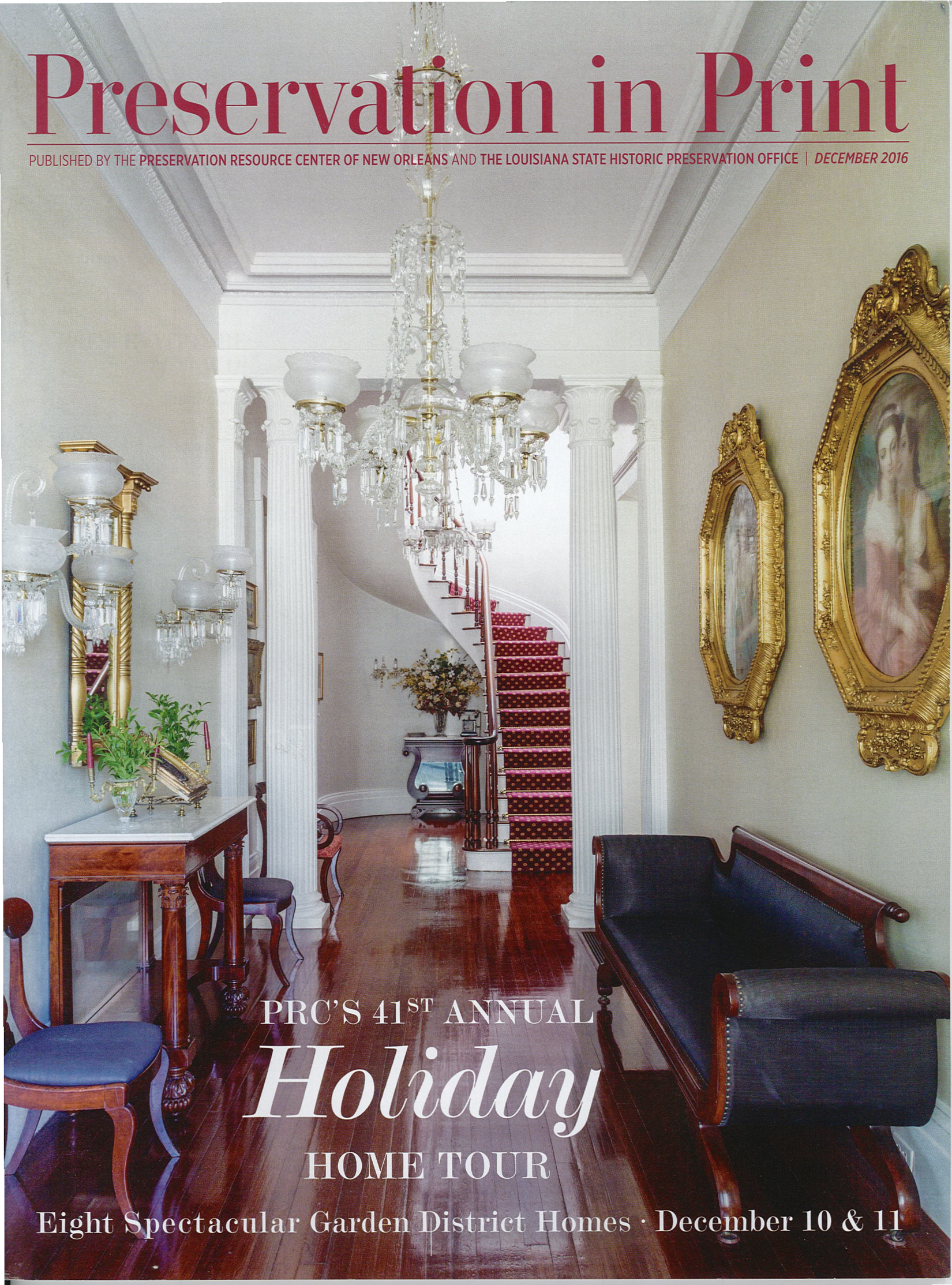
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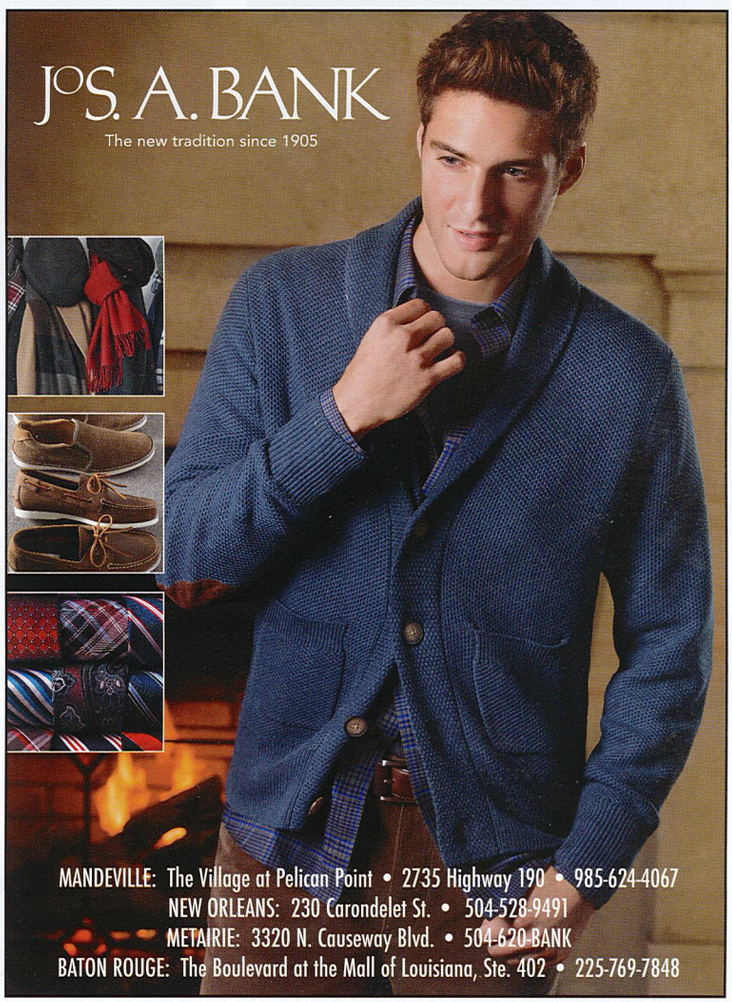
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BY DANIELLE DEL SOL

CORRECTION

We regret that the November 2016 "Editor's Spotlight" (p. 38) listed the incorrect architect of the Nora Navra Library. The new facility was designed by **Manning Architects**.

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ON THE COVER

Enjoy PRC's 41st annual Holiday Home Tour in the Garden District. *See page 20.*

PHOTO BY SARA ESSEX BRADLEY

PICTURED ABOVE

LEFT Boho meets historic at 1312 First St. Explore this house on PRC's Holiday Home Tour. *See page 27.*

PHOTO BY SARA ESSEX BRADLEY

CENTER A sculpture of local hero Sophie B. Wright by Enrique Alferez. Her namesake school has recently undergone an impressive historic restoration. *Read more on page 38.*

PHOTO BY MAC BALL

RIGHT The Delta Queen steamboat was named one of the 11 Most Endangered Sites in the country this year by the National Trust for Historic Places. *Read why on page 15.*



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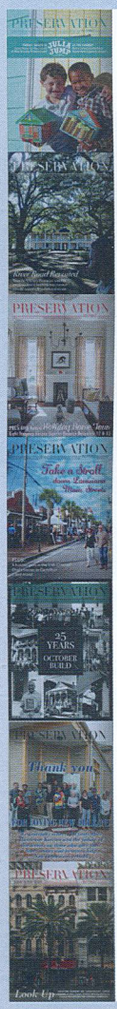
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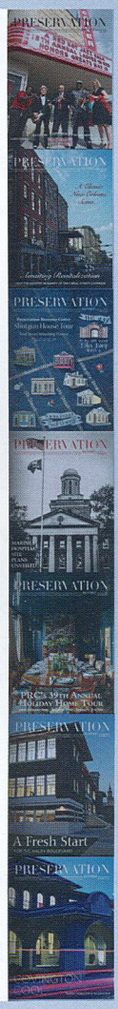
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FROM THE

Director

PATRICIA H. GAY

Jane Jacobs was Right

Happy 100th, Jane.

BY ROBERT STEUTEVILLE

This column originally appeared in Public Square: A Congress of New Urbanism Journal *on November 4, 2016, and was reprinted with permission.*

OLDER AND SMALLER BUILDINGS and a wide range in building age offer real economic and social benefits for neighborhoods and urban centers, according to a study of three major cities — Seattle, Washington, DC and San Francisco.

The study was inspired by Jane Jacob's well-known contention in her influential 1961 bestseller, *The Death and Life of Great American Cities*. She argued that "Cities need old buildings so badly it is probably impossible for vigorous streets and districts to grow without them."



JANE JACOBS (1916-2006)

Old buildings provide cheap and flexible space for business owners, skilled makers and artists to operate. They balance the newer, more expensive buildings where more established enterprises and richer folk can reside. These newer buildings eventually become old and the cycle comes full circle. Small buildings add variety and diverse ownership to a neighborhood, also contributing economic vitality, according to Jacobs.

The study, sponsored by the National Trust for Historic Preservation and published in 2014, was designed to test Jacobs's theory. The research comes to predictable but still important conclusions from core cities in three of the strongest real estate markets.

Young people love old buildings. In Seattle, San Francisco and Washington, DC, the median age of residents in areas with a mix of small, old and new buildings is lower than in areas with larger, predominantly new buildings. These areas are also home to a more diverse mix of residents from different age groups.

Nightlife is most alive on streets with a diverse range of building ages. In San Francisco and Washington, DC, city blocks composed of mixed-vintage buildings host greater cellphone activity on Friday nights.

Older business districts provide affordable, flexible space for entrepreneurs from all backgrounds. In Seattle and Washington, DC, neighborhoods with a smaller-scaled mix of old and new buildings host a higher proportion of new businesses, as well as more women and minority-owned businesses.

The creative economy thrives in older, mixed-use neighborhoods. In Seattle and Washington, DC, older, smaller buildings house significantly greater concentrations of creative jobs — e.g. media production, software, and performing arts businesses — per square foot of commercial space.

Older, smaller buildings provide space for a strong local economy. In Seattle and Washington, DC, streets with a combination of small, old and new buildings have a higher proportion of non-chain restaurants and retailers.

Older commercial and mixed-use districts contain hidden density. In all three cities, streets with a mix of old and new buildings have greater population density and more businesses per commercial square foot than streets with large, new buildings.

The report argues for slow new development in historic neighborhoods. Drastic change may harm their economy. "While this research indicates that successful commercial and mixed-use districts benefit from new construction, these changes should be gradual."

The study itself is fascinating. In effect, researchers filtered each city through a 200-by-200 meter grid, measuring the age, diversity of age, and size of buildings in commercial areas. The team pored through records, many of them hard copies in assessor's offices. Higher average building age, greater diversity of building age, and smaller individual buildings (greater "granularity") produced a higher score of "character." The character score of each grid was compared with 40 measures of economic and social activity in census blocks.

Nearly all of the areas studied were on historic street grids. Downtowns tended to have larger buildings and less diversity in age. Main streets that grew around streetcar routes have older and smaller buildings (one of the recommendations is to "Preserve the streetcar legacy"). Single-use commercial areas in the suburbs were not included in the study, although a few such centers have been built in the core cities.

The results are variable — not all of the commercial districts with high character scores performed better. Overall, the study concludes: "Building age, building age diversity, and the granularity of building fabric emerged as significant predictors of community vitality, even when taking into account the effects of income, access to transit and construction permit dollars."

Among the recommendations: Cities should make it easier to reuse small buildings. In some cities, "older commercial buildings languish, with empty upper floors or vacant storefronts. Cities can help unlock the potential of these spaces by removing barriers, such as outdated zoning codes and parking requirements and streamlining permitting and approval processes."

Preservation Green Lab, a department of NTHP, headed the study with collaborators Impresa Inc., Gehl Studio, State of Place, and Basemap.

Robert Steuteville is editor of Public Square: A CNU Journal.







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LOUISIANA
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DIVISION OF HISTORIC PRESERVATION
DEVELOPING OUR CULTURAL ASSETS

Louisiana Office of Cultural Development Hosts *Culture 2020*

BY **CAROLINE DOWNER,** *Louisiana Office of Cultural Development*

THE LOUISIANA OFFICE OF CULTURAL DEVELOPMENT hosted Culture 2020 in October as a day of strategic planning to hone in on the focus and goals of culture in Louisiana during the next four years.

The day began with welcomes by Lt. Governor Billy Nungesser and Assistant Secretary Phil Boggan, followed by presentations from Louisiana Economic Development, the Louisiana Office of Tourism, the Divisions of Archaeology, Historic Preservation and Arts and the Council for the Development of French in Louisiana. Consultants Lisa Mount and Jessica Solomon facilitated the discussions and strategic planning of the large constituent base in attendance.

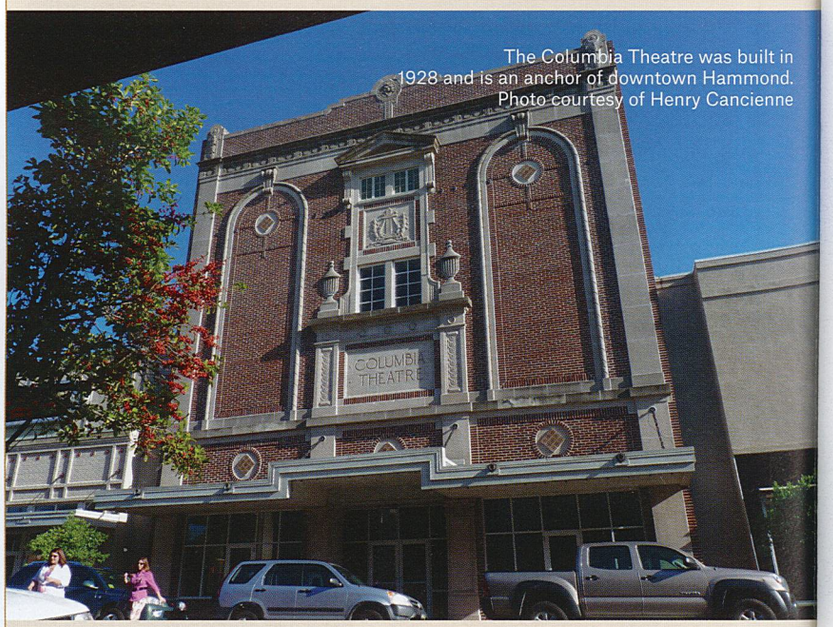
Throughout the day, partnerships were strengthened, and a focus for culture was developed to be built upon in the coming months before the spring's annual Culture Connection.





ABOVE: Culture 2020 hosted constituents from throughout the state. Photo courtesy of the Office of Cultural Development **BELOW:** Consultant Jessica Solomon works on a graphic recording of Culture 2020 discussions. Photo courtesy of the Office of Cultural Development

SPOTLIGHT ON THE Columbia Theatre



The Columbia Theatre was built in 1928 and is an anchor of downtown Hammond. Photo courtesy of Henry Cancienne

HAMMOND—An anchor of downtown Hammond, the Columbia Theatre for the Performing Arts serves as a prominent cultural destination for residents and visitors on the northshore of Lake Pontchartrain. Originally named the Columbia Theatre, the renovated movie house is located at 220 E. Thomas St. and hosts performances, conducts children's cultural events and activities and offers conference space. The Columbia's concert venue, Ghost Light, showcases new talent aimed for the college crowd and expands upon the theater's repertoire of performances.

The Columbia was built in 1928 and still has its original moniker carved on its facade. It underwent major renovations to reopen in 2002, and it is owned and operated by Southeastern Louisiana University.

The addition of convention space to the Columbia supplied an invaluable amenity to Hammond's downtown and allows visitors access to top-notch performances. The Columbia offers three venues: the Main Lobby, the Conference Center and the main performance space, Hainkel Hall—named after the late Honorable John J. Hainkel Jr., who was a driving force for the Columbia's renovation.

Hammond was designated a Main Street community in 1984 and works closely with its downtown development district. Established in 1984, the Louisiana Main Street program includes 34 designated Main Streets throughout the state. For more information, visit crt.state.la.us/cultural-development/historic-preservation/main-street.



