

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received APR 26 1985

date entered 7-3-85

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

1. Name

historic N/A

and or common Uptown New Orleans Historic District

2. Location

street & number roughly bounded by Louisiana, Claiborne, Lowerline
and the Mississippi River N/A not for publication

city, town New Orleans N/A vicinity of

state Louisiana code 22 county Orleans Parish code 071

3. Classification

Category	Ownership	Status	Present Use (multiple--primarily)	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum/residential
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input 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 type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	N/A being considered	<input 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. Department of Conveyance, City Hall

street & number 1300 Perdido Street

city, town New Orleans state LA 70112

6. Representation in Existing Surveys

title Uptown New Orleans Survey has this property been determined eligible? yes no

date 1983 federal state county local

depository for survey records LA State Historic Preservation Office

city, town Baton Rouge state LA

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 N/A
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Uptown New Orleans Historic District is an urban residential area of about 750 blocks set along the Mississippi River. Settlement of the Uptown area was the final stanza in the upriver expansion of the old city of New Orleans. From the 1820's through the early twentieth century the American population of the city slowly moved into the Uptown suburbs. As it expanded, the city engulfed the once separate municipalities of Lafayette and Jefferson City. The resulting historic district mainly represents the Victorian and early twentieth century architectural tastes with a historic period defined as c.1820 to 1935. Since that time the Uptown district has not suffered a significant loss of integrity.

GEOGRAPHICAL SETTING

The city of New Orleans was established in 1718 on a promontory of land about five feet above sea level. During the nineteenth century the metropolitan area expanded into the low lying upriver plantations. The district is set on a saucer of land located between the Mississippi River and Lake Pontchartrain. Much of this area is somewhat below sea level. The Mississippi River levee, which provides against flooding, also prevents a direct view of the river from within the district.

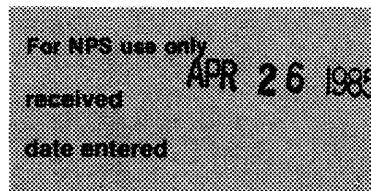
Although Uptown was thought of as "the country" well into the nineteenth century, it quickly acquired an urban character as development took place. This is because speculative lots were fairly narrow and deep, and the houses were set closely together and relatively close to the street. The block by block development, though typical for New Orleans, is more tightly packed than other Louisiana communities.

This rather urban character is mitigated somewhat by the numerous mature trees in the district, especially along St. Charles Avenue (see map), which in many ways is the district's "backbone." St. Charles Avenue with its wide median and early twentieth century streetcar line (complete with early twentieth century streetcars) is aptly described in the novel Confederacy of Dunces: "The ancient oaks of St. Charles Avenue arched over the avenue like a canopy... St. Charles Avenue must be the loveliest place in the world. From time to time ... passed the slowly rocking streetcars that seemed to be leisurely moving toward no special destination, following their route through the old mansions on either side....Everything looked so calm, so prosperous."

The Uptown District grew in a speculative way, largely without benefit of grand squares, crow's feet, or other Baroque planning features. Except for Audubon Park and Tulane and Loyola Universities, the speculative grid is almost uninterrupted. In this the Uptown area reflects the general laissez-faire attitude of nineteenth century America. But there is an important difference between this and other nineteenth century grids. The Uptown grid is not exactly rectilinear. Streets which run parallel to the Mississippi River curve as the river curves and streets which approach the river tend to fan out and multiply. This creates a goodly number of curves, forks, and "T" junctions which add interest and variety, albeit modestly, to the district's streetscape.

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7. Description (cont'd)

HISTORIC SURVEYS

Isolated pockets of the Uptown district were surveyed by the architectural firm of Koch and Wilson in 1979. This survey was conducted for environmental review purposes and unfortunately covered only about twenty percent of the present district.

In 1982 the State Historic Preservation Office funded a comprehensive Uptown survey which was designed to provide the necessary material for preparing a district nomination. To a large extent this survey was in response to numerous citizen requests for single site nominations in the area. But, in addition, the staff felt that Uptown was the most worthy historic area in Louisiana not currently listed on the Register.

Obviously an area as large as Uptown could not be surveyed at the same level as a conventional small town district. For example, with over 10,000 buildings, it was not feasible to do a written description of each. However, each structure was examined and rated by the surveyor according to both its period and/or style and its architectural type. The survey produced two color coded maps of the district showing this information. The architectural style and type categories were suggested by a committee of five architectural historians representing the State Historic Preservation Office, the New Orleans Preservation Resource Center and the New Orleans Historic District Landmarks Commission. (See Item 11 for names.) Each category was carefully reviewed for its appropriateness to the New Orleans architectural scene. In addition to this material, the survey also produced a neighborhood by neighborhood style chart, a history of the district and an inventory of local landmarks.

BUILDING TYPES

There were a total of fourteen building types identified in the survey, most of which reflect the American rather than the French Creole tradition. Most building types run through more than one period of architectural taste, but none span the district's entire historic period (c.1820-1935).

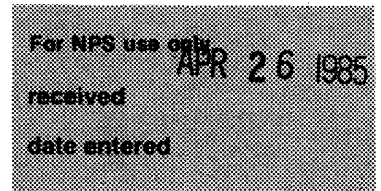
The Uptown area grew from east to west and from the Mississippi River inland. Hence earlier building types such as Creole cottages, raised cottages and shotgun houses tend to be located to the east and relatively near the river. Later building types such as central hall plan houses, basement houses and asymmetrical plan houses tend to be located to the west and away from the river. There are also certain neighborhoods in which a particular building type predominates, although all building types can be found in most parts of the district.

The survey did not keep count of the various building types; hence the building type percentages given in the following pages are only approximate. They were estimated using a random sampling of fifty-four blocks located throughout

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7. Description (cont'd)

the district. A total of 954 buildings were counted and broken down into type categories. Because this covered close to ten percent of the district's overall building stock, we feel that the percentages are reasonably correct. (N.B.: These percentage figures include intrusions.)

1. The Creole tradition (1%):

The Creole tradition building type denotes the Creole cottage form--i.e., a one and one-half story, gable-ended residence built up to the front property line. Its plan does not use hallways. Although quite common in the nineteenth century, few Creole cottages remain in the district. Most survivors are in the earliest developed sections near the Mississippi River. The surviving Creole cottages rarely are in the early (1825-35) Creole style (Photo 1). Greek Revival is the predominant style (Photo 2). The type continued to be used throughout the nineteenth century for cheap housing. Multiple units of this type in the district were referred to as "cribs" or "Negro tenements" (Photo 3). An occasional Creole cottage has brackets or other motifs in the Italianate manner.

2. Raised cottages (2%):

From the 1840's through the 1870's raised cottages were the most substantial and architecturally significant residences in the district. This building type is a raised one and one-half story residence which is characterized by a center hall plan and a roofline incorporating the front gallery. Generally, examples are set four or five feet above grade level. Cottages which are set lower also are included in this category.

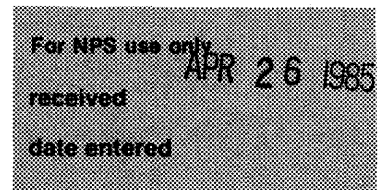
Raised cottages were constructed in the district throughout the nineteenth century. Greek Revival examples are quite modest and refined in detail (Photo 4). Box columns usually support the front gallery, and box or denticular cornices are seen. The entrances, which can be pilastered or surrounded by crossette frames, are the focal point of the design. Transitional and early Italianate cottages were constructed in the district from 1855 through the late 1860's (Photo 5). They are marked by restrained ornamentation and details, but their cornices and dormers have heavy proportions. In the late 1860's and 1870's Uptown residents constructed expensive raised cottages in the exuberant Italianate manner (Photo 6). Corinthian columns, decorative cornices, openings with large frames and moldings, and octagonal bays enriched the traditional house form.

Some vernacular interpretations of the late nineteenth and early twentieth century styles used the raised cottage building type. Some houses amalgamate the raised cottage form with Queen Anne irregularity of massing (Photo 7). These cottages retain the symmetrical center hall plan, but have front bays which interrupt the span of their front galleries. Earlier raised cottages frequently were remodeled with then fashionable stylistic elements.

