United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

__X__ New Submission __X__ Amended Submission

A. Name of Multiple Property Listing

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Mid-Century Modern Architecture Movement in the United States, 1920-1975
Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975
Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975

C. Form Prepared by:

name/title Wendy Cargile/Master of Preservation Student
organization Tulane University
street & number 6823 St. Charles Avenue
city or town New Orleans state LA zip code 70118
e-mail wendy.cargile@gmail.com
telephone 903-701-7826 date December 12, 2016

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Kristin P. Sanders — State Historic Preservation Officer — August 18, 2015
Signature of certifying official — Title — Date

Louisiana Department of Culture Recreation and Tourism
State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

for — 1/31/19
Signature of the Keeper — Date of Action

Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 1

STATEMENT OF HISTORIC CONTEXT

Introduction

The *Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975* Multiple Property Documentation Form incorporates shared historical themes, patterns, and trends for historic properties within three tiered contexts:

- Mid-Century Modern Architecture Movement in the United States, 1920-1975
- Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975
- Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975

Mid-century Modern extolled a radically new approach to architecture through design, structure, and materials that intersected with the distinct freshness and forward-looking energy of post-World War II culture. These characteristics and qualities are conveyed in the non-residential architecture throughout New Orleans including commercial/trade buildings, banks, civic buildings, schools, hotels, libraries, hospitals, doctors offices, stadiums, churches, theaters, and transportation buildings that engage minimalist and new forms, essential structure, basic and new materials, and functional design. The beautiful and extraordinary buildings throughout the city can be accredited to events, trends, and individuals that shaped mid-century Modernism in New Orleans. These buildings emerged from a burgeoning recreational industry combined with the extraordinary confluence of Modern international and American architectural, artistic, intellectual, and social forces within Louisiana, the region, and the nation.

The historic context for the *Non-Residential Mid-Century Modern Architecture in New Orleans, 1935 - 1975* multiple property submission possesses state level of significance, and individual properties may be significant at the national, state, or local level. Each of the three tiered historic contexts begins at a date specific to that context and ends in 1975, marking the increasing presence of Postmodernism.

Mid-Century Modern Architecture Movement in the United States, 1920-1975: The beginning date of 1920 marks the earliest known presence and works of mid-century Modern architects in the United States. The end date of 1975 marks the transitional period from Modernism in the late 60s to the Postmodern style in the late 60s in the United States.

Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975: The year 1930 encompasses the beginning of revolutionary change in Louisiana through political, economic, social, cultural life, and its architecture. This push for innovation and the influences of Modernism brought new ideas and designs to a rapidly growing southern state. The date 1975 reflects the continuing design and construction of significant mid-century modern buildings in Louisiana through the 70s, which is parallel with the rise of Postmodernism in the country.

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975: The leading modern architects of the city were Weiss, Dreyfous, and Seiferth who designed many public and private buildings including the Louisiana State Capitol in Baton Rouge (1930). The firm of Curtis and Davis was founded in 1947 by Nathaniel Cortlandt Curtis, Jr. and Arthur Quentin Davis, both native New Orleanians. In the New Orleans area, the firm designed many important mid-century Modern buildings, including the New Orleans Public Library, Automotive Life Insurance, the Rivergate, the Louisiana Superdome, and many others. The date 1935 marks the beginning of a prolific period of experimentation with the design of mid-century Modern buildings by national, regional, and

local architects. The end date of 1975 shows that there are examples of mid-century Modern style buildings designed by prolific architects like Skidmore, Owings, & Merrill and one building built in 1983 by mid-century Modern architects Curtis & Davis all of which possess a level of significance at least at the local level. The end date of 1975 marks the transitional period from Modernism in the early 70s to the Postmodern style in the late 70s that corresponds with the national and state level as well.

Further discussion and justification of the extended end date for the historic context is presented in the final section of this historic context under Criteria Consideration G for properties that are less than 50 years old.

Non-Residential Mid-Century Modern Architecture in New Orleans
Already Listed on the National Register

- Charity Hospital designed by Weiss, Dreyfous, & Seiferth. 1939 (see Appendix page 70)
- Blue Plate designed by August Perez, Jr. 1941 (see Appendix page 71)
- Standard Coffee Company Warehouse and Factory by Richard Koch. 1950 (see Appendix page 72)
- Pan American Life Insurance Company designed by Skidmore, Owings, & Merrill. 1952 (see Appendix page 73)
- Texaco Building designed by Claude E. Hooton. 1952 (see Appendix page 74)
- Shell Building designed by August Perez & Associates. 1955 (see Appendix page 76
- Oil & Gas Building designed by August Perez & Associates. 1960 (see Appendix page 78)
- Building at 225 Baronne (Louisiana & Southern Building) designed by Shaw, Metz & Associates. 1963 (see Appendix page 77)
- Bristow Tower by Mathes, Bergman & Associates. 1964 (see Appendix page 78)
- International Trade Mart designed by Edward Durell Stone & Robert Lee Hall. 1967 (see Appendix page 79)
- Plaza Tower by Leonard Spangenberg. 1969 (see Appendix page 80)
- ODECO Building by Paul Mouton. 1969 (see Appendix page 81)
- Bank of New Orleans by Skidmore, Owings, & Merrill. 1971 (see Appendix page 82)
- Louisiana Superdome by Curtis & Davis. 1975 (see Appendix page 83)

I. *Mid-Century Modern Architecture Movement in the United States, 1920-1975: Roots of Mid Century Modernism*

Emerging Modernism

In 1919, the enormously influential German Bauhaus opened its doors as a design school teaching students architecture and visual arts, paralleling European ideologies within a non-traditional and experimental school that combined new technologies with artistic aesthetics in a work-shop based environment.[1] Bauhaus philosophy generally emphasized architectural function and structural efficiency that's main purpose was to solve social problems through design. The three Bauhaus directors, along with a multitude of the teachers and students, were highly responsible for the dissemination of Modernism throughout the western world. During the time it was operating, many American and other western architects and enthusiasts visited and admired Gropius' Bauhaus School at Dessau. Founder and director, Walter Gropius (1883-1969) believed the school's curriculum of teaching use, not cultural content or meaning, and that forms were to be derived from function and industrial methods of production, were the future of architecture.[2] Gropius was followed by Hannes Meyer (1889-1954), who was director of the Bauhaus from 1928-1930.[3] The third director was Ludwig Mies van der Rohe (1886-1969) who had to shut the school down in 1933, as the oppressing Nazi regime began to rise.[4] Over time, the school's legacy manifested into the three different views of the directors, democratic design under Gropius, functionalism and Marxism under Meyer, and formalism under Mies van der Rohe. In 1930, Walter Gropius, moved to the United States permanently to continue his practice in Modernist architecture, he was subsequently followed by Ludwig Mies van der Rohe after the closure of the Bauhaus. Both Gropius and Mies van der Rohe became heads of architectural schools: Gropius at Harvard University and Mies van der Rohe at the Illinois Institute of Technology in Chicago.[5]

Establishing Modernism in the United States

In the United States, three prominent American architects paved the way for Modernism with distinctive individual and innovative approaches to design, technology, structure, and materials. The first being Henry Hobson Richardson (1838-1886), who studied architecture at the École des Beaux-Arts for two years.[6] He later returned to the United States in 1865 and set up practice in New York.[7] His buildings in the United States included characteristics such as emphasizing the form, attention to function, and minimal historical references, which lead to the Richardsonian Romanesque style being the first solely American style founded. Louis Sullivan (1856-1924) was another influential architect of the time. His academic career was varied at best starting at the relatively new architectural school at MIT in 1872, but he left rather quickly and went to work for Frank Furness in Philadelphia. He was let go after a very short period of time due to the poor economy in 1873. He then moved on to another office in Chicago where he worked for several years meeting important acquaintances that would shape his later career. He then completed his education at the École des Beaux-Arts. In his own practice, Sullivan was one of the first American architects to consciously explore the relationship of architecture and American culture.[8] He was one of

[1] Spiro Kostof. *A History of Architecture.* 2nd ed. New York, NY: Oxford University Press, 1995. Page 702.
[2] Ibid.
[3] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 9.
[4] Ibid.
[5] Ibid.
[6] Ibid.
[7] Ibid.
[8] Ibid, Chapter 7.

the pioneers of steel frame and curtain wall technology in high rise buildings that would define the Chicago Style/ Commercial Style. He was also the Modernist architect that coined the term "form follows function."[9] The third influential architect was Sullivan's protegee, Frank Lloyd Wright (1867-1959), who oversaw all of the residential work in the Chicago based firm of Adler & Sullivan before establishing his own 'organic' style.[10] He began his academic career at the University of Wisconsin at Madison, studying French and drawing. Though he later left the school and had little good to say about the experience, he did come across the writings of Viollet-le-Duc and his insistence on structural determination. Wright then went to Chicago and worked at the firm of Joseph Lyman Silsbee, who practiced in the Shingle Style. Under Silsbee's influence, Wright may have been exposed to Japanese art that would affect Wright's architecture throughout his career. Wright then moved on to Adler & Sullivan's firm that was also located in Chicago. Wright would eventually start taking on work outside of the Sullivan firm which violated his contract and led to his dismissal. However, Wright continued his own practice leading to his Taliesin apprenticeships. Frank Lloyd Wright's 'organic' style/Prairie Style can be described as low horizontal massing, sculptural forms, deep overhangs, open floor plans, and integration with architecture and the landscape.

Under the direction of Richardson, Sullivan, and Wright new approaches to architectural design and structural systems were on the rise in the United States. Albert Kahn's (1869-1942) prolific firm pushed the boundaries of reinforced concrete in works such as the Ford Plant at Highland Park in 1910.[11] High-rise structural technology was advanced after the completion of Raymond Hood's (1881-1934) Tribune Tower in Chicago. Hood was quoted on his optimism of building skyscrapers saying, "build a tower seven thousand feet high … the elevator companies are ready."[12] The first true International Style skyscraper in the United States came with the Philadelphia Savings Fund Society building (1932) by George Howe (1886-1955) and William Lescaze.[13] Howe later spread his knowledge to younger architects when he served as chairman for the architecture department at Yale University. Eero Saarinen (1910-1961), the son of architect Eliel Saarinen, studied and taught at Yale University and became a large player in the mid-century Modern movement as well.[14]

Young European Modernist architects coming to the United States also propelled the Modernist movement forward. The initial push from the European architects came in the 1920s with machine aesthetics connected to the International Style. However, the International Style was largely delayed from the Great Depression in the 1930s and World War II in the early 1940s. The European architects that did manage to make an impact in the United States before the Depression were monumental to the Modern Movement. Some of the first European architects to come to the United States were Austrian architects Rudolph M. Schindler (1887-1953) and Richard Neutra (1892-1970), who both spent several years at Taliesin under Frank Lloyd Wright before they started their own separate careers in California.[15] Schindler designed the first European Modern houses in the United States with the Schindler House in Los Angeles, California (1922) and the Lovell Beach House in Newport Beach, California (1926).[16] Neutra became known for his luxurious houses and his large apartment complexes displaying a deep knowledge of how one interacts with architecture and living spaces.

[9] Roth and Clark, Chapter 7.
[10] Ibid.
[11] Roth and Clark, Chapter 8.
[12] Ibid.
[13] Spiro Kostof. *A History of Architecture.* 2nd ed. New York, NY: Oxford University Press, 1995. Page 707.
[14] Roth and Clark, Chapter 9.
[15] Ibid, Chapter 8.
[16] Ibid.

MoMA Exhibit and Education

Two major events in the 1930s brought Modernism to the forefront of American culture, architecture, and art. The first being the Museum of Modern Art's 1932 exhibit of "The International Style: Architecture Since 1922" in New York. The exhibit was co-directed by Henry-Russell Hitchcock (1903-1987), a noted architectural historian, and Philip Johnson (1906-2005), who was the head of MoMA's Department of Architecture and Design. Both Hitchcock and Johnson had previously toured Europe for several years and were impressed by the European Modern style that was on the rise.[17] The goal was to educate the American public on what Modernism was and could be. In a short book with the same title as the MoMA exhibit, they sketched out the definition of Modernism and its characteristics. They discussed its rejection of the past, its emphasis on functionalism, its open plans, focus on balance rather than symmetry, and its 'pure' use of materials.

The second major event to occur in the 1930s was the closing of the Bauhaus due to the prevailing Nazi regime. Once it had closed, the Bauhaus-taught architects, artists, engineers, and designers fled to the United States. This wave of intellectuals created a large boost for Modernism and a change from École des Beaux-Arts trained architects to those who had studied and taught under Bauhaus aesthetics. This change was emphasized when Walter Gropius became the head of the recently established Harvard University's Graduate School of Design. Chicago became a hub for Modernism under the direction of Ludwig Mies van der Rohe who headed the architecture school at the Illinois Institute of Technology. Finnish architect Alvar Aalto (1898-1976) brought to the United States his Nordic interpretation of Functionalist Modernism.[18] He gave lectures at Yale University of Architecture and developed close relations with several other architects including Walter Gropius. He also became a visiting professor at MIT, where he designed the Baker House dormitory (1949).[19] Ultimately, Aalto did not stay in the United States but he did leave a lasting impression on many of his colleagues and students.

Exhibits and Publication

Mid-century Modern architecture became more widespread in the United States with the growing number of exhibits that provided the public with physical examples of the style and publications that provided analysis along with images. In 1933, at the Chicago World's Fair two model Houses of Tomorrow for the Century of Progress exhibition displayed the optimism that Modernism brought to architecture.[20] The two houses are described in *American Architecture: A History* by Leland M. Roth and Amanda C. Roth Clark as follows:

One of the houses was a two-story octagon of glass incorporating an airplane hangar in the base (the expectation was that everybody would have a private aircraft by the next century!). The other house was an austere glazed cube, framed of externalized open-web steel posts and joists, with walls entirely of glass.[21]

The New York World's Fair in 1939 brought many other Modernist examples to the public including Alvar Aalto's Finnish pavilion and Edward Durell Stone's (1902-1978) House of Ideas, which was designed in the Nordic Modern style.[22] Other exhibits included The House that Chemistry Built, The Town of Tomorrow Design, and a

[17] Roth and Clark, Chapter 9.
[18] Ibid.
[19] Ibid.
[20] Ibid.
[21] Ibid.
[22] Thomas C. Jester, ed. *Twentieth-Century Building Materials: History and Conservation.* U.S.A.: McGraw-Hill Companies, 1995. Page 40.

solid glass house.[23] Books such as Henry-Russell Hitchcock's *Modern, Architecture, Romanticism and Reintegration* (1929) and Katherine Morrow Ford and James Ford's *The Modern House in America* (1940) continued to make Modernism more mainstream. Hitchcock's influential position of being well-known and well versed in architectural history helped define American Modernism and how it differed from its European counterpart. Publications like the *Journal of the Society of Architectural Historians*, the *Ladies Home Journal*, *Architectural Forum*, *Progressive Architecture*, and *Architectural Record* helped Modernism reach a wider audience using pictures and short articles.

The growth of Modernism in the United States pushed the Museum of Modern Art to release the *Guide to Modern Architecture: Northeast States* in 1941, edited by John McAndrew. McAndrew was curator of architecture at MoMA at the time; he believed the publication would "help increase public interest in the new architecture."[24] The guide illustrated a wide variety of contemporary design, usually houses that contained the addresses and homeowners names as it was intended to be a personal automobile tour. McAndrew also believed that "it is only by seeing a good deal of Modern design that one can really come to understand and like it."[25]

Post World War II in the United States, 1945-1965: A New, Modern Life

The end of World War II in 1945 allowed for the return of non-essential construction for the first time since the United States entered the war in 1941 and the slowing of production that occurred during the Great Depression of the 1930s. However, these years were not a complete loss as they served for an incubation period where the military advanced technologies in materials and construction and Modernist architects explored the designs and depths of the style. This period really allowed architects to push Modernism as the new style for the post-war peacetime. Aspirations were high for a new style not connected to the past and promoted by the automobile that would allow for a fresh start for the now booming country.

The domestic culture of the time grew out of an optimism that everyone, especially returning veterans, deserved their own utopia away from the dirty, over-crowding of the cities. This became what was dubbed the American Dream; the idea that everyone could own a single-family house with a garage and an automobile and a backyard. This led to the creation of suburbs. With this huge flight of people moving out of cities and into the suburbs, with the help of the automobile, the need for buildings such as schools, churches, and small commercial buildings was on the rise.

American business flourished from earnings made during the war and benefited from the drastic rise in the production of consumer goods after the war. The ideals of the International Style, a style that idolized technology and utilitarian functions, paralleled corporate leaders' confidence in American manufacturing and progress. Commercial architecture became the billboard on which corporate leaders could advertise their businesses. Corporate leaders sought to create public relations through the architecture of their buildings utilizing the talents of architects like Ludwig Mies van der Rohe; Philip Johnson; and Skidmore, Owings, and Merrill.[26] One of the first high-rise office towers in the International Style was the Lever House (1952) in New York designed by the architecture firm of Louis Skidmore, Nathaniel Owings, and John Merrill.[27] The project followed new New York zoning laws that allowed for an unbroken rectangular vertical slab as long as a certain percentage of the

[23] Ibid.
[24] John McAndrew. *Guide to Modern Architecture: Northeast States.* Museum of Modern Art. New York, NY, 1940.
[25] Ibid.
[26] Roth and Clark, Chapter 8.
[27] Ibid, Chapter 9.

surrounding area was used by a low-rise portion of the building or left open altogether.[28] The building also made use of curtain-wall construction, one of the first uses on a high-rise building. Another early rendition of a glass box, high-rise was Mies van der Rohe's Lake Shore Drive Apartments (1951) in Chicago.[29] In this building, Mies realized his belief that form should not follow function, but that buildings should be structurally perfect so that they can be adapted to many functions and uses. Mies had many other buildings in the 1950s that followed this ideology including the Seagram Building (1954) in New York that he collaborated with Philip Johnson and Crown Hall (1956) at the Institute of Technology, Chicago.[30]

Unification of the Arts

Under Bauhaus instruction, many Modern architects were schooled in multidisciplinary fields including: engineering, industrial design, landscape architecture, interior design, furniture, textiles, lighting, painting, sculpting, and photography. One of the first Bauhaus taught crossover of interior design, architecture, and furniture was Mies van der Rohe and Marcel Breuer's Bauhaus furniture. Other examples include furniture designs by Charles and Ray Eames for the Herman Miller Company in Michigan and Eero Saarinen, Le Corbusier, Mies van der Rohe, and Marcel Breuer for the Knoll Company of New York. This unification of the arts brought forth buildings that were totally designed, inside and out, by the architect. An exemplary example of this is the Farnsworth House (1951) in Illinois, in which Mies van der Rohe designed the entire utility core and most of the furniture that was placed within the home. It is speculated that when he visited the home of Edith Farnsworth he would arrange the furniture in the way he had designed. Though the idea of designing every piece of the architecture, down to the electrical systems and finishes, was not a new concept, Wright had been doing it for years, the teachings of the Bauhaus and the Modern Movement gave young architects the knowledge to do so.

Publicity and Education

Mid-century Modern architecture became so prevalent after World War II that it was hard not to see some form of the style in publications, exhibits, and even house tours. With the steadily increasing amount of buildings being constructed in the style, design professionals, critics, and the general public were becoming more aware of how important the style was and the impact it was having on American culture. House tours such as the one in New Canaan of Philip Johnson's Glass House allowed the public to learn about and directly experience Modern architecture. Popular magazines promoted the study of design problems through Modernism like the *Arts and Architecture* that used "case study houses" designed by architects like Richard Neutra and Charles Eames.[31] Other magazines like *Architectural Forum* and *Architectural Record* created award programs and compiled notable Modern buildings. Institutions supported Modernism through exhibits, like the one at MoMA, and the collection of materials and memorabilia, that was first headed in the 1940s by the New Canaan Historical Society that ran the house tours of Philip Johnson's Glass House. These resources helped to spread the knowledge of Modernism to the greater public.

Decline of Modernism, 1965-1975

By the mid-1960s, architects had begun to move away from the rigidity of the International Style and moved toward the sculptural forms and volumes of Neo-Expressionism. One of the purest examples of the Neo-Expression style is the sweeping, concrete shells of Eero Saarinen's Trans World Airlines (TWA) Terminal at the

[28] Roth and Clark, Chapter 9.
[29] Ibid.
[30] Ibid.
[31] Ibid.

Kennedy airport in New York (1962).[32] Many of the young architects that had studied under Gropius at Harvard began to shy away from the box-like geometry and moved towards a more individualistic approach to architecture. One of these students, Edward Larrabee Barnes (1915-2004) summed up the change in ideologies in Paul Heyer's *American Architecture: Ideas and Ideologies of the Late Twentieth Century*:

> Philosophically, the difference between architecture and sculpture has to do with use, and its relation to an activity of man. However, just as a monument, or a pyramid, is something between art and architecture, so there are bound to be buildings in between. These 'in between' buildings are pure examples of expressionist architecture.[33]

Another style that came out of the move away from the limitations of the International Style was the New Formalism style. Pioneered by architects like Robert Venturi (b.1925), who believed that, "less is a bore" and that historical resources should not be dismissed from architecture.[34] He makes his argument in his first book Complexity and Contradiction in Architecture (1967). Others wanted to re-explore the 'pure' Modern architecture of the 1920s and 1930s. The Museum of Modern Art held an exhibition for the experimentation of this 'pure' architecture in 1967, the "New York Five," featuring designs by Peter Eisenman (b. 1932), Michael Graves (b. 1934), Charles Gwathmey (1938-2009), John Hejduk (1929-2000), and Richard Meier (b. 1934).[35]

The general public began to express their dissatisfaction with the Modern Movement in the late 1960s. Many believed the architecture to be soulless, empty, anti-human scale, and disliked the lack of connection with the past. The 'pureness' of the architecture created buildings that were nearly art and not suitable or comfortable for human habitation. On top of disliking the 'feeling' of the style, the public pointed out that many buildings and urban plans were poorly designed, flimsily built, and badly functioning. The functional problems of Modernism can be blamed on the use of new, cheap materials and the obvious lack of responsibility to be energy efficient. Though all of these shifts in ideology were gradual changes, the real and dramatic blow to Modernism, that really marked the beginning of the end, was the demolition of the Pruitt-Igoe apartments in St. Louis in 1972.[36] The Pruitt-Igoe apartments had been designed with the Modern optimism that architecture, this architecture, could change the world. But through design flaws and the largely incompetent management of the buildings, that optimism was rattled to its very core. Other developments put an end to the Modern Movement including economic downturns in the 1970s and 1980s that halted most construction, the rise of historic preservation and a love for the historic architecture, as well as a large exhibition from the Museum of Modern Art in 1975 that displayed nineteenth-century drawings from the École des Beaux-Arts. Reigniting the desire to design with more historical details.

Architectural Characteristics of Mid-Century Modern Buildings in the United States: Design Concepts Overview

Mid-century Modern architecture is defined by its break from classical and vernacular styles and its emphasis on simplified designs and functional efficiency rather than ornamentation, its use of new technologies and materials, and its unification of the arts. Modern architects focused on structural simplicity, rather than

[32] Roth and Clark, Chapter 9.
[33] Paul Heyer. *American Architecture: Ideas and Ideologies in the Late Twentieth Century.* Van Nostrand Reinhold, 1993.
[34] Roth and Clark, Chapter 10.
[35] *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier.* Museum of Modern Art, New York, NY. Wittenborn, 1972.
[36] Roth and Clark, Chapter 9.

ornamentation, using intersecting planes and volumes or volumes and voids to create spaces for modern living and working. Floor-to-ceiling windows and curtain wall construction blurred the lines between indoor and outdoor spaces and allowed for open floor plans to dominate working spaces, letting the use of the building make up the divisions of the interior. This gave Modern offices and commercial buildings a sense of informality, fluidity, and a feeling of freedom. Unification of the arts created holistic designs where the architect designed nearly everything that went into the construction of a building from the lighting fixtures, to finishes, to the furniture that would be used.

Design

The spectrum of mid-century Modern buildings constructed between 1930 to 1975 encompasses a wide diversity of forms influenced by several different Modernist theories. International Style buildings of the pre-World War II era were typically box-like in shape; finished with white, smooth surfaces; flat roofed; made use of metal windows; and used industrial derived features. However, after World War II, several strains of Modernism became popular. These strains were advocated by architects like Walter Gropius who continued to explore the Bauhaus style of architecture and Frank Lloyd Wright who advocated for the use of vernacular materials and connection with the site. The 1960s brought a change in style from the rigid geometry and 'pureness' of the International Style into more free flowing and sculptural forms of Neo-Expressionism. This decade also brought architects that wanted to use classical styles to influence new designs using modern materials. Although there are several different types of Modern architecture, they share many similar characteristics that make them Modernist.

The overall massing of mid-century Modern buildings consists of rectilinear boxes or a series of geometric forms. The configuration of forms tends to be asymmetrical, while maintaining balance in proportion. Often, low-rise buildings were designed with horizontality in mind and would present strong horizontal lines, however, many of the 'glass towers' would promote verticality that would be represented through the structure. Low-rise buildings tended to be designed as volumes and planes using cantilevers. High-rises were more often designed as voids with 'floating' concrete slabs as the floor plates.

Flat-roofs or parapets, that give the illusion of flatness, are the most common roof type for Modernist commercial buildings. Flat-roofs are sleek and give a building the feeling of being aerodynamic and clean. Low-pitched or low-gable roofs can be seen on schools and small commercial buildings. This is partly due to pitched roofs being less maintenance than flat roofs, but low-pitched roofs could be influenced from mid-century Modern houses at the time as well. Many mid-century Modern homes had low-pitched roofs to create the illusion of flatness without completely changing the form of a typical house. On the other hand, many church buildings have overly exaggerated steep roofs or more sculptural forms. Religious buildings did not have to follow such strict rules that the International Style supplied, as they were places for spirituality rather than industrialism, creating interesting and structural forms using modern materials. Though not used on every Modern building, cantilever, concrete overhangs and concrete screens are another tell-tale sign of Modernist construction. Advancement in concrete technologies allowed thinner plates to be created which led to the creation of barrel, accordion, and flat shapes used for porches and sometimes roofs.

Technological advances allowed for structure to be thinner and windows to be larger. Clerestory windows, ribbon windows, butt windows (corner where two windows meet), and floor-to-ceiling windows can all be found in Modern buildings. Large windows were especially helpful in commercial show rooms and really allowed for 'window shopping' to become even more popular and allowed for larger displays of merchandise. Arguably one of the biggest contributions Modernism made to the world was the invention of curtain-wall construction. Seen in nearly every office tower since the first one was built in the early 1950s curtain-wall construction allowed for open

floor plans and plenty of natural light. To block out some of the natural light, concrete block screens with patterns were sometimes used. This use of concrete blocks was highly advocated by architect Edward Durell Stone.

Construction Methods and Materials

A large number of materials and technologies came out of the industrial boom after World War II. The development of materials was best described by Thomas C. Jester in *Twentieth-Century Building Materials*:

> The development of building materials may be considered evolutionary rather than revolutionary. The gradual industrialization of the trades was possible because mass-produced building elements cost less and, thanks to the railroad, were distributed to ever more distant markets. The scarcity of labor and the low cost of materials in the United States continually tempted builders to try the latest, most efficient technological developments. Because a new material was often presented as a substitute for a traditional one, almost every experimental substance was given at least one trial installation. Substitution was so commonplace and change orders were so frequent that they were seen as characteristics of the American building industry.[37]

Advancement in the workability of metal was one of the biggest factors of mid-century Modern commercial buildings. New discoveries in alloy mixing created stronger steel that led to the creation of curtain wall construction. Some of the first curtain wall buildings were designed with steel mullions, however, aluminum frame walls became popular after the end of World War II when aluminum became more readily available and cheaper than steel. Mass production of stainless steel started around 1927.[38] The first architectural uses of stainless steel came in the form of steel plates used on buildings like the dome of the Chrysler Building in 1930 and other interior and exterior decorative features.[39] It was advertised for uses in ornamentation, railings, door hardware, elevator and entrance doors, light fixtures, furniture, signage, counters, storefronts, and equipment. Aluminum has been used since 1884 for an array of purposes such as doors, window sash, railings, trim, grilles, and signs.[40] Early Modern buildings used aluminum in much larger quantities than earlier styles due to its lightweight qualities and its color, this is especially true for Art Deco buildings.

One of the most frequently used materials in Modernist architecture was reinforced concrete. Reinforced concrete has been around since about 1885.[41] The earliest uses of the material imitated timber and steel buildings where concrete columns reinforced concrete girders that in turn reinforced concrete joists.[42] However, this form changed when structural concrete slabs could distribute the weight of buildings differently. In this type of construction reinforced concrete columns distributed the weight directly to the slab. An example of this type of construction is Frank Lloyd Wright's Johnson Wax Administration Building (1939) in Racine, Wisconsin.[43] This freed up room and allowed for less complicated structural mapping. Reinforced concrete also allowed for more expression in forms and could be used to create shells and domes. Eero Saarinen used reinforced concrete shells to create the TWA Terminal (1962) in New York City.[44] Saarinen's building also used precast concrete to

[37] Thomas C. Jester, ed. *Twentieth-Century Building Materials: History and Conservation.* U.S.A.: McGraw-Hill Companies, 1995.Page 34.
[38] Ibid, pgs. 46-51.
[39] Ibid, pgs. 64-71.
[40] Ibid, pgs. 46-51.
[41] Ibid, pgs. 94-101.
[42] Ibid.
[43] Jester, pgs. 94-101.
[44] Ibid.

create the sweeping effect. Precast concrete was not used until around 1920 but became widely used thereafter. Precast concrete was used to make very thin shells for barrel roofs and, more frequently, in cantilever overhangs. Another popular form of concrete came in the form of hollow blocks. Concrete blocks were advertised as being easier to install than brick, fireproof, and needed less care than brick. They were highly used in Modernist architecture because of their utilitarian and less decorative feel. Cast stone was also used in many Modern buildings. It was often used to make quality looking buildings without the price of actual stone. It was meant to imitate real stone but could be formed into any shape or decorative motif.

Glass is a huge component of Modernist design. Plate glass became increasingly popular with the growing number of curtain wall constructed buildings. Plate glass is thick and can be produced in large sheets perfect for the large expanses created in the 'glass towers' of the movement. Because of this increase in plate glass, manufacturers began to make plate glass with specific features including insulated plate glass and tempered glass. Structural glass also became a widely used material for Modernist buildings. This opaque glass could be colored however the client wanted and could be used as a cladding for a building. Structural glass was widely welcomed as an alternative from marble, as it weathered better, was cheaper, could be made in large sheets, and could be applied to most flat surfaces. Much like structural glass, porcelain enamel, was weather resistant, pure in its colors, and flat. Glass block was also used by Art Deco and Modern styles. Glass block could be used as a transparent decorative feature without applying any ornamentation that Modernism disliked.

