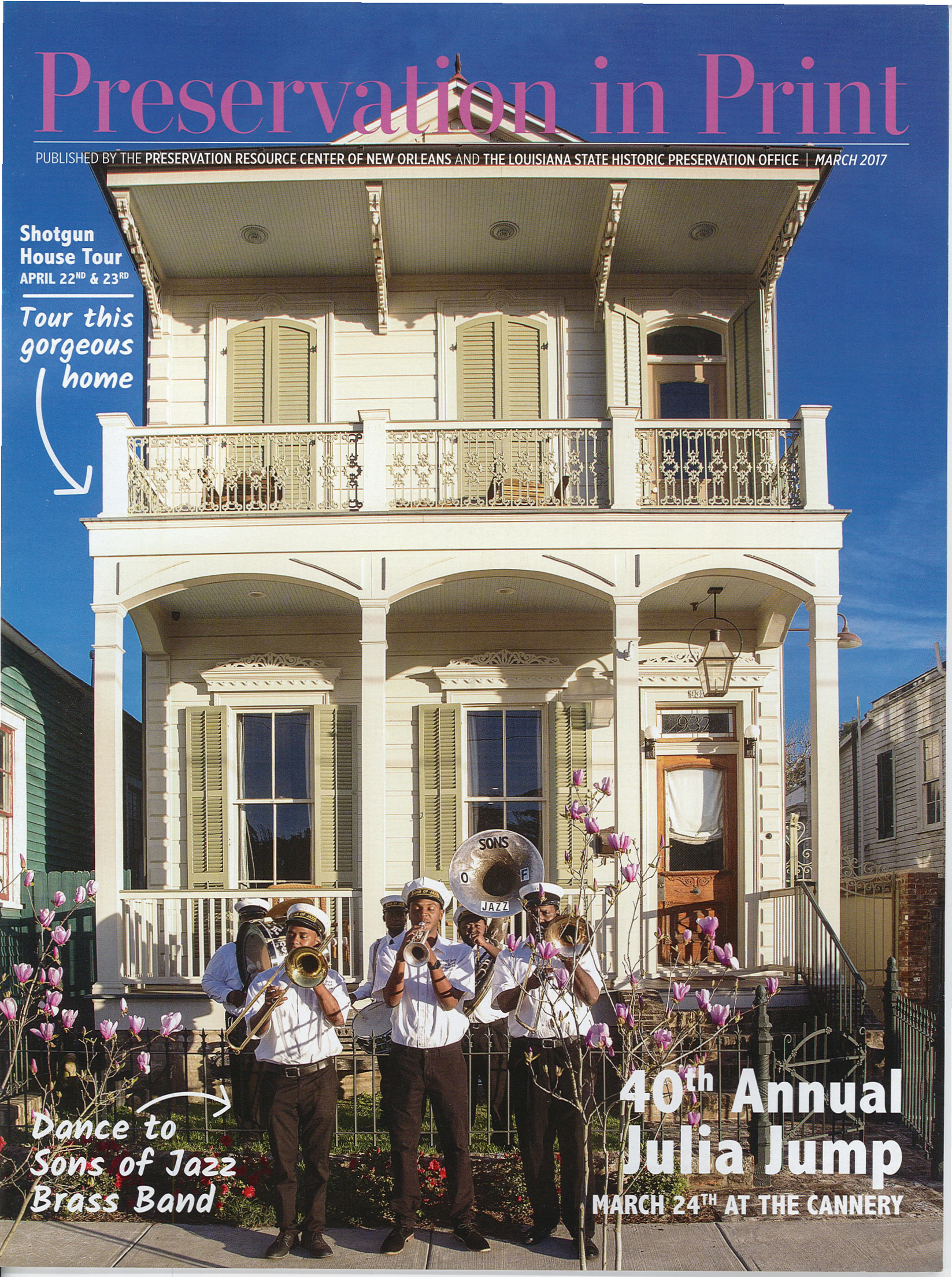
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VOL. 44 NO. 2 MARCH 2017

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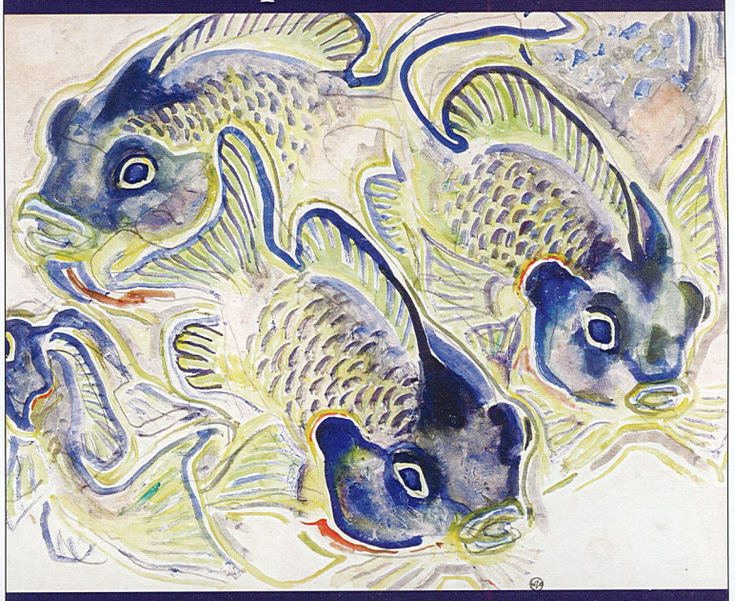
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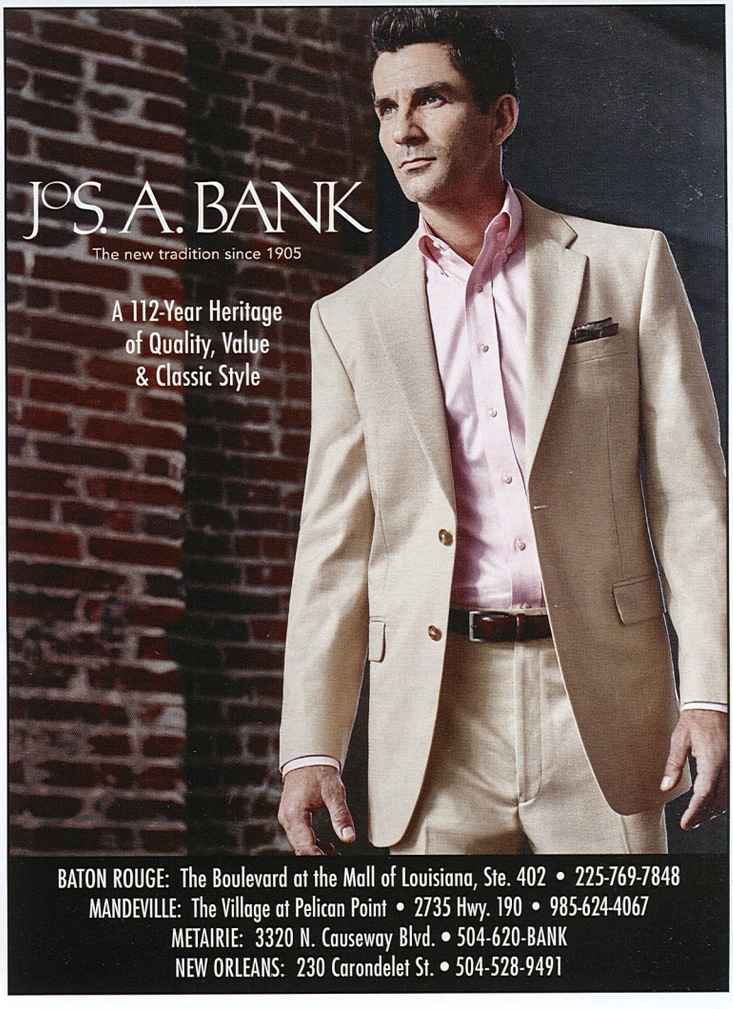
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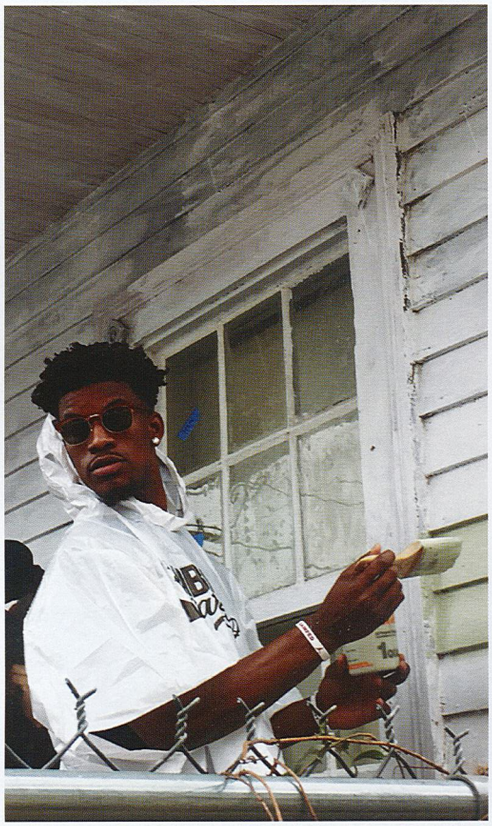


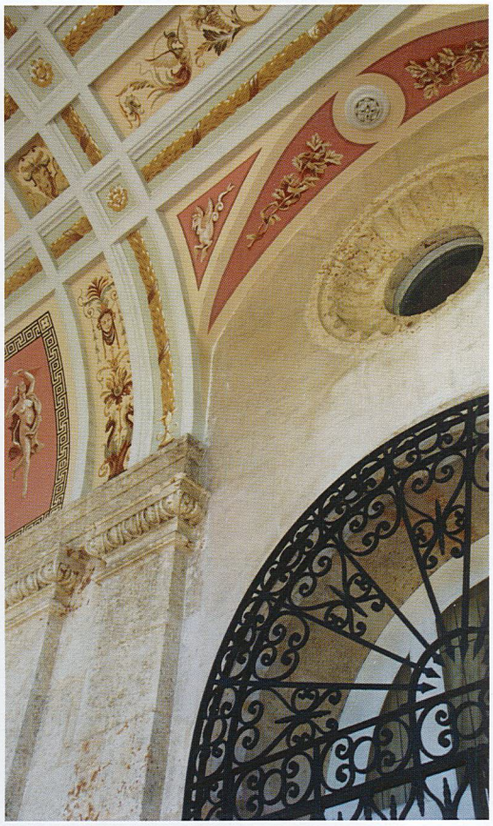
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If Algiers had to burn, it picked a good time.

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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

It's time to JUMP! Join the Sons of Jazz brass band at Julia Jump on March 24 for the year's swingingest party. Plus: Like that house? Tour it in April as part of PRC's Shotgun House Tour. *See pages 5 & 6.*

PHOTO BY CHARLES E. LECHE

PICTURED ABOVE

LEFT Fine Victorian details can be seen on hundreds of homes in Algiers Point as they were all built after the Great Fire of 1895. *See page 14.*

PHOTO BY RICHARD CAMPANELLA

CENTER Chicago Bull Jimmy Butler paints a house in Hollygrove-Dixon with Rebuilding Together New Orleans. *Read why on page 33.*

PHOTO BY BECKY O'MALLEY GIPSON

RIGHT Ornate details at the Pollack House in Havana. *Read more on page 19.*

PHOTO BY ADRIAN FERNANDEZ

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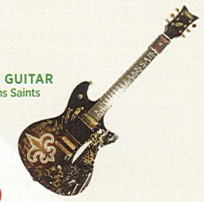
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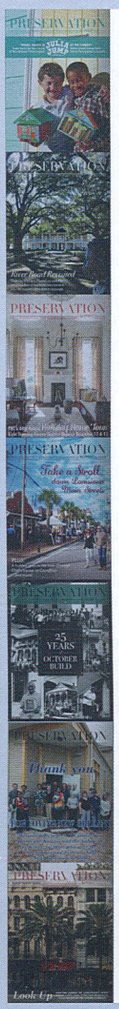
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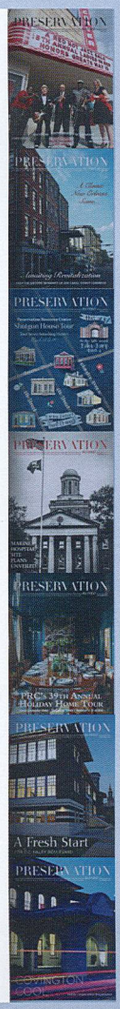
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FROM THE

Director

WHY Julia? WHY Jump?





THE PRC'S 40TH JULIA JUMP fundraising party is coming up Friday, March 24. Since 40 years have gone by, there are many who would have no idea how the name got started.

The Julia part might be easy, since Julia Street is no longer considered a place *not* to be, but rather is now an anchor for the Lafayette Square and Warehouse District neighborhoods. But the Jump part might be more challenging, if one was not around back in the mid-1970s. Think *jump start* and there you have it, because the PRC was the first to acquire, restore and occupy a historic building in this part of the New Orleans Central Business District that had been a derelict skid row area for decades. The Julia Jump fundraiser started 40 years ago made it possible for PRC to restore the first building, not only on the Row but in the entire area. Revitalization was definitely jump-started when the two-year-old PRC began its first large project in 1976 — the restoration of 604 Julia. Keep in mind there was no arts district at the time; the CAC was founded in 1980. The historic built environment consisted of derelict, under-utilized buildings, one right after the other. And just look at the area today!

When in 1976 the generous Margaret Lauer acquired 604 Julia St. and gave it to the Preservation Resource Center to restore for its first permanent headquarters, some might have had second thoughts about the gift, a building in serious disrepair and one of 13 albeit historic but equally derelict townhouses. The PRC was only two years old, but the PRC did not hesitate a moment. There was the matter of funding, but volunteer Margie Villere, myself, Larry Schmidt (first PRC director) and others were up for it.

Fortunately, this was in the days when the State Historic Preservation Office (SHPO) had federal grants for such projects, so we went straight to Baton Rouge to submit restoration of 604 Julia St. SHPO agreed to provide matching grant funding for the project, which was excellent news. The challenge was: How would the young PRC match the federal preservation grants?

Enter Peggy Wilson (prior to her tenure on the City Council), who agreed to chair a fundraising party. Keep in mind that this was also in the day prior to so many fundraising events throughout the year. It was Peggy and Margie who came up with the name for the party, and the rest was history. Margie chaired the overall fundraising for over four years, and the PRC was able to move into 604 Julia in 1980. Today, proceeds from the Julia Jump go towards all of PRC's programs, including Rebuilding Together, Operation Comeback, Preservation in Print, Advocacy, and Education and Outreach. We thank all donors, through the Julia Jump, new and old, who have made such successful preservation efforts happen here in New Orleans. Do come join us March 24 at the 40th Julia Jump!

