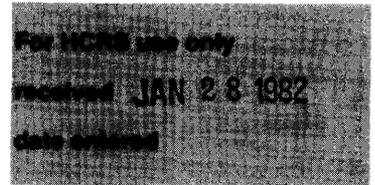


**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

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



1. Name

historic N/A

~~XXXXX~~ common Central City Historic District

2. Location

Roughly bounded by Pontchartrain Expwy., Louisiana, St Charles and Claiborne Aves.

street & number See map. N/A not for publication

city, town New Orleans N/A vicinity of congressional district 2nd-Lindy Boggs

state LA code 022 county Orleans Parish code 71

3. Classification

Category	Ownership	Status	Present Use	n/a--multiple uses
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<u>N/A</u> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<u>N/A</u> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input 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. Notarial Archives

street & number 421 Loyola Avenue

city, town New Orleans state Louisiana 70112

6. Representation in Existing Surveys

title LA Historic Sites Survey has this property been determined eligible? yes no

date 1981 federal state county local

depository for survey records La. State Historic Preservation Office

city, town Baton Rouge state LA

7. Description

n/a					
Condition		n/a	n/a		
___ excellent	___ deteriorated	Check one	Check one	___ original site	
___ good	___ ruins	___ unaltered	___ altered	___ moved	date _____
___ fair	___ unexposed				N/A

Describe the present and original (if known) physical appearance

INTRODUCTION

The Central City Historic District constitutes an area of approximately one square mile. It began to be developed in the 1830's. At that time it was a vast swampy area, three to ten feet below sea level, outside the New Orleans city limits. It was part of the semi-rural community of Lafayette in the parish of Jefferson. During this period Americans were developing the southern part of Lafayette as a pretentious residential area which later became the Garden and Lower Garden Districts of New Orleans. This land was fairly high, being near the Mississippi River, and was relatively well-drained. It was much more desirable land than the mosquito infested swampy basin to the north which became Central City.

Central City's development as a New Orleans major working class, immigrant, rent house neighborhood is generally attributed to three factors. These are:

1. Its proximity to the growing city of New Orleans.
2. The fact that the land was undesirable for any but the poorest grade of development.
3. The construction in the 1830's of the New Basin Canal which was located on the site of present-day Pontchartrain Expressway. Building the canal was dangerous work owing mainly to the extremely high incidence of yellow fever and malaria in the basin area. It was too dangerous to risk valuable slave labor, so the canal was dug using Irish and German immigrant labor. Housing for close to 5,000 laborers set the tone for the area as a working class, rent house area - a character which it retains to this day.

Throughout its historic period Central City was known as the "back of town" where much of the immigrant and ethnic population lived. In earlier stages Central City housed mainly Irish and German immigrants. In later years it also housed Italians, Jews and Eastern Europeans. Until the 1900's Central City was truly the "back of town," because at its northernmost extent it gave way to swamp land. This was in the area of the present-day Claiborne Avenue. (see map)

The low lying character of the district can still be seen. Major thoroughfares through the district are raised above grade on fill. They are in sharp contrast to the majority of the surface streets which are conspicuously several feet lower.

Central City has a predominantly one-story scale which is seldom broken. As a rule the buildings mass together with less than a few feet between them in most cases. Very few of the buildings have front yards. In most cases the stoop or porch is set right up against the sidewalk or street. This economy of land use, in speculative development, has produced a characteristic streetscape which strongly reflects Central City's working class, rent house heritage. In the following pages, it will be shown how other aspects of the district's building stock reflect this heritage as well.

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St. Charles Boundary Inventory

1. C.1920 Jerusalem Temple. Four story Flemish bond brick structure with features remotely inspired by the Byzantine and Romanesque styles. The building has been little altered.
2. C.1950 Intrusion. Fourteen story office building with steel frame construction and a buff colored brick exterior. *This is the only skyscraper type intrusion along either the St. Charles or the Claiborne boundaries.
3. C.1920 three story stucco brick commercial building with residential quarters upstairs. This should be viewed as a descendant of the two story frame commercial/residential structures of the district. Its classical pilastered front is intact except for the fire escape and the bricking in of the old plate glass shopfront up to the cornice line.
4. C.1980 Intrusion. Small fast-food drive-in.
5. C.1980 Intrusion. Small fast-food sit-down type restaurant.
6. C.1920 frame shotgun house with bungalow details. No major alterations.
7. C.1920 two story single shotgun house with bungalow details. No major alterations.
8. C.1900 two story side hall plan frame house with classical style gallery. No major alterations.
9. C.1960 Intrusion. Two story brick commercial building.
10. C.1920 brick commercial building. Originally a car dealership with terra cotta tiles set in the parapet (see photo E). Also noteworthy for central terra cotta anthemion crest. In 1970 the old plate glass was removed and a modern glass front was installed of approximately the same shape and size.
11. C.1860 frame Greek Revival two story side hall plan house. In about 1890 the ground story was reworked for commercial space and a corner entrance was installed. The old entrance and hall were retained to provide access to the upper level. In about 1940 the shopfront windows were reworked.
12. C.1890 two story frame gallery fronted house. Ground story was enclosed for commercial space in about 1910. Note corner entrance.
13. C.1940 Intrusion. Two story frame duplex apartment.
14. C.1890 two story Italianate shotgun house. No major alterations.
15. C.1870 two story Italianate shotgun house. Porch columns replaced C.1915. No other major alterations.

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St. Charles Boundary Inventory (cont'd)

16. C.1860 two story side hall plan frame townhouse. Extensively remodeled C.1910. The gallery was filled in with bungalow style windows, brackets and an overhanging roof. The lower story was converted for commercial space with a front consisting of plate glass between pilasters. In about 1915 the areas between pilasters were bricked in for a lounge.
17. C.1890 two story frame Italianate side hall plan house. Asbestos siding added about 1940. In about 1960 a modern brick porch was added. This feature could be easily removed to reveal the original front wall.
18. C.1860 two story brick side hall plan townhouse. In about 1915 the house was stuccoed over and the present bungalow style windows and roofline were installed. Also the lower story was reworked for commercial use with a plate glass shopfront and a corner entrance. The corner entrance is still extant, but the shopfront in about 1975 was replaced.
19. C.1870 two story frame side hall plan townhouse with rear galleried wing. In about 1905 the front galleries were enclosed. The upper story received a classical style enclosure without windows. The lower story received an elegant classical style shopfront with transoms and plate glass windows. In about 1940 portions of the building were asbestos sided. Also at that time the lower story of the rear wing gallery was enclosed and extended. In addition, a three part window was installed in the second story of the 1905 commercial front, and the plate glass was replaced in the lower story.
20. C.1920 double shotgun house with bungalow details.
21. C.1925 three story brick commercial building. Original ground story shopfront replaced C.1950.
22. C.1925 brick bungalow.
23. C.1850 two story frame shotgun house with Greek Revival porch and ship lap siding. Lower gallery enclosed for commercial use C.1960. This change is considered reversible.
24. C.1880 two story frame shotgun house with ship lap facade and two story gallery. In about 1920 the upper gallery was enclosed using bungalow details. Also the lower gallery columns were replaced.
25. C.1970 Intrusion. Two story brick commercial building.
26. C.1960 Intrusion. Two story brick institutional building with metal grillwork on the second story.
27. C.1880 two story frame Italianate side hall plan townhouse. The only alteration is the addition of a metal awning.

