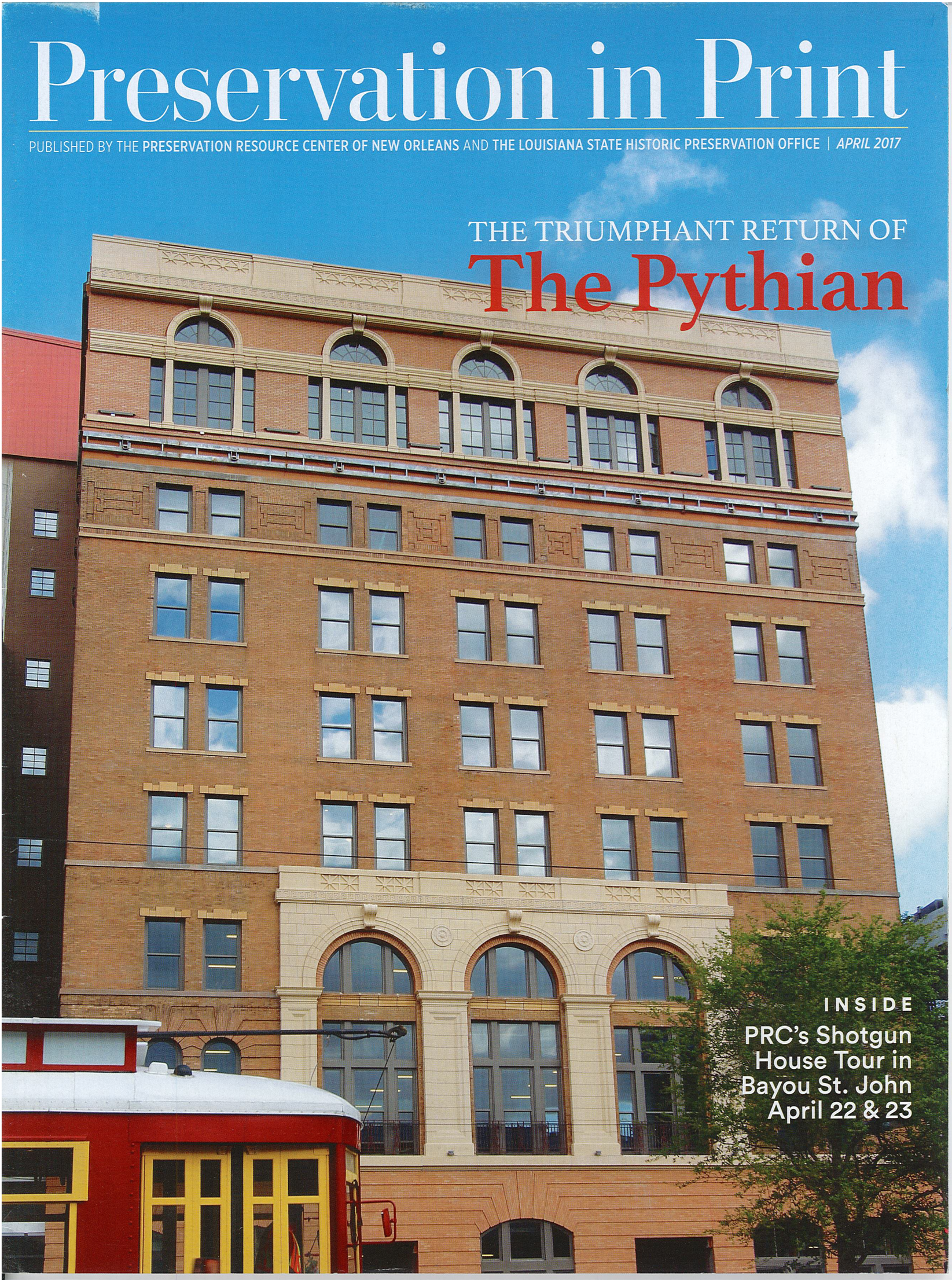
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The Pythian



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VOL. 44 NO. 3 APRIL 2017

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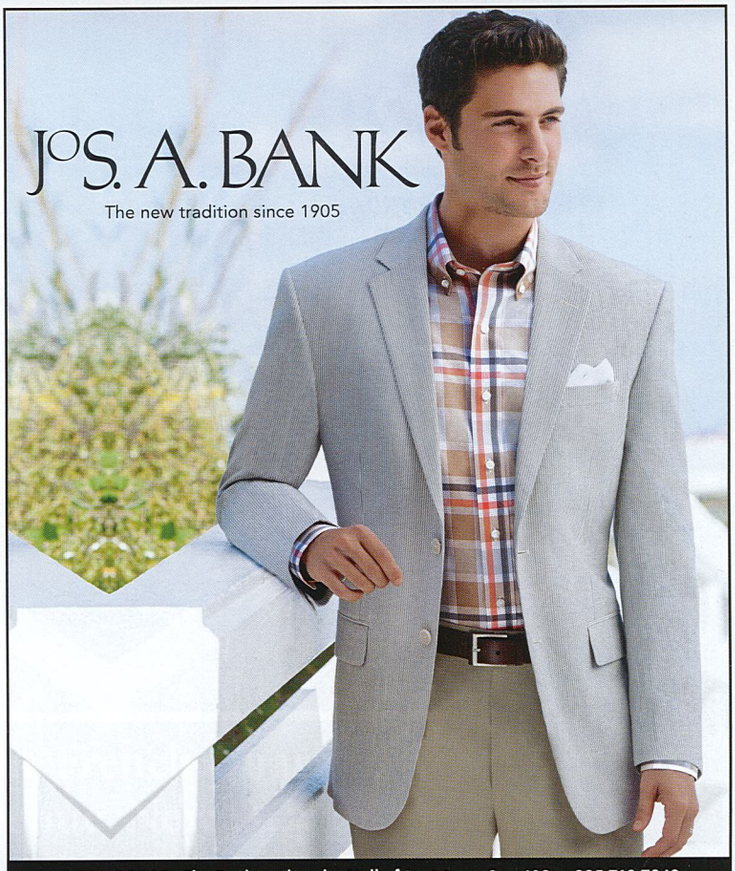
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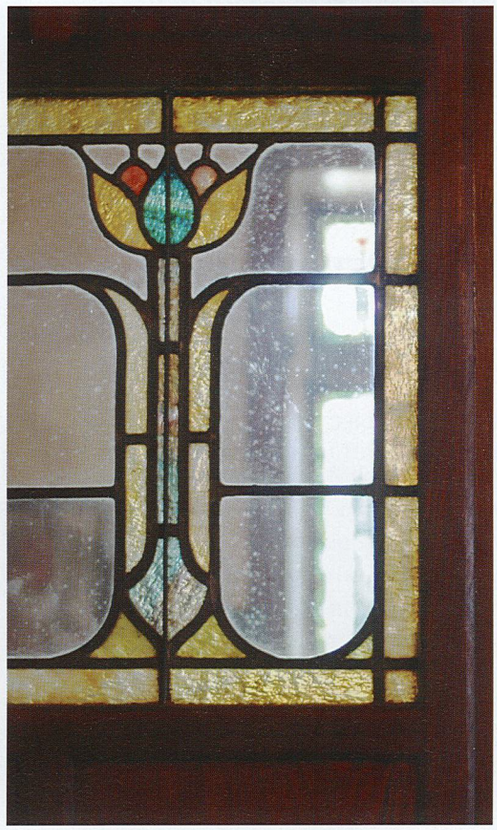
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Contents

APRIL 2017







12

"ROBB'S FOLLY:" LOST PALAZZO OF THE GARDEN DISTRICT

A manse unparalleled in its time once sat in the heart of the Garden District.

BY RICHARD CAMPANELLA

20

THE TRIUMPHANT RETURN OF THE PYTHIAN

Covered with a metal sheath for 60 years, the historic Pythian building has been uncovered, renewed and enlivened.

BY DANIELLE DEL SOL

25

PRC'S SHOTGUN HOUSE TOUR

Celebrate New Orleans' iconic shotgun house with PRC: Tour one of seven gorgeous, private homes in the Bayou St. John neighborhood on April 22 and 23.

30

PRESERVATION WINNERS

The Louisiana Landmarks Society has honored 18 projects this year with awards in Excellence in Historic Preservation.

5
PRC IN ACTION

Membership **6**

Major Donors **7**

FROM THE DIRECTOR

Louisiana is the National Leader in Economic Development through Historic Rehabilitation **8**

BY PATRICIA H. GAY

EDUCATION & OUTREACH

A Craftsman for the 21st Century: Revisiting a Renovators' Happy Hour Home **35**

BY ANDREW D. SPAULDING AND SUZANNE N. BLAUM

10
SHPO REPORTS

New National Register Listings **10**

BY WADE "TREY" CRUMP

15
NEWS & VIEWS

PRESERVATION

Remembering a Lost Structure in Saigon **15**

RESTORATION

Restoring the Last Henry Howard Masterpiece **17**

REVITALIZATION

A Shining Light **18**

Kiosk **38**

EDITOR'S SPOTLIGHT

Katie Witry **42**

BY DANIELLE DEL SOL

MISSION

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

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ON THE COVER

The transformation of the 1909 Pythian Temple is an incredible downtown renovation story. *See page 20*

PHOTO BY LIZ JUREY

PICTURED ABOVE

LEFT The Pythian's stair rails are original to the building, constructed in 1909. *See page 20*

PHOTO BY LIZ JUREY

CENTER Tour seven fabulous shotguns on the PRC's Shotgun House Tour. *Get the details on page 25*

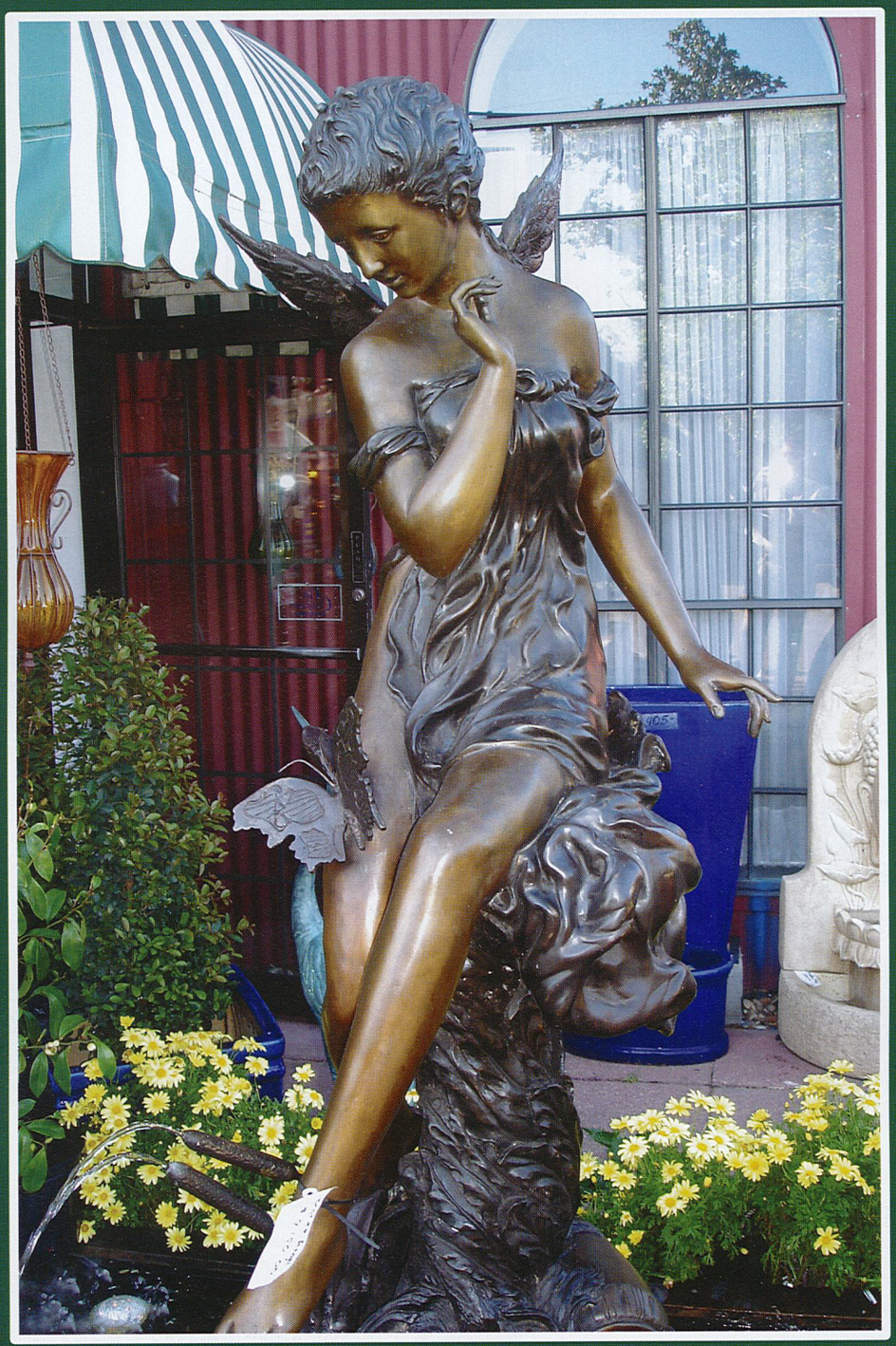
PHOTO BY SARA ESSEX BRADLEY

RIGHT Stained glass windows with a tulip motif are present throughout the home at 1905 Peniston St. *Read more on page 35*

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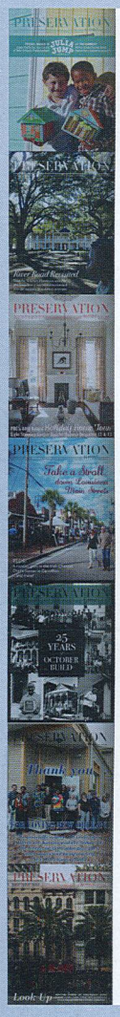
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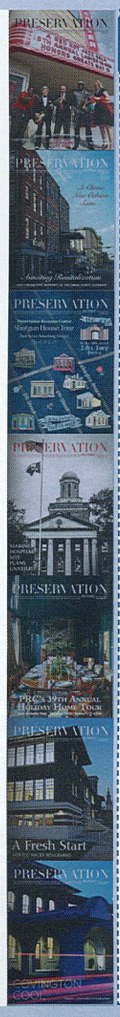
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FROM THE *Director*

LOUISIANA is the National Leader in ECONOMIC DEVELOPEMENT through Historic Rehabilitation

SEVERAL PRESERVATIONISTS from Louisiana recently risked the blizzard in Washington, DC to attend the annual Preservation Action Lobby Day, meeting with the state's senators and congressmen to advocate for historic preservation at the federal level. Concurrently, the National Park Service provided the figures for each state on use of the historic rehabilitation tax credit. Louisiana is always in the top ten states (not per capita) in dollar amount of investment through the rehab tax credit, and is first in a number of other categories.

For example, in 2014 and 2015, Louisiana was FIRST in the nation for number of completed rehab tax credit projects. The National Park Service has just released state-by-state figures for use of the rehab tax credit in 2016. Louisiana ranked FIRST in the nation in two of the five rehab credit categories, as follows:

- First in the nation in number of qualified building applications.
- First in the nation in number of qualified rehabilitation plan applications.
- Third in the nation in number of qualified completion applications.
- Third in the nation in dollar total of qualified rehabilitation plan applications.
- Fifth in the nation in dollar total of qualified completion applications.

Clearly, historic building restoration is a significant economic development strategy for the towns and cities of Louisiana. The state provides a rehab credit that can be paired with the federal credit, attracting tremendous investment, at the same time providing a considerable return on investment (ROI) to the state for the credit. **Economic impact studies show that for every $1 of state credit issued, historic rehabilitation projects generate approximately $3 in new state tax revenue for the state.** This is not to mention the impressive "ripple effect" that building restoration always has. It is proven over and over again that people are attracted to businesses in historic buildings and to residences in historic neighborhoods. Additionally, there is the significant contribution to tourism that preservation brings. The historic built environment defines the city of New Orleans, and so many towns and cities in Louisiana.

Tax reform in DC threatens the future of the federal historic credit. Louisiana preservation advocates are working hard to generate strong support among Louisiana's Members of Congress for preserving the credit through tax reform. Additionally, **preservationists are seeking support for the Historic Tax Credit Improvement Act (S. 425 and H.R. 1158).** These bills are the chief vehicle for Members of Congress to express their support for preserving the historic credit through the tax reform process. These bills will also make it easier for smaller projects, particularly historic Main Street properties, to access the credit through a simplified application process and an increase in credits for projects with rehabilitation expenses of under $2.5 million. **As of editorial deadline, Congressman Cedric Richmond from New Orleans, Congressman Garret Graves from Baton Rouge, and Congressman Ralph Abraham from the Monroe area have committed to become cosponsors of this important legislation.** As a historic preservation stakeholder, I am urging you to reach out to Senators Bill Cassidy (Baton Rouge) and John Kennedy (Madisonville) and Congressmen Steve Scalise (Metairie), Clay Higgins (Lafayette), and Mike Johnson (Shreveport) to urge them also to become cosponsors of S.425 and H.R. 1158. In the coming weeks, the PRC will be leading an effort to encourage preservation stakeholders from throughout the state to add their names to a sign-on letter that will be delivered to members of our congressional delegation.

Finally, PRC thanks the Louisianans who participated in the Preservation Action 2017 Lobby Day in Washington, DC, including Phil Boggan, Kristin Sanders, Fairleigh Jackson, Katy Coyl and Chris Johnsen, and also Ben Dupuy, Chairman of Advocacy Committee of the national Historic Tax Credit Coalition, who led the effort to produce the impressive information packages for each member of Louisiana's congressional delegation.

