

LANDMARKS' PRÉSERVATION

THE JOURNAL OF THE LOUISIANA LANDMARKS SOCIETY

Louisiana Landmarks Society's *2011 New Orleans' Nine Most Endangered Sites*



Based on the model of the Most Endangered program of the National Trust for Historic Preservation, Louisiana Landmarks Society has each year since 2005 chosen to bring to the public's attention its own local list of most endangered historic structures. This year's list is a poignant reminder of the continuing challenges of rebuilding New Orleans and the sometimes conflicting needs of preservation versus a quick return to service. Our tumultuous school situation, the rebuilding of the medical district, and bureaucratic challenges of city-owned properties are represented in this year's New Orleans' Nine, illustrating the problems we face. We hope our members, city leaders and all who care about our community will recognize the enduring value of our heritage



buildings and take full account of our precious past in constructing the future.

Louisiana Landmarks Society thanks all who submitted nominations and the New Orleans' Nine Committee who devoted their time and expertise to the selection process. Suggestions for inclusion in next year's list are welcome at any time. Keep an eye out for likely candidates and join us in our preservation mission.



*Text by Betsy J. Stout,
Chair of the 2011 New Orleans' Nine Committee*

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PRESIDENT'S MESSAGE



As many of us like to do, I use summer to travel. This summer I visited France and was struck by the pervasive sense of support so many cities, hamlets and villages give to preserving the historic architecture. I was in the Dordogne valley and while the wine and food added to the pleasure of my roaming, most inspiring was the respect given to the past. New construction uses

the same type of building materials, styles, colors, textures, lines and features that have been used for centuries, rendering a remarkable and enchanting sense of continuity to the built environment. Why do we have so much trouble maintaining consistency between our past and present? (In these pages you will find that our Editor, David Stefferud, has written a book review that focuses on this issue.)

As a supporter of Louisiana Landmarks Society, you are likely to be concerned, too, about the difficulty we have preserving our local landmarks. Pictured below is our Advocacy Committee, meeting last month at the Pitot House. This group may be the largest, hardest working arm of LLS. The chair, John Schackai, supported by the longtime past chair Keith Hardee and more than a dozen Landmarks members, work tirelessly at meetings and between meetings to preserve our landmarks and neighborhoods, calling for adaptive reuse instead of demolition, studying today's development in ongoing efforts



Photo courtesy of Advocacy Committee Member Charles London.

to serve our community with wisdom and perspective. LLS is working in conjunction with other preservation organizations in the community in a leadership role that makes us all proud. We are, of course, identified as The Pitot House, our beautiful, environmentally and historically significant

home, and this brings me to the following subject: The Pitot House has received the generous support of John Wade II, pictured here in the LLS office. John has initiated a Landmarking Study Center that will occupy the first floor of Pitot House, housing electronic and documentary resources to promote and facilitate preservation efforts and activities. Because of John's sense of idealism and the joy he gets from contributing to a heaven on earth, we will be able to grow our education programs and exhibits.



Landmarks Trustee John Wade, II

When the garden deepens its roots and the herbs, flowers and citrus fill our fences, as is happening now on a daily basis, please come by, often, climb the stairs, stand on the gallery, and enjoy the view and the breeze!

Susan

Susan Kierr

President, Louisiana Landmarks Society

SAVE THESE DATES!

OCTOBER 18

Peggy Scott Laborde & Tom Fitzmorris

Lecture, 7 PM

OCTOBER 21

Vino on the Bayou, 5:30 - 7:30 PM

NOVEMBER 7

Lecture at Pitot House, 6 PM (reservations required)

NOVEMBER 11

Vino on the Bayou, 5:30 - 7:30 PM

NOVEMBER 13

Looking Through New Orleans History: A Performance Event at the Pitot House (ticketed event)

NOVEMBER 15

Landmarks Lecture. Guest Speaker Stacy Head.

DECEMBER 3

Le Marché des Fêtes, 9 AM to 4 PM

DECEMBER 5

Robert Tebbs Exhibit Opening Reception and Book-Signing with Friends of the Cabildo



2011 New Orleans' Nine Most Endangered Sites List

(Continued from front page)

Shotgun Houses on Mayor's Blight List

Location: Citywide

Threat: Demolition by the City

Beginning in the 1840's, shotgun houses continue to be the vernacular residence of choice in New Orleans. Across the city, they reflect a textbook of architectural styles including Greek Revival, Eastlake Victorian, Bracketed Victorian, Italianate, Colonial Revival and Craftsman. In addition to aesthetics, shotguns are valued for their sustainable materials, their adaptability to renovation, and for their affordability for first-time homeowners. To make way for the LSU and VA hospital complex, shotguns are being demolished, decreasing their ubiquitous presence in the fabric of the city. Many are on the Mayor's Blight Reduction List and slated for demolition.



Magnolia Bridge

Location: Bayou St. John, Harding Drive to Cabrini High

Threat: Demolition by neglect

This iron swing bridge (pictured at top of next column) was built in the 1880s to allow boats and barges to pass on Bayou St. John before it lost its status as a navigable waterway in 1936. At one point it carried a streetcar track, but now the pedestrian-only bridge is a neighborhood gathering spot, a favored location for events, and used by bikers, joggers, dog-walkers, Jazz Festers and Cabrini High students. Corrosion, deterioration from elemental exposure, and subsidence damage to the bulkheads and approach tarmacs threaten its existence. (www.rebridge.org)



Buddy Bolden House

Location: 239 First Street

Threat: Demolition by neglect

The Greater St. Stephens Baptist Church owns this late nineteenth century double shotgun cottage (pictured below) that was the family home of Charles "Buddy" Bolden, one of the founders of jazz. It was recently cited by the Historic District Landmarks Commission for demolition by neglect. New Orleans is dotted with landmarks that track jazz history. Especially now, many are threatened as the city pursues its demolition policy for blighted and vacant residences. The city should recognize their historic, cultural, and economic value as connectors to jazz history.