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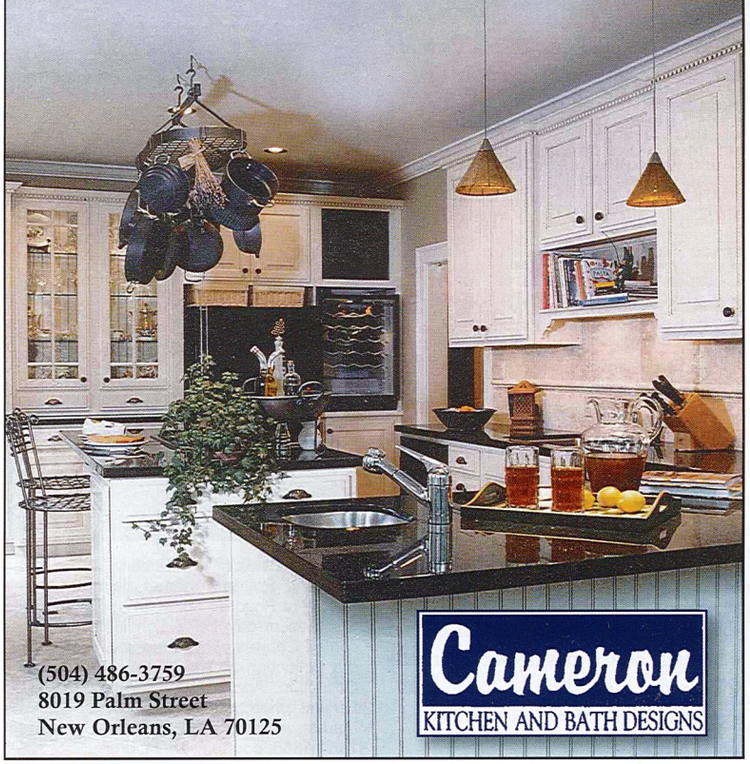
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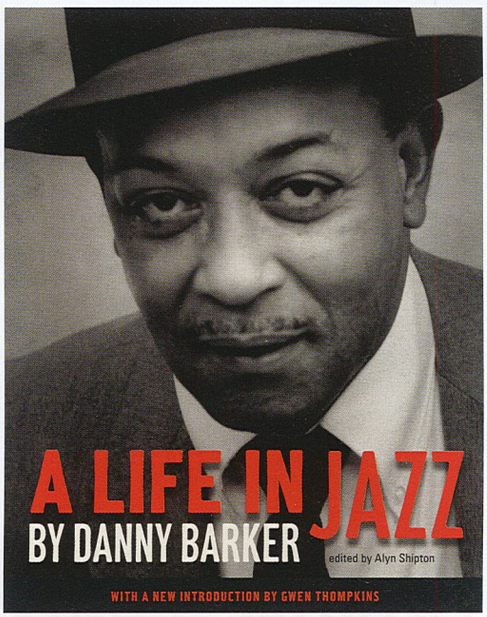
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—BRUCE RAEBURN, curator, Hogan Jazz Archive, Tulane University

"Danny was a charACTOR and a half. He was a spiritualized guy, and he could always find something to write on. Danny was a blessing."

—DR. JOHN, Grammy-winning musician



Image courtesy of Hogan Jazz Archive, Tulane University

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From Poydras Market to "South Market District:"

FOOD RETAIL IN NEW ORLEANS' CENTRAL BUSINESS DISTRICT

BY **RICHARD CAMPANELLA**

TULANE SCHOOL OF ARCHITECTURE

NEW ORLEANS DURING THE 1830s saw its population more than double, to over 100,000, as migrants predominantly from Ireland, Germany and the northeastern United States made their way to the banks of the lower Mississippi. Increasingly, the human geography of the city shifted away from the largely Francophone lower city and toward the predominantly Anglophone upriver precincts of the Faubourg St. Mary (now the Central Business District and "South Market District") as well as the neighborhoods we now call the Warehouse District, Lower Garden District, Central City and Irish Channel.

As the population shifted, so did food retail. The buying and selling of foodstuffs took a number of forms in this era, both lawful and illicit. Peddlers were ubiquitous: Benjamin Latrobe reported in 1819 that "in every street during the whole day black women are met, carrying baskets upon their heads calling at the doors of houses." Hunters and fishermen, meanwhile, would sell their catch on the canal docks and by the riverfront. Along the uptown wharf, flatboatmen would earn the wrath of licensed merchants by turning their rafts into illegal pop-ups, selling wholesale to retail consumers. "The owners of the flat-boats no sooner arrive," growled one businessman in 1847, "than they open their floating shops for the sale of their respective cargoes; and as their prices average little more than one-half of those [in] stores[,] there are always numbers of customers thronging the levee…." Corn, wheat, smoked hams, barrel pork and other upcountry exports typically sold along the flatboat wharf.

For most New Orleanians most of the time, "making groceries" meant a trip to the neighborhood market. These open-stall bazaars were owned and operated by the city such that inspectors could enforce sanitary regulations and collect fees from a centralized space. The French (Creole) Market was the first and largest unit, dating originally to 1780-1791 and expanded to four blocks by the early 1800s.

To outside eyes, the market was among the most interesting spectacles of the city, and travelers regularly commented on the scenes they saw. Basil Hall, who came from Edinburgh in 1828, noted that "the fishermen were talking Spanish," likely Isleños from St. Bernard Parish, "while amongst the rest…was a pretty equal distribution of French and English." His inventory imparts an idea of the city's foodways at the time: "cabbages, peas, beet-roots, artichokes, French beans, radishes… potatoes both of the sweet and Irish kind;—tomatoes, rice, Indian corn, ginger, blackberries, roses and violets, oranges, bananas, apples;—fowls tied in threes by the leg, quails, gingerbread, beer in bottles, and salt fish…." He noticed at "every second or third pillar sat one or more black women, chattering in French, selling coffee and chocolate [and] smoking dishes of rice…. I found it was called gumbo, a sort of gelatinous vegetable soup, of which…I learnt afterwards to understand the value."

The urban expansion of the 1830s forced authorities to create new food retail spaces in new areas, particularly uptown. What resulted was a municipal market system which, over the next 80 years, would form one of the largest in the nation.

The first to serve the upper faubourgs was the St. Mary's Market (1836), located off Tchoupitoulas Street, directly across from the Preservation Resource Center's office. "For quite a number of years after its erection," noted J. Curtis Waldo in his 1879 *Illustrated Visitors' Guide to New Orleans*, St. Mary's Market "was considered very far up town." Because of the ethnic predomination of this area, some people jokingly called the emporium "the Irish French Market."

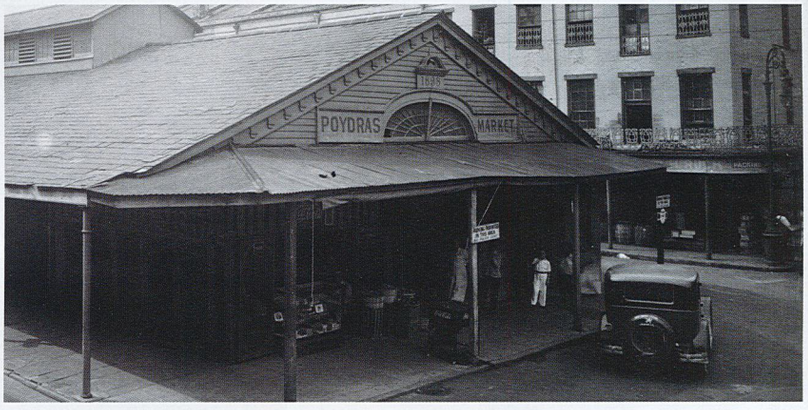
Two years later, the city acquired space from the Carrollton Railroad Company on Poydras Street for a market to serve what at the time would have been the rear of the Second Municipality. Known as the Poydras Market (1838), the two-block-long building ran in the middle of an extra-wide section of Poydras Street from Penn to South Rampart. It offered every conceivable foodstuff and household goods via hundreds of open stalls, all under a pavilion-like roof with a picturesque wooden cupola. The gables of the structure were finished in ornate detailing, and a passageway beneath the cupola allowed mule-drawn drayage and (later) streetcars to move beneath the structure.



ABOVE: Detail of a 1922 aerial photo of the Pilie and Poydras market pavilions in the middle of Poydras Street at upper left; note the present-day LePavilion Hotel at upper center. Courtesy The Charles L. Franck Studio Collection at The Historic New Orleans Collection, Acc. No. 1979.325.6421 **TOP:** Earliest photographic view of the Poydras Market, captured by Marshal Dunham in 1864-1865, courtesy LSU Library.







ABOVE: A view under the cupola of the Poydras Market taken by famed Western photographer William Henry Jackson in the 1890s, courtesy Library of Congress. **TOP AND BOTTOM RIGHT:** Poydras Market in the 1920s, courtesy Library of Congress.

Markets in the antebellum era were owned by the city, sold by stall (rather than leased) to vendors, controlled by ordinances, and managed by a market commissary, who oversaw regulations regarding sanitation, suppliers, stall keepers, deliveries, and the building itself. Records indicate the Poydras Market kept its commissary busy: according to an 1858 *Daily Picayune* report, the emporium was "intolerably filthy, from the want of facilities for obtaining water," which left the public "often disgusted at the uncleanliness," not to mention "so crowded as to be almost impassable" in the section "devoted to the sale of vegetable, coffee and refreshments."

The area around the Poydras Market made matters worse. Markets in general tended to attract loiterers and vagrants, and nearby Dryades Street, which was called Phillippa at the time, bore witness to a remarkable concentration of saloons and brothels — and along with them all the affiliated scams and crimes. Worse yet, a few blocks upriver was a sketchy purlieus known as "the Swamp," a notorious lair where flatboatmen debauched. The delinquency sometimes found its way into the market proper: in 1860, for example, an unemployed woman lingering around the bazaar, likely a prostitute, exchanged words with what she described to the *Daily Delta* as "a beautiful looking man with a gold watch around his neck." She ended up getting shot in the abdomen by him.

Mostly, however, ordinary law-abiding people patronized the marketplaces for their everyday sustenance, and found an abundance of fresh victuals amid well-arranged stalls. Despite its problems, the Poydras Market prospered to the point that in May 1866, the City purchased the adjacent neutral ground from South Rampart to Basin (now Loyola) to create the Pilie Market, to relieve overcrowding in the original pavilion. A reorganization of the market system in 1868 occasioned the selling of stands and stalls to a new set of owners — although many proprietors both before and after the change subleased their spaces, a source of constant dispute at the time. Renovations in 1898 included more permanent walls between outdoor and indoor space, and the installation of a long rooftop monitor for ventilation.

By the late 1800s, source regions of immigration to New Orleans had shifted to southern and eastern Europe. Among them were Orthodox Jewish families from Russia and Poland, some of whom would find work at the Poydras Market. Because Dryades Street ran through the market and accessed the 325-stall Dryades Market (1849) a mile uptown, both emporia would become central to the residential settlement and economic ascendency of this population. Into the 1960s, Dryades Street would be known as New Orleans' "Jewish neighborhood," and while this ethnic enclave is mostly traceable to commercial opportunities on Dryades Street (now Oretha Castle Haley Boulevard), the connection originated with the Poydras Market.

In 1911, New Orleans' municipal market system added its thirty-fourth unit, double the number from 1880 and over ten-fold since the establishment of the Poydras Market. The city at the time boasted the highest per-capita number of public markets in the nation, and possibly the largest absolute number as well.

It was an apex that would not last. Municipal markets grew increasingly ill-suited for twentieth-century city life, as corner grocery stores offered convenient alternatives and as populations moved into new automobile-based subdivisions. The rise of supermarkets after World War II sealed the fate of the system, and by the 1960s it was reduced to its original member: the French Market.

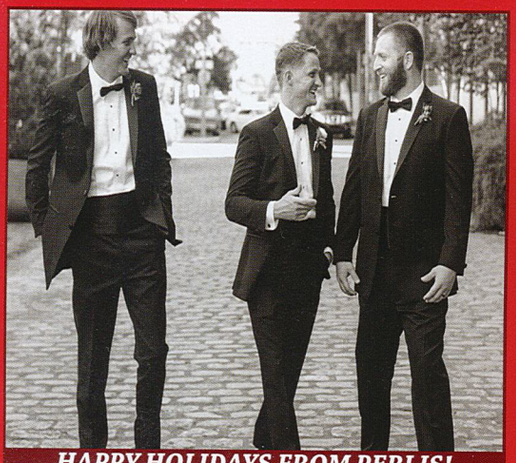
Vendors did not go down without a fight. They formed merchants' associations, developed competitive strategies, and lobbied authorities for facility improvements. But the city had other designs: in 1927, the St. Louis-based firm Bartholomew and Associates, consulting for the recently formed City Planning Commission, identified Poydras Street's "present width of 74' (as) hardly sufficient to meet the demands of trucking" and recommended broadening it to 100 feet along its downtown flank. The extra-wide section occupied by the Poydras Market, which the planners scorned as an obstructing relic, provided an idea of how a widened Poydras Street might improve traffic flow and help modernize downtown. Bartholomew's emphasis on trucking pointed to the fact that Poydras Street, first laid out in 1788, had long been something of a blue-collar cousin to Canal Street, attracting wholesalers, shippers, warehousing and light industry. It was the sort of environment that planners ached to "improve," and Step One was the removal of the Poydras Market.

In January 1930, the Dryades-to-Penn section of the 92-year-old pavilion was torn down explicitly to make more street space for vehicular traffic. Two years later, the city officially abandoned the market because it "was no longer needed and it constitutes a serious traffic hazard." The remaining structure was unceremoniously cleared away in June 1932; Dryades was later renamed O'Keefe, and both it and Poydras were widened in the 1950s and 1960s for precisely the reasons identified in 1927 by Bartholomew: traffic efficiency.

No trace of the Poydras Market survives today, but there some clues. For one, the former home of famed Maylie's Restaurant, founded in 1876 by two market workers and in business for 110 years, remains standing and now hosts an Irish pub. Across the street at 900 Poydras are three surviving antebellum storehouses, the likes of which once surrounded the Poydras Market. And a few blocks upriver is a booming new mixed-use neighborhood centered around the Rouse's Market which opened in 2011. Developers christened this area with the neologism "South Market District," meaning south of the old Poydras Market.

No one called it that during 1838-1932, but if the name catches on, so too will endure the memory of the Poydras Market.

RICHARD CAMPANELLA, a geographer with the Tulane School of Architecture and a Monroe Fellow with Tulane's New Orleans Center for the Gulf South, is the author of *Bourbon Street: A History, Bienville's Dilemma, Lincoln in New Orleans,* and other books. He may be reached at richcampanella.com, rcampane@tulane.edu, or @nolacampanella.



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SENATE, SAVE THE QUEEN!



SHE HAS CRUISED waterways throughout much of the United States, carried presidents, royalties and celebrities, and even served in war. But now the Delta Queen — the last historic overnight steamboat of her kind — is threatened.

The Delta Queen, built in 1926, and her "brother," the Delta King, were the most luxurious overnight steamboats ever built at time, costing over $1 million each. The Queen started life ferrying passengers between San Francisco and Sacramento, at a time when it was safer to travel on the seas than by road. After 13 years, she was called to duty by the US Navy in WWII. The glamorous wooden ship was painted battleship gray and carried wounded soldiers from their ships to awaiting ambulances at the San Francisco docks. She hosted the first meeting of what became the United Nations while docked in San Francisco as the war came to an end.

After the war she underwent a restoration, and from 1947 to 2008 she cruised the nation's river systems, taking passengers on overnight journeys that docked in places like New Orleans, Memphis, St. Louis and Fort Smith, Arkansas. Because she is smaller than most steamboats, with 88 overnight cabins, she can navigate smaller waterways than many other (replica) steamboats that now cruise the nation's river systems.

In 2008 she was forced to permanently park in Chattanooga as a dockside hotel. The Safety at Sea Act, passed by Congress in 1966, forbade ships of wooden construction from carrying passengers on overnight trips. Congress was reminded of the Delta Queen and immediately passed an exemption that allowed her grandfathered status. This exemption was renewed eight times, but the company that owned the ship in 2008 failed to see it secured again, causing the Queen to lose her overnight seafaring status, said Delta Queen Steamboat Company President and CEO Cornel Martin.

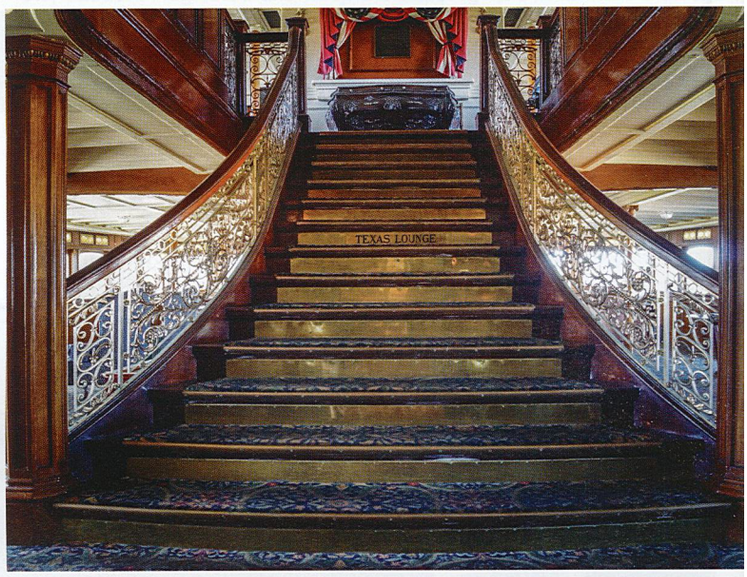
Martin and a few others recently bought the Delta Queen, and she is now docked in Houma, Louisiana. She was named one of the 11 Most Endangered Places by the National Trust for Historic Preservation this year because the ship needs to operate overnight cruise tours to stay viable. "Unless we get her up and running again, there's no way to preserve her and keep her safe," Martin said. "An old boat is even more difficult to keep up than an old house."

Martin estimates that the ship needs $7 million worth of machinery repairs, a process that will take six to eight months. But until Congress and the Senate pass a law allowing her to cruise overnight once more, the company can't spend the money to repair her.

"We're optimistic that it will be considered soon," Martin said. A bill was passed during the last full session of Congress and then went to the Senate Commerce Committee, where it passed with a significant vote in favor; now it is sitting on the Senate floor.

