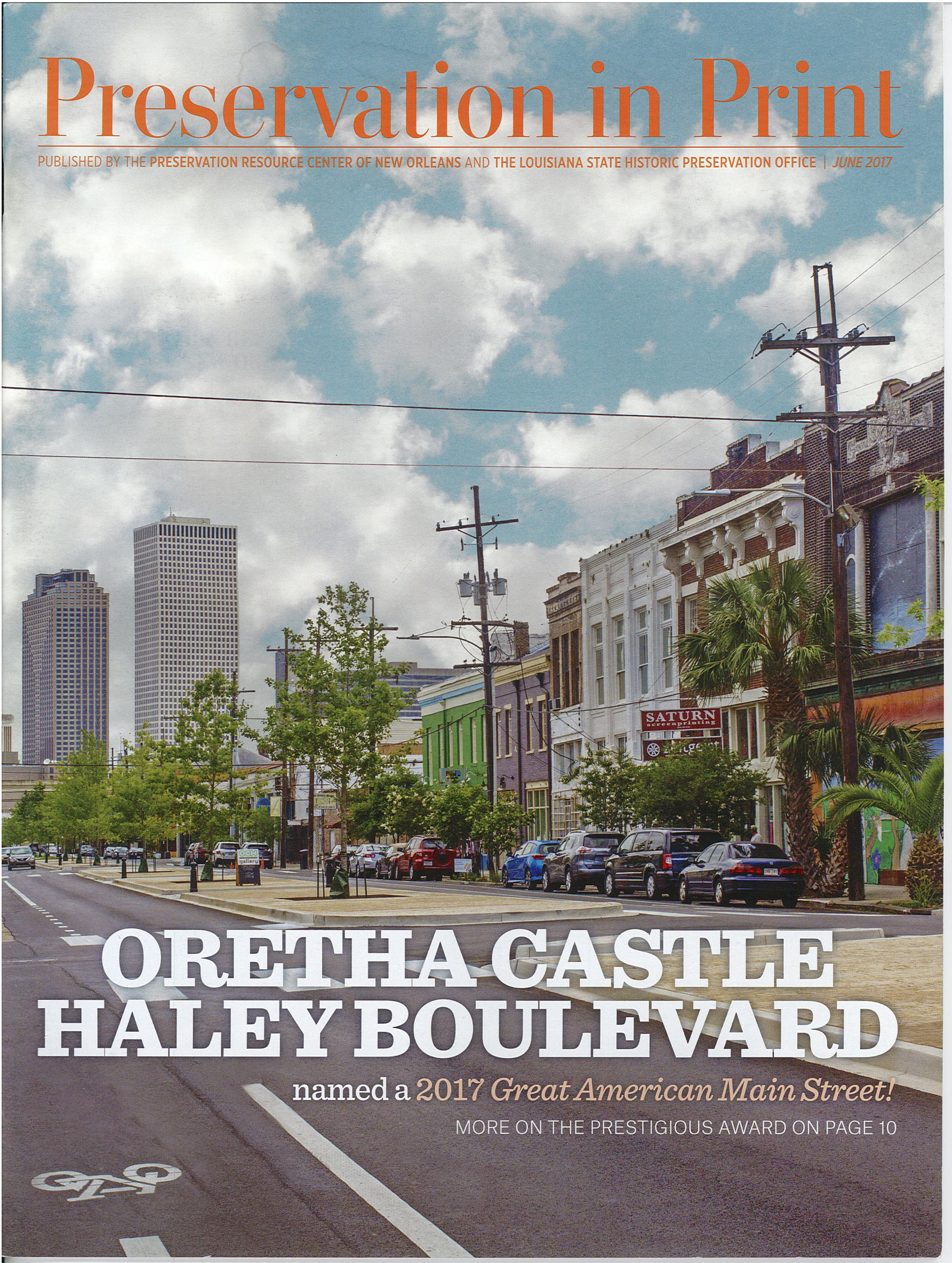
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VOL. 44 NO. 5 JUNE 2017

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Preservation in Print is published to promote the appreciation of Louisiana's historic architecture and neighborhoods. The views expressed in signed articles are not necessarily those of the Preservation Resource Center. Membership in Preservation Resource Center is open to all. Preservation in Print is published nine times a year. The Preservation Resource Center is a member of The Chamber/New Orleans and the River Region, New Orleans Convention and Visitors Bureau, the Louisiana Trust for Historic Preservation, Preservation Action, and the National Trust for Historic Preservation. Library of Congress ISSN: 0734-4481

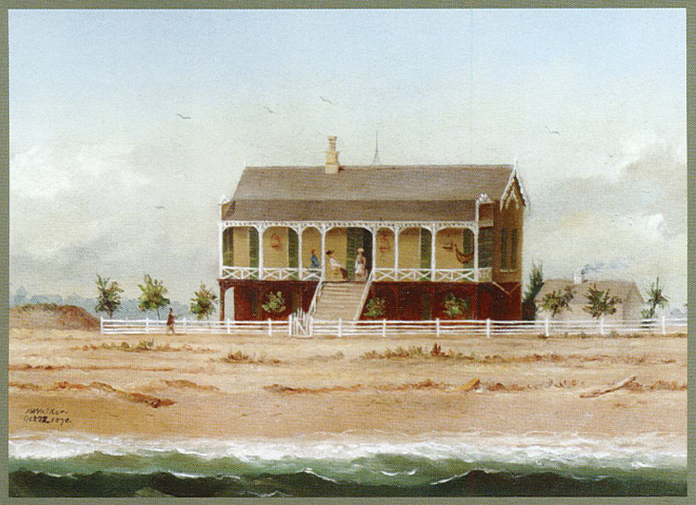
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PHOTO BY LIZ JUREY

PICTURED ABOVE

LEFT Stunning details fill a renovated carriage house in the Garden District. *See page 20*

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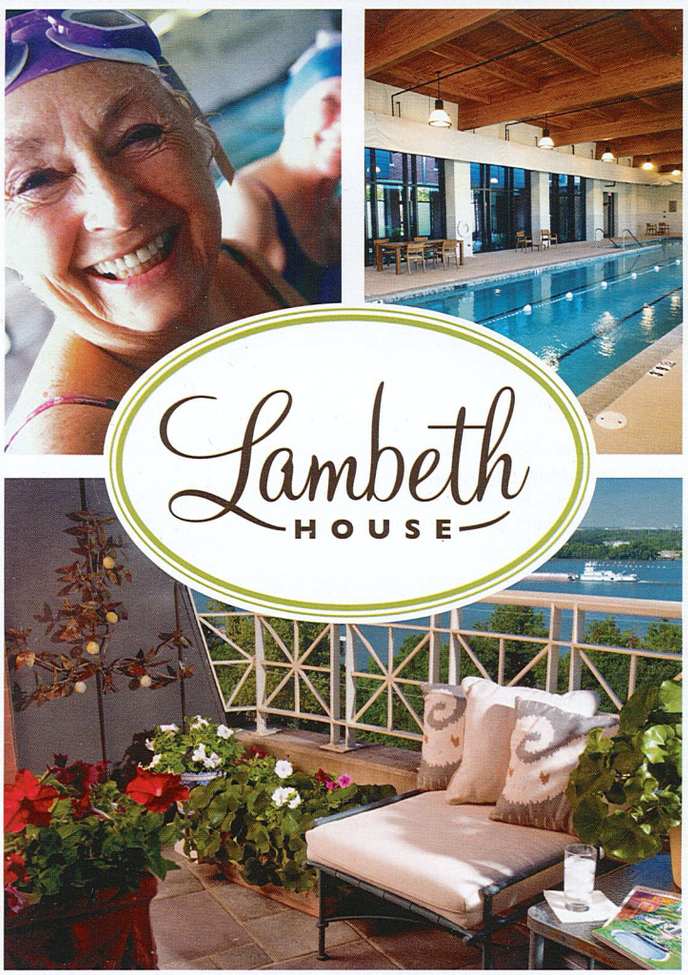


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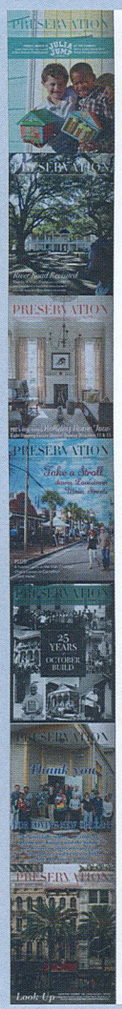
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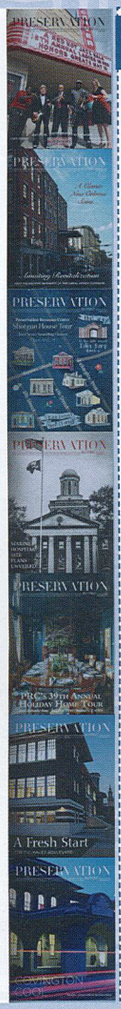
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FROM THE

Director

HERE IS THE EVIDENCE:

Historic Preservation Catalizes Meaningful Jobs & Tax Revenues *in* Louisiana

INTUITIVELY, we all know that historic rehabilitation projects help catalyze additional development activity in the surrounding "ripple zone." In our own city, we see the hundreds of millions of dollars of investment and job creation that have occurred in the South Market District in the several blocks surrounding the redevelopment of the historic Pontchartain Motors building on Baronne into the Rouses Market. Now we are fortunate to have a study that quantifies the catalytic economic impacts of our state's historic rehabilitation tax credit.

Lt. Gov. Billy Nungesser, a champion of our highly-effective historic preservation tax credits, recently released a summary of renowned economist Donovan Rypkema's study of the catalytic economic effects of historic rehabilitation tax credits in Louisiana. While those of us who have been working in the preservation field for some time well know the benefits to all citizens of Louisiana, we now have additional in-depth quantification that provides facts and figures to back this up. Nationally, Louisiana has been a leader in this economic development field for many years, according to National Park Service figures, always ranking in the top 10 of states in dollars invested through the rehab tax credits, and ranking number ONE twice in the past three years in the number of tax credit projects.

Below are additional facts and figures from the Rypkema study that provide more specificity regarding the catalytic economic development throughout the state, including the "ripple effect" that always follows when restoration projects get underway. Previous studies of the economic and fiscal impacts of the state HTC have found that the state generates approximately $3.00 in new state tax revenue for every $1.00 of credit issued. Clearly, the credit has been proven to more than pay for itself. A new and important finding in the Rypkama study is that for every $1.00 of tax credit awarded, the Louisiana treasury receives $0.42 back before the credit can even be used by a developer or property owner.

KEY FINDINGS

The Rypkema study examined the catalytic role of historic preservation projects in Louisiana. The study focused on projects completed over the past 10 years (2007-2016) that were facilitated with the assistance of historic tax credits. Included in the analysis were those building rehabilitations that used the Louisiana Commercial Historic Tax Credit, the federal Rehabilitation Tax Credit, or both. The results are remarkable:

- **24 of Louisiana's 64 parishes** have buildings rehabilitated through tax credits.
- Nearly $2.7 billion dollars has been invested through these programs in Louisiana's historic buildings.
- On average, **each year** these projects generated **1,725 direct jobs** and **an additional 1,429 indirect and induced jobs.**
- Those jobs have paychecks and on average represented $102,744,000 each year in direct labor income and $62,667,000 in indirect and induced labor income.
- **Ultimately, every $1 that the State of Louisiana provides in historic tax credits spurs $8.76 in additional economic activity.**
- **The historic tax credit is fundamentally a small business incentive with fully half of all projects receiving the credit being smaller than $500,000.**
- The tax credit is only awarded after the project is complete, but taxes are collected as the work progresses. As a result, for every $1 of tax credit awarded, **the Louisiana treasury receives $.42 back before the credit can even be used by a developer or property owner.**

FROM THE CASE STUDIES WE LEARNED:

- In Baton Rouge, there has been a domino effect of one small historic rehabilitation project leading to others, represented by a dramatic increase in building permits.
- In Monroe, even properties near historic rehabilitation projects have seen an increase in value of more than 20 percent.
- In New Iberia, there has been a steady increase in investment in buildings near the historic renovation project.
- In New Orleans, the redevelopment of an automobile showroom into a grocery store using the state historic tax credits has catalyzed nearly $140 million in private sector development. (The continuing development of the South Market District is expected to significantly add to this figure.)
- In Shreveport, the redevelopment of historic buildings into housing has led to an increase in downtown population of more than 90 percent.
- In Slidell, the redevelopment of small historic buildings downtown has spawned new businesses and new jobs.

Beyond the numbers there is the story of the Louisiana citizens who are using and benefiting from the Louisiana Historic Tax Credit. These include developers and property owners, certainly. But they also include small business owners and architects, general contractors and their employees; millennials and baby boomers; residential tenants and artists; local governments and downtown associations.

In challenging economic times it is appropriate that governments at all levels review the programs and policies that have a fiscal impact. Virtually every preservation advocate talked to during the preparation of this study welcomed the review of the Louisiana Historic Tax Credit. Why? Because they saw what it has done for their communities. Because it works.

The Preservation Resource Center is proud to have played a leading and very active role over the years in supporting and promoting both the state and federal rehabilitation tax credits, thanks to its many members throughout Louisiana as well as members in many states all over the country. With New Orleans and Louisiana being national leaders in utilization of these important recourses, it is imperative we continue to be out in front, especially when our state is facing budget difficulties and when Congress is contemplating comprehensive tax reform.

The PRC continues to hope that, rather than curtailing or eliminating the state RTC, that there will be elected officials who will want to take advantage of the expertise and track record of our State Historic Preservation Office, and of the ongoing interest in restoration projects large and small throughout Louisiana. There is more work to be done — there is much potential throughout our towns and cities for exciting and catalytic economic development that contributes to quality of life of all citizens, obviously to tourism as well as other industries, and also to very much-needed increased tax revenues for the State of Louisiana.

As Donovan Rypkema has told us here, "There's a reason that Louisiana is often number one in the use of the federal credit — you've got a great state credit. Many citizens and elected officials do not realize this, and do not realize that the Louisiana historic rehabilitation tax credit is really a small business incentive. More than half of all projects were smaller than $500,000."

Patricia H. Gay

PATRICIA H. GAY

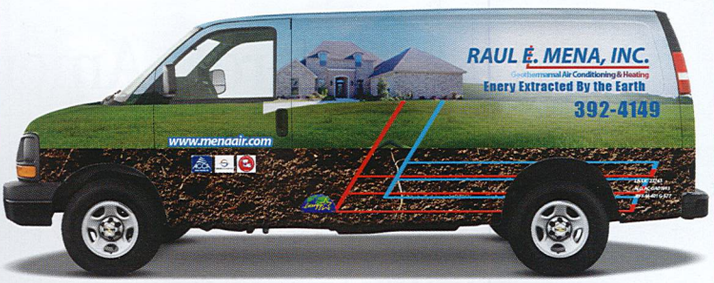


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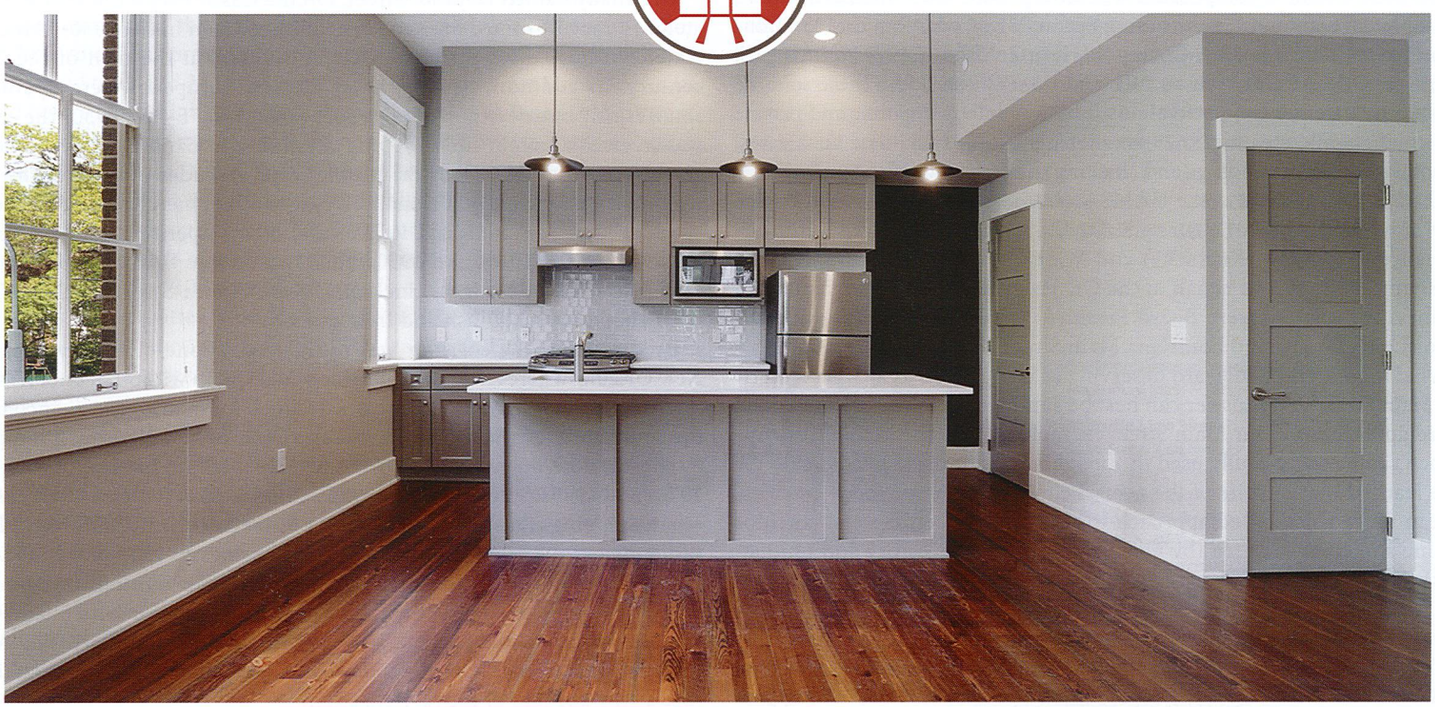


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ORETHA CASTLE HALEY BOULEVARD: A Great American *Main Street*!