Patricia H. Gay

PATRICIA H. GAY

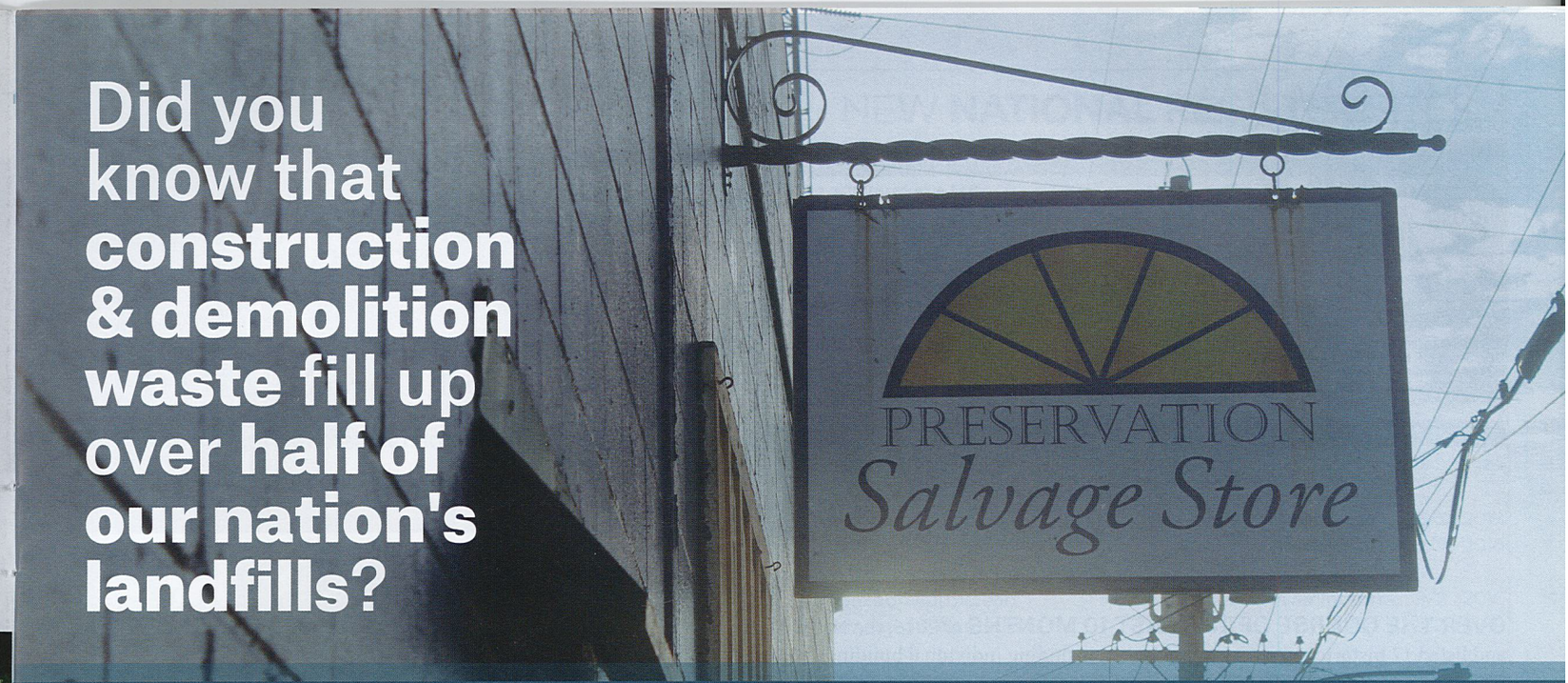




The Preservation Resource Center's early investment in 604 Julia St. was the flame that ignited interest and investment in this abandoned and blighted section of our Central Business District — lets not forget this was the heart of skid row in 1975. It took a non-profit to leverage private and public funds with philanthropy (Julia Jump) to make the project work — but what a success story this turned out to be. The renovation of 604 Julia not only put the spotlight on Julia Row, but also focused attention on the potential of other abandoned buildings in the surrounding neighborhood. Consequently, today, 40 short years after completing 604, this section of the CBD is one of the most economically important sections of our city, from both a jobs and city revenue perspective.

-Larry Schmidt, first director of PRC

PICTURED ABOVE: 604 Julia Street in the 1970s and today. **RIGHT:** Julia Row in the 1970s and today.



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LOUISIANA
OFFICE OF CULTURAL DEVELOPMENT
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DEVELOPING OUR CULTURAL ASSETS

NEW NATIONAL REGISTER LISTINGS *2016*

BY **JESSICA G. RICHARDSON,** *Division of Historic Preservation*

OVER THE COURSE OF THE LAST 10 MONTHS of 2016, the National Park Service approved and listed 17 historic resources in Louisiana, including individual buildings and historic districts. These resources range in age and architectural style, and cover a wide variety of Louisiana's unique cultural and architectural history.

In north Louisiana, there were three listings: the Friendship CME Church in rural Claiborne Parish, the Walter B. Jacobs House in Shreveport, and Briarwood in northern Natchitoches Parish. The Friendship CME Church is listed at the local level under Criterion A in the area of ethnic heritage based on its history associated with the Civil Rights movement in Claiborne Parish. It served as a meeting place for local activists, was the place where the local chapter of the Deacons for Defense was created, and had many influential members who would go on to make significant strides for civil rights from 1965 to 1973 and beyond. The Walter B. Jacobs House in Shreveport is listed at the local level under Criterion C: Architecture as it embodies characteristics of the Tudor Revival style. Since its construction in 1929-30, it has retained almost all of its original features, including half-timbering, multi-lite casement windows, decorative brickwork and steeply pitched roofs. Rounding out the north Louisiana listings, Briarwood, today known as the Briarwood Nature Preserve, is listed at the national, state and local levels. Perhaps most importantly, it is Louisiana's first listing at the national level for its association with contributions made by a woman named Caroline Dormon. Dormon was a noted naturalist and conservationist whose pioneering work in botany, forestry, ethnography, writing and conservation were recognized throughout the United States. She started practicing in these fields at a time when professional women were scarce. She was truly a female pioneer in the fields of conservation, forestry, and botany. Her work at Briarwood, her home, helped to save flora from throughout the country, some of which can now only be found at Briarwood. As caretaker Richard Johnson has noted, "Briarwood is more than a place, it is a way of life." For more information about Briarwood, visit http://www.briarwoodnp.org/.

Moving south into central Louisiana, Chickama in Rapides Parish and Fort DeRussy in Avoyelles Parish were listed in May and September of 2016, respectively. Chickama, located just outside the city of Lecompte, is listed at the local level under Criterion C: Architecture as it is a prime example of the transitional Colonial Revival style and vernacular design. The home is a vernacular farmhouse of the early 20th century with applied Colonial Revival details. It retains a high degree of historic integrity from the time it was constructed in 1913. Fort DeRussy, significant for its military history as a Confederate Civil War fort, is listed at the state level and retains a high degree of integrity as many of its original earthen walls and fortifications are still in place today. It was one of the first forts to be engaged in battle at the start of the Red River campaign of 1864. Strategically placed along the Red River, it was a formidable force against the encroaching Union Army as they moved north towards Shreveport. Today, the majority of the main fort on a hill overlooking the Red River remains and is maintained as a state historic site.

Heading even further south into the lower half of the state, there were four listings in 2016: the Patterson Commercial Historic District, the Bank of Scott, the William Lee and Eudora Courtney Bazoon Farmstead, and Homestead Plantation. The Patterson Commercial Historic District, which consists of four commercial buildings along Main Street, is listed at the local level under Criterion A in the areas of commerce and entertainment/recreation as this area of Patterson served as the commercial and entertainment hub for the city. The four extant buildings served as bank branches, a pharmacy, telegraph exchange, post office, opera house/theater and a dry goods store from 1895-1935. Only the third listing for St. Helena Parish, the Bazoon Farmstead is significant at the statewide level in the area of architecture as it is a rare survivor of the log building tradition that once flourished in Louisiana. Built in 1905, the Bazoon Farmstead is now an endangered species as many log buildings have not survived the test of time. In addition to the main cabin, the property also retains a log barn and a pole shed. Homestead Plantation, located in Port Allen, is listed at the local level under Criterion B and C for its association with John Hill and for its Neo-Classical architectural style. The Hill family was significant in the social history of West Baton Rouge Parish and John Hill and descendants were generous philanthropists throughout the region. The plantation house was designed by Albert Toledano and Victor Wogan and rivals many of the large Neo-Classical homes found in New Orleans. The Bank of Scott is the first National Register listing





PICTURED TOP: The Bank of Scott, built in 1910, is locally significant as the first banking institution in the city. It is also the only extant historic masonry commercial building in Scott today. Photo courtesy of the Louisiana Division of Historic Preservation

PICTURED BOTTOM: Caroline Dormon documenting plants in the field. Photo courtesy of the Dormon Collection, Cammie G. Henry Research Center, Northwestern State University



McDonogh 19 Elementary School, which was integrated on November 14, 1960, by three first graders, Leona Tate, Tessie Prevost, and Gail Etienne. McDonogh 19 and William Frantz Elementary (integrated by Ruby Bridges) were both integrated on the same day and were the first two public schools in the city of New Orleans to begin the desegregation process. Photo courtesy of the Louisiana Division of Historic Preservation



The William Lee and Eudora Courtney Bazoon Farmstead recently became the third National Register listing in St. Helena Parish. It is listed at the statewide level as it is a rare survivor of the log building tradition that was once widespread in the Florida parishes of southeast Louisiana. Photo courtesy of the Louisiana Division of Historic Preservation

NEW **NATIONAL REGISTER** SITES

NORTH LOUISIANA

LISTING NAME	PARISH	CITY	DATE LISTED
Friendship CME Church	Claiborne	Lisbon	5/31/2016
Walter B. Jacobs House	Caddo	Shreveport	9/19/2016
Briarwood	Natchitoches	Saline	11/8/2016

CENTRAL LOUISIANA

LISTING NAME	PARISH	CITY	DATE LISTED
Chickama	Rapides	Lecompte	5/31/2016
Fort DeRussy	Avoyelles	Marksville	9/23/2016

SOUTH LOUISIANA

LISTING NAME	PARISH	CITY	DATE LISTED
Patterson Commercial Historic District	St. Mary	Patterson	5/31/2016
Bank of Scott	Scott	Lafayette	9/19/2016
William Lee and Eudora Courtney Bazoon Farmstead	St. Helena	Darlington	9/21/2016
Homestead Plantation	West Baton Rouge	Port Allen	9/22/2016

NEW ORLEANS-AREA

LISTING NAME	PARISH	CITY	DATE LISTED
The Governor House Motor Hotel	Orleans	New Orleans	5/31/2016
Lafitte Avenue Project Buildings C-47, E-45, and #46	Orleans	New Orleans	5/31/2016
George Lincoln House	Plaquemines	Nairn	5/31/2016
ODECO Building	Orleans	New Orleans	5/31/2016
McDonogh 19 Elementary School	Orleans	New Orleans	9/22/2016
Treme Market	Orleans	New Orleans	10/11/2016
Guy J. and Rose Caruso D'Antonio House	Orleans	New Orleans	10/11/2016
Bank of New Orleans Building	Orleans	New Orleans	10/11/2016

for the city of Scott. It is locally significant in the area of commerce as the first banking service in the city of Scott upon its construction in 1910. Following its time as a bank, it was used as meeting space for various local private, public and civic groups, and as a personal resident. It is also Scott's only extant historic masonry commercial building.

Finishing up the state's 2016 listings in New Orleans and the surrounding area, eight resources were listed: the Governor House Motor Hotel, Lafitte Avenue Project Buildings C-47, E-45, and #46, the George Lincoln House, the ODECO Building, Tremé Market, the Guy J. and Rose Caruso D'Antonio House, McDonogh 19 Elementary School, and the Bank of New Orleans Building. The Governor House Motor Hotel is listed at the local level under Criterion A in the area of commerce. It was the first motor hotel built in the New Orleans Central Business District during the automobile-oriented 1960s and represented an acceleration and popularization of leisure and business travel that fueled New Orleans' tourism industry. Built in 1940-41, the three remaining Lafitte Avenue Project Buildings are listed at the local level under Criterion C as they are intact examples of the high-density urban subtype of public housing buildings previously defined and listed under the "United States Housing Authority (USHA)-funded Public Housing in Louisiana, 1935-1950" Multiple Property Submission. The George Lincoln House, located in the community of Nairn in Plaquemines Parish, is listed at the local level under Criterion C as it is a rare surviving example of the Craftsman style in a parish that has been ravaged by flooding and hurricanes that have diminished the historic building stock. The Lincoln House retains a high degree of integrity inside and out including eave brackets, exposed rafter tails, multi-lite original wood windows, built-in cabinet room dividers and wood paneled interior doors.

The ODECO Building is listed at the local level under Criterion C in the area of engineering and was listed as an important work of structural engineer William J. Mouton, Jr. The building's structure is an important example of Mouton's early experimentation with precast concrete building components and also represents an early use of Brunspile foundations, which Mouton pioneered in his work on the National Register-listed Plaza Tower. The Tremé Market, built in 1933, is locally significant under Criterion A in the area of commerce as one of the few remaining intact examples of New Orleans' historic public markets. The Guy J. and Rose Caruso D'Antonio House is listed on the local level under Criterion A in the area of social history for its association with the women's rights movement in the city of New Orleans following World War II. The house and its inhabitants engaged in law, civil rights and women's suffrage from 1949-1955 and served primarily during this time as the "Gentilly Unit" of the New Orleans' League of Women's Voters at a pivotal time in the League's history in the 1950s. The Bank of New Orleans Building is locally significant in the area of 'Criterion C: Engineering' because it was the first high-rise building in New Orleans to utilize high-capacity long steel piles. This was a new steel foundation technology in 1967 when the building was constructed that had previously been limited to offshore oilrigs and other marine structures. The use of this foundation allowed for a deeper embedment and a higher design stress than had ever been attempted for steel piles in the city of New Orleans, meaning it could support significantly taller and heavier buildings than ever before. Rounding out the 17 listings from the last ten months of 2016 is McDonogh 19 Elementary School. This nationally significant school is listed in the areas of ethnic heritage and social history for the role it played in desegregating New Orleans' public schools in the wake of Brown v. Board of Education. Along with the previously listed William Frantz Elementary, McDonogh 19 was integrated on November 14, 1960, when three little girls — Leona Tate, Tessie Prevost and Gail Etienne — walked up the front steps of the school and soon found themselves on national news. Their bravery was integral to desegregating the public schools of New Orleans.

Of the 17 recently listed resources, at least 10 are in the process of, or will be pursuing, rehabilitation tax incentives. This drives home the close relationship that the National Register and tax incentive programs maintain as well as how successful the partnership between the two programs has been. More information on each of these 17 nominations can be found at the Louisiana Division of Historic Preservation's National Register Database at www.crt.state.la.us/dataprojects/hp/nhl/index.asp.

If Algiers had to burn, it picked a good time:

The GREAT FIRE of 1895

BY **RICHARD CAMPANELLA**
TULANE SCHOOL OF ARCHITECTURE

AT 12:45 A.M. IN THE WINDY DARKNESS of Sunday, October 21, 1895, a fire ignited within a crowded Morgan Street tenement known as The Rookery in the West Bank neighborhood of Algiers, New Orleans. Northeasterly winds fanned the flames throughout the two-story common-wall apartments, sending a dozen poor, mostly Italian immigrant families fleeing for their lives. Among them were the wife and children of Paul Bouffia, who operated a fruit stand at 307 Morgan where the fire apparently originated.

An alarm was sounded, and three horse-drawn fire trucks arrived promptly from the Engine 17 House on Pelican Avenue. Firemen operating the largest steam pump set its hose into the river, while the other two pump crews tapped into ground wells within a block of the fire. Streams of water arced into the orange glow, and spectators breathed a sigh of relief.