Those interested in supporting the Delta Queen can write to their Senator; a sample letter is available on the National Trust's website, preservationnation.org.

Once she is again allowed to operate overnight trips, the Delta Queen's home will move to Kimmswick, Missouri, which is approx. 25 miles south of the St. Louis Arch. But she won't be there often: "She'll be on the move, cruising across the country," Martin said. - *Danielle Del Sol*





Photos by Jacob Jennings, courtesy of *Point of Vue Magazine*

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STATION RENOVATION BECOMES NEW

SUSAN SPICER RESTAURANT

WHAT BEGAN AS THE OPPORTUNITY to spruce up a blighted building within sight of his own home became an all-consuming project for Kevin Centanni, a retired "AV guy and museum exhibit designer."

Centanni purchased 801 Rosedale Dr., a former police station built in 1936 that originally sat on the banks of the New Basin Canal, at a 2013 City auction. Neglected and ratty, the building was little more than a shell. "At first I thought it was just going to be my man cave," Centanni said. Soon, however, the history of the site captured him. Built in part with salvaged materials from an 1879 police station, the building was relocated from its waterfront location in 1951 to its current home in a quiet pocket of Lakeview. The land it sits on was once part of the Girod Asylum, later known as the 'Colored Waifs Home,' where Louis Armstrong learned to play trumpet. Centanni's research uncovered historic photos of the station at its original home on the canal, images taken during the building's relocation, and photos of the station on its new site, with uniformed officers posing in front.

Inside, the historic architectural elements that remained also enraptured Centanni. Huge, ancient wooden beams created a cathedral ceiling inside the modest structure. The original hardwood floors were largely intact, as was the original slate roof. And best of all, the police station's jail cell sat untouched, with dozens of messages, names and drawings etched onto the walls.

Centanni got to work restoring the structure, acting alone as contractor, despite having never undertaken a full renovation project. He learned as he went, patching the wood floors where needed, replacing the building's vinyl windows with historic windows found at PRC's Salvage Store, and expanding the back — a non-historic, shoddy addition that was open to the elements when Centanni bought the station — into a bright and spacious dining area that features a wall of pivoting window sills that were purchased for $7 each at PRC's Salvage Store. "I had to put glass in them," Centanni said, "but what a deal." He also constructed a small addition onto the side of the building to accommodate a commercial kitchen.

Centanni was thinking the building might be an ideal restaurant when he met locally beloved chef Susan Spicer at a party one night. He told her about the site, and Spicer liked the idea of opening a cozy neighborhood spot. Soon the two joined forces to open the restaurant Rosedale.

Not only did Spicer bring a stellar menu and esteemed reputation to the project, but her husband, Chip Martinson, carpenter and owner of Monkey-Wid-A-Fez, made the restaurant's two bars, all its table tops and its dining chairs.

Centanni took care of the historic elements, carefully restoring wood ceiling beams and floors and transforming the jail cell into a chic bathroom, while interior designer Jason Jones worked with Spicer on the restaurant's flourishes. Classic and cool white subway tile and gray marble surfaces blend beautifully with the rich finishes of the historic wood throughout the space. Centanni built a concrete ramp on the side of the building for ADA accessibility, and outfitted a large area behind the station for outdoor dining. Rosedale's backyard abuts railroad tracks and a green that connects, less than a mile away, to the Lafitte Greenway.

Rosedale opened to much acclaim this fall, with oodles of accolades from diners and critics. Though the physical labor is over, Centanni's work still isn't done — after securing state historic tax credits for the project, he has decided to work towards National Register of Historic Places listing for the station, as well. *–Danielle Del Sol*

A GLEAMING GEM

FOR DECADES, the performance hall at 3940 Thalia St. had faded into the background of the busy Broad Street corridor which runs beside it.

Designed in 1947 by architecture firm Dreyfous and Seiferth (Weiss, Dreyfous and Seiferth until 1940), the once-glimmering Gem Theater's Art Deco-inspired façade was hidden beneath a thick layer of grime.

Beginning in about 1952, movies, music, singing, comedy and other performances there were attended by mostly African-American audiences. A regional theater developer based in Memphis built the Gem intending to attract customers who lived in Calliope/B.W. Cooper public housing development a block away. Its legacy as an entertainment venue was short lived; it closed it in 1960.

The building was then converted into an auto parts store, its entry re-oriented onto S. Broad Street. Commercial doors were built in front of the old Thalia Street vestibule entry.

Decades later, fearing that its significance would be forgotten, local historians Jack Stewart and Rene Brunet suggested it for local historic designation. In 2009, the City of New Orleans acknowledged the Gem Theater as a cultural and social landmark.

Last year, when the vacant building was made available for sale, innovative real estate developer Greg Ensslen took notice. The theater's original cement panel roof was leaking, and floodwaters had damaged the interior during Hurricane Katrina. But Ensslen knew it could be fixed — he and his partners helped begin the revitalization of Freret Street more than a decade ago.

Ensslen recalled, "The same morning that my real estate advisor told me this building was on the market, I went and walked the site immediately. A few hours later a partner called to see if I could help find a building suitable for one of his bar managers to open a brewery.

"We quickly realized the Gem was a match in square footage and other features to suit the brewer's operations. We were able to customize the interior for our tenant, right from the start."

The original stage and the dressing rooms flanking it (now converted into employee bathrooms) are retained in the beer production facility, where long-gone theater seats once sat on gradually sloping slab floor (rebuilt after it partly collapsed due to differential settlement). Plaster pilasters mark the slight, incremental height reduction along the 22-foot-tall ceiling as it recedes back from the stage, built to enable sound travel.

Ensslen formed a partnership with his company, Go Mango, and others to purchase the building and plan the extensive repairs. The group submitted a nomination for the building to be named to the National Register of Historic Places.

The work done to improve the building qualifies for rehabilitation tax credits. Plaster wainscoting was restored and multi-light, fixed metal windows were repaired. Graffiti was removed from brick using a process approved by the National Park Service, the agency responsible for approving tax credit work.

Wayward Owl brewing company owner Justin Boswell designed the beer production facility, which includes a tasting room open to the public.

When the streamlined aluminum theater marquee was fixed, neon letters missing for decades were replaced with replicas. "The color for the letters was determined by the memories of community members," says Ensslen. "They remembered the front from coming to the Gem in the 1950s, which helped, since the only remaining photo of the façade is black and white."

Watch for coming attractions: Wayward Owl will use the old movie poster boxes under the marquee to announce daily specials and new brews. *–Maryann Miller*



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Sue Ellen & Joseph C. Canizaro

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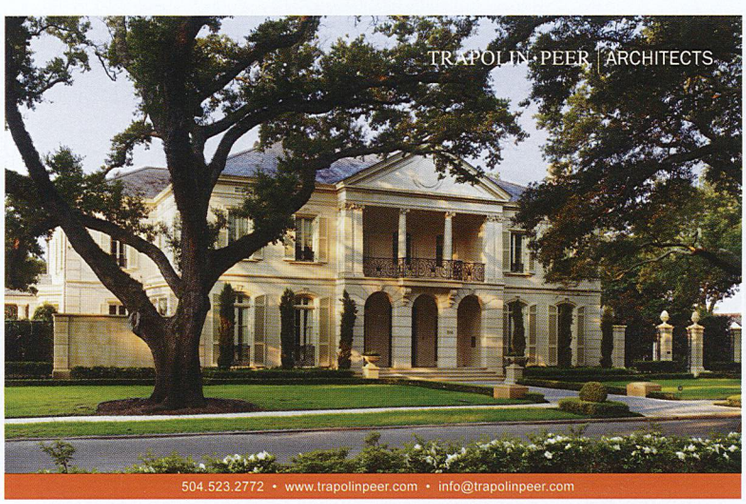
PHOTOS BY SCOTT FRANCES

THE HOME of Sue Ellen and Joseph C. Canizaro is one of the most grand in the New Orleans region. Located in the New Orleans suburb of Old Metairie, this residential estate grew out of the owner's desire for a traditionally styled and well-lit home. Despite being constructed in 2005, the home exhibits such historic grandeur that it has won the attention of both local and international critics. The design was crafted from the beautiful partnership of local architect Peter M. Trapolin and internationally acclaimed designer Alexa Hampton. Together they created a French Neoclassical-style work of art. The home incorporates Palladian-inspired construction as well as a multi-story rotunda at the center of the home, connecting the first floor to the private second level. The exterior is clad in carefully selected Texas limestone veneer with solid limestone columns at porches and breezeways. In addition to the main house, the property includes a free-standing garage with second-story estate manager's apartment, a poolside pavilion for entertaining, and a building that houses changing rooms, a wine cellar and a card room. A covered walkway connects these structures to the house with integrated materials and detailing.

Inside, the furnishings selected by Ms. Hampton and the Canizaros include 18th-century antiques, as well as the Canizaros' extensive collection of Old Master paintings, including Ferdinand Bol, Luca Giordano and an amazing Botticelli which hangs in Mr. Canizaro's library. A Louis XVI-style, 40-light chandelier designed by Hampton hangs in the dining room.

In contrast to the historical references in the architectural detailing and decor, the building's mechanical, audio/visual and lighting systems are some of the most modern available. As a challenge by the owner, Peter Trapolin took great care to hide all of these modern luxuries and comforts so as not to distract from the traditional design.

The main house was completed in December 2004 and the accessory buildings in July 2005. When Hurricane Katrina hit the city in August 2005, the house was flooded with two feet of water despite being raised above grade three feet. Because the water sat for weeks, everything below the waterline was ruined and needed to be replaced. Over the next two years, great care was taken to repair the damaged areas and match the existing materials that were to remain. This renovation also gave the owner and architect the opportunity to improve upon the initial design by replacing the manufactured kitchen cabinetry with custom milled cabinets and adding ceiling treatments to the dining room, library and family room. *-Alexis Vigier and Sarina Mohan*



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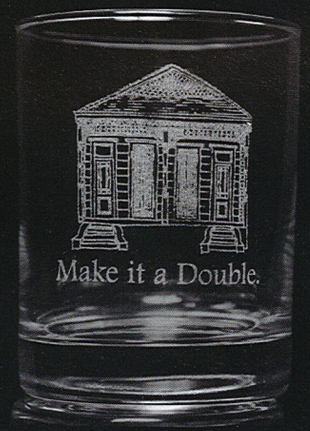
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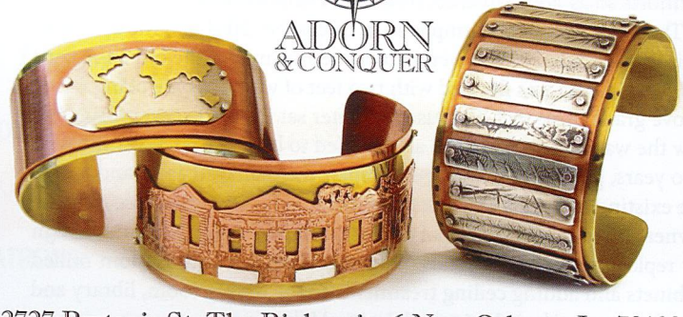
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THE GARDEN DISTRICT began to slowly develop as a neighborhood after Madame Marie Celeste Marigny, the estranged wife of Jacques Livaudais, sold the family plantation to a group of American investors in 1832. The land between what became First and Toledano streets was divided into blocks with four lots typically on each square. This would be the new American streetcar suburb, where families could live in large homes in the midst of abundant vegetation — thus the name, Garden District. The density of the Vieux Carré would be left to the Creoles, who weren't at all interested in living next to the odd Americans anyway.

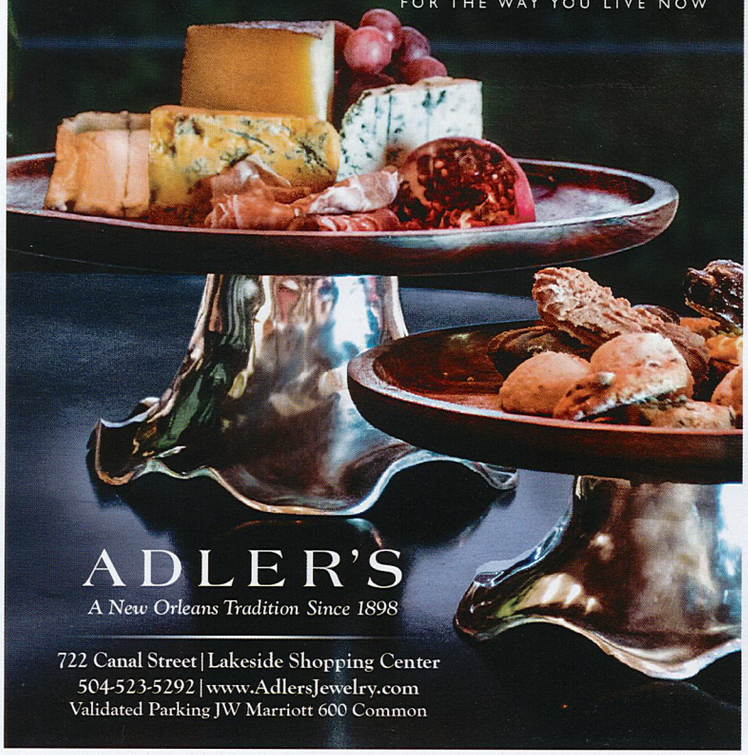
Originally, the Garden District wasn't in New Orleans. It was part of Jefferson Parish. The plantation land had been incorporated as Faubourg Livaudais, along with two other downriver faubourgs (the word actually means suburb), into the city of Lafayette, the seat of Jefferson Parish. In 1852, New Orleans annexed Lafayette.

Rich in grand Greek Revival and Italianate mansions as well as home to more than 200 shotgun houses, the Garden District has most of life's luxuries and necessities within its borders. Historic churches, popular schools, two grocery stores, exciting restaurants and nightlife, galleries, bookstores, banks, salons, car repair shops, furniture makers, tattoo artists, antiques and apparel, a cemetery, a home for neglected and abused girls and the oldest public transit system still operating in the United States — the St. Charles Streetcar.

The Garden District is truly one of the world's great neighborhoods. *-Mary Fitzpatrick*

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Lawrence & Erin Hjersted

1236 FIRST STREET

WHEN ERIN AND LAWRENCE HJERSTED purchased 1236 First St. in 2013, the couple fulfilled a longstanding promise to return to the city where they had met and begun their courtship over a decade before. Erin, who had lived in New Orleans as a child and attended law school at Loyola University, had long hoped to return to the city. Her husband was "won over" by the confederate jasmine in bloom during a one of their visits, and in 2013 they decided to sell their homes in Kentucky and Florida to move to New Orleans with their daughter, Lucy.

Their home, a spacious corner lot in the heart of the Garden District and just a short distance from Lucy's school, was an easy choice for Erin and Lawrence. Built in 1852-53, the double-galleried Greek Revival house is among the oldest homes in the neighborhood. It includes five bedrooms, six and a half bathrooms, an office for Lawrence (with one in the works for Erin) and an expansive first-floor sunroom — one of the family's favorite places to spend time. Among its many architectural features are windows and doors with Greek key detailing, Italian marble mantels and plaster moldings and cornices. Extensive gardens encircle the side and rear of the property, which also includes a renovated carriage house.

The home's decor is simple and classic — Erin confesses she wanted "nothing too fussy" for her family. Much of the furniture was selected to maximize the light and flow of the interior spaces and draw connections to the outside. Select pieces throughout the house speak to Erin's fondness for Chinois as well as Lawrence's Swedish heritage. Among its decorative highlights are two Baccarat crystal chandeliers, from the same era that the house was built, which can be seen in the front parlor and dining room.

At over 150 years old, the Hjersteds were not surprised to discover on moving in that their home required some updates, as well as a few customizations to fit their family's needs. Projects have included shoring and leveling, expanding and renovating the kitchen, and transforming the carriage house from a potting shed into fully functional guest quarters. A wrought iron fence was also installed to maintain privacy. New garden pathways and other adjustments helped improve the interior-exterior flow of the property, one of Erin's favorite features.

The Hjersted's efforts built on those of previous owners Julia Reed and John Pearce, who completed the first major renovations to the property in almost half a century in 2004. Ms. Reed wrote about the couple's experiences fixing up the home after Hurricane Katrina in her book, *House on First Street*. The home was also featured in Elle Decor, Southern Living, and other publications.

Renovation was not always an easy process, Erin concedes. Still, she reflects positively on the experience, which allowed her to tailor the space to her family's needs while also preserving and protecting a piece of New Orleans history. She encourages would-be renovators to exhibit patience and "make peace with dust" during construction. Dust, she says, "equals progress." *-Jocelyn Horner*



Lynn & Scott Brown

1312 FIRST STREET





IN 1879, Mr. and Mrs. Burton White purchased the house at 1312 First St. and embarked on a renovation to enlarge the existing one-and-a-half-story residence. The home was raised, allowing for a new first floor and porches to be added, and the Italianate details for which the house is now known were added. This extensive transformation was enough for the home to earn the moniker "The White House" in honor of Mr. and Mrs. White, despite the fact that they had not been the first owners. The original home had been built by Sarah Browne, who purchased six lots on Chestnut Street, built the original, smaller structure facing Chestnut on the corner of First Street. She also moved it to its current location in 1860.

Today, a different Brown family resides in the home. Lynn and Scott Brown purchased 1312 First St. in 2014 and renovated the home to respect the integrity of the 1849 home while defining spaces for comfortable, contemporary living. This was not an easy task, but Lynn and Scott's home is a seamless combination of historic and current style, and they have made every inch usable.

