

SAMUEL WILSON, JR.:
A CONTRIBUTION TO THE PRESERVATION OF ARCHITECTURE
IN NEW ORLEANS AND THE GULF SOUTH

by

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(ABSTRACT)

The uniqueness of Samuel Wilson, Jr.'s (born 1911) career is studied in terms of practicing architect, scholar, and civic leader. The author was motivated by the void in architectural literature about the people who have saved our architectural heritage.

The introduction explains the purpose of the dissertation -- to determine, analyse, and interpret Wilson's contributions, beginning in 1934. The search began with oral histories taken from Wilson and some of his peers. Archival research was conducted in the Tulane University Library and The Historic New Orleans Collection.

Chapter 1 gives biographical information on Wilson, and background on New Orleans and the Vieux Carré (French Quarter) in the 1920s when Wilson entered Tulane University (1927). Nathaniel Cortlandt Curtis [Sr.], Moise Goldstein, and Richard Koch, the trio of architects who influenced Wilson, are introduced.

Chapter 2 is devoted to the experiences that moved Wilson

in the direction of historic buildings, the Historic American Buildings Survey (1934) and a scholarship to Europe (1938).

Chapter 3 presents Wilson's mentor, Richard Koch, a pioneer in adaptive reuse and new design in an historic environment. Wilson carried his mentor's concepts further and into the realm of scholarly pursuit. Along with publishing and teaching, Wilson was a driving force in the institutionalization of preservation in New Orleans. His election as founding president of Louisiana Landmarks Society (1950) is the beginning of his leadership role for the next twenty years.

Chapter 4 deals with Wilson's projects in the post World War II era of new construction in the Vieux Carré and central city, and how he guided change by the use of historicism.

Chapter 5 discusses, through Wilson's projects, the critical preservation issues of the 1950s and 1960s. It was an era of problem solving without precedent guidelines.

Chapter 6 summarizes Wilson's contributions from his field accomplishments and the creation of a new body of knowledge to his activities in national preservation policy.

The appendixes form a catalog of Wilson's work: historic projects; literary works; drawings; TV programs, audio and audio-visual recordings; honors and awards; translation of a specification for a colonial horse-and-wind mill; and four walking tours. There are 154 illustrations.

PREFACE

I met Samuel Wilson, Jr. in 1961 when I was a student in his Louisiana Architecture class at Tulane University, and the following year, I worked with him on the book The St. Louis Cemeteries of New Orleans. For more than twenty years I have been a Wilson observer -- clipping newspaper articles about him, looking at his architecture, attending his lectures, reading his books.

In 1984 I renewed my friendship with Mr. Wilson when I did research in my master's program at the University of New Orleans (UNO) (School of Urban and Regional Studies, now College of Urban and Public Affairs) to develop a way to use video in teaching urban studies. My research was based on the need to upgrade oral history with new technology. I wanted to bring into the classroom, not just for students now but for students many years from now, a personality who had made outstanding contributions to the architecture of New Orleans and environs. This person needed to be an experienced speaker and one who hopefully would not be intimidated by the equipment. Mr. Wilson had all the qualifications to make the project a success, and I approached him to join me in this research. He accepted with pioneer enthusiasm.

The end product of this project was a 30-minute documentary in which Mr. Wilson told the story of the preservation movement in New Orleans as he saw it through his career. The program was supported by guest speakers and visuals of Wilson's work and related historic materials. Samuel Wilson, Jr. Dean of Architectural Preservation in New Orleans, was broadcast on WLAE-TV, 27 February 1986.

This project suggested to me that a deeper level of inquiry should be made into the career of Samuel Wilson, Jr., and I proposed to my master's program adviser, Jane S. Brooks, a survey of Mr. Wilson's new architecture as well as his work on historic buildings. The proposal was approved, and again Mr. Wilson agreed to join the project.

This survey covered the years from 1927, the year Mr. Wilson entered his architectural training at Tulane University, through 1985. During the course of reconstructing his projects, other facets of his career gained importance -- literary work, drawings, TV programs, audio and audio-visual recordings, and his role as a community leader. These aspects were added to the survey.

Another opportunity to work with Mr. Wilson came my way when I was asked to script The St. Louis Cemeteries of New Orleans into a 30-minute video production for WLAE. Mr.

Wilson was the host-narrator, and I designed the program as a walking tour since the "walking tour" was one of his important teaching methods. A Walking Tour of St. Louis Cemeteries 1 and 2 of New Orleans was broadcast 31 October 1986 and replayed several times.

These research projects clearly indicated to me that Mr. Wilson's involvement and knowledge of many facets of historic architecture were extraordinary, and he was a significant figure in the development of the New Orleans, Gulf South, and national preservation movement. He merited deeper and more rigorous research.

Abbye A. Gorin
Metairie, Louisiana
November 1989

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To _____ Dean of the School of Architecture, Tulane University, for his help and interest in this project which motivated him to nominate Wilson for an honorary doctorate degree from Tulane; and for allowing me to read _____ unpublished research on the history of the Tulane School of Architecture.

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To friends for their invaluable help at Louisiana
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Louisiana State Museum --
-- Historic District Landmarks Commission --
; The Historic New Orleans Collection --

Tulane University --

--

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To my committee for their contribution to the
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important aspect of my doctoral studies.

To my husband, for a special
partnership (in its forty-second year) that we have built on
the philosophy that learning is a lifetime job.

And to for his help beyond
the call of duty, I dedicate this dissertation.

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LIST OF ABBREVIATIONS

AIA	American Institute of Architects
CBD	Central Business District
CIAM	Congres Internationaux d'Architecture Moderne
CN	Commission Number
FAIA	Fellow, American Institute Of Architects
HABS	Historic American Buildings Survey
LSU	Louisiana State University
MARI	Middle American Research Institute
MIT	Massachusetts Institute of Technology
NASA	National Aeronautics and Space Administration
NOMA	New Orleans Museum of Art
PRC	Preservation Resource Center
SAH	Society of Architectural Historians
SEAA	Southeastern Architectural Archive
SOC	Save Our Cemeteries
THNOC	The Historic New Orleans Collection
UNO	University of New Orleans
WPA	Works Progress Administration

INTRODUCTION

"Anyone desiring to study America's historic buildings can find an immense quantity of books on the subject, but this literature includes very little material on the history of the people who have saved these buildings for posterity" (Hosmer 1965:21).

Purpose

This is a critical biographical discourse about the contributions of Samuel Wilson, Jr. to the preservation of American historic architecture (Fig. 1). Wilson, a practicing architect, scholar, and civic leader, has helped to institutionalize historic preservation in New Orleans, and he led the New Orleans family of preservationists through the critical years of the 1950s and 1960s. He has directly and indirectly influenced not only local, but regional and national historic preservation policy.

The purpose of this research is to determine, analyse, and interpret Wilson's contributions to historic preservation in New Orleans and the Gulf South and to demonstrate his influences on the movement within the context of an extraordinary architectural and social phenomenon that occurred in his lifetime in his home town. This dissertation fills a void in the New Orleans architectural literature about one of the city's most influential architects.

Wilson's Significance

Samuel Wilson, Jr., F.A.I.A. (Fellow, American Institute of Architects) was born in 1911 in New Orleans, Louisiana where he was also raised and educated. He entered the professional practice of architecture when architectural history and historic preservation were young fields in the United States.

In 1985 Wilson celebrated his golden anniversary of being licensed in the professional practice of architecture in Louisiana (followed by licenses in Alabama, Florida, Mississippi, North Carolina, and Texas). Also in that year, he celebrated his golden anniversary of publishing. Now in his seventy-eighth year, Wilson is still a practicing architect. After the disastrous fire on 11 May 1988 in the Cabildo (1), an American architectural treasure on Jackson Square in the heart of the Vieux Carré or old French Quarter of the city (2) (Fig. 2), Wilson was selected over eleven other architects by the Louisiana Architect Selection Board to lead the restoration of the building. The Cabildo is an important example of late eighteenth century local colonial architecture (erected 1795-1799). It was in this building that Louisiana was transferred from France to the United States (1803) (3).

Sam Wilson is the last of a few local architects who not only recognized the architectural and cultural value of New Orleans old buildings when they were on the brink of extinction and fought to save them, but he also created a philosophy and devised technical methods to give buildings a new life and a new use. Wilson has also fostered the cause of historic preservation in his new designs that allude to history. His unusually wide range of architectural accomplishments, beginning in 1934, illustrate the variations on the meaning of historic preservation (4).

"Tout Ensemble"

Wilson's entire career has been guided by the philosophy of the "tout ensemble." Although the "tout ensemble" is synonymous with the Vieux Carré, it means the character of an historic neighborhood, not just one building or a cluster of buildings, but the intergration of buildings and their environments -- color, texture, details, vistas. It means the height of buildings, the width of streets, the size of blocks, and open spaces. It is the harmony of building façades.

The term "tout ensemble" was used in the 1941 Louisiana Supreme Court case, the City of New Orleans v. Pergament. The court defined "tout ensemble" to mean "all" buildings

including those not themselves of historic or architectural importance. In reality, the "tout ensemble" was a local philosophy developed in the early part of the twentieth century and passed on to Wilson by the trio of architectural minds who inspired, trained, and employed him -- Nathaniel Cortlandt Curtis [Sr.], Moise H. Goldstein, and Richard Koch. ✓ Wilson has been the custodian of this philosophical legacy for over fifty years.

Architectural Student In Transition

A significant factor in Wilson's involvement in the preservation movement is his time, when he entered his architectural training in 1927, and his place, New Orleans. In 1927, the model for teaching architecture in the United States was the French Ecole des Beaux-Arts method based on the formal classical language of architecture. In the School of Architecture at Tulane University where Wilson trained, students were also introduced to a competing point of view, such as the work of modernists Paul Phillipe Cret, Bertram Grosvenor Goodhue, and Eliel Saarinen. Wilson was a student in transition. He graduated in architecture from Tulane in 1931; Tulane's first graduating class to be schooled in the ✓ philosophy of the Modern movement was the class of 1940. The trend setters of contemporary design in the International Exhibition of Modern Architecture at the Museum of Modern Art

in 1932 were Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Walter Gropius and J.J.P. Oud.

From the time he was a youngster, Wilson had an interest in history, and as an architectural student, the historical nature of classical forms attracted his attention. But he was also attracted to the new work of the Modernists. Wilson made his two tastes in architecture, the old and the new, work in private practice in an historic city, New Orleans -- one of the pockets in the United States where the American historic preservation movement took hold. He helped to make New Orleans a center of preservation influence.

It is the interpretation of the relationship, the crossing point, between time and place, that leads to an understanding of Wilson's contribution to historic preservation in his locale. In a wider context, the career of Samuel Wilson, Jr. forms a segment in the history of the nation's historic preservation movement.

Beginnings Of The Preservation Movement In New Orleans

Every year thousands of visitors from all over the U.S. and the world come to see the Vieux Carré. It is the largest historic urban district in the country -- approximately 100 squares or nearly 260 acres facing the Mississippi River. It ✓

is the core from which grew the modern port city of New Orleans. A city with a population of over a half million people (a metropolitan population of about 1.3 million) (Fig. 3).

The Vieux Carré is not an outdoor museum in the sense of Williamsburg, a reconstruction of some "Golden Age," but a living, working, dynamic community. It is part residential, partly commercial, and largely responsible for the strength of a second major industry in the city's economy -- tourism.

The Vieux Carré is not a pristine neighborhood. The oldest surviving historic architecture was largely built in the first half of the nineteenth century. Stylistically it is a home-bred mixture, Creole, with dominant French influences. During the colonial period (first French, then Spanish) the architects were French, or French in the service of Spain. There is also a variety of later styles and modern architecture too. The streetscape can be interpreted as a dialogue between many generations. The Vieux Carré is a continuing process or evolution of forms that has established a definite sense of place.

Contributing to the personality and the spirit of the Vieux Carré are the residents, who today range from exclusively wealthy to transient street people, and the

sounds that come from the calliope on a tourist river boat, street musicians, and Bourbon Street jazz haunts. The activities inside these old public buildings in this historic setting, whether the building is used as a hotel, restaurant, second-hand book store, or bar, gives one a psychological link with the past. The Vieux Carré belongs to the world pool of cultural heritage. It is fragile -- subject to fires, hurricanes, traffic vibrations, and accidents. It is a non-renewal and an irreplaceable cultural resource.

Around the turn-of-the-century the Vieux Carré, in its heyday an elegant city of Creoles, was a slum. The uphill battle to save the architectural heritage of the old Quarter began with scattered efforts of a few concerned citizens. The Louisiana Chapter of the American Institute of Architects (AIA), which had its headquarters in New Orleans, took action in 1915 by enlisting public support to catalog all the remaining historic buildings, and they asked to be warned whenever one of these structures was in danger (Hosmer 1965:205). Members of the Chapter were also active in urging owners of damaged buildings to make repairs in a manner consistent with the style (Curtis [Sr.] 1916b:220). Through the influence of the Chapter, the old French Opera House was purchased by philanthropist William Ratcliffe Irby (1860-1926) in 1918 and donated to the Tulane Educational Fund with provision for the repair and renovation of the

structure (5).

By the 1920s the push for legal protection of the Vieux Carré began, but it was not until 1936 that the Vieux Carré was established by a state constitutional amendment as an historic district. The Vieux Carré became the second historic district in the United States (Charleston, South Carolina being the first in 1931). In 1937, the Vieux Carré Commission, an agency to protect the Quarter's historic structures, was created by an ordinance passed by the New Orleans Commission Council. The interest in the old Creole buildings that emerged in the 1920s and continued into the thirties was a component in a much larger national scope of interest in history.

Many difficult battles followed these grass-roots beginnings of the preservation movement in New Orleans. The leading local architectural team who helped to develop historic preservation into a specialized field of professional practice consisted of Richard Koch and Samuel Wilson, Jr. Koch began in the 1920s to remodel old buildings for modern living and to pioneer design relationships between the old and new architecture in the Vieux Carré. The Great Depression brought Koch and Wilson together -- an architectural relationship that lasted over thirty years, until Koch's death in 1971.

Sam Wilson is a tall man, and he stands above the crowd in many ways. Behind his quiet and unassuming facade is a complex man. One of his life-long traits is his inquiring mind. He is a man of intense scholarship, willing to share information, extremely practical, and refreshingly honest. He belongs to a generation of architects who perceived architecture as history and preservation as a science with its own set of ethical and moral values. The many facets of his design talents -- architecture, landscape, interiors, urban designs, architectural history, writing, teaching -- would now be regarded as different fields.

Wilson has focused his career on small, intricate projects that required a great deal of historical knowledge. ✓ This is his forte, which in retrospect, grew out of depression days when remodeling old buildings helped to make a living. He has never practiced high-tech architecture. The slide-rule and typewriter were never among the tools of his trade, and certainly not the computer now. ✓ The largest designs in Wilson's catalog are the Royal Orleans and Royal Sonesta Hotels, and then he and his partner, Richard Koch, were associate historic architects and were responsible for the façade, public spaces, pool deck, and other historical related designs. Wilson is conservative. He has a down-home mannerism about him, and with his architectural credentials,

people who shared his interests listened to him and worked with him to make the general public aware of the architectural treasures of their city. The world of architecture has been Wilson's life-time vocation and avocation.

This dissertation encapsulates an incredible chapter of American architectural and social history through the career of Samuel Wilson, Jr., from 1934 to the present. As Wilson has created a new body of knowledge about the architectural past of New Orleans and the Gulf South, this research creates new material about an architect who saved many historic buildings for posterity.

Objectives

The objectives of this dissertation are 1) to determine Wilson's intellectual lineage and the social factors that came together early in his career to spark an interest in historic architecture; 2) to explain Wilson's philosophies and principles concerning new architecture in an historic district and the rehabilitation of historic buildings for a new use; and 3) to assess the value of his contributions to date in light of the three realms that have defined his professional career -- practicing architect, scholar, and civic leader.

Conceptual Framework Of The Dissertation

The author has studied Wilson's career and designed this dissertation as she has perceived Henri Focillon's (Fr. 1881-1943) ideas about the life of forms (The Life Of Forms In Art, translation of Vie des Formes, 1934).

Focillon, a contemporary of Wilson's, was an art and architectural historian. Both men, each in his own way, has dealt with the interaction and relationships of forms within the context of a greater meaning of the whole. Focillon and Wilson were both working in a new zeitgeist, or a new spirit of their time.

Focillon addressed form in terms of a continuous and unending life. Even though forms may die, they are reborn and live on again in other forms. A form that may seem to die can return at a later time but never quite identical to the original model. Forms separate and new forms are born to have a life all their own. Forms have different meanings in different times and civilizations. Wilson's new designs that are rooted in historic forms seem to grow out of the Focillon concept. His manipulation of old forms in their historic scale and proportions is Focillon's rebirthing process. The world of forms for Focillon occurred in space, matter, mind, and time. It is in these four fields that Wilson has worked

to preserve historic architectural forms of New Orleans and the Gulf South (6).

In Wilson's historic architectural work, his broad view of the historic composition of buildings relies heavily on documentation -- textual, graphic, what is recorded in the fabric of a building, as well as his knowledge of the times. His judgements are based on a synthesis of information. This discourse is a study in the unfolding of a career within the context of a national movement. It too is a synthesis of information from a variety of sources which creates a new body of information.

Methods And Sources

Wilson selected from the Koch and Wilson Architects commission book those historic architectural projects (historic properties and new designs based on historic forms) in which he played a major role. Without Wilson's help, this task would have been impossible because the commission book is scant, and there are no indicators as to which projects he had had a major role.

In almost every case, the original project file was available, and it was systematically examined by Wilson and the author using a questionnaire to identify the commission

number (CN); date; client name; name of historic property; address; work performed. This phase of the research developed into a catalog of Wilson's historic architecture.

Many audio-taped interviews were conducted with Wilson. The interviews concerned such topics as his principles, philosophies, research methods, and some of the technological changes that have influenced his rehabilitation projects such as air conditioning, elevators, swimming pools, and new materials.

The Tulane University Library, which has outstanding collections in both architectural and New Orleans history, and The Historic New Orleans Collection (THNOC) were the principal archives used in this study. The body of literature produced in the first part of the twentieth century that Wilson might have read was examined as well as some of Wilson's favorite early Louisiana sources such as Le Page Du Pratz's History of Louisiana (1785), Benjamin Moore Norman's New Orleans and Environs (1845), and Theodore Clapp's Autobiographical Sketches and Recollections (1858). Wilson's library -- files, photographic collection, and books -- held the answers to many research details.

Audio-taped oral histories were taken from some of Wilson's peers, such as Mary Meek Morrison and Angela Gregory

of New Orleans and Charles E. Peterson of Philadelphia. This group of people had excellent recall about the early days of the preservation movement, and they all, Wilson included, have a remarkable sense of history. They have all saved an incredible amount of cultural material -- journals and diaries, correspondence, newspaper clippings, photographs, programs and brochures, drawings, and unpublished manuscripts. Peterson and Wilson have built substantial libraries. Wilson's collection includes Koch's books. Each has saved what must have seemed to others of the times simply trash -- now important evidence to reconstruct the past. Each from his or her own perspective has keen insight into the understanding of the players and the forces that caused events to happen. These people were part of the intellect that comprised the backbone of a spirit that grew into a movement and developed into an institution.

Interviews, audio-tape recorded, and correspondence were conducted with other architects, such as Nathaniel Cortlandt Curtis [Jr.], George M. Leake, and Frank W. Masson ✓ of New Orleans, and Arch R. Winter of Mobile, Alabama; scholars, such as Jesse Poesch of New Orleans and W. Brown Morton III of Fredericksburg, Virginia, to learn about Wilson from various points of view. Scholars versed in New Orleans ethnic history, such as Charles Reinecke, were consulted to supplement the literature concerning the social milieu that

surrounded Wilson in his formative years. All of the audio-tapes made for this research are in possession of the author.

Design Of The Dissertation

This dissertation has been divided into six parts. Chapter 1, The Tulane Atelier, gives biographical information about Wilson. The city of New Orleans, and more specifically the Vieux Carré, were put into perspective around the time young Wilson began his architectural training. The architectural education philosophy at Tulane University, where Wilson trained, was traced, and the trio of influencing architect role models -- Curtis [Sr.], Goldstein, and Koch -- are introduced.

Still in his formative years, Chapter 2, HABS And AIA Scholarship To Europe, 1930s were the two most important experiences that diverted Wilson's attention from modernism to historic architecture. It was the time of the Historic American Building Survey (HABS) that Wilson began his long-time association with Richard Koch. Both the HABS and European experiences occurred at significant times on the historic landscape. The HABS is associated with the Great Depression, and travel and study abroad occurred on the eve of World War II.

