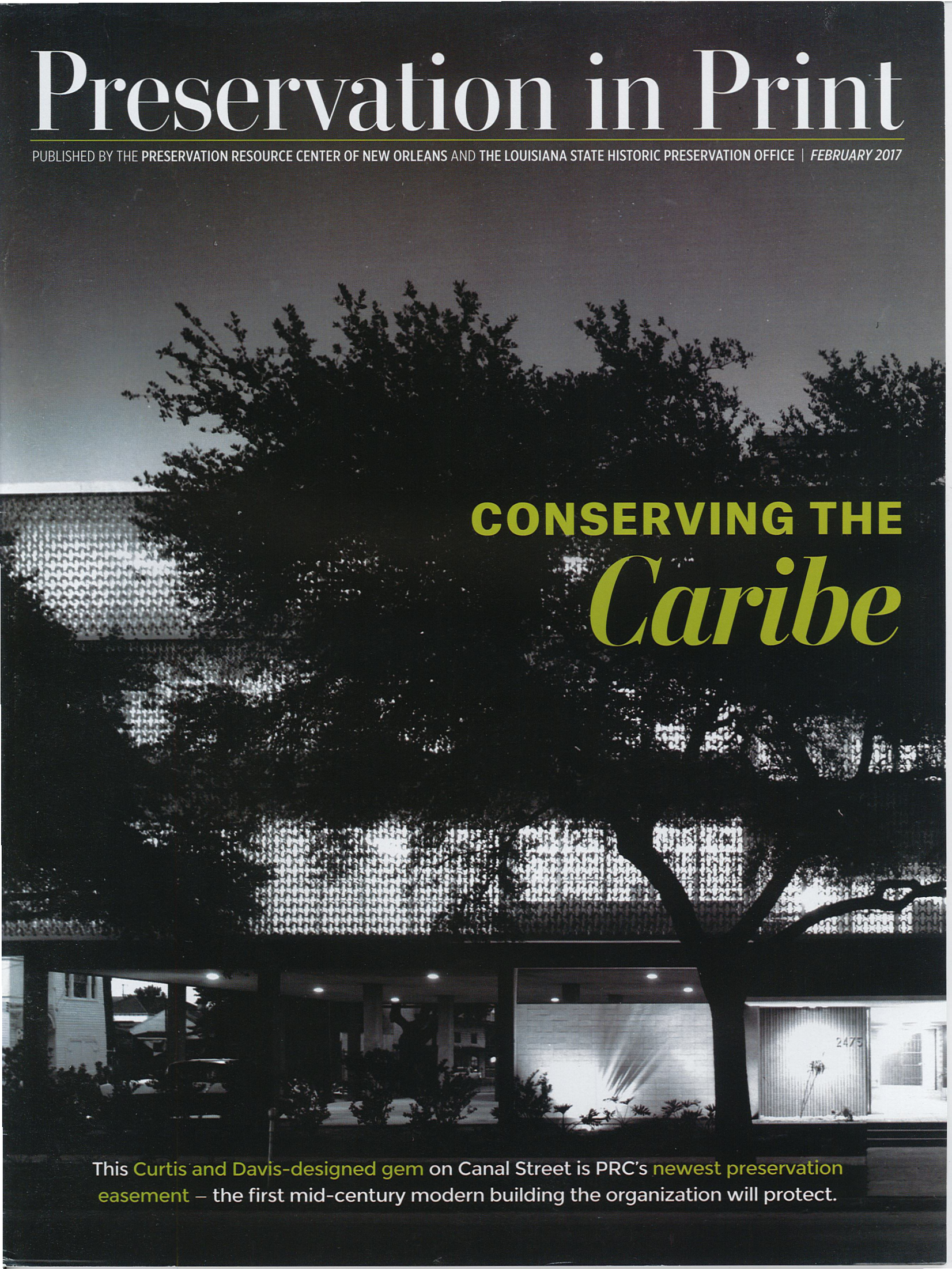
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VOL. 44 NO. 1 FEBRUARY 2017

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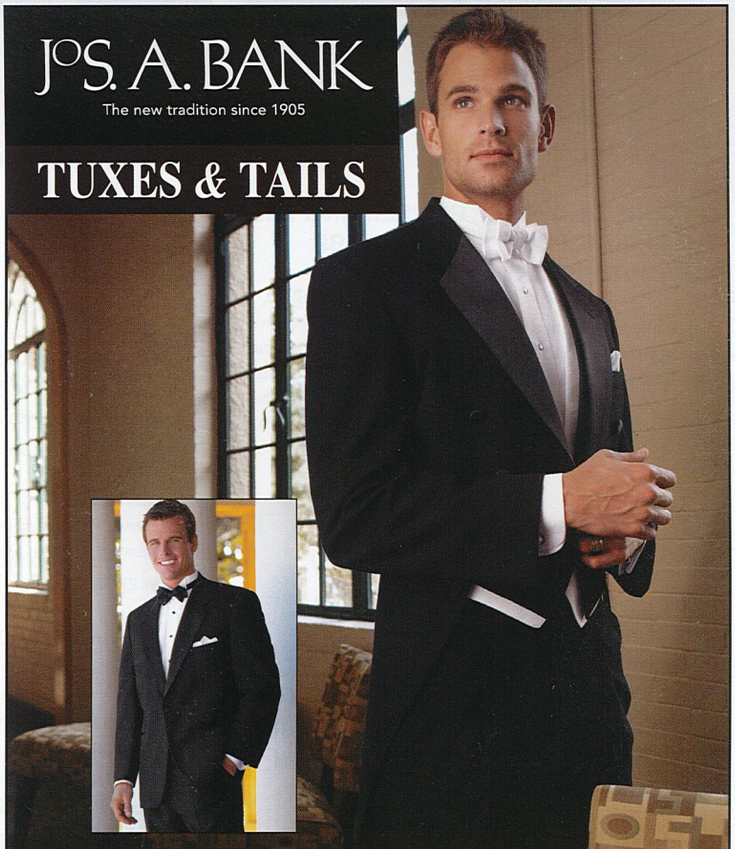
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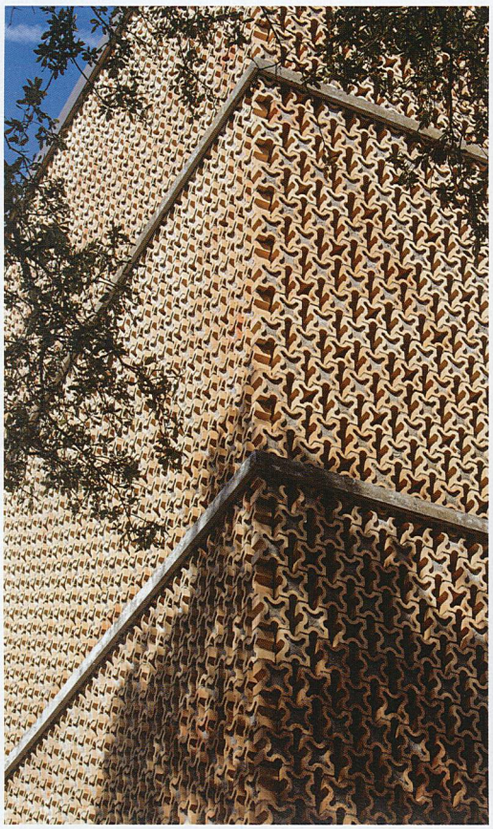
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BY DANIELLE DEL SOL

CORRECTION

The December 2016 profile of 1312 First St. contained inaccuracies. Dr. and Mrs. Burton White restored the home in the late 1960s after it had been a boarding house for years. The renovation in which the home was transformed into a double galleried house was done in the 1880s. The home was never formally referred to as "The White House."

MISSION

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

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ON THE COVER

This historic shot by Frank Lotz Miller captured the glamour of the Caribe Building when it was first constructed in 1958. *See page 20.*

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PICTURED ABOVE

LEFT The Caribe Building façade as it looks today. *See page 20.*

PHOTO BY CHARLES E. LECHE

CENTER The Chinese Presbyterian Mission's second New Orleans location on S. Roman Street, pictured in the 1940s. *Read more about Chinese Americans in New Orleans on page 34.*

PHOTO COURTESY WINSTON HO

RIGHT Chevron Team members help a family in need in Holden, Louisiana. *Read more on page 27.*

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Julia JUMP

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FROM THE

Director

2017, A PRELUDE TO 2018:

300th Anniversary of the City of New Orleans

IT'S NEVER TOO LATE FOR RESOLUTIONS, and I recommend we all resolve to give more thought at this time to the 300th anniversary of the City of New Orleans, taking advantage of the opportunity before us to learn more about the history and growth of our city and the role preservation programs have played here, and to spread the word abroad about how very special our 300-year-old city is, including its many historic neighborhoods, 21 of which are on the National Register of Historic Places. It is not too late for us to plan projects and programs that would do just that in 2018. If we are successful, there will be growth and development as a result of our tricentennial.

Let's all make a resolution to become involved with undertakings that would help us learn more about the history of our city, its architecture and neighborhoods. For example, PRC will start, in March 2017, a Tricentennial Library Book Club, to meet monthly at PRC to discuss books that everyone should read, and have on their own bookshelves. Those participating will be asked to present compelling accounts about their favorite books that tell us so much about our great city, ranging from the *New Orleans Architecture* series to *Frenchmen Desire Good Children* to *Along the Banquette* to works by Lafcadio Hearn, beyond and in between, fiction and non-fiction.

New Orleanians are most fortunate that so much of the historic built environment is still with us today, and that as time passed, until recent years, new construction was designed to reflect context. In addition to apparent innate context sensitivity on the part of our forebears, the major factor for generating appropriate growth and development was the establishment, in 1936, of the Vieux Carré Commission, charged with protecting the original city, the French Quarter. No city our size can claim its original city as New Orleans can do. We do so with great pride, and want more people to be aware of the impact of preservation programs here, enhancing ultimately all neighborhoods.

PRC, founded in 1974 to promote the preservation of the city's architecture and neighborhoods, has been instrumental in initiating and maintaining preservation programs, and in promoting the livability of the city's older neighborhoods that were beginning to see decline in the mid-20th century. One thing that led to the founding of PRC was Building-Watchers Tours. Perhaps we could organize ongoing tricentennial tours featuring the history, growth and historic preservation of the city. We could partner the tours with lectures at the PRC. The theme would include the history of preservation efforts and successes in New Orleans.

PRC is upgrading its first-floor exhibit space to better highlight the city's neighborhoods, architecture and preservation. We want to develop a marketing campaign to attract visitors to this space. In conjunction with marketing our exhibit space, we could train volunteers to greet visitors, providing an introduction and overview of the exhibit and what is transpiring in the city, assisting them in determining neighborhoods and attractions to visit. The more visitors learn about our great city, the more likely they will be to return.

Another thought regarding tours: Neighborhood associations could develop walking tours that would be available at certain times in the week, with information provided at PRC headquarters.



As our readers know, Preservation in Print is one of PRC's best resources to educate and enlighten regarding the history and culture of the city, and to generate support for preservation. We hope to initiate an ongoing series of articles about historic preservation in New Orleans: preservation victories and preservation losses over the years.

Using the tricentennial as inspiration and impetus, let us think about preservation objectives that might not happen in an ordinary year. Perhaps we can develop a stronger, more wide-spread incentive program, as soon as possible, for the restoration of vacant and blighted properties in New Orleans. Another idea is that since we have many visitors, but even residents often have trouble getting around the city with so many street name signs missing, we could begin documenting missing signs and pursue funding to have missing signs replaced.

Such ideas are simply to stimulate more ideas and to recruit people who would like to be involved in the near future, in one or more of the ways mentioned above as we utilize the tricentennial to catapult New Orleans ahead as the most livable historic city in the country.

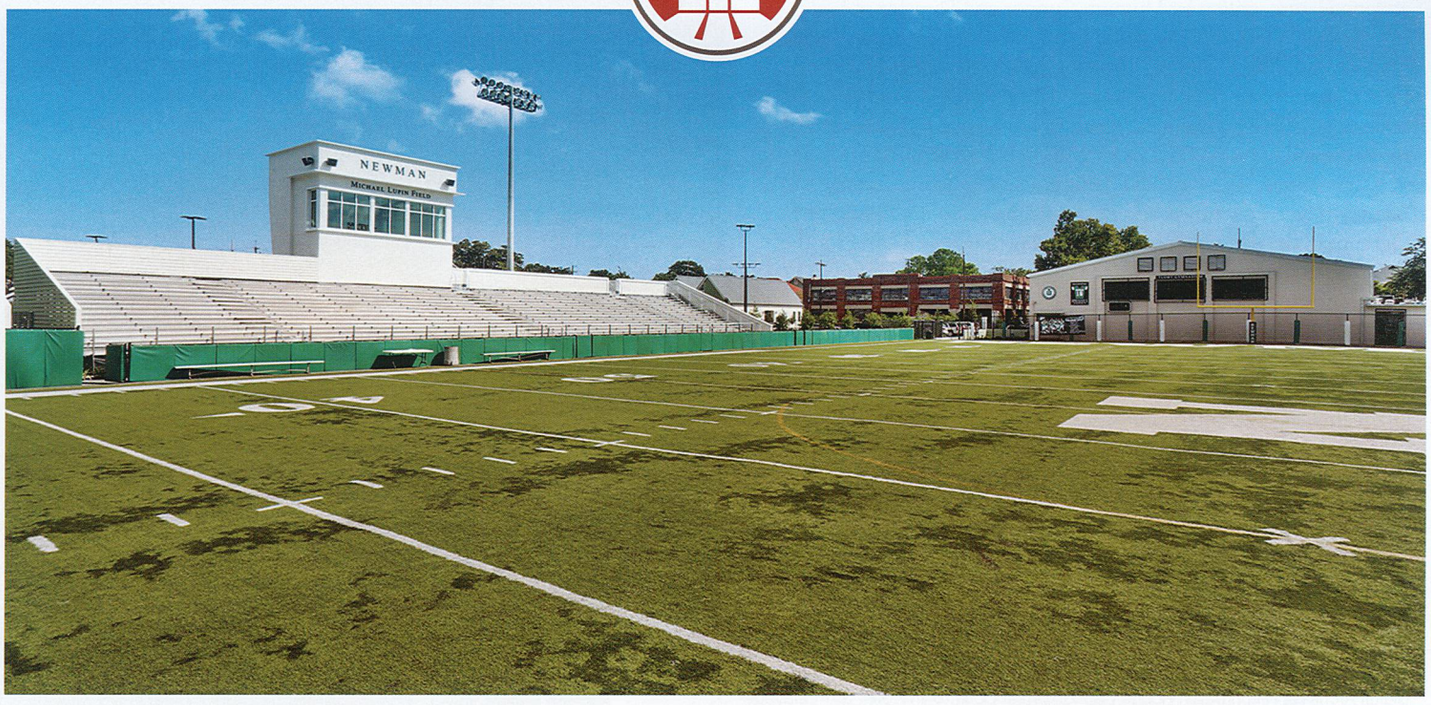
PRC will host a meeting on Monday, February 13 at 6 p.m. at our headquarters at 923 Tchoupitoulas St. to begin formulating plans. Please RSVP at 504.581.7032. We are excited about the tricentennial of New Orleans, and hope we can contribute to the celebration as well as take advantage to generate more support for historic preservation and neighborhood revitalization in New Orleans.

Patricia H. Gay

PATRICIA H. GAY







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BATON ROUGE, THE PAST 200 YEARS

IN PHOTOGRAPHS

BY **NATALIE MAULT MEAD,** *Preserve Louisiana*

BATON ROUGE: THE PAST 200 YEARS, A PHOTOGRAPHIC RETROSPECTIVE is a stunning visual compilation of charming imagery and poignant moments in the city's history. In honor of the city of Baton Rouge's bicentennial of incorporation in 1817, Preserve Louisiana, formerly doing business as The Foundation for Historical Louisiana, at the Old Governor's Mansion organized this exhibition as a unique way to explore the history of Baton Rouge. While the city was officially incorporated in 1817, its history as an early French settlement preceded its incorporation by approximately 100 years. It became the capital of Louisiana in 1849. However, for a period of time during the Civil War, the title of "state capitol" was lost to a few other cities. By 1882, Baton Rouge regained its status as state capital once again.

The exhibition covers images from the 20th century. It consists of 22 compilations of historic and current images, as well as an overlay of the two created by local professional photographers, illustrating nostalgic images from the past, set in the present. The resulting overlay image is often a new story that altogether laments difficult losses and celebrates cherished historical memories. These works are on display on the first and second floor of the Louisiana Old Governor's Mansion at 502 North Blvd., Baton Rouge, through February 17, 2017.

Baton Rouge: The Past 200 Years includes images from the Preserve Louisiana collection, as well as works on loan from the East Baton Rouge Parish (EBRP) Library and State Library of Louisiana. Contributing professional photographers who participated in the exhibition include Mark Bienvenu, Melissa Eastin, Katherine Lea, Natalie Mault Mead, Frank McMains, and Collin Richie; and contextual descriptions were written by Museum Curator and Director of Education for Preserve Louisiana at the Old Governor's Mansion Natalie Mault Mead, Tax Incentives Director for the Division of Historic Preservation Alison Saunders, National Register Coordinator for the Louisiana Division of Historic Preservation Jessica Richardson, and Historian and Mansion Curator for Nottoway Plantation Marie Stagg.

Baton Rouge: The Past 200 Years illustrates iconic changes to Baton Rouge's downtown and surrounding areas, including photographs of the Auto Hotel, which is today the Shaw Center for the Arts; the Heidelberg Hotel, which is today the Hilton Capitol Center; a look at the levee in 1914 and today; McKinley High School, the city's first purpose built African American high school; and images of Spanish Town, the Perkins Road Overpass, and the Old Airport off Goodwood Blvd. The exhibition also includes poignant images that mirror Baton Rouge's recent events. "Rotating exhibitions such as this provide Preserve Louisiana members another wonderful reason to visit the Old Governor's Mansion, and bring the importance of preservation to light in a creative and thoughtful way," says Preserve Louisiana Executive Director Fairleigh Cook Jackson. The exhibition is made possible in part by support from Perkins McKenzie Insurance, L'Auberge, Kidder & Shultz, and Dr. Nick and Samantha Rauber.



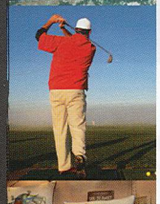




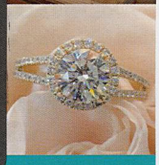
PICTURED TOP: The Heidelberg Hotel, 1947 (built 1927), on loan from the EBRP Library Digital Archives. Hilton Baton Rouge Capitol Center Downtown Hotel, 201 Lafayette Street, 2016. Photograph by Mark Bienvenu **PICTURED CENTER:** Streetcar in Baton Rouge, c. 1900. On loan from the State Library of Louisiana. The Little Village Restaurant, 447 Third Street, 2016. Photograph by Katherine Lea **PICTURED BOTTOM:** Civil Rights Protest, December 15, 1961. On loan from the EBRP Library Digital Archives. Raising Cane's Chicken Fingers and Coca-Cola Sign, 302 Third Street, 2016. Photograph by Mark Bienvenu

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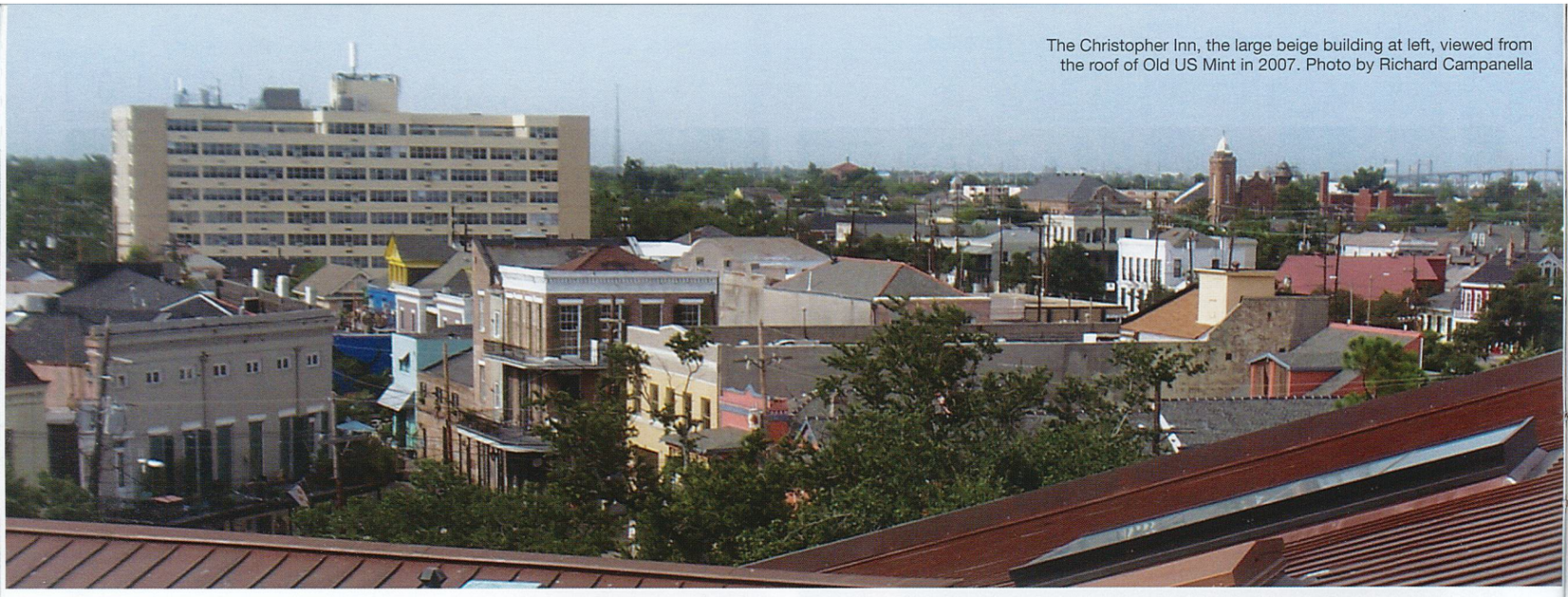
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The Christopher Inn, the large beige building at left, viewed from the roof of Old US Mint in 2007. Photo by Richard Campanella

Reconsidering the Christopher Inn:

A SITE HISTORY

BY **RICHARD CAMPANELLA**

TULANE SCHOOL OF ARCHITECTURE

PRESERVATIONISTS UNIVERSALLY WRITHE at the building. Visitors startle at how its hard lines clash with historical wooden motifs. Local urbanophiles excoriate it as precisely the sort of oversized development they oppose, and recount how its 1970 construction helped galvanize the improvement association which today mobilizes the opposition. Indeed, no one except its inhabitants seems to have nice things to say about the Christopher Inn, that big boxy apartment building on Washington Square Park in the Faubourg Marigny.

The project does, in fact, have redeeming qualities, and they come to light upon understanding the site's history and the cultural heritage of the surrounding neighborhood.

At the turn of the 19th century, the site, now 2110 Royal and at the time immediately downriver from the lower city limits, formed part of the plantation of Bernard Xavier Philippe de Marigny de Mandeville. With New Orleans poised to grow after the Louisiana Purchase in 1803, Marigny saw an opportunity to profit by getting into the urban real estate market. He hired engineer Nicholas de Finiels to design a plat in 1805, and surveyor Barthelemy Lafon to lay out the block in 1806. Finiels' arrangement featured, among other things, a grand boulevard paralleling a circa-1740s sawmill canal — today's Elysian Fields Avenue — adjoined by a park, today's Washington Square.

Faubourg Marigny in the early 1800s developed as an inner suburb with mixed residential, institutional and light-industrial land uses. Its largely working-class population comprised what local historian Henry C. Castellanos described in 1895 as "Europeans of Latin extraction and of Creoles, white and black," the latter both free and enslaved in antebellum times. Starting in the 1830s, Irish and German immigrants settled in Marigny in substantial numbers, as did smaller populations from the Mediterranean and Caribbean regions.

Anglo-Americans also poured into New Orleans, and more often than not, they settled on the upper side of town, over a mile upriver from the Faubourg Marigny. Nearly all were Anglophones; most were Protestant, including Presbyterians; and many of them were of Scots-Irish ancestry. The growing community found itself in need of a church, so with the aid of the Connecticut Missionary Society and the leadership of Rev. Sylvester Larned, the uptown faithful formed the First Presbyterian Church in 1818. Over the next 40 years, the congregation erected a sequence of imposing Gothic churches on their parcel overlooking Lafayette Square (see my May 2015 Preservation in Print article for a history of these structures). In 1845, others in the uptown community formed a Second Presbyterian Church on Prytania and Calliope, which would later merge with yet another uptown congregation in the 1860s.

There were also some Presbyterians who bucked the trend and settled downtown, in the lower faubourgs of the predominantly Catholic and francophone Third District. To serve them, a minister named Frederick Stringer established around 1840 a Presbyterian Sabbath School staffed by missionaries. They soon found their sessions filling up with locals as well as transients en route from the Northeast to the newly independent Republic of Texas. For whatever reason — perhaps Texas' pending statehood, or the forthcoming war with Mexico — "some of these [migrants] tarried in our city and [eventually] made their homes here," as a 1937 church history pamphlet explained.

The informal sessions continued in temporary spaces on nearby Moreau (Chartres) Street at Elysian Fields, and on Esplanade Avenue at Burgundy. Finally, "on the 7th of March, 1847…the Third Presbyterian Church of New Orleans was [formally] organized with a colony of 18 members of the First Church." For the next decade, Third Presbyterian members met in a small frame provisional church of 150 seats erected on Casacalvo (Royal) below Esplanade for $2500, while church leaders sought a site for a permanent building.

They eventually purchased a parcel further down on Casacalvo, overlooking Washington Square, an apt complement to the uptown congregation's scenic perch on Lafayette Square. Architects Albert Diettel and Henry Howard won the design commission in 1858 and proceeded to create a solid auditorium-style church, with meeting rooms in the raised basement and, on the piano nobile, a sloping floor and angled pews facing the nave and alter. The exterior brickwork was intricate in the German fashion, while the fenestration and details of the 43-foot-high walls paid homage to Gothic and Romanesque motifs. The design's most conspicuous feature was the central tower and spire rising around 90 feet. With a budget of $45,000, the construction firm Little and Middlemiss got to work. On January 1, 1860, the Third Presbyterian Church opened for services.

For the next six decades, despite Civil War and postbellum turmoil, the Third Presbyterian Church formed a community cornerstone in the hard-scrabble Third District, with Sunday services upstairs and everything from lectures to recitals to festivities in the basement. In 1902, the church got a new neighbor when an adjacent apothecary and Chinese laundry were demolished for the Andrew Carnegie-funded Royal Street branch of the New Orleans Public Library, one of six "Carnegie libraries" built in the city. The church, meeting room, park, and library together made 2100 Royal a vital civic space.

Structurally, the church weathered well the region's many tempests, including the Great Storm of 1915, which toppled 11 church steeples citywide. Nevertheless, "a rumor has spread," according to the New Orleans Item, that the Third Presbyterian's "tower and spire are in danger of falling, [leaving] some neighbors…panicky." They might have been more than rumors: photographic evidence indicates that the spire, though not the tower, had been removed by the early 1920s.

By this time, the congregation recognized that many families with children had moved out of downtown and toward Bayou St. John, to be near the new Presbyterian Mission Sunday School. To be closer to both its congregants and the school, leaders decided to relocate the church to a convenient site on Esplanade Avenue. In August 1919 they sold their 60-year-old Washington Square landmark plus an adjacent

house to the Catholic Archdiocese for $15,000. The property would become the Holy Redeemer Catholic Church, "under the administration of the Josephite Fathers, an order which devotes itself," as the Times-Picayune reported, "to the evangelization of the negro race." The racial designation reflected the recent decision by the Archdiocese, echoing what had been going on in secular society since the end of Reconstruction, to segregate its churches into white and black congregations.

Archbishop John Shaw dedicated the church in a January 1920 ceremony followed by a parade, and for the next 45 years, Holy Redeemer served as a cultural bastion for Catholic black Creoles in a neighborhood historically dominated by their ancestors, and in part built by them. The house next to the church became the Josephite rectory, and the Holy Redeemer School was established a few blocks away on Dauphine at Touro.

Hurricane Betsy put an end to all this. The September 1965 storm wreaked astounding damage on the 105-year-old church, completely obliterating its side walls and roof but strangely leaving its tower intact, though dangerously leaning. The rear wall also remained standing, such that the large crucifix behind the altar could be seen from the park. The Carnegie library was also heavily damaged, and both buildings as well as a neighboring house were soon razed. For the first time since plantation days, Royal Street by Washington Square lay mostly vacant.

The Archdiocese decided not to rebuild Holy Redeemer, and while its school continued to operate on Dauphine, many families decided to join St. Augustine Church or other predominantly African American parishes in the Sixth, Seventh, and Eighth wards. The New Orleans Public Library, too, decided not to rebuild its branch here, given the area's demographic decline. The neighborhood had even lost its name, its historical moniker "Faubourg Marigny" having gone the way of the French language. Tourists in this era were routinely advised against crossing Esplanade Avenue, the other side deemed too divested or too dangerous.

Enter at this point Father Phillip M. Hannan. Appointed to head the Archdiocese of New Orleans shortly after Hurricane Betsy, Archbishop Hannan noted the Catholic Church ran only three residential homes for the poor and elderly — a paltry 260 beds in aging wooden structures, despite that hundreds more rooms were needed, especially since Betsy's floodwaters had left many indigent elders practically homeless. To address this pressing community need, Archbishop Hannan in 1966 created Christopher Homes, Inc., a nonprofit housing agency owned by the archdiocese, and proceeded to gather resources. An ideal site for a first major project, Hannan reasoned, would be the archdiocese-owned Holy Redeemer site, given this area's aging population, the park across the street, and its proximity to the Betsy-flooded wards. Adjacent parcels were purchased, and in March 1970, construction began on the Christopher Inn, a nine-story, $2 million apartment building with 147 units renting for around $100 a month to senior citizens earning under $5,000 a year.

The architects opted for an Internationalist Style because it was in vogue at the time. There was no reason not to go with a bold new aesthetic: the neighborhood had no historic-district zoning, nor did any other areas outside the French Quarter, and many locals likely welcomed the new investment and modernization in this crumbling precinct.

Only a small number of architectural historians and preservationists found the Christopher Inn to be an oversized intrusion. But their numbers were growing, and their argument was winning over more and more citizens. In 1971, Tulane preservation architect Prof. Eugene D. Cizek led a pioneer study of the Faubourg Marigny — there was a concerted effort to revive the historical name — and advocates eventually attained zoning limits to prohibit buildings on the scale of the Christopher Inn. In 1972, the Faubourg Marigny Improvement Association (FMIA) formed, and by decade's end, "the Marigny" had earned both national and local historic district designations. Many of its old buildings by the 1980s and 1990s had been researched and documented; Washington Square was restored; and the renovation of the neighborhood's hundreds of historical houses — and the gentrification of its population — steadily proceeded.

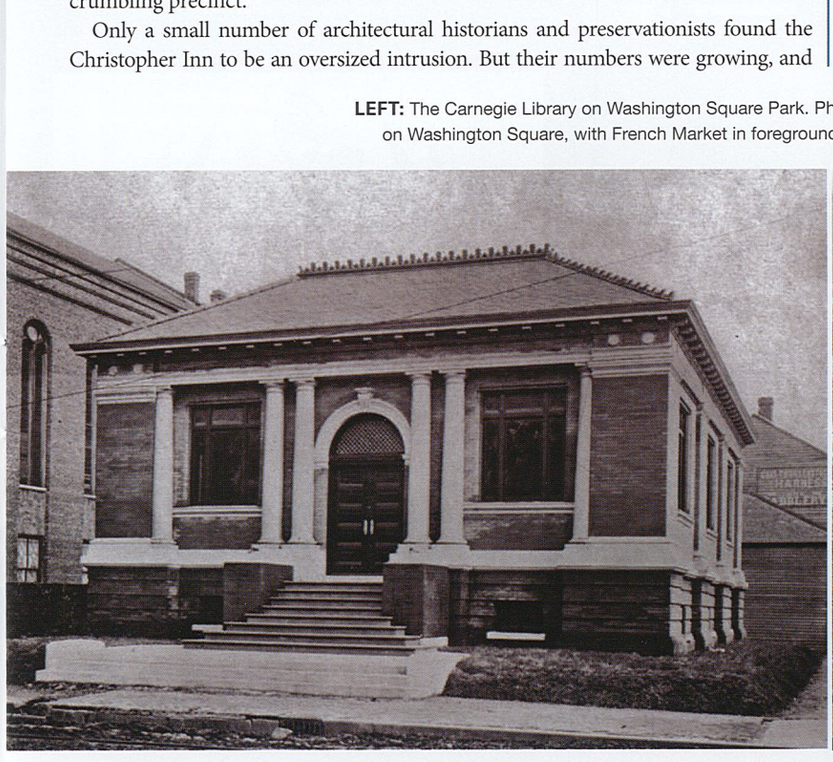
It's in this context that redeeming qualities may be found in the Christopher Inn. Its brand of Internationalist Modernist architecture, whatever one may think of it aesthetically, has come and gone, and more so with every passing day, its occurrence in the cityscape may now be considered genuinely historical. The building's scale, described as "oversized" and "malproportioned" by the *New Orleans Architecture—Creole Faubourgs* volume, is not entirely without precedent in this area: a hundred years ago, a sprawling brewery with a six-story dome operated only one block away, while the extant Claiborne Electrical Station at the foot of Elysian Fields and the Old Rice Mill farther downriver, also over a century old, have comparable massing. Indeed, there once stood an elder-housing complex in present-day Bywater which covered four solid acres, had triple the number of apartments as the Christopher Inn, contrasted stylistically with the surrounding neighborhood, and had twin four-story crenelated towers breaking the riverfront skyline. Known as the Touro Almshouse, the Gothic landmark stood for only three years before burning in 1865.

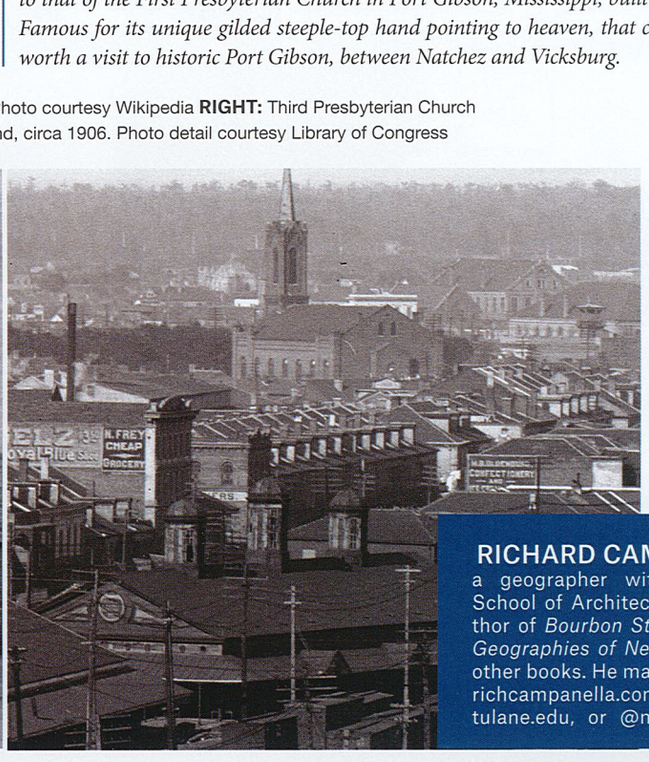
Even if one considers the Christopher Inn to be an architectural intrusion, the project transforms into a gem when one views it through a cultural lens. Inside this seemingly stark structure reside over a hundred elders, of all racial and ethnic backgrounds, who possess a treasure trove of social memory and local knowledge. Some have neighborhood roots going back to antebellum times, with passed-down stories to match. Most are native-born in a neighborhood that's now transplant-dominant, and nearly all are on fixed incomes in an area that has become decidedly upscale. The operation itself represents the endurance of a centuries-old local religious legacy in an area that is now mostly secular. As a major source of affordable housing in an otherwise costly real estate market, the Christopher Inn is also a bulwark against super-gentrification, a refreshing alternative to the empty pieds-à-terre of the lower French Quarter, and a source of genuine social diversity in a neighborhood that purports to celebrate it.

Those who view the Christopher Inn as a defeat of structural preservation should try viewing it as a triumph of cultural preservation. Doing so softens those hard lines, and suddenly the edifice does not seem so intrusive.

Epilogue: The last Third Presbyterian Church, designed by Diboll & Owen and built in 1924 at 2540 Esplanade Avenue, finally closed its doors in 2004 for want of a congregation. As for the original 1858 church on Washington Square, architectural historian Robert S. Brantley points out that its façade and proportions were "practically identical to that of the First Presbyterian Church in Port Gibson, Mississippi, built a year later." Famous for its unique gilded steeple-top hand pointing to heaven, that church is well worth a visit to historic Port Gibson, between Natchez and Vicksburg.

LEFT: The Carnegie Library on Washington Square Park. Photo courtesy Wikipedia **RIGHT:** Third Presbyterian Church on Washington Square, with French Market in foreground, circa 1906. Photo detail courtesy Library of Congress





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FREEDOM RIDE

The Freedom Ride, first interracial trip since 1947 to challenge bus segregation in the south starts from Washington, D. C. on May 2 and ends on May 17, anniversary of the Supreme Court's key anti-segregation decision, in New Orleans.

The 15 Negro and white participants will refuse to accept segregation, not only aboard the buses but also at terminal restaurants, waiting rooms, rest stops, etc. In the event of arrest, they will remain in jail rather than accept bail or pay fines.

The team of 15 is headed by James Farmer, CORE national director. As constituted as this COREIator goes to press, it includes: Julia Aaron, Mr. and Mrs. W. G. Bergman, Albert Bigelow, Edward Blankenheim, Rev. B. Elton Cox, Genevieve Hughes, John Lewis, John Moody, Jim Peck, Joseph Perkins, Charles Person, Rev. J. Metz Rollins and Jerome Smith. Ten of the group are from the south. Some are students.

Peck was a participant in the interracial bus trip 14 years ago, which was called the Journey of Reconciliation and was sponsored jointly by CORE and FOR.

The purpose of the Freedom Ride, like that of its predecessor, is to encourage more people to travel desegregated and thus to make bus desegregation a reality rather than merely an accepted legal doctrine. The Freedom Ride differs from the 1947 Journey in three respects. It penetrates the deep south rather than just the upper south, it involves all facilities of bus travel rather than just bus seating and its participants are committed to a policy of remaining jailed-in in cases of arrest. A number of substitutes are standing-by to replace arrested team members and continue the ride in their places.

Little Freedom Ride

A little "Freedom Ride" from East St. Louis, Illinois into the southern section of Missouri was being sponsored by St. Louis and Columbia CORE. There were 16 Negro and white participants, of whom 15 were arrested in Cyrus' restaurant in Sikeston. They were charged with "peace disturbance." Charles R. Oldham, CORE national chairman, represented the members.

"Jailed-In," Thomas Gaither's first-hand, photo-illustrated account of 30 days on a South Carolina road gang, is available from the CORE office at 25c a copy—reductions on quantity orders.

"Go Down Justice—Way Down in Louisville . . ."



. . . sing these arrested students to the familiar tune of "Let My People Go!" They are some of the 177 arrested on picket lines and revolving stand-in lines in front of Louisville's movie theaters March 14. On that day police arrested every demonstrator in sight. Arrests of pickets totaled 439 by April 21.

Despite the mass arrests, Louisville CORE together with the local NAACP and Nonpartisan Registration Committee, continued their action campaign and the color line was cracked. Eight local movie theaters have desegregated as this COREIator goes to press.

Meanwhile, Louisville CORE continues its campaign to desegregate restaurants, with several sit-ins having taken place. 26 additional establishments have begun serving Negroes for the first time. This was announced by Beverly Neal, chairman of the group. On April 1 the city's two leading department stores, Stewart's and Kaufman's, integrated their eating facilities in accordance with an agreement negotiated following mass protest demonstrations in February. Miss Neal also announced that many other restaurant owners have agreed to negotiate.

In early April, an interracial group of 40 from Louisville and Lexington attended a CORE-sponsored workshop with special sessions on the sit-in, stand-in and other nonviolent action techniques. James Farmer, CORE national director, and Joseph Perkins, CORE field secretary, led the workshop.

STUDENT JAILED-IN LAST YEAR GETS 120 DAYS MORE

Patricia Stephens, a Tallahassee local CORE leader who a year ago served 49 days in jail along with four others as part of the first jail-in since the sit-ins started, has been sentenced to 120 days more.

Ben Cowins, a student, was arrested with her and received the same sentence. The case is being appealed. The arrests took place while the two were sitting-in at a Neisner lunch counter. On the same day CORE had conducted sit-ins at both McCrory's and Sears.

Meanwhile two white students, Jefferson Poland and Derek Lawler, who lost their appeal in last year's case, were jailed for a week prior to paying their fines. Poland, a former vice chairman of Tallahassee CORE, was expelled from the local white university, after applying for admission to the local Negro university.

Imprisoned also for a brief period in connection with that case was Henry Steele, son of Rev. C. K. Steele, the Tallahassee integrationist leader who initiated a bus boycott simultaneously with Montgomery's, in 1956.

HELP MAKE KRESGE's 100%

Kresge's is the variety chain which has come closest to 100% desegregation of its southern lunch counters. In only 3 southern communities do Kresge lunch counters still refuse to serve Negroes. If Kresge's becomes 100% desegregated, it will be much easier to persuade the other variety chains to follow suit. You can help by writing Harry B. Cunningham, President, S. S. Kresge Co., 2727 Second Avenue, Detroit 32, Michigan. At the same time, the campaign at other variety chain stores must continue. Therefore,

1. If you are in a locality where counters still refuse to serve Negroes, participate in your local sit-ins, boycotts, etc.
2. If you are in a locality where policy has changed, help make integration successful by patronizing the lunch counters and by commending the local managers.
3. If you are outside the south, participate in a picket line or leaflet distribution, and continue the boycott of the national variety chains. CORE, NAACP and other groups continue to picket the variety stores in major cities.

NEW ROCHELLE SCHOOL MARCH

Immediate school desegregation is the aim of a march through the town of New Rochelle, N. Y. on Saturday, May 13. Participants will come not only from New Rochelle but from the entire New York metropolitan area. FOR SPECIFIC DETAILS AS TO TIME, MEETING PLACE, ETC., CALL THE CORE OFFICE—CO 7-0035.

Sponsoring the demonstration is the Northern School Integration Committee for a March on New Rochelle, which includes CORE groups in the New York and northern New Jersey area as well as other organizations. Chairman of the committee is Darwin Bolden, whose article on the New Rochelle school struggle appeared in last November's COREIator. The New Rochelle situation has become symbolic of the struggle for school desegregation outside of the south.

CORE-LATOR

Published by the CONGRESS OF RACIAL EQUALITY, 38 Park Row, New York 38
A National Organization with affiliated local groups working to abolish racial discrimination by direct nonviolent methods

James Farmer, *national director* — Jim Peck, *editor*

APRIL, 1961 — No. 88

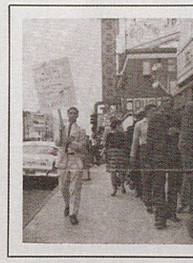
Nonviolence on a New Orleans Picket Line

by Connie Bradford

(Two days after this was written the author—a white girl—was arrested on the same picket line for "obstructing traffic." She is out on $1000 bail)

On Saturday, April 15, about noon, I was picketing close to the outside edge of the sidewalk in front of McCrory's on Canal Street when a white lady, about 50 years of age, stopped and asked me if I was a member of "that nigger" organization (i.e. CORE). I answered, "Yes ma'am" and continued walking. She followed close beside and at times behind me for about three lengths of the store, shouting questions and accusations at me. I remember her asking me if I knew what I was doing, and if I knew what Japan, China, Russia, and Cuba were doing.

My refusal to answer must have annoyed her, because she began shoving and pushing me. She tried to knock my sign down, but I lifted it up again and tried to keep walking. Then she pushed me against a parked car, kicked me, and hit me around the shoulders and body with her purse and her hands. This time I relinquished my placard. She put it on the roof of the car and before I could regain my balance, she began pushing and hitting me again. All the time she was screaming insults at me.



LATE FLASH

SIX REMAIN JAILED IN NEW ORLEANS

With this issue already at the printers, word reached us that six New Orleans CORE members were arrested for picketing McCrory's and Woolworth's on Canal Street and are jailed-in, having refused bail. They are charged with "obstructing traffic."

Four of them—Julia Aaron, Dave Dennis, Doris Castle and Jerome Smith — were arrested April 17. The other two—Geraldine Conrad and Alice Thompson were arrested two days later.

When she realized she was not making much headway, she took the sign from atop the car and, rushing into the street, she threw it in front of a moving car. The car stopped and the bewildered driver got out. During this time the lady had quickly and prudently removed herself from the scene. I had regained my balance but I was a little dazed and could not decide on a course of action, but my picket mate, Pat Smith, told me to take her sign while she recovered mine. She did so, and we continued picketing. Soon the crowd that had formed to watch the incident dispersed and the traffic cleared.

No one in the crowd had offered assistance to the lady or to us, probably because the action had taken place so quickly. The incident must not have taken over three or four minutes.

I had first picketed only a week before and, although I had been hit

(Continued on page 2)

NATIONAL PARK SERVICE FUNDS **CIVIL RIGHTS PROJECTS** IN NEW ORLEANS

THE NATIONAL PARK SERVICE announced a new grant program in 2016: the National African American Civil Rights Grant program, designed to help public and private organizations tell the story of African Americans' struggles for equality in the 20th century. The first year's awards, totaling almost $8 million, were announced in January, and two of the grants went to New Orleans organizations.

The Historic New Orleans Collection won over $20,000 toward 'The New Orleans Civil Rights Movement Oral History Project.' "We have an extensive oral history project that is ongoing and has been for quite a while," explained Eric Seiferth, assistant curator and historian at THNOC. For years, THNOC historians have been interviewing "a cross section" of New Orleanians, including residents of the French Quarter and members of the Vietnamese community, among others. "I had been wanting to increase our holdings of the civil rights community in the city," Seiferth said, "and this grant perfectly aligned with something we do and want to do more of." Seiferth worked with colleague Mark Cave to write the grant, designing the project so that oral histories and videos of New Orleanians who participated in civil rights activities are its focus.

When it's complete, all of the project's videos and audio recordings will be available at The Historic New Orleans Collection. Seiferth also anticipates that a large number of them will be available on the organization's website. "We want this history to be as accessible as possible," he said. His colleagues will also work to create educational materials from the project's contents, and lesson plans for teachers.

"There's a long history of the fight for civil rights in New Orleans," he said, "from Plessy v. Ferguson and more." Seiferth is currently working on an exhibit about Storyville, and just unearthed a story about an African-American madame who sued the City of New Orleans in 1917 in an attempt to keep the city from segregating the once-legal red light district by race — and won. "There is so much we could address but we had to narrow it down," he said. The grant itself helped, with only a few periods of significance to focus on. Seiferth decided this project would focus on civil rights from the mid-1950s to mid-1970s.

He and colleagues have outlined a few different moments in the city's history to focus on, including school integrations, desegregations of department stores, the local chapter formation of the Congress on Racial Equality, or CORE, freedom rides coming through New Orleans, and more. "One of the reasons we're trying to do this is to document these oral testimonies while there are still people to talk to," he said. The project will be complete in two to three years.

The second project to receive a NPS grant was the Leona Tate Foundation, which won $500,000 towards the transformation of the former Louis D. Armstrong Elementary into a museum. More on that in next month's *Preservation in Print*. *–Danielle Del Sol*

An excerpt from the CORE-lator, a Civil Rights newspaper that published news about the work of the Congress of Racial Equality (CORE) and about activism happening across the country. The Historic New Orleans Collection, Acc. No. 2016.0090.1.

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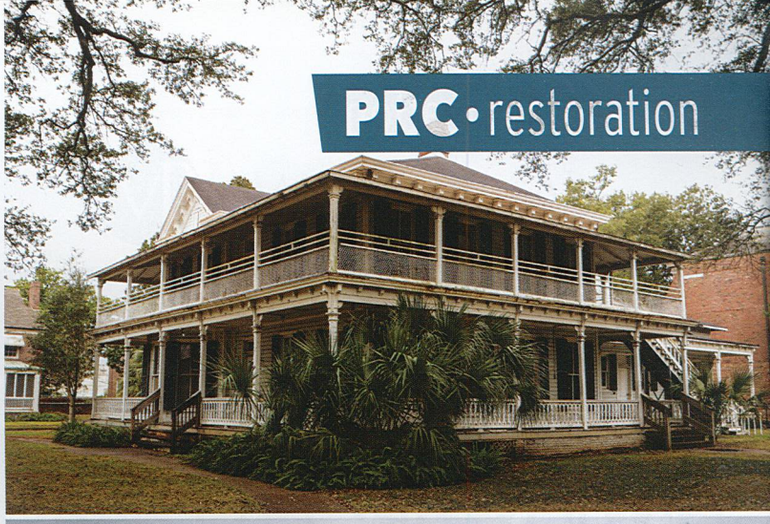
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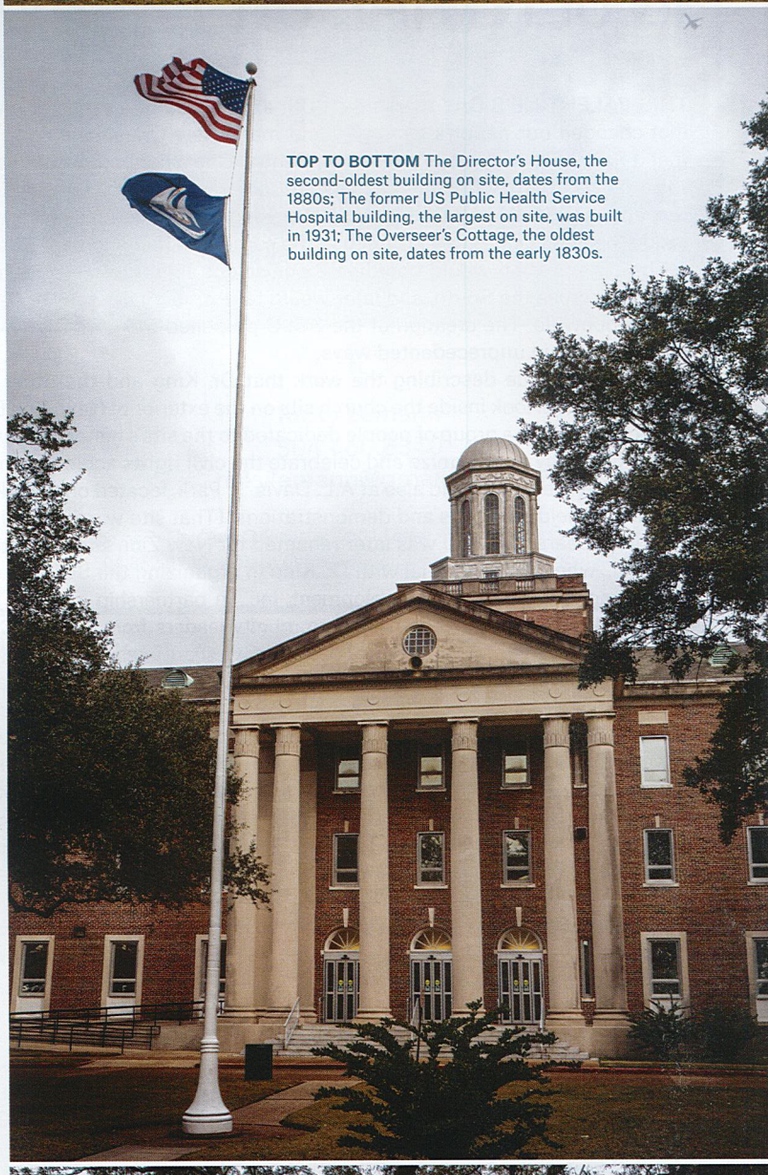
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WORK BEGINS TO TRANSFORM HISTORIC HOSPITAL SITE





TOP TO BOTTOM The Director's House, the second-oldest building on site, dates from the 1880s; The former US Public Health Service Hospital building, the largest on site, was built in 1931; The Overseer's Cottage, the oldest building on site, dates from the early 1830s.



AFTER MORE THAN TWO YEARS of planning, Children's Hospital New Orleans broke ground in January on the realization of their new master plan, which includes the transformation of the Marine Hospital site, one of the most historically significant landscapes and collections of buildings in Uptown.

The site is located directly to the east of Children's Hospital, bound by Tchoupitoulas and State streets, Henry Clay Avenue and the Mississippi River. It was owned through history by some of New Orleans' most influential people, including land barons Jean-Baptiste Lemoyne, Sieur de Bienville and Bernard de Marigny, and New Orleans' first mayor, Jean Etienne de Bore. It was also the site of the first economically successful production of granular sugar in Louisiana, an event that transformed the state's economy and culture immeasurably. The majority of the buildings on site date to the 1930s, when the city-block was transformed into the Public Health Service Hospital, the fourth iteration of a US Marine Hospital complex on the site. Notable exceptions include a cottage from the early 1830s that was saved, as well a large home that dates from the 1880s. The site is also known for its impressive alleys of live oaks, which were planned in 1943 by landscape architect Albert D. Taylor, who is best known for landscaping the grounds of the Pentagon.

Children's, a not-for-profit hospital, purchased the languishing site in 2014 with plans for expansion. The 247-bed facility is the only full-service hospital exclusively for children in Louisiana and the Gulf South and has a great need for more space to serve patients, but limited capacity to grow within its current footprint.

Plans call to renovate nine of the historic buildings on the Marine Hospital site, said Children's Hospital President and CEO Mary Perrin, within the next 12 to 18 months. All nine will receive exterior improvements to bring them into compliance with the requirements of the Historic District Landmarks Commission; several will also have interior renovations, as well.

The buildings that receive complete renovations will mostly become office space, Perrin said, including the largest structure on site, the circa 1931, 180,000-square-foot US Public Service Hospital building. Freeing up office space from Children's Hospital's main campus and relocating it to the Marine Hospital site will allow improvements to be made to main campus. These improvements are also part of this current flurry of construction: renovations to main campus will include construction of a new emergency department, inpatient radiology department, surgical services department, same day surgery unit with all private rooms, and much more.

The Marine Hospital site won't all be offices, though: the historic gymnasium will become a new conference center, and two other historic buildings will be transformed into parent housing for families of extended-care patients. "We have a large geographical footprint — we have people coming from around the state and the Gulf South, so our parents have need for a home away from home," Perrin said.

Though they haven't figured out exactly what to do with the oldest building on site — the cottage from the 1830s — it will undergo a complete renovation, Perrin said.

Six buildings that date from the 1930s were razed, as part of this plan, for the construction of an 800-car parking garage.

Children's Hospital staff worked with local architecture firm Eskew+Dumez+Ripple as well as national firm Stanley, Beaman and Sears to develop these plans. *–Danielle Del Sol, photographs by James Shaw*

REMEMBERING CIVIL RIGHTS HISTORY IN CENTRAL CITY



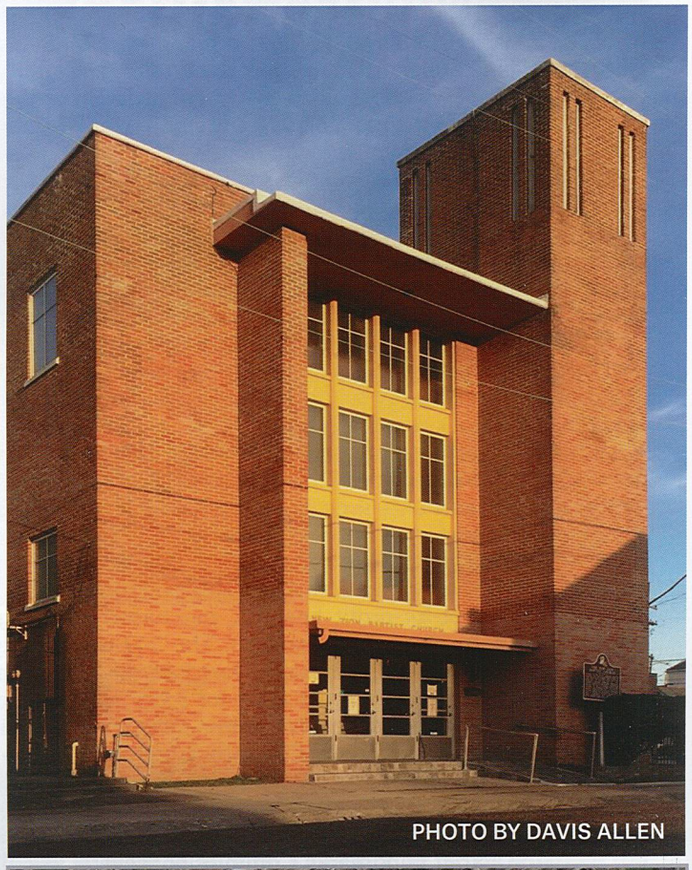


PHOTO BY DAVIS ALLEN

THIS VALENTINE'S DAY marks the 60th anniversary of a series of meetings that changed our nation's history — and many New Orleanians don't realize that it happened in this city's very own Central City neighborhood. In February 1957, the Southern Christian Leadership Conference, a group of Baptist pastors and activists led by Dr. Martin Luther King, Jr., was formally incorporated inside the New Zion Baptist Church at the corner of Third and LaSalle streets.

The organization would coordinate nonviolent action to desegregate bus systems across the South, and later would take on bigger issues of segregation nationwide. The creation of the SCLC propelled the Civil Rights movement forward in unprecedented ways.

A small plaque describing the work that Dr. King and the other SCLC members undertook inside the church sits on the exterior of New Zion Baptist Church. However, a group of people dedicated to the site's history are working on a bigger way to recognize and celebrate the civil rights achievements that occurred at the church and also at A.L. Davis, Jr. Park, located one block away, which also held meetings and demonstrations. (That site was known in 1957 as Shakespeare Park and was later renamed for New Zion's-then pastor A.L. Davis, Jr., who was influential with Dr. King in organizing the SCLC.)

Local nonprofit Felicity Redevelopment, Inc., in partnership with the Tulane Regional Urban Design Center and community leaders from Central City, are currently solidifying plans for the Southern Christian Leadership Conference Pavilion Project, an interpretive site that will be constructed on two vacant lots across the street from New Zion Baptist Church that are owned by Felicity Redevelopment. Tulane Regional Urban Design Center students and faculty are designing the site, and its look is still evolving. "It will be part memorial, part educational site," explained Ella Camburnbeck, director of Felicity Redevelopment. When complete, it will offer interpretive displays to tell the story of the SCLC's founding and other New Orleans-based civil rights milestones, and have inviting landscaping, seating, shade, a pavilion, and other features to make the site accessible for visitors of all ages and walks of life.

The project team has sought input from neighborhood residents throughout the interpretive site's development. They are also interviewing locals who participated in the 1957 civil rights actions.

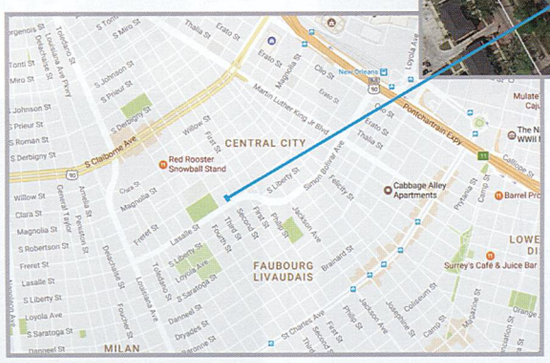
"We're excited to be celebrating this one moment in time that had a lasting impact on our nation," Camburnbeck said.

The project has received initial funding from the Azby Foundation and the Harrah's City Council grant, but more money is still needed to make the SCLC Pavilion a reality. Felicity Redevelopment will hold a fundraiser at the Garden District home of Christel and Keene Kelley on Sunday, Feb. 12 from 4 to 6 p.m. For more information and to buy tickets, visit felicityredevelopment.org.
–Danielle Del Sol



SCLC Pavilion Project Site
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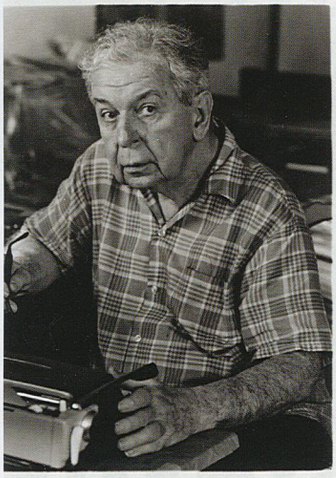
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FROM TOP TO BOTTOM
Dr. Martin Luther King, Jr.; The New Zion Baptist Church, located at the corner of Third and LaSalle streets, the site where the Southern Christian Leadership Council, under the leadership of Dr. King and others, was officially incorporated in 1957. Photo by Davis Allen; A map showing the two lots that will be transformed into the Southern Christian Leadership Council (SCLC) Pavilion in coming months.

CLARENCE JOHN LAUGHLIN AND HIS CONTEMPORARIES

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Clarence John Laughlin, 1974, by Michael P. Smith; *THNOC, gift of Mrs. Clarence John Laughlin, 2006.0019.1.50*

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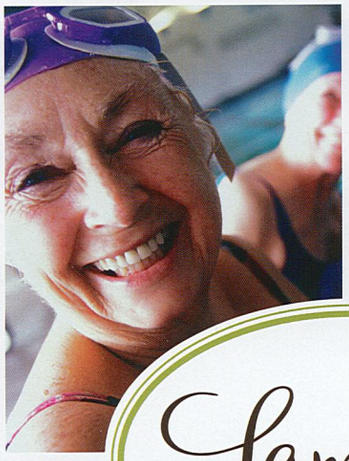
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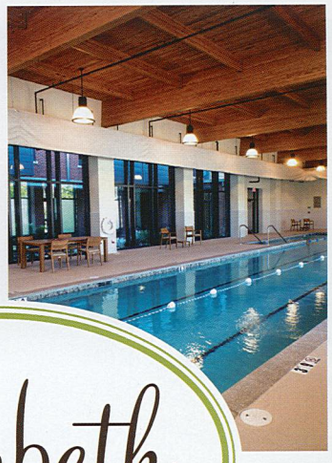


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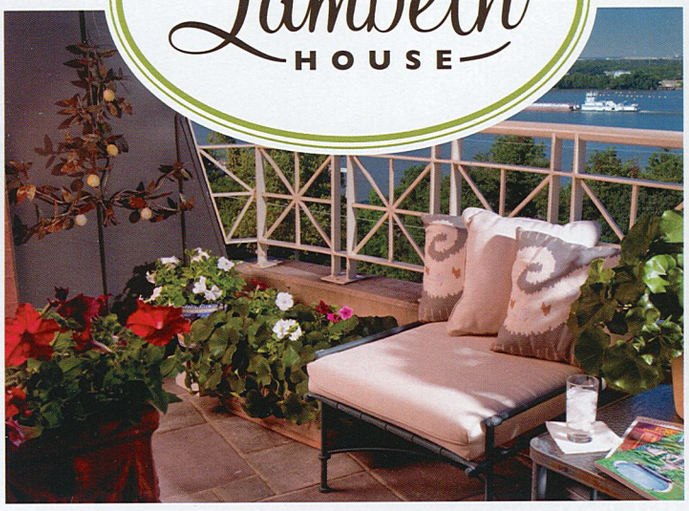
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CONSERVING THE *Caribe*

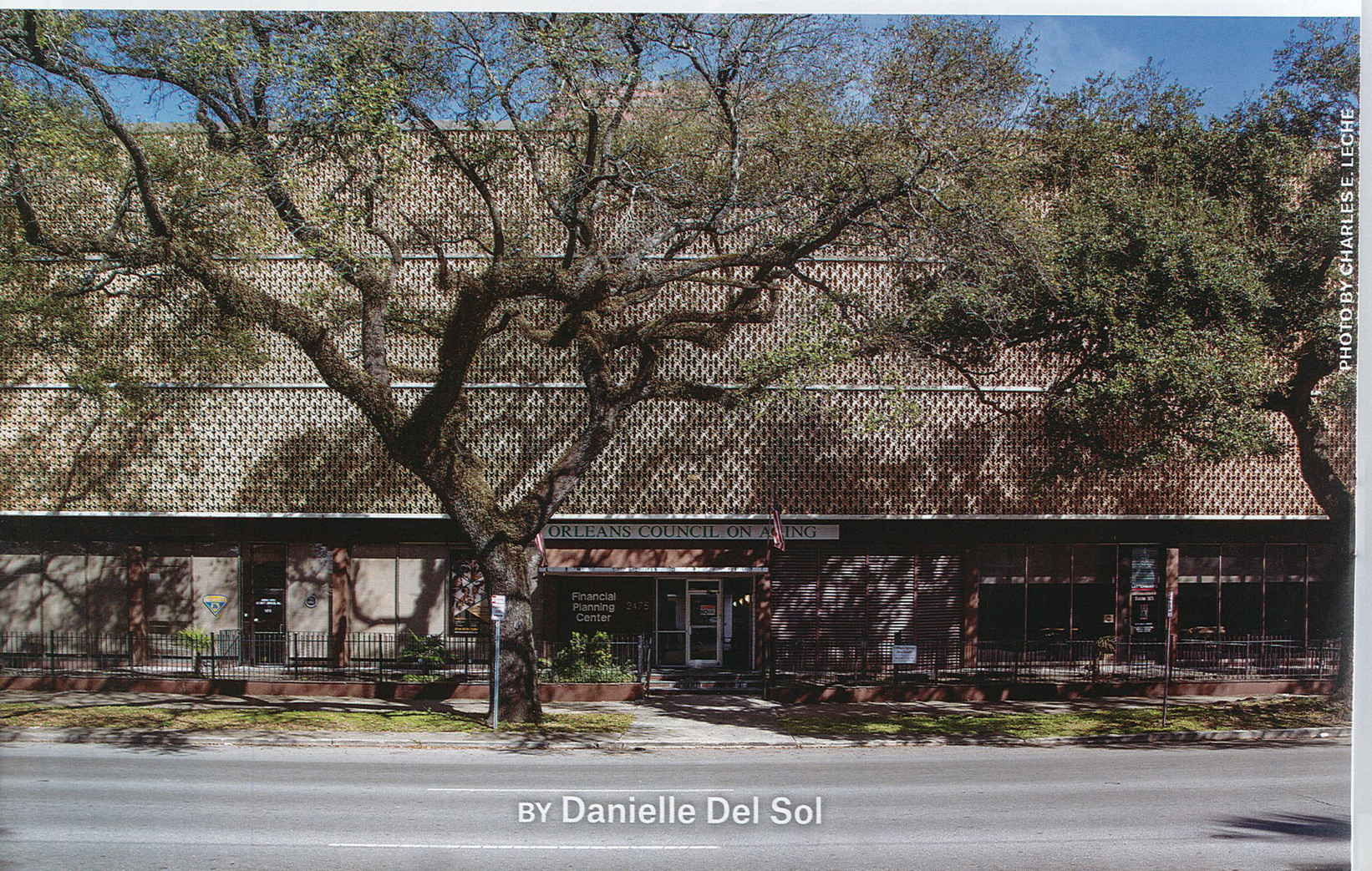


PHOTO BY CHARLES E. LECHE

BY Danielle Del Sol

THE CARIBE BUILDING, an iconic Canal Street structure designed by renowned architecture firm Curtis and Davis in 1958, became the Preservation Resource Center's 123rd preservation easement in late 2016 — and the first Mid-Century Modern-style structure in PRC's easement portfolio.

A preservation easement is one of the best ways to guarantee a building will be preserved in optimal condition in perpetuity; an easement works as a covenant whereby the owner agrees to maintain the historic building to a high standard. An easement attaches to the title of a property, meaning all future owners must abide by that same covenant. If violations are found, the holder of an easement is legally permitted to hold the property owner responsible, and see that they get their building back into top shape.

PRC is one of only a few entities in Louisiana that holds property easements. When donating an easement on their property to PRC, owners are ensured that the organization will monitor the building's historic façade forever. Owners also are often eligible for a tax deduction in exchange for the donation.

The preservation easement for the Caribe Building was donated to PRC by a subsidiary of the company global X. Founded in 2001, global X provides much needed capital to projects with desirable social and economic outcomes around the country, and is a market leader in transferable tax assets. global X has helped redevelop and preserve dozens of buildings around the country. The Caribe Building is the second historic preservation easement project involving global X that has been donated to PRC — the first was New Orleans' Catahoula Hotel, donated in 2014.

The Catahoula was a more "traditional New Orleans" project architecturally, with the buildings dating from the late 19th and early 20th centuries. The Caribe Building's look, with a brown terra cotta screen covering the majority of the façade, may befuddle traditionalists.

But the 1958 building is indeed historic, and is a contributing structure to the Mid-City National Register Historic District. It is located at 2475 Canal St., and is also known today as the "Financial Planning Center." The Caribe Building was designed by Curtis and Davis Architects and Engineers, a New Orleans-based firm whose modern style forever changed the city's architectural landscape. The firm designed over 400 buildings on four continents during its three decades in business; in New Orleans, its best known projects include the Superdome, the main branch of the New Orleans Public Library on Loyola Avenue, and the Automotive Life Insurance Company building, also located on Canal Street, which today is home to Mid-City's library branch.

The Caribe Building is defined by Moorish-style terra cotta tiles that adjoin to create a screen that sits in front of the building's wide expanse of windows. Architects Arthur Davis and Nathaniel Curtis designed the building, in part, as the new home of their own office. According to Davis, as remembered in his book *It Happened By Design: The Life and Work of Arthur Q. Davis*, the screen was developed to allow the firm to use wide expanses of windows for the building's façade, but without overwhelming workers inside with the glare and heat of the sun. "We were so convinced that a clay tile screen was a sound approach to sun control that we used this approach in all four elevations of our own office building," he said. It was innovative, a concept ahead of its time: "The concept of an exterior sun control was conceived well before the need for [public] concern with energy conservation," he said in *New Orleans Architecture Volume VI: Faubourg Tremé and the Bayou Road.*

Jasper Vincent Phillips, former president of the Brookhaven Pressed Brick Company, which created the clay tiles used on the Caribe Building, was interviewed for the Lincoln-Lawrence-Franklin Regional Library Oral History Project in 1977, and spoke directly to the impact that the Caribe's screen had on energy savings. "They [Curtis and Davis] designed the air conditioning load to carry what would be expected from a five-story building with that much glass — and found that the clay screen tile saved a third of their cooling costs in the summertime, which was an interesting development."

The aesthetic effect is also pleasing. The shapes in the screen create a fanciful visual effect, inside the building and out. "Especially in the evening," Davis said, "with the lights shining through the masonry elements, the screen takes on a lacy appearance."



A three-foot-wide space between the terra cotta tile screen and the windows of the Caribe Building allows ample, but not glaring, amounts of sunshine to brighten offices of tenants inside the building.
OPPOSITE PAGE: The Caribe Building at 2475 Canal St. in Mid-City is the first mid-century modern building in PRC's preservation easement portfolio.

PHOTO BY JACOB DUNN

PHOTO BY CHARLES E. LECHE

The Caribe building won an Award of Merit from the American Institute of Architects in 1958, the year of its construction.

"It was our intention to build a simple, straightforward, rectilinear structure which would be attractive and at the same time inexpensive," Davis is quoted as saying in *New Orleans Architecture Volume VI*. "The decorative screen permits us to have an exterior wall of a much simpler construction, recessed approximately three feet behind the sun screen. We actually used industrial windows and an economical concrete-block wall which is not visible from the street."

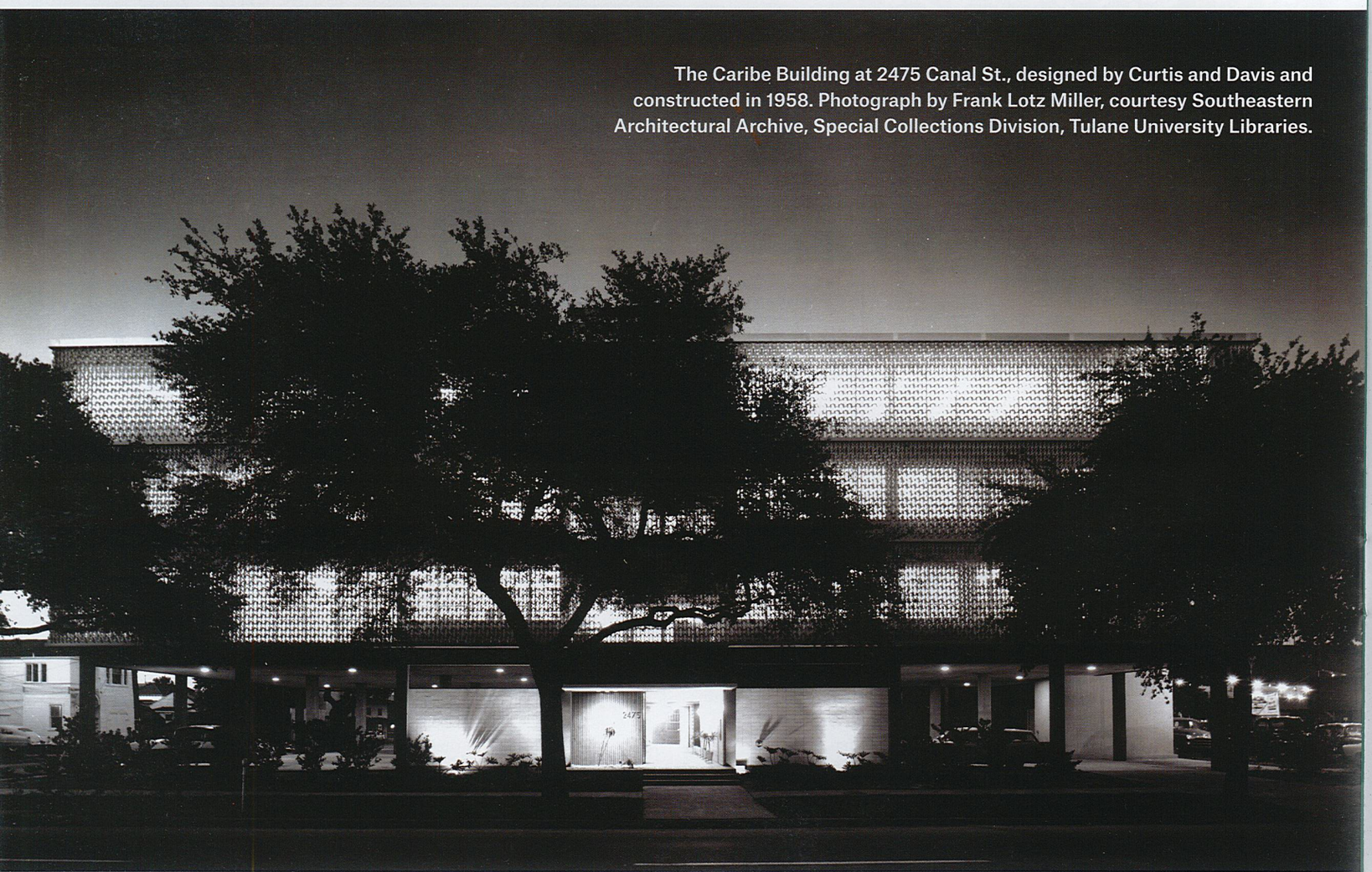
The structure and its building materials have aged well, said Antonin Robert, Chief Production and Compliance Officer of global X. "The building could use a little TLC, but [previous management] have done a great job maintaining it."

There are design challenges for the modern age that come with a mid-century building like the Caribe. For example, "the bathrooms are in the midlevel of the stairwells," Robert explained. "When they designed this building the bathrooms were placed every other floor — on half floors. As a result, it's impossible to reach the bathroom level via elevator." Such challenges will have to be tackled in an eventual rehabilitation.

Robert is confident that the building's quirks can be mitigated, and said that other major parts of the structure, such as its roof and mechanical systems, are in great shape. While he likes the look of the building — "it has grown on me," he said — and what it offers, its location was the number one reason it attracted global X. "As a firm, we're not married to one architectural style," he said. "We're always looking for good opportunities for historic building rehabilitation and adaptive reuse in areas that can benefit from the economic impact." Location is also critical when it comes to utilizing tax incentives — as a contributing element of the Mid-City National Register Historic District, the Caribe building could eventually garner state and federal historic rehab tax credits for restoration work done to the structure. "We've had an affinity for New Orleans and the opportunities that New Orleans offers with great architecture and redevelopment need," he said. "We felt that the area surrounding the new medical center could use the types of tools we use if we could find the right project. Protecting historic assets in an area that is likely to continue evolving quickly while contributing to the economic impact is important to us."

The firm began looking for properties on Tulane Avenue before finding the Caribe on Canal. "2475 Canal St. used to have the whole city block, but they later sold the corner of Canal and Tonti — 25 percent of the lot — to build a branch of Iberia Bank. It caught our attention and it was important that the historic building would be preserved."

Though global X's long-term plans for the building aren't clear, the integrity of its innovative mid-century design will be protected forever thanks to their generous easement donation to the PRC.



The Caribe Building at 2475 Canal St., designed by Curtis and Davis and constructed in 1958. Photograph by Frank Lotz Miller, courtesy Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.

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LSU to Launch DOCTORATE OF DESIGN in Cultural Preservation

BY Shaun S. Duncan

ALKIS TSOLAKIS became dean of LSU's College of Art + Design in 2013. In acclimating to the position after years in an academic post in Missouri, he realized the College of Art + Design was the only college at Louisiana's flagship university that did not have a post-master's degree. The college is structured into four units: architecture, interior design, studio art, and landscape architecture, with graduate degrees offered in all but interior design. The master's degree had long been the 'terminal degree' in the design progressions; however, after studying the availability of new areas in which to apply technology and evolving ways of thinking about design and the environment, many concluded that studies beyond the master's level were needed.

The new dean spent much of his first year in Baton Rouge meeting people (on and off campus), getting acquainted with available resources, and discussing potential new partnerships. After a conversation with then-Lieutenant Governor Jay Dardenne, Dean Tsolakis realized such an advanced degree should be rooted in the cultural heritage of the state, and, significantly, the justification for developing such a degree could be extracted from studies the lieutenant governor's office had been routinely producing over the last 12-year period. That is, since 2004, the office has gathered data to serve as the benchmark for growth in six areas that comprise the cultural economy: visual arts and crafts; architectural restoration and preservation; literary arts and humanities; entertainment (performing arts); design and communication arts; and the culinary arts. The bottom line was thus quantified: these industries in Louisiana represent a powerful segment of the state's economy in terms of jobs and income generated. As previously suspected, and then proven, the arts and culture, broadly defined, are good business for Louisiana.

Subsequent studies released in 2010 and 2015 indicated steady increases in jobs and positive economic impacts from Louisiana's cultural economy sectors and the attendant tourism industry. Representing the first time such statistics had been used in an academic application in the state, this evidence of the importance of Louisiana's unique identity inspired efforts to offer more advanced and comprehensive training to expand the research and skills that will nurture state resources, leverage public and private resources, and create an unparalleled academic and practical training ground unlike anything in the Gulf South region.

Critical to the gestation of the new academic program was leadership and process. Dean Tsolakis, noting the higher number of faculty members holding PhD degrees (nine), conceived of the advanced degree as an inter-disciplinary program based on the binding backbone of the College: culture. To further develop the concept and curriculum, Associate Dean Lake Douglas and Professor Michael Desmond collaborated and sought additional faculty input in drafting the Letter of Intent. The staff of the Board of Regents, offering crucial support, assisted in sharpening the focus to create solely the Doctorate of Design degree without adding a PhD program, which had been considered initially. The final proposal proceeded to the Board of Supervisors for its analysis before reaching the Board of Regents. The various review panels were in accord: Louisiana industry relies on culture, and with statistics bearing out the imperative of cultural preservation, the possibilities created by advancing credentials and knowledge and fostering relevant technological progress and environmental policy contributions are limited only by the imagination.

The process of developing such a program and moving the proposal through university channels and state agencies took almost a year and a half. In the fall of 2016, the Board of Regents, the agency that coordinates all higher education in Louisiana, gave its approval for LSU's proposal to create the Doctorate of Design (DDes) in Cultural Preservation.

Significant components of Louisiana's cultural industries will benefit from the DDes program, these being cultural preservation, design, and the visual arts. Additionally, the DDes curriculum's specialization in fabricating materials and technology will address new demands in design and construction-related jobs that require computer applications. It is the structure of the DDes program into four specializations that aims to augment the opportunities for invention, growth and scholarship. The four specializations and rich pedagogy to be offered are:

1. History and Theory of Material Culture: This focus will address the intellectual richness of cultural history on a global scale as applied to art and the built environment. The comprehensive, cross-disciplinary concentration will explore works of specific artists and designers, prototypical structures, national and international art movements, design pedagogy, and design trends.
2. Environmental Policy: Conservation and treatment of cultural landscapes depend upon the sensitive interaction among design, planning, and policy-making. The student with prior experience in the design and planning disciplines (architecture, landscape architecture, urban design) will investigate policy and develop technical expertise in areas of environmental and social sciences, public policy, and law.
3. Fabricative Materials and Technology: Digital designers from various fields will study and use prototyping and manufacture in design research that expands the frontier of design disciplines within digital practices. The architect, landscape architect, graphic or industrial designer can work on tools, for example, for the design and integration of sculpture, installations, landscape performances, buildings, and building components. The existing state-of-the-art Digital Fabrication Lab (the "Fab Lab") will be used for research into experimental digital fabrication projects.
4. Museum Studies: The focus combines art history with training in preservation, conservation, presentation, interpretation and study of cultural artifacts.



PHOTOS BY: EDDY PEREZ, LSU STRATEGIC COMMUNICATIONS

OPPOSITE PAGE: LEFT The Creaform VIUScan 3D scanner is able to capture detailed surfaces, textures, and colors from existing objects. Then, using computer software, the 3D model can be scaled down, altered, rendered and fabricated. **RIGHT** Design Shop Manager Mark Shumake shows examples of models that the LSU College of Art & Design's CNC mill can create, using a subtractive process on materials such as wood, Styrofoam, metals and plastics.

THIS PAGE LEFT LSU alumnus Matty Williams demonstrates the use of the hand-held 3D scanner. **RIGHT** The college also offers laser cutters and 3D printers, which an create detailed copies of items for use in modeling on student or faculty projects.



The existence of the LSU Museum of Art and courses in curatorial practice offered in the Art History department will enhance the students' experience.

The connective tissue of these specializations is Cultural Preservation, a term the College uses to include practices and research related to the continued innovation of cultural traditions that goes well beyond stabilizing valued elements of the past. The challenge to DDes students will be to interpret established traditions and innovate to meet the challenges of the future.

Various projects illustrate the advancements already made possible in an emboldened academic-practical incubator. This applied research has opened areas of collaboration where art historians and designers can engage in programs and use cutting-edge tools to assist their projects.

- The National Center of Preservation Training and Technology called upon Dr. John Pojman, a LSU chemistry professor and polymer expert, to develop a material that could be applied and cured on demand for use in casting components of architectural features (to create replicas). An art graduate student subsequently experimented with the substance in a sculpture class where its ability to harden with a heat gun, without the use of a kiln, revealed significant advantages in art applications. This intersection of art and science has resulted in a line of "cure-on-demand" products marketed internationally, for the varied uses of modeling clay, wood filler, and home repairs.

- The College of Art + Design was an early user of three-dimensional printing, which, when used in the architectural realm as pioneered by Frank Gehry and employed by Louisiana architect Trey Trahan for their avant-garde designs, can produce radical shapes in three-dimensional formats, enabling engineers to develop structural systems that facilitate construction.

- More recently, scanning devices are in use at the College which have the capacity to scan the surfaces of a three-dimensional object in a non-invasive fashion in order to reproduce it at different scales through three-dimensional printing. One notable use in historic preservation was done by Communication across the Curriculum (CxC) Studio Coordinator Vincent Cellucci in scanning the Enrique Alférez cast aluminum relief sculptures (from the Works Progress Administration era) at Charity Hospital. Artist Brad Bourgoyne then used the scans to create molds and cast recreations for the new LSU Health Services Center in Baton Rouge. This technique has also been used to reproduce the concrete acanthus-designed support of period benches without damaging the originals.

- Applied to medical fields, this technique has been used to make a model of a female torso in order to identify the location of a malignancy and thereby plot surgery with a higher degree of accuracy than otherwise possible.

As to any questions relative to sustaining a new program in a period of massive cuts to education, Tsolakis takes the view that a time of retrenchment invites opportunity, creativity and novel action. The broad DDes degree is relatively new in this country, having been pioneered at the Harvard Graduate School of Design a little over 20 years ago. The unique construct at LSU builds upon what is distinctly Louisiana, its built and natural environment and culture, mixes in business and economic factors, and aims to train students to create practices and products that can have international applications. We eagerly anticipate the bountiful contributions assured to emerge from LSU's interpretation and commitment to the totality of cultural preservation.

GREEK REVIVAL

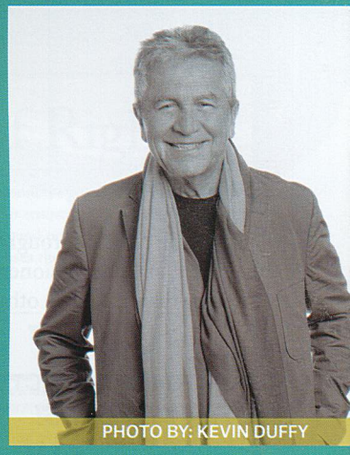


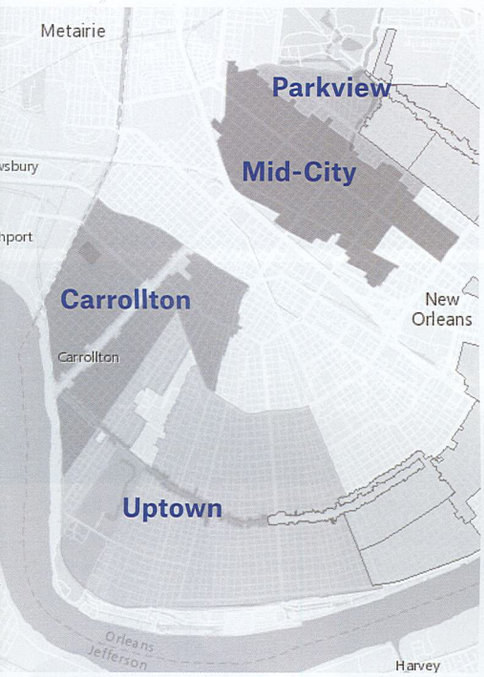
PHOTO BY: KEVIN DUFFY

Upon relocating to Baton Rouge from Springfield, Missouri, **Alkis Tsolakis** immediately drew parallels on multiple levels between southern Louisiana and his native Greece. "Coming to Louisiana was like coming home," he says. Both are laden with history, beauty, and ecological and vernacular landscapes. Both value food, hospitality, and strong community. And both work to retain their cultural heritage. Tsolakis witnessed the post-war modernization of Greece and consequent threat to an architectural identity rooted in the Acropolis. He remarked that "layers were applied in a crude way, resulting in the rapid loss of beautiful places." His father, an architect, and uncle, a sculptor, reacting to the threats posed by unrestricted development in Greece, were among those who formed the Organization for the Preservation of the National Cultural Landscape in 1957 to guide change while preserving the sine quo non. Tsolakis combines a sensitivity and world view trained in antiquity with a progressive mandate, declaring that "the Doctorate of Design is a landmark in the history of the College of Art + Design. The support and approval of the degree recognize the unique importance of Louisiana's culture and the role of our College in the stewardship and preservation of its heritage through research and practice."

PRC
IN ACTION

Please Welcome
NEW ORLEANS' NEWEST HISTORIC DISTRICTS

BY Erin Holmes, *Advocacy Coordinator*



AT THE END OF 2016, following a lengthy public meeting process and City Planning evaluation, the City of New Orleans moved to expand its number of local historic districts through a vote unanimously approved by City Council. Four new historic districts will be designated for Historic District Landmarks Commission review as soon as March: Uptown, Carrollton, Mid-City and Parkview. The HDLC will have partial control of each new district and will review demolition applications for the structures within. The portions of South Carrollton and Saint Charles avenues that fall inside the Carrollton and Uptown districts will be subject to full HDLC review, meaning the HDLC reviews any proposed exterior changes visible by the public right of way.

Demolition review through the highly qualified staff and seasoned experience of the Board of Commissioners will help to ensure the future of countless restorable homes that may have otherwise faced demolition.

THE HISTORIC DISTRICTS LANDMARKS COMMISSION AT WORK — *SEE THE NUMBERS!*

The Preservation Resource Center would like to thank the staff and Board of Commissioners of the HDLC for another year of tireless preservation. Having recently hired two new full-time employees, they will be adding an additional plans examiner and office assistant soon. By the time the newest local districts officially take effect, the staff level will quantify the most robust level seen in years. This means applications can be processed quicker and more efficiently while protections for our historic inventory remain in place. See the stats below.

New Orleans Historic District Landmarks Commission Statistics: 2016

1883 Certificates of Appropriateness issued
274 Certificates of Appropriateness completed
1032 Permit inspections performed
350 Applications heard by the Commission
259 Proposals reviewed by the Architectural Review Committee
300 Demolition by Neglect cases created
494 Violation cases closed

NEW HOPE *for the* Gayarre Elementary building

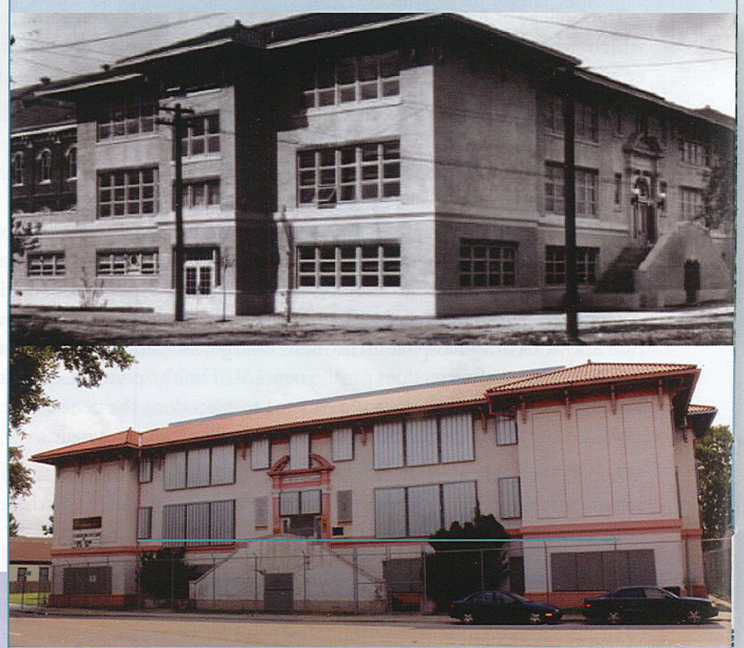
ON DECEMBER 15, 2016, the New Orleans City Council unanimously denied a demolition application appeal for 2515 N. Robertson St. in the Saint Roch neighborhood. Originally named Charles E. Gayarre Elementary, the school was later retitled Oretha Castle Haley Elementary. The Historic District Landmarks Commission (HDLC) denied the application request in October, after the staff determined the structure to be in very good condition and noting:

"Once historic resources or buildings that contribute to the heritage of the community are destroyed, they are impossible to reproduce, in particular their design, texture, materials and details, as well as the special character and interest those qualities add to the neighborhood."

This circa 1920s Mediterranean Revival schoolhouse was built by noted New Orleans architect E.A. Christy. Serving as the New Orleans School Board architect from 1923 to 1951, Christy designed many public school structures still serving their communities today, including McMain Secondary School, Myrtle Banks School, Delgado College and the William Frantz School.

The current owners were requesting demolition of the schoolhouse to redevelop the area, including surrounding lots, into a multiple-outlet commercial development with on-site parking. Advocacy efforts in alerting the surrounding community of the potential demise of a revered community landmark yielded strong opposition. Neighbors insisted the building should be rehabilitated into a project more befitting the needs of the area. The City Council agreed that this historic structure represents an opportunity for the developer to work with the community to determine the best use for the future of this important building.

PRC sincerely thanks every person who reached out to us and to City Council to voice their concern on this matter. We will keep an eye on the future redevelopment of this property, so stay tuned for updates.



CONTACT Erin Holmes, *PRC's Advocacy Coordinator* with your advocacy questions or concerns: **eholmes@prcno.org**

CHEVRON *Partners with Rebuilding Together in Flood Recovery Efforts*

FOR MANY RESIDENTS of South Louisiana, this holiday season came without much fanfare or reason for celebration. Historic flooding caused unprecedented damage and left countless homeowners without a place to call their own this winter.

Fortunately for Mark and Wilma, a couple from Holden, Louisiana, the holidays were brighter thanks to the joint efforts of Chevron and Rebuilding Together. Their home in Holden took on water despite never flooding before, or lying in a flood zone, and they were forced to leave with little more than the clothes on their backs. Both are retired senior citizens with medical conditions that prevent them from completing their home's many needed repairs themselves. When Rebuilding Together New Orleans learned about their situation, Mark and Wilma were living in a small camper in front of their flooded home, waiting for help.

In partnership with Chevron, Rebuilding Together mobilized staff while they recruited volunteers to assist Mark and Wilma with transformative home repairs and energy-efficiency updates to create a safe house for the homeowners to return to in Holden. Thirty Chevron volunteers and Rebuilding Together staff rolled up their sleeves and pitched in to help. Although some work still remains on the project and thousands more still wait for assistance, it has not stopped our homeowners from making lemonade out of lemons. "We wouldn't be here without y'all," said Wilma. "You've truly been a blessing to us."



"Chevron has been a partner of Rebuilding Together for the past 28 years and was a critical supporter of rebuilding efforts in New Orleans after Hurricane Katrina," said William Stoudt, director of Rebuilding Together New Orleans. "It made sense when they called, asking what more they could do to help those that flooded." This year was tough for many across the state, but the power of Chevron's human energy made this season just a bit more enjoyable. -*William Stoudt*

SAVE THE **DATE**



PRESERVATION RESOURCE CENTER'S

SHOTGUN HOUSE TOUR

GOES TO FAUBOURG ST. JOHN

SATURDAY & SUNDAY, APRIL 22 & 23, 2017

BE A PART OF THIS FESTIVE EVENT!
SPONSORSHIP OPPORTUNITIES
AVAILABLE STARTING AT $500.

MORE INFORMATION AVAILABLE AT
PRCNO.ORG

The **Preservation Resource Center** adheres to the following set of ethical standards and principles in order to maintain public trust.

A Donor Bill of Rights

PHILANTHROPY is based on voluntary action for the common good. It is a tradition of giving and sharing that is primary to the quality of life. To ensure that philanthropy merits the respect and trust of the general public, and that donors and prospective donors can have full confidence in the not-for-profit organizations and causes they are asked to support, we declare that all donors have these rights:

I. *To be informed of the organization's mission, of the way the organization intends to use donated resources, and of its capacity to use donations effectively for their intended purposes.*

II. *To be informed of the identity of those serving on the organization's governing board, and to expect the board to exercise prudent judgement in its stewardship responsibilities.*

III. *To have access to the organization's most recent financial statements.*

IV. *To be assured their gifts will be used for the purposes for which they were given.*

V. *To receive appropriate acknowledgement and recognition.*

VI. *To be assured that information about their donations is handled with respect and with confidentiality to the extent provided by law.*

VII. *To expect that all relationships with individuals representing organizations of interest to the donor will be professional in nature.*

VIII. *To be informed whether those seeking donations are volunteers, employees of the organization or hired solicitors.*

IX. *To have the opportunity for their names to be deleted from mailing lists that an organization may intend to share.*

X. *To feel free to ask questions when making a donation and to receive prompt, truthful and forthright answers.*

DEVELOPED BY

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Thank you for supporting Preservation Resource Center's 41st Annual

HOLIDAY HOME TOUR

PRESENTED BY *Regions Bank*

Homeowners

PATRON PARTY

Sue Ellen & Joseph C. Canizaro

HOMES ON TOUR

Beatriz & Warren Ball
Lynn & Scott Brown
Mary Louise Christovich
Laura & Philip Claverie
Heidi & James Dugan
Erin & Lawrence Hjersted
Michael W. Murphy II & Brent J. Becnel
Catherine Burns Tremaine

BONUS HOUSE

Mathilde Bernard Villere Hall,
Louise S. McGehee School

Committee

EVENT CHAIRS

Kristin Van Hook Moore & Mary Martin Roth

PATRON PARTY CHAIRS

Elizabeth Bush & Adele Ralston

COMMITTEE

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Musicians

Anais St. John and the Trinity Episcopal School Honor Choir • Christopher B. Merritt, MD • The Crescent City Sound Chorus • David and Roselyn • Hazel and the Delta Ramblers • The High Ground Drifters • Indigo Strings Music • Jeremy Magee • Joan Jensen • Kerry Alt • Kevin Rouchell • Lauren Oglesby • Leon Edmond • Lips & the Trips • Louise S. McGehee School Choir • The M&M's • Making Jam • Michael Harold • Mimi Kruger • Natalie Mae Palms • The Necessary Gentlemen • New Orleans Banjos + 2 • New Orleans Celtic Harp Ensemble • New Orleans Early Music Group • New Orleans Quarter Shanty Krewe • Owen Joyner • Patti Adams and the Loyola University Flute Ensemble • Richie Stafford and Debra Cornett • Shinsaku Ishida • The Truffle Honeys

For 30 years, the Holiday Home Tour has been one of the highlights of the holiday season. You all do such a spectacular job. The event means so much to so many locals and tourists that it is no surprise that it is such a successful tradition! The PRC staff was a total joy to work with — upbeat, organized, generous. The volunteers were as well. In fact, the PRC team was the most generous and appreciative group we've ever had the pleasure and privilege to work with.

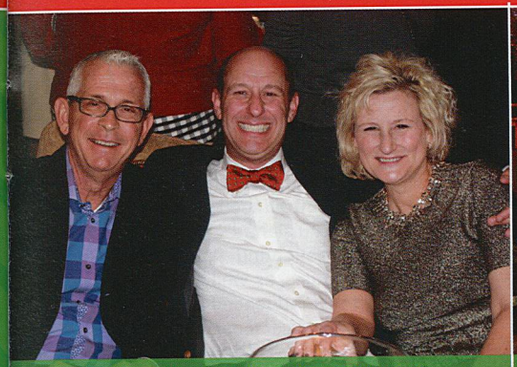
LAURA CLAVERIE,

2017 Holiday Home Tour
Homeowner

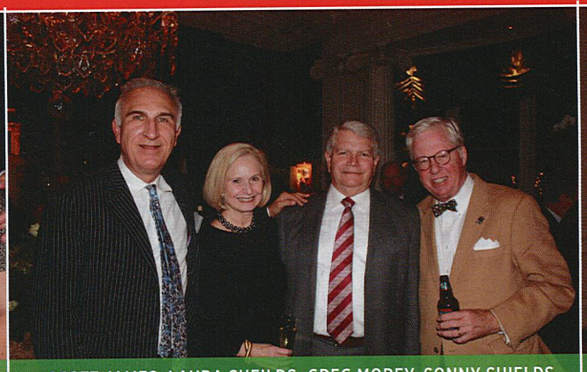
REGIONS · FIRST BANK AND TRUST · Pigeon Caterers · GAMBEL communications · GEB GILLIS ELLIS BAKER · pure

Thank you to Sue Ellen *and* Joseph C. Canizaro *for hosting the* 41st Annual Holiday Home Tour Patron Party!

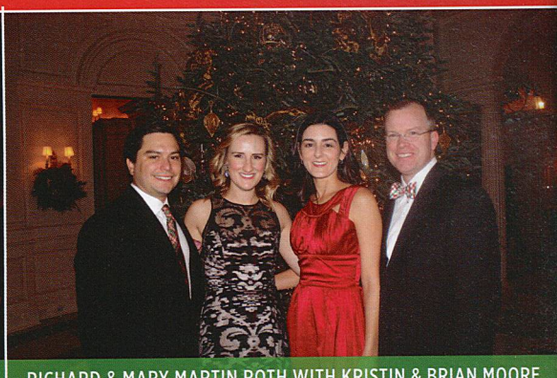
Special thanks to Perrier Party Rentals *and* Pigeon Caterers.



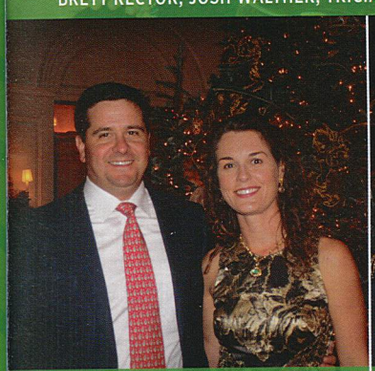
BRETT RECTOR, JOSH WALTHER, TRICIA KING



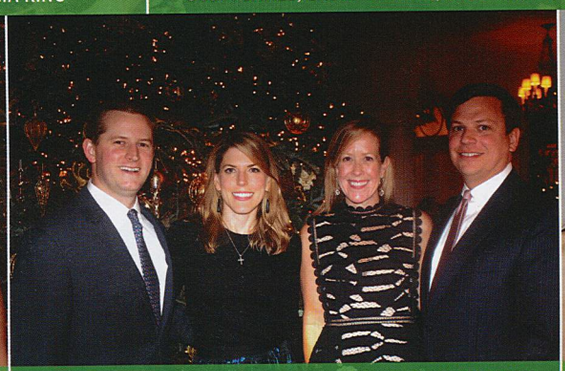
SCOTT JAMES, LAURA SHEILDS, GREG MOREY, SONNY SHIELDS



RICHARD & MARY MARTIN ROTH WITH KRISTIN & BRIAN MOORE



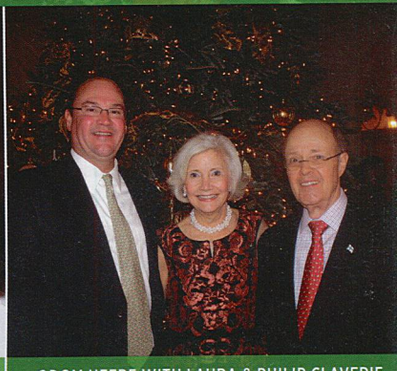
A. PEYTON & ELIZABETH BUSH IV



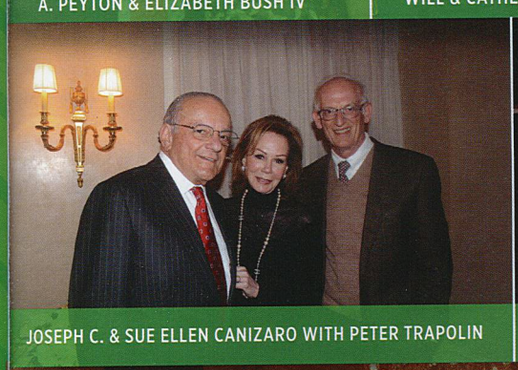
WILL & CATHERINE HALES WITH ADELE & GRAHAM RALSTON



MIMI WILSON AND ADRIENNE CASBARIAN



ODOM HEEBE WITH LAURA & PHILIP CLAVERIE



JOSEPH C. & SUE ELLEN CANIZARO WITH PETER TRAPOLIN



CONLEE WHITELEY AND JULIE HABETZ



DR. JEFF ROUSE, FAY ROUSE, SUE STRACHAN, KRISTIAN SONNIER, EMERY VAN HOOK SONNIER, KATIE WITRY, JULIA BREAUX MELANCON





Kiosk

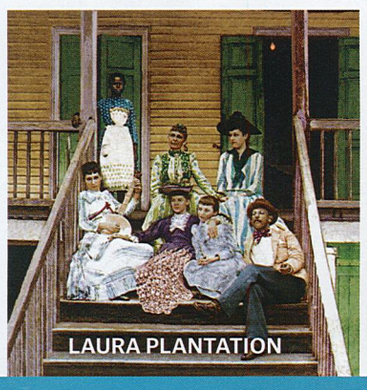
PRC

FIRST TIME HOMEBUYER
MONDAY THROUGH THURSDAY, MARCH 20-23

Considering homeownership? The 12-hour course conducted by A Shared Initiative, Inc (ASII) in partnership with the PRC is certified by the LA Homebuyer Education Collaborative. It acquaints prospective buyers with the details of purchase contracts, insurance, fiscal fitness, budgeting, home maintenance and more. Emerge from this program prepared to tackle the home purchase process and meet the demands of owning and caring for a home. Advance registration is required. The last day to register is March 6, or when capacity is reached. Registration procedures at prcno.org or 504.581.7032. $100 for individual, $115 per household. 5:30 to 8 p.m.

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.



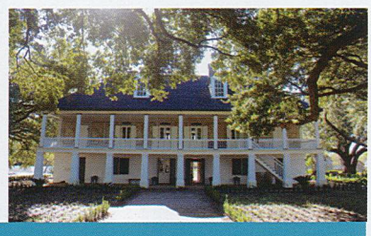
LAURA PLANTATION

LAURA PLANTATION TOUR
SATURDAY, MARCH 18

Join the PRC for a narrated bus tour from New Orleans to the Laura Plantation in Vacherie, LA. The Laura Plantation includes restored buildings and a new, permanent exhibit, *"From the Big House to the Quarters: Slavery on Laura Plantation."* Attendees to the tour will learn about Creole life and those who lived and worked on the plantation. Ticket price includes transportation, a guided tour of the plantation, as well as a box lunch. Pre-purchase is required. Tickets for the tour are $62 ($57 for PRC members) and are available at prcno.org or by calling 504.581.7032. The bus will leave at 10 a.m. from the PRC headquarters at 923 Tchoupitoulas St. and will return by 3 p.m. Please arrive 15 minutes early for check-in. For more information about the tour contact Suzanne Blaum at 504.636.3399 or sblaum@prcno.org.

WHITNEY PLANTATION TOUR
SATURDAY, MARCH 25

Join the PRC for a visit to Whitney Plantation in Wallace, LA. Sylvia Frey, Ph.D will provide the narration during our journey which will include stories of slave rebellion, industry, and plantations along our route. The Whitney Plantation tells the story of slaves of the South, and includes restored buildings, exhibits, and a memorial to the slaves who resided on the plantation. Ticket price includes transportation, a guided tour of the plantation, and a box lunch. Pre-purchase is required. Tickets for the tour are $62 ($57 for PRC members) and are available at prcno.org or by calling 504.581.7032. The bus will leave at 10 a.m. from the PRC headquarters at 923 Tchoupitoulas St. and will return by 3 p.m. Please arrive 15 minutes early for check-in. For more information about the tour contact Suzanne Blaum at 504.636.3399 or sblaum@prcno.org.



MEETING DATES

BLIGHTSTAT: FEBRUARY 9
CBD HISTORIC DISTRICT LANDMARKS COMMISSION: FEBRUARY 14
NEW ORLEANS CITY COUNCIL: FEBRUARY 9, 23
CITY PLANNING COMMISSION: FEBRUARY 14
HISTORIC DISTRICT LANDMARKS COMMISSION: FEBRUARY 2
NEIGHBORHOOD CONSERVATION DISTRICT ADVISORY COMMITTEE: FEBRUARY 6, 20
VIEUX CARRÉ COMMISSION: FEBRUARY 1

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

40TH ANNUAL JULIA JUMP PRESENTED BY IBERIABANK
FRIDAY, MARCH 24

You're invited to a birthday party! Julia Jump is turning 40 years old this year. Come and celebrate four decades of your support, which has helped us to raise funds in order to continue providing critical home repairs for low income, elderly, disabled, and veteran families in neighborhoods across the city; transforming blighted properties into family homes; and training new homebuyers in purchasing and renovating a home of their own. We'll be kicking off our festive birthday event at the Cannery (3803 Toulouse St.) with a Patron Party at 7 p.m., followed by the Jump at 8 p.m. Our patron party features cuisine by the famous Ralph Brennan Restaurant Group, as well as entertainment by Sons of Jazz Brass Band. The party will continue with cuisine from 25 of New Orleans best restaurants, a silent auction, and entertainment by the funky band, The Essentials. Purchase your tickets today at prcno.org!

STAINED GLASS TOUR
SUNDAY, MARCH 26

Learn more about the four styles of stained glass in Metairie houses of worship on our Spring Stained Glass Tour! Artist Ruth Goliwas will talk about the new windows she has created for St. Francis Xavier Catholic Church. Other highlights will be Congregation Gates of Prayer (presenter: Rabbi Robert Loewy) and St. Clement of Rome Catholic Church (presenter: Marcia Curole). The tour will begin and end at St. Francis Xavier Church, 444 Metairie Road (parking is available at Avenue B). The bus will leave at 2 p.m. sharp, with a closing reception at the same place.

2017 SHOTGUN HOUSE TOUR
SATURDAY & SUNDAY, APRIL 22 & 23

Tour seven lovely private homes that showcase the livability and versatility of New Orleans' iconic Shotgun style houses and the beauty of Faubourg St. John architecture and character. The tour will be held from 10 a.m. to 4 p.m. To buy tickets or to sign up to volunteer, visit prcno.org.

NEW ORLEANS

CLARENCE JOHN LAUGHLIN LECTURE AT THNOC
WEDNESDAY, FEBRUARY 8

Russell Lord, Freeman Family Curator of Photographs at the New Orleans Museum of Art, will explore the personal history that emerges from Clarence John Laughlin's collection of photographs assembled over the course of his career from photographers including Man Ray, Edward Weston and Carlotta Corpron. Laughlin was a valiant crusader for neglected structures and became an early and vocal historic preservationist. Much of Laughlin's photography focused on historic structures such as Belle Grove Plantation. Williams Research Center, 410 Chartres St. 6 p.m. Admission is free; reservations can be made by emailing wrc@hnoc.org or calling 504.523.4662.

THNOC ANNUAL CONCERT WITH THE LPO
WEDNESDAY, FEBRUARY 15

In 2007 The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra introduced a program to highlight Louisiana's classical musical legacy. Highlighting jazz's impact on classical music, as well as the classical training that influenced many early jazz masters, *Musical Louisiana: America's Cultural Heritage* is both an educational experience for elementary students and a concert for music lovers. 7:30 p.m. at Cathedral-Basilica of Saint Louis, King of France. Admission is free. More at hnoc.org.

SOUL RIVER MUSIC EXHIBIT LAUNCH
SATURDAY, MARCH 11

See the sites, feel the spirit and hear the music as we take you back in time to witness the strength and pride of the people who lived and worked in plantation country. 480 NW 3rd St. in Reserve, Louisiana. Learn more or RSVP to ritaperrilloux@att.net, info@visitnoprc.com or by calling 1.866.204.7782.



WHAT'S OUT THERE THIS WEEKEND
SATURDAY & SUNDAY, APRIL 1 & 2

Save the date! New Orleans' cityscape includes parks, historic districts, university campuses, planned communities, and greenways, spanning the colonial era all the way up to the Postmodernist, and making it one of the nation's most popular destinations. Building upon the documentation gathered for the *New Orleans Guidebook and Cultural Landscapes Guide*, this What's Out There Weekend will take place during the first weekend of April and provide an opportunity for free tours of the city's most significant landscapes. Tours will include the Vieux Carré Historic District, Washington Square Park, City Park, Longue Vue Gardens, a number of historic cemeteries, and Piazza d'Italia, among many others. PRC is partnering with The Cultural Landscape Foundation for this event. Look for further details in the March issue of *Preservation in Print*.

THE PRC'S TOP TEN LIST OF 2016

Over the past year, the Preservation Resource Center has been hard at work to promote the preservation, restoration, and revitalization of New Orleans' historic architecture and neighborhoods. In case you missed anything, we've compiled a short list of our ten greatest accomplishments in 2016:

1

The Operation Comeback department is renovating the Straight University Boarding House, a property the Preservation Resource Center saved from demolition. Research discovered that it is the last remaining site of the original campus of Straight University, one of the first African American universities in the state of Louisiana.

2

PRC's Easement department accepted its 123rd easement with the donation of 2475 Canal Street, a mid-century modern building designed by Curtis and Davis.

3

Preservation in Print won three awards from the New Orleans Press Club -- first, second and third places for best Community News and best overall magazine. Nearly 90,000 issues were printed in 2016 to spread the word about the importance of historic preservation.

4

The Education and Outreach department organized 30 home buying and renovation programs, which brought information and resources on purchasing and restoring a historic New Orleans home to 1,350 individuals across New Orleans.

5

PRC partnered with Traditional Home magazine to present the five-week Southern Style Now Designer Showhouse, which featured 23 designers of Southern origin and attracted over 3,000 architecture and design enthusiasts from across the country.

6

PRC expanded its visitor space in its headquarters at 923 Tchoupitoulas St. and completed the Mary Shelton Fitzpatrick First Floor Gallery, Reading Room and Exhibit Space.

7

During Rebuilding Together's 2016 October Build, 25 teams with 600 individuals volunteered to help seven homeowners in need, leveraging over $150,000 in contributions from our proud corporate partners (Chevron presenting sponsor).

8

Staff mobilized to lead hundreds of volunteers to respond to historic flooding in the Baton Rouge area. Rebuilding Together has continued to lead volunteer groups, bring homeowners back, and coach existing organizations from lessons learned from Hurricane Katrina.

9

Our Advocacy department raised neighborhood opposition to the demolition of the circa 1920s Gayarre Elementary school building and advocated successfully in the creation of four new locally-protected historic districts: Uptown, Carrollton, Parkview and Mid-City.

10

In partnership with the Tulane School of Architecture Master of Preservation Studies program, PRC held Preservation Matters IV: Preservation Pays, How Everyone Benefits, a two-day symposium featuring national and local experts to discuss the immense benefits of historic preservation.

The work we have done in our great city would not be possible without your continued support and interest. Thank you. We look forward to taking even more strides in 2017 to promote the preservation, restoration, and revitalization of New Orleans' historic architecture and neighborhoods!

WE ACCEPT DONATIONS!

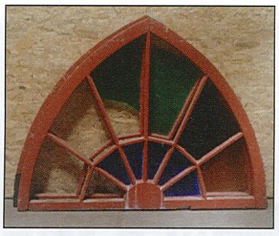
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FEATURED ITEM OF THE MONTH

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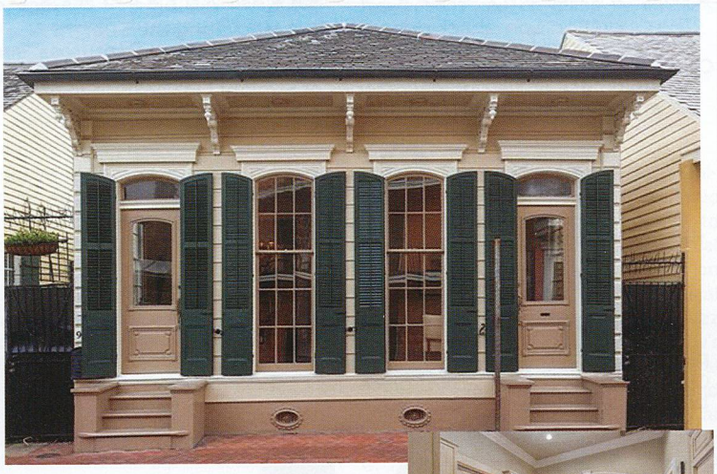
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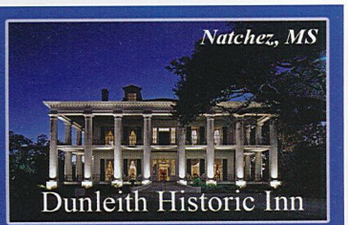
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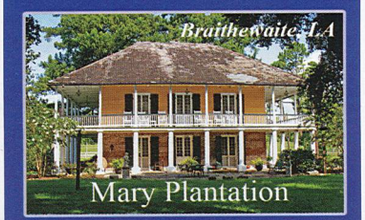
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6023 Freret Street ~ $799,000

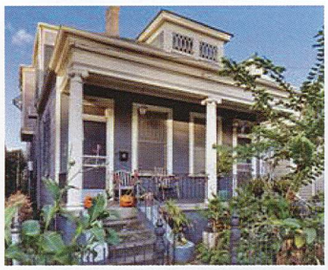
Character of Circa 1889 in popular Audubon Park-University area of Uptown-near State St intersection! Renovated 2-story, long driveway, indoor-outdoor atmosphere, porch pretty & flowering beds! Foyer has lovely stairway, stained glass, & view of congenial front parlor & long dining room thru pocket doors. Upscale custom kitchen opens to large Great Rm with 3 sets of Fr. Doors to rear brick courtyard & contiguous right side yard. Upstrs 4 independent bdrms are positioned around a center hall. Close to streetcar, Lusher, Universities & Audubon Park. **Linda 504-957-8014 & J Babineaux 504-813-8460.**





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Editor's
SPOTLIGHT

NEW ORLEANS NATIVE WINSTON HO started his career in technology, studying computer science in college and going on to jobs in the tech world. But he had a hobby — researching his family's history, trying answer lingering genealogy questions. Amidst family research and delving into books on Chinese history and literature, he discovered that his own grandfather had been a professor of Chinese literature.

The find inspired Ho to go back to college to study Chinese language and history, and at the University of New Orleans he began doing research about the Chinese populations of New Orleans. He soon wrote an article that was published by the University of Louisiana at Lafayette Press about the Chinese Tomb at Cypress Grove Cemetery, a society tomb for Chinese residents of New Orleans built in 1904.

Research projects rolled in from there, and today Ho is a preeminent historian on Chinese Americans in New Orleans.

One of Ho's current major projects is researching the French Quarter Chinatown — an outpost of New Orleans' original Chinatown, which was located downtown near Elk Place and Tulane Avenue. After the WPA demolished Chinatown in 1937, Chinese Americans tried to create a second Chinatown in the French Quarter. The 500 and 600 blocks of Bourbon Street for decades became the new stronghold of Chinese culture in the city; for months, Ho has been tracking down individual businesses and former business owners to get more information on this near-forgotten part of New Orleans' past. "One thing that has come out of this research is that I've realized the Chinese have been in the French Quarter much earlier than we originally thought," he said. "One of the first Chinese-owned businesses in the American South was in the French Quarter in 1871."

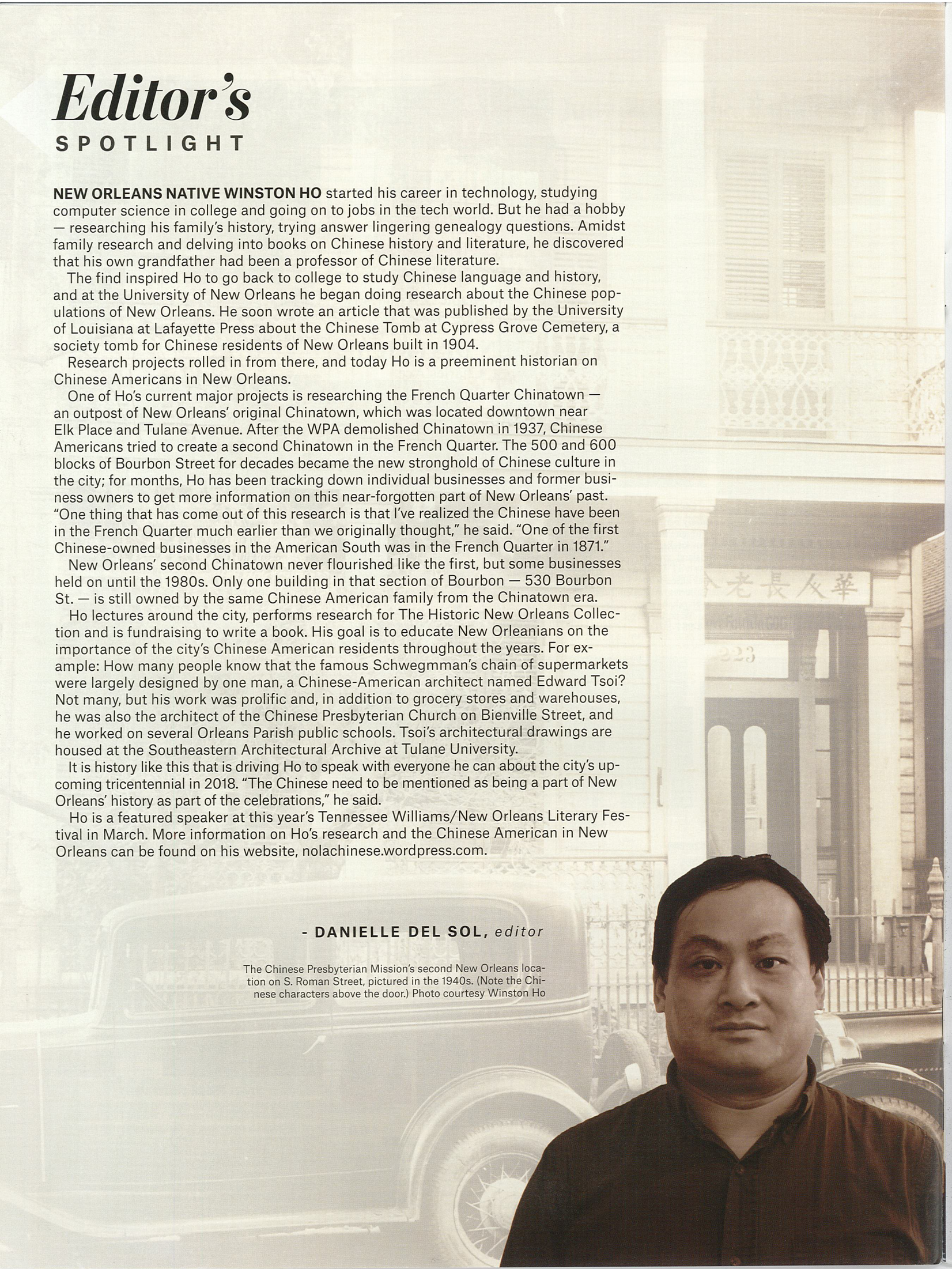
New Orleans' second Chinatown never flourished like the first, but some businesses held on until the 1980s. Only one building in that section of Bourbon — 530 Bourbon St. — is still owned by the same Chinese American family from the Chinatown era.

Ho lectures around the city, performs research for The Historic New Orleans Collection and is fundraising to write a book. His goal is to educate New Orleanians on the importance of the city's Chinese American residents throughout the years. For example: How many people know that the famous Schwegmman's chain of supermarkets were largely designed by one man, a Chinese-American architect named Edward Tsoi? Not many, but his work was prolific and, in addition to grocery stores and warehouses, he was also the architect of the Chinese Presbyterian Church on Bienville Street, and he worked on several Orleans Parish public schools. Tsoi's architectural drawings are housed at the Southeastern Architectural Archive at Tulane University.

It is history like this that is driving Ho to speak with everyone he can about the city's upcoming tricentennial in 2018. "The Chinese need to be mentioned as being a part of New Orleans' history as part of the celebrations," he said.

Ho is a featured speaker at this year's Tennessee Williams/New Orleans Literary Festival in March. More information on Ho's research and the Chinese American in New Orleans can be found on his website, nolachinese.wordpress.com.

- DANIELLE DEL SOL, *editor*



The Chinese Presbyterian Mission's second New Orleans location on S. Roman Street, pictured in the 1940s. (Note the Chinese characters above the door.) Photo courtesy Winston Ho



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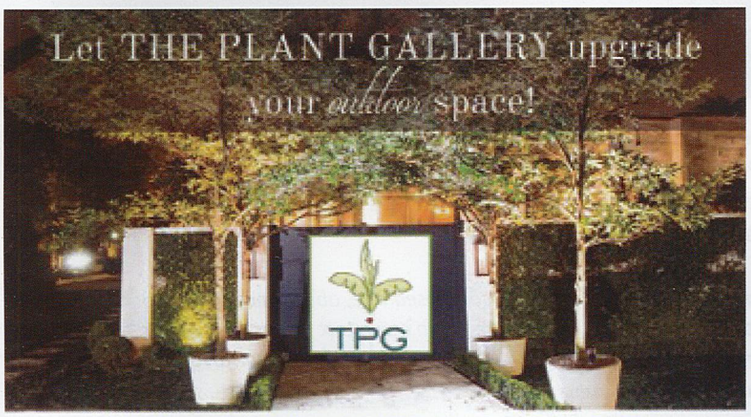
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