Continued on next page

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Abandoned and Neglected Public School Buildings

Location: Citywide

Threat: "Mothballing," neglect, fire, demolition

Facing shifting populations after Hurricane Katrina, the Orleans Parish School Board shuttered, or "mothballed," schools instead of using FEMA repair money granted specifically for that school. Many have architectural importance, such as Phillis Wheatley School's internationally recognized mid-twentieth century design. McDonogh #19 (pictured below) was the first city school to integrate in 1960, a significant role during the Civil Rights Movement. The School Board should continue to auction these properties or consider creative adaptive reuse.

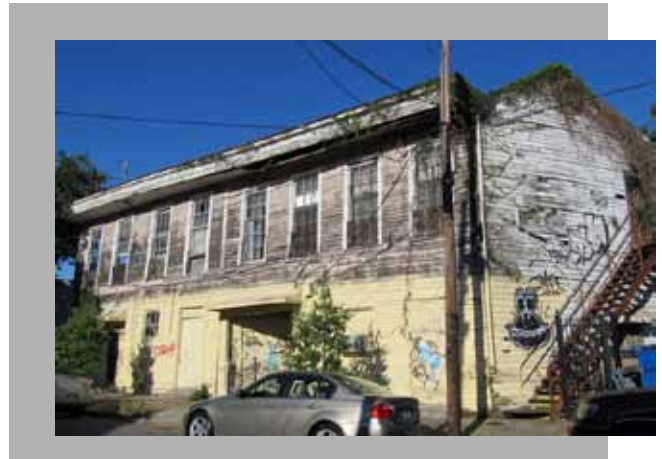


1824 Sophie Wright Place

Location: 1824 Sophie Wright Place

Threat: Demolition by neglect

The first American Baptist Church owns this nineteenth century wooden frame commercial/residential building (pictured at top of next column). Once a bakery, it is one of the few of its kind that abuts the property line at the street. Its position at the entrance to the business corridor of Magazine Street highlights its blighted condition. Through the Coliseum Square Association, the surrounding neighborhood fought blight for forty years to become an evocative neighborhood with one of the few large working fountains in the city. The city has yet to act on the owner's negligence.



St. Louis Cemetery Number Two

Location: North Claiborne Avenue, between St. Louis and Iberville Streets

Threat: Demolition by neglect

St. Louis No. 2 (pictured below) was founded in 1823 to alleviate overcrowding in St. Louis No. 1. and is the largest of the early Creole cemeteries. It is the final resting place of many historically important New Orleans figures, including Claude Tremé, architect James Freret, and jazz musician Danny Barker. The cemetery flooded during Hurricane Katrina, and today, the Archdiocese's negligence allows the cemetery to suffer from vandalism and decay. Steps should be taken for its stabilization and maintenance.



Lustron House

Location: 4940 St. Roch

Threat: Demolition

The Lustron Corporation produced prefabricated homes to satisfy the post World War II housing demand. According to FEMA and the Louisiana State Historic Preservation Office, this house's original condi-

Continued on next page

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tion qualifies it for National Landmark status. It retains enameled steel exterior panels, built-in cabinets, and interior paneling. Only a handful of these remain in the city. The Louisiana Land Trust auctioned the house pictured below recently, but the new owner has applied for its demolition.



Valence Cemetery

Location: Valence Street, between Daneel and Saratoga
Threat: Demolition by neglect

The Valence Cemetery (tomb pictured below) was laid out in 1867 to serve the city of Jefferson, a suburb incorporated into New Orleans in 1870. Owned and operated by the city, the cemetery receives no maintenance. Tombs and copings are disintegrating from root damage and vegetation growth. Some of the vaults are open and empty, sending a disgraceful message to visitors. The city should take pride in its historic cemeteries by respecting their sanctity and making them a safe place for visitors.



Hubbell Library

Location: 725 Pelican Avenue
Threat: Demolition by neglect

Making a rare second appearance on the list, this historic Carnegie library (pictured below) is still in jeopardy despite enormous community support for its reopening. The 104-year-old library mainly sustained roof damage during Hurricane Katrina, and although it reopened in October 2005, it has been closed since May 2008 after city inspectors deemed the roof in imminent danger of collapse. To date no new library has been built near Algiers. Instead of directing funds to building new "storefront" (glass and steel) style libraries, members of the community would prefer to see this library restored and updated. *Update: At the time of this newsletter printing, it has been reported that the library has received its funding, and work is scheduled to begin soon.*



Friends of the

Vieux Carré
COMMISSION

VIEUX CARRÉ
COMMISSION
CELEBRATES 75 YEARS

November 2nd the Friends of the Vieux Carré Commission will host two special events to celebrate the 75th Anniversary of the Vieux Carré Commission. First, at 3 p.m. in the afternoon the Friends of the VCC will co-host a commemoration with the Louisiana State Museum at the Cabildo. This commemoration event is free and open to the public, and the program will feature state and local dignitaries including Lieutenant Governor Jay Dardenne.

The commemoration will be followed by a Patron Party and Gala at Antoine's Restaurant presented by IBERIABANK. The evening will feature cuisine from the French Quarter's finest restaurants plus musical entertainment by Tim Laughlin and Jeremy Davenport. The Friends of the Vieux Carré Commission is a 501(c)(3) non-profit corporation that supports and fosters the charge of the Vieux Carré Commission to protect and preserve the French Quarter's invaluable architectural heritage and distinctive environment. For more information about the 75th Anniversary or to purchase tickets to the Gala, please visit www.friendsofvcc.org or call 504-342-4760.

Welcome Aboard, NEW LANDMARKS MEMBERS!

The Louisiana Landmarks Society is overjoyed to have the following members join us in our quest to save what's best in the Louisiana built environment, especially our precious Pitot House, and to add to our strong voice in advocacy for preservation. Landmarks is glad to have you with us: your talent and enthusiasm are our most important resource and we look forward to seeing you in our many activities and in the pages of *Landmarks' Pr servation* if you care to make a written contribution.