Brick and stone veneer became popular with the Modern style for its perception of being high-quality material that signified wealth while being cheap and easily manufactured. These materials were often used to update older buildings to look more prestigious, however, they were also used in new construction. Plywood was a rather new invention that became popular for the same reasons, as it was cheap to make and could easily have a laminate applied to it. Plywood was also used in early experimentations of pre-fabricated buildings.

The Modern movement really began the push for cheap, pre-fabricated materials and this idea did not stop at the exterior of the building. Flooring was typically made from an easy to apply material such as linoleum, rubber tile, cork tile, and terrazzo. Linoleum was most widely used in residential buildings but can be found in some commercial venues. Linoleum manufacturers also advertised custom designs and logo additions for businesses that used the material. Rubber tiles were popular in automobile showrooms, banks, athletic facilities, churches, elevators, hotels, libraries, residences, restaurants, and theaters for its quietness, flexibility, and waterproof qualities. Cork tiles were popular in lobbies, churches, auditoriums, libraries, hospitals, and museums for its resilience, natural warmth, quietness, and sanitary qualities. Terrazzo became one of the most popular floor materials for mid-century Modern buildings because of its high-quality look without the price. Terrazzo could be used to create decorative patterns using different colors of marble as the aggregate of the mix or it could be cut into different shapes to create patterns. The material could also be used for murals and stairs.

Modernism: Styles and Substyles

Within the overall Modern Movement, there are a number of styles that are well-known throughout the country as well as other substyles that are more prevalent regionally. This section aims to define the styles and subtypes that have been identified and found here in Louisiana. Several of the terms apply nationally, but a few were developed primarily in relation to Louisiana's Modernist architectural stock. Within the description of each of these styles, examples from New Orleans have been included for reference.

Throughout this document, the word "modern" is used. When the word is not capitalized, it merely refers to what is contemporaneous to a building's construction date. For example, if a sentence said, "This architectural style utilized modern materials," it means that materials available and new at that time were used. If the word is capitalized as "Modern" it is referring to a specific architectural style. It is interchangeably used with the word "Modernist".

Art Deco (1925-1940)
The Art Deco style, originally termed "Modernistic" when it was first used, was used prolifically during and after the Depression Era in the United States. Louisiana's Governor, Huey Long, was a big fan of the style and used it for the "new" state capitol built from 1929-1932. It was an all-inclusive style that was used on the exterior of the building and the interior down to the individual bathroom fixtures. It also found its way to household fixtures and furniture as well. It was hailed as the first real modern style and focused on geometric forms and repetitive geometry.[45] The style was used on a variety of buildings including theaters, commercial buildings, governmental buildings, and apartment buildings. Defining characteristics of the style include:

- Smooth all surfaces
- Sharp edged, linear appearance
- Stylized decorative elements using geometrical forms, zigzags, and chevrons
- Low relief decorative panels
- Stepped or set back front façade
- Strips of windows with decorative spandrels
- Reeding and fluting around doors and windows [46]

The interiors of these buildings often have a lot of terrazzo and marble as well as the use of murals by WPA and PWA artists. One such artist whose work is prevalently featured in Louisiana is Enrique Alferez.

Prime examples of the style in New Orleans are Charity Hospital and the National American Bank Building.

Moderne (1924-1940)
Moderne developed as an arm of the Art Deco style and incorporates elements of streamlined design found on airplanes and automobiles. The style was often used for bus stations, airports, diners, and movie theaters. Defining characteristics of the style include:

- Emphasis on smooth, rounded forms and surfaces
- Smooth walls (often plastered)
- Horizontal ribbon windows

[45] Jonathan Fricker, Donna Fricker, and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*. The Center for Louisiana Studies: Lafayette, LA, 1998; pgs. 87-88.
[46] "Art Deco Style". Pennsylvania Historical and Museum Commission. http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html Accessed December 1, 2018.

- Chrome and steel details
- Corner windows
- Rounded corners
- Exteriors painted white or bright colors
- Symmetrical facades and plans[47]

Within the Moderne style, there are four subtypes or alternative names that have been identified and used in Louisiana. They are Modernistic, Streamlined Moderne, Art Moderne, and Holdover Art Moderne (or Streamlined Moderne). All of these relate back to the above characteristics. Holdover Art Moderne (Streamlined Moderne) has been further elaborated on in "Louisiana Architecture: 1945-1965: Modernism Triumphant - Commercial and Institutional Buildings":

- Building corners that end in dynamic curves
- Walls that come together curving inward to mark an entrance
- Rounded forms
- Ribbon windows, that may also curve
- Glass blocks in bands and sometimes whole walls
- Bold jutting geometric forms that may mark an entrance
- Flat roofs with parapets and multi color effects (especially contrasting colors in bands that reinforce building massing)[48]

One can see that many of the characteristics of the "Holdover Art Moderne (Streamlined Moderne)" term overlaps with those of the more general "Moderne" term.

Prime examples of the Moderne overall style (including subtypes) in New Orleans are the Walgreen's Pharmacy, the Joy Theater, the former Crippled Children's Hospital, and the former Blue Plate Building.

For the purposes of this document, the term "Moderne" will be used for the majority of buildings that fit within this style and subtypes unless a building has been historically described as one of the specific subtypes.

International Style (1932-1960)

The International Style is perhaps the most well-known and recognizable Modern style. Within Louisiana, there are two main subtypes found – Miesian and the Holdover International Style (again from the Louisiana specific historic context). Famous national architects associated with this style include Mies van der Rohe (hence the substyle, Miesian), Walter Gropius, Richard Neutra, and Skidmore, Owings & Merrill. Defining characteristics of the style include:

- Focus on volume, not mass
- Conspicuous lack of ornament
- Smooth textures
- Asymmetrical elevations
- Light metal or concrete frames
- Open plans

[47] Melina Bezirdjian and Lena Sweeten McDonald. "New Dominion Virginia, Architectural Style Guide." Virginia Department of Historic Resources: Richmond, VA: 2014; pg. 29.
[48] Jonathan and Donna Fricker. "Louisiana Architecture 1945-65: Modernism Triumphant – Commercial and Institutional Buildings." September 2009 Historic Context, pg. 7.

- Ribbon windows
- Windows and doors flush with walls
- Flat roofs
- Large expanses of glass, including glass curtain walls
- Use of stilts or piers at ground level[49]

The term Holdover International Style, used to describe some buildings in Louisiana, refers to buildings that remained true to the characteristics listed above, but in a less pure manner.[50] Miesian style buildings distinguish themselves from typical International Style buildings through the use of expansive steel and glass curtain walls; modular, grid like structure; and flat, slab roofs supported at their edges by exterior columns. In general, Miesian style buildings tend to be larger, and on a grander scale.[51]

Prime examples of the International Style (including the two subtypes) in New Orleans include the Lake Vista Community Shopping Center, St. James Major Covent, Cor Jesu High School, City Fire Department Engine 25, Ponchartrain Motor Co., and the Medical Plaza. This style has the most examples in the city of New Orleans so this list is merely a very small sampling. There are several examples included in the table of identified buildings just before Section F and the appendix. An example that would likely be defined more as Miesian vs Modular Grid Modern would be New Orleans City Hall as it utilizes all glass for the windows versus colored panels.

For the purposes of this document, International Style or Holdover International Style will be used more frequently unless a building is prototypically "Miesian."

Modular Grid Modern

This term was specifically coined in the Louisiana Modern Architecture context. When reviewing the characteristics of the style listed below, it can be seen that it is similar to the Miesian style. The characteristics and variations identified as being found in Louisiana are:

- A heavier exposed skeleton look versus a smooth taut building skin
- A horizontal versus a more vertical feeling conveyed by the gridwork – those associated with Mies van der Rohe, or his proteges, could achieve an elegant and harmonious balance
- Clear versus tinted glass (light green or light blue were popular tints)
- All glass curtain walls versus glass used in combination with panels
- Neutral panels versus metallic panels with a baked-on color (again, light green or light blue were popular)
- Panels of a single color versus panels of different colors (sometimes contrasting)
- Smooth panels versus panels with rougher surface (textured stucco or masonry)
- Panels in a relatively inexpensive material, as described above, versus a high end material (marble or polished granite)

Modular grid buildings could be a large skyscraper that looks like a mirror or have something more like a mosaic pattern or a single story bank building utilizing those same materials.[52] In New Orleans, Curtis and Davis' Maryland Casualty Life Building is a prime example of the more mosaic type with panels of gray and turquoise. Other examples

[49] Bezirdijian and McDonald, pg 31.
[50] Frickers, pg. 6.
[51] Bezirdijian and McDonald, pg 36.
[52] Frickers, pgs.7-8.

include the Texaco Building and the Oil & Gas Building.

"Everyday" Modern

This term was coined as part of the Louisiana statewide context on Mid-Century architecture and relates to a "broad swath of smaller commercial and professional office buildings that would have been considered 'up to date' in their day, but which do not fit into any well-defined Modernist genre."[53] This terminology covers a lot of the typical mid-century styled buildings that are not very high style, but still clearly exhibit design details that are typically thought of as "Modernist." Many of these buildings did not have a professional architect and pulled details from the builder/owner's tastes or from the surrounding environment (regionally, etc). This meant that some turned out quite decorative while others were very simply detailed.[54]

A detail found on many "Everyday" Modern building is the concentration of all details on the façade of the building with the side walls left blank or far less detailed. Many of the schools built in Louisiana during this time period could fall under this style. Churches can also fall under this category as well as Neo-Expressionism (particularly in New Orleans). Examples of this style in New Orleans include St. Mary's Academy, Standard Coffee Company Warehouse and Factory, and St. Matthew's Evangelical Lutheran Church.

Within the "Everyday" Modern style is also included what the state of Virginia termed "Corporate Commercial." This style started around 1945 and continues to be used through today. It developed as companies began to develop chains of their business – primarily in restaurants and hotels. Defining characteristics of this subtype include:

- uniform design across multiple locations
- design motifs associated with corporate identity
- use of light, cost effective, modern construction materials
- designed for ease of access via automobile
- ample parking along the building's immediate perimeter
- bold color schemes

In Louisiana, this was found in chain restaurants and motels, as it was elsewhere. In New Orleans itself, the majority of examples that remain today are hotels and motels. There are a decent number of motels left along Tulane Ave and Chef Menteur Highway. Some of the ones along Tulane Avenue are quickly falling victim to the wrecking ball. A prime example of this style is the Holiday Inn Highrise East.

Brutalism (1955-1980)

This style, which takes its name from the French "beton brut", is primarily constructed of concrete. Its intent was to be in opposition to the International Style's formulaic design. The frame, sheathing, and mechanical systems of the building were excessively highlighted in this style. Defining characteristics of this style are:

- emphasis on mass and solidity
- windows are minimal and enclosed in massive forms
- extensive use of concrete load-bearing walls and pre-cast concrete
- rough, unfinished surfaces
- irregular, juxtaposed massings

[53] Frickers, pg. 8.
[54] Frickers, pg. 10

- use of repetition with obvious irregularities[55]

Examples of this style in Louisiana are rarer, but have been primarily used for public and governmental buildings. A good example of this style in New Orleans is the Lakefront Arena.

New Formalism (1960-Present)
This style combines Classical elements with new materials and technologies and is generally used for smaller scale buildings.[56] This is relatively true in Louisiana except that one of New Orleans' most recognized buildings is actually designed in the New Formalism style and is over 20 stories tall – the International Trade Mart. Defining characteristics include:

- symmetrical elevations dominated by lines and geometric shapes
- smooth surfaces
- heavy, projecting slab roofs
- use and repetition of arch motif
- patterned screens or grills as ornament
- use of columns, especially on all elevations
- buildings often set on raised base resulting in temple-like sensibility
- materials made to look expensive such as imitation marble or cast stone[57]

Another great example of this style in New Orleans is the Automotive Life Insurance Building.

Neo-Expressionism (1955-Present)
This style is not an entirely new style from the mid-20th century, but rather a continuation of the earlier Expressionism style. It seeks to convey meaning on an emotional level through the building's architectural form. The building becomes a sculpture itself and focuses on continuity of form, curved lines, and dramatic, irregular shapes. It also uses modern materials such as laminates, plastics, and concrete. Defining characteristics include:

- forms that are sculptural rather than geometric
- avoidance of rectangles and right angles
- curved or angled concrete and brick are common
- dramatic, irregular shapes
- cantilevered roofs
- asymmetry is common
- distortion of form
- fragmented lines
- organic forms[58]

New Orleans has quite a few good examples of the Neo-Expressionism style including the Chapel of the Holy Spirit, Lake Vista United Methodist Church, Unity Temple, St. Pius Catholic Church, and Louisiana Power and Light Co. Most buildings that are of this style in the city are religious buildings.

Postmodernism (1965-Present)

[55] Bezirdijian and McDonald, pg 45
[56] Ibid, pg. 50.
[57] Ibid.
[58] Ibid, pg. 47.

The last of the Modernist styles is Postmodernism, which like Brutalism, was a direct reaction against the International Style. It brought back the role of ornament, historical reference, and situational context to architecture. Like the other Modernist styles, Postmodernism uses modern methods and materials to reference historic forms and styles. The ornament used is often exaggerated or abstract to create a new idea hearkening to the Classical details. Defining characteristics of the style include:

- irregular roof massing
- focus on surface ornament which may be humourous, ironic, and/or contextual
- splashes of color
- forms and ornament inspired by history
- exaggerated and/or abstracted detailing
- non-traditional and/or exaggerated sense of scale and proportion[59]

A decent example of Postmodernism identified in the surveyed buildings is the Magnolia Acceptance Corp of Baronne, Inc. Building.

Modernism Style Conclusion

In summary, the following is the list of styles and terms that will be used throughout this document. In general, unless specifically pointed out, the main style term will be used versus the subtypes.

Style	Subtype(s)
Art Deco	
Moderne	Modernistic, Streamlined Moderne, Art Moderne, Holdover Art Moderne (Streamlined Moderne)
International Style	Miesian, Holdover International Style
Modular Grid Modern	
“Everyday” Modern	Corporate Commercial
Brutalism	
New Formalism	
Neo-Expressionism	
Postmodernism	

Section F will discuss the registration requirements for building types and includes specific registration requirements for some of the architectural subtypes listed above.

[59] Bezirdijian and McDonald, pg. 51.

II. Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975: Louisiana Post-1930

Louisiana was a slow changing state and up until the 1930s was considered a backwards and uneducated place. Pre-1930 Louisiana is best summed up by Michael Kurtz in Karen Kingsley's *Modernism in Louisiana: A Decade of Progress*:

> During the 1930s, Louisiana experienced revolutionary change in its political, economic, social, and cultural life. Historically, the state had resisted all attempts to introduce innovation and reform into its elitist tradition. Politically, it remained dominated by a coalition of the landed aristocracy and the New Orleans machine. Economically, Louisiana concentrated on an agricultural system heavily dependent on cotton and sugar production and a commercial system which emphasized foreign trade. Socially, the state resembled a pyramid with a broad base, a narrow middle, and a tiny apex, i.e., very small upper and middle classes and a huge lower class. Culturally, the resident writers, artists, and architects appeared more interested in glorifying the heritage of the past than in developing new methods of self-expression.
>
> In a large sense, the period from the end of the Civil War until 1928 saw Louisiana remain one of the nation's most backward states. Its rate of adult illiteracy was the nation's highest, and in almost every category by which the standard of living and the quality of life is measured, Louisiana ranked near the bottom. In addition, Louisiana had hardly kept touch with twentieth century advances in transportation, education, health care, and a variety of other state services. The road system was so antiquated, consisting of gravel and mud paths, that a large number of farmers could not transport their crops to market. The public school and state university systems provided schooling so deficient that few of its citizens had received a high school education.
>
> The year 1928 marked a dramatic reversal in this historic trend, for in that year a young man from the north central Louisiana town of Winnfield became governor of the state. His name was Huey Pierce Long, Jr., who during his brief career , rocked the foundations of Louisiana's political system and brought into that system the concept of government responsibility for the welfare of its citizens. Long became the first political leader in Louisiana history to appreciate the latent political power of the masses. Blocked by the entrenched oligarchy, he appealed over its head to the legions of the poor, and in so doing, unleashed political forces that overthrew the established order and replaced it with one of the most sinister regimes in American political history.
>
> Long successfully captured the support of the Louisiana masses through his promises of doing something to help them. He was the first political leader in the state's history to appeal to the common man. He promised to build roads, bridges, highways, schools, and hospitals, and after winning the election, he made good on these promises. At the same time, he destroyed the checks and balances of the democratic system. Because of the ruthless methods: blackmail, intimidation, kidnapping, the destruction of local autonomy, and a contempt for the accepted ethics of the democratic process. Huey long was no mere southern demagogue mouthing empty promises. He awakened Louisiana from its historical political lethargy.
>
> Economically, the 1930s saw Louisiana enter the modern industrial age. Despite the Great Depression, and the ensuing economic slowdown throughout the decade, Louisiana's oil and gas

industry boomed as it produced fuels necessary to the operation of modern factories.

In the 1930s the city of Shreveport experienced an unprecedented era of growth. Despite the Great Depression, the development of the Louisiana oil and gas industry, along with improvements made in transportation along the Red River attracted many people to the area. The parish seat of Caddo Parish became a large metropolitan area, and as the state's second largest city, a leading center of manufacturing, commerce, and oil and gas distribution. In addition, Shreveport became North Louisiana's leading cultural, recreational, and educational center, a position the city still holds.

By 1940, Louisiana had become the most highly industrialized in the Deep South. The vast public works projects of the state government under Long and his successors and of the federal government's New Deal programs also contributed to the acceleration of industry.

In the realm of culture, writers and artists reflected these changes. In the late 1920s, a new southern literary renaissance had begun in New Orleans. A small literary magazine, the *Double Dealer*, published works of many fledgling writers, including William Faulkner, Ernest Hemingway, and Sherwood Anderson. Although the *Double Dealer* failed for lack of financial support, the literary movement it helped begin flourished. Many famous writers of the period, including Faulkner, Thomas Wolfe, and the native Louisianans Grace King and Frances Parkinson Keyes, spent time in the state and wrote many of their leading works there. Poetry and literary criticism flowered under the leadership of the LSU English Department and featured Robert Penn Warren. The native Louisiana musical form, jazz, became a nationally recognized cultural style through the growing popularity of Louis Armstrong and other black musicians.

Louisiana in the 1930s, then, witnessed many different forms of change and innovation in politics, economics, and culture. The unique architectural contributions of the International Style formed a valuable but neglected part of this era. And it is within the historical context of the changes taking place during the decade that we can best appreciate this magnificent attempt to create an architectural style appropriate for modern society.[60]

Changes in Architecture

The numerous changes in Louisiana allowed architects to look for new and outside influences for architectural designs and technology. Though they came late to the game compared to most of the nation, Modernist influences began to flow into the state in the 1930s. However, Louisiana was and is primarily a rural state, so Modernism mainly affected the larger cities including Shreveport, Baton Rouge, and New Orleans. Shreveport and Baton Rouge were affected by the influence of Modernism because they were the areas that benefited the most from the boom in the oil and gas industry.

Shreveport

Shreveport has some of the earliest 'pure' forms of Modernism in the state due to several architects including Samuel Wiener, William Wiener, and Theodore Flaxman. As Karen Kingsley, a former Tulane University

[60] Karen Kingsley. *Modernism in Louisiana: A Decade of Progress, 1930-1940.* 2nd ed. New Orleans, LA: Louisiana Landmarks Society, 1984.

Architecture professor, has done extensive research of the Wiener brothers, she best explains the influence these architects had on the city of Shreveport in her book *Modernism in Louisiana: A Decade of Progress*:

> They (Samuel Wiener, William Wiener, and Theodore Flaxman) were in search of an architectural expression appropriate to the twentieth century, an expression that epitomized the age. It was one that was fundamentally different from what was being taught and built in America at that time. The architectural school followed the curriculum of Beaux Arts classicism. Professional journals, steeped in tradition, devoted little space to the new architecture abroad. The Wieners and Ted Flaxman, however, responded enthusiastically to progressive developments in Europe.
>
> In 1931, Sam Weiner decided he had to go to Europe once again to learn first-hand what was going on. (Sam and William Wiener had travelled to Europe in 1927.) Ted Flaxman was determined to go, too. This was not a traditional European tour but a pilgrimage, a voyage of discovery, a voyage of liberation. Marion Wiener, who accompanied her husband Sam on this trip, relates, "We had to go. We couldn't see modern architecture here in America and they weren't teaching it in the architecture schools. There was no other way we could find out." Ted Flaxman recalls, "We had the urge to clean our shelves of classical training. To change then took a real effort on the part of young architects. Sam was the first." Most of Sam Wiener's and Ted Flaxman's time in Europe in 1931 was spent in Germany and Holland. They were particularly interested in residential work and in Stuttgart they visited the Weissenhof Housing estate, studying prototypical examples of residences by Mies van der Rohe, Peter Behrens, Le Corbusier, and J.J. Oud. They attended the 1931 Building Exposition in Berlin that featured works by many of the same architects as the Stuttgart estate. Sam Wiener visited Walter Gropius' Bauhaus, the most important and influential school of design at the time. Of Erich Mendelsohn's work they saw the Einstein Tower, the Universum Cinema, and his department stores for the Schocken Company. Other buildings they visited were the Van Nelle Factory near Rotterdam, the Bijenkorf in Rotterdam, public buildings by Hans and Wassili Luckhardt. Among the important architects they met were Walter Gropius, Erich Mendelsohn and Alvar Aalto.
>
> On their return to Shreveport they applied what they had learned. The formal, functional, and material aspects of progressive European work seemed to them perfectly atuned to modern modes of living.
>
> These architects- "neglected moderns", to borrow a phrase from Esther McCoy- are the first generation of American moderns. They learned directly, seeing the buildings and talking with architects. They went to the source. In their buildings in Louisiana, they adapted and moderated the new forms to respond to local traditions, especially the heat and humidity of Louisiana's semi-tropical climate.[61]

The Wiener's mostly designed residences around Louisiana, however, they did design several commercial buildings in the Shreveport area. Sam Wiener designed buildings like the Municipal Incinerator (1935), and together Sam and William designed buildings like the Orthopedic Clinic (1936), the Big Chain Store building (1940), and William designed the Rosenblath's Store (1936).[62] Some of their designs were nationally and internationally recognized. The Municipal Incinerator building was illustrated in the United States Pavilion at the

[61] Karen Kingsley. *Modernism in Louisiana: A Decade of Progress, 1930-1940.* 2nd ed. New Orleans, LA: Louisiana Landmarks Society, 1984.
[62] Ibid.

Paris International Exposition of 1937 and a traveling exhibit by MoMA.[63] It was also highly published in journals of the time including *Architectural Forum*, *L'Architecture d'Aujourd'hui*, and *La Revue Moderne*. Today, the Weiner's work is immortalized through the recently published *The Modernist Architecture of Samuel G. and William B. Weiner: Shreveport, Louisiana, 1920-1960 by* Karen Kingsley and Guy Carwile.

Baton Rouge

As the city where the state capitol resides, Baton Rouge was directly affected by the ideas of Huey P. Long. In 1929, the new State Capitol building was erected and designed by the prominent New Orleans architecture firm of Weiss, Dreyfous, & Seiferth. Long envisioned the new capitol building to represent Louisiana coming into the modern era. The capitol building's architecture stands on the middle ground between the end of the Beaux Arts era and the beginning of Modernism. It was also one of the last of its kind, to be designed with architects, craftsmen, and artists in collaboration. Its individual National Register listing compares it to the Nebraska State Capitol in terms of moving into the present through the use of democratic buildings. The building symbolized a new beginning in architecture and politics for the state of Louisiana. Due to the Great Depression, Baton Rouge Modernist architecture did not really take off until after World War II had ended. Baton Rouge, like Shreveport, boomed after World War II from the oil and gas business. This created a huge expansion in the city for the large influx of new residents and businesses.

Modern architecture in Baton Rouge was pioneered by architects like A. Hays Town, who designed many commercial, institutional, and residential buildings from 1939-1991.[64] The expansion of Baton Rouge caused banks, insurance buildings, shopping malls, public schools, and many other types of buildings to pop up, many of which were designed by architects following the Modern Movement. The buildings that came out of the 1950s era of architecture closely resembled the characteristics of the International Style. They were devoid of ornamentation or links to the past, blocky and rectangular in form, and used new techniques and materials such as concrete overhangs and sheet windows. The 1960s brought even greater expansion for the city and the dawn of high-rises. Previously, there had only been a few high-rises in Baton Rouge, one of which was the State Capitol from nearly thirty years before, the new high-rises took on the look of glass towers. Though the International Style continued to influence architecture, new Modern inspired buildings began to creep up. These buildings were less rigid in their forms; a good example of this type of building was the Anchor Marine Building (1959) by Lionel H. Abshire. The building was essentially a glass and concrete box, but the roof is what set it apart. The roof was a vaulted thin-shelled cast concrete covering that was unconventional for Baton Rouge at the time. Modern buildings in Baton Rouge continued to evolve throughout the 1960s in accordance to the rest of Louisiana. By the 1970s, architects like A. Hays Town were growing increasingly dissatisfied by the perceived rigidity of the International Style and Postmodernism began to rise.

Louisiana, like most of the country, did not get into the Modernist styles until after World War II. This is likely because the Great Depression affected the rural southern state more than some areas of the country. The war itself caused a lack of resources for many people, slowing the progression of the state's cities. Post-World War II brought an influx of businesses and residents to the state and the need for buildings arose. This time of prosperity influenced the growth of Modernism throughout the state.

[63] Ibid.
[64] Nicole Kennelly and National Register Staff. *The Architecture of A. Hays Town in Louisiana, 1939-1991.* National Register of Historic Places, 2013.

III. Non-Residential Mid-Century Modern Architecture in New Orleans, 1930-1975
New Orleans: Growth in the City

New Orleans is situated on the Mississippi River, where it begins to reach deeper levels and just off of where it opens into the Gulf of Mexico. This has made New Orleans one of the most lucrative ports in the country. By the mid-nineteenth century it was the second largest port in the country and the fourth largest in the world.[65] New Orleans as a port city is described in Karen Kingsley's National Register of Historic Places nomination for the *International Trade Mart*:

> The port flourished during World War II, notably as a supply base for armies overseas. Where the total tonnage handled by the port in 1939 was approximately 16,300,000, it had grown to 25,200,000 by 1945. There was a slight decrease in 1946, but tonnage had bounced back to almost 30,000,000 by 1947. The enormous expansion of port activity between 1955 and 1964 is outlined in Daniel S. Juhn's study, *Growth and Changing Composition of International Trade through the Port of New Orleans, 1955-1964*. He reports that in 1955, New Orleans was the largest port in the United States in dollar volume of trade, with exports overshadowing imports. He noted that "Foreign trade has always been of vital importance to Louisiana, and the economic development of the state has been closely tied to the growth of the Port of New Orleans. A review of the data concerning foreign trade through the Port of New Orleans in the ten year period 1955-1964 indicates that growth is the main theme." New Orleans' percentage growth in waterborne foreign trade in this period grew by 42.4 percent and was exceeded only by Chicago.[66]

New Orleans has been a port city nearly since it was established and it enjoyed the profits of international trade. This meant, that unlike the rest of Louisiana and most of the country, that New Orleans was less affected by Great Depression and profited from the war. The 1950s was the beginning of the age of the automobile and the spread of residents to the suburbs. Like the rest of the state and country, the 1950s brought even more prosperity to the city. There was a large influx of money from the oil and gas industries from successful wells in the Gulf of Mexico.[67] The oil and gas industries then needed headquarters in New Orleans, both the Texaco Building (1952) designed by Claude E. Hooton (see Appendix page 74) and the Shell Building (1955) designed by August Perez, Jr. & Associates (see Appendix page 75), were products of the growing industry. Two more buildings were later constructed that were also devoted to the oil and gas industry, they were the Saratoga Building (1957) designed by Benson & Riehl (see Appendix page 98) and the Oil & Gas Building (1960) designed by August Perez, Jr. & Associates (see Appendix page 76). But because of the automobile, many other large scale buildings were built on the outer perimeters of the Central Business District some of these include the Pan-American Life Insurance Building (1952) by Skidmore, Owings, and Merrill (see Appendix page 73) and the John Hancock Building (1962) also by Skidmore, Owings, and Merrill (see Appendix page 69). This was intended so that parking would become easier. During this time period, a new Civic Center was also beginning to take shape. The new Civic Center would construct a new City Hall building (1956) designed by Goldstein, Parham & Labouisse (see Appendix page 54), and the New Orleans Public Library (1958) designed by Curtis & Davis (see Appendix page 55). Because of the large development happening outside of the Central Business District, a Guideline for Growth was established. John M. Tess covers the guidelines in his National Register of Historic Places nomination for *225 Baronne Street Building*:

---

[65] Karen Kingsley. *International Trade Mart.* National Register of Historic Places, 2014.
[66] Ibid.
[67] John M. Tess. *225 Baronne Street Building.* National Register of Historic Places, 2013.

> In 1958, the Mayor worried about whether the CBD would remain as the city's financial and business center. In 1963, the Chamber of Commerce was calling for the city to fund a land use study to channel CBD growth and investment. "Things are happening in the central business district. Even bigger things will commence happening in the future." Yet, apart from the race riots of 1960, the only thing "happening" in the Central Business District at the time was the completion of 225 Baronne and the notion that the International Trade Mart was gaining momentum. Nonetheless, both the Chamber of Commerce and the City were feeling bullish about the growth in the CBD. The city funded the study in 1964 and unveiled it in 1965. Titled "Guidelines for Growth," the study laid out the groundwork for current New Orleans' downtown planning outside the Vieux Carre. The area around 225 Baronne was designated CBD1: "highest density office and retail development. Other areas included CBD2 (a mix of office, institution and residential), which flanked CBD1 on the north, south and west, and CBD3 (central area commercial and service areas) which flanked CBD2 and was located primarily at the perimeter of downtown. In terms of future development, it identified six development and improvement areas: an industrial area to the south, Canal Street, Poydras Street, Lafayette Square- Lee Circle, Loyola-Rampart-O'Keefe and a medical center at the north. It was from this study that the discussion of expanding Poydras Street and creating a high-rise spine from the river to the superdome ultimately came to fruition.[68]

Because of the automobile there was also a surge of residents who wanted to move in the ever growing suburbs around the city. This resulted in residences, low-rise commercial buildings, and shopping malls all being designed in the Modernist style. With the growth of suburban areas, communities like Lake Vista started to appear. The Lake Vista Community has a center core where the Lake Vista Community Shopping Center (1947) designed by Wogan & Bernard in collaboration with August Perez, Jr. & Associates (see Appendix page 47) is flanked on either side by the St. Pius Catholic Church (1966) designed by Burk & Lamantia (see Appendix page 64) and the Lake Vista United Methodist (1961) by August Perez, Jr. & Associates (see Appendix page 60). Through the 1960s, the city continued to expand, with the help of the automobile. Modern architecture flourished in the rapidly growing city from building uses like high-rise office spaces in the Central Business District to churches in Lake Vista. However, the energy crisis of the 1970s slowed the growth of the city and construction slowed down. The energy crisis coincided with the rise of Postmodern architecture and Modernist design's popularity declined. There are a few examples of Modern architecture through the 1970s in New Orleans, but the changes in the economy eventually caused the style to go by the wayside.