BY RAY SCRIBER, DIRECTOR, LOUISIANA MAIN STREET

DURING ITS ANNUAL MAIN STREET NOW National Conference in May, the National Main Street Center awarded three Main Street organizations for their exceptional work in revitalizing their historic downtowns or neighborhood commercial districts. The award is called the Great American Main Street Award, or GAMSA. One of the three recipients from across the nation for this year's award was the Oretha Castle Haley Boulevard Merchants and Business Association (The Boulevard), the organization responsible for implementing the Main Street Approach to revitalize Oretha Castle Haley Boulevard in New Orleans.

"The Great American Main Street Award is the highest recognition given out by the National Main Street Center," said Patrice Frey, the Center's President and CEO. "Each year, we celebrate exceptional Main Street America organizations for their work in creating more economically, socially and culturally vibrant commercial districts. This year's winners are truly at the forefront of commercial district revitalization. They are a testament to the power of the Main Street Approach, and the great potential of downtown districts in cities and towns across the country," she said.

The award recognizes Main Street organizations that demonstrate exemplary achievement in the process of strengthening their downtowns and historic commercial districts based on the following selection criteria:

- Overall strength of the Main Street program and documented success in creating an exciting place to live, work, play and visit,
- Demonstrated impact aligning with the Main Street Approach,
- Commitment to historic preservation,
- Active involvement of the public and private sector,
- And model partnerships, including inclusive engagement of community members and local shareholders in the downtown revitalization process.

The 2017 GAMSA competition was strong, with semi-finalists from 10 very different communities, including Berlin, MD; Cedar Rapids, IA; Chillicothe, MO; Columbus, GA; Covington, KY; Goldsboro, NC; Los Alamos, NM; New Orleans, LA; Wausau, WI; and West Chester, PA. These semi-finalists have together generated almost a billion dollars in public and private investment, while creating 5,679 new jobs, opening 1,085 new businesses, rehabilitating 1,359 buildings and clocking over 133,000 volunteer hours.

The excitement level at the GAMSA ceremony was great when Patrice Frey announced the 2017 winners: Oretha Castle Haley Boulevard, Renaissance Covington (Kentucky) and West Chester BID (Pennsylvania). Receiving the award on behalf of the OC Haley Boulevard Merchants and Business Association were Board President Carol Bebelle, Executive Director Linda Pompa and Louisiana Main Street Director Ray Scriber.

What makes The Boulevard deserving of recognition as a Great American Main Street? The answer can best be summed up in the organization's award application: "Our Main Street exemplifies how the Main Street Approach can be successfully used in a neighborhood within a large city. We have learned that in spite of the overwhelming challenges faced by cities, we can use a place-based approach to turn around commercial corridor decline and create an area (by building on its assets, history and uniqueness) that draws people back to the city. Oretha Castle Haley Boulevard has reached a point where being here is solidly about the positive, not negative character of the place, its people and its potential."

The Boulevard was first designated as a Louisiana Main Street district in 2006. It was one of four districts selected by the state coordinating program, housed in the Louisiana Division of Historic Preservation, as part of its efforts to assist in the city's recovery from Hurricane Katrina. At the time of its designation, the building occupancy rate in the 24 square block district was only 14 percent. In the years since designation, the district has seen the creation of 176 new jobs, 32 new businesses, 24 building rehabilitations, and more than 11,000 volunteer hours. There has also been significant new building construction, creating varied housing, retail and cultural opportunities. The current building occupancy rate is 46 percent.



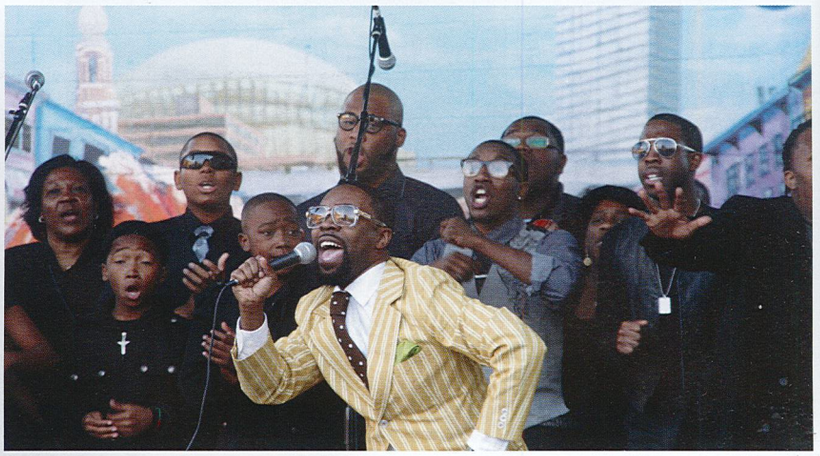
FROM LEFT TO RIGHT: Ed McMahon, Chair, National Main Street Center, Inc. Board of Directors; Linda Pompa, Director, Oretha Castle Haley Boulevard Merchants and Business Association; Carol Bebelle, President, Oretha Castle Haley Boulevard Merchants and Business Association; Ray Scriber, Director, Louisiana Main Street; and Patrice Frey, President and CEO, National Main Street Center, Inc.

Originally named Dryades Street, Oretha Castle Haley Boulevard operated as a racially mixed business district that began in the 1830s. African-American businesses thrived on Dryades Street at the turn of the 20th century. In addition, newly-arrived Eastern Europeans were operating small family businesses in the Dryades Street area. By the 1930s the street was an entertainment and shopping alternative to Canal Street. Merchants on the strip did not harbor the hostile racial attitudes of some of the Canal Street businesses. Additionally, Dryades Street merchants were diverse — Jews, African-Americans, Italians and others operated side by side. At its height in the 1940s and 1950s, there were more than 200 commercial establishments in business, including the Dryades Street Market which flourished with meat, fish and fruit stalls.

By the 1960s, the corridor was recognized as one of the few areas in New Orleans where African-Americans could shop without fear of harassment. But after the 1960s, businesses declined for many reasons, including the integration of the other commercial areas of New Orleans prompted by the Civil Rights movement. Dryades Street fell on harder times in the 1970s and 1980s. The same demographic and market forces that depressed other shopping areas across the country also visited Dryades Street. Many residents left the area and the supporting businesses followed. But in the 1990s, a coordinated effort by lending institutions, non-profit organizations, the city's housing and neighborhood revitalization offices and private individuals contributed to the present day renewal effort. The Ashé Cultural Arts Center, Café Reconcile and other non-profit organizations rose as the anchors of the revitalization.

While the makeover of The Boulevard has been many years in the making, several major developments have opened within the past three years. New restaurants such as Casa Borrega, Primitivo and the Roux Carre food court, with tenants such as Estralita's Express, Johnny's Jamaican Grill, The Pupusa Lady and Diva Dawg, have opened. Cultural and shopping









ABOVE: Oretha Castle Haley Boulevard as seen looking towards downtown. Photo by Henry Cancienne **TOP RIGHT:** Gospel singers perform as part of the Central City Festival, a Main to Main annual event. Photo courtesy Louisiana Main Street **BOTTOM RIGHT:** Casa Borrega, one of the newer restaurants on O.C. Haley Boulevard. Photo by Henry Cancienne **BOTTOM FAR RIGHT:** Central City Festival attracts members of the community as well as visitors from around the city. Photo courtesy Louisiana Main Street

opportunities such as the Southern Food & Beverage Museum, the New Orleans Jazz Market, Dryades Public Market and art galleries complement the new restaurants. In addition, long-time anchors have continued to invest in the neighborhood with Ashé Cultural Arts Center's expansion of its campus into the newly restored historic powerhouse on Baronne Street, and Café Reconcile's remodeling and expansion of its facility. Since achieving Main Street status in 2006, the adaptive reuse of many historic buildings along The Boulevard has played a major role in its makeover as well. The rehabilitation of the Southern Food & Beverage Museum and that of the historic powerhouse, just to name a few, would not have been possible without the use of state and/or federal historic tax credits. These credits have leveraged approximately $36 million dollars in private investment in this Great American Main Street community.

Other major improvements to the public face of The Boulevard have just been completed through the City of New Orleans Streetscape Project. This project has provided a widened and landscaped median between St. Andrew Street and Martin Luther King Boulevard, repaired sidewalks, added new, striped high-visibility crosswalks and bike lanes, and converted the roadway from two travel lanes and one parking lane into a parking lane, bicycle lane and travel lane in each direction. The newly improved look of the street will provide a beautiful backdrop to the outdoor festivals and events that take place on The Boulevard. The annual Central City Festival in November has been bringing families, neighbors and tourists to the boulevard for 10 years. It features live music and dance, kids' performances and activities, a health fair, and artists selling their wares. First Fridays on The Boulevard is a monthly afternoon and evening of activities at restaurants, galleries, music venues and shops featuring discounts, live music and more.

Not only is Oretha Castle Haley Boulevard Merchants and Business Association a GAMSA winner, but the organization has also achieved status as an annual Nationally Accredited Main Street Organization for the last few years. National Accreditation means that the local Main Street organization has a proven track record of success in planning, implementing and measuring results that align with the Main Street approach. The local organization has also met a series of rigorous accreditation standards. Nationally Accredited programs are selected by the state coordinating program, Louisiana Main Street.

Louisiana Main Street is an economic development program with its foundation in historic preservation. The Louisiana Main Street network is made up of 34 local Main Street organizations. Thirty of these organizations are located in small towns with population of less than 50,000. These organizations work to bring about revitalization and economic competitiveness to the historic downtowns of their communities. In New Orleans, four local Main Street organizations work to bring about this same result in four of the city's historic neighborhood commercial districts.

The Main Street Approach to revitalization is based on Four Points: Design, Organization, Promotion and Economic Vitality. The Approach begins with creating a vision for success on Main Street that is rooted in a solid understanding of the market realities of the district and is informed by broad community engagement, but a vision of success alone is not enough. Main Street organizations develop transformation strategies that will provide a clear sense of priorities and set the direction of the revitalization efforts. Work on the strategies aligns with the Four Points that Main Streets have been using as a guiding framework in Louisiana since 1984.

Currently, the Louisiana Main Street network is made up of Abbeville, Bastrop, Columbia, Crowley, Denham Springs, DeRidder, Donaldsonville, Eunice, Franklin, Hammond, Homer, Houma, Kenner, Leesville, Minden, Monroe, Morgan City, Natchitoches, New Iberia, New Roads, Opelousas, Plaquemine, Ponchatoula, Ruston, Slidell, Springhill, St. Francisville, St. Martinville, Thibodaux, Winnsboro, and in New Orleans, Broad Street, North Rampart Street, Oretha Castle Haley Boulevard, and Old Algiers. In addition to Oretha Castle Haley Boulevard, two other Louisiana Main Street communities have been named as Great American Main Street Award Winners. New Iberia Main Street won the award in 2005 and Natchitoches Main Street won the award in 2006.

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Downtown Monroe Alliance
Morgan City Main Street
Natchitoches Main Street
New Iberia Main Street
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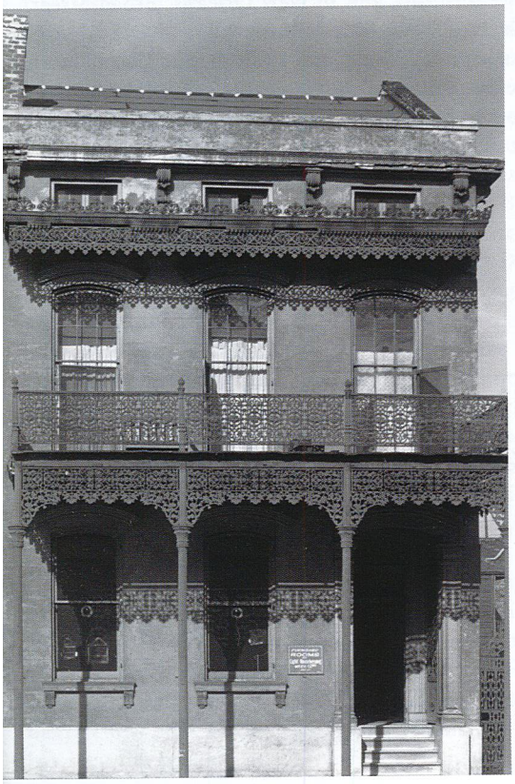
Italianate Architecture in New Orleans



BY **RICHARD CAMPANELLA**
TULANE SCHOOL OF ARCHITECTURE

A STROLL THROUGH NEW ORLEANS in the 1850s would have revealed a subtle but significant change in architecture. The austere Greek Revival style, which began to replace Creole aesthetics in the 1820s and flourished during the 1830s and 1840s, began to give way to a more ornate and luxurious look. Known as Italianate and later Victorian Italianate, this fashion would predominate in New Orleans for the remainder of the nineteenth century.

A number of factors brought forth the appeal of Italianate. One overarching driver was the rise of the Romanticism movement, itself a reaction to the lofty ideals of the Enlightenment and the expanding domains of science and industry. Romanticism responded by celebrating emotionality, passion, the specialness of the individual and the beauty of nature. Unlike Enlightenment thinkers, who found inspiration in Classical antiquity and thus took to Greek and Roman architecture, Romanticists fancied the glory of the Renaissance and the poignancy of medieval ruins, and embraced the panache of Italian buildings and gardens.



A second factor was an offshoot of Romanticism known as "Picturesque." This movement developed as budding scholars from England and elsewhere, taking advantage of improved roads and passenger ship service, increasingly spent time in the Tuscany and Romagna regions of Italy as part of their academic grand tour. They often returned with paintings of lovely Italian landscapes, which people found to be enchanting. Their properties came to be known as pittoresco in Italian ("like a painting")—hence, "picturesque" in English.

In her 1975 dissertation, architectural historian Joan G. Caldwell described the Picturesque aesthetic as bearing a certain "roughness, asymmetry, and irregularity" falling somewhere between the beautiful and the sublime. To English eyes, Picturesque exuded Italy's glorious past, and gardeners started incorporating the look into parks, installing scenic stone bridges, lagoons and shrubbery to make them look like lovely paintings.

Artists did the same with their art, and architects with their designs. In 1802 architect John Nash, according to Caldwell, "produced the first true villa in the Italian style" in England, at an estate named Cronkhill near Shrewsbury. Nash's design featured an asymmetrical rounded tower with an octagonal room and a loggia (arcade gallery) topped with a balustrade, all finished in white stucco, as if lifted from the outskirts of Rome. Nash would later design the hamlet of Blaise, near Bristol, based on Picturesque philosophies. To this day it looks like a painting.

The Napoleonic Wars slowed new construction. But afterwards, with pent-up demand and an English upper class ready to embrace what Caldwell described as "sheer aesthetic enjoyment," Italianate gained popularity as the "aesthetic of luxury." Campaniles, loggia, bowed bays, arcades, bracketed eaves, decorative moldings and segmented arches appeared throughout England. Pattern books made their reproduction efficient and inexpensive, and the style spread.

(It was during this era, incidentally, that Highclere Castle of Downton Abby fame was radically renovated from its original Classical form into the Renaissance Revival behemoth it is today. Its architect, Charles Barry, specialized in Italianate and incorporated its motifs into the redesign, which he described as Anglo-Italian.)

American architects, ever aware of their European peers, made their own pilgrimages to both England and Italy and returned doubly inspired. Caldwell credits Philadelphia architect John Notman with introducing Italianate to the United States with his 1839 design for a villa named Riverside in Burlington, New Jersey. Two years later, the landscape designer Andrew Jackson Downing published his "Treatise on the Theory and Practice of Landscape Gardening," which conflated house and garden designs and edified Americans on both Italianate and Picturesque philosophies.

Italianate arrived to America at the right time. This was the Age of Jackson, and the nation was changing. Americans were moving west; 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." Whereas the old-guard aristocracy, seeing themselves as the inheritors of Classical enlightenment, favored the majestic Grecian order, the rising Jacksonian Man scoffed at such haughty allusions and embraced instead a sumptuous look for his hard-won, self-made wealth.

LEFT: This 1850s townhouse by Lee Circle, seen here in the 1930s and now gone, had Italianate segmented arches above its aperatures and brackets under its eaves. **ABOVE:** The Luling Mansion, built in 1865 with Italianate and Picturesque styles, is seen here in the 1890s. Photographs courtesy Library of Congress





RICHARD CAMPANELLA,

a geographer with the Tulane School of Architecture, is the author of *Bourbon Street: A History, Geographies of New Orleans* and other books. A version of this article originally appeared in his Cityscapes column in the New Orleans Times-Picayune, June 10, 2016, and is presented here with permission. Campanella may be reached through richcampanella.com, rcampane@tulane.edu, and @nolacampanella.