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St. Charles Boundary Inventory (cont'd)

28. C.1958 Intrusion. Two story brick institutional building.
29. C.1975 Intrusion. Two story concrete institutional building.
30. C.1870 two story frame Italianate shotgun house. No major alterations.
31. C.1880 two story frame side hall plan Italianate townhouse with third floor garret and single dormer. In about 1950 the areas between the lower story gallery columns were fitted with glass. An awning was also installed. These changes are easily reversible.
32. C.1860 two story frame Italianate side hall plan townhouse. The only major change has been the loss of the original bracketed cornice.
33. C.1910 two story frame double shotgun house with Colonial Revival details. No major alterations.
34. C.1880 frame Italianate double "camelback" house. No major alterations.
35. C.1970 Intrusion. Self service filling station.
36. C.1918 two story brick and cast cement automobile dealership with classical embellishments and winged tires. The only major change has been the replacement of the shopfront glass.
37. C.1955 Intrusion. Two story low-scale brick and cast cement commercial building.
38. C.1960 Intrusion. One story stuccoed commercial building.
39. C.1920 two story stuccoed over masonry commercial building with quoins, a shaped parapet, some terra cotta and a tiled roof. The ground floor shopfront has been modified numerous times.
40. C.1900 Intrusion. One and a half story brick commercial building which received one story stuccoed front section in C.1950.
41. C.1980 Intrusion. Self service filling station.
42. C.1918 six story brick and limestone commercial building with stylized quoining and a Gothic first story facade treatment. No major exterior alterations are in evidence.
43. C1980 Intrusion. Filling station.
44. C.1920 three story brick and terra cotta commercial building resembling the work of Albert Kahn. No major alterations to the exterior except for the awnings and the replacement of the ground story shopfront glass.

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St. Charles Boundary Inventory (cont'd)

45. C.1860 two story frame shotgun with Greek Revival front gallery. In about 1930 the gallery was enclosed with clapboarding. In about 1950 a masonry shopfront extension was appended to the lower facade. The building is listed as a contributing element because the original galleried facade could be brought back. In any case, most of the house remains intact and remnants of the old facade are clearly visible.
46. C.1940 Intrusion. One story false fronted brick commercial building.
47. 1926. The Pontchartrain Hotel (built as a residential hotel). One story steel frame with brick facing. The lower two stories are faced with brick and terra cotta ornamentation which was inspired by the Italian Romanesque and Renaissance styles.

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S. Claiborne Avenue Boundary Inventory

2. C.1890 two story frame double shotgun house. Present balcony dates C.1920. Building was asbestos sided C.1940.
3. C.1890 relatively large single shotgun house with hip roof. No major alterations.
4. C.1890 Italianate frame double shotgun house. No major alterations.
6. C.1890 Italianate frame double shotgun house. No major alterations.
7. C.1910 simple frame church. No major alterations.
9. C.1910 frame rental residential duplex. No major alterations.
- 10, 11, & 12. Set of three C.1920 frame double shotgun houses with bungalow style roofs. No major alterations.
13. C.1890 frame Italianate double shotgun house. No major alterations.
14. C.1890 frame double shotgun house. No major alterations.
15. C.1920 frame bungalow style two story structure with commercial space on the lower story and residential space above. It should be viewed within the context of the mixed commercial/residential "corner stores" found in other parts of the district. Shopfront remodeled C.1950.
19. C.1880 group of frame duplex rental units (10 in all). No major alterations.

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S. Claiborne Avenue Boundary Inventory (cont'd)

23. C.1890 frame Italianate double shotgun house. No major alterations.
25. C.1890 frame Italianate double shotgun house. No major alterations.
26. C.1890 frame Italianate double shotgun house. No major alterations.
27. C.1890 frame Italianate double shotgun house. No major alterations.
28. C.1890 frame Italianate double shotgun house. No major alterations.
29. C.1890 frame Italianate double shotgun house. No major alterations.
30. C.1890 frame Italianate double shotgun house. No major alterations.
31. C.1890 frame Italianate double shotgun house. No major alterations.
32. C.1920 frame double shotgun house with bungalow details. No major alterations.
33. C.1920 frame double shotgun house with bungalow details. No major alterations.
34. C.1890 frame single shotgun house with Eastlake porch. No major alterations.
35. C.1890 frame Italianate double shotgun house. No major alterations.
39. C.1890 frame Eastlake single shotgun house. The only major alteration is the addition of a modern metal awning.
40. C.1920 frame double shotgun house with bungalow details. No major alterations.
41. C.1890 frame Italianate double shotgun house. No major alterations.
42. C.1890 frame Italianate double shotgun house. No major alterations.

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S. Claiborne Avenue Boundary Inventory (cont'd)

46. C.1922 group of four single story brick false front commercial buildings.
Each building has a parapet with a pediment shaped top. No major alterations.
47. C.1920 bungalow. No major alterations.
48. C.1895 frame Italianate double shotgun house. No major alterations.
49. C.1905 two story frame double shotgun house with Colonial Revival columns.
50. C.1900 simple frame single shotgun house. No major alterations.
51. C.1925 small plain brick one story commercial building. No major alterations.
52. C.1920 two story stucco and masonry residence built along bungalow lines with the main floor upstairs. The lower story has been discreetly refitted for commercial use.
55. C.1890 frame Italianate double shotgun house. No major alterations.
56. C.1890 frame Italianate double shotgun house. No major alterations.

NB: Per the request of the National Register federal reviewer, the following buildings have been excluded from the above inventory: #s 1, 5, 8, 16, 17, 18, 20, 21, 22, 24, 36, 37, 38, 43, 44, 45, 53, and 54.

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7. Description of physical appearance (cont'd)

HISTORIC SURVEYS

There have been two historic structures surveys conducted in Central City in recent years. The first was a planning survey conducted in 1975 by the Community Improvement Agency of the City of New Orleans. It produced map #1, which was essentially an attempt to count the historic structures in the district and to "pigeonhole" them according to various standard styles of architecture. These stylistic categories had been previously used in planning for other New Orleans historic districts such as the Lower Garden District.

The survey produced the following stylistic breakdown:

Creole	2 structures
Greek Revival	931 structures
Italianate	88 structures
Victorian	1,444 structures
Edwardian	334 structures
Early 20th century	772 structures
Contemporary	442 structures

The total was 4,013 structures. It should be noted that these figures were approximate and that no inventory of historic structures was produced. It should also be noted that the survey produced little information which was useful in delineating the special character of Central City.

The second survey was conducted in the summer and fall of 1981 by volunteers from the New Orleans Preservation Resource Center under the direction of the State Historic Preservation Office. The second survey had three main objectives. These were:

1. To clarify the district's somewhat loosely defined boundaries.
2. To procure statistical data on the various building types in the district.
3. To find some tangible relationship between the district's history and its existing building stock.

Researching the history of the district was difficult because Central City was a working class area. As a result there was little relevant written history and few written records. Most of the necessary information had to be gathered in interviews.

It should be noted that, like the first survey, the second survey did not produce an inventory of historic structures. This would have been an enormous task given the size of the district (over 4,000 buildings). It should also be noted that the second survey was conducted by driving down each street and marking maps. Consequently, the statistics are only approximate. In all cases, however, the figures are accurate to within 5% or better.

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7. Description of physical appearance (cont'd)

BUILDING TYPES

The building types described in this application account for 84% of the buildings in Central City. Of the remaining 16%, 12% are intrusions and 4% are individual landmarks, one-of-a-kind structures, institutional buildings, churches, etc. Of course, these dominant building types occur in large numbers in other parts of the city. However, in terms of the overall nature and distribution of building types in New Orleans, two factors give the Central City district a special character. One is the overall proportion of one type versus another. The other is the incidence of certain variations within each building type.