Friends of the Cabildo	Mr. John Dreiling	Mr. or Ms. Larson	Ms. Julia Reed and Mr. John Pearce
Ms. Carolyn Alfortish	Ms. Erin Edwards	Ms. Lyn Loria	Carol and Tom Reese
Ms. Patsy Bannel	Ms. Gillian Faircloth	Mr. Donald Maginnis	Ms. Jill B. Rehn
Mr. and Mrs. Francis J. Barry, Jr.	Ms. Eugenie Faust	Ms. Brooke Malec	Ms. Katye Rhett
Ms. Lauren Beck	Ms. Kelly Fernon/Shaw	Adrian Masson	Ms. Mary Jane Ridgeway
Ms. Niki Ben	Ms. Millie Gaines	Ms. Rebecca McGilvray	Mr. Larry Schmidt
Ms. Sarah Birtchet	Mr. Will Germain	Mr. Paul McKay	Ms. Kathleen A. Sebastian
Ms. Christin Bjerke	Mr. David Gibbons	Mr. Robert Menard, Jr.	Brinda Sen Gupta
Truls Bjerke	Ms. Patsy Gibbons	Ms. June Minard	Lune Sisung
Mr. Edward Bonin	Ms. Myra Groome	Ms. Stephanie Moore	Ms. Sheila Slaughter
Mr. and Mrs. L. J. Bourgeois, III	Ms. Jenny Guillen	Ms. Michelle Moylan	Ms. Kaylee Smith
Mr. Darrel Broussard	Ms. Melanie Hanley	Ms. Jennifer Mui	Mr. and Mrs. James B. Smoak
Ms. Sandra Brown	Ms. Sue Hollingsworth	Ms. Courtney Murphy	Ms. Kelly Sowell
Ms. Amy Browne	Mr. Bill Hughs	Mr. R. Paul Nelson	Ms. E. Alexandra Stafford
Ms. Elizabeth Burger	Ms. Beth Jacob	Mr. Justin Newhart	Ms. Janine Stebbins
Ms. Laura Camayd	Mr. and Mrs. Ben Janke	Ms. Swayze Neyland	Ms. Charlotte Steber
Ms. Melisse Campbell	Ms. Kelli Jones	Ms. Sadie Nius	Mr. and Mrs. John H. Stubbs
Mr. Tom Casey	Ms. Lynette Judge	Ms. Jennifer Nolan	Ms. Mary Ann Swaim and Ms. Shan-
Ms. Helen Charbonnet	Ms. Nancy Juge	Ms. Loreta K. Orvis	non Swaim
Mr. Paul Christiansen	Ms. Karyn Kearney	Ms. Martha L. Owen	Mark and Martha Upton
Ms. Ann Conger	Ms. Yvonne Keejan	Mr. Paul Peyronnin	Jonte Warren
Ms. Mary Belle Connick	Ms. Annalise Kehler	Ms. Rhonda F. Pirtle	Sonji White
Mr. Ian Crawford	Ms. Christel Kelley	Mr. Jeff Pitt	Ms. Pam Williams
Ms. Dawn Delesdernier	Ms. Stephanie Kleehammer	Ms. Nancy and Mr. Jerry Plough	Mr. and Mrs. Edward Young
Ms. Margie M. Doskey Katz	Ms. Erika Koenig	Ms. Meagan Pryor	
Mr. Dan Dreiling	Ms. Daniele Lane	Mr. Michael Raborn	

Welcome Back! LANDMARKS LOVES ITS LOYAL MEMBERS!

LANDMARKS APPRECIATES YOU! Thank you for choosing to stick with us this quarter as we endeavor to promote historic preservation in New Orleans:

Beauregard Keyes House	Ms. Rachel Dangermond	Ms. Susan Kierr	Mr. Lyndon Saia
Lt.. Col. David W. Aiken, Sr.	Ms. Pamela Danner	Mrs. Robert J. Killeen	Mr. Daniel Samuels
Col. Philip J. Arbo	Mr. and Mrs. Prescott N. Dunbar	Ms. Susan Klein	Mrs. Milton Scheuermann, Jr.
Mrs. Sue F. Balmer	Ms. Mickey Easterling	Mr. Craig Kraemer and Ms. Cynthia	Ms. Sylvia T. Schmidt
Mr. and Mrs. Beauregard Bassich	Mr. and Mrs. John C. Ellis	Fransen	Ms. Helen L. Schneidau
Ms. Deena S. Bedigian	Ms. Jennifer Farwell	Ms. Gay Lebreton and Mr. James	Mr. and Mrs. Rocky Seydel
Mr. and Mrs. Edward B. Benjamin, Jr.	Dr. and Mrs. Donald C. Faust	Farwell	Mr. and Mrs. Philip B. Shall
Mr. Casmier J. Blanda	Ms. Francella Flurry	Dr. Donald Soule Lee	Mr. and Mrs. William Sizeler
Mr. William E. Borah	Dr. and Mrs. Henry J. Folse, Jr.	Mr. Thomas B. Lemann	Mr. and Mrs. Joseph C. Skinner, Jr.
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Ms. Sybil A. Boudreaux	Mrs. Rosemarie B. Fowler	Mr. Gino Loiacono	Mr. Stuart H. Smith
Mr. Joshua Broussard	Mr. Rene J.L. Fransen	Mr. Douglas C. Mayo and Billie Mayo	Mr. Fred Starr
Mr. and Ms. Albert P. Brown	Mrs. Betty D. Fretz	Ms. Julie McCollam	Mr. David Stefferud
Mrs. Florence Brown	Mr. and Mrs. William J. Furlong	Ms. Ann Mentz	Mr. and Mrs. Warren L. Stern
Mr. Harold H. Burns	Mr. and Mrs. Hervin Guidry	Ms. Andree Moss	Mr. T. Casey Stuart
Mr. and Mrs. Richard Cahn	Mr. and Mrs. James O. Gundlach	Mrs. Paul D. Murphy	Mr. Dennis Stump
Mrs. S. Michael Cashio	Ms. Margot Hammond	Mr. Peter Patout	Ms. Betsy Swanson
Mr. Eugene Cizek, Ph.D., F.A.I.A.	Ms. Harriett Handshaw	Ms. Peggy Pierrepont	Mr. John E. Wade, II
Mrs. Loretta Capdevielle Clark	Mrs. Janet H. Hansche	Mr. J. Robert Pope	Dr. William Waring and Dr. Nell Pape
Mr. George A. "Jack" Coiron, III	Mr. and Mrs. Robert Hassinger	Mr. John Reed and Ms. Jon Kemp	Ms. Betty Elizardi Williams
Mr. Michael Colvin and Ms. Deirdre	Mr. and Mrs. William Hess	Mr. and Mrs. Philip Riegel	Mr. and Mrs. Edward Young
Miano	George Hubbell	Ms. Mary Alma Riess	Ms. Marilyn P. Zackin
Mr. Charles Curtis	Ms. Catherine J. Kidd	Dr. and Mrs. Richard Roniger	