Everywhere he went, wrote Hofstadter, the Jacksonian Man "found conditions that encouraged him to extend himself." Chief among such places was New Orleans, premier mercantilist emporium of Western commerce and largest city in the South. Here, opportunity abounded—for empowered white males, that is. Vast sums of money changed hands, and fortunes were won and lost regularly. A new American upper class formed, and its members initially put their ample wealth into, among other things, capacious townhouses and mansions usually of the Greek or related Neoclassical idiom.

But by the booming 1850s, Greek Revival came to feel a bit stodgy and dated. The nouveau riche wanted that trendy new Italian look, like their peers elsewhere, and designers were eager to deliver. Among the style's local champions were architects William and James Freret, James Gallier Jr., Albert Diettel, and most of all, Henry Howard.

An early local example of a "magnificent Italian villa," as the Daily Picayune put it, was built on Prytania Street near Jackson in 1850 for local esquire Duncan Hennen. Costing $22,000, the mansion featured a gallery and veranda amid an abundance of marble. Two years later and a few blocks away, the eccentric globe-trotting millionaire James Robb had erected an Italian palazzo on Washington Avenue between Camp and Chestnut. (See my article "Robb's Folly" in the April 2017 edition of Preservation in Print). Surrounded by lavish landscaping suggesting Picturesque influences, the mansion sat "two stories high, eighty feet square, [on a] gently elevated terrace," wrote the Daily Picayune, and "had about it an air of quiet beauty, refined taste and substantial comfort…. No expense was spared(;) its fresco painting was particularly superb, (as are the) marble steps with massive railings (and) spacious hall…." Inside were Robb's "large and choice collection of oil paintings, water colors, engravings, bronzes, marble statuary, vases, and other articles of vertu."

Robb's gardened palazzo helped give the Garden District its name, and it's no coincidence that Italianate came to be a dominant style in this and other affluent neighborhoods.

We have since lost both the Hennen and Robb houses, but a comparable specimen survives in the form of the Luling Mansion near the Fairgrounds. Built in 1865 originally with expansive manicured gardens, it embodied Italianate and Picturesque aesthetics, and to this day stuns the eye.

These and a few other grand Italianate villas, however, were the exception. Because local architects were mostly designing city houses on standard urban lots, they saw little reason to abide by the asymmetry and irregularity typical of the Italian order, much less the gardens and statuary. Instead, they designed standard house types already familiar to New Orleanians, including townhouses, center-hall cottages and shotgun houses, and applied Italianate detailing upon them. This included segmented-arch doorways and windows, heavy molding and an abundance of paired volute-shaped brackets lining roof eaves and galleries. Italianate was thus mostly manifested in New Orleans as an ornamental overlay to standard structural types rather than a change in their essential configurations.

By the end of the century, industrialization, mass production and a growing middle class had helped standardize what had previously been considered luxurious. New late-Victorian architectural styles such as Eastlake and Queen Anne absorbed Italianate's penchant for elaborate detailing, and builders of "catalog houses" milled brackets and quoins en masse to spruce up the thousands of prosaic shotgun houses being erected for working-class families. Italianate by this time became Victorian Italianate, and along with parallel styles such as Renaissance Revival, it remained popular into the early 1900s.

Then came the Great War in Europe, and suddenly all of the above came to seem gaudy and decadent. Modernism would increasingly challenge the rationale behind Victorian and Italianate, not to mention the Picturesque Movement, Romanticism and Neoclassicism. After the Second World War, they were openly disdained in some circles.

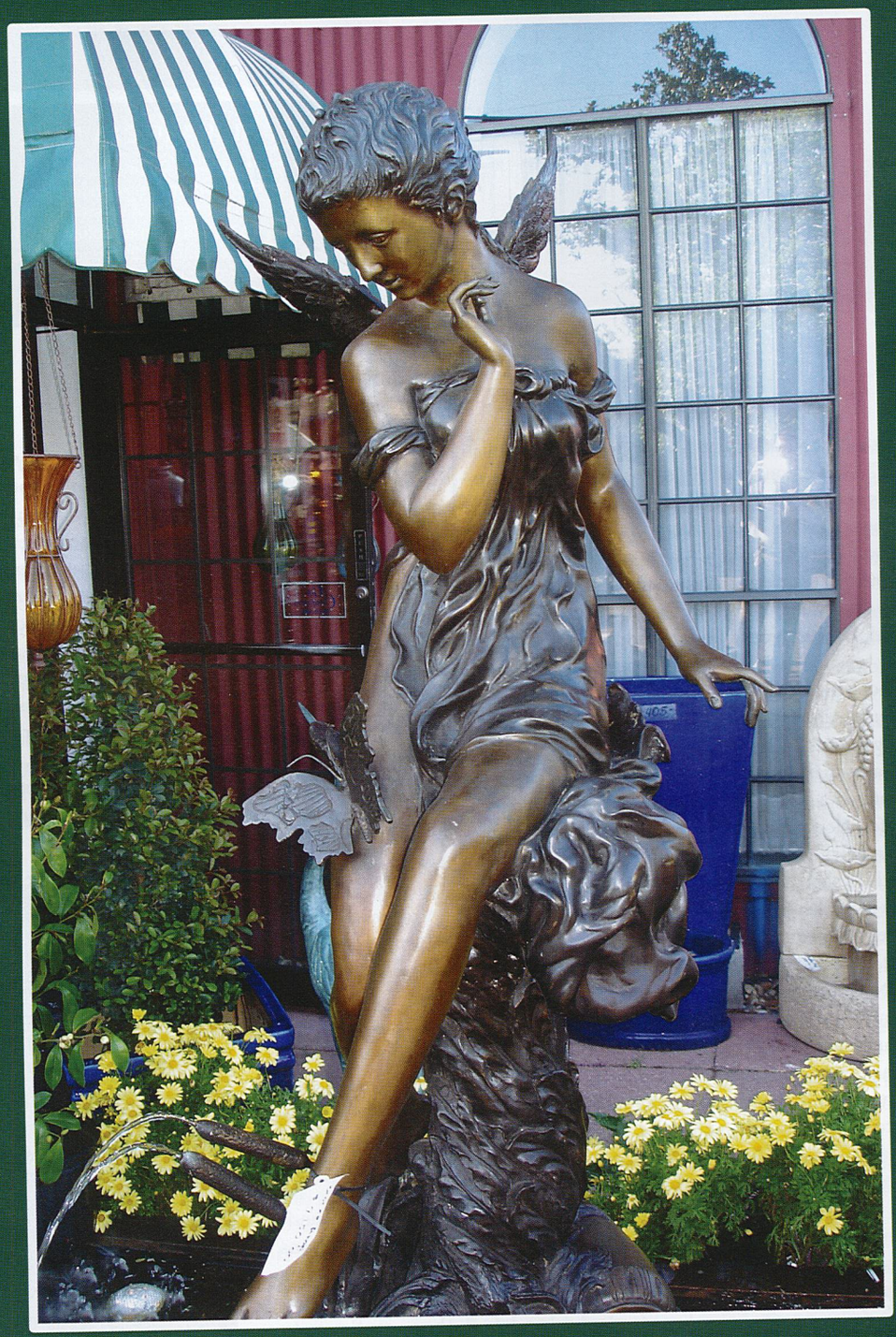
Yet the architectural vessels of these aesthetic philosophies remain in the modern New Orleans cityscape, by the thousands, and they continue to inspire us in ways that were likely unforeseen by their philosophers.



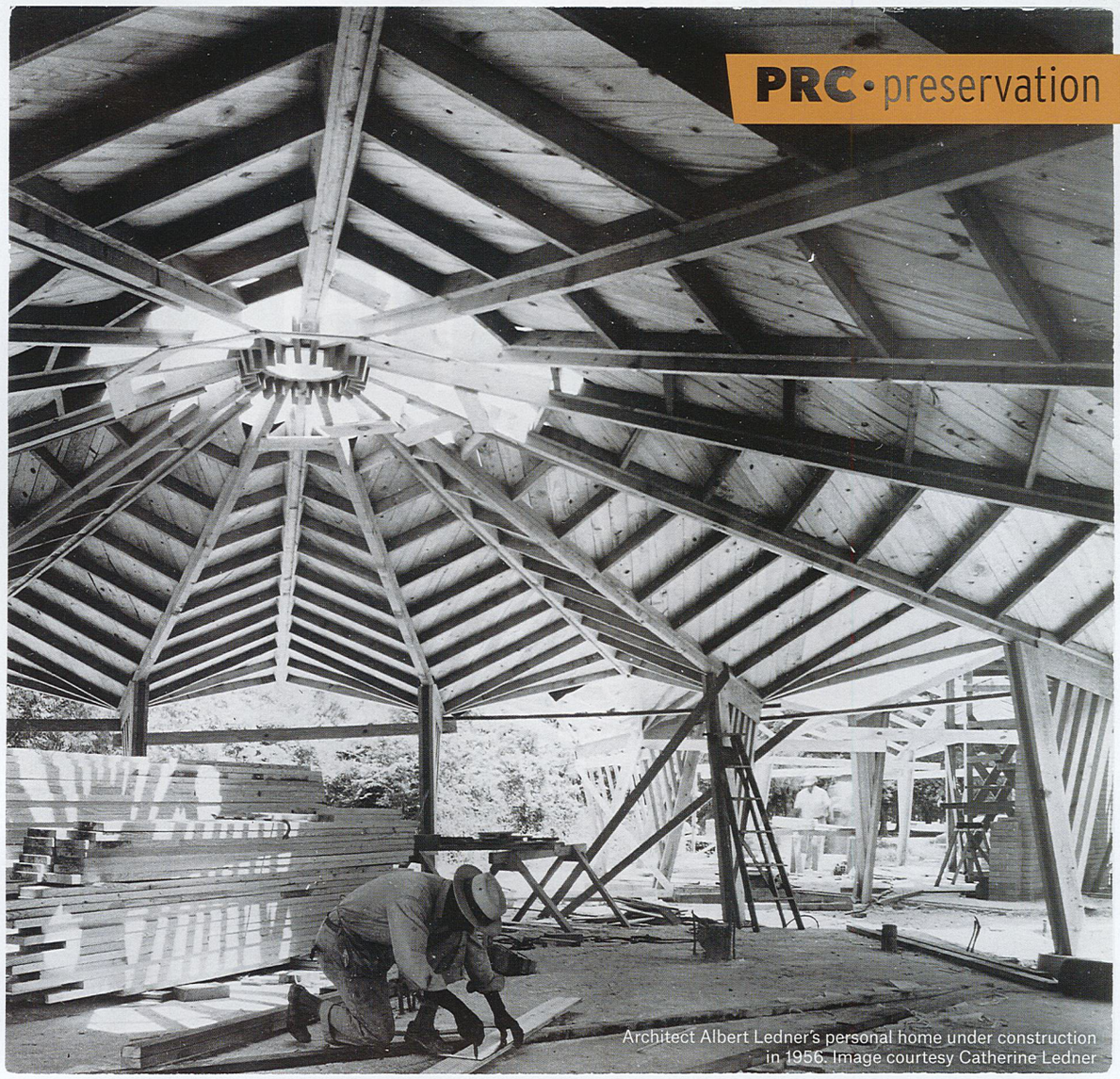
ABOVE LEFT: The Robb Mansion, built in 1854 in a high Italianate style on Washington Avenue, is seen here in 1906 when it housed Sophie Newcomb College. It was razed in 1954. **ABOVE RIGHT:** John Notman's 1839 Riverside Villa in New Jersey has been identified as the first major Italianate deisgn in the U.S. Photographs courtesy Library of Congress **RIGHT:** Note the exuberant Italianate doorway and segmented arches above the windows on this Royal Street townhouse. Photo by Richard Campanella

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Architect Albert Ledner's personal home under construction in 1956. Image courtesy Catherine Ledner

NEW ORLEANS ARCHITECTURE FILM FEST TO FEATURE NEW LEDNER DOCUMENTARY

THE SECOND YEAR of the New Orleans Architecture & Design Film Festival, to be held Aug. 24 to 27 at the Broad Theater, is a great excuse to see cutting-edge films and documentaries while escaping the cruel August heat.

Hosted by the Louisiana Architecture Foundation, this year's selection will feature many provocative and interesting films, said LAF Director Stacey Pfingsten. The highlight, she said, is a new film on celebrated New Orleans Modernist architect Albert Ledner — "Designing Life: The Modernist Architecture of Albert C. Ledner" — created by his daughter Catherine Ledner and Roy Beeson. "Though we bring films from all over the world, we also want to tell Louisiana's stories about our architects and architecture, and that's what this film does," Pfingsten said.

The creation of the Ledner film was long a dream of Catherine Ledner, she said, and teaming up with her cousin Roy Beeson made it possible — as did a Kickstarter campaign executed in 2016 that fully funded the pair to hire a film editor.

Her dad's greatest architectural triumphs, in Catherine Ledner's eyes, are the National Maritime Union buildings in New York City and the one remaining in New Orleans. "Of the many residences my father designed, I would say the Gallatoire House [on Park Island in New Orleans] is his greatest achievement," Ledner said. "We spent time filming at many of dad's residences and buildings. We also interviewed many architectural historians both in New Orleans and New York."

Another highlight of the festival, Pfingsten said, will be a short film contest with an open call for two- to five-minute, architecturally focused films shot in Louisiana. The winners have the opportunity to be show their films at the festival before the full-length features.

"When deciding on the final lineup of films, I make sure there is something for everyone," Pfingsten said. "We make sure we have a few films with the big names currently practicing in architecture, that maybe the general public have heard of but do not know much about, as well films with themes of historic preservation, landscaping, sustainability and smart growth."

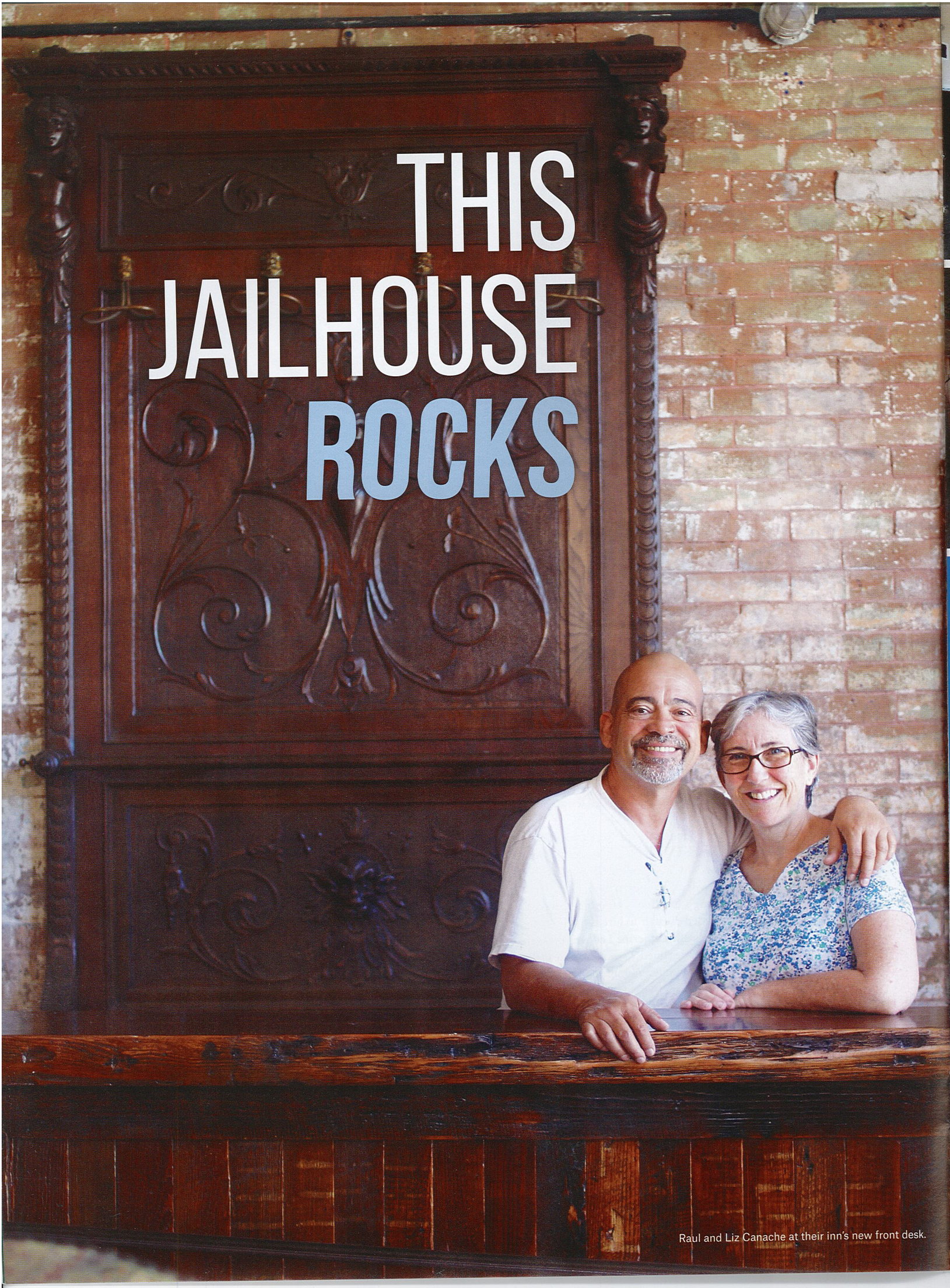
Around 600 people attended last year's festival, she said, and she hopes that number will double this year.