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7. Description (cont'd)

3. Shotgun houses (48%):

The shotgun is the most conspicuous building type in many sections of the district. In the archetype, a shotgun is a narrow one-story dwelling usually without halls. The survey includes in the type the variations of the double shotgun and the narrow two story single or double house without halls. Only a few shotguns in the Greek Revival style remain in the district. The typical early shotgun form is the "New Orleans Bracketed." Earlier examples of this form are characterized by a roof with a deep projection supported on elaborate brackets in the Italianate manner (Photo 8). Later examples of the Italianate bracketed shotgun have front walls ending in a shingled gable to which a roofed projection with bracket was added (Photo 9). This form is usually seen as a harbinger of the influence of the Queen Anne Revival. Oftentimes the roof form is the only indicator of age in an otherwise plain shotgun.

Uptown shotguns acknowledge all the national styles of the late nineteenth and early twentieth centuries. Italianate characteristics can be mixed with Eastlake decoration. Queen Anne shotguns have small gables over entry areas. Early Colonial Revival shotguns have temple fronts and either Eastlake or neo-Adamesque ornamentation. Late Colonial Revival examples have front porches with simple classical columns and a low hip roof with a hip dormer (Photo 10). Frequently diamond-shaped panes are seen in both the upper sashes of the front windows and in the dormer windows. Vestiges of the California style (stickwork brackets supporting an overhanging roof and tapering and squared-off columns with brick piers) (Photo 11) and the Mission style (stuccoed facade) appear together or separately in Uptown shotguns. Frequently such modifications were applied to earlier shotguns.

4. Camelback houses (4%):

The camelback is a single or double shotgun with a two-level portion over the rear rooms. The second level provides one or two bedrooms. The earliest camelbacks seem to have come about when a shotgun was added to an earlier two story structure (Photo 12). It also appears that the process was reversed sometimes and a camelback was attached to an earlier shotgun. The camelback appears in the district with the same popular stylistic traits as the shotgun (Photos 13 and 14). Occasionally a camelback is seen on a cottage with either a center or side hall.

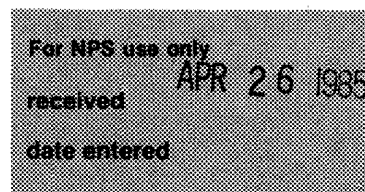
5. One story side hall plan houses (2%):

Until the late 1800's most prosperous American citizens of New Orleans lived in side hall plan houses. Because extensive speculative development of middle and upper class housing did not occur in the district until the late nineteenth century, examples of this building type are relatively rare. The earliest developed portions of the district do contain a number of one story side hall plan houses in the Greek Revival (Photo 15) and early Italianate styles (Photo 16). On a moderate scale, these houses, which often are distinguished by fine architectural design, paralleled the construction of raised cottages between 1860 and 1875 (Photo 17).

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7. Description (cont'd)

Most one story side hall houses in the district date from 1880-1910 and are marked by the same stylistic traits as shotguns (Photo 18). A side hall simply has been incorporated in a shotgun plan. Indeed, houses of this ilk are sometimes seen as a further development in the basic shotgun house tradition. A windshield survey often cannot determine whether a late nineteenth century house with three bays is a shotgun or a side hall plan type.

6. Multi-story side hall plan houses (2%):

The double galleried house is the typical local form of the multi-story side hall plan type (Photo 19). Although common in the older downriver suburbs of New Orleans, early double galleried houses appear infrequently in the district. A few such residences in the simple Transitional or early Italianate styles remain (Photo 20). There also are lavish Italianate examples of the double galleried villa on and near St. Charles Avenue. Italianate mansions with side hall plans sometimes were remodeled with mansard roofs in the French Second Empire mode (Photo 21).

Late nineteenth century double galleried houses are scattered in the district's neighborhoods. These houses often blend Italianate details with decoration in the Eastlake or Stick styles (Photo 22). A variation of the double galleried form has full-length columns only at the lower level (Photo 23). Some two story houses in the Queen Anne and early Colonial Revival styles kept the traditional side hall plan (Photo 24).

7. One and one-half story center hall houses (less than 1%):

The center hall building type denotes an American plan house with rooms on each side of the hall. One and one-half story houses with center halls generally fall into the raised cottage type. Exceptions made here are shotgun variations which have a center hall (Photo 25) or a center hall with a rear camelback extension (Photo 26). These behemoth cousins of ordinary shotgun houses are occasionally the subject of scholarly controversy. There are those who claim that they are so removed and/or evolved from the original model that they can no longer claim the shotgun house moniker. Opinions differ.

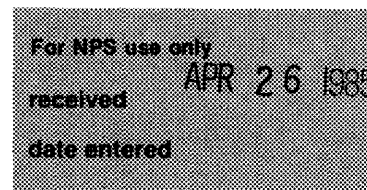
8. Two and a half story central hall plan houses (less than 1%):

Few nineteenth century houses in the district have two and one-half story center hall plans. Those few typically are elaborate Italianate (Photo 27) or Second Empire structures. Two story houses in the early Colonial Revival style (Photo 28) and the subtypes of the later Colonial Revival style also can have center hall plans.

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7. Description (cont'd)

9. One story asymmetrical plan houses (9%):

Local use of the asymmetric plan first became widespread with popularization of the Queen Anne Revival style. But the district does contain a few earlier Gothic Revival and Italianate cottages with one story asymmetric plans. In addition, Italianate and Eastlake houses sometimes have entrances located on a side gallery or bay. But overall the asymmetric plan usually exists in one story examples of the Queen Anne style (Photo 29). Stylistic characteristics can be complex or reduced to a single gable or bay. Use of the asymmetric plan continued in turn-of-the-century cottages with separate or combined Queen Anne and Colonial Revival details (Photo 30). Twentieth century bungalows carried on the one story asymmetric plan (Photo 31).

10. Two story asymmetric plan houses (17%):

Most Uptown homes of the late nineteenth and early twentieth century affluent belong in the two story asymmetric plan type. During the first wave of building activity in the upper portions of the district, Queen Anne Revival and early Colonial Revival were the popular styles for large homes. Some houses in the district fully utilized the richness and complexity which defined the Queen Anne Revival style to produce bold and coherent designs. Most Uptown examples of the style are local interpretations which do not achieve the true Queen Anne complexity of mass and profile. Queen Anne elements were rather awkwardly added onto a rectangular form--i.e., a turret, gable or bay here and there along with Colonial or Eastlake millwork (Photo 32). Late nineteenth and early twentieth century residences with asymmetric plans often used Colonial Revival details either alone or mixed with diluted Queen Anne characteristics (Photo 33).

The multi-story asymmetric plan houses constructed during the second wave of Uptown building activity between 1900 and 1930 include significant designs by local architects. Twentieth century Beaux Arts classicism dominated residential design in the district for three decades. Designs which borrowed from Italian Renaissance, seventeenth and eighteenth century French, and Spanish Renaissance models were manifestations of the Beaux Arts tradition. Large Uptown homes with asymmetric plans also imitated in varying degrees the Prairie, English Tudor, Mission and California styles. The Arts and Crafts movement affected local design. Some Federal and Dutch Colonial Revival houses also have asymmetric plans. (Photos 34-39)

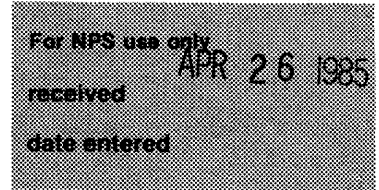
11. Basement houses (10%):

The basement type denotes twentieth century houses which are raised sufficiently above ground level for rooms at the lower or "basement" level. The survey also includes houses which were raised after their construction. The basement type, often interspersed with one story bungalows, is conspicuous in sections of the district which were developed between 1912 and 1930 as middle class subdivisions. Basement houses were constructed in pure California or Mission styles (Photos 40 and 41). Some large basement houses are in the English Tudor style. Most basement houses, however, haphazardly combine elements of the various styles (Photo 42).

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7. Description (cont'd)

12. Commercial buildings (3%):

The survey includes the following structures in the commercial building type: 1) Buildings which were constructed for use as stores, shops, offices, etc.; and 2) Residential, institutional or industrial buildings which were altered for commercial use. In the nineteenth century the district had scattered commercial structures. Grocery stores, variety stores, saloons and restaurants served the residents in the older neighborhoods of the district. The corner store was a common commercial form (Photo 43). Magazine Street near Lawrence Square has been a shopping area since the 1860's. The conversion of other portions of Magazine Street and of the Tchoupitoulas and Touro Infirmery sections from residential to commercial districts began in the early 1900's. Shopfronts and other additions often mar the appearance of earlier houses. A few Art Deco and Art Moderne shopfronts and buildings remain in those sections.