A Poignant Commemoration at Delgado

By David Stefferud

On Monday, the 6th. of June, the sixty-seventh anniversary of D-Day, a handsome bronze plaque on a substantial granite plinth was unveiled in front of the O’Keefe Administration Building at Delgado Community College on City Park Avenue, and therein lies quite a story or two.

The New Orleans Chapter of the Daughters of the American Revolution and Delgado, with a grant from the City of New Orleans, conceived, argued for, constructed and presented to the public this plaque honoring Andrew Jackson Higgins, the builder of landing craft and PT Boats during World War II which, in the words of President Dwight Eisenhower, “Won the war for us.” Not the D-Day landings, nor open-beach landings in Iwo Jima, Sicily, Anzio, Okinawa and the Pacific islands, would have been possible without these thousands of landing craft, made in New Orleans. Now



Photo Courtesy of Jerry Strahan.

the story is known, but for many years after the War, Higgins’ name was little heard, although he had been Louisiana’s largest employer and a leader in nondiscriminatory, equal-pay, gender-neutral labor practices. But

now, the World War II Museum is here because of his contributions to America, a boulevard is named for him, and he is memorialized here at Delgado and in his very fine and definitive biography by Jerry Strahan.

Why Delgado? Aye, there’s the story. The site was the Higgins Industries boatworks before the War, a modest yard building Eureka craft which could slide over the swampy, murky waters of south Louisiana. He reputedly did a good business supplying rumrunners’ boats, and then, boats for the Coast Guard a knot or two faster, and then, in turn, a bit more speed for the rumrunners.

Higgins was an Irishman with a persuasive way, and it was clear to him that his boatyard needed more room as the wartime Navy contracts for the revolutionary landing craft he had designed started to roll in.

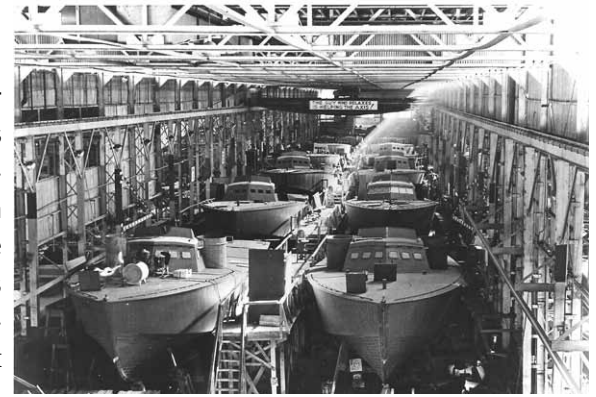


Photo Courtesy of Jerry Strahan.

As it happened, the Holt Cemetery lay, and continues to lie, right behind the Higgins works. Whether it was Irish charm or bluster, we know not, but the trustees were persuaded to let Higgins use the cemetery for the duration of the war, on his promise, which they could hardly believe, that it would be returned in the condition in which it was borrowed. So Higgins had the cemetery, headstones, everything, covered with wooden decking, and the assembly line was in operation even before the cover was complete. And, as promised, after the war the decking was rolled up, revealing Holt Cemetery as it had been. A well-known photograph from that time shows President Franklin Roosevelt, in a convertible car, being shown the Higgins works with Higgins explaining as they went along. Roosevelt was in a car because he had lost the use of his legs to polio in his youth and he was being shown the inside of the plant. So the president, presumably unaware as to what was underneath, was driven through the Delgado plant, over the Holt Cemetery, to view one of America’s great industrial triumphs.

Dawn Higgins Murphy, the last surviving child of Andrew and Angele Higgins was at the commemorative ceremony with her husband and children. Ms. Deborah Lee, Delgado Chancellor; Ms Sheila Curry, DAR New Orleans Chapter Regent; Ms. Bonnie Pepper Cook, DAR State Regent and many representatives of the Delgado and DAR communities attended. Mr. Jerry Strahan, Higgins’ biographer, was the speaker.

It seems an appropriate moment for the Louisiana Landmarks Society to mark also. A new landmark has been created and unveiled, honoring a dynamic man who left his mark on south Louisiana. LLS President Susan Kierr was in attendance and expressed appreciation to the family members and to the speaker and biographer, Jerry Strahan.

Thank You, “Gardenin’ Angels”

Cherie Cazenavette

Susan Kierr

Meg Seydel

Debbie de la Houssaye

Julia Lightner

Logan Smith

Kathy Dickey

Susan Mahaffey

Nora Wetzel

Lake Douglas

Vanessa Quarles

Edie Wilson

Jackie Gamble

Lydia Schmalz





Pitot House Director's Report

By Tarah Doggett Arcuri

Fall at the Pitot House is not only a beautiful time of year to experience the semi-ethereal quality of an historically unique site, but it is also a busy, eventful time of year because of the same exact reason — the weather. The cooler weather allows us to enjoy ourselves more comfortably at a variety of events from wine tastings to one- of- a- kind collaborative arts performances at one of the most historic sites in the city. This Fall is no exception. However, the Pitot House remained a busy center of activity during the lazy days of the New Orleans summer.