The Architecture & Design Film Festival was founded in New York City in 2009; the New Orleans iteration is a satellite location sponsored by the LAF. (The two other satellite locations in 2017 are Seoul, Korea and Tulsa, Oklahoma, though special screenings of certain films will be held across the country.) Pfingsten first attended the festival during a screening in Chicago; later, at the LAF, she felt the festival would be popular in New Orleans. "No one does a festival like we do," she said. "I saw a void here in architecturally focused films not being shown, and thought it was a great way to engage the general public and also inspire the architecture community. We bring films from all over the world, on every topic under the umbrella of architecture, many which have never screened in Louisiana."

"We try to program films that are sophisticated from a design perspective yet interesting for a broader audience in order to keep all attendees captivated," said Kyle Bergman, the festival's founder. "The goal is to bring the design professionals together with a wider audience with the hope of creating a dialogue that drives the architect and designer to do better work. We believe that design directs everything, and that the festival can have some impact in making our world a better place to live."

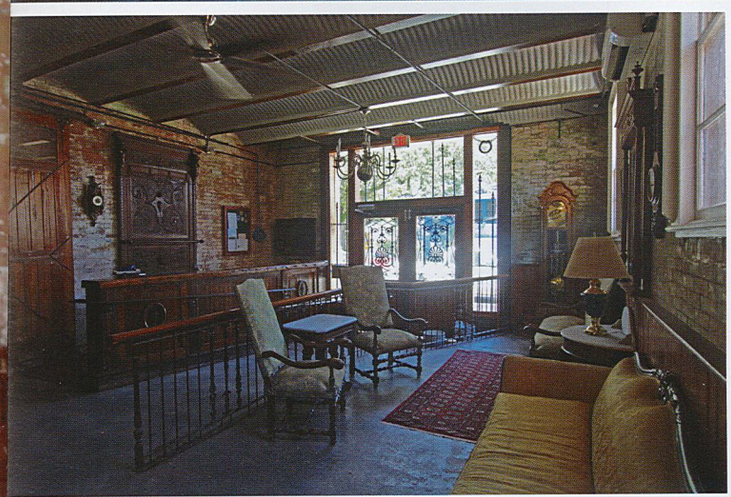
More information on this year's festival in New Orleans can be found at http://adfilmfest.com/site/no2017. *-Danielle Del Sol*

THIS JAILHOUSE ROCKS



Raul and Liz Canache at their inn's new front desk.









PRESERVATION IN PRINT first reported on Liz and Raul Canache's purchase of a former Tremé police station at 2552 Saint Philip St. from a 2014 City auction in its November 2015 issue, and PRC was fortunate enough to host a happy hour there that same month so readers could explore the circa 1903 structure. The station's pink exterior was still beautiful, but the bed and breakfast envisioned by the Canaches took effort to imagine in the raw interior space.

Less than two years later, the building's transformation into The Inn at the Old Jail is jaw dropping. The renovation has been completed almost entirely by Raul himself. Nearly every square inch of the building required attention — from the flooring to walls to staircases, to an outdoor roof space that has been transformed into a large deck. But on top of those expansive updates, Raul crafted ornate details from wood and iron to enliven every space, like treasures for the careful observer to uncover and delight in.

Glossy wood wainscoting and chair rails were milled from wood salvaged from dumpsters. Slate baseboards and bathroom features were created from former roof tile. And wide, worn planks of wood salvaged from other parts of the building now serve as floorboards in parts of the structure.

Raul's creativity extends beyond that, though. He welded fanciful iron grates to cover vents so as to avoid using standard hardware store grates. He stalked historic furniture pieces at local auctions, acquiring incredible armoires, mirrors and other items for bargain prices. He hand-milled heavy, elegant doors from salvaged wood. Ivory columns purchased from the Green Project cleverly cover pipes and wires in several rooms. And he hand-mixed paint for the walls to recreate colors he remembers and loves from his native Venezuela that he simply couldn't find in stores here.

Liz's creativity has led to programming in the building that will extend beyond their small business. She has dubbed a room at the front of the building the "Bechet Library" after Yvonne Bechet, the first African-American woman commander of the New Orleans Police Department. Books about New Orleans history are stacked around the room, as are children's books, which Liz is collecting to use as part of an after-school and summer reading program she will host for neighborhood kids.

"When we found this building, our thought was, 'How can we bless the neighborhood?'" Liz said. Hosting neighborhood kids will be one way; promoting local artists by adorning the inn's walls with art that's for sale will be another. The NOPD also approached the Canaches with the idea of creating a small police museum in the building, which they excitedly agreed to.

Off of the reception area is a commercial kitchen that is designated for use by the inn's guests. The Canaches themselves spent two decades traveling around South America, raising several children on the road, and they hope that the same kinds of travelers will utilize their B&B. They have also been in talks with the nearby V.A. Hospital about hosting families of long-term care patients for extended stays. Some rooms have one bed, others have several beds and are big enough to accommodate whole families. A communal living room at the back of the first floor has comfy couches, games and a television for guests.

The building pays homage to its former occupants; all of the guest rooms are named in honor of policemen who worked in the station or who perished in the line of duty.

The renovation of the building will garner the couple state and federal historic rehabilitation tax credits, a much-needed offset for the over $1 million renovation price tag. Though the Canaches were thrifty throughout the process, fire safety codes and other requirements necessitated costly building alterations. The couple was determined not to cut corners, however, leading one inspector to joke that theirs is "the safest building in the city."

Guests can stay in one of nine rooms, in beds that Raul milled himself from — you guessed it — salvaged wood. Find out more by calling 504.301.5743. *–Danielle Del Sol, photos by Liz Jurey*

TOP: One of the inn's guest rooms. Several areas of the building feature original metal barrel-vaulted ceilings. **MIDDLE TOP:** The front entrance to The Inn at the Old Jail, and its front lounge area. **MIDDLE BOTTOM:** The front of the former jail, now an inn, at 2552 Saint Philip St. **BOTTOM:** A hallway inside the inn, showcasing some of the furniture the Canaches purchased at auction, and details of the fine restoration that was largely completed by Raul Canache himself.



A NEWSWORTHY RENOVATION

IT'S THE PERFECT LOCATION for a local newspaper's headquarters: Located on St. Charles Avenue in the bustling Lafayette Square neighborhood, The New Orleans Advocate building is on the streetcar and Mardi Gras parade routes, is steps from world-class restaurants, museums and art galleries, and is a quick trip to City Hall and neighborhoods across the city.

But Advocate owner John Georges originally purchased the building, known to many as the former site of Cajun dance hall Michaud's, as the location for a museum dedicated to the history of Greeks in New Orleans. "Not long after I bought it, my wife said, 'This is where the newspaper needs to go,'" he said.

Thus began the renovation of a former car showroom at 840 St. Charles Ave. into The New Orleans Advocate headquarters by Georges and his wife Dathel, working as a team.

"We tried to be true to the history of the building while giving it an exciting, open feeling," Georges said. The building's façade has been restored to the way it looked when initially designed by modernist architecture firm Curtis & Davis in 1949. It wasn't new construction that Curtis & Davis undertook when originally designing the building, though close. Technically it was a renovation, as the original building that occupied the site had mostly burned, but owner Klein Motors, Inc. wanted the architects to keep a few of the walls that were still standing. The architects relied on trusses to support sweeping open expanses inside, and the front was adorned with a glass curtain wall to showcase the cars on display in the lobby.

Georges worked with architects Torrin Wallin and John Dalton to update the space while maintaining enough of its original fabric to qualify for state and federal historic rehabilitation tax credits. Though changes to the building were minimal, they have nonetheless transformed the structure into an airy, modern, bright space. A lightwell was cut into the middle of the structure to bring natural light to areas throughout the building, including the large, open newsroom. A deck with impressive views of the city's downtown was added onto the second floor in a way that isn't visible from the street, turning a once-empty area into "practical, usable space," Georges said. (Also invisible are secret hatches in the front wall of the second-story deck that open to allow people to climb directly onto bleacher seating when it's set up in front of the building for Mardi Gras parades.) And in the lobby, Georges dreamed up a stunning spiral staircase that has become a true focal point for the building's interior.

As Georges worked with the architects to execute his vision, wife Dathel Georges worked with designer Jeanne Barousse to realize her own. The building's elegant, understated interior finishes were selected by Mrs. Georges, as was the décor. Both translate into a modern yet comfortable ambience.

The building's expansive interior walls are adorned with modern art — one standout piece in the lobby is a retro cigarette machine that holds mini dioramas, created by Kim Williams. The front entry features an impressive mural of City Park, and another mural, a history of newspapers in New Orleans, enlivens the already buzzing newsroom. The newsroom, which is set up with open work stations, also features a large, exposed brick wall and shelves that neatly display past issues.

Though it's bustling with reporters and meetings, the newspaper's staff only occupy 30 percent of the building. The rest is designated as public space for corporate and civic events sponsored by the Advocate or nonprofits or businesses. The building can hold 600 people, and a back parking lot can also be utilized for events.

Acquiring the back parking lot was the one issue that delayed the building's completion. Though he purchased the building in 2013, Georges needed to also acquire the lot behind it — not just to accommodate staff vehicles, but to design his building's fire exits. He was eventually successful, and after renovations were completed by contractor firm Palmisano, The New Orleans Advocate's office opened in January 2017. About 50 reporters and ad salespeople work there daily.

"We're now in the heart of city's cultural activity, where food and art and history collide," Georges said. "How appropriate to have 175-year-old newspaper here." *–Danielle Del Sol, Photos by Liz Jurey*









VIEW MORE PHOTOS AT PRCNO.ORG.

OPPOSITE PAGE TOP: A spiral staircase is a show-stopper in the building's lobby, and was the vision of owner John Georges. **BOTTOM:** What is now The New Orleans Advocate headquarters was originally the Klein Motors, Inc. building, designed by Curtis & Davis in 1949. Photo by Clarence John Laughlin, courtesy Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries

THIS PAGE TOP: Dathel and John Georges in front of The New Orleans Advocate building at 840 St. Charles Ave. **MIDDLE:** The newsroom features an incredible mural, designed by Dan Shea, depicting the history of New Orleans newspapers. **BOTTOM:** The building's front entryway features an enormous mural of City Park.



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A *Carriage House* Fit for the GARDEN DISTRICT

A multi-year renovation revives a stunning First Street carriage house.

BY Danielle Del Sol | PHOTOS BY Charles E. Leche

NATIONWIDE TRENDS toward urban living and "aging in place" have made historic neighborhoods such as New Orleans' Garden District more popular than ever. This unique neighborhood has limited space, however, and residents are making use of every square inch, including ancillary buildings such as carriage houses. At 1210 First St., Katherine and Tony Gelderman's home had a beautiful carriage house, but the two-story, two-bedroom, two-and-a-half bath building had not been renovated for over 15 years. It sorely needed re-thinking and "punching up" to make it more attractive and useful.

The Geldermans decided first that they wanted to replace the carriage house's narrow iron spiral staircase. The staircase was difficult to use for all but the most agile climbers, and downright dangerous or impossible for those with mobility issues. They immediately called their close friend and historic architecture expert (and Garden District resident) Davis Jahncke of Jahncke and Burns Architects, and asked him to assist with plans for the project. Jahncke involved his associate, architect Andrew Spaulding, and Spaulding knew immediately that a new and more functional staircase would require an increase in the footprint of the carriage house. This, he explained, would in turn offer the Geldermans the opportunity to improve the building's proportions, but it would also mean that the entire carriage house would need to be gutted and revised. The Geldermans cheerfully agreed to place the building in the architects' capable hands, and started on an exciting journey of historic restoration and renovation.

Intricate projects like this one require a great deal of collaboration and flexibility; being experienced, award-winning building renovators themselves, the Geldermans knew this, and assembled a unique design team to assist. In addition to the architects, they brought in another close friend and frequent collaborator, Jeanne Barousse of Jeanne Barousse Designs, as well as Belva Johnson, a well-known New Orleans-based designer of kitchen and baths. Greg Walters joined the group as the contractor.

In this renovation, the design phase was purposely not even complete when the demolition permit was issued. This allowed the design team to do selective demolition in order to uncover any hidden problems in the home's structure or interior. By waiting to design the renovated house until after exploratory demolitions, architects could more accurately customize the design and finalize estimated costs of the new project using information on parts of the house that may have to go, and others that could be saved. As with many buildings in the Garden District, substantial prior termite damage was uncovered during demolition, as well as a crumbling and insufficient foundation. With these all-too-common discoveries, the Geldermans decided to take the carriage house down to its frame, while hoping to salvage as much of the old lumber and elements as possible.

The total gut of the interior revealed a number of clues to the building's

evolution. Master millworker Robert Judice, who crafted all of the doors and decorative moldings for the project, pointed out to the Geldermans and the team the lack of a framed opening for an original staircase. This allowed Judice to trace the building's history. The carriage house probably began as a small stable sometime in the 1850s, the decade the main house was built. The second level of the building had likely been a hayloft that was also used for storage of light equipment, while the ground floor housed the horse and carriage. Later, perhaps in the late 1800s, the second floor was finished as servant quarters with the addition of a unique breezeway/bridge connecting the second floor of the main house to the carriage house.

The instructions to the design team were generous: first, be opportunistic and use every nook and cranny, as if outfitting a ship interior, and second, look for ways to elevate the quality of the space with graceful and gracious design elements. With this mandate, the architects were able to reorganize the window arrangement of the main façade into a more orderly appearance that mimicked elevations of the main house. "Reordering the windows this way allowed us to create the impression that the carriage house has always been this way," Jahncke said. In addition, the carriage house façade facing First Street was extended out four feet to align perfectly with the rear of the main house. Again, this subtle addition gave the impression of being "original." Helping this sleight of hand was the copying of every element of the First Street main house's façade since it was already well-ordered, proportional and symmetrical.

Making this expansion required a modest zoning variance, as well as a completely new foundation and extensive reengineering of the structure. However, the extra few feet gained in either direction transformed and greatly expanded the interior space from 1,250 to nearly 1,700 square feet. This expansion allowed for a gracious entry, classically proportioned stairs and far more usable living spaces throughout.

As with many renovation projects, one improved element leads to another. In this case, the stairs — graceful, curving and Classical, having been designed by the architects and built by the Stairway Shop in Elmwood and being, in the end, a "standout" of the renovation, according to Gelderman — suggested the need for better interior doors, more detailed ceiling moldings, and other design elements, such as the added gable spire at the front of the building. The clean, seemingly unpainted finish of the beautiful millwork crafted by Robert Judice inside the house was the result of a lot of conversation and collaboration, Spaulding said, especially between Barrouse and Jachnke. "We were using cypress, and we didn't want to mask it too much," Spaulding said, "but we didn't want to leave it bare, either. Davis [Jachnke] wanted something to show the grain and not be overpowering, and Barrouse had a formulation for a pickle — a milk or limewash — that went on the wood, and was subtle. It was the perfect amount of finishing."

The doors became a project unto themselves, requiring the architects to take a special (and pleasurable) field trip to Brennan's Restaurant in the Vieux Carré to study a particularly fine example of a bead board panel door that the Geldermans wanted duplicated. In addition, the ceiling height of the second floor was increased by nearly a full foot through ingenious engineering that required no change to the historic roofline. The overall effect of the higher second-floor ceilings is one of added grace. Downstairs, entering the spacious entry from the meticulous interior lawn of 1210 First St., the curving lines of the new staircase create a high degree of elegance in a relatively small space, and set the tone for the entire house.

Beyond improving the overall layout of the building and the aesthetics of the carriage house, the Geldermans wanted to install the most efficient and advanced heating and air system available, as well as a water heating system that would be highly efficient. They faced a universal challenge in making old buildings livable: Buildings constructed before the advent of modern systems like central air conditioning and heating were not insulated or



OPPOSITE PAGE TOP: The carriage house's entryway opens onto the gracious interior lawn of the Gelderman's home at 1210 First St. in the Garden District.

LEFT: The carriage house was connected to the main house with an unusual bridge in the late 19th century. **BELOW:** Master millworker Robert Judice crafted all of the home's doors and decorative moldings.



sealed against air leakage, which meant the building envelope was much simpler to seal. Today, historic buildings are expected to house all manner of modern conveniences, and must be altered slightly to accommodate them.

Lucky for the Geldermans, Spaulding has extensive experience in energy efficiency. He knew that in a building of this size, most central air systems create unwanted bulk in the form of chases, closets, dropped soffits and lowered ceilings. In an attempt to avoid this, Spaulding sought the input of several HVAC contractors. At one point, a high-velocity system was considered due to its extremely small ducts; in the end, it turned out that a better fit for the project was an inverter driven, multi-split heat-pump suggested and installed by Sidney Lee of AC Ambulance. Its multiple refrigerant lines allowed for two zones: one upstairs, the other downstairs, all within one super-efficient system.

Spaulding also paid careful attention to building science principles to protect the interior against excessive humidity. Other sustainable features in the building include high-performance 3000k LED recessed lights, a condensing gas tankless water heater, and "low e" film applied to the refurbished single-pane wood windows. The Geldermans asked that the bathroom be fitted with wall mounted dual flush toilets, and Belva Johnson selected the particular fixtures used for the space based partly on the water they save. Throughout, Johnson's bathrooms and kitchen designs and Barousse's finish selections rounded out the updating of the interior to contemporary upscale living standards.

The finished product represents the collaborative effort of technical trades and crafts as well as designers, engineers and architects, creating what is undoubtedly one of the loveliest carriage houses in the city. "This charming, comfortable and elegant building fits perfectly into the fabric of the Garden District," Jahncke said. "I think the finished product is everything it can be without breaking out of its role as a dependency or ancillary building."

"This renovation will stand the test of time," Gelderman agreed. "Jahncke and Burns got the scale, massing and elevations exactly right. The building appears to all the world as a carriage house on the outside. In the inside, it now operates as a small home. Only a highly experienced architect can accomplish this."

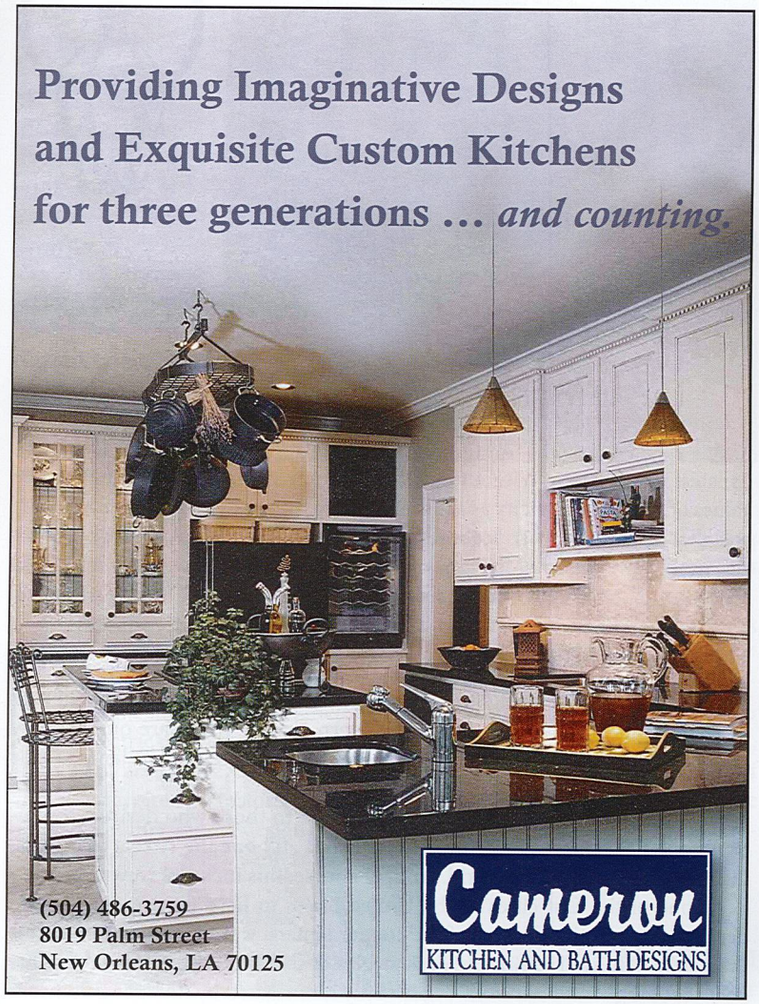






The design team didn't want to hide the cypress wood used to create the home's beautiful interior millwork, so instead they "pickled" the wood with a special wash to enhance, but not cover, its surface, as can be seen in these photos.

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BEVOLO GAS & ELECTRIC LIGHTS:

Makers of the Original French Quarter Lamp



BY James Sebastien

NEW YORK can keep all of their lights downtown, and Las Vegas may continue to burn their strip with neon. Here in the Crescent City, style takes precedence over quantity. And here, New Orleans' own Bevolo Gas & Electric Lights, the makers of the French Quarter's famed copper lanterns, have been the style makers residents rely on since the mid-20th century.

Founded in 1945, the iconic Bevolo company maintains their craft of making hand-riveted copper gas lights to this day, serving as the oldest and largest fabricators of said lanterns in the country.

The original conductor of the multi-generation, family-run Bevolo Gas & Electric Lights was Andrew Bevolo, Sr., a man renowned as a master craftsman. Bevolo cut his teeth working for the Ford Motor Company, and later for Igor Sikorsky, aiding in the construction of the first Sikorsky helicopter. He also worked for another New Orleans icon, Andrew Higgins, building the Word War II landing crafts dubbed 'Higgins Boats.' After the war was over, he transitioned to general metalworking; during this time, he first manufactured gas and electric fixtures.

Not long after founding his company, Bevolo's artisanal skills and hand riveting technique made an impression, becoming widely touted as revolutionary. Working alongside renowned architect A. Hays Town, the duo designed the "Original French Quarter Lamp," which has become an icon in the city of New Orleans.

The Era of the Gas light

Why do so many businesses and homeowners choose gas lanterns over the modern convenience of electricity? Is this a choice for historical reasons, or does it stem from a yearning of simplicity, a romanticized sense of old-world nostalgia?

Prior to the 1890s, which was the beginning of the wide-sweeping takeover of electric lighting, gas was gold, the primary source behind the lamps of the world. First developed in England around a hundred years before the rise of electricity, gas lighting was a revelation of illumination.

On January 28, 1807, this new technology was utilized by Frederick Albert Winsor to light the London street of Pall Mall. While Winsor was demonstrating the wonders of gas lighting around London, he founded the Gas Light and Coke Company.

The 19th century was indeed the era of the gaslight, with these seemingly magical lanterns shining bright throughout the streets of Europe and America. But, its commonality would eventually be placed in jeopardy.

The importance of gas lamps was conveyed in an early 20th-century article in London's *Daily Telegraph*: "Gas has done wonders for London, and it will do still more. There were those who thought that its doom was written when its sparkling younger sister appeared on the scene. But rivalry has only disclosed its latest possibilities. Without entering into any comparisons of the relative values of gas and electricity as an illuminant for the public streets, it is undeniable that some of the best-lit thoroughfares of London owe their brightness to gas, in the new guises which it has put on during the last few years. Improved processes are continually being discovered."

The Nostalgia Effect

By today's standards gaslights are an outdated technology, yet the allure of these lanterns continues to endure. Modern electric lights are quite simply unable to compete with the timeless beauty of a copper gas lit lamp — the nostalgia effect.

The preference for gas lights are not limited to those who desire a throwback to the Victorian Era. Many of said lamps still line the streets of historic districts from around the world. And, of course, this includes New Orleans.

As one of the first cities in the United States to light its streets and residences with gas, the absence of the copper lantern would leave New Orleans incomplete. To walk down the dark streets of the French Quarter or Garden District at night and see front doors softly illuminated by flickering flames is to experience a quintessential New Orleans scene.

And it's a scene and feeling many seek to duplicate, from the suburbs of Atlanta to the shores of Rosemary Beach; the residential gas lighting trend has been rising steadily. One of the major companies leading the charge in this pleasant regression is Bevolo Gas & Electric Lights.

The Return of Residential Gas lighting

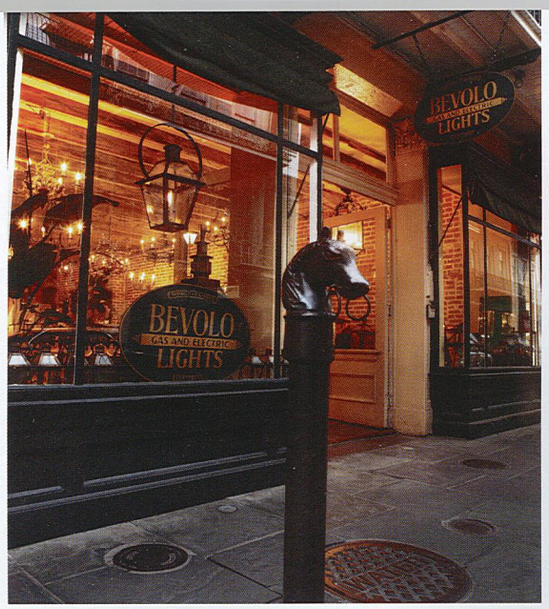
Bevolo Gas & Electric Lights prides itself as being one of the most knowledgeable businesses in their industry. One of the first things that any gas lighting company will tell you (or should): Electricity is still your best option for utility lighting. An open flame, in reality, is only equal to the output of a 25-watt light bulb — and not a realistic choice for lighting your whole home.

Common uses for gas-lit lamps at a private residence are in the entryway of one's home, just outside of a front door or in the driveway leading to a garage. For Chris Bevolo, fourth generation in the family business and manager of Bevolo Gas & Electric Lights, his personal favorite use of gas lighting are the





IMAGES COURTESY OF BEVOLO GAS & ELECTRIC LIGHTING



lamps flickering on his back patio. "I can see them from my kitchen, living room, dining room and of course on my back patio, when we find those infrequent moments to relax."

Some might believe this ambiance to be a luxury, a superfluous expense. But, if you opt for the "cheaper chicken" (natural gas over propane), the cost of gas lighting should cost no more than $10 a month (per fixture), sometimes even less. This is not the case in Europe, where gas is more expensive than electricity.

Bevolo also strives for efficiency. "Our patented gas jet assembly burns roughly one-third of the consumption of any other gas light on the market," Chris said.

Due to the fixtures' handcrafted details, they can cost up to $3,000. Bevolo Gas & Electric does offer a variety of lanterns at different price points, though, starting at around $275. Today, the company offers 500 traditional styles of lighting, inspired by historical lamps from Spain, Italy and France — but the French Quarter model designed by the senior Bevolo and A. Hays Town remains its most popular lantern, and its trademark.

A French Quarter Original

While Bevolo is a French Quarter original, the company's limbs extend well beyond its New Orleans roots. In addition to their locations in the greater New Orleans area, they have showrooms across the U.S. and in 50 countries.

What sets Bevolo's fixtures apart from the competition?

The simple answer is their construction methods. The senior Bevolo used aviation techniques he learned from his time working for Igor Sikorsky to inspire him in his creation. One of the most distinguishable influences of aviation methodology he used that separated his lamps from others was the decision to hand rivet, in place of soldering.

Upon their arrival home from the war, soldiers brought along with them items they recovered, including broken gaslights from London. The soldiers would bring the lanterns into Bevolo's shop to have them repaired. Many of these lanterns could not be saved using conventional soldering techniques, as the metal was too thin.

So Bevolo, remembering his aviation days, fixed the lamps by riveting them back together. It was through these repairs that Bevolo discovered that over time the heat of an open flame would eventually melt soldering, but rivets were able to withstand the heat and even shine more brightly.

"In a day in age where 'designed in California' or 'assembled in America' is stamped on boxes that are filled and printed overseas, we wanted to show people what a truly American product looks like," Chris Bevolo said.

Aiding in their mission, the Bevolo family opened up their own museum in 2015. They did so, according to Chris, to "remind people what hammers were and teach them about hand set rivets.

"What better way to show people than to take them back through time?"

The **Bevolo Lighting Museum** at 316 Royal Street is open every day; check www.bevolo.com for hours. Let the original French Quarter lamps guide your way.

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The MODERNIST SIBLINGS of DOMINICAN STREET

IN THE MID 1950s, four couples were house-hunting for new homes in New Orleans' Uptown neighborhood. When none of them found their dream abode, they decided to band together and build an enclave of Mid-Century Modern-style homes on Dominican Street.

The group collectively bought a quarter of the block bounded by Dominican and Cherokee streets, and then divided it into five lots. Four homes for the four families were then built on the lots; the fifth lot was later absorbed by attorney Thomas Lemann into his lot at 7507 Dominican St. The four houses were planned simultaneously, with plenty of cross-referencing amongst architects, owners and neighbors.

The homes differed in appearance and massing, but all were built in the Mid-Century Modern style, featuring wide expanses of windows, panels, skylights, and other features typical of the residential design style that was cutting edge at that time.

The Preservation Resource Center, in partnership with the New Orleans Architecture Foundation and DOCOMOMO US/Louisiana, is thrilled to feature three of those four homes on a special block tour this July 20 as part of the Mid Mod NOLA event series taking place throughout the summer. Generously opening their homes to the public for this event are Mrs. Edward Heller at 7507 Dominican St., Jessie and Beau Haynes at 7515 Dominican St. and Deborah Valentine at 7521 Dominican St.

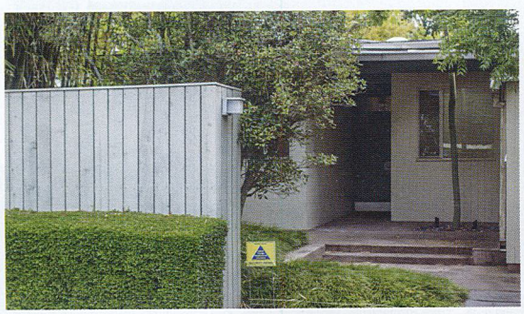
"My favorite thing about the house is the amount of light in every room," Mrs. Edward Heller said about her home at 7507 Dominican St. "Glass walls seem to invite the outdoors. In an era when dark, gloomy Victorians were sought after, this house was very unusual." She and her husband purchased the home from the original owners, the Lemanns. Mrs. Heller had the home professionally decorated by Ann Dupuy and Ann Holden; also present in the home is art by her late husband Edward, who was "a distinguished lawyer but also a gifted artist." He designed the dining room table as well as numerous plaques for the brick walls outside. Another feature for visitors to note is the backyard patio, which was designed by Robert Royston, a prominent designer on the West Coast in the mid-20th century.

Jessie and Beau Haynes bought their chic abode at 7515 Dominican St. after undertaking a huge home renovation on Jefferson Avenue. Despite the timing, "We always said that if a Mid-Century Modern-style home Uptown ever came on the market within our price range, we would try to make it happen," Mrs. Haynes said. She and her husband saw the home featured on Curbed.com, toured it the next day, and were soon its new owners. The couple has undertaken restoration projects across the property in their year residency so far, including a complete restoration of the home's wooden walls, built-ins and panels, repairs to the roof and electrical system, cosmetic improvements and, outside, a landscape overhaul. The guesthouse in the back yard will soon undergo a renovation as well.

The couple's favorite part of the home is "the dichotomy between its beautiful, shady Uptown location surrounded by traditional, historic New Orleans architecture, and the modernist/unique nature of its design and architecture. We love that the home is architecturally significant, and we consider ourselves to be stewards of its care and thoughtful maintenance," they said. Their favorite architectural feature is the two-story formal living room and dining area. Tour patrons should look for interesting art and period furniture pieces throughout the home; outside, enjoy the inviting koi pond in the back yard.

Deborah Valentine had seen an article about 7521 Dominican St. after the home had already sold to a new owner, and she was dismayed at the timing. "I was so sad to not have been the one to buy it," she said. "So when it came back on the market several months later, I knew it was meant to be and we snapped it up. The house really just spoke to us." She and her husband love the open floor plan and the element of surprise that walking inside holds. "From the street it doesn't look like much," she said. "I love that it is such a surprise to walk into." Mrs. Valentine loves Moroccan rugs, as visitors will note, and she finds serenity in watching the pool from the inside of the home, through the large expanse of glass windows.

The house had previously been owned by architect Lee Ledbetter, and he is now helping the Valentines undertake renovations. Mr. Ledbetter will speak at the home, touching on its history and that of others on the block, as part of Mid Mod NOLA block tour on July 20. The tour, which lasts from 6 to 8 p.m., will offer access to all three homes, complimentary mid-mod cocktails, and inspiration for those who love clean, modern style. Tickets cost $20 in advance for PRC members, $25 for non-members. Tickets at the door the evening of the event cost $25 for everyone. More information is available at prcno.org. *–Danielle Del Sol*







TOP LEFT: The Valentine home at 7521 Dominican St. **BOTTOM LEFT:** The home of Mrs. Edward Heller at 7507 Dominican St. This site absorbed the extra lot purchased by the original couples developing this block, as tour goers will note as they explore the large yard. **RIGHT:** The chic living and dining room of the Haynes family at 7515 Dominican St.

PHOTOS BY LIZ JUREY

Spend the sultry New Orleans summer exploring our city's world-class Mid-Century Modern architecture with the Preservation Resource Center, the New Orleans Architecture Foundation and DOCOMOMO US/ Louisiana! The Mid Mod NOLA series will feature exciting events every two weeks from June 8 to July 20: Get a private tour of the Superdome, learn about our region's architecture from experts and mix and mingle in the Black Pearl neighborhood for an exclusive block party.

MID MOD nola

EVENT SERIES

1 · "MID-CENTURY MODERN ARCHITECTURE IN NEW ORLEANS"

TALK BY JOHN P. KLINGMAN

Thursday, June 8, 2017 | 6 – 7 p.m.