Patricia H. Gay

PATRICIA H. GAY

CONTACT YOUR **REPRESENTATIVES** AND **SENATORS!**

Please let your Members of Congress and Senators know that it's important to you that they support the Historic Tax Credit Improvement Act (S. 425 and H.R. 1158), which will support preserving the historic credit through the tax reform process and also make it easier for smaller projects to access the credit. *Call them today!*

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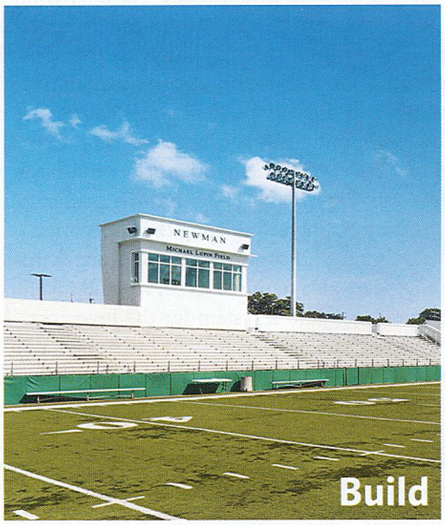
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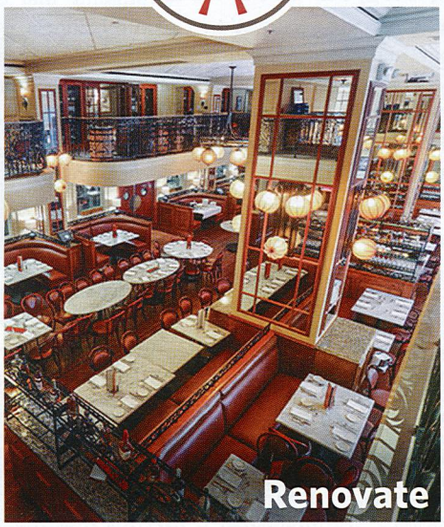
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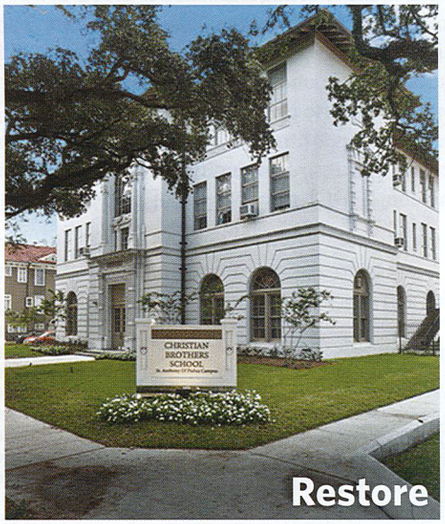
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DEVELOPING OUR CULTURAL ASSETS

The purpose and benefits of a Certified Local Government Program in your community

BY WADE "TREY" CRUMP

IN THE UNITED STATES, historic preservation has been a long and ever-changing process. Beginning in the 1850s, when a group of ladies joined together to save Mt. Vernon, preservationists began scrambling to save other buildings. As awareness of the need for historic preservation grew, the Antiquities Act of 1906 and the Historic Sites Act of 1935 were passed with the intent of preserving our cultural resources and federally owned historic sites. In reaction to the demolition of countless historic buildings in the 1950s and 1960s, the National Historic Preservation Act (NHPA) was signed into law in 1966. This act created the State Historic Preservation Offices (SHPO) throughout all 50 states and provided for a number of mandated programs administered by the SHPO. Although it was an excellent start, the NHPA did not sufficiently address needs at the local level, where preservation is vital. In 1980, there were several amendments made to the NHPA, which directed the focus to local communities. Perhaps the widest reaching of these amendments was the creation of the Certified Local Government (CLG) Program.

The Certified Local Government Program represents "Preservation through Partnership" between the local governments, the SHPO and the National Park Service. The CLG Program is preservation at the grassroots level — a bridge between local communities and the National Historic Preservation Program. In Louisiana, the size of a CLG is not restrictive. CLGs can be small towns with tiny districts, metropolitan cities or even an entire parish. Every state spells out the certification process for a community to become a CLG in its enabling legislation. In Louisiana, the enabling legislation is LA RS 25:731-767.

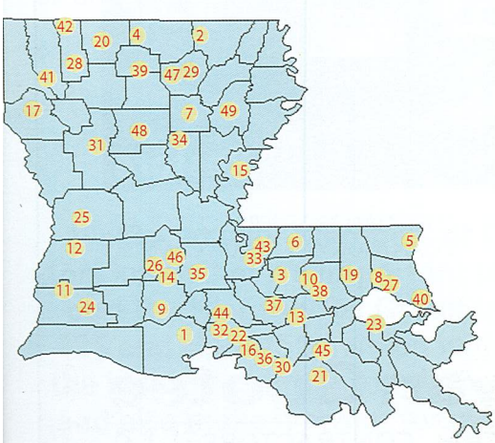
Through the certification process, a community adopts a historic preservation ordinance to protect and preserve the unique history and culture in that community. People often mistakenly think the state or federal government holds the power in historic preservation, but in reality, the power for the protection of historic properties is through legal ordinances at the local level. As part of the CLG certification process, communities are required to establish a Historic District Commission (HDC) with powers of review. In Louisiana's enabling legislation, building owners are required to apply for a Certificate of Appropriateness (COA) from a HDC to make exterior changes to a building or to demolish a building that is within a historic district. The HDC is composed of commissioners who are appointed by the mayor and may serve terms of three to five years. The purpose of an HDC is to help identify and establish the best approach for preserving and maintaining their local historic buildings, and to make appropriate recommendations for exterior changes based on architectural and historic character. Often times, building owners are concerned that HDCs will wield too much control over historic buildings; however, the only time that a HDC has the power to regulate changes to the exterior of a building is following the application of a COA by a building owner. HDCs have no control over the changes made to the interior of buildings. HDCs are also required to survey and inventory their local historic resources and maintain a system for the inventory. Through the use of these local inventories, the HDC may be instrumental in helping to effect local zoning and planning changes which ensure that historic properties are taken into consideration as a community prepares for growth and change.



The City of Opelousas, known as the Zydeco capital of the world and the spice capital of Louisiana, has been a Certified Local Government since 1992.

The benefits of a community becoming a CLG go beyond ordinances and establishing Historic District Commissions. There are also grants and technical assistance from the SHPO. Every year, SHPOs receive federal appropriations, of which 10 percent must be used for grants to CLGs. These grants can be used to conduct a wide variety of things, such as surveys and inventories, writing design guidelines, historic preservation training programs, and historic preservation plans, just to name a few. In Louisiana, there are 49 CLGs, and the most recent community to be certified was the City of Patterson in December of 2016 — Patterson became the 1966th CLG in the United States. Currently, work is underway to certify two more communities in Louisiana. For more information on Louisiana CLGs visit-http://www.crt.state.la.us/cultural-development/historic-preservation/certified-local-government/louisiana-clgs/

ɔuisiana's Certified Local Governments



1. Abbeville
2. Bastrop
3. Baton Rouge
4. Bernice
5. Bogalusa
6. Clinton
7. Columbia
8. Covington
9. Crowley
10. Denham Springs
11. DeQuincy
12. DeRidder
13. Donaldsonville
14. Eunice
15. Ferriday
16. Franklin
17. Grand Cane
18. Gretna
19. Hammond
20. Homer
21. Houma
22. Jeanerette
23. Kenner
24. Lake Charles
25. Leesville
26. Mamou
27. Mandeville
28. Minden
29. Monroe
30. Morgan City
31. Natchitoches
32. New IBeria
33. New Roads
34. Olla
35. Opelousas
36. Patterson
37. Plaquemine
38. Ponchatoula
39. Ruston
40. Slidell
41. Shreveport
42. Springhill
43. St. Francisville
44. St. Martinville
45. Thibodaux
46. Ville Platte
47. West Monroe
48. Winnfield
49. Winnsboro

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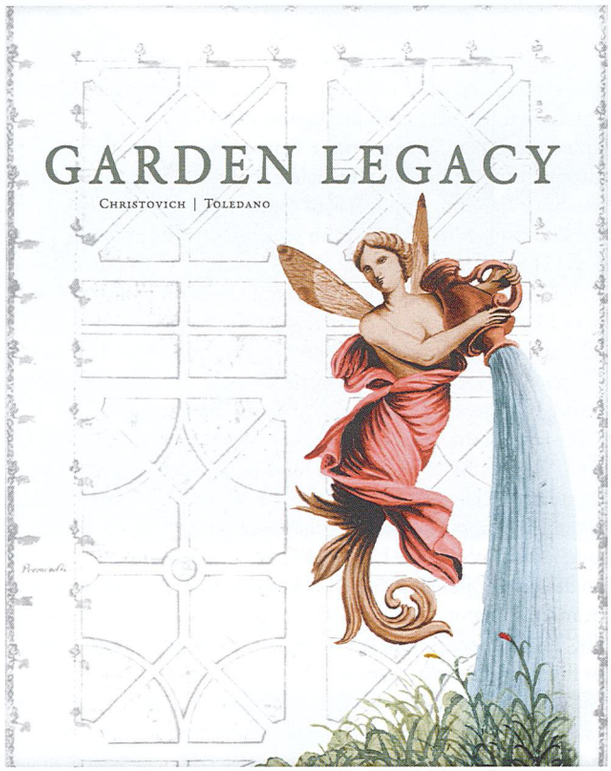
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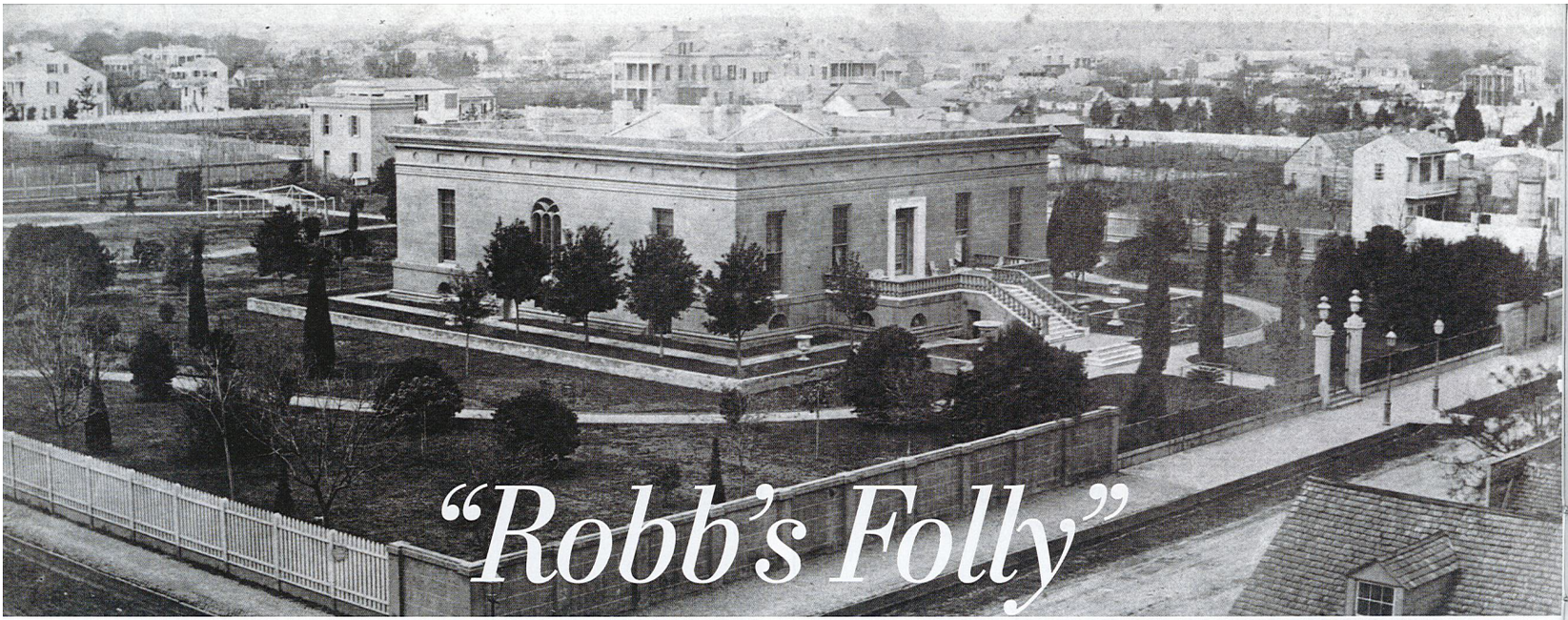
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"Robb's Folly"

Lost Palazzo of the Garden District

BY **RICHARD CAMPANELLA**

TULANE SCHOOL OF ARCHITECTURE

STROLL DOWN WASHINGTON AVENUE amid Garden District grandeur and you'll come across, in the 1200 block, a group of homes looking more like those of Lake Vista or Old Metairie and dating nearly a hundred years younger than their neighbors.

They mark the space where once stood one of the most striking architectural displays of wealth from New Orleans' heady late-antebellum era: the extravagant palazzo and gardens of a debonair and somewhat eccentric magnate by the name of James Robb.

James Robb epitomized that generation of ambitious Anglo-Americans who, as a bemused Pierre Clément de Laussat once put it, "swarm[ed] in from the northern states" in the decades after the Louisiana Purchase, "each one turn[ing] over in his mind a little plan of speculation…." Robb's origins belied his destiny: born of humble stock in Pennsylvania in 1814 and left to his own devices at age 13, young Robb learned about banking as a clerk in Morgantown on the Monongahela River in present-day West Virginia. That river flowed north to Pittsburgh on the Ohio, which joined the Mississippi and led down to New Orleans, a city routinely predicted in this era to become among the most important and affluent in the hemisphere.

This was the Age of Jackson, and the nation was changing. Americans were moving westward; frontier individualism became a creed; and the genteel aristocracy of the founding fathers increasingly ceded power to the so-called "Jacksonian Man," that "hardworking ambitious person," according to historian Richard Hofstadter, "for whom enterprise was a kind of religion." Everywhere he went, wrote Hofstadter, the Jacksonian Man "found conditions that encouraged him to extend himself." Chief among such places was New Orleans, where opportunity abounded — for empowered white males, that is. Vast sums of money changed hands, and fortunes were won and lost regularly. It was the sort of time and place that beckoned to smart and savvy characters, and James Robb was as ambitious as any.

Robb arrived at New Orleans in 1837, and over the next two decades, would create a sprawling trans-Atlantic empire that would dazzle a modern-day global capitalist. He opened financial institutions ("The Bank of James Robb") in cities ranging from San Francisco to Liverpool, and from New York to New Orleans. He formed private utilities to deliver the gas extracted from super-heated coal for municipal lighting and domestic cooking. He partnered with the Queen Mother of Spain to illuminate the streets of Havana, and ventured into transportation, becoming president of the New Orleans, Jackson and Great Northern Railroad Company. Something of a Renaissance Man, Robb was also a patron of the arts and a generous member of civil society; his collection of paintings and sculptures gained national attention, as did his negotiations to exhibit Hiram Powers' famous sculpture *The Greek Slave* at a charitable fund-raiser on lower St. Charles Street in 1848-1849. "The irony of its appearance in New Orleans, home to the largest slave market in North America," wrote local art historian Cybèle T. Gontar, "seems unlikely to have been lost on Robb." Indeed, it might have signaled the transplanted Northerner's discomfort with slavery and dismay over the mounting sectional tensions of the day. Nevertheless, Robb also found time to participate in the city's stridently pro-slavery government, serving in several elected capacities for the Anglo-dominated Second Municipality and for the entire city after New Orleans reconsolidated in 1852.

That was the same year when the Jefferson Parish City of Lafayette (today's Irish Channel, Garden District and Central City) merged with New Orleans to become the city's Fourth Municipal District. Robb decided to build a home in the heart of this prosperous suburb. He acquired an entire block abutting Washington Avenue, and aimed to make it the city's most prestigious address.

Robb wanted more than a home, more than even a city mansion. He wanted a manor with picture-like qualities, complete with statues and landscaping like those in Romanticist paintings of the Italian countryside. That aesthetic had helped launch the "Picturesque Movement" (from *pittoresco*, "like a painting") in English gardening, and brought into vogue the ornate buildings of the Italian provinces. Architects began designing Roman- and Tuscan-style villas in the British Isles, then in places like New Jersey, and starting in 1850, in New Orleans, where a "magnificent Italian villa," as the *Daily Picayune* put it, had been built on Prytania Street near Jackson for local esquire Duncan Hennen. Costing $22,000, Hennen's mansion featured a gallery and veranda amid an abundance of marble. Known as "Italianate," the fancy fashion reflected what architectural historian Joan Caldwell described as "sheer aesthetic enjoyment," and it appealed to the nouveau riche who, unlike previous generations of elites who favored the staid Greek Revival idiom, had no qualms about showcasing their wealth.

Once again, James Robb fit the bill. In 1852 he commissioned Gallier, Turpin & Company to design an opulent palazzo on a terraced site surrounded by gardens, spanning from Washington to Sixth, and Camp to Chestnut. Neighbors called it "Robb's Folly," in part because the landscaping was completed before the edifice, and perhaps because of the ostentatious interior details.

Completed in 1854, the Robb Mansion ranked among the city's most splendid homes; its style helped popularize Italianate architecture locally, while its park-like setting helped inspire the nickname "Garden District," which first started circulating in the mid-1850s. "The building," commented the *Daily Picayune* in 1856, "two stories high, eighty feet square, [on a] gently elevated terrace…had

ABOVE: An 1858 photograph of the Robb Mansion by Jay Dearborne Edwards. Photo courtesy the Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.





THE H. SOPHIE NEWCOMB COLLEGE FOR WOMEN OF THE TULANE UNIVERSITY.

LEFT: The main entrance to the original expanded Robb Mansion, seen here in 1906 as Sophie Newcomb College. Photo courtesy Library of Congress

ABOVE: The former Robb Mansion as Sophie Newcomb College in 1905. Photo courtesy Popular Science Monthly

about it an air of quiet beauty, refined taste and substantial comfort.... No expense was spared on finishing[;] its fresco paining was particularly superb, [as are the] marble steps, with massive railings, [leading] to a spacious hall...."

Alas, Robb would find little happiness on Washington Avenue. The economic crisis of 1857, the death of his wife, and complications regarding her estate forced him to liquidate assets. His art, which the *Daily Picayune* described as a "large and choice collection of oil paintings, water colors, engravings, bronzes, marble statuary, vases, and other articles of *vertu*," was auctioned off the walls, and the entire property was sold to merchant John Burnside for $55,000. Robb eventually departed for Chicago in 1859, sparing him the additional unrest of secession (which he opposed) and the outbreak of Civil War and the occupation of New Orleans (which likely would have derailed his ventures anyway).

Robb dabbled in banking and railroads in the 1860s and even returned to New Orleans for a spell, but never reclaimed his empire. His demise, coupled with the turmoil of the postbellum era, took the shine off his former mansion on Washington Avenue. John Burnside died in 1881, leaving the house empty and its future in question.

In 1886, local philanthropist Josephine Louise Newcomb set about to establish an institution for higher learning for women dedicated to her late daughter. What resulted was H. Sophie Newcomb Memorial College, the first degree-granting women's coordinate college in the United States, operating under the auspices of the recently endowed Tulane University. Given the conventions of the day, it was understood that academic facilities for men and women ought to be kept on separate campuses. Whereas Tulane (for men) was outgrowing its Common Street address and would move uptown starting in 1894, Sophie Newcomb College had already outgrown its original home near Lee Circle and, in 1891, found a perfect new campus in the Robb-Burnside Mansion on Washington Avenue.

Administrators had an annex built in 1894, and added another story onto the original house in 1900. A chapel and art department were also built, and in 1902 Ellsworth Woodward collaborated with architect Rathbone de Buys in designing the Newcomb Pottery Building across Camp Street. For years to come, the block bustled with intellectual energy, as hundreds of young ladies earned college degrees in the middle of the Garden District, and Newcomb pottery would become internationally famous. Sophie Newcomb College would become a fixture of uptown society.

By the late 1910s, Newcomb College, its space limited within the confines of a residential neighborhood, found itself unable to accommodate the needs of modern institution of higher learning. Standards by this time had changed, and now men and women were increasingly sharing college campuses. Administrators agreed to move Newcomb College to more spacious grounds adjoining Tulane's main uptown campus, and sold off the old Washington Avenue property to the Southern Baptist Convention. Seminary classes began on October 1, 1918, only to close the next week for the influenza epidemic. Over the next 35 years, the Baptists saw their student body grow nearly tenfold, for which they added a $200,000 dormitory in 1947. But it soon became apparent that, like Newcomb, the seminary had outgrown its 19th-century home, and in 1953 the Baptists moved to a new campus in Gentilly, where they remain today.

What to do with their Garden District complex? No institutional tenant came to inquire, and the campus could hardly revert to a private residence. "As far the seminary was concerned," explained a real estate agent interviewed in 1956, "it received more for the vacant ground...than it would have with the buildings on it." The complex was demolished in 1954; a new segment of Conery Street was laid down the middle of the now-empty block, and the two squares were subdivided into 17 parcels. Roughly $340,000 changed hands ($3 million today) for the land alone, and within a few years, pricey modern houses arose in the core of the historic Garden District.