But because it had been a dry autumn, the wells "were emptied of water (within) half an hour," wrote local historian William H. Seymour in 1896, leaving the river pump alone to douse the rooftop flames. They ignited adjacent houses beyond the pump's reach, and by 2:00 a.m., the 300 block of Morgan and both sides of 200 Bermuda were one gigantic bonfire visible for miles.

Chief Daly of the Algiers Fire Station called for help, but it took a solid hour for larger pumps to arrive via ferry from downtown. By that time, the fire had consumed the Eighth Precinct Police Station and the Algiers Courthouse, located in the century-old Duverjé Plantation House, along with most of 200 Morgan. Reams of records dating to colonial times added fuel to the fire, and "when the old roof fell in," wrote Seymour, "it sent up a shower of sparks…windward" into the next tier of doomed houses.

Realizing the blaze was now beyond control, Algierians frantically removed valuables from their doomed houses and carted furniture down to the batture, even as tank trucks and their skittish horses struggled to run relays from the river to the pumper trucks. Mayor John Fitzpatrick and his police and fire chiefs saw firsthand the sheer inadequacy of their resources: wells too dry, pumps too weak, hoses too short, firemen too few, and fuel too plentiful, in the form of wooden houses and stockpiled coal and firewood — all in the face of that fateful wind.

Some would later blame the disaster on Algiers' low prioritization from City Hall (the neighborhood had been annexed into New Orleans in 1870, but remained village-like and isolated from the urban core), a complaint still heard today. Others blamed the firefighters. "The principal causes of the rapid spread of the flames were not only the scarcity of water and a furious wind," wrote the Picayune, "but the poor work of the fire department. When they lost control of the fire they became demoralized."

The blaze next consumed both sides of 300 Delaronde, then 300 Bermuda, followed by 200 and 400 Delaronde, most of 100-400 Pelican Avenue (including the fire station) and 100-300 Alix — plus all the intervening streets of Bermuda, Seguin and Bouny down to Powder.

Viewed from downtown, the conflagration must have made for a frightful sight, spanning a quarter-mile at its widest point with hundred-foot-high flames licking the night sky.

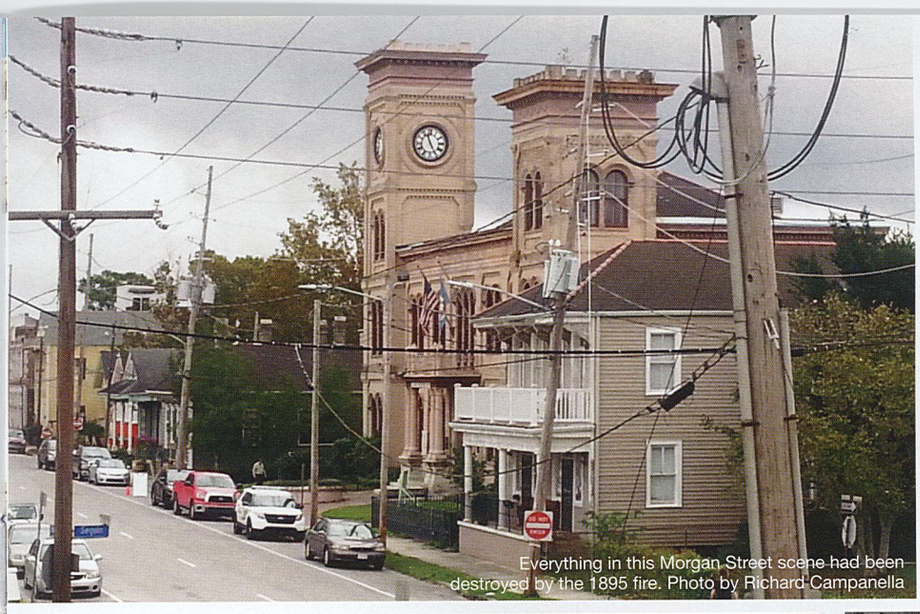
Three factors explain why the fire did not destroy all of Algiers. For one, alert operators of the nearby Hotard & Lawton Saw Mill activated their steam pumps and, with a 1,300-foot hose tapping into unlimited river water, were able to soak rooftops and save everything downriver from Lavergne Street. Tug boat crews, meanwhile, sprayed water into the coal barges moored along the river, preventing them from igniting. Finally, and most importantly, the wind shifted direction and blew the flames into depleted areas. The fire burned itself out.

By dawn, ten blocks were charred utterly, leaving "a forest of chimneys" amid lingering smoke and glowing embers. At least 193 houses were destroyed and dozens more damaged, not to mention commercial assets along the riverfront and infrastructure all around. Roughly 1,200 people found themselves homeless, and while no one was killed, a few suffered minor burns and smoke inhalation. Losses were estimated at $400,000, or $11.4 million in today's dollars. There was no Red Cross nor FEMA at the time, nor any government disaster-relief programs to mitigate the losses for those who did not have fire insurance.

How did the fire start? Raising suspicions among neighbors was the rumor that Paul Bouffia, the occupant of 307 Morgan, had recently acquired insurance. Bouffia was not a popular man; the Picayune cited a source describing him as "heartily disliked," with "a very bad reputation," particularly among his own people, one of whom he had "nearly killed." Neighbors spoke of his suspicious behavior the day prior, and reports circulated "that he had [started] two fires in the place before, which narrowly escaped being disastrous."

Police located Bouffia and carted him to a provisional police station. Enraged survivors gathered outside, "and some were bold enough to openly cry out to lynch him." Others, according to Seymour, spoke of "a contemplated expulsion of the Italian element of the population." Only four years earlier, in 1891, eleven Italians accused of murdering the city's police chief had been cornered and shot by a mob at the Orleans Parish Prison, precipitating a diplomatic crisis between the US and Italy. Bouffia might have met the same fate had not the police safeguarded him until the mob dispersed.

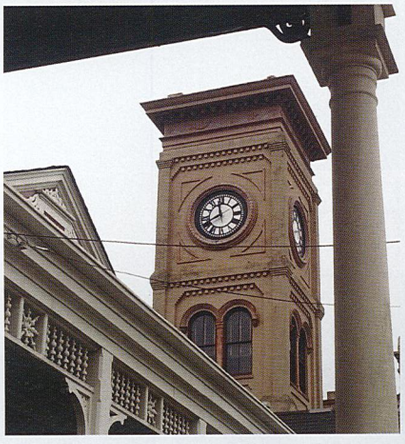
Meanwhile, a mob of a different sort gathered on the ferry, this one of curious gawkers from across the river. So many spectators mounted the iron bridge to the Algiers Ferry House that the gangway collapsed, sending a hundred people into the water. Twenty were injured, two girls disappeared into the current, and a woman was later found drowned.



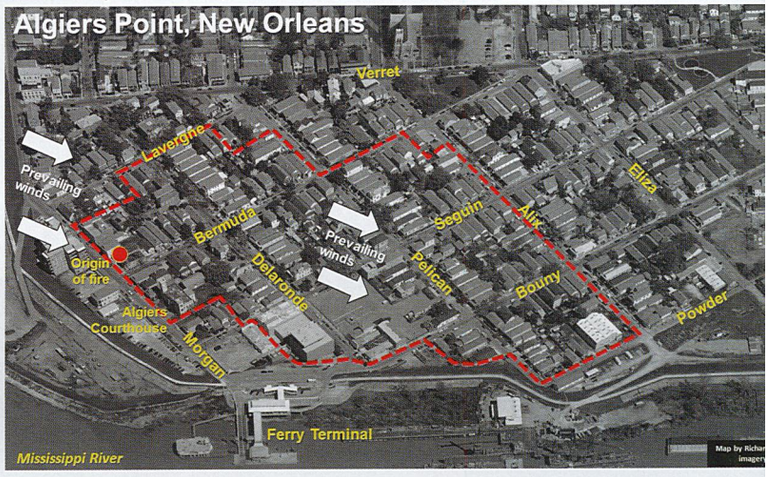
Everything in this Morgan Street scene had been destroyed by the 1895 fire. Photo by Richard Campanella



ABOVE: The 1895 fire originated in a unit of a tenament at 307 Morgan, center, a eventuallyn destroyed 10 blocks. Photograph by Richard Campanella **BELOW:** Aer photo of modern Algiers Point overlaid with footprint of area destroyed by 1895 fire. M by Richard Campanella; aerial photo courtesy BING



RIGHT: Algiers Point today is a living relic of circa-1896-style architectural tastes. Photograph by Richard Campanella



The initial response of some New Orleanians to the disaster was, in sum, far more disastrous that the fire itself, and both the lynch mob and ferry collapse gave the city some highly unflattering national news coverage.

What got less national coverage was the charitable response of many more New Orleanians. Leaders and citizens alike formed a Relief Committee that same Sunday afternoon and secured food and shelter for victims at churches, meeting halls and schools (though all were racially segregated). In the ensuing weeks, nearly $16,000 in donations was raised, or $457,000 in today's dollars — enough, along with insurance claims ($300,000, or $8.5 million today) and social support networks, to get victims at least back on their feet if not whole again. The episode serves as a reminder that disaster response in this era was largely funded and coordinated by civil society and religious institutions.

The neighborhood recovered speedily, as the fire had occurred during prosperous times and in the midst of promethean Progressive Era infrastructure improvements. Streets were paved; electrification arrived; a waterworks plant was built to resolve pressure problems; a viaduct was installed to decongest riverfront activity; and a new Moorish-style courthouse with asymmetrical crenelated towers was built, a distinctive landmark to this day.

New Victorian townhouses and exuberant gingerbread shotgun houses were erected in such numbers that, by late 1896 according to Seymour, "a walk along those attractive streets make it difficult to realize that this was the same so lately in ashes and ruins." A similar stroll today is a living lesson in 1896-style urbanism, and it is quite beautiful. One might be tempted to say that if Algiers had to burn, it did so at a good time.

As for Paul Bouffia, the target of the lynch mob's vengeance, overwhelming evidence arose at a November court hearing that he was on the East Bank when the fire started, and that the accusations against him derived entirely from personal animus. "Opinion in Algiers has changed altogether in favor of the suspected man," reported an out-of-state newspaper, and Bouffia was set free.

RICHARD CAMPANELLA,
a geographer with the Tulane School of Architecture, is the author of *Bourbon Street: A History, Bienville's Dilemma, Geographies of New Orleans,* and other books. He may be reached at richcampanella.com, rcampane@tulane.edu, or @nolacampanella.
Note: a version of this article originally appeared in the author's Cityscapes column in NOLA.com | The Times-Picayune, and is reprised here with permission.

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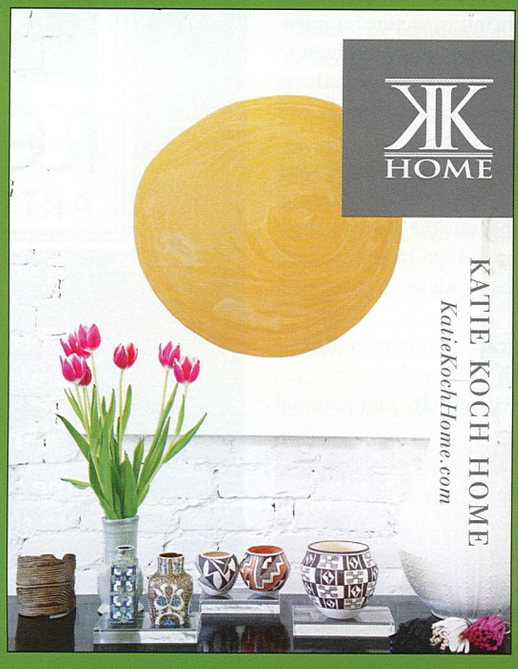


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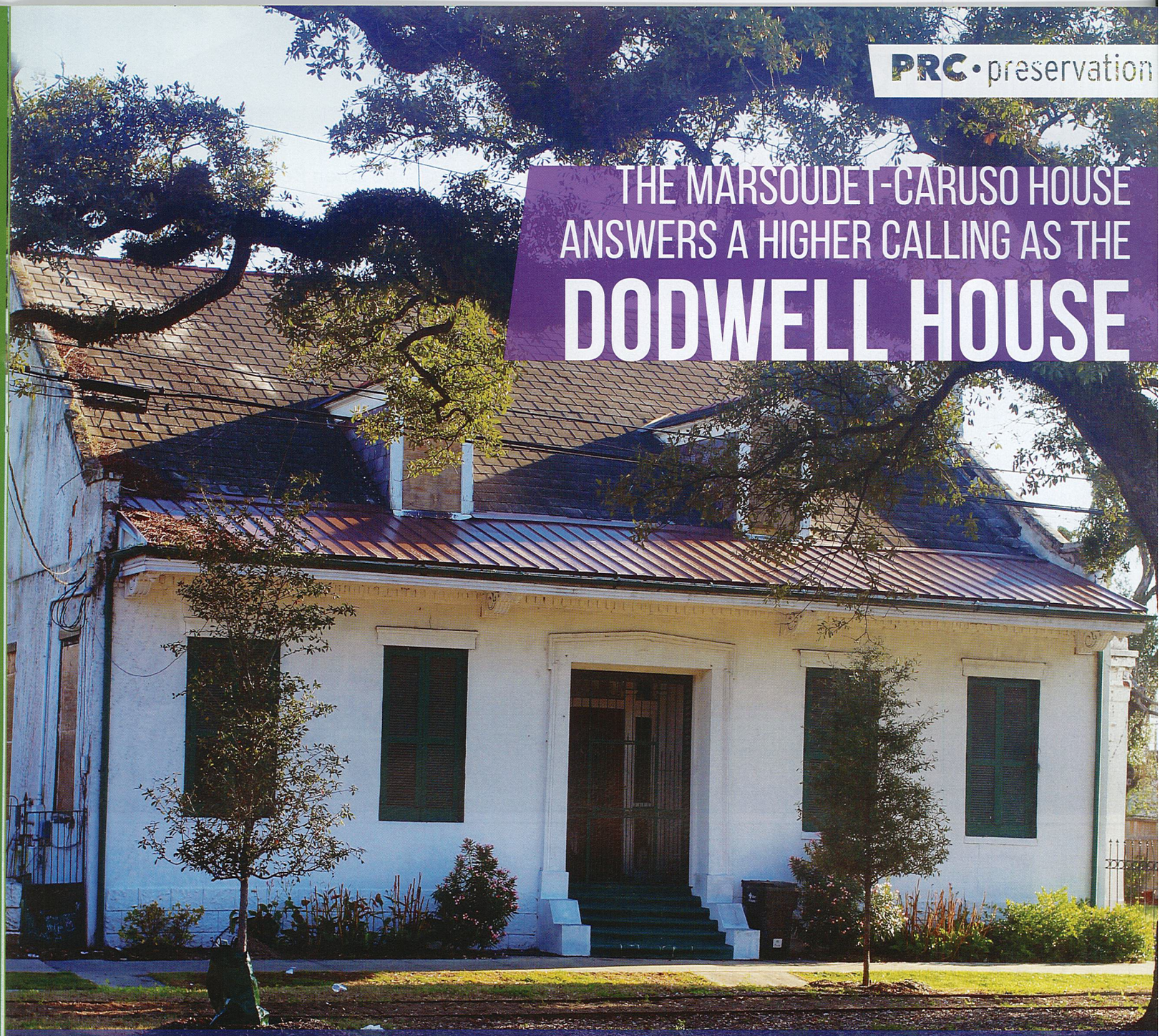


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THE MARSOUDET-CARUSO HOUSE ANSWERS A HIGHER CALLING AS THE DODWELL HOUSE

IT HAS BEEN SIX YEARS since the public was last invited in, but people can once again get a glimpse inside one of the last historic homes on grand Esplanade Avenue that has yet to undergo a restoration.

