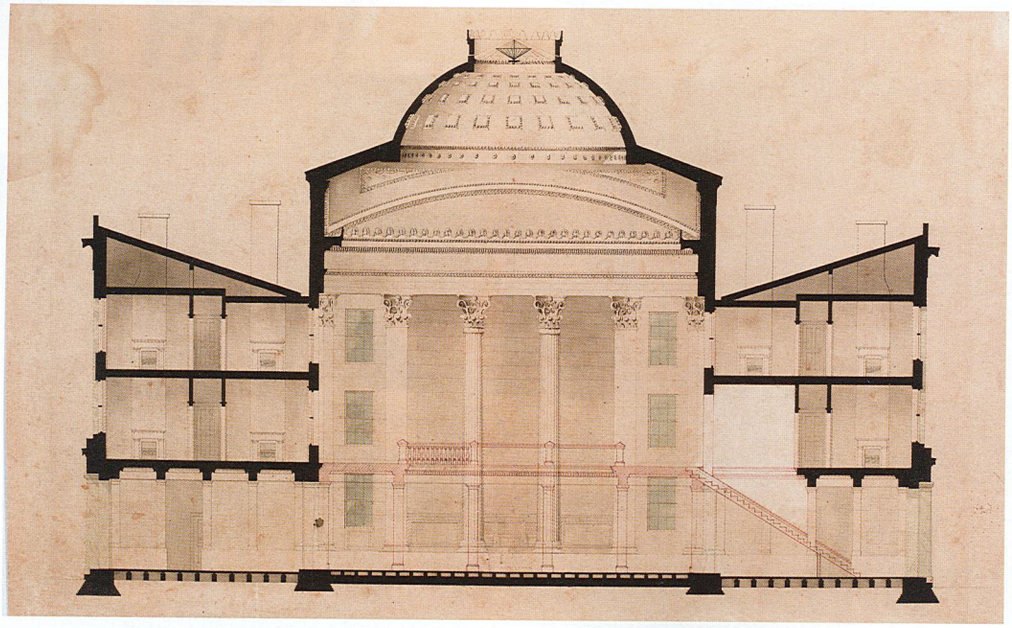




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GALLIER AND DAKIN'S

Merchants' Exchange

A Storied Gem Lost to Pyromania

BY **RICHARD CAMPANELLA**
TULANE SCHOOL OF ARCHITECTURE

"EXCHANGES" were important buildings in antebellum cities, particularly a bustling mercantilist port like New Orleans. They were essentially places where people met to conduct business. But because the assembled parties usually had other needs and desires — for banking and legal services, reading rooms and studies, lodging, recreation, entertainment, victuals and libations — exchanges accommodated a much wider range of programming. Entrepreneurs created ornate multi-use, multi-service "shared spaces" with sundry amenities catering to itinerant businessmen, and as such exchanges became key nodes in cities' social and economic geography. Most of the more opulent hotels in antebellum New Orleans, such as the St. Charles and St. Louis, billed themselves as exchanges — roughly the equivalent of modern conference hotels — as did many "coffee houses" (saloons).

One of the best-known exchanges in the early 1800s had so many uses and owners that just about everyone referred to it differently. Located at what is now 501 Chartres, the enterprise started as Tremoulet's New Exchange Coffee House and became Maspero's Exchange in 1814, then Elkin's Exchange after Pierre Maspero died in 1822. John Hewlett renamed it Hewlett's Exchange by 1826, although the enterprise also went by the Exchange or New Exchange Coffee House, Hewlett's Coffee House, or, for Francophones, *La Bourse de Hewlett.* The two-story corner structure boasted, behind its Venetian privacy screens, a 19-foot-high ceiling, four chandeliers, framed maps and oil paintings (described by one Northerner as "licentious"), wood-and-marble finishing, an enormous bar with French glassware, and billiards and gambling tables upstairs. Hewlett's Exchange buzzed with trilingual auctioning activity for everything from ships to sugar kettles to human beings, and it was likely here that a young Abraham Lincoln witnessed a slave auction on his 1828-1831 flatboat visits to New Orleans.

It was in this milieu that an Anglo-American banker and merchant named Samuel Jarvis Peters recognized a business opportunity. Peters realized the city's commercial core was spreading upriver from the old Creole-dominant Chartres-Royal corridor and into the American sector on the other side of Canal Street. An exchange built in the heart of this expanding but bifurcated commercial district, he reasoned, might prosper for its convenience to both Creole and American populations and their visiting colleagues.

So motivated, Peters amassed $100,000 through a joint stock company and acquired a parcel at 18 (now 124-132) Royal Street, steps off Canal and with key rear frontage along the recently created Exchange Place (now Exchange Alley). In 1835, the company commissioned the architectural partnership of James Gallier Sr. and Charles Dakin to design what would be called the Merchants' Exchange. This was the Ireland-born Gallier's first summer in New Orleans, and the transplanted New Yorker was already busy designing what would become two of the city's foremost landmarks, the St. Charles Exchange Hotel in the American sector and now the Merchants' Exchange.

The St. Charles had an entire block at its disposal, with arteries and open skies all around. Not so the site for the Merchants' Exchange: extant buildings hemmed in the parcel, blocking sunlight, and the narrow confines of Royal Street and Exchange Place could hardly showcase a prominent structure. But the site had ample dimensions, 80 feet long by 120 feet deep. Gallier and Dakin decided to compensate for the site's limited frontage conditions by capitalizing on its expansive volume. So they shifted the design emphasis away from the horizontal dimension in favor of verticality, and away from the exterior in favor of a lavish interior.

What resulted were two separate three-story wings, one facing Royal and the other Exchange, featuring subdued façade fenestrations which one observer described as a rather "plain and bold" Greek Classicism, four sets of deeply inset squared-off apertures on either side of a centralized main entrance. But what awaited inside would astound the visitor: a spacious rotunda uniting the two wings, topped with a stunning dome and florid skylight. Architectural historian Samuel Wilson Jr. described it as "one of the first great monumental interior spaces ever seen in New Orleans," a soaring atrium bathed in natural light surrounding by walls with towering pilasters and Corinthian capitals.

The plans initially drew skepticism. "The design for the dome and roof over the large room was somewhat peculiar and caused a good deal of criticism among the builders," recalled Gallier in his 1864 autobiography. William Nichols, an architectural emissary of Neoclassicism in the South and later Louisiana's state engineer, "pronounced that the building…would be insecure and the dome could not stand." But Gallier, who had based his calculations on the guidelines of noted English structural engineer Thomas Tredgold, stood his ground and convinced his clients and builder Daniel H. Twogood his plans were sound. "Everything was finished in due time," Gallier reported proudly, "and has remained firm and secure to the present day."

Opened in 1836, the Merchants' Exchange would host a head-spinning array of uses, programs and occupants. In today's parlance, it was "shared space:" flexible public space held in the private domain for multiple users day and night. In addition to auction rooms, meeting areas and trading floors, the ground floor hosted the U.S. Post Office, a key tenant that made the building relevant and known to all. (Curiously, according to the *Daily Picayune*, letters in English were de-



LEFT: Merchants' Exchange dome visible at right of this detail taken around 1900. Courtesy Library of Congress
TOP: Longitudinal section of the Merchants' Exchange, courtesy The Historic New Orleans Collection, Acc. No. 1950.5.36.



Former Merchants' Exchange's Royal Street storefronts pictured in the late 1920s. Image courtesy The Charles L. Franck Studio Collection at The Historic New Orleans Collection, Acc. No. 1979.325.5513

livered to the Exchange Place entrance, "while letters in foreign languages, and those addressed to ladies, were delivered in Royal Street.") There was also a barroom right next to the Post Office, which surely benefitted from the foot traffic, and offices leased to various agencies and enterprises. The second floor had a popular Reading Room stocked with the latest tomes and newspapers and frequented by a loyal patronage paying $10 annually. "There are two bulletin boards in the room," reported the *Daily Picayune* in 1840, "one for ship...arrivals and clearances; the other...containing the latest and most important news." For years the second floor also housed a city court and the Federal District Court, and it was here in 1857 that filibuster William Walker was tried and acquitted for violation of neutrality laws in his notorious adventurism in Nicaragua. On the third floor was a Billiard Club and parlors for chess games, smoking, and general socializing, all with the business of business at hand. (As for Gallier and Dakin's original skylight, it had been destroyed by a lightning bolt in 1841 and replaced with tin.)

The Merchants' Exchange had a particularly sumptuous atmosphere at night. Observed writer and future New York City mayor Abraham Oakey Hall, after perambulating inside the gas-lit chambers one evening in 1850, "yonder is the cotton broker, with the fluctuations of the market...penciled on his face[;] near him is a sugar broker, fat with perpetual tasting of the sweets of his life.... In one corner the banking agent [chats] familiarly with the jolly planter who has just doffed his hat [to] a passing factor[;] in another corner [sits] a sallow-faced man versed in the tobacco mysteries [of] the London market.... Of all the crowd, perhaps not one calls the city his home, from birth or choice.... All [are gathered here] intent on speculation and accumulation, working for them all the day, dreaming of them by night." Here was gathered the empowered elite of antebellum life, the apex of the Southern socio-economic pyramid which rested squarely on enslaved labor.

As for slave auctions, a bookseller who worked in the Exchange in the 1850s told the *Daily Picayune* many years later that after the Post Office moved to the Customs House in 1861, the rotunda "was rented to the Associated Auctioneers of the city, who used it as a place for the sale of real estate and slaves at auction." Incredibly, even after federal troops seized Confederate New Orleans in May 1862, "the sale of slaves went on briskly for several weeks. There seemed to be no restriction put on these sales...." An 1864 article in *Daily True Delta* referred to the building as "the Merchants' and Auctioneers' Exchange."

The fall of the planter regime and the disruption of trade during and after the Civil War upheaved the commercial community and its spaces, among them the Merchants' Exchange, which had already lost its main postal and judicial tenants and, unlike its competition, had no hotel income to fall back on. Worse yet, by the time regional commerce began to recover, various industries now wanted their own exchanges rather than shared spaces. Cotton firms formed the Cotton Exchange in 1871; food merchants created their Produce Exchange (now Board of Trade Plaza) in 1880; sugar merchants formed the Louisiana Sugar Exchange in 1883 and included rice in 1889; and a Stock Exchange formed among the brokers of Gravier Street in 1906. There was also a Mechanics, Dealers and Lumbermen's Exchange; a Mexican and South American Exchange; an Auctioneers' Exchange; and a Fruit Exchange, among others. The antebellum model of the all-purpose space had become a victim of its own success, and the former Merchants' Exchange became just another downtown commercial building.

Parts of the structure became an illegal gambling hall (probably keno or faro, which were all the rage in this area), while a restaurant and low-rent boarding house filled other rooms. Known by the shady euphemism "No. 18 Royal Street" (excerpts from a 1892 *Daily Picayune* crime report: "row in a Gambling House [at] No. 18 Royal Street...crowded with people....attacked... with a knife...previous trouble in the place...second disturbance within a week...."), the edifice found itself sandwiched between the ribald New Tivoli Varieties Concert Saloon and another dicey gaming house. Other incongruous tenants in the 1890s-1900s included the Fourth Battalion of the Louisiana State National Guard, a Chinese laundry, and the Audubon Athletic Club (1890), which put on boxing matches in the rotunda. A fire in 1903 damaged the graceful dome and led to its remodeling into a standard rooftop monitor.