One of these exceptions to the lazy days of summer was realized in the success of the June *Vino on the Bayou* wine tasting. This event was by far the largest turn-out seen at the Pitot House for wine tastings in at least three years. With the support of the New Orleans Jazz and Heritage Festival Foundation, Inc., The Courtyard Kings performed traditional gypsy jazz music for approximately 120 guests — from neighbors to tourists, while Dr. Lake Douglas signed copies of his newly released publication *Public Spaces, Private Gardens* (copies currently for sale at the Pitot House). The parterre garden and its purple-blooming Bee Balm provided the photo-shoot setting for a *Times-Picayune* promotional article for Douglas, the Pitot House's historic landscape consultant.

The historically interpreted parterre garden was also instrumental in bringing new faces to the Pitot House. House and Garden Committee Chair Mercedes Whitecloud calls these volunteers "Gardenin' Angels" (a play on "Guardian Angel") for their hard work toiling in the hot August



and September sun. (Please refer to pg. 7 to see a list of these dedicated "Gardenin' Angels.") The garden volunteers were key to taming back summer overgrowth as they returned the garden to a trim appearance for the busy Fall season. They

did a fantastic job, as evidenced by the photo to the right. If you are interested in participating as a garden volunteer, please email the office at info@louisianalandmarks.org. More Saturday volunteer gardening days will be scheduled for the coming months, so keep abreast by following us on Facebook or visiting the website, where you can also keep track of the progress on the Pitot House's Louisiana Native Garden.

The garden was not the only draw for new faces over the summer. Southern University New Orleans Museum Studies graduate student Elaine Vigne was keen on completing her required internship at the Pitot House,

and so she was aptly accommodated with a project on disaster planning. In addition, the Pitot House celebrated Bastille Day by offering French language tours on Saturday, July 9th. Licensed tour guide Lynn Frank volunteered her time and learned to give a Pitot House tour in French like a true pro! In a short period of time, she honed her skills and truly presented a comprehensive tour of the Pitot House to eleven guests that day.

Elaine was not a perfect stranger to the Pitot House, as she participated as a vendor in last year's delightful and highly successful holiday market, **Le Marché des Fêtes**. Elaine is also a member of the committee working to make this year's holiday market better than last year's (although last year will be tough to beat). One change that will surely be an attraction is the inclusion of fun and unique entertainment centered on the Pitot House. Other committee members working hard to keep us on track to success are Mercedes Whitecloud, Donna Mumfrey-Martin, Michael Martin, Sarah Birtchet, Kaylee Smith, Taylor Wolleat, Jeff Drouin, and Nora Wetzel in addition to board members Diana Smith, Debbie de la Houssaye, Anna Corin Koehl and Susan Couvillon. Santa Claus will make a three hour appearance for photo shoots with the children and perhaps a family holiday photo to send out to your list...Citrus will be a main theme at the event, building on last year's hot-item seller, grapefruit marmalade (also called *confiture de pamplemousse*) from the Pitot House grapefruit trees in the parterre garden. Like last year, there will be live musical entertainment and vendors selling a variety of local art, crafts, food items, and plants! Pelican Publishing will partner with us again to bring you high-demand authors for special book-signings for both you and the children. You won't want to miss this event, so save- the- date for Saturday, **DECEMBER 3, 2011, 9AM to 4PM!** *There are still spaces available for vendor booths. Please contact us or visit the website for a vendor application. Vendors will be finalized by November. Sponsorship opportunities are available until October 28. Email info@louisianalandmarks.org.*



So what's coming up in the Fall? Besides *Vino on the Bayou* in October and November, the Pitot House will be the setting for an Arts Council supported, site-specific dance and music collaborative performance titled, **"Looking through New Orleans History: A Performance Event at the Pitot House"** to take place on Sunday, November 13 at 4 PM. Project partners include Monique Moss of Third Eye Theatre Ensemble, Barbara Hayley of Newcomb Dance Program, and Susan Bensinger of Lusher Elementary. Various stories within the context of the Pitot House's place in history will be interpreted through the art of dance, interpretive movement, music, voice, and projection to engage spectators in a non-traditional experience. Other project partners include ReBridge and the New Orleans African American Museum, whose live performance event "Rumours of War" is a commemoration of the 1811 Louisiana Slave Revolt. ("Rumours of War" runs from Oct. 14 through Oct. 30 at the NOAAM. Tickets can be purchased online at www.noaam.org). The 1811 Louisiana Slave Revolt will also be explored in the interpretive movement at the Pitot House although it will not be the main focus. This unique Pitot House performance will be a ticketed event.

ABOVE: Newcomb dancer rehearsing at Pitot House.

Continued on next page

Meet Some of the New Landmarks Board Members

EDWARD YOUNG



"I believe the ultimate overall health and character of New Orleans is dependent on its historic buildings and their upkeep and renewal. It is what makes us unique, creates a beautiful city, and is a driving part of our economy.

I have been a member of the PRC since 1974, FSJNA since its beginning, and MCNO past president where a group of us saved the only remaining historic corner at Canal and Carrollton from imminent demolition by buying and renovating it.

I currently live in, and belong to, Baronne Street Neighborhood Association. My inclination is always to do one more old house and promote old houses to other people."

ERIN EDWARDS



"I have my undergrad degree in pre-law/paralegal studies, but went back to school after 12 years working in law firms. I studied architecture at Arizona State University for 2 years, until I came to New Orleans for the first time and fell in love with the City, the culture and the historic architecture. In 2007, I decided to move to New Orleans and study at Tulane in the Masters in Preservation Studies program.

I graduated at the end of 2008, and worked for Chaux Vive Preservation and Restoration restoring tombs and working on plaster restoration at the Freedman's Bureau. In February of 2011, I came to work for the Vieux Carre Commission as a Building Plans Examiner."

PEGGY SCOTT LABORDE



"It's so easy to take for granted where we live. While we all know how unique our city is it was a true wake-up call after Katrina when many of us weren't able to live in our neighborhoods for a while.

When I describe the bananas trees, high ceilings, porches, ceiling fans, and wooden floors that are just a few of the wonderful reasons many of enjoy living

here to someone from out of town it's almost sounds like a movie set, a semi-tropical paradise. No wonder New Orleans is attracting more movie activity than ever before.