On March 25, the Marsoudet-Caruso House at 1519 Esplanade Ave., an elegant center hall cottage built in 1846, will play host to the Dodwell Extravaganza, a fundraiser hosted by St. Anna's Episcopal Church to raise funds to purchase and finish renovations on the historic home. St. Anna's, established the same year the Marsoudet-Caruso House was built, is known in New Orleans for its variety of outreach programs to the Tremé community and beyond. A thriving medical mission run by the church has serviced neighborhood residents for years, as have initiatives for musicians and Latinos; perhaps most notably, Anna's Place brings local children in off the streets (and away from violence or difficult family situations) for arts education and meals several afternoons and evenings a week. But the church, located two blocks away at 1313 Esplanade Ave., hardly has the room within its own walls for the myriad outreach activities that the congregation undertakes.

"We need more space," explained St. Anna's Rector, the Very Reverend Bill Terry. "In 2010, there was a small sign on the fence [of 1519 Esplanade] that said 'For Sale By Owner,' and we jumped." With the help of benefactors, the church entered into a lease-to-own agreement with the owner. The over 9,000-square-foot home and back dependency were in deplorable condition, with years of neglect affecting every inch, and 10 dumpsters worth of trash inside. Bit by bit, the church has cleaned and stabilized the historic structure. Every summer, students from Alfred State University come for three months to work on the house, significantly contributing to its current improved state: the building has been shored and new piers added, the floor joists have been completely rebuilt and solid floors put atop of them, and roof concerns regarding weight distribution have been ameliorated.

Professionals have been hired to rebuild the roof and repair brickwork, and architects Mathes Brierre are helping plan the design of the renovation. Anna's Place kids have already started an edible garden in the yard, and they sometimes sell their herbs and veggies to churchgoers. "Our idea is to create a community center that brings diverse members of the community together who don't normally engage," Terry said. "We're an extremely diverse neighborhood — black, white, gay, straight, wealthy, very poor, all living within five blocks of each other. We have the ability to engage them all — as a church, we already do — and this can become a center of reconciliation, peace making, education, a place that helps people break cycles of violence and poverty, and a safe space for people who have traditionally been on the margins." The house could be home to St. Anna's medical screenings and classes, and perhaps even a preschool, Terry said.

"Our church was founded the same year the house was built," Terry said, "so I've always, in my imagination, seen our first priest walking down Esplanade, tipping his hat to Mrs. Marsoudet," the woman who built the home. "I'm sure it happened."

The church still needs over $1 million to make full ownership and a historically appropriate renovation possible. This year's Dodwell House Extravaganza will feature fine cuisine, live jazz and the opportunity to tour the historic Marsoudet-Caruso — now Dodwell — House. For more information visit dodwellhouse.org. *–Danielle Del Sol*



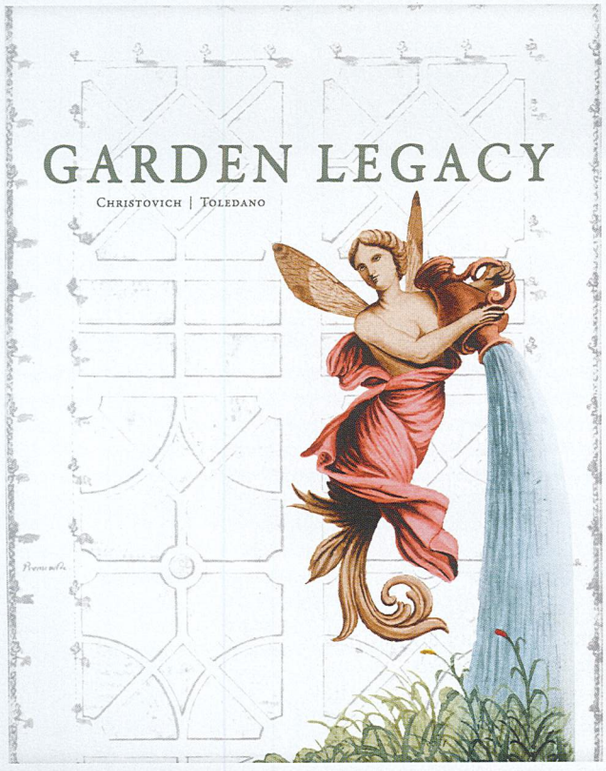
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CAPTURING THE CUBAN CASA

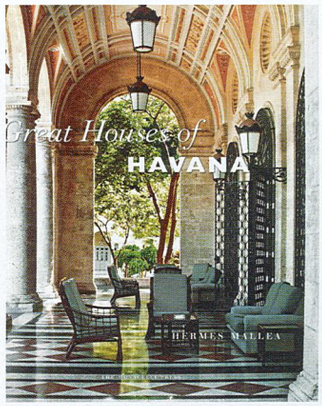
ARCHITECT HERMES MALLEA grew up in the 1950s and '60s with the lore of his Cuban family looming large. Though he spent some early years living in Santiago, Cuba, the majority of his childhood was spent in Miami, where exiled family members would tell stories about their home — a place, though only 90 miles south, that seemed impossibly exotic to the young boy. A great aunt and her father had both been celebrated photographers, so Mallea also had a visual glimpse of the romance that was Cuba pre-1959.

Decades later, as an adult and a practicing architect, Mallea finally visited Havana as a participant in an architecture biennial. What he found floored him. He had "expectations that were extraordinary: everything in Cuba was bigger and better and more beautiful than anywhere on earth," according to his family. But he was also raised in the US, where the media largely portrays the island in scenes of dilapidation, with decaying mansions and vintage cars acting as a standard backdrop to any reporting. "Everyone grew up thinking Havana is frozen in time, and that's true to an extent, but it's also a living, vibrant city," he said. "Every time I go there I feel I need to readjust my thinking from the outside. Yes, buildings are deteriorated, but there are vast neighborhoods of historic architecture. If you know how to look through the grime and collapse, the rewards are amazing."

Mallea met some elderly Cubans at the biennial who had known family members of his — and from those connections he began learning about people's homes, and their histories. "Seeing the vastness of the architectural wealth in Havana, I began taking pictures, and then someone hooked me up with a photographer." After two years of visits, interviews, research and photo shoots, Mallea published *Great Houses of Havana: A Century of Cuban Style*.

Great Houses of Havana features some of the most significant residences ever built in the city, many still decorated as original or past owners would have styled them. A delightful array of grand homes in a variety of styles is featured, and Mallea guides readers through the history of how and why each was built. Architectural style and elements are explained in detail (Mallea *is* an architect, don't forget), but perhaps even more compelling are the stories of the families who built the homes — their histories, their scandals, their lives within the endlessly luxurious quarters. The book's large photographs, depicting everything from perfectly preserved Rococo furnishings to signature Spanish tile to lush private courtyards — plus an amazing selection of vintage photos — are enough to make any reader yearn for a trip to the Caribbean island, and surely do justice to the romantic vision of Cuba that Mallea grew up with. But it wasn't just a vision — Havana was a city of incredible wealth, culture and taste, and that combination led to the construction of miles and miles of some of the world's most beautiful buildings, many of which still stand today.

Great Houses of Havana was published in 2011; Mallea has since written two more books: *Escape: The Heyday of Caribbean Glamour,* published in 2014, and *Havana Living Today*, which will debut this upcoming September. The New Orleans Hispanic Heritage Foundation will be hosting Mr. Mallea in New Orleans this April: He will give a talk about residential architecture in Havana from 1860 to 1960 at the New Orleans Museum of Art on Friday, April 7 from 6 to 7 p.m., followed by Q&A and a book signing. More information at nohhf.org. PRC will, coincidentally, also be hosting an exhibit about Cuban architecture this spring — *Houses of Havana* by Marshall Brown will be on display in PRC's lobby at 923 Tchoupitoulas St. from March 5 to May 30. *-Danielle Del Sol*



Meet author Hermes Mallea on April 7 at a lecture and book signing at the New Orleans Museum of Art. More info at nohhf.org. **TOP:** The Pollack House in Havana, photo by Adrian Fernandez

NPS GRANT TO HELP TRANSFORM CIVIL RIGHTS LANDMARK

LEONA TATE and two other six-year-old African-American girls, Gail Etienne and Tessie Prevost, made history in 1960 when they integrated the McDonough 19 elementary school in New Orleans' Lower Ninth Ward. Though parents pulled literally every other student out of the school within hours of their arrival, leaving the three girls as the school's only students, the girls were educated for two years at the site, having to avoid daily threats and berating from protesters.

Today the school, more recently known as Louis D. Armstrong Elementary, sits empty, and has since 2004. Tate has been passionate about the site since her fateful schooling there, and today she is committed to seeing it reopen as an asset to the community. "I always hoped it could reopen as a school," she said recently. "But they made the decision to close it." Its vacancy has led Tate to think creatively about what the empty school could be — and the National Park Service recently invested in her plan, awarding her foundation with $500,000 towards the building's revitalization.

Tate, through the Leona Tate Foundation for Change, plans to buy the school and open a museum dedicated to Civil Rights in New Orleans and the integration experience. Exactly how much of New Orleans' civil rights history is explored within the museum remains to be seen, however. "Leona Tate's story, and the courage the little girls and their families showed, drives the whole project," said Benjamin Warnke of Alembic Community Development, an organization partnering with Tate's foundation to redevelop the school. "But where does the story begin? In 1718, when New Orleans was founded? In 1865? 1954, or 1960?"

Tate and Warnke have been working with the acclaimed International Coalition of Sites of Conscience to help answer some of these questions. Officials with the Coalition have visited New Orleans to tour the school, interview veterans of the civil rights movement, local officials and others, and brainstorm with Tate and Warnke. Though the scope of the museum has yet to be decided, the project holds huge implications for the neighborhood and for the collective remembrance of this critical era in New Orleans' history.

The massive building — Warnke estimates it to be between 35,000 and 40,000 total square feet — can hold much more than just a museum, though. The International Coalition of Sites of Conscience is helping Tate and Alembic figure out that lingering question, too. Possible other uses for how to redevelop the rest of the building have included developing housing for low-income seniors. "No matter what, we need to figure out how to redevelop the school so that it is a vital part of this community," Warnke said.

The Leona Tate Foundation is still in the process of buying the building, which could cost as much as $14 million to renovate. The NPS grant is a sizeable chunk of that total, but there's still a lot to go. "We're brainstorming on fundraising ideas," Tate said, adding that she was honored to be one of only 39 projects nationwide to receive a grant award. Stay tuned as plans for this important site develop. *–Danielle Del Sol*

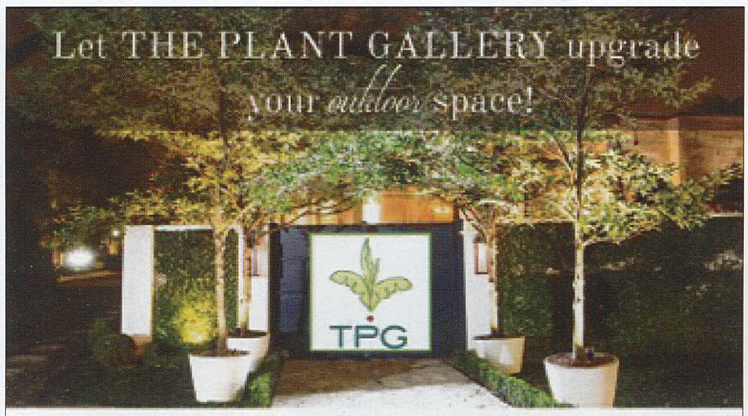
PICTURED: LEONA TATE. SEE A PHOTOGRAPH OF THE SCHOOL ON PAGE 13. PHOTO BY LIZ JUREY

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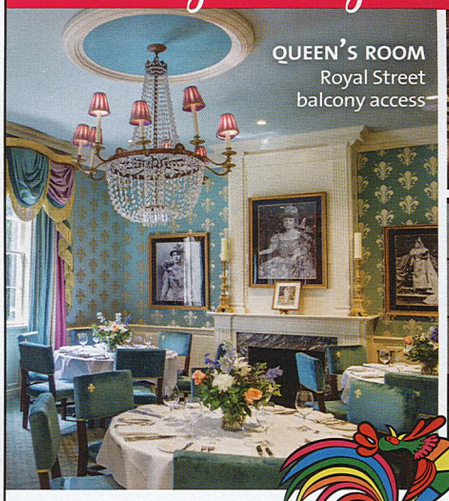
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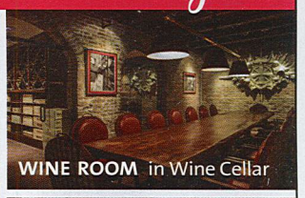
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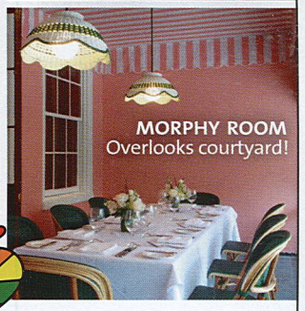


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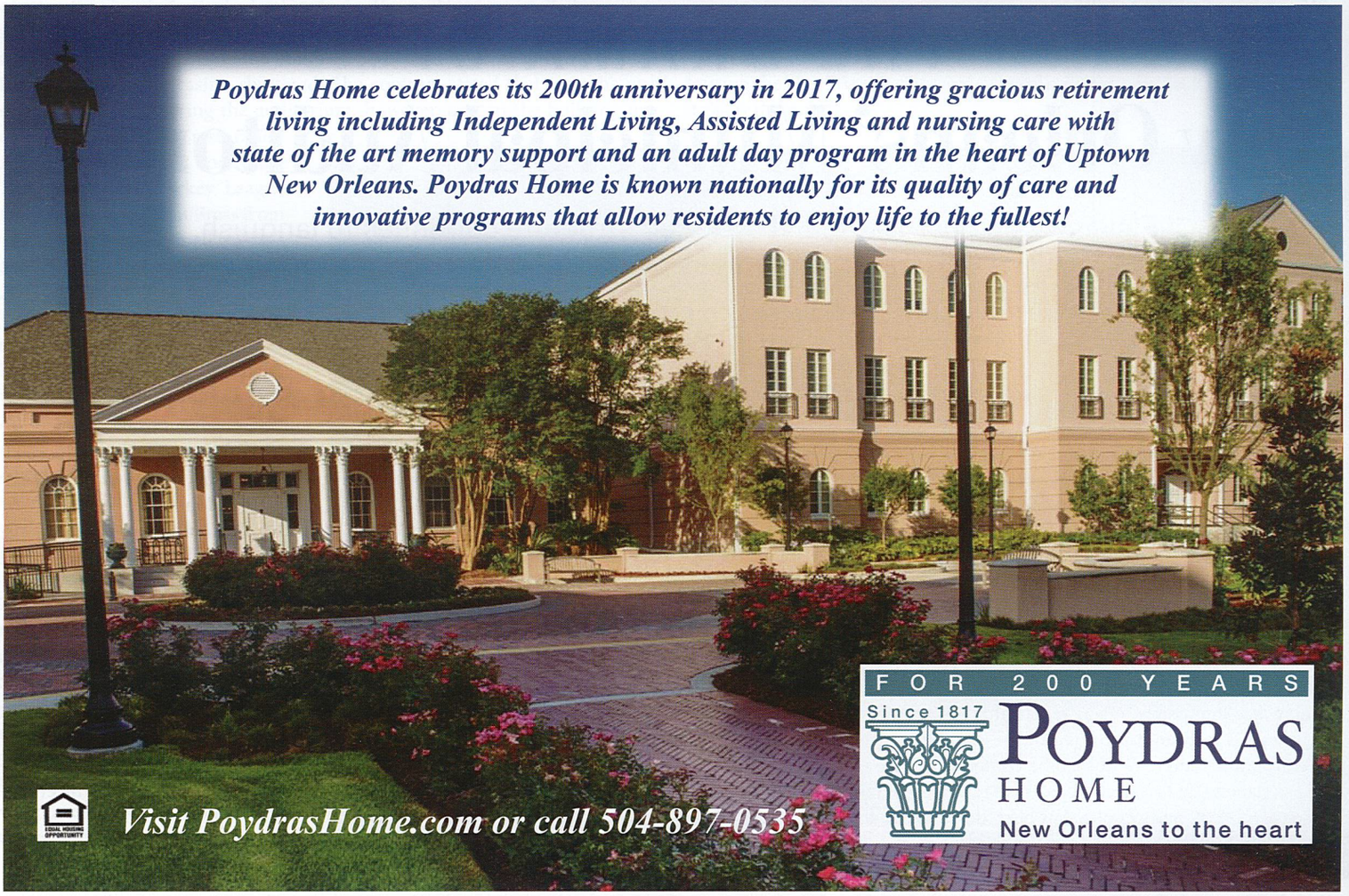




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THE DRAMA OF New Orleans' Municipal Auditorium

Eleven years post-Katrina, the storied structure continues to languish. Will its fate be tragic, or does revitalization lie in its future?