Prominent Architects

There were several architects and architecture firms based in New Orleans that shaped Modernism in the city, Louisiana, and for some, nationally and internationally. Many of these firms are represented in the survey for this National Register nomination.

Weiss, Dreyfous & Seiferth

One of the first major firms to design in the late Art Deco and Modern styles was the firm of Weiss, Dreyfous, and Seiferth. The firm is most famously known for its design of the Louisiana State Capitol, Charity Hospital, and other public works. The three architects that made up the firm were Leon C. Weiss (1882-1953), Felix Julius Dreyfous (1896-1975), and Solis Seiferth (1895-1987). Weiss, who was a Tulane University engineering graduate, began his architecture practice in 1912 and later partnered with Dreyfous in 1920.[69] Seiferth was made

[68] Ibid.

[69] Robert Leighninger. " Weiss, Dreyfous, and Seiferth." In *KnowLA Encyclopedia of Louisiana,* edited by David

a partner three years later. The firm continued as Weiss, Dreyfous, and Seiferth until 1940, when Weiss was convicted of fraud involving a building contract for the Louisiana Technical University.[70] Dreyfous and Seiferth continued the firm and were joined by James H. Gibert in 1952. Dreyfous retired in 1960, and Seiferth and Gibert continued practicing together until 1970. Weiss later partnered with Edward Silverstein after he was released from jail.[71]

The architects at the firm of Weiss, Dreyfous, and Seiferth were known to have designed buildings in an array of styles including Spanish Colonial Revival and many sub-styles of Modernism. In New Orleans, the firm used the Art Deco style for buildings like Charity Hospital (see Appendix page 70) and the Walgreen's Pharmacy on Canal Street (see Appendix page 45). They embraced Streamline Moderne for the Farnsworth Apartments that incorporated window bands and a flat roof. They even embraced the International Style, which was closely related to the Bauhaus movement, in residences using concrete as the main exterior material. Outside of New Orleans, the firm designed a great number of institutional buildings in Louisiana for several universities including LSU, McNeese State University in Lake Charles, and Southeastern Louisiana University in Hammond.[72] Many of these institutional buildings were designed with a classical composition but used Art Deco designs for doors, windows, railings, and light fixtures that were made of modern materials like aluminum.[73] Though the firm never really adopted Modernism for its larger public works, it did set in motion a change from the classical styles and the move towards new materials and technologies.

Edward B. Silverstein & Associates

Edward B. Silverstein & Associates was an influential architecture firm based in New Orleans. Edward B. Silverstein (1909-1964) got his Bachelor of Architecture from Tulane University in New Orleans and subsequently went to work as a draftsman for the firm of Weiss, Dreyfous, and Seiferth.[74] He then moved on to his own firm where he partnered with Arthur Rolfs, Jr. (1901-1977) from 1945 to 1948 and later with Leon C. Weiss from 1949 to 1953.[75] He continued to practice on his own under the Edward B. Silverstein & Associates firm from 1953 to 1966.[76]

Silverstein is most known for his work on renovations of Saenger theaters throughout the south. Though he was mostly known for his renovations, Silverstein did design several new construction buildings as well. Some of his more exceptional buildings include the Pontchartrain Motor Company building (1955) in New Orleans (see Appendix page 52) and Motel Conchetta (1964), also in New Orleans (see Appendix page 105). Both of these buildings are large and rectangular in mass, have large expanses of windows, and flat roofs. The Pontchartrain Motor Company building is one of the few pure International Style low-rise commercial buildings in the city.

August Perez, Jr. & Associates

August Perez, Jr. & Associates was probably one of the most influential architecture firms in New Orleans during

---

Johnson. Louisiana Endowment for Humanities, 2010. January 18, 2011.
[70] Ibid.
[71] Ibid.
[72] Ibid.
[73] Ibid.
[74] "Edward B. Silverstein & Associates." *American Architects Directory.* R. R. Bowker, LLC, 1962.
[75] Edward B. Silverstein Associates Office Records, Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.
[76] Ibid.

its time. The firm was founded by August Perez, Jr. in 1940 right before his first big commission of the Blue Plate company building. There is not much written about August Perez, Jr., however, his son, August Perez, III, also became a prominent New Orleans architect.

August Perez, Jr.'s works include several National Register buildings in New Orleans like the Shell Building (1955) (see Appendix page 75), the Oil & Gas Building (1960) (see Appendix page 76), and of course Blue Plate (1941) (see Appendix page 71). His works span all over southern Louisiana and there are some in Mississippi and Texas, ranging from large public buildings to residences. Some of his other notable buildings outside of New Orleans include the post office in Covington, the fire house and city hall (1956) in Kenner, and many institutional buildings for colleges.

August Perez, Jr. was a Modernist architect in the most literal sense. He pushed for simple, streamline buildings even when they were not always welcome. Many of his works pushed the boundaries of what southern Louisianians would have preferred. His efforts to use new materials and technologies and historic materials in new ways paved the way for more architects to continue to develop Modern architecture in southern Louisiana and New Orleans. Many of his buildings are included in this survey and several were deemed significant to the area and Modernism.

Curtis & Davis

The firm of Curtis & Davis was founded in 1947 by Nathaniel Cortlandt Curtis, Jr. (1917-1997) and Arthur Quentin Davis (1920-2011). Nathaniel Curtis, Jr. was from New Orleans and graduated from the Tulane University School of Architecture. He was the son of another New Orleans architect, Nathaniel Cortlandt Curtis, Sr. (1881-1953). Arthur Davis was also a native of New Orleans and graduated from the Tulane University School of Architecture. He also studied under Walter Gropius at Harvard receiving his Master's in Architecture in 1946.[77]

The firm designed many important Modern building in New Orleans including the Automotive Life Insurance building (1969) (see Appendix page 62), the New Orleans Public Library (1958) (See Appendix page 55), and the Louisiana Power and Light Company building (1967) (see Appendix page 65). Some of the firm's projects outside of New Orleans include the Intermediate School 201 in New York, the Medical Center of the Free University in West Berlin, Germany, the IBM Administration and Laboratory Building in Vermont, the U.S. Embassy in Saigon, and the Forrestal Building in Washington, D.C. By 1967, the firm had designed buildings in 24 states and many others internationally.[78] The National Register of Historic Places listing for the *Superdome* details how Curtis & Davis approached a project:

> The two architects established their office with a commitment to the Modernist aesthetic and developing new technologies in building. They were known for creating designs that were sensitive to the particular climate and needs of the location in which they were building; for example the design of the field level of the Superdome was created at 25 ft. above grade while most stadiums at the time built field levels below grade. This designed was created to address the fact that New Orleans is below sea level and sits on reclaimed swamp soils, which require elaborate pilings in order to support the weight of large structures.[79]

[77] Curtis & Davis Office Records. Southeastern Architectural Archives, Special Collections Division, Tulane University Libraries.
[78] Amanda Keith. *Louisiana Superdome.* National Register of Historic Places, 2015.
[79] Ibid.

Charles Colbert

Charles Colbert (1921-2007) was an architect at the forefront of Modernism in New Orleans. He earned his Bachelor of Architecture from the University of Texas in 1943 and received his Master of Science in Architecture from Columbia University in 1947. He also taught Architecture at Tulane University from 1947 to 1949 but left his teaching job to become the director of the Office of Planning and Construction for the Orleans Parish School Board.[80] He later became the dean of architecture at Columbia University in 1960. He would take on several teaching jobs after leaving Columbia in 1963 including jobs at Tulane University, Rice University in Houston, and Louisiana State University in Baton Rouge from 1972 to 1992.[81]

Other than being a highly influential university professor, Colbert had a hand in creating thirty new school buildings for the city of New Orleans. The school board was plagued with overcrowding and bad conditions and under Colbert's directorship thirty new Modern school buildings were to be constructed in the 1950s and 1960s. Colbert himself designed eight of these progressive schools. The Hoffman Elementary (1948) was the first in the city to be raised on stilts to create a shaded play area, McDonough No. 36 (1953) (see Appendix page 90) was arranged with the classrooms around courtyards, and Phillis Wheatley Elementary School (1954) may have been the first school in the nation built with structural trusses.[82] Unfortunately, only one of his schools survives, McDonough No. 36, and it is the only one out of the thirty designed under his direction that still stands.

Leonard Spangenberg

Leonard Spangenberg, Jr. (1925-2007) was an architect known for his eccentric architectural designs. He was a New Orleans native who apprenticed under Frank Lloyd Wright at Taliesin in 1946 to 1947. He also received his Bachelor's degree in architecture at Tulane University in 1952. Spangenberg is most well-known for his design of Plaza Tower (1969) (see Appendix page 80) and Unity Temple (1961) in New Orleans (see Appendix page 61).

New Orleans Architectural Styles, 1930-1975

New Orleans, like the rest of the nation, has several styles and subtypes under the over-arching term "Modernism" as identified on pages 12-17. These styles, New Orleans examples, and are iterated below. Specific buildings mentioned as examples of each style can be found in the Appendix.

In the pre-Depression era of Art Deco, the style was highly stylized with the use of bold colors, geometric shapes, and decorative motifs. However, the Great Depression brought economic hardship and the scaling back of many of these features. Depression-era Art Deco was stripped of its applied ornamentation and bold colors and adopted Modernism's monumentality and simplicity. These buildings stressed verticality through flat, stone surfaces and windows arranged in vertical bands with spandrels in between. Windows usually opted for stainless steel or aluminum trim, materials that were also used for railings and details to contrast the stone finishes. To add a touch of Art Deco motifs in strategically located places was often done as well. The lack of ornamentation, massing of form, and the use of relatively new materials signified a slow change into Modernism. Art Deco in New Orleans tends to have been constructed between 1930 and 1940. The best example of this style in New Orleans is Charity Hospital (1939) by Weiss, Dreyfous, and Seiferth. There are less massive examples of this time period as well including the Walgreen's Pharmacy (1938) on Canal Street also by Weiss, Dreyfous, and Seiferth. The Walgreen's looks as if it is pre-Depression Art Deco; however, if the neon signage is stripped away

[80] Karen Kingsley. "Charles Colbert." In *KnowLA Encyclopedia of Louisiana,* edited by David Johnson. Louisiana Endowment for Humanities, 2010. January 6, 2011.
[81] Ibid.
[82] Ibid.

the architecture is quite simple; emphasizing verticality with a cylindrical tower that rises from the main entrance, smooth concrete panels, and metal windows. As a whole, Art Deco has fared decently in New Orleans. Though many of them are vacant, they are still intact and have yet to be razed. This is likely due to the fact that there are not that many significant late Art Deco buildings to speak of. This nomination only identified six late Art Deco buildings significant enough to be considered eligible for National Register listing, including Charity Hospital that is already individually listed.

Moderne architecture was not widely used in Louisiana, but there are a few buildings in this style in New Orleans. The survey work done for this submission identified five properties that can be considered Moderne in style. Two of these examples are the Blue Plate building (1941) by August Perez Jr. and the Lake Vista Community Shopping Center (1947) by Wogan & Bernard in collaboration with August Perez Jr. Two of the Moderne buildings surveyed have been chosen as significant properties worthy of individual listing by this nomination and Blue Plate is already listed on the National Register. Like many other buildings of Modernist style, Moderne buildings have been demolished at an alarming rate in the last couple decades.

New Orleans has a diverse group of International Style buildings. These buildings are mostly concentrated in the Central Business District (CBD) or on the edges of it. The concentration is because the CBD is the location of many of the high-rises in the city. Most of the International Style buildings in New Orleans were designed between 1950 and 1970. New Orleans had at least thirty public schools designed in the 1950s in the International Style. Many of these could be called “Everyday” Modern, a subtype of the International Style. Many of these schools took the teachings and works of Le Corbusier and Mies van der Rohe to heart when it came to integrating a building with its site. The architects of these structures used International Style characteristics like operable ribbon windows to create ventilation, raised buildings on steel columns to allow for flooding, and large overhangs to create shade. Unfortunately, many of these schools have been demolished in the past decade. This makes International Style architecture one of the most threatened styles in New Orleans. Eighteen International Style buildings survive and include the John Hancock Building (1962) by Skidmore, Owings, and Merrill, the Pontchartrain Motor Co. building (1955) by Edward B. Silverstein & Associates, City Hall (1956) by Goldstein, Parham, and Labouisse, and St. Mary’s Academy (1968).

As architects got bored with the International Style, two new Modernist styles emerged: New Formalism and Neo-Expressionism. Both of these styles were not prevalently used in New Orleans, but they do have some good examples between the late 1950s and 1970s. New Formalism sought to use Modern materials and technologies to create a stripped down form of classicism. These buildings take the ideologies of the International Style and pair them with classical geometries and shapes (like arches). Some really good examples of New Formalism in New Orleans are the Automotive Life Insurance building (1963) by Curtis & Davis, Whitney National Bank (1964) by Parham & Labouisse, and the International Trade Mart.

Neo-Expressionism on the other hand, was a sculptural architecture; distorting the materials of Modernist architecture to create new forms while still following the stripped ornamentation of the International Style. St. Pius Catholic Church (1966) by Burk & Lamantia creates its sculptural form through its roofline that nearly touches the ground and comes to a point nearly seventy feet in the air. The Plaza Tower (1969) designed by Leonard Spangenberg is a mix of New Formalism and Neo-Expressionism. The building sits on a large curved base that is sculptural in form and out of it rises a tower with a mushroom top.

The majority of New Orleans Modernist architecture falls under the broad category of Modernist, specifically the subtype ‘Everyday Modern’ as previously defined on pages 14-15. These “Everyday” Modern buildings could

were built anywhere from 1935-1975 and fifty-nine were identified with this submission, though there are likely many more.

Significant Properties List

The Significant Properties List includes 25 properties recommended for individual historic designation due to the properties significance to New Orleans' Modernist Style. These properties were chosen from the 100 surveyed for their excellence in design, use of materials, and representation of Modernist architecture ideologies and characteristics. The map showing the distribution of the 25 properties in New Orleans shows a heavy concentration in the Central Business District neighborhood and a small concentration in the center of the Lake Vista neighborhood. The rest are spread out between the Mid-City, Gentilly, Uptown, and New Orleans East districts.

The properties are of mixed original uses including: (7) commerce/trade buildings; (5) school buildings; (3) civic buildings including: City Hall and fire stations; (5) churches; (2) medical buildings including: a hospital and a medical plaza; (1) bank; (1) industrial building; and a library. Many of the buildings on the list are well known including: One Shell Square, the Louisiana Power and Light Co. building, the Crippled Children's Hospital, the John Hancock Building, the Walgreen's Pharmacy building, the Automotive Life Insurance Building, the Whitney National Bank, the Lake Vista Community Shopping Center, Chapel of the Holy Spirit, St. Pius Catholic Church, Lake Vista United Methodist, the Pontchartrain Motor Co. building, City Hall, and the New Orleans Public Library. Some of the less known buildings include: City Fire Department Engine Number 9, City Fire Department Number Engine 25, St. Mary's Academy, the Cor Jesu High School, St. James Major Convent, St. Mary's Dominican, the Liberal Arts Building at UNO, the Science Building at UNO, and the Medical Plaza. Together the buildings represent prominent New Orleans architects including: Leonard Spangenberg; Dreyfous, Seiferth & Gibert; Weiss, Dreyfous & Seiferth; Curtis & Davis; William R. Burk & Associates; August Perez, Jr. & Associates; Claude E. Hooton; and Burk & Lamantia. All of these buildings can be found in the Appendix starting on page 45.

These properties are eligible for individual listing on the National Register of Historic Places under Criterion C, for "Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction." Several of the properties listed are less than 50 years old and fall under the Criteria Consideration G, "A property achieving significance within the past 50 years of exceptional importance."

Where possible, a specific style of Modernist architecture is listed for each property. Others are simply defined under the overarching "Modern Movement" style as defined in Bulletin 16A. The following table does not include every building identified in the Appendix, but rather a sampling of some from each style.

Historic Name	Current Name	Date	Historic Use	Architect/Firm	Arch Style	Address	Significance
Walgreen's Pharmacy		1938	Commercial	Weiss, Dreyfous & Seiferth	Moderne	900 Canal St.	Architecture
Joy Theater		1947	Commercial	Favrot & Reed	Moderne	1200 Canal St.	Architecture
Lake Vista Community Center		1947	Commercial	Wogan & Bernard	Holdover Art Moderne	6500 Spanish Fort Blvd	Architecture
Crippled Children's Hospital	Children's Hospital	1949	Institutional	Ricciuti, Stoffle & Assoc.	Moderne	200 Henry Clay Ave.	Architecture
St. James Major Convent	St. James High School	1952	Institutional	William R. Burk & Assoc.	International Style	3800 Gentilly Ave.	Architecture
Cor Jesu High School	Brother Martin High School	1954	Institutional	William R. Burk & John W. Lawrence	International Style	4401 Elysian Fields Ave	Architecture
City Fire Department Engine 25		1954	Civic		International Style	2430 S Carrollton Ave	Architecture
Pontchartrain Motor Co.	Rouses	1955	Commercial	Edward B. Silverstein & Assoc.	International Style	701 Baronne St.	Architecture
Chapel of the Holy Spirit		1956	Institutional	Claude E. Hooton	Neo-Expressionism	1100 Broadway St.	Architecture
City Hall		1956	Civic	Goldstein, Parham, Labouisse	International Style (Miesian)	1300 Perdido St.	Architecture
New Orleans Public Library		1958	Institutional	Curtis & Davis	Modern Movement	219 Loyola Ave.	Architecture
Liberal Arts Building		1960	Institutional	Nolan, Norman & Nolan	Modern Movement	2000 Lakeshore Dr.	Architecture

Medical Plaza	Touro Medical Plaza	1960	Institutional	Curtis & Davis	International Style	3600 Prytania St.	Architecture
City Fire Department Engine 9		1960	Civic	Stoffle & Finger	Modern Movement	449 Esplanade Ave.	Architecture
Lake Vista United Methodist		1961	Institutional	August Perez & Assoc.	Neo-Expressionism	6645 Spanish Fort Blvd.	Architecture
Unity Temple		1961	Institutional	Leonard Spangen- berg	Neo-Expressionism	3722 St. Charles Ave.	Architecture
John Hancock Building		1962	Commercial	Skidmore, Owings & Merrill	International Style	1055 St. Charles Ave.	Architecture
Automotive Life Insurance	.O. Library Branch	1963	Commercial	Curtis & Davis	New Formalism	4140 Canal St.	Architecture
Whitney National Bank	Family Dollar	1964	Commercial	Parham & Labouisse	New Formalism	2650 Canal St.	Architecture
St. Pius Catholic Church		1966	Institutional	Burk & Lamantia	Neo-Expressionism	6666 Spanish Fort Blvd.	Architecture
Louisiana Power & Light Co.		1967	Commercial	Curtis & Davis	Neo-Expressionism	142 Delaronde St.	Architecture
St. Mary's Dominican	Cabra Hall	1968	Institutional	Buchanan Blitch	New Formalism	7214 St. Charles Ave.	Architecture
St. Mary's Academy		1968	Institutional		International Style	6905 Chef Menteur Hwy.	Architecture
One Shell Square		1972	Commercial	Skidmore, Owings & Merrill	Modern Movement	701 Poydras St.	Architecture

Justification of Exceptional Significance (Criteria Consideration G)

The period of significance for non-residential mid-century Modern buildings in New Orleans extends from 1935 to 1975. These four-decades frame the mid-century Modern period based on built projects and the importance of buildings and architects active during this period. The current period of significance for this multiple property submission covers these forty years and ends with 1975, which is less than 50 years old. If any of the mid-century Modern buildings in New Orleans are less than 50 years old, they will still need to meet Criterion Consideration G for exceptional significance.

It should be noted that preservationists and other intellectuals agree that mid-century Modern buildings are at high risk of being vulnerable to misunderstanding, neglect, demolition, and inappropriate alterations, creating special preservation concerns. Some of the many questions that arise in the preservation of Modern buildings is material authenticity vs. cultural presence, functionality of the building, maintenance of the building (especially pertaining to flat roofs), energy efficiency, and sustainability. Another argument against Modern buildings is their age: many people, including the general public, do not feel that Modern buildings are old enough to deserve much recognition. Finally, many, low-rise commercial "Everyday" Modern buildings are considered small, outdated, and are seen as taking up prime real estate and this belief leads to demolition. This multiple property submission is intended to educate the general public, developers, and other members of the public about the importance of mid-century Modern buildings to our built environment.

Mid-century Modern resources often go overlooked in New Orleans, as there are much older buildings that receive most of the attention by preservationists and the general public. A large amount of the Modern resources in the city have been demolished since Hurricane Katrina in 2005 and many others have sat vacant waiting to be restored or demolished. There have been numerous efforts by preservation organizations to bring attention to these buildings; some have prevailed while others suffered great losses. However, as these buildings begin to reach the 50-year-old mark people are beginning to take a new interest in them. Through new efforts, progress is being made to educate owners, developers, and architects on how to understand, preserve, sustain, restore, and rehabilitate mid-century Modern buildings in the city.

Nomination Requirements

A justification of exceptional significance under Criteria Consideration G is required in each nomination for individual properties or group of properties in the New Orleans city limits whose period of significance began within the past 50 years. The Associated Property Types under Section F establishes registration requirements defining several ways in which exceptional importance can be displayed. Section F states how Criteria Consideration G applies to properties, and defines within the context of the overall theme what qualities support continuing historical importance beyond the 50-year-old mark and what qualifies a property as exceptionally important.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 34

SECTION F. ASSOCIATED PROPERTY TYPES

National Register eligible buildings, discussed below, that are designed in the Modern style between 1935 and 1975 in New Orleans are locally significant and fall under National Register Criterion C because of the quality of the architecture. The styles represented by these property types are defined on pages 12-17 of this submission. The property types are broken up into three main categories based on historical function including Commercial, Institutional, and Civic.

Property Type: Commercial Property Description

Buildings associated with this property type include buildings used as stores, offices, theaters, banks, hotels, recreation, etc. These buildings must have been constructed between 1935 and 1975 within the City of New Orleans. The styles may either fall under the overall Modern Movement style as found in the National Register Bulletin 16A, the subtypes in 16A, or the subtypes defined in this submission on pages 12-17.

Property Significance

New Orleans' Modernist commercial architectural designs reflect changes in style and taste, as well as materials and engineering design. These buildings played an important role in the expansion of the city in the post-World War II economic boom and those that were built between 1935 and 1945 are significant because they set the stage for the rise in Modernism after the war.

New Orleans has two main different types of commercial buildings: high-rise/skyscrapers and low-rise commercial buildings. These two types vary in their characteristics and their use of materials, engineering methods, and design. High-rise commercial buildings can have characteristics of Modernism that use innovative design such as curtain wall construction, use new methods of construction with reinforced concrete, and large expanses of glass. Many of these buildings show great innovations in engineering like Plaza Tower (1969) by Leonard Spangenberg that was the first building to use a friction-based structural foundation that required a string of concrete piles that were driven down into the hard earth deep below the city. This innovation allowed for much taller buildings in the city as the water table is so high in New Orleans that the ground was too soggy for previous technology. Plaza Tower is also the third tallest building in Louisiana; the first is One Shell Square (1972) designed by Skidmore, Owings, and Merrill. Low-rise commercial buildings in New Orleans feature many of the same Modern characteristics as the high-rises just clearly on a smaller scale. These features include wraparound corner windows and louvered windows for cross ventilation, and concrete overhangs and block screens to shade interiors. Though brick is not always associated with Modernism, many New Orleans Modern buildings use brick as an exterior material. This is likely due to the tradition of using brick for construction for centuries in the city. It was also a material that allowed local architects to get even more creative with their designs such as through the use of projecting bricks on blank brick walls.

Eligible buildings in New Orleans are locally significant under Criterion C because of the high quality of the architecture and the innovations in design, technology, and engineering. These buildings embody distinctive characteristics of Modernism, the time period, some display innovation in construction, and many represent work of skilled architects and architectural firms. Buildings that are less than 50 years old that meet Criterion Consideration G will need to be evaluated for exceptional significance.

Property Registration Requirements

New Orleans' commercial buildings should be evaluated for their architectural integrity, distinction,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 35

innovation in engineering, and how much they represent Modernist ideals and designs. These buildings should retain most of the seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To be eligible, in addition to retaining integrity of location, buildings should retain, at minimum, the two most important aspects for architectural significance: design and materials. If a building retains integrity of design and materials, feeling and association are also generally easy to recognize. There are specific registration requirements for the Modernist subtype "Corporate Commercial."

Buildings should be considered eligible for nomination to the National Register of Historic Places if they meet National Register Criterion C and have a good degree of integrity, with minimal loss of finishes and features. In addition, eligibility should be based on the following criteria:

1. All buildings must be 50 years or older or be of exceptional significance under Criteria Consideration G, while retaining their physical integrity with minimal loss of original details and design.

2. The individual building should exhibit at least 3 of its original features that are typical of the overall Modern Movement style or one of its specific subtypes, as defined on pages 12-17 of this submission including what is listed below, but not limited to:

Common Exterior Materials and Characteristics
- Curtain wall construction
- Large plate glass windows of either clear or reflective colored glass
- Little to no ornamentation or ornamentation the reflects the particular Modern sub-style
- Smooth, flat surfaces including roofs and walls
- Honest structure (does not hide or fake the construction of the building ex. the John Hancock building with its concrete outer shell, see Appendix page 69)

Common Interior Materials and Characteristics
- Original elevator vestibule and lobby details
- Terrazzo floors
- Marble walls
- Murals
- Open floor plans

3. The building should also retain scale, massing, original roof shape and pitch, and fenestration patterns so as to express the original architectural characteristics.

4. Window or glass replacement is an acceptable alteration, but the window opening size should not be changed. The use of mirrored glass or smoke glass is acceptable for sustainability reasons, as long as the original window opening size is not changed.

5. Any additions should not obstruct the adjoining elevation and should be attached to the original building in a minimal and unobtrusive manner. The scale of the building should not be altered, including major changes in the facade, roof height, or architectural detailing. Those with carefully thought out and reversible additions could be eligible.

6. Commercial buildings should retain major interior spaces, including primary entries and corridors, stairs, public spaces. These spaces are distinct for these types of buildings as there was design intent on how these spaces functioned. The retention of secondary spaces is not required, but if a building does retain these secondary spaces that will certainly increase the building's overall historic integrity. It is not necessary for all primary interior finishes such as plaster or marble walls, wood or terrazzo floors, and wood, plaster or marble trim, to be intact depending on the building, but it does help increase the building's overall integrity when these finishes are intact. It is key to remember that some mid-century commercial buildings were built speculatively so the original interior finish may not be known or was completely tenant driven. For buildings like this, the primary interior spaces are lobbies and elevator areas.

7. Corporate Commercial Buildings – Buildings of this architectural style, like other Modernist subtypes, are quickly disappearing form the landscape. These buildings were designed to maintain a "chain" look for commercial buildings during this time period, primarily restaurants and hotels. Due to the nature of these buildings, interior modifications were common and numerous. That being said, the likelihood of these buildings maintaining a large portion of original interior features and finishes is low. Primarily, the iconic image of these buildings was emphasized on the exterior – i.e. the golden arches of McDonald's, the prototypical form and design of a hotel chain. For buildings of the Corporate Commercial architectural style, exterior integrity is more significant than interior integrity, particularly in relation to the overall architectural significance of the building. On the interior, what is most important and what would relate to original construction would be the general layout and floorplan versus the original finishes and features. It is more important that these buildings retain a high degree of exterior integrity and a relationship with their surrounding site (i.e. parking lots, drive thrus) to convey their significance as a Corporate Commercial resource.

Property Type: Institutional Property Description

Institutional buildings include schools, hospitals, religious buildings, and transportation-related buildings. These buildings must have been constructed between 1935 and 1975 within the City of New Orleans. The styles may either fall under the overall Modern Movement style as found in the National Register Bulletin 16A, the subtypes in 16A, or the subtypes defined in this submission on pages 12-17.

Property Significance

New Orleans' institutional architectural designs reflect changes in style and taste, as well as materials and engineering design. These buildings reflect the large population growth in New Orleans after World War II. With more and more people moving to the city, educational, religious, and medical buildings were needed to service all the new residents. Most of these uses followed basic Modernist principles of design; however, religious buildings were often more sculptural in form opposed to the 'glass box' concept form of Modernism.

The non-religious institutional buildings tend to follow the same principle characteristics of Modernism that other uses do. They are rectangular masses made from planes and voids intersecting volumes to create space. These buildings can be either high-rise or low-rise; the high-rises are typically used as hospitals and some university buildings, while the low-rise buildings tend to be churches, schools, and transportation-related buildings.

New Orleans' institutional buildings have a large number that were designed using brick as the main exterior material, others use brick and concrete to divide interior spaces on the exterior, and a few are solely

constructed in concrete. The main reason for the use of brick in this property type is that most of the buildings listed serve as public schools and brick was more readily available and cheaper in New Orleans as well as the fact that brick had been traditionally used in New Orleans for centuries over other building materials.. Other characteristics of these buildings include large panes of glass, especially what is dubbed a Kalwall*, which blur the divide between indoor and outdoor spaces through the use of glass and landscaping; operable windows for ventilation; flat roofs; and open floor plans. A really good example of this property type is the Science Building (1960) at the University of New Orleans designed by August Perez, Jr., & Associates (see Appendix page 57). It features a concrete overhang, brick exterior, flat roof, large expanses of glass on all facades, and two interior gardens that allow natural light into the center of the building.

