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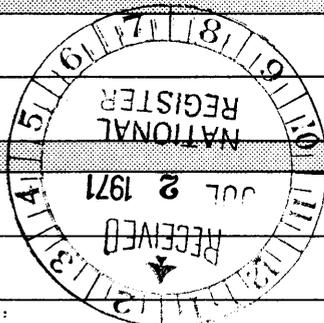
(NATIONAL HISTORIC
LANDMARKS)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: LOUISIANA	
COUNTY: Orleans Parish	
FOR NPS USE ONLY	
ENTRY NUMBER 718.22.0004	DATE 8/12/71



1. NAME

COMMON:
St. Mary's Assumption Church

AND/OR HISTORIC:
Same

2. LOCATION

STREET AND NUMBER:
2030 Constance Street

CITY OR TOWN:
New Orleans

STATE: Louisiana CODE: 22 COUNTY: Orleans Parish CODE: 071

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input checked="" type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Comments _____ _____ _____

4. OWNER OF PROPERTY

OWNER'S NAME:
Redemptorist Fathers (Congregation of the Most Holy Redeemer)

STREET AND NUMBER:
2030 Constance Street

CITY OR TOWN:
New Orleans, STATE: Louisiana CODE: 22

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Conveyance Office, Civil Courts Building, Orleans Parish

STREET AND NUMBER:
421 Loyola Avenue

CITY OR TOWN:
New Orleans, STATE: Louisiana CODE: 22

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic Areas and Structures by Bernard Lemann

DATE OF SURVEY: February 1967 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
City Planning Commission, City Hall

STREET AND NUMBER:
1300 Perdido Street

CITY OR TOWN:
New Orleans STATE: Louisiana CODE: 22

SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER

DATE

FOR NPS USE ONLY

718.22.0004 8/12/71

7. DESCRIPTION

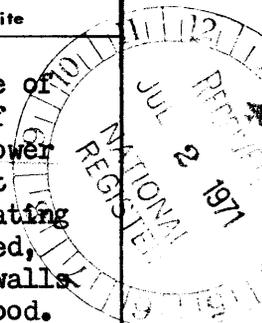
CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

St. Mary's Assumption Church is a large rectangular structure of brick construction, divided into a nave and side aisles by rows of huge plastered brick, fluted, modified Corinthian columns. The tower is of massive construction, attached to the side of the church but built independently of it with a continuous expansion joint separating the two structures. Little differential settlement can be observed, and the tower seems perfectly plumb and only minor cracks in the walls of the church have occurred in the century and more that it has stood. The base of the tower is square in form, buttressed at the corners by strong projecting pilasters, two on each facade. These pilasters, deeply panelled, generally repeat the pilasters of the nave and the Josephine street facade. Springing from the tops of each pair of tower pilasters are heavily moulded and highly stilted semi-circular brick arches, each surrounding a circular window, again repeating the principal motif of the Josephine street, or entrance, facade. Above the arches, baroque forms pile up in brick and in the same plane, the surface of which is broken by a brick cross, the whole composition forming a transition from the square of the lower part of the tower to the octagon above the roof line. A rather plain lower octagon with buttresses forms the base of the belfry which contains tall semi-circular headed louvered openings. Above these, the clock faces appear and the brick work of the tower terminates in a series of curved mouldings having the same center as the clock faces. The brick dome is covered with metal, with boldly projecting metal ribs which ascend the sides of the drum at the top in the form of short columns, from the tops of which semi-circular arches spring and tie the composition together around the huge octagonal moulded ball that forms the base of the terminating gilded cross. The massive character of the entire structure is unmistakably German, the forms reminiscent of the war-destroyed Frauenkirche in Dresden.

The entrance facade, repeating the arch and pilaster forms of the lower part of the tower, consists of an arched central bay flanked by slightly smaller side bays containing deeply recessed arched entrance doors. Between these two entrances, the wall of the central bay is decorated by a blind arcade, seven tall brick arches, above which a strong horizontal belt course forms a base for the tall triple arched windows above. Surmounting the arch of each entrance door is a large brick cross on a low square pedestal and standing free of the window mullion behind it.

The church is divided into nave and side aisles by massive brick fluted columns raised above the height of the pews on plain hexagonal pedestals. The mouldings of the bases are vigorous and classical in feeling, but follow no classic example. Nor are the column flutes strictly classical, but are rather a cluster of reeded forms with slight entasis leading up to corinthian-like capitals, richly carved but again following no classic model. From the abacus of these capitals heavy moulded plaster ribs rise to form the groins of the semi-circular vaults of the nave, and the groined vaults of the side aisles.



SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

STATE	
COUNTY	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
71822-004	8/12/71

7.

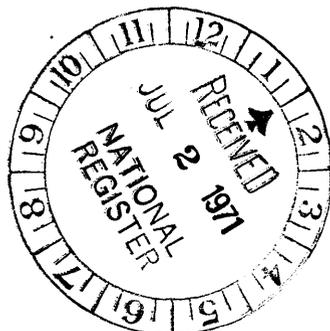
(Continuation Sheet)

(Number all entries)

The vault ribs are covered with the most elaborate and beautifully executed plaster ornament. This rich ornament extends along the entire length of the ridge spreading out at the intersection of the groins where ceiling ventilators are almost lost in the mass of foliage and flowers that surround them and spread from these centers, tentacle-like, along the ribs. This ceiling decoration is perhaps the finest expression of nineteenth century German baroque art in America.

The columns of the nave are rather closely spaced so that the arches between them are of a fairly small radius. The keystone is covered with another piece of exuberant leafage from which another rib rises to the intersection of the nave groins. Like all the arch forms in the church, the nave arches are very much stilted, the center being several feet above the spring line at the top of the columns. Perhaps the most remarkable feature of the nave is the omission of the central column on either side to reveal a large single arched window on one side and a double one opposite. The arches above the columns, however, continue in their same rhythmic form, and where the column is omitted, the capital is replaced by a decorative pendant, a somewhat modified form of the other capitals.

The sanctuary, containing the high altar^a is rather shallow for such a large church and is flanked by two large columns on each side, columns of exactly the same size and design as those of the nave. They do not, however, support the vault ribs, but seem to stand only slightly engaged to the wall for purely decorative purposes. They form an element of the baroque plan form of this area which includes walls curving inward to the altar and connecting the last columns of the nave to these columns. Their lack of any structural function suggests that some design change may have occurred in this area of the building, either during construction or perhaps at the time the installation of the high altar in 1874. The altar itself, building upward to a climax of the Coronation of the Virgin, is a real 'tour-de-force' and forms a dramatic focal point in this truly remarkable baroque church. Even the pew ends carry out the German baroque feeling of the interior of the building and are composed of heavily moulded scalloped and curved forms. The altar was built in Munich, Bavaria by the Institute of Mayrs and the exceptionally fine stained glass windows are also of late nineteenth century German manufacture.



SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known)

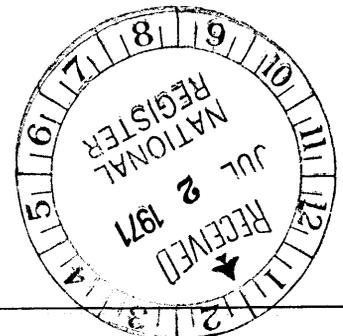
AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input checked="" type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input checked="" type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Architecture | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | | |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | | |

STATEMENT OF SIGNIFICANCE

The Church of St. Mary's Assumption is the second structure to occupy this site. The first church, a small frame building, was erected in 1844 to serve the many German Roman Catholics of the City of Lafayette, then a separate town in Jefferson Parish that was annexed to New Orleans in 1852. Although the German and Irish Catholics of the City of Lafayette had been chartered as a congregation in 1836, it was not until Bishop Antoine Blanc induced the Redemptorist Fathers of Baltimore to take over the parish in 1847 that permanent buildings began to be contemplated. Each of the three principal ethnic groups in the area insisted upon having its own church where sermons and services would be conducted in their native language. Thus St. Alphonsus Church was built for the Irish in 1855, St. Mary's for the Germans in 1858 and Notre Dame de Bon Secours (now demolished) for the French minority in 1857. In the yellow fever epidemics of the 1840's, 50's and 60's many of the priests, remaining at their posts to assist their stricken parishioners, died of the dread disease. Most were buried in the churches, many being interred beneath the sanctuary floor of St. Mary's, including Father Francis X Seelos who died in 1867. His grave, removed to St. Alphonsus when St. Mary's was closed to the public after Hurricane Betsy in 1965, became a place of pilgrimage and Father Seelos is being considered for canonization as a Saint of the Catholic Church. His remains will probably be returned to their former resting place when St. Mary's has been restored and re-opened.

Aside from its significance in German cultural development and in the religious history of New Orleans, St. Mary's is a priceless and unique example of the American expression of German baroque art and architecture. The brickwork of its exterior, its unique foundations, and the plaster work, stained glass and wood carvings of its interior, are unsurpassed in New Orleans and perhaps in the nation. The church was visited by Mrs. Richard M. Nixon on August 14, 1970.



SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Hansell's New Orleans Guide, New Orleans 1903, p. 153

Redemptorist Fathers, One Hundred Years in New Orleans, Louisiana, New Orleans 1943 pp. 9-12

Samuel Wilson, Jr., A Guide to the Early Architecture of New Orleans, New York, 1959 p. 40

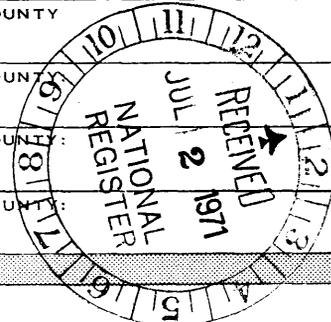
10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		29° 55' 45½"	90° 4' 29"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY:

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

STATE:	CODE	COUNTY	CODE



11. FORM PREPARED BY

NAME AND TITLE:
Samuel Wilson, Jr., Architect

ORGANIZATION: **St. Mary's Assumption Restoration & Preservation Fund, Inc.** DATE: **June 2, 1971**

STREET AND NUMBER:
2030 Constance Street

CITY OR TOWN: **New Orleans** STATE: **Louisiana 70130** CODE: **22**

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison 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. The recommended level of significance of this nomination is:

National State Local

Name George M. Peake

Title State Liaison Officer

Date 18 June 1971

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Annunzio A. Connelly
Chief, Office of Archeology and Historic Preservation

AUG 12 1971

Date _____

ATTEST:
W. J. M. Wetzel
Keeper of The National Register

Date July 19, 1971

SEE INSTRUCTIONS

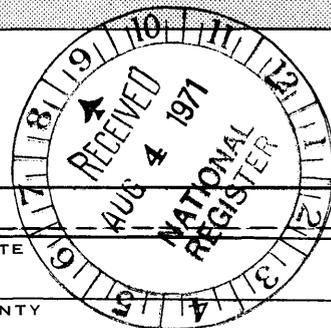
**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM**

(Type all entries - attach to or enclose with map)

STATE	
COUNTY	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
71.8-22.0004	8/12/71

SEE INSTRUCTIONS

1. NAME			
COMMON: St. Mary's Assumption Church			
AND/OR HISTORIC: Same			
2. LOCATION			
STREET AND NUMBER:			
2030 Constance Street			
CITY OR TOWN:			
New Orleans			
STATE:	CODE	COUNTY:	CODE
Louisiana		Orleans Parish	
3. MAP REFERENCE			
SOURCE: City of New Orleans			
Official Zoning District Maps. City Planning Commission.			
SCALE: 1"=500'			
DATE: 1970			
4. REQUIREMENTS			
TO BE INCLUDED ON ALL MAPS			
1. Property boundaries where required.			
2. North arrow.			
3. Latitude and longitude reference.			