By Danielle Del Sol | Photos by Liz Jurey

It may officially be unoccupied, but New Orleans' Municipal Auditorium is hardly quiet.

The circa 1930 building, a handsome structure with a storied past located inside of Tremé's Armstrong Park, has sat vacant since Hurricane Katrina. But it still buzzes with activity — mostly the trespassing of daredevil teens, vandals, graffiti artists, drug users and the homeless.

Its deterioration has been a topic of community discussion for a decade, with Carnival krewes lamenting the loss of their favorite site to host balls, neighbors decrying its new "tenants," and preservationists biting their nails as its windows are broken, its limestone is tagged with graffiti and evidence continues to surface of fires being started inside.

Mayor Mitch Landrieu said in a February 2017 press conference that the building was impossible to secure, but that arbitration with FEMA over the funds needed to restore the building — a.k.a. the reason of the building is currently sitting empty — should be complete by "the end of the year." The City has claimed that arbitration and restoration were imminent several times in the recent past, and yet little has been done. What does fate hold for this once-grand structure?

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The desire for the construction of a Municipal Auditorium in New Orleans was fueled partly by the national City Beautiful movement in the 1920s, coupled with the loss of the French Quarter landmark the French Opera House in 1919. City officials planned, with a budget of $2 million, a cultural center that would include a new auditorium, plaza, parkway, and more.

The building, an impressive five-story, Italian Renaissance-style limestone structure designed by Favrot and Livaudais, was completed in 1930. Elegant features included three prominent stone porch entrances, large arched window and door openings, and some dentil and band detailing. Heavy bronze doors punctuated entrances, and inside, marble floors, wood-paneled walls and plaster ceilings greeted visitors. The 75,000-square-foot auditorium could accommodate up to 10,000 seats; a set of dividing walls were also installed that could be lowered and raised to split the auditorium into two sections. A 35,000-square-foot exhibition space was added in 1931, allowing the building to also function as a convention center when desired. The Municipal Auditorium also contained myriad other smaller rooms to accommodate meetings and other functions.

According to the WPA's *New Orleans City Guide*, the Municipal Auditorium was "Modern in every aspect; it forms a striking contrast to its environs

of old buildings and historic sites." Al Jolson was the first act to perform in the theater, attracting 4,500 people for a concert on Jan. 30, 1930. On May 30 of that year, the auditorium was officially dedicated to WWI's "Heroes who gave their all in Her defense and for Her Honor."

Until Hurricane Katrina, the Municipal Auditorium was the premier site for Mardi Gras balls. By the 1970s, an average of 60 were held there per year. The Elves of Oberon was the first krewe to use the building for its ball in 1930. Rex began using the building in 1936, and later, other krewes joined, including Comus, Hermes, Choctaw, Mokana, Endymion, Okeanos and Alhambra.

The auditorium's affect on Carnival traditions was profound. "It was a magnificent setting for Carnival balls," said Errol Laborde, editor in chief of New Orleans Magazine and Rex historian. "There was large floor space so people could walk with gowns and trains, there was upper deck seating to sit above and watch, and there were big dressing areas where the men could have bands, and women had things like a champagne bar. Somebody has pointed out to me that if you look at Carnival gowns pre-1930, they have short trains. After that date they have elaborate, longer trains after because there was space for them at the Municipal Auditorium."

For the Rex and Comus krewes, whose courts traditionally meet on the night of their annual ball, the location was perfect: the auditorium's ballroom would be partitioned, with Rex's ball on the larger side and Comus' gala on the smaller side. When it was time for the courts to meet, they simply walked to the middle.

Outside of Carnival, the Municipal Auditorium played host to concerts, including Elvis Presley, Led Zeppelin, Rod Stewart and others. Graduations and school dances were held there, as were sporting events: the auditorium was home to the New Orleans Buccaneers basketball team from 1969 to 1970, as well as host to boxing and wrestling matches and other college and professional basketball games. Circuses were held there, and parties and galas of all kinds. It was a building where special events were hosted and memories made for many New Orleanians. An ice rink was installed in 1991 with the hope of attracting ice shows and a hockey team. Those plans were stalled for a few years when Harrah's turned the auditorium into a casino in 1994, prohibiting other major uses inside the building. Two years later, after Harrah's filed for bankruptcy, the casino shuttered. The contract stated that Harrah's was responsible for restoring the auditorium, however, and so the building underwent a $39 million restoration that left it gleaming. It hosted the Eastern Coastal Hockey League team the New Orleans Brass from 1997-1999, and resumed use as a site for Mardi Gras balls until 2005.

The Municipal Auditorium suffered five feet of flooding after Hurricane Katrina; the basement, which held the building's electrical and mechanical systems, was inundated, ruining the systems completely. The building was sealed and left to sit as the city waited for FEMA funding to repair the structure.

Eleven years later, it still sits. In 2010, FEMA offered the City $7 million for repairs that the City, at that time, estimated to cost $34 million. Thus the City rejected FEMA's offer, saying it was too low. The City announced in 2014 that it had received $20 million from FEMA for stabilization work; a sump pump was installed to drain the basement, generators were installed and some asbestos abatement was completed.

Any more improvements to the building have been put on hold until more FEMA funding is received. In August 2016, WDSU reported that Cedric Grant, executive director of the city's Sewerage and Water Board, said that arbitration had begun with FEMA, to be resolved within 90 days. But a recent statement from Erin Burns, press secretary for Mayor Mitch Landrieu, shows those efforts were fruitless. "Under the Mayor's leadership," she said, "the City went back to the drawing board and has since secured $41.7 million but that is not enough to fully repair the building, which we estimate to be more than $80 million" — more than twice the amount the City wanted seven years ago. "At this time, we have reached an impasse in our negotiations," she said. The City and FEMA "will enter into an arbitration process so we may secure the necessary public assistance funding to cover all eligible repairs to damage caused by Katrina," she added.

When this is scheduled to take place is unclear.

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With each day that passes, the threat to the almost 90-year-old building grows. But it isn't water or wires or mold that threatens the structure — though many claim the smell of mold is emanating so strongly from the building that they can smell it while walking past. The threat is people.

While touring the site a few weeks ago with Leo Watermeier, one-time City manager of Armstrong Park who lives nearby and still maintains some of the gardens within the park, another neighbor walking his two dogs stopped us to chat. "This summer, I saw about five 12-year-olds on the roof, and the next week I saw four teenagers breaking into the building," he said. "I called the New Orleans Police Department and they said to call Parks and Parkways. So I did and they said, 'Have you called the police?'"

Around the end of 2016, there were about 15 people living outside of the building, under its awnings and in doorways, according to Watermeier. An untold amount of people were also inside the structure. This is a regular occurrence, Watermeier said. "Periodically the police sweep them out, but they return."

Though some of the entrances are barricaded, others stand open. While touring the site, Watermeier tried to open a door in the back of the building; it easily unlatched.



Things recently came to a boiling point when, this past New Year's Eve, a woman who had broken into the building found herself stuck on an upper floor and called '911' to be rescued. As multiple fire trucks pulled up to the front of the building, lights flashing, she smashed windows and threw objects while attempting to climb out. "I saw the lights and heard the sirens from my house and thought, 'It has finally happened,'" Watermeier said. "I'm so afraid it's going to burn down."

Watermeier recently entered the building (with ease, through an open door) and toured it with a television reporter. He documented evidence of small fires started by trespassers, as well as vandalism galore.

Mayor Landrieu addressed the deteriorating state of the Municipal Auditorium in mid-February during a City press conference. When asked if the City could successfully barricade the structure, he said, "Evidently not at the moment, not all the way up and all the way to the bottom. We will continue to close it up and continue to make sure to ask people not to stay there.
"Every time we try to board it up, somebody else breaks in there," he continued. "Absent ringing it with 100 police officers whose time could be better spent somewhere else," he's unaware of a solution to the problem.

Landrieu further commented, at the press conference, that "FEMA actually owes us about $90 million." He said he doesn't expect a resolution until "the end of the year."

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Mayor Landrieu minimized public concern for the Municipal Auditorium at the recent press conference, stating that, "There are one or two people in the French Quarter that are concerned about it and that keep talking about it." But for a building that hosted so many momentous events for the majority of the past century, it's hard to believe only a few people care about its fate.

"I love the building, and I'd love to see it restored," Laborde said. But he's realistic about the financial realities that might impede its redevelopment. "I'd love to see the building used for Carnival balls again, but I understand it would have to be more than that. Krewes and Carnival balls don't financially justify restoring the building."

Plus, while Carnival krewes lamented its loss for years after Katrina's aftermath, at this point, most are used to no longer having the Municipal Auditorium as a venue, Laborde said. "Krewes kept wanting it to come back, as the building was perfect for balls," Laborde said. "But it has taken so long that krewes are used to being somewhere else. There is no hotel ballroom remotely as good as the Municipal Auditorium — nowhere has the upper decks or ballroom space — but they're good enough. Plus there are thing krewes like about hotels: they have restaurants and bars, and amenities that auditorium didn't have.

"With each passing year, the Municipal Auditorium is becoming more of a memory," Laborde said.

While the auditorium was once in high demand for a variety of uses throughout the year, many new and restored theaters and venues are now hosting the city's sporting events and rock concerts and benefits: the Superdome, the Smoothie King Center, the Saenger Theater and the Mahalia Jackson Theater, to name a few.

Mayoral press secretary Burns said no future use or tenant has been decided for the building. "Upon the conclusion of the arbitration process, the City will conduct a market analysis to determine a best and final use for the facility," she said. "Then, the City will propose a redevelopment strategy for the building to return it to commerce like we have done with St. Roch Market and the former World Trade Center Building/Four Seasons project."

Restoration of the impressive building would be an incredible win for the city. Though it's threatened, the stone structure is still intact and solid, and ripe for redevelopment. Its proximity to the French Quarter — it fronts a revitalized N. Rampart Street and is three blocks from tourist-packed Bourbon Street — makes it an ideal location for tourist spill-over from the overflowing Vieux Carré. Plus its location within culturally and historically rich Tremé, itself undergoing a renaissance, and its proximity to sites such as the Backstreet Cultural Museum and St. Augustine Church, make it a natural draw for foot traffic.

For now, the building sits. -*With research by Alex Barthel*



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The Cultural Landscape Foundation celebrates New Orleans with WHAT'S OUT THERE WEEKEND

BY Shaun S. Duncan

NEW ORLEANS will soon join Denver, Los Angeles, Chicago, Toronto, and a host of cities that have celebrated their historic designed landscapes through weekends of free, guided tours. On April 1 and 2, New Orleans' rich landscape legacy will be explored through the lens of the historic, social and cultural development of the city. To carry out this charge, expert guides will provide rich stories, personal anecdotes and keen observations about some two dozen familiar sites, within the context of design intent, city shaping and garden design.

The event takes The Cultural Landscape Foundation's (TCLF) *What's Out There*© database to the streets. New Orleans landscapes have been researched, photographed and incorporated into the database, which currently features more than 2,000 sites, 11,000 images and 900 designer profiles; the entries, which are GPS-enabled, are cross-referenced by locale, era, designer, style and typology. Additionally, the information has been published in a *What's Out There City Guide,* New Orleans thus among numerous cities featured in this ongoing series. The *What's Out There* project has been heralded by tourists, students, teachers and professionals seeking an enriched understanding of landscape history and a reference from which to inform stewardship decisions.

The New Orleans' cultural landscape legacy documented in the database includes everything from the Vieux Carré to the postmodernist Piazza d'Italia, the city squares, and the picturesque-style parks, gardens and cemeteries. The entry for Congo Square informs of the site's beginnings as a social and cultural meeting ground for the city's enslaved African American population, and of the dancing there legalized by the 1817 legislation that brought about the "Bamboula," "Congo," and "Flat-Footed Shuffle." One learns that Margaret Haughery's dedication to supporting the city's orphans was the impetus to create Margaret Place Park and the relation of its design to Creole surveyor Barthélémy Lafon's plan for the Lower Garden District. Noted also is the significance of Pontchartrain Park as a landmark in social progress. The golf course there was designed and built by Joseph M. Bartholomew, Sr., an African-American golf course designer who was also responsible for the Metairie Country Club course. And the Lake Vista subdivision is placed in context of the Garden City movement, a city planning concept that focused on self-sufficient communities with concentric site-planning and ample greenspace.

TCLF president Charles Birnbaum, who delivered the keynote address at the 2014 symposium presented by Tulane Architecture School and the PRC titled *Preservation Matters III, The Economics of Authenticity,* said: "We are proud to partner with the PRC, which wisely advocates for informed stewardship of New Orleans' unique cultural heritage, and look forward to a weekend of tours that will reveal the richness of the city's remarkable cultural landscape legacy."

As the PRC extends its umbrella, it hearkens the words of *The New York Times* architecture critic Michael Kimmelman, who said, "Not just buildings but the spaces between those buildings should command our respect and shape policy toward development and preservation."

GET ON BOARD

WHAT'S OUT THERE WEEKEND NEW ORLEANS TOURS are scheduled at specified times on April 1 and April 2. Visit http://tclf.org/event/whats-out-there-weekend-new-orleans for the schedule and to register. The PRC welcomes the opportunity to partner with The Cultural Landscape Foundation on the weekend, as well with associated groups, the Louisiana Chapter of the American Society of Landscape Architects, NOLA Parks For All, and Parks and Parkways. By connecting people to places, TCLF, a non-profit organization based in Washington, D.C., educates and engages the public on landscape — to make it visible, identify its value, and empower its stewards.