Lynn and Scott frequently relax on the Carrara marble-floored porch in the evening with a glass of wine, and inevitably find themselves in a conversation with a neighbor walking a dog or a tourist wandering through the Garden District. Tour guides passing by often note the large Carrara marble slab between the street and sidewalk, which was used as a step for horse drawn carriages when they were a common mode of transportation in the neighborhood.

Inside, dramatic 14-foot ceilings showcase coved plaster moldings and ornate archways that adorn the large center hall and double parlor. The parlors are each anchored by marble fireplaces — black in the men's parlors on right, and white in the ladies' double parlors on the left. The mantels on the left are particularly interesting. The faces carved into the farthest mantel depict stages of youth while those on the mantel closer to the entrance portray stages adulthood, or perhaps wisdom. Believed to be original to the home, large, gilded matching mirrors adorn each of the four fireplaces on either side of the center hall. Ornate plaster ceiling medallions grace the ceilings and two original chandeliers — likely gasolier conversions — are hung in the men's parlors, which are now used as a formal dining room and billiard room.

In the back of the house, a Nanawall glass wall system integrates indoor and outdoor living. When weather is pleasant, the Nanawalls of the pool room slide open to convert the space to a covered porch with a fireplace overlooking the pool and outdoor dining terrace. The kitchen was renovated to include state-of-the-art appliances including such specialty items as a built-in Miele Coffee System and a Wolf Convection/Steam Oven in addition to the traditional Wolf 48-inch gas double oven. The home was also fully automated using Control4 technology for security, lighting and audio both indoors and outside.

On display throughout the home is the Brown's fabulous collection of local art including a large abstract oil painting by Allison Stuart in the dining room, a diptych in the family room by Seanie Haik Kohnke, two pieces in the center hall by Nell Mabry and two pieces in the pool room by Holly Mabry Poole. Glass works by Mitchell Gaudet are featured in the billiard room and on the double parlor mantle. The sculpture, which is particularly dear to the Browns, symbolizes New Orleans during Hurricane Katrina and presents a "bowl" at the top with a hand reaching down to save someone at the base. *-Sarah Martzolf*

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Catherine Burns Tremaine

1435 SECOND STREET

THE 1960s HOME of Catherine Burns Tremaine at 1435 Second St. fits perfectly into the historic Garden District, its Federal Revival style façade blending with the 19th-century architecture that surrounds it. While the home is beautiful, it was the location of the home that inspired Mrs. Tremaine to purchase it in 2005. She had grown up in the Garden District and, after spending decades living in the Northeast and traveling the world, Mrs. Tremaine decided to come home. Catherine Tremaine, formerly Catherine Burns, graduated from the Louise S. McGehee School in 1942, attended Newcomb College for three-and-a-half years, married and had one son. She later moved to New York City, a move that would lead her to the two true loves of her life — Burton Tremaine, Jr. and modern art. Mrs. Tremaine earned her degree in Art History from the University of Massachusetts and lived in two custom built homes in Hartford, Connecticut before returning to New Orleans. In addition to the impressive collection of modern art she and Burton put together, Mrs. Tremaine brought with her a massive pastel colored floral rug that was the keystone of her decision to purchase 1435 Second St. When she and her real estate agent attended the open house, they measured the living room with a tape measure; when they found that the oversized rug fit, they made an offer.

With the assistance of Crane Construction, she updated the home, including an extensive renovation of the kitchen and butler's pantry as well as the installation of green toile upholstered walls in the first floor powder room. In the dining room, Mrs. Tremaine's beautiful china collection is displayed on custom built-in shelves. In the living room, the grand piano belies her true musical calling. She learned at an early age that playing the piano was not for her; the piano ties one to a single location while singing can be done anywhere. Catherine Tremaine learned her love of music from her musician mother and has sung in theaters in New York and Connecticut, and today takes singing lessons in her own living room, which she feels is perfect for music.

The home is a wonderful backdrop for Mrs. Tremaine's art collection, which includes works by Cezanne, Miró, Picasso, Lichtenstein, Warhol, and countless other famous artists. The rear yard showcases two of Tremaine's favorite sculptures within the beautifully manicured gardens and swimming pool. *-Joey Walker and Sarina Mohan*









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2520 PRYTANIA STREET



THE "THOMAS-GILMOUR" OR "THOMAS-PARKER" HOUSE was originally designed and built by architect Isaac Thayerfor Thomas Corse Gilmour and his wife, Anna, in 1853. It was the first asymmetrical, and one of the earliest examples of, Italianate architecture in the city of New Orleans. In 1882, John Milliken Parker Sr., and his wife, Roberta Buckner Parker, bought the house. They expanded the house between 1897 and 1899, adding a dining room extension with bay windows and a rear hallway as well as replacing the original staircase with an Eastlake-style staircase. Their son, John Milliken Parker, Jr., who served as Governor of Louisiana from 1920-1924, would later entertain his hunting companion, Theodore Roosevelt, in the house.

The current owner, Mrs. Mary Louise Mossy Christovich, has nicknamed the house "Mrs. Parker's House" after the home's most "dramatic owner." When Mr. and Mrs. William K. Christovich purchased the house in 1985, they moved from a modern-style home in Lake Vista with contemporary furnishings that would not suit the 19th-century home. The couple hired Samuel Wilson Jr. of architectural firm Koch & Wilson to restore 2520 Prytania St. to its original grace. A screen of columns was installed to separate the entrance hall from the rear hallway and the Eastlake staircase was replaced with a period-appropriate staircase.

Mrs. Christovich engaged in what she calls an "intellectual exercise," furnishing the home in a manner that would "evoke the 19th century." Co-author of the New Orleans Architecture book series (with Roulhac Toledano), Christovich was able to draw on her expertise in architecture, design and interiors to outfit the home in a manner fitting of its vintage.

Stunning antiques and finishes are found throughout. The entrance hall features chandeliers from circa 1850, and displayed in the parlor are portraits of Mrs. Christovich's great uncle, Richard Stalder, painted in the 1870s, and her great-great grandfather, Touissant Joseph Mossy, painted in the 1820s. The dining room chandelier is original to the home and was moved as part of the 1890s addition by Mrs. Parker. The parlor chandelier, circa 1860, hung for many years in a brothel in Mobile, Alabama, and was made in Philadelphia by Cornelius Baker. The late Victorian valances above the windows in the drawing room were installed in the 1890s by Mrs. Parker. In the dining room, the mahogany table is thought to have been made in New Orleans circa 1885 and the sideboard is American, circa 1840.

Mrs. Christovich has co-authored and edited eight books on New Orleans architecture and design and is currently working on a new book about the gardens of New Orleans. She entertains her children, grandchildren and great grandchildren for Christmas and Thanksgiving every year, where the family has a sit-down dinner. She does not have a favorite part of the house but is partial to her deceased husband's office, where there is a day bed she uses to rest. *-Skye Sturlese Fantaci*







Heidi & James Dugan

2523 PRYTANIA STREET

2523 PRYTANIA ST. has a storied history, having been used as a private home for original Carnival royalty and celebrities, a chapel, a Catholic girls school, and home to two separate internationally famed celebrities, Anne Rice and Nicolas Cage, before becoming the family home of Heidi and James Dugan.

Designed in 1856 by famed architect Henry Howard for the wealthy coffee importer Henry T. Daily Lonsdale, the Greek-Italianate Revival mansion occupies three lots on the prominent corner of Prytania and Third Streets. The tallest building in the Garden District at the time, it was nicknamed the "skyscraper." Once completed, Mr. Lonsdale sold the home to Nelson McStea and noted decorator, the former Abigail Slark, parents of the first Queen of Momus. A 1925 article in *The Item Tribune* advertises an auction of the home's artwork, rugs and fine European antiques, noting that the McSteas spent well over $100,000 to decorate the home the family occupied for three generations. Upon the death of Mrs. McStea in 1924, the Redemptorists acquired the property for use as a residence for elderly priests. During this time, Catholic families in the Garden District began attending mass at the Our Mother of Perpetual Help chapel, which was located in the home. The ironwork gazebo and statue of the Virgin Mary that were added by the Redemptorists during their tenure as owners of the property still stand today on the left side of the property. From 1929 to 1953, the Redemptorist Girls' School, also known as "Third and Prytania," operated on the property, serving Catholic Irish Channel and Garden District families.



2523 Prytania St. was purchased by Anne Rice in the mid 1990s. Subsequent owners Reuben "Buzz" Harper and Les Wisinger extensively renovated the home — and hosted the PRC's 2002 Holiday Home Tour Patron Party before selling to Nicolas Cage in 2004. Still, current owners Heidi and James Dugan found that the home needed yet another round of renovations when they purchased it in 2011. Although they initially planned for minor updates, the Dugans ultimately undertook a one-year project with extensive structural improvements due to widespread damage inflicted on the home by a falling chimney. The front door of the stately mansion opens into a great room, which was once the site of the chapel. The grand staircase in the middle of the room now occupies the location of the chapel's altar.



Many of the furnishings found throughout the home also belonged to individuals of note. The Dugan's pool table originally belonged to Dean Martin, and the bar was imported from Europe by Nicolas Cage. Heidi went to great effort to ensure that some of the incredible furnishings and features that had been stripped from the house were returned. She searched antique stores throughout the city and was able to acquire the intricate stained glass above the stairs and the bar, which had been moved to the property from European properties belonging to Mr. Cage when he owned the house. She also found the custom-made dining table that had belonged to Buzz Harper.

The house today is grand and elegant, but Heidi and James make sure the space is comfortable and fun for their two sons. They revel in decorating for holidays and noted that the boys' favorite days are when they come home from school and the new season of decorations are up. They transition from Halloween to Christmas to Mardi Gras so the house provides a playful backdrop for family living at every opportunity. *-Mollye Demosthenidy and Jessie Schott Haynes*







Michael W. Murphy II & Brent J. Becnel

2912 PRYTANIA STREET

AN 1848 RENDERING by C. A. Hedin suggests that the stately center hall at 2912 Prytania St. was constructed during the height of New Orleans' booming shipping and banking economy in the mid-19th century. The two-and-a-half-story wood structure is raised on brick piers and displays a central stairway leading to the gallery on the second floor of the home. Classical Revival aesthetic dominates the home's design, featuring symmetrical double-hung windows, Corinthian columns and dentils. The original property included three parcels bound by Sixth, Seventh, Prytania and Plaquemine streets (today's Coliseum Street). The property lines changed over time; by 1869, the lots with buildings and improvements were sold by Theodore Pelle to Julian Rivas. Then, by the turn of the 19th century, then owner William Stirling Parkerson purchased an additional parcel, expanding the grounds and providing a garden beside the home.

Around 1918, the home became the headquarters and main storefront for Conway Baby Shop, owned by Thomas J. Conway. Vintage newspaper advertisements promoted Conway's as a source for refined children's clothing and touted a special handcrafted doll named Polly Darling, whose mission it was to "make babies happy." The ads also enticed their youngest shoppers by offering "a balloon waiting for every little tot who comes."

Today, 2912 Prytania provides homeowners Michael W. Murphy II and Brent J. Becnel, along with their giant schnauzers, Baron and Drake, a peaceful retreat. Since purchasing the home in 2003, Michael and Brent have been carefully curating and restoring the unique features spanning the home's nearly 170-year history.

The expansive foyer is at once impressive and welcoming. The recently restored magnificent mahogany banister draws the eye upward towards the intricate, original pierced crown moldings, dating back to the 1880s. When the homeowners hired Tommy Lachin to restore the moldings, he recognized their distinctive pattern. Lachin's great-great-grandfather, also a master plasterer, had handcrafted the home's moldings two centuries ago. Just this year, Michael and Brent enlisted the services of Watson Lighting of Richardson, Texas to install landscape lighting to illuminate their newly remodeled side porch. "The lighting will envelop the property in a pale green light that mimics moonlight…a moonlit glade," says Michael.

With the guidance of interior designer Sydney Murphy, the home displays textiles and antiques that family members have gifted Michael since he was young. He was only 17 when his grandmother gave him, as a birthday present, the Oriental rug that now lies in the formal living room. Michael recalls, "I remember thinking that I got a rug…a rug. What was I going to do with a rug? I needed gas money and things for college, not a rug. Now, I know they were thinking ahead, and I am very thankful."

The living and dining rooms feature recent acquisitions from artists such as Nicolas Van Der Plas and Norberto Martini. Original pocket doors and wide-plank pine floors in the entertaining spaces naturally flow into a state-of-the-art kitchen with such modern amenities as a river sink in the center island for icing down drinks or serving chilled hors d'oeuvres, a wine Skybar, and Miele appliances. Avid travelers, Michael and Brent have an expansive collection of world maps as well as carnival masks picked up in Venice, one of their go-to vacation spots. *-Elizabeth Janke*

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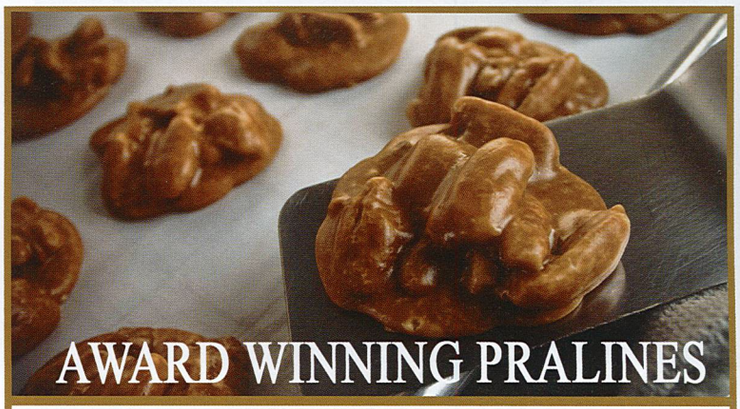
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Beatriz & Warren Ball

1424 PLEASANT STREET

NESTLED ON THE EDGE of the Garden District, on the intriguing wedge of land bordered by Pleasant, Toledano, Coliseum and Prytania streets, one finds the 1424 Pleasant St. home of Cuban metalworks artist Beatriz Ball, owner and designer of Beatriz Ball Collection, and her husband Warren "Bo" Ball. Built in 1840, the property developed out of a three-arpent plantation, bounded by Toledano Street above and below by Harmony Street, sold by the heirs of Valery Delassize to Samuel Herman in 1836. Subsequently, it served as the upper boundary of Faubourg Delassize, later annexed into the City of Lafayette in 1844, only to be annexed by the City of New Orleans in 1852 and renamed the Eleventh Ward. Between 1902 and until his death in 1935, the home was owned by Orleans Parish Criminal Court Judge and later Louisiana Supreme Court Justice Joshua G. Baker and his wife Mary Monroe Vincent Baker, who was the sister of Louisiana Supreme Court Chief Justice Frank A. Monroe.

Styled as a classic New Orleans center hall, the residence sits perched at an elevated sightline from street level, protected by grand, ornamental wrought iron and Japanese yew. Purchased in 1996, the Balls first turned to Michael Carbine to renovate the library, adding floor-to-ceiling bookshelves, along with a full renovation of the kitchen and addition of a porch. Carbine later enclosed the porch, making a total of four renovation projects for either the Balls or previous owners of the property. The library is a literary wonderland, with hundreds of books lining the shelves, each one consumed by Beatriz and Bo over the years. Beyond the library lies the master bedroom and bath. Opposite the library off the center hall are the formal living room and dining room, each containing gilded mirrors over ornate carved marble mantels as well as pocket doors and cast plaster ceiling medallions. Many of these features were acclaimed in a 1937 article from *The Sunday Item-Tribune* highlighting the "Charming Old Fashioned Home on Pleasant Street," at the time owned by Jules Bayle, including its "white marble mantel topped by a large frame of wrought brass and flanked by a commodious mahogany lounge."

Continuing through the dining area is a den with original bargeboard flooring and a renovated, modern kitchen and sitting area capable of handling the Balls' many children and grandchildren. The kitchen and sitting area look out onto a serene formal garden complete with brick and flagstone decking surrounding a spa pool and manicured boxwoods. Upstairs, one finds additional bedrooms as well as a stand-alone apartment.

Throughout the home, furnishings and accoutrements collected on the Ball's travels to Europe, Mexico and beyond accent the home while retaining its period character. The home features an incredible collection of artwork including portraiture, modern works, old master styled oils, pastels and sculpture, many of which memorialize Beatriz Ball's Cuban heritage. Two significant works by contemporary Cuban artist Agustin Bejarano display prominently in the dining room and bar area. Additional works depicting Cuban subjects, from contemporary urban landscapes and interiors to depictions from the Port of Havana, can be found throughout the home. A portrait of Ball's great-grandfather, Mario Garcia-Menocal (President of Cuba from 1913 to 1921), sits in the entrance foyer, along with one of the several excellent portraits of Ball. Finally, a ruby-red Hunt Slonem painting, the subject of a recent showing at Martine Chaisson Gallery, crowns the living room. While maintaining the architectural and period history of the home, the Balls have added their own stylistic touches to the residence through not only their travels, but also their cultural influences and interests. *-Beau Bethune and Kathlyn Perez Bethune*







Philip & Laura Claverie

1521 PLEASANT STREET

THE PARCEL OF LAND on which 1521 Pleasant St. sits was originally owned by the Crescent Insurance Company and was subdivided in May 1886 to create three separate lots. The property was sold by Mr. John Watts Kearney to Mrs. Alice DePew Lyons (wife of Jacob C. Lyons, Jr.) in December 1886. At the instruction of Mrs. Lyons, the home was built between 1888-93. While she never lived in the home, it was occupied by her son, J. Clifford Lyons, from 1913-1921. Throughout the decades, many families have lived in the home, most notably Mrs. Monte Lemann, wife of the late, esteemed attorney, who lived in the home from 1965-1996.