The Modernist religious buildings of New Orleans, for the most part, are typical in form and resemble small historic churches meaning they have gabled roofs, stained glass, towers, and accessory buildings beside or behind them. However, the ones that use this typical form, are made of brick, have very tall, narrow towers, and sometimes prefabricated stained glass. These buildings also tend to have unique placement of glass to create different feelings on the interior and to break up the mass. The accessory buildings usually have brick exteriors, flat roofs, louvered or operable windows for cross ventilation, and reflect many Modernist traits. These churches generally fall under the “Everyday” Modern category as they utilize traditional forms and materials, but with a Modernist flair. It can essentially be thought of a stripped down form of a traditional style or a transitional style that harkens to the past while utilizing some modern details.

In addition to these more traditional types of churches, there are several churches in New Orleans that take on much more abstract and sculptural forms under the Neo-Expressionism style. These are characterized by their unique rooflines and intricate designs. St. Pius Catholic Church (1966) designed by Burk & Lamantia has a roof that almost touches the ground and makes a point nearly seventy feet high. There are small stained glass windows tucked under the folds of the roofline. St. Pius’s neighbor, the Lake Vista United Methodist Church (1961) by August Perez, Jr. & Associates, is circular in plan, has an undulating roofline, and almost all of the facades are stained glass except for the ‘back’ that is constructed of brick. The large expanses of glass are protected by a decorative metal screen that shade the interior and creates interesting patterns of light inside the church. These sculptural churches embody the idea that Modernism and its subtypes could be a spiritual architecture and not soulless like so many believe.

Property Registration Requirements

New Orleans’ institutional buildings should be evaluated for their architectural integrity, distinction, innovation in engineering, and how much they represent Modernist ideals and designs. These buildings should retain most of the seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To be eligible, in addition to retaining integrity of location, buildings should retain, at minimum, the two most important aspects for architectural significance: design and materials. If a building retains integrity of design and materials, feeling and association are also generally easy to recognize.

Buildings should be considered eligible for nomination to the National Register of Historic Places if they meet National Register Criterion C and have a good degree of integrity, with minimal loss of finishes and features. In addition, eligibility should be based on the following criteria:

1. All buildings must be 50 years or older or be of exceptional significance under Criteria Consideration G, while retaining their physical integrity with minimal loss of original details and design.

2. The individual building should exhibit at least 3 of its original features that are typical of the overall Modern Movement style or one of its specific subtypes, as defined on pages 12-17 of this submission including what is listed below, but not limited to:

Common Exterior Materials and Characteristics

- Curtain wall construction
- Large plate glass windows of either clear or reflective colored glass
- Little to no ornamentation or ornamentation the reflects the particular Modern sub-style
- Smooth, flat surfaces including roofs and walls
- Honest structure (does not hide or fake the construction of the building ex. the John Hancock building with its concrete outer shell, see Appendix page 69)
- Sculptural or abstract rooflines or building shapes
- For religious buildings – stained glass; the stained glass can either be traditional in theme or more sculptural and reflect Modernist artistic styles (abstractionism, etc)

Common Interior Materials and Characteristics

- Original elevator vestibule and lobby details
- Terrazzo floors
- Marble walls
- Murals
- Open floor plans

3. The building should also retain scale, massing, original roof shape and pitch, and fenestration patterns so as to express the original Modernist architectural characteristics.

4. Window or glass replacement is an acceptable alteration, but the window opening size should not be changed. The use of mirrored glass or smoke glass is acceptable for sustainability reasons, as long as the original window opening size is not changed.

5. Any additions should not obstruct the adjoining elevation and should be attached to the original building in a minimal and unobtrusive manner. The scale of the building should not be altered, including major changes in the facade, roof height, or architectural detailing. Those with carefully thought out and reversible additions could be eligible.

6. Institutional buildings should retain major interior spaces, including primary entries and corridors, stairs, public spaces. These spaces are distinct for these types of buildings as there was design intent on how these spaces functioned. The retention of secondary spaces is not required, but if a building does retain these secondary spaces that will certainly increase the building's overall historic integrity. It is not necessary for all primary interior finishes such as plaster or marble walls, wood or terrazzo floors, and wood, plaster or marble trim, to be intact depending on the building, but it does help increase the building's overall integrity when these finishes are intact. It is key to remember that some mid-century institutional buildings were built with very few intricate interior finishes, such as a school or hospital. For non-religious institutional buildings like this, the primary interior spaces are lobbies, corridors, and elevator areas.

United States Department of the Interior
National Park Service

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

National Register of Historic Places Continuation Sheet

Section number E Page 39

Property Type: Civic Property Description

Civic buildings include government buildings, libraries, fire stations, or any other public work buildings. These buildings must have been constructed between 1935 and 1975 within the City of New Orleans. The styles may either fall under the overall Modern Movement style as found in the National Register Bulletin 16A, the subtypes in 16A, or the subtypes defined in this submission on pages 12-17.

Property Significance

New Orleans civic architectural designs reflect changes in style and taste, as well as materials and engineering design. These buildings reflect the ideas that Huey P. Long instilled in the state of Louisiana; they were meant to bring about a new beginning and a fresh start for the city.

In form and design, these buildings followed many of the same design traits as commercial buildings did. City Hall (1956) designed by Goldstein, Parham & Labouisse and the New Orleans Public Library (1958) designed by Curtis & Davis were part of a grand scale civic center project. City Hall has many Modernist characteristics including a flat roof, large expanses of blue reflective glass, and a smooth unadorned exterior facade. The public library is essentially a glass box with a flat roof and a metal sunscreen that featured an above ground garden to blur the lines between indoor and outdoor spaces.

Other buildings in this category can be a little harder to define within the realm of Modernism. The fire stations from this period in New Orleans are minimalistic yet unique and somewhat sculptural in form. Most of them use brick or concrete block as the main exterior material; some have large square towers; most have louvered metal windows; some have flat roofs, while others have gabled, and at least one has an accordion roof. However, they all represent Modernist ideologies about form, lighting, and use of materials.

Property Registration Requirements

New Orleans' civic buildings should be evaluated for their architectural integrity, distinction, innovation in engineering, and how much they represent Modernist ideals and designs. These buildings should retain most of the seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To be eligible, in addition to retaining integrity of location, buildings should retain, at minimum, the two most important aspects for architectural significance: design and materials. If a building retains integrity of design and materials, feeling and association are also generally easy to recognize.

Buildings should be considered eligible for nomination to the National Register of Historic Places if they meet National Register Criterion C and have a good degree of integrity, with minimal loss of finishes and features. In addition, eligibility should be based on the following criteria:

1. All buildings must be 50 years or older or be of exceptional significance under Criteria Consideration G, while retaining their physical integrity with minimal loss of original details and design.

2. The individual building should exhibit at least 3 of its original features that are typical of the overall Modern Movement style or one of its specific subtypes, as defined on pages 12-17 of this submission including what is listed below, but not limited to:

Common Exterior Materials and Characteristics

- Curtain wall construction

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 40

- Large plate glass windows of either clear or reflective colored glass
- Little to no ornamentation or ornamentation the reflects the particular Modern sub-style
- Smooth, flat surfaces including roofs and walls
- Honest structure (does not hide or fake the construction of the building ex. the John Hancock building with its concrete outer shell, see Appendix page 69)

Common Interior Materials and Characteristics

- Original elevator vestibule and lobby details
- Terrazzo floors
- Marble walls
- Murals
- Open floor plans

3. The building should also retain scale, massing, original roof shape and pitch, and fenestration patterns so as to express the original Modern architectural characteristics.

4. Window or glass replacement is an acceptable alteration, but the window opening size should not be changed. The use of mirrored glass or smoke glass is acceptable for sustainability reasons, as long as the original window opening size is not changed.

5. Any additions should not obstruct the adjoining elevation and should be attached to the original building in a minimal and unobtrusive manner. The scale of the building should not be altered, including major changes in the facade, roof height, or architectural detailing. Those with carefully thought out and reversible additions could be eligible.

6. Commercial buildings should retain major interior spaces, including primary entries and corridors, stairs, public spaces. These spaces are distinct for these types of buildings as there was design intent on how these spaces functioned. The retention of secondary spaces is not required, but if a building does retain these secondary spaces that will certainly increase the building's overall historic integrity. It is not necessary for all primary interior finishes such as plaster or marble walls, wood or terrazzo floors, and wood, plaster or marble trim, to be intact depending on the building, but it does help increase the building's overall integrity when these finishes are intact. It is key to remember that some mid-century commercial buildings were built speculatively so the original interior finish may not be known or was completely tenant driven. For buildings like this, the primary interior spaces are lobbies and elevator areas.

SECTION G. GEOGRAPHICAL DATA

The geographic boundaries of the multiple property submission are the legal limits of the city of New Orleans.

SECTION H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

The *Non-Residential Mid-Century Modern Architecture of New Orleans, 1935-1975* multiple property nomination was prepared as a framework for the documentation, appreciation, and current and future National Register evaluation of mid-century Modern architecture in New Orleans. This National Register nomination's historic context statement and the definition of associated property types are intended to provide a basis for the identification, understanding, and preservation of mid-century Modern architecture in New Orleans, and to enable future National Register nominations under the context of this multiple property listing.

The methodology used for the identification and evaluation of the buildings surveyed combined research, fieldwork, analysis, and writing. The identification and surveying phase of the project focused on properties in downtown New Orleans, especially the Central Business District, using resources and gathered information from DOCOMOMO-Louisiana, the Southeastern Architectural Archives, and through fieldwork. The survey was then expanded into the rest of New Orleans to increase the number of properties surveyed and the diversity of uses.

Archival research was mainly conducted through the Southeastern Architectural Archives, the New Orleans Public Library archives, DOCOMOMO-Louisiana, and various local libraries. Extensive use was made of online resources such as the Times-Picayune newspaper, several ebooks (online versions of printed books) on Modernism in the country and state, as well as several other National Register Nominations for mid-century Modern buildings in New Orleans.

Fieldwork was conducted by Wendy Cargile, a graduate student at Tulane University, to complete exterior site visits of surveyed properties. High resolution photographs were taken and notes were recorded of the style, exterior materials, number of stories, foundation material, roof style, and integrity of all buildings surveyed.

The period of significance ranges for each of the three sections of the Historic Context Statement, the level of significance, and the application of Age Consideration were carefully analyzed and considered in conjunction with previous National Register nominations and historic context. The Associated Property Types and National Register eligibility evaluation guidelines were developed from mid-century Modern design and the specific resources in New Orleans, with reference to the larger context.

SECTION I. BIBLIOGRAPHY

"Art Deco Style". Pennsylvania Historical and Museum Commission. http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html Accessed December 1, 2018.

Bezirdjian, Melina, and Lena Sweeten McDonald. "New Dominion Virginia, Architectural Style Guide." Virginia Department of Historic Resources: Richmond, VA: 2014; pg. 29.

Fricker, Jonathan; Donna Fricker, and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*. The Center for Louisiana Studies: Lafayette, LA, 1998.

Fricker, Jonathan, and Donna. "Louisiana Architecture 1945-65: Modernism Triumphant – Commercial and Institutional Buildings." September 2009 Historic Context, pg. 7

Fricker, Jonathan, and Donna Fricker. "Oil & Gas Building." National Register of Historic Places Inventory/ Nomination Form. Fricker Historic Preservation Services, LLC, December 20, 2013.

Jester, Thomas C., ed. *Twentieth-Century Building Materials: History and Conservation.* U.S.A.: McGraw-Hill Companies, 1995.

Heyer, Paul. *American Architecture: Ideas and Ideologies in the Late Twentieth Century.* Van Nostrand Reinhold, 1993.

Keith, Amanda. "Superdome." National Register of Historic Places Inventory/Nomination Form. Tulane University Masters of Preservation Studies Program, December 11, 2015.

Kennely, Nicole and National Register Staff. "The Architecture of A. Hays Town in Louisiana, 1939-1991." National Register of Historic Places Inventory/Nomination Form. Foundation for Historical Louisiana; Louisiana Division of Historic Preservation, October 16, 2015.

Kingsley, Karen. "Charles Colbert." In *KnowLA Encyclopedia of Louisiana,* edited by David Johnson. Louisiana Endowment for Humanities, 2010. January 6, 2011. Accessed November 2016.

Kingsley, Karen. "International Trade Mart." National Register of Historic Places Inventory/Nomination Form. Tulane University School of Architecture, May 1, 2014.

Kingsley, Karen. *Modernism in Louisiana: A Decade of Progress, 1930-1940.* 2nd ed. New Orleans, LA: Louisiana Landmarks Society, 1984.

Kostof, Spiro. *A History of Architecture.* 2nd ed. New York, NY: Oxford University Press, 1995.

Leighninger, Robert. "Weiss, Dreyfous, and Seiferth." In *KnowLA Encyclopedia of Louisiana,* edited by David Johnson. Louisiana Endowment for Humanities, 2010. January 18, 2011. Accessed November 2016.

McAndrew, John. *Guide to American Architecture: Northeast States.* Museum of Modern Art. New York, NY, 1940.

Roth, Leland M., and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition.

Tess, John M. "225 Baronne Street Building." National Register of Historic Places Inventory/Nomination Form. Heritage Consulting Group, July 26, 2013.

Curtis & Davis Office Records, Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.

Edward B. Silverstein Associates Office Records, Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.
"Edward B. Silverstein & Associates." *American Architects Directory.* R. R. Bowker, LLC, 1962.

Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier. Museum of Modern Art, New York, NY. Wittenborn, 1972.

References

Adams, Virginia H., Jenny Fields, Laura Kline, Quinn Stuart, and Blake McDonald. "Mid-Twentieth-Century Modern Residential Architecture on Outer Cape Cod, 1929-1979." National Register of Historic Places Inventory/Nomination Form. The Public Archaeology Laboratory, Inc., January 10, 2014.

Meijer, Peter. *Thematic Survey of Modern Movement Non-Residential Architecture, 1945-1975, in St. Louis City.* City of Saint Louis Cultural Resource Center. July 31, 2013.

"National Register of Historic Places." National Park Service: U.S. Department of the Interior. https://www.nps.gov/nr/index.htm.

Appendix

SIGNIFICANT PROPERTIES

Walgreen's Pharmacy (1938) by Weiss, Dreyfous & Seiferth.

Joy Theater (1947) by Favrot & Reed.

*Listed as part of the Lower Central Business Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

Lake Vista Community Shopping Center (1947) by Wogan & Bernard.

Crippled Children's Hospital (1949) by Ricciuti, Stoffle & Associates.

St. James Major Convent (1952) by William R. Burk & Associates.

Cor Jesu High School (1954) by William R. Burk & John W. Lawrence.

City Fire Department Engine 25 (1954).

Pontchartrain Motor Co. (1955) by Edward B. Silverstein & Associates.

*Listed as part of the Upper Central Business Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

Chapel of the Holy Spirit (1956) by Claude E. Hooton.

City Hall (1956) by Goldstein, Parham & Labouisse.

New Orleans Public Library (1958) by Curtis & Davis.

Liberal Arts Building at UNO (1960) by Nolan, Norman and Nolan Richard Koch and Samuel Wilson, Jr.

Science Building at UNO (1960) byAugust Perez & Associates and Ervin M. Arata.

Medical Plaza (1960) by Curtis & Davis.

City Fire Department Engine 9 (1961) by Stoffle & Finger

Lake Vista United Methodist (1961) by August Perez & Associates.

Unity Temple (1961) by Leonard Spangenberg.

Automotive Life Insurance (1963) by Curtis & Davis.

*Listed as part of the Mid-City Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

Whitney National Bank (1964) by Parham & Labouisse.

*Listed as part of the Mid-City Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

St. Pius Catholic Church (1966) by Burk & Lamantia.

Louisiana Power and Light Co. (1967) by Curtis & Davis.

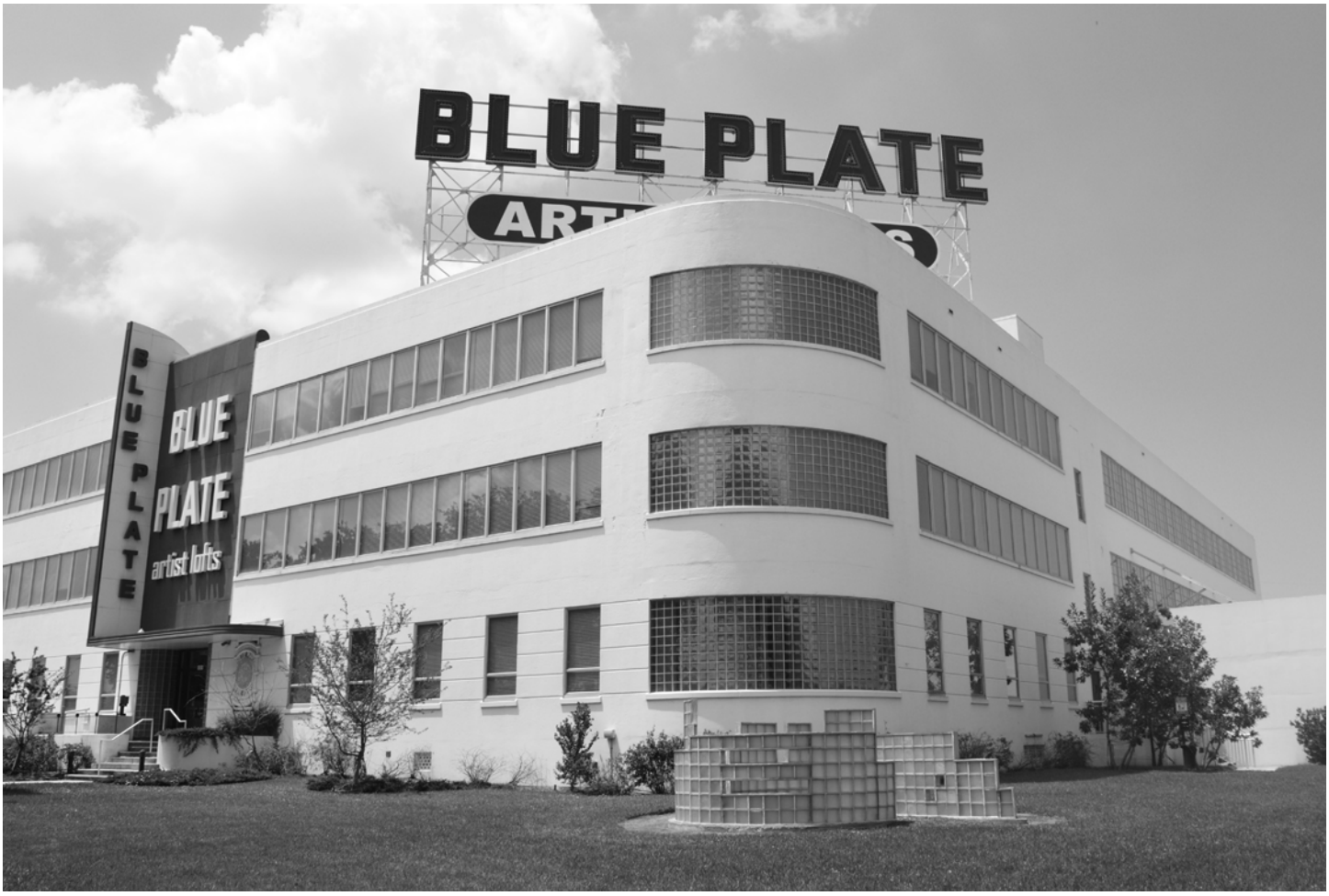
St. Mary's Dominican (1968) by J. Buchanan Blitch.

St. Mary's Academy (1968).

One Shell Square (1972) by Skidmore, Owings & Merrill.

John Hancock Building (1962) by Skidmore, Owings & Merrill.

Charity Hospital (1939) by Weiss, Dreyfous & Seiferth.



Blue Plate (1941) by August Perez & Associates.

Standard Coffee Company Warehouse and Factory (1950) by Richard Koch.

*Photo credit: Hilary Somerville Irvin

Pan American Life Insurance Company (1952) by Skidmore, Owings & Merrill.

Texaco Building (1952) by Claude E. Hooton.

Shell Building (1955) by August Perez & Associates.

Oil & Gas Building (1960) by August Perez & Associates.

Building at 225 Baronne (Louisiana & Southern Building) (1963) by Shaw, Metz & Associates.

Bristow Tower (1964) by Mathes, Bergman & Associates.

*Photo credit: Donna Fricker

International Trade Mart (1967) by Edward Durell Stone.

Plaza Tower (1969) by Leonard Spangenberg.

ODECO Building (1969) by Paul Mouton.

*Photo credit: John T. Campo & Associates

Bank of New Orleans (1970) by Skidmore, Owings & Merrill.

Louisiana Superdome (1975) by Curtis & Davis.

Above: Rabouin High School (1939) by E. A. Christy.
Below: F. Edward Hebert Federal Building (1939) by Louis Simon.

Above: Defrechou Office (1948) by Leon F. Defrechou.
Below: Gus Mayer Store (1948) by Favrot & Reed.

Above: Stephens Chevrolet (1949) by Freret & Wolf.
Below: Singer Sewing Machine Company (1950) by Favrot & Reed.

Above: Gentilly Presbyterian Church (1950).
Below: De La Salle High School (1951) by William R. Burk & Associates.

Above: Avenue Plaza Hotel (1951) by August Perez & Associates.
Below: Mahorner Clinic (1951) by Curtis & Davis.

Above: St. James Major Catholic Church (1952) by William R. Burk & Associates.
Below: St. James Major Parochial School (1953) by William R. Burk & Associates.

Above: St. Matthews Evangelical Lutheran Congregation (1953) by Dreyfous, Sieferth & Gibert.
Below: McDonough No. 36 Elementary School (1954) by Charles Colbert & Sol Rosenthal.

Above: Unitarian Church (1955) by Albert C. Ledner.
Below: Union Passenger Terminal (1955) by Wogan & Bernard.

Above: City Fire Department Engine 4 (1956).
Below: National Maritime Union (1956) by Albert C. Ledner.

Above: Mosler Safe Co. (1956).
Below: Twentieth-Century Shop (1956) by Burk, LeBreton & Lamantia.

Above: Sears Roebuck & Co. (1956).
Below: America Fore Insurance Group Building (1956) by Curtis & Davis.

Above: Maryland Casualty Building (1956) by Curtis & Davis.
Below: The Vision Center (1956).

Above: Grace Episcopal Church (1956) August Perez & Associates.
Below: St. Paul's Catholic Church (1956).

Above: WWL-TV Studio (1957) by Diboll, Kessels & Associates.
Below: IBM Building (1957) by Dreyfous, Seiferth & Gibert.

Above: Saratoga Building (1957) by Benson & Riehl.
Below: National Bank of Commerce (1957) by Nolan, Norman & Nolan.

Above: Murray Henderson Elementary (1957) by Warren J. Nolan.
Below: Union Savings & Loan (1958) by August Perez & Associates.

Above: Caribe Building (1958) by Curtis & Davis.
Below: American Auto Association (1958).

Above: YMCA (1960) by Roessle & Von Osthoff.
Below: First National Life Insurance Co. (1960) by Mathes Bergman & Associates

Above: The Plaza Building (1960).
Below: Schoemann Gomes & Ducote Lawyers (1961).

Above: Medical Dental Building (1961) by Philip H. Roach, Jr.
Below: Schwegmann's (1964) by Edward Tsoi.

Above: Zanes Building (1964).
Below: Schoen Life Insurance Co. (1964).

Above: Motel Conchetta (1964) by Edward B. Silverstein & Associates.
Below: Franklin Medical Center (1964).

Above: Alldredge & Riordan Physical Therapy Clinic (1964) by Charles R. Colbert.
Below: Jewish Community Center (1965) by Curtis & Davis.

Above: Associated General Contractors of America Inc. (1966).
Below: General Motors Training Center (1966).

Above: Goodrich B. F. Co. (1966).
Below: Administration Building at UNO (1966) by Henry G. Grimball.

Above: St. John Institutional Missionary Baptist Church (1966).
Below: Nix Jas T Medical Building (1966).

Above: William J. Fischer Elementary School (1967).
Below: Magnolia Acceptance Corp of Baronne Inc. (1968).

Above: Health & Physical Education Building at UNO (1968) by Richard C. Mouledous.
Below: Roger & Associates, LLC (1969).

Above: Beinville Hall at UNO (1969) by Henry G. Grimball & Anthony I. Lauto.
Below: Holiday Inn (1968).

Above: City Fire Department (1971).
Below: Drama, Arts & Music Building (1971) by Curtis & Davis.

Above: The Plauche Building (1972).
Below: Bank of New Orleans Trust Co. (1973).

Above: Joseph Mary Residence for the Elderly (1974).
Below: Lakefront Arena (1983) by Curtis & Davis.

Photo credit for all of the above images goes to Wendy Cargile.

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.
Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: COVER DOCUMENTATION

Multiple Name: Non-Residential Mid-Century Modern Architecture in New Orleans MPS

State & County: ,

Date Received: 12/17/2018

Date of 45th Day: 1/31/2019

Reference number: ~~MC100003382~~ 100003076

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	__ National	__ Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
__ Other	__ TCP	__ Less than 50 years
	__ CLG	

__X__ Accept _____ Return _____ Reject __1/31/2019__ Date

Abstract/Summary Comments:

BILLY NUNGESSER
LIEUTENANT GOVERNOR

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

RICHARD H. HARTLEY
DEPUTY SECRETARY

KRISTIN P. SANDERS
ASSISTANT SECRETARY

June 1, 2018

Eleanor Burke
1300 Perdido St, 2nd Floor
New Orleans, LA 70112

Dear Ms. Burke:

We are pleased to inform you that the historic property listed below will be considered by the State National Register Review Committee for nomination to the National Register of Historic Places:

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-75 Multiple Property Submission & Holiday Inn Highrise East
Orleans Parish, LA

The National Register of Historic Places is the federal government's official list of historic properties worthy of preservation. Listing on the National Register provides recognition and assists in preserving our Nation's heritage. Listing of a property provides recognition of its historic significance and assures protective review of federal projects that might adversely affect the character of the historic property. If the property is listed on the National Register, tax credits for rehabilitation and other beneficial provisions may apply. Listing in the National Register does not place limitations on the property by the federal or state government. Public visitation rights are not required of owners. The government will not attach restrictive covenants to the property or seek to acquire them. A draft copy of the nomination and attachment is included with this letter.

One of your responsibilities as a Certified Local Government (CLG) is to review pending National Register nominations of properties within your community. This is required, in part, to detect any errors in fact, but also to provide local insight or knowledge concerning the property. I hope that you will consider the nomination for this property at your next meeting. After providing a reasonable opportunity for public comment, the New Orleans Historic District Commission shall fill out the attached CLG review form as to whether or not, in their opinion, the property meets the National Register criteria. Within 60 calendar days of notice from the State Historic Preservation Office (SHPO), the chief elected official shall transmit their report to the SHPO. If the SHPO does not receive the report and recommendation within 60 calendar days, the nomination process will continue. All comments received will be forwarded to the SHPO Director and the National Register Review Committee for consideration along with the nomination.

We have scheduled the nomination for presentation to the National Register Review Committee on **Thursday, August 9, 2018**, and would like to receive your comments by that time in fulfillment of the comment period. This letter serves as notification initiating the sixty-day comment period.

You are invited to attend the National Register Review Committee meeting at which the nomination will be officially considered. The location and time have not been confirmed yet, but will be found on our website. Should you have any questions about this nomination, please contact Jessica Richardson at 225-219-4595 or at jrichardson@crt.la.gov.

Thanks,

Kristin P. Sanders

Kristin Sanders
State Historic Preservation Officer

NEW ORLEANS HISTORIC DISTRICT COMMISSION REPORT FOR:
NON-RESIDENTIAL MID CENTURY MODERN ARCHITECTURE IN NEW ORLEANS, 1935-75
MULTIPLE PROPERTY SUBMISSION & HOLIDAY INN HIGHRISE EAST
NATIONAL REGISTER NOMINATION

NAME OF CLG: _____
PROPERTY NAME: _____
PROPERTY ADDRESS: _____
DATE SENT: _____
DATE OF NATIONAL REGISTER REVIEW COMMITTEE MEETING: _____

Does the nomination meet the Criteria for Listing on the National Register of Historic Places?
Yes_____ No_____ Criterion: A _____ B _____ C _____ D_____

Has public comment been included? Yes_____ No_____ Explain:

_____
_____
_____

□ The Commission recommends that the property or properties should be listed on the National Register of Historic Places.

The Commission would like to make the following recommendations regarding the nomination (use additional sheets if necessary): _____
_____
_____
_____
_____

□ The Commission recommends that the property or properties should not be listed on the National Register of Historic Places for the following reasons:

_____
_____
_____
_____

□ The Commission chooses not to make a recommendation on this nomination for the following reasons:

_____
_____
_____
_____

_____	_____	_____
Historic District Commission Chair (Print Name)	Signature	Date
_____	_____	_____
Chief Elected Official (Print Name)	Signature	Date

This report and recommendation should be mailed to:

National Register Coordinator
Louisiana Division of Historic Preservation
PO Box 44247
Baton Rouge, LA 70804

Questions about this form may be directed to the National Register Coordinator – Jessica Richardson at 225-215-4595 or jrichardson@crt.la.gov.

NEW ORLEANS HISTORIC DISTRICT COMMISSION REPORT FOR:
NON-RESIDENTIAL MID CENTURY MODERN ARCHITECTURE IN NEW ORLEANS, 1935-75
MULTIPLE PROPERTY SUBMISSION & HOLIDAY INN HIGHRISE EAST
NATIONAL REGISTER NOMINATION

NAME OF CLG: City of New Orleans
PROPERTY NAME: See Above
PROPERTY ADDRESS: N/A
DATE SENT: June 1, 2018
DATE OF NATIONAL REGISTER REVIEW COMMITTEE MEETING: 8.9.2018
Does the nomination meet the Criteria for Listing on the National Register of Historic Places?
Yes X No____ Criterion: A ____ B ____ C ____ D____

Has public comment been included? Yes X No____ Explain:

X The Commission recommends that the property or properties should be listed on the National Register of Historic Places.