PICTURED ABOVE LEFT: What's Out There in April 2014 visted Vizcaya Museum and Gardens in Miami. Photo by Suzanne Garza **RIGHT:** A May 2015 tour of Fort York National Historic Site in Toronto was held as part of the series. Photo by Matthew Traucht

PRC IN ACTION

Holy Cross' 5200 Dauphine: RENOVATED BY PRC, DONATED TO SANKOFA CDC

BY Maryann Miller, *Operation Comeback*



Rashida Ferdinand, founder and director of Sankofa CDC, stands with New Orleans Redevelopment Authority officials and PRC Director Patty Gay as she accepts the building donation.

THE OLD RUIZ SANDWICH SHOP at the corner of Lizardi and Dauphine Streets in the Lower Ninth Ward hadn't served a po- boy in decades when the floodwaters from the breach at the Industrial Canal one-and-a-half miles away hit the empty corner store. Abandoned before Hurricane Katrina and owned for a short time by a local developer, 5200 Dauphine St. stood upright — barely — after the flood waters receded, and became the property the City of New Orleans via a state statute and federal mandate.

During the next decade, the community would discuss and decide the best use for the old building, one which now helps stabilize a well-known intersection of the Holy Cross community and continues the tradition of small-scale commercial use dating back, on this stretch of Dauphine Street, to its location on the 19th-century Desire streetcar line route.

Several years before Katrina, Preservation Resource Center had begun informally counting architectural heads in Holy Cross, taking stock of vacant homes and other buildings assets, such as 5200 Dauphine; even in 2002 the organization was purchasing abandoned historic homes to repair under Operation Comeback, the PRC program that successfully eliminated blight in other neighborhoods in the 1980s and 1990s. The interest in Holy Cross redoubled PRC's efforts there, as Rebuilding Together (formerly Christmas in October) had already been assisting low-income, elderly Holy Cross homeowners.

Holy Cross neighborhood bears the name of the school for boys that was established when Holy Cross Brothers followed Ursuline nuns to the area in 1871. The boys' school has since relocated to Gentilly. The neighborhood is on the National Register of Historic Places and under local City of New Orleans jurisdiction (the Historic District Landmarks Commission) for changes to old buildings and the construction of new ones.

When the old Ruiz sandwich shop was first proposed for public green space by the city's "Recovery Czar," vocal Holy Cross residents questioned why, with the Mississippi River levee just blocks away; some said the corner should be re-developed as a commercial anchor. In 2007, PRC acquired the former tax adjudicated property. Could PRC come up with a plan that would visually enhance the location, provide a community resource and eliminate blight?

Architects David Wagonner and Mac Ball wondered the same and volunteered to accompany Operation Comeback staff on its very first visit inside. Unfortunate discoveries led the group to suggest deconstructing 5200 Dauphine St. rather than renovating it. An open interior span, likely created in the early part of the 20th century when the building first became a restaurant, had shifted the building's load from multiple interior walls to a few posts and a distant exterior wall. The insufficiently supported open space created a flexible floor plan, but weighed down the building's timbers. The building had been conjoined with another on the same lot and years of rain, termite damage and other deferred maintenance had caused both buildings to pull on one another. 5200 Dauphine St. was surprisingly unstable. The building's lowest point, the corner store entry, had become its widest.

Permission to deconstruct the building was granted by the Historic District Landmarks Commission, so PRC enlisted rebuilding volunteer team leaders and New Orleanians eager to learn the proper techniques to dismantle the behemoth building under the watch of local general contractor Hal Columns. Salvaged materials were carefully inventoried, de-nailed, and sent to storage in PRC's warehouse. The location became a blank slate. The old corner store's floor tiles visible on the vacant lot were the only tell of its commercial past.

Wayne Troyer, Studio WTA principal and founder, was chosen as project architect and participated in many months of charrettes and other meetings where neighbors gave input on ways that a new building at the location could reflect the Lower Ninth Ward Sustainability Restoration Plan. PRC formed an Integrated Design Team and considered incorporating LEED (Leadership in Energy and Environmental Design) guidelines with historic sensitivity into the new construction. Design Team contributions included passive survivability elements aimed at addressing concerns that the community building would keep its lights on even if area services were inconsistent or non-existent. A complicated under-foundation drain had been proposed to feed a rain garden, which would ultimately have restricted entry to one side of the building. Ultimately these elements of the plan were alleviated by the full-scale return of city services to the Lower Ninth Ward. The much-simplified construction design was approved by HDLC and then built in stages, with the exterior completed in 2012 and the interior in 2015.

The new neighborhood center is true to its predecessor, built in the form of a camelback shotgun honoring the old building's height and setback. Studio WTA designed significant departures from traditional shotgun exteriors and tucked them away on the new building's least prominent, east facade. Here, a long and deep side deck occupies about two-thirds the width of the open side lot, inviting its use as an outdoor meeting "room." The desk is framed by a wall of fixed windows which alternate between equally proportioned tall and small rectangles in syncopation. Inside, the building's impressive assembly room forms a 700-square-foot centerpiece of the space.

Troyer was an early champion of the project. When the re-use of salvaged materials presented a problem due to the presence of lead paint, Troyer and his staff worked together with PRC to source other salvaged materials and place them in the assembly room. Tongue and groove cypress floors milled from old joist material at PRC's Building Materials Reuse Workshop are key features of the assembly room. Overhead, roof trusses saved from a deconstructed 19th-century cotton warehouse are exposed to retain an open feel.

The reconstruction of the building was made possible by an allocation of Disaster Community Development Block Grant (D-CDBG) funds by the State of Louisiana Office of Community Development and administered by the New Orleans Redevelopment Authority (NORA). Now zoned as a neighborhood commercial building, its use is limited, by both a New Orleans City Council conditional use ordinance and federal disaster recovery grant agreements, to operation as a neighborhood center for the benefit of the Holy Cross and Lower Ninth Ward neighborhoods.

From the assembly, a hallway and stair leads forward to the corner store entry door where the old tiles under the overhang still read 'Ruiz Sandwich Shop.' Thanks to the combined efforts of PRC, the State of Louisiana and NORA, a new sign hanging over the door will soon read 'Sankofa Community Development Corporation.' Sankofa CDC is a nonprofit that focuses on fresh food access, community health and environmental stability in the Lower Ninth Ward. At Sankofa CDC, they believe health to be the cornerstone of a thriving community. They work with residents and other stakeholders to identify locally felt social challenges and address them in thoughtful, culturally competent ways. ***Learn more at www.sankofanola.org.***



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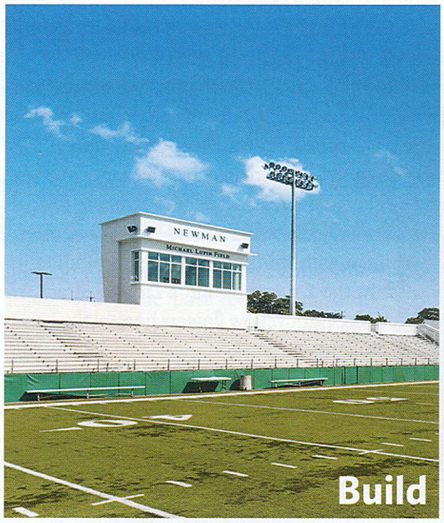
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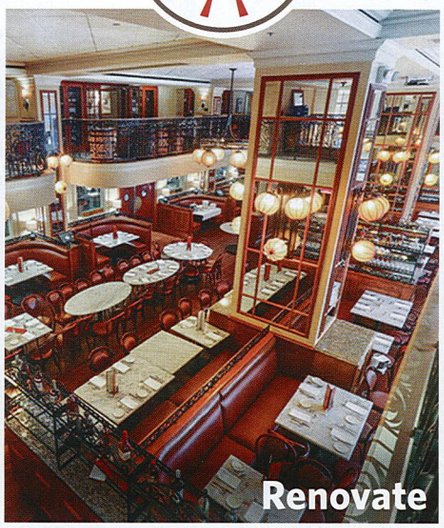
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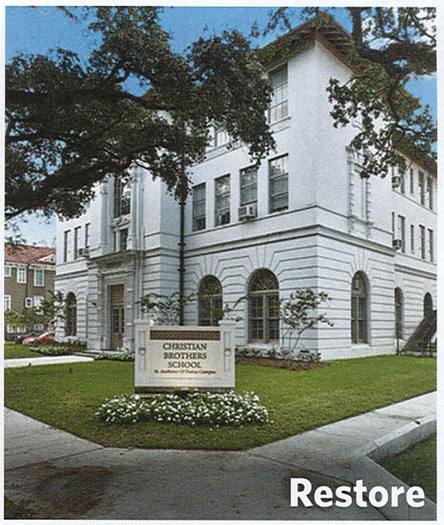




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In Memoriam

Jule Lang



Jule Lang *(left)* and Gaynell Lawrence *(right)* former co-chairs of the Ladies In Red gala

It is with much sadness that we report the death of Jule Lang, long-time PRC supporter and former board member. PRC Director Patty Gay, who knew Jule from college days at Newcomb in the early 1960s, said that Jule was involved with PRC for decades. "Her passing is a personal loss for many, as well as a loss for the PRC," she said.

"Jule Lang was a special friend of mine. We met as members of the PRC board and gravitated to be friends. Although she was of petite stature, Jule was a strong woman with a passion and determination for what she believed in. We shared a love for preservation and neighborhood revitalization and often spoke about what it means to our city. She is so missed." *-Naydja Bynum*

"I met Jule via the PRC's Holiday Home Patron Party over 15 years ago. She looked so fashionably dressed, she got my attention. Meeting at the bar and drinking red wine, we started talking and continued from there. We started working on PRC's projects together, including Ladies in Red and other community neighborhood projects. She was a very supportive friend and will be greatly missed." *-Janie Blackmon*

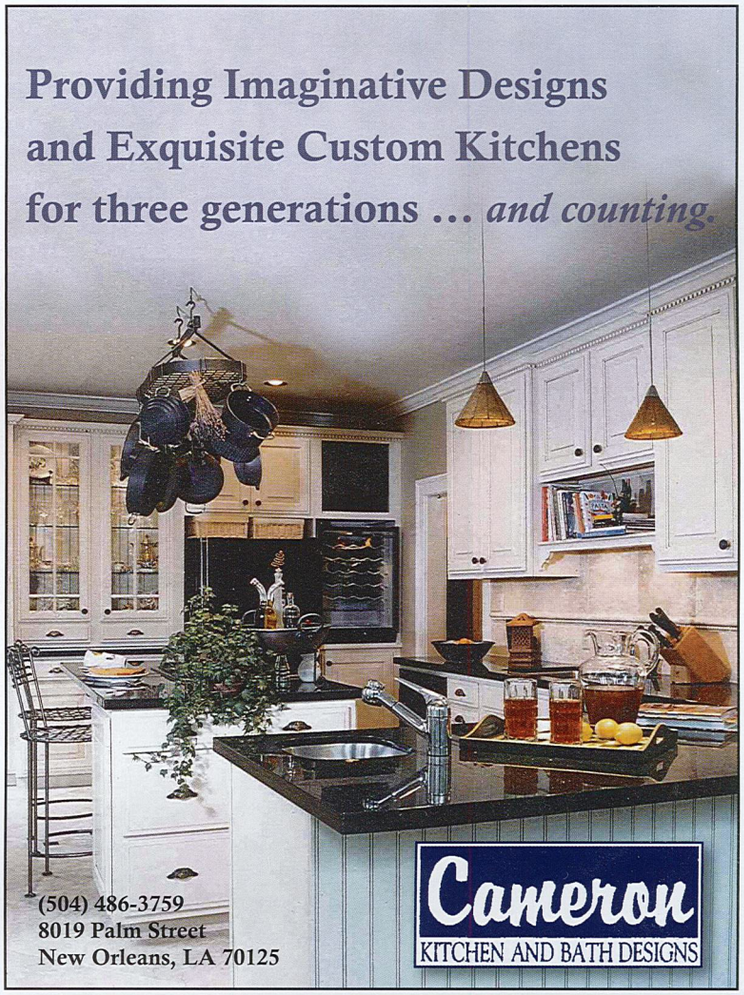
"Jule Lang was a very special person in so many ways. We met at a PRC Ladies in Red gala many years ago. I was co-chairing the event with Naydja Bynum and Jule introduced herself. With her sparkling eyes and gorgeous red attire, she asked "So tell me about yourself." She intently listened, asked more questions, told me about her recent trip to New York, told me about her sons, and within minutes, I felt that I had known her for ages. I saw Jule at almost every PRC event that I attended, and also for gatherings that she would organize, such as celebrating a friend's birthday or just getting a group together. What I will remember about Jule is someone with fabulous taste, great enthusiasm, festive dress with bright colors and scarves…but most of all someone who was very considerate and caring of others. She left us much too soon." *-Holly Sharp*

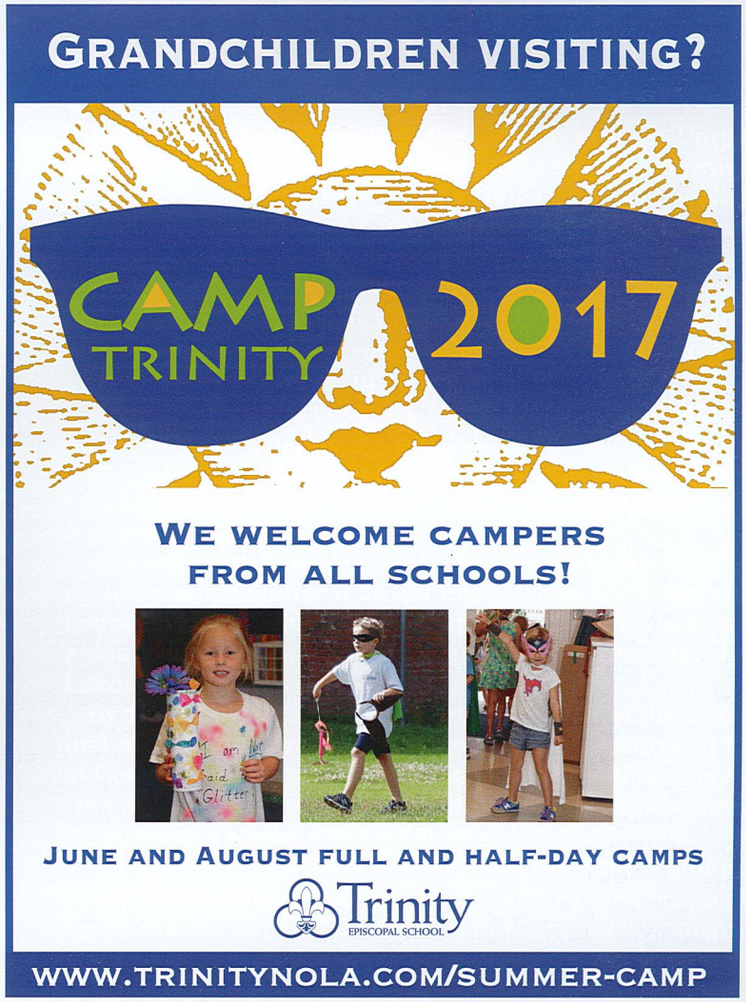
"Jule loved the PRC, and the friends she made here. She is already sadly missed by all, and her final gesture to PRC, that instead of flowers, a contribution be made to PRC, is very much appreciated. Her memory will live on, in more than one way." *-Patricia H. Gay*

Stephen Bradford Eipper



Although each Renovators' Happy Hour project is different, for the past four years, one thing has remained the same: volunteer bartender Stephen Bradford Eipper. We could always count on Stephen's help lugging supplies and charming visitors, and his sense of humor made it fun to work even in the summer heat. Stephen was passionate about many topics, including New Orleans architecture, gardens, antiques, cooking, foreign films, history and travel (especially his annual trips to Art Basel Miami and New York). And so he'd offer an opinion, or two, as he poured drinks and encouraged donations to the PRC. He was a caring friend as well as a dedicated volunteer for several local organizations. A New Orleans resident for nearly 40 years, before he retired he honed his bartending skills working in fine dining establishments such as Antoine's, where he had built a loyal following. Stephen passed away unexpectedly on December 8, 2016 at the age of 69. We will miss him. *–Suzanne N. Blaum*







PUTTING A FACE TO A NAME:

New Slavery Exhibit at Laura Plantation Personalizes the History of Slavery

BY DAVIS ALLEN

AFTER YEARS OF RESEARCH, Laura Plantation in Vacherie has a permanent new exhibit on the history of slavery at the plantation. The exhibit, titled "From the Big House to the Quarters: Slavery on Laura Plantation," offers a unique, in-depth view of the lives and histories of the enslaved individuals who lived there.