As for Robb, his fortunes declined amid financial and legal troubles. Some say he died broke and broken, but Robb would have pointedly disagreed. He declared stoically in his last days, "My signature is not outstanding for a penny; the remnant of fortune left is equal to my wants[;] my life one of tranquility, and my daily companions...instruct me in wisdom and impart consolation more precious than riches...." He died in Cincinnati in 1881.

Two clues survive of Robb's mansion and the college that later occupied it: granite steps at 1230 Washington Ave., which were once the main gated entrance to the compound, and the circa-1902 Newcomb Pottery Building at Camp and Conery, now a residence.



ABOVE: The original granite steps at the gate of the Robb Mansion are all that remain of the 1854 project.

BELOW: A Mid-century Modern-style house, on the old Robb tract, stands across Camp Street from the circa 1902 Newcomb Pottery Building. Photos by Richard Campanella



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.



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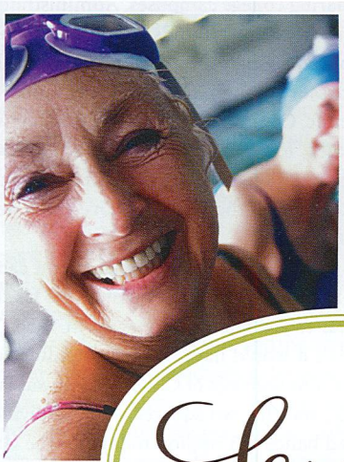


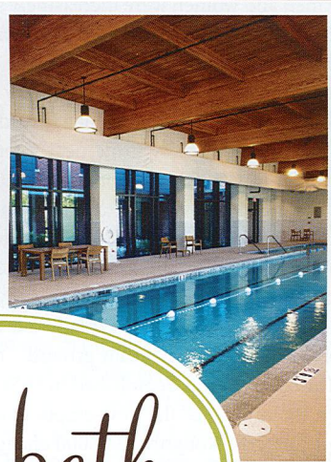


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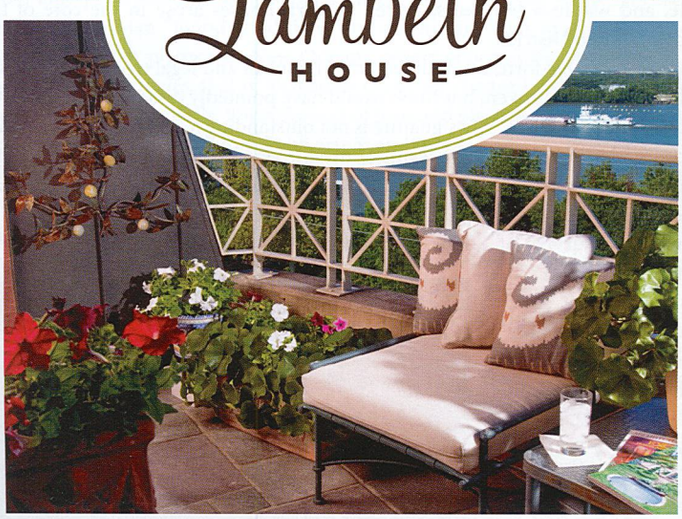
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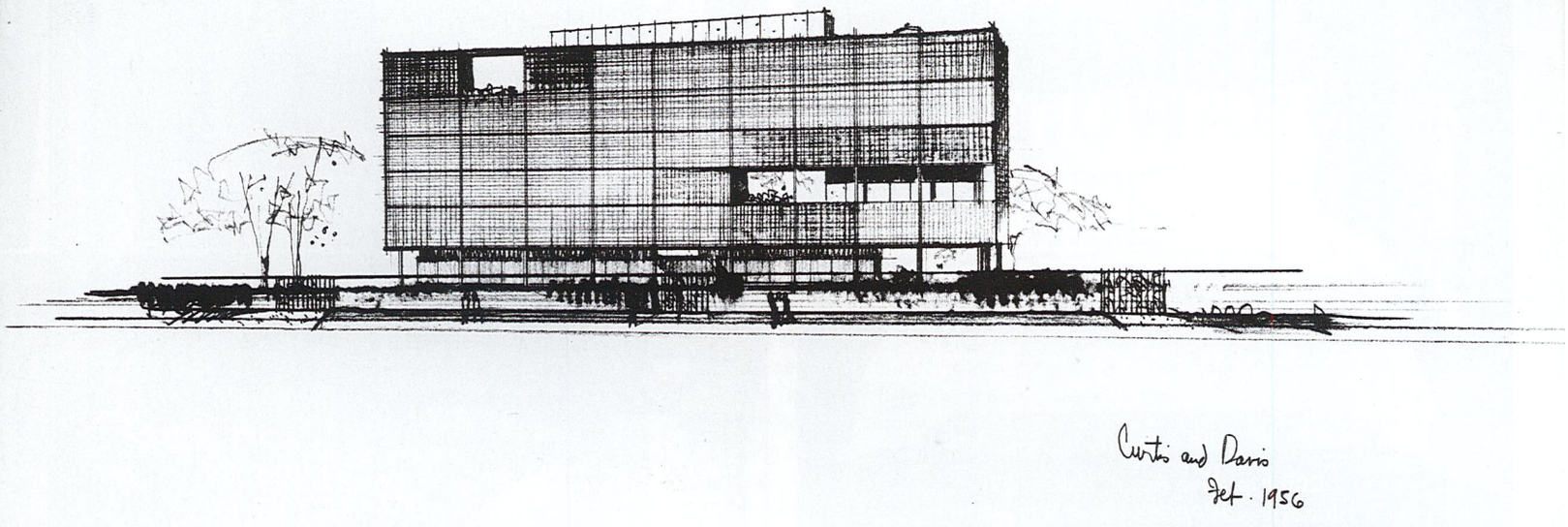
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REMEMBERING A LOST STRUCTURE IN SAIGON



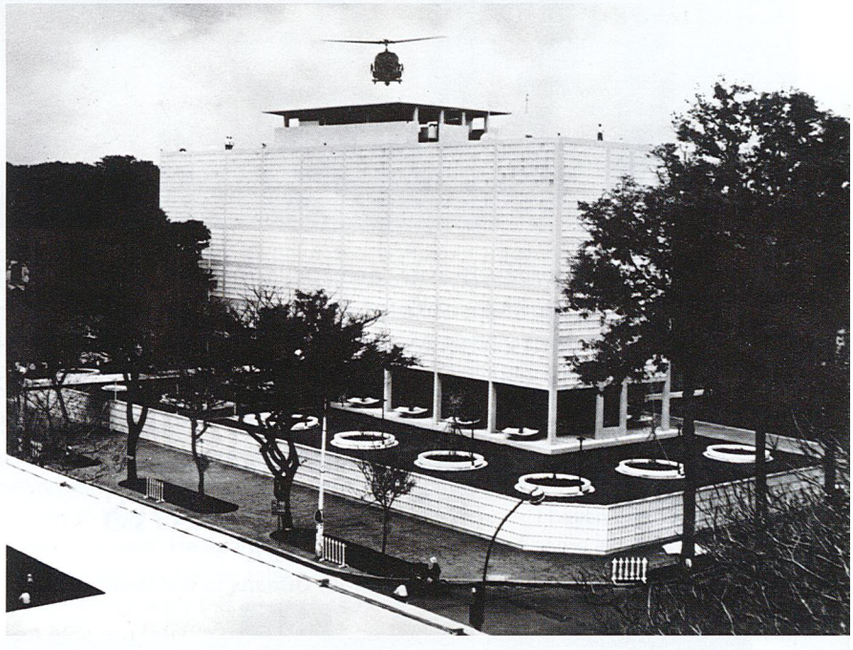
FORTY-TWO YEARS AGO THIS MONTH, Saigon was captured by the People's Army of Vietnam and the National Liberation Front of South Vietnam, marking the end of the turbulent Vietnam War. Many watched as the personnel of U.S. Embassy evacuated from the rooftop of Mid-century Modern-style building in the Vietnamese capital. The images of Operation Frequent Wind — the evacuation of American civilians, military personnel and South Vietnamese civilians — would go on to symbolize the ultimate futility of American involvement in Vietnam. Despite the infamous and historic nature of the images of the largest helicopter evacuation in history, few know of the New Orleans connection to the building that many of these events encircled.

In 1950, the by U.S. government contacted New Orleans-based architectural firm Curtis and Davis about developing a design for a new United States Embassy in Saigon. Arthur Davis went to Vietnam to meet with the ambassador for the United States, Fredrick Reinhardt. Before going to Vietnam, though, Davis did extensive research on the culture and climate in Saigon. The firm chose in particular to study other foreign missions in Saigon and found that many had based their designs on architectural influences from other countries, such as China, France and Cambodia. Curtis and Davis considered the project needs, including that the building needed to be seven stories high and was located in tropical climate. Based on this information, they decided to draw inspiration from a totally different source and to focus on a design element that was becoming a significant design feature in many of their projects: the sun screen.

Sun screens had been featured in other Curtis and Davis projects, such as the Sako Clinic in Raceland, La. and the Caribe Building on Canal Street in New Orleans (for which PRC now holds a preservation easement). For this project, the design of the sun screen was inspired by a vintage Vietnamese coin. Curtis and Davis had planned to use this inspiration in the sun screen on the exterior of the building, which featured cast cement in a series of square units with a grid overlay. This design, however, was scrapped as tensions mounted in Vietnam. Completing the project ultimately fell to U.S. Navy Seabees, the naval construction force, and they created a simplified rectangular tile on site that they used to create the sun screen.

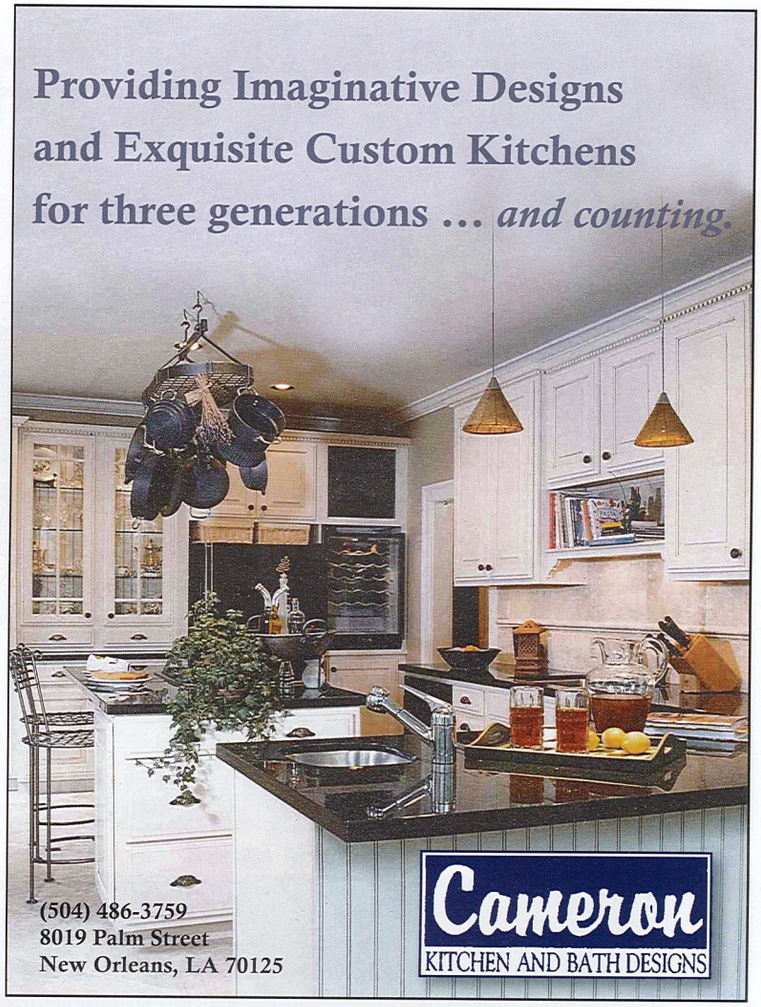
The sun screen was not just decorative, but also served to protect the building from direct solar heat gain, heavy rain, and was designed as a protective feature of the building. Ultimately, the sun screen helped to protect the building during attacks on the embassy. On January 31, 1968, the embassy was attacked by the Viet Cong during the Tet Offensive and a hole was blown in the embassy's perimeter wall, but U.S. military police and Marines were able to secure the embassy by the next morning. The media coverage of Tet Offensive went on to help turn Americans against the war, and in 1975, the U.S. Embassy closed permanently.

Immediately after the fall of Saigon, North Vietnamese intelligence entered the building to collect any classified materials that still remained. After the war, the building became offices for the Vietnamese national oil company Petro Vietnam, and in 1995 the embassy was returned to the United States, but after years of neglect and the negative conation of the war, it was decided that building should be demolished. Thirty-two years after being completed, the embassy was demolished in 1998. Today, all that remains on the site of the building is the large, round, concrete planters and a flagpole. The rooftop ladder once used for the evacuation and an architectural model of the building is housed at the Gerald R. Ford Presidential Library and Museum in Grand Rapids, Michigan. *-Becky Gipson*



TOP: A sketch of the Saigon U. S. Embassy in Saigon by New Orleans architectural firm Curtis and Davis. ABOVE: An undated photo of a helicopter on Saigon's U.S. Embassy roof taken by Frank Lotz Miller. Both images courtesy the Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.







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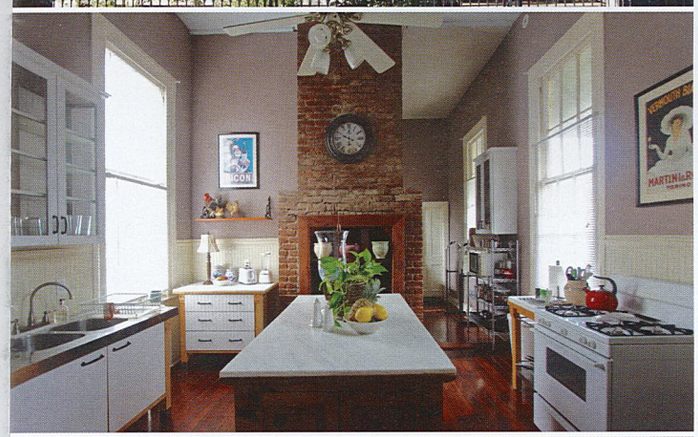
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RESTORING THE LAST HENRY HOWARD MASTERPIECE

NEW ORLEANIAN TOM GANDOLFO has loved the ornate manses designed by 19th-century architect Henry Howard that dot the city since he was a child. He grew up with visits to Howard masterpieces such as Madewood Plantation in Napoleonville, and other grand homes such as the main house at Oak Alley Plantation. "I decided, 'One day, I'm going to get a house of my own and save it from destruction,'" he said. "It stuck with me my whole life, and ended up coming true."

Gandolfo was house hunting in 2004 and, facing high real estate prices in Uptown and the Garden District, decided to consider other areas of town. His Realtor suggested they look at the Tete House at 1917 Esplanade Ave., the last Henry Howard home built before Howard's death. "The minute my Realtor brought me here, I thought, 'Wow, this is the house,'" he said. "I knew the house — I had seen it driving up and down Esplanade and thought it was incredible." He was sold on entering and seeing the sweeping staircase in the front hall — despite the fact that the hall was painted canary yellow at the time.

It took vision for Gandolfo to picture what the 6,400-square-foot, seven-bedroom house could be. It was split into four apartments (and had been seven at some point), with extra walls and kitchenettes throughout the home, butchering the original floorplan, and appalling paint decisions masking its glory, such as whole rooms — including moldings, door and window trim and even marble fireplace mantels — painted fire engine red or deep blue. The upper and lower front balconies were rotted, and the columns had to be reset.

Gandolfo quickly became consumed by his new home. He obtained its original architectural plans from The Historic New Orleans Collection and set to work reestablishing the residence as the single family home Howard had designed. Though he had unlimited motivation and energy, Gandolfo did not have unlimited funds, so he did much of the work himself. Growing up as one of 10 siblings in a family that built several homes from scratch, Gandolfo is experienced in the building trade. And what he didn't know, he learned. In the front parlor, he demolished a non-original wall separating the front two rooms, and, after learning how to work with plaster, he created an ornate plaster archway, replicating the one seen on the home's original plans. He stripped layers of paint and wallpaper in every room and painted and stenciled them with period-appropriate colors and patterns. He replaced a missing Tiffany stained glass window original to the home with two beautiful stained glass windows he found in New York, enlivening an already gorgeous wooden staircase. He sourced light fixtures and furniture from auctions and sellers around the country similar to what the home would have held when it was built in 1882.

Some of the work had to be done by professionals, of course. The rear of the home had a termite-eaten sill that needed replacement, and two piers needed to be rebuilt. The home also suffered about $100,000 worth of damage in Hurricane Katrina.

Gandolfo lives and breathes 1917 Esplanade Ave. — "I haven't had a vacation in 15 years," he said. He spends most nights working on some aspect of the house, sometimes literally falling asleep on the floor with a paintbrush or tool in his hand. "My experience with this house has been an amazing one, and every moment I spend here is a treat in many ways," he said. But, he continued, it is time to rest. Gandolfo has decided to list the home for sale, even though the mere thought of it fills him with anxiety. "It's not done!" he said. "But hopefully I'll pass it on to someone who will continue the effort." *–Danielle Del Sol, photos by Liz Jurey*

A SHINING LIGHT

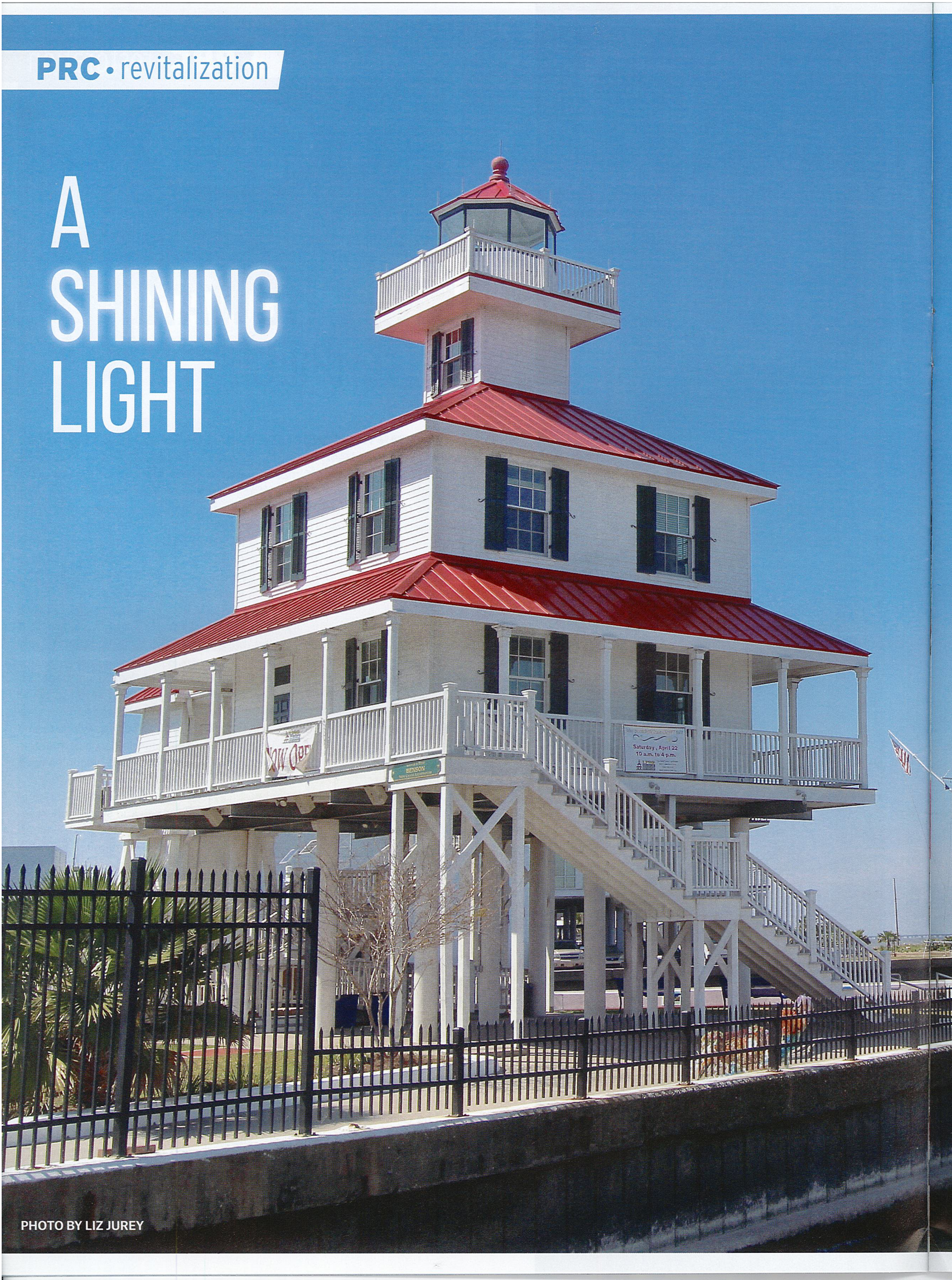


PHOTO BY LIZ JUREY

A LIGHTHOUSE HAS STOOD GUARD over what was once the New Basin Canal, located on the edge of Lake Pontchartrain in New Orleans, for nearly 200 years. When Hurricane Katrina toppled the lighthouse with a 19-foot storm surge in 2005, a portion of the broken building was all that was left on a site that had held three different lighthouses since 1838.