The Commission would like to make the following recommendations regarding the nomination (use additional sheets if necessary):

☐ The Commission recommends that the property or properties should not be listed on the National Register of Historic Places for the following reasons:

☐ The Commission chooses not to make a recommendation on this nomination for the following reasons:

Jesse LeBlanc		8.1.18
Historic District Commission Chair (Print Name)	Signature	Date
	LaToya Cantrell	8-8-18
Chief Elected Official ~~(Print Name)~~ Signature	Signature (Printed Name)	Date

BILLY NUNGESSER
LIEUTENANT GOVERNOR

State of Louisiana

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

RICHARD H. HARTLEY
DEPUTY SECRETARY

KRISTIN P. SANDERS
ASSISTANT SECRETARY

DATE: September 25, 2018

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

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

RE: Non-Residential Mid Century Modern Architecture of New Orleans, 1935-1975
Multiple Property Submission, Orleans Parish, LA

Jim,

The enclosed disks contain the true and correct copy of the National Register Documentation for the Non-Residential Mid Century Modern Architecture of New Orleans, 1935-1975 Multiple Property Submission to be placed in the National Register of Historic Places. Should you have any questions, please contact me at 225-219-4595, or jrichardson@crt.la.gov.

Thanks,

Jessica

Enclosures:
_X_ CD with PDF of the National Register of Historic Places nomination form
___ ___ CD with electronic images (tiff format)
_X_ Physical Transmission Letter
_X_ Physical Signature Page, with original signature
_____ Other:

Comments:
_____ Please ensure that this nomination receives substantive review
_X_ This property has been certified under 36 CFR 67 (With Holiday Inn)
_____ The enclosed owner(s) objection(s) do_____ do not_____
constitute a majority of property owners. (Publicly owned property)
_____ Other:

MC 3076

NPS Form 10-900-b

OMB No. 1024-0018

RECEIVED 2280
SEP 26 2018
NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

___X___ New Submission _____ Amended Submission

A. Name of Multiple Property Listing

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Mid-Century Modern Architecture Movement in the United States, 1920-1975
Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975
Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975

C. Form Prepared by:

name/title Wendy Cargile/Master of Preservation Student
organization Tulane University
street & number 6823 St. Charles Avenue
city or town New Orleans state LA zip code 70118
e-mail wendy.cargile@gmail.com
telephone 903-701-7826 date December 12, 2016

Returned

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Kristin P. Sanders — State Historic Preservation Officer — August 18, 2015
Signature of certifying official — Title — Date

Louisiana Department of Culture, Recreation and Tourism
State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

_____ _____
Signature of the Keeper Date of Action

Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 1

STATEMENT OF HISTORIC CONTEXT

Introduction

The *Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975* Multiple Property Documentation Form incorporates shared historical themes, patterns, and trends for historic properties within three tiered contexts:

- Mid-Century Modern Architecture Movement in the United States, 1920-1975
- Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975
- Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975

Mid-century Modern extolled a radically new approach to architecture through design, structure, and materials that intersected with the distinct freshness and forward-looking energy of post-World War II culture. These characteristics and qualities are conveyed in the non-residential architecture throughout New Orleans including commercial/trade buildings, banks, civic buildings, schools, hotels, libraries, hospitals, doctors offices, stadiums, churches, theaters, and transportation buildings that engage minimalist and new forms, essential structure, basic and new materials, and functional design. The beautiful and extraordinary buildings throughout the city can be accredited to events, trends, and individuals that shaped mid-century Modernism in New Orleans. These buildings emerged from a burgeoning recreational industry combined with the extraordinary confluence of Modern international and American architectural, artistic, intellectual, and social forces within Louisiana, the region, and the nation.

The historic context for the *Non-Residential Mid-Century Modern Architecture in New Orleans, 1935 - 1975* multiple property submission possesses state level of significance, and individual properties may be significant at the national, state, or local level. Each of the three tiered historic contexts begins at a date specific to that context and ends in 1975, marking the increasing presence of Postmodernism.

Mid-Century Modern Architecture Movement in the United States, 1920-1975: The beginning date of 1920 marks the earliest known presence and works of mid-century Modern architects in the United States. The end date of 1975 marks the transitional period from Modernism in the early 70s to the Postmodern style in the late 70s in the United States.

Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975: The year 1930 encompasses the beginning of revolutionary change in Louisiana through political, economic, social, cultural life, and its architecture. This push for innovation and the influences of Modernism brought new ideas and designs to a rapidly growing southern state. The date 1975 reflects the continuing design and construction of significant mid-century modern buildings in Louisiana through the 70s, which is parallel with the rise of Postmodernism in the country.

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975: The leading modern architects of the city were Weiss, Dreyfous, and Seiferth who designed many public and private buildings including the Louisiana State Capitol in Baton Rouge (1930). The firm of Curtis and Davis was founded in 1947 by Nathaniel Cortlandt Curtis, Jr. and Arthur Quentin Davis, both native New Orleanians. In the New Orleans area, the firm designed many important mid-century modern buildings, including the New Orleans Public Library, Automotive Life Insurance, the Rivergate, the Louisiana Superdome, and many others. The date 1935 marks the beginning of a prolific period of experimentation with the design of mid-century modern buildings by national, regional, and

local architects. The end date of 1975 shows that there are examples of mid-century modern style buildings designed by prolific architects like Skidmore, Owings, & Merrill and one building built in 1983 by mid-century Modern architects Curtis & Davis all of which possess a level of significance at least at the local level. The end date of 1975 marks the transitional period from Modernism in the early 70s to the Postmodern style in the late 70s that corresponds with the national and state level as well.

Further discussion and justification of the extended end date for the historic context is presented in the final section of this historic context under Criteria Consideration G for properties that are less than 50 years old.

Non-Residential Mid-Century Modern Architecture in New Orleans Listed on the National Register

- Charity Hospital designed by Weiss, Dreyfous, & Seiferth. 1939 (see Appendix page 70)
- Blue Plate designed by August Perez, Jr. 1941 (see Appendix page 71)
- Standard Coffee Company Warehouse and Factory by Richard Koch. 1950 (see Appendix page 72)
- Pan American Life Insurance Company designed by Skidmore, Owings, & Merrill. 1952 (see Appendix page 73)
- Texaco Building designed by Claude E. Hooton. 1952 (see Appendix page 74)
- Shell Building designed by August Perez & Associates. 1955 (see Appendix page 76
- Oil & Gas Building designed by August Perez & Associates. 1960 (see Appendix page 78)
- Building at 225 Baronne (Louisiana & Southern Building) designed by Shaw, Metz & Associates. 1963 (see Appendix page 77)
- Bristow Tower by Mathes, Bergman & Associates. 1965 (see Appendix page 78)
- International Trade Mart designed by Edward Durell Stone & Robert Lee Hall. 1967 (see Appendix page 79)
- Plaza Tower by Leonard Spangenberg. 1969 (see Appendix page 80)
- ODECO Building by Paul Mouton. 1969 (see Appendix page 81)
- Bank of New Orleans by Skidmore, Owings, & Merrill. 1971 (see Appendix page 82)
- Louisiana Superdome by Curtis & Davis. 1975 (see Appendix page 83)

I. Mid-Century Modern Architecture Movement in the United States, 1920-1975: Roots of Mid Century Modernism

Emerging Modernism

In 1919, the enormously influential German Bauhaus opened its doors as a design school teaching students architecture and visual arts, paralleling European ideologies within a non-traditional and experimental school that combined new technologies with artistic aesthetics in a work-shop based environment.[1] Bauhaus philosophy generally emphasized architectural function and structural efficiency that's main purpose was to solve social problems through design. The three Bauhaus directors, along with a multitude of the teachers and students, were highly responsible for the dissemination of Modernism throughout the western world. During the time it was operating, many American and other western architects and enthusiasts visited and admired Gropius' Bauhaus School at Dessau. Founder and director, Walter Gropius (1883-1969) believed the school's curriculum of teaching use, not cultural content or meaning, and that forms were to be derived from function and industrial methods of production, were the future of architecture.[2] Gropius was followed by Hannes Meyer (1889-1954), who was

[1] Spiro Kostof. *A History of Architecture.* 2nd ed. New York, NY: Oxford University Press, 1995. Page 702.
[2] Ibid.

director of the Bauhaus from 1928-1930.[3] The third director was Ludwig Mies van der Rohe (1886-1969) who had to shut the school down in 1933, as the oppressing Nazi regime began to rise.[4] Over time, the school's legacy manifested into the three different views of the directors, democratic design under Gropius, functionalism and Marxism under Meyer, and formalism under Mies van der Rohe. In 1930, Walter Gropius, moved to the United States permanently to continue his practice in Modernist architecture, he was subsequently followed by Ludwig Mies van der Rohe after the closure of the Bauhaus. Both Gropius and Mies van der Rohe became heads of architectural schools: Gropius at Harvard University and Mies van der Rohe at the Illinois Institute of Technology in Chicago.[5]

Establishing Modernism in the United States

In the United States, three prominent American architects paved the way for Modernism with distinctive individual and innovative approaches to design, technology, structure, and materials. The first being Henry Hobson Richardson (1838-1886), who studied architecture at the École des Beaux-Arts for two years.[6] He later returned to the United States in 1865 and set up practice in New York.[7] His buildings in the United States included characteristics such as emphasizing the form, attention to function, and minimal historical references, which lead to the Richardsonian Romanesque style being the first solely American style founded. Louis Sullivan (1856-1924) was another influential architect of the time. His academic career was varied at best starting at the relatively new architectural school at MIT in 1872, but he left rather quickly and went to work for Frank Furness in Philadelphia. He was let go after a very short period of time due to the poor economy in 1873. He then moved on to another office in Chicago where he worked for several years meeting important acquaintances that would shape his later career. He then completed his education at the École des Beaux-Arts. In his own practice, Sullivan was one of the first American architects to consciously explore the relationship of architecture and American culture.[8] He was one of the pioneers of steel frame and curtain wall technology in high rise buildings that would define the Chicago Style/ Commercial Style. He was also the Modernist architect that coined the term "form follows function."[9] The third influential architect was Sullivan's protegee, Frank Lloyd Wright (1867-1959), who oversaw all of the residential work in the Chicago based firm of Adler & Sullivan before establishing his own 'organic' style.[10] He began his academic career at the University of Wisconsin at Madison, studying French and drawing. Though he later left the school and had little good to say about the experience, he did come across the writings of Viollet-le-Duc and his insistence on structural determination. Wright then went to Chicago and worked at the firm of Joseph Lyman Silsbee, who practiced in the Shingle Style. Under Silsbee's influence, Wright may have been exposed to Japanese art that would affect Wright's architecture throughout his career. Wright then moved on to Adler & Sullivan's firm that was also located in Chicago. Wright would eventually start taking on work outside of the Sullivan firm which violated his contract and led to his dismissal. However, Wright continued his own practice leading to his Taliesin apprenticeships. Frank Lloyd Wright's 'organic' style/Prairie Style can be described as low horizontal massing, sculptural forms, deep overhangs, open floor plans, and integration with architecture and the landscape.

[3] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 9.
[4] Ibid.
[5] Ibid.
[6] Ibid.
[7] Ibid.
[8] Ibid, Chapter 7.
[9] Ibid.
[10] Ibid.

Under the direction of Richardson, Sullivan, and Wright new approaches to architectural design and structural systems were on the rise in the United States. Albert Kahn's (1869-1942) prolific firm pushed the boundaries of reinforced concrete in works such as the Ford Plant at Highland Park in 1910.[11] High-rise structural technology was advanced after the completion of Raymond Hood's (1881-1934) Tribune Tower in Chicago. Hood was quoted on his optimism of building skyscrapers saying, "build a tower seven thousand feet high … the elevator companies are ready."[12] The first true International Style skyscraper in the United States came with the Philadelphia Savings Fund Society building (1932) by George Howe (1886-1955) and William Lescaze.[13] Howe later spread his knowledge to younger architects when he served as chairman for the architecture department at Yale University. Eero Saarinen (1910-1961), the son of architect Eliel Saarinen, studied and taught at Yale University and became a large player in the mid-century Modern movement as well.[14]

Young European Modernist architects coming to the United States also propelled the Modernist movement forward. The initial push from the European architects came in the 1920s with machine aesthetics connected to the International Style. However, the International Style was largely delayed from the Great Depression in the 1930s and World War II in the early 1940s. The European architects that did manage to make an impact in the United States before the Depression were monumental to the Modern Movement. Some of the first European architects to come to the United States were Austrian architects Rudolph M. Schindler (1887-1953) and Richard Neutra (1892-1970), who both spent several years at Taliesin under Frank Lloyd Wright before they started their own separate careers in California.[15] Schindler designed the first European Modern houses in the United States with the Schindler House in Los Angeles, California (1922) and the Lovell Beach House in Newport Beach, California (1926).[16] Neutra became known for his luxurious houses and his large apartment complexes displaying a deep knowledge of how one interacts with architecture and living spaces.

MoMA Exhibit and Education

Two major events in the 1930s brought Modernism to the forefront of American culture, architecture, and art. The first being the Museum of Modern Art's 1932 exhibit of "The International Style: Architecture Since 1922" in New York. The exhibit was co-directed by Henry-Russell Hitchcock (1903-1987), a noted architectural historian, and Philip Johnson (1906-2005), who was the head of MoMA's Department of Architecture and Design. Both Hitchcock and Johnson had previously toured Europe for several years and were impressed by the European Modern style that was on the rise.[17] The goal was to educate the American public on what Modernism was and could be. In a short book with the same title as the MoMA exhibit, they sketched out the definition of Modernism and its characteristics. They discussed its rejection of the past, its emphasis on functionalism, its open plans, focus on balance rather than symmetry, and its 'pure' use of materials.

The second major event to occur in the 1930s was the closing of the Bauhaus due to the prevailing Nazi regime. Once it had closed, the Bauhaus-taught architects, artists, engineers, and designers fled to the United States.

---

[11] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 8.
[12] Ibid.
[13] Spiro Kostof. *A History of Architecture.* 2nd ed. New York, NY: Oxford University Press, 1995. Page 707.
[14] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 9.
[15] Ibid, Chapter 8.
[16] Ibid.
[17] Ibid, Chapter 9.

This wave of intellectuals created a large boost for Modernism and a change from École des Beaux-Arts trained architects to those who had studied and taught under Bauhaus aesthetics. This change was emphasized when Walter Gropius became the head of the recently established Harvard University's Graduate School of Design. Chicago became a hub for Modernism under the direction of Ludwig Mies van der Rohe who headed the architecture school at the Illinois Institute of Technology. Finnish architect Alvar Aalto (1898-1976) brought to the United States his Nordic interpretation of Functionalist Modernism.[18] He gave lectures at Yale University of Architecture and developed close relations with several other architects including Walter Gropius. He also became a visiting professor at MIT, where he designed the Baker House dormitory (1949).[19] Ultimately, Aalto did not stay in the United States but he did leave a lasting impression on many of his colleagues and students.

Exhibits and Publication

Mid-century modern architecture became more widespread in the United States with the growing number of exhibits that provided the public with physical examples of the style and publications that provided analysis along with images. In 1933, at the Chicago World's Fair two model Houses of Tomorrow for the Century of Progress exhibition displayed the optimism that Modernism brought to architecture.[20] The two houses are described in *American Architecture: A History* by Leland M. Roth and Amanda C. Roth Clark as follows:

One of the houses was a two-story octagon of glass incorporating an airplane hangar in the base (the expectation was that everybody would have a private aircraft by the next century!). The other house was an austere glazed cube, framed of externalized open-web steel posts and joists with walls entirely of glass.[21]

The New York World's Fair in 1939 brought many other Modernist examples to the public including Alvar Aalto's Finnish pavilion and Edward Durell Stone's (1902-1978) House of Ideas, which was designed in the Nordic Modern style.[22] Other exhibits included The House that Chemistry Built, The Town of Tomorrow Design, and a solid glass house.[23] Books such as Henry-Russell Hitchcock's *Modern, Architecture, Romanticism and Reintegration* (1929) and Katherine Morrow Ford and James Ford's *The Modern House in America* (1940) continued to make Modernism more mainstream. Hitchcock's influential position of being well-known and well versed in architectural history helped define American Modernism and how it differed from its European counterpart. Publications like the *Journal of the Society of Architectural Historians*, the *Ladies Home Journal*, *Architectural Forum*, *Progressive Architecture*, and *Architectural Record* helped Modernism reach a wider audience using pictures and short articles.

The growth of Modernism in the United States pushed the Museum of Modern Art to release the *Guide to Modern Architecture: Northeast States* in 1941, edited by John McAndrew. McAndrew was curator of architecture at MoMA at the time; he believed the publication would "help increase public interest in the new architecture."[24] The guide illustrated a wide variety of contemporary design, usually houses that contained the addresses and

---

[18] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 9.
[19] Ibid.
[20] Ibid.
[21] Ibid.
[22] Thomas C. Jester, ed. *Twentieth-Century Building Materials: History and Conservation.* U.S.A.: McGraw-Hill Companies, 1995. Page 40.
[23] Ibid.
[24] John McAndrew. *Guide to Modern Architecture: Northeast States.* Museum of Modern Art. New York, NY, 1940.

homeowners names as it was intended to be a personal automobile tour. McAndrew also believed that "it is only by seeing a good deal of modern design that one can really come to understand and like it."[25]

Post World War II in the United States, 1945-1965: Modern Life

The end of World War II in 1945 allowed for the return of non-essential construction for the first time since the United States entered the war in 1941 and the slowing of production that occurred during the Great Depression of the 1930s. However, these years were not a complete loss as they served for an incubation period where the military advanced technologies in materials and construction and Modernist architects explored the designs and depths of the style. This period really allowed architects to push Modernism as the new style for the post-war peacetime. Aspirations were high for a new style not connected to the past and promoted by the automobile that would allow for a fresh start for the now booming country.

The domestic culture of the time grew out of an optimism that everyone, especially returning veterans, deserved their own utopia away from the dirty, over-crowding of the cities. This became what was dubbed the American Dream; the idea that everyone could own a single-family house with a garage and an automobile and a backyard. This led to the creation of suburbs. With this huge flight of people moving out of cities and into the suburbs, with the help of the automobile, the need for buildings such as schools, churches, and small commercial buildings was on the rise.

American business flourished from earnings made during the war and benefited from the drastic rise in the production of consumer goods after the war. The ideals of the International Style, a style that idolized technology and utilitarian functions, paralleled corporate leaders' confidence in American manufacturing and progress. Commercial architecture became the billboard on which corporate leaders could advertise their businesses. Corporate leaders sought to create public relations through the architecture of their buildings utilizing the talents of architects like Ludwig Mies van der Rohe; Philip Johnson; and Skidmore, Owings, and Merrill.[26] One of the first high-rise office towers in the International Style was the Lever House (1952) in New York designed by the architecture firm of Louis Skidmore, Nathaniel Owings, and John Merrill.[27] The project followed new New York zoning laws that allowed for an unbroken rectangular vertical slab as long as a certain percentage of the surrounding area was used by a low-rise portion of the building or left open altogether.[28] The building also made use of curtain-wall construction, one of the first uses on a high-rise building. Another early rendition of a glass box, high-rise was Mies van der Rohe's Lake Shore Drive Apartments (1951) in Chicago.[29] In this building, Mies realized his belief that form should not follow function, but that buildings should be structurally perfect so that they can be adapted to many functions and uses. Mies had many other buildings in the 1950s that followed this ideology including the Seagram Building (1954) in New York that he collaborated with Philip Johnson and Crown Hall (1956) at the Institute of Technology, Chicago.[30]

Unification of the Arts

Under Bauhaus instruction, many Modern architects were schooled in multidisciplinary fields including:

---

[25] John McAndrew. *Guide to Modern Architecture: Northeast States.* Museum of Modern Art. New York, NY, 1940.
[26] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition.Chapter 8.
[27] Ibid, Chapter 9.
[28] Ibid.
[29] Ibid.
[30] Ibid.

engineering, industrial design, landscape architecture, interior design, furniture, textiles, lighting, painting, sculpting, and photography. One of the first Bauhaus taught crossover of interior design, architecture, and furniture was Mies van der Rohe and Marcel Breuer's Bauhaus furniture. Other examples include furniture designs by Charles and Ray Eames for the Herman Miller Company in Michigan and Eero Saarinen, Le Corbusier, Mies van der Rohe, and Marcel Breuer for the Knoll Company of New York. This unification of the arts brought forth buildings that were totally designed, inside and out, by the architect. An exemplary example of this is the Farnsworth House (1951) in Illinois, in which Mies van der Rohe designed the entire utility core and most of the furniture that was placed within the home. It is speculated that when he visited the home of Edith Farnsworth he would arrange the furniture in the way he had designed. Though the idea of designing every piece of the architecture, down to the electrical systems and finishes, was not a new concept, Wright had been doing it for years, the teachings of the Bauhaus and the Modern Movement gave young architects the knowledge to do so.

Publicity and Education

Mid-century Modern became so prevalent after World War II that it was hard not to see some form of the style in publications, exhibits, and even house tours. With the steadily increasing amount of buildings being constructed in the style, design professionals, critics, and the general public were becoming more aware of how important the style was and the impact it was having on American culture. House tours such as the one in New Canaan of Philip Johnson's Glass House allowed the public to learn about and directly experience Modern architecture. Popular magazines promoted the study of design problems through Modernism like the *Arts and Architecture* that used "case study houses" designed by architects like Richard Neutra and Charles Eames.[31] Other magazines like *Architectural Forum* and *Architectural Record* created award programs and compiled notable Modern buildings. Institutions supported Modernism through exhibits like the one at MoMA, and the collection of materials and memorabilia, that was first headed in the 1940s by the New Canaan Historical Society that ran the house tours of Philip Johnson's Glass House. These resources helped to spread the knowledge of Modernism to the greater public.

Decline of Modernism, 1965-1975

By the mid-1960s, architects had begun to move away from the rigidity of the International Style and moved toward the sculptural forms and volumes of Neo-Expressionism. One of the purest examples of the Neo-Expression style is the sweeping, concrete shells of Eero Saarinen's Trans World Airlines (TWA) Terminal at the Kennedy airport in New York (1962).[32] Many of the young architects that had studied under Gropius at Harvard began to shy away from the box-like geometry and moved towards a more individualistic approach to architecture. One of these students, Edward Larrabee Barnes (1915-2004) summed up the change in ideologies in Paul Heyer's *American Architecture: Ideas and Ideologies of the Late Twentieth Century*:

> Philosophically, the difference between architecture and sculpture has to do with use, and its relation to an activity of man. However, just as a monument, or a pyramid, is something between art and architecture, so there are bound to be buildings in between. These 'in between' buildings are pure examples of expressionist architecture.[33]

Another style that came out of the move away from the limitations of the International Style was the New

[31] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 9.
[32] Ibid.
[33] Paul Heyer. *American Architecture: Ideas and Ideologies in the Late Twentieth Century.* Van Nostrand Reinhold, 1993.

Formalism style. Pioneered by architects like Robert Venturi (b.1925), who believed that, "less is a bore" and that historical resources should not be dismissed from architecture.[34] He makes his argument in his first book Complexity and Contradiction in Architecture (1967). Others wanted to re-explore the 'pure' Modern architecture of the 1920s and 1930s. The Museum of Modern Art held an exhibition for the experimentation of this 'pure' architecture in 1967, the "New York Five," featuring designs by Peter Eisenman (b. 1932), Michael Graves (b. 1934), Charles Gwathmey (1938-2009), John Hejduk (1929-2000), and Richard Meier (b. 1934).[35]

The general public began to express their dissatisfaction with the Modern Movement in the late 1960s. Many believed the architecture to be soulless, empty, anti-human scale, and disliked the lack of connection with the past. The 'pureness' of the architecture created buildings that were nearly art and not suitable or comfortable for human habitation. On top of disliking the 'feeling' of the style, the public pointed out that many buildings and urban plans were poorly designed, flimsily built, and badly functioning. The functional problems of Modernism can be blamed on the use of new, cheap materials and the obvious lack of responsibility to be energy efficient. Though all of these shifts in ideology were gradual changes, the real and dramatic blow to Modernism, that really marked the beginning of the end, was the demolition of the Pruitt-Igoe apartments in St. Louis in 1972.[36] The Pruitt-Igoe apartments had been designed with the Modern optimism that architecture, this architecture, could change the world. But through design flaws and the largely incompetent management of the buildings, that optimism was rattled to its very core. Other developments put an end to the Modern Movement including economic downturns in the 1970s and 1980s that halted most construction, the rise of historic preservation and a love for the historic architecture, as well as a large exhibition from the Museum of Modern Art in 1975 that displayed nineteenth-century drawings from the École des Beaux-Arts. Reigniting the desire to design with more historical details.

Architectural Characteristics of Mid-Century Modern Buildings Design Concepts Overview

Mid-century Modern architecture is defined by its break from classical and vernacular styles and its emphasis on simplified designs and functional efficiency rather than ornamentation, its use of new technologies and materials, and its unification of the arts. Modern architects focused on structural simplicity, rather than ornamentation, using intersecting planes and volumes or volumes and voids to create spaces for modern living and working. Floor-to-ceiling windows and curtain wall construction blurred the lines between indoor and outdoor spaces and allowed for open floor plans to dominate working spaces, letting the use of the building make up the divisions of the interior. This gave Modern offices and commercial buildings a sense of informality, fluidity, and a feeling of freedom. Unification of the arts created holistic designs where the architect designed nearly everything that went into the construction of a building from the lighting fixtures, to finishes, to the furniture that would be used.

Design

The spectrum of mid-century Modern buildings constructed between 1930 to 1975 encompasses a wide diversity of forms influenced by several different Modernist theories. International Style buildings of the pre-World War II era were typically box-like in shape; finished with white, smooth surfaces; flat roofed; made use of metal windows; and used industrial derived features. However, after World War II, several strains of Modernism

[34] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 10.
[35] *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier.* Museum of Modern Art, New York, NY. Wittenborn, 1972.
[36] Leland M. Roth and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition. Chapter 9.

became popular. These strains were advocated by architects like Walter Gropius who continued to explore the Bauhaus style of architecture and Frank Lloyd Wright who advocated for the use of vernacular materials and connection with the site. The 1960s brought a change in style from the rigid geometry and 'pureness' of the International Style into more free flowing and sculptural forms of Neo-Expressionism. This decade also brought architects that wanted to use classical styles to influence new designs using Modern materials. Although there are several different types of Modern architecture, they share many similar characteristics that make them Modern.

The overall massing of mid-century Modern buildings consists of rectilinear boxes or a series of geometric forms. The configuration of forms tends to be asymmetrical, while maintaining balance in proportion. Often, low-rise buildings were designed with horizontality in mind and would present strong horizontal lines, however, many of the 'glass towers' would promote verticality that would be represented through the structure. Low-rise buildings tended to be designed as volumes and planes using cantilevers. High-rises were more often designed as voids with 'floating' concrete slabs as the floor plates.

Flat-roofs or parapets, that give the illusion of flatness, are the most common roof type for Modern commercial buildings. Flat-roofs are sleek and give a building the feeling of being aerodynamic and clean. Low-pitched or low-gable roofs can be seen on schools and small commercial buildings. This is partly due to pitched roofs being less maintenance than flat roofs, but low-pitched roofs could be influenced from mid-century Modern houses at the time as well. Many mid-century Modern homes had low-pitched roofs to create the illusion of flatness without completely changing the form of a typical house. On the other hand, many church buildings have overly exaggerated steep roofs or more sculptural forms. Religious buildings did not have to follow such strict rules that the International Style supplied, as they were places of spirituality rather than industrialism, creating interesting and structural forms using Modern materials. Though not used on every Modern building, cantilever, concrete overhangs and concrete screens are another tell-tale sign of Modern construction. Advancement in concrete technologies allowed thinner plates to be created which led to the creation of barrel, accordion, and flat shapes used for porches and sometimes roofs.

Technological advances allowed for structure to be thinner and windows to be larger. Clerestory windows, ribbon windows, butt windows (corner where two windows meet), and floor-to-ceiling windows can all be found in Modern buildings. Large windows were especially helpful in commercial show rooms and really allowed for 'window shopping' to become even more popular and allowed for larger displays of merchandise. Arguably one of the biggest contributions Modernism made to the world was the invention of curtain-wall construction. Seen in nearly every office tower since the first one was built in the early 1950s curtain-wall construction allowed for open floor plans and plenty of natural light. To block out some of the natural light, concrete block screens with patterns were sometimes used. This use of concrete blocks was highly advocated by architect Edward Durell Stone.

Construction Methods and Materials

A large number of materials and technologies came out of the industrial boom after World War II. The development of materials was best described by Thomas C. Jester in *Twentieth-Century Building Materials*:

> The development of building materials may be considered evolutionary rather than revolutionary. The gradual industrialization of the trades was possible because mass-produced building elements cost less and, thanks to the railroad, were distributed to ever more distant markets. The scarcity of labor and the low cost of materials in the United States continually tempted builders to try the latest, most efficient technological developments. Because a new material was often presented as a substitute for a traditional one, almost every experimental substance was given at least one trial installation. Substitution

was so commonplace and change orders were so frequent that they were seen as characteristics of the American building industry.[37]

Advancement in the workability of metal was one of the biggest factors of mid-century Modern commercial buildings. New discoveries in alloy mixing created stronger steel that led to the creation of curtain wall construction. Some of the first curtain wall buildings were designed with steel mullions, however, aluminum frame walls became popular after the end of World War II when aluminum became more readily available and cheaper than steel. Mass production of stainless steel started around 1927.[38] The first architectural uses of stainless steel came in the form of steel plates used on buildings like the dome of the Chrysler Building in 1930 and other interior and exterior decorative features.[39] It was advertised for uses in ornamentation, railings, door hardware, elevator and entrance doors, light fixtures, furniture, signage, counters, storefronts, and equipment. Aluminum has been used since 1884 for an array of purposes such as doors, window sash, railings, trim, grilles, and signs.[40] Early Modern buildings used aluminum in much larger quantities than earlier styles due to its lightweight qualities and its color, this is especially true for Art Deco buildings.

One of the most frequently used materials in Modern architecture was reinforced concrete. Reinforced concrete has been around since about 1885.[41] The earliest uses of the material imitated timber and steel buildings where concrete columns reinforced concrete girders that in turn reinforced concrete joists.[42] However, this form changed when structural concrete slabs could distribute the weight of buildings differently. In this type of construction reinforced concrete columns distributed the weight directly to the slab. An example of this type of construction is Frank Lloyd Wright's Johnson Wax Administration Building (1939) in Racine, Wisconsin.[43] This freed up room and allowed for less complicated structural mapping. Reinforced concrete also allowed for more expression in forms and could be used to create shells and domes. Eero Saarinen used reinforced concrete shells to create the TWA Terminal (1962) in New York City.[44] Saarinen's building also used precast concrete to create the sweeping effect. Precast concrete was not used until around 1920 but became widely used thereafter. Precast concrete was used to make very thin shells for barrel roofs and, more frequently, in cantilever overhangs. Another popular form of concrete came in the form of hollow blocks. Concrete blocks were advertised as being easier to install than brick, fireproof, and needed less care than brick. They were highly used in Modern architecture because of their utilitarian and less decorative feel. Cast stone was also used in many Modern buildings. It was often used to make quality looking buildings without the price of actual stone. It was meant to imitate real stone but could be formed into any shape or decorative motif.