From 1900-1930 the construction of apartment buildings and duplexes occurred simultaneously with the increasing demand for housing in the district. Leading architects designed many of those buildings. For the purpose of the survey those apartment buildings and duplexes have been rated commercial (Photo 44).

13. Industrial buildings (less than 1%):

Most early industrial buildings in the district were simple frame structures or sheds associated with brick, lumber or coal yards, dairies, nurseries and truck farms. Those structures do not remain today in recognizable forms. In the late 1800's the only substantial industries were along the riverfront and included a cotton mill, lumber mills, several brick works, and a furniture manufacturing company (Photo 45). Many of the present-day industrial structures are rated intrusions.

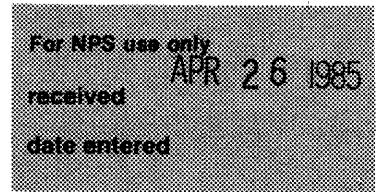
14. Institutional buildings (1%): (Photos 46-50)

Uptown New Orleans has been a center for institutional groups throughout the nineteenth and twentieth centuries. Churches, schools and civic buildings were constructed as the population grew. There also was a concentration of the city's universities and charitable homes in the district. Leading architects were called on to design many of the institutional buildings. Therefore, these structures often represent the finest architecture in the district.

From 1870-1910 Gothic and Romanesque Revival were the traditional styles for ambitious churches, schools and universities. The fancy Italianate style also was popular for institutional structures. The large Baptist congregations in the district preferred the Mission and Spanish Revival styles for their churches. The popular styles of the day were chosen for more modest churches and civic buildings. A number of institutional buildings in the district are in the Queen Anne Revival and early Colonial Revival styles. The styles of twentieth century institutional buildings range from Sullivanese to Art Moderne.

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7. Description (cont'd)

STYLES

As with the district's building type distribution, earlier architectural styles tend to be located towards the east and the river and later styles tend to be located away from the river and to the west. Most of the identified styles are relatively well-known and require little additional comment or explanation. However, the following should be noted:

1. The Italianate category includes the early classical-looking Italianate (Photo 5) as well as the later florid, heavily bracketed Italianate (Photo 9). Unlike Italianate houses in much of the rest of the country, the vast majority of Uptown's Italianate houses are more or less symmetrical. This no doubt reflects the area's architectural conservatism as well as its tight urban pattern of growth.

2. The Gothic Revival and the other Downingsque stick styles are almost unknown in the district. This is true of the rest of New Orleans as well as the state as a whole. It is a somewhat puzzling phenomenon given the fact that in the mid-nineteenth century Uptown was the American suburb of New Orleans. If Downingsque houses were to be found anywhere in New Orleans, it would be there, yet they are almost absent. Explaining this is a major scholarly problem in the study of New Orleans' patrimony. There is no easy answer, but it probably has something to do with the area's architectural conservatism.

3. The California style which appears in the survey takes in all bungalows and Arts and Crafts houses. On the whole, this group is not markedly different from other houses of this ilk in other parts of the country. The one exception is the "raised bungalow" (Photo 40), which forms the major component of the basement house type previously described.

4. The term twentieth century eclectic refers to the general body of revival styles which were fashionable in the first thirty-five years of this century. It includes late Gothic Revival (Photo 46), Tudor style (Photo 36), Renaissance Revival (Photo 47), Georgian Revival in its various forms (Photo 34), Mission style (Photo 35), as well as Chateausque (Photo 39).

MATERIALS IN THE DISTRICT

The overwhelming majority of the structures in the district are wood framed houses with some type of wood skin. Since the earliest days there were lumber mills in New Orleans. Southern forests and particularly those in close proximity to New Orleans provided an abundant resource from which to draw. However, it took Northern capitalists in the late nineteenth century to fully develop this industry. In 1895 New Orleans Souvenir of Today reported: "Millions of Northern capital that have been easily and rapidly accumulated in this (lumbering) business, are now finding their way into similar investments in the South....The large local

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7. Description (cont'd)

consumption of lumber has brought the forest lying in the near vicinity of the city into commercial promise." The lumber chiefly used in New Orleans was red cypress, yellow pine, and long leaf yellow pine. Between 1886 and 1887, 81,857,900 feet of lumber were used in New Orleans, of which 23,869,000 was locally milled. Other types of wood used primarily for interior trims included mahogany, oak, ash, poplar and gum.

Although only a very small percentage of the structures in the district are load bearing masonry, bricks were used quite extensively for piers, chimneys and walks. Historically slate is the most common material used for roofing. Mid-nineteenth century roofs generally used "the best quality new English slates" or Welsh slates. American "Banger" slates were common during the late nineteenth century and were inferior to the English type. Polychromatic slate roofs were common; however, most of these have disappeared. English ridge tiles as well as terra cotta ridge tiles and chimney pots were often used in association with slate roofs. Slate was also used for mantels in the district, as well as for hearths and floorings. Materials of lesser importance include quarry stone, stucco, marble, cast-iron, flagstone and stained glass. Quarry stone was used primarily in association with Richardsonian style buildings, while stucco was primarily used to cover masonry structures. However, in some cases, especially when used for the Mission style, the stucco is applied on a wood frame. Marble can also be found in the district for various uses, including mantels and floors. Cast-iron is used to a limited degree for mantels, railings, fences, urns, grates, and other decorative elements.

CONTRIBUTING ELEMENTS

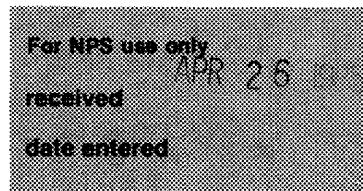
The Uptown District represents a superior collection of buildings from the period c.1820 to 1935. The period of significance ends in 1935 when the modernist movement was taking root in New Orleans. The district is a "tout ensemble" with important buildings in all age categories. (See landmarks list.) Hence any building which represents a part of this overall period of significance is counted as a contributing element.

INTRUSIONS

Most of the district's intrusions fall into the commercial category, but some are modern residences or older residences which have been reworked for commercial use. Overall, the district's intrusion rate is 18%, which is below normal for a Register district in Louisiana. There are no skyscrapers; all intrusions conform more or less to the district's one to four story scale. In addition, the intrusive effect is mitigated by Uptown's many mature trees. There is no doubt that the Uptown district has a continuous historic character which is not significantly marred by the presence of intrusions. (See photos of sample intrusions.)

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INTEGRITY

Buildings were rated in the survey according to the period they portray and not the date they were built. Hence earlier buildings which have been significantly modernized are rated as intrusions and counted as part of the district's overall 18% intrusion rate. Most older residences have not been significantly modernized. Those which have were thoroughly modernized and it is an easy decision that they do not contribute to the district's character. Commercial modifications are usually less severe and usually do not extend above the first story. In most cases commercial conversion has not extensively marred a building's historic character (Photo 51). In a few cases it has (Photo 52). Obviously the building in Photo 51 would be rated a contributing element, while the one in Photo 52 would be an intrusion. Overall, the district's contributing elements are in a good state of architectural integrity.

NB: Unless otherwise noted, the negatives for the enclosed pictures are at the Preservation Resource Center, 604 Julia Street, New Orleans, LA 70130 (referred to on back of photos as "PRC").

For the record, the following maps are included with this submission:

- two USGS maps
- 1 set of style-period maps (in five sections)
- 1 set of building type maps (in five sections)

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 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 c.1820-1935 **Builder/Architect** N/A

Statement of Significance (in one paragraph) Criterion C

The Uptown New Orleans Historic District is significant on the state level in the area of architecture. It stands as a vastly superior grouping of c.1820 to 1935 residences within the context of the Gulf Coast states (i.e. Florida, Alabama, Mississippi, Louisiana and Texas). Although Uptown shares many qualities with other residential districts in the region, it is distinguished from the others by several factors.