Frame Shotgun Houses: These account for 70% of the district's buildings. Consequently, they are by far the most prevalent building type in Central City. Frame shotgun houses are found throughout the district. (See enclosed distribution maps.) In most cases they occupy at least 50% of the streetscape.

Most of them share certain basic characteristics which strongly suggest speculatively built rental housing intended for a working class population. These are as follows:

1. The vast majority of this type (99% according to the survey) are double shotgun houses with two housing units separated by a party wall (photo 45). Less than one percent are single shotgun houses. Double shotgun houses required less land per unit and less structural material to build than single shotgun houses. So the unpretentious tone of the neighborhood is clearly set by this prevalent house type which was built as economically as possible both in terms of land use and structural materials.

2. The unpretentious nature of the shotgun housing stock is further established by the fact that the larger six-bay, side hall, double shotgun house, common in other parts of New Orleans, is virtually unknown in Central City.

3. Although most of the shotgun houses have some form of front entrance porch, less than 10% have a fully developed front gallery with columns. (photo 48) Most have wide overhangs supported by heavy brackets (photo 45). This denotes economy in terms of framing and materials.

"Camelback" Houses: These represent a larger, more roomy subspecies of the basic shotgun house type. The rear portion of the house has a partial second story which contains bedrooms, usually more than one (photo 47). All of the district's "camelbacks" are double houses, and virtually all have front porches with at least a floor and a wide overhang. (Many of the smaller shotguns do not have a porch with a proper floor, but merely a covered entrance with steps. See photo 58.)

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7. Description of physical appearance (cont'd)

Despite the fact that "camelback" houses are larger than most of the houses in Central City, the nature and concentration of camelback houses in the district supports the basic theme of a humble, working class, rent house neighborhood. To begin with, using a "camelback" second story was a common way of obtaining more space in the basic shotgun house form. They are common in New Orleans, yet in Central City fewer than 10% of the shotgun houses are "camelbacks." Secondly, Central City's entire stock of "camelback" houses is of the humblest sort. Virtually none are single detached houses. Moreover, larger side hall plan "camelback" houses, common in other parts of New Orleans, are not found in Central City.

Two-story Double Shotgun Houses: These are not strictly speaking "shotgun" houses in the classic sense. They are pairs of two-story units, each of which has a shotgun plan on each floor (photo 59). They account for approximately 8% of the district's buildings. (There are also some single two-story shotgun houses in the district (photo 60), but they are so few in number that it was not considered worth listing them as a separate type.) On the whole, two-story double shotgun houses are confined to the south and eastern edges of the district near major thoroughfares such as St. Charles Avenue, Baronne Street, and Melpomene Avenue. (See map.) Except for isolated incidents, they do not mass sufficiently to give the streetscape a two-story scale (photo 54). However, they do provide vertical accents in the parts of Central City where they occur. (Photo 61) On the whole, the two-story shotgun houses are somewhat more pretentious and luxuriously articulated than their single story counterparts. For example, 90% of the single story shotgun houses do not have columns, whereas 70% of the two-story shotguns have gallery columns, at least on one story, and 22% have columns on both stories. Moreover, approximately 40% of the one-story shotguns have the amenity of floorlength windows opening onto the front porch, whereas 55% of the two-story shotgun houses have this amenity.

The two-story shotgun is the largest type of house which occurs in the district in a significant number. It contributes to the district theme of a working class neighborhood in the following way. Except for a less than one percent sprinkling of side hall plan house, two-story double shotguns represent the aristocracy of the Central City housing stock. Yet this "aristocracy" is only average given the context of the whole city. Moreover, it makes up only 8% of the total district housing stock. In this way it helps to illustrate the essence of the district.

The Two-story Side Hall Plan House: As has already been mentioned, these account for less than one percent of the district's buildings. They are concentrated at the east end of the district in the vicinity of St. Charles Avenue. (See map.) These structures are comparable with upper-middle to upper class residences across New Orleans. Unlike other house types in the district, some two-story side hall plan houses are constructed of brick (photo 62). These brick houses are similar to Greek Revival townhouses found in the Vieux Carre. This can be seen mainly in the use of brick and the use of more details. However, brick houses of this type represent a minority in Central City. Most two-story side hall plan houses in the district are of frame construction with classical or Italianate galleries. (Photos 63 and 64) The large houses described here are not a major part of the main working class

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7. Description of physical appearance (cont'd)

neighborhood theme of the district, except that in many cases they were inhabited by residents of the district who had made money, but who continued to live in the same area.

"Creole Cottages": These are distributed throughout the district (see map). One of the factors which gives Central City its distinctive quality within the context of New Orleans is its unusually low incidence of houses based upon the Creole cottage tradition. Approximately 7% of the district's buildings could be characterized as "Creole cottages" (photo 69), but these have little in common with the actual creole tradition. This demonstrates that the growth of the district reflected the work of American speculators and contractors and not the native construction of French or Creole settlers. Of course, a few of the district's Creole cottages (the early ones) clearly reflect the French tradition in Louisiana. Though its gallery posts and gallery floor have been changed, the four-bay cottage at 201 Rampart Street (ca. 1850) is a good example of a Creole house (photo 65). It has four floorlength openings onto a front gallery, a pitched roof with a flared eave, a four-room hall-less plan, and a pair of rear cabinets. At one time the facade had four French doors. However, this house represents the exception rather than the rule. Most "Creole cottages" in Central City represent the work of American speculators, and have more in common with one-story double shotgun houses than with traditional Louisiana French houses. The only characteristic which makes most of them technically qualify as "Creole cottages" is the pitch roof with gables set at the sides.

Other characteristics, however, strongly link them to the district's double shotgun houses (photos 66, 67, and 68). These include:

1. The fact that each "cottage" has a four-bay facade. (This is also a Creole characteristic.)
2. The fact that each "cottage" is divided down the middle into two, two-room rental units in a similar manner to the double shotgun house.
3. The fact that most of the district's "Creole cottages" do not have the traditional French cabinets.
4. The fact that 95% of the "Creole cottages" do not have the customary French arrangement of four French doors on the facade. Instead they have two ordinary doors and two windows, an arrangement which is normally found on humbler double shotgun houses.
5. Another link is established by the fact that, in the district, "Creole cottages" and shotguns have about the same proportion of overhang porches versus columnar facades. This places them both within the same context of builder architecture. (84% of the "Creole cottages" have overhang porches. 90% of the shotguns have overhang porches.)
6. The fact that "Creole cottages" and the double shotgun houses of similar age and size have similar facade and fenestration details.

In summation, the "Creole cottages" contribute to the overall theme of a speculatively built working class neighborhood because they are part of the rental housing stock of the district. Most of them should not be viewed within the context of the French tradition. Rather they should be viewed as a house type built by American speculators.

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7. Description of physical appearance (cont'd)

Frame Commercial Buildings: These account for less than 1% of the district's buildings. Nonetheless, they are historically important because they were both social and commercial centers. Most were "mom and pop" stores which catered to local customers. Architecturally they bear a strong resemblance to larger residences in the district (photo 54). Most are simply a large single or double, one or two-story, shotgun house with a large gallery and a corner entrance. Virtually all have these corner entrances (photos 11, 23 and 95). They are interspersed throughout the district with residential structures. There is no historic commercial zone in the district.