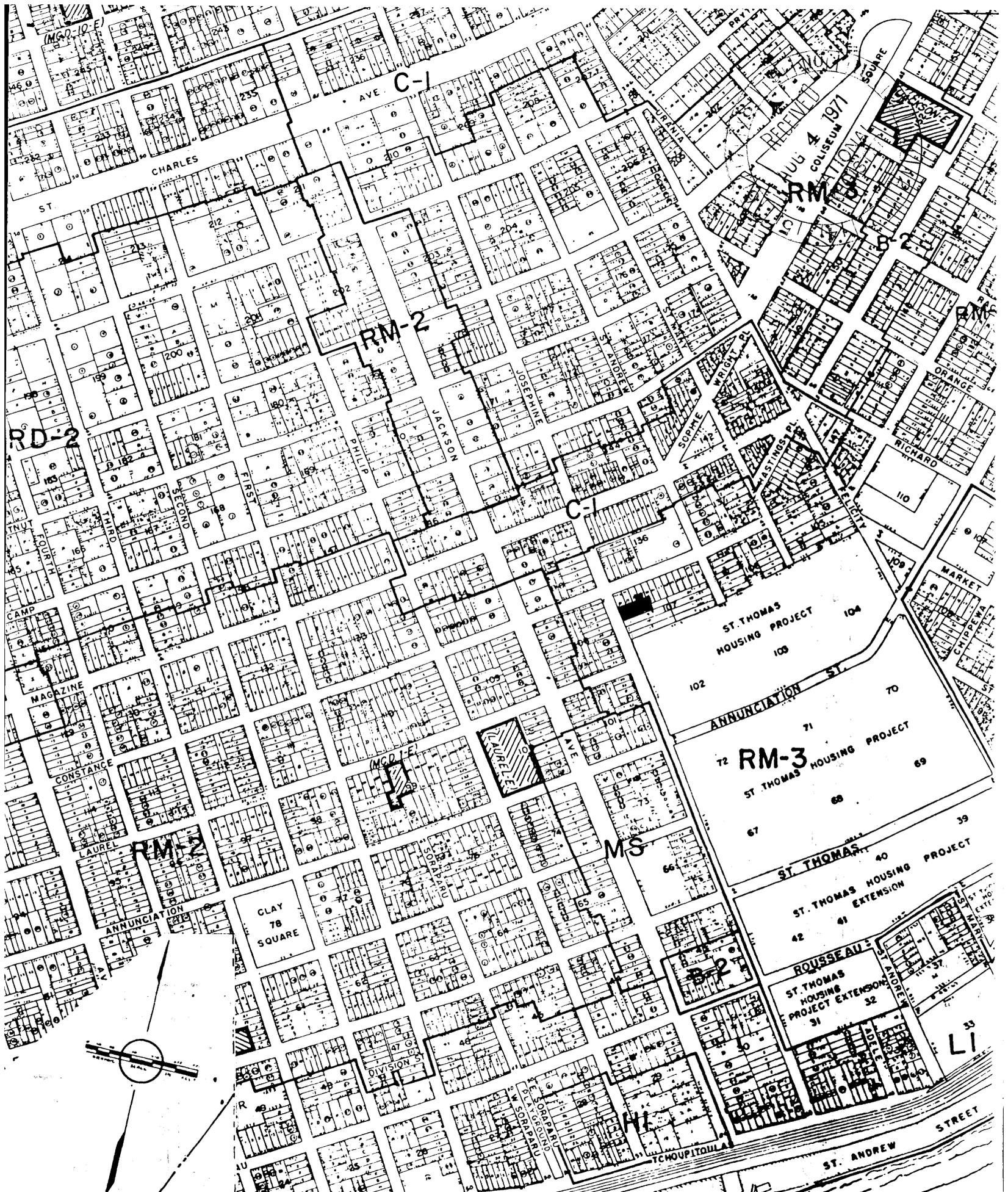
**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM**

(Type all entries - attach to or enclose with photograph)

STATE	
COUNTY	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

SEE INSTRUCTIONS

1. NAME			
COMMON:			
AND/OR HISTORIC:			
2. LOCATION			
STREET AND NUMBER:			
CITY OR TOWN:			
STATE:	CODE	COUNTY:	CODE
3. PHOTO REFERENCE			
PHOTO CREDIT:			
DATE OF PHOTO:			
NEGATIVE FILED AT:			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC.			



LAT. $29^{\circ} - 51' - 20''$ N.
 LONG. $90^{\circ} - 04' - 29''$ W.

FIRST ST

C-16

Form 10-301
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

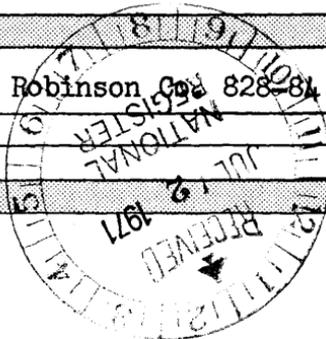
NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

STATE	
COUNTY	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
71.8.22. 6004	8/12/71

SEE INSTRUCTIONS

1. NAME			
COMMON: <u>St. Mary's Assumption Church</u>			
AND/OR HISTORIC: <u>SAME</u>			
2. LOCATION			
STREET AND NUMBER: <u>2030 Constance St.</u>			
CITY OR TOWN: <u>New Orleans</u>			
STATE: <u>Louisiana</u>	CODE <u>22</u>	COUNTY: <u>Orleans Parish</u>	CODE <u>071</u>
3. MAP REFERENCE			
SOURCE: <u>Atlas of the City of New Orleans, pub. E. Robinson Co. 828-84 Nassau St.,</u> <u>New York</u>			
SCALE: <u>200 feet per inch</u>			
DATE: <u>1883</u>			
4. REQUIREMENTS			
TO BE INCLUDED ON ALL MAPS			
1. Property boundaries where required.			
2. North arrow.			
3. Latitude and longitude reference.			





OLD MAGAZINE ST.

OLD CAMP ST.

SANDREW ST.

JOSEPHINE ST.