Mid City Library, 4140 Canal Street | Free and open to the public

John P. Klingman, Favrot Professor at the Tulane School of Architecture, will present an overview of Mid-Century Modern-style architecture in New Orleans. New Orleans' Mid-Century Modern landmarks, significant architects and locations of buildings will be explored inside of one of the most important Mid-Century Modern-style buildings left in New Orleans — the Automotive Life Insurance Building, now used as the Mid-City Public Library Branch.

2 · PRIVATE TOUR OF THE SUPERDOME

Thursday, June 22, 2017 | 6 – 7:30 p.m.

This event will feature one of the most recognizable buildings in New Orleans, now known as the Mercedes-Benz Superdome, which was recently added to the National Register of Historic Places. See the iconic structure through the eyes of architects and meet the woman whose love for the building led to its recent inclusion on the National Register. $25 / $20* PRC Members. Tickets are limited and pre-registration is required.

3 · WHAT IS MID-CENTURY MODERN?

PANEL MODERATED BY WAYNE TROYER, FAIA

Thursday, July 6, 2017 | 6 – 7:30 p.m.

Main Library, 219 Loyola Ave | Free and open to the public

The most prominent architects and experts on Mid-Century Modern architecture in New Orleans give their thoughts on style, history, building use, and answer your probing questions. The discussion will be moderated by Wayne Troyer, FAIA, and the panel will include Lee Ledbetter, AIA, Paula Peer, AIA, NCARB, Albert Ledner, AIA, and archivist Francine J. Stock. The location of the event, the New Orleans Public Library Main Branch, is itself an iconic Mid-Century Modern structure; prepare to leave the talk with a newfound appreciation for this urban gem.

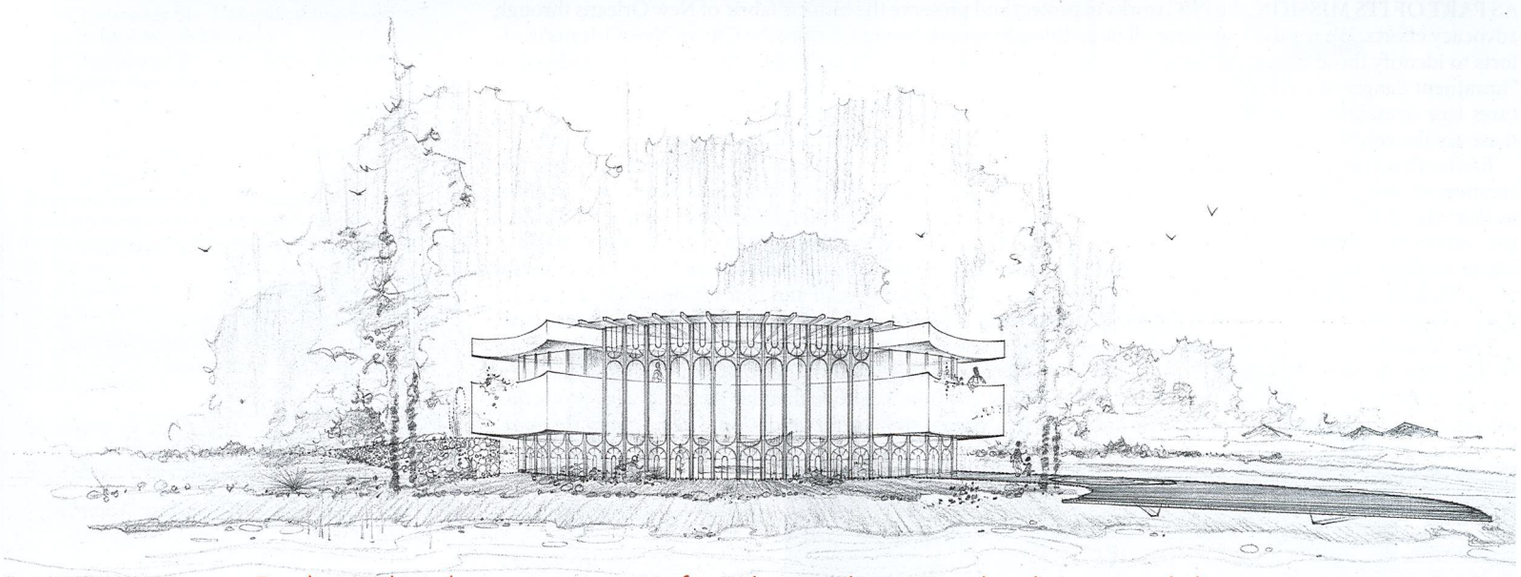
4 · MODERNIST BLOCK TOUR IN THE BLACK PEARL

Thursday, July 20, 2017 | 6 – 8 p.m.

Celebrate the end of the Mid Mod NOLA series with a tour of three fabulous, mid-century private residences on Dominican Street in the Black Pearl neighborhood. You won't believe how chic these homes are! A talk by Lee Ledbetter, AIA, who once lived in and restored one of the homes, will begin at 6:30 p.m. Tickets are $25 / $20 for PRC Members. Day-of-tour tickets are $25*.

Visit PRCNO.org to pre-register or purchase tickets to any of these events.

** Each ticket purchased with a credit card will have an additional $1.50 processing fee.*



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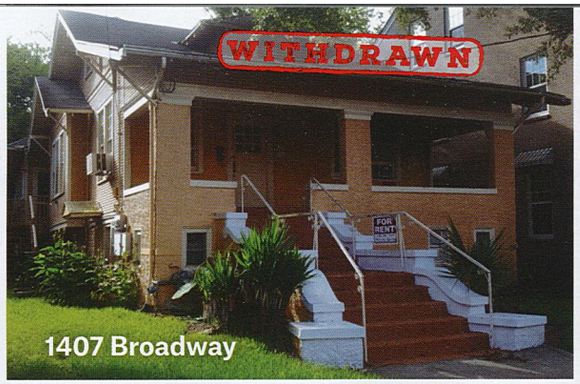
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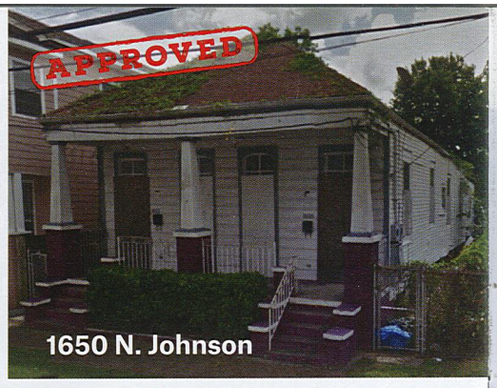
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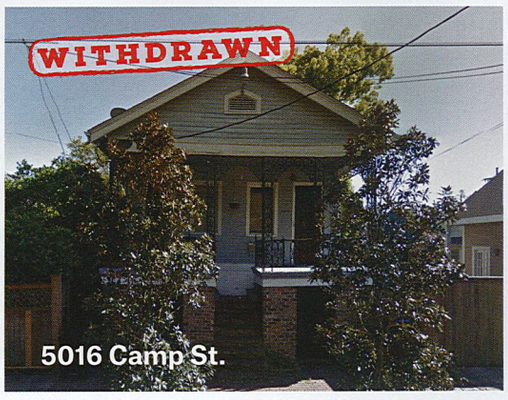
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DEMOLITION REVIEW / UPDATES:

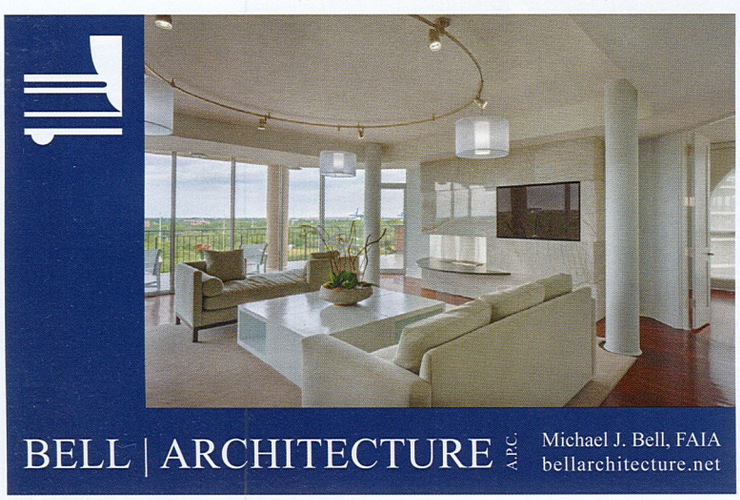
October 2016 *through* April 2017



AS PART OF ITS MISSION, the PRC works to protect and preserve the historic fabric of New Orleans through advocacy efforts. We regularly monitor all demolition proposals brought before the City of New Orleans in efforts to identify those structures that can be saved and rehabilitated. Though blighted buildings considered in "imminent danger of collapse" do need razing for public safety reasons, many other neglected historic structures face demolition to make way for new construction though their rehabilitation is still possible. Often, these are the very homes that, through preservation assistance, become the next renovation success story.

Earlier this year, following a lengthy public input process, the New Orleans City Council authorized the creation of four new local historic districts — Mid-City, Parkview, Uptown and Carrollton — in an effort to shift the demolition review process from the advisory body of the Neighborhood Conservation District Advisory Committee (NCDAC) to the regulatory Historic District Landmarks Commissions (HDLC), which is fully equipped with a support staff of trained architects and preservationists. We are so thankful to the Historic District Study Committees, the HDLC, City Planning staff and commissioners and the City Council for their continued efforts toward the long-term protection of our unique historic neighborhoods.

This data reflects all reviewed demolition applications sought in the areas covered by the NCDAC and the HDLC from October 2016 through April 2017. The majority of demolition permits that fell within the new historic districts were submitted prior to the new districts' creation. We hope that this added layer of protection will result in fewer demolition applications and more renovations moving forward. *-Erin Holmes and Erin Cook*



DEMOLITION REVIEW:
October 2016 THROUGH April 2017

Demolition Approved or After the Fact: **101**

Withdrawn or Denied: **17**

Pending: **23**

Algiers

1017 Belleville St. - Demolition Approved
200 Lamarque St. - Demolition Approved
201-03 Lamarque St. - Demolition Approved
717 DeArmas St. - Demolition Approved
820 Vallette St. - Demolition Approved

Bayou St. John

933 Hagan St. - Withdrawn
3127 Orleans Ave. - Partial/After the Fact
935 N Broad St. - Withdrawn

Broadmoor & Freret

1915 S. Gayoso St. - After the Fact
3021-23 Audubon St. - Demolition Approved
2810-12 Third St. - Withdrawn
1903 Jefferson Ave. - Demolition Approved
2336 Robert St. - Demolition Approved
2221 Upperline St. - Withdrawn
2400 Valence St. - Demolition Approved
2217 Upperline St. - Demolition Approved
4123 Willow St. - Demolition Approved

Carrollton

1407 Broadway St. - Withdrawn
8539 Oak St. - Demolition Approved
8003 Willow St. - Approved/Partial
155 Audubon Blvd. - Pending
7712 Hickory St. - Approved/Partial
2323 Leonidas St. - Demolition Approved
8705 Willow St. - Pending

Central City

2912-14 Josephine St. - Demolition Approved
1910 Second St. - Approved/Partial

2009-11 First St. - Demolition Approved
2624 S. Galvez St. - Demolition Approved
2428 Rex Pl. - Demolition Approved
3323 First St. - Demolition Approved
1220 S. Salcedo St. --Demolition Approved
1518 S. Liberty St. - Demolition Approved
1840 Baronne St. – Approved/Partial
1428-30 Oretha Castle Haley Blvd. - Demolition Approved
2121 Baronne St. – Approved/Partial
2026 First St. - Withdrawn
2132 Philip St. - Demolition Approved
2121 Rev. John Raphael, Jr Way - Pending

Country Club Gardens

818 Metairie Rd. - Demolition Approved

Esplanade Ridge, Treme & Lafitte

1650 N. Johnson St. - Demolition Approved
1654 N. Johnson St. - Demolition Approved
1950 St. Bernard Ave. - Demolition Approved
1483 N. Johnson St. – Demolition Denied
2238 Governor Nicholls St. - Demolition Approved
2613-15 St. Peter St. - Pending
1731 Dumaine St. - Demolition Approved
421-23 N. Galvez St. - Withdrawn
1902 St. Bernard Ave. - Pending

Garden District & Irish Channel

1715 Washington Ave. - After the Fact
4513 Annunciation St. - Demolition Approved
915 Louisiana Ave. - Partial/After the Fact

Hollygrove & Dixon

9205 Forshey St. - Demolition Approved
9111 Apricot St. - Demolition Approved
2909-11 Live Oak St. - Demolition Approved
8515 Olive St. - Demolition Approved
3402 Cherry St. - Demolition Approved
3200 S. Carrollton Ave. - Pending

Lower Ninth Ward & Holy Cross

2216 Delery St. - Demolition Approved
1016 Charbonnet St. - Demolition Approved
2218 Caffin Ave. - Withdrawn
1024 Charbonnet St. - Demolition Approved
2219 Caffin Ave. - Denied
1820 St. Maurice St. - Demolition Approved
6028 N. Prieur St. - Demolition Approved
6435 Marque St. - Demolition Approved
2020 Delery St. - Demolition Approved
2005 St. Maurice Ave. - Demolition Approved
2028 Lamanche St. - Demolition Approved
1439 Andry St. - Demolition Approved
2024 Lizardi St. - Demolition Approved
2427 Gordon St. - Demolition Approved
2528 Winthrop St. - Demolition Approved
6017 Urquhart St. - Withdrawn
5236 Burgundy St. - Denied
5419 N. Derbigny St. - Pending

Marigny & St. Roch

2270 St Claude Ave. - Pending
1622 Kerlerec St. - Denied
1339-41 St. Anthony St. - Withdrawn
1709-11 New Orleas St. - Demolition Approved
1428 St. Roch Ave. - Demolition Approved
1235-37 Annette St. - Pending/Partial
2613 Marais St. - Demolition Approved
1826-28 Thalia St. - Demolition Approved
1804 Mandeville St. - Demolition Approved
2643 Almonaster Ave. - Demolition Approved
2515 N. Robertson St. - Denied
1203 St. Bernard Ave. - Demolition Approved

Mid-City & Tulane-Canal

2816 Cleveland Ave. - Demolition Approved
2537 Tulane Ave. - Demolition Approved
2021 Perdido St. - Pending
2 Marlborough Gate Pl. - Demolition Approved
335 Jane Alley - Demolition Approved
2836 Tulane Ave. - Pending
247 S. Robertson St. - Demolition Approved

526 S. Roman St. - Demolition Approved
215 N. Claibore Ave. - Demolition Approved
2318 Bienville Ave. - Demolition Approved
2224 Conti St. - Pending
316 S. Alexander St. - Pending

Seventh Ward & Gentilly

2901 A P Tureaud Ave. - Demolition Approved
2414 Dreaux Ave. - Demolition Approved
1902-04 Tonti St. - Demolition Approved

Upper Ninth Ward

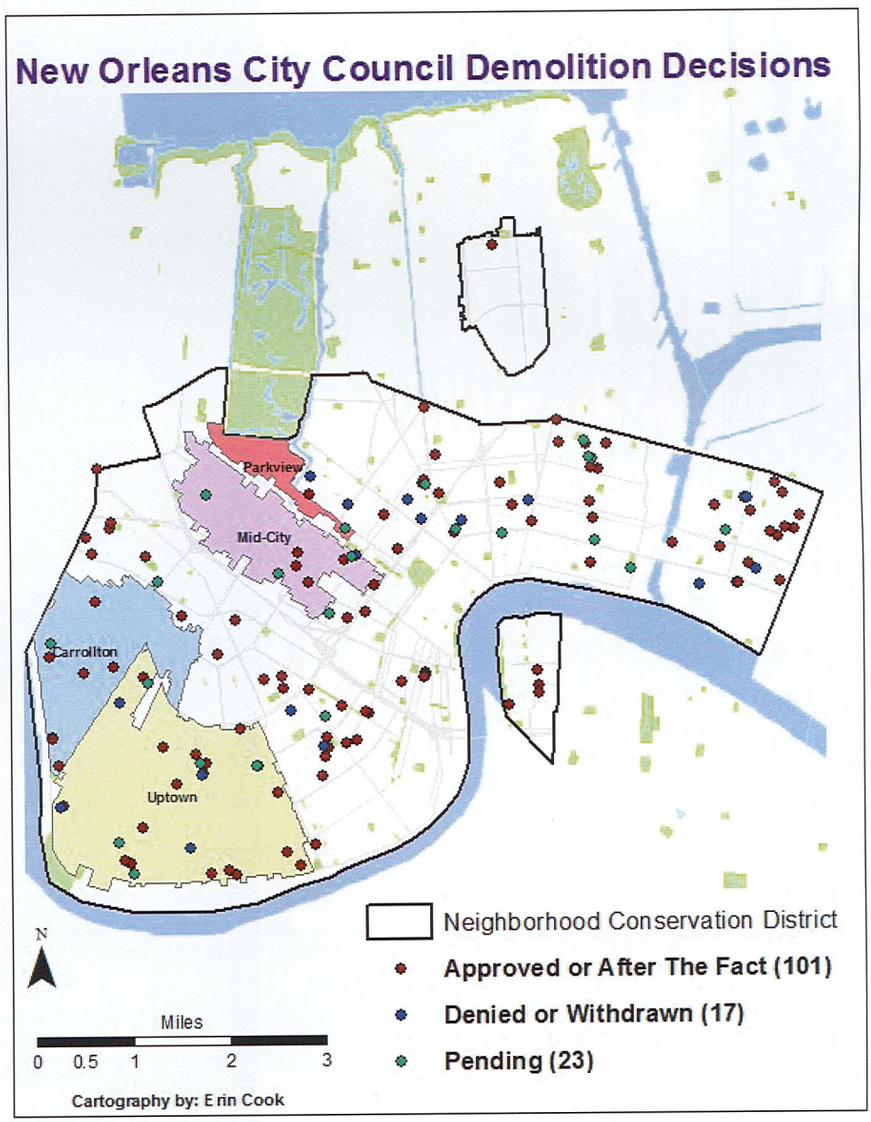
2509-11 Desire St. - Demolition Approved
2117 Louisa St. - Demolition Approved
1319 Alabo St. - Demolition Approved
4708 N. Villere St. - Demolition Approved
1420 Gallier St. - Demolition Approved
2419 Clouet St. - Demolition Approved
2916 N. Rocheblave St. - Demolition Approved
3318 N. Derbigny St. - Demolition Approved
1118 Congress St. - Pending
2129 Piety St. - Demolition Approved
821 Congress St. - Demolition Approved
2224 Louisa St. - Pending
3147 Tonti St. - Pending
2502 Clouet St. - Pending
4325 Burgundy St. - Pending