Glass is a huge component of Modern design styles. Plate glass became increasingly popular with the growing number of curtain wall constructed buildings. Plate glass is thick and can be produced in large sheets perfect for the large expanses created in the 'glass towers' of the movement. Because of this increase in plate glass, manufacturers began to make plate glass with specific features including insulated plate glass and tempered glass. Structural glass also became a widely used material for Modern buildings. This opaque glass

[37] Thomas C. Jester, ed. *Twentieth-Century Building Materials: History and Conservation.* U.S.A.: McGraw-Hill Companies, 1995.Page 34.
[38] Ibid, pgs. 46-51.
[39] Ibid, pgs. 64-71.
[40] Ibid, pgs. 46-51.
[41] Ibid, pgs. 94-101.
[42] Ibid.
[43] Ibid.
[44] Ibid.

could be colored however the client wanted and could be used as a cladding for a building. Structural glass was widely welcomed as an alternative from marble, as it weathered better, was cheaper, could be made in large sheets, and could be applied to most flat surfaces. Much like structural glass, porcelain enamel, was weather resistant, pure in its colors, and flat. Glass block was also used by Art Deco and Modern styles. Glass block could be used as a transparent decorative feature without applying any ornamentation that Modernism disliked.

Brick and stone veneer became popular with the Modern style for its perception of being high-quality material that signified wealth while being cheap and easily manufactured. These materials were often used to update older buildings to look more prestigious, however, they were also used in new construction. Plywood was a rather new invention that became popular for the same reasons, as it was cheap to make and could easily have a laminate applied to it. Plywood was also used in early experimentations of pre-fabricated buildings.

The Modern movement really began the push for cheap, pre-fabricated materials and this idea did not stop at the exterior of the building. Flooring was typically made from an easy to apply material such as linoleum, rubber tile, cork tile, and terrazzo. Linoleum was most widely used in residential buildings but can be found in some commercial venues. Linoleum manufacturers also advertised custom designs and logo additions for businesses that used the material. Rubber tiles were popular in automobile showrooms, banks, athletic facilities, churches, elevators, hotels, libraries, residences, restaurants, and theaters for its quietness, flexibility, and waterproof qualities. Cork tiles were popular in lobbies, churches, auditoriums, libraries, hospitals, and museums for its resilience, natural warmth, quietness, and sanitary qualities. Terrazzo became one of the most popular floor materials for mid-century Modern buildings because of its high quality look without the price. Terrazzo could be used to create decorative patterns using different colors of marble as the aggregate of the mix or it could be cut into different shapes to create patterns. The material could also be used for murals and stairs.

II. Non-Residential Mid-Century Modern Architecture in Louisiana, 1930-1975: Louisiana Post-1930

Louisiana was a slow changing state and up until the 1930s was considered a backwards and uneducated place. Pre-1930 Louisiana is best summed up by Michael Kurtz in Karen Kingsley's *Modernism in Louisiana: A Decade of Progress*:

> During the 1930s, Louisiana experienced revolutionary change in its political, economic, social, and cultural life. Historically, the state had resisted all attempts to introduce innovation and reform into its elitist tradition. Politically, it remained dominated by a coalition of the landed aristocracy and the New Orleans machine. Economically, Louisiana concentrated on an agricultural system heavily dependent on cotton and sugar production and a commercial system which emphasized foreign trade. Socially, the state resembled a pyramid with a broad base, a narrow middle, and a tiny apex, i.e., very small upper and middle classes and a huge lower class. Culturally, the resident writers, artists, and architects appeared more interested in glorifying the heritage of the past than in developing new methods of self-expression.
>
> In a large sense, the period from the end of the Civil War until 1928 saw Louisiana remain one of the nation's most backward states. Its rate of adult illiteracy was the nation's highest, and in almost every category by which the standard of living and the quality of life is measured, Louisiana ranked near the bottom. In addition, Louisiana had hardly kept touch with twentieth century advances in transportation, education, health care, and a variety of other state services. The road system was so antiquated, consisting of gravel and mud paths, that a large number of farmers could not transport their crops to market. The

public school and state university systems provided schooling so deficient that few of its citizens had received a high school education.

The year 1928 marked a dramatic reversal in this historic trend, for in that year a young man from the north central Louisiana town of Winnfield became governor of the state. His name was Huey Pierce Long, Jr., who during his brief career , rocked the foundations of Louisiana's political system and brought into that system the concept of government responsibility for the welfare of its citizens. Long became the first political leader in Louisiana history to appreciate the latent political power of the masses. Blocked by the entrenched oligarchy, he appealed over its head to the legions of the poor, and in so doing, unleashed political forces that overthrew the established order and replaced it with one of the most sinister regimes in American political history.

Long successfully captured the support of the Louisiana masses through his promises of doing something to help them. He was the first political leader in the state's history to appeal to the common man. He promised to build roads, bridges, highways, schools, and hospitals, and after winning the election, he made good on these promises. At the same time, he destroyed the checks and balances of the democratic system. Because of the ruthless methods: blackmail, intimidation, kidnapping, the destruction of local autonomy, and a contempt for the accepted ethics of the democratic process. Huey long was no mere southern demagogue mouthing empty promises. He awakened Louisiana from its historical political lethargy.

Economically, the 1930s saw Louisiana enter the modern industrial age. Despite the Great Depression, and the ensuing economic slowdown throughout the decade, Louisiana's oil and gas industry boomed as it produced fuels necessary to the operation of modern factories.

In the 1930s the city of Shreveport experienced an unprecedented era of growth. Despite the Great Depression, the development of the Louisiana oil and gas industry, along with improvements made in transportation along the Red River attracted many people to the area. The parish seat of Caddo Parish became a large metropolitan area, and as the state's second largest city, a leading center of manufacturing, commerce, and oil and gas distribution. In addition, Shreveport became North Louisiana's leading cultural, recreational, and educational center, a position the city still holds.

By 1940, Louisiana had become the most highly industrialized in the Deep South. The vast public works projects of the state government under Long and his successors and of the federal government's New Deal programs also contributed to the acceleration of industry.

In the realm of culture, writers and artists reflected these changes. In the late 1920s, a new southern literary renaissance had begun in New Orleans. A small literary magazine, the *Double Dealer*, published works of many fledgling writers, including William Faulkner, Ernest Hemingway, and Sherwood Anderson. Although the *Double Dealer* failed for lack of financial support, the literary movement it helped begin flourished. Many famous writers of the period, including Faulkner, Thomas Wolfe, and the native Louisianans Grace King and Frances Parkinson Keyes, spent time in the state and wrote many of their leading works there. Poetry and literary criticism flowered under the leadership of the LSU English Department and featured Robert Penn Warren. The native Louisiana musical form, jazz, became a nationally recognized cultural style through the growing popularity of Louis Armstrong and other black musicians.

Louisiana in the 1930s, then, witnessed many different forms of change and innovation in politics, economics, and culture. The unique architectural contributions of the International Style formed a valuable but neglected part of this era. And it is within the historical context of the changes taking place during the decade that we can best appreciate this magnificent attempt to create an architectural style appropriate for modern society.[45]

Changes in Architecture

The numerous changes in Louisiana allowed architects to look for new and outside influences for architectural designs and technology. Though they came late to the game compared to most of the nation, Modern influences began to flow into the state in the 1930s. However, Louisiana was and is primarily a rural state, so Modernism mainly affected the larger cities including Shreveport, Baton Rouge, and New Orleans. Shreveport and Baton Rouge were affected by the influence of Modernism because they were the areas that benefited the most from the boom in the oil and gas industry.

Shreveport

Shreveport has some of the earliest 'pure' forms of Modernism in the state due to several architects including Samuel Wiener, William Wiener, and Theodore Flaxman. As Karen Kingsley, a former Tulane University Architecture professor, has done extensive research on the Wiener brothers, she best explains the influence these architects had on the city of Shreveport in her book *Modernism in Louisiana: A Decade of Progress*:

> They (Samuel Wiener, William Wiener, and Theodore Flaxman) were in search of an architectural expression appropriate to the twentieth century, an expression that epitomized the age. It was one that was fundamentally different from what was being taught and built in America at that time. The architectural school followed the curriculum of Beaux Arts classicism. Professional journals, steeped in tradition, devoted little space to the new architecture abroad. The Wieners and Ted Flaxman, however, responded enthusiastically to progressive developments in Europe.
>
> In 1931, Sam Weiner decided he had to go to Europe once again to learn first-hand what was going on. (Sam and William Wiener had travelled to Europe in 1927.) Ted Flaxman was determined to go, too. This was not a traditional European tour but a pilgrimage, a voyage of discovery, a voyage of liberation. Marion Wiener, who accompanied her husband Sam on this trip, relates, "We had to go. We couldn't see modern architecture here in America and they weren't teaching it in the architecture schools. There was no other way we could find out." Ted Flaxman recalls, "We had the urge to clean our shelves of classical training. To change then took a real effort on the part of young architects. Sam was the first." Most of Sam Wiener's and Ted Flaxman's time in Europe in 1931 was spent in Germany and Holland. They were particularly interested in residential work and in Stuttgart they visited the Weissenhof Housing estate, studying prototypical examples of residences by Mies van der Rohe, Peter Behrens, Le Corbusier, and J.J. Oud. They attended the 1931 Building Exposition in Berlin that featured works by many of the same architects as the Stuttgart estate. Sam Wiener visited Walter Gropius' Bauhaus, the most important and influential school of design at the time. Of Erich Mendelsohn's work they saw the Einstein Tower, the Universum Cinema, and his department stores for the Schocken Company. Other buildings they visited were the Van Nelle Factory near Rotterdam, the Bijenkorf in Rotterdam, public

[45] Karen Kingsley. *Modernism in Louisiana: A Decade of Progress, 1930-1940.* 2nd ed. New Orleans, LA: Louisiana Landmarks Society, 1984.

buildings by Hans and Wassili Luckhardt. Among the important architects they met were Walter Gropius, Erich Mendelsohn and Alvar Aalto.

On their return to Shreveport they applied what they had learned. The formal, functional, and material aspects of progressive European work seemed to them perfectly atuned to modern modes of living.

These architects- "neglected moderns", to borrow a phrase from Esther McCoy- are the first generation of American moderns. They learned directly, seeing the buildings and talking with architects. They went to the source. In their buildings in Louisiana, they adapted and moderated the new forms to respond to local traditions, especially the heat and humidity of Louisiana's semi-tropical climate.[46]

The Wiener's mostly designed residences around Louisiana, however, they did design several commercial buildings in the Shreveport area. Sam Wiener designed buildings like the Municipal Incinerator (1935), and together Sam and William designed buildings like the Orthopedic Clinic (1936), the Big Chain Store building (1940), and William designed the Rosenblatt's Store (1936).[47] Some of their designs were nationally and internationally recognized. The Municipal Incinerator building was illustrated in the United States Pavilion at the Paris International Exposition of 1937 and a traveling exhibit by MoMA.[48] It was also highly published in journals of the time including *Architectural Forum*, *L'Architecture d'Aujourd'hui*, and *La Revue Moderne*. Today, the Weiner's work is immortalized through the recently published *The Modernist Architecture of Samuel G. and William B. Weiner: Shreveport, Louisiana, 1920-1960 by* Karen Kingsley and Guy Carwile.

Baton Rouge

As the city where the state capitol resides, Baton Rouge was directly affected by the ideas of Huey P. Long. In 1929, the new State Capitol building was erected and designed by the prominent New Orleans architecture firm of Weiss, Dreyfous, & Seiferth. Long envisioned the new capitol building to represent Louisiana coming into the modern era. The capitol building's architecture stands on the middle ground between the end of the Beaux Arts era and the beginning of Modernism. It was also one of the last of its kind, to be designed with architects, craftsmen, and artists in collaboration. Its individual National Register listing compares it to the Nebraska State Capitol in terms of moving into the present through the use of democratic buildings. The building symbolized a new beginning in architecture and politics for the state of Louisiana. Due to the Great Depression, Baton Rouge Modern architecture did not really take off until after World War II had ended. Baton Rouge, like Shreveport, boomed after World War II from the oil and gas business. This created a huge expansion in the city for the large influx of new residents and businesses.

Modern architecture in Baton Rouge was pioneered by architects like A. Hays Town, who designed many commercial, institutional, and residential buildings from 1939-1991.[49] The expansion of Baton Rouge caused banks, insurance buildings, shopping malls, public schools, and many other types of buildings to pop up, many of which were designed by architects following the Modern Movement. The buildings that came out of the

[46] Karen Kingsley. *Modernism in Louisiana: A Decade of Progress, 1930-1940.* 2nd ed. New Orleans, LA: Louisiana Landmarks Society, 1984.
[47] Ibid.
[48] Ibid.
[49] Nicole Kennelly and National Register Staff. *The Architecture of A. Hays Town in Louisiana, 1939-1991.* National Register of Historic Places, 2013.

1950s era of architecture closely resembled the characteristics of the International Style. They were devoid of ornamentation or links to the past, blocky and rectangular in form, and used new techniques and materials such as concrete overhangs and sheet windows. The 1960s brought even greater expansion for the city and the dawn of high-rises. Previously, there had only been a few high-rises in Baton Rouge, one of which was the State Capitol from nearly thirty years before, the new high-rises took on the look of glass towers. Though the International Style continued to influence architecture, new Modern inspired buildings began to creep up. These buildings were less rigid in their forms; a good example of this type of building was the Anchor Marine Building (1959) by Lionel H. Abshire. The building was essentially a glass and concrete box, but the roof is what set it apart. The roof was a vaulted thin-shelled cast concrete covering that was unconventional for Baton Rouge at the time. Modern buildings in Baton Rouge continued to evolve throughout the 1960s in accordance to the rest of Louisiana. By the 1970s, architects like A. Hays Town were growing increasingly dissatisfied by the rigidity of the International Style and Postmodernism began to rise.

Louisiana, like most of the country, did not get into the Modern or International Styles until after World War II. This is likely because the Great Depression affected the rural southern state more than some areas of the country. The war itself caused a lack of resources for many people, slowing the progression of the state's cities. Post-World War II brought an influx of businesses and residents to the state and the need for buildings arose. This time of prosperity influenced the growth of Modernism throughout the state.

II. Non-Residential Mid-Century Modern Architecture in New Orleans, 1930-1975 New Orleans: Growth in the City

New Orleans is situated on the Mississippi River, where it begins to reach deeper levels and just off of where it opens into the Gulf of Mexico. This has made New Orleans one of the most lucrative ports in the country. By the mid-nineteenth century it was the second largest port in the country and the fourth largest in the world.[50] New Orleans as a port city is described in Karen Kingsley's National Register of Historic Places nomination for the *International Trade Mart*:

> The port flourished during World War II, notably as a supply base for armies overseas. Where the total tonnage handled by the port in 1939 was approximately 16,300,000, it had grown to 25,200,000 by 1945. There was a slight decrease in 1946, but tonnage had bounced back to almost 30,000,000 by 1947. The enormous expansion of port activity between 1955 and 1964 is outlined in Daniel S. Juhn's study, *Growth and Changing Composition of International Trade through the Port of New Orleans, 1955-1964*. He reports that in 1955, New Orleans was the largest port in the United States in dollar volume of trade, with exports overshadowing imports. He noted that "Foreign trade has always been of vital importance to Louisiana, and the economic development of the state has been closely tied to the growth of the Port of New Orleans. A review of the data concerning foreign trade through the Port of New Orleans in the ten year period 1955-1964 indicates that growth is the main theme." New Orleans' percentage growth in waterborne foreign trade in this period grew by 42.4 percent and was exceeded only by Chicago.[51]

New Orleans has been a port city nearly since it was established and it enjoyed the profits of international trade. This meant, that unlike the rest of Louisiana and most of the country, that New Orleans was less affected by Great Depression and profited from the war. The 1950s was the beginning of the age of the automobile and the

[50] Karen Kingsley. *International Trade Mart.* National Register of Historic Places, 2014.
[51] Ibid.

spread of residents to the suburbs. Like the rest of the state and country, the 1950s brought even more prosperity to the city. There was a large influx of money from the oil and gas industries from successful wells in the Gulf of Mexico.[52] The oil and gas industries then needed headquarters in New Orleans, both the Texaco Building (1952) designed by Claude E. Hooton (see Appendix page 74) and the Shell Building (1955) designed by August Perez, Jr. & Associates (see Appendix page 75), were products of the growing industry. Two more buildings were later constructed that were also devoted to the oil and gas industry, they were the Saratoga Building (1957) designed by Benson & Riehl (see Appendix page 98) and the Oil & Gas Building (1960) designed by August Perez, Jr. & Associates (see Appendix page 76). But because of the automobile, many other large scale buildings were built on the outer perimeters of the Central Business District some of these include the Pan-American Life Insurance Building (1952) by Skidmore, Owings, and Merrill (see Appendix page 73) and the John Hancock Building (1962) also by Skidmore, Owings, and Merrill (see Appendix page 69). This was intended so that parking would become easier. During this time period, a new Civic Center was also beginning to take shape. The new Civic Center would construct a new City Hall building (1956) designed by Goldstein, Parham & Labouisse (see Appendix page 54), and the New Orleans Public Library (1958) designed by Curtis & Davis (see Appendix page 55). Because of the large development happening outside of the Central Business District, a Guideline for Growth was established. John M. Tess covers the guidelines in his National Register of Historic Places nomination for *225 Baronne Street Building*:

> In 1958, the Mayor worried about whether the CBD would remain as the city's financial and business center. In 1963, the Chamber of Commerce was calling for the city to fund a land use study to channel CBD growth and investment. "Things are happening in the central business district. Even bigger things will commence happening in the future." Yet, apart from the race riots of 1960, the only thing "happening" in the Central Business District at the time was the completion of 225 Baronne and the notion that the International Trade Mart was gaining momentum. Nonetheless, both the Chamber of Commerce and the City were feeling bullish about the growth in the CBD. The city funded the study in 1964 and unveiled it in 1965. Titled "Guidelines for Growth," the study laid out the groundwork for current New Orleans' downtown planning outside the Vieux Carre. The area around 225 Baronne was designated CBD1: "highest density office and retail development. Other areas included CBD2 (a mix of office, institution and residential), which flanked CBD1 on the north, south and west, and CBD3 (central area commercial and service areas) which flanked CBD2 and was located primarily at the perimeter of downtown. In terms of future development, it identified six development and improvement areas: an industrial area to the south, Canal Street, Poydras Street, Lafayette Square- Lee Circle, Loyola-Rampart-O'Keefe and a medical center at the north. It was from this study that the discussion of expanding Poydras Street and creating a high-rise spine from the river to the superdome ultimately came to fruition.[53]

Because of the automobile there was also a surge of residents who wanted to move in the ever growing suburbs around the city. This resulted in residences, low-rise commercial buildings, and shopping malls all being designed in the Modern style. With the growth of suburban areas, communities like Lake Vista started to appear. The Lake Vista Community has a center core where the Lake Vista Community Shopping Center (1947) designed by Wogan & Bernard in collaboration with August Perez, Jr. & Associates (see Appendix page 47) is flanked on either side by the St. Pius Catholic Church (1966) designed by Burk & Lamantia (see Appendix page 64) and the Lake Vista United Methodist (1961) by August Perez, Jr. & Associates (see Appendix page 60). Through the

[52] John M. Tess. *225 Baronne Street Building.* National Register of Historic Places, 2013.
[53] Ibid.

1960s, the city continued to expand, with the help of the automobile. Modern architecture flourished in the rapidly growing city from building uses like high-rise office spaces in the Central Business District to churches in Lake Vista. However, the energy crisis of the 1970s slowed the growth of the city and construction slowed down. The energy crisis coincided with the rise of Postmodern architecture and Modernism never really built itself back up again. There are a few examples of Modern architecture through the 1970s in New Orleans, but the growing irritation of architects with the style, eventually caused it to die out.

Prominent Architects

There were several architects and architecture firms based in New Orleans that shaped Modernism in the city, Louisiana, and for some, nationally and internationally. Many of these firms are represented in the survey for this National Register nomination.

Weiss, Dreyfous & Seiferth

One of the first major firms to design in the late Art Deco and Modern styles was the firm of Weiss, Dreyfous, and Seiferth. The firm is most famously known for its design of the Louisiana State Capitol, Charity Hospital, and other public works. The three architects that made up the firm were Leon C. Weiss (1882-1953), Felix Julius Dreyfous (1896-1975), and Solis Seiferth (1895-1987). Weiss, who was a Tulane University engineering graduate, began his architecture practice in 1912 and later partnered with Dreyfous in 1920.[54] Seiferth was made a partner three years later. The firm continued as Weiss, Dreyfous, and Seiferth until 1940, when Weiss was convicted of fraud involving a building contract for the Louisiana Technical University.[55] Dreyfous and Seiferth continued the firm and were joined by James H. Gibert in 1953. Dreyfous retired in 1960, and Seiferth and Gibert continued practicing together until 1970. Weiss later partnered with Edward Silverstein after he was released from jail.[56]

The architects at the firm of Weiss, Dreyfous, and Seiferth were known to have designed buildings in an array of styles including Spanish Colonial Revival, Art Deco, and many sub-styles of Modernism. In New Orleans, they used Art Deco style for buildings like Charity Hospital (see Appendix page 70) and the Walgreen's Pharmacy on Canal Street (see Appendix page 45). They embraced Streamline Moderne for the Farnsworth Apartments that incorporated window bands and a flat roof. They even embraced the International Style, which was closely related to the Bauhaus movement, in residences using concrete as the main exterior material. Outside of New Orleans, the firm designed a great number of institutional buildings in Louisiana for several universities including LSU, McNeese State University in Lake Charles, and Southeastern Louisiana University in Hammond.[57] Many of these institutional buildings were designed with a classical composition but used Art Deco designs for doors, windows, railings, and light fixtures that were made of modern materials like aluminum.[58] Though the firm never really adopted Modernism for its larger public works, it did set in motion a change from the classical styles and the move towards new materials and technologies.

Edward B. Silverstein & Associates

Edward B. Silverstein & Associates was an influential architecture firm based in New Orleans. Edward B.

---

[54] Robert Leighninger. " Weiss, Dreyfous, and Seiferth." In *KnowLA Encyclopedia of Louisiana,* edited by David Johnson. Louisiana Endowment for Humanities, 2010. January 18, 2011.
[55] Ibid.
[56] Ibid.
[57] Ibid.
[58] Ibid.

Silverstein (1909-1964) got his Bachelor of Architecture from Tulane University in New Orleans and subsequently went to work as a draftsman for the firm of Weiss, Dreyfous, and Seiferth.[59] He then moved on to his own firm where he partnered with Arthur Rolfs, Jr. (1901-1977) from 1945 to 1948 and later with Leon C. Weiss from 1949 to 1953.[60] He continued to practice on his own under the Edward B. Silverstein & Associates firm from 1953 to 1966.[61]

Silverstein is most known for his work on renovations of Saenger theaters throughout the south. Though he was mostly known for his renovations, Silverstein did design several new construction buildings as well. Some of his more exceptional buildings include the Pontchartrain Motor Company building (1955) in New Orleans (see Appendix page 52) and Motel Conchetta (1964), also in New Orleans (see Appendix page 105). Both of these buildings are large and rectangular in mass, have large expanses of windows, and flat roofs. The Pontchartrain Motor Company building is one of the few pure International Style low-rise commercial buildings in the city.

August Perez, Jr. & Associates

August Perez, Jr. & Associates was probably one of the most influential architecture firms in New Orleans during its time. The firm was founded by August Perez, Jr. in 1940 right before his first big commission of the Blue Plate company building. There is not much written about August Perez, Jr., however, his son, August Perez, III, also became a prominent New Orleans architect.

August Perez, Jr.'s works include several National Register buildings in New Orleans like the Shell Building (1955) (see Appendix page 75), the Oil & Gas Building (1960) (see Appendix page 76), and of course Blue Plate (1941) (see Appendix page 71). His works span all over southern Louisiana and there are some in Mississippi and Texas, ranging from large public buildings to residences. Some of his other notable buildings outside of New Orleans include the post office in Covington, the fire house and city hall (1956) in Kenner, and many institutional buildings for colleges.

August Perez, Jr. was a Modernist architect in the most literal sense. He pushed for simple, streamline buildings even when they were not always welcome. Many of his works pushed the boundaries of what southern Louisianians would have preferred. His efforts to use new materials and technologies and historic materials in new ways paved the way for more architects to continue to develop Modern architecture in southern Louisiana and New Orleans. Many of his buildings are included in this survey and several were deemed significant to the area and Modernism.

Curtis & Davis

The firm of Curtis & Davis was founded in 1947 by Nathaniel Cortlandt Curtis, Jr. (1917-1997) and Arthur Quentin Davis (1920-2011). Nathaniel Curtis, Jr. was from New Orleans and graduated from the Tulane University School of Architecture. He was the son of another New Orleans architect, Nathaniel Cortlandt Curtis, Sr. (1881-1953). Arthur Davis was also a native of New Orleans and graduated from the Tulane University School of Architecture. He also studied under Walter Gropius at Harvard receiving his Master's in Architecture in 1946.[62]

---

[59] "Edward B. Silverstein & Associates." *American Architects Directory.* R. R. Bowker, LLC, 1962.
[60] Edward B. Silverstein Associates Office Records, Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.
[61] Ibid.
[62] Curtis & Davis Office Records. Southeastern Architectural Archives, Special Collections Division, Tulane University Libraries.

The firm designed many important Modern building in New Orleans including the Automotive Life Insurance building (1969) (see Appendix page 62), the New Orleans Public Library (1958) (See Appendix page 55), and the Louisiana Power and Light Company building (1967) (see Appendix page 65). Some of the firm's projects outside of New Orleans include the Intermediate School 201 in New York, the Medical Center of the Free University in West Berlin, Germany, the IBM Administration and Laboratory Building in Vermont, the U.S. Embassy in Saigon, and the Forrestal Building in Washington, D.C. By 1967, the firm had designed buildings in 24 states and many others internationally.[63] The National Register of Historic Places listing for the *Superdome* details how Curtis & Davis approached a project:

> The two architects established their office with a commitment to the modernist aesthetic and developing new technologies in building. They were known for creating designs that were sensitive to the particular climate and needs of the location in which they were building; for example the design of the field level of the Superdome was created at 25 ft. above grade while most stadiums at the time built field levels below grade. This designed was created to address the fact that New Orleans is below sea level and sits on reclaimed swamp soils, which require elaborate pilings in order to support the weight of large structures.[64]

Charles Colbert

Charles Colbert (1921-2007) was an architect at the forefront of Modernism in New Orleans. He earned his Bachelor of Architecture from the University of Texas in 1943 and received his Master of Science in Architecture from Columbia University in 1947. He also taught Architecture at Tulane University from 1947 to 1949 but left his teaching job to become the director of the Office of Planning and Construction for the Orleans Parish School Board.[65] He later became the dean of architecture at Columbia University in 1960. He would take on several teaching jobs after leaving Columbia in 1963 including jobs at Tulane University, Rice University in Houston, and Louisiana State University in Baton Rouge from 1972 to 1992.[66]

Other than being a highly influential university professor, Colbert had a hand in creating thirty new school buildings for the city of New Orleans. The school board was plagued with overcrowding and bad conditions and under Colbert's directorship thirty new Modern school buildings were to be constructed in the 1950s and 1960s. Colbert himself designed eight of these progressive schools. The Hoffman Elementary (1948) was the first in the city to be raised on stilts to create a shaded play area, McDonough No. 36 (1953) (see Appendix page 90) was arranged with the classrooms around courtyards, and Phillis Wheatley Elementary School (1954) may have been the first school in the nation built with structural trusses.[67] Unfortunately, only one of his schools survives, McDonough No. 36, and it is the only one out of the thirty designed under his direction that still stands.

Leonard Spangenberg

Leonard Spangenberg, Jr. (1925-2007) was an architect known for his eccentric architectural designs. He was a New Orleans native who apprenticed under Frank Lloyd Wright at Taliesin in 1946 to 1947. He also received his Bachelor's degree in architecture at Tulane University in 1952. Spangenberg is most well-known for his design

---

[63] Amanda Keith. *Louisiana Superdome.* National Register of Historic Places, 2015.
[64] Ibid.
[65] Karen Kingsley. "Charles Colbert." In *KnowLA Encyclopedia of Louisiana,* edited by David Johnson. Louisiana Endowment for Humanities, 2010. January 6, 2011.
[66] Ibid.
[67] Ibid.

of Plaza Tower (1969) (see Appendix page 80) and Unity Temple (1961) in New Orleans (see Appendix page 61).

New Orleans Architectural Styles, 1930-1975

New Orleans, like the rest of the nation, has several sub-styles under the Modern Movement as well as Art Deco and Moderne style that served as precursors to Modernism.

In the pre-Depression era of Art Deco, the style was highly stylized with the use of bold colors, geometric shapes, and decorative motifs. However, the Great Depression brought economic hardship and the scaling back of many of these features. Depressions-era Art Deco was stripped of its applied ornamentation and bold colors and adopted Modernisms monumentality and simplicity. These buildings stressed verticality through flat, stone surfaces and windows arranged in vertical bands with spandrels in between. Windows usually opted for stainless steel or aluminum trim, materials that were also used for railings and details to contrast the stone finishes. To add a touch of Art Deco motifs in strategically located places was often done as well. The lack of ornamentation, massing of form, and the use of relatively new materials signified a slow change into Modernism. Art Deco in New Orleans tends to have been constructed between 1930 and 1940. The best example of this style in New Orleans is Charity Hospital (1939) by Weiss, Dreyfous, and Seiferth (see Appendix page 70). There are less massive examples of this time period as well including the Walgreen's Pharmacy (1938) on Canal Street also by Weiss, Dreyfous, and Seiferth (see Appendix page 46). The Walgreen's looks as if it is pre-Depression Art Deco, however, if the neon signage is stripped away the architecture is quite simple; emphasizing verticality with a cylindrical tower that rises from the main entrance, smooth concrete panels, and metal windows. As a whole, Art Deco has fared decently in New Orleans. Though many of them are vacant, they are still intact and have yet to be razed. This is likely due to the fact that there are not that many significant late Art Deco buildings to speak of. This nomination only identified six late Art Deco buildings significant enough to be considered eligible for National Register listing, including Charity Hospital that is already individually listed.