Philip and Laura Claverie purchased the home in 2007. As empty nesters, they wanted to find a classic New Orleans home where they could live comfortably and still have ample space for their family and friends. After an extensive search, the Claveries bought the Pleasant Street home four hours after it went on the market. The first floor functions as a one-bedroom condo; the second floor features two large bedrooms, a large home office/gym and one bathroom. Michael Carbine designed the extensive renovations of the first floor, while preserving the ornate exterior and retaining the overall footprint of the original home. The initial renovation included a to-the-studs renovation of the back half of the home. The rear of the house was gutted, removing the 1960s-era kitchen and relocating the bright and airy kitchen that now showcases Viking Professional appliances, a Sub-Zero refrigerator-freezer, and Quartz countertops. A breakfast room, comfortable den with fireplace and large terrace were also added, as well as a laundry room, guest bathroom and wet bar.

The dark plastered pool, designed by Michael Carbine and built by Reed Richardson, a pool house and an outdoor kitchen were added in 2010 and serve as a popular gathering place for friends and family. In 2015, the Carbine crew renovated the master bath and second floor guest bathroom.

Amidst their extensive renovations, the Claveries were also able to restore the eclectic collection of antique furnishings that were flood damaged in their previous home following Hurricane Katrina. Terry McConnell of Baker, La. worked tirelessly in that effort. The home is filled with treasures collected on their travels. The chandelier in the breakfast room is from Paris, the coal scuttle in the living room is from Ireland, a painting above the desk is from Finland, casual linens are from Amsterdam and Vienna, and a Buddha in the living room bookcase is from Vietnam.

Outside, the edible garden, designed by Marianne Mumford of Landscape Images, teaches the Claverie grandchildren about the bounty of nature with fresh herbs, Meyer lemon, lime, satsuma, avocado trees and a blueberry bush. The Claveries say this is truly a family home where their adult children, grandchildren, cousins and friends are always welcome.

This beautiful home on Pleasant Street is a remarkable mix of old and new, having not lost an ounce of charm in the pursuit of modernization. The Claveries have been good stewards of the home and its history and will continue their efforts for years to come. *-Mary Lorenz*







Mathilde Bernard Villere Hall, Louise S. McGehee School

2318 ST. CHARLES AVENUE

Bonus House



PHOTO BY CHARLES E. LECHE

WITH THE ADDITION of Mathilde Hall, built in 1874 at 2318 St. Charles Ave., the prestigious Louise S. McGehee School 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. McGehee acquired Mathilde Hall in spring 2014 and 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. 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.

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.

"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 Eileen 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. *-Danielle Del Sol*



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The main entrance of the beautifully restored Sophie B. Wright Charter School. **OPPOSITE PAGE:** Cheerleaders practice in front of the school's brand new gymnasium.



Spirits SOAR

The Revitalization of Sophie B. Wright School

The Uptown charter high school, over 100 years old, reopened this fall with a gorgeously restored building and a brand new gym.

BY Danielle Del Sol | PHOTOS BY Charles E. Leche

STUDENTS SAT EXCITEDLY in the brand new gymnasium of Sophie B. Wright Charter School as the band began to play. Booming drums and brassy horns filled the space with school spirit as an all-star cast of New Orleans' education administrators lined up at the front of the gym to speak. Sophie B. Wright's October 4, 2016 ribbon cutting ceremony provided an opportunity for many to reflect on the cooperation, creativity and commitment to New Orleans' students that made the two-year, $26.9 million renovation possible.

Sophie B. Wright, built at 1426 Napoleon Ave. in 1912, today hosts a charter high school. "This renovation managed to maintain the integrity and historic nature of this building while also having upgrades that young kids need and deserve," said Patrick Dobard, superintendent of New Orleans' Recovery School District.

Designed by prolific local architect E.A. Christy in the "Collegiate Gothic" style, the handsome brick building was minimally damaged during Hurricane Katrina, so reopened to students and faculty once schools were again operating in 2006. The problem, said Annie Cambria, Director of Strategic Finance with the Recovery School District, was years of neglect. While officials with the building's owner, the Orleans Parish School Board, and its operator, the Recovery School District, knew that the school needed serious repairs, it took receiving a $1.8 billion FEMA settlement in 2010 to line up the funding needed to renovate. In 2013, during the forensic engineering work for the design of the renovation, workers found termite and fire damage in roof trusses. Students were moved out to a facility in the Leonidas neighborhood and remained there until this past August, when the 2016-17 school year opened in Sophie B. Wright's rightful home.

The massive renovation was designed by Waggonner and Ball Architects and executed by CORE construction. The building's historic features were honored and restored whenever possible, qualifying the project for state and federal historic tax credits, and its addition, a new gym, also took inspiration from the neighborhood's classical historic architecture, said architect Mac Ball.

The school now boasts 22 gleaming core classrooms, science labs, a media center, art and music rooms, and the new gym.

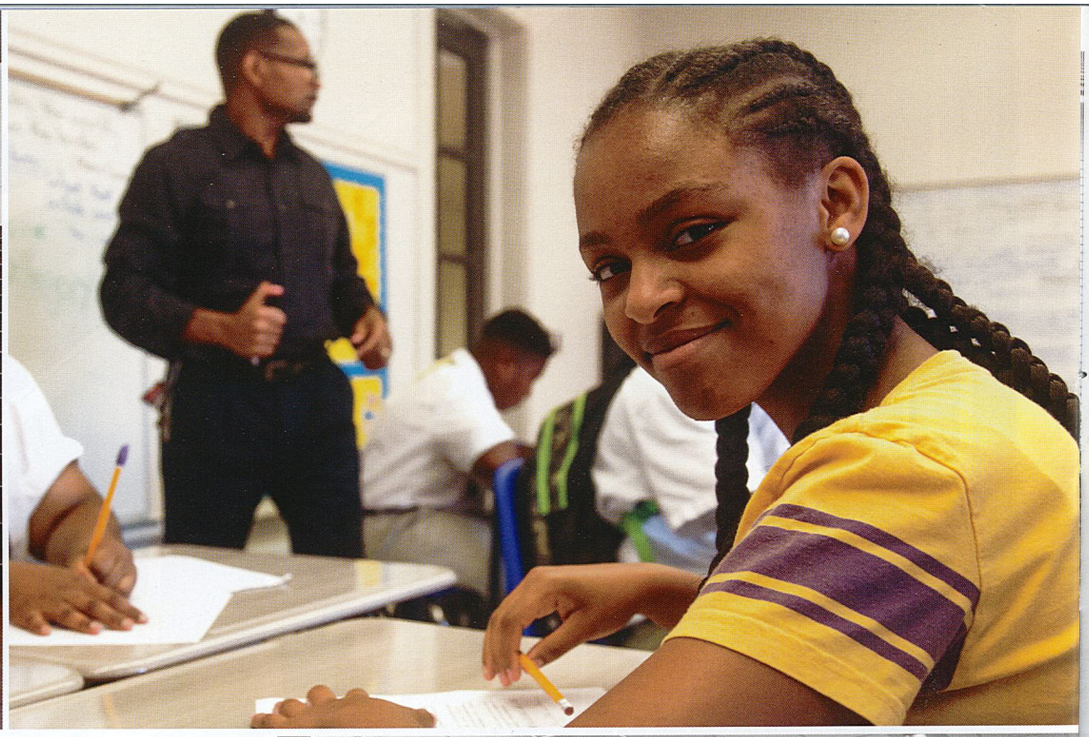
"This building is a down payment on your future," Dobard told the students seated in the audience. "The people in this neighborhood and this city believe in you, and your future."

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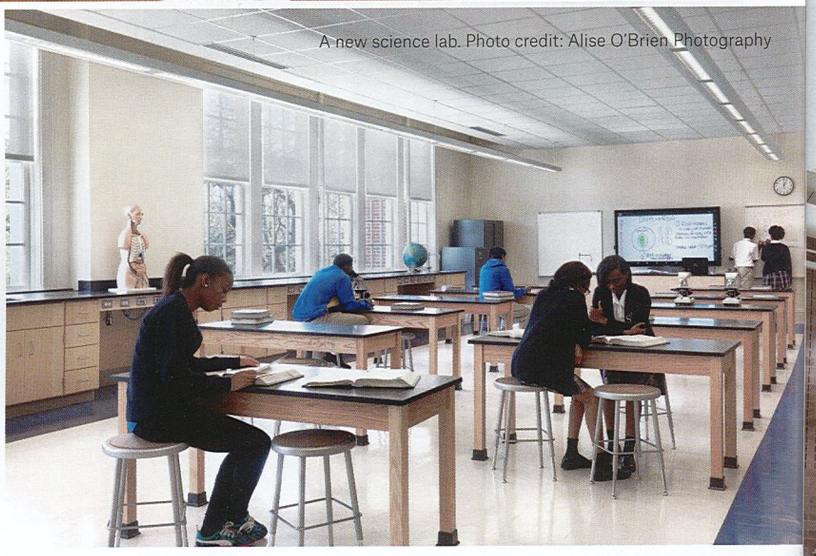
At 11,000 square feet, with massive masonry walls as thick as 22 inches in some parts, the renovation of Sophie B. Wright school was no small task.

To qualify for historic tax credit financing, which was essential to secure in order for the project to be possible, Waggonner and Ball principal Mac Ball and project architect Paul Gamard had to work with RSD/Jacobs CSRS project manager Earl Cager to make sure all of the building's original elements that were salvageable could indeed be restored. Top on the list were the building's windows, which were all reused. "The windows were made of cypress, so termites never got to them," Ball said. "But some time ago they were glazed with Plexiglas that had yellowed, so you couldn't see out of them — you couldn't





All five of the school's historic wood staircases were restored. RIGHT: Students enjoy their restored, state-of-the-art classrooms.



A new science lab. Photo credit: Alise O'Brien Photography

see any of the beautiful trees from any of the rooms in the building." The school's site is surrounded by live oaks and gorgeous architecture on both Napoleon Avenue and Prytania Street. "When Sharon [Clark, the principal] and teachers came in and saw the view from the classrooms, they were amazed. They had been in the building for years, but didn't know what a beautiful view they had," Ball said.

Also crucial to the historic feel of the building was the restoration of the school's original flooring. The first floor's concrete slab floors received a new thin-set terrazzo coating, and the second and third floors held a surprise. Underneath vinyl tiles were the building's original heart pine floors. "Many schools feel modern and cold," Ball said, thanks to widespread use of materials like vinyl tile and rubber. "But these beautiful wood floors make all the difference. They give so much character, and a sense of timelessness and tradition."

The wide, warm hallways glow from the floor up, accentuated by the classrooms' original door frames and doors, which were also restored and painted a warm, dark gray. A neutral, classic paint pallette was chosen for the walls; a warm white allows the natural light-filled hallways to be bright, but not blinding.

Ball left structural beams and cast iron columns exposed and painted the same dark gray throughout the school to honor the building's bones, and exposed brick was maintained wherever possible. All five of the school's historic wooden staircases were restored, and new metal railings — installed for safety and to meet code — are minimal so as to blend with the surroundings, allowing the original staircase millwork to shine.

The school's auditorium is a showcase for this exemplary historic restoration. The auditorium's entrance features three sets of doors surrounded by Greek Revival-style pilasters and topped with a handsome cornice, all of which are original. The door and window frames inside the auditorium match the design. The large sections of windows in the auditorium, once the windows were restored, let so much natural light into the space that special blinds had to be installed for performances or showings that would require some darkness.

Also impressive in the auditorium are the rows and rows of wood chairs that are original to the school. "The room was exposed for month" to rain and the elements as the roof underwent repair, Ball said, and he feared that the room's hardwood floors and chairs would be unsalvageable. Much to his delight and surprise, they were all beautifully restored.

Though the building's thousands of feet of exterior brick are over a century old, they required no repointing, Ball said, as it's a "hard face brick." Less stable were the concrete Gothic details on the building, however. The building's cornice presented a particular hazard, with a portion falling off during construction. The cornice, which stretched the entirety of the façade, had no structural integrity and had to be removed. A new, lightweight fiberglass replica will be installed in its place in coming weeks.

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One of the most exciting parts of Sophie B. Wright's renovation is not what was restored, but what has been inserted into the original U-shaped building plan.

The school historically lacked a gym. "For a school like this to have an asphalt courtyard instead of a gym was just a tragedy," Ball said. The project didn't initially call for the construction of a gym, however — they only called for renovations to the existing footprint. But "we figured out a way to get a gym when people said we couldn't do it," Dobard said. "Sharon [Clark, the principal] said, 'It has to happen. These high school students need it.'"

And happen it did. Architects used the former courtyard for the addition and also gained space by demolishing an old boiler house behind the school's auditorium. The gym fills in a space between two original wings of the building, creating a continuous façade. The spacious new gym has an interior that speaks to the building's past and the gym's utilitarian function, with walls constructed of historic brick and acoustical concrete blocks (to soak up sound), and frosted windows and skylights that allow natural light, but not heat, to fill the space.

On the outside, the design of the new gym is elegant, with Egyptian-influenced sloped structural piers that pay homage to Classical Revival features that define many of the homes surrounding the Uptown campus. The addition is "set up as a Classical five-bay portico," Ball explained. Cement plaster (stucco) covers cast-in-place concrete and concrete block. This smooth and neutral surface is contrasted by corrugated zinc panels that "were used to simulate or recall wooden louvers in a Classical five-bay gallery or porch," Ball said.

In addition to the neighborhood's architecture, Ball and his team also found inspiration in a past commission. "At The Academy of the Sacred Heart's new gymnasium we did a similar thing with the columns — we used them as

downspouts" he said. The columns, while aesthetically pleasing, also direct rainwater from the flat-roofed building to subsurface drainage.

Ball credits collaborations with vital team members as the reason for the projects success. They include structural/civil engineering by Schrenk Endom and Flanagan; mechanical/electrical/plumbing engineering by Moses Engineers; landscape design by Dana Brown and Associates; food service design by Futch Design Associates; and LEED consulting by Ferrand Design.

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While the Orleans Parish School Board owned the Sophie B. Wright building, it didn't have enough funds to restore the structure, said former OPSB Chief Financial Officer Stan Smith. "The Recovery School District stepped up to fund this project," he said. "It was a cooperative endeavor to do what was right for the students."

The OPSB and RSD, in a historic settlement with FEMA, were awarded $1.8 billion for school reconstruction throughout Orleans Parish in 2010. The funding allowed the both the OPSB and RSD to implement a joint School Facilities Master Plan, of which preservation best practices have evolved to be the standard, said Annie Cambria, RSD Director of Strategic Finance.

Because the historic building was restored according to the Secretary of the Interior standards and overseen by the State Historic Preservation Office, as well as FEMA's team of historic preservation specialists, the project qualified for state and federal historic tax credits. In 2013, the New Orleans School Facility Finance Foundation was created to partner with the RSD and OPSB on the School Facilities Master Plan, "because school districts can't get tax credits because they don't pay taxes," explained Ramsey Green, board chair of the Foundation. "It has its own board and can accept and then sell tax credits, and then use those funds to renovate schools." So far, on four or five projects, he said, the Foundation has netted around $25 million in additional funds to renovate schools.

"The FEMA settlement money is finite, it will run out," Green said. "The RSD and OPSB use tax credits whenever possible so that they can use the remaining FEMA money on as many projects as possible."

"One point eight billion dollars is different in 2016 as it was in 2008," Dobard said. "Construction costs are rising. Leveraging historic tax credits for this project is what made it possible."

Earning and then selling tax credits garnered nearly $10 million for Sophie B. Wright's renovation.

And while renovating Sophie B. Wright was part of the School Facilities Master Plan, building the school a brand-new gym wasn't. In fact, as planning began for the school's renovation, it was assumed by many that a gym wasn't going to happen because RSD's educational specifications did not call for expanding the original footprint on historic renovations. But persistent lobbying by Principal Clark and others finally convinced the RSD that it had to be a priority, and they agreed to make an exception for Sophie B. Wright in the educational specifications to ensure that it would be on even footing with the other high schools in the city, Cambria said. The Sophie B. Wright Warriors are already enjoying the new space.