Taken as a contiguous collection of nineteenth and early twentieth century residences, Uptown is impressive for its sheer size. With 10,716 buildings and an 18% intrusion rate, it is unmatched as a cultural resource in any of the Gulf Coast states. Indeed, there are no comparable residential areas which are even close to this large. The next biggest residential district is Esplanade Ridge in New Orleans, which has 4300 buildings. Outside New Orleans the largest district is Key West in Florida with 3200 buildings. The typical historic residential area in the region is generally from 100-400 buildings. Of course, these numerical comparisons do not speak to qualities of architectural refinement, but they help to delineate Uptown's importance as a historic cityscape.

The architectural quality of a large district such as Uptown is difficult to assess. There are so many periods of architecture and so many building types that one is forced to resort to vague generalizations such as "impressive" or "overwhelming." To be able to say something more specific the state National Register staff decided to assess the survey material in conjunction with another relatively large older city in Louisiana. Alexandria was chosen as the comparison city because of the state's five major cities outside of New Orleans, it is the only one which has been completely surveyed. The staff took the streetscape and random typical building photographs from the Uptown survey and compared them with Alexandria's historic resources. In each case the question was asked: If this Uptown building were in Alexandria, would it be individually eligible for the Register on the basis of architecture? The 100 local landmarks identified in the Uptown survey were not used because the staff felt that they would not make for a fair comparison. What the staff wanted to do was see how much "run-of-the-mill" Uptown material would be individually eligible in Alexandria. Of the 386 "ordinary" Uptown buildings photographed in the survey, it was decided that 70 (18%) would have a good case for individual listing in Alexandria.* Although this is obviously not a quantified assessment, it gives some idea of the overall quality of Uptown. And it lends substance to the general notion that there are numerous second-rate buildings in Uptown which would be first-rate anywhere else.

*The other cities are Lake Charles, Monroe, Baton Rouge and Shreveport. Based upon our general knowledge of these cities, we feel that this figure would be about the same if any of them were used as the comparison city.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property @ 2,260 acres

Quadrangle name New Orleans East & New Orleans West

Quadrangle scale 1:24000

UTM References

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

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

C	1 5	7 8 1 5 6 0	3 3 1 2 5 2 0
	Zone	Easting	Northing

D	1 5	7 7 5 4 8 0	3 3 1 2 7 2 0
	Zone	Easting	Northing

E			
	Zone	Easting	Northing

F			
	Zone	Easting	Northing

G			
	Zone	Easting	Northing

H			
	Zone	Easting	Northing

Verbal boundary description and justification

See Item 10 continuation sheet and style-period maps.

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 National Park Service.

State Historic Preservation Officer signature *Robert B. DeBlieux*

Robert B. DeBlieux

title State Historic Preservation Officer date April 17, 1985

For NPS use only

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

Entered in the National Register

for Silvers Byers
Keeper of the National Register

date 7-3-85

Attest: _____ date _____

Chief of Registration

**United States Department of the Interior
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Continuation sheet Uptown New Orleans District Item number 8 Page 2

8. Statement of significance (cont'd)

In addition to sheer size and the quality of examples from each period, Uptown is important because of the range of architectural periods it represents. It is important to note that most of even the better residential districts in the Gulf Coast region do not have a significant component of Italianate architecture. Usually the earliest style which occurs in goodly numbers is Queen Anne Revival. Uptown has what is most certainly the third largest collection of Italianate residences in the region (1634). It also contains a fair number of Greek Revival and pre-Greek Revival buildings (247). Although this is only a small component of the district's building stock, it is a collection which would be very impressive in its own right in most parts of the Deep South. To illustrate this, one need only point out that there are more Greek Revival houses in Uptown than in all of northern Louisiana.

Uptown is thought to contain New Orleans' finest examples of Queen Anne Revival residential architecture. (This, of course, is tantamount to saying the finest in Louisiana and at least one of the finest in the Deep South.) Although Uptown's stock of Queen Anne Revival housing is no more stylistically adventurous than other collections in the state, it is, on the whole, more elaborate. There are more multiple gables, irregular rooflines, shingled gables, and intricately styled galleries than one normally finds elsewhere. An example of Uptown's superiority can be seen if one considers the turret, a favorite Queen Anne device. All of Louisiana's five major cities outside New Orleans have sizable collections of Queen Anne Revival houses. But in all cases the turret is a relatively rare occurrence. Generally, there are only two or three examples per city. By contrast, the turret is a fairly common occurrence in Uptown. For example, of the forty-six Queen Anne Revival houses pictured in the Uptown survey, twelve (27%) have some form of a turret. Because the survey pictures represent a random sampling, it is fair to say that a sizable portion (perhaps a quarter) of Uptown's Queen Anne Revival residences have turrets.

In addition to architectural styles, Uptown is important because of the preponderance of shotgun houses among its collection of building types. The district is slightly over fifty percent shotgun houses, a figure which includes all structures in the overall shotgun tradition. This, of course, qualifies Uptown as one of the two or three largest collections in the Deep South (if not the largest). But beyond this, the shotgun houses of Uptown are distinguished from most other regional collections by their age, quality, and variety. To begin with, the vast majority of shotgun houses in the Gulf Coast region date from the twentieth century. Uptown is one of very few areas which have a significant component of nineteenth century shotgun houses (in this case about 45% of the overall shotgun housing stock). Secondly, the shotgun house is normally thought of as a working class house type. Hence most shotgun houses in the Gulf region are plainly styled, if they are styled at all. New Orleans is about the only place where shotgun houses are associated with the middle and even upper middle classes. This is particularly true of the Uptown area,

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8. Statement of Significance (cont'd)

where some of the city's largest shotgun houses are to be found. As a result, many of Uptown's shotgun houses are elaborately and pretentiously styled (in contrast to most other examples across the Deep South). Thirdly, Uptown has a greater variety of shotgun houses than is normally found in the Gulf Coast area. Most collections feature single and double shotgun houses only. There are no side hall shotguns and no camelbacks such as one finds in Uptown. In fact, the camelback is almost unknown outside of New Orleans.

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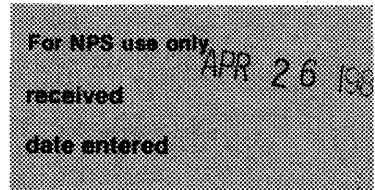
9. Bibliography

Uptown New Orleans Survey Report, Maps, and Photos. Prepared by the Preservation Resource Center of New Orleans, Patty Gay, Executive Director. The survey, survey report, maps, and photos were done by a team consisting of Hilary Irvin, Robert Cangelosi, and Clare Adams. (The survey report contains an extensive bibliography of primary sources.)

Personal communications with State Historic Preservation Offices in Florida, Alabama, Mississippi and Texas.

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Continuation sheet Uptown New Orleans Hist. Dist. Item number 10

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Boundary Description:

The Uptown District boundaries are described on the set of style-period breakdown maps. Although the boundaries are illustrated in other places, the style-period maps are definitive for purposes of this nomination. This set of maps shows the boundaries at a scale of 1"=200'. At this scale it is difficult to show every detail. The only places where this is a problem is where the boundary line passes between two buildings which are so close together that they appear to abut. In all such cases the boundaries pass at an equal distance between the buildings involved. At no point does the boundary line pass through a party wall. There is only one instance in which a boundary line cuts through a building. The necessity for this is explained in the boundary justification.

Boundary Justification:

In general the Uptown District boundaries were easy to determine. In essence they reflect a set of broad and general borders which encompass a whole section of the city. These general borders are only deviated from in order to exclude sizable groups of peripheral intrusions. For these purposes a "sizable group of intrusions" is defined as an environment along the edge where the intrusions are so numerous that the average person would not perceive a historic character.

The western boundary mainly follows Lowerline Street, which was historically the boundary between New Orleans and the City of Carrollton in Jefferson Parish. (Carrollton has since been annexed by New Orleans and is now part of Orleans Parish.) The old City of Carrollton developed separately from New Orleans and was a well-established town by the mid-nineteenth century. New Orleans gradually expanded westward to meet it. Because this upriver expansion of New Orleans is one of the major themes of the Uptown district, the historic limit of that expansion is, in our opinion, an appropriate boundary.

The southern edge of the district generally follows the Mississippi River, which should be regarded as a natural and obvious boundary line. Of course, the boundary is recessed to exclude modern riverfront development. The southern boundary takes in Audubon Park, which was the site of the 1884 Cotton Exposition. This exposition is credited with spurring development in the area during the late nineteenth century. It was later landscaped by the Olmsted firm and has been a focal point for Uptown ever since. In our opinion, the park is inextricably linked with the district and should be included in the nominated area.