The New Canal Lighthouse was initially built to shine light on the New Basin Canal, a major transportation artery in the 19th century that ran from what is now West End Boulevard to an area just north of the Superdome. The first lighthouse was little more than a cypress tower with a lantern on top, built in 1838.

It didn't last long — wood rot necessitated the construction of a new lighthouse by 1855. This lighthouse was a one-story, square wood building with a lantern on top, according to historian David L. Cipra. A few decades later the grand Southern Yacht Club was constructed, dwarfing the lighthouse and blocking its light. Thus, a third lighthouse — the structure that lasted until Hurricane Katrina — was built.

Among other interesting stories, the New Canal Lighthouse was known for having had several notable women lighthouse keepers. Maggie Norvell, for example, who served as keeper from 1924 to 1932, helped save 200 people when a ferry caught fire and she radioed for help. She later also helped rescue a Navy pilot.

The Lake Pontchartrain Basin Foundation (LPBF), which was established in 1989 to clean up what was then a highly polluted Lake Pontchartrain, had been eyeing the historic lighthouse since 1999 with the hopes of acquiring it. At that time, the lighthouse, like many across the country, was owned and operated by the Coast Guard. But it wasn't an easy building to utilize, having been built without electricity or indoor plumbing. Regardless, LPBF began working with the National Historic Lighthouse Preservation Program to explore the possibility of transforming the lighthouse into an education center for the public to showcase exhibits about the history of the lighthouse and the ecology of the Pontchartrain Basin. "We looked at it as an educational tool," said Joann Haydel, LPBF's education coordinator. "The lighthouse would allow us to teach people, on the lake, about our lake and the coast" — their past and their tenuous future.

When a wall of water hit the lighthouse during Katrina, the circa-1890 structure was toppled, its iron cupola falling to the ground and shattering. Though LPBF didn't yet own the building, its director and board were determined to restore the historic structure. In 2006 they entered into a lease with the Coast Guard, and then managed to salvage some of the structure's original materials and store them in a warehouse offsite, including cypress exterior cladding, yellow pine boards and window shutters and hardware.

They began planning the building's reconstruction and fundraising. LPBF signed a long-term lease on the lighthouse in 2012 and began working with HMS Architects to build a replica of the New Canal Lighthouse, exactly copying the 1890 structure and utilizing original materials. The lighthouse was raised 19 feet on piers to minimize impact of future storm surges.

The replica lighthouse was opened to the public in April 2013. The first floor features a museum with fascinating exhibits on the history of the lighthouse, the West End neighborhood and development on the lakefront, as well as exhibits on the ecological health of Lake Pontchartrain, the basin, coastal erosion and methods to save the coast, commercial fishing, and more. It also tells the recent saga of cleaning up the lake: Public outcry to improve the lake grew significantly after the EPA declared Lake Pontchartrain an Impaired Body of Water due to its high levels of pollution in the late 1970s. Since its founding, LPBF has employed methods ranging from enacting state policy to engaging ecological scientists and methods to clean the lake. It was declared clean and taken off the EPA's list in 2006. LPBF still tests the water quality and that of water bodies that feed into the lake in 16 parishes regularly.

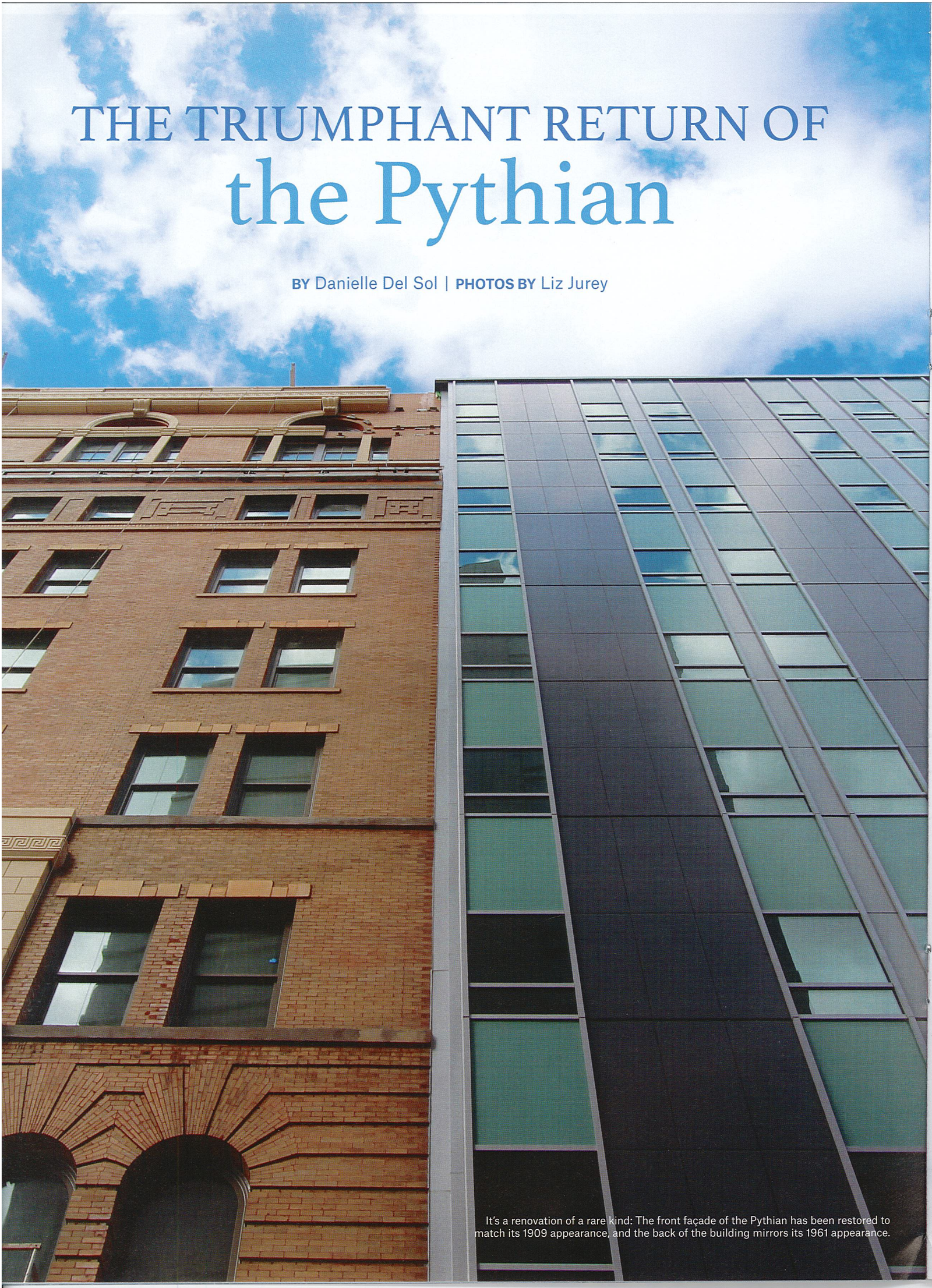
The second and third floors of the new lighthouse hold LPBF's offices. Happily, this iteration of the New Canal Lighthouse includes heating and cooling systems, electricity and bathrooms. An average of 10,000 people visit the lighthouse, and the adjoining visitor center, each year.

As spring blooms, this wonderful site is the perfect place to learn about the lake, experience a special piece of New Orleans heritage, and enjoy a picnic on the shore. *–Danielle Del Sol*



THE TRIUMPHANT RETURN OF the Pythian

BY Danielle Del Sol | **PHOTOS BY** Liz Jurey



It's a renovation of a rare kind: The front façade of the Pythian has been restored to match its 1909 appearance, and the back of the building mirrors its 1961 appearance.

Its history is storied, but many don't know it, as the Pythian building was masked — literally — for decades, a mid-century modern sheath covering the 1909 gem underneath. When local development firm Green Coast Enterprises decided to purchase and renovate the structure into a mixed-use building with a fresh food market, health care and business offices, and 69 apartment units, their first step was to uncover the hidden gem: the metal sheathing came off, and the building's beautiful brick façade shone once more for New Orleanians to enjoy.

Construction has taken less than two years to transform the building, but figuring out how to financially, architecturally and structurally complete such an extensive renovation took Green Coast Enterprises Principals Will Bradshaw and Lex Kelso and their many development partners five arduous years.

It was worth it. What was originally built as the Pythian Temple at 234 Loyola Ave. will soon be vibrant once more. Greats such as Louis Armstrong once wandered its halls; the building is now poised to once again attract and nurture cultural, political and business prowess for the city of New Orleans.

"To restore the Pythian to its former majesty, you have to do more than just physically renovate the building, because its true essence is in what it brought to the community," said LaToya Cantrell, New Orleans Councilmember for District B. "With careful and thoughtful planning, Green Coast has developed a project that not only celebrates the Pythian's history, but also renews its commitment to bringing people together."

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The Pythian Temple has a history of remarkable local significance, beginning with its construction. Smith Wendell (S.W.) Green, then the most prominent African-American businessman in New Orleans, commissioned the construction of the Pythian Temple in 1908. Green had been born into slavery but was freed in adulthood and amassed a fortune of more than $10 million as a grocer, and subsequently as president of the Liberty Independence Insurance Company. He commissioned the building as the International Grand Chancellor of the Knights of Pythias, a fraternal organization that had been established by act of U.S. Congress in 1864 to unite the nation, then torn apart by the Civil War. Their motto was "Peace through Understanding," and President Abraham Lincoln praised the organization and their ethos.

According to writer Lili LeGardeur, the group functioned as a benevolent association that paid its members benefits upon their death, an arrangement that meant the group functioned as part co-op, part life insurance company. The Grand Lodge, which was to be located on the corner of Gravier and Saratoga streets (now Gravier and Loyola), and would serve as an incubator for African-American business, politics and culture in early 20th-century New Orleans.

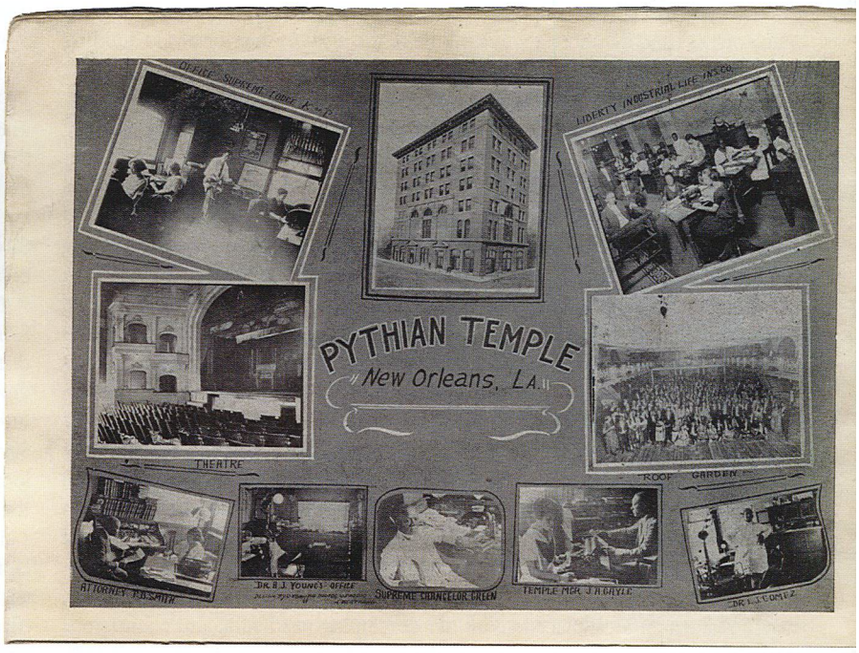
The seven-story Temple was made of steel — a building material just being perfected at the time, making this structure cutting edge — and clad in tan magnesium pressed brick and terra cotta. It was designed by Diboll, Owen and Goldsmith, and the popular publication *Architectural Arts and Its Allies* magazine featured the building's architectural plans in March 1908. The façade featured grand stone entrances topped with plaster cartouches holding symbolic figures, and three prominent archways spanning the mezzanine and second floors. Brick fanned above windows on the ground and second floors in artful sunbursts.

The Pythian Temple was dedicated in 1909, and its construction was a significant feat for the African American community, both locally and nationally. The *Times-Picayune* called it 'the biggest business enterprise ever attempted by the colored race in the United States,' according to historian Keith Weldon Medley, and the *Indianapolis Freeman* hailed it as "the Greatest Building in the History of the Race." "The Pythian Temple became the site of many New Orleans institutions," Medley wrote in his book *Black Life in Old New Orleans*, and fostered the advancement of African-American life in significant ways. It housed a bank on the ground floor and shops, business and law offices that catered to, and were owned by, African Americans. Guillaume College operated from the Pythian Temple and offered business and secretarial courses at night, as well as preparatory classes for taking government tests. In 1925, the newspaper *The New Orleans Herald-Louisiana Weekly*, precursor to *The Louisiana Weekly*, was founded there. It also held the offices of the Industrial Life Insurance Company of Louisiana and the Peoples Benevolent Industrial Life Insurance Company, where Homer Plessy, of the landmark Plessy v. Ferguson U.S. Supreme Court case, worked. The Negro Board of Trade was located within the building, as was the office of the New Orleans chapter of the NAACP. It was a place where African-American fraternal organizations and clubs gathered.

A combination theater/auditorium on the second floor known as the Temple Theater hosted popular performing groups, vaudeville shows and African-American carnival balls. That venue, Medley says, "led to the formation of the Zulu Parading Club in 1909." In 1923, an eighth and ninth floor were added to the structure; soon after, a rooftop bar opened. For a time known as "Piron's Garden of Joy," the venue hosted — and fostered the development of — prominent musical acts, including Louis Armstrong, Manuel Perez, Manuel Manetta, and others. "It was the most elegant venue in town that catered to African Americans," LeGardeur wrote in a December 2004 article in *The Louisiana Weekly.*

"To a generation whose parents and grandparents had known slavery, the new edifice was an important accomplishment in the heart of the business community of a growing city," she wrote.

It also laid the groundwork for what we now know as the Civil Rights Movement, said Will Bradshaw, principal of Green Coast Enterprises. "The building [and the meeting spaces within it] was central to the planning of the streetcar boycott in the teens," he said. "Though that was unsuccessful in many respects, it laid the groundwork for what became the bus boycotts of a generation later.



An old postcard shows the many uses the defined the Pythian Temple

"It was a place to provide a sense of opportunity, promise and possibility for a community that was otherwise demeaned and pushed down in every aspect," he said. "This building stands as a monument and legacy to that strength and incredible perseverance, and a celebration of the cultural accomplishments of that community despite segregation and Jim Crow."

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The Knights of Pythias, facing financial catastrophe in the wake of the Great Depression, lost the building by court order in 1941. Higgins Industries leased the building in 1943 as its hiring center, and made some decorative modifications to the building, but largely left the structure, and the five-story parking garage that had been constructed behind it in 1925, intact. New Orleanian Andrew Higgins had invented the "Higgin's Boat," a landing craft for vehicles and personnel that was so significant that President Dwight D. Eisenhower later described Higgins as "the man who won the war for us." By 1943, Higgins Industries operated seven manufacturing plants and employed 20,000 people. Notably, the company employed the first fully integrated workforce of African American and white men and women in New Orleans.

Higgins Industries closed its offices at the Pythian Temple after the end of



World War II in 1945. A subsequent owner, in 1957, decided to modernize the façade of the building to match the recently built New Orleans City Hall. An aluminum and porcelain 'slipcover,' or cladding, was installed atop the building's original façade. In 1961, the five-story parking garage was raised to nine stories and clad in the same slipcover so that the two buildings matched. At that time it was known as the Civic Center Building; for four decades it housed a district court, a bank and medical offices.

Will Bradshaw and Lex Kelso first toured the building in 2012. It had been vacant for over a decade at that point, and was in poor shape. It had gone through so many owners and iterations that very little of the historic interior of the building was left; on the outside, the mid-century modern exterior looked sad and aged. The owner at that time used it to store building materials, among other things. "We walked in and there must have been a thousand toilets on the first floor," Bradshaw said. "But then we came into the second floor and saw the arched windows and the brick, with a view onto Duncan Plaza, and we thought, 'Oh, this is the building.'" Despite the metal cladding on the building's façade, it was clear that the arched brick window openings of the Pythian's past lay underneath, giving Bradshaw and Kelso hope for what a renovation could look like.

The two were looking at sites across New Orleans for their next big project. Green Coast Enterprises had already won awards and accolades for transforming vacant historic buildings at the intersection of Washington and Broad streets into revitalized offices, eateries and a health clinic for the Broadmoor neighborhood. They had also restored historic homes throughout the city as rentals, and constructed dozens of new, energy-efficient home builds in Gentilly, among other projects. "We always approach projects with a triple bottom line," Bradshaw said: "What's good for the community, what's good for the environment, and how can we make a profit." The duo knew nothing of the building's history when they first considered buying it. What they did know, however, was that the building's downtown location, close to the medical center, public transportation and amenities, would make it an ideal place to consider developing residential and commercial space in a way that benefited future residents, and the city as a whole.

They learned of the origins of the structure as they were trying to purchase it, and were amazed by its historic significance. "If you're going to redevelop the Pythian, you have an extraordinary responsibility to honor the legacy of what came before you," Bradshaw said. The Green Coast team developed a plan where the first floor of the building would house a food market, and floors above would house business and medical offices and 69 apartments, 25 of which would be designated as "permanently affordable."