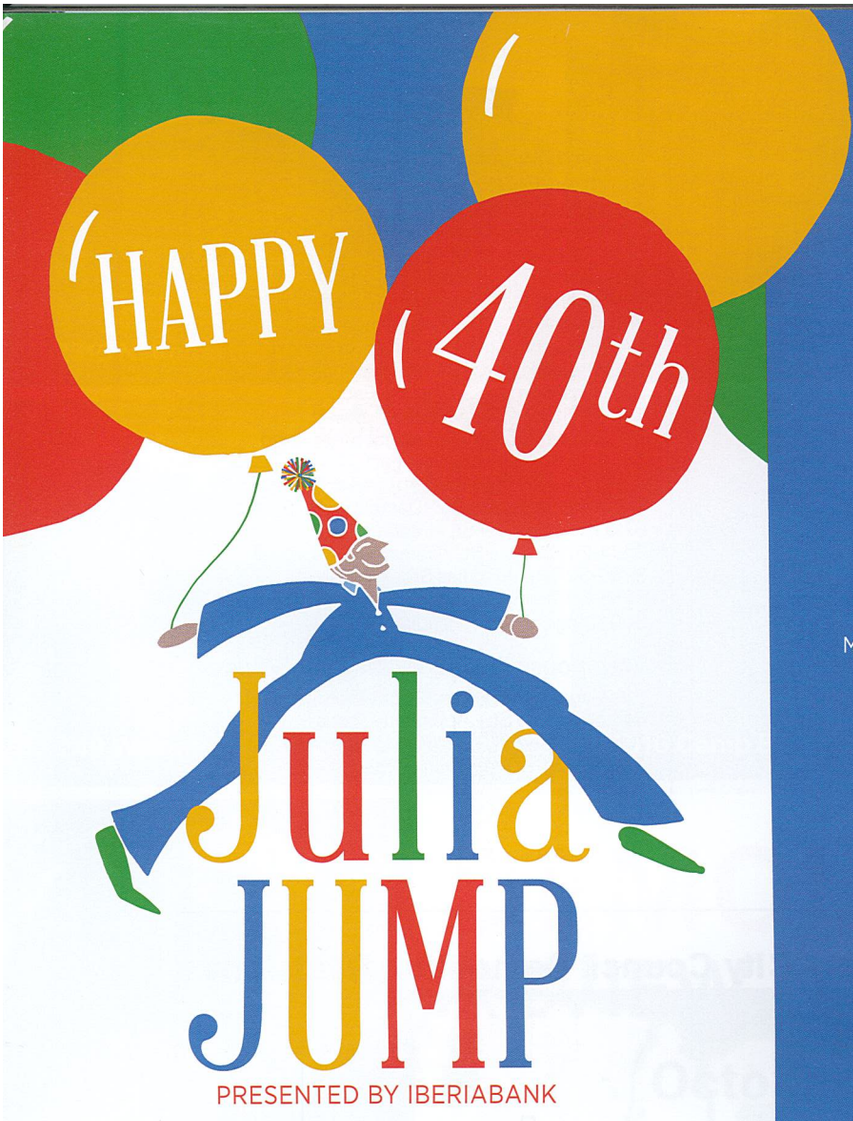
Uptown Neighborhoods

7001 Cohn St. - Demolition Approved
249 Walnut St. - Demolition Approved
224 Walnut St. - Demolition Denied
5016 Camp St. - Withdrawn
506 Nashville Ave. - After the Fact
710 Foucher St. - Demolition Approved
306 Adams St. - Demolition Approved
7701 Benjamin St. -- Demolition Approved
1123 Nashville Ave. - Demolition Approved
2331 Nashville Ave. - After the Fact
7411-13 Pitt St. - Demolition Approved
3650 Constance St. - Demolition Approved
518 Eleonore St. - After the Fact
4800 Annunciation St. – Approved/Partial
4407 Tchoupitoulas St. - Demolition Approved
5718 Annunciation St. - Pending
3524-26 Baronne St. - Demolition Approved
3950-52 Tchoupitoulas St. - Pending
3958-60 Tchoupitoulas St. - Pending
6001 Magazine St. - Pending

Warehouse District & Lafayette Square

618 Magazine St. - Demolition Approved
640 Magazine St. - Approved - Partial
700 Magazine St. - Demolition Approved
730 Julia St. - Demolition Approved





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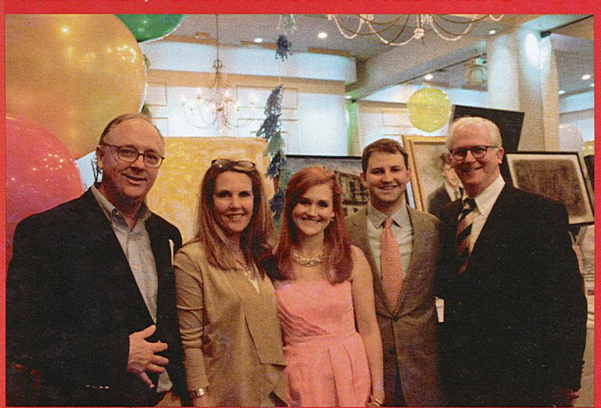
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PHOTOS BY LIZ JUREY & KAT BRYANT

RESTORE *OR* REPLACE?

BY Bill Robinson

NEW ORLEANS, along with several other historic cities nationwide, has an abundance of historic homes and, in that, an abundance of original and historic wood windows. These windows are made of old-growth cypress and other naturally decay- and pest-resistant wood. The materials that comprise these historically significant windows and doors are largely no longer available, except in salvage yards.

As we restore and renovate historic homes, the windows stand out as a defining signature of the appearance and function of these homes. At the time of planning for construction, the old existing windows pose a dilemma: Restore or replace?

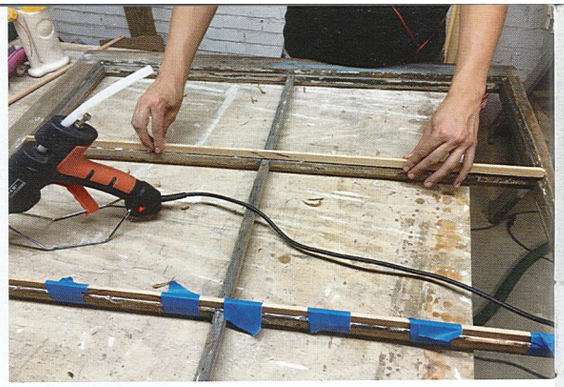
After several decades of use, misuse and deferred maintenance, historic windows often leak, rattle in the breeze and don't open. In many cases, they are painted shut. With the prevalence of air-conditioning and the difficulty of operating these windows, the temptation is to replace them with new, energy-efficient, insulated glass windows. They don't get opened anyway — why restore them?

New windows, especially vinyl replacement windows, often have a 20-year warranty. That means the manufacturer expects these windows to last one day more than 20 years.

But think about this: Your existing windows have already weathered maybe 100 or more years, and we know that with a little loving care, new paint and glazing putty, these historic treasures can last another 100 with adequate maintenance.

And consider this: In a climate where indoor heat is pumped more regularly than air conditioning, like up north, the most important function of a window is insulation. In New Orleans, in the hot and humid climate where air conditioning is the prevailing component of HVAC, air sealing and solar shading are key.

At our next window restoration workshop, you will learn how these treasures can be restored, how simple and easy it is to restore them, and maybe you'll decide to do it yourself.



BILL ROBINSON, a local historic window restoration and building consultant specialist, will lead a workshop at the Preservation Resource Center in June on ways to repair and save historic wood windows. He will demonstrate how to make minor repairs, replace and re-glaze glass and reattach the weight balances. The event is meant for hobbyists and experts alike.



LEARN TO REPAIR YOUR WOOD WINDOWS!
Hands-On Wood Window Repair Workshop

Saturday, June 24, 2017 | 12:30 to 3:30 p.m. | PRC (923 Tchoupitoulas St.)

$25 / $20 for PRC members | Advance registration required
prcno.org | 504.581.7032

Safety glasses, gloves, and P95 minimum personal respirator required.

PRESERVATION RESOURCE CENTER'S

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Thank you to this year's homeowners, sponsors, and committee members for making the 2017 Shotgun House Tour a fabulous success!

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Thank You, *Beverly*

AS SHE TELLS IT, when Beverly Lamb moved to New Orleans in 1979, she didn't know a soul. Thirty-eight years later, we celebrate the incredible impact her leadership has had on the city, and on the Preservation Resource Center.

Beverly is retiring this month after 22 years as PRC's Development Director. As her co-workers, friends and family look back on her legacy at the organization, it is amazing to think of the impact that the millions of dollars that she has raised has had across the city.

"PRC can never express sufficient gratitude to Beverly," said PRC Executive Director Patricia H. Gay. "Our annual events have grown more exciting every year under her leadership, which is quite a tribute! Fundraising and outreach go together, as she has well understood, and since she came on board in 1995, both have become more and more effective. Not to mention her spirit and commitment to the cause — we will truly miss Beverly," she said.

Beverly first became involved with PRC as a volunteer through the Junior League. The Junior League/Shell team, while improving a home for Rebuilding Together's October Build, called on Beverly to buy new bedding for an 85-year-old homeowner whose house they were repairing. "The next thing I knew, Kathy Eastman and Ellen Ball asked me to be on the Julia Jump committee," she said. She submitted her resume for the Director of Development position in 1995, and has been a leader at the organization since.

"I am so blessed and thankful to everyone who made sure I fell in love with New Orleans and would never leave," she said.

Though there are many memories that she cherishes, a few stick out. She remembers, for example, walking the neighborhoods post-Hurricane Katrina, and the man who cried after she gave him a generator that had been donated to PRC. She also remembers her best friend Pam, a Seattle resident, calling her after the storm and saying, 'I want to help you raise money.' "The next thing I knew, Dennis Lauscha and I were standing on the field and the Seattle Seahawks gave us a check for $80,000 that helped put Mrs. Gibbs back into her Hollygrove home," she said.

In 2006, she organized a fundraiser in New York City to capture donors there who loved New Orleans and wanted to give to the recovery. The fabulous annual event lasted eight years and garnered thousands of dollars for post-Katrina recovery work.

"I'm as enthusiastic today about PRC as I was the day I submitted my resume in 1995," she said recently, and her staff agrees. "Beverly put the 'fun' in fundraising," said Caroline Christman, PRC membership coordinator. "I will miss hearing her get off the elevator every morning and saying, 'Well alright team!' We were a team in her eyes, but she also took an interest in each and every one of us [individually], always encouraging us to be the best that we could be.

"She was not just a wonderful role model professionally — she has always cared about us and our families," Christman said.

Associate Director of Development Sarina Mohan always admired Beverly's professionalism. "The graciousness Beverly shows in every situation is contagious; I never know when she is speaking to someone if she has known them for decades or met them just moments ago," she said. "That effervescence and openness cannot fully be taught, but I have been grateful for every opportunity to watch and learn from her through the past few years."

Under Beverly's leadership, PRC's signature events, including Julia Jump and the Holiday Home Tour, have flourished, and her panache for style has also kept other events, such as PRC's Heritage Club and President's Circle parties, at the height of good taste. Her dedication to getting members to join and funders to donate to PRC led her mantra to be, 'Keep the donors we have and find new ones!'

"Working for my community has been the anchor of my life," she said recently. "Apart from the ballot box, giving to your favorite nonprofit presents the one opportunity that you can express a meaningful influence in your community."

She continues to believe in the organization and its impact, she said, and she is enthusiastic about the future. New Development Director Maria Pardo Huete "will be an amazing leader," Beverly said.

"The impact of the Preservation Resource Center is so great because of our staff and their dedication, day in and day out, to the cause of protecting the built environment that makes our city so unique. I can't think of many people — in any organization, not just our own — that embodies that commitment to a cause, and especially one so important to us, as well as Beverly Lamb," said outgoing PRC Board President Will Hales. "Over 22 years she has given of herself personally and professionally, and one of the most remarkable legacies of this service is that she has, in turn, inspired others to spend their time and resources in the same way. She has consistently led by example, with a smile, with persistence, and with grace. We are blessed to have an amazing staff and a bright future, but we will look back on Beverly's contributions and time at the PRC for a very long time to come."

Best of luck, Beverly, and thank you for everything. We will miss you!

–Danielle Del Sol



BEVERLY WITH HER GRANDKIDS ANNIE, TIMOTHY AND ROBERT

PHOTOS BY LESLIE BOUIE



BEVERLY WITH DAUGHTERS ALLISON STEINFELD AND WHITNEY BROOKS

"Apart from the ballot box, giving to your favorite nonprofit presents the one opportunity that you can express a ***meaningful influence in your community.***"

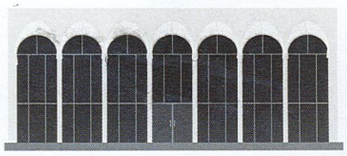
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MID MOD NOLA 1: "MID-CENTURY MODERN ARCHITECTURE IN NEW ORLEANS" TALK BY JOHN P. KLINGMAN

THURSDAY, JUNE 8

John P. Klingman, Favrot Professor at the Tulane School of Architecture, will present an overview of Mid-Century Modern-style architecture in New Orleans for the series' second event. New Orleans' Mid-Century Modern landmarks, significant architects and locations of buildings will be explored inside of one of the most important Mid-Century Modern-style buildings left in New Orleans — the Automotive Life Insurance Building, now used as the Mid-City Public Library Branch. 6 to 7 p.m. at Mid City Library (4141 Canal St.) More information at prcno.org.

FIRST TIME HOMEBUYER CLASS

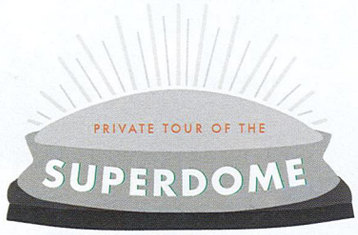
MONDAY, JUNE 12 TO THURSDAY, JUNE 15

Considering homeownership? The 12-hour course conducted by A Shared Initiative, Inc (ASII) in partnership with the PRC is certified by the LA Homebuyer Education Collaborative. It acquaints prospective buyers with the details of purchase contracts, insurance, fiscal fitness, budgeting, home maintenance, and more. Emerge from this program prepared to tackle the home purchase process and meet the demands of owning and caring for a home. 5:30 to 8 pm. at 923 Tchoupitoulas St. Advance registration is required. The last day to register is June 2, or when capacity is reached. Registration at prcno.org or 504.581.7032. $100 for individuals, $115 per household, $75 for ASII Member individuals, $100 for ASII Member households.

RENOVATORS' HAPPY HOUR GOES TO THE LOWER GARDEN DISTRICT

THURSDAY, JUNE 29

Visit the renovation-in-progress of 1824 Sophie Wright Place. This prominent 1850s structure was blighted and vacant for years before Wes Michaels and Elizabeth Mossop purchased it and began major renovations in 2016. 5:30 to 7 p.m. at 1824 Sophie Wright Place. $10 / Free for PRC members. Cash donation bar.Tickets or reservations available at prcno.org or at the event.



MID MOD NOLA 2: PRIVATE TOUR OF THE SUPERDOME

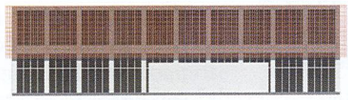
THURSDAY, JUNE 22

The series' third event will feature one of the most recognizable buildings in New Orleans, now known as the Mercedes-Benz Superdome, which was recently added to the National Register of Historic Places. See the iconic structure through the eyes of architects, and meet the woman whose love for the building led to its recent inclusion on the National Register. 6 to 7:30 p.m. at the Superdome. $25 / $20 PRC Members. Tickets are limited and pre-registration is required. Registration and more information at prcno.org.