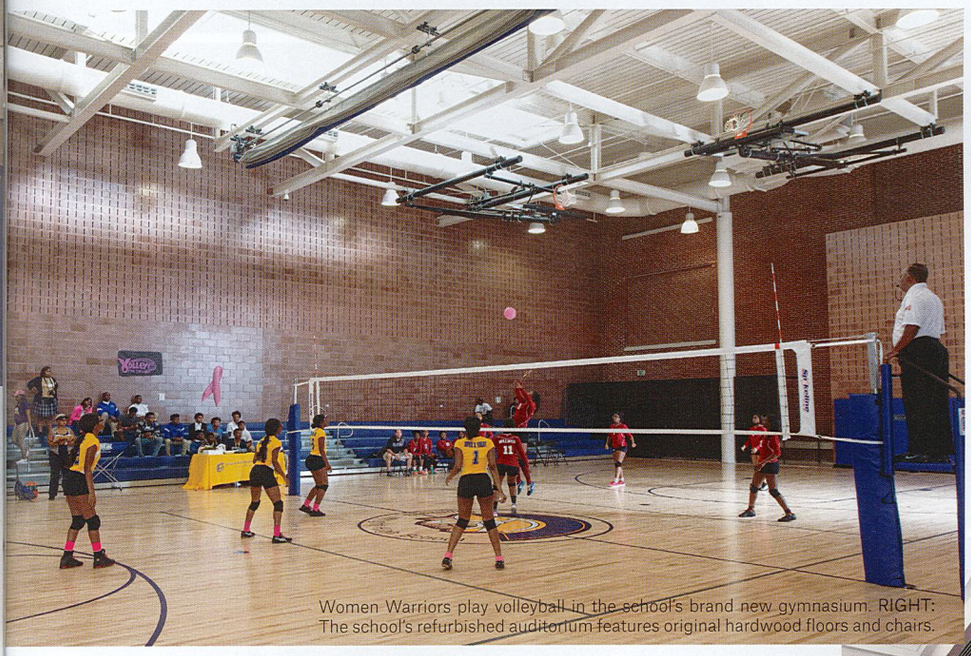
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Sophie B. Wright is the latest, but the RSD has an impressive track record with historic preservation — in fact, it is likely the largest public sector historic preservationist in the city of New Orleans in terms of square feet renovated or dollars spent, said Cambria. "From 2011 to 2018 the RSD will renovate 18 historic facilities to the Secretary of the Interior's standards, representing over 1.4 million square feet and over $250 million in investment in historic neighborhoods across New Orleans," said a recent RSD report.

Ten historic schools were also mothballed to prevent further demolition by neglect while they await restoration. "RSD established an innovative assessment framework to guide mothballing activities and optimize marketability of land-bank properties by decreasing rehabilitation costs and increasing the probability of the property's future reuse," the report stated. Five of those have since been sold, and the new owners are undertaking historic renovations of the properties. That "would not have been possible without the mothballing activities conducted by RSD," Cambria said.

In addition to square footage saved and dollars spent, RSD has also contributed to preservation efforts in New Orleans by helping organize the creation of the Uptown University Cultural Products District and helping to expand the Old Algiers Cultural Products District. It also led the successful effort to have the Adolph Meyer School (currently Harriet Tubman) listed on the National Register of Historic Places.

The permanent impact such work can have on New Orleans' youth is inspiring, and the excitement seen on the faces of Sophie B. Wright's students can't be denied. Principal Sharon Clark, having a restored school and a brand-new gym, especially after three years in a borrowed facility, described her elation at the October ribbon cutting. "We have over 400 students who came back to our school this fall, and now we don't have to focus on facility problems anymore," she said. We are grateful, she said, for this "true community effort."





Women Warriors play volleyball in the school's brand new gymnasium. RIGHT: The school's refurbished auditorium features original hardwood floors and chairs.

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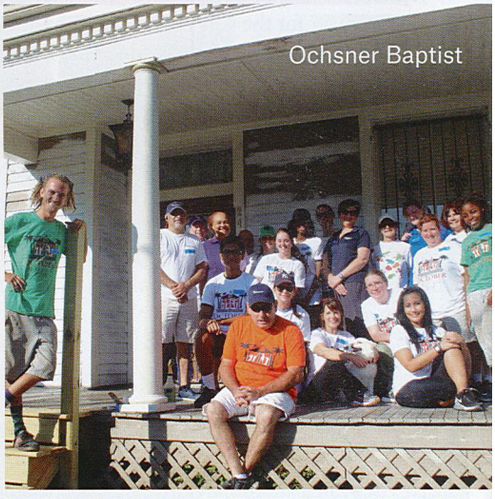

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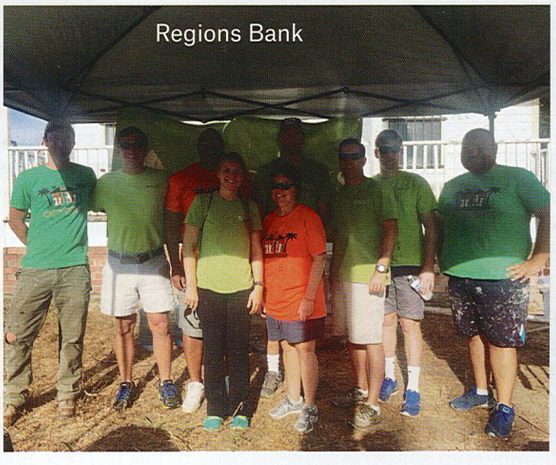

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PRESERVATION MATTERS IV:
Preservation Pays

Hosted by Tulane University School of Architecture's Masters in Preservation Studies & The Preservation Resource Center

BY Christopher Cody & Shaun S. Duncan

THE TWO-DAY CONFERENCE, held on October 26 and 27, sought to bring together national and local experts, including businesspeople and policymakers, to discuss the immense benefits derived from projects utilizing historic tax credits in the state of Louisiana. The conference featured an impressive series of panels consisting of city and state legislators and officials, real estate developers and nationally renowned preservationists. The theme of the conference was common and resounding: **preservation pays, and it does so in a significant way in Louisiana.** The exceptional setting offered by The Historic New Orleans Collection, conference host, complemented the messages of the days. As enunciated by ***Daniel Hammer***, Deputy Director, the Collection continues the legacy of using its properties for enriching educational purposes while experiencing beauty and engaging with history.

Jeff Hebert, Deputy Mayor and Chief Administrative Officer and Chief Resilience Officer for the City of New Orleans, kicked off the conference. Hebert, while ostensibly serving to introduce the keynote speaker, could not help but sing the virtues of historic preservation himself. He testified to the good created by the "layering" of historic preservation tax credits with other development incentives, and explained that **New Orleans "thrives off uniqueness," a state only possible through historic preservation**.

Keynote speaker ***Walt Leger III***, a state representative and the youngest Speaker Pro Tempore to serve Louisiana, is passionate about the state's tangible history. "It isn't good because it's old, it's old because it's good," Leger told an eager crowd during his address. **Preservation is as much about the future we want to live in as it is about the past, he said, promising to remain a strong advocate for historic preservation in Louisiana.**

Lieutenant Governor Billy Nungesser opened the second day of the conference by earnestly declaring that inherent in his job serving Louisiana's tourism industry is an agenda that consistently advances preservation. He announced plans to advocate for preservation to other lieutenant governors at an upcoming national gathering and promote their collaboration toward seeking greater allocations of federal funds for preservation. A foundation is forming within his office that will use state assets for revenue generation, evidenced by planned activities at Fontainebleau State Park.

A distinguished panel chaired by ***Merrill Hoopengardner***, president of the National Trust Community Investment Corporation, consisted of ***Andrea McCarthy***, Tax Credit Reviewer for the Louisiana Division of Historic Preservation; ***Erroll G. Williams***, Orleans Parish Tax Assessor; and respected preservation economist ***Donovan Rypkema*** of PlaceEconomics. Ms. Hoopengardner pointed to the concentration of rehabilitation projects in New Orleans, which has augmented the use of new market tax credits, which alone do not suffice for the magnitude of investment that has been quantified. The three presenters drilled down on the **hard data supporting the vast economic benefits of historic preservation and historic preservation tax credits in Louisiana specifically.** Louisiana benefitted from over $100 million in federal historic rehabilitation tax credits in 2015, which, paired with state tax credits, enabled over 90 projects and catalyzed more than $300 million in private development. Ms. McCarthy noted that the **Louisiana department approved more rehabilitation projects than any other state in the country.** Speaking about New Orleans, Mr. Williams gave examples of buildings that have benefited from the city's Restoration Tax Abatement program, including the Ace Hotel and the Centennial Place Waterfront Apartments. While this panel was largely data driven, the intangible benefits of preservation were not overlooked, with **Mr. Rypkema noting that "preservation will benefit people who haven't even been born yet."**

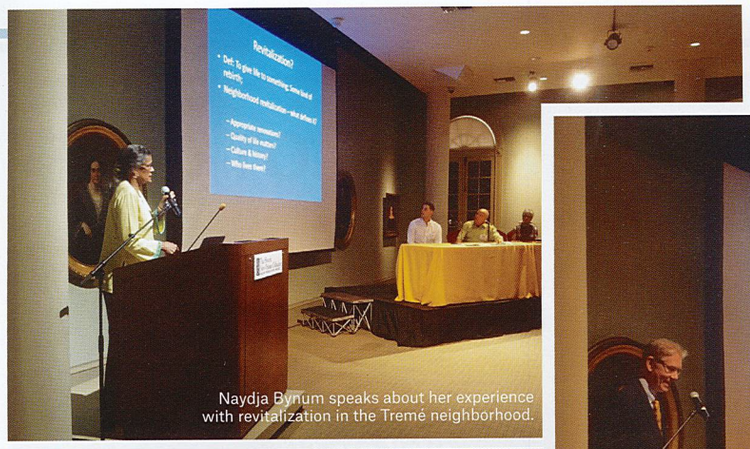
Donovan Rypkema, expert in "econometrics," applied two concepts from science to his analysis of preservation: **(i) catalyst**, which he explained as the cause, condition, event, or person bringing about important change and **(ii) magnetism**, being the magnetism — the power of attraction — of historic districts. He elaborated on the public good, the non-economic values, and the beneficiaries of those values that emerge from a restored building. **These values extend well beyond the owner of the building to include the workers and tenants in the building, neighboring owners, tourists, and taxing entities;** hence, the public policy justification of historic tax incentives. It is incentives that close the gap between the cost / value relationship of a historic building, which can pose an unbalanced risk to an owner when viewed in terms of uncertain potential economic rewards.

A panel chaired by ***Kurt Weigle***, president and CEO of the Downtown Development District, consisting of ***Mark Romig***, president and CEO of the New Orleans Tourism Marketing Corporation and ***Meg Lousteau***, executive director of the Vieux Carré Property Owners Association, addressed the intersection of tourism and preservation. The panel left no doubt that the massive lure of New Orleans for tourists of all ages and interests is built on a foundation of historic preservation, and marketing the experiences to be had in New Orleans is marketing its culture, history and built environment. Intrinsic to the Downtown Development District's focus on industries of the mind and creating incentives for investment are the attributes of place: authenticity, a multi-cultural collage, unique neighborhoods, walkability, and parks and green spaces, according to Mr. Weigle. **Preservation, then, he recognizes, is inextricably related to economic development,** which he quantified as responsible for a $3.22 return for every $1 invested in projects using the historic tax credit and for the $1.2 billion spent in downtown real estate development that has been assisted by the state historic tax credit. Informally, Mr. Weigle referred to the sidewalk cafe metric as indicative of a vital downtown, these cafes now numbering 59. Mark Romig described the innovative marketing strategy of the organization he leads that distinguishes New Orleans as the story teller, the dream weaver. The city promises unforgettable moments for the experiential discoverer.

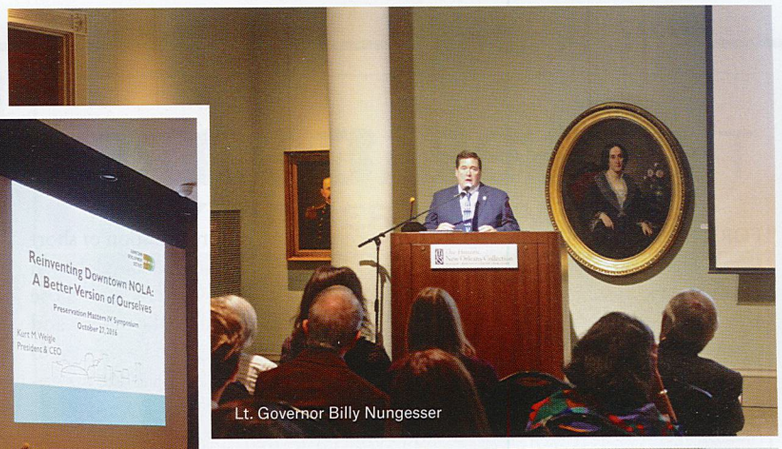
Meg Lousteau, as head of the watchdog agency of the Vieux Carré, cautioned on the pressure put on the .66-square-mile area by the nine million tourists that visit each year, which translates to 2,400 tourists per one resident of the neighborhood. Likening the Vieux Carré to Venice in the imperative to achieve a delicate balance between tourism and residents, **Ms. Lousteau cited the crucial need to maintain authenticity and the importance of adherence to governmental dictates such as the New Orleans Master Plan.**

Pres Kabacoff, co-founder of HRI Properties, and ***James Farwell*** discussed the hows, whys, and beyond of the recent publication of *Revitalizing Cities: The HRI Vision* (UL Press, 2016), which was co-authored by the two men. They elaborated on the re-awakening of the joys of urban life with desired walkability and attendant shopping and entertainment amenities. This flight away from the very suburbs that had been populated in the 1950s by virtue of interstate construction and a fear of urban ills has created greater density and given new vitality to older neighborhoods in city and town centers. **HRI has forged a profitable business model that bestows substantial, long-lasting benefits in a community, using an approach that fosters an improved quality of life, new jobs, and prosperity for every income group.**

A case studies panel chaired by ***Ben Tiller*** of The Berger Company provided fascinating insight into how both large and small preservation projects are consistently transformative for communities. Sitting on the panel were ***Ari***

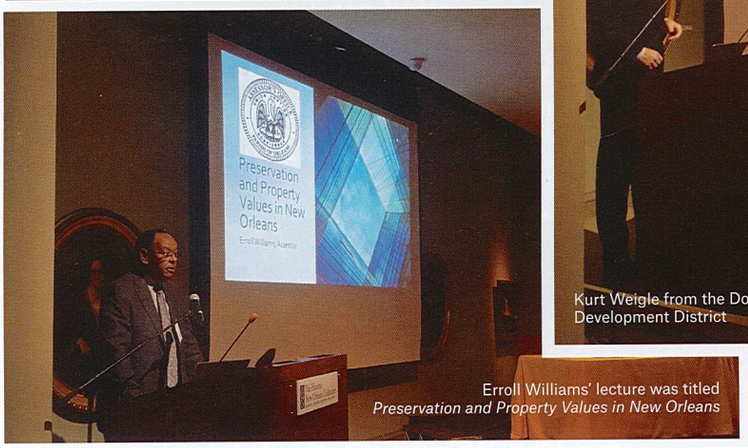


Naydja Bynum speaks about her experience with revitalization in the Tremé neighborhood.


Lt. Governor Billy Nungesser



Kurt Weigle from the Downtown Development District



Erroll Williams' lecture was titled *Preservation and Property Values in New Orleans*


Jeff Hebert and keynote speaker Walt Leger III



Mike Nichols with Monroe Preservation



Meg Lousteau from VCPORA speaks about the French Quarter's historic Matassa's Grocery store

Heckman, founder and CEO of ASH NYC; ***Naydja and Adolph Bynum***, owners of Doby Properties LLC; Liz Swaine, executive director of the Downtown Development Authority in **Shreveport**; and Michael Echols, city councilman from **Monroe**, Louisiana. Mr. Heckman, speaking from an outsider's perspective, attested to the complete tool kit New Orleans offers for preservation projects and attributed effective planning for the transformation of St. Peter and Paul Church in the **Marigny** to an ASH boutique hotel to use of the Neighborhood Participation Plan. Mr. and Mrs. Bynum recounted how had they personally revived a relatively small area of **Tremé** gradually since the 1970s through historic preservation, while Liz Swaine electrically described how historic preservation tax credit projects combined with vision to revitalize several significant buildings in downtown Shreveport, including the Municipal Auditorium, the Strand Theater, and the Feibleman Building, originally designed by Samuel Weiner. Mr. Nichols detailed bold acquisitions and restorations in Monroe. The thoughtful mix of equally impressive individuals engaging in both small and large-scale historic rehabilitation projects put on full display the reach of historic preservation's power. **This tripartite representation of state activities add up to stewarding the cultural landscape that is Louisiana.**

The conference concluded with a panel led by ***Ben Dupuy*** of Enhanced Capital on how city leaders and candidates envision using preservation for economic growth. Thus ensued a spirited discussion on the topic of short term rentals with ***State Senator J.P. Morrell*** and Jared Brossett, New Orleans City Councilmember, with insightful commentary by Ms. Lousteau.

Closing remarks offered by ***John Stubbs***, Director of Preservation Studies at the Tulane School of Architecture, urged continued collaboration among these representative people of action in dealing with the nuances of the preservation business. **On the intangible level, touching the past satisfies both the heart and mind,** said Mr. Stubbs, **who extolled the celebration of values inherent in the symposium gathering. For the stakes are high — the human habitat.**

Many thanks to our talented event planner, Kimberly Zibilich, who can be found at eventresourcesnola.com.