"Most of the people who work downtown make $35,000 to $70,000 a year," Bradshaw said. But those people can't live downtown: They can't live in subsidized units because they make too much, and they can't live in un-subsidized units because they don't make enough. "So you have half of the workforce that is effectively excluded from the downtown housing market." Though the number of residential units downtown is growing, occupancy is still at 98 percent, meaning that most developers aren't incentivized to make units affordable. They can and do garner market rate rents.

The redevelopment of the Pythain honors the building's past. The affordability of one-third of the building's residential units "represents the economic diversity of the city," Bradshaw said. The food market, which will offer a variety of kiosks for hungry patrons, will also function as an incubator for local entrepreneurs. GCE also hopes to open a jazz club on the second floor. These endeavors represent the company's "commitment to culture," Bradshaw said, "and tells part of the story of what was here originally." Tenants will also include a community health center and a physical therapy clinic, among others.

"This is a building that is about, and for, New Orleans," he said. But before this vision could be executed, Bradshaw had to perform what can only be described as wizardry in lining up funding to finance the $43 million building transformation.

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The first task to making the redevelopment of the Pythian financially possible was the assurance that the project would earn state and federal historic rehabilitation tax credits. In Louisiana, the two credits combined earn developers 45 cents on every dollar spent, which they can deduct from their taxes or cash in for capital through certain banks and companies. It was here that GCE hit their first major obstacle — one that took two years of onerous work to solve.

Despite the building's incredible historic significance, it had been excluded from the boundaries of the Lower Central Business District National Register district. The boundary had last been expanded in 2006, said Gina LaMacchia, development manager with Green Coast Enterprises. But the Pythian's mid-century cladding — a false façade — had excluded the building from National Park Service (NPS) attention. If the building wasn't listed as individually significant, or located in a National Register Historic District, it couldn't earn tax credits — and the redevelopment dream would be dead before it began.

LaMacchia, Bradshaw and Kelso were confident that the Pythian's significant history would convince the NPS to take a second look. They also hypothesized that the building's original façade was sitting beneath the metal cladding — and if it was, that could get the building included on the National Register for sure. "We first tried to get the building individually listed as significant," LaMacchia said. The first step in that process: remove the metal cladding so that the Pythian would be recognizable from the era of its original construction. "We spent about a quarter of a million dollars just removing the façade before we purchased the

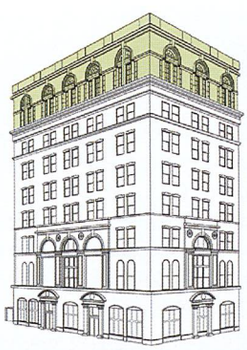
HISTORIC TIMELINE

TIMELINE BY: studioWTA



1908

- Diboll, Owen, + Goldstein Architects
- 7 storey Pythian Temple constructed



1923

- Roof Garden (8th floor & mezzanine) constructed



1925

- Moise H. Goldstein Architects
- 5 storey auto garage constructed



1943

- Moise H. Goldstein Architects
- Higgins Industries moves into building
- Pressed brick removed at theater windows, glazing added
- Cornice removed

building," LaMacchia said. It was a huge gamble; "we had no idea what we would find," she said. "We knew from the inside that there were gorgeous archways, but it was a surprise to all of us how beautiful the building ended up being." The Louisiana State Historic Preservation Office (SHPO) unanimously approved the building's listing on the National Register of Historic Places, "but when it went to the federal reviewer in Washington, DC, we were denied because of a lack of interior integrity," LaMacchia said. Too much of the building's interior had been stripped away through the years; the physical representations of the history that made the building so significant were gone.

The GCE team, upset and nervous that they were about to lose on their gamble, started calling preservationists across the country. "The National Park Service and SHPO suggested we expand the federal historic district instead," LaMacchia said. Expanding the Lower Central Business District National Register district didn't just mean making a case for the Pythian, however. Instead, an update on every building in the district would be required.

LaMacchia got to work, along with coworker Stephanie Mezynski. "We did research on any building on the block that was formerly considered non-contributing to update them and see if they were now eligible," LaMacchia said. Jessica Richardson from the Louisiana SHPO helped with the monumental task.

The district expansion was accepted in January 2015, but what the National Park Service and SHPO decided GCE should do with the building surprised everyone. To earn historic rehab tax credits, the Pythian would need to be restored in the front to match its original 1909 construction— with the exception of a cantilevered cornice that projects from the building five feet, which was originally added in 1923 and will now be reinstated. And since the back addition to the building was constructed in 1961, it is over 50 years old, and technically historic. So the addition was to be restored to its 1961 look; the building is classical in the front, mid-century modern in the back. To a passerby on the street, it looks like two separate buildings. Inside, however, visitors can pass from the early 20th-century Pythian to the 1960s addition without realizing it.

"The support we had from the community was amazing," LaMacchia said. "Everyone recognized that this was a project that needed to get done, for preservation reasons, for affordable housing reasons. We just had to find the right pathway. Ultimately it was the NPS and the SHPO that figured out this pathway; this would not have been possible without them."

With the significant historic rehab tax credit funding finally secured, it was time to find tax credit investors and solidify the project's other financial backers — a process that, once again, presented surprises.

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Lining up different funding sources to cover a $43 million renovation was indeed as complicated as one might assume. Investors had to be found for the historic tax credits as well as New Markets tax credits, which are notoriously tricky to earn. Investors with capital had to be sourced, as did banks that would take on the loans.

Barrett Cooper, chief operating officer of ERG Enterprises, became interested in the project after reading about it in the newspaper. He had long known and respected Bradshaw, and gave him a call. ERG, founded in 2006, focused in its early years on investing in health care facilities, as its founder, Dr. Eric George, is a renowned hand surgeon. In recent years the company has branched out, however. The Windsor Court and Royal Orleans hotels were early investments, and most recently, ERG was 50 percent owner and developer of the Orpheum Theater. They also recently partnered in the reopening of the Pontchartrain Hotel. "We love unique, historical, cultural entities, from a real estate perspective," Cooper said. "Our investment belief is that there's more sustainability both financially, structurally and in the community from historic buildings. Historic projects have value; there's a value having people come to us and say, '50 years ago we used to have Sunday lunches in this place, and we feel attached to it.' It's community, but it's also sustainability financially. You don't have to rebrand things — people know what it is."

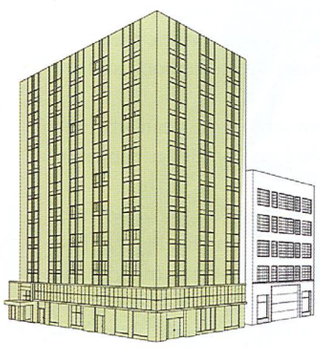


ABOVE and OPPOSITE PAGE: The second floor, future home to a jazz club, has great views of Duncan Plaza and City Hall through the building's arched windows.

ERG was already sold on Bradshaw and GCE's work, as well as the importance of the Pythian's history. What clinched it for the company, Cooper said, and caused them to become a partner and investor in the Pythian, was the building's location. Situated downtown, across from City Hall and close to the new hospitals, the prime locale, coupled with catalytic improvements undertaken by the City, such as the installation of a streetcar on Loyola Avenue and upcoming improvements to Duncan Plaza, really made the project a win, Cooper said.

This commitment to offering more than just market-rate units attracted another investment partner, the Crescent City Community Land Trust. The community development corporation (CDC), which was started in 2011, focuses on partnering on residential and commercial projects that bring permanent affordability to tenants and owners, in addition to educating the community and promoting affordability through policy. Partnering on the Pythian will be their signature project, said Executive Director Julius Kimbrough, Jr. "The reality of life in New Orleans is that 'low to moderate-income' often means African American," he said. "The Pythian was historically a building for and by African-Americans. It's a beautiful circle."

"We are about connecting people's housing with their lives beyond the house," Kimbrough said. "The need for a doctor, a grocery store, [proximity to] major transportation networks. The Pythian is in downtown New Orleans, and Tulane



1957

- Benson + Riehl w/ R.E.E. DeMontluzin
- Aluminum & porcelain 'slipcover' added
- Civic Center Building



1961

- Benson + Riehl w/ R.E.E. DeMontluzin
- Garage demolished (except rear wall)
- 9 storey building constructed with aluminum & porcelain 'slipcover'



2014 (existing conditions)

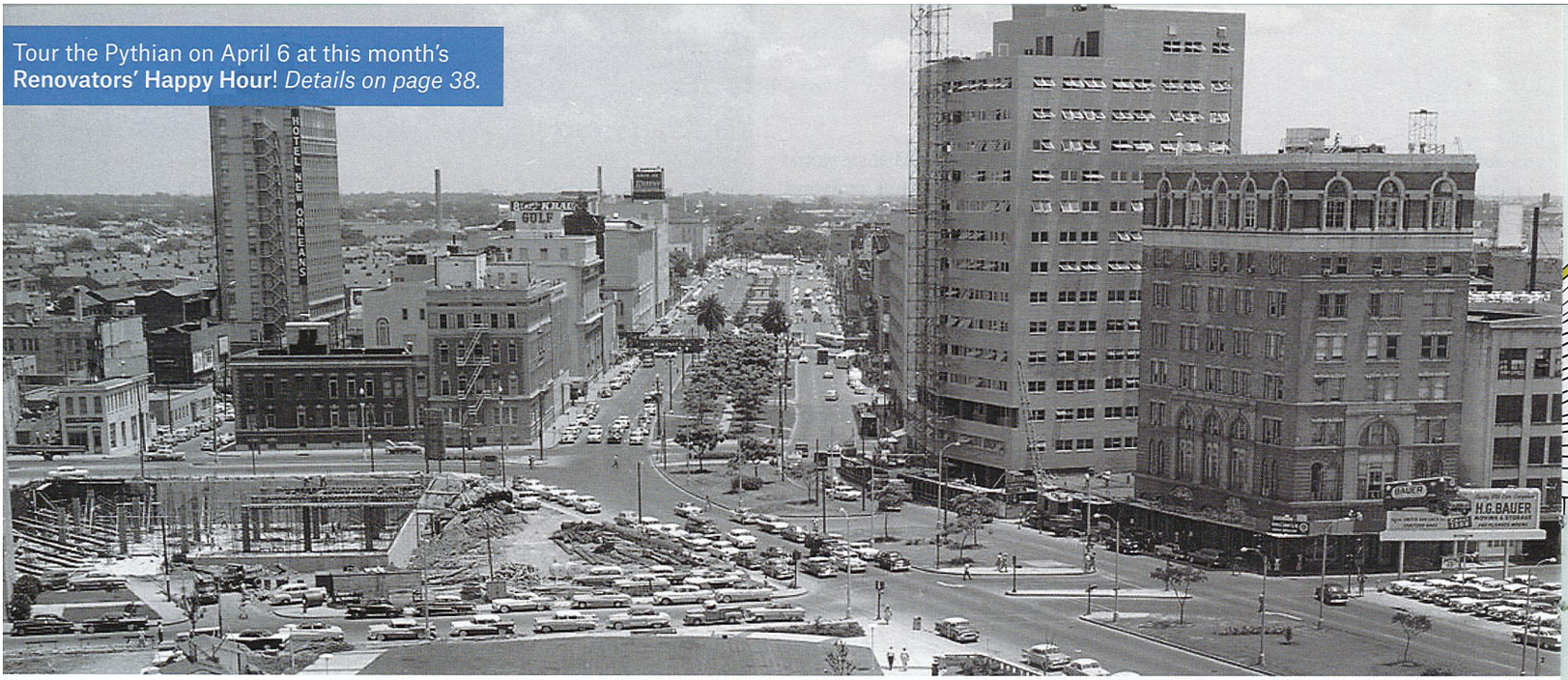
- Benson + Riehl w/ R.E.E. DeMontluzin
- Garage demolished (except rear wall)
- 9 storey building constructed with aluminum & porcelain 'slipcover'



2016

- Repair & replacement of damaged and missing ornament, brickwork
- Envelope tightness restored

Tour the Pythian on April 6 at this month's **Renovators' Happy Hour**! *Details on page 38.*



This photograph shows the building on the right, and the construction of the New Orleans Public Library Main Branch on the left.

and Loyola Avenues has become the major terminus fro the RTA system in this town now," he said.

CCCLT has partnered to bring debt and equity to the transaction, acting as a co-developer and a financier.

Other stalwart partners that made the project financially feasible, according to Bradshaw, include U.S. Bank, Iberia Bank, The Reinvestment Fund, the National Trust Community Investment Corporation, Willowend Investments and Gene Kelso Caselli. Bradshaw and Lex Kelso were also personal investors.

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It took years for tax credits and finances and partners to be sorted out; all the while, skilled architects at studioWTA were diligently working on the project, too. While GCE's LaMacchia described what was left of the original façade when the metal sheathing was removed as 'beautiful,' studioWTA architect Scott Crane remembers differently. "When the façade came off, there was a collective gasp in the office," he said. The façade's original brick and plaster had been shaved from 3-D to 2-D to hang the new, mid-century sheathing, and the brick that remained was "pock marked" and unusable, he said.

But GCE was committed to restoring the façade as it originally looked. "The developers wanted to do the right thing," said studioWTA Principal Wayne Troyer. "They didn't cheap out at all."

The architects, under the leadership of Troyer and Julie Babin, used the Pythian Temple's original architectural plans as a guide map to recreate the façade. "But some of the details just weren't there," Babin said, so the team had to rely on photographs, and even historic articles and documents, too, to decipher exactly what the original façade looked like, down to the finest detail.

On the building, they had some guidance. Though the brick on the first two floors was unsalvageable, their presence made exact replication of their patterns possible. New brick did have to be sourced, and special effort was made to match the color and speckling of the original brick, which was largely salvageable above the second floor.

But some missing details remained a mystery. Large plaster cartouches above the two ground floor entrances, for example, are undecipherable in renderings, so studioWTA worked with plasterer Jeff Porré to design new cartouches to top the stone-surrounds that define the front entrances. The new cartouches blend the old with the new: in honor of the new food market, Louisiana produce and seafood figures frame the cartouche and surround the original Knights of Pythias seal in the middle.

How to fit 12 apartments on every floor above floor 4 was a challenge, Babin said, while working within the confines of existing structural columns and window placement. Another challenge was how to design apartments on the luxurious ninth penthouse floor given that much of the floor had large, plaster barrel vaults across the ceiling. "Running plumbing and lighting without ruining those spaces was tricky," she said.

The team fought hard to keep the few remaining original architectural details they found within the building. The stair rail, for example, features a beautiful swirling design, and is original. But it doesn't meet modern-day safety code. "We all felt very strongly from the beginning about keeping them," Babin said. "Wayne and I went to Baton Rouge to appeal to the state fire marshal's office, and we had an appeal with the City of New Orleans to keep the stair in its existing form and to not have to dramatically modify it. And our effort was successful."

They also opted to keep the building's steel beams exposed instead of encasing them in drywall, as is typical. "This was a steel-frame structure, [a building type that] was just being developed in Chicago," Troyer said. "So the original architects were very on top of technology." That led studioWTA and GCE to agree that keeping the steel beams exposed was not only a cool look, but had historic meaning. The beams were coated with intumescent paint to make them fireproof, and are now visible for all to see.

Elizabeth Simpson with studioWTA analyzed paint samples to glean what the interior's original colors were, and then recommended matches from Benjamin Moore, giving the building a historic palette.

"A successful project is the result of the combination of an enlightened owner, a talented architect and an engaged contractor," Troyer said, "and the Pythian had all three." GCE and studioWTA worked closely with Landis Construction, the project's contractor, to achieve great results. "Landis stepped up, and Will and Lex are one of best development teams I've ever worked with," Troyer said. Bradshaw echoed his sentiments. "In 20 years, I've never worked with a better development team than the one on this project," he said.

Residents are scheduled to start mving in to the Pythian on April 1, and the rest of the commercial spaces, including the new ground-floor market, will be opening through the fall.

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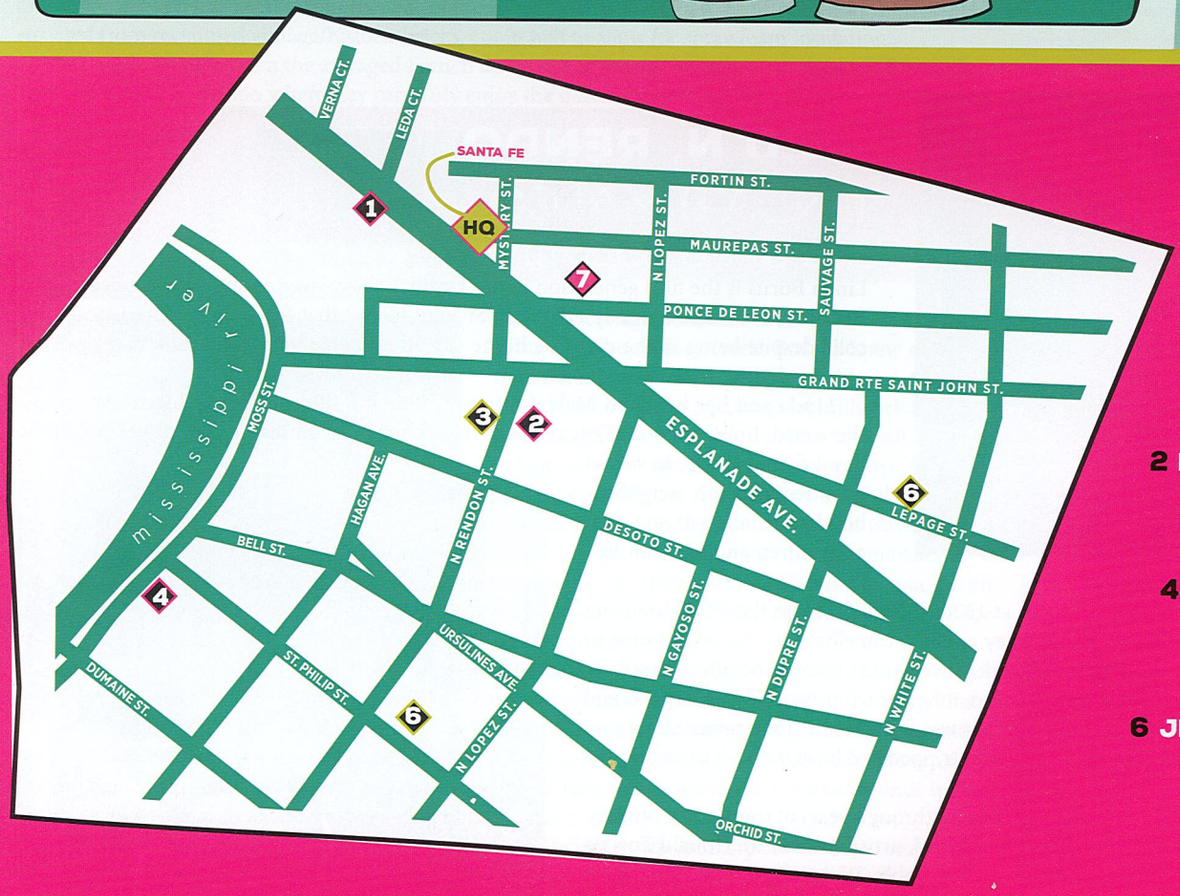
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Tour Homes

1 JOHN MILLER
3356 ESPLANADE AVE.

2 LINDA & MALCOLM BURNS
1320 N. RENDON ST.

3 BETH PARROTT
1317 N. RENDON ST.

4 JAMIE & MICHAEL TUBRE
932 MOSS ST.

5 MIRELL & AUGIE GALLO
3123 ST. PHILIP ST.

6 JILL DUPRÉ & JOSH MAYER
2835 ESPLANADE AVE.

7 SUE GADEN PREECE
3129 PONCE DE LEON ST.

HOUSES ON TOUR

PHOTOS BY SARA ESSEX BRADLEY

3356 ESPLANADE AVE, JOHN MILLER



When John Miller purchased the beautiful 1890s three-bay side-hall shotgun at 3356 Esplanade Ave. in 2008, it needed a full renovation. Updates included a new kitchen and bathrooms, but retained all of the exquisite character of the over 120-year-old home. The house contains almost every wish list item for a historic home buff, including original heart pine floors, pocket doors, and original plaster walls and medallions. In addition, a rare three-sided fireplace faces the living room, kitchen and dining room with a combination of reclaimed, period-appropriate mantels. The home is situated on a lush, 150-foot-deep lot shaded by a huge live oak and Cabrini Cathedral's dome. The rear yard features a vintage gas streetlight and brick patio as well as a brick accessory structure that provides both storage and ambiance.