The eastern boundary abuts existing National Register districts for most of its length. At the south end it abuts the Irish Channel District*, and in the middle it abuts the Garden District (NHL). Above the Garden District it abuts the Central City District and above that it borders a modern housing project.

*N.B. The Irish Channel District boundaries are irregular to the extent that they actually cut through a long warehouse building at the corner of Louisiana Avenue and Tchoupitoulas Street. As per instructions from the NPS, the entire warehouse building has been included as part of the Uptown District.

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The northern edge of the district was the most difficult boundary to draw. New Orleans was already a very large city by the early twentieth century. As a result, it has large areas of bungalows and later buildings which stretch almost to the horizon. Large urban districts often have a fringe area which encompasses this type of material, and the problem is where to cut the district off. In our opinion, there is no obvious solution. As one moves further and further away from the heart of the district, there is no particular place in which the character changes; it just gradually dissipates. Moreover, it does not dissipate in anything like a uniform way. Along some streets the percentage of older structures per block drops by degrees. Along others it drops to nothing and then in a few blocks it "picks up" again with a fairly high percentage of older structures. This yields a nebulous "Swiss cheese" edge to a district which is very difficult to work with.

In grappling with situations like this, the SHPO has traditionally chosen a convenient, easily definable edge such as a major thoroughfare. According to policy, such a thoroughfare should be located at the fringe where the concentration of older buildings begins to seriously dissipate. It should also encompass the area of strong historic character and tightly packed concentration for which the district is deemed significant. Once the basic edge has been established, the policy is to exclude peripheral intrusions if they occur in sizable groups. This policy works well in these situations because it provides for a relatively regular district and it avoids the kind of elaborately erratic district boundaries which invite accusations of gerrymandering.

In our opinion, Claiborne Avenue forms the appropriate hard edge for the Uptown district. It is a six lane boulevard with an approximately 80 foot wide neutral ground. In many ways the avenue itself represents a break in character and a visual barrier. Secondly, over half of the avenue on the north side is given over to modern commercial development. In these areas Claiborne Avenue represents an absolute change in character from the district. Thirdly, north of Claiborne Avenue 50+ year old structures begin to become more intermittent. There are some blocks which feature a good concentration of older buildings, but there are also a fair number which do not. In addition, there are some areas which are devoid of older structures. Overall, the area north of Claiborne is less cohesive than the district.

In addition to the above overall boundary justification, there are three areas in the district which require special comment:

The area around the intersection of Magnolia Street and Napoleon Avenue (see map) contains a grouping of sizable intrusions. This is a set of four six to eight story buildings which comprise the Baptist Hospital complex. These buildings are exceptions to the rule that intrusions do not normally exceed the Uptown District's four story scale. For a time the SHPO staff seriously considered altering the boundaries to exclude them, but in the end this was not done for three reasons: 1) The hospital complex is three blocks inside the nominal district edge (Claiborne Avenue), and so it cannot be neatly

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excluded. "Jogging" the boundaries around it would also mean cutting out over two blocks of stirring contributing elements. (See Boundary Justification Photo #6.) 2) The hospital complex shares the space with the surrounding contributing elements; so in most places some degree of historic flavor remains. 3) All hospital complexes attract a range of related businesses such as doctors' offices, pharmacies and florists. We felt that including the hospital area in the district would help keep its intrusive character from spreading by "locking" these businesses into the 25% I.T.C.

The only other place where the intrusions are out of scale with the district is the Touro Hospital area located near the intersection of Prytania and Delachaise Streets. Here again the state staff considered exclusion, but in the end the area was included in the district for the following reasons: 1) Excluding the Touro area would have meant excluding peripheral contributing elements. 2) Touro was another place where we hoped to prevent any worsening of the intrusive character by locking adjacent contributing elements into the 25% I.T.C. 3) In Touro, as in the Baptist Hospital area, intrusions share the space with contributing elements; hence their intrusive character is mitigated somewhat. 4) Touro Hospital is a sprawling intrusion with many wings and additions, but much of it is over 50 years old. In many places it presents a classical facade with brick and white trim. (See Boundary Justification Photos 3 and 4.) Hence the neighborhood has a stronger historic character than one might think from looking at the maps.

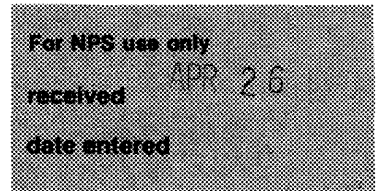
N.B. The intrusions which front onto Louisiana Avenue between Prytania and Carondelet Streets are within the Garden District (NHL).

The final area which requires some explanation is the northern boundary around Tulane University near Audubon Boulevard and Calhoun Street as they intersect Claiborne Avenue. The boundary line cuts in sharply in order to exclude some modern dormitories and athletic buildings which are part of Tulane. The general consensus of the staff was that this area ought to be excluded from the district. It is three city blocks wide and therefore should not be considered a "finger" but rather a total area. It also presents a totally modern environment. The only question was how far to cut in. In the end the staff decided that the most reasonable solution would be to cut in so as to abut the Tulane University Historic District (N.R.).

Finally, along the southern boundary the area between State and Nashville Streets south of Tchoupitoulas was excluded because of its intrusion rate of over 80%.