The over-two-century-old sugar plantation on River Road was originally owned by the Duparc and Loucoul families. The site has captivated tour-goers and history-lovers ever since its current owners, Sand and Norman Marmillon, acquired the property in 1993.

The expansive site includes 12 buildings listed on the National Register of Historic Places, with guided tours visiting several different structures vital to the sugar plantation's operations. The "big house," hidden from River Road beneath a canopy of live oak trees, is the crowning jewel of the homestead. The building sits high atop a raised basement with a colorfully-painted exterior and a picturesque porch. Other equally important structures on the site include the slave cabins, overseer's cottages and smaller Creole houses — one of which houses the new exhibit.

In modern times, the bucolic setting of historic plantations can present a challenge in confronting and interpreting the harsh realities of slavery — an institution which defined rural life in the South. Until recent years, interpretation of slavery was somewhat swept under the rug at many house museums throughout the South in favor of a more white-washed version of history. Stereotypic imagery of hoop-skirted debutantes sipping sweet tea on front porches has been a perception for plantation house museums to challenge and overcome.

Authenticity has been a high priority for the Marmillons, and Laura Plantation has been at the forefront of slavery interpretation since they acquired the property over 20 years ago. Their research and accumulation of slave documents began shortly after the property was purchased.

Unfortunately, the process wasn't always smooth sailing. The undertaking has had its fair share of trials and tribulations, including an electrical fire that ravaged the site in 2004. The fire destroyed a large portion of the big house and wreaked havoc on the offices, melting the computers and files containing the Marmillons' research. After another interruption with Hurricane Katrina and a painstaking three-year renovation of the big house, they picked up the salvageable pieces of their slavery research and continued where they had left off.

Coincidentally, the fire that destroyed much of the plantation brought together Sand Marmillon and historian Katy Shannon, her collaborator on the new exhibit. Shannon came to Laura Plantation in the wake of the fire to offer her assistance. She initially began as Marmillon's assistant, searching for documents at the notarial archives to uncover the histories of people who were enslaved at Laura. The two eventually worked together to interpret the information they were discovering.

Shannon and Marmillon's rigorous archive searches led them to individual jigsaw pieces in a very large puzzle. Slave purchase documents, runaway slave advertisements in newspapers, Civil War pension records, and many other documents guided them towards piecing together individual stories. The two began to recognize patterns and connections between the individuals and realized they were looking at a much larger picture.

"We can write whole biographies on some of them, more than I initially ever thought we would," said Shannon. "At the same time, there are people for whom we just have a sale document. They came here, they worked a little while, and they died." The exhibit acknowledges the grueling nature



ABOVE: Part of the new exhibit at Laura Plantation. Photo by Davis Allen
LEFT: The main house at Laura Plantation. Photo by Suzanne N. Blaum

of working in the sugarcane fields. The harsh climate, a labor-intensive crop, and rampant disease claimed the lives of many enslaved people brought to the plantation.

Marmillon and Shannon saw their extensive research as an opportunity to create an exhibit unlike other interpretations of slavery at plantation house museums. "Other places you'll go, you'll hear a very broad narrative about the slave experience, which is needed," said Shannon, "but here it's going to be personal stories of the people who actually lived here."

Ensuring the individual stories fit into the site-specific context of Laura was vital to the new exhibit. In this sense, the exhibit is very successful. Among the most striking features are the individual slave purchase documents and runaway slave advertisements, which are displayed on the walls in red frames. The vast collage of red frames evokes a sense of the size and scale of the operations at this specific plantation. The documents reiterate the names, photographs, stories and visual descriptions of the specific people affected, which grounds the interpretation with a personalized, humanizing element.

Despite the hardships of the oppressive institution of slavery, the persistence of the human spirit prevailed. This theme continued to emerge during Marmillon and Shannon's research. "We didn't just want to talk about the brutality of slavery," Shannon said. "We wanted to talk about the triumph of the human spirit, and how they maintained their dignity and their humanity. They were intelligent people, they were very capable, they succeeded in the midst of [slavery], and formed meaningful relationships."

Marmillon and Shannon's unwavering passion for telling these people's stories is evident. Their years of dedication and research unearthed far more stories than they initially anticipated. With the new exhibit at Laura, they wish to continue to paint an authentic picture of plantation life at Laura. "We hope that we are telling their stories and being true to them, because they lived and they breathed and they are not anonymous, and that was our goal," Marmillon said. "You hear so much that you can't really do slavery research and put a name to a face and a story, but you can. It takes years and years of dedication, but that was just our hope."

EXPERIENCE LAURA PLANTATION'S **NEW EXHIBIT** WITH PRC

Interested in experiencing this new exhibit in person? The PRC is offering a narrated bus tour from New Orleans to Laura Plantation on Saturday, March 18, 2017. The tour includes transportation, a guided tour of the plantation, and a box lunch. Pre-purchase is required. Buses will leave from the PRC headquarters at 923 Tchoupitoulas Street promptly at 10 a.m.

For more information about the tour, visit prcno.org or contact Suzanne Blaum at 504.636.3399 or sblaum@prcno.org.

EDWARD GROS

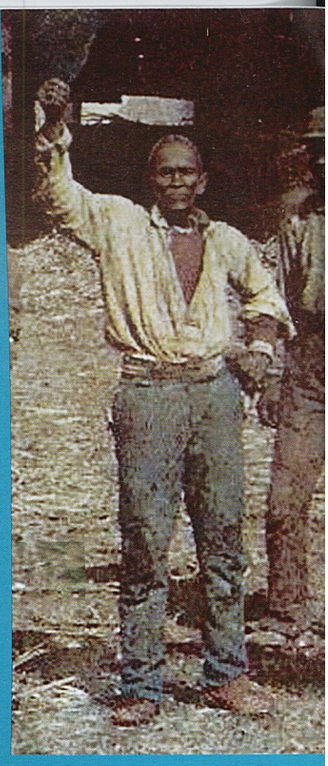


Exhibit Preview: Learn about the life of one of the enslaved people on Laura Plantation, Edward Gros.

Edward Gros was a brickmason, sugar maker, and a Union soldier. Though Edward could not read or write, his words were recorded in several depositions taken by the Bureau of Pensions in the aftermath of the Civil War.

Born into slavery on the Duparc & Locoul plantation in 1835, Edward was baptized in the Catholic church at the age of six. His mother, Melanie, was a French-speaking Creole slave born on the plantation. His father, Philip, was purchased in 1816 from Virginia. Edward's father, later known as "Pa Philippe," struggled to assimilate into plantation life and in his early years, he ran away on several occasions. Philippe's determination to escape led to a horrific punishment; his owner's initials were branded on his face.

As a young boy, Edward was taught to be a brickmason, an occupation not without its dangers. In his 1895 deposition, Edward stated, "I lost part of my right thumb before the war. I had a felon on the thumb and it grew so bad that Dr. Lafayat (sic) cut my thumb off. That was about ten years before the war when I was just a young boy then learning how to lay bricks."

In 1862, Edward joined the Union army's Corps d'Afrique, composed of free men of color and former slaves. He enlisted in the 3rd Regiment, later known as the 75th United States Colored Infantry. At the time of his enlistment he was assigned the name of his master, Duparc (Note: also spelled Dupane and Dupas). Years later, however, in a deposition from his pension file, he revealed that his father was Philip Gros. Following emancipation, he took the name Edward Gros.

Edward served three and a half years and fought at the siege of Port Hudson. He described the effects of the battle, stating that, "I have some deafness caused from nearby firing..." and "I lost all top teeth during the war biting cartridges."

After the war Edward returned to his home and family on the plantation. He married Eliza Skinner, a Duparc & Locoul slave who had been purchased in 1845. They had a daughter, Susan, who became a house servant for the Locoul family.

By 1880, Edward was promoted to overseer of the sugar mill operations. Over the next decade, he succumbed to old age and poor health. In 1891, he filed for a veteran's pension and was awarded $8 a month due to his disabilities. He suffered a stroke and died on March 6, 1906.

Edward's life provides a unique overview of the dramatic events that would slowly change the cultural landscape of Louisiana. His name, "Edward Dupane," appears on the African American Civil War Monument in Washington, DC.
-Sand W. Marmillion and Katy M. Shannon



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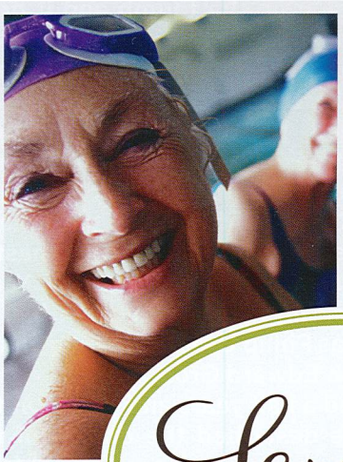
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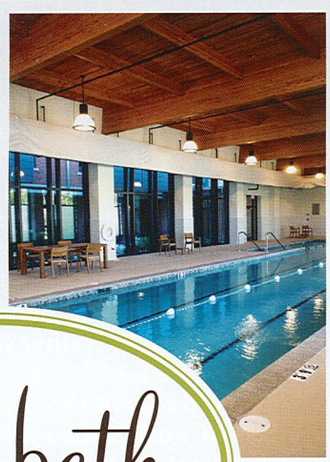


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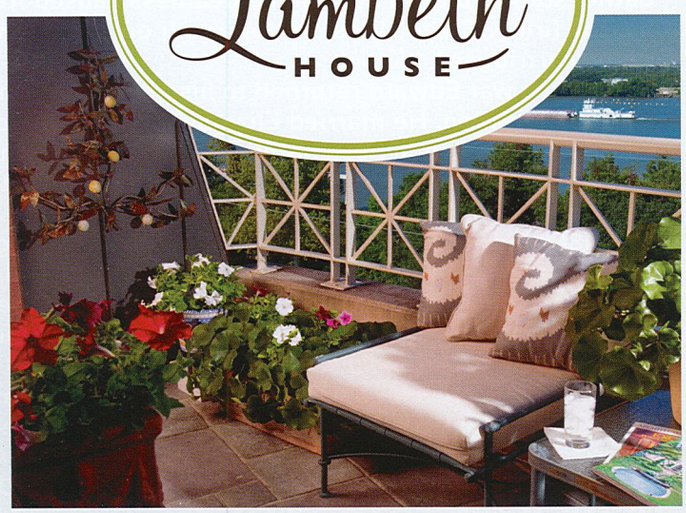
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NBA Stars Help Rebuilding Together New Orleans *Make a Difference*

BY WILLIAM STOUDT, REBUILDING TOGETHER NEW ORLEANS

THE NBA ALL-STAR WEEKEND got its start on Friday, February 17 when 175 volunteers arrived in the Hollygrove-Dixon neighborhood to provide critical home repairs to homeowners in need. NBA Cares teamed up with Rebuilding Together New Orleans (RTNO) to spruce up five homes on Eagle and Heaton streets as part of the NBA Cares All-Star Day of Service. NBA players and fans volunteered together to build new porch railings, new steps and a wheelchair ramp for homeowners who have difficulty getting in and out of their homes, in addition to adding a fresh coat of paint on the houses. Some spent their time creating a new community garden in an empty lot on Eagle Street, complete with new trees and freshly painted signs around the block. The garden will serve as a community space that neighbors and their families can enjoy and use to socialize, while also providing access to fresh produce.

Mrs. Leborah Jessie, age 95, is one of the homeowners who received repairs on Friday. Mrs. Jessie is disabled, so the wheelchair ramp that volunteers helped build was absolutely necessary for her safety. On the same day, 30 volunteers, including several famous NBA players, joined RTNO in New Orleans East to assist Ms. Katrina Green, one of many homeowners whose house sustained significant damage from the F3 tornado that touched down in that area two weeks ago. Ms. Green and her five children were thankfully not injured in the storm; however, a large tree collapsed on their house, causing extensive damage and leaving their home uninhabitable. Volunteers helped move salvageable belongings and packed them away for safekeeping. Others spent their time cleaning up debris and boarding-up remaining windows and doors to secure the property from theft and further damage.

"The city of New Orleans has gone through a lot. We want to contribute; we want to be part of the difference," said former NBA star Dikembe Mutombo. Mutombo was joined by NBA players Anthony Davis, Russell Westbrook, James Harden and more, who took a break from basketball during the All-Star weekend to lend a hand.

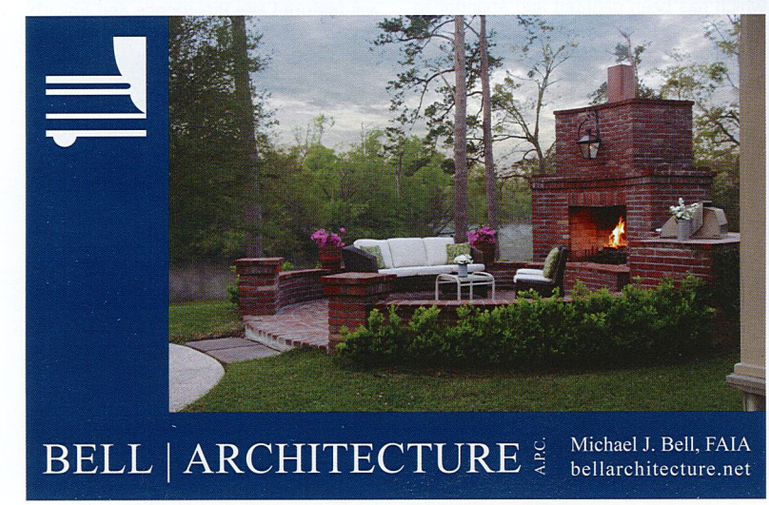
This day of service was a continuation of the partnership between Rebuilding Together and NBA Cares, which started in the Holy Cross neighborhood of New Orleans in 2008. NBA Cares is the league's global social responsibility program that builds on the NBA's mission of addressing important social issues and has provided more than 3.7 million hours of hands-on service to date. "This is the third time that NBA Cares has collaborated with RTNO, and we couldn't be happier to work with them again," said RTNO Director William Stoudt. "Thanks to this partnership we've been able to make a greater impact in this community and in the lives of our homeowners. It's a beautiful thing."