John's style is eclectic and distinctively masculine while also being extremely inviting. His decor features art and objects he has found throughout New Orleans along with family keepsakes, including his father's framed Army jacket from the Korean War. Also on display is a dulcimer — an ancestor to the piano that is played by striking the chords with handheld hammers — that has been in John's family since 1868 and doubles as a table in the side hall when closed. It makes a great conversation piece upon entering the home. One favorite art piece is the Blue Dog print hanging in the master bedroom. *-Sarah Martzolf*



1320 N. RENDON ST., LINDA & MALCOLM BURNS

Linda Burns is the fifth generation in her family to have lived in the 1300 block of North Rendon Street, one of many Faubourg St John blocks that feels uncharacteristically bucolic despite being in the city. The home sits on a double lot with an amazing pool and outdoor living space.

Linda and her husband Malcolm travel often and their grown children live around the world; however, New Orleans is always home base. Linda and all of her neighborhood friends have served as president of the neighborhood association at one time or another, and you can just feel her love for her home and neighborhood.



The Burns purchased the Eastlake single shotgun at 1320 N. Rendon St. in the 1970s knowing they could restore it and make it their own home. They added a camelback to the small home in the 1980s but maintained the façade laced with millwork as well as the interior details. A vestibule located at the side door (now in the kitchen) was removed; it had previously divided the space, and in its place, a stained glass window made by Linda's father was hung in the doorframe. Linda says she loves all the natural wood inside the home, which was stripped and brought back to its original state as part of their renovation.

Linda surrounds herself with things that she has picked up through years of travels or sentimental gifts. Her favorite artwork includes paintings by her friend, artist Patricia McDonald Fowler, and photography by her brother-in-law, Ralph Burns, and by Bobby Wozniak. *-Sarah Martzolf*

1317 N. RENDON ST.,
BETH PARROTT

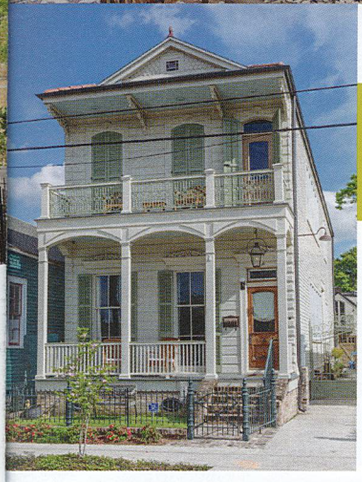


This shotgun double (1317-19 N. Rendon St.) has been renovated but still functions as two independent rental units. The property is owned by Linda and Malcolm Burns, who recently renovated this unit for their dear friend, Beth Parrott. The exterior of the home was painted to be bold and colorful and features a butter yellow exterior body with cream trim, turquoise shutters, and a K&B purple front door and screen. The colors were selected to play up the extensive millwork, cornices and vertical proportions of this quintessential New Orleans home. Beth's collection of colorful art fits perfectly into the bright, updated space.



In the recent renovation, the kitchen was moved forward, updating the floorplan of the home with a combined living and dining space. The home still features two shotgun-style, walk-through bedrooms, which lead to a lovely rear courtyard with new Magnolia trees and a custom-built bamboo outdoor shower.

Linda and her friend Beth love their block. In the evening they sit on either of their porches with a glass of wine, looking across the street at the other porch, enjoying the neighborhood and neighbors walking by. *-Sarah Martzolf*



932 MOSS ST.,
JAMIE & MICHAEL TUBRE



Jamie and Michael Tubre's home on Bayou St. John does not look like a shotgun house, but when they purchased it in 2012, that's exactly what it was. The three-bay sidehall shotgun, built in 1906, had been neglected for years and was in need of a major overhaul. Rather than simply renovate it, the Tubres chose to add a full second floor the home, which includes a master suite, two children's bedrooms and bathroom, as well as a bonus office — along with the original roof decking and cantilevered joists.

Every corner of the home contains reclaimed materials, many of which are original to the house. On the first floor, there are no interior walls from the front room of the house, making way for 12-foot wooden columns reclaimed from another renovation project by Michael's contracting company, TKTMJ Incorporated. A row of windows, which had long ago enclosed the side hall, were retained and below them are now the original mantels from throughout the house. Original lap siding was reused throughout to create accent walls, and stained glass windows from the PRC's Salvage Store and The Green Project joined one found in the home itself to add to the historic ambiance of the space. Even the TV room in the rear of the house, which was a new addition, features brick-between-post styled walls, constructed from reclaimed vintage/historic bricks, cut in half to allow for spray foam insulation.

The couple loves to open the salvaged French doors in the master bedroom overlooking Bayou St. John, especially during Jazz Fest and Bayou Boogaloo when they can truly enjoy the oldest thing about their home — the view. *-Sarina Mohan*



3123 ST. PHILIP ST.,
MIRELL & AUGIE GALLO

About a year ago, Realtor Mirell Gallo was showing a client a property at 3123 St. Philip St. with no intention of buying a home for herself. But she knew she couldn't pass up this house, so as soon as she knew her clients were not interested, she called her husband Augie to take a look. He immediately shared her love of the soaring ceilings, wood floors and original millwork in this shotgun, which was once a double but had been converted into a single shotgun. Shortly after, the Gallos were able to call it their first home.

Not only did Mirell have the good eye to scoop up the property, but she also had the ability to integrate interesting materials from world travels into a cohesive style. The home was mostly renovated, but the Gallos put their own touch on the space with Mirell's penchant for design and color. And, as she says, paint goes a long way.



Furnishings were styled by Mirell as well. She re-upholstered the floral-backed sofa in the living room and the green velvet bed frame in the master bedroom. The master bathroom features an oversized cypress mirror that was included in the sale of the house. The white walls offset the couple's art, rugs and fabrics from around the world and showcase their proudest possession, a burled walnut Italian Art Deco sideboard from the 1930s.

Mirell and Augie have used every inch of the space efficiently. The living space flows out to a fantastic shaded back deck looking over edible gardens in multiple raised beds. *–Sarah Martzolf*



2835 ESPLANADE AVE., JILL DUPRE & JOSH MAYER

The street view of Jill Dupre and Josh Mayer's raised centerhall cottage betrays the home's spacious, airy and boldly artistic feel. A gracious front porch leads to a grand, eight-foot-wide hall with traditional double parlors to the left and a sunny home office and master suite to the right. The hall features an oversized barge board-framed mirror made from boards salvaged from their previous home in the Bywater, as well as a rickshaw that Josh brought back after working in Bangkok, Thailand for four years. The rickshaw serves as a symbol of their love of travel and of things always moving in and out of their lives. Josh often gives the kids rides up and down the hall in it, and they even took it out for Mardi Gras one year.



Jill Dupre, an artist and designer, has been curating her home for years and has a fresh perspective on color and scale. Her eclectic style includes elements of Bohemian, modern and historic design. She likes to use "colors and textures that don't 'match' but are in harmony," she said, and suggests that all homeowners always keep a little of themselves in their design.

The design allows the formality of a historic home to work for a modern family with teenage kids while also utilizing the entire square footage. The pool in the backyard is an oasis canopied by a huge live oak with ample room for entertaining.

The family's impressive art collection includes many pieces won at fundraising events for nonprofits, and almost all were bought locally. Artist Rebecca Rebouché, a friend of the family, painted 'The Family Tree' in the den. To create these works, which are like portraits but use imagery instead of faces, Rebouché interviews the family and then incorporates their personalities, adding her own magical sense of who they are. Another favorite piece is 'The Girl on the Street' photograph by family friend Katherine Slingluff, which was the first piece of art Jill and Josh purchased for this home and is displayed in the living room. A third noteworthy piece is 'Uncle Sam Rides the Rocket' by local artist Skylar Fein, which hangs in the hallway. As a graphic designer, Jill is a big fan of graphic art and graffiti; this piece was won at a charity auction and brings her much joy. *-Sarah Martzolf*



3129 PONCE DE LEON, SUE GADEN PREECE



Sue Gaden Preece's sidehall shotgun home is joyous. When she purchased the home in 2012, it was gutted and zoned for commercial use. She was drawn to the original floors throughout as well as natural light — perfect for an artist like herself. Sue surrounds herself with things that bring her joy and is a self-described collector. She considered opening a shop in the space, but found that the home was the perfect fit for her own paintings as well as gifts and collected items.

Sue painted the enclosed sidehall an exuberant orange, which highlights the bold artwork throughout and the natural light that fills the space. The home features a variety of reused and repurposed items, like the vintage cast iron bathtub, closet doors, the living room chandelier, and porch railing — all sourced from local shops like PRC's Salvage Store and The Green Project. The bathroom vanity and dining room chairs were salvaged from her own home in Waveland, Mississippi, which flooded in Hurricane Katrina. She found these pieces scattered in the woods behind her home and was able to give them new life in this new home.

Sue is in the process of opening her new store, Evangeline, at 1228 N. Broad St., which will feature home furnishings, art, antiques, crystal and china, jewelry, and home and garden gifts from elegant to whimsical. *-Sarah Martzolf*

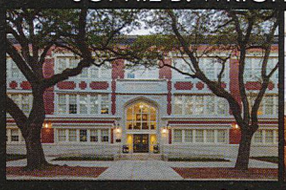
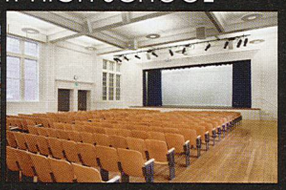




LUSHER HIGH SCHOOL




SOPHIE B. WRIGHT HIGH SCHOOL

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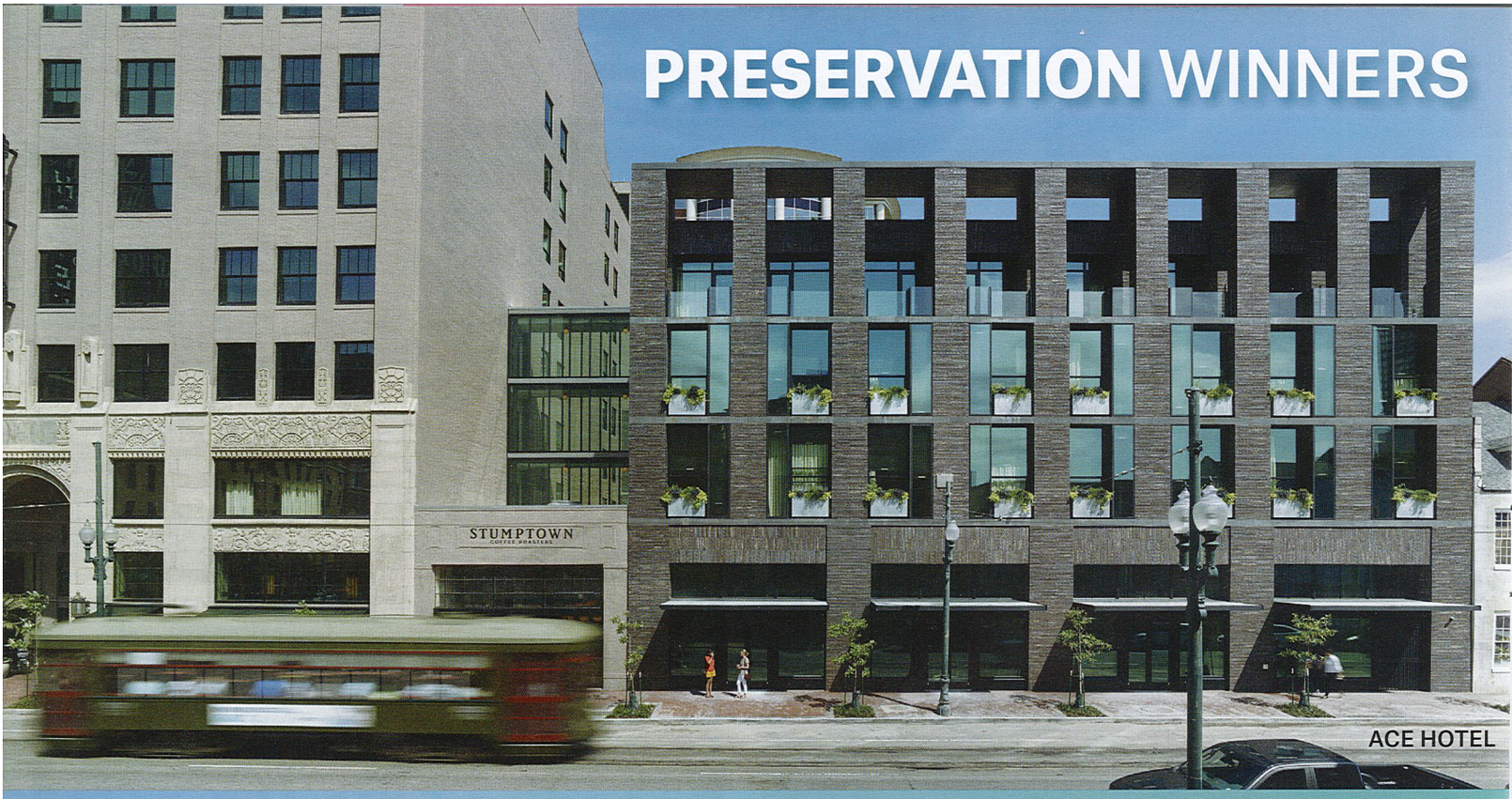
2017 AWARDS FOR EXCELLENCE IN HISTORIC PRESERVATION AWARD WINNERS LOUISIANA LANDMARKS SOCIETY







PRESERVATION WINNERS



ACE HOTEL

The Louisiana Landmarks Society Has Honored 18 Projects with Excellence in Historic Preservation awards.

The awards celebrate projects completed in Orleans Parish in 2016 that represent outstanding examples of restoration or rehabilitation of historic buildings. Of particular interest were projects which:

- Demonstrate that historic preservation could be a tool to revitalize older neighborhoods
- Show that historic preservation is "green" and sustainable
- Support the cultural and ethnic diversity of the preservation movement
- Are creative examples of saving a historic building
- Involve properties that utilized various federal or state tax incentive programs
- Represent new design that is appropriate to historic neighborhoods

The 2017 Louisiana Landmarks Society Awards for Excellence in Historic Preservation will be presented and celebrated at a program and reception at the Ace Hotel on Wednesday, April 12 at 5:30 p.m. This year's winners are:

ACE HOTEL

Eskew + Dumez + Ripple, Broadmoor, LLC, Domain Companies, Palmisano Contractors, Harmon Engineering, LLC

Once the largest furniture store in the south, this 1928 Art Deco building now is home to a lively downtown hotel, restaurant and bar scene. A four-story addition complements the historic construction, with materials such as a handmade brick and cast stone. The project is punctuated with traditional New Orleans elements such as a carriageway and courtyard, balcony gardens and an eclectic collection of interior materials and furnishings.

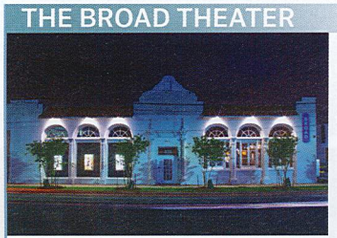
208 BIENVILLE



Terrell-Fabacher Architects, LLC, Lobell, LLC, Gerard Breaux

For decades, this five-story brick warehouse stood deteriorating in a sea of parking lots in the river-fronting upper section of the French Quarter. In the 1980s, its owner sought approval for its demolition. Constructed in 1900 for the American Sugar Refining Company, this building today has been sensitively renovated into four residential units and a ground floor office space. Especially noteworthy are the restored original masonry vaulted ceilings.

THE BROAD THEATER



Art House NOLA, Design Office, Owen Riley Investments, Laura Scriba

The creation of a four-screen movie theater from a blighted 1924 Spanish Colonial-style warehouse and an attached 1940 seafood processing factory has been revitalizing to the Mid-City and Tremé neighborhoods. When the owner leased the older building in 2015, it had been essentially abandoned and blighted for nearly 10 years, and a non-original mezzanine cut across the front arcade windows. (See the April 2016 Preservation in Print story "Renovations Take Center Stage at Broad Theater" for more.)

CATAHOULA HOTEL



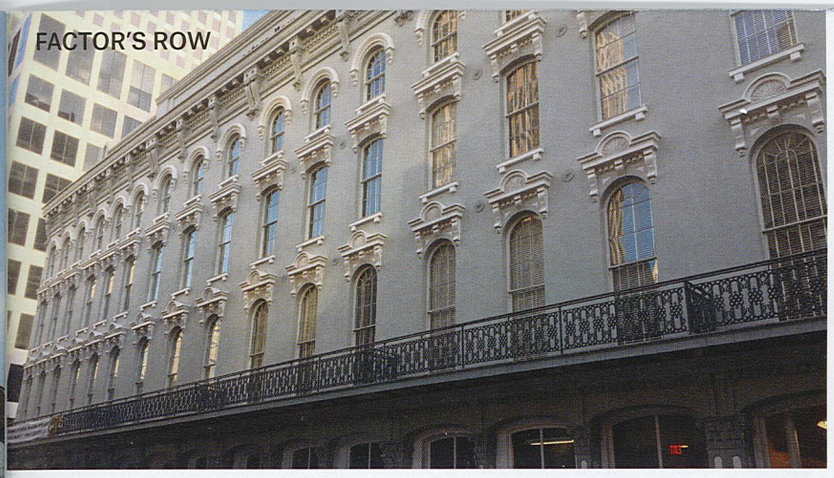
Ley Line Development, Global X, Preservation Resource Center

This European-reminiscent hotel emerged from the rescue of two modest townhouses, tucked away in the Central Business District on quiet Union Street. In 2014 the derelict 1840 and 1923 buildings caught the eyes of the current owners. Using state and federal tax incentives, as well as credits derived through the Preservation Resource Center's façade easement program, the owners crafted an intimate hotel, with help of reclaimed materials. (See the April 2016 Preservation in Print story "Modern Throwback" for more.)

FAÇADE RENEW

The Albert and Tina Small Center for Collaborative Design, New Orleans Redevelopment Association (NORA), Clio Associates

Façade RENEW is a commercial business development grant program created in 2014 and spearheaded by the New Orleans Redevelopment Authority (NORA). The program provides three-to-one reimbursable grants designed to incentivize commercial property and small business owners to preserve and revitalize their buildings. The program operates along four historic commercial corridors: Bayou Road, Oretha Castle Haley Boulevard, Old Gentilly Road and St. Claude Avenue. The program has made 38 awards.