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7. Description of physical appearance (cont'd)

SPECIFIC EXAMPLES OF BUILDING TYPES

1. The single one-story shotgun house (#1831 3rd Street, photo #52). This simple frame building (ca. 1885) is a room wide with a two-bay facade. The plan consists of two narrow rooms, a rear kitchen and a bracketed overhang front porch. The entrance features the usual combination of a single door and window. A pair of French doors is another popular though less common arrangement. In all likelihood, the family which rented the unit ate and carried on social functions in one room and slept together in the other. There was no separate dining room and no separate or special sleeping accommodation for the heads of the household. Despite the lack of a porch floor, the overhang provided for a slight covered area which would often have served as a summer evening living area when the house was too hot to inhabit.
2. The one-story double shotgun house. This bracketed house at 1821 6th Street (photo 53) represents the most prevalent type of structure in the district. The plan consists of a pair of three room rental units with chimneys set in the party wall. Essentially each unit duplicates the spaces found in example 1, except that in this case the kitchen is part of the main house rather than set in a rear wing. Also this house has a somewhat more luxurious entrance with a wider overhang, a porch floor (replaced), and a floorlength window. All in all, this double shotgun is average in terms of size and amenity. Less luxurious double houses are slightly smaller, have an ordinary sash window in front in place of the full-length window, and do not have a porch floor.
3. The "camelback" double shotgun house. The "camelback" house is exemplified by #1807 Clara Street (ca. 1880, photo 50). Like other "camelbacks," it represented a somewhat more affluent family than would have rented the single and double shotguns previously described. The family which rented this house might optimistically be categorized as lower middle class. Each side of the double house consists of two relatively large linear rooms, a rear lean-to kitchen, and two bedrooms in the partial second story. On each side the second story is reached by means of a narrow stair set against the party wall in the second room. Another feature which sets this and most other "camelback" houses in Central City above the one-story shotguns is the fully developed columnar front gallery.
4. The two-story, double shotgun house. The house at 2030-32 Baronne Street (ca. 1890, photo 54 right) is a typical example of this type. It would have been rented by a pair of "white collar worker" families. Each side of the double house has three rooms upstairs and down with a similar stair arrangement to example #3. Like most two-story doubles, it has wide overhang porches without columns and floorlength front windows on both floors.

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7. Description of physical appearance (cont'd)

5. The two-story side hall plan townhouse. Representing the most affluent families in Central City, this type of house is commonly found throughout New Orleans. It is represented here by #2124 Baronne Street (ca. 1865, photo 55). Like most other examples, it has a side hall on each floor with a pair of large rooms off to the side. Also typical is its two-story rear kitchen-dining room wing with bedrooms above and its full-length windows on the facade. ✓
6. Creole Cottages. This type is represented here by a pair of speculatively built frame houses at 2300 Melpomene Avenue (ca. 1860, photo 56). Each cottage housed two families, each of which occupied a front and a rear room. Chimneys are set in a party wall between each half of the cottage. Each cottage has a four-bay facade with two doors and two small windows and a slight overhanging porch. Like most other examples in the district, these cottages are connected end to end yielding a continuous facade and pitched roof.
7. The corner entrance frame commercial building is represented here by number 1100 Rampart Street (ca. 1870, photo 57). It is a two-story, hip roof, frame structure with a corner entrance to the lower story. Like most of the other examples in the district, the shopkeeper and his family were housed above the commercial establishment. The building is simply articulated with eave brackets and cast-iron balconies on brackets. The residential portion of the house is relatively large, which denotes the fact that corner store merchants were among the more affluent citizens of Central City. Like many of the district's other commercial establishments, the ground story has been resurfaced. ✓

MATERIALS

Approximately 98% of the district's buildings are of frame construction. Most of the pre-1900 wood structures were built of cypress, much of which was cut in sawmills which were adjacent to the district. For the most part, post-1900 wood structures were constructed of pine. Virtually all of Central's City's frame buildings are raised two to four feet above grade on brick piers. In spite of this, in most buildings the ground floor level is still below sea level. The remaining 2% of Central City's buildings are of brick construction. These are invariably large and are not related to the dominant architectural types of the district.

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7. Description of physical appearance (cont'd)

INTRODUCTION TO STYLES

Except for a few landmarks, virtually all of the district's buildings conform to the same stylistic pattern. There is no stylistic trait which distinguishes one building type from another. All reflect the same standard builder articulation. So changes in fashion which affected one building type affected all others simultaneously. All building types in the district ran through several architectural styles. Greek Revival to Italianate, to a combination of Italianate and Queen Anne Revival, was the usual run. Relatively few of the district's buildings are without some form of decoration.

Like other examples of builder architecture in New Orleans, Central City's buildings were somewhat behind the times. They were also apt to mix popular styles without regard to changes in fashion. For example, the Queen Anne and Italianate styles were often mixed in shotgun houses of the 1890-1910 period (photo 49). By contrast, in higher style buildings, the two styles were separate and distinct. The Queen Anne style more or less replaced the Italianate style as the prevailing architectural taste of New Orleans sometime about 1884.

Another aspect of the builder approach is that in all but a few cases the facade is the only part of the building which is ornamented or articulated in any way. The rest of the building is almost invariably sheathed in plain clapboards. In all but one case, this includes the treatment of "camelbacks" as well (photo 50).

Finally, the speculator approach can be seen in the incidence of unornamented houses. These represent the exception rather than the rule. However, they were built throughout the historic period of Central City. They do not reflect any particular aesthetic principle or any particular period as they might in "high style" architecture. Rather, they reflect the frugality of the individual builder or developer.

Of course, these characteristics reflect the fact that Central City was built by contractors and not by architects. However, two other characteristics reflect Central City's specific history as a rent house neighborhood. One is the fact that on the whole there is little difference between smaller and larger houses in terms of the degree of pretention. The other is that decorative schemes are more standard in Central City than they are elsewhere. There was less attempt to differentiate one rent house from another than there would have been if the houses had been built with owner occupancy in mind. Often in contractor built housing for owner occupancy there would have been some input from the prospective occupant. In rent housing there would have been none.

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7. Description of physical appearance (cont'd)

THE MAJOR STYLES

1. Greek Revival - (24% of the building stock): In Central City the Greek Revival style persisted well into the late-nineteenth century. This, of course, reflects the continuing builder use of standard forms. The majority of Greek Revival buildings in the district have galleries with square posts and simple molded capitals. A significant minority do not have galleries (photo 89). In most cases there is a box or a board or some attempt at an entablature. Some have shoulder molded fenestration, but the majority do not (photo 28). This is true of large and small buildings alike (photos 48 and 70). There are, of course, more richly ornamented examples with more moldings and fuller entablatures. These account for about 20% of the district's overall stock of Greek Revival structures. As before, these occur in both large and small examples (photos 55, left side and photo 71).
2. Italianate - (28% of the building stock): These account for the "Italianate" and "Victorian" structures in the New Orleans planning survey. Although the Italianate style came to New Orleans in the late 1840's, it did not come to Central City until the 1860's and did not predominate until the 1870's. This, of course, was a direct result of the district's builder architecture heritage. As mentioned previously, the builder tradition resulted in the mixture of the Italianate and Queen Anne styles which occurred at the end of the nineteenth century.

The vast majority of Italianate buildings in the district, large and small, have the following features:

1. Eave brackets (photo 72).
2. Cornices above the windows and doors (photo 73).
3. Shiplap siding on the facade (photo 74). (This is tongue and groove siding cut and beveled to resemble rusticated stone.)

Some also have the following features:

1. About 30% have shallow arch fenestration (photo 75).
2. About 20% have front galleries with columns and brackets (photo 76).

A majority of these galleries have shallow arches between the columns.