WOOD WINDOW WORKSHOP

SATURDAY, JUNE 24

Learn to repair your wood windows at a hands-on workshop with Bill Robinson of Train2Rebuild. Windows and materials provided. Safety glasses, gloves, and P95 minimum personal respirator required. 12:30 to 3:30 p.m. at PRC (923 Tchoupitoulas St.) $25 / $20 for PRC members. Advance registration required at prcno.org or 504.581.7032.



MID MOD NOLA 3: MID MOD PANEL DISCUSSION MODERATED BY WAYNE TROYER, FAIA

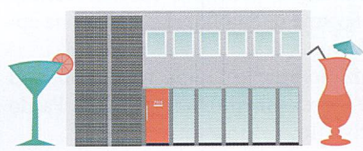
THURSDAY, JULY 6

The most prominent architects and experts on Mid-Century Modern architecture in New Orleans give their thoughts on style, history, building use, and answer your probing questions. The discussion will be moderated by Wayne Troyer, FAIA, and the panel will include Lee Ledbetter, AIA, Paula Peer, AIA, NCARB, Albert Ledner, AIA, and archivist Francine J. Stock. The location of the event, the New Orleans Public Library Main Branch, is itself an iconic Mid-Century Modern structure; prepare to leave the talk with a newfound appreciation for this urban gem. 6 to 7:30 p.m. at the Main Library (219 Loyola Ave.) Free and open to the public. More information at prcno.org.

FIRST TIME HOMEBUYER PROGRAM

SATURDAYS, JULY 8 & 15

Considering homeownership? The 12-hour course conducted by A Shared Initiative, Inc (ASII) in partnership with the PRC is certified by the LA Homebuyer Education Collaborative. It acquaints prospective buyers with the details of purchase contracts, insurance, fiscal fitness, budgeting, home maintenance, and more. Emerge from this program prepared to tackle the home purchase process and meet the demands of owning and caring for a home. 9 a.m. to 3 p.m. at 3401 St. Claude Ave. $100 for individuals, $115 per household, $75 for ASII Member individuals, $100 for ASII Member households. Advance registration is required. The last day to register is June 23rd or when capacity is reached. Registration procedures at prcno.org or 504.581.7032. Another session will be held in September.



MID MOD NOLA 4: MODERNIST BLOCK TOUR IN THE BLACK PEARL

THURSDAY, JULY 20

Celebrate the end of the Mid Mod series with a tour of three fabulous, Mid-Century private residences in the Black Pearl neighborhood. You won't believe how chic these homes are! Includes a talk by Lee Ledbetter, AIA, who once lived in and restored one of the home. 6 to 8 p.m., talk at 6:30 p.m. $25 / $20 for PRC Members. Day-of-tour tickets are $25. Tickets and more information at prcno.org.

MARTHA WRIGHT AMBROSE EXHIBIT, BOOK SIGNING AND LECTURE

THURSDAY, JULY 27

View an exhibit of paintings by artist Martha Wright Ambrose along with a signing of the new book on her works, *Martha Wright Ambrose: The Rediscovery of a Southern Regional Artist,* by authors Roulhac Toledano and Scott Veazey. This event will feature a talk on 'Preservation and Art' by Senior Curator Judith H. Bonner of The Historic New Orleans Collection. 5:30 to 7 p.m. at PRC (923 Tchoupitoulas St.) Free and open to the public. The exhibit will be on display from June 5, 2017 through August 28, 2017.

GREAT NEIGHBORHOOD *SELL*ABRATION

SATURDAY, SEPTEMBER 9

Thinking about buying or renovating a home of your own? Visit PRC's annual homebuyer fair to learn about historic neighborhoods from residents and neighborhood associations and meet Realtors, lenders, insurance agents, contractors, and other housing professionals who can provide the knowledge and skills you need to make your dream of homeownership a reality. 10 a.m. to 3 p.m. Location TBD. Free and open to the public. More information at prcno.org.

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MEETING DATES

BLIGHTSTAT: JUNE 8
CBD HISTORIC DISTRICT LANDMARKS COMMISSION: JUNE 14
NEW ORLEANS CITY COUNCIL: JUNE 8, 22
CITY PLANNING COMMISSION: JUNE 13, 27
HISTORIC DISTRICT LANDMARKS COMMISSION: JUNE 15
NEIGHBORHOOD CONSERVATION DISTRICT ADVISORY COMMITTEE: JUNE 5, 19
VIEUX CARRÉ COMMISSION: JUNE 5

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

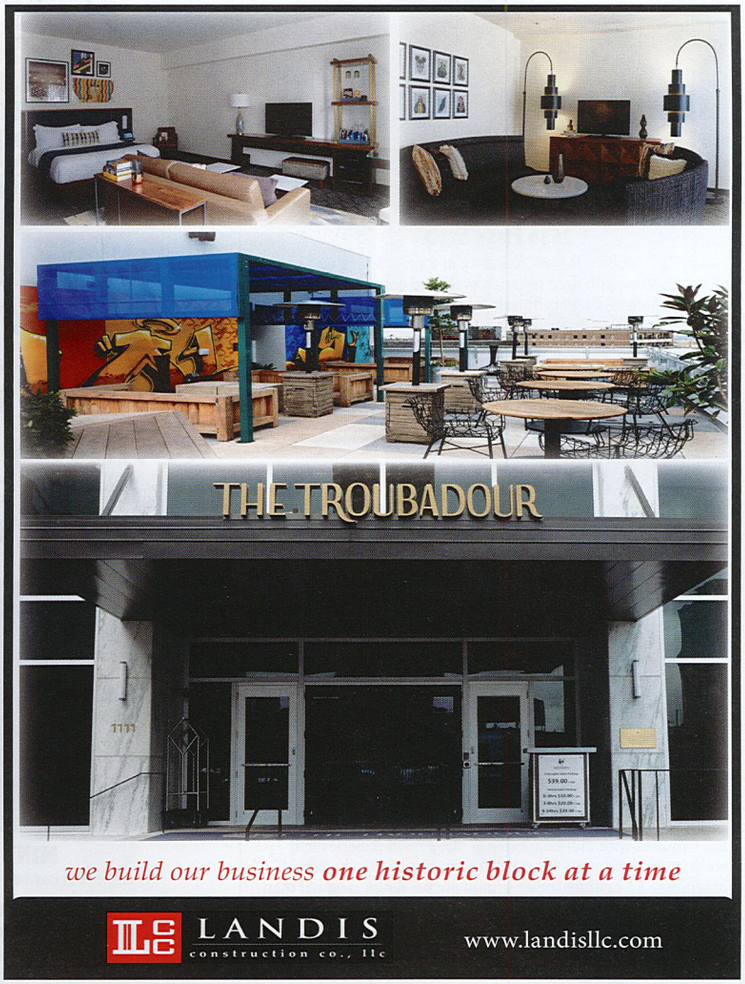
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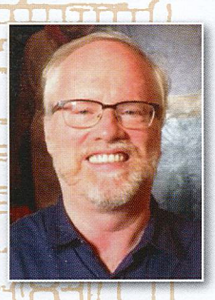
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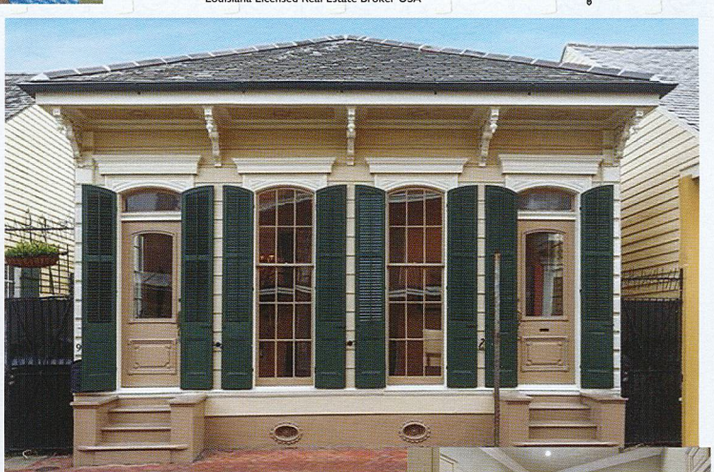
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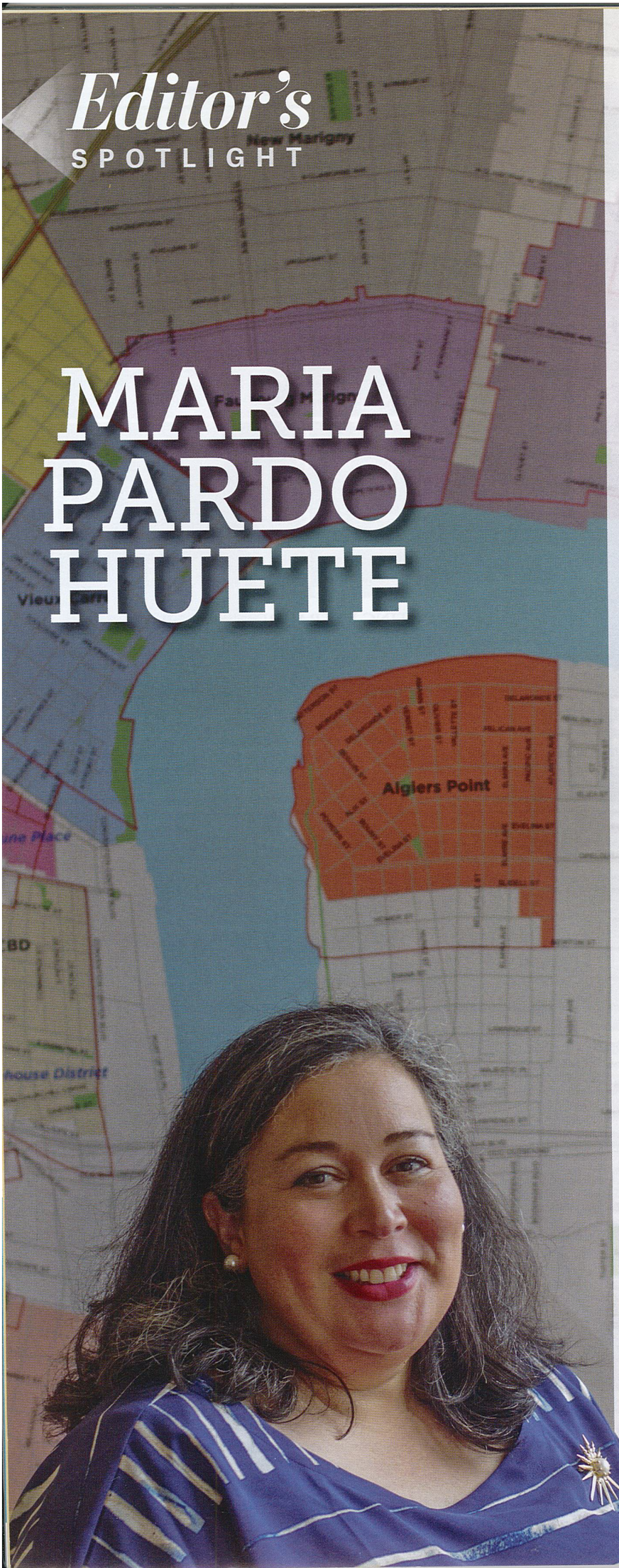


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Editor's SPOTLIGHT

MARIA PARDO HUETE



Maria Pardo Huete, PRC's new Director of Development, remembers Saturdays growing up in New Orleans. She and her family would pile into the car and drive from their home on the West Bank to the Port of New Orleans, where they'd watch bananas be taken off the ships and delivered straight into stalls at the French Market.

Her father, a Cuban who immigrated to New Orleans as a longtime employee of the United Fruit Company, would quiz her on these trips, seeing how many country's flags she could identify on the cargo ships.

"I learned a lot about shipping from a young age," she said. Visions of foreign ports in her mind, mixed with trips to her mother's native country of Honduras and constant news from Cuba — Huete's father started the first Spanish radio station in New Orleans and hosted a weekly show recounting news from Cuba for 35 years — led Huete to want to see the world. "I kept trying to leave New Orleans," she said. She went to college out of state, and later spent a year teaching in Guam. She also moved for a time to Macon, Georgia. But she kept coming back.

"New Orleans is like a comfortable sweater," she said. "No matter who you are, people here just get you — you can be your true self here, and no one will judge.

"Plus, New Orleans has such a rich cultural history," she said.

Her dedication to the city led Maria, her husband David and their triplets to put down roots in New Orleans' Uptown neighborhood. After Hurricane Katrina, she became all the more determined, while exiled in Houston, to get back to New Orleans and help rebuild. "We felt we had a big investment in the city, and that it was up to us citizens to save New Orleans." The dysfunctional city government at the time certainly wouldn't.

Her newfound mission to service was actually sowed as a child — her parents were huge activists, marching to support all causes related to democracy, and she and her siblings were usually in tow, joining them in protests and marches. "They were so civic-minded, and they taught us to be, as well," Huete said. She found "one of the most fulfilling experiences of my life" in joining the Junior League of New Orleans. In her 11 years there, "it has given me way more than I've given it in terms of opportunities, experiences and friendships," she said. She worked for years managing the organization's internal and external communications, and Huete is now wrapping up her year-long term as JLNO President — just in time to join PRC's staff as the new Director of Development.

She first learned of PRC through Rebuilding Together New Orleans' October Build, where Junior League always has a huge presence. Huete loved meeting homeowners and learning their stories as she worked to make their homes safer and more beautiful. She later served two years in a row as co-chair of PRC's biggest fundraising party, the Julia Jump.

"One thing that attracted me to PRC was its celebration and protection of the city's rich history," she said. "History gives us a sense of place, but at the core, PRC is about the people who live here, and preserving neighborhood identity. This is a tradition-driven city, and I want to pass that down to my kids.

"I'm excited about the opportunity to work with different programs at PRC to take things to another level," she said. "I look forward to working to strengthen the mission and the brand, and see how I can help launch PRC into its next 43 years."

- DANIELLE DEL SOL, *editor*

PHOTO BY LIZ JUREY

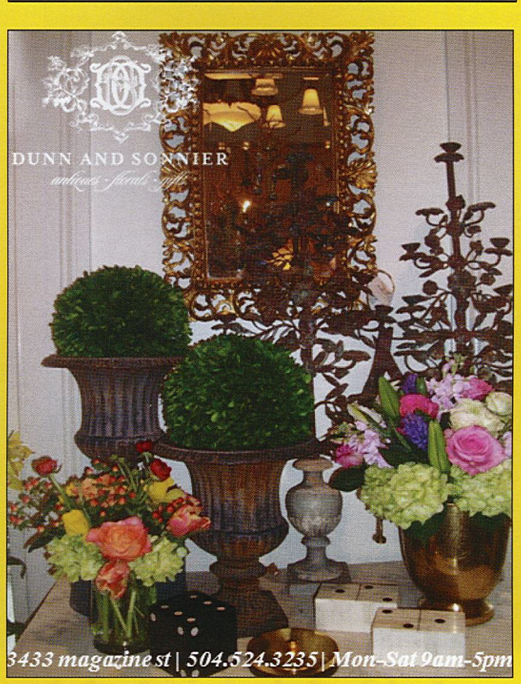
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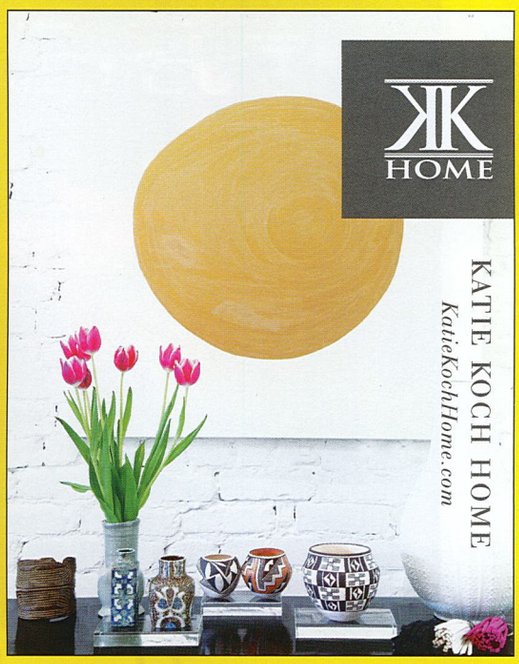
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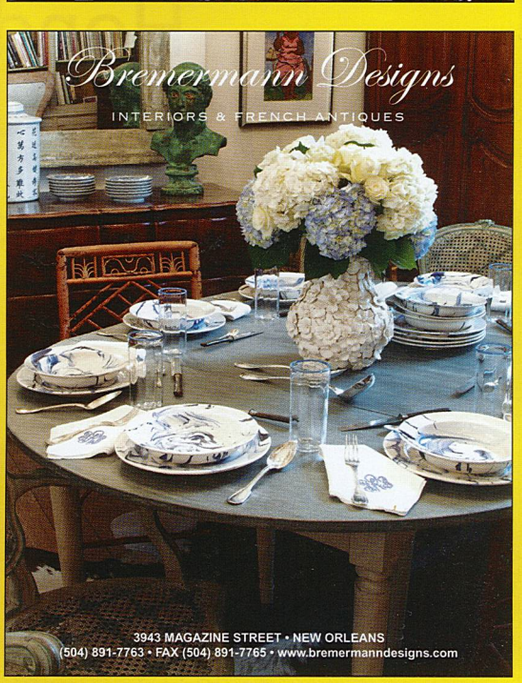


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