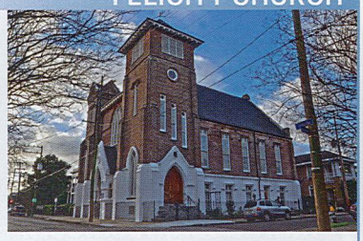


FACTORS ROW

Trapolin-Peer Architects, APC, Woodward Design + Build, Lou Talebloo

After years of neglect, renovations have ensured Factors Row's contribution to future generations of admirers. Primarily occupied by cotton merchants, the 1858 buildings make up the longest continuous grouping of Italianate commercial buildings in New Orleans and, though not the subject, were the physical location where Degas painted the Cotton Exchange. The project includes the adjacent building built in 1869 by architect Henry R. Thiberge.

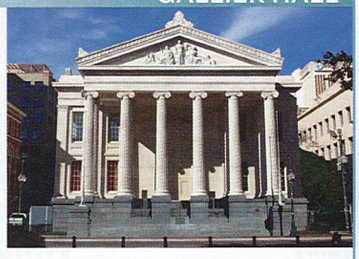
FELICITY CHURCH



Coleman Partners Architects, LLC, Felicity Church, LLC

In its 2010 New Orleans Nine Most Endangered Sites list, Louisiana Landmarks Society included Felicity United Methodist Church as a threatened, abandoned church. This 1888 Gothic Revival structure now has opened as a proprietary church welcoming all members of the community following a major renovation including a new roof, brick repointing and shoring.

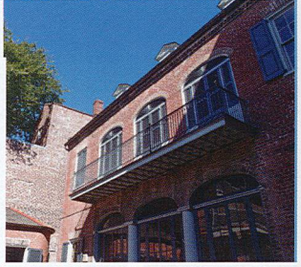
GALLIER HALL



Markdesign, LLC, Cypress Building Conservation, City of New Orleans, Atkinson-Noland & Associates, Inc., Battco Construction and Maintenance Inc., Gray Studio

Gallier Hall occupies an iconic place in the city's history and contemporary cityscape. Designed in 1850 by noted architect James Gallier, Sr., this Greek revival masterpiece served as city hall for decades. In 1958, after the completion of New Orleans' present City Hall, Landmarks Society helped save the building from divestment. In 2014, a long section of marble cornice fell onto the granite stairs, signaling dire need for attention. With the assistance of varied professionals, the City undertook a major façade restoration, including stabilization, structural repairs and masonry cleaning. (See the April 2016 Preservation in Print story "Gallier Hall All Aglow" for more.)

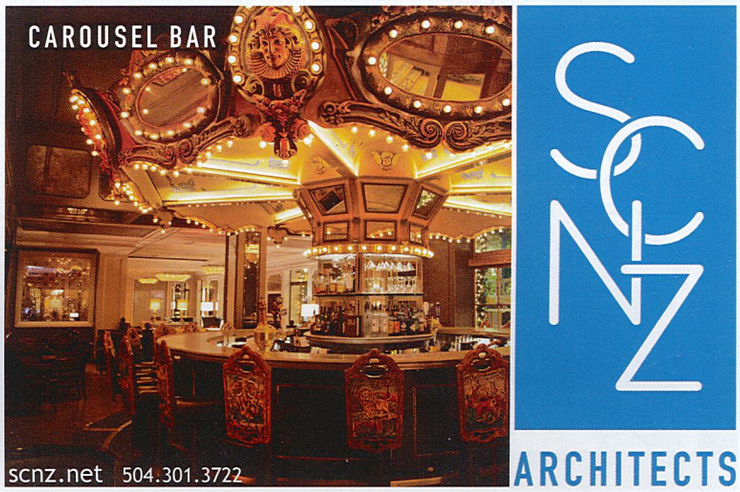
HERMANN-GRIMA HOUSE

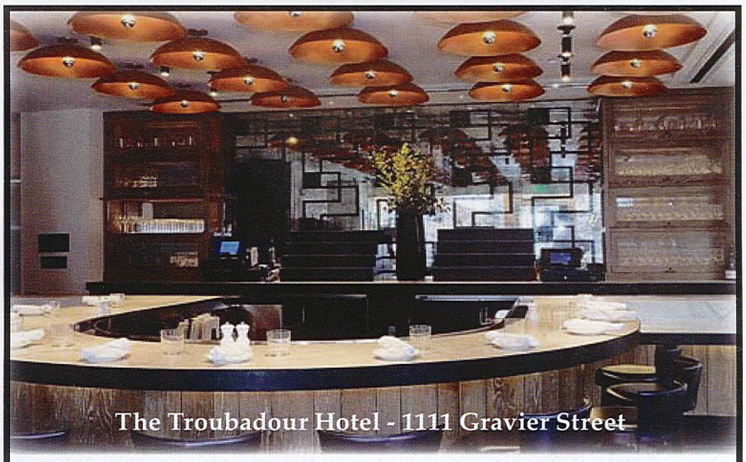


The Woman's Exchange dba Hermann-Grima +Gallier Historic Houses, Cypress Building Conservation, ADG New Orleans, LLC, Koch + Wilson Architects APC, Keith M. Guy, Inc.

The effects of time, climate and nearly two centuries of use had taken a toll on these National Historic Landmarks. The brick and mortar had been severely eroded in several of the site's structures; in some areas, the structural integrity of the buildings had been compromised. With an interdisciplinary team, the museum launched a comprehensive effort to repair masonry, mortar, roofing and millwork. Importantly, a minimally-invasive climate control system was installed.







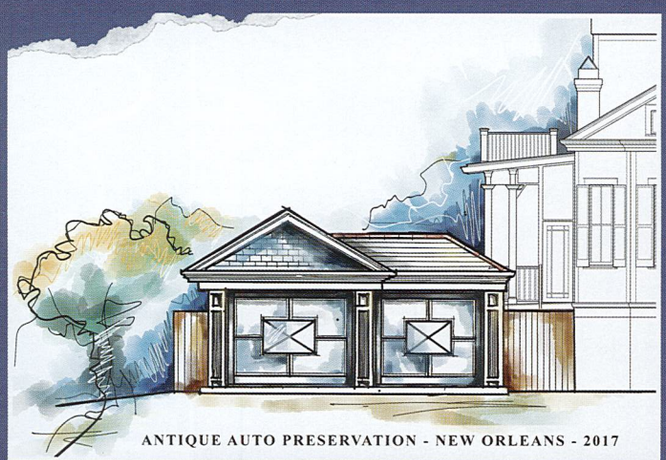
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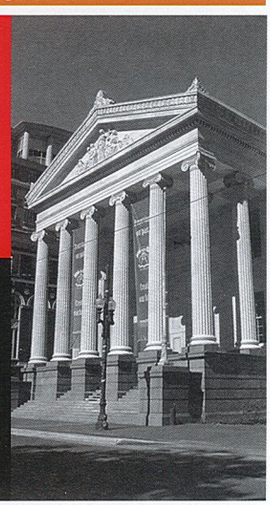


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822 HOWARD

Scott Welty, Welty Architecture; HMS Architects; DEI Contractors, LL; Design Engineering, Inc.

The Motorworks Building is a contemporary rehabilitation of a historic warehouse constructed in 1916 and used throughout the 1920s as an automobile showroom. The building has been rehabilitated into an apartment building that offers modern amenities while retaining historic fabric such as expansive "daylight" iron and wire glass windows, stained and polished concrete floors, industrial-style ductwork, exposed brick, and reclaimed wood re-purposed into stair treads and sliding wood doors.

LUSHER STABILIZATION



Lusher Charter School, CORE Construction, SCNZ Architects, Orleans Parish School Board

The former Alcee Fortier School Building is a cornerstone of the Freret Street corridor. The building had fallen victim to deferred maintenance, water intrusion, termites and age. The renewed building and its occupant, Lusher Charter School, have brought revival to the corner of Freret and Nashville. While honoring the building's history, the project embraced energy efficiency and made upgrades like a new roof, elevator, HVAC, lighting, painting and code requirements.

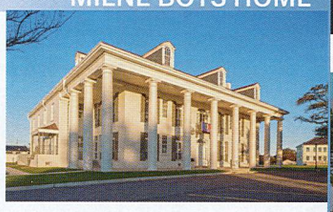
MAY & ELLIS MIXED USE DEVELOPMENT



Traplin-Peer Architects, APC, Formwork Development, LLC, Quiwa Holdings, Palmisano Contractors, LLC

Formerly housing Hurwitz-Mintz Furniture Store, these two Chartres Street buildings were adapted for residential use, accommodating code requirements, new building services and a plan for access to natural light. The architects created 25 residential units, taking care to renovate the existing building, including masonry and stucco repair, retention and repair of original historic windows, and restoration of beadboard ceilings, while offering modern amenities. (See the November 2016 Preservation in Print story "French Quarter's Finest" for more.)

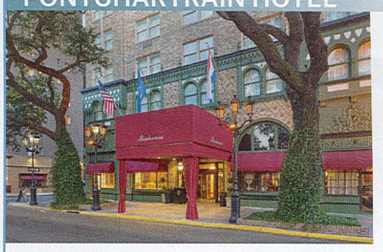
MILNE BOYS HOME



Waggonner & Ball, LLC, City of New Orleans, Battco Construction & Maintenance, Inc., Crescent Commercial Construction, LLC, CDW Services, LA Dept. of Education, Jacobs/CSRS Program Management, CORE Construction, Schrenk, Endom and Flanagan

Constructed under the Works Progress Administration program from 1933 to 1937, the former Milne Boys Home in Gentilly on Franklin Avenue occupied three Classical-style buildings designed by the firm of Diboll & Owens. Damaged heavily during Hurricane Katrina, the original 1930s buildings have been restored, as well as a circa 1962 gymnasium. The 17-acre campus is now the home of The New Orleans Recreation Development Commission (NORDC).

PONTCHARTRAIN HOTEL



Trapolin-Peer Architects, APC, Citadel Buildders, AJ Capital Partners

Opening as an apartment building in 1927 and converting to a luxury hotel in the 1940s, the Pontchartrain Hotel has remained a beloved landmark. The recent project focused on the continuing exterior renovation and the addition of interior 21st-century amenities, revamped luxury suites, extended stay sprawls, and single and double guestrooms. The hotel renovation also brought back a revamped Caribbean Room, Bayou Bar and Silver Whistle Café.

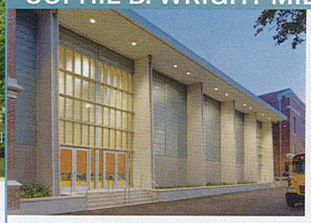
SADLIER RESIDENCE



Charles A. Berg, AIA, Architect, Claus Sadlier

One in a row of three 1836 Creole-style townhouses with out-buildings, 933 Burgundy has been given new life for a new owner. The masonry building has been repointed inside and out; a new natural slate roof with copper nails installed; new interior plaster applied; sagging floor joists corrected and the attic opened for a master bedroom-home office suite. The service building has been renovated as a guest apartment.

SOPHIE B. WRIGHT MIDDLE & HIGH SCHOOL



Waggonner & Ball, LLC, LA Dept. of Education, Jacobs/CSRS Program Management, CORE Construction, Schrenk, Endom and Flanagan, Moses Engineers, Inc.

The second of prolific City Architect E.A. Christy's many schools in New Orleans, Sophie Wright was built in 1912 in the Collegiate Gothic style as a school for girls on Napoleon Avenue at Prytania Street. The extensive project included a complete restoration of the building, which had fallen into a state of disrepair over the preceding decades, and the construction of a new high school gymnasium inserted into the original U-shaped plan. (See the December 2016 Preservation in Print story "Spirits Soar as Sophie B. Wright School is Revitalized" for more.)

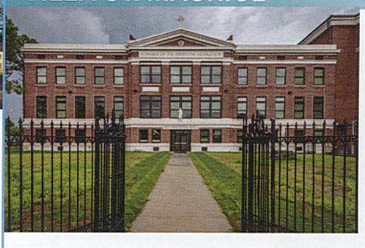
THE TROUBADOUR



Landis Construction, Slumber Corners NOLA, LLC, Campo Architects, Lisa De Kerlegand Martinez

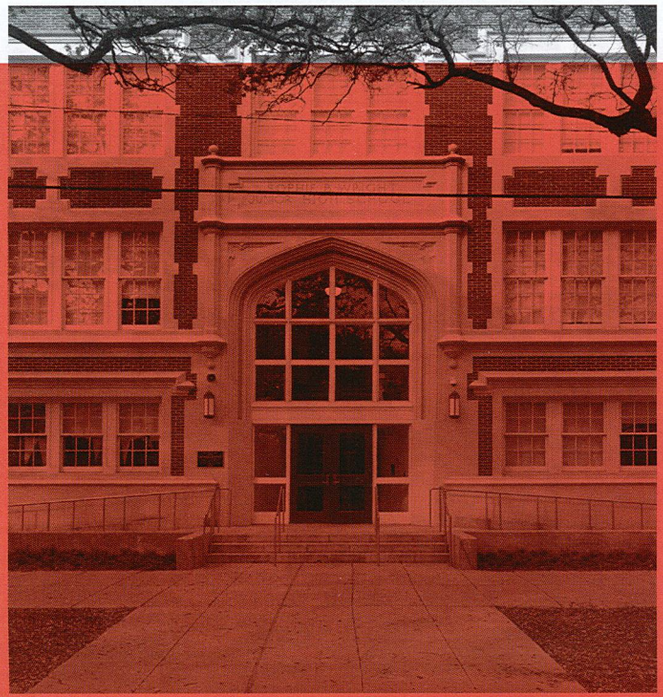
For several generations of New Orleanians, the derelict building at 1111 Gravier St., known as the Rault Center, was remembered as the site of the tragic 1972 fire that claimed several lives. This event led to Louisiana becoming the first state to require that all high-rise buildings have sprinkler systems. In acknowledgment of this change in building codes, the building was listed on the National Register of Historic Places, enabling its renovation.

VILLA ST. MAURICE



Gibbs Construction, Archdiocese of New Orleans, Lachin Architects, APC

Villa St. Maurice is an assisted living facility in the Lower Ninth Ward. The project combined the historic rehabilitation of the Convent of the Perpetual Adoration, a late 1930s nun covenant house and orphanage, with new construction. This is the only such facility in the Lower Ninth Ward, and a major development in the years since Hurricane Katrina so devastated the neighborhood.



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LEFT The tulip motif, repeated in the stained glass throughout the house, is displayed in the home's front windows. **RIGHT TOP** Brennan Fournerat II hides under an antique piano in the cypress-covered den. **RIGHT BOTTOM** The 1910 Craftsman-style bungalow sits on a charming Uptown corner.

A Craftsman for the 21st Century:
Revisiting a Renovators' Happy Hour Home

BY Andrew D. Spaulding, *A.I.A., LEED-AP BD+C* and Suzanne N. Blaum, *Director of Education and Outreach,* PHOTOS BY Liz Jurey

IT'S HARD TO BELIEVE it has been over two years since PRC's Renovators' Happy Hour with the Fournerat family. Back in October of 2014, 1905 Peniston St. bustled with guests chatting and admiring the original cypress wood features, century-old stained glass windows and the plaster relief mural. As the sun set that evening, it got darker inside the home as well, because the lighting hadn't yet been installed. The original plaster walls and Philadelphia strip wood floors were in the pre-restoration phase as well, as is the case at many Renovators' Happy Hours. This project had generated a lot of interest, and so it was crowded inside as the audience heard from Ashley and Brennan Fournerat on how they came to own a gutted 1910 Craftsman-style bungalow in need of complete restoration.

Records show that Hubert W. Ansley purchased the lot in 1905 from the Mississippi Valley Company, and the original Favrot and Livaudais house design was completed in 1910. When the Fournerats visited the house in 2014 on the advice of their trusted Realtor Chris Smith, they took in the art glass and the fine Craftsman-style detailing and they knew it was the house for them. Brennan and Ashley acquired it from former Tuskegee President Dr. Gilbert L. Rochon, III that July. The house, however, needed work: the cypress interior and art glass needed refurbishing, substantial repairs to the roof were needed, and the couple wanted to make a few modifications to the floor plan. Brennan, a graduate of Tulane's Master of Sustainable Real Estate and Development program, wanted the renovation to be green and feature energy-efficient upgrades. Also, given the home's proximity to St. Charles Avenue, the couple wanted to move in before Mardi Gras.

Asked what the biggest challenge during construction was, Brennan immediately thinks of the roof and the challenge of trying to match the home's distinctive Ludowici French tiles. The Fournerat's contractor, Patrick Anderson, concurs: "60 to 65 percent of the roof was missing, and I knew supply of materials would be challenging," he said. "The company in Georgia that made the original tiles had burned down, and supply was a huge issue. Brennan and I were calling all over to find them. We disassembled the roof entirely and started from scratch. We took it all apart, that way we could be sure that the substrate was correct. Leaking can be a problem with these 'hard' roofs."

Strangely enough, the tiles they needed were ultimately found by the owner in Kenner when he spotted them on a trip to the airport one day. Part of what made sourcing the tiles such a challenge was the color. "This tile is more of an orange, whereas most of Ludowici's tiles are more of a reddish color," Brennan said. Even after their exhaustive search, a small portion of red tile had to be used, but that portion was finished with a penetrating exterior grade paint so that the color would not wear off.

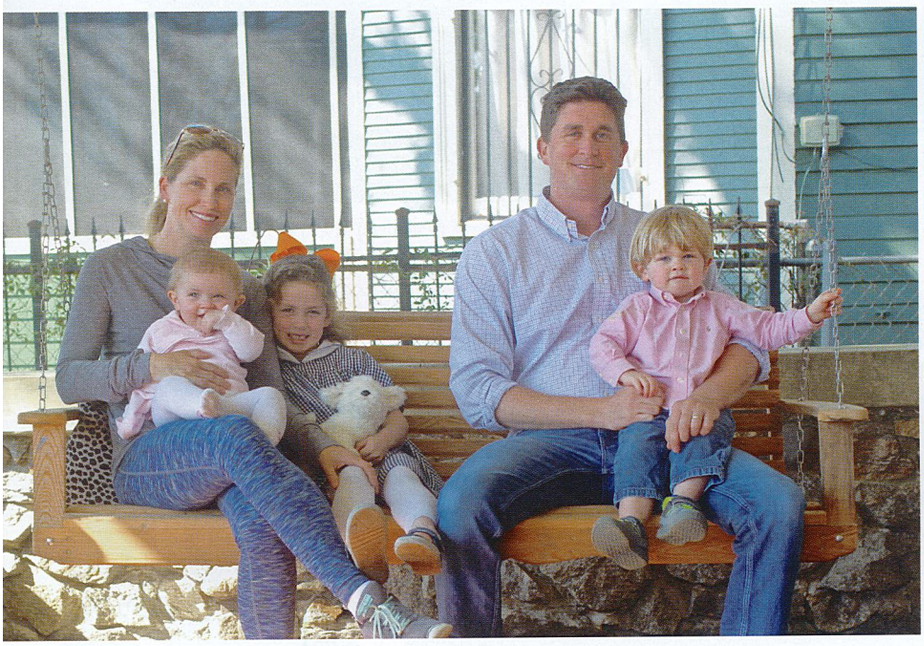
The changes to the floor plan were modest. A billiard room upstairs was converted into a master suite by capturing adjacent attic space for a full bath and walk-in closet. Downstairs, a bedroom and bathroom made way for a spacious family room. The bathroom was flipped into the sunroom and at-

tached to a guest bedroom to create a more private space for guests. One other small change was the conversion of a closet under the stairs to a powder room.

One of the most distinctive features of the Favrot and Livaudis design is the exquisite art glass that features a playful tulip motif. From one part of the house to the next, the tulip is depicted in progressive stages of development, culminating in a fully open blossom at the front door and windows. Attenhofer's Stained Glass Studio was brought in to perform the glass restoration. The windows were first stabilized and missing pieces were matched and replaced with other antique glass. Using salvaged pieces to match was necessary, because the glass can no longer be produced in the same method, which used cyanide to create a mottled effect in the glass.

Marrying these show-stopping windows to the building were distinctive cypress casings, part of the handsome millwork which was painstakingly cleaned and refinished throughout the house. In addition to refinishing, the openings were refurbished: sashes, frames and casings not only restored the beauty of these features, but allowed them to function properly as well. Owing to their craftsmanship, when restored correctly, wood windows and doors perform as well as new ones, are typically very durable and are an indispensable part of a green or sustainable restoration plan.

In terms of sustainability, historic preservation projects come with certain built-in advantages, including resource conservation and designs geared toward passive heating and cooling. Part of this has to do with the design of the buildings themselves and part with the act of valuing and preserving them.



Creating a clean, healthy indoor environment was a top priority for Ashley and Brennan since they were in the process of starting a family. To this end, low VOC paints and finishes were selected and the HVAC system was set up to provide regular exchanges of air between inside and outside. In addition, to protect against moisture-related issues such as mold and mildew, a dedicated and integrated dehumidification system was included and is among the home's most notable green features.

Energy efficiency was another significant concern. With 10 and 12-foot ceilings and 4,500 square feet to heat and cool, there was a certain amount of anxiety related to anticipation of energy bills. To mitigate such concerns, energy efficient measures were employed, including loose-fill insulation in the attic, variable speed heat pumps and LED lighting. The heat pumps were dedicated to three separate zones, allowing certain parts of the house to use less heating and cooling when not in use. Zoning not only helps save energy, but often solves practical issues related to renovation. As HVAC contractor Sam Gowland explains, "One of the major hurdles in New Orleans houses, especially multi-story houses, is where to run the duct work. The difference [between the system installation] of new construction and historic houses is that with historic houses, it's all done on site. With new construction, its figured out ahead of time in the construction plans. Basically, you have to figure out how [you] are going to get from Point A to Point B. To accomplish this, you have to work very closely with the carpenter and the contractor."



Further complementing this high-performance HVAC strategy was the inclusion of smart, programable thermostats in each zone as well as the dehumidification system that reduced the amount of amount of humidity in the air, and thus the amount cooling required for comfort. Underlying these innovative energy saving strategies were the fundamentals of the climatically responsive building itself. The plaster walls, solid stone foundation wall and fully enclosed crawl space connecting the building to the earth were all ways in which thermal mass was used to stabilize the interior environment against a New Orleans climate that is intensely hot and humid in summer and volatile the rest of the year. In addition, the deep overhangs and in particular the deep west-facing porch provided an important buffer against intense summer sun. For those periods when the weather is agreeable, the restored, operable wood windows provide comfort in the form of passive cross ventilation.

Visiting with the Fournerats two years later provides the opportunity to estimate the equity earned through smart real estate choices, use of tax incentives, historic preservation, and energy efficient and sustainable building methods. The result is a good one. The Fournerats always intended to restore the home, but the historic rehabilitation tax credits earned were "icing on the cake." According to Brennan, "the restoration tax abatement was a huge factor in the renovation since it saves a significant amount of money on property taxes. While I still would have taken on the project, the RTA relieved what would have been a hefty yearly financial burden." Navigating this process successfully has led Brennan to establish a successful and growing real estate development company.

Unexpected was the amount of savings gained in the monthly energy bills. "Now that I am living in the home, besides the uniqueness of the architecture, I think what has worked out better than expected has been the power savings," Brennan said. "When we were installing the a/c, we still thought the energy bills would be around $400 a month since the home is so large. We were very pleased when our bills were averaging around $150 to $175. The tankless water heater has also proved to be a beneficial feature. I think that most people with a family of [five] expect to have [a] cold shower now and then, but that is not the case with our home." According to Gowland, it generally takes five to seven years to recoup what it would cost you for a regular (HVAC) system; "afterwards, the money you would gain goes in your pocket."

TOP RIGHT The home features two stunning sunrooms. **MIDDLE LEFT** The Fournerats: Wife Ashley holds their youngest, Caroline; Juliette sits in between her parents, and Brennan holds their son, Brennan II. **BOTTOM RIGHT** The Fournerats have taken steps to restore a mural that wraps around the topmost part of the dining room to its original splendor. Test areas can be seen around the head of the horseman figure and the line to the left of him.





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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 Pythias. 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

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. and the headquarters will be at Santa Fe restaurant, 3201 Esplanade Ave. To buy tickets or to sign up to volunteer, visit prcno.org. Learn more about the featured homes on page 25.

RENOVATORS' HAPPY HOUR GOES TO FAUBOURG TREMÉ

THURSDAY, APRIL 27

Join PRC at this happy hour to celebrate an 1880s Greek Revival-style sidehall shotgun 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.

FIRST TIME HOMEBUYER CLASS

SATURDAY, MAY 6TH AND 13TH, 2017

This 12-hour homebuyer course conducted by A Shared Initiative, Inc. (ASII) in partnership with the Preservation Resource Center of New Orleans is certified by the LA Education Collaborative. It acquaints prospective buyers with the details of purchase contracts, insurance, fiscal fitness, budgeting, home maintenance and more. Students emerge from the program prepared to tackle a home purchase process and meet the demands of owning and caring for a home. Held from 9 a.m. to 3 p.m. at Clifford Rosenthal Community Center, 3401 St. Claude Ave. $100 per individual, $115 per household. ASII Members: $75 per individual, $100 per household. Advance registration is required by April 28. Registration procedures at prcno.org or 504.636.3399.

NEW ORLEANS

RICHARD SEXTON: LOUISIANA EXHIBITION OPENING RECEPTION

THURSDAY, MARCH 30

A Gallery for Fine Photography presents *Richard Sexton: Louisiana*, a career-spanning exhibition of photographs by Sexton. Featuring images that capture the landscape, people, history and architecture of Louisiana, Sexton's work — which has been featured in Preservation in Print — is a passionate portrait of the state he has called home since 1991. The exhibition includes images from Sexton's early Louisiana photographs to his most recent work, and features both color and black-and-white photography. The exhibition will be on view March 30 through July 1. Visit agallery.com to view the collection.

WHAT'S OUT THERE WEEKEND

SATURDAY & SUNDAY, APRIL 1 & 2

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



CHALMETTE NATIONAL CEMETERY VOLUNTEER MONTH

MONDAY, APRIL 10 THROUGH THURSDAY APRIL 27

Volunteer to help document, realign and clean the headstones of American soldiers from the Civil War, Spanish American War and other conflicts at Chalmette National Cemetery this April. Morning and afternoon spots are available and training will take place on site. This is an easy and fun way to give back to those who gave so much. All volunteers will receive a free water bottle and t-shirt for participating. Learn more at savingplaces.org/chalmette.

GARDEN LEGACY BOOK RELEASE

WEDNESDAY, APRIL 12

The Historic New Orleans Collection will celebrate the release of *Garden Legacy* with authors Mary Louise Mossy Christovich and Roulhac Bunkley Toledano. *Garden Legacy* accords the rich French-American tradition of landscape design and horticultural study its rightful place in transatlantic cultural history. This richly illustrated survey showcases colonial-era maps and prints from European and North American archives; the remarkable 19th-century plan-boook collection of the New Orleans Notarial Archives; and contemporary memoirs of early Louisiana explorers and naturalists. Join THNOC and the authors from 6 to 8 p.m. on April 12 at 533 Royal St. Visit hnoc.org for more details.



BYWATER HOME TOUR

SUNDAY, APRIL 23

The Bywater Neighborhood Association presents its Annual Spring Home Tour on Sunday, April 23 from Noon until 4 p.m. This year's tour will focus on homes on Chartres, Independence and Gallier Streets. Online tickets sales and more detailed information are available on the Bywater Neighborhood Association Facebook Events page, bit.ly/2ndDDKp. Tickets will also be on sale the day of the tour at Bywater Bakery at 3624 Dauphine St. Admission is $20, current BNA members $15. Memberships and BNA merchandise will also be available. Cash, check or credit cards accepted. Experiencing the unique and varied architectural style of the Bywater neighborhood. For more information contact John Guarnieri at john@studiowta.com.

LOUISIANA

8TH ANNUAL MOTHER'S DAY HOME TOUR

SUNDAY, MAY 14

This Mother's Day, enjoy the Old Mandeville Historical Association's 2017 Mother's Day Home Tour with your loved ones. The theme of this tour is "Turning the Corner: Early 20th Century Cottages." Purchase tickets at Das Schulerhaus 611 Girod St. or Jean Baptiste Lang House 605 Carroll St. Ticket prices range from $12-20, and children under 12 can attend free.

38TH LA ANNUAL PRESERVATION CONFERENCE

THURSDAY & FRIDAY, MAY 18 & 19

Hosted by The Louisiana Trust for Historic Preservation, the LA State Division of Historic Preservation and the Historical Association of Central Louisiana, this Alexandria-based event will feature educational seminars, panel discussions, three concurrent sessions with three tracks including Local Preservation; Main Street Communities; and Preservation Tools, plus tours. It will be held at the Historic Hotel Bentley from 1 to 5 p.m. on Thursday, May 18, and from 8 a.m. to 5 p.m. on Friday, May 19. For further information, call 504.256.0912 or 225.930.0936.

MEETING DATES

BLIGHTSTAT: APRIL 13
CBD HISTORIC DISTRICT LANDMARKS COMMISSION: APRIL 12
NEW ORLEANS CITY COUNCIL: APRIL 6, 20
CITY PLANNING COMMISSION: APRIL 11, 25
HISTORIC DISTRICT LANDMARKS COMMISSION: APRIL 13
NEIGHBORHOOD CONSERVATION DISTRICT ADVISORY COMMITTEE: APRIL 3, 17
VIEUX CARRÉ COMMISSION: APRIL 5

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



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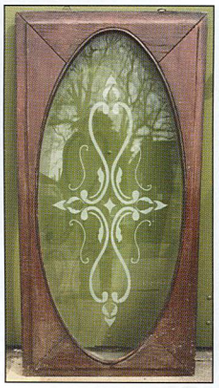
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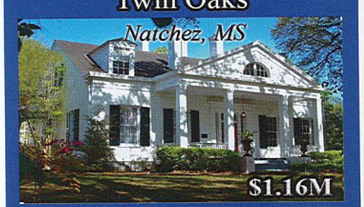


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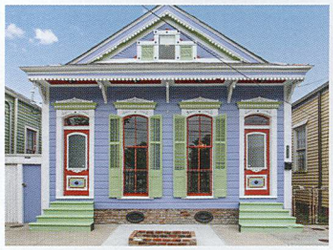
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The highly embellished & decorative facade & whimsical color palette of this Bywater home tempts your senses for a closer look. A former dble converted to a single-family home w/sensible floor plan, freshly painted thru-out, gorgeous restored floors, spacious rm sizes w/historic elements intact & huge kitchen. Covered rear porch is a tranquil retreat overlooking an expansive backyard. This residence embodies the unique & historic qualities that are quintessentially New Orleans Call **Brett** to view @ **453.2277**





6401 Fontainebleau Drive ~ $825,000

This GRAND Georgian home was designed by noted architect Paul Charbonnet for Joseph Hurwitz in 1949-50 for his family. Beautifully maintained at nearly 6000 sq ft! This IMPRESSIVE HOME features 5 BEDROOMS (2 on the lower floor), 4 BATHROOMS, 2 KITCHENS, a possible in-law suite and OFF STREET PARKING for 4 cars (2 in a garage). Located on a corner lot equaling three city lots with a GORGEOUS MANICURED YARD. Fabulous home for entertaining or the family looking for more square footage! Call **Josh Walther at 504-717-5612**

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2912 Prytania Street ~ Garden District Estate

Featured on the 2016 PRC's Holiday Home Tour! Once in a lifetime opportunity to purchase this restored historic 1848 stately center hall. Classic Revival design includes many original architectural features including Corinthian columns and dentils, original crown moldings dating from 1880's, pocket doors, mahogany banisters, and 14 ft ceilings. Since 2003 the present owners have been carefully curating and restoring the unique features spanning the home's nearly 170 – year history. The estate includes a coveted triple lot offering expansive lawn and pool. Perfect for the buyer who appreciates history and architectural beauty. Please call **Tricia King** at **504-722-7640** or visit **www.TriciaKing.com** for more photos and information.





1203 Marengo Street ~ $1,390,000

Gracious Queen Anne Arts & Crafts home, circa 1873, restored post-Katrina to serve a modern family. Fourteen-foot ceilings, original medallions, gasoliers, fireplaces and mantles in double parlors transformed into living room and library. Large dining room connects to state-of-art kitchen crafted with reclaimed wood, soapstone counters with eat-in dining. Wet bar, small office and powder room incorporated into kitchen area. At over 4,200 sq. feet, this four bedroom, 4.5 bath side-hall home offers 2,100+ attic awaiting your conversion. Manicured corner lot garden hosts citrus trees, camellias, a rose arbor & herbs. Covered carport connects to workshop, garden storage room. **Eleanor Farnsworth 891-1142 or 669-0211.**





3709 Annunciation ~ $595,000

Stunning NEW construction in Uptown neighborhood. This 3 bedroom/3.5 bath home is impressive with gorgeous wood floors, 10 ft ceilings, Chef's kitchen featuring an Italian Bertazzoni gas range, wine cooler, marble counter tops, waterfall kitchen island, pot filler and a LUXE marble master bathroom. Each bedroom features en-suite baths. Located right near all the fun that Magazine Street offers. Completely foam insulated. Preferred flood zone=low premium. Call **Josh Walther at 504-717-5612**





4125 N. Rampart St. ~ $373,500.00

Unique, one-of-a-kind Bywater Victorian sidehall cottage known as "The Mural House". 2 independent bdrms, open living & dining areas w/ incredibly detailed murals & "floating" fireplaces. Complete bathroom remodel w/Carrera marble, custom vanity & walk in spa shower. Huge kitchen w/new cabinets, marble counters & backsplash, Kitchenaid double oven range & lg pantry. Numerous recent upgrades & improvements. Deep lot is privacy fenced w/ brick patio. Call **Brett** (Owner/Agent) to view **453.2277**





526 Spain Street Unit D, 70117

Fantastic Faubourg Marigny 2 bed/1 bath Condo. 635 sq. ft. Boutique building with only 4 owners. Ground floor unit tucked into lush, secluded courtyard. Just blocks to Marigny Triangle, French Quarter, Crescent Park and more! A perfect location to be immersed in this vibrant neighborhood. Well-cared-for by owners including updated kitchen, new light fixtures and fresh paint. Central HVAC and low utilities. On-site washer/dryer and secure bike storage. $245,000. **KatieWitry.com**





4427 Dryades ~ $649,000

This IMPECCABLE 3-bed/2.5 bath Uptown cottage in flood zone X has FINE architectural details throughout, elegantly preserved with many recent improvements. On one level, with 11.5' ceilings, it is graced with wood floors throughout, dream chef's kitchen with stainless appliances, Quartz counters, and lots of storage. Many fine recent upgrades include new windows, new cement driveway, beautiful landscaping, new washer/dryer and MORE! A truly STUNNING, PRISTINE home. A must-see! Call **Sheri Thompson** at **504-256-9450**.

Editor's SPOTLIGHT

katie witry

REALTOR AND PRC BOARD MEMBER Katie Witry was recently awarded quite the local honor: Witry was named Member of the Year by the Women's Council of Realtors, New Orleans Metropolitan chapter. She can add the accolade to a long list of honors she has already accrued in less than 15 years as a Realtor, including being voted by Gambit readers as one of the top three Best Realtors in the Metro Area 2011 to 2016, and being named one of the 20 Top Real Estate Producers by New Orleans CityBusiness in 2016, Top 25 from 2007 to 2015.

She started the popular Witry Collective, a collaboration with three colleagues, which operates under Gardner Realtors and represents both buyers and sellers. "Business is constant," she said. "I started the collective because I want our clients to feel like they're supported throughout the process."

The Chicago area-native came to New Orleans to study at Loyola University, and fell in love with the city, buying homes in the Irish Channel and later in the Garden District. Upon graduating, Witry began working with Catholic Charities to help resettle refugees who had arrived in New Orleans. Often, she was the first person they met in the United States. She would help them settle into their new living quarters, find service providers, and help them connect with people and organizations in the community. Though the work was fulfilling, Witry was intrigued by real estate: her neighbor was a Realtor, and offered her the opportunity to work with him. After five years with Catholic Charities, Witry transitioned into real estate, just trying it out part-time at first. "By the nine month mark, I decided to go full-time," she said, officially partnering with her neighbor.

A year and a half later, however, Hurricane Katrina hit, and her partner wasn't interested in continuing the work in the post-storm market. So Witry continued on her path, but spent many months after the storm sitting at Gardner's front desk, fielding phone calls and visits from bewildered people trying to figure out how to obtain housing in the wake of catastrophe. It taught her a lot, both about the city's terrain and about the emotional nature of residential real estate.

She realized how much she enjoyed helping people through the sale or purchase of a property — it's often a charged time, perhaps triggered by a divorce or a death, or, on the happier side, a marriage or growing family. Despite her established success, Witry has "no interest" in transitioning from Realtor to broker. "What I love is serving my clients," she said.

She describes real estate as a "seven-day-a-week, 12-to-15-hour-a-day job" — but she still manages to find time to volunteer. Witry has developed a 12-hour curriculum on buying and selling "smart" for the Women's Council of Realtors, and teaches the course regularly. "I now have the opportunity to help other people be better Realtors — and that is really fulfilling," she said. The course focuses largely on the historic neighborhoods of New Orleans. "We're just stewards of the incredible historic architecture of this city," she said. Many of her clients love new construction too, however, and she said she is happy that post-Katrina New Orleans has residences to fit all tastes and types.

Before joining PRC's board in 2016, Witry had been a volunteer at the organization for many years, chairing events and leading workshops. She to this day develops curriculum for PRC and helps with educational programming. She first came to PRC after purchasing a fixer-upper in the Irish Channel in 1999, and being referred to the organization by her Realtor. "Then-Operation Comeback Director James Perry sat down with me," and helped equip her for her renovation project, she said. She was very encouraged; now, helping people buy their own historic properties, and have the confidence to renovate and care for their homes has become one of her true passions. Thanks for all you do, Katie.

- DANIELLE DEL SOL, *editor*



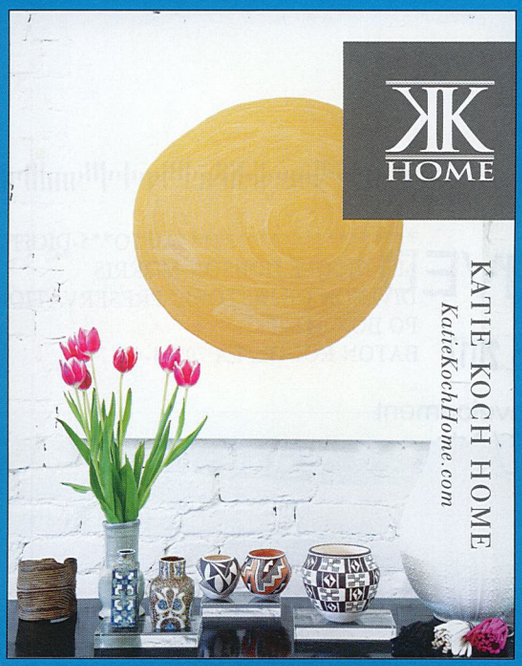
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