Moderne architecture, including Streamline Moderne and Art Moderne, are very few in number in the state of Louisiana. New Orleans is no different; this nomination identified five properties that can be considered Moderne in style. Moderne architecture is classified by its use of late Art Deco features like vertical details and metal windows, but also its emphasis on horizontality, even less ornamentation, and the feel of movement.

Moderne was typically constructed, in New Orleans, between 1940 and 1950. Some of the best examples of the style in New Orleans are the Blue Plate building (1941) by August Perez Jr. (see Appendix page 71) and the Lake Vista Community Shopping Center (1947) by Wogan & Bernard in collaboration with August Perez Jr (see Appendix page 49). Two of the Moderne buildings surveyed have been chosen as significant properties worthy of individual listing by this nomination and Blue Plate is already listed on the National Register. Like many other buildings of Modern style, Moderne buildings have been demolished at an alarming rate.

New Orleans has a diverse group of International Style buildings. These buildings are mostly concentrated in the Central Business District/ Warehouse District or on the edges of it. The concentration is because the CBD is the location of many of the high-rises in the city. The International Style is characterized by ribbon windows, a light colored facade, emphasis on horizontality (even in tall buildings), and lack of any ornamentation. Most of the International Style buildings in New Orleans were designed between 1950 and 1970. New Orleans used to have thirty public schools designed in the 1950s in the International/Modern Style. Many of these schools took the teachings and works of Le Corbusier and Mies van der Rohe to heart when it came to integrating a building with its site. The architects of these structures used International Style characteristics like operable ribbon windows to create ventilation, raised buildings on steel columns to allow for flooding, and large overhangs to create

shade. Unfortunately, only one of the thirty schools remain, all the others have been demolished. This makes International Style architecture one of the most threatened styles in New Orleans. Even though many of the public buildings have been demolished there are still many other properties left in the style; this nomination identified eighteen. Some of the more significant properties that remain include the John Hancock Building (1962) by Skidmore, Owings, and Merrill (see Appendix page 69), the Pontchartrain Motor Co. building (1955) by Edward B. Silverstein & Associates (see Appendix page 52), City Hall (1956) by Goldstein, Parham, and Labouisse, and St. Mary's Academy (1968) (see Appendix page 67)

As architects got increasingly bored with the rigidity of the International Style, two new Modern styles emerged: New Formalism and Neo-Expressionism. Both of these styles have relatively little influence in New Orleans but do have some examples between the late 1950s and 1970s. New Formalism sought to use Modern materials and technologies to create a stripped down form of classicism. These buildings take the ideologies of the International Style and pair them with classical geometries and shapes (like arches). Some really good examples of New Formalism in New Orleans are the Automotive Life Insurance building (1963) by Curtis & Davis (see Appendix page 62), Whitney National Bank (1964) by Parham & Labouisse (see Appendix page 63), and the New Orleans Public Library (1958) by Curtis & Davis (see Appendix page 55). Neo-Expressionism on the other hand, was a sculptural architecture; distorting the materials of Modern architecture to create new forms while still following the stripped ornamentation of the International Style. St. Pius Catholic Church (1966) by Burk & Lamantia (see Appendix page 64) creates its sculptural form through its roofline that nearly touches the ground and comes to a point nearly seventy feet in the air. Plaza Tower (1969) designed by Leonard Spangenberg (see Appendix page 80) is a mix of New Formalism and Neo-Expressionism. The building sits on a large curved base that is sculptural in form and out of it rises a tower with a mushroom top.

Most of New Orleans Modern architecture falls under the broad category of the Modern Movement or 'Everyday Modern'. This style is explained best in the National Register of Historic Places nomination for the *Oil & Gas Building* written by Jonathan Fricker:

> The vast majority of historic post-war commercial and government buildings in Louisiana might be termed "everyday modern." This grouping recognizes a broad swath of smaller commercial and professional office buildings that would have been considered "up-to-date" in their day, but which do not fit comfortably into any well-defined modernist genre. Many, probably most, of these buildings did not involve the services of a professional architect. Instead, the builder and client between them came up with the design, often choosing elements from other buildings they knew, illustrations they had seen, and/or from stock parts easily ordered from a building supply manufacturer. Some of the resulting buildings have a striking visual character, others are very basic.[68]

These buildings could be built anywhere from 1935-1975 and there were fifty-nine identified for this nomination, though there are likely many more.

Significant Properties List

The Significant Properties List includes 25 properties recommended for individual historic designation due to the properties significance to New Orleans Modern Style. These properties were chosen from the 100 surveyed for their excellence in design, use of materials, and representation of Modern architecture ideologies

[68] Jonathan Fricker and Donna Fricker. *Oil & Gas Building*. National Register of Historic Places, 2013.

and characteristics. The map showing the distribution of the 25 properties in New Orleans shows a heavy concentration in the Central Business District neighborhood and a small concentration in the center of the Lake Vista neighborhood. The rest are spread out between the Mid-City, Gentilly, Uptown, and New Orleans East districts.

The properties are of mixed original uses including: (7) commerce/trade buildings; (5) school buildings; (3) civic buildings including: City Hall and fire stations; (5) churches; (2) medical buildings including: a hospital and a medical plaza; (1) bank; (1) industrial building; and a library. Many of the buildings on the list are well known including: One Shell Square, the Louisiana Power and Light Co. building, the Crippled Children's Hospital, the John Hancock Building, the Walgreen's Pharmacy building, the Automotive Life Insurance Building, the Whitney National Bank, the Lake Vista Community Shopping Center, Chapel of the Holy Spirit, St. Pius Catholic Church, Lake Vista United Methodist, the Pontchartrain Motor Co. building, City Hall, and the New Orleans Public Library. Some of the less known buildings include: City Fire Department Engine Number 9, City Fire Department Number Engine 25, St. Mary's Academy, the Cor Jesu High School, St. James Major Convent, St. Mary's Dominican, the Liberal Arts Building at UNO, the Science Building at UNO, and the Medical Plaza. Together the buildings represent prominent New Orleans architects including: Leonard Spangenberg; Dreyfous, Seiferth & Gibert; Weiss, Dreyfous & Seiferth; Curtis & Davis; William R. Burk & Associates; August Perez, Jr. & Associates; Claude E. Hooton; and Burk & Lamantia. All of these buildings can be found in the Appendix starting on page 45.

These properties are eligible for individual listing on the National Register of Historic Places under Criterion C, for "Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction." Several of the properties listed are less than 50 years old and fall under the Criteria Consideration G, "A property achieving significance within the past 50 years of exceptional importance."

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 31

Historic Name	Current Name	Date	Historic Use	Architect/ Firm	Arch Style	Address	Significance
Walgreen's Pharmacy		1938	Commercial	Weiss, Dreyfous & Seiferth	Moderne	00 Canal St.	Architecture
Joy Theater		1947	Commercial	Favrot & Reed	Art Deco	00 Canal St.	Architecture
Lake Vista Community Center		1947	Commercial	Wogan & Bernard	Moderne	6500 Spanish Fort Blvd	Architecture
Crippled Children's Hospital	Children's Hospital	1949	Institutional	Ricciuti, Stoffle & Assoc.	Moderne	200 Henry Clay Ave.	Architecture
St. James Major Convent	St. James High School	1952	Institutional	William Burk & Assoc.	Modern Movement	3800 Gentilly Ave.	Architecture
r Jesu High School	Brother Martin High School	1954	Institutional	William R. Burk & John W. Lawrence	Modern Movement	4401 Elysian Fields Ave	Architecture
City Fire Department Engine 25		1954	Civic		Modern Movement	2430 S Carrollton Ave	Architecture
ontchartrain Motor Co.	Rouses	1955	Commercial	Edward B. Silverstein & Assoc.	ernational Style	701 Baronne St.	Architecture
Chapel of the Holy Spirit		1956	Institutional	Claude E. Hooton	Modern Movement	1100 Broadway St.	Architecture
City Hall		1956	Civic	Goldstein, Parham, Labouisse	ernational Style	1300 Perdido St.	Architecture
New Orleans Public Library		1958	Institutional	Curtis & Davis	New Formalism	9 Loyola Ave.	Architecture
iberal Arts Building		1960	Institutional	Nolan, Norman & Nolan	Modern Movement	2000 Lakeshore Dr.	Architecture

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 32

Medical Plaza	Touro Medical Plaza	1960	Institutional	Curtis & Davis	Modern Movement	3600 Prytania St.	Architecture
City Fire Department Engine 9		1960	Civic	Stoffle & Finger	Modern Movement	449 Esplanade Ave.	Architecture
Lake Vista United Methodist		1961	Institutional	August Perez & Assoc.	Modern Movement	6645 Spanish Fort Blvd.	Architecture
Unity Temple		1961	Institutional	Leonard Spangen- berg	Neo-Expressionism	3722 St. Charles Ave.	Architecture
John Hancock Building		1962	Commercial	Skidmore, Owings & Merrill	International Style	1055 St. Charles Ave.	Architecture
Automotive Life Insurance	.O. Library Branch	1963	Commercial	Curtis & Davis	New Formalism	40 Canal St.	Architecture
Whitney National Bank	Family Dollar	1964	Commercial	Parham & Labouisse	New Formalism	50 Canal St.	Architecture
St. Pius Catholic Church		1966	Institutional	Burk & Lamantia	Neo-Expression- ism	6666 Spanish Fort Blvd.	Architecture
Louisiana Power & Light Co.		1967	Commercial	Curtis & Davis	Modern Movement	142 Delaronde St.	Architecture
St. Mary's Dominican	Cabra Hall	1968	Institutional	Buchanan Blitch	New Formalism	7214 St. Charles Ave.	Architecture
St. Mary's Academy		1968	Institutional		International Style	6905 Chef Menteur Hwy.	Architecture
One Shell Square		1972	Commercial	Skidmore, Owings & Merrill	Modern Movement	Poydras St.	Architecture

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number E Page 33

Justification of Exceptional Significance (Criteria Consideration G)

The period of significance for non-residential mid-century modern buildings in New Orleans' historic context extends from 1935 to 1975. These four-decades frame the mid-century modern period based on built projects and the importance of buildings and architects active during this period. The current period of significance for this multiple property submission covers these forty years and ends with 1975, which is less than 50 years old. If any of the mid-century modern buildings in New Orleans are less than 50 years old, they will still need to meet Criterion Consideration G for exceptional significance. The Modern movement is not bound by one set of characteristics, buildings of this style do show an overall pattern that sharply rose into focus before fading into Postmodernism around 1975.

It should be noted that preservationists and other intellectuals agree that mid-century Modern buildings are at high risk of being vulnerable to misunderstanding, neglect, demolition, and inappropriate alterations, creating special preservation concerns. Some of the many questions that arise in the preservation of modern buildings is material authenticity vs. cultural presence, functionality of the building, maintenance of the building (especially pertaining to flat roofs), energy efficiency, and sustainability. Another argument against modern buildings is their age: many people, including the general public, do not feel that Modern buildings are old enough to deserve much recognition. Finally, many, low-rise commercial buildings, especially, Modern buildings, are considered small, outdated, and are seen as taking up prime real estate this idea leads to demolition. This multiple property submission is intended to educate the general public, developers, and preservationists about the importance of mid-century modern buildings to our built environment.

Mid-century Modern resources often go overlooked in New Orleans, as there are much older buildings that receive most of the attention by preservationists and the general public. A large amount of the Modern resources in the city have been demolished since Hurricane Katrina in 2005 and many others have sat vacant waiting to be restored or demolished. There have been numerous efforts by preservation organizations to bring attention to these buildings; some have prevailed while others suffered great losses. However, as these buildings begin to reach the 50-year-old mark people are beginning to take a new interest in them. Through new efforts, progress is being made to educate owners, developers, and architects on how to understand, preserve, sustain, restore, and rehabilitate mid-century Modern buildings in the city.

Nomination Requirements

A justification of exceptional significance under Criteria Consideration G is required in each nomination for individual properties or group of properties in the New Orleans city limits whose period of significance began within the past 50 years. However, the fact that the property's significance can be placed within the *Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975* context and that considerable documentation has occurred on the subject provides a case for exceptional importance. The Associated Property Types under Section F establishes registration requirements defining several ways in which exceptional importance can be displayed. Section F states how Criteria Consideration G applies to properties, and defines within the context of the overall theme what qualities support continuing historical importance beyond the 50-year-old mark and what qualifies a property as exceptionally important.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number F Page 34

SECTION F. ASSOCIATED PROPERTY TYPES

National Register eligible buildings, discussed below, that are designed in the Modern style between 1935 and 1975 in New Orleans are locally significant and fall under National Register Criterion C because of the quality of the architecture. The sub-styles that fall under the Modern Movement in this survey include the International Style, New Formalism, and Neo-Expressionism. Art Deco and Moderne are also included in this survey as they served as a precursor to Modernism and expressed innovation in design and materials. The property types are broken up into three main categories based on historical function including Commercial, Institutional, and Civic.

Property Type: Commercial Property Description

Buildings associated with this property type include buildings used as stores, offices, theaters, banks, hotels, recreation, etc. These buildings must be designed in the Modern style, or a sub-style, or Art Deco/Moderne between 1935 and 1975 in the City of New Orleans. The styles may either fall under one of the defined Modern Movement styles as found in the National Register Bulletin 16A or a sub-style that is not specifically defined in 16A, but has been identified elsewhere. Individual properties should reflect Modern aesthetics, principles, and ideologies in their design.

Property Significance

New Orleans' commercial architectural designs reflect changes in style and taste, as well as materials and engineering design. These buildings played an important role in the expansion of the city in the post-World War II economic boom and those that were built between 1935 and 1945 are significant because they set the stage for the rise in Modernism after the war.

New Orleans has two different types of commercial buildings: high-rise/skyscrapers and low-rise commercial buildings. These two types vary in their characteristics and their use of materials, engineering, and design. High-rise commercial buildings can have characteristics of Modernism that use innovative design such as curtain wall construction, use new methods of construction with concrete for the time period, and large expanses of glass. Many of these buildings show great innovations in engineering like Plaza Tower (1969) by Leonard Spangenberg (see Appendix page 80) that was the first building to use a friction-based structural foundation that required a string of concrete piles that were driven down into the hard earth deep below the city. This innovation allowed for much taller buildings in the city as the water table is so high in New Orleans that the ground was too soggy for previous technology. Plaza Tower is also the third tallest building in Louisiana; the first is One Shell Square (1972) designed by Skidmore, Owings, and Merrill (see Appendix page 68). Low-rise commercial buildings in New Orleans feature many of the same Modern characteristics as the high-rises; however, many of the low-rise buildings in the city were designed to fit their site and climate. The regional Modern characteristics include using wraparound windows and louvered windows for cross ventilation and concrete overhangs and block screens to shade interiors. Though brick is not usually associated with Modernism, many New Orleans Modern buildings use brick as an exterior material. This is a unique characteristic that happens in areas where brick is readily available and is used to create 'flat' Modern design.

Eligible buildings in New Orleans are locally significant under Criterion C because of the high quality of the architecture and the innovations in design, technology, and engineering. These buildings embody distinctive characteristics of Modernism, the time period, some display innovation in construction, and many represent

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number F Page 35

work of skilled architects and architectural firms. Buildings that are less than 50 years old that meet Criterion Consideration G will need to be evaluated for exceptional significance.

The evaluation period of 1935 to 1975 should be considered when individually listing buildings as buildings constructed before 1935 are not likely to have the characteristics of Modern ideologies, while buildings built after 1975 are most likely Postmodern in style.

Property Registration Requirements

New Orleans commercial buildings should be evaluated for their architectural integrity, distinction, innovation in engineering, and how much they represent Modern ideals and designs. These buildings should retain most of the seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To be eligible, in addition to retaining integrity of location, buildings should retain, at minimum, the two most important aspects for architectural significance: design and materials. If a building retains integrity of design and materials, feeling and association are also easy to recognize.

Buildings should be considered eligible for nomination to the National Register of Historic Places if they meet National Register Criterion C and have a good degree of integrity, with minimal loss of finishes and features. In addition, eligibility should be based on the following criteria:

1. All buildings must be 50 years or older or be of exceptional significance under Criteria Consideration G, while retaining their physical integrity with minimal loss of original details and design.

2. The individual building should exhibit at least 3 of its original features that are typical of the Modern style as listed below, but not limited to:

Common Exterior Materials and Characteristics

- Curtain wall construction
- Large plate glass windows of either clear or reflective colored glass
- Little to no ornamentation or ornamentation the reflects the particular Modern sub-style
- Smooth, flat surfaces including roofs and walls
- Honest structure (does not hide or fake the construction of the building ex. the John Hancock building with its concrete outer shell, see Appendix page 69)

Common Interior Materials and Characteristics

- Original elevator vestibule and lobby details
- Terrazzo floors
- Marble walls
- Murals
- Open floor plans

3. The building should also retain scale, massing, original roof shape and pitch, and fenestration patterns so as to express the original Modern architectural characteristics.

4. Window or glass replacement is an acceptable alteration, but the window opening size should not be changed. The use of mirrored glass or smoke glass is acceptable for sustainability reasons, as long as

the original window opening size is not changed.

5. Any additions should not obstruct the adjoining elevation and should be attached to the original building in a minimal and unobtrusive manner. The scale of the building should not be altered, including major changes in the facade, roof height, or architectural detailing. Those with carefully thought out and reversible additions could be eligible.

6. Commercial buildings should retain major interior spaces, including primary entries and corridors, stairs, public spaces. These spaces are distinct for these types of buildings as there was design intent on how these spaces functioned. The retention of secondary spaces is not required, but if a building does retain these secondary spaces that will certainly increase the building's overall historic integrity. It is not necessary for all primary interior finishes such as plaster or marble walls, wood or terrazzo floors, and wood, plaster or marble trim, to be intact depending on the building, but it does help increase the building's overall integrity when these finishes are intact. It is key to remember that some mid-century commercial buildings were built speculatively so the original interior finish may not be known or was completely tenant driven. For buildings like this, the primary interior spaces are lobbies and elevator areas.

Property Type: Institutional Property Description

Institutional buildings include schools, hospitals, religious buildings, and transportation-related buildings. These buildings must be designed in the Modern style, or a sub-style, or Art Deco/Moderne between 1935 and 1975 in the City of New Orleans. The styles may either fall under one of the defined Modern Movement styles as found in the National Register Bulletin 16A or a sub-style that is not specifically defined in 16A, but has been identified elsewhere. Individual properties should reflect Modern aesthetics, principles, and ideologies in their design.

Property Significance

New Orleans' institutional architectural designs reflect changes in style and taste, as well as materials and engineering design. These buildings reflect the large population growth in New Orleans after World War II. With more and more people moving to the city, educational, religious, and medical buildings were needed to service all the new residents. Most of these uses followed basic Modern principles of design; however, religious buildings were often more sculptural in form opposed to the 'glass box' concept form of Modernism.

The non-religious institutional buildings tend to follow the same principle characteristics of Modernism that other uses do. They are rectangular masses made from planes and voids intersecting volumes to create space. These buildings can be either high-rise or low-rise; the high-rises are typically used as hospitals and some university buildings, while the low-rise buildings tend to be churches, schools, and transportation-related buildings.

New Orleans' institutional buildings have a large number that were designed using brick as the main exterior material, others use brick and concrete to divide interior spaces on the exterior, and a few are solely constructed in concrete. The main reason for the use of brick in this property type is that most of the buildings listed serve as public schools and brick was more readily available and cheaper in New Orleans. Other characteristics of these buildings include large panes of glass, especially what is dubbed a Kalwall*, which blur the divide between indoor and outdoor spaces through the use of glass and landscaping; operable windows for ventilation; flat roofs; and open floor plans. A really good example of this property type is the Science

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number F Page 37

Building (1960) at the University of New Orleans designed by August Perez, Jr., & Associates (see Appendix page 57). It features a concrete overhang, brick exterior, flat roof, large expanses of glass on all facades, and two interior gardens that allow natural light into the center of the building.

The Modern religious buildings of New Orleans, for the most part, are typical in form and resemble small historic churches meaning they have gabled roofs, stained glass, towers, and accessory buildings beside or behind them. However, the ones that use this typical form, are made of brick, have very tall, narrow towers, and sometimes prefabricated stained glass. These buildings also tend to have unique placement of glass to create different feelings on the interior and to break up the mass. The accessory buildings usually have brick exteriors, flat roofs, louvered or operable windows for cross ventilation, and reflect many Modern traits. These churches are unique in that they take a traditional form and create a style that is vernacular Modernism. It can essentially be thought of a stripped down form of a traditional style or a transitional style that harkens to the past while utilizing some modern details.

In addition to these more traditional types of churches, there are several churches in New Orleans that take on much more abstract and sculptural forms. These are characterized by their unique rooflines and intricate designs. St. Pius Catholic Church (1966) designed by Burk & Lamantia (see Appendix page 64) has a roof that almost touches the ground and makes a point nearly seventy feet high. There are small stained glass windows tucked under the folds of the roofline. St. Pius's neighbor, the Lake Vista United Methodist Church (1961) by August Perez, Jr. & Associates (see Appendix page 60), is circular in plan, has an undulating roofline, and almost all of the facades are stained glass except for the 'back' that is constructed of brick. The large expanses of glass are protected by a decorative metal screen that shade the interior and creates interesting patterns of light inside the church. These sculptural churches embody the idea the Modernism could be a spiritual architecture and not soulless like so many believe.

Property Registration Requirements

New Orleans' institutional buildings should be evaluated for their architectural integrity, distinction, innovation in engineering, and how much they represent Modern ideals and designs. These buildings should retain most of the seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To be eligible, in addition to retaining integrity of location, buildings should retain, at minimum, the two most important aspects for architectural significance: design and materials. If a building retains integrity of design and materials, feeling and association are also easy to recognize.

Buildings should be considered eligible for nomination to the National Register of Historic Places if they meet National Register Criterion C and have a good degree of integrity, with minimal loss of finishes and features. In addition, eligibility should be based on the following criteria:

1. All buildings must be 50 years or older or be of exceptional significance under Criteria Consideration G, while retaining their physical integrity with minimal loss of original details and design.

2. The individual building should exhibit at least 3 of its original features that are typical of the Modern style as listed below, but not limited to:

Common Exterior Materials and Characteristics

- Curtain wall construction

- Large plate glass windows of either clear or reflective colored glass
- Little to no ornamentation or ornamentation the reflects the particular Modern sub-style
- Smooth, flat surfaces including roofs and walls
- Honest structure (does not hide or fake the construction of the building ex. the John Hancock building with its concrete outer shell, see Appendix page 69)
- Sculptural or abstract rooflines or building shapes
- For religious buildings – stained glass; the stained glass can either be traditional in theme or more sculptural and reflect Modernist artistic styles (abstractionism, etc)

Common Interior Materials and Characteristics

- Original elevator vestibule and lobby details
- Terrazzo floors
- Marble walls
- Murals
- Open floor plans

3. The building should also retain scale, massing, original roof shape and pitch, and fenestration patterns so as to express the original Modern architectural characteristics.

4. Window or glass replacement is an acceptable alteration, but the window opening size should not be changed. The use of mirrored glass or smoke glass is acceptable for sustainability reasons, as long as the original window opening size is not changed.

5. Any additions should not obstruct the adjoining elevation and should be attached to the original building in a minimal and unobtrusive manner. The scale of the building should not be altered, including major changes in the facade, roof height, or architectural detailing. Those with carefully thought out and reversible additions could be eligible.

6. Institutional buildings should retain major interior spaces, including primary entries and corridors, stairs, public spaces. These spaces are distinct for these types of buildings as there was design intent on how these spaces functioned. The retention of secondary spaces is not required, but if a building does retain these secondary spaces that will certainly increase the building's overall historic integrity. It is not necessary for all primary interior finishes such as plaster or marble walls, wood or terrazzo floors, and wood, plaster or marble trim, to be intact depending on the building, but it does help increase the building's overall integrity when these finishes are intact. It is key to remember that some mid-century institutional buildings were built with very few intricate interior finishes, such as a school or hospital. For non-religious institutional buildings like this, the primary interior spaces are lobbies, corridors, and elevator areas.

Property Type: Civic Property Description

Civic buildings include government buildings, libraries, fire stations, or any other public work buildings. These buildings must be designed in the Modern style, or a sub-style, or Art Deco/Moderne between 1935 and 1975 in the city of New Orleans. The styles may either fall under one of the defined Modern Movement styles as found in the National Register Bulletin 16A or a sub-style that is not specifically defined in 16A, but has been identified elsewhere. Individual properties should reflect Modern aesthetics, principles, and ideologies in their design.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number F Page 39

Property Significance

New Orleans civic architectural designs reflect changes in style and taste, as well as materials and engineering design. These buildings reflect the ideas that Huey P. Long instilled in the state of Louisiana; they were meant to bring about a new beginning and a fresh start for the city.

In form and design, these buildings followed many of the same design traits as commercial buildings did. City Hall (1956) designed by Goldstein, Parham & Labouisse (see Appendix page 54) and the New Orleans Public Library (1958) designed by Curtis & Davis (see Appendix page 55) were part of a grand scale civic center project. City Hall has many Modern characteristics including a flat roof, large expanses of blue reflective glass, and a smooth unadorned exterior facade, reminiscent of a Modern office building. The public library is essentially a glass box with a flat roof and a metal sunscreen that featured an above ground garden to blur the lines between indoor and outdoor spaces.

Other buildings in this category can be a little harder to define within the realm of Modernism. The Modern fire stations in New Orleans are minimalistic yet unique and somewhat sculptural in form. Most of them use brick or concrete block as the main exterior material; some have large square towers; most have louvered metal windows; some have flat roofs, while others have gabled, and at least one has an accordion roof. However, they all represent Modern ideologies about form, lighting, and use of materials.

Property Registration Requirements

New Orleans' civic buildings should be evaluated for their architectural integrity, distinction, innovation in engineering, and how much they represent Modern ideals and designs. These buildings should retain most of the seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To be eligible, in addition to retaining integrity of location, buildings should retain, at minimum, the two most important aspects for architectural significance: design and materials. If a building retains integrity of design and materials, feeling and association are also easy to recognize.

Buildings should be considered eligible for nomination to the National Register of Historic Places if they meet National Register Criterion C and have a good degree of integrity, with minimal loss of finishes and features. In addition, eligibility should be based on the following criteria:

1. All buildings must be 50 years or older or be of exceptional significance under Criteria Consideration G, while retaining their physical integrity with minimal loss of original details and design.

2. The individual building should exhibit at least 3 of its original features that are typical of the Modern style as listed below, but not limited to:

Common Exterior Materials and Characteristics

- Curtain wall construction
- Large plate glass windows of either clear or reflective colored glass
- Little to no ornamentation or ornamentation the reflects the particular Modern sub-style
- Smooth, flat surfaces including roofs and walls
- Honest structure (does not hide or fake the construction of the building ex. the John Hancock building with its concrete outer shell, see Appendix page 69)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number F Page 40

Common Interior Materials and Characteristics

- Original elevator vestibule and lobby details
- Terrazzo floors
- Marble walls
- Murals
- Open floor plans

3. The building should also retain scale, massing, original roof shape and pitch, and fenestration patterns so as to express the original Modern architectural characteristics.

4. Window or glass replacement is an acceptable alteration, but the window opening size should not be changed. The use of mirrored glass or smoke glass is acceptable for sustainability reasons, as long as the original window opening size is not changed.

5. Any additions should not obstruct the adjoining elevation and should be attached to the original building in a minimal and unobtrusive manner. The scale of the building should not be altered, including major changes in the facade, roof height, or architectural detailing. Those with carefully thought out and reversible additions could be eligible.

6. Commercial buildings should retain major interior spaces, including primary entries and corridors, stairs, public spaces. These spaces are distinct for these types of buildings as there was design intent on how these spaces functioned. The retention of secondary spaces is not required, but if a building does retain these secondary spaces that will certainly increase the building's overall historic integrity. It is not necessary for all primary interior finishes such as plaster or marble walls, wood or terrazzo floors, and wood, plaster or marble trim, to be intact depending on the building, but it does help increase the building's overall integrity when these finishes are intact. It is key to remember that some mid-century commercial buildings were built speculatively so the original interior finish may not be known or was completely tenant driven. For buildings like this, the primary interior spaces are lobbies and elevator areas.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

SECTION G. GEOGRAPHICAL DATA

The geographic boundaries of the multiple property documentation are the legal limits of the city of New Orleans.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

SECTION H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

The *Non-Residential Mid-Century Modern Architecture of New Orleans, 1935-1975* multiple property nomination was prepared as a framework for the documentation, appreciation, and current and future National Register evaluation of mid-century Modern architecture in New Orleans. This National Register nomination's historic context statement and the definition of associated property types are intended to provide a basis for the identification, understanding, and preservation of mid-century Modern architecture in New Orleans, and to enable future National Register nominations under the context of this multiple property listing.

The methodology used for the identification and evaluation of the buildings surveyed combined research, fieldwork, analysis, and writing. The identification and surveying phase of the project focused on properties in downtown New Orleans, especially the Central Business District, using resources and gathered information from DOCOMOMO-Louisiana, the Southeastern Architectural Archives, and through fieldwork. The survey was then expanded into the rest of New Orleans to increase the number of properties surveyed and the diversity of uses.

Archival research was mainly conducted through the Southeastern Architectural Archives, the New Orleans Public Library archives, DOCOMOMO-Louisiana, and various local libraries. Extensive use was made of online resources such as the Times-Picayune newspaper, several ebooks (online versions of printed books) on Modernism in the country and state, as well as several other National Register Nominations for mid-century Modern buildings in New Orleans.

Fieldwork was conducted by Wendy Cargile, a graduate student at Tulane University, to complete exterior site visits of surveyed properties. High resolution photographs were taken and notes were recorded of the style, exterior materials, number of stories, foundation material, roof style, and integrity of all buildings surveyed.

The period of significance ranges for each of the three sections of the Historic Context Statement, the level of significance, and the application of Age Consideration were carefully analyzed and considered in conjunction with previous National Register nominations and historic context. The Associated Property Types and National Register eligibility evaluation guidelines were developed from mid-century Modern design and the specific resources in New Orleans, with reference to the larger context.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Non-Residential Mid-Century Modern Architecture in New Orleans, 1935-1975
Name of Property
Orleans Parish, LA
County and State

Section number I Page 43

SECTION I. BIBLIOGRAPHY

Fricker, Jonathan, and Donna Fricker. "Oil & Gas Building." National Register of Historic Places Inventory/ Nomination Form. Fricker Historic Preservation Services, LLC, December 20, 2013.