I think our organization is the perfect platform to remind residents of what we still have and how special our local architecture continues to be. Awareness is key. How can someone appreciate something if they haven't experienced it?"

LARRY SCHMIDT



Larry Schmidt is an Urban Planner who has worked in New Orleans on conservation related projects for the past 30 years. His background includes historic preservation--he was the founding director of the Preservation Resource Center, land use and zoning administration, and reuse of blighted/historic structures for affordable housing. Presently Larry manages the Trust for Public Land's

New Orleans Office and has been involved in several watershed conservation projects in St. Tammany, and most recently completed a \$2.5M redevelopment of the Big Lake area in City Park. He lives with his family in the Garden District.

Continued from previous page

Tickets will be available online or by calling 504-482-0312. Space is limited. Tickets will be \$15; \$10 for Landmarks members.

In addition to the performance, a special lecture on Governor Claiborne's involvement in the 1811 Slave Revolt will be presented on Monday, November 7, 2011 by historian and lawyer Fernin Eaton at 6 PM in the Pitot House *salon*. Reservations are required. Please call 504.482.0312 or email info@louisianalandmarks.org to make a reservation. Space is limited. \$12; \$10 for Landmarks members.

We hope to see you at one of these exciting programs!

IN THANKS

A special "thank-you" is extended for the generosity and enthusiasm of Michael Martin and Donna Mumfrey-Martin. Mr. Martin, pictured at right with House Committee Chair Mercedes Whitecloud, crafted a cypress *travois* table, built with historical detailing including milk paint finish and antique joinery. Everyone with Landmarks thanks you for this generous donation to the Pitot House!



LETTER to the EDITOR:

REQUIEM FOR ONE OF THE NEW ORLEANS' NINE



By Raymond J. Boudreaux, Architect

Charles Colbert, architect of Phillis Wheatley School building, was also an educator. He taught architectural design at Tulane, Louisiana State University, Texas A&M, and Columbia Universities. He organized the Department of Planning and Construction for the Orleans Parish School Board in 1951 and served as its first director. His skill, and particular interest in educational facilities, produced an exemplary design for the Wheatley School.

Given a site of inadequate size for the programmed student capacity, he elevated the 22 classrooms to provide the maximum unobstructed covered play space at ground level. The cantilevered truss-supported classrooms created a spectacularly beautiful expression of clarity of purpose and visible structural integrity.

A spokesman for the Recovery School District was quoted in a recent news article that the building “does not meet fire code requirements that pre-kindergarten, kindergarten, and first grade students be housed on the first floor of schools.”

All classrooms of the Wheatley School were located on the “first floor” that was elevated to provide unenclosed play space below. No student would have to pass through another floor of the building to

reach the exterior. I do not think fire officials would limit the height of the first-floor above grade in a flood prone area.

The desparate attempt to justify demolition cannot escape reasonable scrutiny. The deliberate destruction of such a rare example of quality in architectural design is deplorable.

The steel and heavy glass enclosure resisted the projectiles of Katrina and the flooding aftermath but could not resist barbarism. Another example of our wasteful culture.



Phillis Wheatley School Building
Image provided by Raymond Boudreaux.

LANDMARKS' ANNUAL MARTHA G. ROBINSON LECTURE, 2011



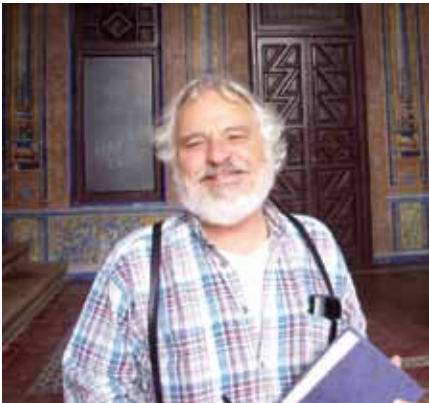
Photo courtesy of Lolis Edward Elie.

Lolis Edward Elie and Lolis Eric Elie, father and son, presented the LLS's 30th annual Martha G. Robinson Lecture, entitled “Why Tremé?” on May 16th at the New Orleans Collection Counting House. The fact that the room was packed to the far back wall may be a tribute to the current success of the HBO Tremé series, for which the son, Lolis Eric Elie, is story editor, and also to the outstanding reputation of the father, Lolis Edward Elie, a

retired civil rights attorney. What was revealed by having both men appear together was that they have differences of opinion and style and they greatly admire and respect one another. As the son said after we heard some of his father's strong opinions: “You can see I get my diplomacy from my mother.” They did not contradict one another, but let the audience appreciate that the generation that was represented by the father was engaged in a civil rights battle which has made history, and the son furthers his father's cause by writing and producing such important pieces as his DVD “Faubourg Tremé, The Untold Story of Black New Orleans.” This DVD is available for sale at The Pitot House because it preserves the facts and images of a neighborhood that is important to our community both historically and culturally.

Lloyd Lester Sensat, Jr: Preservationist, Educator, Friend and Beloved Partner

By Casey Stuart



Above: Lloyd L. Sensat with his sketchbook that went with him everywhere. Photo courtesy of Casey Stuart.

recently retired director of the Tulane Masters of Preservation Studies program, won national awards for their efforts to stimulate young minds to preserve the built environment that is their heritage. They were presented with the two highest awards that the Louisiana Landmarks Society presents. They received the Harnett T. Kane Award, and they were the first to be presented with the Martha G. Robinson Memorial Lecture Award. In addition, they were presented with the Foundation for Historical Louisiana's very first award for Preservationist of the Year for their work in Heritage Education. Lloyd was a long time member of the Louisiana Landmarks Society, and served for many years as an officer and on its board.

In 1988, Lloyd was named U.S. Art Educator of the Year by the National Art Education Association. In 1996, he was selected by the Disney Channel as its Visual Arts Teacher of the Year (one of 36 teachers from all disciplines chosen from throughout America).

Lloyd spent his long teaching career in the St. Charles Parish Public School System, ending at Hahnville High School. His students are among our best and brightest young artists, art educators, and preservationists. With Gene, Lloyd established the *Education Through Historic Preservation* program. Under the auspices of the project, students adopted historic sites for a term. They were taught how to understand the architecture and culture of the place. Between 1977 and 1999, more than 20 historic sites in Louisiana were documented by students. In 1981, the National Trust for Historic Preservation presented the project its Honor Award.

After retiring, Lloyd continued following his passion for education by moving into a new career as a tour guide. Tourists and locals alike benefited from his extensive knowledge of history and architecture. His years as an educator made him a natural for this type of work. He knew how to read a group of tourists and know how best to present his knowledge so that they would leave his tour with a much better understanding of what makes New Orleans so special.

If you ever met Lloyd, you would never forget him. He was a ray of sunshine that flooded his surroundings. His infectious laugh would brighten up even the dreariest day.

Lloyd was passionate about the things that he cared for. His enthusiasm for preservation education, especially among young people, was contagious. Lloyd and Gene Cizek,

He delighted in dressing up as "Papa Noel" for the many Christmas festivals and events. A delightful alter-ego was to dress up in a very elegant period costume to become Bernard deMarigny, founder of his beloved Faubourg Marigny, the second of the famous Creole faubourgs, where he and Gene lived for many years.

What made Lloyd exceptional, however, was his caring, kindness and consideration, especially toward friends. Lloyd always made you feel special when he talked to you. He intuitively knew what to say to draw you into an interesting conversation.

If one could ask him what was the most important thing in the world to him, he would undoubtedly say, without any hesitation, his 34-year relationship with his beloved life partner, Gene Cizek. They were inseparable and enjoyed many shared interests. Theirs was a relationship that many envy, some strive for, and few attain.

Lloyd Sensat was born in Crowley, Louisiana, and attended St. Michael's School for all twelve years. He attended college in Southwestern Louisiana at what is now called the University of Louisiana at Lafayette. He served in the U.S. Air Force before returning to earn a Master of Art Education at LSU in Baton Rouge. He is survived by his partner, Eugene Cizek, PhD, FAIA, his mother, Marcella Stagg Sensat of Crowley, and several aunts, uncles and cousins in Crowley. He also leaves many, many bereaved friends.

Recognition must be made of the tributes to Lloyd by Bill Hyland, Harriet Swift, and John Pope of the *Times-Picayune*, from whose writings information for this article was taken.



Above: Lloyd L. Sensat, Self-Portrait, 2003. Image courtesy of Casey Stuart

Casey Stuart was a friend of Lloyd and Gene's for almost ten years. They traveled all over the world together with Gene's Preservation Studies Studio at the School of Architecture at Tulane University. Casey received his Master of Preservation Studies from Tulane in 2009. He presently lives in the Faubourg Marigny because of the love of historic neighborhoods, which he received from Lloyd and Gene.



**THE FUTURE OF THE PAST:
A Conservation Ethic for Architecture, Urbanism and Historic Preservation.**

Steven W. Semmes: W.W. Norton, New York, 2009

A BOOK REVIEW

BY

DAVID STEFFERUD

The pages of “Preservation” have, by happenstance, developed a thread of thought about “façadism” : preserving an attractive historic façade when all behind it is lost and a contemporary structure is erected there, be it office building or post office. The principle is, one supposes, that it’s better to preserve some of the edifice, especially the visible part, than to lose all to the wrecker’s ball.

But, of course, façadism is part of a larger, more general, more important question: how does the historic preservationist—architect, developer, city planner, Louisiana Landmarks member—fit a new building or streetscape into a fully developed, culturally unified neighborhood with a history, maybe a long one, maybe short but highly significant for the community, perhaps for the world, and for LLS? How to fill the hole where a building fell down, burned or was demolished by neglect, when it had stood between lovely Georgian brothers or Colonial cottages or gingerbreaded Victorian shotguns?

This significant, exciting, comprehensive book answers these questions and many more, in my view, granting full satisfaction. The arguments are developed with many stunning photos, each captioned to advance the thesis. This is a pricey, coffee-table book, so make your library buy it, but architects had better have a copy at hand.

The book really covers the entire spectrum of preservation strategies and philosophies, including a run-up to some

thoughtful conclusions through explanations of traditional architecture and how it works, preservation philosophies, historicism, Modernism, literal replication, abstraction; culminating in “a conservation ethic”, which I find unassailable. It builds on the view that “every intervention in a pre-existing urban composition, whether a new work or the modification of a building or site already there, is like joining a conversation already in progress.” Building on this sensitivity for the existing context would rule out, mainly, jarring Modernist additions to Neoclassic public buildings, and, definitely our friend façadism! for which Mr. Semmes reserves his greatest scorn: “...a series of travesties in which intimately scaled historic buildings have become ornamental frontispieces, masks or bases to massive new structures completely different in composition, materials, style and scale....a betrayal of the fundamental aims of the preservation movement, to say nothing of ideas of quality in architecture.” And, “historic facades in visually lobotomized form...not preservation, but a crude form of architectural taxidermy.” So much for façadism!

But whether you agree or not, everything’s here for the architecture buff, (me), the serious preservationist, and the layman who just likes to see stunning photos of real impact. The cover photo is of the (preserved?) Soldier Field in Chicago; you need to see it to believe it: a flying saucer above a Greek temple!

Open letter from Landmarks member Keith Hardie, written as a concerned neighbor,

and expressing the type of worries many Landmarks members have about preserving the highest quality of New Orleans neighborhoods.

My wife and I shop at Whole Foods at least three times a week. It’s a great store. We’ve shopped at Whole Food stores in St. Paul, Minnesota and New York. We shopped at the old store on Esplanade and hoped that a store would be built uptown.

However, when the Magazine store was announced, I had concerns about traffic in the surrounding neighborhood. Being familiar with the company and knowing that I wasn’t the only uptown resident driving to the Mid-City store, I knew that this store would draw customers from across the City (and the region). From the beginning, I thought the Magazine location, surrounded by a densely populated neighborhood of mostly one-way streets, was a mistake. I was certain the Uptown store would be a raging success, but felt the demand it would create would require a typical supermarket location with a large parking lot. It appears that I was right on both counts.

In the rush to rebuild after Katrina, we haven’t given sufficient thought to preserving the few non-suburban residential neighborhoods we have. All of the out-of-town planners who worked on the master plan marveled at how the older parts of the City already had sufficient density to support a variety of businesses. Most of us living in these older neighborhoods thought we had a perfect balance: quiet neighborhoods with shopping nearby. We can only preserve these neighborhoods by preserving that balance. The alternative will be more flight to the suburbs

as grid-lock, congestion, noise and parking issues impact quality of life. Growth is good, but growth in these dense neighborhoods must be carefully balanced. Change must be implemented with scalpels.

Whole Foods chose the Magazine St. location because it was “cooler” than a typical supermarket/parking lot configuration. It chose this location because Magazine St. already had vibrant small businesses and because the nearby neighborhoods were filled with attractive homes, ranging from small shotguns to large mansions. If Whole Foods wants to locate in this type of environment, it has to accept the responsibility not to harm it. Whole Foods cut a deal with the nearby residents when it moved in. It accepted certain restrictions.

Even with those restrictions, Whole Foods has had a significant impact on the neighborhood. That impact will be aggravated by the new Walgreen’s in the next block of Magazine and the “Pilates Palace” across the street, which are also surrounded by narrow streets. These businesses will severely stress the surrounding neighborhoods, dense with small and medium-sized homes. Whole Foods must be held to the limitations it accepted. If Whole Foods wants to be in a “cool” location, it must accept the limitations necessary to keep it cool.

I urge the Council to deny Whole Foods’ application. Do not permit Whole Foods to break the promises it made to the neighborhood. Our neighborhoods are where we live. They must be our first concern.

Landmarks' Partnership with Tulane Is Good for Preservation

The following article was submitted by Gillian Faircloth, a Tulane University Preservation Technology undergraduate student, who participated in the class's service learning course under instructor Heather Knight. Landmarks has two service learning courses available to Tulane undergraduate students through Tulane's Center for Public Service. Board member Carol Reese is the instructor for a newly designed course that will provide updated condition and status reports on *New Orleans' Nine* sites.

In the Spring 2011 Semester, Preservation Technology students partnered with the Louisiana Landmarks Society to limewash the pieux fence at the Pitot House. The Pitot House is a beautiful historic country home located on Bayou St. John, and its unique fence is hand split from cypress sinker logs. The pieux fence is made of newly split sinker cypress and 150 year old pickets. This type of fence was typically located on Cajun farms and Creole country homes in Louisiana because of the beneficial properties of limewash.

Limewash is an ancient type of paint that is made from limestone that has been crushed, burnt, and slaked with water to make lime putty. This substance is naturally white, and it forms a complex crystalline matrix that has a chalky matte appearance once it is dry. Limewash would have been commonly tinted with natural pigments to create vibrant effects. Limewash can be applied to interior and exterior surfaces, and

it works best with porous materials, such as wood and brick. There are a variety of limewashes, but the class used Type S Hydrated Lime on the Pitot House's fence this spring.


The class was able to learn the importance of limewashing and why it is more beneficial than the majority of contemporary paints. Limewash is able to "breathe" unlike contemporary paints, which reduces the effect of condensation and allows trapped moisture to evaporate. Sealing the weather out of historic structures can lead to dampness that causes rot and decay in timber, stone, and plaster. Limewash also has anti-bacterial and insecticidal properties due to its alkaline qualities, which has proven to be very important in the part of the country. The limewash deters insects from damaging wood because carbon dioxide is absorbed from the atmosphere and forms calcium carbonate crystals. This natural product gives the limewash its matte look and protective features. This project not only helped

the Pitot House, but it was also an important learning tool for the students. The class was able to use what we learned in the classroom and apply it to a hands on task that expanded our knowledge as future preservationists.

At Left: Image of the brochure on limewashing the Pitot House fence that Gillian created as part of her service learning project deliverables.

WHAT IS A PIEUX FENCE?

Pieux pickets are hand split from cypress logs, and there is mix of newly split sinker cypress and 150 year old pickets at the Pitot House. This type of fence was located on Cajun farms and Creole plantations in Louisiana and can be classified as running-rail fences.



Limewashed pieux pickets at the Pitot House


WHAT IS LIMEWASH?

Limewash is an ancient type of paint, which is made from limestone that has been crushed, burnt, and slaked with water to make lime putty. Limewash is naturally white, and it forms a complex crystalline matrix that has a chalky matte appearance. The substance would have been occasionally tinted with natural pigments to create a vibrant effect. Limewash can be applied to interior and exterior surfaces and works best with porous materials, such as wood and brick. The limewash used on the Pitot House's fence this spring is called Type S Hydrated Lime, according to ASTM designations.


INVESTIGATING THE LIMEWASHING PROCESS

CREATING THE LIME PUTTY:

Step 1:
Pour Type S hydrated lime into bin




Step 2:
Add water to lime and stir with a perforated mortar hoe



Steps 3 and 4:
Continue to add water and stir until mixture is smooth

Step 5:
Place lime putty into 5 gallon bucket with water and allow to age




NECESSARY TOOLS AND APPLICATION:

Tools:

- > small bucket to hold limewash
- > stir stick
- > strainer to remove unwanted debris
- > water mister to keep surface of wood damp
- > large and small brushes to paint hard to reach places
- > safety goggles, gloves, and long sleeve clothes if skin is sensitive

Application:

1. Stir contents of 5 gallon bucket until thoroughly mixed
2. Pour limewash into small bucket; fill a little less than halfway
3. Wet fence so surface is damp; use a water mister to keep fence damp while painting
4. Dip large brush about an inch into limewash
5. Paint three pickets then burnish before moving down the fence. Burnishing removes streaks and inconsistencies in the limewash.



Progress on north fence, 4/5/11



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Cabinetmaker and antique furniture conservator David Broussard loaned two Louisiana style campche and one Louisiana Creole ladderback reproduction chairs. Come by the Pitot House to see his work and beautifully crafted benches by Greg Arceneaux.



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