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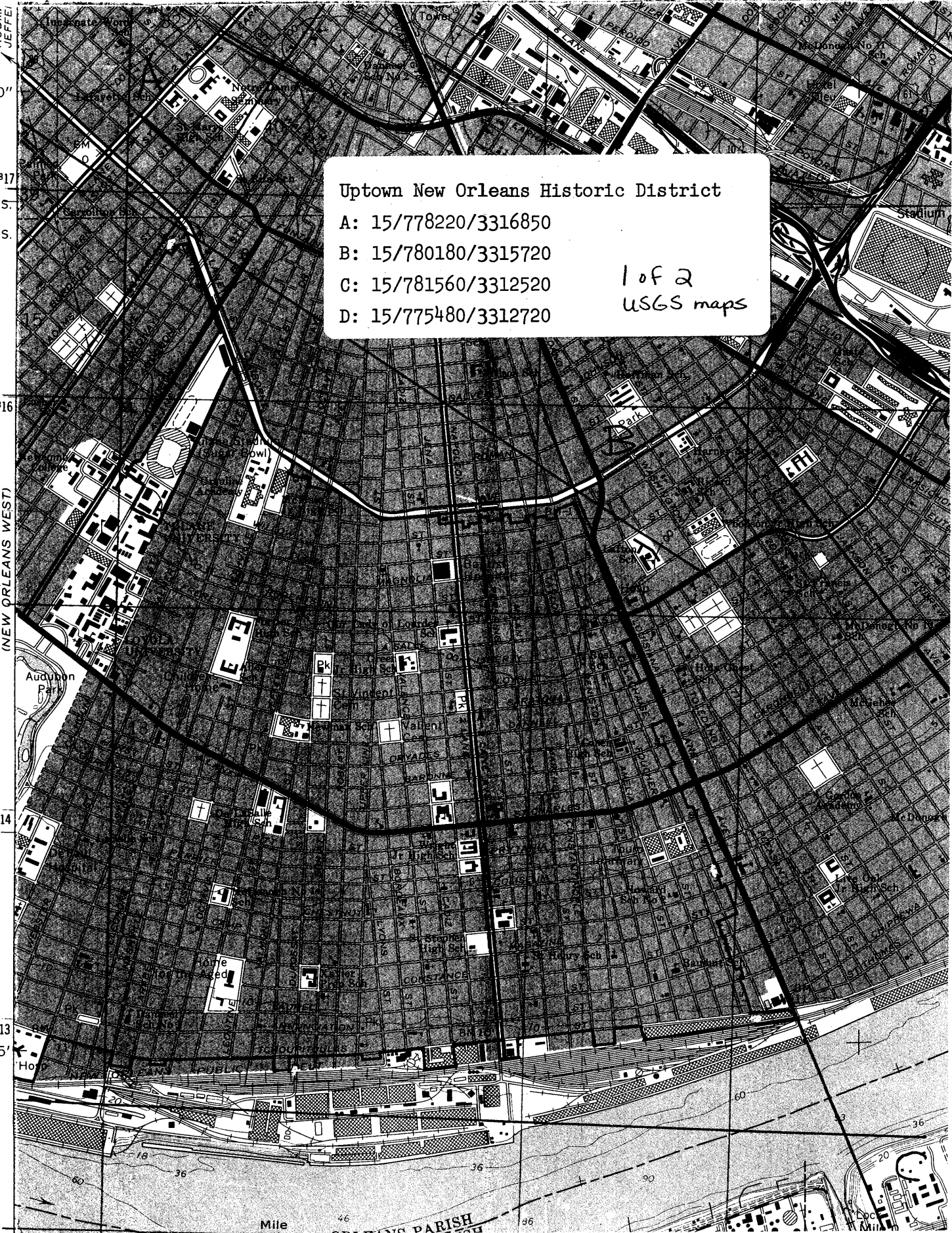
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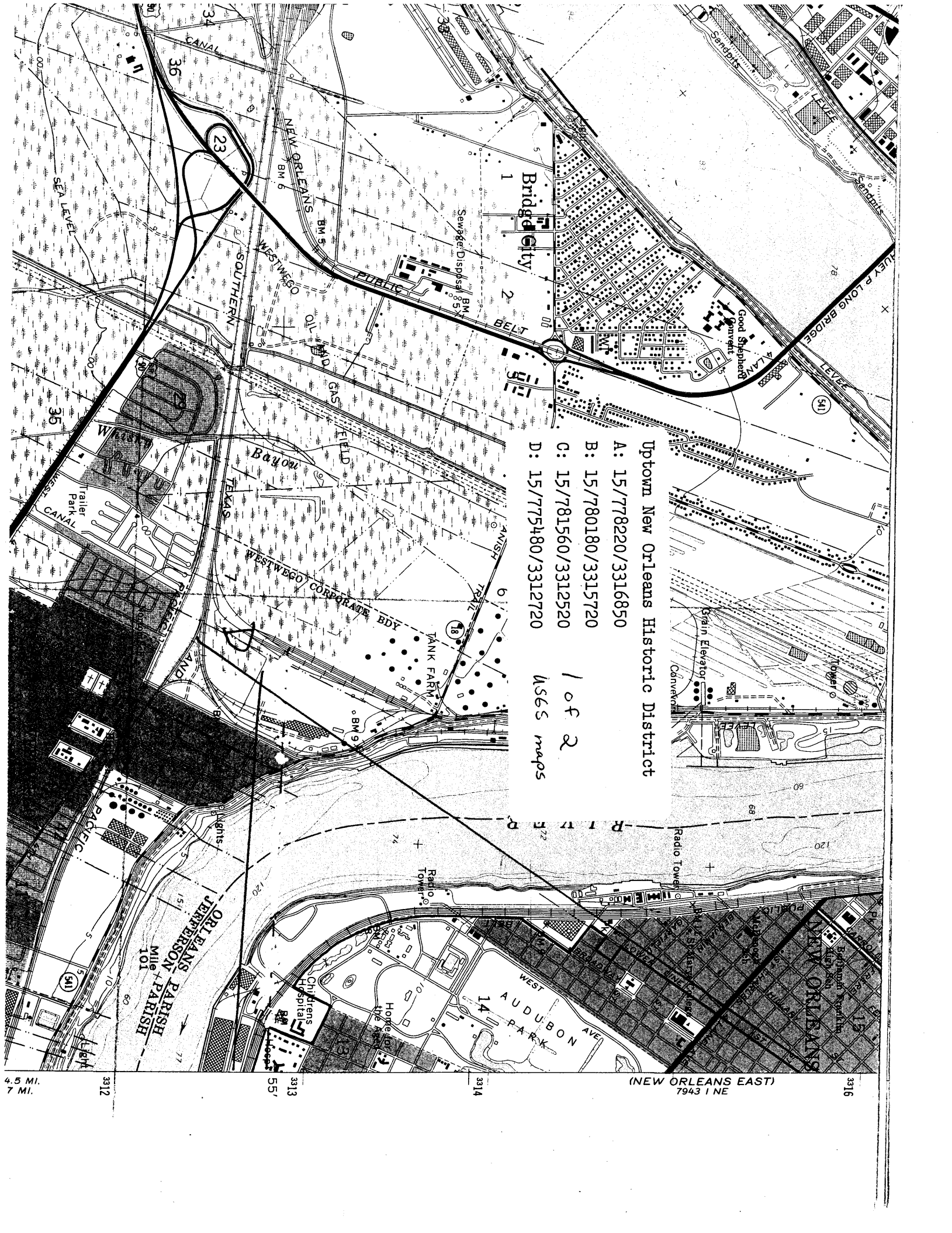
11. Form prepared by:

This National Register nomination form represents the combined efforts of the Preservation Resource Center and the National Register staff of the Louisiana State Historic Preservation Office. The following architectural historians have been involved in this project in one capacity or another: Jonathan Fricker and Barbara Bacot (LA SHPO), Hilary Irvin and Robert Cangelosi (Preservation Resource Center), and John Ferguson (formerly with the New Orleans Historic District Landmarks Commission).

HOLM
JEFFER
57'30"
3817
T. 12 S.
T. 13 S.
3316
7943 (NW
(NEW ORLEANS WEST)
Audubon
Park
3314
3313
55'
Mile

Uptown New Orleans Historic District
A: 15/778220/3316850
B: 15/780180/3315720
C: 15/781560/3312520
D: 15/775480/3312720
1 of 2
USGS maps





Uptown New Orleans Historic District
 A: 15/778220/3316850
 B: 15/780180/3315720
 C: 15/781560/3312520
 D: 15/775480/3312720

1 of 2
 USGS maps

(NEW ORLEANS EAST)
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4.5 MI.
 7 MI.

3312

3313
 55'

3314

3316

INVENTORY OF 100 SIGNIFICANT LANDMARKS IN THE UPTOWN
DISTRICT

- 1.) 512-16 Bordeaux, c. 1830. A masonry cottage in the Creole-Louisiana Colonial building tradition. Such structures were quite common in the early riverside sections of the District.

- 2.) 4109 Tchoupitoulas, c. 1835-40. Greek Revival center-hall raised cottage with its fine front door intact.

- 3.) 1530 Calhoun, Bel Air Plantation House, c. 1835. Anglo-American type, gable-ended plantation house which was moved from its original site near Port Allen, La. to its present location.

- 4.) 5524-26 Hurst, c. 1840/1860-70. This cottage, which is believed to be the overseer's cottage for the Hurst Plantation, has Greek Revival and Second Empire details.

- 5.) 4868 Constance, c. 1845. Greek Revival raised cottage with galleries on three sides. This suburban villa perhaps was the Orange Grove Plantation House, the nineteenth-century home of Widow Robert Avart.

- 6.) 1630 Arabella, 1840s. Greek Revival raised cottage

which was moved to its present site from nearby St. Charles Avenue. Four of its six columns have cast iron capitals with leaves which are bolted on.

7.) 5027 Dryades, Soniat-Dufossat Plantation House, 1840s.

An early, raised plantation house in the French taste with good Greek Revival detailing. Exterior stairs provide access to the upper living area.

8.) 1126 Antonine, 1845-50. Raised Greek Revival house with late nineteenth-century brackets between its box columns. Owned in the nineteenth century by L.P. Delachaise.

9.) 4701 Tchoupitoulas, 1858-60. Brick commercial building in the Italianate style. Such simple structures were typical in the riverside sections from the Warehouse District through the Uptown District.

10.) 3643 Camp, Fink Asylum (Rice House), 1866. Masonry raised cottage with elaborate details in the heavy Italianate style. National Register listing and a city landmark.

11.) 1000 Soniat, Westfeldt House, 1866. Raised cottage with simple Italianate detailing. Still situated on a generous lot, this villa recalls the early rural character of its section of the District.

12.) 535 Lowerline, the Fischer-Martin House, c. 1866.

Nineteenth-century sawmill owner Frederick Fischer lived in this raised cottage which combines details of the Greek Revival and Italianate styles. A city landmark.

13.) 3627 Carondelet, Bullitt-Longnecker House, 1867-68.

A rare local example of a building inspired by the Swiss chalet. Its architect Edward Gottheil modeled it after buildings which he saw at the 1867 Paris Exposition. National Register listing and a city landmark.

14.) 5824 St. Charles, Palacio-Farwell House, 1867-68.

Noted architect Henry Howard designed this Italianate villa for Antonio Palacio, prosperous merchant from Bilboa, Spain.