3. Queen Anne Revival - (18% of the building stock): The coming of the Queen Anne Revival had only a modest effect upon the architecture of Central City. Apart from a handful of landmarks (photo 77), most of the so-called "Queen Anne" structures in the district are little more than Italianate shotgun houses (photo 78) with one or two design modifications. These modifications were: the use of the front-facing gablette roof (photo 79) and the use of the imbricated shingle gable (photo 80). (A few gables also have ornamented louver panels or sunburst motifs.) In almost every case Queen Anne touches were limited to the roofline. Under the porch one can still see the Italianate facade with its brackets and shiplap siding (photo 81). The reason the Queen Anne Revival had such a limited impact in Central City was because its salient

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7. Description of physical appearance (cont'd)

features (turrets, curving forms, elaborate galleries, wildly irregular masses, and half round bays) could not be adapted to the decidedly economical, repetitive, rectangular, facade oriented, builder architecture tradition of Central City. So the relative paucity of Queen Anne influence in the district is a direct result of its speculatively built, rent house heritage.

4. Eastlake - (8% of the building stock): The Eastlake style came to New Orleans along with the Queen Anne Revival and was popular in much of the city. However, in Central City it made only a modest showing. This was because, by its very nature, the Eastlake style was most applicable to galleries with columns. Most of the buildings constructed in the district during the period 1880-1910 were built without columnar galleries (photo 82). Moreover, in a working class, rent house neighborhood such as Central City, it is reasonable to assume that the Eastlake style require more woodwork than most developers would have been willing to pay for (photo 83). Virtually all of the district's nominally "Eastlake" houses have Italianate shiplap facades behind the turned columns, and most have Queen Anne Revival front gables (photos 39 and 84). (NB: Queen Anne and Eastlake account for most of the "Edwardian" structures in the New Orleans planning survey.)
5. Colonial Revival - (3% of the building stock): There are comparatively few examples of this style in the district (photos 51 and 85). It was a relatively elaborate style and was probably considered too expensive for inexpensive rental builder architecture. Most of the examples are unusually large (photo 86).
6. Bungalows - (6% of the building stock): These represent the vast majority of the district's post-World War I stock of historic structures. They also represent the district's last generation of double shotgun houses. A few have fully developed bungalow porches which almost mask the double shotgun houses behind (photo 87). However, most have no porches, but rather featureless facades with a hip gable (photo 88) or a tie beam and gable.

Twelve percent of the district's buildings are intrusions, and the aforementioned styles account for 82%. The remaining six percent are oddities, unornamented structures, or landmarks, or other buildings which do not conform to any of the basic style categories (photos 13, 14 and 90).

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7. Description of physical appearance (cont'd)

LANDMARKS

Because of its status as a working class, immigrant, rent house area, Central City has comparatively few landmarks. Fewer still of these are obvious choices for individual Register status given the overall architectural heritage of New Orleans. The buildings listed here are a representative sampling. It should be noted that they constitute a very small portion of the district's buildings. Although many of them represent different historical aspects of the working class neighborhood, they are architecturally atypical.

The landmarks of Central City fall into several distinct categories:

- I. Churches: Religious structures are among the largest and most elaborately styled buildings in the district. This is to be expected given the fervent religious background of the immigrant and ethnic groups which settled there. Tithing was common and there was evidently some competition between parishes to outbuild each other.

Examples include:

1. The First United Methodist Church (late 19th century). This is the district's purest example of Gothic Revival architecture (photo 17).
2. St. John the Baptist Roman Catholic Church (1872). Built by a largely German immigrant parish and designed by the noted architect Albert Diettel, this huge brick basilica is one of the most elaborate examples of 19th century Renaissance Revival ecclesiastical architecture in the city. It was built by Irish contractor Thomas Mulligan (photo 15).
3. St. Francis de Sales Roman Catholic Church (late-19th century). This is a large though simply styled combination of Romanesque and Gothic elements (photo 40).

- II. Institutional Buildings: The handful of large, mainly brick institutional buildings in the district are reminders of the secular side of public life in the Central City area. Though they are large, these buildings are unpretentious compared to other public buildings in the city. Most lack any kind of limestone or terra cotta ornamentation. None feature columns of any sort.

Examples include:

1. 2709 S. Saratoga Street (late 19th century) (photo 7).
2. The Magic Theatre (early 20th century) (photo 3).
3. McDonogh School #10 (ca. 1880) (photo 41).

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7. Description of physical appearance (cont'd)
 District

III. Grand Residences: In addition to the basic house types found in the district, there are also a small number of grander, more fashionable residences which represent the district's wealthier class. In many cases these houses were built by members of immigrant groups who "made good" but continued to live in the same neighborhood. These houses are of different periods and styles, but all represent the work of builder-contractors rather than of academically trained architects.

Examples include:

1. 2103-05 Baronne Street (ca. 1850). This grand Italianate double house is simply a larger, more richly detailed version of the two-story side hall double house found along major thoroughfares in much of the district (photo 19).
- 2&3. #1720 and #1737 Jackson Avenue (Circa 1890). These are side hall plan houses also, but they have mansard roofs, which is a highly unusual feature in New Orleans (Photos 42 and 24).
- 4&5. 1508 Carondelet (c.1900) and 1731 Second Street (c.1905). These are large, though for New Orleans, undistinguished examples of the Queen Anne Revival (Photos 26 and 44).

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7. Description of physical appearance (cont'd)

INTRUSIONS

The Central City Historic District has an intrusion rate of 12%. The vast majority of intrusions are one-story, masonry or metal sided buildings which serve some utilitarian purpose (photos 96 and 97). Relatively few are residential type buildings and those which are are rental units, not private houses (photo 98). The intrusion illustrated in photo 98 is two-story, but like most of its fellow two-story intrusions, it retains a low scale and profile. Intrusions are somewhat more concentrated on the south side of the district near St. Charles Avenue. For other representative samples of intrusions see photos 99, 100, 101 and 102. There are virtually no intrusions which are taller than two stories. This means that each intrusion has only a local effect upon the visual environment. It also means that the district is not fragmented by modern towers - a factor which contributes to the cohesiveness of the district.

SUMMARY PARAGRAPH FOR ITEM 7

The Central City Historic District developed as New Orleans' major working class, immigrant, rent house neighborhood. The contributing buildings date from c.1830 to c.1930 and are predominantly shotgun houses. The area is quite densely packed with over 4,000 structures and an intrusion rate of only about 12%. It is located near the approximate center of present-day metropolitan New Orleans.

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 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 type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" 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 n/a Builder/Architect n/a

Statement of Significance (in one paragraph) Criterion C

SUMMARY STATEMENT: The Central City Historic District is architecturally significant on the state level as an example of a historic working class neighborhood and as a shotgun neighborhood.

The Central City Historic District is significant in the area of architecture as an example of a historic working class neighborhood. It contains, with a remarkable degree of purity, a comprehensive compendium of the building types and styles which would have characterized a working class area of the period from 1830 to 1930 in the Deep South. It conveys this type of neighborhood not only in terms of building types, but also in terms of the streetscape character, the scale, and the overall lack of vegetation massing. Of all the major historic areas of New Orleans (which is to say those areas in which there is at least a significant mixture of pre-1900 buildings), Central City has the humblest overall building stock. Central City has the greatest proportion of one-story residences, double houses, and houses without columnar galleries. It also has the fewest landscaped yards and individually designed or individually articulated houses. It should be noted that Central City is very large and very well-preserved, with over 4,000 buildings and only 12% intrusions.

Central City is vastly superior to other historic working class areas which survive in other Louisiana cities for the following reasons:

1. It is unusually large.
2. It retains a goodly number of surviving examples from all periods between 1830 and 1930, rather than the usual case in which most, if not all, of the buildings are post-1900.
3. It has an unusually low percentage of intrusions.

Central City is important to preserve because it represents a type of resource which is not as likely to survive as a more pretentious neighborhood. Old working class areas are often the targets of highway projects, urban renewal, and other modernization efforts. This is probably why so few good examples remain in the state.

Central City is also significant in the area of architecture as a shotgun neighborhood. It has well over 2800 shotgun houses, which is probably the largest number in a single confined area in the state and perhaps in the South. (In this the definition of shotgun house is restricted to the "true shotgun," which is to say that it is confined to the one-story and "camelback" varieties without side halls.) The shotgun house is a regional type peculiar to the South. So a collection of shotgun houses of the magnitude of Central City is a landmark in the context of regional southern building types. Moreover, it is a landmark in terms of the period and quality of the shotgun houses. There are numerous collections of shotgun houses in both rural and urban settings across Louisiana. However, almost without exception,

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreeage of nominated property approx. 475 acres

Quadrangle name New Orleans East, La.

Quadrangle scale 1=24000

UMT References

A	1 5	7 8 1 4 2 0	3 3 1 6 5 6 0
	Zone	Easting	Northing

B	1 5	7 8 2 7 4 5	3 3 1 5 5 9 0
	Zone	Easting	Northing

C	1 5	7 8 0 7 7 0	3 3 1 4 0 6 0
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D	1 5	7 8 0 1 0 0	3 3 1 5 5 9 0
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E			
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F			
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G			
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H			
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Verbal boundary description and justification

(See continuation sheet)

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

state	N/A	code	county	code
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state		code	county	code
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11. Form Prepared By

name/title SEE CONTINUATION SHEET

organization _____ date _____

street & number _____ telephone _____

city or town _____ state _____

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 Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature *Robert B. DeBlieux*

Robert B. DeBlieux

title State Historic Preservation Officer date January 25 1982

For HCERS use only
I hereby certify that this property is included in the National Register

John G. Guerin
Keeper of the National Register date 7/9/82

Attest: _____ date _____

Chief of Registration

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8. Statement of Significance (Cont'd)

these are entirely composed of post-1900 frame clapboard or vertical board structures with virtually no ornamental detail. It should be noted that shotgun houses were built throughout most of the nineteenth century in Louisiana, some with a fair degree of pretention. However, most nineteenth century shotgun houses have disappeared. Central City is one of very few areas in which there is a good complement of shotgun houses which reflect the Greek Revival taste as well as the Queen Anne Revival and the Italianate tastes. Moreover, most of Central City's shotgun houses are architecturally superior to those commonly found in towns and rural areas around the state. The vast majority of extant shotgun houses in Louisiana are completely unornamented, whereas most shotgun houses in Central City have at least some decorative details, brackets, shiplap siding, imbricated shingled gablettes, etc.

HISTORICAL SKETCH

The area which became Central City was first developed in the 1830's. When the New Basin Canal was dug, business and residential development began to mushroom near the turning basin. The new subdivision, largely developed by Patric Irwin, housed over 5,000 Irish immigrants. Consolidation with the city of New Orleans in 1852 brought increasing settlement by large numbers of Irish and German immigrants. By the late-nineteenth century, the area had undergone several waves of speculative development, and 95% of the structures were rental housing units. The area was simply known as the "back of town" until 1952, when it was designated as Central City for purposes of urban planning.

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9. Bibliography

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Lemann, Bernard et al. New Orleans Architecture, Volume I, The Lower Garden District, Pelican Publishing Company, Gretna, La,

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Central City

Item number 10

Page 1

10. Boundary Description and Justification

The boundaries were drawn to tightly encompass the extent of the particular character, mix and concentration of historic structures described in Item 7. The Central City area is smaller and better defined than it was at one time. This change has been caused by encroachment and by twentieth century development on the periphery. The boundary description which follows should be considered the definitive statement of the Central City district boundaries. It supercedes all maps and other material submitted with the nomination. Each part of the boundary will be described and justified separately.

Begin at a point on the west side of Melpomene Ave. 120 feet south of Claiborne (see map and proceed south along the west side of Melpomene to the intersection with Simon Bolivar. Then proceed east along the south side of Simon Bolivar to the Pontchartrain Expressway. Justification: This line separates the district from a 32 block buffer zone which lies between the upper portion of Central City and the Pontchartrain Expressway (see map). This area once had a similar character to Central City, but in the past 20 years it has lost 80% of its historic structures. The area is now dominated by vacant lots, a large federally built housing project, and a high school.

Proceed south along the west side of the Pontchartrain Expressway to the intersection with St. Charles Avenue. Justification: Pontchartrain Expressway is an elevated freeway and should be regarded as an obvious boundary to the district. In any case, beyond the expressway is a mixed historic and modern commercial zone which has virtually no residential-type buildings. This is in sharp contrast to the district which is mainly residential in character.

Proceed west along the north side of St. Charles Avenue to the intersection with Josephine Street. Justification: The character of Central City terminates abruptly at St. Charles Avenue. The St. Charles corridor has become a commercial zone in recent years. On the Central City side, many of the old residential buildings have been fitted for commercial use. However, on the south side of St. Charles, there has been considerable new construction in the last 40 years which has given the area a 1930-1970 character. Moreover, two large condominium complexes have recently been built which have altered the scale of the south side. Beyond St. Charles Avenue to the south is a pretentious, predominantly two-story residential area centering around a park. This area, called Coliseum Square, has a fundamentally different character from Central City.

Proceed north along the east side of Josephine Street to a point 100 feet north of the north side of Carondelet. Then proceed two blocks west parallel to Carondelet Street to the west side of Philip Street. Then proceed south along the west side of Philip Street to Carondelet Street. Then proceed west along the north side of Carondelet Street to the intersection with 6th Street. Then proceed north along the west side of 6th Street to the intersection with Baronne Street. Then proceed west along the south side of Baronne Street to the intersection with 8th Street. Then proceed south along the east side of 8th Street to the mid-point of block 90 on the west side of Harmony Street. Then proceed south along the west side of Harmony Street to the intersection with Carondelet Street. Then proceed west along the north side of Carondelet Street to a point 100 feet beyond Louisiana Avenue. Justification: This somewhat

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10. Boundary Description and Justification (cont'd)

irregular line was chosen as the boundary because it abuts the Garden District (NHL). The Garden District is an extremely pretentious residential neighborhood. The great houses are found along both sides of this stretch of St. Charles Avenue, but to the north of the St. Charles corridor, the character changes abruptly to that of a working class neighborhood. It is here that Central City begins.

Then proceed north, parallel to Louisiana Avenue to the south side of Dryades Street. Then proceed east along the south side of Dryades Street to the east side of Louisiana Avenue. Then proceed north along the east side of Louisiana Avenue to the intersection with Saratoga Street. Then proceed west along the north side of Saratoga Street 100 feet beyond Louisiana Avenue. Then proceed north parallel to Louisiana Avenue to the south side of Liberty Street. Then proceed east along the south side of Liberty Street to the east side of Louisiana Avenue. Then proceed north along the east side of Louisiana Avenue to the intersection with LaSalle Street. Justification: The working class, rent house area essentially ends at Louisiana Avenue. Beyond this point the character shifts from a working class area to a nineteenth and twentieth century middle class neighborhood. Unlike Central City, the area west of Louisiana Avenue has lots with front yards and trees, as well as relatively large houses. The only exception to this generalization is a pair of shotgun rows immediately west of Louisiana Avenue. These were included within the boundaries because they are identical to other buildings commonly found in the district. (See building type distribution maps.) The area between Dryades and Saratoga and between Liberty and LaSalle were excluded because they are characterized by modern commercial development. These areas actually help to differentiate Central City from its contemporaneous but more affluent neighbor.

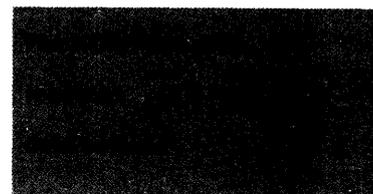
Then proceed east along the south side of LaSalle Street to the intersection with 3rd Street. Then proceed north along the east side of 3rd Street to the intersection with Robertson Street. Then proceed west along the north side of Robertson Street to the intersection with Washington Avenue. Then proceed north along the east side of Washington Avenue to a point 160 feet south of the intersection with Claiborne Avenue. Justification: This boundary line was drawn to separate the district from a sizable area consisting of a large federally funded housing project, a school, and a playground.

Then proceed east parallel to Claiborne Avenue to the west side of Fourth Street. Then proceed east to the east side of Fourth Street at a point 140 feet south of the intersection with Claiborne Avenue. Then proceed 120 feet parallel to Claiborne Avenue. Then turn 90 degrees to the north and proceed to the south curb of Claiborne Avenue. Then proceed to the west side of Third Street. Then proceed south along the west side of Third Street 248 feet. Then proceed east parallel to Claiborne Avenue to the west side of Second Street. Then proceed north along the west side of Second Street 68 feet. Then proceed east parallel to Claiborne for 200 feet. Then turn 90 degrees to the north and proceed 68 feet. Then proceed east parallel to Claiborne to the east side of First Street. Then proceed north to the south side of Claiborne Avenue. Then proceed east along Claiborne Avenue 220 feet. Then turn 90 degrees to the south and proceed 120 feet. Then proceed east parallel to Claiborne 320 feet. Then turn 90 degrees to the south and proceed 50 feet. Then proceed east parallel to Claiborne to the west

(CONTINUED)

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10. Boundary Description and Justification (cont'd)

side of Jackson Street. Then proceed east across Jackson to a point 148 feet south of Claiborne. Then proceed east parallel to Claiborne 260 feet. Then turn 90 degrees to the north and proceed to the south side of Claiborne. Then proceed east along Claiborne to the east side of Josephine Street. Then proceed 80 feet south along Josephine. Then proceed east parallel to Claiborne to the west side of Andrew Street. Then cross Andrew Street to a point 100 feet south of Claiborne. Then proceed east to the west side of Felicity at a point 115 feet south of Claiborne. Then cross Felicity to a point 125 feet south of Claiborne. Then proceed east to the west side of Melpomene, the point of origin.

Justification: South Claiborne is a modern commercial corridor which constitutes a stark change in character from the district. In three instances the basic building types found in the district (and the district's contiguous character) extends as far as Claiborne Ave. itself. But most of Claiborne is lined with modern buildings. Therefore the boundary lines were drawn to exclude most of Claiborne Avenue, but to include the three stretches of frontage which share the basic district character.

Beyond Claiborne Avenue is an area of post-1900 residential development. Though this area has its own distinctive character, it does not have the mix of nineteenth and twentieth century structures found in Central City.

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CONTINUATION SHEET Central City H.D. ITEM NUMBER 10 PAGE 4

Item 10

Justification for the Placement of the Central City Boundaries along St. Charles Avenue and Claiborne Avenue

March 16, 1982

This is the final and true descriptive statement of the architectural character of the strips of the Central City district which front onto St. Charles Avenue and S. Claiborne Avenue. It supersedes any description which may appear in any other part of the National Register application papers.

Overall, the district has an 88 per cent concentration of historic structures. Along the aforementioned avenues this figure dwindles to an average of 54%. (This latter figure was obtained by counting only those properties which actually front onto the avenues.)

Based upon this, it is our opinion that the strips of the district along St. Charles and Claiborne Avenues are part of the district's historic character and should be recognized by the boundaries.

This is for the following reasons:

1. We feel that a concentration of 50% historic structures constitutes an acceptable fringe area for a historic district.
2. These areas share many building types with the district core. These include shotgun houses, two story side hall plan houses, and old frame commercial-residential structures. The larger commercial buildings along St. Charles Avenue should be viewed within the context of large institutional landmarks found in other parts of the district. (See Landmark Section, part II.)
3. In most cases peripheral intrusions share the streetscape space with historic structures. Thus to the casual observer walking along St. Charles or Claiborne there is still a historic flavor in evidence.
4. This historic flavor is enhanced by the fact that in many places peripheral intrusions share the space with historic structures located one or two lots in from the boundaries. Thus again, to the casual observer the areas fronting on St. Charles and Claiborne have a perceived historic flavor.

(See asterisks on map where this sharing of the space with inner buildings occurs.)

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New Orleans
CONTINUATION SHEET Central City H.D. ITEM NUMBER 10 PAGE 5

10. Justification of St. Charles and Claiborne Avenues Boundary (cont'd)

5. In several cases old buildings had to be listed as intrusions because of numerous modifications which had taken place. Registration, together with the Tax Act, could help reverse these and other changes.
6. Claiborne Avenue is a historic boundary for the area. In the 1830's, 40's, and early 50's, American expansion of the French City of New Orleans was primarily directed towards developing the City of Lafayette. The southern part of Lafayette became the Garden and Lower Garden districts. The northern portion became what is now Central City. Claiborne Avenue was the northern corporate limit of the City of Lafayette. Beyond Claiborne, development did not take place until the turn-of-the-century. This was because, although the land in the northern part of Lafayette was low and swampy, it was considered developable. Beyond Claiborne it was even lower and was considered undevelopable. It was not developed until filling operations took place many years later. So from 1840 to the end of the nineteenth century, Claiborne Avenue was the northern boundary of development.

NB: May 20, 1982

The above justification was accepted by the National Register review unit for St. Charles only. In the case of Claiborne, the boundaries were adjusted, per their request, to exclude most of those structures fronting Claiborne (see maps and Item 10).

**United States Department of the Interior
Heritage Conservation and Recreation Service
National Register of Historic Places
Inventory—Nomination Form**



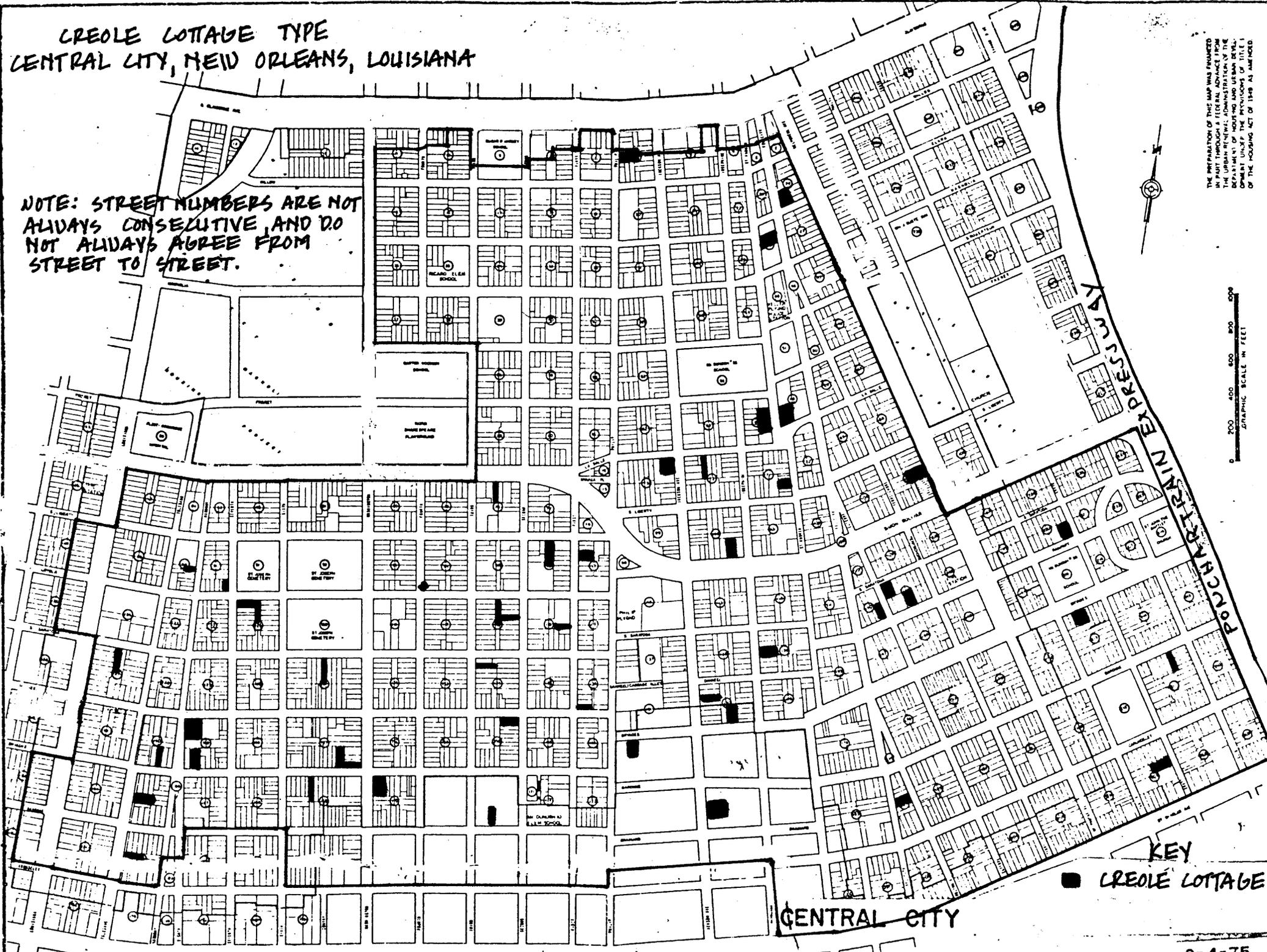
Continuation sheet Central City Item number 11 Page 2

11. Form Prepared By:

This application was prepared by the Louisiana National Register Staff, Division of Historic Preservation, in cooperation with the New Orleans Preservation Resource Center. The volunteer survey was coordinated by Roulhac Toledano.

CREOLE COTTAGE TYPE CENTRAL CITY, NEW ORLEANS, LOUISIANA

NOTE: STREET NUMBERS ARE NOT ALWAYS CONSECUTIVE AND DO NOT ALWAYS AGREE FROM STREET TO STREET.



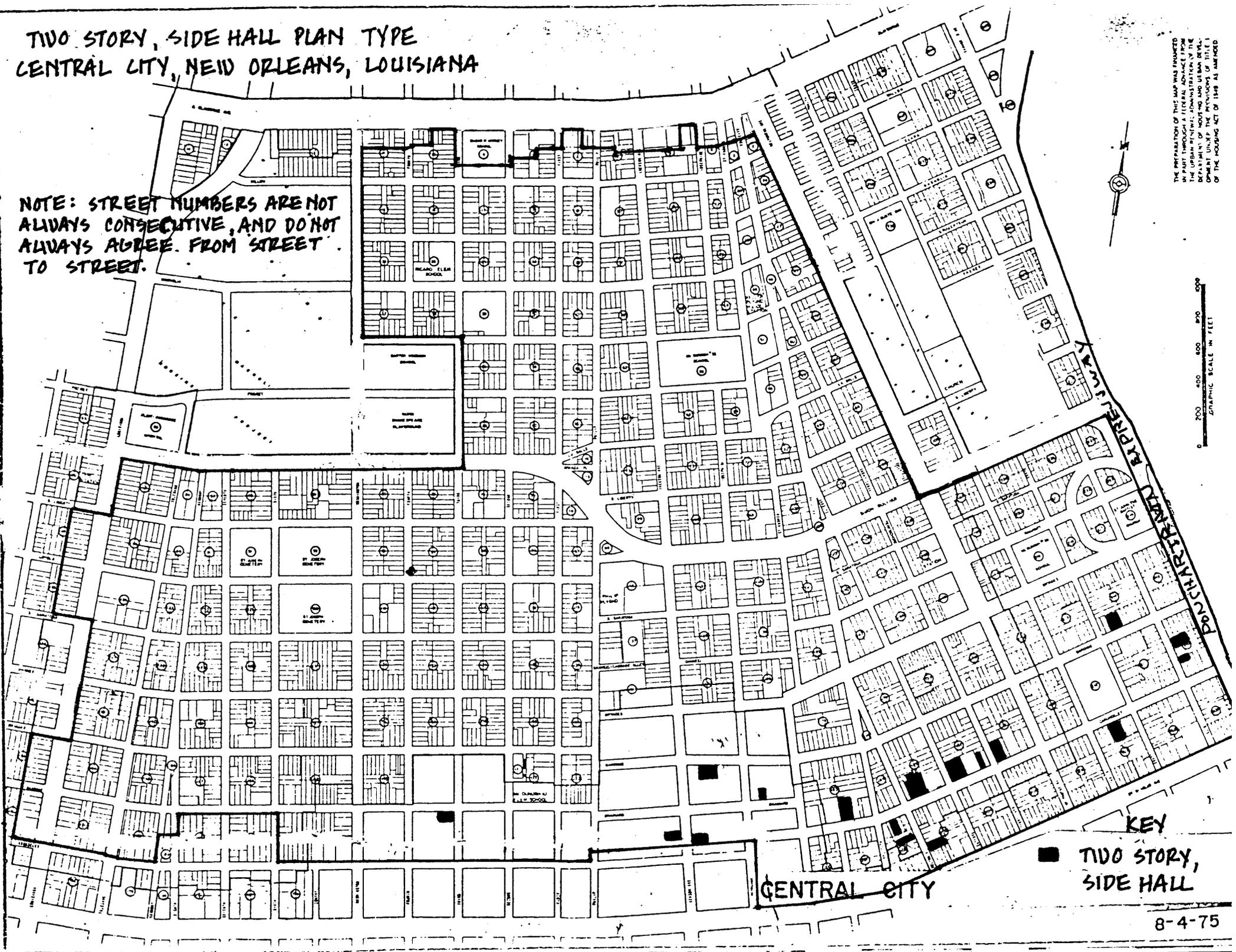
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KEY
■ CREOLE COTTAGE

CENTRAL CITY

TWO STORY, SIDE HALL PLAN TYPE CENTRAL CITY, NEW ORLEANS, LOUISIANA

NOTE: STREET NUMBERS ARE NOT ALWAYS CONSECUTIVE, AND DO NOT ALWAYS AGREE FROM STREET TO STREET.



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GRAPHIC SCALE IN FEET
0 200 400 600

KEY
■ TWO STORY,
SIDE HALL

CENTRAL CITY

8-4-75