What breathed new life into the old building was the enterprise of a man named Henry Gluck, who opened an eatery downstairs around 1903. Gluck's Restaurant would become a favorite epicurean rendezvous, known for its German, French, Italian and regional dishes, and it brought a moneyed clientele into the building. The Gallery Circle Theater would later open on the second and third floors, and by the 1940s-1950s, shops filled the Royal Street storefronts, among them a Mexican curio vendor, a shoe shine, and Aunt Sally's Original Creole Pralines. The old Merchant's Exchange had once again become multi-use, and patrons would often frequent both the restaurant and theater during a night out on the town.

Such was the case on December 2, 1960, when the recently renovated Gluck's did a brisk Friday night business and 225 people enjoyed a comedy called "The Front Page" in the playhouse upstairs. Shortly after the curtains fell, at 11:40 P.M., employees smelled smoke and spotted flames in the theater. Over the next four hours, according to a front-page *Times-Picayune* report, 140 firemen used 33 pieces of equipment to douse the inferno, as sparks erupted into the sky and black smoke enveloped Royal Street. The roof caved in and the floors below pancaked, injuring four firemen in the process. By dawn, Gallier and Dakins' gorgeous interior was open to the street and strewn with charred debris amid tenuous exterior walls.

Enough remained to give cause to the Louisiana Landmarks Society to advocate for its stabilization and reconstruction, but because the 100 block of Royal lay outside Vieux Carré Commission jurisdiction, no legal means could prevent its demolition. The site was cleared in April 1961, sold in December for $300,000, and redeveloped in 1969 with a Holiday Inn, now the Wyndham Hotel.

Investigators determined a transient pyromaniac had ignited the blaze in the restroom of Gluck's after ordering a hamburger — a pointless and banal end to a storied gem.

RICHARD CAMPANELLA, a geographer with the Tulane School of Architecture, is the author of *Bourbon Street: A History, Bienville's Dilemma, Geographies of New Orleans,* and other books. He may be reached through richcampanella.com, rcampane@tulane.edu or @nolacampanella.



Ruins of the Merchants' Exhange after the 1960 fire, with Royal Street at right, courtesy The Historic New Orleans Collection, Collins C. Diboll Vieux Carre Digital Survey, N-707.

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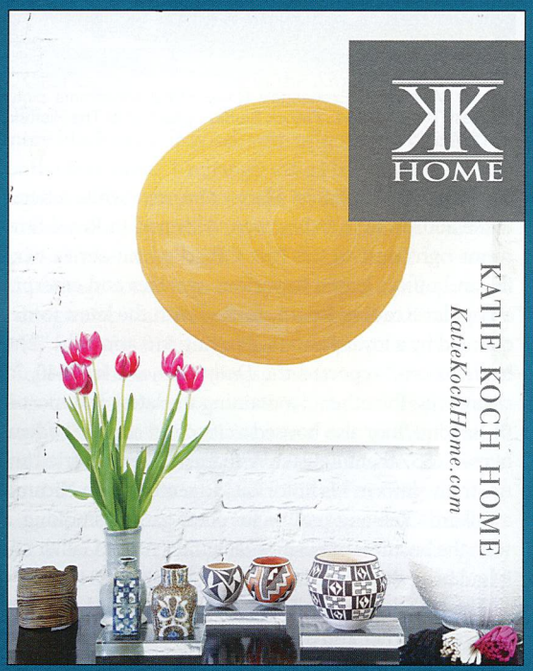
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KEEPING OLD WORLD METHODS ALIVE



WHEN PRESERVATIONISTS APPROACH the full restoration of the kind of historic homes that make New Orleans special, a comprehensive approach is key.

No detail is too small to overlook. Antique millwork, wooden floors, specific colors of brick and much more need to be matched perfectly to orchestrate a stunning restoration. But what about the paint?

In today's world of quick-drying paints, which are specifically engineered to make it easy for busy professionals to spread a new color across a few walls over the weekend, choosing the right type of paint for a restoration may be more complicated than one would think. "In terms of preservation, you don't have very many options nowadays," painting contractor Jason Bertoniere said. "If you want to try to keep the same look that your house had for the first 100 years of its life, you have to be very careful with your selection."

Bertoniere was the craftsman behind the unbelievably glossy white walls in the living room of the St. Charles Avenue home that served as the Traditional Home Southern Style Now Showhouse, hosted in partnership with the Preservation Resource Center, this past May and June.

In much the same way that preservationists seek out carpenters and masonry workers that specialize in time-honored techniques, Bertoniere has built his business around a dedicated effort to carry on the techniques and methods that have guided European painters for hundreds of years — and were utilized by master craftsmen of New Orleans' past.

"When I got into the business in 1997, the guy that I was working for was still brushing walls" in the old way, Bertoniere said. "I got in at the very end of the old timers with their techniques. I was indoctrinated by brush techniques, if you will."

But it's not just the technique that has changed — the actual paint itself has been dramatically altered.

"Domestic American paints have changed," Bertoniere said. "[Paint companies have] added extenders, they've added fillers, they've put more water in the cans. The paint cans get heavier every year, and it's not because the paint is getting better. They're adding more filler and more extender, and they're taking the resin out, because it costs money. Europe doesn't do that. They refuse to diminish the product."

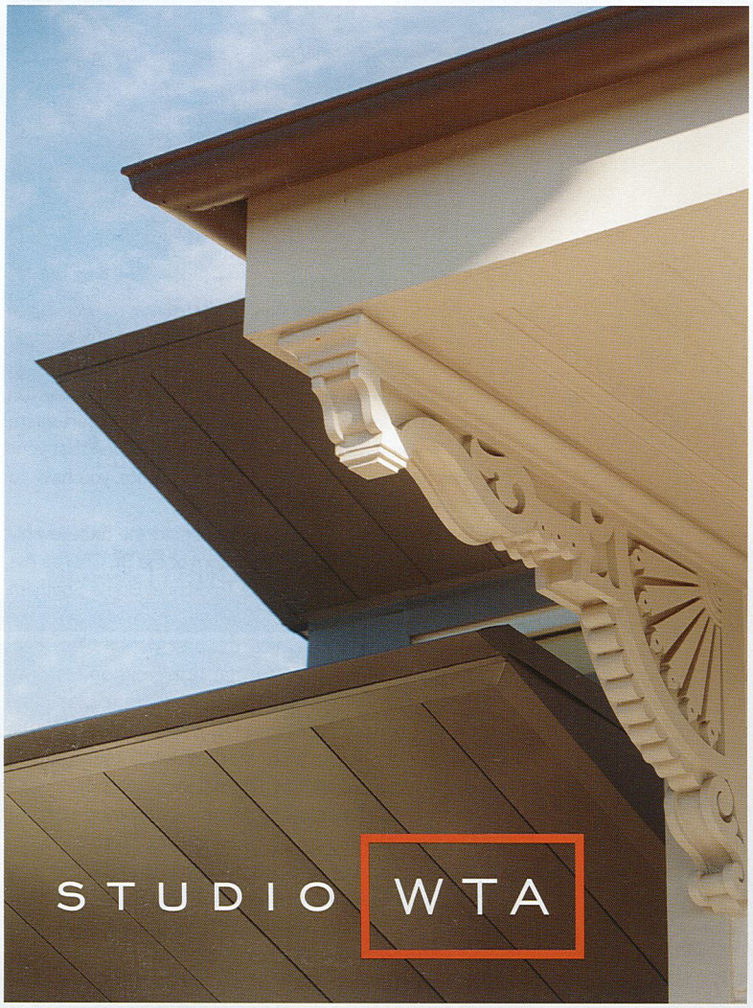
All paint is made of tinted resin, which makes it easy to apply to a variety of surfaces. "Paint is basically glue," Bertoniere said. Traditionally, paints can be judged by the quality and quantity of resin present, except for the American paints of the last 60 years, which have all been designed for ease of use instead of quality.

For the kind of paints that were used in historic homes when they were constructed, Bertoniere turns to the brand Fine Paints of Europe — which many visitors saw in the Southern Style Now Showhouse living room, designed by Shaun Smith. Bertoniere painted that living room with at least 10 coats of lacquer paint, sanding in between each coat, to achieve the glossy, mirror-like effect.

His mix of craftsmanship and classic technique lends itself well to the application of Fine Paints of Europe's lacquer, which also happens to be perfectly suited for the heat and humidity of New Orleans, even when applied to exterior doors and bathroom walls.

"In Europe, they also use it on boats, if that tells you anything about how durable it is," Bertoniere said.

Much like many other aspects of historic preservation, more time and effort can go into something as innocuous as a paint job than you may initially expect. The key to success sometimes lies in the smallest brushstrokes. –*Stephen Maloney*



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NEW LIFE AWAITS 1824 SOPHIE WRIGHT PLACE

ITS ANGULAR SHAPE, large horse-carriage opening and prime location has long made 1824 Sophie Wright Place a memorable historic structure in the Lower Garden District. But many may know the 1850s building by its threatening nature alone — the vine-covered structure for years has seemed to lurch over the sidewalk, its rotted wooden planks gaping, daring anyone to walk past or park nearby.

It was originally two buildings, both built in 1857, according to Beth Jacob of Clio Associates. The two became one when the facades were connected in 1879 by a German baker who owned 1828 Sophie Wright Place and wanted to expand his business, which served customers at the Magazine Market on the next block. He acquired 1824, connected the two buildings with a gallery and projecting cornice, and located his bake ovens behind the building, accessible via the large carriageway in the middle.

The building was used at various times for retail, offices and residences. Officials with the First Spanish American Baptist Church, located next door, acquired the building in 1989 and had plans to renovate it. However, the church was never able to raise funds to revive the building, said Realtor Katie Witry. Instead it languished, with citations and liens piling up.

The church decided to sell the structure last year on one condition: That the lot would be subdivided so the church could keep the backyard as parking space for their older congregants. The church received 17 offers from potential buyers, Witry said. "We had people offer up to a million dollars" for 1824 Sophie Wright Place and all of the church's holdings, she said. "But the church said, 'It's not about the money for us.' They want to keep their home so their members can worship there as long as possible."

The winning bid was that of Wes Michaels and Elizabeth Mossop with Spackman Mossop and Michaels, a landscape architecture firm that works in New Orleans and across the country. "Wes and Elizabeth's offer wasn't the highest, but it was more about being a good neighbor," Witry said. "They were going to be owner-occupants; it felt like they were the most likely to get this renovation on track."

"We were looking for a new office building, and when we saw [1824 Sophie Wright Place], we knew it was perfect," Michaels said. The building's dilapidated state was intimidating, but he and Mossop, with help of studioWTA, had vision for how beautiful it could be with the right restoration.

The building's ground floor, over 2,000-square-feet, will become two apartments. Because of its deteriorated state, that portion of the building will essentially be rebuilt, said studioWTA designer and project manager Natan Diacon-Furtado. The second floor, however, is in relatively good shape, he said. The second floor, which will serve as Spackman Mossop and Michaels' new office, still has many original features including pocket doors, fireplaces and mantels.

The sale suffered its share of drama: The building was placed on Sherriff's Sale while the sale was under contract, an error that had to quickly be remedied. And after Michaels and Mossop acquired the building in the summer of 2015, they had to save it from City-led demolition. Michaels received notice one afternoon in April 2016, after a few days of heavy storms, that the City was getting ready to tear down the structure. He tried to explain to officials that he was waiting for permits to be allowed to stabilize the structure, but a demolition contractor showed up on site, and Michaels had to sit for hours guarding the building. Luckily, several concerned city officials teamed up with the owners and others to ensure that the building was spared. The work permits that Michaels and Mossop had been waiting for were granted soon after.

Michaels hopes that the work will be complete by summer 2017. He is working with Clio Associates to submit state and federal historic rehab tax credit applications to help finance the project. More to come when this exciting project concludes. *-Danielle Del Sol*



PHOTO BY DEREK BRIDGES

NEW HOPE FOR JAZZ LANDMARK

THE EAGLE SALOON BUILDING at 401 South Rampart St. has served many functions since it was first built over 150 years ago.

Although it now stands empty, the three-story building has hosted an undertaking parlor, a pawnshop and an insurance company. It was also the spot where the Zulu Social Aid and Pleasure Club began and ended jazz funerals in the 1950s.

But what makes the Neoclassical Revival-style building truly historic is what happened around the end of the nineteenth century, when it hosted Buddy Bolden, a pioneering musician who would become known as one of the fathers of jazz. Then known as the Masonic and Odd Fellows Hall, Bolden played at the location from 1898 through 1906, and his band took up residence at what became the Eagle Saloon the year after Bolden was institutionalized for schizophrenia in 1907.

Within 10 years, a young Louis Armstrong began selling coal in nearby Storyville, which brought him into the orbit of the Eagle Saloon. The rest is musical history.

The Eagle Saloon has passed through a succession of owners through the years, falling into disrepair along the way. But now, a new group dedicated to breathing new life into the historic structure is making progress toward their goal.

A nonprofit called the New Orleans Music Hall of Fame now owns the property and is overseeing the complete restoration of the saloon. Board member Avery Foret, along with fellow board members Mike Sherman, "Deacon" John Moore, and Pat James, are spearheading the revitalization effort along with a mix of cultural ambassadors. "These structures have been vacant for a while, so the crews are constantly uncovering what the state of everything is as they go," Foret said. "They have replaced all the floor joists between the first and second floors, and now we're moving on to the second and third floors."

The building has also required masonry work and other updates, and the exterior has been thoroughly cleaned. The roof, which was replaced a few years ago, is still in good condition, but much of the interior had to be replaced.

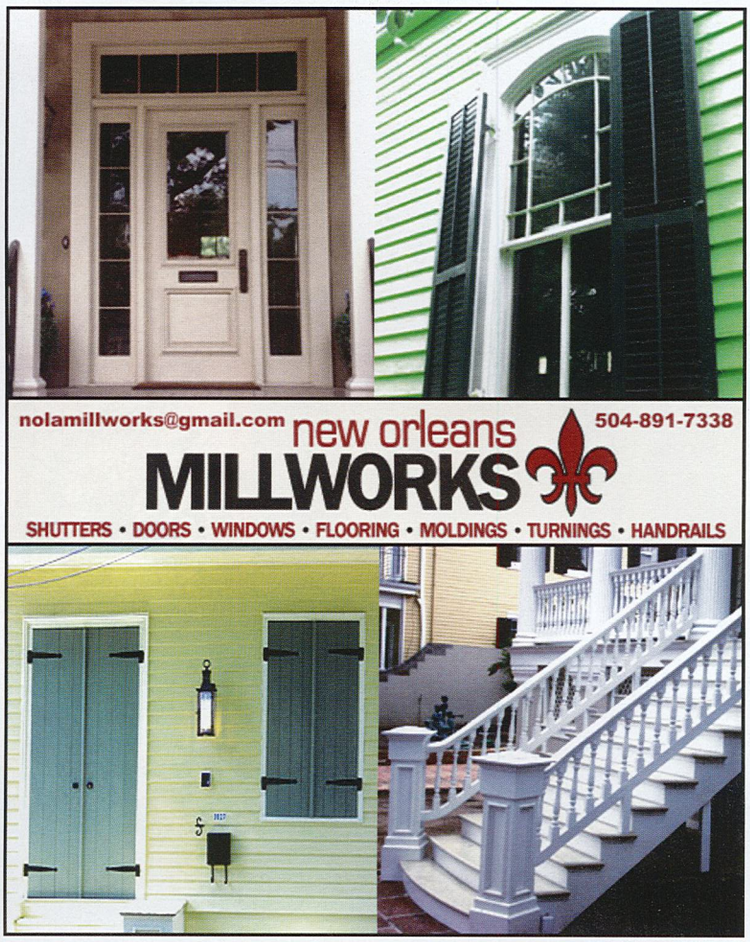
The next step, once the first phase is completed, will be finding new tenants.

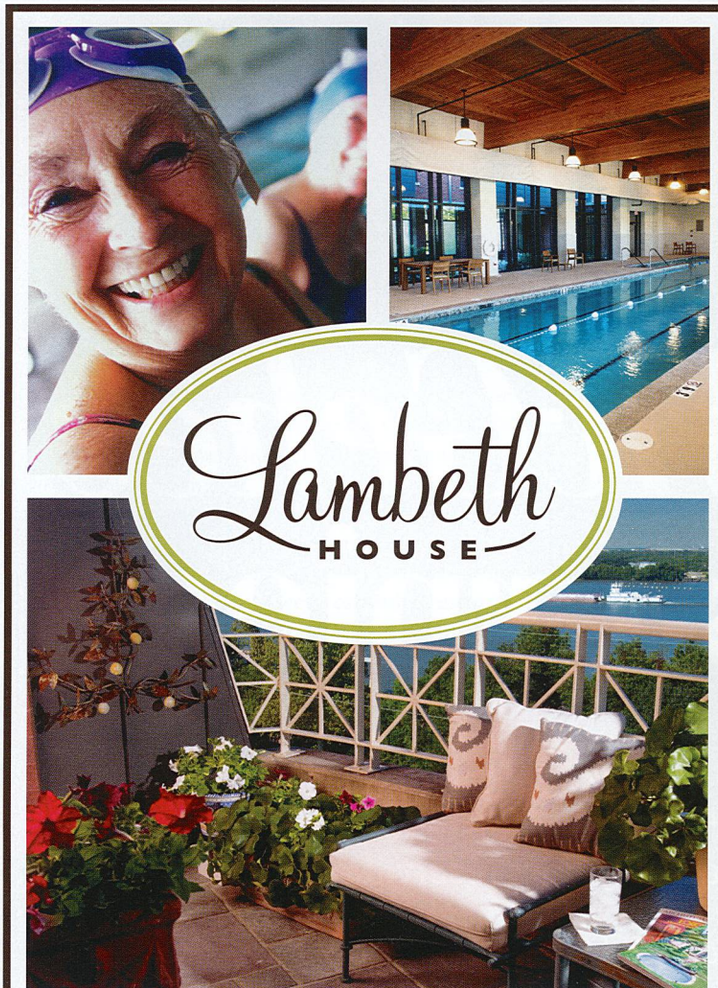
"We are trying to identify the perfect tenants for the location," Foret said. "The vision has always been to have the first floor be a music club of some sort. The second and third floor would be a variety of either museum exhibit space or youth education, or both. We would love to have a few nonprofits end up in there. We are very much in the beginning phases of identifying those tenants that would be a good fit."

The location, steeped as it is in music history, will continue to be a home base for musicians of all stripes into the future.

In order to drum up public support for putting the Eagle Saloon back on the map, several of the New Orleans Music Hall of Fame's cultural ambassadors hosted a pop-up show at the location on South Rampart Street. Leading the way on trombone was "Big Sam" Williams, Buddy Bolden's great-grandson. *–Stephen Maloney*







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McGehee Masterpiece

Mathilde Hall, the newest addition to McGehee's campus, completes a row of four grand historic St. Charles Avenue homes renovated by the preservation-minded school

BY *Danielle Del Sol* | PHOTOS BY *Charles E. Leche*

IT IS KNOWN ACROSS THE REGION for its excellent academic reputation, devoted alumnae and pristine setting in New Orleans' famed Garden District. But the prestigious Louise S. McGehee School for Girls and its staff are now being celebrated with another designation: Preservationists of the Year.

The Foundation for Historic Louisiana will recognize the girls' college preperatory school with the award at a ceremony this month, just weeks after McGehee opens Mathilde Bernard Villere Hall, its newest school building and historic renovation project, to the new class of McGehee Little Gate students.

With the addition of Mathilde Hall, built in 1874 at 2318 St. Charles Ave., McGehee's campus now includes all but two buildings on the entire city block bound by St. Charles Avenue, Philip and First streets and Prytania. Six of the buildings are historic, five pre-dating the Civil War, and McGehee has adaptively reused them all while retaining many of the homes' original, spectacular features.

For the one, two and three-year-olds who attend school in Mathilde Hall, learning will take place within rooms enlivened by historic details such as original fireplaces and mantels, ornate plaster archways, pocket doors and hardwood floors that are 140 years old. Plaster details, including lion heads, grace mantels and doorways. "I cannot wait to observe the children interacting with this art from the past — I think there will be lots of roaring going on," said Mimi Odem, director of McGehee's Lower School admissions and Reggio pedagogical mentor.

"All the latest and leading brain research shows us that these precious years — from birth to five — are the most important years in regards to creating a wide map of learning possibilities in a child's mind," Odem said. "Mathilde Hall's original architecture offers a world of opportunities for children to pretend, create, wonder and discover — all the while feeling the warmth of being in an old home."

No Small Task

McGehee acquired Mathilde Hall in spring 2014, said Headmistress Eileen Powers — an exciting purchase that further connected the campus via the school buildings' backyard lots and made their stunning Mary Alice Quinn '54 Butterfly Garden, located on the east side of Mathilde Hall, more accessible. It completes a row of four grand homes on St. Charles Avenue owned, operated and lovingly renovated by McGehee. Local architecture firm Jahncke and Burns, which has been involved with plans and care of all of McGehee's historic buildings, designed the building's transformation with the goal of "preserving as much historic fabric and character as we practically could," while also making the eight classrooms inside compliant with health and safety codes, said Harvey Burns, principal of Jahncke and Burns.

The home had been used as two apartments for at least 60 years, Burns said, so when construction began in October 2015, first on the to-do list was demolition of non-historic alterations that had been made to accommodate the apartments. "We gutted the interior of the structure to see what was going on and eliminate concerns," he said. Contractor Crane Builders replaced all of the sheetrock, and wood beams when necessary, and coordinated work by a myriad of subcontractors throughout the project. Historic elements were carefully restored: Plaster archways were brought back to life by craftsman Tommy Lachin, who also molded and installed new plaster medallions in many of the rooms. A grand, hand-milled staircase was restored, and a code-compliant handrail was added without detracting from the feature's architectural integrity. Stained glass windows that date from the 1860s to 1880s were repaired and cleaned, and the home's original hardwood floors were refinished by Troendle Floors.

Outside, the home's original wood siding was largely reused, as were the historic wood windows. Doors were replaced, but replicated to match what was originally there. A new first-floor gallery was created beneath an original second-floor balcony, complete with columns and balustrades milled to look like they had always been there.

Transforming a home into a school building with eight classrooms made for creative uses of space, meaning some rooms have irregular shapes. This is a huge asset, Odem said: "The unique shapes of the classrooms have given the teachers opportunities to create interesting nooks for exploring materials and solving joyful problems."

For Burns, it meant there would be design challenges to overcome. Bathroom areas needed to be added to each room in a way that didn't detract from the room's character, but also provided privacy, for example. A separate HVAC system was required for each classroom, and new electrical systems required installation, as well. The first five feet of the tall, original windows had to be equipped with protective glazing to harden the glass. The addition of storage spaces for supplies was also needed.

Teachers worked closely with the architect and contractors to find solutions to all these challenges; Burns and his crew succeeded at minimizing the impact of modern materials to let the historic details throughout shine. The result is a building where students and teachers can connect in unexpected ways. "I love all the shared openings between classrooms and the community learning spaces," Odem said. "We have such unique ways to collaborate and connect with each other in Mathilde Hall. There are floor-to-ceiling windows to enter your classroom in the morning and there are pocket doors that open into a neighbor's classroom to share an exploration or activity. Additionally, there are windows between these spaces to see friends and fellow teachers. We now have a variety of ways to enter and exit our numerous green spaces and outdoor classrooms."



ABOVE Mathilde Hall, the newest addition to McGehee's campus, will be a school building for one, two and three-year-olds. The building, located at 2318 St. Charles Ave., was constructed as a private home in 1874. **LEFT** The home's grand original staircase had been hidden for decades — since the 1960s — by a partition that split the home into two apartments. Now it is the building's main focal point.

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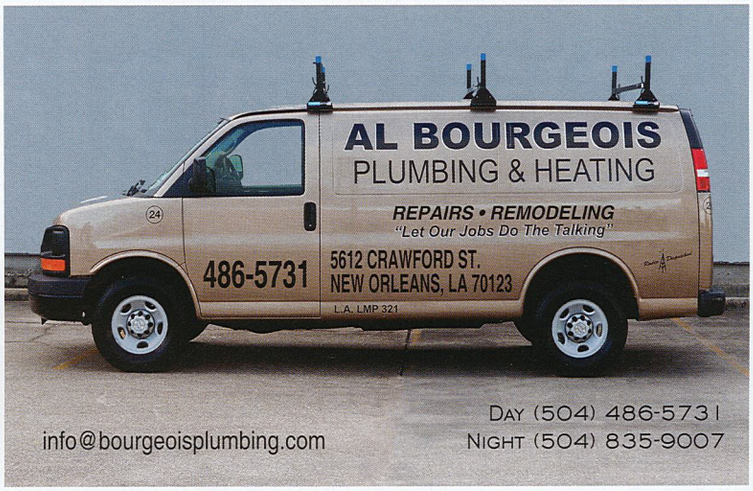
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The third classroom

McGehee was founded in 1912, and since 1929 the school has maintained its anchor building, the 1868 Bradish Johnson House, which today serves as its library and as Upper School classrooms.

"We're one of the few places I can think of where the campus itself, its architecture, is an education, because there's a lot to know about each building," said Headmistress Powers. "And we don't have any two buildings done by the same architect." The architects of the homes that McGehee now owns are an illustrious group, including Henry Howard and James Freret. "They all represent different periods of architectural development in New Orleans," she said, and the environment they provide is absolutely unique.

In addition to the historic classroom settings, the outdoor spaces on campus further enliven education at McGehee. The Butterfly Garden, a beautifully landscaped space whose design models the life and transformation of a caterpillar into a butterfly, is a learning laboratory for students. But even the paths and greenspaces that connect buildings hold opportunities for students, Powers said. "This place is a myriad of different courtyards. Girls can go outside and eat, or study, have class outside or put on a play…it provides an ideal environment, when the weather is good."

With the acquisition of Mathilde Hall, McGehee has expanded its campus greenspace, connecting to the rest of the campus of courtyards behind the school building itself. It will also allow McGehee to reclaim classroom space meant for older students that has, in recent years, been taken up by the growing Little Gate Childhood Education program for small children.

Little Gate adheres to the Reggio Emilia educational philosophy, an Italian methodology that emphasizes child-directed, experiential learning. In this philosophy, the impact of the learning environment is so powerful, it is described as the 'third teacher.' "To be given the opportunity to create learning spaces for young children in this gorgeous home was truly a dream come true," Odem said. "When our environment is wondrous, magical and as breathtaking as it is in Mathilde Hall, we are communicating to both the child and the parent that we strongly believe in the importance of early childhood education."

Burns and the McGehee team worked with the State Historic Preservation Office to ensure that the restoration of the building's historic details were done properly, and the project will qualify for state and federal historic rehabilitation tax credits. Other subcontractors that were key to realizing this major renovation include New Orleans Millworks, Mediterranean Tile, Guaranty Sheet Metal and Roofing, and Al Borgeois Plumbing and Heating.

Mathilde Hall is part of a $5.2 million capital campaign project for McGehee that includes the renovation of the house and other associated costs.





ABOVE Quinn and Collin, two McGehee Little Gate students (and children of Little Gate teachers) play in the newly-renovated Mathilde Hall. **LEFT** Classrooms in Mathilde Hall feature incredible original details such as plaster arches, decorative fireplace mantels and original windows and hardwood floors.

See more photos in PIP's online gallery at prcno.org.

West Bank Wonder Waits

The near-vacant Hope Haven campus in Marrero — eight stunning Spanish Revival structures on 10 lush acres — needs funding and friends to bring it back to life.

BY Danielle Del Sol
PHOTOS BY Liz Jurey



THOUSANDS OF PEOPLE pass by the quiet campus of Hope Haven each week — some commuting on Barataria Boulevard, the major Jefferson Parish artery, others touring for pleasure, perhaps on their way to visit the Jean Lafite National Park to take an airboat ride or see wildlife.

Though it is built on 10 acres of land, the campus, which is owned by the Archdiocese of New Orleans, sees little activity these days, so it's easy to miss.

Architecturally, Hope Haven is stunning, with eight historic Spanish Colonial Revival-style buildings, all built between 1925 and the early 1940s, set amidst large lawns and lush live oak trees. Hope Haven was established in 1925 by Mosignor Peter Wynhoven to shelter and educate orphans and other children in need.

Today, much of it sits dormant — a reality that is nothing but a loss to the community of Jefferson Parish, according to State Representative Patrick Connick, who has made it his mission to see the historic campus come to life once more.

Connick knows that the site is important to many local residents — he himself has special ties to the site. His grandfather Thomas Jenniskens was called by Monsignor Wynhoven to move from his home in Holland to run the Hope Haven dairy, once located on the west side of Barataria.

But personal connections aside, revitalization of the campus is a no-brainer, an easy win, a move that would greatly benefit Jefferson Parish, according to Connick. "[Hope Haven] is a treasure, a gem," he said. "We don't have many historic sites like this on the West Bank. It would be such an economic boon… we just need the financing to turn it into something."

•••

On the campus' east side, the handsome and distinguished St. John Bosco Chapel stands tall. The Spanish Baroque-style former church, reminiscent of the decorative Churrigueresque style found on cathedrals throughout the New World, was for years used as a chapel for the community. In 2014 the building received a $1.6 million restoration and began operating as an adult health care program for the elderly and disabled under the direction of PACE Greater New Orleans, an affiliate program of Catholic Charities Archdiocese of New Orleans. Post-restoration, it positively gleams.

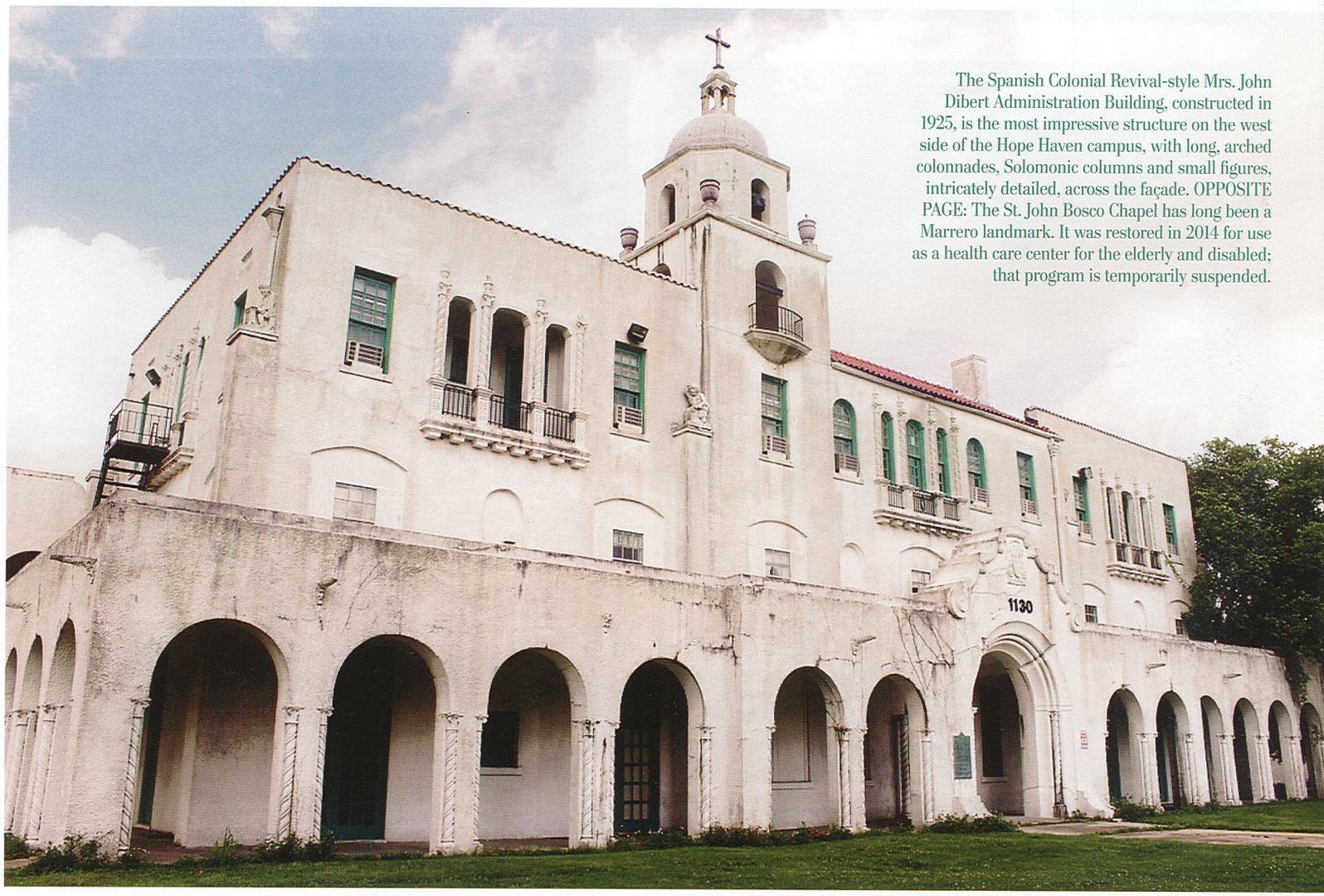
To the right is a 1932 school building also maintained by PACE GNO. The Archdiocese gifted the two buildings to PACE, though "services have been temporarily suspended at that facility," said Chantell Harmon Reed, Director of Enrollment & Marketing at PACE. She said PACE recently received service area expansion funding and hope to re-occupy the buildings "very soon."

On the other side of St. John Bosco Chapel is Madonna Manor, once the living quarters for Hope Haven's young children, which has been adaptively reused as offices and the site of Café Hope, a restaurant that doubles as a culinary and hospitality-training program for at-risk youth. The restaurant draws a steady stream of employees and diners, and outside, a large lawn has been transformed into a bountiful urban garden by Connick and local farmer Elvay Chauvin. Much of the produce is harvested by Café Hope; the rest is sold to restaurants like Irene's Cuisine, with proceeds going back into the garden.

Of the eight historic structures on site, those are the only three that have received work in recent years. The majority are languishing. Across Barataria Boulevard, the west side of Hope Haven campus sits vacant. The white concrete buildings are yellowed in spots from rust, and vines climb the walls. Yet community members still see, and appreciate, their beauty. The Mrs. John Dibert Administration Building boasts grand a colonnade with arches that, despite being covered in moss, to this day lures women and photographers for prom and wedding shots. Constructed in 1925, the concrete building is structurally sound and retains its decorative flourishes, from spiraling Solomonic columns to fanciful scrolls and flowers. Figures of men working mark each corner of the building, reminding visitors of its original use as a trade school. On top is a bell tower, and behind, two wings conceal overgrown courtyards with tile fountains.

Distinguished local architect William R. Burk, whose collection of work includes many notable churches and rectories, designed this building, and several others on campus. His designs are housed in Tulane's Southeastern Architectural Archive.

The Julian Saenger Gymnasium, constructed in 1930, sits nearby, as does the Feingold Building, which was until recent years used by Catholic Charities as a Food for Families site. It was shut down after being deemed "too run down," Connick said.



The Spanish Colonial Revival-style Mrs. John Dibert Administration Building, constructed in 1925, is the most impressive structure on the west side of the Hope Haven campus, with long, arched colonnades, Solomonic columns and small figures, intricately detailed, across the façade. OPPOSITE PAGE: The St. John Bosco Chapel has long been a Marrero landmark. It was restored in 2014 for use as a health care center for the elderly and disabled; that program is temporarily suspended.





ABOVE There are plans to renovate the Feingold Building and the Mrs. John Dibert Administration Building, which are both on the west side of Hope Haven's campus, but funds have yet to be secured. **RIGHT** Faces and figurines surprise visitors to the Mrs. John Dibert Administration Building.

See more photos at prcno.org.

"The fire department wanted to tear it down," Connick said. He worked with others to stop the building's demolition, passionate in his belief that a use could be found for the site.

The Archdiocese has agreed to enter into a Cooperative Endeavor Agreement with the parish, essentially allowing the parish to lease the site for a nominal cost in support of its revitalization. Though nothing has been finalized, Connick is hopeful. He has been lobbying for four years to get capital outlay funding from the state to support the restoration of the Administration and the Feingold buildings, in particular, and the Archdiocese is in favor of this funding, though it has not yet been awarded. They said recently in a statement, "The Hope Haven campus is not only historic but very important to the people of Marrero and the surrounding area. The $3.125 million [proposed] restoration project includes…repairs and updates such as fire sprinklers, ADA access as well as interior work so that these buildings may be soon put back to work in service to the community."

Though nothing has been made official, Jefferson Parish President Mike Yenni hopes to move parish agency offices into the site post-renovation. "If you take the architectural history out of [Hope Haven], it's still an unbelievable site geographically, one the best we could ask for the West Bank," he said. "But it does have incredible architectural style to it, and connection for so many West Bank residents. The bad news is that we're not further along" in the process of making its revitalization a reality.

According to Yenni, the Jefferson Parish Fire Department is considering utilizing one of the two historic cottages on site as a local fire station. "All they would have to do would be to add on to the back of the building to park their trucks," he said. The additional building would be designed to match the campus. The fire department has "the need and the finances" to transform the cottage, and local architect Joey Murray, who surveyed the site on behalf of the fire department, deemed the buildings to be structurally sound, Connick said.

For those with even a pedestrian knowledge of the site, its revitalization makes perfect sense. "I had always noticed the outside of the buildings when driving by on Barataria," said Cynthia Lee-Sheng, Jefferson Parish Councilwoman At-Large. Then she got a tour, and became an advocate for reusing the site. "I was able to tour the campus and I was stunned at the magnificent beauty and condition of the aging buildings. It was apparent after speaking with many residents of the area exactly how much of an attachment they had to the campus.

"I sit in many meetings where we discuss how to bring forth a sense of place and charm to a neighborhood in order to turn it around. These historic buildings already exist for us and deserve to be enjoyed by future generations," she said.

For now, the buildings, and the community, wait.



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Architectural History Conference Comes to NEW ORLEANS

BY **LAURA BLOKKER**, *Assistant Director, Master of Preservation Studies & Adjunct Lecturer, Tulane School of Architecture*

ON THURSDAY, SEPTEMBER 29 and Friday, September 30, architectural historians, architects, preservationists, and aficionados of the historic built environment will convene on Tulane University's Uptown campus for the 2016 annual meeting of the Southeast Chapter of the Society of Architectural Historians (SESAH). This regional organization of the Society of Architectural Historians includes states from Texas to Virginia, but its membership and scholarship reaches beyond these geographic parameters.

Tulane's Lavin-Bernick Center for University Life will be the venue for over 80 paper presentations by experts from around the country and abroad. The conference will open Thursday morning with a plenary address on the architectural geography of the French Quarter by Tulane School of Architecture Geographer and Senior Professor of Practice Richard Campanella. Breakout sessions will follow with an amazing array of topics that are sure to make it difficult for attendees to decide which to see. Themes will include urbanism and suburbanism; campus architecture; religious architecture; enslavement architecture; architectural practice; culture and ethnography; the architecture of pleasure; infrastructure and improvisation; preservation; and modernism from many eras and influences. While most of the papers feature subjects in the SESAH region, others cross international borders to Spain, Egypt, Italy, France, China and Korea.

At the end of the first day of presentations, conference goers will head to St. Alphonsus Art and Cultural Center to share in hors d'oeuvres, drinks, music and great conversation. For those who have never been inside of St. Alphonsus, this 1855 National Historic Landmark is a must see. Frescoes by artist Dominque Canova are just one highlight of the exquisite interior. Volunteers from the Friends of St. Alphonsus are providing the event setup and bartending. All cash bar proceeds and tips will go to the Friends, a grass-roots organization dedicated to the preservation and restoration of the former St. Alphonsus Catholic Church, now known as the St. Alphonsus Art and Cultural Center.

The second day of papers will include a business lunch and awards ceremony open to attendees. The chapter presents a "Best of the South: Preserving Southern Architecture" award and Publications awards. "Best of the South" honors a project that preserves, rehabilitates or restores a historic property — including a building, a structure, or a complex of buildings and/or structures — in an outstanding manner and that demonstrates excellence in research, documentation, design, and execution. The Publications awards honor outstanding scholarship about the architecture of the South or by authors who reside in the South (defined as SESAH member states).

Day two will conclude with a keynote address titled "What the White Queen Said: When Memorials Look Forward" by Keith Eggener, Marion Dean Ross Professor of Architectural History in the Department of Art and Architecture, University of Oregon. Eggener is the author of two books, *Luis Barragán's Gardens of El Pedregal* and *Cemeteries* (part of a series from the U.S. Library of Congress), and of numerous articles and book chapters on Mexican and U.S. art, architecture, landscape and urban design. He also edited the collection *American Architectural History: A Contemporary Reader* and is a regular contributor to the online journal *Places*. This address will take place in the Freeman Auditorium of Tulane's Woldenberg Art Center and a reception will follow in Woodward Way, the enclosed Breezeway outside of the Newcomb Art Gallery.

The events of the conference will wrap up on Saturday, October 1 with tours in the greater New Orleans area. Anyone who appreciates architectural history is sure to find something to enjoy at this great event, so come be a part of it. Registration options include single-day passes and student pricing. Laura Blokker, Assistant Director and Adjunct Lecturer in the Tulane Master of Preservation Studies program and Gerald McNeill of Southeastern Louisiana University are co-chairs of the event.

For more details about the conference and registration, visit sesah.org.



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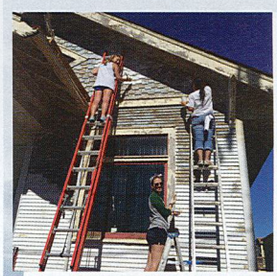

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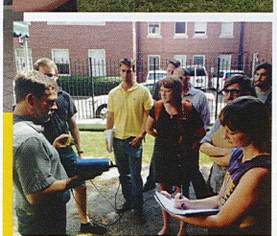
1 Grand Guitar, Bristol, Tennessee by Claudette Stager. Stager's presentation on this roadside icon will be part of the session Monuments to Space, Sun, and Music: Exploring East Tennessee's Marvelous Modern Architecture. She is a historic preservation manager and Deputy State Historic Preservation Officer for the Tennessee Historical Commission.

2 Winston-Salem Hall, St. Andrew's Presbyterian College, Laurinburg, North Carolina by Heather Fearnbach. Fearnbach's presentation, "St. Andrews Presbyterian College: A Modernist Mecca in Eastern North Carolina" will be part of a session on campus planning that will also feature "Moise H. Goldstein and the Dillard University Campus: 1936 - 1961" by Arthur Clement and "Ladies Campus Home: Women's Residence Halls at the University of Memphis" by P. Jeanne Myers.

3 The Grove, Tallahassee, Florida by MBJ Photo. Craig Swift will discuss this magnificent stairway in his presentation "Feature Stairs – Past and Present" as part of a Construction History session. He will be joined by Benjamin Ibarra with "Geometry, Gravity, and Structure: The Masterful Application of Form-Performance Structures" and Ben Hays with "Reconstructing History: Modeling the Rotunda's Domes."

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IN ACTION

THE HONOR *of* SERVING A VETERAN

BY **Catherine Crowell,** *Interim Director, Rebuilding Together New Orleans*

ERNEST WATSON, 83 years old, has lived in his historic home in the Bywater neighborhood since 1984. Born and raised in New Orleans, Mr. Watson didn't leave the city until he joined the Army in 1953. He served for 20 years, including in the Korean War, following a long line of veteran family members.

A few years ago, a fire broke out in his home after a light bulb overheated. Firefighters had to run the fire hose through the gable window, and most of the home was damaged. Mr. Ernest was able to repair his home to move back in, but many needed repairs could not be completed, or were done incorrectly by a contractor. With the aggressive revitalization of the Bywater neighborhood, Mr. Watson has been concerned that if repairs are not completed, he may be pushed out of the house he has called home for over 30 years.

While the exterior was repaired recently after the fire, improper installation of new gutters deteriorated the home with water rot within a few years. Water had been running behind the gutters, leading to the rotting of the shutters, window trim and siding. A lack of safe entrances and exits made daily errands difficult for Mr. Watson. Inside, a bathroom with unfinished walls and exposed plumbing is a breeding ground for mold, leading to further deterioration of the home.

With the support of The Home Depot Foundation and Team Depot, the company's associate-led volunteer force, Rebuilding Together New Orleans was able to take on repairing Mr. Watson's home. This project marks the 75th veteran homeowner who has been served since 2008 with critical home repairs. Team Depot matches their generous financial and in-kind donations with hundreds of volunteer hours serving veteran homeowners. In late July, as the heat index climbed to 110 degrees, approximately 40 store associates joined Rebuilding Together New Orleans to start the exterior repairs. "I am amazed by the dedication Team Depot showed through their work," said Rebuilding Together New Orleans Interim Director Catherine Crowell. "Summer is usually a slow time for volunteer recruitment but we had multiple stores from as far as LaPlace, La. come out after they heard Mr. Watson's story."

"I am very grateful that Rebuilding Together New Orleans picked my house," Mr. Watson said. "I used to do all the home maintenance myself but have been unable to keep up after the fire."

As a program of the Preservation Resource Center, Rebuilding Together New Orleans preserves the neighborhoods of New Orleans by assisting longtime homeowners that have contributed to their neighborhoods for decades and now need a helping hand. In addition to the exterior revitalization, the cultural heritage of the neighborhood is kept intact through home repair.



Mr. Watson looks forward to the start of repairs with volunteers. Photo by Catelyn Williams

The recovery experts at the PRESERVATION RESOURCE CENTER & REBUILDING TOGETHER NEW ORLEANS have mobilized to offer help and resources to victims of the

LOUISIANA GREAT FLOODS OF 2016

The Disaster Recovery page on our new website functions as a clearinghouse for recovery information that can be vital to homeowners who are shifting into rebuilding mode as the floodwaters recede.

prcno.org/resources/disaster-recovery

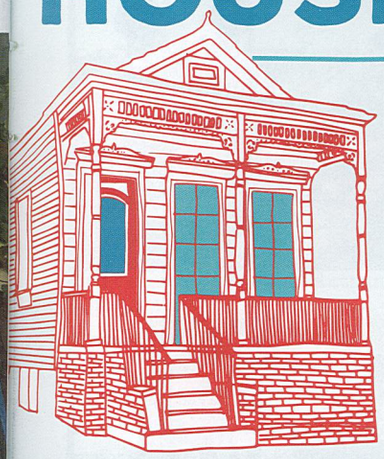
Among the information that is presented on our Disaster Recovery page, homeowners can access and download the following documents:

- *A FEMA Fact Sheet detailing how to handle debris*
- *A Flood Cleanup Guide*
- *Information on how to best treat flood damaged buildings*
- *The LSU AgCenter's Storm Recovery Guide*
- *HUD's Rebuilding Healthy Homes guide*
- *Information on how to file FEMA claims*
- *All the latest information on recovery as it becomes available*

If you are dealing with the impact of these historic floods or if you know someone who is, please send them to our Disaster Recovery page for vital recovery information.

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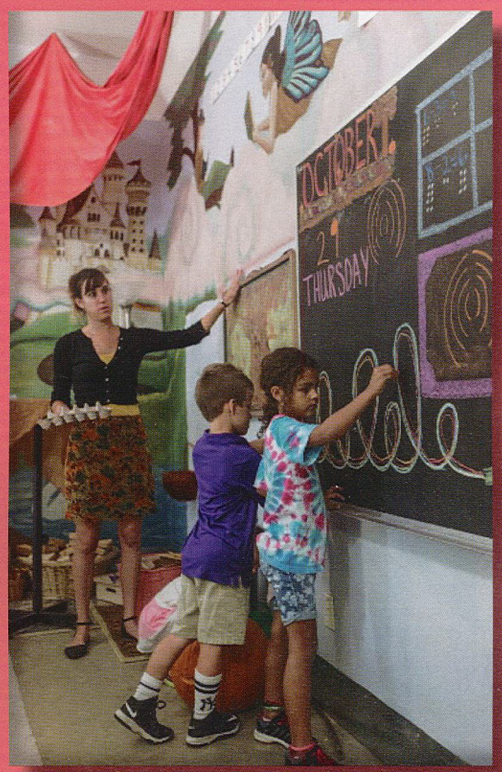
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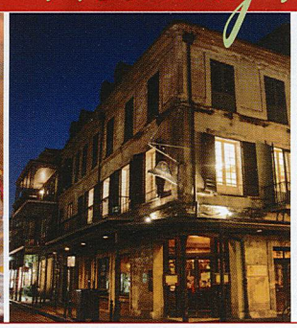
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BLACK DUCK BAR AT PALACE CAFÉ

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GREAT NEIGHBORHOOD SELLABRATION SITE SPOTLIGHT

CORPUS CHRISTI ROMAN CATHOLIC CHURCH,

now combined with Epiphany Roman Catholic Church, celebrates its centennial year this fall. The history of Corpus Christi Church and school, located at 2022 St. Bernard Ave., is a vital part of the history of the cultural and historic 7th Ward of New Orleans.

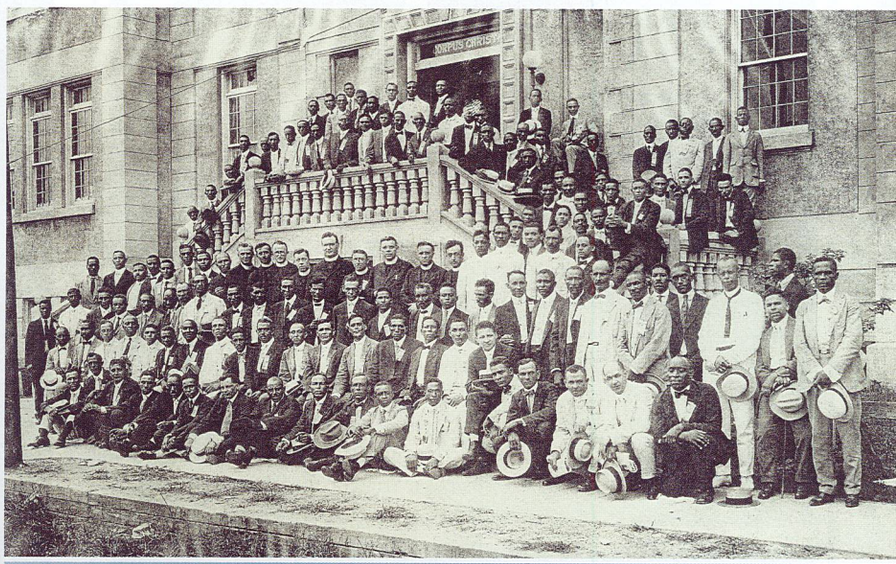
Out of a past of pain, the Catholic doctrine of *Le Code Noir*, the Black Code that dictated enslaved African descendants of colonists be baptized and raised in the church, came a faithful community of one of the largest black Catholic cities in the nation. (More enslaved Africans were sold from New Orleans than any other city in North America. See the work of historian Gwendolyn Midlo Hall, or visit The Historic New Orleans Collection's exhibit "Purchased Lives.") Corpus Christi church was founded in 1916 by Father Samuel Kelly in this diverse neighborhood. One year later, the school was added, and was a major site of education for the neighborhood for decades.

The church, parish and school flourished in a faith-filled community of artisans, from blacksmiths and builders to carpenters, plasterers, seamstresses, and musicians and singers. For these working families, worship was serious business. Mrs. Ruth Zeno Barnes was baptized at Corpus Christi Catholic Church at three weeks old in 1929. Like the many faithful kids learning Catholicism, when she made her first Communion, she was confident she knew how to pray and how to be good, she recalled recently. By the time of her Confirmation, she passed into an important rite of Catholic passage, a moment celebrated with white dresses, new rosary beads and her own Mass hymnal. She also remembers devotionals to the Blessed Mother, those May pageants where girls wore veils and everyone marched a procession to honor the Mother of Jesus. Worship was strict in those days, Ms. Ruth says: kids had to be still and pray, thereby learning the value of the sacred.

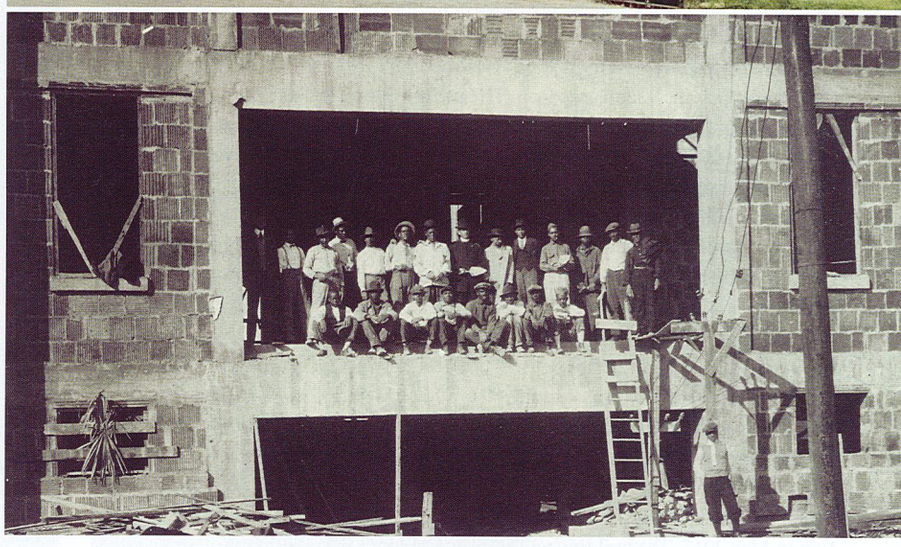
The church community grew and grew; when it reached the point that there was no standing room left along the rear or aisles, the Epiphany Church Parish was established, splitting Corpus Christi to accommodate growth. Corpus Christi's role in the community stayed strong; by mid-century, the gymnasium was host to Friday and Saturday night skate parties, which lasted for decades.

Hurricane Katrina and the flooding that followed devastated much of the 7th Ward. The resulting population loss in the neighborhood caused both church parishes to reunite as one, which is now named Corpus Christi/Epiphany. Today, church Pastor Father Henry Davis says the "theme of Corpus Christi's centennial is celebrating 100 years of the coming together as the body of Christ," and the parish remains inclusive of the entire community, as throughout its history. The centennial anniversary kicked off last fall with the opening of the new parish Community Center and will conclude with a banquet luncheon on Saturday, September 24, followed by a closing Mass the next day. Such celebrations mark time to reflect on the past of the parish and launch a new and promising epoch in this community.

The 7th Ward Community Center, which is also the site of PRC's Great Neighborhood *Sell*abration on Saturday, Sept. 10, 2016, was established in October 2008 as Corpus Christi/Epiphany worked with the Federal Emergency Management Agency (FEMA) and the Archdiocese of New Orleans. The center, created out of the renovation of two existing school buildings, has a 4,000-square-foot cafeteria, a 6,900-square-foot auditorium and gymnasium on its second floor, a library on its third floor, a board room, exhibit spaces, a computer lab, and 10,000 square feet for various meeting spaces and community gatherings. The exemplary renovation won an award from the Louisiana Landmarks Society, which honored those who designed, developed and built the site, including Ryan Gootee General Contractors LLC, the Archdiocese of New Orleans, Corpus Christi-Epiphany Catholic Church, Mathes Brierre Architects and Hewitt-Washington & Associates. The Josephite Fathers and Brothers, parishioners, multiple partners and programs, the 7th Ward community, and Corpus Christi/Epiphany have much to celebrate, and are thankful. - *Dr. Mona Lisa Saloy, President, 7th Ward Neighborhood Association*







TOP Men from various states came to New Orleans for the National Convention of the Knights of Peter Claver in 1920, as well as some male members of Chorpus Christi. Events were held at Corpus Christi Church. Photo courtesy CreoleGen **MIDDLE** The Corpus Christi Epiphany Community Center. Photo courtesy Corpus Christi Epiphany Church **BOTTOM** Photo courtesy Corpus Christi Epiphany Church

OPERATION COMEBACK RENOVATES THE LAST REMAINING BUILDING OF STRAIGHT UNIVERSITY

BY **Becky O'Malley Gipson**, *Operation Comeback*

THE ISSUE OF AFRICAN AMERICAN EDUCATION was central in Reconstruction politics in the South, New Orleans included. Civil Rights leaders had already fought hard and successfully for emancipation and enfranchisement in order to gain social, economic and political rights. The 1868 State Constitution allowed for the founding of private African-American universities in Louisiana, and in 1869, the first three African American universities in Louisiana were all founded in New Orleans. One of those was Straight University.

Today, the only building remaining from all three of these original African American universities in Louisiana is the boarding house and dining hall of Straight University, located at 1423 North Claiborne Ave. It too was almost lost, but now the Preservation Resource Center's Operation Comeback is bringing it back to life.

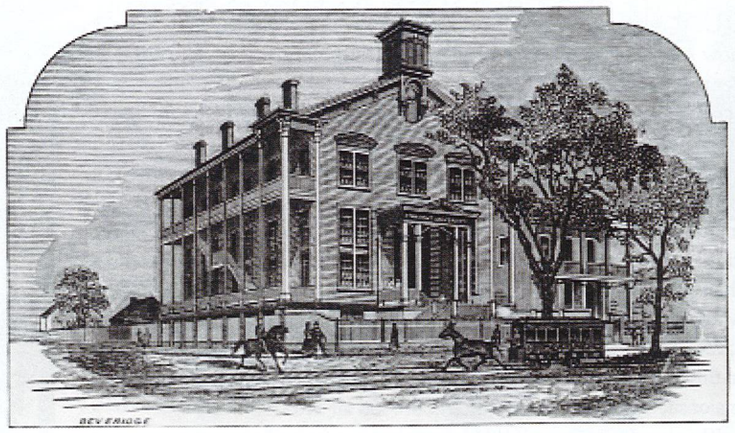
Named for Seymour Straight, the university's most prominent benefactor, Straight University was founded with the goal of providing higher education for the freedmen of New Orleans. Along with Seymour Straight, the university was founded by the American Missionary Association, an abolitionist organization that focused on social justice for immigrants, Native Americans, and African Americans. The school offered such professional programs as Liberal Arts, Mathematics, Theology, Medicine and Law. The first classes offered at Straight University in 1869 took place in a church. But, by 1871, Seymour Straight had purchased land and erected a school building at the corner of Esplanade Avenue and North Derbigny Street. This site was considered an ideal location according an American Missionary Association Report, which stated that "the [university] was located in a quiet and beautiful part of city, fronting on a shady street, which resembles the boulevards of Paris."

In April of 1871, only 14 months after the main campus of Straight University was opened, 1423 North Claiborne Ave. was purchased by the American Missionary Association. Originally known as 315 Claiborne Ave., the house was built between 1866 and 1871 and, according to the title transferred on April 18, 1871, Rev. Joseph W. Healy, the first president of Straight University, signed the title for the property on behalf of the American Missionary Association. As early as 1871, professors were taking up residence in the house. We at the Preservation Resource Center believe 1423 North Claiborne Ave. may have been chosen as an extension of the university because it was within the same block as the university's main building.

Residing in 1423 N. Claiborne Ave. were J. F. Fuller, Professor of Mathematics and Principal of the Elementary Department, Rev. Charles H. Thompson, Professor of Biblical Theology and Literature and Preacher to the University, James A. Adams, principal of Straight University, and J. Melville McPherron, Professor of Mathematics. The house continued as faculty housing until 1874 when it expanded to serve as a student dormitory and faculty-student dining hall. According to the city directory, the building was used for faculty housing until 1877.

The early years at Straight University were formative for the Civil Rights movement during Reconstruction. The university served as an intellectual center for many newly freed Africans Americans in New Orleans, playing host to many nationally significant African American lecturers. The events that surrounded Straight University attracted visible attention during its first years from significant advocates of the early Civil Rights movement. On February 16, 1877 an arsonist burned down the main campus of Straight University. After the fire, school officials opened a new campus on Canal Street and, in 1930, joined with New Orleans University to form Dillard University, developing a new campus in New Orleans' historic Gentilly neighborhood. The boarding house at 1423 North Claiborne Ave. was the only building to survive the fire.

When the property was acquired by the Preservation Resource Center, the bowed front gallery faced the threat of collapse and it was on a list for demolition. Through research, the Preservation Resource Center discovered the building's link to Straight University and began work to stabilize the structure. Now, PRC's Operation Comeback department is renovating the building with an estimated completion in May 2017. The building will be converted into three **residential units, available for purchase.**



STRAIGHT UNIVERSITY, NEW ORLEANS, LA

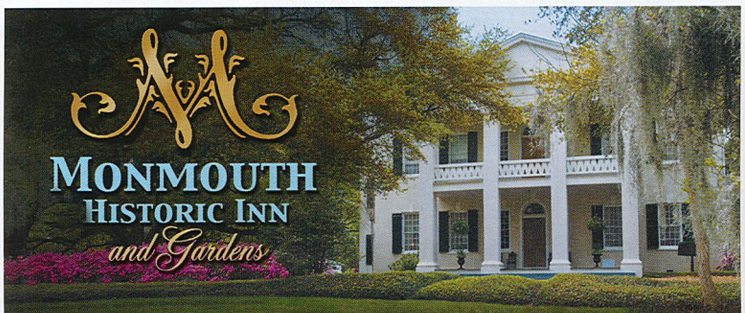


TOP Rendering of the original Straight University, once located at 1631 Esplanade. Photo courtesy of Straight University Catalogue 1870-1871, Amistad Research Center.
BOTTOM A recent photo of 1423 North Claiborne Avenue.

ARCHITECT Perez, A Professional Corporation
STRUCTURAL CONSULTANT Morphy Makofsky, Inc.
MECHANICAL CONSULTANT Damien W Serauskas, PE
ELECTRICAL CONSULTANT Creighton Engineering
CONTRACTOR Upstream Construction Consulting, Inc.

For more information on available properties, please ask your Realtor to contact the listing agent, Bart Gillis. If you are not working with a realtor already, contact Bart Gillis directly:

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Keller Williams Realty New Orleans
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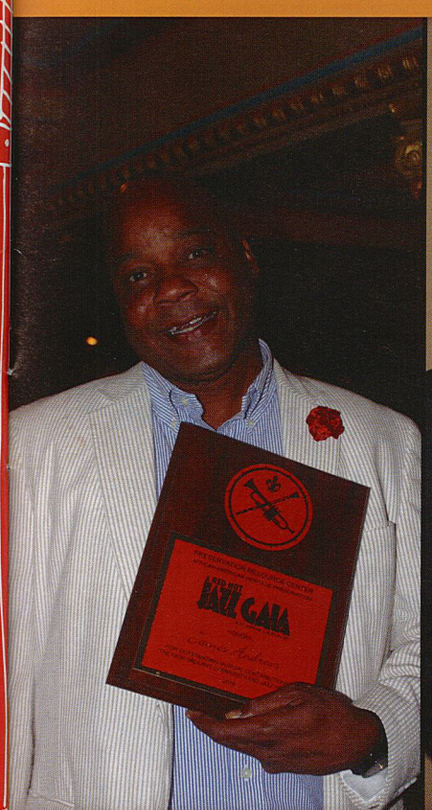
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PHOTOS BY LIZ JUREY

Kiosk

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GREAT NEIGHBORHOOD *SELL*ABRATION
SATURDAY, SEPTEMBER 10

Thinking about buying or renovating a home of your own? Visit PRC's annual Great Neighborhood *Sell*abration to explore financial incentives for buying and renovating a historic house. Learn about New Orleans neighborhoods from residents and neighborhood associations, and meet Realtors, lenders, insurance agents, contractors, restoration and other housing professionals who have firsthand knowledge to share. Each attendee receives a free resource guide of historic districts which includes home buying, renovating and community resources. Special event sections include Ask-an-Architect, energy efficiency for historic houses, and skilled housing professionals. Food trucks, snoballs, and refreshments. See details on page 5. 10 a.m. to 3 p.m. Free and open to the public. Pre-register and more information at prcno.org. At Corpus-Christi Epiphany Community Resource Center, 2022 St. Bernard Ave.

FIRST TIME HOMEBUYER CLASS
SATURDAY, SEPT. 17 & 24, MONDAY - THURSDAY, NOVEMBER 7-10

This 12-hour course offered by PRC and A Shared Initiative, Inc. is certified by the LA Education Collaborative. It acquaints prospective buyers with the details of purchase contracts, insurance, fiscal fitness, budgeting, home maintenance and more. Students emerge from the program prepared to tackle a home purchase process and meet the demands of owning and caring for a home. Both Saturday sessions **or** weeknight sessions, are mandatory for completion of the course, which is preceded by a one-on-one financial counselling session. Located at 3401 St. Claude Ave. (Saturday classes) and 923 Tchoupitoulas St. (weeknight classes) $75 per individual, $90 per household. Advance registration is required. Registration information at prcno.org or 504.636.3399.

RENOVATORS' HAPPY HOUR GOES UPTOWN
THURSDAY, SEPTEMBER 22

Visit a different historic neighborhood and renovation in-progress at this educational event. Hear from first time renovators Walker and Margaret Saik who are converting their double shotgun house to a single, camelbacked house in preparation of a growing family. Great effort is being made to retain the historic details and architectural integrity of their home. Light refreshments will be available. $10/ free for PRC members. For more information prcno.org or 504.636.3399. 5:30 to 7 p.m. at 5202 Chestnut St.

FIRST TIME RENOVATOR TRAINING: BUY RIGHT
TUESDAYS, SEPTEMBER 20, 27

Prepare to take on your first renovation project with this two-night course. Topics covered will be an analysis of the pros and cons of renovating, how to select a project that is right for you and your budget, and financing options including 203(k) renovation loans and rehabilitation tax credits. This training is helpful for anyone trying to purchase their first home on a limited budget. Located at PRC, 923 Tchoupitoulas St. 6 to 8:30 p.m. $40 / $35 for PRC members. Advance registration is required. Registration information and more at prcno.org, sblaum@prcno.org, or 504.636.3399. First Time Renovator Training: Buy Right is Underwritten by **Witry Collective.**

FIRST TIME RENOVATOR TRAINING: RENOVATE RIGHT
TUESDAY, OCTOBER 11,18, 25

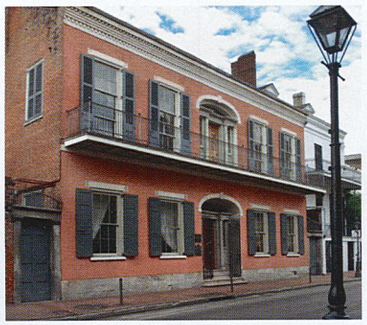
This three-part course focuses on how best to manage a renovation project. Good for first-timers or anyone who wishes to become more knowledgeable by learning from experienced renovators and local professionals. Topics covered include project management, working with city agencies, working successfully with your contractor, when to use an architect, and maintaining the historic character of your house. First Time Renovator Training Part II is $65 / $50 for PRC members. Space is limited and pre-registration is required at prcno.org First Time Renovator: Renovate Right is Underwritten by **Audubon Insurance Agency, LLC.** 6 to 8:30 p.m. at 923 Tchoupitoulas St.

STAINED GLASS ART IN SACRED PLACES TOUR
SUNDAY, OCTOBER 22

Join PRC for this all-day luxury bus tour will start at the chapel at the National Hansen's Disease Center, and will continue down River Road, visiting three other churches of diverse vintages and artistic styles – Saint Michael the Archangel Church, St. Joseph Church in Paulina, and St. Peter's Catholic Church in Reserve. Tickets can be purchased online at prcno.org, and cost $75 for PRC members / $85 for non-members. Lunch will be provided. Tour will depart from the 17th St. side of the Lakeside Shopping Center parking lot.

HISTORIC HOUSE SPECIALIST SEMINAR FOR REAL ESTATE AGENTS
THURSDAY, NOVEMBER 3

This program provides detailed information about the historic house types and neighborhoods of New Orleans as well as pertinent information about financial incentives, renovation financing and permitting that will enable local Realtors to better market and sell historic New Orleans homes. This program will earn 4 CE credits (by the LA Real Estate Commission) and by attending two additional PRC education programs, the PRC designation of Historic House Specialist. 8:30 a.m. to 3:00 p.m. at the PRC (923 Tchoupitoulas St.) $85 / $75 for PRC members. Space is limited. Pre-registration is required at prcno.org. Historic House Specialist is Underwritten by **Whitney Bank.** *This course counts toward the PRC Historic House Specialist designation for Real Estate Agents.*



RENOVATORS HAPPY HOUR GOES TO THE HERMANN-GRIMA HOUSE
THURSDAY, NOVEMBER 10

Built in 1831, the Hermann-Grima Historic House is installing a state-of-the-art HVAC system. Enjoy refreshments and hear about how you can install modern systems and appliances while keeping the integrity of a historic structure intact and be minimally invasive. Free for PRC and HGGHH members / $10 for nonmembers 820 St. Louis St. 5:30 to 7 p.m. Visit prcno.org or call 504.636.3399.

MEETING DATES

BLIGHTSTAT: SEPTEMBER 8
CBD HISTORIC DISTRICT LANDMARKS COMMISSION: SEPTEMBER 14
NEW ORLEANS CITY COUNCIL: SEPTEMBER 8, 22
CITY PLANNING COMMISSION: SEPTEMBER 13
HISTORIC DISTRICT LANDMARKS COMMISSION: SEPTEMBER 15
NEIGHBORHOOD CONSERVATION DISTRICT ADVISORY COMMITTEE: SEPTEMBER 5, 19
VIEUX CARRÉ COMMISSION: SEPTEMBER 7

Send October kiosk information to Liz Jurey, c/o PRC, 923 Tchoupitoulas St., New Orleans, LA 70130, or via email at ljurey@prcno.org, by September 10, 2016.

NEW ORLEANS

THOMAS SULLY: AT HOME AND AT LEISURE
THROUGH JUNE 3, 2017

An exhibit focusing on residences and yachts designed by Thomas Sully (1855-1939) for himself, from 1890 through 1915. Included are original drawings, period blueprints, and original photographs. Sully is considered New Orleans' premier Gilded Age architect, designing important commercial structures, including the Third St. Charles Hotel, the Morris and Hennen Buildings, and the New Orleans National Bank. He was also architect of the Jewish Widows and Orphans Home, and was hired by many of the city's elite to design their residences, many of which are still standing along St. Charles and Carrollton Avenues. Southeastern Architectural Archive, 6801 Freret St., Room 300 Jones Hall, on Tulane University's Uptown campus. 9 a.m. to 12 p.m. and 1 to 5 p.m. Mondays through Fridays. Admission is free.

DRAWINGS OF GRACE DUNN FOR THE WPA
THROUGH DECEMBER 15, 2017

Featuring original pen and ink and pencil drawings by New Orleans artist Grace Blethen Dunn (1885-1970) for the Works Progress Administration, for two publications, *New Orleans City Guide* (1938), and *Louisiana: A Guide to the State* (1941). Southeastern Architectural Archive, 6801 Freret St., Room 300 Jones Hall, on Tulane University's Uptown campus. 9 a.m. to 12 p.m. and 1 to 5 p.m. Mondays through Fridays. Admission is free.

A DAY IN THE LOWER GARDEN DISTRICT
FRIDAY & SATURDAY, SEPTEMBER 23 & 24

Tour five never-before-seen recently restored homes in the most livable neighborhood in New Orleans! Self-guided house tour, historic home seminars and fine art and silver evaluations by New Orleans Auction Galleries staff specialists on Saturday, September 24 10 a.m. to 4 p.m., starting from Felicity Church. Tickets are $25 and up. 6:30 to 9 p.m. Patron Party at the gorgeous home of Greg Morey and Scott James featuring the Preservation Hall Jazz Band. Tickets $175 per person/$300 per couple. For more info visit coliseumsquare.org.

THE HISTORIC HOUSES SOCIETY GALA FOR THE HERMANN-GRIMA + GALLIER HISTORIC HOUSES
THURSDAY, NOVEMBER 3, 2016

This year, the Gala will be held at the beautiful Garden District home of Kim and Jamey Roddy on Seventh Street. The Historic Houses Society Gala is held annually to thank and honor the Society's Circle Level Members. Food will be provided by the Link Restaurant Group. Chairs: Mathilde V. Currence, Susan R. Johnson and Betsey M. Todd. 7 to 10 p.m. More at hgghh.org.

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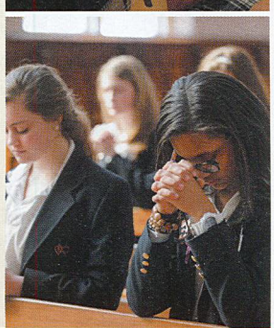
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265 W Railroad Avenue ~ Magnolia MS Offered at $350,000

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Beautifully renovated 3 BR duplex condo w/ custom finishes and attention to esthetics. Kitchen w/ marble countertops, graphite sink, beaded wood inlay cabinets. Marble tile and freestanding stone resin tub in master bath. Custom closets, Restoration Hardware lighting. Covered porches front and back, large private yard, off street parking. Great uptown location! $625,000 **Isabel Sanders 504-615-1401**





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1357-59 Constance Street

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1437 Eighth Street

Beautiful Historic CENTER HALL

Second Empire Style GARDEN DISTRICT HOME, CIRCA 1869. The Byerly-McGraw house is located in PRESTIGIOUS location, second house from Prytania. Walk to COMMANDER'S PALACE and St. Charles Avenue. Stroll along majestic oak trees to Magazine Street, coffee shops, restaurants, and the FAMOUS Street car. Original ARCHITECTURAL details include hardwood floors, FIVE fireplaces, mantles, medallions, and moldings. Chef's kitchen completes this outstanding home. Offered at $1,245,000. Call **Tricia King at 504-722-7640 or visit TriciaKing.com** for more information and photos.





16 Colonial Lane ~ $679,500

Secluded Plantation Style with double gallery beneath Oak trees, on park like grounds provides unique lifestyle! Aesthetically pleasing den, kitchen, brkfst rm, dining rm sweep. Gourmet top-of-line kit has island, granite, SS appliances, 2 wine coolers. Den has lovely vaulted gas frpl. Large master bdrm suite. 4 bds/4 full baths + ofc, game rm, loft, galleries, multiple patios. Ceiling heights 8, 10, 17! In Harahan near Mississippi River Levee recreation- walk, jog, bike! **J. Babineaux 504-813-8460 or Linda 504-957-8014**





7813 Jeannette, 70118 ~ $575,000

Victorian Camelback in coveted location just blocks to S. Carrollton restaurants, streetcar line, Loyola, Tulane, Audubon Park and the levee. Tree-lined street, white picket fence, large front porch with swing. Open and bright floor plan with large windows and wood floors throughout. 3 bed / 3 bath with space for studio, home office, or playroom. Large wooden deck and 2nd floor balcony. Extra storage shed and cabana for private inground pool. **KatieWitry.com**



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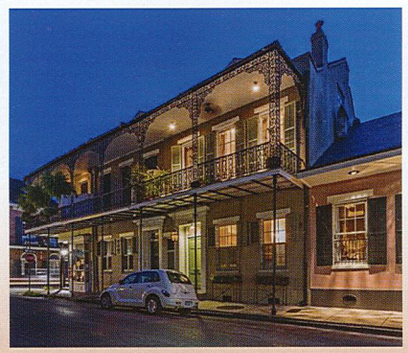
2029 S. Carrollton Ave.
$1,190,000

Fabulous renovation of elegant home on beautiful tree-lined avenue. 5 bdrms, 3.5 baths, saltwater pool, new kitchen, family room, breakfast room, 7 exquisite fireplaces, gleaming pine floors, 10 ft ceilings, crown molding, large windows, driveway and carport behind electric gate. Much more!



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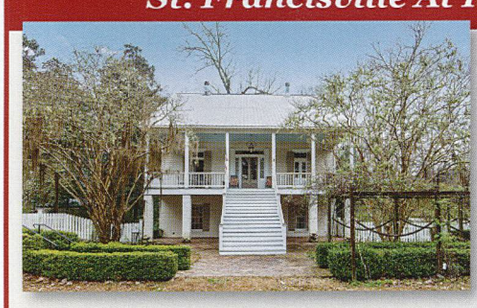


Splendid 1830's townhouse with original details abound! Recent renovation offers modern amenities while preserving the architectural integrity of this early 19th century home. Beautiful crown moulding, ceiling medallions and marble mantels, as well as double parlors and a Dumaine Street covered gallery make this home truly exceptional. Gourmet kitchen with Thermador appliances and a La Cornue stove. Lovely, quintessential French Quarter courtyard.

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Editor's SPOTLIGHT

ella camburnbeck

I've had the pleasure of knowing Ella Camburnbeck for years; we first met when we were both students in Tulane's Preservation Studies program. She has a bright spirit, contagious laugh and quick intellect. After we graduated, I watched with admiration as Ella ably led the important Beauregard-Keyes House and Garden Museum in the French Quarter for several years, and later entered the private sector.

Her passion for preservation led her back to the nonprofit world: She is the new executive director of Felicity Redevelopment, Inc. Founded by Louise Martin in 1998, Felicity has put more than 50 blighted and vacant properties back into commerce within a compact footprint of Central City known as 'Faubourg Lafayette.' Ella's entrance comes at an exciting time for the organization. As a revolving fund, Felicity typically acquires, renovates (to high historic standards) and then sells properties, using the proceeds to fund the next project. But soon they will start building new homes on vacant lots — new territory for the organization. They are also pushing their S. Rampart Street boundary back to LaSalle Street, and are in the process of acquiring property on that corridor.

"There's so much opportunity for us to fill in the blank spaces — to create affordable housing that honors the fabric of the neighborhood, and to dig into advocacy, fighting negligent property owners," Ella said. And to help neighbors reimagine the area without Brown's Dairy — news recently broke that the dairy plant, located right in the middle of the residential neighborhood in which Felicity has been working for almost two decades to bring back, is shutting down.

The neighborhood is lucky to have her.

DANIELLE DEL SOL, *editor*



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