15.) 4422 Coliseum, 1869. A small, well-proportioned raised cottage with simple Italianate detailing. This house is a good example of post-Civil War architecture in the District. A city landmark.

16.) 5800 St. Charles, 1870-71. Imposing Italianate raised villa which complements its neighboring raised cottage (5824 St. Charles).

17.) 3607 Magazine, c. 1870. Two-story Italianate house with unusual millwork. It has lost its original belvedere.

18.) 1503 Valence, Tewell House, c. 1870. Well-detailed Italianate villa with fluted Corinthian columns. National Register listing and a city landmark.

19.) 1641 Amelia, 1868. James Freret designed this Italianate residence for Joseph Fernandez, president of the New Orleans and Carrollton Railroad. The house was moved from its original St. Charles Avenue location.

20.) 1500 Henry Clay, Ferguson-Hellmers House, c. 1870. Built for a noted attorney and judge, this picturesque cottage with dripping verge boards is a fine local example of a Gothic Revival residence. A city landmark.

21.) 6000 Block Tchoupitoulas, c. 1870. Another rare local example of a Gothic Revival cottage.

22.) 5256 Magazine, 1874. This Italianate dwelling was the country retreat of Judge Henry Ilsley, Louisiana Supreme Court Justice during Reconstruction.

23.) 1640 State, c. 1875. An asymmetric raised cottage in the late Italianate style. The extra bay on the front porch wraps around to form a side porch.

24.) 1654 State, c. 1875. This fine two-story brick residence

in the Italianate style is located in the Hurstsville section of the District.

25.) 1500 Bordeaux, c. 1875. Masonry raised cottage with Italianate detailing which includes pedimented window frames, Corinthian columns and iron gallery railings and crestings.

26.) 2108 Palmer, c. 1875. Built for and probably designed by house painter-decorator Toby Hart, this house combines elements of the Gothic Revival and Stick styles. A city landmark.

27.) 4219 Constance, c. 1875. The highly structural appearance of this frame rectory makes the building a rare local example of the Stick style.

28.) 923 Napoleon, McDonogh No. 6 School (St. George's Episcopal School) 1875-76. This Gothic style brick building is the earliest documented school design by William A. Freret. In 1924 E.A. Christy added the Neo-Classical portico. A city landmark.

29.) 1111 Milan, McDonogh No. 7 School, 1876. William A. Freret's original design remains intact in this Gothic Revival school building.

30.) 4606-10 Tchoupitoulas, c. 1875. This large complex

of cotton mill buildings in the Italianate manner is a rare survivor of nineteenth-century industrial structures in the District.

31.) 3900 St. Charles, Rayne Memorial Methodist Church, 1876. This high Victorian Gothic church designed by Charles Lewis Hillger and built by James Cox is noted for the excellence of its brick details.

32.) 1025 Napoleon, St. Stephen's Church, 1877/1905 (steeple). Monumental Gothic Revival church designed by Thomas W. Carter. The German origin of its early congregation is reflected in the hall-church design in which the nave and side aisles are of equal height. A city landmark.

33.) 1314 Napoleon, St. Elizabeth's Children's Home, 1872-88. This complex is the largest remaining example of the Second Empire style in New Orleans. James Freret was the architect of the wing on Perrier Street. A city landmark.

34.) 4803 St. Charles, Aldrich-Genella House, 1866/78. An Italianate house which was remodeled in the Second Empire style with a three-story tower and a mansard roof. National Register listing.

35.) 3711 St. Charles, c. 1880. A large, exuberant mansion in the late Italianate style with some Second Empire detail-

ing. Designed by William Fitzner.

36.) 7214 St. Charles, Greenville Hall, St. Mary's Dominican College, 1882. Architect William Fitzner designed this impressive institutional building in the late Italianate style. The West Indian motifs are a later addition. National Register listing.

37.) 4100 Magazine, 1884. James Freret designed this Italianate brick building as a firehouse for the Home Hook and Ladder Company, No. 1 of Jefferson City.

38.) 3811 St. Charles, Hershheim House, 1884. Thomas Sully designed this mansion in the Italianate manner for tobacco magnate Simon Hershheim. The classical portico is a later addition. National Register listing.

39.) 3706 Prytania, 1885. A raised cottage in the Queen Anne style with a wide variety of intact ornamental details (lattice work, diamond-paned window sashes, stained glass, wooden panels and finials, etc.)

40.) 4032 Prytania, Flaspoller House, c. 1885. The quintessence of a large Victorian residence complete with turrets, gables, a patterned slate roof and a simulation of a variety of surface textures. (See large photo.)

41.) 4636 Magazine, Valence Street Baptist Church, 1885.

One of a few public buildings done by Thomas Sully, this Queen Anne style church has an asymmetric tower and shingles on the second story. A city landmark.

42.) 4010 St. Charles, 1885. Thomas Sully used a combination of a brick first floor and a shingled second floor for his own residence. Note the flared brick columns across the portico and porte cochere.

43.) 1451 Exposition, c. 1885. An impressive Queen Anne style house which overlooks Audubon Park. This house was built soon after the closing of the Cotton Exposition.

44.) 3932 St. Charles, Grant-Black House, 1887. Another of Thomas Sully's residential designs in the Queen Anne style. National Register listing.

45.) 1201 Cadiz, St. Peter A.M.E. Church, 1877/1890/1924. F. Randolph was the architect for this early black church which was remodeled in 1890 and again in 1924. National Register listing.

46.) 7030 St. Charles, 1890. W.C. Williams and Bro. designed this Victorian residence which blends details of the Queen Anne, Stick and Eastlake styles into a pic-

turesque design.

47.) 5718 St. Charles, c. 1890. Architect Louis Lambert displayed his understanding of the spirit of the Queen Anne style in this fine residence. The house to the right in the photograph, another of Lambert's products, was remodeled at the turn of the century. (See large photo.)

48.) 4114 St. Charles, John S. Wallis House, 1890. This is the best example of Thomas Sully's residential designs. The imaginative use of a wide variety of forms and textures (lattice work porch, shingled columns, tile-work frieze) was typical of Sully's innovative work.

49.) 6028 St. Charles, c. 1890. This Queen Anne residence is another surviving example in the District of Louis Lambert's prolific work.

50.) 5604 St. Charles, c. 1885. This frame house in the Second Empire style retains its original appearance.

51.) 5624 St. Charles, c. 1885. The twin of 5604 St. Charles Avenue, this house was remodeled in the early twentieth century.

52.) 512 Walnut, c. 1890. This finely-detailed Queen Anne residence is located on a site which overlooks Audubon Park.

53.) 2115 Palmer, Fornaris-Rinker House, 1890-95. This unusual house with a three-story octagonal tower is the only nineteenth-century residence in New Orleans that can be linked definitely with a published house pattern (Shoppell's Modern Homes, 1888). A city landmark.

54.) 4849 Chestnut, McDonogh No. 6 School, 1893-94. The architectural firm of Duval-Favrot designed this brick public school building which combines Queen Anne and Colonial Revival stylistic elements. E.A. Christy was the architect for the 1925 addition. National Register listing.

55.) 7004 St. Charles, Parkview Guest House, c. 1894. The Williams Brothers perhaps were the architects for this late Victorian building which was constructed for use as a boarding house. National Register listing.

56.) 6823 St. Charles, Gibson Hall, Tulane University, 1894. This is the first of a series of Richardsonian Romanesque buildings which comprised the new uptown campus. National Register listing. (See large photo.)

57.) 6000 St. Charles, c. 1895. This house, another of Thomas Sully's products, is perhaps the best and most correct interpretation in New Orleans of the early Colonial Revival style. (See large photo.)

58.) 5809 St. Charles, c. 1895. The firm of Toledano, Wogan and Bernard designed this early Colonial Revival mansion. The richness of decorative detail and lack of symmetry show the lingering influence in New Orleans of the Queen Anne style.

59.) 6300 St. Charles, 1897. This residence has Italianate massing and Colonial Revival details. A Toledano and Wogan design.

60.) 4317 Magazine, Second District Police Station, 1899. A frame and masonry civic building in the Queen Anne style. The structure, which was designed by A.C. Bell, is adjacent to Lawrence Square.

61.) 4631 St. Charles, c. 1900. F.P. Graveley designed this early Colonial Revival mansion which served as the Japanese Consulate from the early 1930s until the outbreak of World War II.

62.) 4717 St. Charles, Brown House, 1902-05. Massive stone mansion in the Richardsonian Romanesque style designed by the firm of Favrot and Livaudais. (See large photo.)

63.) 1717 and 1719 General Pershing, c. 1900. Pair of builder's single residences in the early Colonial Revival style with fine details.

64.) 3804 St. Charles, 1905. Early domestic design by the versatile and prolific architect Emile Weil. The style is Richardsonian Romanesque. (See large photo.)

65.) 4941 St. Charles, Henry Flaspoller Residence, 1905. Neo-classical mansion designed by Francis J. McDonnell. The original second story gallery is now glassed in.

66.) 1237 State, c. 1905. Architect Allison Owens used the Colonial Revival style for his residence.

67.) 4534 St. Charles, 1906. Eclectic design by F.P. Graveley, Co., Ltd. with heavy stone construction and proto-nouveau ornamentation.

68.) 3601 Camp, F. Howard School, 1906-07. Thomas Sully was influenced by the Sullivanesque style in his design of this brick school building.

69.) 5120 St. Charles, Isaacs-Williams Mansion (Milton H. Latter Memorial Library), 1907. Neo-Italianate mansion designed by the firm of Favrot and Livaudais and located on its own well-landscaped block. National Register listing. (See large photo.)

70.) 1239 Calhoun, 1908. This imaginative design by C. Milo Williams combines elements of the Queen Anne and Shingle styles with those of the Jacobethan Revival. The original building materials were brick, shingles, and weatherboarding.

71.) 913 Napoleon, Napoleon Avenue Branch Public Library, 1908. The firm of Favrot and Livaudais designed this small brick and masonry public building which is located in Lawrence Square. Its style is Beaux Arts. National Register listing.

72.) 4521 St. Charles, Academy of the Sacred Heart, 1900-17. This impressive brick complex houses a Catholic secondary school for girls. The design in the twentieth-century fancy Italianate style is a product of the firm of Owen and Diboll. The third floor is a later addition. (See large photo.)

73.) 4238 St. Charles, Touro Synagogue, 1907. Emile Weil was the architect for this Byzantine influenced building

with round-headed arches and a low dome. The synogogue is the home of the oldest Jewish congregation in the Mississippi Valley.

74.) 5005 St. Charles Orleans Club, 1869/1909. Italianate masonry residence remodeled in 1909 by Emile Weil. Weil's additions included the three outside, ornate dormers which are punched into the facade.

75.) 1735 Constantinople, Pleasant Grove Baptist Church, c. 1915. This masonry building in the early twentieth-century Italianate style was another of Emile Weil's versatile designs. Original use of the structure was as a movie theatre.

76.) 1645 Soniat, c. 1908. One of Emile Weil's early classically inspired residential designs, this time in the Neo-Greek style.

77.) 4431 St. Charles, Jacob K. Newman House, 1909. Emile Weil also designed this half-timbered and gabled house in the manner contemporary literature referred to as the "English Suburban" style.

78.) 4630 St. Charles, 1909. An Italian Beaux Arts villa of stone with arched and crested cap over the entrance.

Emile Weil, architect.

79.) 1640 Palmer, Sylvan Newberger House, 1909. A fine example of a Beaux Arts residence designed by Emile Weil. A city landmark. (See large photo.)

80.) 514 Walnut, 1909. Small stuccoed residence in the Mission style designed by Robert Spencer Soule.

81.) 11 Rosa Park, c. 1910. Neo-Greek Revival mansion in a commanding location in the residential park.

82.) 5801 St. Charles, c. 1910. The simplicity of this brick Beaux Arts Colonial Revival home contrasts with the ornate earlier examples of the style.

83.) 5345 St. Charles, c. 1910. This stone house designed by the firm of Andry and Bendernagel was inspired by the Neo-Italianate style.

84.) 5010 St. Charles, 1910. Edward Sporn designed this English Tudor style house for Joseph Vaccaro, a founder of the Standard Fruit and Steamship Co. (See large photo.)

85.) 6110 St. Charles, c. 1910. Early twentieth-century interpretation of a Swiss chalet. The house has a wide

overhanging roof and dark wood trim.

86.) 5531 St. Charles, Benjamin-Monroe House, 1912. Emile Weil used Louis XVI chateau designs as the prototypes for this stone mansion on the Avenue.

87.) 2037 Napoleon, c. 1912. F.P. Graveley Co., Ltd. produced the design for this villa in the Japanese taste with pagoda roofs and window muntins in oriental patterns.

88.) 6363 St. Charles, Marquette Hall and Bobet Hall, Loyola University, 1910-16. Red brick and terra cotta trimmed Tudor-Gothic educational complex designed by the firm of DeBuys, Churchill and Labouisse. (See large photo.)

89.) 6226 St. Charles, Holy Name of Jesus Catholic Church, 1914. DeBuys, Churchill and Labouisse chose the English "Perpendicular" Gothic style for this church to blend with the original buildings of Loyola University.

90.) 2706 Audubon Street, c. 1915. Two-story California style residence of brick, shingles and vertical boards. Located in the uptown section called "Bungalowville" by its early developers.

91.) 1501 Napoleon, The Fire Co. No. 34, 1917. City archi-

tect E.A. Christy designed this interesting, eclectic public building. A city landmark.

92.) 6145 St. Charles, 1920. A grand Italian stone villa with arched loggia and gallery railings. The imposing mansion is still situated on extensive grounds which recently have been elaborately landscaped. (See large photo.)

93.) 6 Newcomb Boulevard, 1921. Edward F. Sporn designed this brick Wrightian house soon after the opening of Newcomb Boulevard.

94.) 14 Audubon Boulevard, the Shwarz-Long-Sternberg House, 1923. This Spanish Revival residence designed by Emile Weil was the home of U.S. Senator and Governor Huey P. Long from 1932 until his assassination in 1935. National Register listing and a city landmark.

95.) 2400 Block Napoleon, Our Lady of Lourdes Church, 1924. The firm of Diboll and Owen designed this Spanish Revival church.

96.) 4319 Carondelet, Junior League of New Orleans Headquarters, c. 1925. Albert Theard designed this Art Moderne building with Art Deco details. The building originally

was used as a post office.

97.) 3500 Block St. Charles, Danielle Shop, c. 1925.

Interesting commercial building with Art Deco ornamentation.

98.) 7100 St. Charles, St. Charles Avenue Baptist Church, 1926. Spanish Revival brick church with decorated entrances and bell tower reminiscent of California missions.

99.) 325 Walnut, 1926. Well-designed masonry house modeled after eighteenth-century French chateaus. Designed by the firm of Favrot and Livaudais.

100.) 460 Broadway, 1890/1930. The firm of Moise Goldstein redesigned an earlier Eastlake house into this Neo-Greek Revival mansion. An earlier carriage house remains on the grounds.

PERIOD - STYLE BREAKDOWN

AREA OF DISTRICT	CREOLE	GREEK REVIVAL	GOthic REVIVAL	ITALIANATE	EASTLAKE	QUEEN ANNE	COLONIAL REVIVAL	CALIFORNIA	20th CENTURY ECLECTIC	INTRUSION	total bldgs in sections
Louisiana Ave.- Upperline St; River-St. Charles	30	162	7	702	214	160	204	250	284	409	2422
Upperline St. - Joseph St.; River - St. Charles Ave.	0	26	0	279	196	116	128	168	273	230	1416
Joseph St.-Lower- line St.; River- St. Charles Ave.	0	17	4	223	207	150	193	203	508	398	1903
Louisiana Ave. - Upperline St.; St. Charles Ave.- S. Claiborne Ave,	1	6	4	380	92	102	383	314	647	404	2333
Upperline St.- Joseph St.; St. Charles Ave.- S. Claiborne Ave.	0	1	2	41	20	22	122	206	450	231	1095
Joseph St.-Lower- line St.; St. Charles Ave.- S. Claiborne Ave.	0	4	2	9	14	24	134	130	943	287	1547
Total exs. of each style in District	31	216	19	1634	743	574	1164	1271	3105	1959	10,716

UPTOWN SHOTGUNS

The Uptown District is 48% shotgun houses. These occur most often in great rows rather than as isolated examples. Therefore, we decided that the most appropriate place to photo-document the district's shotgun houses was in the general views rather than in the individual views.