Jester, Thomas C., ed. *Twentieth-Century Building Materials: History and Conservation.* U.S.A.: McGraw-Hill Companies, 1995.

Heyer, Paul. *American Architecture: Ideas and Ideologies in the Late Twentieth Century.* Van Nostrand Reinhold, 1993.

Keith, Amanda. "Superdome." National Register of Historic Places Inventory/Nomination Form. Tulane University Masters of Preservation Studies Program, December 11, 2015.

Kennely, Nicole and National Register Staff. "The Architecture of A. Hays Town in Louisiana, 1939-1991." National Register of Historic Places Inventory/Nomination Form. Foundation for Historical Louisiana; Louisiana Division of Historic Preservation, October 16, 2015.

Kingsley, Karen. "Charles Colbert." In *KnowLA Encyclopedia of Louisiana,* edited by David Johnson. Louisiana Endowment for Humanities, 2010. January 6, 2011. Accessed November 2016.

Kingsley, Karen. "International Trade Mart." National Register of Historic Places Inventory/Nomination Form. Tulane University School of Architecture, May 1, 2014.

Kingsley, Karen. *Modernism in Louisiana: A Decade of Progress, 1930-1940.* 2nd ed. New Orleans, LA: Louisiana Landmarks Society, 1984.

Kostof, Spiro. *A History of Architecture.* 2nd ed. New York, NY: Oxford University Press, 1995.

Leighninger, Robert. "Weiss, Dreyfous, and Seiferth." In *KnowLA Encyclopedia of Louisiana,* edited by David Johnson. Louisiana Endowment for Humanities, 2010. January 18, 2011. Accessed November 2016.

McAndrew, John. *Guide to American Architecture: Northeast States.* Museum of Modern Art. New York, NY, 1940.

Roth, Leland M., and Amanda C. Roth Clark. *American Architecture: A History.* 2nd ed. Boulder, CO: Westview Press, 2016, Kindle Edition.

Tess, John M. "225 Baronne Street Building." National Register of Historic Places Inventory/Nomination Form. Heritage Consulting Group, July 26, 2013.

Curtis & Davis Office Records, Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.

Edward B. Silverstein Associates Office Records, Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.

"Edward B. Silverstein & Associates." *American Architects Directory.* R. R. Bowker, LLC, 1962.

Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier. Museum of Modern Art, New York, NY. Wittenborn, 1972.

References

Adams, Virginia H., Jenny Fields, Laura Kline, Quinn Stuart, and Blake McDonald. "Mid-Twentieth-Century Modern Residential Architecture on Outer Cape Cod, 1929-1979." National Register of Historic Places Inventory/Nomination Form. The Public Archaeology Laboratory, Inc., January 10, 2014.

Meijer, Peter. *Thematic Survey of Modern Movement Non-Residential Architecture, 1945-1975, in St. Louis City.* City of Saint Louis Cultural Resource Center. July 31, 2013.

"National Register of Historic Places." National Park Service: U.S. Department of the Interior. https://www.nps.gov/nr/index.htm.

Appendix

Walgreen's Pharmacy (1938) by Weiss, Dreyfous & Seiferth.

Joy Theater (1947) by Favrot & Reed.

*Listed as part of the Lower Central Business Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

Lake Vista Community Shopping Center (1947) by Wogan & Bernard.

Crippled Children's Hospital (1949) by Ricciuti, Stoffle & Associates.

St. James Major Convent (1952) by William R. Burk & Associates.

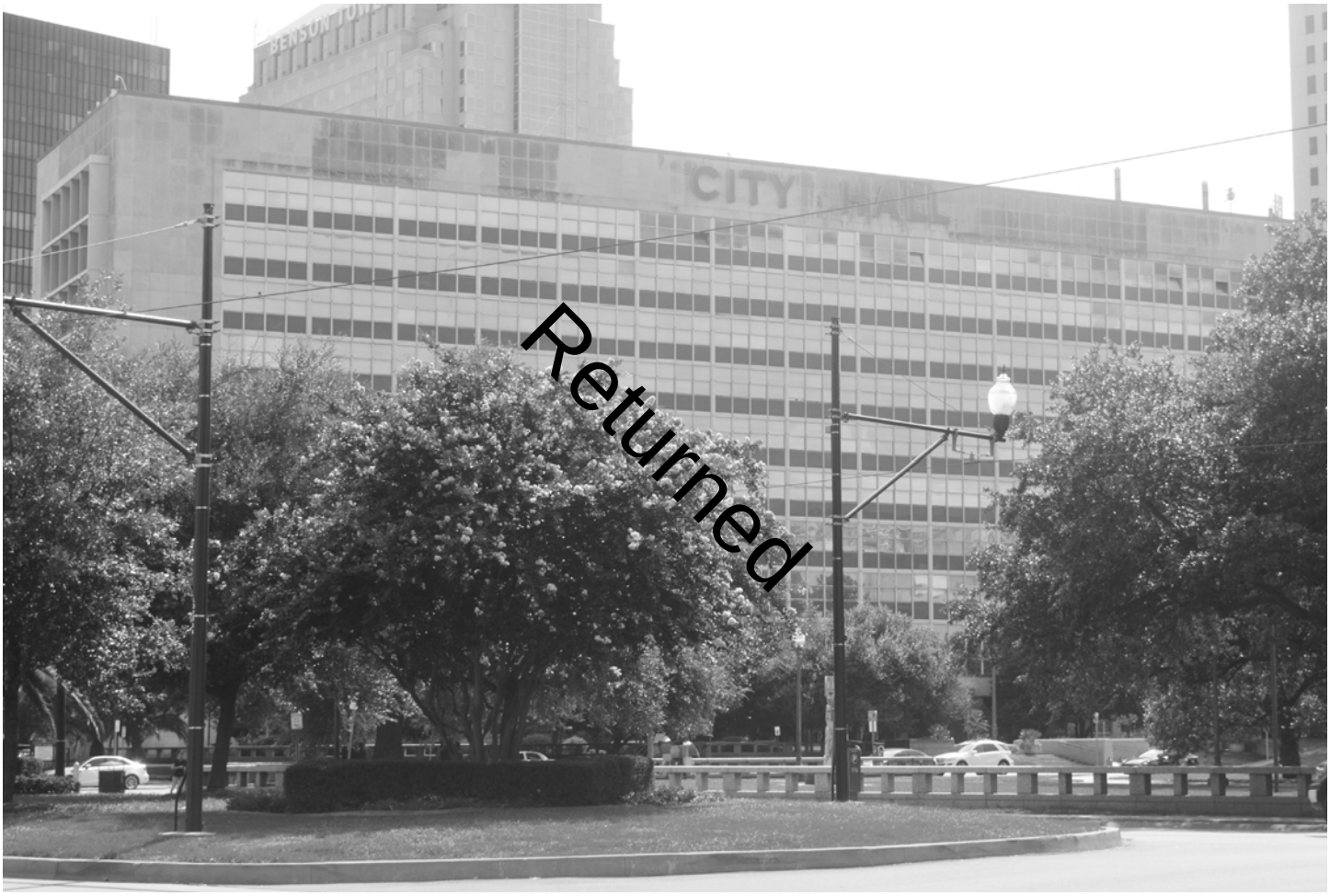
Cor Jesu High School (1954) by William R. Burk & John W. Lawrence.

City Fire Department Engine 25 (1954).

Pontchartrain Motor Co. (1955) by Edward B. Silverstein & Associates.

*Listed as part of the Upper Central Business Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

Chapel of the Holy Spirit (1956) by Claude E. Hooton.



City Hall (1956) by Goldstein, Parham & Labouisse.

New Orleans Public Library (1958) by Curtis & Davis.

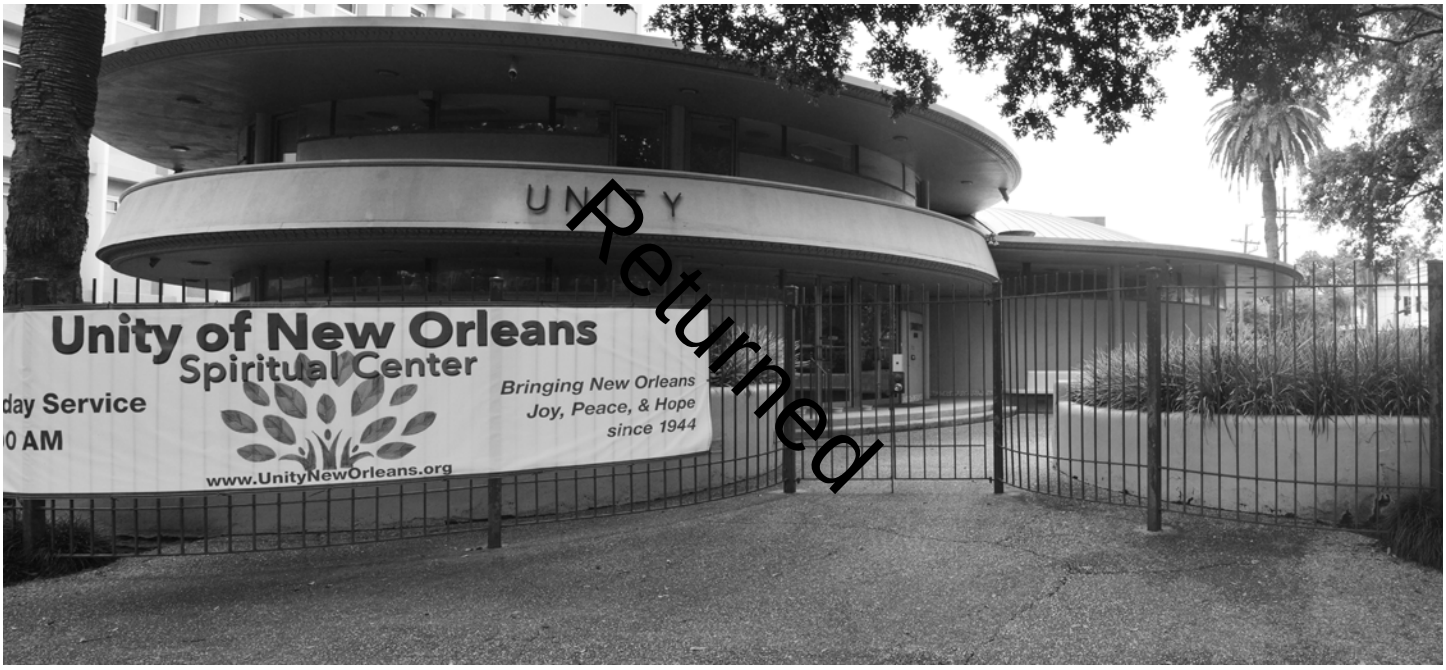
Liberal Arts Building at UNO (1960) by Nolan, Norman and Nolan Richard Koch and Samuel Wilson, Jr.

Science Building at UNO (1960) byAugust Perez & Associates and Ervin M. Arata.

Medical Plaza (1960) by Curtis & Davis.

City Fire Department Engine 9 (1961) by Stoffle & Finger

Lake Vista United Methodist (1961) by August Perez & Associates.



Unity Temple (1961) by Leonard Spangenberg.

Automotive Life Insurance (1963) by Curtis & Davis.

*Listed as part of the Mid-City Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

Whitney National Bank (1964) by Parham & Labouisse.

*Listed as part of the Mid-City Historic District under the National Register of Historic Places, but it is also eligible under this National Register Submission.

St. Pius Catholic Church (1966) by Burk & Lamantia.

Louisiana Power and Light Co. (1967) by Curtis & Davis.

St. Mary's Dominican (1968) by J. Buchanan Blitch.

St. Mary's Academy (1968).

One Shell Square (1972) by Skidmore, Owings & Merrill.

John Hancock Building (1962) by Skidmore, Owings & Merrill.

Charity Hospital (1939) by Weiss, Dreyfous & Seiferth.

Blue Plate (1941) by August Perez & Associates.

Standard Coffee Company Warehouse and Factory (1950) by Richard Koch.

*Photo credit: Hilary Somerville Irvin

Pan American Life Insurance Company (1952) by Skidmore, Owings & Merrill.

Texaco Building (1952) by Claude E. Hooton.

Shell Building (1955) by August Perez & Associates.

Oil & Gas Building (1960) by August Perez & Associates.

Building at 225 Baronne (Louisiana & Southern Building) (1963) by Shaw, Metz & Associates.

Bristow Tower (1964) by Mathes, Bergman & Associates.

*Photo credit: Donna Fricker

International Trade Mart (1967) by Edward Durell Stone.

Plaza Tower (1969) by Leonard Spangenberg.

ODECO Building (1969) by Paul Mouton.

*Photo credit: John T. Campo & Associates

Bank of New Orleans (1970) by Skidmore, Owings & Merrill.

Louisiana Superdome (1975) by Curtis & Davis.

Above: Rabouin High School (1939) by E. A. Christy.
Below: F. Edward Hebert Federal Building (1939) by Louis Simon.

Above: Defrechou Office (1948) by Leon F. Defrechou.
Below: Gus Mayer Store (1948) by Favrot & Reed.

Above: Stephens Chevrolet (1949) by Freret & Wolf.
Below: Singer Sewing Machine Company (1950) by Favrot & Reed.

Above: Gentilly Presbyterian Church (1950).
Below: De La Salle High School (1951) by William R. Burk & Associates.

Above: Avenue Plaza Hotel (1951) by August Perez & Associates.
Below: Mahorner Clinic (1951) by Curtis & Davis.

Above: St. James Major Catholic Church (1952) by William R. Burk & Associates.
Below: St. James Major Parochial School (1953) by William R. Burk & Associates.

Above: St. Matthews Evangelical Lutheran Congregation (1953) by Dreyfous, Sieferth & Gibert.
Below: McDonough No. 36 Elementary School (1954) by Charles Colbert & Sol Rosenthal.

Above: Unitarian Church (1955) by Albert C. Ledner.
Below: Union Passenger Terminal (1955) by Wogan & Bernard.

Above: City Fire Department Engine 4 (1956).
Below: National Maritime Union (1956) by Albert C. Ledner.

Returned

Above: Mosler Safe Co. (1956).
Below: Twentieth-Century Shop (1956) by Burk, LeBreton & Lamantia.

Above: Sears Roebuck & Co. (1956).
Below: America Fore Insurance Group Building (1956) by Curtis & Davis.

Above: Maryland Casualty Building (1956) by Curtis & Davis.
Below: The Vision Center (1956).

Above: Grace Episcopal Church (1956) August Perez & Associates.
Below: St. Paul's Catholic Church (1956).

Above: WWL-TV Studio (1957) by Diboll, Kessels & Associates.
Below: IBM Building (1957) by Dreyfous, Seiferth & Gibert.

Above: Saratoga Building (1957) by Benson & Riehl.
Below: National Bank of Commerce (1957) by Nolan, Norman & Nolan.

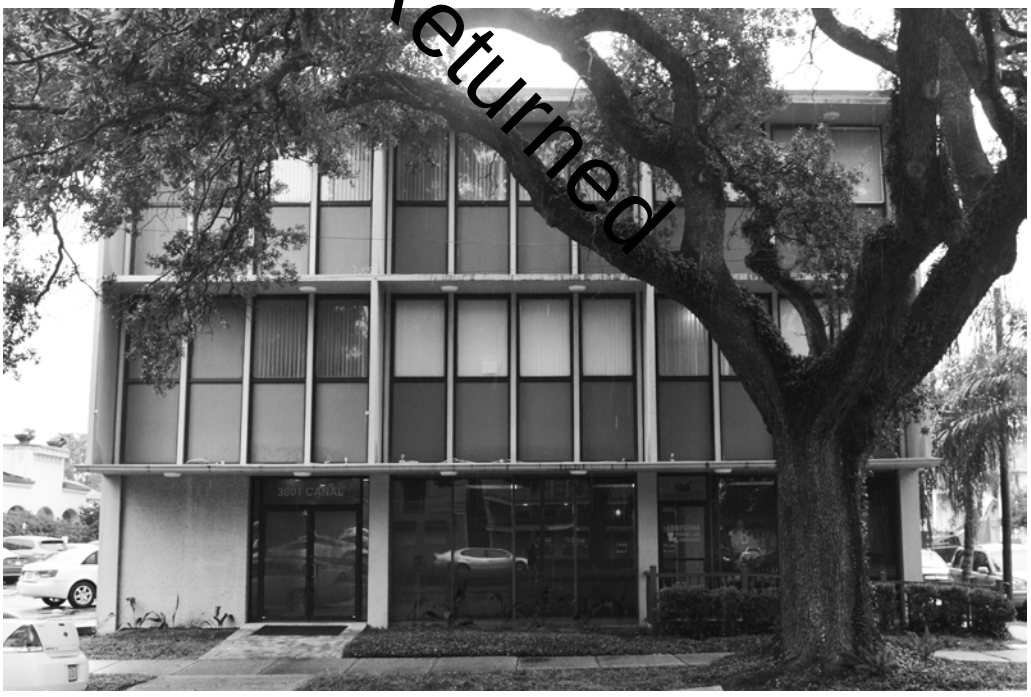
Above: Murray Henderson Elementary (1957) by Warren J. Nolan.
Below: Union Savings & Loan (1958) by August Perez & Associates.

Above: Caribe Building (1958) by Curtis & Davis.
Below: American Auto Association (1958).

Above: YMCA (1960) by Roessle & Von Osthoff.
Below: First National Life Insurance Co. (1960) by Mathes Bergman & Associates

Above: The Plaza Building (1960).
Below: Schoemann Gomes & Ducote Lawyers (1961).

Above: Medical Dental Building (1961) by Philip H. Roach, Jr.
Below: Schwegmann's (1964) by Edward Tsoi.



Returned

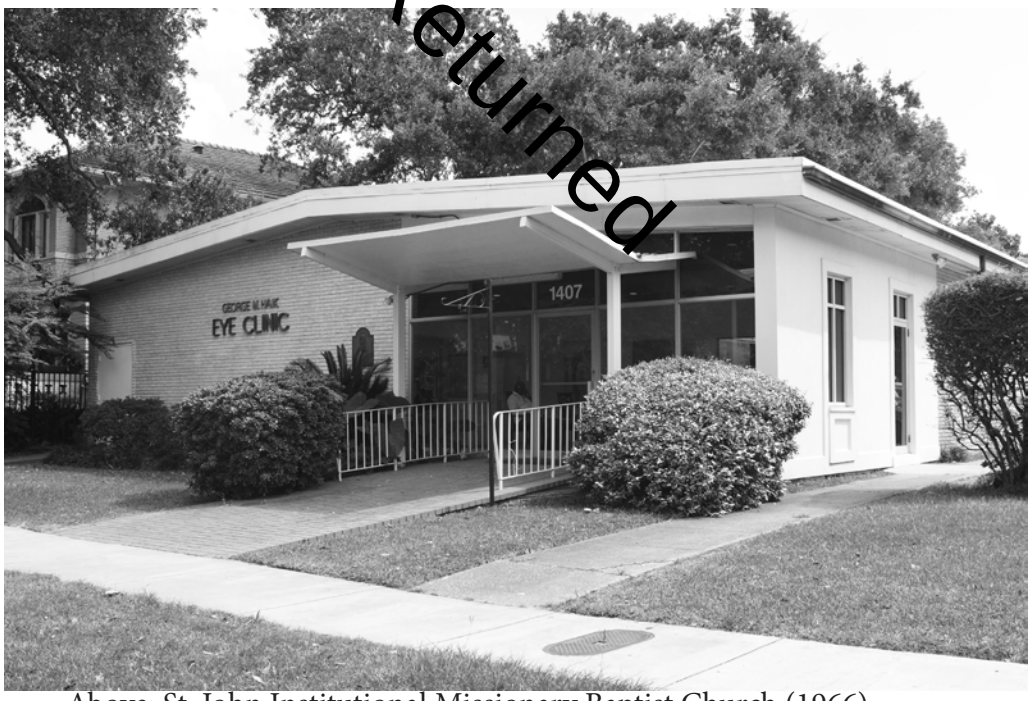
Above: Zanes Building (1964).
Below: Schoen Life Insurance Co. (1964).

Above: Motel Conchetta (1964) by Edward B. Silverstein & Associates.
Below: Franklin Medical Center (1964).

Above: Alldredge & Riordan Physical Therapy Clinic (1964) by Charles R. Colbert.
Below: Jewish Community Center (1965) by Curtis & Davis.

Above: Associated General Contractors of America Inc. (1966).
Below: General Motors Training Center (1966).

Above: Goodrich B. F. Co. (1966).
Below: Administration Building at UNO (1966) by Henry G. Grimball.

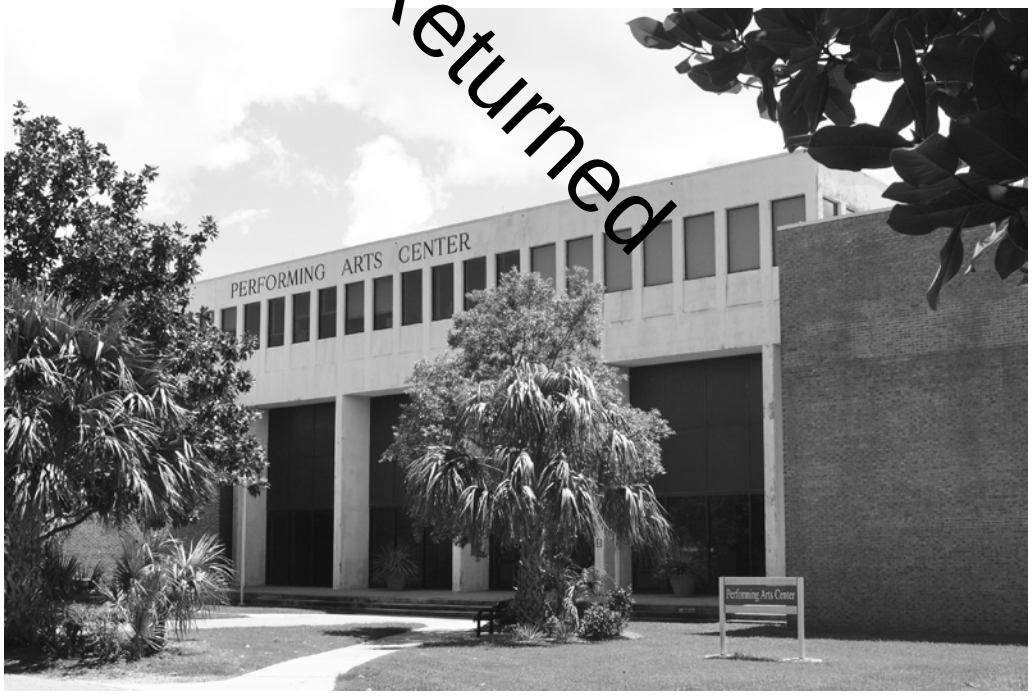


Above: St. John Institutional Missionary Baptist Church (1966).
Below: Nix Jas T Medical Building (1966).

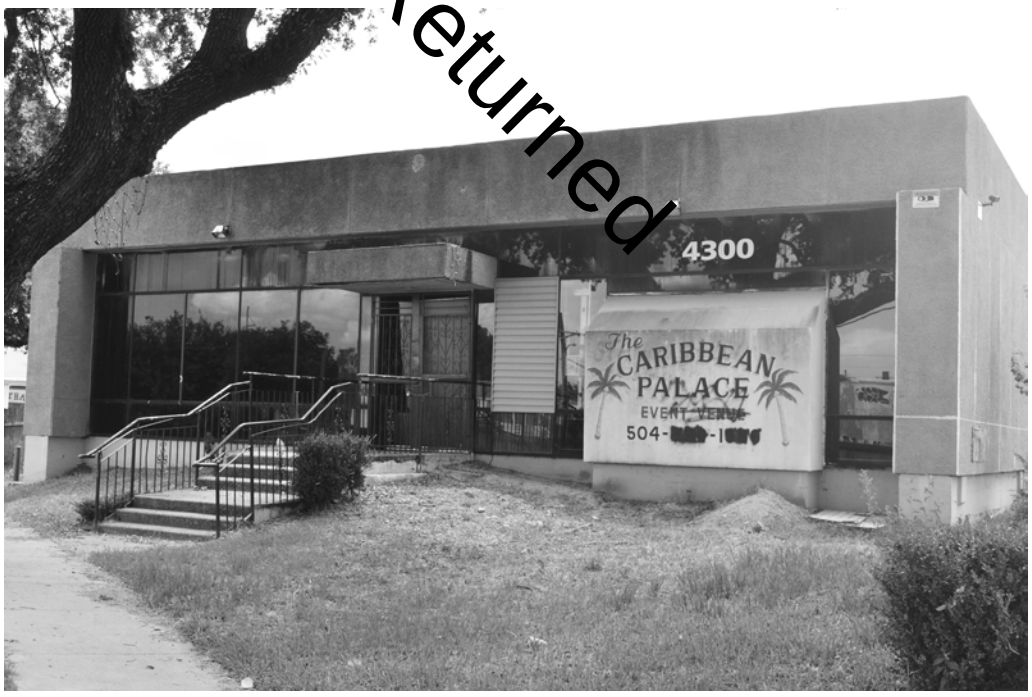
Above: William J. Fischer Elementary School (1967).
Below: Magnolia Acceptance Corp of Baronne Inc. (1968).

Above: Health & Physical Education Building at UNO (1968) by Richard C. Mouledous.
Below: Roger & Associates, LLC (1969).

Above: Beinville Hall at UNO (1969) by Henry G. Grimball & Anthony I. Lauto.
Below: Holiday Inn (1968).



Above: City Fire Department (1971).
Below: Drama, Arts & Music Building (1971) by Curtis & Davis.



Above: The Plauche Building (1972).
Below: Bank of New Orleans Trust Co. (1973).

Above: Joseph Mary Residence for the Elderly (1974).
Below: Lakefront Arena (1983) by Curtis & Davis.

Photo credit for all of the above images goes to Wendy Cargile.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	COVER DOCUMENTATION
Multiple Name:	Non-Residential Mid-Century Modern Architecture in New Orleans MPS
State & County:	,

Date Received: 9/26/2018

Date of 45th Day: 11/13/2018

Reference number: MC100003076

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	__ National	__ Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
__ Other	__ TCP	__ Less than 50 years
	__ CLG	

_____ Accept ___X___ Return _____ Reject **11/13/2018** Date

Abstract/Summary Comments:

This Multiple Property Documentation Form is being returned for clarification and elaboration, including better definitions, of the terminology used to categorize buildings. The document is inconsistent in the use of stylistic and other terms. In other instances, it is not clear if an architectural style is referred to, or a broad characterization of a period. While there is often no consensus in the application of stylistic terminology for mid-century modern buildings in the preservation community, there should be more internal consistency in the use of terms as styles and categories in this document.

Here are some examples. This is not a comprehensive list:

Section E, page 15, second paragraph: "Louisiana, like most of the country, did not get into the Modern or International Styles until after World War II." Synonymous terms?

Section E, page 17, first paragraph, line 4: "...Modernism never really built itself back up again." Not clear how Modernism is a doctrine, or even a coherent theory in that sense.

Same page and paragraph, lines 5-6: "There are a few examples of Modern architecture through the 1970s in New Orleans, but the growing irritation of architects with the style eventually caused it to die out." Modern architecture capitalized and called a style. In addition, the changes in the economy, etc., as established by Leland Roth, are more persuasive as a cause for change than the discontent felt by most architects.

Same page, fourth paragraph, line 2: Reference to "sub-styles of Modernism." Which are? There should be a section explaining this early in the document, especially as the term is also used in bullet point registration requirements, e.g. Section F, page 35.

Section E, page 20 under heading: Here again, "sub-styles of the Modern Movement." New Formalism and Neo-Expressionism, along with Modern Movement, are referenced as styles in the document, along with International Style and, as precursors, Art Deco and Moderne. Brutalism is not?

Same page, last paragraph, line 6: Reference to "International/Modern Style." One and the same?

Section E, page 21, last paragraph: "Modern Style." In other instances, watch capitalization, as in the second paragraph of the same page, line 3: "Modern materials."

In terms of substantive textual comments:

My (1979) edition of Roth on page 310 talks about the early 1960s as when a few architects began to effect a shift toward a more complex, inclusive architecture, one that tended to view neighboring buildings more sympathetically...." This is not necessarily the same as the New Formalism Style discussed (E-8). It may be that the examples such as St. Mary's Academy, a 1968 building (called International Style in the Significant Properties list), illustrates more of an ambiguity in local architecture and the modern movement.

For example, (Section F, page 36, last paragraph): I would suggest that the use of brick might not have been primarily, or solely, economic. Was not the traditional appeal of this material, particularly with institutional buildings, an important factor? The use of brick in terms of nationally important examples of mid-century modern begins as early as 1946 with Alvar Aalto's Baker House at MIT. Baker House was responding to its local environment. How much this was done by New Orleans architects in a creative sense is, perhaps, worth noting as a response to what the MPDF refers to "the rigidity of the International Style." The example of St. Mary's Academy cited above seems to suggest this.

This example seems pertinent given the emphasis on non-traditional materials in evaluating the architectural significance of this period.

The above observations are made to help answer questions raised by the Property Registration Requirements for the different property types that states buildings "should be evaluated for their architectural integrity, distinction, innovation in engineering, and how much they represent Modern ideals and designs."

Recommendation/ Criteria

Reviewer Roger Reed Discipline Historian

Telephone (202)354-2278 Date 11/13/18

DOCUMENTATION: see attached comments: No see attached SLR: No

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

BILLY NUNGESSER
LIEUTENANT GOVERNOR

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

RICHARD H. HARTLEY
DEPUTY SECRETARY

KRISTIN P. SANDERS
ASSISTANT SECRETARY

DATE: December 13, 2018

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

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

RE: Resubmittal of Non-residential Mid-Century Modern Architecture of New Orleans, 1935-75 Multiple Property Submission, Orleans Parish, LA

Roger,

The enclosed disks contain the true and correct copy of the National Register Documentation for the Non-residential Mid-Century Modern Architecture of New Orleans, 1935-75 Multiple Property Submission to be placed in the National Register of Historic Places. Should you have any questions, please contact me at 225-219-4595, or jrichardson@crt.la.gov.

Thanks,

Jessica

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

Comments:
_____ Please ensure that this nomination receives substantive review
__X__ This property has been certified under 36 CFR 67
_____ The enclosed owner(s) objection(s) do_____ do not_____ constitute a majority of property owners. (Publicly owned property)
_____ Other: