

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

\_\_\_\_\_  
Name of Property

\_\_\_\_\_  
County and State

Section number \_\_\_\_\_ Page \_\_\_\_\_

\_\_\_\_\_  
Name of multiple property listing (if applicable)

### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 66000377

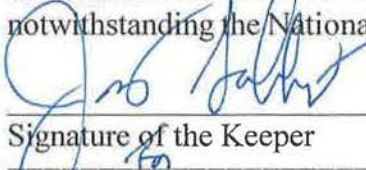
Date Listed: 10/15/1966

Property Name: Vieux Carre Historic District (AD)

Parish: Orleans

State: LA

-----  
This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
\_\_\_\_\_  
Signature of the Keeper

12-6-2016  
\_\_\_\_\_  
Date of Action

-----  
Amended Items in Nomination:

Section 7: Resources

The property at 820 Dauphine is hereby considered a **contributing** resource to the district, based on the 2011 Additional Documentation. The building's architectural design reflects the post-preservation design guidelines of the Vieux Carre HD, and contributes both under Criterion C and Criterion A as a significant representative of the conservation of the district's character.

-----  
The Louisiana State Historic Preservation Office was notified of this amendment.

#### DISTRIBUTION:

**National Register property file**  
**Nominating Authority (without nomination attachment)**

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

THEME: Architecture

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Vieux Carre Historic District

AND/OR COMMON

Vieux Carre Historic District

**2 LOCATION**

STREET &amp; NUMBER

CITY, TOWN

New Orleans

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

2nd

STATE

Louisiana

CODE

22

COUNTY

Orleans

CODE

071

**3 CLASSIFICATION**

## CATEGORY

DISTRICT  
 BUILDING(S)  
 STRUCTURE  
 SITE  
 OBJECT

## OWNERSHIP

PUBLIC  
 PRIVATE  
 BOTH  
**PUBLIC ACQUISITION**  
 IN PROCESS  
 BEING CONSIDERED

## STATUS

OCCUPIED  
 UNOCCUPIED  
 WORK IN PROGRESS  
**ACCESSIBLE**  
 YES: RESTRICTED  
 YES: UNRESTRICTED  
 NO

## PRESENT USE

AGRICULTURE  
 COMMERCIAL  
 EDUCATIONAL  
 ENTERTAINMENT  
 GOVERNMENT  
 INDUSTRIAL  
 MILITARY  
 MUSEUM  
 PARK  
 PRIVATE RESIDENCE  
 RELIGIOUS  
 SCIENTIFIC  
 TRANSPORTATION  
 OTHER:

**4 OWNER OF PROPERTY**

NAME

Multiple public and private, administered by Vieux Carre Commission

STREET &amp; NUMBER

630 Chartres Street

CITY, TOWN

New Orleans

VICINITY OF

STATE

Louisiana

**5 LOCATION OF LEGAL DESCRIPTION**COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Orleans Parish Courthouse

STREET &amp; NUMBER

421 Loyola Avenue

CITY, TOWN

New Orleans

STATE

Louisiana

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Historic American Buildings Survey--check individual properties

DATE

various dates

 FEDERAL  STATE  COUNTY  LOCALDEPOSITORY FOR  
SURVEY RECORDS

Library of Congress/Annex Division of Prints and Photographs

CITY, TOWN

Washington

STATE

D.C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Most of the buildings in the Vieux Carre date from after 1794, when the second of two disastrous fires swept the riverport, and before 1850, when New Orleans began its decline as the most influential city in the Mississippi Valley. A few buildings, notably the Ursuline Convent, 1734, Lafitte's Blacksmith Shop, 1772, Madam John's Legacy, 1788, Maspero's Exchange, 1788, the Basillica of St. Louis, 1789, Le Petitt Theatre, 1789, and the Mericult House, 1792, survived the fire in part or whole. The Ursuline Convent is probably the oldest building in Louisiana and the only one remaining from the period of French domination of New Orleans.

Although only occasional remnants of the eighteenth century have been left in the Vieux Carre, a faint memory of the colonial city is preserved in the basic concept of streets and town center, in the prevailing scale of many portions and in certain traditions in building such as galleries, balconies, courtyards, service buildings, roof shapes, and ironwork.

The nineteenth century brought a style change. The new tendency was toward an apparent thinness and lightness and a sparse geometric character of architectural forms. Broad, featureless surfaces of plastered brick walls, reduction of cornice moldings and other details, shallow reveals or recessed enframements around openings, the semicircular dormer, oculus windows, the dome, the simple sphere (as in finials on stairs, balconies or roof parapets), circular or oval spaces, elegant curves in stairways, segmental arches or vaults, might constitute a vocabulary of standard devices. Most of these had been employed by Benjamin H. Latrobe in official or public buildings of Washington, Philadelphia and Baltimore, and finally in the Waterworks, Customs House and Cathedral of New Orleans (all destroyed) and in his Louisiana State Bank (401 Royal Street).

In Latrobe's version of the "plain style" (as the English sometimes called it), the infiltration of Anglo-American culture in New Orleans can be seen in its earliest stages. In New Orleans the Ledoux-Regency-Latrobe line of influence was reinforced by more direct alliances with French taste-- notably via the local work of Arsene Lacarriere Latour, Hyacinthe Laclotte and Jacques Tanesse.

The buildings of this period still standing in the Vieux Carre probably outnumber the eighteenth century examples. They include several that have acquired the familiarity of landmarks: the French Market (much transformed), Orleans Ball Room, Lemonnier House, St. Peter and Royal Streets, Thierry House, 721 Governor Nicholls Street, Paul Morphy House, Brennan's, 417 Royal Street, the Girod or "Napoleon" House, 500 Chartres Street, and the Absinthe House, 238 Bourbon Street, are among the better known.

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By this time the street elevations of the Vieux Carre had approached something like their present aspect of almost continuous closure. Only in the outlying squares were open spaces between buildings to be found. The courtyard rather than the walled garden was now standard. The service structure, usually in the form of an ell, was increasingly a customary scheme, as was the practice of using ground floor spaces for business purposes, with domestic quarters above.

As the population doubled several times, the city expanded into its American sector, upstream. The Vieux Carre held itself apart, administered as a separate municipality (1836-1853), a Creole stronghold. Its French inhabitants resented the newcomers and resisted the intrusion of new energies, public works and taxes. They were drawn into the flood of prosperous expansion almost in spite of themselves. The Vieux Carre had its own building boom, at its maximum in the 1830s but continuing until the Civil War.

The new buildings retained local traditions in the general disposition of spaces, yet took on an unmistakable American look. There was hardly any departure from a standard type--severely regular facades of brick (sometimes plastered) with wood trim, dormered, shuttered, balconied, the gabled outline of side walls interrupted by a pair of chimneys. In the smaller examples, the doorway or carriageway entrance introduced the only break with strick symmetry. A carved decoration on a wooden frieze or some similar restrained refinement in the detailing of a door or a dormer might add distinction to one of the finer residences. A marked preference for Greek Revival detail gradually increased.

The French Quarter is still liberally supplied with buildings of this type. Many are multiplied into row housing, products of the entrepreneur. Gurlie and Guillot, architects and builders, were busy operators during the 1830s. They are represented by single houses or rows at Royal and Orleans, at 711 Bourbon Street and 1101-1141 Decatur Street. Fifteen houses at 1101-1141 Royal Street were erected by a particularly active real estate corporation that called itself the "Architects' Company of New Orleans." Frequently narrow balconies were replaced with cast iron.

As early as 1850 the advantages of cast iron were recognized, notably in the Baroness Pontalba buildings. The deep galleries provided shade and sitting space like those of the eighteenth century. Supported on slender pipe columns, they also sheltered the passing pedestrian below, and thereby justified the permission to extend over the public sidewalk. A carnival of fanciful patterns appeared down the length of the more opulent streets and

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fanned gracefully around the corners. They were chosen from the printed pages of standardized catalogs which pictured also such items as colonettes, fences, fountains, iron furniture and decorative lawn sculpture. By sheer quantity, cast iron overshadowed the carefully hand wrought ironwork of earlier date.

Cast iron galleries in the Vieux Carre are predominantly modifications of pre-existing buildings, chiefly those of the antebellum phase. Other construction of the period, besides an occasional store or commercial structure, would be the familiar scattering of narrow wooden cottages called "shotguns," which are decorated with wooden laceworks common in Victorian architecture. These appear scattered throughout the Vieux Carre but are found in great numbers in the streets surrounding the historic district.

Shortly before the turn of the century the first indication of encroachments of modern times and money, was a hotel, named the Cosmopolitan, built about 1893. It extended between Bourbon and Royal Streets in the first block below Canal Street. With the next hotel, the Monteleone built by Toledano and Wogan in 1908-1909, the business world penetrated one block deeper along Royal Street. Otherwise the pressure did remain concentrated near the upper boundary, as Canal Street merchants expanded their business deeper into the first square, and now recently into the second.

Public projects also intruded upon the character of the quarter. An entire square was razed for the Civil Courts Building in 1903, including several fine or historically interesting houses. It introduced a magnified scale and clashed with its surroundings, even with the bulk of the old St. Louis Hotel across the street. Damaged by a storm in 1915, the Hotel itself was in turn demolished the following year.

Early in this century, the area began a rapid decline, until the mid-1930's when historic interests gained more general acceptance. This led to the establishment of the Vieux Carre Commission in 1936.

The increasing tourist interest in the Vieux Carre led to a demand for accommodations within the historic area. In the 1940s the first establishments with space for perhaps a dozen visitors, like the Maison de Ville, demonstrated the feasibility of such a business. When the first motel, the Prince Conti (with fifty rooms and parking facility for each) was opened in March, 1959, construction had already begun on the Royal Orleans, a hotel of 395 rooms with garage space for 280 cars. Its design incorporated a remaining fragment of the old hotel that once stood on the same site, and externally was based on that large and well-remembered landmark.

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Few inroads have been made into the core of the French Quarter although all but the northeast border along Esplanade, is greatly intruded upon, as are the three lower southwestern streets. These intrusions include car lots, large modern department stores, warehouses, and factories, out of scale with the historic city, and gasoline stations. Fortunately these have been checked from further erosion of the district by the Vieux Carre Commission which has extensive control over alterations or plans for new construction.

The river area is still an active port, although levees and modern warehouses obscure the view from street level. Parts of the original French Market buildings remain. These are being supplemented by new buildings to accommodate the merchants which still gather daily in the market place.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1718,

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

The Vieux Carre represents a unique fusion of architectural styles which illustrate the growth and development of New Orleans in the late eighteenth and early nineteenth century. The many historic buildings reflect the blending of cultures which created a truly cosmopolitan metropolis. Covering eighty-five blocks, the Vieux Carre was the scene of many important historic events from the first settlement through French, Spanish, and American rule. In many respects the significance of the Vieux Carre is inseparably entwined, not only with the city of New Orleans, but with the country as a whole, for the role it played in the War of 1812, the Civil War and the era of steamboat transportation. The nucleus of the original town, it remained the controlling center of the Crescent City during its period of greatest power and influence. Today, the Vieux Carre is a living part of the historical heritage of the Nation as well as New Orleans.

## HISTORY

Jean Baptiste Le Moyne, Sieur de Bienville, founded New Orleans one hundred miles above the mouth of the Mississippi River in 1718. Named in honor of the Duc d'Orleans, Regent of France, the strategic settlement succeeded Biloxi as the capital of colonial Louisiana in 1722. Controlling the Mississippi and inhibiting the expansion desires of England and Spain, the outpost prospered as a center of river trade.

The city was plotted in 1721 under the direction of French military engineers Le Blond de la Tour and Adrien de Pauger, to become one of the earliest planned cities in America. The original town, which is the present day Vieux Carre followed the familiar gridiron plan and covered eighty rectilinear blocks.

During the administration of the Marquis de Vaudreuil (1743-53), New Orleans gained a lasting reputation for glamour and extravagant living. Dominated by a socially exclusive Creole clique, the colonial capital soon became the cultural center of Louisiana and imitated the elegant manners of Versailles.

When France divided its American colony between England and Spain in 1763, New Orleans became the capital of Spanish Louisiana. Angered by the transfer and the rule of Antoine de Ulloa, the first Spanish commissioner, four hundred Acadians, German coast settlers and other colonists seized the

(Continued)

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

(See Continuation Sheet)

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 360 ±

UTM REFERENCES

A	15	783370	3318430	B	15	784150	3317870
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	15	783520	3316520	D	15	782480	3317250

VERBAL BOUNDARY DESCRIPTION

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE original report prepared by John McDermott, 1965.

Patricia Heintzelman, Architectural Historian, Landmark Review Project

ORGANIZATION

Historic Sites Survey, National Park Service

DATE

February 1975

STREET & NUMBER

1100 L Street NW.

TELEPHONE

202-523-5464

CITY OR TOWN

Washington,

STATE

D.C. 20240

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL     

STATE     

LOCAL     

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

((NATIONAL HISTORIC LANDMARKS))

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

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I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

*[Signature]*  
3/2/77

((NATIONAL HISTORIC LANDMARKS))



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city on October 28, 1768, and for ten months, New Orleans became the first American city independent of a European power. On August 17, 1769, Count Alexander O'Reilly, with twenty-four ships and two thousand men recaptured the city without any resistance.

New Orleans was twice nearly destroyed by fire, in 1788 and 1794. Following the last disaster, substantial buildings replaced former wooden structures, so that by 1803 it resembled a small European city. In that same year, on November 30, Louisiana passed from Spain back to France and twenty days later the United States purchased the territory. Ceremonies of the transfer of the largest land accession in the history of the United States took place on the second floor of the Cabildo, so long the seat of Spanish government in Louisiana.

When the first steamboats to navigate the Mississippi docked at New Orleans in 1812, a new era in development of the city began. By 1840, traffic rivaled that of New York City. Experiencing spectacular growth commercially, the population of the city climbed from about 8,000 in 1800 to 160,000 in 1860. The rapid influx of American settlers and traders, Latin American political refugees, and European immigrants made ante-bellum New Orleans the most cosmopolitan and international city in the country. At mid-century, New Orleans had become the commercial and financial center of the entire Mississippi Valley, the fourth largest city in the United States, and the second greatest port in America.

The shifting of the state capitol to Baton Rouge in 1849 marked the beginning of the end for the golden era of New Orleans. After 1850, when railroad connections were completed between Chicago and the Atlantic Coast, the trade of the Valley began to move from the waterway. The final blow in the descent was the capture of the Confederate city on April 25, 1862, by Admiral David Farragut.

Occupied by Union troops, New Orleans suffered under the stern rule of General Benjamin Butler. Passing through a period of violence, corruption and crop failures, the city was slow to recover its financial stability and commercial advantages. Although today an important and thriving city, New Orleans has never been able to regain its national prominence.

As a reminder of the former brilliance of the city, the Vieux Carre carries many associations of the past. It was from the Vieux Carre that French and Spanish rulers governed colonial Louisiana and that the official transfer of the Louisiana territory to the United States occurred. The first steamboat to navigate the Mississippi River found a harbor here and later troops

*Earl*

(Continued)

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drilled before the Battle of New Orleans. It was here that merchants and financiers made large fortunes from the river trade and Creoles, Baratarian pirates and Cajuns lived with a flourish that fascinated Anglo-Americans and sparked the creative imaginations of many prominent writers. Continuing this colorful past into the present, the Vieux Carre is both an important part of American heritage and a rich contributor to the present.

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The boundary of the Vieux Carre was established to coincide with the historical boundaries of the original city. The boundary streets are wide avenues, divided in the center by landscaped islands. Because Canal and Rampart Streets are badly eroded, the boundary line runs down the center of the street. Esplanade has retained most of its original character so here the line runs along the rear property lines of property on the north side. The boundary begins at the northeast corner running along the near river bank to the Canal Street ferry dock, then west in a line along the center of Canal Street on the south side of the dividing islands to Rampart Street, then north along the west side of the center islands of Rampart Street to Esplanade, then east along the rear property lines on the north side of Esplanade Street to the point of beginning.

# National Register of Historic Places

## Note to the record

Additional Documentation: 1984

**United States Department of the Interior  
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**National Register of Historic Places  
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date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Vieux Carre

and/or common Vieux Carre; French Quarter

**2. Location**

street & number bounded by Canal Street, Rampart Street, rear property N/A not for publication  
city, town New Orleans N/A vicinity of line of buildings fronting onto the northeastern side of Esplanade Avenue, and Mississippi River

state LA code 22 county Orleans Parish code 071

**3. Classification**

Category	Ownership	Status	Present Use	MULTIPLE USE
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> <u>N/A</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> <u>N/A</u> being considered	<input type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

**4. Owner of Property**

name MULTIPLE OWNERSHIP

street & number

city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state \_\_\_\_\_

**5. Location of Legal Description**

courthouse, registry of deeds, etc. City of New Orleans

street & number 1300 Perdido Street

city, town New Orleans state LA 70112

**6. Representation in Existing Surveys**

title Vieux Carre Survey has this property been determined eligible? N/A--renomination yes no

date 1968 \_\_\_\_\_ federal \_\_\_\_\_ state \_\_\_\_\_ county  local

depository for survey records Historic New Orleans Collection

city, town New Orleans state LA

## 7. Description

**Condition**  
 excellent     deteriorated  
 good     ruins  
 fair     unexposed

**Check one**  
 unaltered  
 altered

**Check one**  
 original site  
 moved    date       N/A      

### Describe the present and original (if known) physical appearance

The Vieux Carre is an urban area of about 120 blocks set along the Mississippi River. It is the original portion of the city of New Orleans (founded in 1718) and was once enclosed by fortifications. The district features a mixture of Creole and various American styles of architecture and has not experienced a significant loss of integrity since its historic period.

Unlike much of the New Orleans area, the Vieux Carre is above sea level, although the terrain is flat. Local streets were first laid out by French engineers under the direction of Adrien de Pauger. The earliest extant map dates from 1721. His grid plan culminated in an open parade ground in the center of the river side (present-day Jackson Square). This open space featured a church at its head and soldiers' barracks on either side. The only major change in the plan occurred in the 1830's when Exchange Alley was cut through the middle of several blocks.

In 1788 and again in 1794 disastrous fires destroyed much of the then city. As a result, little remains from the eighteenth century in the district. Nonetheless, eighteenth century architectural tendencies continued into the nineteenth century and gave the Vieux Carre its distinctive regional heritage.

### Historic Surveys:

There have been two historic structures surveys conducted in the Vieux Carre in the past fifteen years. The first was conducted in 1968 by architecture students at Tulane University. It produced a map which was essentially an attempt to cover each block and "pigeonhole" the structures according to various style-date categories. The map has been adjusted by the National Register staff to bring it up to 1983. It has also been spot-checked against fifty sample block-long streetscapes to test its accuracy. Based upon this, the National Register staff feels confident in asserting that the present updated map is at least 95% reliable.

The adjusted map yields the following style-date breakdown. (This does not include dependencies.) The date for each property is determined by the present exterior appearance of the main building.

### Tulane Survey Style/Date Breakdown:

French Colonial	1718-69	6	.3%
Spanish Colonial	1769-1803	33	1.7%
Post Colonial	1803-20	67	3 %
Transitional	1820-35	401	20 %
Greek Revival	1835-50	427	21 %
Antebellum	1850-62	152	7.5%
Late Victorian	1862-1900	374	19 %
Early 20th Century	1900-1933	277	14 %
* Later 20th Century	1934-	93	4.5%
* Intrusions	1934-	181	9 %

\* The distinction between these two non-contributing categories is not clear. They are both presented here because they appear as separate categories on the survey map.

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## 7. Description (cont'd)

The survey did not produce a written inventory or any information about the various building types which characterize the Vieux Carre. This material still does not exist. However, in preparing this application, the National Register staff felt that some idea of the local building types and their breakdown and distribution would be desirable. The problem was that time did not permit a complete inventory of the district. \*\*

So the staff conducted a partial second survey. This amounted to a 10% random sampling of the Vieux Carre building stock. The district was divided into twelve more or less equal sections and a block was chosen in each at random to be surveyed. This work was conducted on September 21, 22 and 23, 1983.

The second survey yielded the following building type breakdown:

Four bay Creole cottage with rear courtyard and dependency	13 %
Four bay Creole cottage without rear courtyard and dependency	3.5%
Two bay Creole cottage with rear courtyard and dependency	.4%
Two bay Creole cottage without rear courtyard and dependency	2 %
Creole townhouse	18 %
Shotgun house with courtyard and dependency	4 %
Shotgun house without courtyard and dependency	7 %
Camelback house without courtyard and dependency	2 %
Two story shotgun house with rear courtyard and dependency	7 %
Two story shotgun house without rear courtyard and dependency	2 %
Two story side hall plan house with rear courtyard and dependency	10 %
Two story side hall plan house without rear courtyard and dependency	2.5%
Commercial building with rear courtyard and dependency	7 %
Commercial building without rear courtyard and dependency	9 %
Industrial buildings or warehouses	3 %

NB: In this survey outbuildings were not counted separately. They were only noted insofar as they helped classify the property they belonged to. In addition, the above percentages reflect only the district's overall stock of contributing elements (based on a 10% sampling). Intrusions are not noted. Also, the percentages cover only the major building types. Exceptional buildings are not noted.

\*\* This application had to be prepared as quickly as possible because numerous ERTA projects were hanging in the balance. Obviously a complete inventory of the district would have been beyond the scope of the state staff. The only other alternative would have been to procure a survey grant through Survey and Planning monies. But given the grants cycle and the availability of funds, it would not have been possible to complete the survey until July of 1985. This would have meant a two year delay in submitting this application.

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7. Description (cont'd)

The Creole Heritage:

Opinions differ about the true ethnic derivation of Creole archetypes. The Vieux Carre was under French and Spanish rule during the eighteenth century and both presumably left a cultural imprint. In addition, some "Creole" features are seen in English vernacular architecture.

It seems best not to involve this application in the debate over the ultimate source of Creole architecture. This distinct body of features is generally thought of as indigenous to early New Orleans, whatever its derivation. So, for purposes of this application, it will simply be labeled as Creole and the discussion will proceed on that basis.

Rear courtyards are one of the Vieux Carre's best known Creole associated features. From the earliest times, most structures were built directly on the street without a setback. Open spaces in the rear were isolated from the street and were enclosed by walls and dependencies. As a result, the interior of each block became a honeycomb of private spaces -- in effect, an environment unto itself totally apart from the street. Courtyards and dependencies are very much in evidence in the district today. Despite infill and subsequent redevelopment, close to fifty percent of the Vieux Carre's contributing elements still have them. In some cases the main building has been replaced or substantially altered while the old dependency has been retained. Most dependencies are linear galleried shed roof structures placed either parallel or perpendicular to the rear of the main building. In their day these dependencies contained kitchens, servants quarters, and other service areas. It seems clear that the Creole influence was the main cultural impetus behind the use of courtyards and dependencies. As the Creole style waned they were less and less a factor in lot planning.

The local Creole style is generally characterized by a light neo-classical feeling, but it also has a tendency for greater richness than the Greek Revival which succeeded it.

Typical Creole features include:

1. Delicate pilasters, especially at the corners of buildings.
2. Slight, almost meager looking cornices, some of which have dentils or carved garlands.
3. Slightly flared, overhanging eaves.
4. The use of balconies and galleries.
5. The extensive use of French doors, even on upper stories without balconies.
6. Segmentally arched dormers.
7. A tendency for multiple angles at corners.
8. Slight lintels over windows and doors.
9. The extensive use of round arch openings on the ground story.
10. Wraparound mantels.
11. The use of paneled effects on building facades.

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7. Description (cont'd)

In terms of the Tulane Survey, the above descriptions cover the first four periods (1718-1835) -- i.e., French Colonial, Spanish Colonial, Post Colonial and Transitional. For purposes of this application all four are lumped under the general heading of the Creole style. Although French doors remained popular in the Vieux Carre for much of the nineteenth century, most other Creole features were going out of fashion by the 1840's. However, local Creole plan types and building forms persisted somewhat longer,

Creole Building Types:

1. The Creole Townhouse (18%): This is a two or more story building with an open passageway or carriageway leading from the street to the rear courtyard. The staircase is set on the rear gallery and is exposed to the air. Usually there is an arcade or loggia separating the staircase from the open courtyard. In some cases the loggia extends to more than one side of the courtyard. There are usually no interior hallways, but often there are cabinets. The Creole townhouse dates from the eighteenth century and it continued to be built into the Italianate period (1870's). Some later examples came under the American influence and were built with interior side halls in addition to their exterior carriageways. (See attached plan of typical Creole townhouse.)

2. The Creole cottage (19%): This is a one or one-and-a-half story, pitched roof house, one or two rooms wide, with a hall-less plan. In addition to being an important house type in the Vieux Carre, the Creole cottage is also the archetypal basis of the Creole plantation house. Unlike rural examples, most Creole cottages in the Vieux Carre do not have front galleries. The house is usually set directly on the street front and hence there is no room for the customary gallery. However, most examples have a front eave which overhangs a foot or so, which should probably be regarded as a gesture in the direction of a gallery. Most Creole cottages in the Vieux Carre are two rooms deep and many have cabinets at the rear. Most have a rear gallery where the attic staircase (if there is one) is located. The Creole cottage dates from the very earliest times in the Vieux Carre and it continued to be built into the late-nineteenth century. It embraces the Creole style, the Greek Revival style, the Italianate style, and the florid late Italianate style with its huge brackets.

The reason one does not see Eastlake or Queen Anne Revival Creole cottages is because these elaborate styles did not lend themselves to such a simple form. This phenomenon is interesting because it shows one of the aspects of the transition between the Creole and the American building traditions. Even though the Creole tradition was locally on the wane in the late-nineteenth century, it still made itself felt because it helped determine which of the fashionable American styles would be used and which would not. The Creole cottage also carried on the Creole traditions in that very few of even the latest ones were built with interior side halls.

3. The entresol house: This is a special type of Creole commercial building which has a half story between the first and second floors. The first story is used for

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7. Description (cont'd)

commercial space, the half story for storage, and the second story for living space. Only about fifteen of these entresol houses survive in the Vieux Carre, which is why they were not noted as a major building type in the survey results.

The American Tradition:

The East Coast American architectural influence began to be strongly felt in the Vieux Carre during the Greek Revival period (1830's). The Vieux Carre had already developed a tight block pattern with deep and narrow lots oriented to rear courtyards when the Americans came. This existing development pattern helped determine the character of American development in the district. For example, the wide central hall plan house, an American favorite, was almost unknown in the Vieux Carre, although a great many of them were built in the nearby Garden District. Likewise, the American practice of setting a house back from the street, so as to provide for a front yard, was hardly ever followed in the Vieux Carre. Moreover, as the nineteenth century waned, there were no great picturesque piles such as there were in other parts of New Orleans, even though nineteen percent of the district's architecture dates from this period. The Americans continued the rear courtyard tradition for most of the nineteenth century. They also continued the tradition of second story balconies. But instead of the delicate columnless verandas of the Creole townhouses, the Americans employed heavy cast-iron galleries, mainly in the Italianate and Rococo styles.

American immigrants employed the following major building types in the Vieux Carre:

1. The two story side hall plan house (12.5%): Actually this can be a house of more than two stories. Nicknamed the "top sided London house" by Benjamin Latrobe, it was the largest type of house the Americans built with any frequency in the district. Most examples are three bays wide, and at least two rooms deep, with an interior side hall which contains the staircase. Usually there is a rear kitchen wing with servants quarters above. The side hall house began to be built in the 1820's and lasted into the twentieth century, embracing the Greek Revival, Italianate, and Queen Anne Revival styles.

2. The shotgun house (13%): Experts disagree as to the origin of the shotgun house. It is identified here as an American house type because thousands of them were built by American speculators in all parts of New Orleans. In effect it became an American type. Its heyday in the Vieux Carre was the late nineteenth century; it was not seen much before that time.

The Vieux Carre is similar to the rest of New Orleans in that most of its shotgun houses are doubles. However, unlike the rest of the city, Vieux Carre shotguns are almost exclusively Italianate. Moreover, there are very few side hall shotgun houses and relatively few camelbacks. In addition, very few shotguns have porches; most conform to the solid streetscape wall set by the Creole cottages. Here again the existing Creole development helped determine the character of the American development.

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7. Description (cont'd)

3. The two story shotgun house (9%): These occur as both single and double houses. Although there are a few mid-nineteenth century examples, most date from the late-nineteenth or early-twentieth centuries. Most followed the current styles of their periods of construction, but in a low key way.

4. Commercial buildings (16%): Many Vieux Carre houses were built as half commercial-half residential structures in the traditional way. The district's first exclusively commercial buildings date from the 1830's. These are similar in appearance to domestic buildings except that they tend to be a story or two taller. In general the upper stories were used for office and storage space. Early commercial buildings continued the local tradition of having a rear open courtyard and dependency. But in the late-nineteenth century they began to occupy the entire lot. By and large, it was not until the turn of the century that they began to exceed the Vieux Carre's four story scale. Even after the turn of the century relatively few tall buildings were built. Later commercial buildings were often elaborately styled, but they did not reflect any local stylistic preference. They are of a type that could have been built in any large American town. Styles include Renaissance Revival, Arts and Crafts, neo-Baroque, and neo-classical.

5. Industrial Buildings (3%): These are mainly warehouses of four stories or less. Most date from the early-twentieth century and feature some form of low key styling--mainly Arts and Crafts. Like the district's later commercial buildings, they are similar to contemporaneous buildings in other American cities.

American styles include:

1. Greek Revival (c.1835-c.1860): On the whole, the Greek Revival buildings of the Vieux Carre are heavy and relatively plain, with flat facades which conform to the street front. There are almost no columnar galleries of the type found in the nearby Garden District. There is also almost no evidence of the florid late Greek Revival style. The only exception to this is the ornate cast-iron galleries which some of them have over the sidewalk. The lack of Grecian columns can be seen as an effect of the tight block pattern set by the existing Creole development.

2. Italianate (c.1850-c.1900): Aside from numerous cast-iron galleries, the main imprints of the Italianate style in the Vieux Carre were brackets, quoins, shallow arch windows and doors, and ornate lintels. Essentially these features were applied to flat fronted buildings. The elaborate massing and columnar galleries found on Italianate buildings in other parts of the city are not found in the Vieux Carre. The Italianate style remained popular in the district to the end of the nineteenth century, eclipsing the Queen Anne Revival and Eastlake styles.

3. Eastlake and Queen Anne Revival (c.1880-c.1900): As previously mentioned, these styles are not as much in evidence in the Vieux Carre as they are in other parts of the city. Even where they exist they take the form of a shallow porch or a gabled roof. The picturesque irregularity which is associated with these styles was simply not suited to the tight block pattern of the district.

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4. Early-twentieth century neo-classical (c.1900-1933): This style represents the bulk of the district's early-twentieth century buildings. Although most are rather low key, with just a few applied details on a regular facade, some are opulently Beaux Arts.

5. Arts and Crafts style (c.1900-1933): Some of the district's brick warehouses and industrial buildings have touches of geometrical ornaments which seem to be remotely derived from the Arts and Crafts movement. These are a distinct minority among period buildings in the district.

Building Type Distribution:

The area around Jackson Square has an overall three plus story scale and the district's highest proportion of Creole townhouses (almost 50%). It also has a high proportion of two story side hall plan houses (about 25%).

The southwest end of the district has a four story scale with the highest proportion of commercial and industrial buildings (75%+). About 20% of them have rear courtyards and dependencies.

The center of the district around Bourbon Street has a mixed scale of one to four stories and a mixture of building types. The Creole influence is evident in an overall proportion of 25% Creole townhouses and 25% Creole cottages, most of which retain their courtyards and dependencies. About 15% of the buildings are shotgun houses, about 10% are two story shotgun houses, and about 25% are two story side hall plan houses. More than half of these American house types have courtyards and dependencies.

With the exception of Rampart Street and Esplanade Avenue, the northern third of the district has the lowest scale. Few buildings are even one and a half stories high. Creole cottages and shotgun houses are split about 50-50 and there is a small admixture of Creole townhouses. Most of the Creole cottages have rear courtyards and dependencies, while most of the shotgun houses do not. Although it is often hard to define commercial versus residential areas of the Vieux Carre, this area is the most residential in character of all the local neighborhoods.

The Rampart Street edge has a two to three story commercial character, but many of the structures are traditional building types which have been renovated for commercial purposes.

The Esplanade Avenue edge has a two to four story grand residential character which is characterized mainly by two story side hall plan houses.

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Building Materials:

Most of the buildings in the Vieux Carre are masonry, either stucco or exposed brick. In addition, some of the earlier Creole cottages feature bricks-between-posts construction. Brick construction predominated because the use of wood was prohibited after the general conflagrations of 1788 and 1794. Wood construction did not re-emerge until the late-nineteenth century. Even then it was used only for smaller buildings -- for example, shotgun houses.

Contributing Elements:

The basis of the district's architectural significance is the gradual shift from the Creole to the American influence. This shift took place between about 1820 and 1900; hence the buildings which date from this period obviously must be regarded as contributing elements. The buildings before c.1820 and the buildings between c.1900 and 1933 are also listed as contributing elements because they materially illustrate the ends of the transition spectrum. The pre-c.1820 buildings are pure Creole while the c.1900 to 1933 buildings illustrate the final triumph of mainstream America.

It is interesting to note that the early 1930's represents something of an end of an era for the Vieux Carre. Even as the American influence had consolidated its total dominance, there was a revival of interest in the old Creole style. This culminated in the passage in 1936 of an ordinance to protect the Vieux Carre's historic character.

NB: The dates noted above are only approximations. There are no hard and fast dates for "pure Creole," "pure American," and the transition between the two.

Intrusions:

The district has an overall intrusions rate of 13.5%, which is well within the normally acceptable range. Most of the intrusions conform more or less to the district's historic four story streetscape. The vast majority of these are deliberately styled to imitate the existing building stock. Hence they do not significantly disturb the streetscape character. Those which have modern designs are generally innocuous and their impact is minimal. There are, however, two modern skyscrapers in the district, both of which are in the extreme southern corner. Their presence is regrettable, but at least they are on the periphery, and from most places in the district they appear as nothing more than skyscrapers off in the distance. In addition, because they are on the edge, they do not interrupt the district's character. Given the above, in our opinion, the historic character of the Vieux Carre is intact despite the intrusions.

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Assessment of Integrity:

For purposes of this application, historic buildings which have been significantly modified at a later date are considered to date from the period of their alterations. These are not all intrusions; in fact, most are not. For example, there are numerous mid-nineteenth century buildings which received new fronts in the late-nineteenth century. Post-1933 alterations have not made a significant impact upon the district's stock of contributing elements. Very few of the residences have been noticeably altered on the exterior. Virtually all of the contributing commercial buildings are intact above the first story. (If they are not, they are generally not considered to be contributing elements for purposes of this application.) In 85-90%\* of the contributing commercial buildings, the alterations have not disturbed the basic geometry of the shopfront.

\* This figure is based upon a projection from the SHPO survey.

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POSTSCRIPT TO ITEM 7:

The Esplanade Avenue Boundary

When the Vieux Carre Historic District was originally designated, the north-eastern boundary was Esplanade Avenue. When we began preparing this renomination, it was our understanding that this was still the case. However, in 1977 historians from the National Park Service restudied the district boundaries and decided that the properties on both sides of Esplanade Avenue should be included in the Vieux Carre. (This entailed overlapping the Faubourg Marigny Historic District, N.R., 1974.) We discovered that the official NHL boundary now runs along the rear property line of the buildings which front onto the northeastern side of Esplanade Avenue.

This created a problem for us because none of the documentation we had prepared referred to this additional strip of land. To solve this problem, Patrick Andrus suggested we make the following official statement: For the record, the northeastern boundary of the district follows the rear property line of the properties which front onto the northeastern side of Esplanade Avenue. The character of this additional area is very similar to the southwestern side of Esplanade Avenue.

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SAMPLE INVENTORY SHOWING MAJOR BUILDING TYPES

This is not meant to be a totally comprehensive list showing every building type in every period. It is simply an overview of the major ones.

Creole Townhouses:

1. 541 Madison (c.1825). This three story stucco over brick Creole townhouse has many Creole architectural features. It also shows that Creole buildings strove to have a rear courtyard no matter how small it had to be because of the lot size. (See Sample Inventory Photo 1.)
2. 625 Royal (c.1815). This large three story Creole townhouse has delicate balconies and an unusually deep courtyard. (See Sample Inventory Photos 2 & 3.)
3. 933 Burgundy (c.1810). This modest brick Creole townhouse still has the Creole arched openings and loggia, but it also has Greek Revival mantels. (See Sample Inventory, Photo 4 for facade loggia and Sample Inventory Photo 5 for dependency.)
4. 916 Orleans (c.1830). This is a three story stuccoed Creole townhouse with a delicate balcony and subtle Greek Revival articulation. The latter can be seen in the building's three bay composition and in its third, knee wall story which has windows set in the frieze. (See Sample Inventory Photo 6 - center building.)
5. 712 Barracks (c.1830). This plain but essentially Greek Revival brick Creole townhouse features a narrow passageway. It has full cast-iron galleries, which mark it as a mid-nineteenth century example. (See Sample Inventory Photos 7 and 8.)
6. 831 St. Peter (c.1840). This is a well detailed Greek Revival Creole townhouse with a wide passageway. The doors which close over the end of the passageway appear to be original. The wireworks balcony is probably a later addition. (See Sample Inventory Photo 9.)
7. 920 St. Louis Street (1857). This three story Creole townhouse features pretentious Italianate articulation, including colossal pilasters, a rusticated base, and arched windows. (See Sample Inventory Photo 10.)
8. 735 Bourbon Street (c.1856). This two story brick Creole townhouse is one of a number of "half-breed" houses in the Vieux Carre. It has an open passageway as well as an American style interior side hall. Most of the house's detailing is American Greek Revival, but the passageway has the earlier shallow arch opening. (See Sample Inventory Photo 11.)

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Creole Cottages:

9. 709 Dumaine Street (c.1800). This is a plain stucco Creole cottage with the characteristic overhanging eave. The extensive rear dependency is larger than the house. (See Sample Inventory Photo 12.)
10. 931-3 St. Ann (c.1830). This brick Creole cottage has the characteristic arched dormers and French doors. As with No. 9, the dependency is larger than the house. (See Sample Inventory Photo 13.)
11. House at Bourbon and Ursuline Streets (c.1828). This early Creole cottage received Colonial Revival dormers in the early-twentieth century. Here again, this property shows the Creole preference for rear courtyards and dependencies even when the lot was very small. (See Sample Inventory Photo 14.)
12. 1118 Bourbon Street (c.1840). This brick between posts Creole cottage is typical of its period in that it features hesitant touches of the Greek Revival such as a scored stucco facade, the hint of a frieze, and ornamental transoms. The dormers appear to have been significantly altered in the twentieth century. (See Sample Inventory Photo 15.)
13. 1040 Bourbon Street (c.1880). This late Italianate Creole cottage is typical of many in the district. It features the standard large scroll brackets and rusticated woodwork. (See Sample Inventory Photo 16.)

Two Story Side Hall Plan Houses:

14. House at Barracks and Bourbon Streets (c.1840). This two-and-a-half story side hall house has a heavy frieze, a brick denticular cornice, and an aedicule motif doorway with fluted Ionic columns. The small balconies show that the house predates the elaborate cast-iron galleries of the mid-nineteenth century. (See Sample Inventory Photo 17.)
15. 932 Royal Street (c.1870). This two-and-a-half story side hall house shows the mild Italianate styling which is typical of many large period buildings in the district. Notable features include the shallow arch lintels and the front doorway with its straight sided arch. The only elaborate feature, as in many other houses, is the diaphanous cast-iron upper gallery. (See Sample Inventory Photo 18.)

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Shotgun Houses:

16. 721 Barracks Street (c.1897). This double shotgun house features the typical Italianate styling of late-nineteenth century New Orleans. It represents the most common appearance of a shotgun house in the Vieux Carre. (See Sample Inventory Photo 19.)
17. 611 Barracks (c.1899). This double shotgun house is recessed slightly from the street front in order to provide for an Eastlake porch. Although this type of shotgun house was popular in other parts of New Orleans, it is rare in the Vieux Carre. (See Sample Inventory Photo 20.)
18. 617 Barracks Street (c.1920). This double shotgun house features a bungalow porch and a bungalow style roof. It also features Colonial Revival doorways. Its styling is fairly typical of the district's modest number of early-twentieth century residences. (See Sample Inventory Photo 21.)

Two Story Shotgun Houses:

19. House at the corner of Dumaine and Royal Streets (c.1890). This two story late Italianate double shotgun house is typical of its fellows in the district both in terms of style and form. (See Sample Inventory Photo 22.)

Commercial Buildings:

20. Building at Decatur and Ursuline Streets (North corner) (c.1884). This three story brick Italianate commercial building has straight sided arched openings on the first and second levels. The third level features round arches and a heavy brick cornice. The corner entrance was added about the turn-of-the-century. Most of the district's nineteenth century commercial buildings are in the Italianate style, though many are less elaborate than this example. (See Sample Inventory Photo 23.)
21. Building at Decatur and Ursuline Streets (c.1916). This two story stuccoed commercial building features a nineteenth century looking shopfront, but its Serlian motif entrance and more or less correct classical styling mark it as an example of twentieth century taste in the Vieux Carre. (See Sample Inventory Photo 24.)
22. Building at Decatur and St. Philip Streets (West corner) (c.1905). This two story terra cotta commercial building has colossal Ionic columns superimposed over piers and arches. The handsome Renaissance styling is well in keeping with the general neo-classical tendency of early twentieth-century commercial buildings in the district. (See Sample Inventory Photo 25.)

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23. 525 Iberville Street (c.1910). This four story brick building features bands of windows in the manner of a skyscraper, but it also features classical details. (See Sample Inventory Photo 26.)
- Intrusions:
24. 627 St. Ann Street (c.1964). Intrusion. This modern hotel is typical of many intrusions in the district in that it apes the traditional look of the Vieux Carre with Creole features and Victorian cast-iron galleries. (See Sample Inventory Photo 27.)
25. Royal Orleans (c.1960), Intrusion. This six-and-a-half story neo-Creole hotel is one of the few intrusions which exceeds the four story scale of the district. (See Sample Inventory Photo 28.)

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Landmarks

1. Exchange Passage, 1837, J.N.B. dePouilly, Architect. A street cut through in the 1830's and developed by the "New Orleans Improvement Co." as an approach to the St. Louis Hotel. A uniform three-story arcaded facade was designed for the street by the Company's architect, dePouilly, and purchasers of the lots agreed to construct buildings in accordance with "the adopted plan of the street."
2. Bank of Louisiana (Greater New Orleans Tourist and Convention Commission), 334 Royal Street, 1826, Bickle, Hamblet and Fox, Builders. Damaged by fire in the 1840's, the interior and roof were rebuilt and the Royal Street entrance portico added by James Gallier. The fine fence and gates, based on Robert Adam's gates to Lansdowne House, London, were produced by a New York company in 1827. The bank is a fine example of monumental Greek Revival architecture.
3. Hermann-Grima House (Christian Womens' Exchange), 820 St. Louis St., 1831, William Brand, Architect. This house, built of Philadelphia brick, originally had a plaster cornice and suggests the Georgian architecture of the eastern seaboard. It has a central hall plan which is rare in the Vieux Carre. This is almost a wholly American style house except that it has a rear open loggia and a lightly proportioned balcony in front.
4. Louisiana State Bank (Manheim's) 403 Royal St., 1820, Benjamin Henry Latrobe, Architect, Benjamin Fox, Builder. The last work of Latrobe, designed just before his death. The building originally had an almost flat, tile "terrace" roof. The ground floor vaulting and dome are of brick; the plan is reminiscent of Latrobe's first great American work, the bank of Pennsylvania in Philadelphia. The dormers and hipped roof were added later.
5. Banque De La Louisiana (Brennan's Restaurant), 417 Royal St., 1795. Constructed as both a residence and a business, the building is a fine example of Creole detailing.
6. Girod House, 500 Chartres St., 1814. One of the best examples of continuance of the Creole architectural tradition in New Orleans, the three-story part of this was erected for Nicholas Girod, Mayor of the city. It is attached to a two-story wing facing St. Louis St. erected by his brother after the fire of 1794. The larger building is one of the few which retains its original tile roof. Its design suggests the work of Hycinthe Laclotte, an architect from Bordeaux who worked in New Orleans from 1806 until about 1815. The building is noteworthy as one of the city's grandest Creole townhouses.
7. Dufilho's Pharmacy, 514 Chartres St., 1837, J.N.B. dePouilly. The building is noteworthy as a grand Creole townhouse with an entresol between the first and second floors.
8. Antoine's Restaurant, 713 St. Louis St., 1825 original building; remodeled 1870. Antoine's occupies a series of remodeled nineteenth century houses. Although the original structure was erected as a residence in 1825, additions such as the mansard roof and the first story cast-iron columns date from the late nineteenth

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century. The Second Empire roof is among a handful of surviving examples in New Orleans.

9. Pontalba Buildings, 1849-50, James Gallier, Sr., Original Architect; Henry Howard, Architect of Final Plans. Twin buildings of red brick flanking Jackson Square, each made up of sixteen row-house type structures of which the street-front portions are four stories high and the rear service wings are three stories. The buildings are an interesting crossbreed of the Creole and American influences. The style is American Greek Revival, but the buildings themselves consist of a series of Creole townhouses complete with courtyards.
10. Pedesclaux-Lemonnier House, 640 Royal St., 1811, Barthelemy Lafon, Architect; Latour and Laclotte, Architects for completion. Masonry townhouse, presumed to be the first four-story building in New Orleans. The curved wall and balcony at the corner follow the form of an oval salon on the principal floor. Also known as the First Skyscraper and "Sieur George's."
11. Gardette-LePretre House, 716 Dauphine St., 1836, Frederic Roy, Builder. Unusual 3-1/2 story house. The cast-iron galleries, the distinguishing feature of the exterior, were probably not added until after 1850, and replaced an earlier wrought iron balcony at the second floor level.
12. Arsenal, 611 St. Peter, 1839, James H. Dakin, Architect and Builder. Greek Revival structure built to house a state armory on the site of an old Spanish prison.
13. Cabildo (Jackson Square), 1795-1799, Gilberto Guillemard, Architect. Built to house the Cabildo, the Spanish governing body of the city, the arcaded exterior closely resembles the Casa Reale erected for Spanish officialdom in 1781 at Antequera, Mexico. The mansard roof was added in 1847 under the direction of Louis Surgi, city surveyor. The wrought-iron balcony rails, perhaps the finest of the Spanish period, were executed locally by Marcellino Hernandez. American emblems in the pediment by the Italian sculptor Pierre (Pietro) Cardelli in 1821. Structure served as the city hall until the 1850's. Later housed the Supreme Court of Louisiana.
14. St. Louis Cathedral (Jackson Square), 1724, Burned 1788; Rebuilt 1789-1794; Partly demolished and rebuilt 1850; Adrien de Pauger, architect, 1724; Gilberto Guillemard, architect, 1789; J.N.B. dePouilly, architect 1850; Patrick Kirwan, builder. The first church was destroyed in the conflagration of March 21, 1788, and was rebuilt at the expense of Don Andres Almonstery Roxas, who is buried beneath the floor in front of one of the side altars. The central tower added in 1820 by Benjamin H. Latrobe collapsed in 1850 when the old Spanish cathedral was practically demolished and rebuilt in its present form. The present building is a combination of Italianate and Romanesque features.

CONTINUED

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received

date entered

Continuation sheet    Vieux Carre    Item number    7    Page    17

15. Presbytere (Jackson Square), Begun 1795, Gilberto Guillemard, Original Architect; Benjamin Buisson, Architect of Later Rear Portions, 1840. Originally intended as the rectory for St. Louis Cathedral but never used as such; instead was first rented by, then sold to, the City as a Courthouse. Like the Cabildo, the Presbytere was built over the remaining walls of an earlier colonial structure.
16. Jackson Square, 1721, Adrien de Pauger. Originally called PLACE D'ARMES on plan by de Pauger, a French military engineer. Present park dates from about 1850 to 1856, at which time the cast-iron fence and gates were erected.
17. Madame John's Legacy, 632 Dumaine St., After 1788, Robert Jones, Builder. One of the oldest houses in New Orleans; typical of Creole plantation houses. Records indicate that the house on this site was destroyed in the fire of 1788 and was rebuilt for its owner, Don Manuel Lanzos, a Spanish officer, by an American builder. Some materials from the original house were incorporated in the present building.
18. Lafitte's Blacksmith Shop, 941 Bourbon St., c.1770. Although no historical evidence links this house with the pirate Lafitte, the name has persisted. Its brick-between-posts construction represents a type introduced by early Creole builders soon after the founding of the city. A wide roof overhang was removed many years ago.
19. Gallier House, 1132 Royal St., 1857, James Gallier, Jr., Architect. Gallier, noted New Orleans architect, erected this French Quarter residence for himself. The house has an American side hall plan, but it also has a Creole townhouse open passageway. It is typical of a number of "half-breed" houses in the district.
20. Le Carpentier-Beauregard House, 1113 Chartres St., 1826. Briefly the residence of General Beauregard in 1866. More recently, the writer Frances Parkinson Keyes resided here from 1942-1970. The original wood steps and railings with turned wood balusters were replaced with the present granite steps and iron railings, probably after 1841. The building is mainly noteworthy for its handsome Tuscan pedimented portico.
21. Ursuline Convent, 1114 Chartres St., 1745 Designed, 1749-53 Completed, Ignance Francois Broutin, Engineer, Designer; Claude Joseph Villars Debreuil, Builder. Broutin was Engineer-in-Chief of Louisiana at the time. The structure replaced an earlier convent near the same site dating from 1727-34. The principal "floating" staircase was removed from the earlier half-timber convent of 1727-34 and re-used in the present building. The Ursuline nuns used the building as a convent, school and orphanage until 1824; it then became the residence of the Bishops and Archbishops of New Orleans. The convent is noteworthy as a rare example of provincial French architecture in the United States.

CONTINUED

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22. U. S. Mint, 400th Block of Esplanade, 1838. Designed by William Strickland, this three story stucco and granite mint is considered one of the finest Greek Revival buildings in New Orleans.
23. U. S. Custom House, 400th Block of Canal St., 1849. Designed by Alexander Thompson Wood, this four story granite building features an Egyptian styled pedimented pavilion and two end pavilions on each of its four facades. The building is noted for its grand columnar halls.
24. Civil Courts Building, 400 Royal St., 1907-09, Frederick W. Brown, A. Ten Eyck Brown, P. Thornton Marya, Associated Architects. This entire square was purchased by the city in 1903 and many fine old buildings which stood upon it were demolished to provide a site for the Civil Courts Building, now the Wild Life and Fisheries Building. This four story Beaux Arts pile is one of the grandest American neo-classical buildings of the early-twentieth century.



# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1745-1933 **Builder/Architect** N/A

**Statement of Significance (in one paragraph)** Criterion C

The Vieux Carre Historic District is of national significance in the area of architecture because it is the best material illustration of an architectural phenomenon which embraces the entire Mississippi Valley.

The noted American architect Benjamin Henry Latrobe took up residence in New Orleans in 1819. When he arrived he was greatly impressed by the Creole character of the city, but noted regretfully the beginnings of an American influence: "The merchants from the old United States who are daily gaining ground on the manners, the habits, the opinions, and the domestic arrangements of the French, have already begun to introduce the lop-sided London house." Latrobe predicted: "In a few years, therefore, this will be an American town. What is good and bad in French manners ... must give way, and the American notions of right and wrong, of convenience and inconvenience will take their place." The American influence continued to gain ground, but enough of the Creole influence survived to give the present-day Vieux Carre a balanced character,

The central theme of Latrobe's remarks embraces not only the Vieux Carre but the entire Mississippi Valley. All of French America experienced a gradual transition from the Creole influence to complete domination by mainstream America. This is true of cities such as Detroit, Mobile and St. Louis as well as rural properties such as plantation houses.

But of all the cities, towns, and impressive rural seats in French America, the Vieux Carre is the most important example of this transition:

1. The Vieux Carre contains the three grandest Creole buildings in the Mississippi Valley. The Cabildo (1795), the Presbytere (1795), and the Ursuline Convent (1745) are without parallel in the region in terms of urbane European styling and sophisticated pretention.
2. The Vieux Carre contains a much greater variety of Creole influenced buildings than can be found in the other places in the Mississippi Valley. Most old settlement areas merely show the Creole cottage in its rural form. In a few places one can find urban Creole architecture, but this is usually rare. For example, in all of Mobile, there is only one Creole townhouse and even it is a comparatively modest two story example. In the Vieux Carre there are hundreds of Creole cottages and Creole townhouses with varying degrees of pretention. Many of the Creole townhouses are four stories high and many are handsomely styled with neo-classical features. In addition, there are a number of entresol houses, a very rare Creole building type. Finally, as previously mentioned, there are grand monuments of Creole architecture which are not to be found elsewhere.

CONTINUED

# 9. Major Bibliographical References

SEE CONTINUATION SHEET

# 10. Geographical Data N/A--ALREADY ON FILE WITH NPS

Acreeage of nominated property \_\_\_\_\_

Quadrangle name \_\_\_\_\_

Quadrangle scale \_\_\_\_\_

### UTM References

A	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing

B	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing

C	<input type="text"/>	<input type="text"/>	<input type="text"/>
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H	<input type="text"/>	<input type="text"/>	<input type="text"/>
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### Verbal boundary description and justification

See Item 10 continuation sheet.

### List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
-------	-----	------	--------	------

state	code	county	code
-------	------	--------	------

# 11. Form Prepared By

name/title	National Register Staff	Assisted by Vieux Carre Commission and Historic New Orleans Collection
organization	Division of Historic Preservation State of Louisiana	date September and October 1983

street & number	P. O. Box 44247	telephone	504-342-6682
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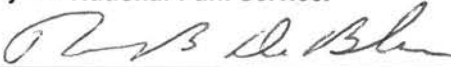
city or town	Baton Rouge	state	LA 70804
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# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national     state     local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

title	State Historic Preservation Officer	date	January 6, 1984
-------	-------------------------------------	------	-----------------

For NPS use only	
I hereby certify that this property is included in the National Register	
	date
Keeper of the National Register	
Attest:	date
Chief of Registration	

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8. Significance (cont'd)

3. Thanks to the numerous Creole townhouses, the Vieux Carre shows the urban Creole style in a way that no other place does.

4. In other towns little remains of the original Creole influence except for a few isolated examples. By contrast, in the Vieux Carre there is a rich interplay between the Creole and American styles which gives the district its character. Firstly, there are numerous examples of Creole plan buildings with American details such as Greek Revival and Italianate. Secondly, there are "half-breed" houses which incorporate both Creole and American planning features, most notably the late Creole townhouses which feature American side halls. Thirdly, there is the continuing use of cabinets in otherwise wholly American houses. Finally, there is the continuing use of courtyards and dependencies as the prevalent form of site development even after most other Creole features had been dropped. Moreover, the local Creole heritage had a marked effect upon the types of American development that took place. Excluding purely American and purely Creole buildings, the shift between the two traditions embraces several hundred structures, which is something no other old Creole settlement can match. The American buildings of the late-nineteenth and early-twentieth centuries are of course important in the transition because they represent the end of the spectrum and the realization of Latrobe's prediction.

The Transition:

The Creole buildings of the Mississippi Valley have often been seen as the area's true architectural heritage. But in many ways this is because they are the region's oldest buildings and hence they are the ones people prefer to think about. If one considers the entire architectural history of the Mississippi Valley, it becomes clear that the shift from the Creole influence to that of mainstream America was the major development between the late-eighteenth and the early-twentieth centuries. More than anything else, it changed the architectural character of the region from what could have been an ethnically distinct entity to something not very different from the East Coast. (The Vieux Carre and St. Genevieve are exceptional because their Creole character was not completely absorbed into mainstream American architecture.) Although the Creole heritage is more venerated, the shift is much more important in terms of what the region actually became.

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Continuation sheet    Vieux Carre

Item number    8

Page    3

Historical Sketch:

The NPS 1982 boundary justification (see Item 10) contains a historical narrative which will serve as the historical sketch for this district renomination. However, we offer one correction. On page 2 it states incorrectly that in 1763 France ceded all of Louisiana to Spain. The fact of the matter is that in 1762 France ceded the Isle of Orleans along with all of Louisiana west of the Mississippi River to Spain. In 1763 France ceded the eight Florida Parishes (east of the Mississippi and north of the Isle of Orleans) to Great Britain.

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date entered

Continuation sheet    Vieux Carre    Item number 9    Page 1

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9. Bibliography:

Vieux Carre Survey. Prepared by Tulane University architecture students.  
1968. Deposited in Historic New Orleans Collection.

Partial survey of Vieux Carre conducted by National Register staff, Division  
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Item number 10

Page 1

Boundary Justification:

In 1982 the National Park Service made a second restudy of the Vieux Carre boundaries. (Attached is a copy of the official findings.) It was decided that the existing boundaries (the Mississippi River, Canal Street, Rampart Street, and the rear property line on the north side of Esplanade Avenue) should be retained. Because this is the official position of the Park Service, we made no attempt to adjust these boundaries when we began the renomination process. For purposes of this application, the NPS statement will serve as the boundary justification.

There are, however, three factual errors in the Park Service statement which conflict with this submission:

1. The statement that most of the district's buildings date between 1794 and 1850 is not correct. According to the Tulane Survey, only 46% of the district's buildings date prior to 1850.
2. The Cabildo and the Presbytere are dated 1799. Our information is that they were both begun in 1795.
3. The report states that in the 1977 National Register nomination the National Park Service approved the same boundaries which were contained in the 1966 NHL listing. This is not true; the boundaries were actually enlarged. (See postscript to Item 7.)

**United States Department of the Interior  
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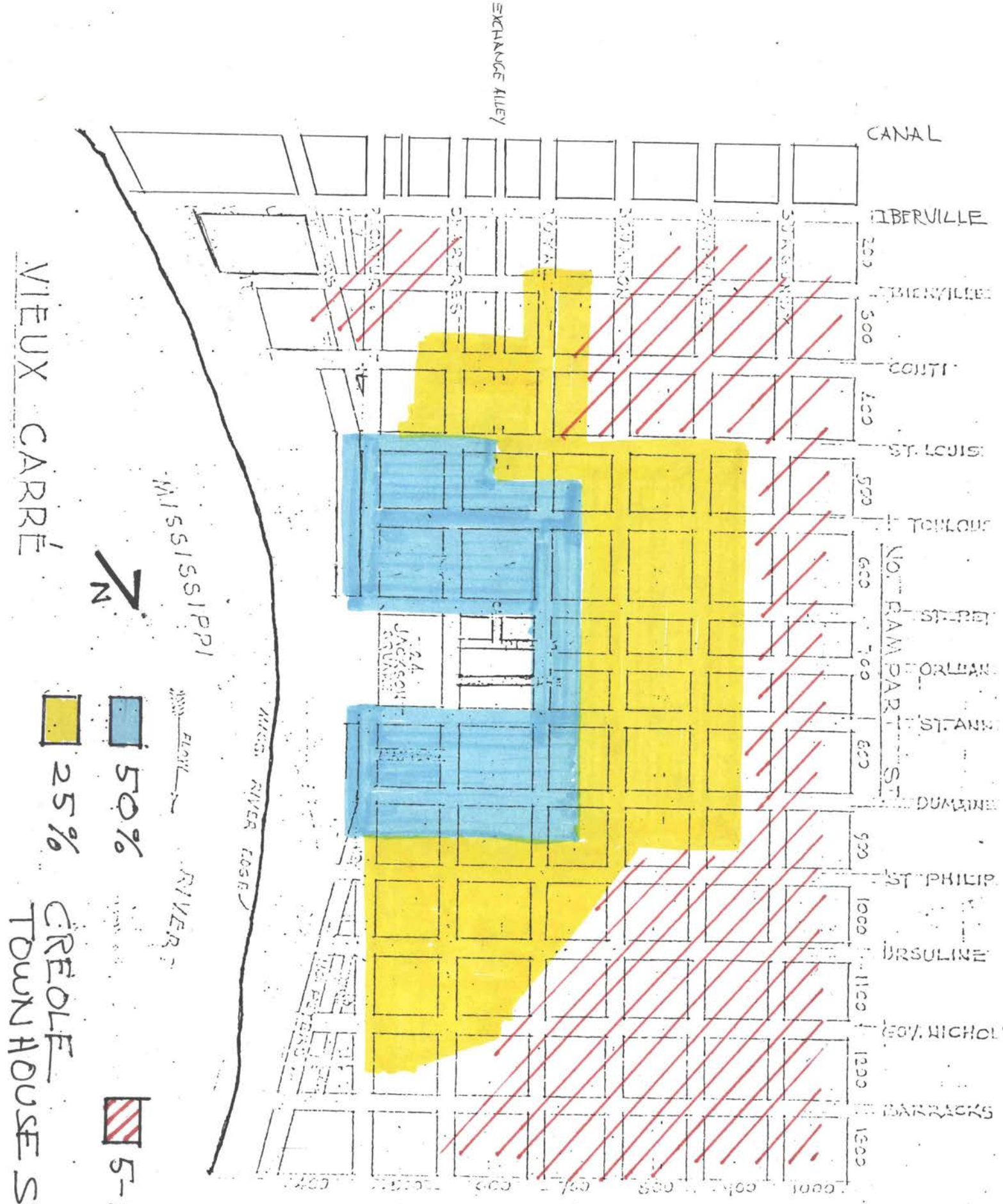
date entered

Continuation sheet

Item number 10

Page 2

The boundary of the Vieux Carre was established to coincide with the historical boundaries of the original city. The boundary streets are wide avenues, divided in the center by landscaped islands. Because Canal and Rampart Streets are badly eroded, the boundary line runs down the center of the street. Esplanade has retained most of its original character so here the line runs along the rear property lines of property on the north side. The boundary begins at the northeast corner running along the near river bank to the Canal Street ferry dock, then west in a line along the center of Canal Street on the south side of the dividing islands to Rampart Street, then north along the west side of the center islands of Rampart Street to Esplanade, then east along the rear property lines on the north side of Esplanade Street to the point of beginning.



VIEWUX CARRÉ

CREOLE TOWN HOUSES

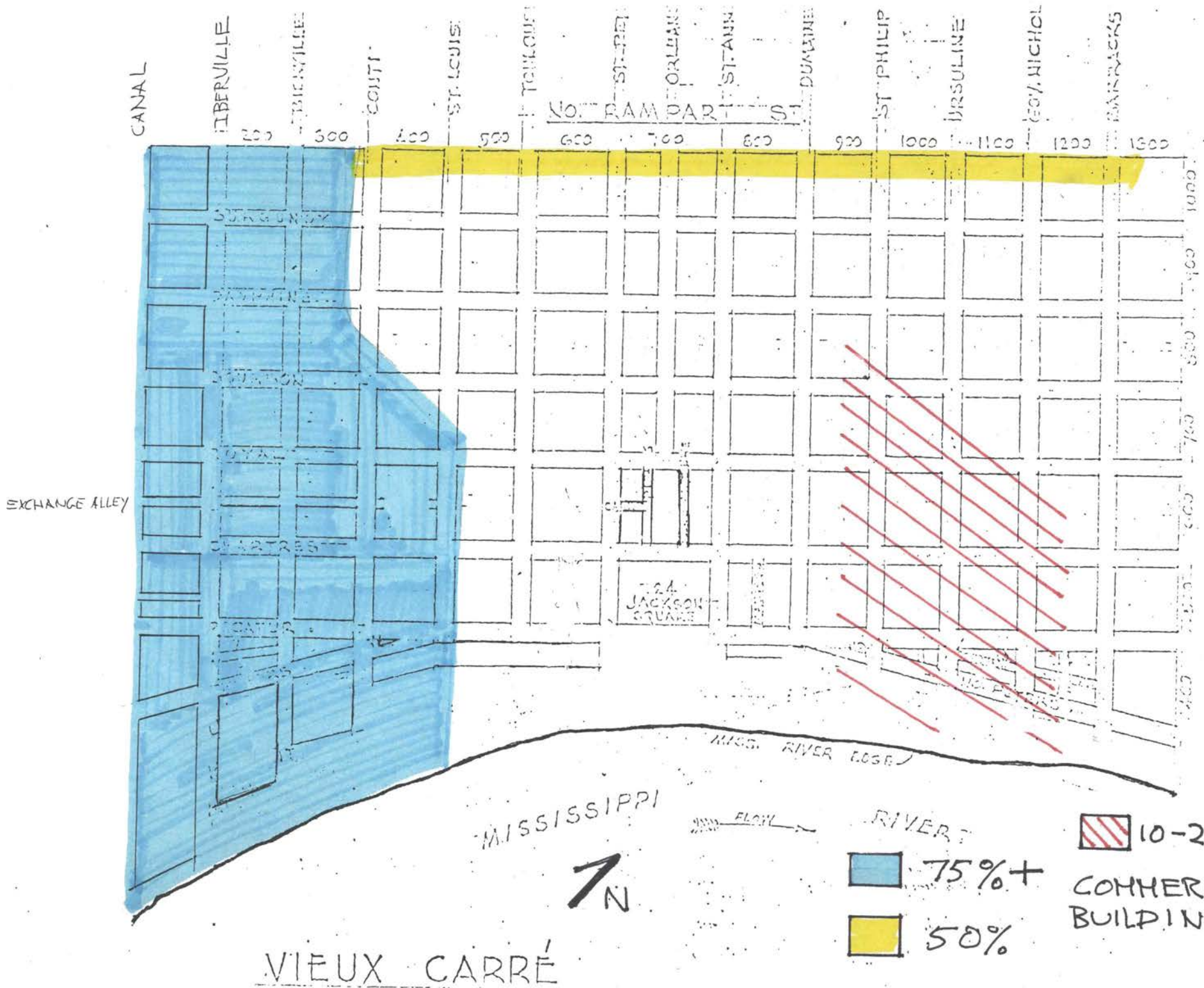


25%  
50%

5-10%

Boundaries include both sides of Esplanade.  
See Item 7 postscript.





ESPIRITALLA DRIVE  
 Boundaries include both sides of Esplanade. See Item 7 postscript.

VIEUX CARRÉ

VIEUX CARRÉ

2 STORY SIDE  
HALL PLAN HOUSES



80%



5-10%



25%

MISSISSIPPI RIVER  
ARMOG. RIVER (OSSE)

EXCHANGE ALLEY

CANAL

LIBERVILLE

LIBERVILLE

CONTI

ST. LOUIS

TOMLOUN

ST. PIER

ORLEANS

ST. ANNE

DUMAINE

ST. PHILIP

URSULINE

ST. NICHOL

BARACKS

200

300

400

500

600

700

800

900

1000

1100

1200

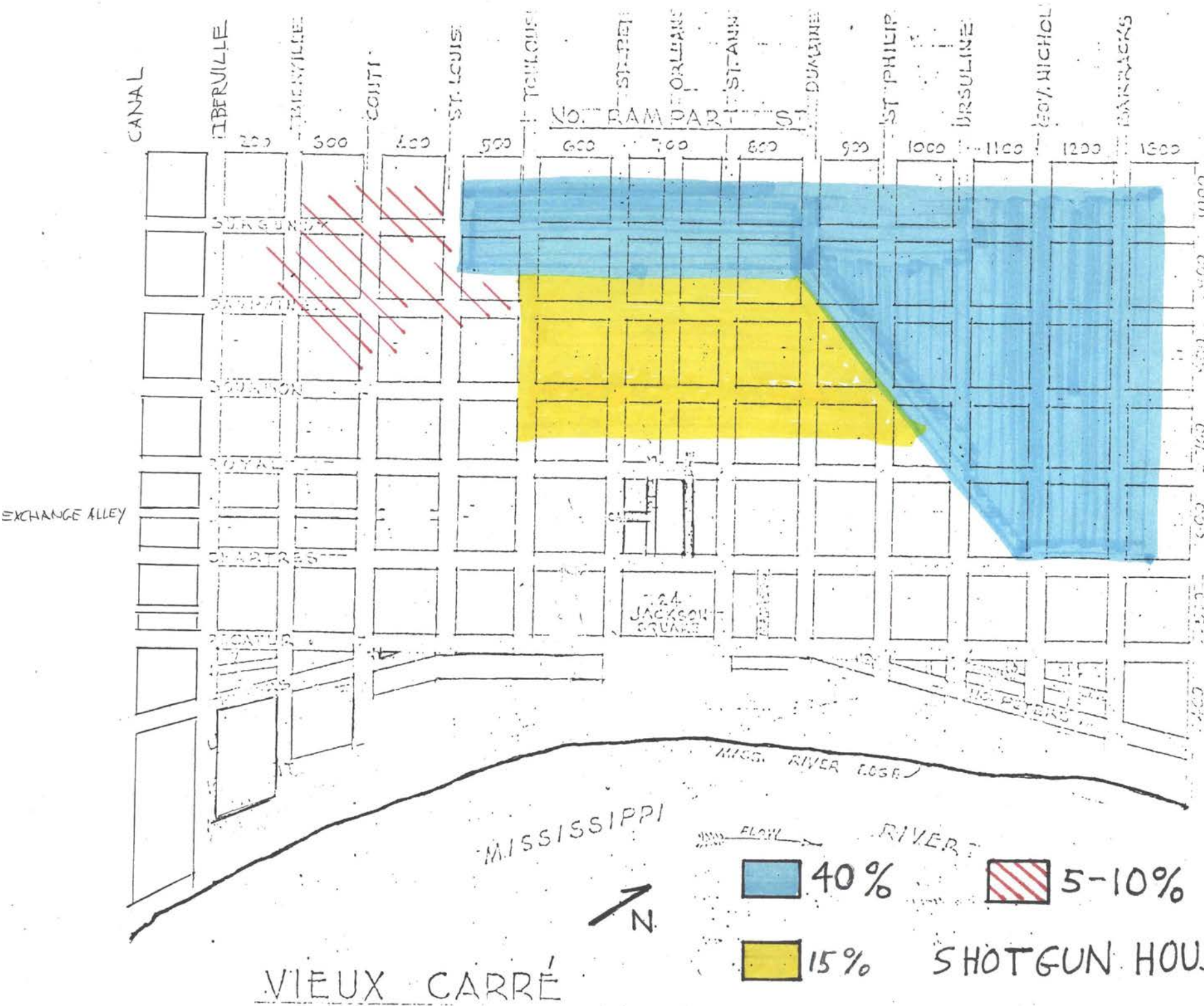
1300

1400

1500

ESPLANADE

Boundaries include both sides of Esplanade. See Item 7 postscript.



BOUNDARIES INCLUDE BOTH SIDES OF  
ESPLANADE. See Item 7 postscript.

VIEUX CARRÉ



MISSISSIPPI

MISS. RIVER (OSB.)  
RIVER



5 - 10%



10%

2 STORY  
SHOTGUN  
HOUSES

EXCHANGE ALLEY

CANAL

IBERVILLE

BICHVILLE

COURT

ST. LOUIS

TOULOUSE

ST. PETER

ORLEANS

ST. ANNE

DUMAINE

ST. PHILIP

URSULINE

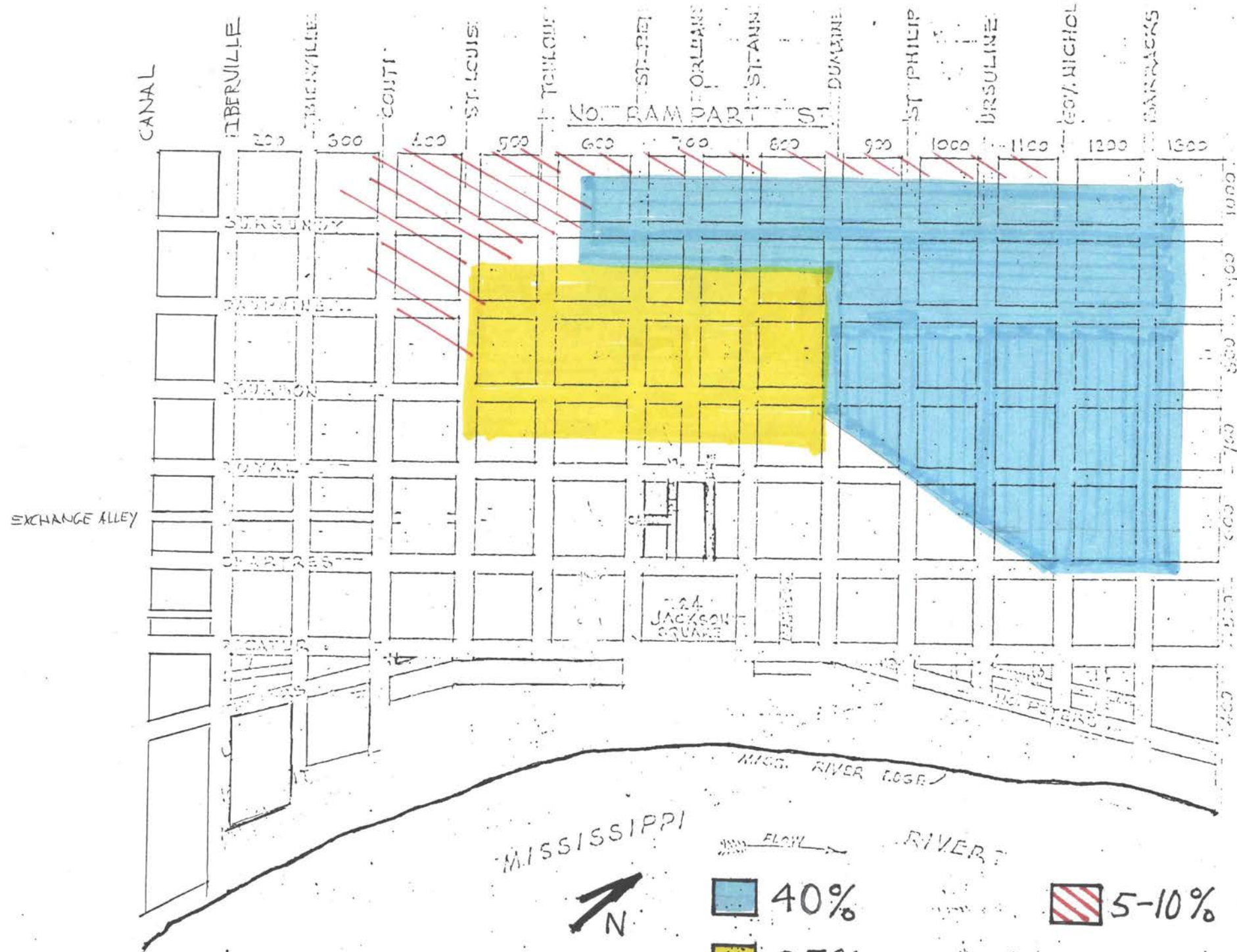
ST. NICHOL

BARRACKS

1000  
1100  
1200  
1300  
1400  
1500

ESPLANADE

Boundaries include both sides of Esplanade.  
See Item 7 postscript.



EXCHANGE ALLEY

CANAL

IBERVILLE

BIBIENVILLE

COURT

ST. LOUIS

TCHOUPI

ST. PIER

ORLEANS

ST. ANNE

DUNKINE

ST. PHILIP

URSULINE

BOY NICHOL

BARRACKS

BURGUNDY

BOURBON

BOURBON

ROYAL

CHARTRES

CHARTRES

24 JACKSON SQUARE

MISSISSIPPI RIVER

MISS. RIVER EDGE

40%

5-10%

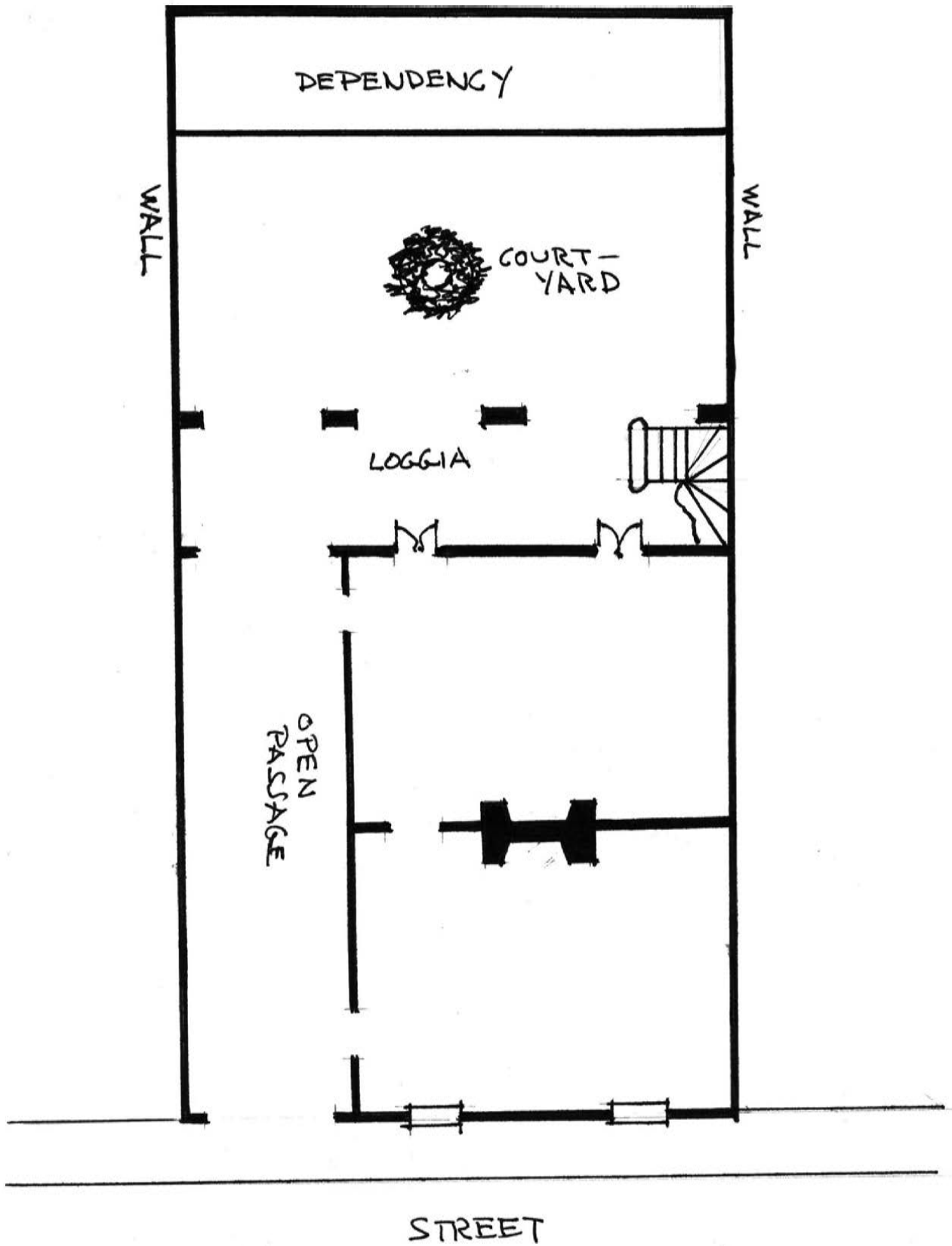
25%

CREOLE COTTAGES

VIEUX CARRÉ

ESPLANADE AVE.

Boundaries include both sides of Esplanade; See Item 7 postscript.



TYPICAL CREOLE TOWNHOUSE



BOUNDARIES  
INCLUDE BOTH SIDES OF ESPLANADE.  
SEE ITEM 7 POSTSCRIPT.

MAP SHOWING APPROXIMATE  
LOCATIONS OF THE DISTRICT'S  
LAND MARKS.





541 Madison NE

SI  
Photo 1

Roll 5

Sample Inventory      Photo # 1  
541 Madison  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing northeast      September 1983



Sample Inventory                      Photo # 2  
625 Royal-entrance to passageway  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing northwest    September 1983

SI 2  
Photo 2

NW

625 Royal  
Entrance to passageway



Sample Inventory      Photo # 3  
625 Royal  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing southeast    September 1983

ST photo 3

SI 2

SE

rear courtyard

625 Royal



933 Burgundy  
REV SE

ST 3  
photo 4

Sample Inventory                      Photo # 4  
933 Burgundy  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing Southeast    September 1983





433 Burgundy  
Dependency  
NW

SI 3  
Photo 5

Sample Inventory                      Photo # 5  
933 Burgundy dependency  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing northwest    September 1983



916 ORLEANS W

Toll 1

SI 4

photo

Sample Inventory      Photo # 6  
916 Orleans  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing West              September 1983



SI  
Sample Inventory  
712 Barracks

Photo # 7

SW

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Division Of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing southwest September 1983

Roll 5

17



Sample Inventory      Photo # 8  
712 Barracks St  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing West      September 1983

STS  
photo 8

looking through

712 Barracks St.





Sample Inventory Photo # 9  
831 St. Peter  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing SOUTH September 1983

ST  
6

St Peter

roll 1



Sample Inventory      Photo # 10  
920 St. Louis  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing South      September 1983

ST 7  
photo 10

S  
920 St Louis



St 8  
Photo 11

735  
Bourbon  
NE

roll 1

Sample Inventory # 3 Photo # 11  
735 Bourbon  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing Northwest September 1983



House on N side of Dumaine  
between Bourbon & Royal E

SI 9

photo 12

Sample Inventory Photo # 12  
709 Dumaine -  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing EAST September 1983





931-3

St Anne

rear

SW

roll 1

Sample Inventory Photo # 13

931-3 St. Anne  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing southwest September 1983



Bourbon & Ursuline SE

SI 11  
photo 14

Roll 5

Sample Inventory Photo # 14  
Bourbon and Ursuline  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing southeast September 1983



SI R  
photo 15-

1118-6 Bourbon St

S.

Sample Inventory Photo #15  
1118 Bourbon St.  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing SOUTH September 1983



SI 13  
photo 16

1040

Bourbon

SE

Roll 5

Sample Inventory

Photo #16

1040 Bourbon

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Division Of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing Southeast. September 1983





Barracks & Bourbon N

SI 14

photo 17

Sample Inventory Photo # 17  
Barracks and Bourbon  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH September 1983



SI  
15 18  
photo

732 Royal E

Roll 5

Sample Inventory 732 Photo # 18  
932 Royal  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing East September 1983



SI 16  
Photo 19  
721 Barracks E

Roll 5

Sample Inventory Photo # 19  
721 Barracks  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing EAST September 1983



SI 611 Barracks NE  
17  
photo 20  
Roll 5

Sample Inventory Photo # 20  
611 Barracks  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTHEAST September 1983





617 Barracks NE

SI 18

photo 20

Roll 5

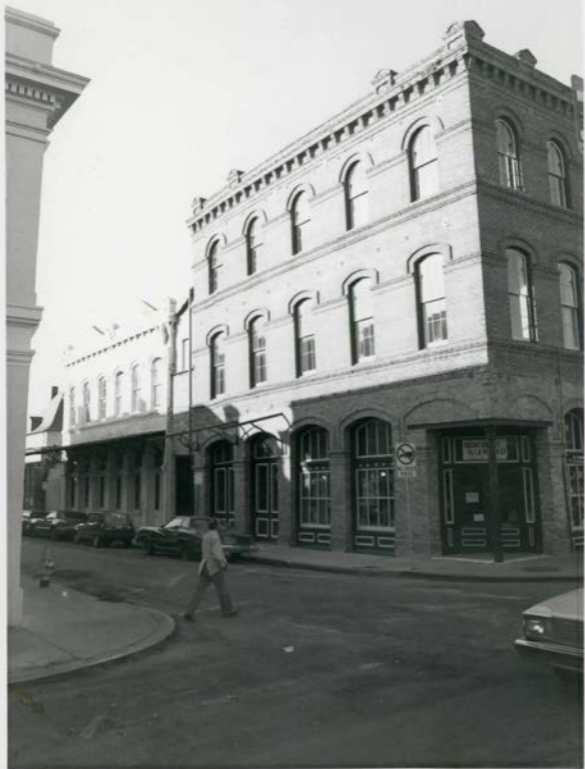
Sample Inventory Photo # 21  
617 Barracks  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing Northeast September 1983



SI 19  
photo 22

Dumaine & Royal E

Sample Inventory Photo #22  
Dumaine and Royal  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH September 1983



Decatur & Ursuline

N

SI 20

photo 23

Sample Inventory PHOTO 23  
Decatur and Ursuline  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH September 1983



Decatur & Ursuline

NW

SI 21

photo 24

Sample Inventory                      Photo #24  
Decatur and Ursuline  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing Northwest      September 1983





Decatur & St Phillip W

SI 22

Roll 5

photo 25

Sample Inventory Photo #25  
Decatur and St. Phillip  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing WEST September 1983



Antiques

ANTIQUES  
FINE PAINTIN

Iberville E

SI 23

Roll 5

photo 26

Sample Inventory      Photo #=26  
525 Iberville  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH      September 1983



Sample Inventory Photo #27  
627 St. Anne

Vieux Carre Historic District  
Orleans Parish, LA

Jonathan Fricker

LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing North September 1983

SI 24

627 St. Anne N



Royal Orleans

St Louis

Between

Royal &

Chartres

N

Roll 2

SI 25

photo 28

Sample Inventory Photo # 28  
Royal Orleans, St. Louis bet. Royal &  
Chartres  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division Of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing North September 1983





Landmark Inventory #1

Exchange Passage

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

facing South September 1983



Landmark Inventory #2  
Bank of LA(Greater NO Tourist and  
Convention Commission)  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Division of Historic Preservation  
Facing South                      September 1983

#2



Landmark Inventory # 3  
Grima House(Christian Women' Exchange)  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing WEST                      September 1983

63  
X



Landmark Inventory # 4  
Louisiana State Bank (Manheim's)  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH                      September 1983

74





Landmark Inventory # 5

Banque de la Louisiane (Brennaan's)

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing NORTH

September 1983

5  
#



#7  
Landmark Inventory # 6

Girod House

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing EAST

September 1983



Landmark Inventory # 6

Girod House

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing West

September 1983

2  
#



#3

Landmark Inventory # 7  
Dufilho's Pharmacy  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTHWEST      September 1983





#9  
Landmark Inventory # 7

Dufilho's Pharmacy  
Vieux Carre Historic District  
Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing SOUTH                      September 1983



#70

Landmark Inventory # 8

Antoine's Restaurant

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing EAST September 1983



Landmark Inventory # 9  
Pontalba Buildings  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH September 1983

NORTH

#12



#711  
Landmark Inventory # 9  
Pontalba Buildings  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing WEST September 1983





#13

Landmark Inventory #10

Pedesclaux -Lemonnier House  
Vieux Carre Historic District  
Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing SOUTH

September 1992



#14  
Landmark Inventory # 11

Gardette-Le Pretre House  
Vieux Carre Historic District  
Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing SOUTH                      September 1983



#15  
Landmark Inventory # 12

The Arsenal

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing NORTHEAST      September 1983



Landmark Inventory # 13- The Cabildo  
#14- St. Louis Cathedral  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH                      September 1983

2/#





Landmark Inventory # 15

The Presbytere

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing WEST September 1983

2/4



Landmark Inventory # 16

Jackson Square

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing Northwest September 1983

81#



Landmark Inventory # 17

Madame John's Legacy  
Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing WEST

September 1983

#19



THE  
MUSEUM OF  
ARTS  
AND  
SCIENCE  
OF  
NEW ORLEANS

Landmark Inventory #18  
Lafitte's Blacksmith Shop  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA Div. of Historic Preservation  
Old State Capitol, Baton Rouge, LA  
Facing NORTH      September 1983

#20





Landmark Inventory # 19

Gallier House

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing SOUTHEAST      September 1983

#21



Landmark Inventory # 20

Le Carpentier-Beauregard House  
Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

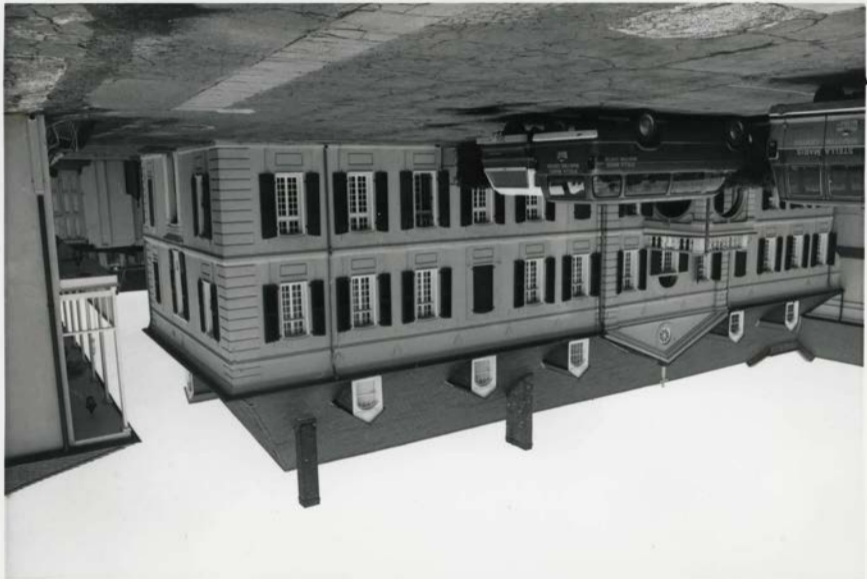
LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing NORTH

September 1983

#22



#23  
Landmark Inventory # 21

URSULINE CONVENT

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing EAST

September 1983



#24  
Landmark Inventory # 22

U.S. MINT

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing WEST September 1983





#26  
Landmark Inventory # 23

U.S. MINT

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing NORTH                      September 1983



Landmark Inventory # 23

U.S. MINT

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing

NORTH

September 1983

#23



Landmark Inventory # 24

Civil Courts Building  
Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA Div. of Historic Preservation

Old State Capitol, Baton Rouge, LA

Facing EAST                      September 1983

#24



Vieux Carre Historic District  
New Orleans, Orleans Parish, LA  
Jonathan Fricker  
LA SHPO  
September 1983  
Facing South  
INTRUSION-Ramada Inn-Bourbon & St. Ann





Vieux Carre Historic District  
New Orleans, Orleans Parish, LA

Jonathan Fricker

LA SHPO

September 1983

Facing south

INTRUSION-Provincial Hotel-Chartres  
& Ursuline



Vieux Carre Historic District  
New Orleans, Orleans Parish, LA  
Jonathan Fricker  
LA SHPO  
September 1983  
Facing South  
INTRUSION-314 Chartres



Vieux Carre Historic District  
New Orleans, Orleans Parish, LA  
Jonathan Fricker  
LA SHPO  
September 1983  
Facing East  
INTRUSION-619 St. Peter



319  
Vieux Carre Historic District  
New Orleans, Orleans Parish, LA  
Jonathan Fricker

LA SHPO

September 1983

Facing west

INTRUSION-Quality Inn-Bourbon & Toulouse

Quality  
Bourbon





Hotel  
we

Vieux Carre Historic District  
New Orleans, Orleans Parish, LA  
Jonathan Fricker  
LA SHPO  
September 1983  
Facing South  
INTRUSION-Marie Antoinette Hotel-  
Dauphine & Toulouse

Mar  
Dan  
fo



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
North Peter and Iberville  
North

N



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Decatur and Iberville  
North



St. Peter

S-Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
St. Peter between Chartres and Royal  
East

*Chartres Royal*





Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Chartres and St. Peter  
North



~~700 Block of Bourbon~~

Barracks + Dauphine

E

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Barracks and Dauphine  
East



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Office  
September 1983  
General View--Toulouse & Chartres  
South



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
500 th block Chartres  
East





Gov Nicholls  
Between Bourbon & Daphine  
W

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Governor Nicholls bet. Bourbon and Dauphir  
West



B

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Bourbon & St. Philip  
East

11



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Orleans and Burgundy  
Northwest

NW



PHILIP WERLEIN

JAZZ CITY  
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1797  
1799

PACKAGE LIQUORS  
ICE-WINE-BEER

MEZZANINE  
CHILDREN'S DEPT.  
NEW COLLECTION  
SOFT CLOTHING  
NEW GALLERY

SOUVENIRS  
AND  
T-SHIRTS

PACKAGE LIQUORS  
ICE-WINE-BEER

MEZZANINE  
CHILDREN'S DEPT.  
NEW COLLECTION  
SOFT CLOTHING  
NEW GALLERY

WERLEIN'S FOR MUSIC

MADE IN CALIFORNIA  
WHOLESALE ONLY  
TELEPHONE



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Canal and Chartres  
North





S-1

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
St. Peter and Dauphine  
East

11



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Bourbon and Toulouse  
EAST



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Chartres and Ursuline  
North

N



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
930-40 Orleans  
West



Re-elect Senator  
**O'Keefe**

E. EAST





Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Office  
September 1983  
700th block Dauphine @ Orleans  
South



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Decatur and Bienville  
East





Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Chartres and Bienville  
East



(6) Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Canal and Decatur  
Southeast



Marriott

TAAKA!  
AMERICA'S  
PREMIUM  
VODKA  
Mixes easy...  
just add people

Walt's Museum

WALT'S MUSEUM

Kirschman's

LOUISIANA LEGAL CLINICS

KING EDWARD  
CIGARS

WIRT STOPS

FUN WORLD

SAVE AT  
SHOPPERS  
WORLD

PANASONIC

Mike  
Utton's

SALE

SALE



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Canal and Chartres  
Southeast



NO FREE  
PARKING  
ANYWHERE

**BREAKFAST**  
*Served*  
**24 HOURS**

*Pete's*  
RESTAURANT

FOR SALE  
887 2288

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
500th block of Iberville  
East

E



Rae

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Rampart and Dumaine  
East

Dumaine  




R  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Rampart and Gov. Nicholls  
East





Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Rampart and St. Peter  
East

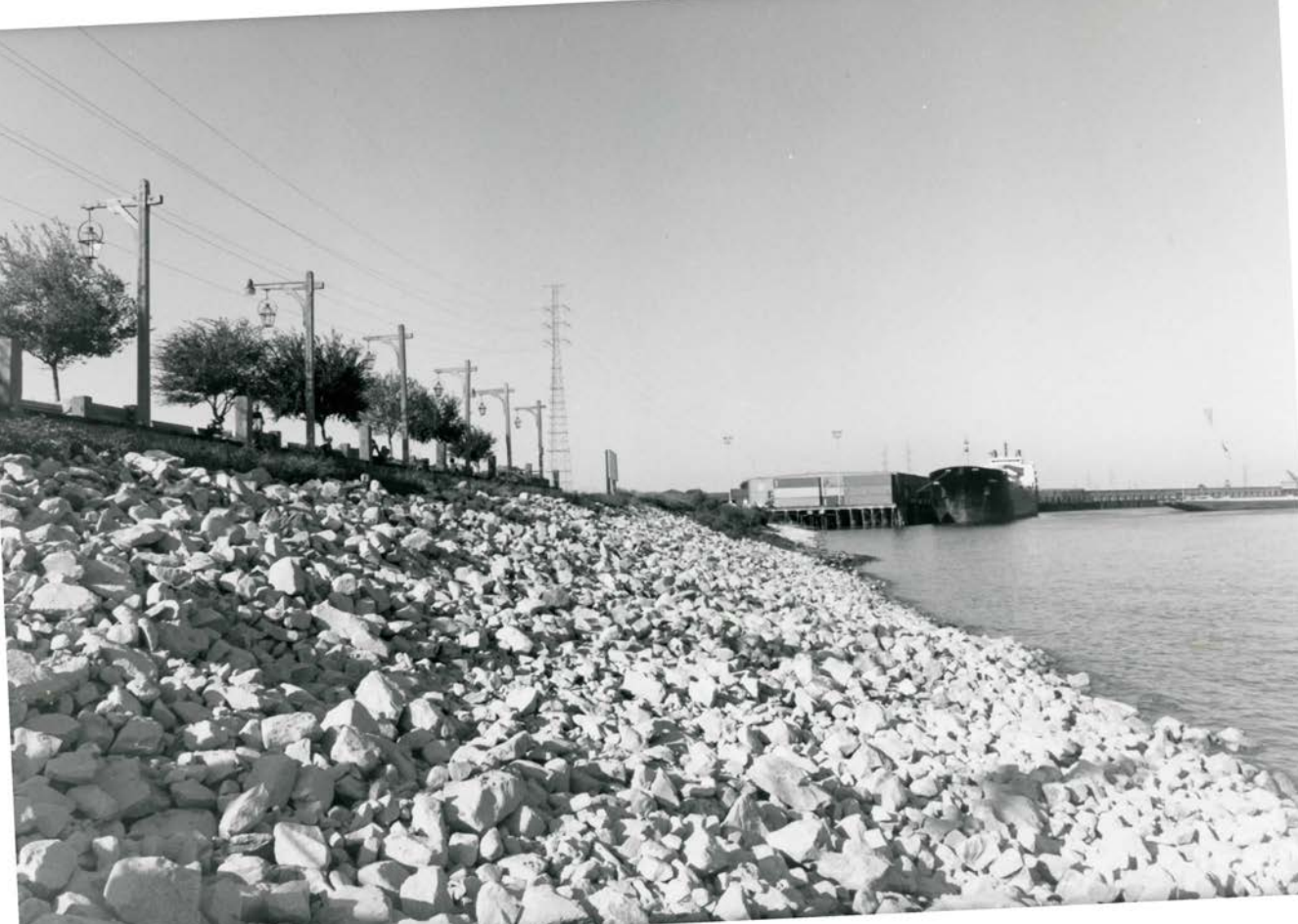


Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Foot of Jackson Square on the Levee  
Southwest



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
900th block Bourbon <sup>at</sup> St. Philip  
West

W



Foot of

Vieux Carre Historic District

Orleans Parish, LA

Jonathan Fricker

LA State Historic Preservation Off.

September 1983

Foot of Jackson Square on the River Side  
of the Levee

EAST





4 Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
400th block of Chartres  
South

S



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Royal and Dumaine  
East



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Burgundy and St. Louis  
Southwest

SW



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Bienville and Dauphine  
Southeast

SE





Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Bourbon and Toulouse  
Southwest

*Sw*



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
900th block of Burgundy  
East

E



Toul  
Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Toulouse and Dauphine  
Northwest



Burgundy between  
Gov. Nicholls &  
Barracks

N

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Burgundy between Gov. Nicholls & Barracks  
North





St Phillip b

Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
St. Philip between Burgundy and  
Dauphine  
EAST



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Barracks and Chartres  
North



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Esplanade and Chartres  
West

W



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Esplanade between Dauphine and Burgundy  
West





Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Ursuline between Bourbon & Royal  
East

7  
=



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Foot of Jackson Square  
Northwest



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Toulouse and Rampart  
East



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Foot of Jackson Sq.on the Levee  
Northeast

J F





Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Ursuline and Burgundy  
North



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Bienville and Burgundy  
South

Burgundy

S



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Dauphine and Bienville  
South



ROYAL  
COLOS

IMPERIAL  
SHOP



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Bourbon and Canal  
North

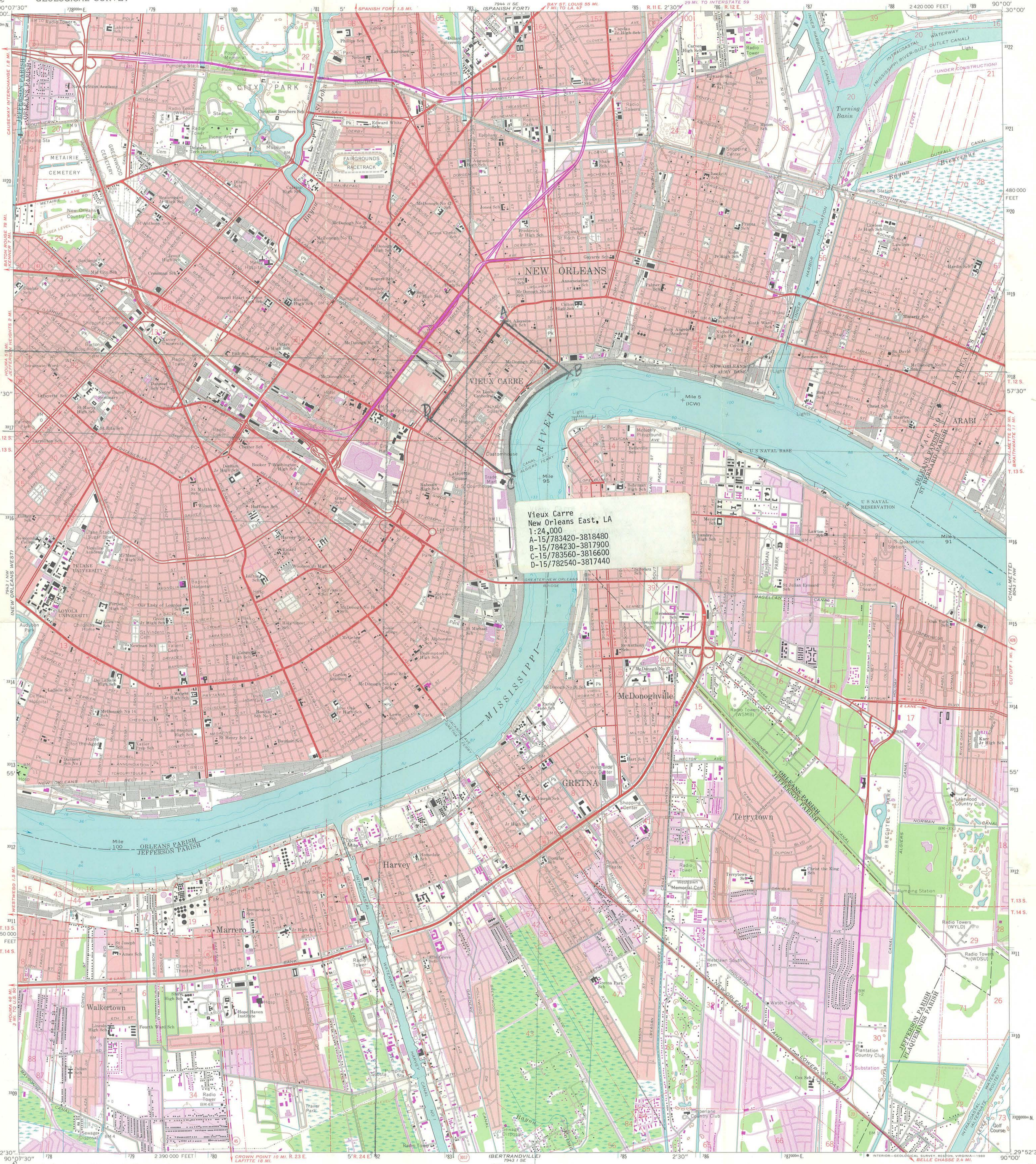




Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Toulouse and Royal  
North



Vieux Carre Historic District  
Orleans Parish, LA  
Jonathan Fricker  
LA State Historic Preservation Off.  
September 1983  
Exchange Alley & Conti  
Southeast



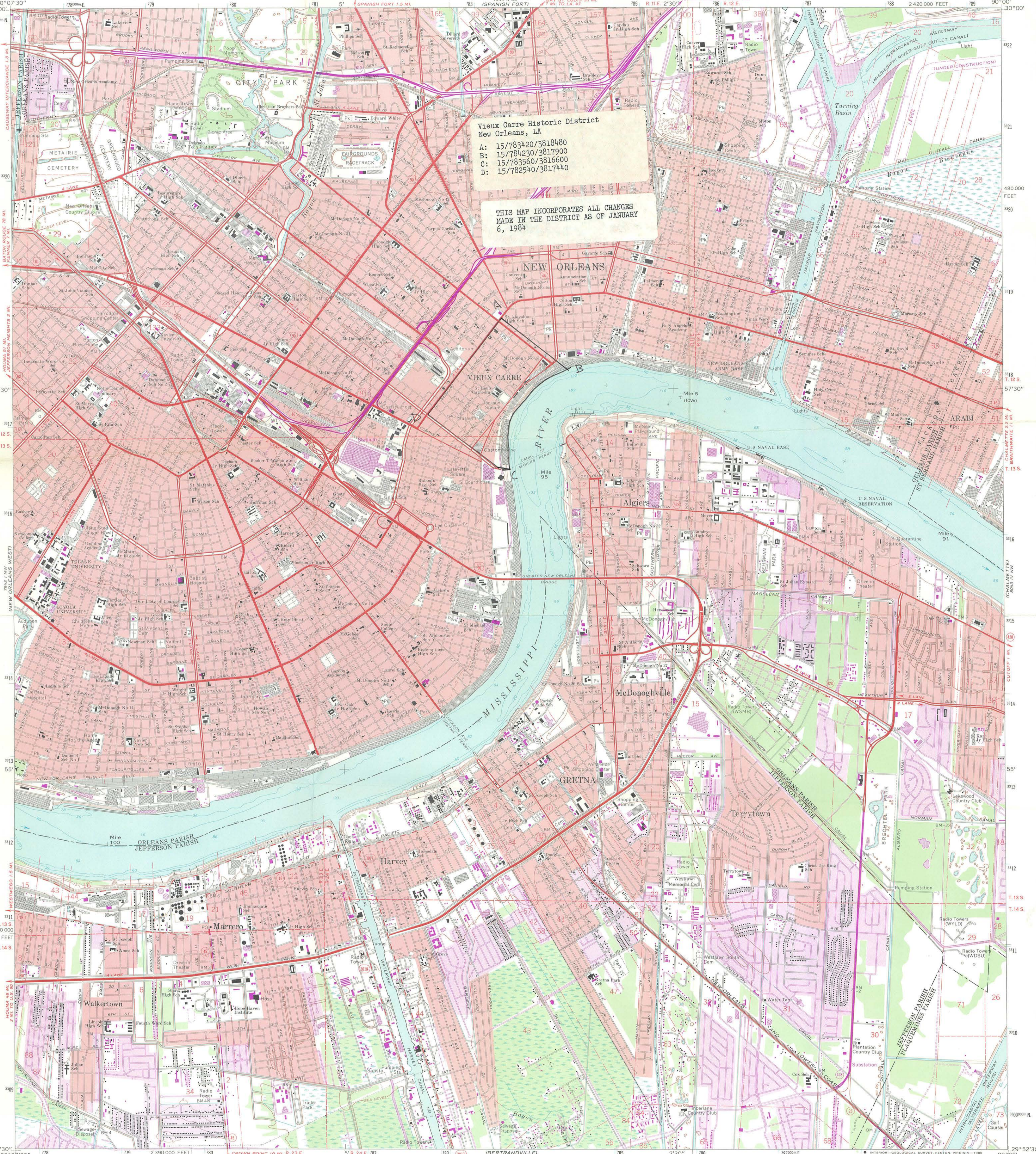
Vieux Carre  
New Orleans East, LA  
1:24,000  
A-15/783420-3818480  
B-15/784230-3817900  
C-15/783560-3816600  
D-15/782540-3817440

Mapped, edited, and published by the Geological Survey  
Control by USGS and USC&GS  
Planimetry by photogrammetric methods from aerial photographs  
taken 1964. Topography by planetable surveys 1965-66  
Supersedes map dated 1951  
Selected hydrographic data compiled from USC&GS Charts  
878 (1964) and 497 (1966). This information is not intended for  
navigational purposes  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Louisiana coordinate system, south zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 15, shown in blue  
To place on the predicted North American Datum 1983  
move the projection lines 19 meters south and  
8 meters east as shown by dashed corner ticks  
City of New Orleans and Orleans Parish are coextensive

Red tint indicates area in which only landmark buildings are shown  
All or part of this quadrangle lies within a subsidence area

SCALE 1:24,000  
CONTOUR INTERVAL 5 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
DEPTH CURVES AND SOUNDINGS IN FEET  
GULF COAST LOW WATER DATUM  
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 1/2 FOOT  
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
AND STATE OF LOUISIANA, DEPARTMENT OF PUBLIC WORKS, BATON ROUGE, LOUISIANA 70804  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION  
Heavy-duty — Light-duty  
Medium-duty — Unimproved dirt  
Interstate Route — U.S. Route — State Route  
QUADRANGLE LOCATION  
Revisions shown in purple and woodland compiled  
from aerial photographs taken 1972 and 1978. Map  
edited 1979. This information not field checked  
Purple tint indicates extension of urban area  
NEW ORLEANS EAST, LA.  
NE/4 NEW ORLEANS 15' QUADRANGLE  
N2952.5—W9000/7.5  
PHOTOREVISED 1972 AND 1979  
DMA 7943 1 NE—SERIES V885



Vieux Carre Historic District  
New Orleans, LA

- A: 15/783420/3818480
- B: 15/784230/3817900
- C: 15/783560/3816600
- D: 15/782540/3817440

THIS MAP INCORPORATES ALL CHANGES  
MADE IN THE DISTRICT AS OF JANUARY  
6, 1984

Mapped, edited, and published by the Geological Survey  
Control by USGS and USC&GS  
Planimetry by photogrammetric methods from aerial photographs  
taken 1964. Topography by planetable surveys 1965-66  
Supersedes map dated 1951  
Selected hydrographic data compiled from USC&GS Charts  
878 (1964) and 497 (1966). This information is not intended for  
navigational purposes  
Polyconic projection. 1927 North American datum  
1:30-foot grid based on Louisiana coordinate system, south zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 15, shown in blue  
Red tint indicates area in which only landmark buildings are shown  
All or part of this quadrangle lies within a subsidence area  
Tr. place on the predicted North American Datum 1983  
move the projection lines 19 meters south and  
8 meters east as shown by dashed corner ticks  
City of New Orleans and Orleans Parish are coextensive

UTM GRID AND 1979 MAGNETIC NORTH  
DECLINATION AT CENTER OF SHEET  
Scale 1:24,000  
1:28" = 26 MILES  
415" = 80 MILES

SCALE 1:24,000  
1000 0 1000 2000 3000 4000 5000 6000 7000 FEET  
1 KILOMETER  
CONTOUR INTERVAL 5 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
DEPTH CURVES AND SOUNDINGS IN FEET  
GULF COAST LOW WATER DATUM  
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 1/2 FOOT  
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
AND STATE OF LOUISIANA, DEPARTMENT OF PUBLIC WORKS, BATON ROUGE, LOUISIANA 70804  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION  
Revisions shown in purple and woodland compiled  
from aerial photographs taken 1972 and 1978. Map  
edited 1979. This information not field checked  
Purple tint indicates extension of urban area

ROAD CLASSIFICATION  
Heavy-duty Light-duty  
Medium-duty Unimproved dirt  
Interstate Route U.S. Route State Route  
NEW ORLEANS EAST, LA.  
NE 4 NEW ORLEANS 15 QUADRANGLE  
N 2952.5 - W 9000 / 7.5  
1966  
PHOTOREVISED 1972 AND 1979  
DMA 7943 I NE-SERIES V885

aw18

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

add. info.

Vieux Carre  
Orleans Parish  
LOUISIANA

JAN 12 1984

~~JAN 12 1984~~

Working No. \_\_\_\_\_  
Fed. Reg. Date: \_\_\_\_\_  
Date Due: \_\_\_\_\_  
Action:  ACCEPT  
 RETURN  
 REJECT  
Federal Agency: \_\_\_\_\_

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments: Expansion of significance to include large range of building types and styles in mid-late 19th + early 20th. New photos show role of properties in streetscapes, etc. (see #8 comments on reverse). Need to check existing USGS to verify correct boundaries, then ask Inatha-Fricker will send additional new USGS with minor corrections.

Recom./Criteria ACCEPT  
Reviewer DW/TE  
Discipline HIST  
Date 1/13/84  
see continuation sheet

Nomination returned for:  technical corrections cited below  
 substantive reasons discussed below

- 1. Name \_\_\_\_\_
- 2. Location \_\_\_\_\_
- 3. Classification  
Category \_\_\_\_\_
- 4. Owner of Property \_\_\_\_\_
- 5. Location of Legal Description \_\_\_\_\_
- 6. Representation in Existing Sur  
Has this property been determined \_\_\_\_\_
- 7. Description \_\_\_\_\_

Please note original file w/ updated form from 1984  
MISSING This map (and large format map in oversized NR drawer on side facing away from Retrievers) remain  
A copy of letter <sup>to Foyas</sup> was forwarded by SHPO; response was drafted & sent  
Amy Schlagel 4/85

- Condition
- excellent  deteriorated  unaltered  original site
  - good  ruins  altered  moved date \_\_\_\_\_
  - fair  unexposed

Describe the present and original (if known) physical appearance  
 summary paragraph  
 completeness  
 clarity  
 alterations/integrity  
 dates  
 boundary selection

expanded description, organize by property types, with new maps + photo

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

*add. info.*

Vieux Carre  
Orleans Parish  
LOUISIANA

JAN 12 1984

~~JAN 12 1984~~

Working No. \_\_\_\_\_

Fed. Reg. Date: \_\_\_\_\_

Date Due: \_\_\_\_\_

Action:  ACCEPT \_\_\_\_\_

RETURN \_\_\_\_\_

REJECT \_\_\_\_\_

Federal Agency: \_\_\_\_\_

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments: *Expansion of significance to include large range of building types and styles in mid-late 19th + early 20th. New photos show role of properties in streetscapes, etc. (see #8 comments on reverse). Need to check existing USGS to verify correct boundaries, then o.k. Inaatha-Fischer will send additional new*

Recom./Criteria ACCEPT  
 Reviewer DUBIE  
 Discipline HIST  
 Date 1/13/84  
 \_\_\_\_\_ see continuation sheet

Nomination returned for:  technical corrections cited below *USGS with minor corrections.*  
 substantive reasons discussed below

1. Name \_\_\_\_\_

2. Location \_\_\_\_\_

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property \_\_\_\_\_

5. Location of Legal Description \_\_\_\_\_

6. Representation in Existing Surveys

Has this property been determined eligible?  yes  no

7. Description

- Condition
- excellent
  - good
  - fair
- deteriorated
- ruins
  - unexposed
- Check one
- unaltered
  - altered
- Check one
- original site
  - moved date \_\_\_\_\_

Describe the present and original (if known) physical appearance *expanded description, organized*

- summary paragraph
  - completeness
  - clarity
  - alterations/integrity
  - dates
  - boundary selection
- by property types, with new maps + photo*

8. Significance

Period Areas of Significance—Check and justify below

Specific dates

Builder/Architect

Statement of Significance (in one paragraph)

summary paragraph

completeness

clarity

applicable criteria

justification of areas checked

relating significance to the resource

context

relationship of integrity to significance

justification of exception

other

expanded documentation establishes broader significance of U.C. based on illustrations of the transition from French influences to American architecture between late 18th + early 20th centuries.

Only C explained, although A is also implied - many individual buildings have associations with events + persons  
Period of signif. ends 1930/33 - supposing they did not just carry it forward to date of local designation (1936), which seems a logical endpoint also.

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property \_\_\_\_\_

Quadrangle name \_\_\_\_\_

UTM References \_\_\_\_\_

Verbal boundary description and justification \_\_\_\_\_

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

\_\_\_ national \_\_\_ state \_\_\_ local

State Historic Preservation Officer signature

title \_\_\_\_\_ date \_\_\_\_\_

13. Other

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_ Phone: \_\_\_\_\_





# United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.

Washington, D.C. 20240

IN REPLY REFER TO:

Note to file

Vieux Carre Historic District, Orleans Parsish, LA

The LA SHPO submitted additional documentation to update the National Register listing for the Vieux Carre Historic District in January, 1984. This update extended the period of significance for the National Register district to 1933 (it does not amend the NHL district).

The additional documentation was not recorded nor noted in the NRIS nor was there a file for the National Register documentation. Apparently, the original submission was lost. In 1985, the LA SHPO provided a photocopy of the nomination amendment. On March 27, 1985 the Keeper accepted the additional documentation to the National Register. Again, there was no note made in the NRIS nor was there a National Register file created.

A copy of the resubmitted copy, sent in 1985, along with a copy of the surnamed letter from Carol Shull to the SHPO was discovered in the correspondence section of the Vieux Carre NHL file.

There is no signed copy of the National Register document; the copy of the letter will serve to acknowledge that the additional documentation was accepted as of March 27, 1985.

Jim Gabbert  
Historian  
National Register of Historic Places  
8/11/2011

# National Register of Historic Places

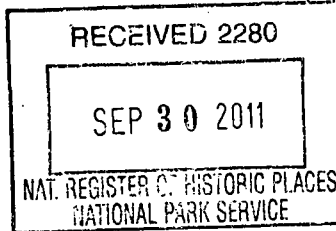
## Note to the record

Additional Documentation: 2011

66 000 377

(Expires 5/31/2012)

United States Department of the Interior  
National Park Service



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

### 1. Name of Property

historic name Vieux Carre Historic District Additional Documentation

other names/site number \_\_\_\_\_

### 2. Location

street & number See addresses of new contributing elements in Part 5

<u>UA</u>	not for publication
NA	vicinity

city or town New Orleans

state Louisiana code LA county Orleans code 071 zip code 70130

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this    nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national    statewide X local

Pam Breaux  
Signature of certifying official/Title Pam Breaux, State Historic Preservation Officer Date 9/27/2011

Louisiana Department of Culture, Recreation and Tourism  
State or Federal agency/bureau or Tribal Government

In my opinion, the property    meets    does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government

### 4. National Park Service Certification

I hereby certify that this property is:

   entered in the National Register    determined eligible for the National Register

   determined not eligible for the National Register    removed from the National Register

other (explain:) Accept Additional Documentation

[Signature]  
Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

Vieux Carre Historic District Additional Documentation

Orleans Parish, LA

Name of Property

County and State

**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only one box.)

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input checked="" type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
25		buildings
		district
		site
3		structure
		object
28	0	<b>Total</b>

This update will add the following 28 contributing elements to the Vieux Carre National Register district:

- 709-715 Barracks St. (two structures)
- 612-614 Bienville/234-238 Exchange Alley (one building)
- 619/625 Bienville/301-307 Exchange Alley (one structure)
- 736 Bienville (one building)
- 826 Bienville (one building)
- 912-920 Bienville (one building)
- 216-218 Bourbon (one building)
- 530-534 Bourbon (one building)
- 508-510 Chartres (one building)
- 1024 Chartres (one building)
- 1201-1209 Chartres/607 Gov. Nicholls (one building)
- 431-435 Dauphine (one building)
- 1220 Dauphine (one building)
- 615 Decatur (one building)
- Decatur St. at Jackson Square. Meat Market (one building)
- Decatur St. at Dumaine. Bazaar (one building)
- Decatur St. at St. Philip St. Vegetable Market (one building)
- 900 Esplanade/1313-1323 Dauphine (one building)
- 819 Orleans (one building)
- 630-632 N. Rampart (one building)

Vieux Carre Historic District Additional Documentation

Orleans Parish, LA

Name of Property

County and State

704-706 N. Rampart (one building)

300-304 Royal (one building)

630 Royal (one building)

1307-1309 Royal (one building)

621 St. Louis (one building)

617-619 St. Peter (one building)

533-535 Toulouse (one building)

**Name of related multiple property listing**

(Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

NA

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Domestic: single residents; multiple dwelling; hotel

Commerce: specialty store; warehouse

Transportation: road-related (parking garage)

Recreation & Culture: museum

Social: meeting hall

**Current Functions**

(Enter categories from instructions.)

Same as historic functions

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Other: French quarter Style/French Quarter Revival

**Materials**

(Enter categories from instructions.)

foundation: concrete

walls: brick; stucco

roof: asphalt; other: tar and gravel

other:

Vieux Carre Historic District Additional Documentation

Orleans Parish, LA

Name of Property

County and State

---

### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### **Summary Paragraph**

This addendum will update the period of significance for the National Register Vieux Carre Historic District to include buildings constructed between 1934 and 1961 that contribute to a new area of significance documented in Part 8: conservation. (The present period of significance, under architecture, ends in 1933. The new period of significance follows the present National Register fifty year cutoff – see Part 8.) The Vieux Carre (“Old Quarter”) has been a municipally-protected district since the first Vieux Carre Commission (VCC) met in 1937. (The district is known popularly as the French Quarter. French Quarter and Vieux Carre are used interchangeably, as they will be in this document.)

The update will add an additional twenty-eight contributing elements – buildings and structures designed in the “French Quarter style” to be in character with the district. (“French Quarter Style” was used at the time.) Most of these are from the post-WWII period. While the twenty-eight resources are a small number for the roughly 2,000 building district, most are major buildings (some quite large), and they represent a notable theme in the history of historic preservation in the Vieux Carre.

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### **Narrative Description**

#### Background:

The National Park Service (NPS) accorded New Orleans' historic heart, the Vieux Carre, National Historic Landmark (NHL) status in 1965 and National Register status in 1967. As is typical of early nominations, the documentation is woefully inadequate. In fact, a phone conversation with National Register reviewer James Gabbert in August of 2011 revealed that there is no original National Register form on file with NPS for the Vieux Carre. In late 1983, the staff of the Louisiana Division of Historic Preservation prepared a National Register update to bring the period of significance up to 1933, at that time the fifty year cutoff. The National Register accepted the update on March 27, 1985. Mr. Gabbert indicated that this document will be considered the baseline National Register form for this addendum. Very importantly, this addendum is an update to the National Register of Historic Places listing only. It does not address the NHL listing.

The addendum is being pursued at the present time, in the present accelerated fashion, to assist with a façade easement in progress with the Preservation Resource Center of New Orleans. One of the buildings in a proposed three building donation dates from 1948 (#24 below, in the French Quarter Style) and cannot receive the required Part 1 certification with the present National Register documentation.

#### Methodology:

The preparer's first step was to determine the body of buildings in the Vieux Carre that now met the Register's baseline fifty year cutoff for evaluation, i.e., those constructed between 1934 and 1961. This was accomplished by examining the first Vieux Carre survey, conducted by the Tulane School of Architecture in the mid-1960s, and a second survey conducted by architectural historian Hilary Irvin, a long-time Vieux Carre Commission staff member, in the 1980s. The 1980s survey produced a written inventory, which was invaluable in the preparation of this document. (The mid-1960s survey did not include a written inventory.)

But the surveys did not make the pool of possibilities totally complete because the jurisdiction of the VCC is smaller than the district recognized by the National Register. The VCC boundaries end at Iberville, while the Register boundaries extend one block further to Canal Street. To solve this problem, the preparer, with the aid of the Preservation Resource Center, examined a city-sponsored survey that included the area in question and followed up with a windshield survey.

Each resource in the 1934 to 1961 period was visited and photographed individually and as part of a streetscape. It became immediately clear that the overarching theme for this period was the French Quarter Style, or French Quarter

Vieux Carre Historic District Additional Documentation

Orleans Parish, LA

Name of Property

County and State

Revival style – an attempt to blend in – an attempt to be “appropriate” for the French Quarter. Roughly two-thirds of the buildings in the 1934-1961 category fit within this framework. (The number would have been higher had the Vieux Carre Commission not lost jurisdiction over certain areas from 1946 to 1964. The buildings from 1934 to 1961 that do not reflect the French Quarter Style are almost always located in areas exempt from VCC control, particularly along Rampart Street at the district’s edge. They are largely modern in style, occasionally “no style.”)

#### Overall Architectural Character of the Vieux Carre:

While the Vieux Carre has the reputation of being an ancient place, actually relatively little survives from the colonial period, due to disastrous fires in 1788 and 1794. Today’s district has a huge inventory of fine buildings from roughly 1800 to 1860, but there are also many Victorian Era buildings (for example, Italianate commercial buildings, Italianate shotguns and Eastlake shotguns) and early twentieth century buildings (for example, in the Craftsman style). The 1983 National Register update estimated that 19% of the overall building stock dated from 1862 to 1900 and 14% from 1900 to 1933.

Architecturally the district is a place of great variety – in time, style, and type (with the notable exception of modern styles, which are found only very occasionally and along the periphery). Quoting Malcolm Heard, a member of the Vieux Carre Commission, in his overview of the 1980s survey: “The final point to be made is perhaps the most important: the diversity of the Vieux Carre should be understood and highly valued. The buildings represent no single style but an extraordinary assemblage of quite different styles and attitudes extending from the Ursuline Convent of about 1750 to the present day. Each successive style is of interest in itself, including those of our own century, once we gain sufficient distance to see it.”

#### The “French Quarter Style”:

The above diversity notwithstanding, in the popular imagination, the Vieux Carre equals French Creole cottages and lacey iron galleries on old red brick buildings. Ironically, the signature lacey galleries are from the American period. Countless rather chaste earlier buildings received elaborately worked cast-iron galleries in the 1840s and ‘50s.

These evocative images of Old New Orleans were revived in the mid-twentieth century in what was known at the time as the French Quarter or Vieux Carre style. (See also Part 8.) In a *Times-Picayune* article of August 2, 1959, describing renovation work planned for the Quarter, the author noted that the “iron-lace trim and balconies” of the old brick buildings “boast the charm of old New Orleans.” “We understand,” he continues, “that in cooperation with the Vieux Carre Commission, he [the new owner] will restore these properties in Vieux Carre style . . . .”

The Vieux Carre style had various permutations, as detailed in the inventory below. Most often, new construction was generally evocative of iconic French Quarter building types – for example, a traditional historic building shape with a few typical French Quarter details. In a few notable instances, buildings were touted as “reconstructions” of demolished historic buildings, sometimes using salvaged parts. (See Part 8 for the Vieux Carre Commission’s demolition policy that made provision for demolitions and rebuilds under certain circumstances.)

In summation, a definition of the French Quarter Style from this period would include the following: 1) the urban party wall Creole cottage form (with and without front galleries, largely without); 2) cast-iron galleries in lacey plentitude; 3) shallow cantilevered balconies with a wrought-iron look to the railings; 4) simple Greek Revival denticular brick cornices; 5) French doors; 6) wooden galleries on buildings designed after the manner of rear Quarter dependencies; and 7) Greek Revival columnar shopfronts. There is one fully developed French eighteenth century neo-classical-style building (#12 below) that resembles the nearby Ursuline Convent (1745). Finally, there are some quietly classical buildings with one or two signature applied features.

Among the most interesting buildings are utilitarian ones (two warehouses and a parking garage) designed to blend into the Quarter. All three are located on Bienville Street, near the edge of the VCC-controlled district and near Canal Street, a major commercial thoroughfare. The architects used traditional details such as wooden windows, cast-iron balconies, etc. – all for the French Quarter look rather than function. (See buildings 4, 6 & 7 below.)

There are also a few instances of historic buildings being remodeled to look “more French Quarter” – or at least, someone’s perception of French Quarter. Continuing a tradition begun in the pre-Civil War years, the chaste, largely unadorned 1842 building at 508-510 Chartres (#10 below) received a multi-level lacey cast-iron gallery in 1954. (The gallery totally dominates the façade.) And there is one instance of an elaborate Victorian Era cottage being totally

Vieux Carre Historic District Additional Documentation

Orleans Parish, LA

Name of Property

County and State

remodeled in a simpler Greek Revival-style in 1945-46 (#20 below). (The ear molded doorway is either salvaged or a good copy.)

The French Quarter Style reached its high-profile apogee (at least within the 1934 to 1961 timeframe of this update) with the controversial construction in 1960 of the Royal Orleans (now the Omni Royal Orleans), the first hotel to be built in the Quarter since the Monteleone (1908). The largest French Quarter style building ever built in the district, the hotel occupies the site of the venerable St. Louis Hotel, demolished in 1916. (The site had become a parking lot.) Years in the making and with Edgar Stern, a very prominent businessman/philanthropist behind it, the hotel was announced in the newspapers in the summer of 1957.

Initially the architectural firm of Curtis and Davis, specializing in the modern style, was hired for the project. Davis suggested a series of designs that might be a "bit of a departure" for the French Quarter (quoting from a book on the hotel). In late 1955 the VCC rejected Davis' designs, writing the firm that "the elevations were deemed not in character." Fairly soon the developers added to the design team traditionalists Koch and Wilson. Essentially the firm of Koch and Wilson was retained to design the exterior, with Curtis and Davis mainly responsible for the interior. In their November 1957 approval of the new design, the commission wrote: "Every new building in the Vieux Carre has to be considered individually. It is felt that the design as approved will give a building that is truly French Quarter in design at a great expense to the applicant, and it will replace an open parking lot that has been one of our problems for years."

Much emphasis was placed on the hotel taking its architectural cue from the old St. Louis Hotel. Like the St. Louis, the building has an arcaded first floor (with a small section of the St. Louis arcade being reused on a side elevation) and square head openings on the upper floors. Quoting Sam Wilson: "Of course, we were greatly influenced by the style of the St. Louis Hotel. We gave the Royal Orleans the same height as the St. Louis had, a similar cornice line, a similar mass." To add to the French Quarter look, lacey ironwork galleries were used – in this case sparingly to break up the mass of the primary elevations. The design received a Vieux Carre Commission award the year the facility opened. The hotel was designed to be able to handle an additional story, and in 1963, a Mansard roof ("in the Parisian manner," as noted at the time) was added to provide for a seventh story (Koch and Wilson; Curtis and Davis).

### Inventory:

The following buildings are contributing elements to the Vieux Carre because they exemplify an approach to historic preservation dominant at the time: the use of the French Quarter Style to be "in character" with, and preserve the feeling of, the old quarter, as noted above. Buildings are listed by streets in alphabetical order. Dates of construction or remodeling are generally from the Vieux Carre Survey, and where needed, research in primary sources. Their distribution within the district is shown on the attached map.

Note: The terms balcony and gallery are used frequently in the inventory below. For purposes of this addendum, a balcony is defined as an open elevated platform suspended from the second story, or higher, of a building that permits a person to stand in the open air outside the building. In the Vieux Carre balconies are most often supported by cantilevered wrought iron beams and feature decorative wrought iron railings. A gallery functions similarly, but has the added features of columns and a roof. Galleries may also embrace a building's first story to (1) shelter the entrance and (2) provide support for galleries above.

1. 709-715 Barracks. 1950s. Contributing Element (one of two matching structures). At the front property line, along Barracks Street, are two small flanking one story "maisonette" type structures built in the 1950s. They are located at the ends of a high brick wall and serve as garages. They are styled in the manner of petite Creole cottages, with the side elevations along Barracks. The hip roofs feature a slight kick at the eaves, as was seen in French Creole architecture. Because of the high brick fence, it was impossible to see and photograph the courtyard-facing (main) elevations.
2. 709-715 Barracks. 1950s. Contributing Element. See above.
3. 612-614 Bienville/234-238 Exchange Alley. Circa 1940. Contributing Element. Story and a half, brick residential-looking commercial building in the French Quarter Creole Cottage style (but with the side elevation rather than the façade facing the street). The design features regular bays, shuttered French doors with transoms, and three modest shopfront windows on the gable side (Bienville) under crowning entablatures. The building is surmounted



Vieux Carre Historic District Additional Documentation

Orleans Parish, LA

Name of Property

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by a simple brick molded cornice. Gable features half-circle vent. Small gabled dormers feature thin classical pilasters. Overall intent of design is a c. 1820 appearance.

4. 619-625 Bienville/301-307 Exchange Alley. 1957 (Bernard and Bernard, Architects). Contributing Element. Four-story brick parking garage. Sash windows in regular bays and strongly articulated entablature with inset windows and a heavy brick denticular cornice give the upper stories of this structure a Greek Revival feel. Garage entrance bays rendered as broad elliptical arched openings. (Recipient with #23 below of 1958 Vieux Carre Commission award.)
5. 736 Bienville. Circa 1950. Contributing Element. The 1980s Vieux Carre survey describes this small building as "modeled after a two story detached kitchen building with gallery." The brick building's gallery features delicate turned colonnettes of the type found in French Creole architecture in Louisiana. Galleried service buildings are ubiquitous in the French Quarter -- detached, or more often, attached to the main building. The higher building mass at the rear, behind the gallery, was fitted with shutters, apparently to give it a domestic look.
6. 826 Bienville. D. H. Holmes Service Building (warehouse). Building plans dated January 13, 1960, Benson & Riehl, Architects; building permit issued March 14, 1960. Contributing element. Four story stuccoed building with a large footprint, built as a warehouse for D. H. Holmes Department Store (retail store faced nearby Canal St.). This corner French Quarter Style building was designed to look residential. At the second and third floors of the two primary elevations are French doors with iron balconies. The fourth floor features single multi-pane windows. The Bienville façade at ground level is pierced by a round arch entrance and four garage openings with paneled garage doors. The building mass is broken up horizontally by molded bands (now painted a contrasting color) between the first and second stories and at the bottom and top of the fourth floor windows.
7. 912-920 Bienville. 1957 (Goldstein, Parham and Labouisse, architects). Contributing Element. Four story brick warehouse with domestic-looking windows set in regular bays. Three ground story wooden panel garage doors are set in individual square head openings. Correct proportioning and the window pattern give the building a modest but convincing classical feel. Second floor enhanced with a cantilever wrought-iron (looking) decorative balcony of the type popular in the French Quarter. Not needed from a functional standpoint, the balcony clearly was an attempt to blend into the existing Quarter building stock.
8. 216-218 Bourbon. Circa 1950. Contributing element. Single story stucco over masonry party wall commercial building with strongly proportioned classical pillars and entablature and a modest parapet. Capitals, cornice and transomed French doors have a mid-nineteenth century look. The Vieux Carre Survey notes that it was built to resemble the ground story of the demolished Italianate building it replaced.
9. 530-534 Bourbon. 1948 (I. William Ricciuti, Architect). Contributing Element. 1848 building (photo in 1960s Vieux Carre Survey) was demolished in 1947, with the present building built as a "replacement." Present building looks very much like its predecessor, with the exception of the pattern of openings on each floor. Two-story, stucco over masonry, party wall commercial building with a denticular cornice and an evocative French Quarter Style lacey iron second story gallery. (The gallery appears to be identical to that of the demolished building. The photo in the Vieux Carre Survey shows the building with a sign reading "Materials for Sale." Clearly the gallery was salvaged for the replacement building.) At ground level is an operable shutter, open bay commercial shopfront. Upper story has three transomed French doors whose spacing does not align with the four-bay, cantilevered, covered cast-iron gallery. (The 1848 building had four French doors aligned with the bays of the gallery, another clue that the old gallery was reused.)
10. 508- 510 Chartres. 1842, renovated 1954. Contributing Element. Three-and-a-half story, brick commercial building with granite columnar shopfront and a façade of four bays. When renovated for hotel use in 1954, the rather chaste façade received a three-story, lacey cast-iron gallery under its own roof. At that time the second and third story façade windows were replaced by French doors to access the gallery. The cast-iron gallery, whose columns include Gothic and Italianate curvaceous vine elements, has a very convincing c.1860 appearance.
11. 1024 Chartres. Provincial Motor Hotel, 1961. Contributing Element. Built in 1961 on the site of a c.1903 ice house, the Provincial received a Vieux Carre Commission Honor Award that same year. It is a convincing "in the manner of" Federal style, two story, stuccoed building. The upper story is pierced by shuttered French doors, each with a lacey ironwork panel in front. At the center of the first floor is a handsome elliptical arch entrance, with

Vieux Carre Historic District Additional Documentation

Orleans Parish, LA

Name of Property

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fanlight. The entrance is flanked by round arch openings, each featuring a fanlight and multiple panes of glass with a wooden panel below. Elegant Federal style dormers pierce the roof.

12. 1201-1209 Chartres/607 Gov. Nicholls. 1948, Herbert Benson & George Riehl, architects. Contributing Element. Stella Maris Maritime Center. Two story brick classically styled institutional building, with a large footprint, located on the corner of Chartres and Gov. Nicholls. The principal façade (on Gov. Nicholls St.) features a three-part articulation. At the center is an entrance pavilion with a pediment. The pavilion is set off at the edges with bricks laid in a manner to suggest rustication. Lower floor of entrance pavilion features three round arch openings; upper floor features three French doors, each with a small balcony. Remainder of main façade is pierced by evenly spaced six-over-six windows on the upper story and segmental head openings on the ground story. Ends of principal façade also feature bricks laid in a manner to suggest rustication. Hip roof is pierced by small dormers. The design inspiration must have been the nearby Ursuline Convent (1745).
13. 431 – 435 Dauphine. C. 1955. Contributing Element. Two story stuccoed party wall residence with unusually low proportions. The building has traditional French Quarter features, including prominent French doors, massive shutters with 18<sup>th</sup> century (looking) strap hinges, and a cantilever balcony with a decorative band iron railing system designed to suggest wrought iron.
14. 1220 Dauphine. 1950, Arthur Feitel, architect. Contributing Element. Two-and-a-half story, brick, hip-roofed institutional building (Maison Hospitaliere). Red brick walls, white trim, shuttered sash windows, elliptically arched entrance with fanlight and Federal style dormers should all be viewed within the context of the continuing popularity of the Colonial Revival taste during the mid 20<sup>th</sup> century. The building's two story lacey iron front gallery adds a strong French Quarter Style element.
15. 615 Decatur. 1948-49. Contributing Element. In 1948-49, according to the Vieux Carre Survey, c.1830 brick three-and-a-half story buildings at the corner of Decatur and Wilkinson were condemned and demolished. The present two story brick building (with a much smaller footprint) was then constructed. A photo dated May 22, 1962 in the Vieux Carre Survey shows the present building with no construction to either side (i.e., the building now to the right had not been built). The present building is so convincing that it could "pass" for an early French Quarter building. Presumably old brick from the demolition was used. The building features side gabled parapets, a denticular cornice, single leaf French doors on the second story accessing a simple iron balcony, and a shopfront with large openings. Intent of the design was to convey a c. 1825 appearance.
16. Decatur St. at Jackson Square. Meat (Butcher) Market (French Market complex). Contributing Element. This is a nineteenth century building significantly remodeled by the WPA in the late 1930s. The remodeling changed the character of the building to such an extent that for the purposes of the National Register, the building dates to the late 1930s. Pre-WPA photos show a utilitarian open market with slender posts supporting numerous cloth awnings. The Decatur Street side featured arched openings. The WPA added the signature Greek Revival-looking columnar gallery along the sidewalk (Decatur St.) and the cupolas. The arched wall behind the gallery was filled in with glass for shop windows. The building consists of two units beneath a continuous roofline. There is a breezeway between the two.
17. Decatur St. at Dumaine St. Bazaar (French Market complex). Late 1930s, WPA. Contributing Element. Built on the site of the old Bazaar (destroyed by a hurricane in 1915), this building is labeled "Fruits and Vegetables" on the 1940 Sanborn map. It is a long, low building that follows the curve in the street. It is styled to match the Meat Market (see above) – i.e., columns and cupolas. And like the meat market, is it two units under a continuous roof separated by a breezeway.
18. Decatur Street at St. Philip St. Vegetable Market (French Market complex). Late 1930s, WPA. Contributing Element. This building is entirely from the French Market WPA project and matches the Bazaar and Butcher Market (see above). It has the signature columns on all four elevations, but has no cupolas.
19. 900 Esplanade, 1313-1323 Dauphine. C. 1955. Contributing Element. Two story brick apartment building with Mansard roof third story. Symmetrical five-bay façade culminates with a central elliptical arch front doorway with fanlight. Mansard roof dormers have a chaste Federal look. (There is a late nineteenth century Mansard roof house in the same block.)

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20. 819 Orleans St. 1945-46 remodeling of c.1890 center hall cottage. Contributing Element. Quoting from the Vieux Carre Survey, "In 1945-46, when late Victorian architecture was scorned," this ornate circa 1890 cottage "was transformed into an austere hybrid Greek Revival and Italianate cottage." The hipped roof building has a five bay stuccoed façade with a central entrance flanked by segmental head windows. The central entrance features an ear molded door surround in the Greek Revival manner. (The door surround is either salvaged or a good copy.)
21. 630-32 N. Rampart. Circa 1940. Contributing Element. Plain two story stuccoed building with an irregular pattern of multi-pane windows and doors. The only "nod" to the Vieux Carre look is an iron gallery resting on slender iron poles.
22. 704-06 N. Rampart. Circa 1938. Contributing Element. Two story plain commercial building with a simple first story iron gallery supporting a second story balcony. Three French doors access the balcony. The lower story has large commercial shopfront windows and a central entrance.
23. 300-304 Royal. 1957, Bernard and Bernard, Architects. Contributing Element. The Vieux Carre Survey identifies this address as a "1950s reconstruction of three demolished three-and-one-half story townhouses [presumably c.1830]." Broad three-and-a-half story stuccoed building in prominent corner location built as part of a "package" with the Monteleone Hotel parking garage (#4 above). The parking garage is immediately behind 300-304 Royal. The two buildings were presented as one project to the Vieux Carre Commission. Building at 300-304 Royal has an early Greek Revival character, with a full entablature featuring mutule blocks and inset windows. Upper floor windows have molded lintels. There is a granite columnar shopfront with characteristic molded capitals and a cantilevered balcony on the second floor with a wheatsheaf pattern in wrought iron. Side elevation has an elegant gabled parapet with two recessed quarter round panels and a central Federal-style arched window. Recipient of VCC award in 1958.
24. 630 Royal. 1948. Contributing Element. This building received its present French Quarter style appearance when Rau's Antiques remodeled and expanded a one story circa 1935 undistinguished, quite plain building (as documented in a photo in the Vieux Carre survey). With its denticular cornice, building reflects, in part, the rather austere look of the Greek Revival in the city's commercial buildings. On the upper façade three French doors (with shutters) open onto a cast-iron balcony resting on iron scroll brackets. The shopfront is multi-pane with a recessed entrance.
25. 1307-09 Royal. 1960, Freret & Wolfe Architects. Contributing Element. One story stuccoed French Creole style cottage. Signature hipped roof has a slight kick at the eaves and an off-center chimney. Façade features three windows and a garage opening set within a broad arch. Garage door is paneled.
26. 621 St. Louis St. Royal Orleans Hotel (now Omni Royal Orleans Hotel). 1960. Koch and Wilson, Architects; Curtis and Davis, Associate Architects. Contributing element. Largest of the French Quarter Style buildings in this submission, the Royal Orleans, as originally constructed, was six stories high, with its monumental facade embracing the length of a city block. Its design borrows from two periods of Vieux Carre architecture. Its flat stuccoed front, first story round arch openings, modestly molded cornices, crowning entablature, and flat plank-like window surrounds belong to the late eighteenth and early nineteenth centuries. The lacy cast-iron galleries belong to the mid-nineteenth century. The top (sixth story) of the original building is set off from the other stories by a cornice that runs the length of the building. The second and third story windows are paired, each pair united by a single window surround. These devices were used to break up the mass of the building and reduce its perceived scale. The cast-iron galleries add much visual interest. The first story is entirely embraced by a more-or-less continuous gallery. Above the first story, the galleries are set in three separate groups on the facade, one at the center and another set near each end of the facade. The galleries serve to further break up the building mass. As noted elsewhere in Part 7, the seventh story (a dormered garret termed a mansard roof at the time) was added in 1963.
27. 617-619 St. Peter. 1936 (WPA). Jackson House, Louisiana State Museum. Contributing Element. This three story brick neo-Greek Revival residence, located at the corner of St. Peter and Cabildo Alley, is a WPA "reconstruction" of the building previously on the site. The ground level features shuttered French doors, and on the St. Peter façade, a Greek Revival ear-molded entrance. The second story features shuttered slip-head windows accessing a wraparound iron balcony. There is also a shuttered slip-head window with iron balcony on

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the third floor of the main façade (St. Peter). Roof features a broad overhang which seems inappropriate for the building.

28. 533-35 Toulouse. Contributing Element. Two c.1860 buildings remodeled and joined in 1961 with the addition of cast-iron balconies (2), a matching cast-iron railing at the top of one building, and a Colonial Revival entrance. By comparing a pre-remodeling photo with the building today, it is clear that the ground floor openings were generally reworked as part of the remodeling.

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
  - B Property is associated with the lives of persons significant in our past.
  - C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
  - D Property has yielded, or is likely to yield, information important in prehistory or history.
- Not applicable

**Areas of Significance**

(Enter categories from instructions.)

conservation  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1934-1961  
\_\_\_\_\_

**Significant Dates**

NA  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

NA  
\_\_\_\_\_

**Cultural Affiliation**

NA  
\_\_\_\_\_

**Architect/Builder**

Various – see inventory  
\_\_\_\_\_  
\_\_\_\_\_

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
  - B removed from its original location.
  - C a birthplace or grave.
  - D a cemetery.
  - E a reconstructed building, object, or structure.
  - F a commemorative property.
  - G less than 50 years old or achieving significance within the past 50 years.
- Not applicable

**Period of Significance (justification)**

See below

**Criteria Considerations (explanation, if necessary) NA**

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

Summary:

This additional documentation for the Vieux Carre National Register Historic District nomination will add a new area of significance: conservation (Criterion A), at the local level of significance. A large majority of the buildings constructed in the Vieux Carre during the 1934 to 1961 period (the period of significance for this addendum) were designed in a calculated "French Quarter style," for the purpose of blending into the district and, thus, preserving its character and feeling. This preference for the "French Quarter style" is significant at the local level because it reflects a historic preservation approach prevalent in the Vieux Carre at that time in preserving the "quaint and distinctive" character and feeling of America's second oldest municipally protected historic district.

As per National Park Service (NPS) definition, conservation is the preservation, maintenance, and management of natural or manmade resources. NPS defines feeling as a property's expression of the aesthetic or historic sense of a particular period of time. A sense of being transported to the city's early history is especially important to the Vieux Carre and might have been diminished had non-compatible development been allowed. Thus, conservation is the appropriate area of significance for buildings constructed in New Orleans' Vieux Carre between 1934 and 1961, a period dominated by the Modern Movement in architecture. This historicism prevalent in the Vieux Carre was in sharp contrast to the urban modernism that was becoming increasingly prevalent during the middle third of the 20<sup>th</sup> century. Modernism had indeed triumphed, especially in post-war America, but not always, and certainly not in the City of New Orleans' historic heart, its original center, the Vieux Carre.

It should also be noted that the twenty-eight resources proposed for addition to the nomination as contributing elements (many of them large and multi-story) are products of an approach to historic preservation that has added to the Vieux Carre's overall cohesiveness (preserving its "quaint and distinctive" character, as charged by the original legislation). While mimicking historic styles is not generally recommended by today's historic preservation commissions, the prevalence of "French Quarter style" buildings in the 1934 to 1961 period has had a salutary effect on the Vieux Carre by discouraging the introduction of jarringly different architectural styles into this delicate historic setting. Can one imagine, for instance, the effect upon the district had the massive Royal Orleans Hotel been built in a daring, rough-concrete New Brutalist style?

The period of significance for the district spans from 1934 (picking up with the end of the current period of significance) to 1961, the latter to follow the National Register's fifty year cutoff. The "French Quarter style," or "French Quarter Revival," (the style used to conserve the character and feeling of the historic district) continued to be the dominant approach through the 1960s and beyond for new construction. While the Register's fifty year cutoff is admittedly arbitrary in this instance, it is at least a nationally recognized period of time. To select any other date to end the period of significance would have been even more arbitrary. (There are various important examples of the French Quarter Revival in new construction in the 1960s and early '70s. Whether these buildings would meet the Register's requirements for "exceptional significance" is the subject of future research and analysis.)

---

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

The Endangered Vieux Carre:

New Orleans' "old quarter" was an immigrant slum filled with decaying buildings at the turn of the twentieth century. Apathy toward the area was "pervasive" (to quote the Vieux Carre Commission's on-line history). As unimaginable as it may seem, in 1895 official plans were made to demolish both the Cabildo, the venerable seat of Spanish government on Jackson Square, and the nearby Presbytere. And perhaps neglect was better than attention. In 1903 the city purchased an entire square and demolished various early historic buildings to make way for a new Civil Courts Building. (The Beaux Arts pile was completely out-of-scale for the Quarter and remains, to some extent, a building preservationists love to hate.)

Even in the early 1920s, as a preservation movement began to emerge, there were local businessmen who thought a good fire or bulldozer was in order. Anthony J. Stanonis, in his book *Creating the Big Easy: New Orleans and*

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*the Emergence of Modern Tourism, 1918-1945*, quotes businessman William Schultz: "In its present condition the Vieux Carre renders valueless a big slice of our commercial section . . . . It is quite certain that a general demolition of the tumbledown shacks in the Vieux Carre will be necessary for the expansion of the city within the next decade." In other words, history stood in the way of progress, with progress equating shiny new skyscrapers. Elizebeth Werlein, the grande dame of French Quarter preservation, recalled that local businessmen told her she "was a nice girl, who didn't know that 'progress' meant destruction of old buildings."

#### A Preservation Movement Emerges:

"The heart of the old French Quarter has stopped beating," eulogized Lyle Saxon shortly after a fire destroyed the French Opera House in December 1919. Some believe that the loss of this beloved landmark was a turning point in attitudes towards the Vieux Carre. (Another landmark of French Creole culture in the Quarter, the St. Louis Hotel, had been demolished three years earlier.)

Various forces came together in the 1920s to create an awakened interest in preserving the city's historic heart. There was the private approach of individuals such as William Ratcliffe Irby, who restored his own house, donated buildings to Tulane University, and donated the Lower Pontalba Building and an endowment fund to the Louisiana State Museum. Various artists, writers and intellectuals settled in the Quarter in the 1920s and focused attention on the exotic locale in their work (for example, Sherwood Anderson and William Faulkner). Of particular importance was a series of organizations founded in the Quarter: Le Petit Theatre du Vieux Carre (1919); the Arts and Crafts Club (1922); and Le Petit Salon (1924).

In 1925, the various players interested in the Vieux Carre managed to pressure City Hall to create a historic preservation commission, albeit solely advisory to the mayor. The commission met only sporadically, and according to the Vieux Carre Commission's on-line history, there is "little evidence that the city heeded any advice."

#### The Vieux Carre Commission:

Today's Vieux Carre Commission (VCC) was made possible by an amendment to the Louisiana constitution, passed by voters on November 3, 1936, granting the City of New Orleans the authority to create a body to oversee preservation in the Quarter – one with "broad police powers," to quote the VCC on-line history. The boundaries were (as they are today): the Mississippi River, the uptown side of Esplanade, the river side of Rampart, and the downriver side of Iberville. The purpose: "in order that the quaint and distinctive character of the Vieux Carre section of the City of New Orleans may not be injuriously affected . . . ."

On March 3, 1937, the New Orleans city council passed an ordinance creating the VCC. (New Orleans was the nation's second city to adopt a historic preservation ordinance and create a commission. Charleston, South Carolina was the first, in 1931.) The first commission met on April 8, 1937. But the battle to save the Vieux Carre was far from over. The first commission was characterized by "passivity" and "disappointing inertia" (VCC on-line history). Author Harnett Kane peppered the newspaper with articles about the commission doing nothing while buildings were being demolished, iron balconies being removed, etc.

A critical event was the founding in June 1938 of the Vieux Carre Property Owners Association (VCPOA) under the leadership of Elizebeth Werlein, perhaps the most influential single person in early French Quarter preservation. A Michigan native married to a local businessman, Werlein had led the delegation petitioning the Louisiana legislature for a referendum on a constitutional amendment. She had the social clout, not to mention the "spunk," to make things happen. Her special zeal for her adopted city was evidenced in a 1930s radio interview, when she asked, "What will we say to the New Orleans of tomorrow, bereft of all difference, become the typical American city, because inert, indifferent and lazy, we have taken no steps to save the inheritance of rare worth which we can easily preserve?"

Werlein quickly turned Mayor Robert Maestri, elected in 1936, into a supporter. Maestri dubbed her the "mayor of the French Quarter." Events came to a head in February 1939 when the VCC issued a demolition permit for a building on Bourbon Street to make room for a parking lot. The resulting confrontation between Werlein and VCPOA and the VCC ended with the Commission reversing its decision. The ensuing lawsuit became the first legal test of the ordinance, with the VCC winning. Soon afterward, Mayor Maestri gave the commission office space and funding for a full-time employee (architect Charles Wicker).

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The VCC entered the war years with good press, defined powers and a professional staff. In 1941 the Louisiana Supreme Court gave them another legal victory, finding that the agency's jurisdiction extended to the "sides, rear and roof of any building in the Vieux Carre, as well as the street façade."

The post-World War II years were challenging for the Vieux Carre Commission. Particularly disheartening was a 1946 city ordinance that carved certain areas on the perimeter (ones particularly pressured by commercial interests) from the VCC's jurisdiction. (These areas were not reinstated until 1964.) Lawyer James J. Morrison of VCPOA, in a letter to the newspaper, thundered that the VCC's failure was not due to lack of authority or funds, but to "favoritism and the lack of imagination of the commission in accommodating the architectural tradition of the quarter to the needs of modern commerce and building."

There were a notable number of demolition applications in the 1950s, as the Quarter faced mounting threats from increasing commercialization (responding to the rise of mass tourism in the area). To address the problem, the Commission adopted a demolition policy in 1955. It reads in part: "Wherefrom, the Commission will consider the advisability of demolition when: (1) It is proved a necessary part of preservation by means of authentic restoration [reproduction], subject to approval of reproduction drawings, and to be under bond." (2) Building does not possess historic or architectural value to the quaint and distinctive character of the Vieux Carre, or is injurious to it, subject to approval of plans for replacement by suitable (in character) treatment, and to be under bond if deemed advisable."

Needless to say, the above represents an approach not in tune with today's preservation ethos. And while several important buildings were lost in the 1950s (and beyond) under this policy, the VCC minutes reveal that the advanced deterioration-demolish and rebuild argument did not always win the day. The Commission voted to deny demolition requests quite regularly, probably more often than it allowed demolitions under the 1955 policy.

#### The "French Quarter Style":

While modernism emerged triumphant in the post-WWII years, not so in the VCC-protected French Quarter. The late Malcolm Heard (Tulane School of Architecture) in his *French Quarter Manual* (published by the School of Architecture in 1997), notes: "Although the official position of the VCC has been that good modern design should not be discouraged in new construction, in practice a stifling conservatism has prevailed."

Heard identifies two "identifiable styles" that emerged in the Quarter "within the constraints of preservationist attitudes": Twentieth Century Restoration and Vieux Carre Revival. Heard describes the latter as follows: "The Vieux Carre Revival style is a twentieth century mode characterized by copying pieces of earlier French Quarter buildings and combining them in new structures. Designers work within some style or combination of styles represented in the Quarter's historic inventory. The practice arises from a feeling that new construction . . . should fill in the gaps in the French Quarter fabric as inconspicuously as possible, leaving the limelight for older buildings." "The best of this work," concludes Heard, "deserves respect for its inventiveness and skill and for the genuine desire for contextual harmony it presents."

Of course, the historicism approach has not been without its critics. It was particularly scorned in the mid-twentieth century (at the time the buildings in this update were built). Bernard Lemann, of the Tulane School of Architecture, in a 1960s piece on the Quarter derided "a flaccid historicism" that "is in no way preferable to any other kind of rampant destructiveness."

Le Petit Theatre was a pioneer in the French Quarter Revival approach to preservation. In 1922 the organization hired architect Richard Koch to substantially alter an old building on St. Peter Street (in a prominent location near the Cabildo) for its theatre. Koch convinced the group to leave the old building intact and build a new facility on an adjacent parcel. The design, by Armstrong and Koch, observes the Vieux Carre Commission, "marked the first attempt to fashion a new building to blend with the quarter's old structures." Thus was born the Vieux Carre Revival, or French Quarter Style.

Builders and architects were definitely selective in the French Quarter buildings they chose to reference in new construction. American taste, for example, at mid-twentieth century had generally little use for the various Victorian-era styles. The Eastlake and Italianate styles, found in abundance in the Quarter, were held in deep disdain. (In fact, when the



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Vieux Carre Survey was done in the mid-1960s, buildings from this era were considered almost intrusive. And occasionally Victorian era buildings were demolished or altered beyond recognition in the Quarter in the mid-twentieth century.)

Architects and builders instead looked to what might seem natural – the Vieux Carre’s earliest surviving architecture – the “signature” Vieux Carre looks. The buildings being proposed in this update for contributing status are almost all major expressions of this phenomenon. As such, these buildings contribute to the historic feeling of the Vieux Carre and to its look as it has evolved over time. And they represent the dominant approach to preserving the “quaint and distinctive” character of the Quarter at the time they were built.

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**Developmental history/additional historic context information** (if appropriate)

See above

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**9. Major Bibliographical References**

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67 has been requested)  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey  
 recorded by Historic American Engineering Record  
 recorded by Historic American Landscape Survey  
 Not Applicable

**Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government (Vieux Carre Commission)  
 University  
 Other

Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): NA

**10. Geographical Data**

**Acreage of Property** NA

(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 NA  
Zone Easting Northing

3  
Zone Easting Northing

2  
Zone Easting Northing

4  
Zone Easting Northing

**Verbal Boundary Description** (Describe the boundaries of the property.) NA

**Boundary Justification** (Explain why the boundaries were selected.) NA

**11. Form Prepared By**

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organization Fricker Historic Preservation Services, LLA and Board

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**Additional Documentation**

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Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.  
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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**Photographs:**

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

**Name of Property:** Vieux Carre Historic District (Additional Documentation)

**City or Vicinity:** New Orleans

**County:** Orleans **State:** LA

**Photographer:** Donna Fricker

**Date Photographed:** July/August 2011

**Location of Original Digital Files:** LA Division of Historic Preservation

**Number of Photographs:** 26

Photo 1  
Showing building #3, camera facing south

Photo 2  
Building 3 streetscape, camera facing southeast

Photo 3  
Showing building 4, camera facing east/southeast

Photo 4  
Showing building 23, camera facing northeast

Photo 5  
Building 8 streetscape with building 8 in foreground, camera facing east/northeast

Photo 6  
Building 8, camera facing southeast

Photo 7  
Building 7, camera facing west

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Photo 8

Building 6, camera facing southeast

Photo 9

Building 26 streetscape with building 26 in background, camera facing north/northeast

Photo 10

Building 26, camera facing northwest

Photo 11

Building 10, camera facing northeast

Photo 12

Building 9 in foreground, camera facing south

Photo 13

Building 24 in foreground, camera facing south

Photo 14

Building 27 in foreground, camera facing northwest

Photo 15

Building 28, camera facing northwest

Photo 16

Building 15, camera facing northwest

Photo 17

Building 16, camera facing northeast

Photo 18

Building 17, camera facing northeast

Photo 19

Building 11, camera facing northeast

Photo 20

Building 12, camera facing northwest

Photo 21

Building 25, camera facing west/northwest

Photo 22

Building 25 streetscape, camera facing southwest

Photo 23

Building 2, camera facing northeast

Photo 24

Building 19 in foreground, camera facing southwest

Photo 25

Building 20, camera facing northeast

Photo 26

Building 22, camera facing southeast

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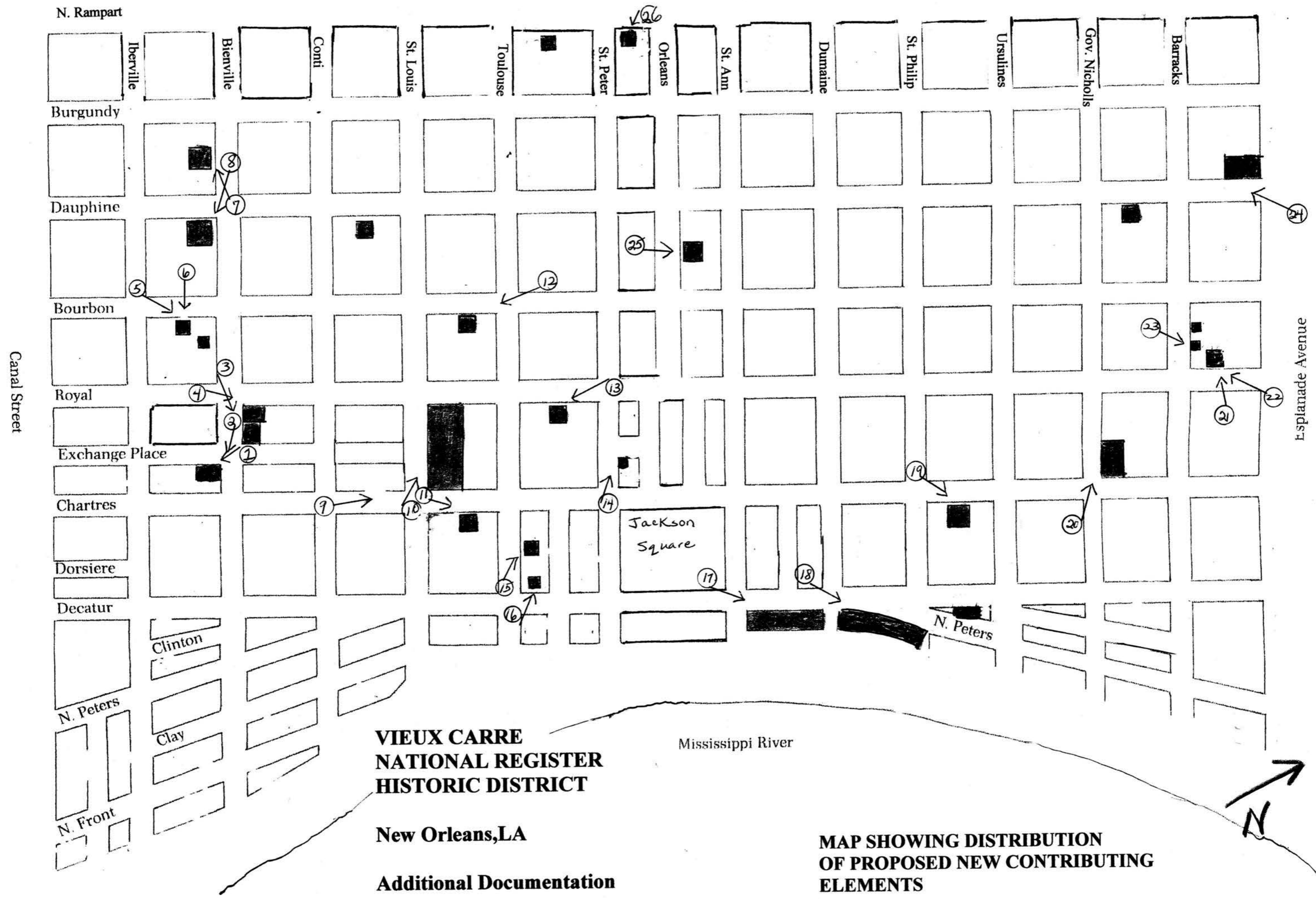
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**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

name Multiple  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).  
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



**VIEUX CARRE  
NATIONAL REGISTER  
HISTORIC DISTRICT**

**New Orleans, LA**

**Additional Documentation**

**MAP SHOWING DISTRIBUTION  
OF PROPOSED NEW CONTRIBUTING  
ELEMENTS**



View Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 1 of 26  
Bldg 3





View Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 2 of 26  
Bldg 3 in foreground



French Quarter Historic District (Additional Documentation)

Orleans Parish, LA

Photo 3 of 26

Bldg 4



Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

Photo 4 of 26

Bldg 23



View Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 6 of 26  
Bldg 8





Live  
THE BETTER & TRUE OF NEW

D. Juneau 296

Nioux Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 5 of 26  
Bldg 8 in foreground



Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

Photo 7 of 26

Bldg 7



Vieux Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 8 of 26  
Bldg 6



Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

Photo 9 of 26

Bldg 26 in background





Vieux Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 10 of 26  
Blag 26



Vieux Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 11 of 26  
Bldg 10



Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

Photo 12 of 26

Bldg 9 in foreground



Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

Photo 13 of 26

Bldg 24 in foreground





Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

Photo 14 of 26

Bldg 27 in foreground

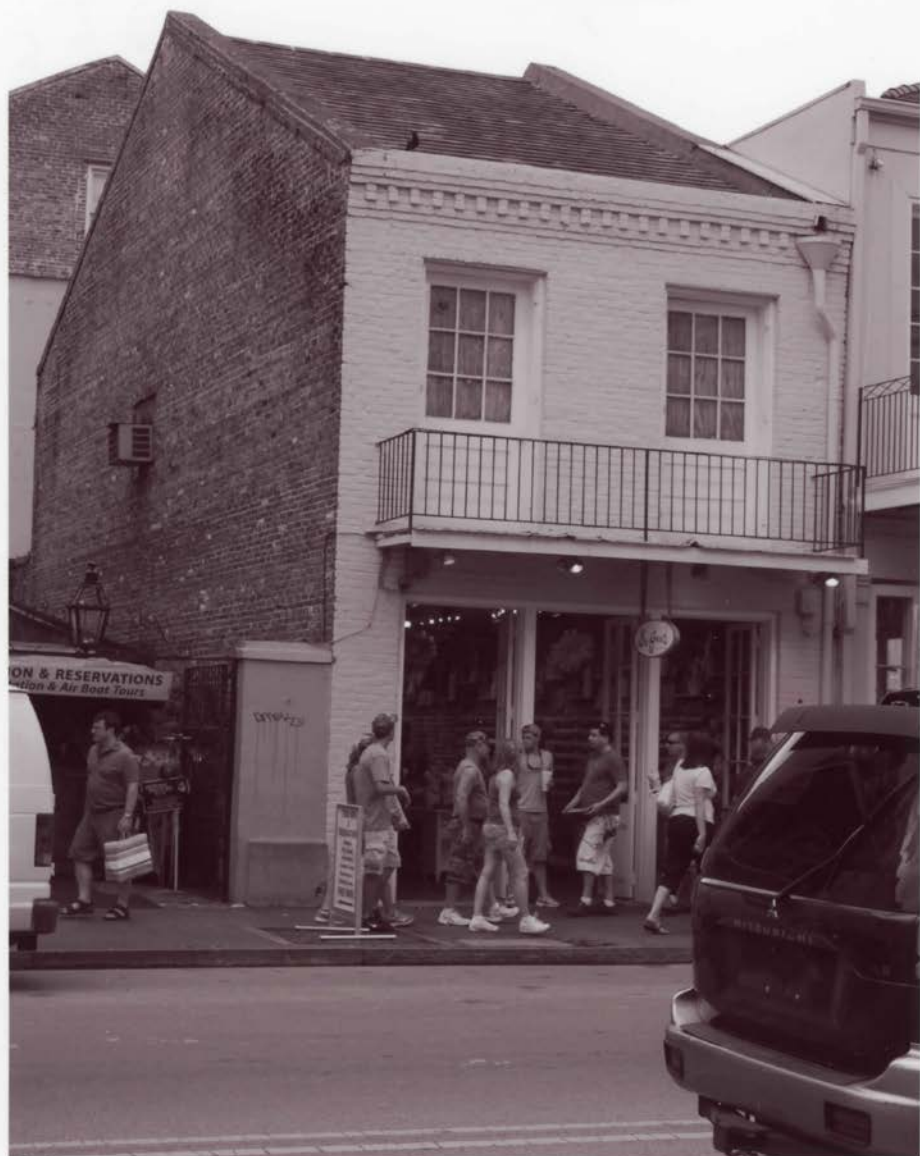


Vieux Carre Historic District (Additional)

Orleans Parish, LA

Photo 15 of 26

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Vieux Carré Historic District (Additional Documentation)

Orleans Parish, LA

Photo 16 of 26

Bldg 15



Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

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Bldg 16





Rieux Carre Historic District (Additional

Orleans Parish, LA

Photo 18 of 26

Blag 17



Vieux Carre Historic District (Additional Documentation)

Orleans Parish, LA

Photo 19 of 26

Blag 11



Vieux Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 20 of 26  
Bldg 12



Vieux Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 22 of 26  
Bldg 25 streetscape





Vieux Carre Historic District (Additional Documentation)  
Orleans Parish, LA  
Photo 21 of 26  
Bldg 25



View Carre Historic District (Additional  
Documentation)

Orleans Parish, LA  
Photo 23 of 26  
Bldg 2



Vieux Carre Historic District (Additional  
Documentation)

Orleans Parish, LA

Photo 24 of 26

Bldg 19



Vieux Carre Historic District (Additional  
Documentation)

Orleans Parish, LA

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Bldg 20





Vieux Carre Historic District (Additional  
Documentation)

Orleans Parish, LA

Photo 26 of 26

Bldg 22

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY Viewx Carre Historic District  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: LOUISIANA, Orleans

DATE RECEIVED: 9/30/11 DATE OF PENDING LIST:  
DATE OF 16TH DAY: DATE OF 45TH DAY: 11/15/11  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 66000377

NOMINATOR: OTHER

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 10/11/2011 DATE

ABSTRACT/SUMMARY COMMENTS:

*Accept AD*  
*Adds "Conservation" as Area*  
*The budding Preservation*  
*design guidelines*  
*7 Sig. Reflects*  
*movement and subsequent*

RECOM./CRITERIA Accept AD  
REVIEWER J. Glaw DISCIPLINE \_\_\_\_\_  
TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



# United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.

Washington, D.C. 20240

IN REPLY REFER TO:

Note to file

Vieux Carre Historic District, Orleans Parsish, LA

The LA SHPO submitted additional documentation to update the National Register listing for the Vieux Carre Historic District in January, 1984. This update extended the period of significance for the National Register district to 1933 (it does not amend the NHL district).

The additional documentation was not recorded nor noted in the NRIS nor was there a file for the National Register documentation. Apparently, the original submission was lost. In 1985, the LA SHPO provided a photocopy of the nomination amendment. On March 27, 1985 the Keeper accepted the additional documentation to the National Register. Again, there was no note made in the NRIS nor was there a National Register file created.

A copy of the resubmitted copy, sent in 1985, along with a copy of the surnamed letter from Carol Shull to the SHPO was discovered in the correspondence section of the Vieux Carre NHL file.

There is no signed copy of the National Register document; the copy of the letter will serve to acknowledge that the additional documentation was accepted as of March 27, 1985.

Jim Gabbert  
Historian  
National Register of Historic Places  
8/11/2011

# National Register of Historic Places

## Note to the record

Additional Documentation: 2018

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

\_\_\_\_\_  
Name of Property

\_\_\_\_\_  
County and State

Section number \_\_\_\_\_ Page \_\_\_\_\_

\_\_\_\_\_  
Name of multiple property listing (if applicable)

### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: AD66000377

Date Listed: 10/15/1966

Property Name: Vieux Carre Historic District (Additional Documentation)

Parish: Orleans

State: LA

-----  
This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
\_\_\_\_\_  
Signature of the Keeper

6-1-2018  
\_\_\_\_\_  
Date of Action

Amended Items in Nomination:

This SLR seeks to clarify statements made in the Additional Documentation (AD) for the Vieux Carre Historic District.

The period of significance for this AD applies to the Conservation area of significance and ends in 1968. The period of significance reflects the creation of the Vieux Carre Commission and the urban/historic conservation of the French Quarter as a matter of public policy. This arbitrary date is chosen based on the time of submission of this AD; as noted in the document, new construction after 1968 may be designed in the "French Quarter style" and reflect the role of the Vieux Carre Commission, but does not demonstrate the exceptional significance necessary for being considered contributing.

Despite the language used in the form, those French Quarter style buildings that hit the "50 year mark" after 1968 are not automatically considered contributing. The nomination form itself will have to be amended by addressing a new period of significance.

\_\_\_\_\_  
The Louisiana State Historic Preservation Office was notified of this amendment.

#### DISTRIBUTION:

**National Register property file**  
**Nominating Authority (without nomination attachment)**

AD 66000377

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

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Name of Property	Orleans Parish, LA
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Section number 7 Page 1



1. Vieux Carré Additional Documentation
2. State/Federal Agency Certification
3. As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets, meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria.

*Kristin P. Sanders*

*5/9/2018*

**Signature of certifying official/Title:** Kristin Sanders, State Historic Preservation Officer **Date**

**Louisiana Department of Culture, Recreation, and Tourism**  
State or Federal agency/bureau or Tribal Government

*Accept AD* *Janet Smith* *6-1-2018*  
*For Keeper of the National Register*

5. Number of Resources Within Property
  - Contributing Buildings: 19
  - Non-contributing buildings: 30 (20 will be contributing once they reach 50 years of age)
  - Updating period of significance for existing district changes 19 buildings from non-contributing to contributing.

**Part 7:**

The Vieux Carré was updated in 2011 to add a new area of significance under Criterion A: Conservation to include the French Quarter Revival architectural style. This update included adding 28 contributing buildings under this area of significance. The period of significance set up for these buildings was 1934-1961. This current additional documentation document further updates that period of significance to 1968 for buildings classified under the French Quarter Revival style. By updating the period of significance to 1968, 19 contributing buildings are being added to the Vieux Carré for their significance as French Quarter Revival style buildings. It is also requested that other 20 become contributing buildings once an age of 50 years is reached.

The following discussion of the French Quarter Revival Style is taken from the 2011 update to the Vieux Carré:

“Overall Architectural Character of the Vieux Carre:  
While the Vieux Carre has the reputation of being an ancient place, actually relatively little survives from the colonial period, due to disastrous fires in 1788 and 1794. Today’s district has a huge inventory of fine buildings from roughly 1800 to 1860, but there are also many Victorian Era buildings (for example, Italianate commercial buildings,

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also many Victorian Era buildings (for example, Italianate commercial buildings, Italianate shotguns and Eastlake shotguns) and early twentieth century buildings (for example, in the Craftsman style). The 1983 National Register update estimated that 19% of the overall building stock dated from 1862 to 1900 and 14% from 1900 to 1933.

Architecturally the district is a place of great variety – in time, style, and type (with the notable exception of modern styles, which are found only very occasionally and along the periphery). Quoting Malcolm Heard, a member of the Vieux Carre Commission, in his overview of the 1980s survey: “The final point to be made is perhaps the most important: the diversity of the Vieux Carre should be understood and highly valued. The buildings represent no single style but an extraordinary assemblage of quite different styles and attitudes extending from the Ursuline Convent of about 1750 to the present day. Each successive style is of interest in itself, including those of our own century, once we gain sufficient distance to see it.”

The “French Quarter Style”:

The above diversity notwithstanding, in the popular imagination, the Vieux Carre equals French Creole cottages and lacey iron galleries on old red brick buildings. Ironically, the signature lacey galleries are from the American period. Countless rather chaste earlier buildings received elaborately worked cast-iron galleries in the 1840s and ‘50s.

These evocative images of Old New Orleans were revived in the mid-twentieth century in what was known at the time as the French Quarter or Vieux Carre style. (See also Part 8.) In a Times-Picayune article of August 2, 1959, describing renovation work planned for the Quarter, the author noted that the “iron-lace trim and balconies” of the old brick buildings “boast the charm of old New Orleans.” “We understand,” he continues, “that in cooperation with the Vieux Carre Commission, he [the new owner] will restore these properties in Vieux Carre style . . . .”

The Vieux Carre style had various permutations, as detailed in the inventory below. Most often, new construction was generally evocative of iconic French Quarter building types – for example, a traditional historic building shape with a few typical French Quarter details. In a few notable instances, buildings were touted as “reconstructions” of demolished historic buildings, sometimes using salvaged parts. (See Part 8 for the Vieux Carre Commission’s demolition policy that made provision for demolitions and rebuilds under certain circumstances.)

In summation, a definition of the French Quarter Style from this period would include the following: 1) the urban party wall Creole cottage form (with and without front galleries, largely without); 2) cast-iron galleries in lacey plentitude; 3) shallow cantilevered balconies with a wrought-iron look to the railings; 4) simple Greek Revival denticular brick cornices; 5) French doors; 6) wooden galleries on buildings designed after the



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manner of rear Quarter dependencies; and 7) Greek Revival columnar shopfronts. There is one fully developed French eighteenth century neo-classical-style building (#12 below) that resembles the nearby Ursuline Convent (1745). Finally, there are some quietly classical buildings with one or two signature applied features.

Among the most interesting buildings are utilitarian ones (two warehouses and a parking garage) designed to blend into the Quarter. All three are located on Bienville Street, near the edge of the VCC-controlled district and near Canal Street, a major commercial thoroughfare. The architects used traditional details such as wooden windows, cast-iron balconies, etc. – all for the French Quarter look rather than function. (See buildings 4, 6 & 7 below.)

There are also a few instances of historic buildings being remodeled to look “more French Quarter” – or at least, someone’s perception of French Quarter. Continuing a tradition begun in the pre-Civil War years, the chaste, largely unadorned 1842 building at 508-510 Chartres (#10 below) received a multi-level lacey cast-iron gallery in 1954. (The gallery totally dominates the façade.) And there is one instance of an elaborate Victorian Era cottage being totally remodeled in a simpler Greek Revival-style in 1945-46 (#20 below). (The ear molded doorway is either salvaged or a good copy.)

The French Quarter Style reached its high-profile apogee (at least within the 1934 to 1961 timeframe of this update) with the controversial construction in 1960 of the Royal Orleans (now the Omni Royal Orleans), the first hotel to be built in the Quarter since the Monteleone (1908). The largest French Quarter style building ever built in the district, the hotel occupies the site of the venerable St. Louis Hotel, demolished in 1916. (The site had become a parking lot.) Years in the making and with Edgar Stern, a very prominent businessman/philanthropist behind it, the hotel was announced in the newspapers in the summer of 1957.

Initially the architectural firm of Curtis and Davis, specializing in the modern style, was hired for the project. Davis suggested a series of designs that might be a “bit of a departure” for the French Quarter (quoting from a book on the hotel). In late 1955 the VCC rejected Davis’ designs, writing the firm that “the elevations were deemed not in character.” Fairly soon the developers added to the design team traditionalists Koch and Wilson. Essentially the firm of Koch and Wilson was retained to design the exterior, with Curtis and Davis mainly responsible for the interior. In their November 1957 approval of the new design, the commission wrote: “Every new building in the Vieux Carre has to be considered individually. It is felt that the design as approved will give a building that is truly French Quarter in design at a great expense to the applicant, and it will replace an open parking lot that has been one of our problems for years.”

Much emphasis was placed on the hotel taking its architectural cue from the old St.

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Louis Hotel. Like the St. Louis, the building has an arcaded first floor (with a small section of the St. Louis arcade being reused on a side elevation) and square head openings on the upper floors. Quoting Sam Wilson: “Of course, we were greatly influenced by the style of the St. Louis Hotel. We gave the Royal Orleans the same height as the St. Louis had, a similar cornice line, a similar mass.” To add to the French Quarter look, lacey ironwork galleries were used – in this case sparingly to break up the mass of the primary elevations. The design received a Vieux Carre Commission award the year the facility opened. The hotel was designed to be able to handle an additional story, and in 1963, a Mansard roof (“in the Parisian manner,” as noted at the time) was added to provide for a seventh story (Koch and Wilson; Curtis and Davis).

From previous update: The following buildings are contributing elements to the Vieux Carre because they exemplify an approach to historic preservation dominant at the time: the use of the French Quarter Style to be “in character” with, and preserve the feeling of, the old quarter, as noted above.”

**Note about Criterion Consideration G:**

The period of significance shall be extended to included French Quarter Revival Style buildings currently meeting the 50 year age mark as of 2018. There are currently no buildings less than 50 years old which, based on existing knowledge, meet the exceptional significance guideline. Thus, buildings listed below that are not yet 50 years old and are denoted as French Quarter Revival Style (with a FQR after its status in the inventory) shall become contributing buildings once the age of the building reaches 50 years. They are denoted as such, “Address, date built, architect: description. **NON-CONTRIBUTING (FQR).**” Those buildings that postdate 1933 (the end of the period of significance for the rest of the Vieux Carré buildings not designed in the French Quarter Revival style), or whose alterations postdate 1933, and that are not built in the French Quarter Revival style, are non-contributing. The historical significance of each structure to be added is listed below.

**INVENTORY OF FRENCH QUARTER REVIVAL STYLE BUILDINGS, 1962-1968**

The 2011 update to the district that added French Quarter Revival as an additional area of significance included an inventory for 28 buildings. A new resurvey was done of the buildings that post-date 1961 in order to evaluate their significance under the French Quarter Revival Style. These are included in the following inventory.

**Survey of Vieux Carré post-1961 buildings**

1. **825-827 Barracks Street. c. 1962 (Unknown architect).** Although it does not seem to have been remarked on by the press, at the time of its 1962 construction, this two-and-half story house was apparently the first private residence built in the French Quarter since World War I (or earlier). It replaced a modest two-story, two-bay frame house that

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dated to the mid-1800s. The new house looked to an earlier era for its inspiration and was modeled on the service buildings often allied to Creole townhouses. Various used as kitchens, slave/servant quarters, and workshops, the backyard buildings were well-suited to the sub-tropical New Orleans climate with high ceilings and multiple openings. This house is built up to the sidewalk and clad in old brick. The ground floor and second level each have three full-length openings, all covered with louvered shutters. The cantilevered gallery, which bisects the front facade, is frame with four slender wooden posts supporting the roof extension. The steeply pitched end-gable roof has two large dormers with three-over-three windows. The shutters, steep roof, and dormers were all added to the building later, probably in the 1980s. Photos from the mid-1960s show the house with a low-pitch hip roof and a heavy roof cornice. The changes, which perhaps were meant to confer a stronger French Quarter look, unfortunately altered the scale and proportions of the house. The heavy roof, over-large dormers, and shutters overload the small facade creating a visual imbalance. **CONTRIBUTING**

2. **826-828 Barracks Street. 1987 (David Becnel, architect).** A completely new single-family home was built on this vacant lot after many years of wrangling with the Vieux Carré Commission. A small, early 20th century dwelling disappeared in the 1950s and from the 1960s onward several individuals made efforts to obtain permission to construct a new house on the site. The final design is a stuccoed, three-story, 3,400 square foot residence in the French Quarter Style that echoes a detached, two-story service building in both its design and placement at the rear of the lot. The house is L-shaped with the front section filling the width of the lot. The four-bay front has French doors with shutters on the first and second floors, opening onto a gallery on the second floor. Two dormer windows are set at the center of the roof which is framed by fire walls that extend above the roof at each side.  
(**N.B.** The house is only partially visible from the street, set back 80 feet from an eight-foot brick privacy wall.) **NON-CONTRIBUTING (FQR)**
3. **715 Bienville Street. 1974 (S. Stewart Farnet, Architect).** Two-story brick commercial building with a front facade dominated by a cast iron gallery. The design is based on 1850s' era Creole style buildings with arched door and window openings on the ground floor and symmetrical French window openings on the second floor. Instead of a balcony that would be typical of the antebellum Creole design, the exterior second floor is a gallery (covered) and extends over the sidewalk into a canopy. The proportions are an exaggeration of the Creole style but sustain the design language. The building was awarded a Vieux Carré Commission certificate of merit for new construction in 1974.  
**NON-CONTRIBUTING (FQR)**
4. **928-930 Bienville Street. Addition, 1981. (Becnel & Associates, Architects).** This double Creole cottage was originally a "narrow" Creole cottage, a two-bay masonry building whose tall gabled sides accentuated the narrowness of the facade. At the time

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of the new construction, the c. 1830 house did not have a dormer, which was typical for this type of Creole cottage of the era. The 1981 construction doubled the size of the building, making it a double, four-bay Creole cottage and added two dormers. Period details include batten shutters for the French doors. The original materials, massing, and workmanship were admirably replicated. The new construction is imperceptible to all but specialists. **NON-CONTRIBUTING (FQR)**

5. **932-936 Bienville Street. 1981. (Becnel & Associates, Architects).** One of two buildings built in a courtyard setting to function collaboratively as a hotel. The compound is oriented toward Burgundy Street. From the street the view is partly obscured by a masonry privacy wall and cast iron gate. The two-story rear building is patterned on a traditional detached service building. The narrow cantilevered balcony has a simple iron railing. The single slope metal roof is bracketed with firewalls. There are three door-height openings on each level. They are deep-set and evenly placed, without surrounds or other framing. They appear to have single, fixed glass doors as opposed to French doors. The exterior stucco on both on the street-facing and the courtyard-facing facades is smoothly finished. See below for the companion building. **NON-CONTRIBUTING (FQR)**
6. **938-940 Bienville Street. 1981. (Becnel & Associates, Architects).** The back of this building opens onto a courtyard shared with 932-936 Bienville, described above, with the front facade on Burgundy Street. This was originally a two-story 1920s commercial building. It was completely renovated, becoming a three-story building that suggests a Creole townhouse. The front facade is a simple composition of a metal gable-end roof with firewalls, a cantilevered second-story balcony with an unadorned iron railing, and a repeating pattern of three openings on each floor, each lightly accented with a stucco relief surround. The openings are deep-set and have fixed glass. On the Bienville side, there are two windows for each floor, again with fixed glass and modest surround. The rear of the building, facing the courtyard, mirrors the rear two-story building with three openings on each floor and a modest balcony on the second floor. The fourth facade is flush with the adjoining building on Burgundy and thus not visible. These two buildings pass the "first glance test" of compatibility with the Vieux Carré landscape. They blend into the built landscape by virtue of their scale, roof forms, and placement. But a closer look shows that there is scant use of the elements of French Quarter Style (only the cantilevered balconies and party wall) and a concomitant lack of texture, details, or other elements that add to the "the character and feeling" of the Vieux Carré. **NON-CONTRIBUTING (FQR)**
7. **137-141 Bourbon Street. Circa 1963. (Architect Unknown)** A rare Modernist building in the Vieux Carré built without any concession to traditional French Quarter designs. A 1964 photo in the Vieux Carre Survey shows the corner building on Bourbon and Iberville with a similar footprint and silhouette, as a rectangular building with a flat,

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industrial facade and a band of two-over-two windows within a second-story recess. The site was reportedly a laundry among other light-industrial uses. In 1997 the building was transformed into a music club and restaurant. The architectural firm of Arthur Q. Davis & Partners added open commercial doors and windows to the ground floor. After several music-dining incarnations it became a Hard Rock Cafe franchise. During the 1990s a third story was added to the building. **NON-CONTRIBUTING**

**8. 221-225 and 227-233 Bourbon Street. 1989. (John C. Williams, Architect).**

Separate but matching two-bay Creole cottages. The three-story 1840s Creole townhouse that occupied this site was destroyed by fire in 1983. The owner's proposal to rebuild one story at a time was rejected by the Vieux Carré Commission. The lot was sold and six years later plans for the Creole cottages linked by a carriageway were approved. The story-and-a-half cottages each have two street level openings with double batten shutters. The single slope roofs are pierced by a single dormer with a three-over-three window. The 221 cottage has firewalls on both sides of the roof while its twin only has a firewall on the river side. The lakeside wall is flush with the adjacent building and a firewall was not included (or has been removed). The carriageway is closed to the public with a double batten board gate and overhead iron grill. There is very little detailing on the smooth stucco exterior which is consistent with early Creole cottage architecture. **NON-CONTRIBUTING (FQR)**

**9. 517-541 Bourbon Street, 1965 (George A. Thomason and Henry G. Grimball, Architects).**

The northwest corner of Bourbon and Toulouse streets is famous in New Orleans as the home of the French Opera House, long considered the city's pinnacle of culture and spiritual home of its francophone Creoles. The massive Greek Revival building burned in 1919 but it remains a familiar landmark in New Orleans's mythology. The Opera House, designed by James Gallier, Sr., and opened in 1859, was not rebuilt after the 1919 fire and the huge lot was ultimately used as a salvage yard. By the 1950s, however, large vacant lots in the French Quarter were being bought up by developers in hopes of building big, modern hotels. The Opera House site went through several hands until a group of Texas and Tennessee investors were able to put together a hotel plan that passed city and Vieux Carré Commission scrutiny in 1963. The "hallowed ground" (as the *Times Picayune* referred to the site in reporting on the project) was under construction in 1964 for a five-story, 186-room Downtowner Motor Inn. The Memphis-based Downtowner chain was a new corporation that positioned its hotels in the central area of small to medium cities to service conventions. The company's properties used a standard boxy Modernist design that incorporated the Downtowner signature: an entire exterior wall with a brightly colored grid, not unlike a Mondrian painting. Wisely, the company did not attempt to impose its standard design on the Vieux Carre property. One of the project's biggest partners was Winthrop Rockefeller, of the Standard Oil fortune family, who had settled in Arkansas (and later to be governor). His name seemed to calm some preservation fears and the project moved

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rapidly ahead. The five-story building wrapped around the Bourbon-Toulouse corner with two prominent facades on each street, as the Opera House had, taking up more than half the block on each side. While the hotel designers did not try to reproduce the chain's customary Modernist box, the box produced instead is cluttered with Vieux Carré architectural elements without a sense of scale or connection. The street-facing facades are intended to represent several buildings but have only minimal differences, altering between stucco and brick cladding and galleries and box balconies on the second and third floors. The large, closely placed dormers on the top floor unmistakably stamp the building as a single entity. The balconies and galleries crowd the facades and the fifth floor's simulated dormers with large windows create a top-heavy silhouette that is out of scale with the ground floor openings of French doors and multi-pane windows. The building appears to have been influenced by the Royal Orleans (1960) but lacks its attention to detail and careful use of traditional French Quarter components. The hotel has gone through several ownerships and is now (2016) a Four Points Sheridan property. **CONTRIBUTING**

10. **228-230 Burgundy Street, 1982 (Becnel and Associates, Architects).** Four-story brick over masonry building is linked to the compound of rental-condominium buildings at 928-930, 932-936, 938-940 Bienville Street (see descriptions, above). This building was constructed over a vacant, unpaved lot that was used as an informal car park. It is built up to the sidewalk with the ground floor level matching the adjacent building (listed as 938-940 Bienville) with three openings of similar height, square head transoms, and a string course that continues along the adjoining facade. The other first floor elements of heavy, plastered pillars framing the slightly recessed openings and full-length, narrow windows contribute to the 1850s commercial building impression. But the upper stories are a complete mismatch to the first floor. Three rows of three Mid-Century Modern horizontal sliding windows punctuate a blank brick wall, capped by a negligible dentilated cornice at the roof line, an indifferent composition that makes no effort to complete the mid-19th century ideas of the first floor. **NON-CONTRIBUTING (FQR)**

11. **501-507 Burgundy Street, 1977. (Leon Impastato, Architect).** Built on the northeast corner of Burgundy and St. Louis streets, this four-unit condominium building is based on 19th century Creole row houses. The building is punctuated by three characteristic French Quarter design elements: a continuous balcony with a simple iron railing wrapping around the second floor, a gable-end pitched roof with four dormers and firewalls, and arched ground-floor openings. However, these components do not work together well due to a conspicuous disparity in the scale and massing of the design. The ground floor openings, with arched double-paneled doors, are meant to refer to porte-cochere houses and traditional passageways but lack the height and emphasis associated with those elegantly placed openings. The too-closely placed second floor balconies appear to hover over the ground floor openings but the upper floor is divided between an orderly fenestration of eight French doors opening to the balcony and an

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expanse of blank, unmediated wall space rising to the roof. Instead of transoms over the French doors or the small attic windows sometimes placed just below the roof line, the upper wall is blank, as if it is unfinished. The St. Louis facade's upper story has a third floor French door and box balcony which gives it some balance. The other side facade (toward Toulouse Street) is only partly visible from the street but has also been left completely blank. **NON-CONTRIBUTING (FQR)**

**12. 617-621 Burgundy Street, 1973. (Perez & Associates, Architects).** Three-bay Creole cottage reconstructed from materials of the original 19th century building on the site. In their original proposal, developers of the Maison Dupuy Hotel at the corner of Burgundy and Toulouse sought to demolish the circa 1840 Creole cottage as part of their lot clearance. After public outcries, a compromise was devised for the cottage to be dismantled during construction of the hotel then rebuilt on the same spot, with the same footprint. As much of the original materials as possible were used in the reconstruction. The one and a half story cottage is wedged into the northeast corner of the hotel building and abutting the Creole cottage at 625 Burgundy Street. It is built up to the sidewalk with a brick over masonry exterior. The lower half of the front facade's brick is stuccoed over and painted white. The roof is low with subtle double pitch. The three prominent dormers with casement windows line up with the three openings on the front facade. The ground floor's full-length batten shutters and lintels suggest French doors but in fact the openings are windows with transoms and wood panels below. There is no entry from the street to the building which is part of the hotel complex. Based on early documentation and the same era Creole cottage at 825 Burgundy, the original 617 building was almost certainly a four-bay configuration. At some point a center passageway was constructed, perhaps in the 1860s when a blacksmith shop in the rear. Photos from the 1960s show the wide center doorway was retained through the mid-20th century when a sheet metal shop operated on the site. The decision to replicate the altered building (from residential Creole cottage to business site with living quarters) rather than the pristine 1840 cottage is a commendable choice that respects and enhances the history and meaning of the site. The addition of the three heavily detailed dormers (not shown in the 1960s photograph or the 1939 HABS documentation) is an aesthetic decision that somewhat dilutes the building's historic references. **NON-CONTRIBUTING (FQR)**

**13. 213 Canal Street. 1979, 1982-1983 (August Perez & Associates, Architects).** One Canal Place is a shopping mall-hotel-business center complex at the foot of Canal Street that covers 23 acres. Anchored by a 32-story tower, the complex also includes the Westin Hotel, the three-story shopping center block, and a parking garage. The buildings are unified by a gray-white color palate and vertical openings. The project was bitterly contested in the public and political arena, especially over the developers' request to consolidate all their properties into a super block that would obliterate several small streets. The super block was granted and other building plans approved by city

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agencies. As noted earlier, this part of the traditional French Quarter (east side of Canal Street) was never included in the Vieux Carré Commission's remit and thus had no control or influence over the plans for One Canal Place. **NON-CONTRIBUTING**

**14. 511-555 Canal Street, 1972. (Curtis & Davis, Architects).** When completed in mid-1972, the Marriott Hotel was the third tallest building in New Orleans (after One Shell Plaza and the Plaza Tower). At 479 feet and 42 stories, it was also (briefly) the tallest hotel in the South. Although a major Holiday Inn had been built in 1969 (see 116 Royal Street, below), the Marriott was the first chain hotel to be built on Canal Street. It was conceived and designed as a convention anchor hotel, positioned to challenge the old line New Orleans downtown hotels that dominated the city's convention and commercial travel business. In keeping with its aggressive mission, the new hotel announced its presence on the New Orleans hotel landscape with a dense, Brutalist concrete and glass building that demanded attention. Modernist architects Curtis & Davis, who had attempted to give the Royal Orleans Hotel a contemporary stamp in 1960, did not hesitate with this opportunity to design a French Quarter hotel without the oversight of the Vieux Carre Commission. Grounded with a thick five-story block building, the hotel has two slender towers, a 42-story tower on the Decatur Street side, and a 21-story tower on the Chartres Street side. But its biggest impact is with its bold Canal Street exterior. Twelve cast concrete vault-like frames protrude from the hotel's facade. Four stories in height, they shroud walls of dark glass that create a fortress-like appearance. **NON-CONTRIBUTING**

**15. 735 Canal Street, 2002. (John Williams & Associates, Architects).** An undistinguished 1964 Woolworth's department store was demolished in 2000 and replaced by this 17-story hotel. The Astor Crowne Plaza is on the corner of Canal and Bourbon streets, a prime gateway to the French Quarter. The new building makes a strong statement with its confident reworking of the early 20th century commercial building style that was once common on Canal Street and also found in the French Quarter. Mixing elements of Beaux Arts and Italianate, the Canal Street facade makes obvious references to nearby buildings as with the repeating row of bull's eye windows on the seventh story which alludes to the elaborate cast iron facade of 622 Canal Street and marks the setback of the upper stories. The rusticated reinforced cement exterior panels echo the incised masonry facades of numerous Canal Street buildings. The cast iron balcony railings align with a similar balcony that wraps around the adjoining four-story 1892 building (the upper stories are part of the hotel). The upper stories 1902 four-story building on the other side (south) of the building is also part of the hotel but not as obviously as the corner building. The fenestration of upper story windows and detailing is carefully scaled to the two older buildings and thus the entire facade of the Canal Street block. The hotel's medium tower, set back from Canal Street, continues the cornice and window detailing to a lesser degree. **NON-CONTRIBUTING**



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**16. 316 Chartres Street, 1972. (S. Stewart Farnet, Architect).** This small hotel was one of the many building projects of the 1960s and 1970s when vacant lots in the French Quarter were hurriedly bought up and swiftly developed. The building's design is a whispered homage to the Neoclassicism/nascent Greek Revival of the early 19th century Vieux Carré. Its design aspirations are easy to miss because of a bland monochromatic color scheme and the modest use of architectural design elements. Unfortunately, the most prominent feature of the hotel is the double-wide garage entrance which distorts the balance of the ground floor. However, a closer look at the five-story facade reveals the building's intentions. The upper stories are recessed which enables the facade to have two wide cornices, a gambit to make the small building appear wider than it actually is. The lower cornice is actually an end wall for the hidden second floor gallery that covers the protruding section of the ground floor. The upper cornice, at the roof line, roughly matches the other in height and depth, in addition to being punctuated by four diminutive ball-head finials (also seen in the first floor cornice). Although almost impossible to see from street level, the gable-end roof is pierced by three small curvilinear dormers. The rhythm of repeating matching elements continues on the recessed wall with narrow casement windows in two rows of five each. On the ground floor, four thick Tuscan columns almost fade from sight as they are painted the same dour gray-brown color at the exterior of the building. The Canal Street side of the driveway is an enclosed dining room. Five French doors with transoms separate the room from the busy sidewalk. The weakness of the design is somewhat mitigated by the sophistication of the choices. The curved dormers with ball-head finials echo the prominent single dormer and judicious use of ball-head finials on the iconic 1820 Louisiana State Bank building (403 Royal Street). The weighty repeating cornices suggest the 1827 Plique-Labranche House (730 St. Peter) and the overall restraint is a key characteristic of early 19th century Creole townhouses. These references contribute to a low-key, unassuming presence. The building is compatible with the French Quarter's built landscape but does not make extensive use of the range of architectural ideas available. The site formerly the Hotel de la Poste but is now a W Hotel, part of the Starwood Hotels and Resorts corporation. **NON-CONTRIBUTING (FQR)**

**17. 1234 Chartres Street, 1963 (Leonard Spangenberg, Architect).** Le Richelieu Hotel complex occupies this large, four-story building which was constructed in 1902 by J. Cusimano for use as a macaroni factory. This old factory, however, was redone stylistically and enlarged by architect Leonard Spangenberg for hotel usage, at which time the mansard roof was added and the building redone in the "French Quarter style," with French doors and third floor balconies added. The Chartres Street façade has five bays, and the Barracks Street façade has thirteen bays. All three levels have repeating French doors with transoms on the first and second floors only. All openings have louvered shutters. There is a wrap-around gallery on the second floor with gallery columns and cast-iron railings. The third-floor openings have repeating cantilever balconies every other opening with cast-iron railings. The hotel has since expanded to

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include the townhouse that sits adjacent along Chartres. The double Greek Revival townhouse has a two-level, wood-framed gallery extending across the full width of the front façade, supported by rectangular wood posts, known as a double gallery.

**CONTRIBUTING**

**18. 535-537 Conti Street. 2007 (Davis Jahncke, Architect).** This three-and-half story building replicates the 1830s Conti Street hotel which was on this site and burned in 1883. Later a garage was built on the site. The Historic New Orleans Collection obtained the property in 2005 and removed the garage in order to expand their research facility at 410 Chartres, around the corner (and connected at the rear of the lots). The project is reportedly the only case where a historic French Quarter building has been rebuilt to historic standards on the exact lot where it once stood. The rebuilding used a variety of documentary evidence to guide the planning and rebuilding, relying heavily an archival watercolor painting of the Veranda Hotel, the building that occupied the site for more than 50 years. The elaborately detailed painting, stored at the New Orleans Notarial Archives, shows only the front facade, with ground floor arched openings, six single doorways and one carriageway with double doors. A gallery extends over the full width of the sidewalk, supported by slender metal posts. The second floor has seven full-length openings with louvered shutters and the third floor has seven windows, also with louvered shutters. The gable-end roof has matching firewalls and four dormer windows. The building is historically correct in all its details, including the hardware. The interior is technologically enhanced for its use as archival storage space and research offices. **NON-CONTRIBUTING (FQR)**

**19. Conti Street. 1971 (Glenn Maury Earl & Associates, Architects).** The hotel constructed on this site was part of the "Class of 1971" the bumper crop of hotels that were built in the French Quarter and CBD. Three lots occupied by Regal Brewery's post-World War II garages were cleared for the hotel. Across Conti Street, the late 19th century brewery was also demolished and replaced by a hotel (the Royal Sonesta, see 940 Conti Street, below). The multi-story hotel was initially called the French Quarter Inn. The facade is arranged around three levels of five repeating windows that create an orderly, open impression. The mansard roof and its five repeating dormer windows add definition to the facade, in contrast to the ground floor's rather formless openings. An unusual false front panel adjoins the south side of the front facade. About three stories high with its own double-door entrance, this is a walkway to the rear courtyard and work areas. The building is now known as the Hotel le Marais. It has also been called the St. Louis Hotel, the St. Ann Hotel, and the St. Ann-Marie Antoinette Hotel. **NON-CONTRIBUTING (FQR)**

**20. 740 Conti Street. 1968 (Curtis & Davis, with Koch & Wilson, Architects).** This low-rise hotel is one of the French Quarter's largest and densest buildings. It is a five-story hotel complex that covers half of Square 64 (Conti-Bourbon-Bienville-Royal), taking up

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the entire length of the Bourbon Street side and half of the Conti and Bienville sides. The hotel was built over the site of the 19th century Regal Brewery plant. The magnitude of the hotel project was possible because of the mid-1960s indifference to utilitarian buildings. The deteriorating brewery plant and offices were widely dismissed as unsightly and inappropriate for the French Quarter. Their removal was little mourned at the time. The hotel plan began in 1962 but was fraught with difficulties until it was taken over by a group of New Orleans businessmen. The leaders were Edgar B. Stern, Jr., and Lester E. Kabacoff, the men who engineered the first large modern French Quarter hotel, the Royal Orleans, in 1960. The developers turned to the same two architectural firms for an even bigger hotel. The plans were turned over to Curtis & Davis, Modernists to do the overall plan, and traditionalists Koch & Wilson to design the exterior. Unlike the Royal Orleans, the 1968 hotel was not constrained by a revered historical past that included physical remnants of an earlier building. The architects embraced the large scale of the project, deftly using the French Quarter's architectural vernacular. The exterior facades are broken up into a series of spaces evoking traditional row houses. Sections with smooth white plaster cladding and a single modest cast-iron balcony alternate with redbrick facades draped in lacy iron balconies. The two Bourbon Street corners are brick sections with prominent raised firewalls, visually anchoring the building. The roof line is defined by dormers trading off with prominent cornices. The ground floor has a profusion of openings with multi-pane French doors and large windows as well as formal hotel entrance doors. The hotel buildings form a thick rectangle with a courtyard at the center. The hotel complex's monumentality is continued in its enlarged architectural elements which have been scaled to harmonize with the massing of the building. While the facades are at capacity with architectural and decorative elements, the assured composition has imposed a spatial integrity that provides a robust celebration of the familiar French Quarter design ideas rather than sliding into caricature. **CONTRIBUTING**

21. **911 Conti Street. 1967 (Henry G. Grimball & Associates, Architects).** Now part of the Dauphine Orleans Hotel complex, this Creole cottage was reconstructed from the materials of the circa 1813 cottage it replaced. The hotel (initially named La Dauphine) covers five lots fronting 409-425 Dauphine Street and connects to the 911 Conti lot at its rear. When the hotel was proposed in 1965 the developers planned to demolish the Conti cottage which been substantially altered and was in a state of severe deterioration. For this and other reasons, Vieux Carré groups and residents of the area objected to the hotel and a long legal battle ensued. Part of the final approval for the hotel included the rebuilding of 911 Conti Street. The new cottage has the same footprint of the 1813 building and bases its design on early Creole cottages rather than the building's later appearance when it was haphazardly chopped into smaller spaces with multiple openings for various uses that included a brothel and rental property. Built up to the sidewalk, the unadorned smooth stucco facade appears to have four openings, two full-size doors and two windows, all with batten shutters. However, these

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are faux shutters without hinges that never open. The building functions as part of the hotel and has no independent exit/entrances. The gable end roof has a subtle double pitch that provides an abat-vent extending over the sidewalk. The centrally sited chimney pierces the roof mid-slope and is bracketed by the prominent firewalls at each gable end of the roof, both features common in early Creole cottages. **CONTRIBUTING**

22. **930 Conti Street. 1984 (Andre L. Villere, Jr., Architect).** This three-story residential building was constructed on an empty lot with the intention of forming a condominium compound with the extant townhouse at 940 Conti Street. Design elements (light incising of the smooth stucco exterior and a drain pipe at the center of the front facade) are calculated to give the impression of two adjoining Creole townhouses but the building is one entity. The front facade employs the primary motifs of the Creole townhouse with arched ground floor openings, balconies with cast iron railings on the two upper floors, and louvered shutters. The driveway entryway attempts to suggest a porte-cochere townhouse but the opening is low and has a modern metal garage door. The steeply pitched roof is visible behind the entablature, creating a false front image for the Conti Street facade. The renovated 1840 Greek Revival townhouse at 940 Conti shares the courtyard and pool area. (The architect for renovating 940 Conti was also Andre L. Villere, Jr.). **NON-CONTRIBUTING (FQR)**

23. **131-135-137-139-141 Dauphine Street. 2000 (Becnel & Associates, Architects).** The Ritz-Carlton Hotel took over the Maison Blanche department store site in the early 1990s and renovated the 1908 Beaux Arts building into a major luxury hotel. The buildings on Dauphine Street, adjacent to the main Maison Blanche building, were also acquired by the hotel corporation. These smaller, older buildings were constructed separately from Maison Blanche but were bought up by the store in the early 20th century. The earlier buildings were subsumed into the Ritz Carlton, although are visibly different from the 1908 building. On the Dauphine Street side, from 131 (about one third of the block, beginning at the Iberville corner) the facade projects slightly farther onto the sidewalk. The terracotta exterior is darker in color though scored in a style similar to the main building. Two ground-to-ceiling plate glass windows with metalwork design work and elaborate balconies on the second and third floors refer to the Beaux Arts design. The windows and balcony elements are repeated on the smaller Iberville facade. The top five stories are set back a few feet above a heavy string course and do not include any design elements. **NON-CONTRIBUTING (FQR)**

24. **201 Dauphine Street. 1962 (Solis Seiferth and James H. Gibert, Architects).** The construction of this five-level garage reflected the growing popularity of the French Quarter in the 1960s with both local residents and tourists. The need for parking was considered so pressing that the developers' request to destroy the elaborate and fully functional Palace Theater was granted with only minor objections. The garage included commercial shop spaces on the ground floor. The building's design is a clever melding

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of mid-century Modern utilitarian design with the traditional elements of French Quarter buildings. The Dauphine facade's great expanses of masonry walls are covered with heavily decorated cast-iron galleries on the second, third, fourth, and fifth floors. The galleries stretch across the facade forming a dense, textured rectangle that protrudes from the wall. The much narrower Iberville facade uses large paired openings on the four upper floors to create a visually interesting grid. The ground level is another visual tie to the French Quarter's built landscape with simplified heavy Doric pillars flanking the openings. In 1968 the garage was expanded on the Iberville side, removing the c. 1900 Plaza Hotel (221-225 Dauphine). The new addition continued the design and massing of the original building, adding another cast-iron gallery. **CONTRIBUTING**

25. **301-311 Dauphine Street, 1971 (Ronald Bourgeois, Perez & Associates, Architects).** This was the last new hotel built after the city of New Orleans established a moratorium on hotels in the French Quarter. The project was controversial as it included demolishing the late 19th century Mercier department store building on the corner of Dauphine and Bienville. In addition to a large new building with multi-stories, the hotel included four extant 19th century structures. Three late 1840 townhouses at 313, 315, and 317 Dauphine and an 1857 townhouse at 927 Bienville were blended into the hotel complex. All four houses were designed by architect James Gallier, Sr. The new building is meant to represent row houses with varying styles and details, dividing the Bienville and Dauphine facades into spaces with different cladding (brick and stucco) and roof lines (dormers and cornices). Shutters and balconies with cast-iron railings are scattered over the facades but are awkwardly grouped and mixed with non-traditional elements such panels inset with windows. The scale changes irrationally from space to space for an overall lack of coherence. Facades of the 19th century buildings have not been altered. **NON-CONTRIBUTING (FQR)**

26. **412 Dauphine Street. 1983 (Howard Hershberg & Associates, Architects).** Rue Dauphine Condominiums is a four-story residential building that uses elements of French Quarter architecture but is better understood as an abstraction of Vieux Carré style. The Dauphine Street facade refers to Creole townhouses but without the scale, detailing, or proportions of the style. On the ground floor, there are four openings, each with a rounded overdoor-transom and flanked by full-length shutters. Five narrow metal poles on the sidewalk support the galleries of the second and third floors. Those floors repeat the four openings patterns with French doors, flanked by shutters, opening onto the covered galleries. The fourth floor has four dormer-like windows but this segment of the building cannot be fully seen from the street. The side walls are massive, unbroken stuccoed slabs that rise four stories without openings or ornament. They tower above the flat roof, suggesting a Modernist parody of a firewall. All decoration and detailing have been edited out of the components of the facade. The gallery railings are simple, grill-like metal while the building's French doors are single panes of fixed glass. The ungainly scale of equal-sized floors, crowded facade openings, and over-simplified

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doors and windows separate the building from the genuine character and feel of its historic setting. **NON-CONTRIBUTING (FQR)**

**27. 415 Dauphine Street. 1967 (Henry G. Grimball & Associates.) Dauphine Orleans Hotel.** This is a c. 1830, four-bay Creole cottage, with well-detailed, arched openings. The building was moved here in 1967 from its original site at 421-423 Dauphine. It is now part of the Dauphine Orleans Hotel, though it was once one of the better-known bordellos operating on the fringe of the red-light district, known as Storyville. The attached building is a modern, multi-story hotel, which was constructed for the Bourbon Orleans Hotel in 1967 and was designed by Henry G Grimball & Associates. The building is ten bays wide and four stories tall. The ground floor has four arched openings, one of which is a double-bay garage entrance. There is also one bay window, two sets of double doors and two fixed four-by-six windows. These windows have heavy paneled shutters while the upper floors have louvered shutters. The second and third floor openings are repeating French doors. The fourth floor begins with seven six-over-six double-hung windows and transitions to a mansard roof with three dormers. There are cantilevered balconies on the second and third floors. **CONTRIBUTING**

**28. 500 Dauphine Street. 2000 (Frank Masson, Architect).** This four-story Creole townhouse sits at the corner of Dauphine and Conti streets where it is a prominent visual anchor. Designed by noted traditionalist architect Frank Masson (1950-2008) for a couple who wanted to live in the Vieux Carre in their retirement, the house complex includes a courtyard and dependency. The guiding idea for the new building was the New Orleans architectural ideas of the 1830s which blended Spanish Colonial and American Neoclassicism. The building captures the character and feeling of traditional French Quarter townhouses with its masterful use of traditional Vieux Carre design ideas and the clarity of its presentation. Unlike many reconstructions, the Dauphine Street house is not over-loaded with decorative elements. The wrap-around double gallery, gable-end chimneys and panel shutters are appropriately used and in the correct scale. The house has won several awards and is even used in the Vieux Carre Commission's official guidelines as a successful example of a new construction of a historic type. **NON-CONTRIBUTING (FQR)**

**29. 1125-1127 Dauphine Street. 1962 (J. Buchanan Blich, Architect).** A modernist apartment building with ineffectual French Quarter Style references. The ground floor, which has an unbroken brick facade facing Dauphine Street, is used for parking and patios. The upper two stories have wraparound galleries on three sides. Evenly placed doors and windows face outward to the galleries which have cast iron railings. This building replaced a three-story institutional building that dated to the 1830s. It was demolished in 1962 after being too deteriorated for repair. During its lifetime, the 19th century frame and brick building was at various times a school, the Lustin Portugese Benevolent Society, and home to several Masonic groups. **CONTRIBUTING**

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30. **320 Decatur Street, 1967 (Donald J. Zimmer & Associates, Architects).** When two c. 1860 warehouse buildings were converted to a hotel they were connected by a new building constructed in the narrow lot adjoining both. Situated on the thin, triangular shaped Square 8, the building faces both Decatur and North Peters Street. The main entrance is on Decatur. The new construction that unites the two older buildings is marked on the Decatur side by a two-level balcony with cast-iron railings that spans the approximately 20-foot segment. Multi-pane double doors with lower wood panels open to the hotel lobby. The two joined buildings are roughly the same size and massing but the three-story masonry buildings are stylistically different with arch-head windows and openings on the down river side and square-head windows and openings on the up-river side. The lobby segment, also three stories and of masonry construction, provides continuity while giving the whole building a visual center. The 19th century industrial look of the buildings has been maintained despite some decorative additions such as the cast-iron galleries at the lobby entrance and second floor box balconies on the walls overlooking the courtyard. The lobby segment was not built all the way through to North Peters Street. About two-thirds of the space was left open as a courtyard and also contains a swimming pool. The original plan for the complex was to create apartments and the vacant lot to be turned into a pedestrian walkway with shops on the ground floors of the two converted warehouses. For unknown reasons this idea was abandoned and the project became the Bienville House Hotel. **CONTRIBUTING**

31. **600 Decatur Street, 1986 (Concordia Architects).** This five-story masonry building is a companion to the renovated 1891 Jax Brewery complex next door (see 616 Decatur Street, below). Called the Mill House, it follows the original festival marketplace formula of a tourist-friendly mix of shops, entertainments, and dining. It was opened two years after the Jax Brewery renovation. The two buildings are linked by a broad outdoor staircase and an overhead metal walkway between the upper stories of the buildings. The Mill House exterior repeats the main design elements of the older building using large industrial windows with red trim and framing the building with wide white concrete pilasters and cornices. The broad bands and similar palette of pinkish-gray, white, blue-gray, and thin red trim link the two buildings visually. The Mill House is sparing in its use of architectural elements, eschewing arched windows with elaborate surrounds, detailed pilasters, and other decorative enhancements. The Mill House is an agreeable partner to the larger Jax Brewery but lacks the strong sense of place and history of the other. **NON-CONTRIBUTING**

32. **616 Decatur Street, 1891 (Dietrich Einsiedel, Architect); 1984 renovation (Concordia Architects).** Once a major partner in the robust manufacturing-shipping activities that covered the French Quarter’s riverside, Jax Brewery a familiar landmark to generations of New Orleanians. Even as many businesses exited urban centers, the Jax Company was expanding its already massive plant as late as the mid-1960s. But by

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the next decade the Jax Company was sold to a non-Louisiana corporation which moved it out of the city and put the old plant up for sale. A group of investors bought the four-acre site in the 1980s with the announced plan of turning the brewery into a festival marketplace, the popular adaptive reuse strategy of the era. The renovation added a floor to the top of the building and opened up the building with a profusion of doors, windows, walkways, and entrances. The new design was guided by the vision of the original architect Dietrich Einsiedel, a German immigrant, who combined romantic ideas of medieval fortresses with Beaux Arts formalism. Einsiedel's 1890s designs had been steadily discarded in updates and remodeling that replaced his arched windows, heavily detailed cornices, and crenellated towers with flat roofs, blank walls, and small openings. The 1980s renovations were edited versions of Einsiedel's exuberance and returned the Jax building to its prominence on the street and re-engagement with the community. The building included shops, eateries, entertainment sites, offices, and apartments. The new Jax proved so popular that a new building was added to the complex (see above, 600 Decatur Street). **NON-CONTRIBUTING**

33. **717-721 Iberville Street, 1962 (Collins Diboll, Architect).** This building replaced the 1850s building that housed Solari's Groceries, a long-established French Quarter food emporium. The owners (the Solari family) wanted a modern building with more space and with parking. Using the same footprint of the 19th century building, architect Collins Diboll designed the first floor as the main shopping area with a prominent entrance on Royal Street and situated the large garage entrance at the rear of the Iberville facade. Set on the corner of Royal and Iberville and stretching in both directions, this multi-story, steel frame garage-commercial building draws on several French Quarter design traditions. The smooth stucco facade of the Royal Street side is heavy with eight large multi-pane windows alternating with Doric pilasters. Six of the windows are protruding vitrines with a detailed copper awning. The windows are a prelude to the elaborate two-story center doorway. Deeply recessed, the opening is emphasized by a large overdoor of wrought iron grillwork that mimics a transom. The doorway pilasters extend to the second floor connecting to a massive arched entablature that incorporates two bulging cornucopias (a reference to the current occupant, Mr. B's, the restaurant on the ground floor). The effusive double-height decorative opening for the door is perhaps a nod to the Monteleone Hotel across the street with its grand Beaux Arts entranceway. The openings and decorative elements of the Royal Street facade lessen on each succeeding floor. The second floor has five windows (four full-length) with two cast iron balconies separated by the entablature. The third floor has five windows, two with box balconies, and the center three with a shared balcony. The fourth floor has five double-hung windows that align with the openings below but no detailing. A heavy cornice matches the first and second floor string courses. The Iberville facade has the same elements of vitrine windows, upper story balconies, frieze, and Doric pilasters but they are not organized into a coherent rhythm. The garage is entered from this side through a three-vehicle-wide opening. The building is perhaps most notable for its garage, the



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first fully enclosed car park in the French Quarter. Collins Diboll (1904-1987) became nationally known as a leading designer and advocate for parking garages. This building was his first fully developed iteration of placing parking inside the upper stories of a conventional building (as opposed to an open multi-story car park). When the new building opened in 1962 it was hailed in the press as a "model parking facility," with as much coverage for the garage as the re-opened gourmet foods shop. The seven levels of staggered parking began on the second floor and filled the rest of the building. In later iterations, Diboll would sandwich the parking between ground floor shops-lobbies and add upper floors over the car park area for more commercial use. **CONTRIBUTING**

34. **1022 Iberville Street, c. 1962 (Architect Unknown).** This two-story commercial building has served as the Vieux Carre Postal Station since 1981. Little is known of its history or builders. The building has a one-story rear section that is roughly the shape of an "L." The short part of the "L" is flush with the rear of the building then tapers off, ending at the property line. Although the 1960s origin date is unquestionable, the building's classic proportions and clarity of line give it the appearance of a 1930s-1940s building. The ground floor has three openings, all recessed. Two are walk-in doors with equal door-height glass above. The center opening is a roll-up metal door, presumably for large mail deliveries or even vehicles. The second floor has three openings aligned with the first floor, all of which are all windows. The front facade has some simple decorative pilasters that barely register as they are painted the same reddish color as the building. Some of the raised plaster elements appear to have been removed along with the heavy cornice that gave the roof line a strong definition. **NON-CONTRIBUTING**

35. **612 North Rampart Street. 1965 (John Rock, architect).** Two-story modern styled masonry building constructed as apartments with ground floor offices. In the late 1940s the city reclaimed part of the North Rampart Street corridor from the Vieux Carré Commission's regulatory control. The VCC boundary became a legal issue that was not fully settled until the late 1960s. With VCC oversight under siege, several questionable demolitions and new construction took place. The current building replaced an early 20th century garage-commercial complex that was destroyed in 1964. **NON-CONTRIBUTING**

36. **920 North Rampart Street. 1964. (Architect Unknown, Donahue, Sullivan & Tarto, Engineers).** Originally known as the Vieux Carre Motor Lodge, this "J" shaped building was the second motor hotel in the French Quarter, following the Provincial Motel which opened in 1961 at 1024 Chartres Street. The Rampart Street project was similar to the Provincial in being able to take advantage of a large empty lot thus avoiding a long battle over demolition of an existing building. The site was earlier occupied by a mid-1800s three-story masonry and frame building that was first a union hall, later a school under L'Union Française, and a movie theater. It burned in 1953. At the time of the motor hotel's construction the status of North Rampart Street in relation to the Vieux

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Carré Commission was in dispute and there was no VCC oversight. The three-story brick over masonry building has a large footprint with only the Rampart facade (the top of the "J") visible from the street. The design makes vigorous use of French Quarter elements giving prominence to the round-head framed windows on the two upper stories. The second story windows are flanked with green shutters while the top story windows suggest dormers, slightly protruding from the Mansard roof. The even fenestration of the upper levels is echoed on the ground floor openings with a mix of doorways and windows, all arched with a mixture of multi-light glass and wood panels. The proportions are out of scale and the facade is overwhelmed by the profusion of windows, the awkward segmental arch over the double-wide driveway, and the ill-advised barrel shaped metal canopy that extends from the main door across the sidewalk to the edge of Rampart Street. **CONTRIBUTING**

**37. 717 Orleans Avenue. 1965; (William Brand, Architect, Orleans Ballroom B.H.B. Latrobe).** Originally built in 1817, the Orleans Ballroom was the setting of masquerade balls, carnival balls and the famous Quadroon Balls were held here. In 1827, the Ballroom became the state and house legislative meeting place. Though unverified, it is said that Andrew Jackson announced his candidacy here. The owner's success led him to open the Orleans Theater at the corner of Bourbon & Orleans, adjacent to the Ballroom. The Orleans Theater earned lasting recognition as it introduced French opera to America. Now a hotel complex, the two-story stuccoed Ballroom building sits along Orleans Street and is divided into 9 bays. The central bay entrance is framed by two smooth pilasters on each side. All eight window openings on the ground floor are arched with fanlights above the windows and are protected by heavy paneled shutters. The windows on the second floor have louvered shutters. The cantilevered full-width balcony is accessed by one set of French doors within the middle bay, two ionic-style pilasters sit on either side. The adjacent building that makes up the Bourbon Orleans Hotel, is a three story stuccoed building with a courtyard. All three facades have eight bays each. The mansard roof hosts eight repeating arched dormers on each street. The second-floor wrap-around gallery is supported by thick metal gallery columns, and accessed by repeating French doors with transoms above. The gallery is enclosed with cast iron railings. The third-floor windows on St Ann and Orleans sides have small cantilever balconies with cast iron railings. All openings on the ground floor are arched, with fanlights above the fixed windows. **CONTRIBUTING**

**38. 116-132 Royal Street. 1969; (Collins C. Diboll, Architect); 1990 additions (Campo & Associates).** Constructed in 1969 as the first Holiday Inn in the Vieux Carré, this high-rise hotel-parking complex has been enlarged and remodeled several times in the intervening 47 years. The original design was the standard Holiday Inn urban template of boxy high-rise with repeating rows of windows. At 17 stories, with 250 guest rooms, the Vieux Carré Holiday Inn was one of the city's largest hotels in the late 1960s. One unusual element of the building was a spacious private penthouse on the roof. This was

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the home of well-known New Orleans architect Collins C. Diboll (1904-1987) who was the developer, architect, and owner of the hotel. In order to guard his privacy, Diboll never had the elevator extended to the roof and until the end of his life walked a flight of stairs to his front door. Diboll, known for his expertise in parking garages, used the model he had developed in other French Quarter projects of building the garage on the lower floors of the building, removing parking from the streets and from sight. The garage took up nine floors of the building with room for 388 vehicles. The hotel is now (2016) a Wyndham hotel. Later remodellings added French Quarter motifs to the Royal Street facade. A three-story masonry addition covers the entire width of the hotel's ground floor. A continuous series of openings break up the street level presentation of the building. A double wide garage driveway is the largest opening. Recessed lobby doorways and windows are placed between massive faux marble pillars, adjacent to a series of multi-pane, wood panel doors to a hotel restaurant. Stylized balconies and arches are used on the upper stories which clearly front parking spaces. The lower level facade embellishments do little to disguise the building's essential nature as a Modernist high-rise. **NON-CONTRIBUTING**

**39. 238-240 Royal Street. 1963-64; (August Perez, Jr.)** This is a two-story commercial building on the corner of Royal and Bienville streets in the Vieux Carré. It replaced two early 19th century buildings that were severely deteriorated and demolished. During the sometimes contentious negotiations over the new building Perez vowed it would be "in the French Quarter style" with emphasis on the Spanish colonial era. Perez's final design incorporates many of the elements associated with early New Orleans architecture and takes its cues from nearby buildings such as the 1822 Louisiana State Bank (401 Royal Street) and the c. 1800 Rillieux House (337-343 Royal Street). These late Spanish Colonial-early American Federal buildings project gravitas with their heavy walls, rhythmic openings, restrained ornamentation, and height. Although the Monteleone Annex does not have the exact classical proportions of the Rillieux House or the Louisiana State Bank it makes prominent use of arched openings, French doors, wrought iron balconies, and dormers to create a substantial building that is compatible with the Vieux Carré built landscape.

The street-facing facades (Royal and Bienville) are clad in plaster. It is smooth on the ground floor and lightly scored on the upper floor to resemble masonry. The other two sides of the building are flush with the adjoining buildings completely hidden from sight. The building was constructed as a single structure but was designed with subtle exterior elements to suggest two joined buildings, a reference to the two separate buildings that it replaced. The openings on the first floor are a series of French doors whose repeating pattern is interrupted by a shuttered window and a door on the Bienville side and a vitrine window on the Royal side. There are five French doors on the Royal Street facade and three on the Bienville facade. The French doors recessed, each with multiple lights and wood panels and arched fanlight transoms. On the Royal Street side

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an automatic teller machine has been inserted into the opening closest to the Bienville corner. The opening at the other end of the building is not a French door but a projecting shop window or vitrine. These windows were a popular addition to commercial fronts in the later part of the 19th century and its inclusion here may have been suggested by similar windows that were later additions to the c. 1830 building that was on this site. Similarly, the single door and shuttered window on the Bienville side that align with the three French doors are a reference to the mixed pattern of doors and windows of the earlier building. The second-story level is also dominated by French doors. The upper story French doors have the same multiple lights and wood panels but are set in a square head surround with a small transom and flanking louvered-and-panel shutters. There are four French doors on the Bienville side with an inexplicable space wide enough for another opening between two of them. The French doors are followed by two narrow three-quarter length windows with louvered shutters.

On the Royal Street side's second floor, there are a total of six French doors. The doors on both sides open onto narrow cantilevered balconies with simple cast-iron railing. With two separate balconies, the illusion of two joined buildings is emphasized through placement and the accentuation of the faux party wall line. Further, the cornice, which is topped by copper gutters, breaks at the party wall and a fire wall parapet extends the line along the roof. The roof also differentiates between the 238 and 240 sides of the Royal Street facade. The 238 side's sloped slate roof has clay tiles at all hips and ridges but the dormers differ slightly from the 240 side. On the 240 Royal side, which wraps around to Bienville, the three dormers have an arched three-over-three windows with a gable roof. The two dormers on the 238 side of Royal Street are also arched three-over-three windows but have a rounded roof.

The building was designed from its inception to house a bank on the first floor and offices for the Monteleone Hotel administration on the second floor. The interior spaces, which continue to serve those functions, are conventional mid-20th century commercial interiors that make no pretension of matching the historically appropriate exterior.

**CONTRIBUTING**

- 40. **617-619 St. Ann Street. 1964 (Raymond T. Applegarth, Architect).** The five-story brick-over-concrete hotel that occupies this site also includes the mid-19th century house (623 St. Ann) and a garage (627 St. Ann). A second story gallery with elaborate cast iron spans the facade, supported by five fluted metal poles on the sidewalk. The ground floor has four double French doors with large fan lights. Although difficult to see from the narrow street, the upper floor gallery has four French doors with louvered shutters. Above the gallery roof there are four small attic windows which align with the four dormers in the Mansard roof. The building facade is scaled to blend with the similar gallery and openings of 623 St. Ann in order to present a unified street front to the hotel.

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41. **627 St. Ann Street. 1967 (Henry G. Grimball, Architect).** The six-level parking garage is part of the Place d'Armes Hotel complex which includes 617-625 St. Ann. The garage was the target of a lawsuit in 1966, brought by a neighbor on Royal Street and widely supported by preservationists. Although it did not threaten historic buildings, the idea of a modern garage in the heart of the French Quarter (right off Jackson Square) alarmed residents and French Quarter activists. The court case was dismissed and the garage was built as planned but the contretemps marked a new vigilance against car parks in the Vieux Carre. The building's bland brick-over-concrete facade blends into the tightly-packed St. Ann streetscape. The garage opening is a wide arched driveway that refers to the arched openings that characterize ground floors of French Quarter buildings. Its story and a half height is softened with a fixed louvered curtain of wooden slates that covers approximately the top third of the opening. Two doors with closed louvered shutters flank each side of the driveway. French doors and louvered shutters are used on the upper floors to continue the design. A narrow (unusable) cast-iron balcony on the second level is an unnecessary decoration. The balcony interrupts the intentional flat design of the facade and unbalances the otherwise linear line of balconies on St. Ann. **CONTRIBUTING**

42. **712 St. Ann Street. 1968 (Leon Impastato, Architect).** The mid-1800s Victorian cottage on this site was severely damaged in 1967 by construction work on the adjacent Bourbon Orleans Hotel. Rather than repair the damage, a new house was built to replace it. However, the new house replicated a Creole cottage rather than rebuilding the c. 1860s three-bay, single shotgun house. The Vieux Carré Commission's Architectural Committee was indifferent to the removal, saying that the extant building had "no historical or architectural value." This decision, though met with minor complaints at the time, was a turning point in the VCC's and the public's view of what constituted essential Vieux Carré buildings. The demolition of the repairable mid-19th century house caused a rethinking of the conventional wisdom of Vieux Carré's built landscape as valuable for only its colonial and early 19th century architecture. The concept of Tout Ensemble was beginning to gain acceptance among preservationists at large and in New Orleans with the view of the French Quarter as an evolving, variegated built landscape. The new house was designed as a recreated 1830s Creole Cottage. Built up to the sidewalk, the five-bay cottage is masonry with a steeply pitched, end-gable roof. The roof is pierced by three dormer windows and firewalls at either end. The front facade's northern-most opening was possibly intended to suggest a porte-cochere. Wider than the other four openings, it now has three side-by-side doors with two-over-three glass panes and lower wood panels and a low, straight-head transom. The building was a residence for many years but is now part of the Bourbon Orleans Hotel. **CONTRIBUTING**

43. **919 St. Philip Street. 1965 (Architect Unknown).** A three-and-a-half story apartment

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building that forms a 12-unit compound with two other buildings. The apartments were converted to condominiums in 1982. This new construction was built over the site of a significant 18th century residence, the Troxler Cottage. Architectural historians and the 1940 HABS documentation dated the modest one-story house to 1782, making it one of the oldest buildings in New Orleans to survive to the 20th century. Despite an illegal attempt at demolition in 1941 which was halted by the Vieux Carré Commission, the Troxler Cottage was allowed to deteriorate and was finally demolished in 1964. A New Orleans real estate attorney and developer, A. Lester Sarpy, began a campaign to build apartments on the site in 1962. There are three separate buildings on the site but only the St. Philip-facing main building can be seen from the street. The front facade is an interpretation of a mid-19th century porte-cochere Creole Townhouse. The low-pitched gable roof has extended fire walls on either end. The front facade's repeating pattern of four full-length openings on each floor with green louvered and panel shutters is neatly separated by the cantilevered balconies on the upper two floors. All the openings but one have French doors with multi-light glass and solid panels. The exception is the faux carriageway on the extreme right of the ground floor which has an iron grill. This opening is only slightly wider than the other doors. It is a walkway access to the center courtyard rather than a genuine carriageway. The building is brick but the front-facing side is finished with stucco. The building has the necessary components of French Quarter Revival style but they have been assembled without insight or imagination.

**CONTRIBUTING**

44. **615 Toulouse Street. 1970 (Koch & Wilson, Architects).** Built in 1970 to be a movie theater, this two-story building reproduces a mid-19th century commercial building. The site at 615 Toulouse, between Chartres and Royal, has been continuously occupied by a series of buildings dating from at least 1739. The documented buildings were an early 18th century residence, a mid-19th century three-story brick store, and a two-story veterinary hospital that was reconstructed as a one-story garage building in the early 20th century. The one-story garage was demolished in the 1960s. The new building was designed as a movie theater and was known as the Toulouse Theater. The front facade is a masterful composition of an early 19th century Creole townhouse that has been altered for commercial use. The building is brick with a flat roof and the first floor proportionately higher than the second in the traditional Creole manner. The second story shows Federal influences with the dentilated cornice and lintels formed by inset vertical bricks. The three full length openings are French doors with louvered shutters. The ground floor however, contrasts with the style of the second floor. After 1850 cast iron became widely available and was liberally embraced by the French Quarter. The four slender cast iron columns and the patterned cast iron railings of the balcony are typical of the way cast iron was added to pre-1850 townhouses. Further, the entire ground floor front presents itself as a commercial entrance, in a more strident mode than earlier Creole townhouses. The three ground floor openings cover virtually the entire facade. Each opening has four matching French doors with panels and three

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large lights recessed between Doric columns. While some are fixed panels and others open as doors, the effect is a large and indiscriminate entrance, beckoning the public. The building is now a music club called One-Eyed Jack's. **NON-CONTRIBUTING (FQR)**

45. **827 Toulouse Street. 1968-1969 (Richard S. Caldwell, Architect).** A five-story hotel building that is now part of the Hotel St. Marie complex of adjacent buildings that run from 817 to 837 Toulouse Street. The building was designed to fit into site that included existing buildings. Initially called the Marie Antoinette Hotel, the building is brick over masonry in a roughly "L" shape that includes a large courtyard. The building's corner segment curves around the Toulouse-Dauphine corner providing the familiar Vieux Carre image of a lacy cast iron balcony stretched over the sidewalk, delineating the ground level with the evenly spaced metal support poles. The scale and height of the overhang are larger than usual giving the traditional corner store scene an added lightness. Unfortunately the design does not extend this imaginative use of space. The second floor openings use panels to link French doors with multi-pane windows inserted above them in an unsuccessful attempt to balance the added height of the gallery level. Among the various facades, there is an uneasy mixture of Second Empire curves and Greek Revival straight lines. **CONTRIBUTING**

46. **832 Toulouse Street. 1965. (Henry G. Grimball & Associates).** Built as an addition to The Oliver House in 1965, this three-story masonry building filled in the existing mansion's side yard. The façade of this building expresses elements of a creole townhouse and seeks to establish a similar aesthetic to the Oliver House without replicating it exactly. On the ground floor, there are three openings, a cast iron gated entryway on the left, and two slightly-arched double-casement windows to the right. There are balconies wrapped in ornate cast iron detailing along the second and third floor. The second and third floors are identical, with triple hung 6/6 windows, flanked by full-length louvered shutters, opening onto the balconies. There are two dormers with six-over-six double hung windows along the street-facing facade. **CONTRIBUTING (FQR)**

47. **1022-1024 Toulouse Street. 1984-1985 (Perez & Associates).** At least two new apartment buildings were constructed on this site but there is not clear visibility from the street. What can be seen shows a stucco finished building with single windows and Juliet balconies in the French Quarter Revival style. There is a courtyard and pool between these two apartment buildings. **NON-CONTRIBUTING (FQR)**

48. **534-536 Ursulines Street. 1985 (Pio Lyons and Jerry Hudson, Architects).** This townhouse complex was designed to fit between two early 19th century buildings: an 1840 Creole townhouse at 1034 Chartres and an 1835 townhouse at 530 Ursulines Street. The new construction replaced a 1920s service station. However, the building the service station replaced was a historically significant 18th century Creole cottage

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that was thought to pre-date the 1788 fire that decimated the French Quarter. Despite strenuous objections the city allowed the owners to demolish the "Old Spanish Cottage" (as it was called). This event galvanized New Orleans preservationists and contributed to the formation of the Vieux Carré Commission in 1933. The 1983 building draws on Spanish Colonial era with its restrained facades of smooth stucco and repeating rows of French doors divided by narrow balconies with cast iron railings. The single slope roof is more steeply pitched than the typical late 1790s-early 1800s townhouse but its shape, height, and dormers mirror the Ursulines Convent across the street. The building's Ursulines Street-facing facade gives the appearance of being four joined buildings rather than a single construction. Faux party walls are marked by vertical gutter pipes which align with fire wall parapets. The two flanking buildings were renovated during the construction of the townhouse building. Together the buildings are a condominium group that is operated by the adjacent Provincial Hotel. The complex was awarded a Vieux Carre Commission Certificate for New Construction. **NON-CONTRIBUTING (FQR)**

49. **824-826 Ursulines Street. 1985 (Davis Lee Jahncke, Jr., Architect).** Built on the site of the French Quarter's longest operating blacksmith shop (c. 1740-1941), this three-story masonry double is patterned on early Creole townhouses. The four-bay facade emphasizes the second story cantilevered balcony and porte-cochere openings on the ground floor. The ground floor's square-head wood paneled front doors and porte-cochere openings have generous arched transoms with iron bar grills, a standard element on early 19th century Creole townhouses. The second story has four French doors with square-head doors and transoms that open onto the balcony. The balcony ironwork is based on the c. 1820 Marchand House. The detailing on the stucco exterior is particularly fine with the entry doors and fan lights framed by pilasters and arches. The balcony French doors are capped by stucco relief lintels. Despite the careful integration of traditional elements and detailing, the building's off-kilter scale and proportions mark it as contemporary. **NON-CONTRIBUTING (FQR)**



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**Part 8:**

New Period of Significance: 1934-1968

**Summary Paragraph:**

This additional documentation for the Vieux Carre National Register Historic District nomination will update the period of significance to end in 1968. A 2011 update added a new area of significance: conservation (Criterion A), at the local level of significance. A large majority of the buildings constructed in the Vieux Carre during the 1934 to 1968 period (the period of significance for this addendum) were designed in the “French Quarter style,” for the purpose of blending into the district and, thus, preserving its character and feeling. This preference for the “French Quarter style” is significant at the local level because it reflects a historic preservation approach prevalent in the Vieux Carre at that time in preserving the “quaint and distinctive” character and feeling of America’s second oldest municipally protected historic district.<sup>1</sup>

**Statement of Significance**

The 2011 Vieux Carré update expounds on the new area of significance, conservation:

“As per National Park Service (NPS) definition, conservation is the preservation, maintenance, and management of natural or manmade resources. NPS defines feeling as a property’s expression of the aesthetic or historic sense of a particular period of time. A sense of being transported to the city’s early history is especially important to the Vieux Carre and might have been diminished had non-compatible development been allowed. Thus, conservation is the appropriate area of significance for buildings constructed in New Orleans’ Vieux Carre between 1934 and 1961, a period dominated by the Modern Movement in architecture. This historicism prevalent in the Vieux Carré was in sharp contrast to the urban modernism that was becoming increasingly prevalent during the middle third of the 20th century. Modernism had indeed triumphed, especially in post-war America, but not always, and certainly not in the City of New Orleans’ historic heart, its original center, the Vieux Carré.

It should also be noted that the twenty-eight resources(in 2011) proposed for addition to the nomination as contributing elements (many of them large and multi-story) are products of an approach to historic preservation that has added to the Vieux Carré’s overall cohesiveness (preserving its “quaint and distinctive” character, as charged by the original legislation). While mimicking historic styles is not generally recommended by today’s historic preservation commissions, the prevalence of “French Quarter style” buildings in the 1934 to 1961 period has had a salutary effect on the Vieux Carré by discouraging the introduction of jarringly different architectural styles into this delicate historic setting.”

<sup>1</sup> Cite previous update authors

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Buildings continued to be constructed in the French Quarter Revival style after 1961, including the 48 in this additional documentation. The new period of significance for the district spans from 1934 (picking up with the end of the current period of significance for the rest of the district) to 1968, the latter to follow the National Register’s fifty-year cutoff. The French Quarter Revival style continued to be used for new construction and renovations through the 1980s and beyond for new construction. Throughout its life, the French Quarter has become a valuable collection of different building types and diverse architectural elements. The retention and rehabilitation of French Quarter Revival buildings are critical to preserving a time in the history of the French Quarter were the necessity to grow would not surpass the importance of retaining historic character.

The Vieux Carré and the French Quarter Revival Style

The following Section 8 contextual information is taken from the 2011 update that was done to add the French Quarter Revival as an area of significance:

The Endangered Vieux Carre:

New Orleans’ “old quarter” was an immigrant slum filled with decaying buildings at the turn of the twentieth century. Apathy toward the area was “pervasive” (to quote the Vieux Carre Commission’s on-line history). As unimaginable as it may seem, in 1895 official plans were made to demolish both the Cabildo, the venerable seat of Spanish government on Jackson Square, and the nearby Presbytere. And perhaps neglect was better than attention. In 1903 the city purchased an entire square and demolished various early historic buildings to make way for a new Civil Courts Building. (The Beaux Arts pile was completely out-of-scale for the Quarter and remains, to some extent, a building preservationists love to hate.)

Even in the early 1920s, as a preservation movement began to emerge, there were local businessmen who thought a good fire or bulldozer was in order. Anthony J. Stanonis, in his book *Creating the Big Easy: New Orleans and the Emergence of Modern Tourism, 1918-1945*, quotes businessman William Schultz: “In its present condition the Vieux Carre renders valueless a big slice of our commercial section . . . . It is quite certain that a general demolition of the tumbledown shacks in the Vieux Carre will be necessary for the expansion of the city within the next decade.” In other words, history stood in the way of progress, with progress equaling shiny new skyscrapers. Elizabeth Werlein, the grande dame of French Quarter preservation, recalled that local businessmen told her she “was a nice girl, who didn’t know that ‘progress’ meant destruction of old buildings.”

A Preservation Movement Emerges:

“The heart of the old French Quarter has stopped beating,” eulogized Lyle Saxon shortly

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after a fire destroyed the French Opera House in December 1919. Some believe that the loss of this beloved landmark was a turning point in attitudes towards the Vieux Carre. (Another landmark of French Creole culture in the Quarter, the St. Louis Hotel, had been demolished three years earlier.) Various forces came together in the 1920s to create an awakened interest in preserving the city's historic heart. There was the private approach of individuals such as William Ratcliffe Irby, who restored his own house, donated buildings to Tulane University, and donated the Lower Pontalba Building and an endowment fund to the Louisiana State Museum. Various artists, writers, and intellectuals settled in the Quarter in the 1920s and focused attention on the exotic locale in their work (for example, Sherwood Anderson and William Faulkner). Of particular importance was a series of organizations founded in the Quarter: Le Petit Theatre du Vieux Carre (1919); the Arts and Crafts Club (1922); and Le Petit Salon (1924).

In 1925, the various players interested in the Vieux Carre managed to pressure City Hall to create a historic preservation commission, albeit solely advisory to the mayor. The commission met only sporadically, and according to the Vieux Carre Commission's on-line history, there is "little evidence that the city heeded any advice."

The Vieux Carre Commission:

Today's Vieux Carre Commission (VCC) was made possible by an amendment to the Louisiana constitution, passed by voters on November 3, 1936, granting the City of New Orleans the authority to create a body to oversee preservation in the Quarter – one with "broad police powers," to quote the VCC on-line history. The boundaries were (as they are today): the Mississippi River, the uptown side of Esplanade, the river side of Rampart, and the downriver side of Iberville. The purpose: "in order that the quaint and distinctive character of the Vieux Carre section of the City of New Orleans may not be injuriously affected . . . ."

On March 3, 1937, the New Orleans city council passed an ordinance creating the VCC. (New Orleans was the nation's second city to adopt a historic preservation ordinance and create a commission. Charleston, South Carolina was the first, in 1931.) The first commission met on April 8, 1937. But the battle to save the Vieux Carre was far from over. The first commission was characterized by "passivity" and "disappointing inertia" (VCC on-line history). Author Harnett Kane peppered the newspaper with articles about the commission doing nothing while buildings were being demolished, iron balconies being removed, etc.

A critical event was the founding in June 1938 of the Vieux Carre Property Owners Association (VCPOA) under the leadership of Elizebeth Werlein, perhaps the most influential single person in early French Quarter preservation. A Michigan native married to a local businessman, Werlein had led the delegation petitioning the Louisiana

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legislature for a referendum on a constitutional amendment. She had the social clout, not to mention the “spunk,” to make things happen. Her special zeal for her adopted city was evidenced in a 1930s radio interview, when she asked, “What will we say to the New Orleans of tomorrow, bereft of all difference, become the typical American city, because inert, indifferent and lazy, we have taken no steps to save the inheritance of rare worth which we can easily preserve?”

Werlein quickly turned Mayor Robert Maestri, elected in 1936, into a supporter. Maestri dubbed her the “mayor of the French Quarter.” Events came to a head in February 1939 when the VCC issued a demolition permit for a building on Bourbon Street to make room for a parking lot. The resulting confrontation between Werlein and VCPOA and the VCC ended with the Commission reversing its decision. The ensuing lawsuit became the first legal test of the ordinance, with the VCC winning. Soon afterward, Mayor Maestri gave the commission office space and funding for a full-time employee (architect Charles Wicker).

The VCC entered the war years with good press, defined powers, and a professional staff. In 1941 the Louisiana Supreme Court gave them another legal victory, finding that the agency’s jurisdiction extended to the “sides, rear, and roof of any building in the Vieux Carre, as well as the street façade.”

The post-World War II years were challenging for the Vieux Carre Commission. Particularly disheartening was a 1946 city ordinance that carved certain areas on the perimeter (ones particularly pressured by commercial interests) from the VCC’s jurisdiction. (These areas were not reinstated until 1964.) Lawyer James J. Morrison of VCPOA, in a letter to the newspaper, thundered that the VCC’s failure was not due to lack of authority or funds, but to “favoritism and the lack of imagination of the commission in accommodating the architectural tradition of the quarter to the needs of modern commerce and building.”

There were a notable number of demolition applications in the 1950s, as the Quarter faced mounting threats from increasing commercialization (responding to the rise of mass tourism in the area). To address the problem, the Commission adopted a demolition policy in 1955. It reads in part: “Wherefrom, the Commission will consider the advisability of demolition when: (1) It is proved a necessary part of preservation by means of authentic restoration [reproduction], subject to approval of reproduction drawings, and to be under bond.” (2) Building does not possess historic or architectural value to the quaint and distinctive character of the Vieux Carre, or is injurious to it, subject to approval of plans for replacement by suitable (in character) treatment, and to be under bond if deemed advisable.”

Needless to say, the above represents an approach not in tune with today’s

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preservation ethos. And while several important buildings were lost in the 1950s (and beyond) under this policy, the VCC minutes reveal that the advanced deterioration-demolish and rebuild argument did not always win the day. The Commission voted to deny demolition requests quite regularly, probably more often than it allowed demolitions under the 1955 policy.

The “French Quarter Style”:

While modernism emerged triumphant in the post-WWII years, not so in the VCC-protected French Quarter. The late Malcolm Heard (Tulane School of Architecture) in his French Quarter Manual (published by the School of Architecture in 1997), notes: “Although the official position of the VCC has been that good modern design should not be discouraged in new construction, in practice a stifling conservatism has prevailed.” Heard identifies two “identifiable styles” that emerged in the Quarter “within the constraints of preservationist attitudes”: Twentieth Century Restoration and Vieux Carre Revival.

Heard describes the latter as follows: “The Vieux Carre Revival style is a twentieth century mode characterized by copying pieces of earlier French Quarter buildings and combining them in new structures. Designers work within some style or combination of styles represented in the Quarter’s historic inventory. The practice arises from a feeling that new construction . . . should fill in the gaps in the French Quarter fabric as inconspicuously as possible, leaving the limelight for older buildings.” “The best of this work,” concludes Heard, “deserves respect for its inventiveness and skill and for the genuine desire for contextual harmony it presents.”

Of course, the historicism approach has not been without its critics. It was particularly scorned in the mid-twentieth century (at the time the buildings in this update were built). Bernard Lemann, of the Tulane School of Architecture, in a 1960s piece on the Quarter derided “a flaccid historicism” that “is in no way preferable to any other kind of rampant destructiveness.”

Le Petit Theatre was a pioneer in the French Quarter Revival approach to preservation. In 1922 the organization hired architect Richard Koch to substantially alter an old building on St. Peter Street (in a prominent location near the Cabildo) for its theatre. Koch convinced the group to leave the old building intact and build a new facility on an adjacent parcel. The design, by Armstrong and Koch, observes the Vieux Carre Commission, “marked the first attempt to fashion a new building to blend with the quarter’s old structures.” Thus was born the Vieux Carre Revival, or French Quarter Style.

Builders and architects were definitely selective in the French Quarter buildings they chose to reference in new construction. American taste, for example, at mid-twentieth

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century had generally little use for the various Victorian-era styles. The Eastlake and Italianate styles, found in abundance in the Quarter, were held in deep disdain. (In fact, when the Vieux Carre Survey was done in the mid-1960s, buildings from this era were considered almost intrusive. And occasionally Victorian era buildings were demolished or altered beyond recognition in the Quarter in the mid twentieth century.)

Architects and builders instead looked to what might seem natural – the Vieux Carre’s earliest surviving architecture – the “signature” Vieux Carre looks. The buildings being proposed in this update for contributing status are almost all major expressions of this phenomenon. As such, these buildings contribute to the historic feeling of the Vieux Carre and to its look as it has evolved over time. And they represent the dominant approach to preserving the “quaint and distinctive” character of the Quarter at the time they were built.

**The Vieux Carré Post-1961 – French Quarter Revival and its use through 1968**

**The History and Issues of New Construction in Historic Districts**

The history of the Vieux Carré (a term interchangeable with French Quarter) has been thoroughly and expertly described in the National Register documents of 1983 and the 2011 Addendum (both updating the original 1967 nomination). This report will build on the history and background set out in those documents. Perhaps the key point to keep in mind when considering the issue of new construction in the Vieux Carré is the district's very compact and cohesive nature. Unlike many American settlements it did not grow organically but was carefully designed by French military engineer Pierre Leblond de la Tour in 1720. And, more importantly, the design was rigorously adhered to throughout the colonial period and into the American era, and to the current day. Placed at the apex of a large curve in the Mississippi River, the colonial-capital-to-be was laid out in a tight symmetrical grid with squares outlined for standard deep, narrow lots favored by the French. In the following centuries the Vieux Carré has remained within that original grid and with its original boundaries -- the Mississippi River, Esplanade Avenue, Rampart Street, and Canal Street. While there are numerous "old town" sections found in American cities, New Orleans's French Quarter is unique in retaining not only its original dimensions but avoiding the wholesale development and urban renewal demolition that erased or severely diminished most historic neighborhoods. The intact nature of the French Quarter bestows upon it a rare and genuine character but also makes the question of new construction more difficult and urgent than in other historic districts.

In 2016 the seminal National Historic Preservation Law of 1966 turns 50 years old. The Vieux Carré Commission, established in 1936, is 80 years old. These laws are markers of the beginnings of the modern preservation movement. In the last eight decades the American preservation movement has matured and evolved. Much of that change and growth can be read in the 20th century experience of the French Quarter. The impetus for both the Vieux Carré Commission and the NHPA was to halt the mindless destruction of important buildings

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and to gain some legal control over the decision-making that affected historic areas. During the second half of the 20th century that initial mission of establishing the legitimacy of preservation and a concomitant legal framework has been achieved. Preservationists have continued to move forward, expanding the field beyond antiquities and adding more inclusive views of what are cultural resources and what is essential to preserve. With this evolution and growth there are new problems that were imperceptible 80 years ago. New construction in historic districts is now a critical issue that has moved to the forefront of preservation debates. The success of revitalizing old neighborhoods through renovation of historic buildings combined with a post-urban renewal planning ethos that promotes walkable communities, human-scale buildings, and an appreciation of local identity has wrought a sea change in urban real estate. The seedy inner city neighborhoods of the mid-20th century are now some of the nation's most desirable and expensive urban districts. Like the French Quarter, Atlanta's Inman Park, San Antonio's King William District, and Seattle's Pioneer Square are well-known examples of the revival of neighborhoods through preservation. With that revival has come increasing market pressures that agitate for new construction. This is a new frontier for most historic districts. In the 1960s and 1970s the struggle was to stop the demolition of historic buildings for parking lots. In the 21st century, developers and architects are eager to fill those parking lots in historic districts with new buildings.

While every historic district has building and renovation guidelines, the new focus on construction has intensified the debate over what is an appropriate new building for a historic neighborhood. The guidelines on new construction have often been more of a stumbling block than a useful guide. Many were written in the early years of the preservation movement when the idea of building in a historic district was all but unknown. For instance, the much-respected 1978 how-to manual *Design Review in Historic Districts* made quick work of the issue, telling readers, "New construction is not a pressing problem for many review boards." The brief section on "Guidelines for New Construction" gave a list of suggested regulations for the actual building (building height, massing, window and door proportions, roofs, landscaping, etc.) and ended with a noncommittal review of "contemporary" versus "traditional" architectural design. James Marston Fitch, one of the founding fathers of the preservation movement, does not even mention the concept of new buildings in his revered book, *Historic Preservation: Curatorial Management of the Built World* (1982).

This lack of clear direction on design and philosophy has persisted in historic district design guidelines. Part of the confusion emanates from the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. First introduced in 1977 and updated since, this document is the blueprint for historic preservation practice in the United States. Its strictures are mandatory for establishing National Register Historic Districts and obtaining certification for historic tax credits. The problematic guidelines on new construction and additions are spelled out in Standard 9. It reads:

*(9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and*

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*shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

Another section, Standard 3, is also referred to in discussions of new construction as it reinforces the principle of false historicism:

*(3) Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

The directive that "the new work shall be differentiated from the old and shall be compatible ..." has been disconcerting builders, architects, design review committees, and the public since it was written. The precept was based on the 1964 Venice Charter, the founding document of the modern preservation movement. Its intent was to prevent a "false historicism" that would muddy the actual history of a building. The interpretations of this seemingly contradictory directive (build it the same, but different) have taken a variety of forms, few of which have been satisfactory to all the involved parties. Traditionalists have been displeased with modernist new buildings and additions which they view disruptive intrusions into a district's cohesion and sense of place. Modernists are dismissive of new buildings designed in traditional styles as derivative mediocrities that detract from the genuinely old buildings.

The debate has shifted over the last 10 years as contemporary architecture has rediscovered traditional and vernacular design. The dominance of International Style as the architecture of "our time" has been eroded by the advent of Post-Modernism which abjures the starkness of sharp angles and plain surfaces commonly associated with Modernism. New Traditionalist architects, preservationists, and planners have increasingly promoted the philosophy of compatibility over differentiation in new buildings. As one of the leading spokesmen for of this viewpoint, Steven W. Semes, puts it: "In my view, the fundamental interests of preservation can only be served if compatibility is given greater weight, since it alone allows us to sustain valued historic character in the face of the many forces threatening it. To insist on differentiation by means of a contrasting Modernist style for new construction ... condemns historic buildings and districts to change in ways alien to their historic patterns and typologies."

This school of thought, which places compatibility over differentiation, can be seen as a vindication of the Vieux Carré's strong preference for compatibility in new buildings and additions. While there have been mistakes and missteps since 1936, the Vieux Carré Commission and the many stakeholders in the French Quarter have been unapologetically in the historicist camp, insisting that the integrity and identity of the district can only be achieved if it is allowed to develop within the pattern of its own historic patterns and styles. The 2011 decision to add "Conservation" as a National Register category for post-1961 French Quarter buildings is of a piece with this philosophy.

**Differences between the Vieux Carré Commission and the National Register of Historic Places**



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Before turning to the specifics of new construction in the French Quarter, it is necessary to define the differences between the two bodies that oversee preservation in the district. The Vieux Carré Commission and the National Register of Historic Places have complimentary but not identical claims on the French Quarter. The Commission is an urban agency that has legal enforcement powers for its regulations. The National Park Service, which administers the National Register, has regulatory powers with the NRHP designation. The overlap of the two bodies is generally beneficial. The VCC precedes the National Register by more than 30 years. When the Vieux Carré Commission was proposed in the 1930s it was a radical new idea and only the second such agency in the United States. Charleston, South Carolina, established the first historic district commission with legal powers a few years earlier but the concept of preservation was unknown and generally unappealing to most Americans. New Orleans political and business leaders were not enthusiastic about the idea of a preservation commission but were somewhat persuaded of its usefulness as a way to "clean up" the French Quarter and enhance its attractiveness to tourists. However, the city did not want any interference with the business corridor on Canal Street so the western boundary was set at Iberville Street, one block east of Canal. The Vieux Carre Commission plan was put to the New Orleans public for a vote in 1933. The proposal passed and in 1936 the VCC opened its offices. In 1945 the city of New Orleans managed to reclaim a small part of the district from the VCC. A perimeter area along North Rampart Street was detached from the commission's jurisdiction and not restored until 1964. In the interim several demolitions and new construction took place without VCC oversight.

In 1965 and 1967 when the National Park Service conferred Historic Landmark and Historic District (respectively) status on the Vieux Carré, it established the district's boundaries on the traditional lines -- the Mississippi River, Canal Street, North Rampart Street, and Esplanade Avenue. The regulations of the two agencies differ but are generally harmonious. Concerning new construction, the federally mandated DOI Standards' directive of "work shall be differentiated from the old" is discussed above. The Vieux Carré Commission guidelines, some of the most exacting in the nation, do not make "differentiation" a requirement for new building. The VCC's *Guidelines for New Construction, Additions & Demolitions* section outlines three approaches to new design: "Reconstruction" (replication of a historic building), "Traditional" (design based on historic elements), and "Present Day" (contemporary design "compatible within the context of the property and neighboring sites"). While the DOI Standards about differentiation are mentioned at one point in the discussions additions and new construction, they are not stressed nor listed among the many lists of "VCC Requires."

**Approaches to New Construction in the Vieux Carré**

The difference in emphasis between the regulations of the Vieux Carré Commission and the National Register of Historic Places/National Park Service has put the French Quarter on the margins of the controversy over new construction. The VCC's commitment to traditional design (without a "stamp of our time") has curtailed extreme departures from the French Quarter's

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architectural heritage. There is diversity among the post-1936 buildings in the Vieux Carré but compatibility to the Vieux Carré built landscape is their common denominator.

As described in the earlier National Register documents, the first major new building in the Quarter was the Royal Orleans Hotel, completed in 1960. It was not only be the first hotel constructed in the district since 1908 it was built on the site of the iconic St. Louis Hotel. There was a strong consensus among city officials, French Quarter businesses, preservationists, and the public for an important building to replace the St. Louis Hotel (following a long decline it was severely damaged in a 1915 hurricane and subsequently demolished). The problem was what kind of building would be best for this meaningful site. Surprisingly, the commission was given to a New Orleans architectural firm nationally known for its sleek Modernist designs. Nathaniel C. Curtis (1917-1997) and Arthur Q. Davis (1920-2011) had done many commercial buildings but no hotels. They were given free rein on the design, with the Vieux Carre Commission stating the only qualification was "good" design. However, Davis's preliminary sketches of a Modernist building were immediately rejected by the VCC as inappropriate for the French Quarter. Koch and Wilson, the city's premier traditionalist-restoration architectural firm was quickly brought in to take over the exterior design for the hotel. Under their direction, the new five-story building took shape around prominent ground floor arcades (arched granite piers salvaged from the St. Louis hotel), balconies with lacy cast iron railings, French doors, and orderly fenestration of tall windows. A sixth story with a mansard roof and pedimented dormers was added a year later. The hotel's height and massing was similar to the Beaux Arts Louisiana Supreme Court building (1909) across St. Louis Street while the design elements associated with traditional French Quarter architecture tied it to the surrounding buildings. The Royal Orleans (now the Omni Royal Orleans) was instantly successful as a business and won several architectural awards. But it was not without its critics at the time of its construction or in the years since. The hotel's design has been disparaged as weak and lacking the distinction appropriate to such a prominent building. But the prevailing criticism has focused on the issue of its "deceptive period appearance," to quote the eminent Louisiana architectural historian Karen Kingsley. The Royal Orleans Hotel decision set the precedent for the Vieux Carre Commission's approach to new building in the district. Its guiding principles were Traditional architecture and compatibility with the French Quarter's built landscape.

As noted above, in the post-World War II era the French Quarter became increasingly popular as a tourist destination and as a chic residential neighborhood. Renovations and new building increased steadily through the 1960s and 1970s. According to noted cultural geographer Richard Campanella by 2001 8 percent of the Vieux Carré's built landscape was post-World War II construction. Of that figure, 5 percent was built between 1961 and 1984, the single largest period of activity since 1917 (the beginning of World War I for the United States). The confluence of these factors resulted in the unexpected discussion of how to assess mid-20th century buildings for certification as a historic building. The National Register regulations for historic districts state that buildings which fall within the declared "era of significance" are eligible to be named "contributing elements" and, thus certified historic buildings. Yet the idea

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of a 1960s French Quarter building officially designated as "historic" might initially appear counterintuitive to the district's image and history. The Louisiana State Preservation office and the National Register staff wrestled with this problem in 2011 and devised a thoughtful solution. Recognizing that the Vieux Carré is one of the nation's most important historic neighborhoods and one that has continued to evolve while fully engaged in the preservation ethos, a new category of significance for French Quarter buildings was created. It extended the era of significance from 1934 to 2011 (reflecting the 50-year cutoff date for historic buildings) and embraced late 20th and early 21st century buildings while setting careful parameters.

The 2011 document states:

This additional documentation for the Vieux Carré National Register Historic District nomination will add a new area of significance: conservation (Criterion A), at the local level of significance. A large majority of the buildings constructed in the Vieux Carré during the 1934 to 1961 period (the period of significance for this addendum) were designed in a calculated "French Quarter style," for the purpose of blending into the district and, thus, preserving its character and feeling. This preference for the "French Quarter style" is significant at the local level because it reflects a historic preservation approach prevalent in the Vieux Carré at that time in preserving the "quaint and distinctive" character and feeling of America's second oldest municipally protected historic district.

As per National Park Service definition, conservation is the preservation, maintenance, and management of natural or manmade resources. NPS defines feeling as a property's expression of the aesthetic or historic sense of a particular period of time. A sense of being transported to the city's early history is especially important to the Vieux Carré and might have been diminished had non-compatible development been allowed. Thus, conservation is the appropriate area of significance for buildings constructed in New Orleans' Vieux Carré between 1934 and 1961, a period dominated by the Modern Movement in architecture. This historicism prevalent in the Vieux Carré was in sharp contrast to the urban modernism that was becoming increasingly prevalent during the middle third of the 20th century. Modernism had indeed triumphed, especially in post-war America, but not always, and certainly not in the City of New Orleans' historic heart, its original center, the Vieux Carré.

The definition of "French Quarter Style" (also called "French Quarter Revival" or "Vieux Carré Style") in the 2011 document is nebulous. Seven architectural elements are listed as key characteristics of the style but without precise instructions on how they are to be evaluated. The indeterminate nature of the document is presumably intentional to allow ample consideration for the intangibles of "character and feeling." The specific points of French Quarter Style were enumerated as:

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In summation, a definition of the French Quarter Style from this period would include the following:

- 1) the urban party wall Creole cottage form (with and without front galleries, largely without);
- 2) cast-iron galleries in lacey plentitude;
- 3) shallow cantilevered balconies with a wrought-iron look to the railings;
- 4) simple Greek Revival denticular brick cornices;
- 5) French doors;
- 6) wooden galleries on buildings designed after the manner of rear Quarter dependencies;
- 7) Greek Revival columnar shopfronts.

.... Finally, there are some quietly classical buildings with one or two signature applied features.

The reviewer's last comment about "quietly classical buildings" signals an expansive view of French Quarter Style. The designation is intended to recognize and promote well-designed buildings of appropriate scale, height, materials, and use of architectural details that are compatible with the Vieux Carre built landscape. Their design worthiness is not predicated solely on the emphatic use of the design elements most associated with the French Quarter. The 2011 document particularly singles out large buildings that have blended into the community fabric with judicious use of design elements that suggest rather than dramatize the Vieux Carre traditions. The four-story garage at 619-625 Bienville Street (1957), the institutional building-turned-condominiums at 1201-1209 Chartres Street (1948), and the warehouse at 826 Bienville Street (1960) illustrate the "quietly classical" buildings that are included in the 2011 Contributing Elements.

### **Vieux Carre Construction Overview, 1962 to Present**

The 2011 Addendum identifies French Quarter Style as a category for National Register eligibility within the Vieux Carre Historic District and ties the category to the period of 1934-1961. A careful review of the French Quarter's post-1961 built landscape will demonstrate that French Quarter Style is a continuum. This approach to new construction and significant additions to extant buildings is best understood as the template for the Vieux Carre. The style as defined by the National Register Addendum has not been adopted by the Vieux Carre Commission but the ideas principles of compatibility, continuation of the traditional architecture, and preserving the district's "character and feeling" are embedded in the commission's oversight of the French Quarter.

As one would expect, there have been many shifts, adaptations, and new ideas in the practice of French Quarter Style architecture in the last 55 years. The French Quarter Style that evolved after 1933 as the Vieux Carre Commission began to exert its power found a coherent expression in the post-World War II era. Taking this long view, the statement in the 2011

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Addendum that the 1960 Royal Orleans represents "the apogee" French Quarter Style must be revised. Instead the complex negotiations and ultimate construction of the hotel represent the maturity of French Quarter Style rather than its culmination. It clearly established the Vieux Carre Commission's theory and practice of new building in the Quarter. In the wake of the Royal Orleans' success there was a rush to build more hotels in the French Quarter. Every new hotel project was loud and insistent that it would be built "in the French Quarter style." In 1969 the city passed a moratorium on new hotels in the Vieux Carre but the embrace of French Quarter Style was unaffected by the lack of new large scale design role models.

The increasing pace of building in the French Quarter during the 1960s and early 1970s showcased a variety of interpretations of French Quarter Style. The earliest designs were anchored in the Modernist idiom indifferently decorated with identifying elements such as French doors, shutters, or balconies with cast-iron railings. These efforts barely approached pastiche. One example is the 1962 three-story apartment building at 1125 Dauphine Street. The building is identical to the popular 1960s "shoebox" or "stucco box" apartment buildings with the addition of window shutters and old brick exterior facing as a nod to its French Quarter site. Fortunately, more evolved design ideas began to emerge. The Creole townhouse and dependency have been widely used in new buildings. The 1964 two-story residential building at 825 Barracks Street approximates a Creole dependency with a wood frame gallery, French doors, shutters, and old brick facing but its proportions are off-kilter giving it the look of an upscale suburban home. A steady increase in more careful design, better execution, and enhanced awareness of Vieux Carre architectural history can be seen in new buildings such as the three-story Creole townhouse at 824 Ursulines Street. The 1985 building's facade is carefully composed, if a bit crowded, with historically correct recessed doorways, a cantilevered balcony with graceful cast-iron railings, and arched openings on the ground floor. Further refinements are seen in the superb 1998 Creole townhouse at 500 Dauphine Street which the Vieux Carre Commission uses as an example of new construction in its regulations, and the Historic New Orleans Collection's reconstruction of an 1850s three-story hotel at 535 Conti Street.

New construction in the French Quarter looks to the district's history for its inspiration but the result is not a stultifying collection of house museums. The increased level of workmanship and detailing in Vieux Carre buildings reflects the renewed engagement with the local tradition and finding creativity within its parameters. French Quarter Style is a dynamic and sustainable approach to building that honors the past while living fully in the present. The new buildings in the French Quarter will continue to bear the stamp of their time and place which the National Register has rightly singled out for eligibility as "Conservation" as French Quarter Style.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Vieux Carré Additional Documentation
Name of Property
Orleans Parish, LA
County and State
N/A
Name of multiple listing (if applicable)

Section number   9   Page  40 

**9. BIBLIOGRAPHY**

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**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Vieux Carré Additional Documentation
Name of Property
Orleans Parish, LA
County and State
N/A
Name of multiple listing (if applicable)

Section number   9   Page  41 

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## INTERVIEWS

Cizek, Eugene D., architect, emeritus professor, School of Architecture, Tulane University, founder, Tulane Master of Preservation Studies program.

Masson, Ann, architectural historian, co-author of forthcoming book, *New Orleans Architecture: Volume IX, The Vieux Carre*.

## ONLINE

The Historic New Orleans Collection, *The Collins C. Diboll Vieux Carré Digital Survey*.  
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**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number   9   Page  42 

---

Vieux Carré Additional Documentation

Name of Property  
Orleans Parish, LA

County and State  
N/A

Name of multiple listing (if applicable)

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[www.nola.gov/vcc/design-guidelines](http://www.nola.gov/vcc/design-guidelines).



**United States Department of the Interior**  
 National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Vieux Carré Additional Documentation
Name of Property Orleans Parish, LA
County and State N/A
Name of multiple listing (if applicable)

Section number \_\_\_\_\_ Page 43

**Form Prepared By**

name/title: Harriet Swift; Dixon Jelich  
 organization: Consultant; John Williams Architects  
 street & number: 824 Baronne St  
 city or town: New Orleans state: LA zip code: 70113  
 date: 2016; 2018

**Photo Log**

Total of 49

Photographer: Dixon Jelich  
 Date Taken: April 2018

- 1 of 49: 825-27 Barracks St; camera facing east.
- 2 of 49: 826-28 Barracks St; camera facing west.
- 3 of 49: 715 Bienville St; camera facing north.
- 4 of 49: 928-30 Bienville St; camera facing west.
- 5 of 49: 932-36 Bienville St; camera facing south.
- 6 of 49: 938-40 Bienville St; camera facing south.
- 7 of 49: 137-41 Bourbon St; camera facing west.
- 8 of 49: 221-25 and 227-33 Bourbon St; camera facing north.
- 9 of 49: 517-41 Bourbon St; camera facing west.
- 10 of 49: 228-30 Burgundy St; camera facing southeast.
- 11 of 49: 501-07 Burgundy St; camera facing northwest.
- 12 of 49: 617-21 Burgundy St; camera facing north.
- 13 of 49: 213 Canal St; camera facing east.
- 14 of 49: 511-55 Canal St; camera facing east.
- 15 of 49: 735 Canal St; camera facing east.
- 16 of 49: 1234 Chartres St; camera facing south.
- 17 of 49: 316 Chartres St; camera facing south.
- 18 of 49: 535-37 Conti St; camera facing north.
- 19 of 49: 717 Conti St; camera facing east.
- 20 of 29: 740 Conti St; camera facing east.
- 21 of 49: 911 Conti St; camera facing northeast.
- 22 of 49: 930 Conti St; camera facing south.
- 23 of 49: 131-135-137-139-171 Dauphine St; camera facing east.
- 24 of 49: 201 Dauphine St; camera facing north.
- 25 of 49: 301-11 Dauphine St; camera facing north.
- 26 of 49: 412 Dauphine St; camera facing east.
- 27 of 49: 415 Dauphine St; camera facing west.
- 28 of 49: 500 Dauphine St; camera facing east.
- 29 of 49: 1125-27 Dauphine St; camera facing west.
- 30 of 49: 320 Decatur St; camera facing northwest.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Vieux Carré Additional Documentation

Name of Property  
Orleans Parish, LA

County and State  
N/A

Name of multiple listing (if applicable)

Section number \_\_\_\_ Page 44

---

- 31 of 49: 600 Decatur St; camera facing south.
- 32 of 49: 616 Decatur St; camera facing south.
- 33 of 49: 717-21 Iberville St; camera facing north.
- 34 of 49: 1022 Iberville St; camera facing west.
- 35 of 49: 612 North Rampart St; camera facing south.
- 36 of 49: 920 North Rampart St; camera facing southeast.
- 37 of 49: 717 Orleans Avenue; camera facing south.
- 38 of 49: 116-32 Royal St; camera facing south.
- 39 of 49: 238-40 Royal St; camera facing south.
- 40 of 40: 617-19 St. Ann St; camera facing east.
- 41 of 49: 627 St. Ann St; camera facing east.
- 42 of 49: 712 St. Ann St; camera facing south.
- 43 of 49: 919 St. Philip St; camera facing east.
- 44 of 49: 615 Toulouse St; camera facing northeast.
- 45 of 49: 827 Toulouse St; camera facing east.
- 46 of 49: 832 Toulouse St; camera facing southwest.
- 47 of 49: 1022-24 Toulouse St; camera facing southwest.
- 48 of 49: 534-36 Ursulines St; camera facing south.
- 49 of 49: 824-26 Ursulines St; camera facing southeast.







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FOUR POINTS  
BY SHERATON



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St. Louis - Downtown  
ONE WAY







Marriott

PALACE

PALACE CAFE

LAZY TV WING CO.

MARRIOTT







ASTOR  
THE CORNER HOUSE

Canal

THE MUSEUM

MAC MAC

I LIKE IT GRASS

UPS  
Mailbox Services











MANGO  
MANGO  
COCOA & MINT  
K24M592700

Royal Sonesta Hotel

← ONE WAY

W. Poydras Street





SOLID ROCK LLC  
COMMERCIAL & RESIDENTIAL  
RESTORATION  
1000 10th Street

936

ACE





THE SAIN  
HOTEL

KIRKLAND  
S.H. KRESS & CO. 5th FLOOR

THE RITZ-CARLTON

THE RITZ-CARLTON





PUBLIC RESTAURANT

P PUBLIC RESTAURANT

PUBLIC RESTAURANT





RS RS

ONE WAY



ELECT JUDGE ROBIN  
**PITTMAN** #2  
THE NEW COURTSIDE CANDIDATE OF APPELLATE BUILDING I













JACKSON BREWERY

KILNS

BRICKS • BARS • BREWERY

LOBBY

BECKETT







J.S. POST OFFICE  
VIEUX CARRE  
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BIKE LANE







Walgreens

TRADITION SINCE 1961

CAB STAND

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Market







Marriott

Beville  
CHASE

RENTAL  
1-800-555-1234  
Call for more info







BOURBON  
ORLEANS  
HOTEL



923

MURDER

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RENTAL



615

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FOR LEASE  
CALL 504-574-1111  
OR 504-574-1112



Volunteer OPEN  
REPAIRS OPEN  
CONSTRUCTION

ONE WAY

Creole Cafe

Creole Cafe

Creole Cafe











826

824

National Register of Historic Places  
Memo to File

# Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

MAR 27 1985

A. Schlager  
3/27

H32 (413)

Dr. Robert B. DeBlieux  
Assistant Secretary  
Office of Cultural Development  
P.O. Box 44247  
Baton Rouge, Louisiana 70804

Dear Dr. DeBlieux:

Recently, at the request of the Southeast Regional Office, National Park Service, we have again reviewed the submission of additional documentation for the Vieux Carre Historic District, a National Historic Landmark. This additional documentation was submitted by you on January 6, 1984, to formally amend the period of significance for the district to 1933, in accordance with the approach discussed in the "National Register of Historic Places Bulletin #8." We have formally accepted this documentation into the National Register, and are sorry that you did not receive notice of acceptance at the time of submission.

We thank you for providing our staff with a duplicate of the nomination form and xeroxed copies of the photographs to assist our review.

We also note your statement in the form that completion of a building-by-building update is an optimum treatment for the resurvey of the district. We concur that this action would be very beneficial and look forward to working with you to ensure that all updated documentation is complete and accurate.

Thank you for your patience in this matter.

Sincerely,

**Carol D. Shull [Sgd.]**

Carol D. Shull  
Chief of Registration  
National Register of Historic Places  
Interagency Resources Division

bcc:5000-SERO:Cecil McKithian  
413  
Reading File  
Record Center

FNP:ASchlagel:aps:03/25/85:343-9536

Sys. 8 (NOM) la-orleans

Basic File Retained in 413

NHL Orleans Parish LA

Grosvenor 1/3/84

H32 (413)

JAN 3 1984

**Dr. Robert B. DeBlieux  
Assistant Secretary  
Office of Cultural Development  
P.O.Box 44247  
Baton Rouge, Louisiana 70804**

**Dear Dr. DeBlieux:**

**As requested by Ann Jones, we are forwarding to you the enclosed copy of the National Register form documenting the Vieux Carre Historic District, Orleans Parish, Louisiana.**

**In the mid-1970's, the National Park Service began a project to prepare National Historic Landmark documentation in a format consistent with that for other National Register properties, and to establish or clarify boundaries for National Historic Landmarks. On March 3, 1977, specific boundaries for the Vieux Carre Historic District National Historic Landmark were officially approved by the National Park Service. These boundaries, which are described in the enclosed documentation, were reconfirmed by a 1981 study by the Park Service.**

**We understand that you are preparing updated documentation on the Vieux Carre Historic District. We look forward to seeing the results of your work.**

**Sincerely,**

Carol D. Shull (Sgd.)

**Carol D. Shull  
Chief of Registration  
National Register of Historic Places  
Interagency Resources Division**

**Enclosure**

bcc:SERO  
413  
Reading File  
Record Center

FNP:BGrosvernor:mdj:12/27/83:343-9536

Sys. 8 (NRH) #12028

Basic File Retained in 413



DAVID C. TREEN  
GOVERNOR

MRS. LAWRENCE H. FOX  
SECRETARY

State of Louisiana  
DEPARTMENT OF CULTURE, RECREATION AND TOURISM  
OFFICE OF CULTURAL DEVELOPMENT  
ROBERT B. DEBLIEUX  
ASSISTANT SECRETARY

DIVISION OF ARCHAEOLOGY  
KATHLEEN BYRD, DIRECTOR

DIVISION OF THE ARTS  
ALBERT B. HEAD, DIRECTOR

DIVISION OF HISTORIC PRESERVATION  
ANN REILEY JONES, DIRECTOR

FOLKLIFE PROGRAM  
NICHOLAS R. SPITZER,  
PROGRAM MANAGER

January 6, 1984

Chief of Registration  
National Register of Historic Places  
National Park Service  
1100 L Street N.W.  
Washington, D.C. 20240

Dear Sir:

Enclosed please find a revised nomination form, along with supporting documentation, for the Vieux Carre Historic District (NHL). The purpose of this revision is to bring the district's period of significance up to 1933. (The old NHL form only discusses buildings up to 1850.)

This submission has been discussed at some length with both Patrick Andrus and Carol Duby. Should there be any questions, please direct them to Jonathan Fricker, our National Register Coordinator, at (504) 342-6682.

Sincerely,

Robert B. DeBlieux  
State Historic Preservation Officer

RBD/DF/df

Enclosure

Note that based on Landmark ~~map~~  
boundary restudy, east  
boundary is the rear property  
line on Esplandade-including  
both sides of that street. LA  
shpo will send revised USG&  
since this was apparently not  
done by NHL restudy. This  
problem was identified at time  
of submission of expanded  
nomination for state and local  
levels of significance.

CDubie 1/17/84





DAVID C. TREEN  
GOVERNOR

MRS. LAWRENCE H. FOX  
SECRETARY

**State of Louisiana**  
**DEPARTMENT OF CULTURE, RECREATION AND TOURISM**  
**OFFICE OF CULTURAL DEVELOPMENT**

ROBERT B. DEBLIEUX  
ASSISTANT SECRETARY

January 19, 1984

DIVISION OF ARCHAEOLOGY  
KATHLEEN BYRD, DIRECTOR

DIVISION OF THE ARTS  
ALBERT B. HEAD, DIRECTOR

DIVISION OF HISTORIC PRESERVATION  
ANN REILEY JONES, DIRECTOR

FOLKLIFE PROGRAM  
NICHOLAS R. SPITZER,  
PROGRAM MANAGER

Ms. Carol Duby  
National Register of Historic Places  
National Park Service  
1100 L Street, N. W.  
Washington, D. C. 20240

Re: Vieux Carre Historic District, Orleans Parish, Louisiana

Dear Carol:

As requested by phone recently, enclosed please find a USGS map for the above.

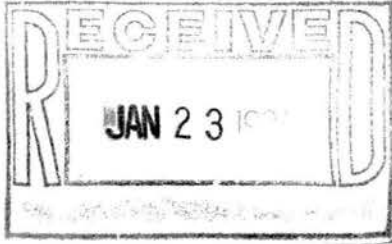
Sincerely,

A handwritten signature in cursive script that reads "Donna Fricker".

Donna Fricker  
Historian

JF/DF/bc

Enclosure: as stated



*[Faint handwritten text]*

*[Faint handwritten text]*

*[Faint handwritten text]*



EDWIN W. EDWARDS  
GOVERNOR  
NOELLE LEBLANC  
SECRETARY

# State of Louisiana

## DEPARTMENT OF CULTURE, RECREATION AND TOURISM OFFICE OF CULTURAL DEVELOPMENT

ROBERT B. DEBLIEUX  
ASSISTANT SECRETARY

March 8, 1985

DIVISION OF ARCHAEOLOGY  
KATHLEEN BYRD, DIRECTOR

DIVISION OF THE ARTS  
ALBERT B. HEAD, DIRECTOR

DIVISION OF HISTORIC PRESERVATION  
ANN REILEY JONES, DIRECTOR

FOLKLIFE PROGRAM  
NICHOLAS R. SPITZER,  
PROGRAM MANAGER

Ms. Amy Schlagle  
National Register of Historic Places  
National Park Service  
1100 L Street, N. W.  
Washington, D. C. 20240

Dear Ms. Schlagle:

Enclosed is the information you requested on the Vieux Carre Historic District on this date.

If we may be of further assistance, please call our office.

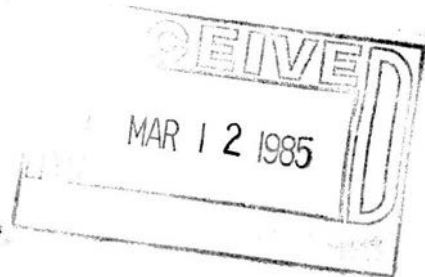
Sincerely,

Jonathan Fricker  
National Register Coordinator

JF/bc

Enclosure

c: Paul B. Hartwig  
National Park Service  
Southeast Region Office  
Atlanta, GA



MAR 27 1985

*A. Schlager*  
*3/27*

H32 (413)

Dr. Robert B. DeBlieux  
Assistant Secretary  
Office of Cultural Development  
P.O. Box 44247  
Baton Rouge, Louisiana 70804

Dear Dr. DeBlieux:

Recently, at the request of the Southeast Regional Office, National Park Service, we have again reviewed the submission of additional documentation for the Vieux Carre Historic District, a National Historic Landmark. This additional documentation was submitted by you on January 6, 1984, to formally amend the period of significance for the district to 1933, in accordance with the approach discussed in the "National Register of Historic Places Bulletin #8." We have formally accepted this documentation into the National Register, and are sorry that you did not receive notice of acceptance at the time of submission.

We thank you for providing our staff with a duplicate of the nomination form and xeroxed copies of the photographs to assist our review.

We also note your statement in the form that completion of a building-by-building update is an optimum treatment for the resurvey of the district. We concur that this action would be very beneficial and look forward to working with you to ensure that all updated documentation is complete and accurate.

Thank you for your patience in this matter.

Sincerely,

**Carol D. Shull** [Sgd.]

Carol D. Shull  
Chief of Registration  
National Register of Historic Places  
Interagency Resources Division

bcc:5000-SERO:Cecil McKithian  
413  
Reading File  
Record Center

FNP:ASchlagel:aps:03/25/85:343-9536

Sys. 8 (NOM) la-orleans

Basic File Retained in 413



# United States Department of the Interior

NATIONAL PARK SERVICE  
SOUTHEAST REGIONAL OFFICE

75 Spring Street, S.W.  
Atlanta, Georgia 30303

IN REPLY REFER TO:  
F78(SER-PP)

APR 10 1985

## Memorandum

To: Chief of Registration, National Register of Historic Places, Interagency Resources Division, WASO

From: Chief, Preservation Services Division, SERO

Subject: Vieux Carre Historic District, a National Historic Landmark

We have received and reviewed a copy of your letter to the Louisiana State Historic Preservation Officer regarding revision to the period of significance of the above National Historic Landmark.

On surface, the letter seems to acknowledge that the State, in conjunction with the National Register, has altered the period of significance of a National Historic Landmark (NHL). Yet, at the same time, the letter indicates that the procedure outlined in the National Register of Historic Places Bulletin #8 was followed.

Our understanding of the process is that, while not specifically stated, a National Register district has been created with the same boundary as that of the NHL boundary, but at a level of State significance with the period of significance extended to 1933.

If our understanding of the situation is correct, please notify us in writing immediately as we are expecting a number of projects involving this district. On the other hand, if our understanding is invalid, please notify us also in writing of what the situation is.

Your prompt attention to this matter will be highly appreciated.

Cecil N. McKithan

H32 (413)

APR 16 1985  
Memorandum

*Louisiana / Orleans Parish*

**To: Chief, Preservation Services Division, Southeast Regional Office**  
**From: Chief of Registration, Interagency Resources Division, WASO**  
**Subject: Amendment of Period of Significance to Vieux Carre Historic District**

As requested in your memorandum of April 10, 1985, I am writing to review your assessment of my letter to the Louisiana State Historic Preservation Officer concerning the State's request for an expansion to the period of significance for the Vieux Carre Historic District. The State's recommendation on the nomination form expanding the period of significance is only a recommendation of what the State believes is the appropriate level of significance. As you know, the official designation of national significance is through landmark designation. The State's recommendation on the nomination form has no official status beyond it being the State Historic Preservation Officer's opinion. The State Historic Preservation Office's evaluation represents an opinion, and is for information only, as specified in the instructions for completing National Register forms.

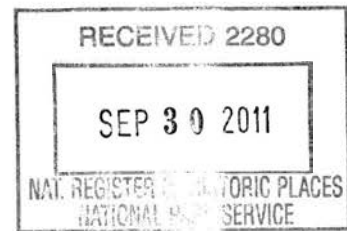
Carol D. Shull (Sgd.)

bcc:413  
Reading File  
Record Center

FNP:ASchlagel:as:04/16/85:343-9536

Sys. 8 (NOM) VCarre

Basic File Retained in 413



JAY DARDENNE  
LIEUTENANT GOVERNOR

**State of Louisiana**  
OFFICE OF THE LIEUTENANT GOVERNOR  
DEPARTMENT OF CULTURE, RECREATION & TOURISM  
OFFICE OF CULTURAL DEVELOPMENT  
DIVISION OF HISTORIC PRESERVATION

PAM BREAU  
ASSISTANT SECRETARY

September 27, 2011

National Park Service 2280, 8<sup>th</sup> Floor  
National Register of Historic Places  
1201 "I" Street, NW  
Washington, DC 20005

RE: Vieux Carre Historic District Additional Documentation, Orleans Parish, LA

To Whom It May Concern:

Enclosed please find a nomination form with supporting materials for the above referenced property. Should you have any questions, please contact me at 225-219-4595.

Sincerely,

Patricia Duncan  
Architectural Historian  
National Register Coordinator

PD/pld  
Enclosures

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 5/11/2018      Date of Pending List: 5/30/2018      Date of 16th Day: 6/14/2018      Date of 45th Day: 6/25/2018      Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- |                                       |  |   |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal       | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue    |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape       | <input type="checkbox"/> Photo              |
| <input type="checkbox"/> Waiver       | <input type="checkbox"/> National        | <input type="checkbox"/> Map/Boundary       |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period             |
| <input type="checkbox"/> Other        | <input type="checkbox"/> TCP             | <input type="checkbox"/> Less than 50 years |
|                                       | <input type="checkbox"/> CLG             |   |

Accept       Return       Reject      6/1/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Jim Gabbert      Discipline Historian

Telephone (202)354-2275      Date \_\_\_\_\_

DOCUMENTATION:    see attached comments : No    see attached SLR : **Yes**

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



## Jessica G. Richardson

---

**From:** Bryan D. Block <bdbblock@nola.gov>  
**Sent:** Wednesday, May 02, 2018 3:36 PM  
**To:** Jessica G. Richardson  
**Subject:** French Quarter Revival style update proposal

**Follow Up Flag:** Follow up  
**Flag Status:** Flagged

Good afternoon, Jessica,

The Vieux Carré Commission voted this afternoon to recommend approval of the update to the French Quarter Revival style period of significance for the 16 buildings completed within the period 1934-1968. However, it was also their recommendation that this extension of the period of significance does not imply that every building constructed in this style during that period would automatically then be considered to be a “contributing” building for VCC jurisdiction. Each building should be considered on a case-by-case basis by the VCC for an update to its rating.

The additional 32 buildings in the survey would also then fall under an updated period of significance once an age of 50 years is reached with the same stipulation regarding VCC rating.

Thank you for this opportunity to review this proposal. Please do not hesitate to contact me with any questions or concerns you may have regarding this matter.

**Bryan D. Block, AIA**  
Director  
Vieux Carré Commission  
1300 Perdido Street, Ste 7E05  
New Orleans, LA 70112  
(504)658-1421



BILLY NUNGESSER  
LIEUTENANT GOVERNOR

**State of Louisiana**  
OFFICE OF THE LIEUTENANT GOVERNOR  
DEPARTMENT OF CULTURE, RECREATION & TOURISM  
OFFICE OF CULTURAL DEVELOPMENT  
DIVISION OF HISTORIC PRESERVATION

RICHARD H. HARTLEY  
DEPUTY SECRETARY

KRISTIN P. SANDERS  
ASSISTANT SECRETARY



DATE: May 10, 2018

TO: Mr. James Gabbert  
National Park Service Mail Stop 7228  
1849 C Street, NW  
Washington, D.C. 20240

FROM: Jessica Richardson, National Register Coordinator  
Louisiana Division of Historic Preservation

RE: Vieux Carre Additional Documentation, Orleans Parish, LA

Jim,

The enclosed disks contain the true and correct copy of the National Register Documentation for the Vieux Carre Additional Documentation to be placed in the National Register of Historic Places. Should you have any questions, please contact me at 225-219-4595, or [jrichardson@crt.la.gov](mailto:jrichardson@crt.la.gov).

Thanks,

Jessica 

Enclosures:

- CD with PDF of the National Register of Historic Places nomination form
- CD with electronic images (tiff format)
- Physical Transmission Letter
- Physical Signature Page, with original signature
- \_\_\_\_\_ Other:

Comments:

- \_\_\_\_\_ Please ensure that this nomination receives substantive review
- This property has been certified under 36 CFR 67
- \_\_\_\_\_ The enclosed owner(s) objection(s) do \_\_\_\_\_ do not \_\_\_\_\_
- \_\_\_\_\_ constitute a majority of property owners. (Publicly owned property)
- \_\_\_\_\_ Other:

VIEUX CARRE HISTORIC DISTRICT

(Resource Name)

66000377

(Reference Number[s])

5 / 23 / 88

(Date form completed)

ORLEANS

(County)

LOUISIANA

(State)

OSTAPENKO

(Completed by)

STATUS:

1. MISSING \_\_\_ 2. REMOVED/ DEMOLISHED \_\_\_ 3. NHL  4. TR \_\_\_ 5. MRA \_\_\_ 6. OVER-SIZED \_\_\_ 7. NPS - UNDOCUMENTED \_\_\_ 8. DOE - OWNER OBJECTION \_\_\_ 9. RESTRICTED \_\_\_

EXPLANATION:

1. Missing Status: Entire Folder ( ) ; Nomination ( ) ; Map(s) ( ) ; Photos ( )  
Available on: Microfiche ( ) ; Optical Disk ( )

2. \_\_\_\_\_ / /  
(Cause for removal) (Date Removed)

3. \_\_\_\_\_ / /  
(NHL Name, if different than NRHP Name) (Date Designated)

4. \_\_\_\_\_  
(If multi-state/county TR, state/county where filed and location)

\_\_\_\_\_  
(TR or MRA Name)

5. \_\_\_\_\_  
(If multi-state/county MRA, state/county where filed and location)

6. \_\_\_\_\_  
(Location of oversize file)

7. \_\_\_\_\_ / /  
(Current source of partial documentation) (Target Date)

COMMENTS:

- \_\_\_\_\_  
(Where found, or source of replacement) (Date Found/Replaced)

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