TOP (LEFT TO RIGHT): Anthony Davis (New Orleans Pelicans) and Russell Westbrook (Oklahoma City Thunder) carry out items for safe storage that were not destroyed by the tornado for a family in New Orleans East. **MIDDLE:** James Harden (Houston Rockets) helps to paint a mural for a community garden in the Hollygrove-Dixon neighborhood. **BOTTOM (RIGHT TO LEFT):** Ms. Linda (The Ya-Ka-Mein Lady), Indiana Pacer Paul George (back row middle), homeowner Ms. Katrina Green (in blue), Mayor Mitch Landrieu, Washington Wizard John Wall (back row right) and family pose for a group photo after a hard day's work cleaning debris.



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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.

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.

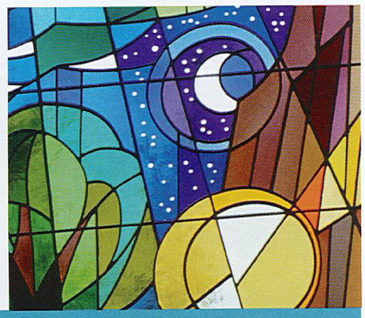


40TH ANNUAL JULIA JUMP PRESENTED BY IBERIABANK
FRIDAY, MARCH 24

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 five 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.



MEETING DATES

BLIGHTSTAT: MARCH 9
CBD HISTORIC DISTRICT LANDMARKS COMMISSION: MARCH 14
NEW ORLEANS CITY COUNCIL: MARCH 9, 23
CITY PLANNING COMMISSION: MARCH 14, MARCH 28
HISTORIC DISTRICT LANDMARKS COMMISSION: MARCH 2
NEIGHBORHOOD CONSERVATION DISTRICT ADVISORY COMMITTEE: MARCH 6, 20
VIEUX CARRÉ COMMISSION: MARCH 1

Send April kiosk information to Liz Jurey, c/o PRC, 923 Tchoupitoulas St., New Orleans, LA 70130, or via email at ljurey@prcno.org, by March 17, 2017.

RENOVATORS' HAPPY HOUR GOES TO THE PYTHIAN
THURSDAY, APRIL 6

Join PRC for a preview of the restoration of the Pythian Building, a historically and culturally significant building built in 1909 by S.W. Green for the Colored Order of the Knights of Pythia. A team led by Green Coast Enterprises, Crescent City Community Land Trust, ERG Enterprises and Studio WTA Architects have created a mixed-use, mixed-income development that will include 69 apartments, a food hall, office and retail space. $10, free for PRC members. Cash donation bar. 5:30 to 7p.m. at 234 Loyola Ave. More at prcno.org.



2017 SHOTGUN HOUSE TOUR PRESENTED BY LUZIANNE TEA
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. Tour Headquarters will be at Santa Fe Restaurant. To buy tickets or to sign up to volunteer, visit prcno.org.

RENOVATORS' HAPPY HOUR GOES TO FAUBOURG TREMÉ
THURSDAY, APRIL 27

Join PRC at this happy hour to celebrate a c. 1880s Greek Revival Sidehall Shotgun house being transformed by Historic Pro Nola. This extensive renovation, utilizing federal and state rehabilitation tax credits, will bring new life to this historic home, which has been blighted and abandoned for over 10 years. $10, free for PRC members. Cash donation bar. 5:30 to 7p.m. at 1428 Ursulines. More at prcno.org.

NEW ORLEANS

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

New Orleans' cityscape includes parks, historic districts, university campuses, planned communities and greenways, spanning the colonial era all the way to the Postmodernist, and making it one of the nation's most popular destinations. Building on documentation gathered for the *New Orleans Guidebook and Cultural Landscapes Guide*, this What's Out There Weekend, April 1 and 2, 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, historic cemeteries, Piazza d'Italia, and many others. **PRC is partnering with The Cultural Landscape Foundation for this event.** Look for further details on page 25.

LOUISIANA

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, La. Learn more or RSVP to ritaperrilloux@att.net, info@visitnoprc.com or by calling 1.866.204.7782.

52ND JACKSON LA. ASSEMBLY ANTIQUES AND ART SHOW
FRIDAY TO SUNDAY, MARCH 24-26

Shop elegant antiques and collectibles at this invitational show featuring dealers from throughout the South and support the historic preservation of Jackson, LA located 30 minutes North of Baton Rouge. Founded in 1962, the Jackson Assembly is celebrating 55 years of promoting the preservation and restoration of the historic town of Jackson, LA. The organization has purchased and restored four historic buildings which are in use today. The Antiques Show is the annual fundraiser. In addition to great antiques and original art for sale, enjoy a tour of the ca. 1825 Levy House at Plantation Village Studios, a self-guided tour of the Historic District, lunch and delectable desserts served daily at the Gumbo Kitchen and more. $10 admission includes Antiques Show, Art Show, tour of Levy House, good for all three days. More information at jacksonassemblyantiquesshow.com.

EAST CARROLL PARISH SPRING RAMBLE
SATURDAY, MARCH 25

Louisiana Trust for Historic Preservation will feature Lake Providence and Poverty Point, a UNESCO World Heritage Site, in their Spring Ramble. Enjoy a tram of walking tour of the site, as well as a film and museum. Next, ramble onto Lake Providence with "drive through" of Lake Providence Cemetery and then meet at the Byerley House for box lunch at Grant's Canal Park. Other sites include Grace Episcopal Church, Old East Carroll Parish Court House, Arlington House, and the Louisiana State Cotton Museum. All East Carroll Parish Ramble sites are listed on the National Register for Historic Places and some have not previously been open to the public. $55 / $50 for LTHP Membership, or $25 for the Lake Providence tour only. Registration deadline Monday, March 20. For more information call 225.930.0936 or email latrusthistoricpreservation@gmail.com.

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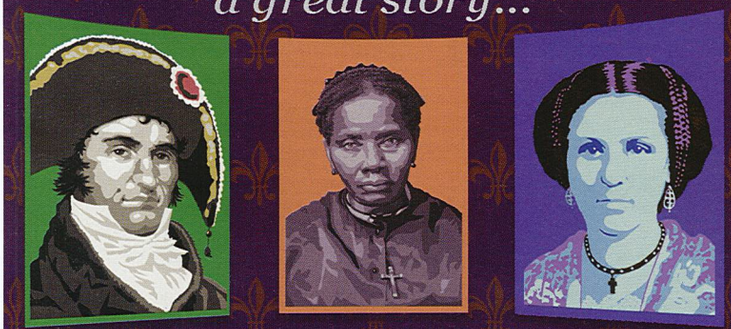
IRON COLUMNS

We have one remaining pair of two-sided, solid iron corner columns, originally cast in the mid-1800s. These were salvaged from 623 Tchoupitoulas St., which is today a parking lot. These rare finds are 11-and-a-half-feet high with 13-inch-wide faces. These are a once-in-a-lifetime find, now priced at $2,936 for the set.



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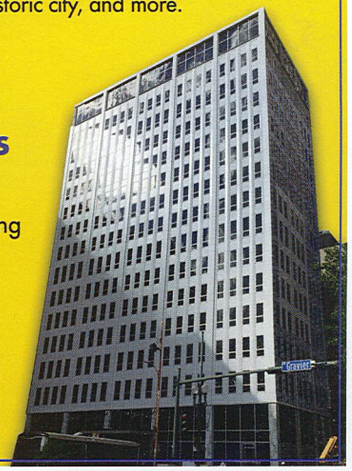
The New Orleans Architecture Foundation is a 501(c)3 non-profit organization dedicated to education and advocacy activities that enhance public appreciation of architecture and design as vital community assets that enrich the quality of life in New Orleans, Louisiana.

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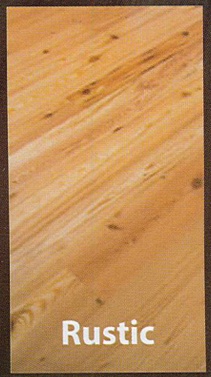
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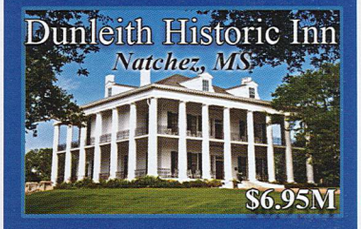
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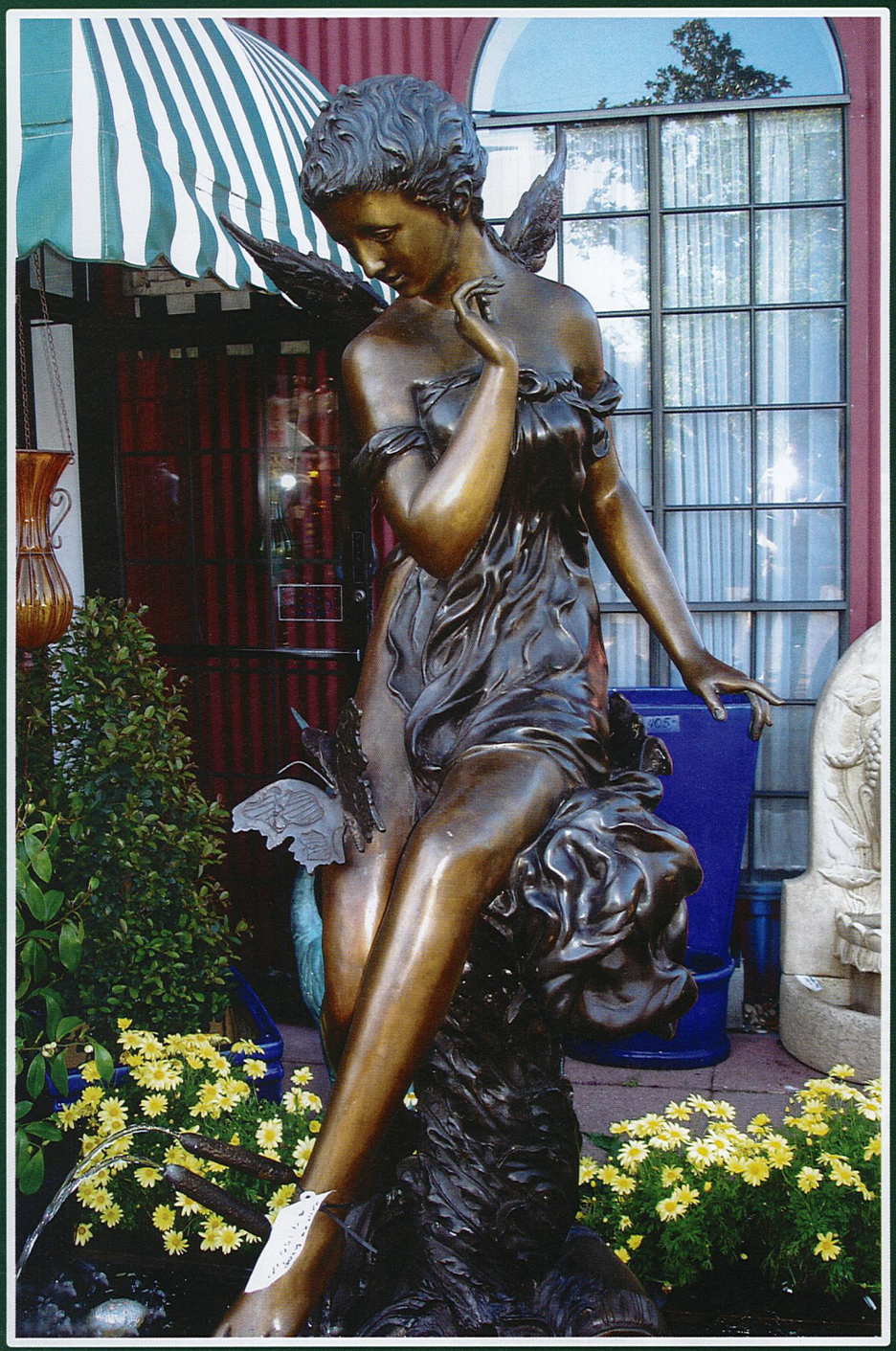


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Editor's
SPOTLIGHT

william stoudt,
RTNO DIRECTOR

THE PRESERVATION RESOURCE CENTER was thrilled to welcome William Stoudt as the new director of Rebuilding Together New Orleans late last year. William comes to RTNO with exemplary experience from Youth Rebuilding New Orleans, a local nonprofit that he helped found in 2006. His family lost their Lakeview home in the aftermath of Hurricane Katrina; after spending the first four months after the storm in Houston, Stoudt, then a high-school student at Jesuit High School, wanted to help others upon returning to New Orleans. He and a few friends linked up with other high school students across the region and the group organized, within a year, into a youth council with 20 chapters at 20 schools.

Youth Rebuilding New Orleans continued to grow, with up to 400 students showing up some days at volunteer sites to gut homes and clear debris. "Everyone was in need in those early days post-Katrina," Stoudt said. "We'd be working on one home, and the house next to it would also need to be gutted, so we'd move to it next."

Stoudt was an original board member of Youth Rebuilding New Orleans. As months passed and high school graduation neared, some of the other founders and board members had to limit involvement as they started jobs, moved away to attend college, or tended to other commitments. Stoudt stuck with it, though, volunteering hours every week on job sites and to keep the organization running.

He continued to do this through four years at Tulane University, where he earned a business degree. As graduation neared and he began applying for jobs, he realized that no job he might apply for would matter to him as much as what he was already doing with Youth Rebuilding New Orleans. A friend of his helped put it in perspective: '"You've already built this organization,' she told me. 'Now you just how to figure out how to get paid.'

"At that point the nonprofit had pivoted from organizing and deploying volunteers to acquiring and renovating blighted properties, so we had a way to create revenue," he explained. Stoudt approached the board and they agreed that he should become the first paid employee of Youth Rebuilding New Orleans — Stoudt became executive director in 2010.



In his six-year tenure as director, Stoudt grew the organization from a volunteer vehicle to a nonprofit focused on readying youth for futures in a city they're invested in. Initiatives included job training programs for youth in construction, the Future Leaders Initiative, which sent young leaders to local high schools to teach students skills such as interviewing, résumé writing and public speaking, and the Free Enterprise Leadership Team, which taught high school students about real estate development, finance and project management while overseeing the purchase, renovation and sale of a home that could earn them scholarship money.

The organization also continued to buy homes, rehabilitate them and resell them. Stoudt went from being the only employee to the head of a staff of up to 10 people.

After six years he was eager for an opportunity to evolve and do something new, and was excited to learn about the opportunity with Rebuilding Together New Orleans. "I really like the component of working with homeowners directly," he said. "It's something that's unique about RTNO."

He's also eager to bring the experience he gained in his old job with job training to RTNO. "Training the city's youth will increase the way we provide impact to the community," he said. "Young people will have an economic stake in New Orleans."

After nearly a decade balancing books and doing the work of five people, having an accounting department, a warehouse, tools and a truck at RTNO is "a total luxury," he said. He's excited to grow the opportunities and reach of RTNO, and we are fortunate to have him.

- DANIELLE DEL SOL, *editor*

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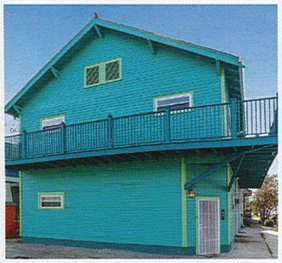
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