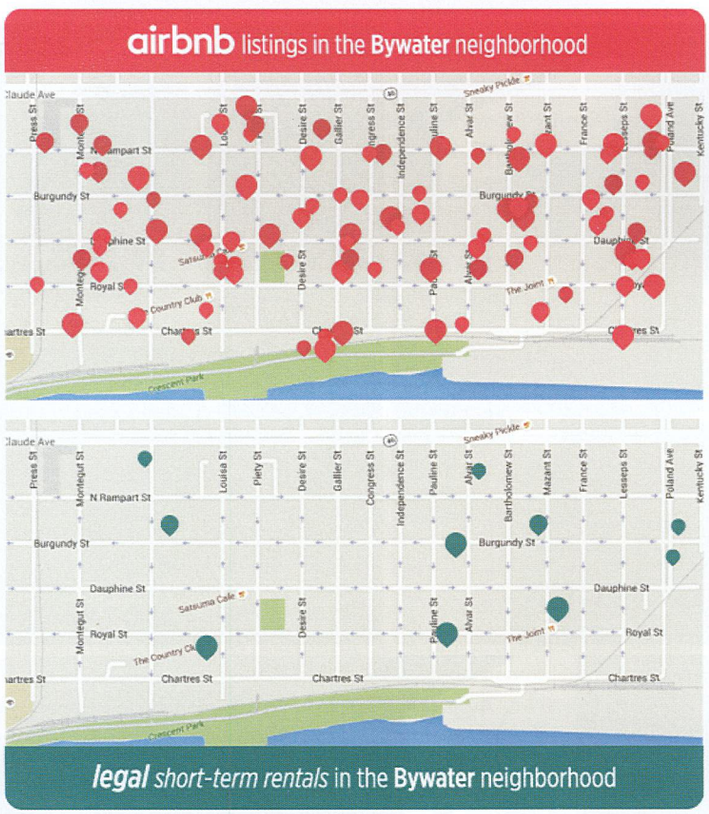
Preservation economist Donovan Rypkema

THE SHORT TERM RENTAL FIGHT IS NOT OVER!

FOR THE PAST FEW YEARS, growing concerns about the proliferation of short term rental properties, such as AirBnB listings, have risen across the globe. In New Orleans, there are over 4,000 Airbnb listings, and almost 75 percent of those are for whole-home rentals. After years of growing tension and public outcry, and more than a year of City Planning scrutiny, the City Council passed a motion to legalize three types of STRs this past October 20th. Each type requires the appropriate corresponding license.

- Accessory short term rentals allow property owners to rent out spare bedrooms in the homes they reside in, or the other half of a double, on a full-time basis. Proof of Homestead Exemption is required; Louisiana property owners are only allowed to have a Homestead Exemption on one residence.
- Temporary short term rentals allow property owners to rent their entire dwelling, up to five bedrooms, on a temporary basis for up to 90 days per calendar year.
- Commercial short term rentals allow property owners in commercial and mixed-use zoning districts, to rent their properties of five bedrooms or less, year round.

Additionally, the Council voted to maintain the French Quarter's prohibition of STRs with the exception of the 200-700 blocks of Bourbon Street, in efforts to encourage use of vacant upper floors on that stretch.



DATA VIA AIRBNB.COM & DATA.NOLA.GOV / MAPS VIA GOOGLE © PRESERVATION RESOURCE CENTER

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that non-owner occupied, whole house rentals for 90 days are effectively commercial hotels inserted into residential areas.

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THE FINE PRINT

The original City Planning Short Term Rental Study outlined a fourth type: Principal Residential. These year-round STRs allow for whole homes to be rented out in residentially zoned areas and require no owner on site. Considered to be the most destabilizing to New Orleans neighborhoods, the City Planning Commission has twice voted to remove this type from the package of STR recommendations for many reasons. Here are a few:

- The rapid proliferation of whole-house rentals has contributed to rising property values that disproportionately affect housing affordability and availability. Prospective home-buyers are competing with STR investors, who are willing to pay more for these income-producing properties. Evictions of long-term residents allow landlords to convert dwelling units into STRs.
- Predictable zoning regulations separate intense commercial uses from residential ones for quality of life reasons. Entertainment and Hospitality zones have a measurable increase in noise, litter, and parking limitations. Policing these nuisance violations places additional burden on the NOPD.
- Whole-house rentals depopulate neighborhoods by replacing permanent residents with temporary tourists. If your home is surrounded by STRs, you've lost the neighbors that created your community and contribute to overall security. Neighborhoods depend on residents to pay taxes, vote, and advocate for essential services.

The City Administration partnered with the rental platforms in creating a series of last minute amendments. In these, the Temporary Short Term Rental category was redefined from a limit of 30 days per year to a cap of 90 days per year. What was originally created to accommodate the decades-long practice of renting out homes for Mardi Gras and Jazz Fest now allows for renting out one's property for 30 to 45 weekends a year. As no one actually resides in those homes from Monday through Thursday, they are vacant during the week — meaning they represent another full time loss of a dwelling unit and neighbor.

In the end, amendments intended to protect neighborhoods from multiple listing investors, such as homestead exemptions or density restrictions, were stripped. The Council's reasoning for this was based on the platforms' willingness to share data about its hosts, a provision most agree is essential to realistic enforcement.

Moving Forward

Numerous neighborhoods have spoken out against the full-time conversion of homes into hotels and have advocated for reasonable and enforceable rules to regulate the industry. The Preservation Resource Center has signed onto the Nola Neighbors coalition (Nolaneighbors.com) in support of balanced and sound solutions to regulate legal Short Term Rentals while minimizing adverse effects on our existing population. These policy recommendations are crafted to give neighborhoods a voice in deciding if these commercial uses are appropriate in their boundaries, promote common-sense density restrictions, and allow the economic benefits of home-sharing in a fair manner.

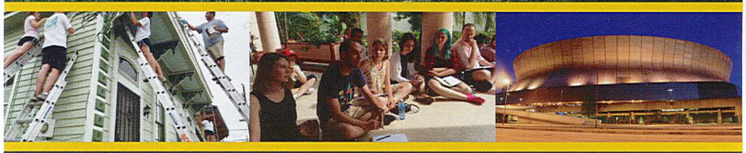
The City Council voted on a motion, which was the first step in legalizing and regulating Short Term Rentals. A full ordinance must be drafted and voted on next. This means that ordinance can be amended, so there is still time to let the Council know that the rules of our city should not be dictated by out-of-town Internet corporations.

The PRC encourages tourism — the exploration and enjoyment of the entire city. However, the vibrancy, sustainability and appeal of our unique neighborhoods will disappear if STRs are allowed to proliferate unabated. Prosperity and urban vitality depend on thriving neighborhoods filled with dedicated residents. - *Erin Holmes*

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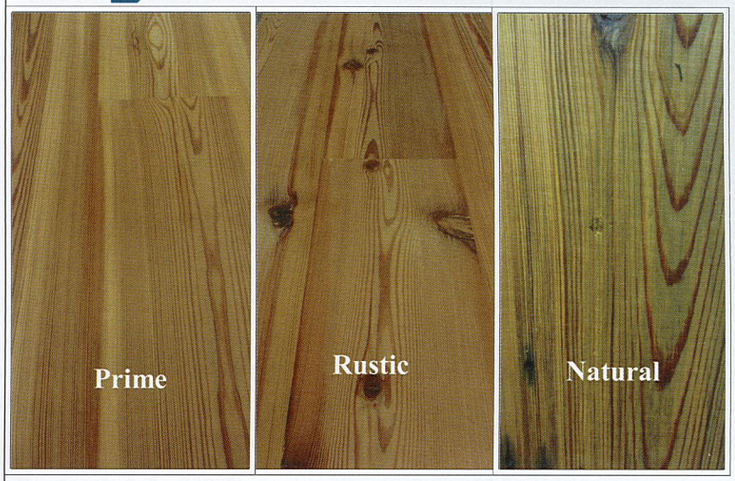
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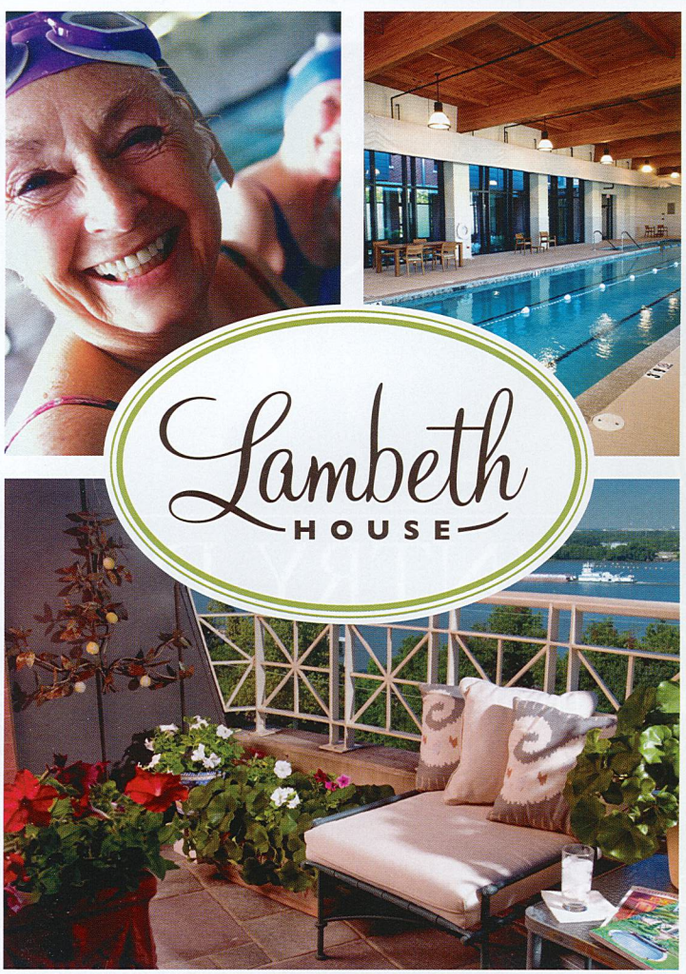
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The Enduring Need to Protect New Orleans' Priceless Jazz Landmarks

BY John McCusker

IN 1995, Bill and Chris Stotesbury, visitors from the United Kingdom, were on my tour of historic jazz sites in New Orleans. As the bus pulled up to pioneer band leader Edward "Kid Ory's" house at 2133 Jackson Ave., the Stotesburys and their tour mates were horrified to see not a plaque or national historic marker, but a crumbling crack house complete with addicts spilling out onto the sidewalk.

"This place is Mecca to us," Bill, a noted UK trad jazz musician said, wondering how anyone could fail to see the building whose history he treasured.

Indeed, our Mecca showed little tangible embrace of its musical pioneer's homes and haunts as landmarks prior to a PRC initiative in which dozens were first marked with plaques over a decade ago.

More importantly, the PRC holds the distinction of saving and renovating Ory's home, the former crack house. It was the first time a building in our city was saved from demolition, renovated and marked with a plaque simply because it was the home of a jazz musician. It was then sold back into private ownership. That happened in 2000. Has the passing 16 years witnessed a repetition of the "Ory" miracle?

It's a mixed bag.

The good news is the PRC has continued its initiative and has since played a role in saving the home of Henry Red Allen and Kid Sheik Colar. Further, they have now placed markers on 57 houses across the city with four more currently in the works. The idea of a 'jazz landmark' is certainly a reality, and speaking as the owner of one of these properties — 235-37 Morgan St., home of Emmett Hardy — I can attest that it makes a great marketing tool. Win-win.

Conversely, the future of what have been called the four "most significant early jazz landmarks in existence" — Eagle Saloon, the Iroquois Theatre, the Karnofsky Tailor Shop and Buddy Bolden's home — remain in question. While none can simply be torn down, owners can effectively "demolish by neglect," and neglected these structures have been for much of the last 25 years.

At the corner of Rampart and Perdido sits the Eagle Saloon, a haunt of legendary cornetist Buddy Bolden and the Eagle Band. Its ownership is currently in the hands of a nonprofit that has done some exploratory and cosmetic work as well as a much needed roof repair. A separate organization is raising funds for the effort as well. The building is listing and part of it collapsed onto Perdido street in 2004.

Up the street are the Iroquois Theatre — where Louis Armstrong and Jelly Roll Morton performed — and the Karnofsky Tailor Shop, where a young Armstrong worked. Possession of the Iroquois and Karnofsky recently changed hands from the longtime owners, the Meraux Foundation, to local developer Joseph Georgusis, who set off alarm bells with preservationists when he was quoted as saying he would renovate the buildings' facades, leaving the plans for the buildings themselves hanging.

Buddy Bolden is the man identified as being the first jazz band leader, arriving on the scene in the late 1890s. He grew up on First Street in Central City in a world filled with brass band parades and funerals, Mardi Gras Indians and "holy roller" church music — all of which informed the musician he became. He used to blow a signature cornet cadenza to announce his gig and "call his children home," as he used to say.

Bolden's home, a modest shotgun double at 2309-11 First St., was purchased by the Greater St. Stephen Full Gospel Baptist Church in 2008. Up until that time it had been an occupied rental property, but after the church bought it, the house was boarded up. Soon, the 130-year-old cornices were gone, and transients found refuge by climbing through an uncovered window.

The church has faced a pittance of fines but to date has done nothing to honor Bolden, despite unfulfilled promises to the contrary. Through the years the rain has come through the roof, the termites have eaten the windows and each Saturday a new batch of cultural tourists climb into my van and witness the way New Orleans honors the birthplace of jazz.

"What can be done?" they always ask me. I shake my head. The fact is there is little that can be done about an owner's negligence if they choose to demolish by neglect. "Why doesn't the government take over the property, or buy it like in our country?" they often ask further. Eminent domain has been exercised in New Orleans very rarely, and the result was actually the destruction of jazz landmarks — specifically, the birthplace and homes of Louis Armstrong. The cultural tourists shake their heads then shoot a selfie on the stoop where Bolden used to sit and practice, to the delight of neighborhood children. A souvenir of a pilgrimage and a document of prophet without honor in his own home. Bolden is still calling his children home…at least for now.

John McCusker is a retired journalist, author of Creole Trombone: Kid Ory and the Early Years of Jazz, *and creator of the Cradle of Jazz Tour.*



Three buildings listed as a UNESCO World Heritage site include the Karnofsk Tailor Shop, Iroquois Theatre and Eagle Saloon (pictured here in 2013) in th 400 block of S. Rampart Street. **BELOW:** Buddy Bolden's home in Central Cit







ABOVE AND RIGHT: 2133 Jackson Ave. (previously 2133-35), was the home of legendary jazz trombonist Kid Ory, and one of the three jazz houses saved by PRC and its partners. The renovation was funded by an Edward Wisner Foundation grant administered by the City of New Orleans in 2001, which funded the renovation as well as PRC's jazz houses program.

Join PRC for the Cradle of Jazz tour on Saturday, January 21, 2017. This two-and-a-half hour bus tour beginning promptly at 10 a.m. will leave from 923 Tchoupitoulas St. The tour will be narrated by John McCusker, and accompanied by the sounds of his vintage music collection. The tour will travel to jazz sites significant to Buddy Bolden, Louis Armstrong, and other renowned New Orleans jazz musicians. Seats are limited and pre-registration is required. For more information or to register visit www.prcno.org, call 504.636.3399 or email sblaum@prcno.org. $45/$40 PRC members.

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This two-and-a-half hour bus tour beginning promptly at 10 a.m. will leave from 923 Tchoupitoulas St. The tour will be narrated by John McCusker, and accompanied by the sounds of his vintage music collection. The tour will travel to jazz sites significant to Buddy Bolden, Louis Armstrong, and other renowned New Orleans jazz musicians. Seats are limited and pre-registration is required. For more information or to register visit prcno.org, call 504.636.3399 or email sblaum@prcno.org. $45/$40 PRC members.

FIRST TIME RENOVATOR: BUY RIGHT

TUESDAYS, JANUARY 24 & 31

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 other relevant topics. This training is helpful for anyone trying to purchase their first home on a limited budget. 6 p.m. to 8:30 p.m. at 923 Tchoupitoulas St. $40 / $35 for PRC members. Pre-registration is required. More information at prcno.org.

FIRST TIME RENOVATOR: RENOVATE RIGHT

TUESDAYS, FEBRUARY 28, MARCH 7 & 4

This three-night 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. 6 to 8:30 p.m. at 923 Tchoupitoulas St. Pre-registration is required. More information at prcno.org.

MEETING DATES

BLIGHTSTAT: NOVEMBER 10
CBD HISTORIC DISTRICT LANDMARKS COMMISSION: NOVEMBER 9
NEW ORLEANS CITY COUNCIL: NOVEMBER 3, 17
CITY PLANNING COMMISSION: NOVEMBER 8
HISTORIC DISTRICT LANDMARKS COMMISSION: NOVEMBER 10
NEIGHBORHOOD CONSERVATION DISTRICT ADVISORY COMMITTEE: NOVEMBER 7, 21
VIEUX CARRÉ COMMISSION: NOVEMBER 2

Send February kiosk information to Liz Jurey, c/o PRC, 923 Tchoupitoulas St., New Orleans, LA 70130, or via email at ljurey@prcno.org, by January 10, 2017.

NEW ORLEANS

CELEBRATION IN THE OAKS

THROUGH SUNDAY, JANUARY 1

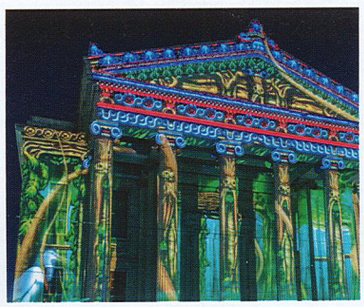
Celebration in the Oaks in City Park is one of the most spectacular holiday lights festivals in the country, with more than 165,000 visitors pouring into the park to see the magical winter spectacle City Park's famous oaks are swathed in hundreds of thousands of twinkling lights and breathtaking light displays are scattered throughout 25 acres of the Park, including the Botanical Garden, Storyland and Carousel Gardens. 6 to 10 p.m. Sunday to Thursday, and 6 to 11 p.m. Friday and Saturday. $9 per person, and free for children under 3 and Friends of City Park. Find more information at neworleanscitypark.com.



GALLIER HISTORIC HOUSE DECORATIONS

MON. TO MON., DECEMBER 5 TO JANUARY 9

Step back in time and learn the holiday celebrations of Creole families in 19th-century New Orleans in the beautiful Gallier Historic House. Guided tours of this meticulously decorated home will include information about Reveillon, New Year's celebrations, and Twelfth Night events common in Old New Orleans. $15 / free for HGGHH members. 1132 Royal St. More info at hgghh.org.



LUNA FÊTE

WED. TO SAT., DECEMBER 7-10

This visionary event by Arts Council New Orleans utilizes our city's iconic landscape as the canvas for outdoor, public artworks created with light and technology. This multi-day celebration features illuminated installations, digital sculptures, video-mapping projections, and local arts market to engage and inspire audiences of all ages. For more information, visit artsneworleans.org/event/luna-fete.

HOLIDAY ON THE BLVD.

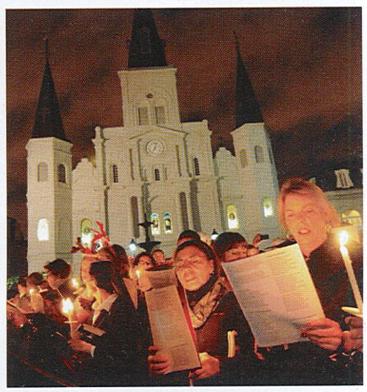
FRIDAY & SATURDAY, DECEMBER 9 & 10

Ashé Cultural Arts Center brings Holiday on the Boulevard to Oretha Castle Haley Boulevard. The event features an Open House Holiday Luncheon on Friday, and a Holiday Marketplace on Saturday featuring music, specialty items and art. 12 to 2 p.m. Friday and 12 to 6 p.m. Saturday. Free. Visit ashecac.org for more information.

BAROQUE CHRISTMAS

THURSDAY, DECEMBER 15

Enjoy some of the most glorious music ever written, including highlights from Handel's Messiah along with Saint-Saën's Christmas Oratorio with the Louisiana Philharmonic Orchestra, NOVA Masterworks, and renowned soloists. 7:30 p.m. in the historic Orpheum Theater. Visit lpomusic.com to purchase tickets.



CAROLING IN JACKSON SQUARE

SUNDAY, DECEMBER 18

Join in a truly moving annual tradition as Jackson Square brims with thousands of candlelit faces and song-lit spirits as high as the spires of the St. Louis Cathedral. Candles and song sheets provided. Gates open at 6:30 p.m., and caroling begins at 7 p.m. Winners of the Patio Planters contest for the best Christmas decorations in the French Quarter will be announced and awarded at this event. Free and open to the public. More information at patioplanters.org.

CREOLE CHRISTMAS

TUES. THROUGH FRI., DECEMBER 27-29

Take a festive stroll through the French Quarter with Friends of the Cabildo and visit five historic houses dressed in Creole Christmas decorations, followed by the Creole Christmas story and refreshments. Self-guided tours begin at the 1850 House Museum Store. Featured homes include the Louisiana State Museum's 1850 House, Gallier House, Beauregard-Keyes House, Spring Fiesta House and the Historic New Orleans Collection's Williams Residence. Adults $25, children under 13 free. Visit friendsofthecabildo.org to purchase tickets, and **PRC members can use the code PRC2016 to get a special discount!**

WE ACCEPT DONATIONS!

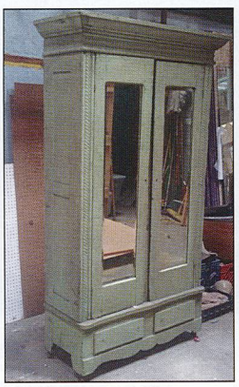
Make your tax-deductible donation to the PRC Salvage Store!

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FEATURED ITEM OF THE MONTH

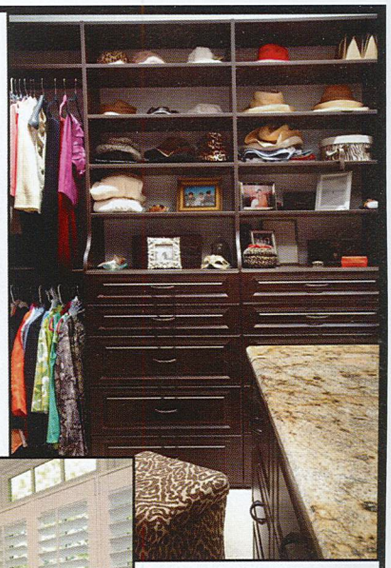
FRENCH COUNTRY-STYLE ARMOIRE



This is truly a rare find! We have a hand painted French Country-style armoire in a shade of green that is true to its down home roots. It has the original vintage mirror doors, and the three-shelf interior is just as authentic as the exterior. Measuring 83"H x 42"W x 16"D, this beautiful piece is offered at $784.

MONDAY TO SATURDAY 9 A.M. - 4:30 P.M.
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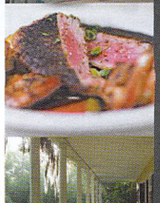
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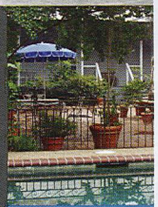
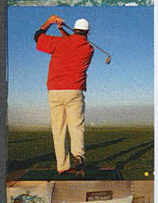


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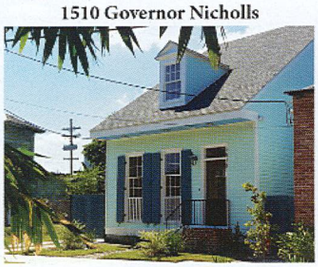


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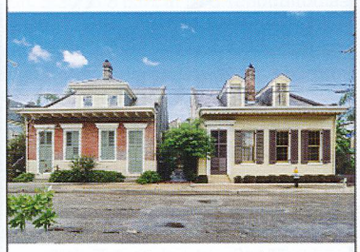
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$695,000	736 St Charles 2B
$650,000	832 Esplanade (PENDING)
$399,500	4205 Burgundy (PENDING)
$385,000	836 N Rampart 2
$265,000	920 Poeyfarre 383
$55,000	Stonebridge Lot
$45,000	Carrolton Lot (PENDING)

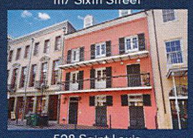
For Lease

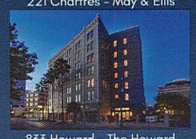
$1,195	1318 Dauphine
$1,200+	539 Dumaine (2 Units)
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$1,250	7007 Cohn
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$1,400	536 Esplanade A
$1,400+	523 Dumaine (5 Units)
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$1,500	940 Orleans 3
$1,500	1135 Burgundy
$1,575+	221 Chartres
$1,595+	709 Jackson (2 Units)
$1,600	333 Julia 427
$1,750+	927 Toulouse (3 Units)
$1,950	710 Royal
$2,000	1101 Decatur
$2,195	833 Howard 302
$2,850	1903 Audubon
$3,500	736 St Charles 2B

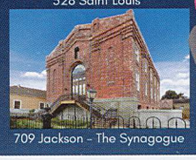

532 Governor Nicholls


1117 Sixth Street


221 Chartres - May & Ellis


528 Saint Louis

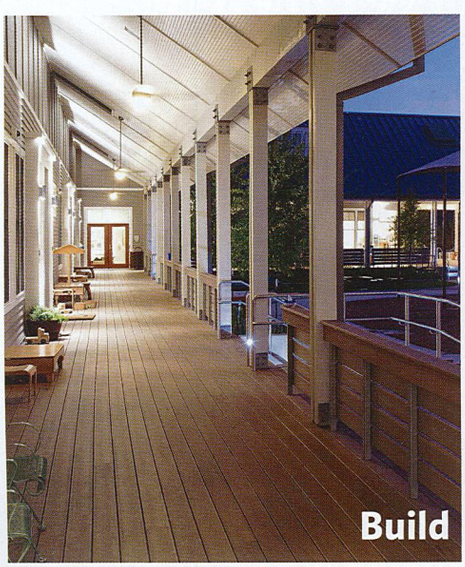

833 Howard - The Howard


709 Jackson - The Synagogue

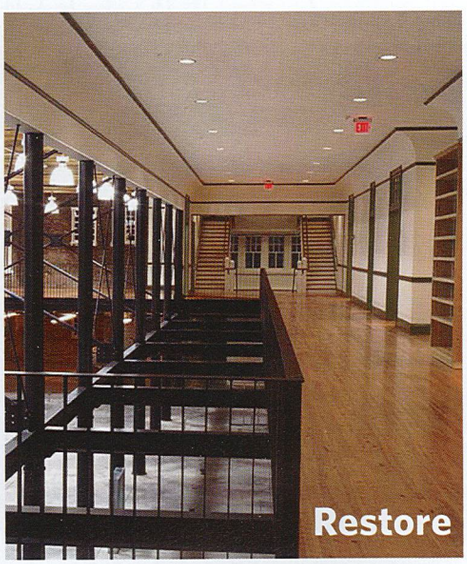

November 2016

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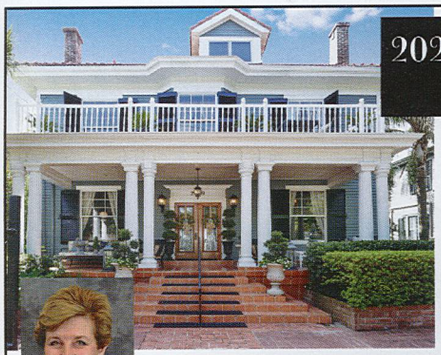
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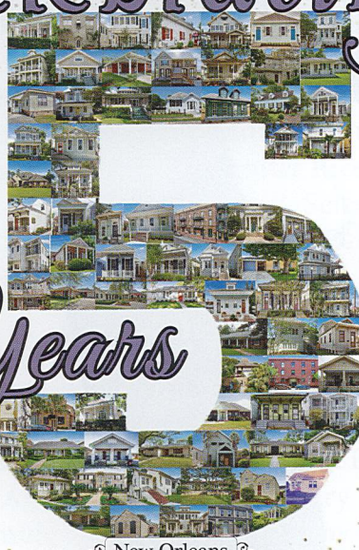
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Editor's SPOTLIGHT

sally reeves

Sally Reeves, a stalwart preservationist and veritable walking history book of New Orleans architecture and property, has long been head archivist of the city's precious Notarial Archives, which holds notary records from as early as 1735, including over 5,000 watercolor paintings of properties listed for sale two centuries ago.

But in 1971, she had never read a notary act. Reeves was a mother of five who had, through the Junior League, volunteered to help research properties for the *New Orleans Architecture* book series, published by the Friends of the Cabildo. Her husband was in the hospital recovering from surgery, and she was spending all her time helping him. "The stress of being in the hospital was getting to me, and I had made this commitment, so I went to the archives," she said. Her first assignment was to research the holdings of the D.H. Holmes department store. "As I started running the titles, this peace came over me. I could feel my whole being relax while diving into the records.

"Every day I learned something new, and that was a reward — an intellectual pleasure. I thought, 'This is for me.'"

She kept at it, researching properties for several books in the *New Orleans Architecture* series, and learning about local architecture in the process. One day, Reeves passed an archaeological dig in an empty lot on Esplanade Avenue. She walked up to the fence and shouted to a worker, 'If you walk so many feet from the corner and so many feet from the walkway, you'll hit a privy.' Reeves remembered an archival drawing of the site from her research. "He didn't know me, but he took my word for it and the crew found a fabulous privy. They couldn't believe it." The crew hired Reeves to document their next dig, launching her professional career as a historian.

She later worked with the US Corps of Engineers in courthouses across southern Louisiana, learning how their records worked. "That enhanced my ability to understand archives," she said.

In the mid 1980s, amidst "a million commitments," she enrolled at the University of New Orleans to complete a master's degree specializing in archive management. As soon as she stepped into the classroom, peace came over her — once again, she was in the right spot.

In 1988, she was hired as head archivist at the Notarial Archives. It was only a part-time position, but she worked full time. "I needed to change the culture there," she said. People handling the over 200-year-old documents smoked, drank chocolate milkshakes and threw books down onto copy machines. "I had to be there every day to show that someone cared."

Reeves soon used a donation from Ruth Dreyfous, daughter of a prominent notary, given for the "repair of notarial acts," to begin repairing and re-binding historic documents, stabilizing thousands of books. "That began to change the culture — it commanded respect from the users and the staff alike for these treasures."

Next, she was ready to better protect the plan books of watercolor paintings. She applied for a grant from the National Endowment of the Humanities; the people at the NEH, she said, "were blown away. They had never seen a collection like this — and that's because there is no other collection like this, anywhere." The NEH funded a huge stabilization project for the priceless paintings and sent renowned archivists to help. "It put the Notarial Archives in its rightful place, as worthy of dignified handling."

Thousands of books and paintings have been saved through her work, and she has also led the Archives through outreach efforts to educate and better engage the public.

Ms. Reeves retires at the end of this month. The city's rare treasures in the Notarial Archives are immeasurably better thanks to her years as their steward.

DANIELLE DEL SOL,
editor



PHOTO BY LIZ JUREY

Happy Holidays to our Advertisers

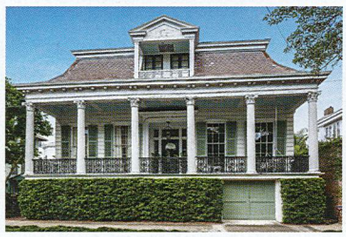
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1437 Eighth Street ~ Garden District

Circa 1869, Once in a lifetime opportunity to live in the HISTORIC New Orleans GARDEN DISTRICT. Gorgeous Grand CENTER HALL perfect for the buyer who appreciates history and architectural beauty. Stunning front porch, Original ARCHITECTURAL details include pocket doors, medallions, FIVE fireplaces, mantels, gleaming HARDWOOD FLOORS. Perfect for second home or alternative to condo living. PRESTIGIOUS location. Walking distance to shops, restaurants AND parade route. Potential for additional living space. Offered at $1,245,000 Call **Tricia King** for more information at **504-722-7640** or visit **www.TriciaKing.com** for more photos and information.





3322 Annunciation Street

Sweet 2 BR/2 BATH cottage on EXTRA WIDE LOT in the Irish Channel. Living room w/ EXPOSED BARGEBOARD, LIGHT-FILLED dining room, kitchen w/custom cypress cabinetry. Large master down - TONS OF CLOSETS/ storage. HUGE YARD filled with tropical plants, fig and citrus trees! Large shed for storage. Park TWO CARS in electronic gated driveway. Super LOCATION – just 3 blocks to Magazine Street! $535,000
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7809 Nelson ~ $445,000

Cherished Mission Style University Cottage - Upbeat, Airy, Expandable! Character listing with 2 types of unique windows, impactful extra basement rms, driveway + large yard on lovely block! Mostly 1 floor living, wood flrs, living rm w/ working frpl, large dining rm, renovated kitchen-den! wonderful Sunporch or 3rd bdrm option, all on main level. 3.5 blks to streetcar, Palmer Pk, grocery, bank. Close to hospitals, universities, CBD - Superdome corridor. Appointments: **Linda (504) 957-8014 or J. Babineaux (504) 813-8460**

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1228 Conery Street

Extraordinary Mid-Century Modern Garden District home blocks to Commander's Palace, streetcar, Magazine shops & restaurants, parade routes. Generous lot w/ 200-year-old oak tree & luscious backyard. 3 bed/3.5 bath. Original details include fabulous open wood staircase, built-in bookcase/storage, retro bath fixtures, large sliding glass doors overlooking lush backyard. Grand living/dining area opens to screened-in patio perfect for entertaining. Whole house generator. Carport & off-street parking for 2 cars. **joshuawalther.com 504.717.5612 Darrin Duplissey 504.975.8616**




1510 Arabella Street ~ $899,000

Exquisite picture-perfect Victorian in prime location just steps to St. Charles Avenue. This fabulous 4 bedroom, 3 bath home features high ceilings, fireplace, crown molding and hardwood floors. Perfect for entertaining with spacious living room, formal dining room, gourmet kitchen with stainless steel Thermador appliances, granite counter tops and island. Master bedroom with great closets and French doors leading to side porch. Lush landscaping throughout, brick patio, gated off street parking and back house perfect for studio or guest house. Walk to Audubon Park. Priced to sell. Call **Eleanor Farnsworth 504-891-1142 or 504-669-0211**




2727 Dauphine Street, 70117

Unique Sidehall Camelback in desirable Marigny–close to French Quarter, new streetcar line, restaurants & nightlife. Thoughtfully restored historic details c. 1890 mixed w/ modern amenities including impressive kitchen w/ high-end appliances, stone counters & imported tile. 4 bed/2.5 bath with 13' ceilings, custom artist pieces, stained glass, original mantels & medallions, crown molding & built-ins. Large balcony, original shutters & millwork. Upstairs easily convertible to apartment by adding kitchenette. $585,000. **KatieWitry.com**



Historic Catherine Club at 1456 Camp St.

Magnificent Italianate mansion
with guest house on Coliseum Square
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