Richard Koch is identified as Wilson's mentor in Chapter 3, Highlights, 1940s And 1950s. The chain of events are explained that led Wilson to a group of Benjamin H. B. Latrobe (1764-1820) (7) papers and drawings which resulted in his major publication on Latrobe and his marriage to the famous architect's great-great- granddaughter, Ellen Elizabeth Latrobe. This is a period of growth and maturity; ✓ Wilson became a university teacher, civic leader, partner in the firm of Richard Koch and Samuel Wilson, Jr., and fellow in the AIA.

New Architecture: Bringing Order To Inevitable Change.

1960s, Chapter 4, focuses on Wilson's use of historicism in his new architecture as a viable design solution to the management of "change" in an historic setting. Post World War II prosperity combined with opportunities that came to the Koch and Wilson office gave Wilson the chance to create new designs based on his highly developed vocabulary of historic forms, plus his historic background of many buildings in New Orleans and environs. The two most luxurious hotels in the Vieux Carré, the Royal Orleans and Royal Sonesta, are the Koch and Wilson design team's models of how to manage change in an historic district in an orderly and sensitive manner.

Chapter 5, Historic Preservation In New Orleans In The Coming Of The Space Age has put the state of historic preservation in New Orleans (late 1950s and 1960s) into perspective with the parallel state of aerospace research at the National Aeronautics and Space Administration (NASA) Michoud Space Center a few miles from the Vieux Carré. Critical preservation issues of the 1950s and 1960s, issues without precedent guidelines, such as demolition, adaptive reuse, and the restoration of a national treasure, are brought to the foreground through Wilson's projects.

Conclusion: Wilson's Contribution, Chapter 6, is an assessment of Wilson's contribution to the historic preservation movement, locally, regionally, and nationally, in terms of the three realms in which he has carried out his career simultaneously -- practicing architect, scholar, and civic leader. Wilson is portrayed as a leading participant in an American architectural and social phenomenon.

The appendixes comprise a catalog of Wilson's work: A, Historic Architectural Projects; B, Literary Work (in addition to Wilson's publications are his unpublished research, lectures, letters to the editor, forewords, introductions, and essays in little obscure publications); C, Drawings; D, TV Programs, Audio And Audio-visual Recordings; E, Honors And Awards.

Appendix F is Wilson's translation of Adrien de Pauger's specification for his design of a horse-and-wind mill on the levee, 1724. This has been included to hopefully inspire a student to make a model and/or a conjectural drawing of the old mill which appears in figure 4, "Perspective View Of New Orleans, 1726," by Jean Pierre Lassus. (Two of Wilson's important resources for his restoration, reconstruction, or replication, projects and conjectural drawings are surviving specifications and graphic arts.)

Appendix G contains four of Wilson's walking tours. They not only contain a great deal of historic information, but these tours establish a base line description of the streetscape in four important historic areas of the city in the 1960s -- the Vieux Carré, the Garden District, the Lower Garden District, and the Bayou St. John area.

Uses For The Dissertation

This research is a teaching-learning package, and it can be incorporated into an existing course in architectural history, American city planning, or historic preservation. It can be of service to curriculum decision makers and students searching for direction. The dissertation can also

serve as a model for the study of other personalities who have made outstanding contributions to the American preservation movement.

Further Research

Comparative analysis studies between Wilson's career and preservation architects in other regions would add to a deeper understanding of the changing philosophies of the American movement. A comparison between Wilson and his counterparts in other countries -- Europe, South America, and/or the Orient -- would contribute toward a world understanding of the state of historic preservation in the pre and post World War II years.

Long term monitoring and assessing of the effects of Wilson's technical interventions would make a contribution to present day preservation technology.

Endnotes

1. The Spanish separated city administration from the general administration of the colony and created a Cabildo or city council in New Orleans. From the time of the designing and laying out of New Orleans, the land occupied by the Cabildo was reserved for government uses, essentially of a local nature. Hence, the name of the building was taken from the local governing body or Cabildo. The colony of Louisiana was never governed from the Cabildo or this site. (Cangelosi, Jr. and Krotzer, Jr. 1988).

2. The plan of the Vieux Carré (Old Square), the old French colonial town, was designed in French military engineering tradition by Pierre Lebond de la Tour, engineer in chief of Louisiana, and laid out by Adrien de Pauger, his assistant, in 1721.

3. The three flags that have flown over New Orleans are French, Spanish, and U.S. The historic periods of the city are divided as follows:

Colonial Period, 1718-1803

French, 1718-1768

Spanish, 1768-1803

Spain retroceded Louisiana to France, 30 November 1803; three weeks later, 20 December, France transferred the territory to the U.S.

Transitional Years, 1803-1835

Commercial Development, 1835-1850

Antebellum Period, 1850-1862

Civil War and Reconstruction, to 1900

The Twentieth Century

(Wilson 1968b:9-19)

For an illustrated architectural inventory of six historic sectors of the city see New Orleans Architecture, seven volumes published by Pelican Publishing Co., Gretna, Louisiana, 1971-1989 (Volume III: The Cemeteries concerns only historic cemeteries of the city). For Wilson's contribution to this series see Appendix B, Literary Works 1971, 1972a, 1974d, 1974e, 1979c (book review), 1989a and Chapter 6, New Orleans Architectural Series.

Other historical references are History of Louisiana, four volumes, by Charles Gayarre (1885); A History of Louisiana, four volumes, by Alcee Fortier (1904); Louisiana Historical Quarterly and Louisiana History.

4. From "A Guide to Historic Preservation" prepared by the AIA Committee on Historic Resources 1979:

"Preservation" has become a generic term that includes specific types of work undertaken by professionals with the requisite specialized experience and training. These include:

Preservation is the process, including maintenance, of treating an existing building to arrest or slow future deterioration, stabilize the structure, and provide structural safety without changing or adversely affecting the fabric or appearance of the structure.

Restoration often prefaced by "historical" or "architectural," involves the careful and meticulous return of a building, usually on its original site, to its appearance at a particular period of time by removal of later work or replacement of missing earlier work.

Reconstruction differs from restoration in that a replica of a building or facility that no longer exists is recreated on its original site, based on archaeological, historical, documentary, and physical evidence. Both modern construction techniques and traditional methods may be used in a reconstruction project.

Reconstitution is involved when a structure can be saved only by piece-by-piece reassembly either in situ or on a new site. Reconstitution in situ generally replaces buildings damaged by disasters such as war, earthquake, or flood where most of the constituent parts remain. Disassembly, relocation and reassembly at a new site is more prevalent due to changes in land use and redevelopment programs.

Rehabilitation, a term often used interchangeably with renovation, involves modification or change to an existing building. Rehabilitation extends the useful life or utility of the building through repairs or alterations, sometimes major, with the features of the building that contribute to its architectural, cultural, or historical character preserved.

Recycling is a new term for preservationists. Present usage implies adaptive reuse or new functions for older structures that would otherwise be demolished. Recycling usually involves extensive restoration or rehabilitation, both inside and outside.

(Skarmeas 1983:106-107)

5. William Ratcliffe Irby was a manufacturer, banker, and philanthropist. In addition to the French Opera house, he also donated to Tulane Banque de la Louisiane (417 Royal Street, now Brennan's Restaurant). To the state, he donated Dowlin house, reconstructed in 1936 and now called Jackson

House, and an old house known as the Calabozo since it was built on the site of the old prison -- both buildings are now part of the Cabildo complex. Irby also gave to the state the lower Pontalba Building, and he provided \$15,000 for the translation and cataloging of colonial French and Spanish records of Louisiana. He restored his own residence, the Seignouret House (520 Royal Street, now WDSU-TV). Wilson has worked on the Banque de la Louisiane, the Seignouret House, co-authored Baroness Pontalba's Buildings (1964), and both lower and upper Pontalba Buildings are among the projects of Koch and Wilson Architects.

6. Henri Focillon's life was disrupted by Nazi aggression in Europe, and he immigrated to the U.S. during the depression days of the early 1930s. His new academic home was Yale University; he founded the Art History Department there in the 1940s.

Focillon's life of form was selected as the abstract tool to build the framework and the design of the dissertation because it was a broad concept, unrestricted by any cultural boundaries or historical time. Focillon worked out his ideas in a period when art historians were concerned with art and architectural "forms and shapes" as opposed to classifications and labels of their earlier counterparts. Focillon explained architecture in terms of time (historical landscape or site), plan, structure, aesthetics. He argued against subjective and psychological interpretations.

7. Wilson saw first hand in the Vieux Carré the genius of a Latrobe design, the Louisiana State Bank on the corner of Royal and Conti Streets. He was attracted to Latrobe's use and control of classical forms, the simplicity and flow of his shapes, and the harmony between his exterior and interior schemes. Latrobe's advanced thinking in engineering, as well as architecture, captured Wilson's attention.

Benjamin H. B. Latrobe, an English born architect, brought to America just before 1800, and shortly thereafter to Washington, a complete Romantic Classical programme. He is generally acknowledged as the founder of the professional practice of architecture in the U.S.

Latrobe trained in England and Germany, and he emigrated to the U.S. from England in 1796. He had seven children; one son, Henry Sellon Boneval Latrobe (1792-1817), was an outstanding architect of New Orleans.

Latrobe's first important American building was the Bank of Pennsylvania in Philadelphia, 1798. The plan of his Louisiana State Bank, his last design, is reminiscent of the Philadelphia bank's plan. In 1799 he was commissioned to

install the Philadelphia Waterworks, a design that was also reflected in his later New Orleans Waterworks. In 1803 Latrobe was appointed by Thomas Jefferson as Surveyor of the Public Buildings of the U.S. and charged with completion of the Capitol (1803-1817). Most of the early interiors were his. He was in charge of rebuilding them after the burning of the Capitol by the British in 1814. Latrobe's forced resignation in 1817 was brought on by his insolvency. The master architect died three years later in New Orleans nearly penniless.

In 1812 Henry Sellon Boneval Latrobe came to New Orleans to construct his father's waterworks. On 3 September 1817 Henry died of yellow fever. Benjamin Latrobe came to New Orleans to complete the project and three years later to the day, 3 September 1820, he was stricken with yellow fever and died (Hamlin 1955:31,182; Hitchcock 1985:29; Wilson 1951: introduction; Wilson 1983:611-617).

Chapter 1
THE TULANE ATELIER

Biographical Facts

"The heart of the old French quarter has stopped beating," wrote Lyle Saxon, a reporter for the Times-Picayune, 5 December 1919. The French Opera House, corner of Bourbon and Toulouse Streets in the Vieux Carré, was totally destroyed by fire in the early morning hours of 4 December 1919 (1) (Figs. 5,6,7).

Samuel Wilson, Jr. recalled his father saying that the whole place, meaning the Vieux Carré, ought to burn down. It would be the best thing that could happen for the city. His father's view of progress, a clean sweep, and his mother's sentimental feelings about the old Opera House and her involvement with the unsuccessful fund raising efforts to rebuild it, were Wilson's earliest recollections of the Vieux Carré or French Quarter.

"I didn't even know where the French Quarter was until I was practically out of high school. I never went near the place," said Wilson (Wilson 1984:personal communication). Filth, unsightly beggars along deserted, steaming sidewalks at night, the drunks and toughs carried associations of something a little dangerous, if not downright improper

(Lemann 1966:26).

Samuel Jr. was the fourth child born to Samuel and Estell Elisabeth Pupeney Wilson. Dorothy, the first child, died in infancy; James, a West Point graduate, was killed in Burma in 1942; then there were Elisabeth, Samuel Jr., and Kathrine. Samuel Wilson Jr.'s great-grandfather, who was a native of Ireland, came to New Orleans in 1824. "When I edited Latrobe's New Orleans journals," Wilson said, "among the passengers on the ship with Benjamin Latrobe coming down here in 1819 was Samuel Wilson. Whether it was my great-grandfather or not, I've always been curious" (Wilson 1980: interview by Schlesinger).

Samuel Wilson, Jr., was born 6 August 1911 in New Orleans. He grew up in a middle class neighborhood, the Carrollton section, at 7730 Burthe Street, not too far from Tulane University. The house was built in 1908 for the Wilsons by Albert Diettle, Jr. (1858-1911), son of the architect Albert Diettle, Sr. (1824-1896) who worked with Henry Howard. Henry Howard (1818-1884) was one of many important architects who worked in New Orleans and whose designs would be studied and brought to light years later by Wilson.

From kindergarden through elementary school, Wilson

went to nearby McDonogh 23, corner of Carrollton and Maple Streets. The Greek Revival school building (Henry Howard, architect; constructed 1854-1855) was originally the Carrollton Court House (2). When Wilson was twelve, he had skipped a grade in elementary school, he entered Warren Easton High School, the only public boy's high school in the city (completed 1913) and two and a half miles from home. He rode the streetcar to school and usually spent his travel time reading. He read almost all of Charles Dickens riding the streetcar to Warren Easton.

New neighborhood construction interested young Sam, and he can remember watching the stone cutters on scaffolds carving out of raw stone the frieze on the Whitney Bank corner of Carrollton and Oak Streets (Emile Weil, 1878-1945, architect). One of Wilson's favorite childhood games was building model houses and cities. He was inspired by patterns in the family's Book of Knowledge to make a model of Ann Hathaway's cottage at Stratford. Wilson admitted that he did not know what an architect was but recollected, "I think my mother said, 'Maybe you ought to be an architect' and that sounded pretty interesting" (Wilson 1980:interview by Schlesinger).

Samuel Wilson, Sr. was a graduate of the University of the South at Sewanee and Tulane University Law School. He

practiced law for a short time, then turned to business. When it was time for Sam Jr. to consider a profession, father and son paid a visit to a neighbor, L. A. Livaudais, an architect with the firm of Favrot and Livaudais. Livaudais was not a university trained architect but rather grew up in the profession. His advice regarding where to go for architectural training was, "Tulane is probably as good of one as any place else" (Wilson 1980:interview by Schlesinger). In the fall of 1927 Samuel Wilson, Jr. entered the Tulane School of Architecture. He had just turned sixteen.

New Orleans, 1920s

New Orleans in the 1920s was a central commercial city. The population was almost 400,000 (3), and it was the second largest port in the U.S. It was a progressive city with many significant architectural nodes well established in different parts of town such as: Audubon Park, a Frederick Law Olmsted (1822-1903) redesign (1897) of the site of the 1884-1885 World Industrial and Cotton Centennial Exposition (Fig. 8); the Howard Memorial Library near Lee Circle on Howard Avenue and Camp Street, a Neo-Romanesque structure erected in 1888 from a design of Henry Hobson Richardson (1838-1886) (4) (Fig. 9) -- one of the city libraries where Wilson would learn the basic skills of archival research; the Illinois Central Railroad passenger station, a Chicago-style building,

designed by Dankmar Adler (1844-1900) and Louis Sullivan (1856-1924) in 1892, Frank Lloyd Wright (1867-1959) draftsman (demolished 1953-1954) (Fig. 10); the Issac Delgado Museum of Art in City Park opened 16 December 1911 (5) (Fig. 11); and Stanley Thomas Hall on the Tulane University campus, where the Tulane atelier was located, was dedicated in 1912 (Fig. 12).

Vieux Carré, A Tourist Attraction, 1920s

In the twenties, New Orleans was a convention and tourist city (6). One of the sightseeing attractions was the Vieux Carré, the Bohemian section of town. Visitors came for the restaurants, auction marts, antique and curio shops, pastry shops, and book stalls. They also came to see the picturesque old architecture -- the Cabildo, the Pontalba Buildings, the Banque de la Louisiane (now Brennan's Restaurant), the Ursuline Convent, the French Market, and the Red Stores. Years later, Samuel Wilson, Jr. would play a role in the preservation of all of these buildings. The Vieux Carré, since the founding of the Tulane School of Architecture in 1908, has always been part of a great field laboratory for both professors and students.

The New York photographer Arnold Genthe (1868-1942) was attracted to New Orleans in the 1920s from the romantic fiction stories he had read by George W. Cable (1844-1925),

articles in the New Orleans Item by Lafcadio Hearn (1850-1904), and a biography of the old town, New Orleans the Place and the People (1895), by Grace King (1852-1932). According to Lemann, Genthe preserved the last vestiges of this dilapidated, polyglot neighborhood in his picture book, Impressions of Old New Orleans (1926) (Lemann 1966:24).

The following comments by E. L. Tinker, a native of New York who wintered in New Orleans and published about the city in the 1920s and 1930s, made Genthe decide to undertake his photographic expedition to the city:

New Orleans, like the rest of the world, is beginning to destroy her old glories in the pursuit of her ambition to become that modern atrocity, an up-to-date American city. But the damage has not yet been done, only commenced. There is still time, not much, for an artist with sympathy in his touch and reverence in his heart, to preserve for future generations the full flavor and charm of old New Orleans, and in the doing, give himself a claim to the gratitude of the American people (Genthe 1926:24).

Since Genthe dedicated his book to Grace King -- "Whose inspiration and guidance helped me to record some of the hidden beauties of old New Orleans" (Genthe 1926:n.p) and King wrote the introduction to his Impressions, Genthe and King were probably immediate kindred intellectual- artistic spirits. King, apparently still upset about the block of old Creole buildings that were razed in 1905 to make room for the new Civil Courts Building (Federick W. Brown, A. Ten Eyck

Brown, P. Thornton Marye, Associated Architects, 1907-1909) (7) (Fig. 13), must have been a source of inspiration to Genthe when he wrote: "The new splendid and costly building of shining white marble forms a strange contrast with the noble simplicity of the old Bank buildings opposite; indeed it looks hopelessly out of place" (Genthe 1926:26).

King's sister, Nina, made several photographs of the fine Creole buildings prior to the demolition for the new courts building (8). The shining white marble Civil Courts Building, inspired by the City Beautiful Movement and presented by the politicians as a great improvement for the area, soon became a white elephant on the Quarter's streetscape. But the Court House was not the only massive, out of context, intrusion on old French town. A block away on Royal Street, the Monteleone Hotel was erected, 1908-1909 (Albert Toledano, d. 1923, and Victor Wogan, 1870-1953, architects).

A 1910 law required the old cypress cisterns in courtyards to be screened as protection against mosquitoes. French, Spanish, Italian, and English were the languages of the Quarter; and amidst the ruins were cats, chickens and perhaps an old nag or two. Streetcar tracks appeared on the narrow cobblestoned streets, trolley wires overhead, arc lamps at street corners, telephone poles around Jackson

Square and elsewhere, and houses were up-dated with patchwork of piping, wiring, vents, and drains (Lemann 1966:24).

Demise Of The Vieux Carré

In the early years of the twentieth century, some members of the New Orleans art and architectural community began to realize the demise of the Vieux Carré. By 1911, the year Samuel Wilson, Jr. was born, many of the streets of the Vieux Carré were little better than a slum. Ethel Hutson offered the following explanation as to why the Vieux Carré lost its business and almost all of its ancient prestige as a residential section:

"From 1820 to 1840 Chartres Street was the chief commercial thoroughfare of New Orleans. From St. Louis Street to Canal a succession of handsome stores offered, both at wholesale and retail, practically every variety of goods. Property was rated at enormous value, and rents were excessively high, due to the fact that the owners were, for the most part, French and Spanish residing in Europe and disposed to exact as large an income as possible. In 1835 one lot having fifty feet frontage on Chartres, between Canal and Customhouse (Iberville), sold for \$50,000. About 1838, by the concerted action of the agents of the foreign proprietors, the already abnormal rents were considerably advanced. Tenants who previously were paying \$4,200 per annum for ordinary stores were required to contract for \$4,800 to \$5,000. This demand led many of them to abandon Chartres Street, cross Canal and settle in the new quarter which was then building up there" (Hutson 1911:11).

Hutson also suggested fashion as a reason why new and

unimproved property in the swamp brought better prices than good, well-built houses in the heart of the city. In her view, with a few modern improvements, the once handsome houses of the Quarter could be made as comfortable as any uptown house, and the old brick mansions were built with more regard to the climate and its requirements than the majority of modern houses designed, as they too often were, by Northern architects. Swampland reclamation was made possible by new technology in drainage, sewerage, and water supply. Gentilly Terrace, where each lot was terraced above street level for added flood protection, hence the name Terrace, was probably one of the newly developing areas Hutson had in mind (9).

The once elegant Pontalba row houses on two sides of Jackson Square (10) (Fig. 14) were low rent dwellings for the newly arrived Italians and Sicilians who used the wrought iron balconies to hang their strings of macaroni paste. French, the once dominate tongue of the Vieux Carré, had given way to Italian (11). New Orleans was the American port of entry for Mediterranean produce, and merchants from Palermo not only imported to New Orleans lemons, tomatoes, olive oil, and wine, but cheap labor. In the early 1910s, the Italian immigrant community in New Orleans reached its zenith (Cinel 1988:3,9,40).

In 1917 when the War and Navy Departments forced the closing of Storyville, the notorious Basin Street red light district, some of the bordellos crept into the once respectable streets of the Vieux Carré. Property continued to depreciate, poverty moved in, overcrowdness and clutter resulted.

Cheap rents in the run-down, dilapidated Vieux Carré, the southern European atmosphere, narrow streets, and wrought iron balconies attracted writers and artists. Sherwood Anderson during his residency in the 1920s acted as a magnet in bringing other authors to the old Quarter. His most famous disciple was William Faulkner. Tennessee Williams probably did more than any other writer of the Vieux Carré Romantic Renaissance to perpetuate the romance of the old French city. The architecture was romanticized by Lyle Saxon when he wrote about the charm of the old houses in their state of decay.

Sherwood Anderson saw the "old" New Orleans as the most cultural city that he had found in America, but the "newer" city had caught up with the passions of other American cities. Writing in the Double Dealer, a short lived literary journal published in New Orleans from 1921-1926, Anderson wrote:

Is it living, at all, to spend all of our best years in helping to build cities larger,

increase the number and size of our factories, build up individual fortunes, make more dirt and noise and indulge in an ever-increasingly louder talk of progress (Anderson 1922:123)?

The cast of comrades in this artistic revival of the 1920s was drawn in caricature on the pages of Sherwood Anderson and Other Famous Creoles, by William Spratling and arranged by William Faulkner (1926). Spratling, who was Wilson's drawing teacher in the Tulane atelier, depicted architects Nathaniel C. Curtis [throughout the remainder of this chapter and Chapters 2 and 3 all references to Curtis in the text and in the parenthetical documentation refer to Curtis, Sr.] and Moise Goldstein, both influential in architectural education in the city, and two of the architects who were strong forces in Wilson's formative years that led to his personal discovery of a potential historic architectural practice.

Tulane Atelier

New Orleans had economically recovered from the Civil War in the late years of the nineteenth century, and the turn of the new twentieth century held promise for growth and economic expansion. In response to a demand on the part of established architects in the city for well trained draughtsmen, and in recognition of growing standards of public taste in buildings, the Tulane School of Architecture

was founded in 1908. It was the seventeenth architectural school founded in the United States (12).

William Woodward

William Woodward (1859-1939) is generally credited as the founder of the school. He was an art educator who had been recruited from Massachusetts Normal Art School (Boston) in 1884 to teach art at Newcomb College, Tulane's coordinate women's college. Woodward was an architectural artist, he had studied in Paris, and from the view and excitement of a newcomer to New Orleans, began to document the old world city. William's brother, Ellsworth (1861-1939) also an artist, compared him to Maurice Utrillo, his contemporary in France, the "documentor of Montmartre." The Woodward brothers were among the early preservationists of the Vieux Carré. Their unsuccessful attempt to save a cottage at Chartres and Ursulines Streets was documented by William Woodward in his 1895 painting in figure 15 (13).

Among the art courses William Woodward taught were freehand and mechanical drawing. With the assistance of local architects such as Moise H. Goldstein, F.A.I.A. (1882-1972), and Samuel S. Labouisse (1879-1918), Woodward played a significant role in establishing a course in architectural engineering at Tulane. For this he was elected

an honorary member of the AIA in 1897 (Lemann 1988:16).

Moise H. Goldstein

Moise H. Goldstein, a 1902 graduate of Tulane went on to earn a master's degree from Massachusetts Institute of Technology (MIT) in 1905, and he studied in Rome and Paris. Goldstein suggested to model an architectural course after MIT and the methods of the Ecole des Beaux-Arts in Paris. As a design teacher, Goldstein taught up to 1911, he promoted research in collections of photographs of the best monuments of architecture of all ages, and he suggested enlisting students' services in large architectural offices, and travel scholarships (Goldstein 1905:3). Many years later, Samuel Wilson, Jr. would be influenced by Moise Goldstein and his fundamental ideas for teaching design -- research, apprenticeship, and travel.

Samuel Stanhope Labouisse

Samuel Stanhope Labouisse, nephew of H. H. Richardson, graduated with a bachelor's of engineering in architecture at Tulane in 1900 and continued his architectural studies at Columbia University. He traveled in France, Italy and Greece, 1902-1903, and attended the Ecole. Labouisse brought to the Tulane program ideas not only of specific design

instruction, but training in the history of architecture and ornament throughout the entire four year program (Labouisse 1909:6).

William Robert Ware

The year the Tulane architectural program began, the noted architectural educator, William Robert Ware (1832-1915), founder of both the MIT and Columbia architectural schools, visited New Orleans. Woodward perhaps knew Ware, or knew about him, as Ware had lectured on Building Construction two evenings a week at the Massachusetts Normal Art School in the mid 1870s where Woodward studied and taught in the early 1880s. It is reasonable to assume Woodward had read Ware's Examples of Building Construction (1876-1877); his illustrated Greek Ornament (1878), which was intended for art teachers and students, designers and engravers, architects, and ornamental plasterers; and his lectures on perspective in American Architect and Building News (1878) (Chewning 1979:28).

Ware believed that design was the main thing, but not the only thing. The most important qualities in an architect for Ware were good sense and good taste. These qualities did not develop from a technical education but a firm grounding in the liberal arts, critical reading and writing. He

embraced the scientific study of construction and materials in connection with the courses of civil engineering, as well as that of composition and design, and of the history of the art (Ware 1866:6). Ware offered a range of courses in design, construction, and history. He was concerned about his students learning the problems architects in other times had to solve and the conditions which controlled their solutions (Chewning 1979:27).

The Columbia program was a liberal arts curriculum especially adapted to the means of a technical school and the ends of a professional education. Ware coordinated the teaching of history and design, creating a series of problems in historical design. Ware maintained there was a pedagogical weakness in separating history and design, a strength in considering them together. Ware believed that the Ecole and the French Academy in Rome were justified primarily by the prospect of government employment for the most successful students. American students needed to be educated with an eye to private practice (Chewning 1979:28). In a letter to William Woodward, Ware wrote that what is wanted is methods of procedure different from those of Paris and more germane to our own very different environments and requirements [underscoring for emphasis] (Lemann 1988:47).

Ware's architectural education philosophy filtered into

the Tulane curriculum perhaps through Woodward, Goldstein, and Labouisse, but quite certain through Nathaniel Cortlandt Curtis, a Ware student and a 1904 Columbia graduate. Curtis came to head the Tulane program in 1912, the school's first full-time architectural educator.

Nathaniel Cortlandt Curtis

Nathaniel Cortlandt Curtis, Ph.B., B.S., and F.A.I.A., came to Tulane from Alabama Polytechnic Institute where he was professor and head of the Alabama architectural school from 1907-1912. In 1917 Curtis left Tulane to take a higher paying job as Assistant Professor of Design in the School of Architecture, University of Illinois. He returned to New Orleans in 1920 to take the position of chief designer for Moise Goldstein's firm. From 1921-1937 Curtis was a lecturer in the Tulane School of Architecture, and in thirty-seven he was promoted to an associate professorship. Curtis retired in 1945 as Professor Emeritus (Curtis Papers, Times-Picayune 17 April 1953).

Curtis designed both modern buildings and buildings with historic references. He had a strong interest in the details of old architecture because they had a suggestive value to modern design. He was an advocate of measured drawings because repairs and improvements were changing the

old buildings of the city. Professor Curtis was the first important architectural figure to influence the career of Samuel Wilson, Jr.

The Tulane architectural program was modeled after the Ecole des Beaux-Arts, but complemented with Ware's architectural education philosophy which he had developed at MIT and Columbia. Although Wilson did not begin his training at Tulane until 1927, some of Ware's fundamental ideas prevailed and some of his principles have filtered into Wilson's personal brand of architecture -- especially the relationship between history and design.

Wilson's Four-Year Course

When Wilson entered Tulane, the architecture program had been established for nineteen years. His four-year course included English, French, math, science, architectural history, a range of design related courses, law, and a senior thesis project. Wilson's design courses were taught in a studio setting, work was hung on the walls and judged. There was no point advancement system like the Ecole model. One advanced by completing and passing the perscribed work like any other course. Wilson's design problems came on a printed form directly from the Beaux-Art Institute of Design in New York. Unlike the orientation of the Ecole toward classical

architecture, Wilson's class was directed toward new architecture, e.g. the work of Paul Phillipe Cret (1876-1945) and Bertram Grosvenor Goodhue (1869-1924). J. Herndon Thompson (1892-1969) was head of the school (from 1921-1946) when Wilson was a student, and N. C. Curtis taught him theory and history of architecture.

Among Wilson's text books were Curtis' Architectural Compositon, (1923, second printing 1926) -- influenced by the French theoreticians Eugene Emmanuel Viollet-le-Duc's (1814-1879) (14) Discourses on Architecture (translated by the architect Benjamin Bucknall) London 1877, his Dictionnaire Raisonne de l'Architecture Francaise, 1834-1868; and Viollet-le-Duc's student, Julien Guadet's (1834-1908) Elements et Theorie de L'Architecture, Paris 1902) -- and Curtis' Elements of Graphics (1924).

Art Of Detailing

Wilson remembered Professor Curtis bringing to drawing class old classical architectural elements for the students to learn detailing. The pioneer architectural teachers in Wilson's lineage -- Ware, Woodward, and Curtis -- approached the design process and the understanding of architecture through drawing. Specific training in the classical language of architecture was part of the Beaux-Arts legacy. Ware

published The American Vignola (1929), a study of the details of all five Orders and rules for drawing them -- a book which may have played a role in the development of Wilson's taste for the classical language of architecture. The linkage of drawing and understanding was well understood by Curtis when he quoted the restoration-architect Viollet-le-Duc in his text, "Drawing is the best way to develop the mind and form the judgment; for thus one learns to see and to see is to know" (Curtis 1926:175).

The art of detailing that Wilson learned in the Tulane atelier was the foundation on which he built his large vocabulary of historic forms and his knowledge of proportion and scale, the balance and harmony between elements. The detail work in his preservation architecture, as well as in his new designs that allude to historic forms, is a distinguishing feature of his architecture. Perfection of detail is a Wilson signature.

Curtis-Goldstein-Wilson Connection

Wilson admired Curtis very much, and "Professor Curtis seemed to think that I had some ability," said Wilson (Wilson 1980:interview by Schlesinger). Curtis got Wilson part-time work in Goldstein's office beginning in 1930 until graduation, then full time until 1933. "I considered it a

privilege to work in an office like that," recalled Wilson (Wilson 1980:interview by Schlesinger). Goldstein's office was fairly small and strictly design oriented, not business oriented. He was the critic and Curtis was the designer of the firm. "He was a completely honest, professional person. He gave his personal attention to every job" (Curtis [Jr.] 1989:interview by author). As a student, Wilson struck up a friendship with Goldstein that lasted until Goldstein's death. Goldstein and Curtis were architect role models for the young Sam Wilson.

Summer Sketchbook, 1930

In the summers, Wilson and his classmates were required either to work in an architect's office or create a portfolio of sketches. In the summer of 1930, between his junior and senior year, Wilson produced a sketchbook which consisted of thirty pen and ink full page drawings, three full page watercolors, and a number of miniature pen and ink drawings. The short text and titles were hand lettered. Wilson's choice of buildings was from the Vieux Carré, nearby plantations, Jackson Barracks, and the Bayou St. John area. The summer sketchbook was awarded The Frank C. Churchill Prize for Summer Sketches. Stylistically these sketches are straight forward, positive, and well porportioned. Not only the drawings, but also the design of the sketchbook, was

carried out with a matured skill. Two of Wilson's drawings of houses along Bayou St. John in figures 16 and 17 illustrate this field exercise in drawing and understanding.

Mayan Revival

Wilson's senior thesis project, which he completed in his third year, was a Mayan Temple-style museum that he envisioned to be built in Audubon Park. Unfortunately, this project has been lost. His inspiration came from the Mayan Revival Style, an architectural form of the 1920s and 1930s derived from pre-Columbian Mayan, Aztec, Toltec, and Mixtec architectural forms and designs. The style had its beginnings with the Pan-American Union, 1910, in Washington, D.C. by Paul Cret and Albert Kelsey. The Mayan Revival Style was the original design concept for the 1915 Panama-California International Exposition in San Diego. But under the influence of Bertram Goodhue, consulting architect for the Exposition, the concept changed to Spanish and Mexican Churrigueresque. Goodhue's design for the exposition's California State Building did have interior Mayan Revival features (Ingle 1984:7,8). Cret and Goodhue were two modernists Wilson studied.

Frank Lloyd Wright

Frank Lloyd Wright designed several buildings based on pre-Columbian Mexican forms. As a boy, Wright had been attracted to primitive American architecture -- Toltec, Aztec, Mayan, and Inca. In 1884-1885, he designed a house for Pierre Lorillard (Tuxedo Park, N. Y.) who helped to finance Désiré Charnay's second photographic expedition in Mexico (1880-1882). Lorillard may have shared with Wright his folio of Charney images along with his own interests in Middle American ancient architecture. The 1893 World's Columbian Exposition in Chicago, which Wright attended, had a quasi-replication of the monumental arch from Labna, a pre-Columbian site in the Mexican Yucatan.

The antecedent of Wright's Hollyhock House (1918-1921, Los Angeles) can be traced to the Nunnery Quadrilateral in Uxmal (in the area of Labna). Figure 18, a rear view of Hollyhock, and figure 19, a view of the north flank of the Nunnery show the relationships of the two geometric forms and columns; a large open courtyard is part of the design of both the modern and pre-history buildings. The intended use for Hollyhock courtyard space was an outdoor theater. The pre-Columbians probably used their large open space in a similar way. Seating arrangements were accommodated in the design of both buildings.

A second perspective view of Hollyhock in figure 20 is

Wright's derivation of the stone mosaic huts that was a favorite decorative element of the pre-Columbian architects (Fig. 21), and they used this motif on the façades of the north and western Nunnery buildings. Charney photographed (in 1860) the western flank of the compound in figure 22.

Wright was a leader in a new zeitgeist, a new spirit in American architectural taste. The Mayan Revival, a rebirth of ancient American shapes (Focillon's life of form concept), was an early expression of a new wave of interest in America's architectural past that took root in the United States around the 1920s.

Tulane Uxmal Expedition, 1930

Like the Columbian Exposition in 1893, the Chicago World's Fair, Century of Progress, 1933-1934, also had a pavilion of pre-Columbian design origin. The Middle American Research Institute (MARI) at Tulane, in collaboration with the Tulane architecture school, was selected to make a scientific study of the spectacular Nunnery Quadrilateral to replicate it in full size for a museum in the anthropological section of the Chicago fair. This was the same group of Uxmal buildings that fascinated Wright and Charney. However, only the north flank of the monument was reproduced in the Chicago fair (Fig. 23, see also Fig. 19).

Members of the expeditionary team who left New Orleans early in 1930 consisted of Frans Blom, archaeologist and head of MARI, in charge of the expedition; Robert H. Merrill, civil engineer and chief surveyor; Professor J. Herndon Thompson, head of architecture, in charge of architectural measurements and plans; Gerhard Kramer and Herndon Fair, architectural student workers; Dan Leyrer, photographer; Enrique Alferez, chief sculptor; William Hayden, assistant to the sculptor (n.a., ca. 1930, MARI Uxmal Expedition Papers). Wilson was an alternate student worker. As it turned out, he was not needed, and he still regrets that he missed the four-month Mexican adventure. But he did see the Chicago fair, and his friend, Kramer, showed him around the pavilion.

Wilson's First Meeting With Richard Koch

In three years, Wilson completed all but one of his required courses, law, which he took in his fourth year. His fourth-year design project was a Catholic Parish Complex with church, school, and convent carried out in the Neo-Romanesque Style. Unfortunately, this project has also been lost. Richard Koch, F.A.I.A. (1889-1971), a local architect, served on his jury. The project won an award (15) which was a book, Wrought Iron In Architecture (1929) by Koch's friend, Gerald K. Geerlings. The book had a section on New Orleans and

twelve photographs by Koch (16). Wilson picked up his prize in Koch's office. This was his first meeting with Richard Koch, the architect who became his third role model, his most important teacher, friend, business partner, and mentor.

Graduation And The Great Depression

Wilson graduated from Tulane with a Bachelor of Architecture in June 1931. The last semester at Tulane he worked practically full time for Goldstein since he had fulfilled almost all of his requirements. He took the morning off from work to go to his graduation which he recalled was a horrible bore, hot-as-blazes, event. Samuel Wilson, Jr. and his classmates graduated from college at the bottom of the Great Depression.

Endnotes

1. The French Opera House, completed 1859, was designed and built by James Gallier, Jr. (1827-1868) and Richard Esterbrook (1813-1906). It was a cultural and social landmark for important musical events and Mardi Gras balls. Photographs of the French Opera House fire damage are in the Louisiana State Museum Photographic Archive and Gallery.

2. Some five or six miles from the center of New Orleans was the town of Carrollton, parish seat [equivalent to county seat in other states] of Jefferson Parish. Carrollton was annexed to New Orleans in 1874 and is now an integral part of the city (Saxon 1938:335).

3. According to Abstract of the Fourteenth Census of the United States, 1920:

Total New Orleans population - 387,219
 White - 285,916; Negro - 100,930; Chinese - 246;
 Japanese - 39; Indian - 18; All Others - 70.

By comparison, the population of Atlanta, Georgia was 200,616 and Houston, Texas was 138,276.

New Orleans showed the following population growth from 1900-1920: 1900 - 287,104; 1910 - 339,075; 1920 - 387,219.

1920 U.S. Census statistics quoted are only a preliminary count as the official report is sealed until 1992.

4. H. H. Richardson, born in St. James Parish, Louisiana, spent his childhood in New Orleans. He studied a year at the University of Louisiana, then at Cambridge, Harvard, and Paris, 1859-1865. The Howard Memorial Library was built in 1888 after his death by his successors, Shepley, Rutan, and Coolidge.

The Library was built with funds derived from the operations of the Louisiana State Lottery Company. The idea of building a library for New Orleans was Charles T. Howard's, president of the Lottery Company from its inception, 1869-1876. It is certain that Howard was acquainted with the Richardson family. The architect's brother, William Priestly Richardson, was one of the witnesses to Howard's will.

Shortly before Richardson's death he had designed several other libraries in a similar style and material as the Howard Memorial Library, such as the Billings Library of

the University of Vermont and the Crane Memorial Library at Quincy, Massachusetts. These libraries, like the Howard Library and like most of Richardson's other works, including his masterpiece, Trinity Church in Boston, were built by Norcross Brothers, an important building firm (Wilson 1987:229-232).

Shepley, Rutan, and Coolidge also built in New Orleans the Pickwick Club (1892-1893) on Canal Street near Rampart Street and the New South Building and Loan Association on Baronne Street. In both of these buildings the architects abandoned Richardson's Neo-Romanesque in favor of the New Classicism or Renaissance Revival Style advocated by architects such as McKim, Mead, and White and popularized throughout the country by the success of the Chicago World's Fair in 1893 (Wilson 1960:TV script, 5 December).

5. As early as the 1850s, pioneer English landscape theorist Edward Kemp of Birkenhead Park suggested pairing museums and parks. Soon after its founding in 1880, the Metropolitan Museum of Art moved into New York's Central Park. In San Francisco, the M. H. De Young Museum opened in Golden Gate Park, 1894. New Orleans followed the trend when Issac Delgado (1839-1912), millionaire sugar broker, endowed a museum to be built on a site in the developing City Park. He intended it to be called the Issac Delgado Museum of Art, but the name was changed in 1971 to New Orleans Museum of Art (NOMA) (ARTS QUARTERLY 1986:8(1)36).

Ruth Dreyfous and Carolyn Dreyfous Weiss (widow of architect Leon Weiss of the firm of Weiss, [Julius] Dreyfous, and [Solis] Seiferth [Wilson's structural engineering instructor at Tulane] -- sisters of Julius Dreyfous and daughters of Felix Dreyfous, a prominent New Orleans attorney and a key mover in the development of City Park, remembered Delgado's presentation of his check to the newly formed museum board of trustees. Among the board members Delgado selected was their father. The event took place in their home, 1140 Jackson Avenue, a large Garden District house built by Julius Koch, architect-builder and father of Richard Koch (Dreyfous 1987 and Weiss v.d.:interview and personal communication by author). The Dreyfous house, still in fine condition, is located a few doors from Wilson's office at 1100 Jackson Avenue.

From seventeen competitors whose plans were submitted by 1 July 1910, the museum board chose Lebenbaum and Marx of Chicago. Samuel A. Marx, in describing his scheme for the structure, responded directly to design instructions in stating that his plans were "inspired by Greek design, sufficiently moderated to give a subtropical appearance" (Reeves 1982:108).

6. In 1924 there were eighty-one conventions in New Orleans with an attendance of 22,253 delegates. There were twenty-eight advanced bookings for 1925 with an expected attendance of 16,200 delegates. It was estimated that convention delegates spent in 1924 approximately \$667,590 (n.a. 1924:19).

7. In 1895, official plans were made to demolish both the Cabildo and Presbytere (Irvin 1986:2). According to Leake, the state wanted to demolish the Presbytere and put the Civil Courts Building there. A group of lawyers in New Orleans got together, not architects, no preservationists then, and were going to file suit against the State if they demolished the Presbytere. They claimed that the Presbytere was not property of the State; it was property of the U.S. government that they acquired through the Louisiana Purchase. The State backed off (Leake 1989:interview by author).

8. Examples of Nina King's photographs of the 400 block of Royal before demolition to build the Civil Courts Building are in the Gargoyle Collection, Southeastern Architectural Archive (SEAA), Tulane University Library. This collection is named for the Gargoyle Society, an honorary fraternity in the School of Architecture of which Samuel Wilson, Jr. was a member. In addition to images by Nina King, the collection contains images by George François Mugnier (1857-1938), active in New Orleans and environs from 1880-1920, Richard Koch, and Charles E. Peterson. A few Nina King negatives are also in THNOC. Curatorial Division.

9. Drainage improvements such as the electric pumping system of 1903, further improved by screw pumps in 1917, lowered the water table, exposed and deteriorated the cypress foundations of some of the larger old buildings of the French Quarter. Walls also settled and leaned (Lemann 1966:24).

10. The following story illustrates what Wilson considers a prime source of a building's history -- lawsuits.

The Pontalba row houses, which flank the east and west sides of Jackson Square, were built by the Baroness Micaela Almonester de Pontalba (1849-1850), whose father built the St. Louis Cathedral (1789), the Presbytere (ca. 1791-1813), and the Cabildo (1795) which flank the north side of the square.

The row houses are constructed of dark red brick with cast-iron decorative balconies (probably first in the city) with the AP (Almonester and Pontalba) monogram in the cast-iron railings. There has always been doubt as to who actually was the architect of the Pontalba Buildings. The

design has generally been credited to James Gallier, Sr. who made a series of drawings and wrote specifications. However, when Madame Pontalba gave the contract to builder Samuel Stewart 20 July 1849, Gallier's name was scratched out of the specifications and marked nul. Henry Howard played a role in the ultimate design.

In Gallier's autobiography (published in Paris, 1864) he made no mention of the Baroness and the buildings. In Howard's autobiographical sketch (published in Jewell's Crescent City Illustrated) he placed the Buildings first on a list of private buildings that were executed from his designs and specifications. Whatever happened probably would have been forgotten had not Stewart filed two suits against the Baroness for extras after completion of the work.

Howard testified that he had made sketches for Stewart "somewhat different from the present design of the buildings." The Baroness evidently not entirely satisfied with these sketches called on Howard to make an agreement with him to plan the buildings. He told her his charge was \$500 for plans and specifications, a modest fee for buildings to cost a quarter of a million dollars. Howard finally agreed to \$120 for drawings only, no specifications.

Drawings were furnished to the Baroness' satisfaction, but she furnished no surveys for the site, nor would she pay Howard to obtain them. Howard's drawings were inadequate as the land was fifteen inches higher on Decatur Street than on Chartres Street. This detail lead to extra costs to Stewart which led to the lawsuits (Huber and Wilson 1964:35-39).

The Pontalba Houses were cut up for apartments by the Works Progress Administration (WPA) in the 1930s. Since the 1970s Koch and Wilson Architects have been rehabilitating the buildings and the damages to the architectural integrity that were carried out by the WPA improvement program. What is considered "improvement" by one generation is "damage" to another.

11. From Fourteenth Census of the U.S. taken in 1920, Volume III, Population, Composition and Characteristics of the Population by States: the 4th, 5th, and 6th wards where the Vieux Carré is located (Ward's De La Nouvelle Orleans 1961:Figure VIII) shows the "Country of birth of foreign-born white" with the following count:

Ward	4	5	6
Italy	303	888	1263
France	186	495	238
Germany	149	151	107

Mexico	72	151	87
Spain	21	130	67

Of all foreign-born whites in New Orleans the largest groups came from Italy - 7,633; Germany - 3,418; France - 2,822. The census indicated the largest concentration of Italians in Ward 6 which was the predominate Sicilian settlement of the Quarter, a low rent deteriorating section.

12. The following list of American architectural schools founded before World War I were compiled by Weatherhead (pp. 235-236) (Kostof 1977:209-210):

1865	Massachusetts Institute of Technology
1871	Cornell University
1873	University of Illinois
1873	Syracuse University
1881	Columbia University
1890	University of Pennsylvania
1893	George Washington University
1895	Armour Institute of Technology
1895	Harvard University
1898	University of Notre Dame
1899	Ohio State University
1904	Washington University
1904	[actually 1903] University of California
1905	Carnegie Institute of Technology
1906	University of Michigan
1907	Alabama Polytechnic Institute
1908	Tulane University
1908	Georgia School of Technology
1909	University of Texas
1911	Catholic University of America,
1912	A. and M. College of Texas
1912	Rice Institute
1913	University of Minnesota
1913	Yale University
1914	University of Oregon
1914	University of Washington
1914	North Dakota Agricultural College

13. William Woodward was Tulane's first art instructor. In 1885, his brother Ellsworth joined the art faculty. Both men had trained and taught at the Rhode Island School of Design and both had studied in Europe. William and Ellsworth taught at Tulane until they retired in 1922 and 1931 respectively.

In 1887 the Woodward brothers organized the art curriculum at Newcomb College. The Woodwards and the Tulane-Newcomb administrators were influenced by the English movement to establish schools of design where principles of art could be learned in order to be applied to industry.

According to Poesch, the Woodwards assuredly knew Ward Nichols' 1877 study, Art Education Applied to Industry which placed the relation of art to industry within an American context. Both William and Ellsworth had an influence on those who shaped the nature and purposes of the Newcomb Pottery, an arts and crafts movement enterprise to provide useful training for young women (Poesch 1984: 9,10).

Ellsworth was the art committee chairman at Delgado Museum of Art, 1916-1939, and director, 1925-1939. In 1918 William had a one-man show at Delgado of two hundred seventeen Impressionist oils, pastels, and posters. After William's death, Mrs. Edgar B. Stern purchased William's collection and gave it to the Delgado Museum. From the museum's collection of William Woodward paintings and etchings, thirty-three of his architectural drawings, twenty-seven reproduced in color, are in Early Views of the Vieux Carré by William Woodward, which date from 1895.

14. Viollet-le-Duc is considered by some to be the founding architect of the modern preservation movement. He was self-trained (rejected the Beaux-Arts), and devoted the major portion of his professional career to the restoration of French monuments. He was an authority on French medieval construction and studied these historic buildings to learn general principles to apply to modern architecture. Structural mechanics, Viollet-le-Duc proclaimed, applied to all architecture at all times.

Viollet-le-Duc believed in restoring old structures with new materials of his time, e.g. iron. His design decisions were often guided by his theatrical imagination as in his restoration of Pierrefond. His intent was to adapt the fourteenth century castle for a suitable residence for Napoleon III, Empress Eugenie, and their royal court.

The architect, also a prolific artist and writer, not only contributed to changing the course of architecture in the nineteenth century, but he played a role in the development of modern architecture (Gorin 1987).

15. About 1930, Wilson won the Toledano Prize, but could not clearly recall what the prize was for. He believed it was for the Catholic Parish Complex design.

16. Wrought Iron In Architecture by Gerald K. Geerlings and The Wrought Iron Work of Old New Orleans by N. C. Curtis and W. P. Spratling perhaps inspired Wilson's "New Orleans Ironwork" (1948).

Chapter 2

HABS AND AIA SCHOLARSHIP TO EUROPE, 1930s

The Great Depression And The Huey Long Era In Louisiana

The 1930s was a history-making decade of powerful politicians. On the world stage there were Adolph Hilter in Germany, Benito Mussolini in Italy, Joseph Stalin in Russia, Francisco Franco in Spain, Winston Churchill in England, and Franklin D. Roosevelt in America. On the Louisiana stage there was Huey P. Long (1893-1935). The Huey Long era is labeled by Sam Houston Jones (governor of Louisiana 1940-1944) as "America's Rehearsal for Dictatorship" (Kane 1970:v).

Socially, Louisiana had a very small upper and middle class and a huge lower class. The Bible-quoting Huey Long, from the north Louisiana Bible Belt sold his "Share Our Wealth" and "Every Man A King" programs to the masses in a state where the adult illiteracy was the highest in the nation, and where the consciousness of race segregated almost every aspect of daily life -- schools, hotels, restaurants, public transportation, and clubs. Long, a flamboyant and masterful politician who portrayed himself as a good old country boy, won the 1928 election for governor by putting together the votes of Protestant north and central Louisiana with those of Catholic southwest Louisiana. One of the main

themes of his campaign was against the vices of machine politics in New Orleans. Without allies in the New Orleans municipal government, Long conquered the New Orleans machine, called Old Regulars, by manipulation of the state legislature which he controlled.

Long's corrupt legislature passed laws that transferred powers from city to state offices; statutes were adopted which stripped the city of its taxing powers; the state took over election functions; and he created a bond and tax board empowered to handle municipal finances. The latter sent New Orleans into virtual bankruptcy. New Orleans Mayor T. Semmes Walmsley was reduced to a figurehead role. Long's political opponents were forced to meet clandestinely; his State Police became the law of Louisiana; the government had the power to make and break banks; and jobs were won and lost at the whim of Huey Long.

The Kingfish, as Long called himself, reached out to the masses over radio and loud speaker trucks, then the most modern media to deliver propaganda to large numbers of people. When Long spoke in public parks, crowds gathered to hear the boyish-looking governor (he was thirty-five when elected) speak on emotional subjects of the Great Depression -- food, housing, hospitals, free textbooks, and modern roads. As a college student, Wilson remembered going with

his father to hear Huey Long at the old Claiborne Market between Canal Street and Tulane Avenue, and he remembered Long's style with his arms flying around in windmill fashion.

The political dictator of Louisiana, Huey Long, aspired to be president of the United States, and his machine elected him to the U.S. Senate. After 1932 Long controlled Louisiana politics from Washington, and his populist utopia ideas became a genuine threat to the reelection of Roosevelt in 1936. At the height of his career, on an appearance in the state capitol (in Baton Rouge), Senator Long was assassinated on 8 September 1935.

Nobody was ever indifferent to Huey Long. They either adored his "Share Our Wealth" scheme or hated him for being a ruthless dictatorial leader. Architectural expressions in New Orleans of the Huey Long era are the Shushan Airport, now Lakefront Airport (Lake Pontchartrain), the extensive development of the lake front, the Huey P. Long Bridge across the Mississippi River, which was considered an engineering marvel when it opened in 1938, an enlarged Charity Hospital, and the Louisiana State University Medical Center -- all done by politically connected architects and engineers, the designs in modern style.

In common with other cities throughout the country,

New Orleans suffered in the great economic calamity that followed the financial crash of 1929. Except for the Huey Long hand-picked projects, building activity in Louisiana, as in the rest of the nation, came to a virtual standstill, and unemployment statewide was at wholesale level. Wilson was lucky to be able to continue in Goldstein's office after graduation. One of his early field assignments was Flint Goodridge Hospital (Fig. 24), a modern building designed by N. C. Curtis at 2425 Louisiana Avenue. It was a hospital for black people constructed for the New Orleans philanthropist Edgar B. Stern (1886-1959). Because of the personal friendship between Goldstein and Stern (Dillard University in New Orleans, also for blacks, was a Goldstein project for Stern), a special architect was assigned to receive and place all hospital furnishings and instruments in the building. The field man was Wilson. This was Wilson's first meeting with Edgar Stern.

By 1933, when Roosevelt became president, the social problems in the nation were greater than local governments could meet. Upon Roosevelt's inauguration, his New Deal government implemented national economic recovery programs to relieve mass unemployment. Several projects were created in the cultural and artistic spheres, one of which was the Historic American Buildings Survey (HABS). This project not only provided immediate jobs for architects and draftsmen,

but it was the beginning of a national architectural archive.

The HABS came about largely through the efforts of Charles E. Peterson, an architect with the National Park Service. Peterson wanted to save, by means of drawings and photographs, a host of buildings that had not been high-priority projects for the preservation community. Peterson explained:

"The ravages of fire and the natural elements together with the demolition and alterations caused by real estate "improvements" form an inexorable tide of destruction destined to wipe out the great majority of the buildings which knew the beginnings and first flourish of the nation. The comparatively few structures which can be saved by extraordinary effort and presented as exhibition houses and museums or altered and used for residences or minor commercial uses comprise only a minor percentage of the interesting and important architectural specimens which remain from the old days. It is the responsibility of the American people that if the great number of our antique buildings must disappear through economic causes, they shall not pass into unrecorded oblivion" (Hosmer 1981:549).

Peterson was acquainted with books published between the beginning of the twentieth century and before World War I that attempted to record significant early architectural landmarks of the nation. He knew about the pioneer work of Leicester B. Holland at the Library of Congress who announced through the Journal of the American Institute of Architects, June 1930, that he was establishing a Pictorial Division of Early American Architecture in the Division of Fine Arts.

Holland envisaged a collection of negatives and prints of photographs that showed early buildings throughout the United States. However, in 1930 the Library lacked the funds to buy these important materials (Hosmer 1981:548).

Although the recording of historic buildings had been done in Europe for years, it had never been done on a national coordinated scale in the United States, but others besides Peterson were thinking along these lines. In 1916, in New Orleans, the Louisiana Chapter of the AIA Committee on Preservation of Historic Monuments was at work on a map of the city to include old noteworthy buildings. According to Curtis, this map would serve as a basis on which might be built later a complete series of measured drawings of all old buildings of the city worthy of record (Curtis 1916b:219). Between 1919 and 1920, Thomas E. O'Donnell had made a survey of early Ohio buildings for a graduate degree at the University of Illinois (where N. C. Curtis taught from 1917-1920). In 1924 O'Donnell, then an architect at the University of Illinois, saw that many structures could not be preserved intact, and, therefore, the next best thing was to record them on paper by means of photographs and drawings. Rexford Newcomb of the same school worked on a census of Kentucky architecture. In 1930 in Philadelphia, the local AIA chapter set up a committee to survey old Philadelphia.

Charles Peterson was inspired by Holland's idea of a national architectural photographic archive, and he broadened his concept of a great library of measured drawings to include photographs. In November 1933, Peterson discussed his proposal to build a national treasury of American architectural information with Arthur E. Demaray, associate director of the Park Service, who thought the idea could fly as a relief program for architects unemployed in the depression. "President Roosevelt was shaking the national capital with ambitious new programs, and nothing seemed too bold to try" (Peterson 1983:8). Within two weeks, nearly a half million dollars was set aside for this program. There is no question that Peterson's idea of a national archive of American architectural information was excellent, but bringing the idea to fruition, and so quickly, was a matter of time and place on the historic landscape. "Under conditions that prevail today, it probably could not have been started" (Peterson 1983:7).

The HABS was a three-party agreement among the National Park Service in charge of the project; the Library of Congress, where the records would be stored; and the AIA, the agent to furnish the personnel. Work for the survey started in January 1934. The local chapter of the AIA in Louisiana, as in other states, was asked to set up the program to document historic buildings in the state.

Wilson Joined the HABS

Moise Goldstein, who served for many years as Gulf States regional director on the national board of the Institute, presented the proposal to the chapter and nominated Richard Koch as district officer in Louisiana. Koch accepted because work was slow and because of his interest in historic Louisiana buildings. Architects came to the Survey from several offices in the city such as Favrot and Livaudais; Weiss, Dreyfous, and Seiferth; and Goldstein. Wilson left Goldstein's office to join the Survey in 1934. He never returned to work for Goldstein, but within a few years Goldstein would help him to take one of the most important steps in his career that put him on the road to historic preservation.

The HABS buildings to be measured and drawn in Louisiana were selected by Koch. His choices were based on the importance of the building, architecturally and historically, its availability, its danger of destruction, and his personal interest. The Survey started at Beauregard House (now Beauregard-Keyes) (Fig. 25), 1113 Chartres Street, in the Vieux Carré, (Wilson would later play a role in the restoration of the house and garden) and the Ursuline Convent (Fig. 26), 1114 Chartres Street opposite Beauregard House.

Wilson's first assignment was the Ursuline Convent, a building that he would work on later and publish a history of the building. Wilson had made measured drawings and had done some research on this building as a student project at Tulane in 1929. This kind of field training that Wilson and others had at Tulane provided Koch with an experienced crew.

Richard Koch insisted on the highest standards of quality in drawings and research. Each building in the Survey was measured and drawn, historical data was researched and written, and photographs were made. Wilson did most of the historical research for the Ursuline Convent, known then as the Archbishopric. He learned his way around the libraries in the city and the New Orleans Notarial Archives where there were over 100 folio volumes of early buildings, some dated as early as 1806. He learned about old building contracts, newspaper files, but most important of all, he learned that he liked historic research!

During Wilson's employment with the HABS, he did most of the research and historical data writing for the Louisiana State Bank, corner Royal and Conti Streets. This building was Benjamin Latrobe's last design. (The architect died of yellow fever in New Orleans, 1820.) Wilson, no doubt, discovered Latrobe when he was a student, perhaps through Curtis (he wrote about Latrobe in New Orleans Its Old Houses

Shops and Public Buildings). Out of Wilson's HABS archival research on the noted architect, and his close association with the old bank building, he launched a life long fascination with this nineteenth century historic architectural figure. Wilson wrote his first essay about Latrobe in 1936, "Latrobe's Last Design" and he illustrated it with HABS drawings as in figures 27-32 and two photographs by Richard Koch (1). From these beginnings, Latrobe would become an historic role model for Wilson, and Latrobian architecture -- both his writings and designs -- would become a continuing thread throughout his life.

City Park

The HABS was under the Works Progress Administration ✓ (WPA). After a year or so on the Survey, Wilson transferred to another WPA project in which Koch was involved, City Park. In association with Weiss, Dreyfous, and Seiferth, Koch designed the stadium, shelters, gardens, pools, bridges, and roads in the park. A number of park buildings were based on traditional Louisiana forms such as the miniature plantation-style building with a columned gallery and high hipped roof in figure 33. The complex for maintenance equipment and several hothouse structures followed traditional Louisiana-style. The design and detailing for many park buildings were taken from HABS drawings.

Europe and the Paris Archives

It was his experiences on the Survey that really got Wilson interested in historic architecture. Wilson's training at Tulane primed him for the work he encountered with the HABS, and the HABS primed him for the next major event in his career, Europe. Through the help of his friend, Moise Goldstein, Wilson was awarded the AIA Edward Langley Scholarship to travel abroad and study the origins of Louisiana architecture in the Paris archives. With a \$700 scholarship and \$200 of his own money, Wilson sailed on the T. S. S. Transylvania for Europe, April 1938.

From 24 April to 15 June 1938 Wilson kept a journal and illustrated it with photographs and a few sketches. He made entries for most of his stops in England, Norway, Sweden, Finland, Denmark, [Nazi] Germany, and Austria, which had fallen under Nazi control in March (1938). Wilson wanted to see the architecture of Prague and Vienna, however, he was advised in Denmark not to go to Czechoslovakia (not occupied by the Germans at this time) and to travel to Vienna would be difficult. Wilson did go to Vienna, on a train full of Nazi soldiers.

Scandinavia

Wilson was looking at mostly new architecture, details, and urban forms. He especially wanted to visit the Scandinavian countries because they were in the forefront of modern architecture. In Stockholm, Sweden, he toured Ragnar Ostberg's (1866-1945) City Hall (1911-1923) (Fig. 34).

Wilson described the building as magnificent, each room finer than the one before, culminating in the great Golden Hall, all gold mosaic. Wilson met Ostberg, who was a Gold Medalist of the AIA. Ostberg told Wilson that he was sort of passé, that there was a new group of modern architects. Ostberg was possibly referring to Eliel Saarinen (1873-1950) as he had served on the jury which awarded Saarinen first prize in a national competition for his design of Landtdagshuset, the Finnish House of Parliament (1908, unexecuted) (Fig. 35).

Ostberg paid tribute to Saarinen's monument:

"The sense of unity with which Saarinen's project has been accomplished is majestic and by no means common among the work of contemporary architects. . . .the simplicity of this design is wonderful to behold as it is presented in all its harmony. And what a powerful conception is needed for the artist to attain this!" (Christ-Janer 1979:35).

Saarinen

In Finland, Wilson saw Eliel Saarinen's (1873-1950) railroad station in Helsinki (1905-1914) (Fig. 36), described by Albert Christ-Janer as a building that began with ancient

principles and ended in the personal idiom (Christ-Janer 1979:30), and his City Hall (1911-1912) in Lahti.

Nathaniel Cortlandt Curtis was interested in Saarinen. According to Curtis, the genius of Saarinen, as in his Tribune Building in Chicago (1922) (Fig. 37), had done much to establish the manner in which a steel frame building can acquire a logical form (Curtis 1926:133). In the late 1920s, when Curtis designed the American Bank Building (200 Carondelet Street, New Orleans) (Fig. 38), he was perhaps inspired by Saarinen's Tribune Building and the master architect's work at Cranbrook, in Bloomfield Hills, Michigan, the American art academy which Saarinen contributed to both the physical and educational structure (2).

Saarinen was certainly one of the modernists who attracted Wilson's attention. In 1951, when Koch's gothic sketch for the new William B. Reilly University United Methodist Church (Baton Rouge, Louisiana near the Louisiana State University (LSU) campus) was out of budget, Wilson suggested a modern design. His model was Saarinen's distinguished Tabernacle Church of Christ (Columbus, Indiana; designed 1940; built 1941-1942). As seen in figures 39 and 40, the relationships between Wilson's new design and the inspiration model are in the dominant tower, based on an historic form (which Saarinen also used in his railroad

station and Ostberg in his City Hall), the overall mass of the sanctuary, and the entryway.

Since Wilson has always been an avid reader and was interested in Saarinen, one could assume that he read the modernist's Search for Form (1948). Saarinen was part of a greater circle of restless European born artists and art historians -- such as Le Corbusier (Charles Edouard Jeanneret, 1886-1965), Pablo Picasso (1881-1974), Paul Klee (1879-1940), Man Ray (1890-1976), and Focillon -- whose central focus revolved around the concern for form. Wilson could have learned about Saarinen's book from a review in Architectural Record, Interiors, or Progressive Architecture. The clear, direct writing style of Saarinen would have been appealing to Wilson. But it was Saarinen's sharply honed ideas on the use of historic forms, good taste, and the refinement of form that Wilson would have given his full attention.

Saarinen believed in studying forms of the past. He did not believe in using them unless they were first passed through the double procedure of the selective and creative processes in order to bring them into the fundamental form of the present. The refinement of form, according to Saarinen, was based on indigenous values. The refinement of taste and mind went hand in hand. As Wilson's career developed towards

new architecture with allusions to history -- climaxing in his Royal Orleans and Royal Sonesta Hotels -- his philosophies as they are reflected in his work are closely aligned with those of Eliel Saarinen.

Nazi Germany, Nazi Austria

Wilson has vivid memories of the plaster casts, mock up monuments set on the Unter der Linden in Berlin to create a grand triumphal way to the stadium where the Nazis held mass rallies. In Nuremburg, Wilson was again impressed with the huge stadium and also the Nazi Congress Hall under construction. In retrospect, Wilson viewed Hitler as a frustrated architect. In Vienna, Wilson witnessed Nazi Propaganda Minister Goebells' triumphant entry into the city in a big automobile with a motorcycle escort. "All the people heiled and saluted. I stood there with my arms folded," Wilson recalled, "I wasn't about to heil Hitler" (Wilson 1980: interview by Schlesinger).

France And The Paris Archives

Wilson traveled for two months before he settled down to work in the Paris archives. On his first visit to the Archives des Colonies, he saw the original "Perspective View Of New Orleans, 1726," by Lassus (Fig. 4) hanging over the

archivist's desk, and then the first box of documents -- drawings of buildings from the earliest days and maps. When Wilson requested permission to photograph the New Orleans documents, he was told to make his request in writing plus a letter of identification from the American consul.

Since the French archives and libraries closed for August holidays, Wilson took a circle tour of France while he waited for the depositories to reopen. He was interested in places that had connection to New Orleans, such as Bordeaux, home of the architect Jean Hyacinthe Laclotte, and Lorient, the port city from which the Ursuline Nuns set sail to New Orleans. Wilson visited the medieval walled city of Carcassonne which had been restored (1852-1879) by Viollet-le-Duc. Although Wilson could not recall being interested in the French restorer of ancient monuments and he doubted if he even knew much about him, he surely had knowledge of him, perhaps through the teachings of Curtis (Viollet-le-Duc was a reference source in Curtis' Architectural Composition).

It was in Arles, Wilson recalled, "things really began to get very touchie about Czechoslovakia," (Wilson 1980:interview by Schlesinger). On his return to Paris,

"It was September, overcast, drizzly rain, miserable. It was a time when Chamberlain and Daladier had gone to Munich and given away Czechoslovakia and came back with peace in our

day. They had a great parade down the Champs Elysees and everybody yelling, Vive Chamberlain, Vive Daladier. The sun came out and everything was beautiful. Anything would be better than war, and to think of a bomb coming through the dome of the Invalides was unthinkable. I guess that's the way most people thought about it at that time" (Wilson 1980: interview by Schlesinger) (3).

When Wilson returned to the archives after the Munich peace, M. De La Ronciere the archivist, had found another box of Louisiana documents. This box contained the plans of the old Ursuline Convent. M. De La Ronciere told Wilson, "Get a photographer here as soon as you can. I wish I could give you these things to take back because we might have a bomb through the roof any day" (Wilson 1980: interview by Schlesinger). Permission to photograph was no longer an issue.

A professional photographer copied the rare, one of a kind, Louisiana graphic documents on glass plate negatives. Wilson hand-copied portions of the colonial written documents that related to architecture. Although the Paris archives had been used by Louisiana historians, Samuel Wilson, Jr. was the first native-son to examine these eighteenth century documents from an architectural point-of-view. His treasure trove of glass plate negatives became the heart of his private library. This was the beginning of a personal quest to reconstruct the colonial architectural history of his home town.

War Clouds

Wilson had a letter from his brother to come home. "People were lined up at the American Express to get reservations on ships to come home," said Wilson. "I already had my reservations to sail from Liverpool in October. People were just fleeing" (Wilson 1980:interview by Schlesinger). Wilson left Paris in early October 1938. On 9 November 1938, Kristallnacht (Crystal Night, the night of the broken glass) marked the beginning of the explosion of Third Reich anti-Semitic rampages in Germany and Austria. War broke out in September 1939.

Significance Of The European Trip

For six months the twenty-seven year old bachelor totally immersed himself in architecture and history. This first trip to Europe enriched and cultivated his taste for both modern and historic architecture and for archival research. To attend the opera in Charles Garnier's baroque Opera House; to walk through the little town of Viroflay to find some houses he'd seen in the book Small Houses and Gardens of Versailles; to tour Versailles and to paint the Menagerie there; and to catch a glimpse of Fiske Kimball (1889-1955) (4), then the dean of American architectural

preservation at an art exhibit in the Jeu de Paume where Richard Koch had a photograph on display -- these were all exhilarating experiences, plus the excitement of his own discoveries in the Paris archives.

The combined experiences of the HABS and Europe were highly significant experiences that steered Wilson's career in the direction of historic architecture. After research in the Paris archives, old Louisiana buildings took on a new look, a new meaning -- especially the Vieux Carré. The AIA scholarship for travel and study abroad did for Wilson exactly what Moise Goldstein wanted it to do -- it added to his architectural education.

Early Signs Of An American Preservation Policy

In 1937, the year before Wilson visited Paris, the fifth congress of CIAM (Congres Internationaux d'Architecture Moderne) convened there. This congress was dedicated to the theme of dwelling and leisure, but more importantly, it was the first time CIAM acknowledged not only the impact of historical structures but also the influence of the region in which the city happened to be situated (Frampton 1985:271).

Wilson does not recall knowing about the fifth congress of CIAM, but surely Richard Koch, with his intense interest

in architecture and his network of national friends, did have knowledge of this event. The Koch and Wilson relationship, that began as mentor to prodigy and grew into a collaborative team, was based on their shared multi-architectural interests which no doubt included those early signs of a coming American historic preservation policy. Koch and Wilson surely discussed the Williamsburg code of restoration principles and procedures of historic preservation, 1928 -- the Historic Sites and Buildings Act, 1935, a congressional act which directed the secretary of the interior to preserve drawings, plans, photographs, and other data, make surveys, acquire properties, restore buildings, erect markers, and develop educational programs -- and two very early pieces of national legislation, the Antiquities Act, 1906, to protect historic and pre-historic monuments on land owned or controlled by the federal government; and the National Park System Organic Act, 1916, to establish the National Park Service.

When Wilson returned to New Orleans on the eve of World War II, these early signs of a national preservation policy for America were fueling a not yet clearly defined movement. Within Wilson's own frame of experiences -- the Tulane atelier, the HABS, and Europe -- he began to crystallize his personal mission within the context of an architectural and social phenomenon that was beginning to make a new shape in

time and in his part of the world.

Preservation of not just New Orleans and Gulf South architecture, but the nation's patrimony would become a serious concern of both Koch's and Wilson's. In 1947 Koch would be a delegate to the organization meeting of the National Council for Historic Sites and Buildings at the National Gallery of Art in Washington. Out of this conference would develop the National Trust in 1949. Coinciding with this national milestone, would be the founding of the Louisiana Landmarks Society which would mark the institutionalization of historic preservation in New Orleans. Sam Wilson would be elected the founding president. Within fourteen years, in 1963, Wilson would be a major player in the preservation scenario, and one of the few practicing architects to participate in the ground work that lead to the shaping of America's modern preservation policy.

Endnotes

1. Wilson's "Latrobe's Last Design" was published in Southern Architectural Review (1936). In 1907 Allison Owen published "Latrobe's Last Commission" in Architectural Art and Its Allies (journal of the Louisiana chapter of the AIA; published 1905-1912; Allison Owen (1869-1951), editor). Wilson's article was based on HABS research in the notarial records, a reference to Norman's New Orleans and Environs (1845), and his own analysis of the design of the building.

Owen discussed the specifications and contract in "quaint and ceremonious French" (Owen 1907:1) under which Latrobe agreeded to build the central tower of the St. Louis Cathedral in the Vieux Carré, 1819. Owen gave an insite into the New Orleans 1907 infrastructure when he wrote: "In 1810 he [Latrobe] sent his eldest son, Henry S. Latrobe to begin laying the pipes [for Latrobe's New Orleans waterworks system], and it was at that time that the wooden pipes we now find in the old city were made and put down" (Owen 1907:1). Although Owen does not site his reference on Latrobe, it was obviously the Appleton edition of the Journal of Latrobe (1905). Wilson's "Latrobe's Last Design" and Owen's "Latrobe's Last Commission" -- although these essay titles may suggest the same Latrobe project, they were quite different.

2. By 1923 Saarinen was living in the U.S., and from 1932-1946 he was President of Cranbrook Academy of Art; Director of the Department of Architecture and Urban Design, 1946 until his death in 1950.

3. British Prime Minister Chamberlain and French Prime Minister Daladier appeased Chancellor Hitler in his demand for the right of self determination of the Sudeten Germans. The Czech-German border was pushed back, and Czechoslovakia lost about one-third of its territory and about one-third of its population (Beardsley 1939:193).

4. Fiske Kimball was a recognized authority on architecture. He had taught architectural history at the University of Michigan and the University of Virginia. In 1926, he was appointed director of the Pennsylvania Museum in Philadelphia.

Kimball published two impressive books, Thomas Jefferson, Architect (1916) and The Domestic Architecture of the American Colonies and of the Early Republic (1922). The later book was a series of lectures Kimball had delivered on early American architecture at the Metropolitan Museum in 1920. Kimball was the restoration architect for Monticello (built by Thomas Jefferson 1770-1782, 1796-1809; near

Charlottesville, Virginia) and Stratford Hall (built by Thomas Lee about 1725-1730; Westmoreland County, Virginia; birthplace of Robert E. Lee). He was chairman of the AIA Committee on Preservation of Historic Monuments and Scenic Beauties, and a member of two important advisory boards, one that met annually at Williamsburg and another that assembled at the Department of the Interior several times a year (Hosmer 1981:868-869).

Chapter 3

HIGHLIGHTS, 1940s AND 1950s

"Richard Koch was a very good architect and a very sensitive architect. He was a stickler for details and also the overall mass and proportions of buildings. He was interested in old buildings. He was a good photographer too. He was a hard working German. He thought the most important thing that anyone did was his work" (Wilson 1984:interview by author 28 October).

Wilson's Mentor, Richard Koch

When Richard Koch died in 1971, age 82, his obituary, a full column, was carried on the front page of the Times-Picayune 21 September. He was a prominent architect and a leader in a pioneering effort to save, in some form, Louisiana's and the Gulf South's architectural heritage. Charles L. "Pie" Dufour, writer and historian, wrote in Preservation, the newsletter of the Louisiana Landmarks Society, "Dick Koch's monument is the New Orleans he did so much to preserve and embellish (Preservation 1971:13(3)3).

Koch was the first to finish the four-year course in architecture at Tulane, 1910. He went on to Paris to study in the Beaux-Arts where he became affiliated with the Bernier atelier in 1911, the year Wilson was born. Wilson always speaks of Richard Koch in a very kind, gentle, and respectful way. Koch was twenty-two years his senior, his teacher, friend, business partner, and mentor.

Design Principles Rooted In Beaux-Arts Spirit

Richard Koch felt that there were very few old buildings in this country that should be preserved as they were originally built [underscoring for emphasis], maybe the finest and most important buildings kept in museum status. The other old buildings, in order to survive, needed to be adapted for reuse, adapted to modern needs. In that case, one would keep the best aspects of those buildings as far as possible (Krotzer 1986:interview by author).

Koch singled out what he considered the best aspects of regional buildings and used them as models for his new designs. The aesthetic forms that he liked were adjusted to fit his new model. These concepts are rooted in Koch's Ecole des Beaux-Arts training -- the school that championed historicism and the design of new architecture with classical forms. Koch was working in the Beaux-Arts spirit.

Koch's environment also played a role in his design ideas. From the time he was a teenager, he lived in the elite Garden District where many of the large houses were examples of classical adaptations to Louisiana living. His own family's house at 2627 Coliseum Street (Fig. 41) was an eclectic New Orleans Cottage-style with local forms such as

surrounding galleries with wide overhanging eaves and large windows that extended to the floor. The house had other features to accommodate to the hot New Orleans climate, such as projecting bays and wings to provide cross ventilation, and an almost unbroken wall to the western sun. The decorative iron work on the front gallery echoes the identifying symbol of Vieux Carré architecture. (The iron lace galleries were a modernizing feature of the old Quarter buildings about 1850, not apart of the original designs.)

Richard Koch grew up surrounded by eclecticism, but it was the regional historic forms and elements that he liked the best, and he liked to see them perpetrated in new form. He passed on his excitement for remodeling old Creole buildings and his knowledge of how to use these historic forms to create new architecture, to his prodigy, Samuel Wilson, Jr.

In 1938, the Architectural League of New York honored Koch with a silver medal for three of his new designs -- J. W. Reilly house at Bayou Liberty, Louisiana (two buildings, a week-end cottage and a game room which was set close to the bayou), and the Donald Markle house (Fig. 42) at Pass Christian, Mississippi. In making the award, the league praised the beauty of the houses in the local tradition and in the simplicity of their design (n.a. 1938b:18) (1).

The regional features Koch gave these buildings -- such as the columns, hipped roof lines, and large covered porches -- were designed in relationship to their environment and were greatly enhanced by their country settings. On a small city lot, these designs would have lost their tranquil and serene effect.

The two-story Markle country house, one of the first houses Wilson worked on in Koch's office, is built on the site of a previous building, and an existing old cellar was excavated and incorporated into the modern version of a colonial Louisiana-type plantation house (2). The house has Palladian-like wings which are sometimes seen in regional plantation architecture, but the dominant exterior design features are closely related to the Shadows on the Teche, a plantation house with which Koch had long associations. The outside stairways covered by the roof and protected with louver screening immediately recalls the Shadows, as well as the front gallery with delicate railing on the second floor, but with more refined columns than those of the Shadows. The floor plan, one room in depth, followed a local precedent (Fig. 43). Koch did not give the new model dormer windows, a popular element of plantation houses.

The Markle house which was painted Koch-pink -- a pink

Koch used on a number of buildings, including his 1922 theater auditorium -- and the blinds trimmed in blue, which recall colors used on buildings in the Vieux Carré in early times, was published in "101 New Houses" in Architectural Forum (n.a. 1939:225). These award winning projects of Koch's conformed to a general trend in depression-weary America. Architects of this period took advantage of site conditions and developed a hybrid model which was neither "modernistic" (a term of the thirties) nor colonial.

Also in 1938, Life magazine (with the help of Architectural Forum, its sister magazine) went to eight of the most distinguished architects in America, Koch being one of them and commissioned them to design a "dream house" for families with four different income levels ranging from \$2,000 to \$10,000 a year (n.a. 1938a:44). Frank Lloyd Wright was also included in the eight architects. Life undertook this article in an effort to stimulate a long-awaited American building boom that was expected to pull the country out of the depression (n.a. 1938a:45).

The rendering for Koch's "dream house" for a family with an annual income of \$2,000 to \$3,000 was delineated by Wilson (Fig. 44). The three bedroom, one bath modern home was built of clapboards to be painted white with green shutters and a green slate roof. The design was a precursor

of low cost post-World War II tract houses -- which a decade or so later marked the beginning of the building boom Life was trying to stimulate in its 1938 article.

Koch Helped To Establish The Concept "Tout Ensemble"

Stylistically, Richard Koch's designs ranged from Beaux-Arts to Bauhaus, but his main focus was centered on old Louisiana forms. He was knowledgeable about many aspects of colonial buildings. In 1938, he spoke before the American Ceramic Society about ceramic materials of old Louisiana buildings (Koch 1938c). One of Koch's important contributions to historic preservation in the Vieux Carré was his influence in establishing the concept of the "tout ensemble" -- the total overall visual unity of the Vieux Carré. A photograph of his pioneering example of a new building designed for an historic space, his 1922 theater (Fig. 45), was published in Architectural Record (1927). Wilson explained Koch's building:

"By the 1920s, the historic character of the Vieux Carré had deteriorated to an alarming degree. Old buildings were being bought as worthless slums to be demolished and replaced by cheap residences and apartments quite out of character with their neighbors and almost entirely devoid of architectural merit. In 1922, Richard Koch designed for the first time in the Vieux Carré a new building in the character of the older structures in the area, a theater building for Le Petit Theatre du Vieux Carré. Its stuccoed street façade is a simple two-story composition with three large arched openings on the first floor and a

wrought iron balcony at the second-floor level onto which a series of shuttered French doors opened. In scale, color and material, it is a reflection of the 18th century Orue-Pontalba House at the corner, owned by the theater and attached to the new building by a one-story foyer. In character and detail, however, it borrows from somewhat later Vieux Carré buildings and forms a pleasing transition between the two-story Orue-Pontalba House on one side and the raised, three-story red brick 1838 Greek Revival building of Le Petit Salon on the other side. Although traditional in character, the theater building is not in any way a copy of an older structure but an adaptation of traditional forms to meet the requirements of a new structure in a historic setting [underscored for emphasis]. The theater is still considered a handsome and functional building after more than half a century" (Wilson 1980:154).

A New Orleans Version Of Viollet-le-Duc

In the 1920s, Richard Koch was interested in saving old buildings and, imaginatively, he remodeled them for a new use and sometimes with the enthusiasm of his predecessor Viollet-le-Duc. Koch's practical approach -- to make old buildings better than they were before -- again recalls the master of modern historic preservation, Viollet-le-Duc, who believed "to restore a building is to reinstate it in a condition of completeness which could never have existed at any given time" (Viollet-le-Duc 1875:9). Wilson does not remember Koch talking about Viollet-le-Duc, but it seems certain that the well educated and well traveled Koch had read Viollet-le-Duc's Entretiens (1863), or the English translation Discourses on Architecture (1880s). Koch was familiar with the work of Viollet-le-Duc's pupil, Julian

Guadet, as he donated a set of Gaudet's Elements et Theories de L'Architecture to the Tulane library. When Koch was studying in Paris he might have even been inspired by a Viollet-le-Duc preservation project, Notre Dame de Paris being one of them. Viollet-le-Duc worked out technical problems of preservation in the Gothic Style while Koch worked in the Creole Louisiana Style.

Artist And Photographer

Koch was a talented artist. Bernard Lemann, Professor Emeritus, School of Architecture, Tulane, who compared Koch's sketching habit to Viollet-le-Duc's, said that Koch could talk and sketch at the same time. He had 1830s Louisiana architecture in his fingertips. Richard Koch was a fine photographer too. Part of the Koch legacy is his more than five thousand negatives made between 1916 and 1965 in the Southeastern Architectural Archive (SEAA) at Tulane University. There are a few views Koch made while he was traveling in Europe, 1911-1912, but most of the images are historic buildings in the Mississippi Delta region -- many of which have been destroyed or altered beyond recognition.

Koch's interest in photography could have come from Viollet-le-Duc, who was not a photographer but certainly advocated photography, or John Ruskin who used photography in

its earliest form, the daguerreotype, to record buildings. Koch's extensive use of photography as a documentary method during the days of the HABS (the time most of his images were made) was probably inspired and/or reinforced by the use of photography at Williamsburg around this same time (Kimball 1935:372).

Hurst Plantation House

In 1922, the Armstrong and Koch firm reconstituted the Hurst House (1832), a plantation-type house located in Hurstville, up river and out of the Vieux Carré near Tchoupitoulas Street and Nashville Avenue. The firm took the brick house down, transported it to a new site near the New Orleans Country Club, and reerected it using the original materials. Some changes were made in the plan to suit the owner's modern living style. Probably Armstrong and Koch used a set of measured drawings of the Hurst house that had been made by a team of Tulane students (Figs. 46,47,48) (3). Much later, Wilson worked on this property in its exclusive Garden Lane setting.

Oak Alley Plantation House

About this same time, the Andrew Stewards, owners of Oak Alley plantation house, employed Armstrong and Koch to

help them create a comfortable home in the country. They wanted a study on the ground floor and the only place to put it was where the stairway was located, so they moved the stair and put in the one there today. They changed the mantels and some of the main rooms. Koch made a conspicuous and bold change to the exterior. He removed the dormer in the roof, which he referred to as a "dog house," and replaced it with three dormers which he had designed in the style of the 1830s (Fig. 49). A photograph discovered much later showed the original dormers to be very much like Koch's redesign only there were two instead of three.

Richard Koch, like his father Julius Koch (1857-1918), who was an architect-contractor and well connected to the power structure of the city, established a network of wealthy client-friends. Among Richard Koch's clients were General Kemper and Leila Williams, endowers of THNOC; Weeks Hall, owner of the plantation Shadows on the Teche; and Matilda Gray, collector of houses. Wilson acquired the friendship of these and other clients of Koch's as his responsibilities grew with the firm of Richard Koch Architect, 614 Audubon Building.

Wilson, Before World War II And Military Service

Wilson's thirty-seven year architectural association

with Richard Koch, 1934-1971, was interrupted twice, a short time before World War II and during his military service. When Wilson returned from Europe in 1938, the New Orleans economy followed the general trend of American economics which was in the process of reforming and reshaping itself. The Great Depression was in the process of fading out and a new wartime defense economy was phasing in. Work in Koch's office was slow and Wilson shifted first to a project with Charles Armstrong, Koch's former partner, and then for a few months he worked with W. E. Koch, Richard Koch's brother, a construction engineer.

After Armstrong and Koch dissolved their partnership in 1935, Armstrong became supervising architect for the State Hospital Board when Sam Jones became governor of Louisiana (1940-1944). Wilson and Dave Geier (they were friends from Tulane, HABS, and both were draftsmen in the Armstrong and Koch firm when the split occurred; Geier went with Armstrong, Wilson with Koch) made a study for Armstrong of the central Louisiana hospital at Pineville.

The hospital study not only provided Wilson a job in those still bleak economically depressed days shortly before the war, but it gave him some experience in hospital design that he would draw on later. In 1950, Koch and Wilson designed a 100 bed tuberculosis unit for the State Hospital

Board, Lafayette Charity Hospital (now Acadiana Mental Health Center) in Lafayette, Louisiana.

Embodied in the design of the Bauhaus inspired three-story hospital (Fig. 50) are two important aspects of Louisiana social history. First, the original intent of the hospital was to serve patients in the last stage of tuberculosis. The design problem was to create a building that could be used for other kinds of patients should the tuberculosis problem come under control. Second, a two-story plan for the wards (Figs. 51,52) was used to separate the races. The lower floor was for blacks, and the upper for whites. The waiting rooms were also separated.

The modern hospital was featured in Architectural Record, and a photograph of it was the cover illustration. The article pointed out that a good deal of attention was paid to the color schemes in the wards (Bauhaus spirit), and the hospital authorities expressed their appreciation for this extra attention to the rooms where patients spent so many long hours (n.a. 1951:153-160).

When the central Louisiana hospital study in Pineville was completed for Armstrong, Wilson worked for a short time with W. E. Koch, an engineer with the George J. Glover Co., a big building contractor with work at the Algiers Naval

Station across the river from New Orleans [in Algiers]. Wilson's duties were drafting and supervising war related construction.

In 1942 Wilson joined the U.S. Coast Guard reserve and was stationed for a short time in Gulf Port, Mississippi, later in New Orleans at the U.S. Custom House. This made it possible for him to stay in touch with Koch's office, and on his lunch hours, he could continue his research into records of old New Orleans buildings in the Civil Courts Building a few blocks away on Royal Street.

Beginning Of Scholarly Publications

Wilson's duty in the New Orleans Coast Guard office was to inspect aids to navigation for the eighth naval district (Texas to Florida). These inspection trips plus excursions that he made with his Sea Scout troop, research in the Paris archives, and research on Benjamin Latrobe inspired his first scholarly paper, "Early Aids to Navigation at the Mouth of the Mississippi River," which was published in the U.S. Naval Institute Proceedings (1944).

The essay covered a period 1682-1823, from the first cross erected by La Salle at the mouth of the river to the lighthouse erected at South Pass. Wilson included the

episode of Henry Latrobe's (the elder's son) design for a lighthouse on Frank's Island at the mouth of the Mississippi. Henry Latrobe died (1817), before work on the building began. In a report to the United States House of Representatives, March 1820, the building was expected to be completed and ready for lighting by April. However, the structure began to show signs of dangerous settlement, large cracks appeared in its walls, and it fell eight days before its scheduled completion (4).

Wilson in his examination of historic architecture in terms of "navigational markers," his third publication (the first, "Famous Old Homes in Louisiana" and the second, "Latrobe's Last Design"), by comparison to other New Orleans architectural writers, used a unique approach to the study of buildings. In a new edition of this essay, in The Architecture of Colonial Louisiana (1987), the illustration in figure 53 from the Archives Nationales, Paris, has been added to show colonial pile foundation construction in the Louisiana marsh.

Wilson developed many unique methods to penetrate and extract architectural information from the historic record. His approach to the study of New Orleans and Gulf South historic buildings was "holistic" -- a seed planted by his mentor, Koch, at the time of the HABS (5). Wilson's

curiosity about so many different types of historic buildings was tantalized by the writings and designs of his historic friend, Benjamin Latrobe. The essay on navigational markers clearly shows that Wilson's interest in Latrobe had extended to his son, Henry. (Although Wilson has never written about Henry Latrobe, Henry would come to play a role in one of Wilson's most modern designs, the pool deck of the Royal Orleans Hotel.)

In 1946, Wilson published "An Architectural History of the Royal Hospital and the Ursuline Convent of Orleans," in The Louisiana Historical Quarterly. This essay is the first scientific study of the history of any building in New Orleans. Primary documentary evidence came from the Paris archives, and it was supplemented with library research and records in the Ursuline Convent archives in New Orleans.

The important contribution of this research was the clarification of the construction date of the old convent. Up until Wilson's research in Paris, the Vieux Carré building was dated 1734, and it was believed to be the "first" Ursuline Convent. Actually, it was the "second" convent, designed in 1745 by Ignace Francois Broutin, engineer in chief of Louisiana. The builder was Claude Joseph Villars Dubreuil who completed it about 1750.

The cypress stairway with a wrought iron railing from the first building was reused in the second one and exists today. This stairway and the entry hall were illustrated with Wilson's HABS drawing in figure 54, and he also included an elevation drawing as in figure 55 (6). The old graphic documents came from his Paris glass plate negative collection, and he included a few vintage photographs of the old convent. Although Wilson did not credit the photographer, the images were made by Mother St. Croix around the turn-of-the-century (7).

Wilson restored the gatehouse on the Convent property in 1942. The relationship of the gatehouse to the Convent complex can be seen in Wilson's restoration model in figure 56 which he designed according to "Old Ursuline Convent Restoration Prospectus 1966" (Appendix B, Literary Works, Wilson, Huber, de la Vergne, and Bezou 1966). In 1966, he put a new slate roof on the Convent and restored the dormers. The dormers had been changed over time and only two or three looked alike. The intent of the restoration was to give all the dormers the same appearance, and as the original drawings indicated, to restore the sides with wood parallel to the roof and to add wooden shutters. However, the owner, the Archdiocese of New Orleans, did not agree to the wood siding or shutters. All of the sash on the dormers was replaced in accordance with HABS drawings made by Wilson. The original

Convent records indicated masonry, brick with stucco facing, around the dormers, but there was no evidence in the fabric of the dormers that any masonry ever existed (Wilson 1989:personal communication). This project was the beginning of the rehabilitation of the Convent complex.

In 1970, Wilson was a consultant to the Archdiocese on the preservation of the ca. 1787 walls which belonged to the Ursuline chapel, one of the buildings that impressed Benjamin Moore Norman as can be seen on a page from his 1845 guide book in figure 57. The walls were later demolished by the owner.

Wilson was hurt and disappointed when he was not awarded the major rehabilitation work on the Convent since he had been studying the building from the time he was a student. He is not sure why he fell out of favor with the Archdiocese. There was an incident when some ladies on a tour of the building visited the attic at the time the roof work was in process -- dust came down on them, and they were annoyed. The owner made an issue of Wilson not spending enough time on the job, which he could not agree.

Over the years the old Convent has been adapted for different uses. It was first used by the Ursulines as a convent, school, and orphanage until 1824; later it became

the residence of the Bishops and Archbishops of New Orleans and the rectory of St. Mary's Italian Church, the adjoining building. Now the air conditioned, heated French colonial building, presumed to be the oldest building in the Mississippi Valley, houses the archives of the Archdiocese of New Orleans.

The Benjamin Latrobe Connection

When Wilson was serving in the Coast Guard, he and Koch read about an exhibit of Benjamin Latrobe's drawings at Johns Hopkins University and that these drawings were owned by a descendant of Latrobe's who lived in Baltimore. Koch wrote to the owner of the drawings, Ferdinand Claiborne Latrobe II (1889-1944), and they started a correspondence.

On a leave from the Coast Guard, Wilson made a trip east and stopped in Baltimore to call Ferdinand Latrobe. He was invited to Latrobe's house and Latrobe showed him the New Orleans journals written by his great-grandfather Benjamin Latrobe and some of Latrobe's sketches.

Wilson had already discovered the Appleton imprint of the Journal of Latrobe in the Howard Memorial Library when he was doing research for the HABS on Latrobe's Louisiana State Bank. The 1905 edition included only part of the New Orleans

journals, a number of Latrobe's drawings and sketches, all in black and white, and a lengthy introduction by John Hazlehurst Boneval Latrobe (the elder's son) (8). After examination of the original materials, Wilson saw possibilities for a book that would pertain only to the New Orleans journals, and Latrobe agreed with him.

"Mr. Latrobe asked me where I was going," Wilson recalled, "and when I told him New York, he said, 'I have a daughter in the Navy, in the Waves, in New York. You might give her a call.'" Wilson did call Ellen Elizabeth Latrobe; they had a date, and as Wilson said, "Things went on from there" (Gorin 1984).

Unfortunately, Ferdinand Latrobe II died a few months later. But his family gave Wilson permission to carry forward his idea for a new book which would include the seven extant New Orleans journals of Latrobe's (one notebook was missing from the collection).

Impressions Respecting New Orleans

First, Wilson transcribed the manuscripts, then meticulously combed each paragraph to explain by means of footnotes daily life -- people, architecture, events -- as Latrobe observed them in the city and environs between

1818-1820. Wilson's introductory biographical essay about Latrobe set the stage for the journals and explained the circumstances that brought the architect to the new American city. Impressions Respecting New Orleans by Benjamin Henry Bonval Latrobe Diary and Sketches, published by the Columbia University Press (1951), is complemented with many of Latrobe's black and white sketches, drawings, and watercolors (in color).

The following review is from the New York Herald Tribune Book Review 20 January 1952:

"Mr. Wilson, a New Orleans architect who lectures at Tulane, has done a splendid job, conscientious and intelligent, making a useful index and voluminous footnotes. These represented a considerable extra undertaking and took him well out of his field, but the mistakes are very few. His biographical preface is also excellent. Even in the illustrations Mr. Wilson has hewed close to his originals, usually retaining the size and colors and reproducing not only the charming formal drawings Latrobe made in New Orleans but the quick, rough sketches with which he spattered his written word" (James and Brown 1953:540).

The reviewer's opinion that the footnotes took Wilson out of his field, is quite contrary to fact. The "voluminous" notes represent Wilson's holistic approach to the history of buildings. The notes enrich the journals and add to the understanding of New Orleans when it was a relatively new American city (Louisiana Purchase, 1803). Wilson identified the location of the engine house for

Latrobe's waterworks, corner Levee and Ursulines Streets (now Decatur and Ursulines Streets) (Wilson 1951:68) (9).

Latrobe designed the tomb, in what is now St. Louis Cemetery No. 1, for the wife, child, and brother-in-law of William C. C. Claiborne (first American governor of the State of Louisiana, 1812-1816) (Fig. 58). The construction of this tomb-type is explained in a sketch Latrobe made in figure 59. Wilson supplemented Latrobe's comments with an additional quotation from Latrobe to show that the tomb was built in the Washington, D.C. area, and that the sculptor of the marble relief (Fig. 60) was Guiseppe Franzoni, one of the Italian sculptors bought over by Latrobe to work on the Capitol at Washington, 1806 (Wilson 1951:83). Latrobe's Claiborne tomb design is similar to the cenotaphs Latrobe designed in the Congressional Cemetery in Washington, D.C. (memorials to congressmen who died in office, 1807-1877) (Fig. 61) (10).

After Latrobe's notation about yellow fever epidemics in New Orleans, Wilson offered a medical source that discussed the epidemic of 1817, the year in which Latrobe's son, Henry, was stricken and died (Wilson 1951:147). The useful index, as the book reviewer called it, is a highly developed research tool.

Wilson's footnotes have established Latrobe's New

Orleans journals as a standard reference on Latrobe.

Impressions Respecting New Orleans, long out of print, is the first of a series of a modern revival interest in Latrobe. It gained for Wilson national recognition as a Latrobe scholar and won a place for him on the editorial board of other major Latrobe works (see Appendix B, Literary Works 1977, 1980d, 1984c, 1985a). Talbot Hamlin's biography of Latrobe (1955) relied on Wilson's work and the two-volume publication of Latrobe's Virginia Journals (1977), edited by Edward C. Carter II, followed Wilson's model.

Latrobe's U.S. Custom House In New Orleans

Latrobe's life was filled with tragedies and disappointments. One of his architectural disappointments was the failure of his U.S. Custom House in New Orleans (1807-1809), no doubt the first structure of the new Greek Revival Style in the city (Wilson 1951:xiii), and the first structure to introduce the American red brick style which would become common (Wilson 1982:615). Based on a drawing of the building in the margin of Jacques Tanesse's "Plan Of The City And Suburbs Of New Orleans, 1816" (Fig. 62,63) (11) and Latrobe's specifications for the building, Wilson developed the conjectural view of Latrobe's Custom House in figure 64.

Why did Latrobe's Custom House fail? According to

Wilson, the cause of the failure was in large measure due to Latrobe's rejection of the use of logs in the foundation, as was then the general practice in New Orleans. Latrobe, Surveyor of Public Buildings of the United States under President Jefferson, considered the use of the logging not equal to its expense, and also it was not secured sufficiently from rot and decay. Wilson also pointed out that the use of soft local brick, with Philadelphia brick only as a facing, was contrary to the specifications and added to the failure of the building (Wilson 1951:xiv).

Hamlin, in Benjamin Henry Latrobe (1955), described the colonial foundation construction method, horizontal logs laid in trenches, and suggested that Latrobe's masonry footings did not give the perfect continuity that the logs would have provided (the soft ground made that continuity necessary). When expensive repairs became necessary in 1813, the war (of 1812 with the British) prevented any appropriation for repairs (Hamlin 1955:295). By 1817 the building was in a ruinous state, and in 1819 a plan was made for a new customs house on the same site by Benjamin Buisson, New Orleans architect (Wilson 1951:xiv).

On 20 October 1951, shortly after Impressions Respecting New Orleans was published, Samuel Wilson, Jr. and his bride, Ellen Elizabeth "Betty" Latrobe, great-great-

granddaughter of Benjamin Latrobe, and great-granddaughter of John H. B. Latrobe, were married in Benjamin Latrobe's Cathedral in Baltimore (12).

It is unfortunate that Wilson never really got to know his father-in-law, Ferdinand C. Latrobe II, who had devoted years to the preservation, arrangement, and study of the Latrobe papers and sketchbooks in the possession of the family and elsewhere. Latrobe II also investigated the political background of his great-grandfather's work. He studied about his grandfather, John H. B. Latrobe, who by addresses, papers, and annotations on Latrobe's drawings in the Library of Congress, kept alive the memory of Benjamin Latrobe's contributions to the welfare and beautification of America. Ferdinand Claiborn Latrobe II's father, Ferdinand Claiborn Latrobe I, was mayor of Baltimore for seven terms.

Wilson and his wife have sustained a long and intense interest in this famous member of their family. In 1987 the Wilsons traveled to East Grinstead, England, south of London, to visit two early Benjamin Latrobe designs -- Hammerwood Lodge (ca. 1791) and nearby Ashdown House (ca. 1792) (13).

At the time Latrobe lived in New Orleans (1818-1820), the city was experiencing change brought about by the influx of Americans. Latrobe, a man of international background and

highly refined artistic values, sensed the contrasts between the French and American elements of the city's society. Frequently Wilson quotes Benjamin Latrobe who noted regretfully and predicted....

"....Americans are pouring in daily, not in families, but in large bodies. In a few years, therefore, this will be an American town. What is good & bad in the French manners & opinions must give way, & the American notions of right and wrong, of convenience and inconvenience will take their place" (Wilson 1951:35).

"I begin to understand the town a little, as a collection of houses; and a curious town it is. It would be worth while, & if I can find time....to make a series of drawings representing the city as it now is, for it would be a safe wager that in 100 years not a vestige will remain of the buildings as they now stand, excepting perhaps a few public buildings & of houses built since the American acquisition of the country" (Wilson 1951:40).

Of the public buildings that Latrobe saw, only the Cabildo and the Presbytere (Figs. 65,66) on Jackson Square and the Ursuline Convent farther down Chartres Street have survived, along with a mere dozen or so other eighteenth century houses. Wilson pointed out that Latrobe's predictions were largely correct, due not only to "American notions of right and wrong," but also to natural disasters, fire, hurricane, and the deleterious effect of wet soil and humid climate (Cable 1980:xi).

After Wilson's discharge from the service in 1945, he returned to Koch's office as an associate architect. It was not until 1955 that Richard Koch Architect was changed to Richard Koch and Samuel Wilson, Jr. Architects. After Armstrong and Koch dissolved their partnership, Wilson recalled, "Mr. Koch vowed he'd never have another partner; but in 1955 he invited me to be his partner" (Wilson 1984:personal communication).

Henry W. Krotzer, Jr., who has been associated with Koch and Wilson since 1958, made this comparison between the architects:

"Koch's personal style was rather aggressive. He designed in a bold way, spent a lot of time refining things. Sam, when he made a sketch, normally the first time he worked the sketch out was much the way the design ended up. Koch changed things continuously until the project was completely built. They were very different men the way they approached things, but they carefully coordinated their joint efforts. There was a great deal of mutual respect" (Krotzer 1986: interview by author).

The same year that Wilson earned a partnership in Koch's firm, 1955, he was made a fellow in the AIA. His award was for design, education (Wilson began teaching at Tulane University in 1945), and literature.

University Teacher

Wilson's research began to accumulate and his position

in the community began to grow. His interest in combining architectural history research with professional practice not only brought business into the firm, but gained for him the position of an adjunct faculty member at Tulane University, a teaching post he held for thirty-eight years (1945-1983).

Wilson followed in the steps of earlier architectural instructors, such as Goldstein and Curtis, who were in private practice and shared their expertise with students -- a tradition that still exists in the school. He taught Louisiana architecture in terms of responses to climate and terrain, building techniques, the architects, builders, and craftsmen who designed and constructed the buildings, and the social history that surrounded it all. Wilson took his students on field trips to see the real thing. Research in Mr. Wilson's class meant to find "the real thing!"

Institutionalization of the Preservation Movement

Wilson's first class in 1945 was a small group of his peers who wanted to learn more about local architecture. The group wanted to stay together after the class was over to do something to preserve the character of the Vieux Carré and make people more aware of it. The idea grew, others who had nothing to do with the class joined the group. Forming a chapter of the Society of Architectural Historians (SAH) (organized in 1940) was considered. But Martha G. Robinson

(1888-1981) (14), who later became a fiery leader in many preservation battles, suggested a broader field of interest and less academic than the SAH. The first experience that coalesced the little group was the demolition of the Olivier House.

Olivier House

The David Olivier House (1820) was a plantation house located down river at 4111 Chartres. It was owned by the Catholic Church and became St. Mary's Orphan Asylum (Cable 1980:66). When the orphanage moved to Hope Haven across the river, the building was abandoned. According to Wilson, every effort was made to preserve the Olivier House where it was, but all the efforts were too little and too late. The quick sketch of the building by Wilson in figure 67 was probably made when Wilson, Koch, Buford L. Pickens (then Dean of the Tulane School of Architecture), and others measured and photographed the house before it was demolished in 1950.

Gould House

The John Gould House (Fig. 68), a Greek Revival building on St. Charles Avenue at Valmount Street, was the group's second attempt to save an old building from demolition (ca. 1950). The owners, the Christian Brothers,

slated the house for demolition to build the new De La Salle High School. The group consulted with the Brothers to have the house incorporated into the new building program. The Brothers refused, but offered to give the house to anyone who would remove it from its site and restore it for public use. Some monies were raised for moving the house; the city was contacted about a possible site in Audubon Park; and the New Orleans Garden Club expressed an interest in having the house for its headquarters, which insured its public use. However, the Audubon Park Commission rejected the dedication of land and, with no other possible sites in reserve and the Brothers ready to begin construction, the group again admitted defeat (Cullison 1980:2).

Louisiana Landmarks Society

In 1949, Wilson was appointed chairman of the steering committee to set up a new organization that called itself the Louisiana Landmarks Society, a name suggested by writer Harnet Kane. The objective of the new preservation organization was to primarily promote preservation and not acquire and restore historic landmarks.

In 1950, Wilson was elected the founding president of Louisiana Landmarks Society and served as president until 1956. Through his leadership and professional credentials,

the preservation movement in New Orleans matured and developed into an institution. The Louisiana Landmarks Society, according to Hosmer, became one of the most effective preservation organizations in the whole nation in the two decades that followed (Hosmer 1981:224).

Delord-Sarpy House

Wilson led a third significant, hard, and unsuccessful fight to save the Delord-Sarpy House (built 1818) on Howard Avenue. The French colonial landmark was in the way of a ramp for the Mississippi River Bridge. Landmarks proposed to have the ramp moved slightly from its intended position in order to spare the house, as Wilson drew on a plot plan in figure 69. Landmarks wanted to have the house restored as a tourist attraction. Figure 70 is a sketch of the house Wilson made in 1955. The building was demolished in 1957.

St. Paul's Episcopal Church (Camp and Gaiennis Streets, built 1893) was also destroyed for the bridge ramp in the 1950s. Wilson suggested to save the best feature of the church, which was the tower, but his suggestion came to naught.

The attitude of the general public in the 1950s was described by Wilson:

"Most people thought we were a bunch of odd-balls for wanting to save those old buildings, or a bunch of obstructionists or progress-thwarters. We didn't want to offend anyone when we started out so we used the gentle approach, talking with people quietly and privately behind the scenes and avoiding confrontations and arguments. This was fine when doing something like the Gallier exhibit (1950, Landmarks first project and first success, Cullison 1980:6) but it didn't work very well when trying to actually save buildings from destruction. We found that out with the Delord-Sarpy House when, after talking with the Bridge people, they just ignored us and went ahead and destroyed the place. After this we changed our tactics and became a little bolder in our efforts" (Cullison 1980:15).

Wilson served Louisiana Landmarks Society in many ways, conducting walking tours, lectures, catalogs for the Gallier exhibit (1950), the Henry Howard exhibit (1952), and the Louisiana Purchase exhibit in cooperation with the Louisiana State Museum (1953). In addition to Wilson's leadership role in the early days of the organization, as architect-advisor, he played a major role in the acquisition and restoration of the Pitot House which is now a house museum and headquarters of the Louisiana Landmarks Society (15).

Restoration Of The Pitot House

In the early sixties, the French colonial plantation-style house at 1370 Moss Street in the Bayou St. John area, the James Pitot House (figure 71 as Wilson drew it in his 1930 Summer Sketch Book and figure 72 as it appears

after restoration), was scheduled for demolition. It was the house of James Pitot, first American mayor of New Orleans (1804-1805). The building was owned by the Missionary Sisters of the Sacred Heart who were planning to built new facilities on the site. Lengthly negotiations with the Sisters, the city, and a gift of \$10,000 from Seymour Weiss (1896-1969), a New Orleans hotelman (16), made it possible for Landmarks to acquire the property in 1963 and move it to a nearby site provided by the city. Although acquisition and restoration of property was contrary to Landmarks original objectives, so much effort had gone into saving the Pitot House that the group appropriated \$5,000 of their own funds to start the restoration (Cullison 1980:31).

Richard Koch and Samuel Wilson, Jr. Architects were in charge of moving the house to its new site at 1440 Moss Street and restoring it (17). The moving phase of the project began with heavy timber vertical bracing of each plastered brick column, tied-in like a splint on a broken arm. Most of the columns were saved without breakage. Special equipment was brought in to support the first floor of the house. The brick walls were taken down. The lower floor was dismantled and set aside for reconstruction. The second floor was lowered, rolled to the new site, and jacked up to its original height. The first floor was reconstructed under the second (Wilson 1989:interview by author 5 January).

The objective of the restoration was to return the house to its original early nineteenth century French colonial character. Design decisions were based on 1) dating the building by the construction methods revealed in an examination of the house and knowledge of the architecture of that time; 2) a sketch made by Charles Alexandre Le Sueur (1778-1846), a French naturalist traveling in Louisiana in the 1830s (Fig. 73) (18); and 3) the journal of C. C. Robin, a traveler who came up the bayou about 1800 and described the houses.

The roof form was the main change in the restoration. The single slope roof was returned to its pitch hipped-style as the original trusses or roof framing indicated. Wilson believed that in the 1850s or later the roof was leaking, and this was remedied by jacking the outside rafters up and extending them above the old ridge line. When the extensions were removed, the rafters fell into place and the original design of the roof was restored.

In the restoration process, when the roof was lowered, the carpenters apparently did not secure the outer ends and during Hurricane Betsy (1965) winds got under the roof and tore it off. All the original construction was salvaged and rebuilt (Figs. 74,75).

The screen from the gallery was removed and the old railing was replaced with a new railing copied from the Le Sueur sketch. The French traveler C. C. Robin in his Voyages dans l'Interieur de la Louisiane (Paris 1807), described the houses along the bayou, "...Some built of wood, surrounded by galleries, in the Chinese fashion..." According to Wilson, The galleries in the Chinese fashion might well refer to the X-patterned railing of the Pitot House galleries (Wilson 1984:14).

Other changes were the removal of an addition on the rear and removal of the old siding. No attempt was made to reproduce the original materials in the reconstruction of the ground floor except for the columns. The restoration, which was completed in the spring of 1971, closely resembles the Le Sueur sketch. Two chimney stacks were restored based on evidence in the building, however, only one stack can be faintly seen in the sketch. The roofing material used in the restoration was asphalt shingle instead of wood shingle which was not allowed by the fire code. Before Hurricane Betsy (1965), a roof covering of old slates was installed, but the slates were destroyed in the hurricane.

Nationally, the beginning of a rising economy came in the late 1940s and early 1950s. The pent-up consumer savings that accumulated during full employment in a wartime economy began to flow into the market place as factories retooled and produced peace-time civilian products. Corporate wartime profits generated large capital investments in both residential and commercial developments, and combined with low interest rates and low inflation, created an American building boom.

Although New Orleans seemed to move a little slower than the rest of the nation, the effects of a strong peace time economy, about mid 1950s, had adverse effects on some historic architecture of the city, and the special quaint and distinctive character of the Vieux Carré was on the verge of destruction. The old Quarter was again in jeopardy -- this time by both incompetent commercial renovators and commercial promoters who wanted to raze and rebuild in order to capitalize on the tourist trade.

As in many other American cities in the 1950s, conservative New Orleans experienced prosperity, progress, and change. But an important difference between New Orleans and, for example, the competitive city of Houston, was the amount of historic architecture at risk during this critical period of growth and great change. In older blocks of

downtown New Orleans and in the Vieux Carré, demolition was on the horizon and new architecture was bound to be built.

The election of Wilson as the founding president of Louisiana Landmarks Society in 1950 marks the beginning of his clear leadership among the local preservation activists. At this time he was professionally in a position, by chance perhaps, to influence many aspects of the reshaping of the Vieux Carré and other downtown areas in transition. In some regards, the remodeling of the cityscape in the late fifties and sixties had its origins in Wilson's private world of ideas.

Endnotes

1. Eliel Saarinen, in 1933, received the Gold Medal of the Architectural League of New York for his work on the Cranbrook School for boys.
2. Louisiana colonial architecture reflects French and Spanish traditions as well as ideas imported from the Caribbean. The marriage of European and Indian cultures created a new and picturesque house form (as Henri Focillon explained the life of form) that afforded good ventilation and ample shade in the subtropics of Louisiana.
3. The Hurst House measured drawings were published in the 1915-1916 School of Architecture yearbook (N. C. Curtis Papers, Tulane University Library). Tulane students have continued to produce measured drawings of old buildings, architectural details, and historical studies. The School is a regular contributor to the HABS, and the Louisiana Collection is the largest in the Survey.
4. When Wilson took his Sea Scouts, called the Bienville troop after the founder of New Orleans, to the Scout Jamboree in Washington, 1937, he visited the Coast Guard Headquarters and found Henry Latrobe's drawings for the lighthouse at the mouth of the Mississippi. He had the drawings photographed and one of his scouts made a model of the old structure. After the Jamboree, Wilson took some of the boys to visit Williamsburg. In 1939, he took a group of scouts to the World's Fair in New York, and in 1933 he took scouts to the Century of Progress in Chicago.
5. Building types in Richard Koch's photographic collection are plantation houses, sugar mills and auxiliary plantation structures, townhouses, suburban villas, stores, warehouses, institutional and religious structures (Cullison 1978:v).
6. Thirty sheets of drawings of the Ursuline Convent, then called the Archbishopric, were produced for the HABS in 1934. Twelve of these sheets were by Wilson (elevations, sections, cross-sections, details of doors, mantels, transoms, cornices, newel posts); three sheets were by Wilson and G. E. Dupont (floor plans for first, second, and attic floors). Copies of HABS drawings are in the Tulane School of Architecture Library, Richardson Memorial Building.
7. Mother St. Croix was an Ursuline nun who photographed exclusively within the confines of the Ursuline Community. There is indication that the Sister who left France in 1873 brought her camera with and began photographing in New Orleans before 1888 (Freeman 1983:vii).

8. There was no editorial work on the Appleton edition. Two illustrations, "A New Orleans Cemetery" and "A Street in New Orleans" were incorrectly credited to Benjamin Latrobe; they were by John H. B. Latrobe.
9. There is a small urban park in the Vieux Carré at Decatur and Ursulines Streets on the approximate site of Latrobe's waterworks. Wilson suggested to Councilman Mike Early, who represents the area, to locate by means of archaeology the foundation of Latrobe's building and construct an urban park at that location. Wilson did not get the project, but there is a small urban park where he suggested. No archaeology was done.
10. Benjamin Latrobe also designed the tomb for Governor Claiborne's second wife, which was made in Philadelphia and erected in New Orleans in 1811. Both Benjamin Latrobe and his son, Henry, were buried in St. Louis No. 1, but their grave sites have been lost. Descendants of the Latrobes have erected a commemorative plaque in the Protestant section of St. Louis Cemetery No. 1 to honor the architects.
11. Tanesse was a city surveyor. In the margins of his plan, which was made from an actual survey, are drawings of Latrobe's U.S. Custom House, his Waterworks and other important buildings in the city. The second edition of this plan showed the addition of the central tower on St. Louis Cathedral by Benjamin Latrobe in 1820.
12. Baltimore Cathedral, Cathedral of the Assumption of the Blessed Virgin Mary (1804-1821), was Latrobe's largest commission. It is Roman in character. In preparing the designs in 1804, Latrobe drew up a Gothic design because of the long association of Catholicism with Gothic architecture. He felt that the diocese should have a choice. The decision was in favor of the classic mode which Latrobe preferred and in which he was much more proficient. No earlier American architects had the historical knowledge to draw up two radically different proposals. (Roth 1979:68).
13. Hammerwood Lodge is a private residence (David Pinnaguard, owner) and in need of restoration. Ashdown House is used as a boy's school. Both houses are bold, simple masses with restrained classical elements. Ashdown House, the later of the two, is the more polished and more completely achieved, but Hammerwood Lodge is the more dynamic and full of experimental forms and supposedly Latrobe's first independent work (Hamlin 1955:44; Wilson 1982:612).
14. Martha Gilmore Robinson was a founding member of the Louisiana Landmarks Society and served as president of the

organization, 1958-1962. Under her leadership, Kaiser Aluminum Company's proposed expansion on the site of the 1814-1815 Battle of New Orleans resulted in Kaiser's donation of sixty-six acres to expand the National Historic Park at Chalmette. She was a leader in the successful opposition to a proposed riverfront expressway in the Vieux Carré. Robinson was the recipient of the Louise DuPont Crownshield Award from the National Trust For Historic Preservation (Preservation 1964:7(1)3 and 1987:29(4)1).

15. Louisiana Landmarks Society (although formed in 1949, the official founding date is 1950) is a strong watch-dog preservation voice in the city with over one thousand members. The SEAA is the official depository for all papers and photographs. Preservation, Landmarks' quarterly newsletter, has been published since 1956. The first co-editors were Angela Gregory, sculptor, and Louis A. Goldstein, architect (son of Moise H. Goldstein).

16. Seymour Weiss was a close advisor and campaign treasurer of Huey Long's from 1928-1935. In 1939, Weiss was one of some 250 members of the Long machine who were indicted in the infamous Louisiana scandals of looting the state of an estimate \$100 million. Weiss was convicted of double-dipping, selling the Bienville Hotel and its furnishings to the state for \$575,000 and selling the furniture again for another \$75,000. He served sixteen of his thirty months prison term. A quarter of a century later, he was welcomed into the Young Men's Business Club's hall of notables. Louisiana Landmarks Society made him an honorary member after his \$10,000 donation.

17. Wilson has moved other properties and restored them in their new locations. In the case of CN 845, the house was moved by floating it on a barge down a bayou; CN 1429, the house was cut into three sections for moving; CN 1545, the cottage was transported with the roof removed.

18. The Le Sueur sketches were discovered from articles written about the artist. Leonard V. Huber, Sr. (1903-1984), second president of Louisiana Landmarks Society, 1956-1958, visited the Musee d'Histoire Naturelle in Le Havre, France (Le Sueur was the first director of the museum), and located the New Orleans collection. Photographs of many of the sketches were made, the Pitot House model among them.

Huber, a local businessman, published on a number of subjects such as cemeteries and monuments, architecture, and steamships. He produced two pictorial histories, one of New Orleans and one of Louisiana. Huber's Landmarks of New Orleans (1984), incomplete at the time of his death, was completed by Wilson.

Chapter 4

NEW ARCHITECTURE:

BRINGING ORDER TO INEVITABLE CHANGE, 1960s

"Design is a matter of taste and opinion. To me, it is something that is pleasing to look at, not disturbing, not intrusive, has good proportions, some good detailing. It doesn't have to have a lot of ornament, that doesn't have anything to do with it. Among the new buildings today, the new LL&E Building [Louisiana Land and Exploration] that's just been finished on Poydras Street by Becket [1987], I think is good design. The Shell Building [Skidmore, Owings, & Merrill, 1972] I don't think is good design. It's expensive, big, and impressive, but it is pretty common place. It looks like it was ordered by the yard, you cut it off whenever you want to stop spending money to build it higher. To have a great massive flight of steps that nobody uses is pretty ridiculous. Good design also means it is functional. It does what it is supposed to do. The grand stairs of the Shell Building don't do what they're supposed to do. Everybody goes in a little side door off St. Charles Street and has to go up on an escalator to get to an elevator which doesn't seem to make much sense" (Wilson 1987: interview by author 20 July).

Design With Allusions To History

In the post war era of urban renewal, which began in the 1950s and gained momentum in the 1960s, many nineteenth century buildings in the Central Business District (CBD) were demolished as a consequence of political decisions to create jobs and rebuild the city's tax base with new high-rise buildings. The Vieux Carré had losses too, and in some cases new architecture of inferior design quality was allowed to be

built in the old Quarter. Demolition in both the CBD and the Vieux Carré was always justifiable because the old buildings were no longer useful. They were unsafe, and/or they were too uneconomical to rehabilitate.

In the mid-1950s, a survey made by the Real Estate Research Bureau of Chicago stated "The French Quarter represents the largest day-in, day-out concentration of out-of-town visitors that exists anywhere in the United States" (Leavitt 1982:151). To capitalize on the tourist traffic, toward the late fifties and into the sixties the big hotel business invaded the old Quarter. The first of the large hotels, the Royal Orleans, was not only a milestone in the development of highly creditable post World War II Vieux Carré architecture, but it was a pivotal project in the history of the Koch and Wilson design team. At the time of the Royal Orleans Hotel commission (planned, mid 1950s; opened, 1960), Richard Koch and Samuel Wilson, Jr. Architects were nationally recognized for their practice in historic buildings. Many of Koch's photographs and some of his designs had been published in national magazines, professional journals, and in books (1). Wilson's *Latrobe* journals moved him to the rank of scholar; he was a university teacher; and he had a number of publications to his credit (see Appendix B, *Literary Works*).

The Royal Orleans was the first project of such magnitude that the firm had ever participated in. It was an opportunity for them to demonstrate their imaginative use of historicism in modern design; their sensitive inventions inspired by their large knowledge of regional historic forms; and their design philosophy of how the new and the old could live together side by side, be good neighbors, and make the city more interesting. Koch had pioneered design relationships in an historic district with his 1922 Le Petit Theatre building, but the Royal Orleans Hotel was many times larger, more complex, and it was going to be constructed on one of the most prominent nodes in the Vieux Carré.

Koch and Wilson also participated in a second large Vieux Carré hotel, the Royal Sonesta. These two hotels -- the Royal Orleans and the Royal Sonesta -- were designed at a time when the majority of architects in New Orleans were modernist and did not design with allusions to history; and nationally, this was the beginning of a renewed wave of interest in design relationships between existing historic structures and new architecture -- an issue in the greater world of architecture that has existed for centuries.

The Koch and Wilson design team also participated in two new urban park projects in the CBD: the Board of Trade Plaza which was located in an area which later became an

historic district; and the design of Place d'France, a space for an historic monument, Jeanne d'Arc, in a totally modern environment. The important contribution that the Koch and Wilson design team made, and in each project Wilson played a major role, was to bring order to inevitable change [underscored for emphasis].

To assure that change is orderly, the National Trust held a conference in Washington, D.C. (December 1977) on this complex and controversial issue -- "Old and New Architecture: Design Relationships." Wilson spoke at this conference and his paper, "Evolution in a Historic Area's 'Tout Ensemble'," was published in the conference proceedings (Appendix B, Literary Works 1980e). He brought to the architectural forum the realities of history. Wilson related changes that were made in the Vieux Carré streetscape around Jackson Square over a hundred years ago -- controversial issues at that time, but today these changes are revered landmarks. Similarly, the construction of the Royal Orleans and the Royal Sonesta hotels some thirty years ago, also stirred some controversies, but today these buildings are highly admired for their sophisticated designs that establish a time and a place. Koch and Wilson have not only created new landmarks in the Vieux Carré, but they have made two models for orderly change in an historic district.

First Major Post-War Hotel In New Orleans

The Royal Orleans Hotel, 621 St. Louis Street, (Fig. 76) was the first major new hotel to be built in New Orleans in thirty years. Politically powerful Seymour Weiss, owner of the Roosevelt Hotel (now Fairmont Hotel), then the leading business and pleasure hotel in the city, had been successful up to this time in discouraging any new hotel projects. The Royal Orleans was the first post-war large new construction project in the Vieux Carré. It was developed by the entrepreneur-philanthropist, Edgar B. Stern, on property that the Stern family owned. To break the Weiss hold on the hotel business was a political victory for Stern.

When the Royal Orleans Hotel was three years old (in 1963), the owners (Stern died in 1957) wanted to expand the facility, and they were allowed by the city zoning board to exceed the 50' height limitation set for the Vieux Carré by a city ordinance which dates back to 1921. In order to exercise some control over the added pressure that the hotels were putting on the historic district -- such as infrastructure, police and fire protection, traffic -- in 1968, the City Council declared a moratorium on hotel construction and expansion in the Vieux Carré -- a moratorium which unfortunately has not been totally successful (Nebel and Wagner 1984:29) (2).

The principal architect of the Royal Orleans Hotel was the firm of Curtis and Davis (3). Nathaniel Cortlandt Curtis was the son of Professor Curtis (throughout the remainder of this chapter all references to Curtis in the text and in the parenthetical documentation refer to Curtis, Jr.), and Arthur Q. Davis was a personal friend of Stern. This project, the first for the newly formed firm of Curtis and Davis, established them as international hotel designers. Koch and Wilson were historical consultants, and their contributions to the Royal Orleans Hotel were the designs for the façade, public spaces, and roof-top pool deck.

Design Intent

The Royal Orleans Hotel (now Omni Royal Orleans Hotel) was designed in the "spirit" of the predecessor hotel, the old St. Louis Exchange or City Exchange as the St. Louis Hotel was first called (Fig. 77,78). It was designed by J. N. B. de Pouilly (1805-1875) and occupied the site from 1838-1916 (4). The new Royal Orleans is not a copy of the St. Louis and was never intended to be. It is an adaptation of traditional styles -- a rebirth of old forms to live on in new forms and reciprocally fitted to the requirements of a new building. The historic theme established for the Royal Orleans, an interpretation of elegant nineteenth century

Creole Louisiana culture, is a study in Focillon's concept of the life of forms.

Site

The opulent St. Louis Hotel, plagued by financial losses after the Civil War, was abandoned toward the turn-of-the-century. When the English writer John Galsworthy was a tourist in the Vieux Carré in 1912, he wandered through the ruins of the old St. Louis and wrote about his visit in "That Old-Time Place." Bats and pigeons lived in the corridors and mules in the rotunda. The place was a blight on the French Quarter. Badly damaged by neglect and the 1915 hurricane (5), the building was sold to a wrecking company in 1916. Then the site became a parking lot, and the thought of replacing the original St. Louis Hotel with a new hotel was welcomed.

Wilson's Knowledge Of The St. Louis Hotel

Wilson became acquainted with the details of the old St. Louis Hotel in freehand drawing class in the Tulane atelier. Professor Curtis [Sr.] brought in big Ionic and Corinthian column caps from the old hotel for the students to learn detailing. Curtis [Sr.] was tremendously impressed with the great dome of the old hotel and wrote about it and

delineated it in Architectural Record (1916) (Fig. 79). He salvaged some of the hollow terra cotta pots or cylinders that were used in the dome's construction and wrote, "The dome is built wholly of earthen pots or cylinders, recalling at once some of the curiously constructed Early Christian churches in Ravenna" (Curtis [Sr.] 1916a:356) (6).

Professor Curtis [Sr.] envisioned a great future for the derelict building as a "Municipal Convention Hall and Exposition Building" (1916) in figure 80. It is unclear what he was trying to accomplish with his detailed, adaptive reuse scheme. The massive size of the new convention center would have meant the destruction of more fine old Creole buildings, and this would have been against his principles. The scheme remained paper architecture.

In 1946, Edgar Stern commissioned Richard Koch to make a complete set of historic study plans of the old St. Louis Hotel. Wilson did the historical research and supervised the restoration drawings of the original building which were based on records in the Notarial Archives. He also made a front elevation drawing of the hotel (7). Wilson never knew if Edgar Stern had an idea to rebuild the old St. Louis Hotel (according to Wilson, it was not a practical idea), but in the mid 1950s Stern commissioned Curtis and Davis to design a new hotel for this historic site.

Need For Specialists In Historic Design

Curtis one of the first to graduate in the contemporary architectural approach at Tulane (1940), and Davis in the second graduating class (1941), were modernists and wanted to establish their reputation as contemporary designers. They knew that any new exterior design would have to conform to Vieux Carré requirements, and they did not want to be known as traditionalists. Curtis reasoned:

"If we didn't do it, someone else would. I made an attempt to design the exterior, to have a modern building in the French Quarter. Mr. Stern would have none of it, and the Vieux Carré Commission would have never approved it. We came to the realization that the only way we could build the Royal Orleans Hotel, and to have it approved by the Vieux Carré Commission, was to have it properly designed, and we didn't know how to do it. Immediately Koch and Wilson came to mind because they were "the" experts in that field in New Orleans" (Curtis 1989:interview by author).

When Koch and Wilson joined the project, the structure, room arrangement, and various features of the block-long building had already been designed. The exterior façade design had to fit the existing plan which could not be changed, and the design had to meet the requirements of the Vieux Carré Commission. At this time, the Vieux Carré Commission had not codified and published guidelines. Guidelines were not published until 1986 (8). There was a file of details, available to the public, that would be

approved on particular types of buildings, but these examples did not guarantee approval. The main criteria that the Commission used to approve the façade design was the concept of the "tout ensemble" -- how well the new architecture went with the other architecture in the Quarter.

Five Granite Arches From The Old St. Louis

The exterior design process began with the surviving fragment of an original St. Louis Hotel granite arcade (Fig. 81). The Vieux Carré Commission required the fragment to be saved, but it probably would have been saved even if not required since the relic inspired Wilson's ground floor scheme.

"They'd talked about putting it [the St. Louis segment of five arches] in the courtyard. Let's put it on the street and use it as a basis for the rest of the ground floor of the hotel. We couldn't do it exactly [the entire ground floor] because when we got involved, the structure of the hotel was already designed and the column spacings were set. We couldn't change that, so I had to adapt the arcade to the structural columns. If you notice, the arches on the original fragment have a much smaller pier than the ones on the rest of the hotel" (Wilson 1988:interview by author 19 February).

The old fragment of five arches was taken down and reerected on a new load bearing foundation on its original Chartres Street site. The fragment, a simple pure form, was incorporated into the new hotel, and it set a rhythmic

pattern for the ground floor design -- derived from the parent model, yet slightly in variance. The design of the upper stories was guided by the the mass and cornice lines of the old hotel; and the cast-iron canopies and galleries over the sidewalks were inspired by elements of the former structure. The new building is crowned like its predecessor by a dormered roof and balustrade.

The Vieux Carré Commission did not approve the facade designs the first time; there were three or four meetings during the approval process. The size of the new hotel was larger than the St. Louis, and that was questioned. But the main controversy with the exterior design was the lack of reveal on the windows -- the depth of the window from the face of the wall. A solid masonry building like the St. Louis had a much thicker wall as one can see on the fragment of the original hotel that exists on Chartres Street. Above the first floor of the Royal Orleans, the walls have very little depth and look like a thin wall modern building. Generally, in the historic example, the surface of the window is further back from the face of the brick, plaster, or stucco, and the walls of the Royal Orleans did not give the effect of heavy masonry walls. However, the objection to the window details was treated leniently and practically because various people who were influential in the preservation of the Vieux Carré were extremely anxious to get rid of the

parking lot. In the final form, the exterior facade scheme, with its refined historic symbols, had the harmonious qualities to take its place in the "tout ensemble."

To pick up the identifying clues of a Koch and Wilson design, one must know the architectural vocabulary of the nineteenth century New Orleans architects and builders. In the Koch and Wilson nineteenth century scheme which they established on the exterior (and carried into the interior), a garde de frise (ornamental guard) for example, was used to divide a wrought iron balcony (for rooms opening on to the balcony). The garde de frise in figure 82 alludes to the nineteenth century wrought iron devise, sometimes decorative, to keep intruders off one's balcony. Wilson wrote about "New Orleans Ironwork" in 1948 (see p. 54, Endnote 16).

The Koch and Wilson design team had an intuitive gift for historical scale and proportion. Fanlight transom windows appear everywhere in New Orleans, but the ones designed for the dining room doors on the main lobby of the Royal Orleans are fresh, graceful, and exotic -- the new form is the ultimate essence of the historic parent shape. New forms envisioned for the hotel were designed for modern tools and contemporary artisans. The Koch and Wilson flare for elegance was produced by the skillful master artisans creating with an array of high quality materials. The new

forms, true in scale and proportions to their designers' plans, were born -- to have new lives of their own -- indeed, within Henri Focillon's concept of the life of form.

In a subliminal manner, nineteenth century aesthetics appear in the shapes of the two main lobbies. The outer lobby, which over looks St. Louis Street, is long and narrow and takes the form of a gallery; and the rectangular shaped inner lobby recalls a drawing room. These two lobbies flow into each other and the excellent acoustics, human scale, and architectural detailing welcome the hotel's guests.

Roof-Top Pool Deck

One of Wilson's finest and most intense of all his historic schemes is the open air roof-top pool deck. The composition is dominated by Latrobian low segmental arches supported by simple Greek Doric columns (Fig. 83). The spiritual model of arches came from a recessed arcaded porch in the Thierry House (1814), 721 Governor Nicholls Street (Fig. 84). Wilson and Koch discovered these arches in 1940 when they remodeled the 1814 house. Wilson feels almost certain that these arches were the design of Henry Latrobe (9). In a framed series of low Latrobian arches, Wilson has captured a spectacular view of the Vieux Carré and the Mississippi River in figure 85.

The roof-top deck brings to mind what the old flat tiled Spanish roofs might have been like as seen by Latrobe in his painting, "View from the window of my chamber at the Tremoulet's hotel" (principal inn of the times) (Fig. 86). In this painting there is a low wall which may have been Wilson's inspiration for the low wall that gives his composition continuity -- only Wilson's low wall is filled with a pattern of Spanish tiles similar to the parapet on a small old building at 707 Dumaine Street (Figs. 87,88). This same element appeared in Koch's parapet in his 1922 Vieux Carré theater design (Fig. 89), and again in his Warren House (residence hall, 1952) on the Tulane campus.

From a small observation space, a level above the pool deck, Wilson allows the visitor to view the octagon dome of the Nicholas Girod House (built 1814; Girod, mayor of New Orleans 1812-1815), 504 Chartres Street (Figs. 90,91). This is one of Wilson's favorite houses; one which he has never worked on and would like to restore.

Addition Exceeded High Limit For The Vieux Carré

In 1963, shortly after the hotel was completed, the owners wanted to increase the room capacity. Again the reference model was De Pouilly's old St. Louis Hotel which had a typical Parisian mansard roof. "The new mansard roof,"

said Wilson in a 1963 newspaper article, "will give a roof-top of Paris look, blotting out, for instance, the unharmonious roof-line of the former Civil Courts Building across St. Louis Street" (Samuels 1963).

The dormer floor did not interfere with the roof-top deck, but it exceeded the 50' height limit set for the Vieux Carré by the City Zoning Board. An exception was made for the new hotel based on the premise that it conformed to the height, mass, and form of the original hotel on the site. The top of the new parapet was 90' 10" from the street, while the height of the old hotel, as shown by drawings in the Notarial Archives, was 91' (Samuel 1963).

The exception made by the zoning board was met with objection by some preservationists. Wilson's argument was based on the "tout ensemble" concept. The intent of the Royal Orleans design was to maintain the mass and feel of the old St. Louis which was one of the most important buildings in its time and place in the city, and it was about the same height as the Royal Orleans. Wilson approves of the 50' limit, but he also feels that exceptions should be weighted against the location of the building, and how it relates to its surroundings. This view is still shared by other preservationists, but the Vieux Carré Commission Design Guidelines explicitly state: "Existing 50' maximum height

limit shall not be justification for new exceptions" (Hand 1986:3).

The Royal Orleans is a handsome building, and the view from the thirty-sixth floor of Place St. Charles in figure 92, shows that it is not obtrusive on the skyline. Because there are promoters and developers whose decisions are guided only by personal profit and they have no regard for the cultural heritage of the historic district, there must be strict enforcement of the height limitation. In addition to the visual effects, height also changes air movements and shadow patterns -- both part of the "tout ensemble."

Royal Sonesta Hotel

Curtis and Davis were the principal architects, and Koch and Wilson the historical consultants for the Royal Sonesta Hotel, 300 Bourbon Street (Fig. 93). The Royal Sonesta is located a few blocks from the Royal Orleans as can be seen in another view from the thirty-sixth floor of Place St. Charles in figure 94. Again, Koch and Wilson's contributions were the designs for the façade, public spaces, and pool deck.

To make way for the new hotel, a number of old buildings on Bienville, Bourbon, and Conti Streets were

demolished. This was the site of the Regal Brewery which went out of business, along with other local breweries, under the pressure of national competition. The demolition came at a time when emotions ran high over big business taking over the Quarter, and it created objections by preservationists, particularly the Vieux Carré Property Owners and Associates (incorporated in 1938), a group who considered the Vieux Carré as a neighborhood.

Project Off To A Bad Start

Unlike the Royal Orleans, Koch and Wilson participated in the design process from the beginning. Also unlike the team's previous project, the Royal Sonesta had financial and legal problems. The legal problems stemmed from foundation excavation and driving sheet steel piling (a method used in New Orleans to keep the earth from sluffing off into the hole and for compaction to take place). The plan of the Royal Orleans was depressed into the ground a half floor below grade, which at the time was a new concept in New Orleans because of the water table, but no water problems resulted. The Royal Sonesta was designed for two levels of underground parking and many problems resulted. Wilson explained:

"When the foundation was excavated, all the buildings around it began to crack. That was a terrible problem. We were not involved with that part of the design of the hotel, fortunately. There were lawsuits. Pounding the sheet piling, seepage. It did drain the

water out of the ground under the surrounding buildings. It wasn't until the buildings were completed that the surrounding buildings could be repaired. I don't think we lost any buildings, but it certainly was a serious thing. I certainly wouldn't advocate underground parking in the Vieux Carré" (Wilson 1987:interview by author 30 July).

Curtis was involved in the lawsuits and his view was different from Wilson's:

"There was no question that the construction had caused cracks in other buildings, and the insurance company was willing to fix it. But, the owners claimed the loss of "antiquity." First time I ever heard that word.... They were able to settle with the insurance company for more than it cost to fix the damage because they had to use newer materials. I always thought a lot more cracks were claimed that ever occurred" (Curtis 1989:interview by author).

"Lake Vieux Carré," as Curtis referred to the hole that was dug for the foundation and filled with water, stayed that way for two or three years because the owner went bankrupt. The project did not move forward until Lester Kabacoff, formerly with Edgar Stern, took it over.

Architectural Intent

There was no specific, fixed historic model for the exterior of the Royal Sonesta as there was for the Royal Orleans. Although the Royal Sonesta and the Royal Orleans are two totally different buildings, they share commonalities in every aspect of high quality productions. They are both

extremely well maintained.

The Royal Sonesta was designed to fit into the streetscape. The scheme along Bienville and Conti Streets represents traditional row houses with dormer windows and wrought iron balconies. Many rows of such houses are found in this area of the Vieux Carré, mostly built in the late 1820s and 1830s as the American influence came to be felt more and more on the architecture of New Orleans after the Louisiana purchase. The central element of the building facing Bourbon Street is in stucco and cast-iron balconies extend over the sidewalks. The two corner units on Conti and Bourbon and Bienville and Bourbon have chimneyed gables facing Bourbon Street, and cast-iron galleries in the manner of the Miltenberger buildings at Royal and Dumaine Streets and the Labranche buildings at Royal and St. Peter Streets.

There is no question that the Royal Sonesta is a modern structure. Almost thirty years old, the building has not acquired a patina of age, and the building is a great deal more massive (almost an entire square) than the row houses of the area. The intent was never to present a deception, but to create a new building to fill modern needs and, at the same time, perpetuate traditional Creole forms -- in turn, to manage and bring order at a time of inevitable change.

In the Royal Sonesta, historicism appears in the exterior high quality hard red bricks which are symbolic of the choice hard red Philadelphia bricks that were shipped to New Orleans in the early days of the American city. One can see from the street other period nuances that Wilson has captured in the exterior façade, such as frieze windows, decorative mill work in the ceilings of the overhanging balconies, and the well proportioned cast-iron columns. The hotel's ballrooms, walls and ceilings, are an exotic array of period interior designs recalling flush times in the Creole city. But it is in the Royal Sonesta's pool deck that Wilson has again demonstrated a sophisticated showcase of talent for an intellectual approach to historical design.

Pool Deck

The Royal Sonesta's pool deck does not have the advantage of the roof-top view like the deck of the Royal Orleans. Instead, Wilson has created a great make-believe neighborhood patio. The open-air deck is enclosed by the simulated backs of the row houses which were established on the street facade. The composition includes a curious cylindrical element with a dome roof and small circular windows (Fig. 95), an element devised to hide space for an elevator. This form, most logically, should represent a

garconnier, which was a small apartment in the rear of the main building for the young men of the family. The source of inspiration for this particular form closely resembles Latrobe's steeple on the St. Louis Cathedral (Fig. 96). It also has a kinship to a form photographed by Frances Benjamin Johnson (1938) in the patio of 818 Bourbon Street (Fig. 97). The circular windows around the top of the cylindrical element bring to mind a window in the pediment of the Ursuline Convent (Fig. 98), and a series of three windows in the facade of the Banque de la Louisiane, 417 Royal Street (10) (Fig. 99).

N. C. Curtis' Appraisal Of Wilson's Work

"I think he's a genius, really, Sam. I'm not the only one who thinks that. He did a very wonderful job. He's a very sensitive person. Mr. Koch was that way too. He took such care of all of the mouldings. They made full size profiles of all the mouldings in the public rooms and the exterior of the building. He had to also cope with the budget. That kind of work is very expensive, and it's difficult to find artisans who can do that. They turned that work out. The full scale details of the moulding impressed me very much.

"If there was ever an example of how a building should be built to fit into an old historic neighborhood, those two hotels [the Royal Orleans and the Royal Sonesta] are the epitome of that, thanks to Sam and Mr. Koch. I believe that the Royal Sonesta was the last thing Mr. Koch got to do. He was at some of the meetings. I guess he was phasing out at that point" (Curtis 1989:interview by author).

Old And New Design Relationships

These two hotels, the Royal Orleans and the Royal Sonesta, are design approaches for new architecture in an historic district. They are massive on the exteriors but quite human scale on the interiors and the pool decks. They fit into the "tout ensemble." The intellectual designs evolved out of a philosophical search for a scheme, then the selection of meaningful and harmonious historic elements, the control over historic scale and proportions; the choice of correct and quality materials; well crafted detailing; and consistency between the outside and inside design of the building.

There were other hotels built in the Vieux Carré in this era, such as the Landmark, 541 Bourbon Street in figure 100 and the Bourbon Orleans, Bourbon Street and Orleans Avenue in figure 101. Preservation, Louisiana Landmarks Society newsletter, described Le Downtowner, now Landmark, as a "ghastly abortion of French Quarter architecture" (Preservation 1968:2(2)6). These buildings have no intellectual scheme, only the most common historic elements are used and the scale and proportions are crudely handled; there is absolutely no quality of either materials or workmanship. Both buildings have the look of a selection of approved Vieux Carré Commission elements stuck together and

the feel of a motel off of any interstate highway.

These two buildings had the same given set of environmental aesthetics as Koch and Wilson had to work with in their two hotels. Both Landmark and the Bourbon Orleans had unusual opportunities to create an historical tie, but neither promoter nor architect searched the historic record. Landmark Hotel, located on the site of the old French Opera House which burned in 1919, could have been designed with relationships to the old opera house.

The Bourbon Orleans Hotel is attached to one of the finest old buildings in the Vieux Carré, the Orleans Ballroom (William Brand, architect, 1817), 717 Orleans Avenue (Fig. 102). About 1964, when the Sisters of the Holy Family moved out of the Quarter and sold their convent (the old ballroom) and their turn-of-the-century school building, the new owner was allowed to destroy the school to construct an hotel. For a short time, the demolition of the school opened an unusual view of buildings in the 700 block of Bourbon Street as seen in figure 103. The new hotel, a replacement for the demolished school, could have been designed to reciprocally fit with the old Orleans Ballroom instead of the generic model that exists in the shadow of the most hallowed of all Vieux Carré monuments, the St. Louis Cathedral.

The old ballroom, which had been kept with all its historic integrity by the nuns, was turned into the hotel lobby and dining room. The result of the redesign of these interior spaces (interiors not within the jurisdiction of the Vieux Carré Commission) is a hodgepodge of miscellaneous, poorly proportioned elements with no regard for the character of the building.

One questions how these two hotel designs got Vieux Carré Commission approval. Were those who served on the Commission (11) during this period too lax in their criteria and too hasty in their judgment of what was good and bad design for the Vieux Carré? Or was the Vieux Carré Commission's opinion overridden by the city council? The latter has happened many times.

The economics of creating jobs, increasing the city's tax base, and bringing quick dollars into the Quarter was the major concern of the decision makers rather than to insist on quality interpretations of traditional themes for these two ultra important corners. The insensitive use of historical forms, inferior materials crafted by inferior workmanship in both the Landmark and Bourbon Orleans Hotels have not only caused serious deterioration to the visual quality of the streetscape, but this could be the image of the Vieux Carré that the visitor will take home.

Change is inevitable. The architecture of the Vieux Carré is a living example of the process of continuous change, each generation leaving its own mark. If the philosophy of the "tout ensemble" is to continue, new architecture must integrate with New Orleans heritage. There is social responsibility that goes along with building in the Vieux Carré. All those concerned with new construction -- government, promoters, attorneys, accountants, architects, craftsmen -- must realize and accept this social responsibility.

The philosophy of the Koch and Wilson collaboration, which has its roots in Koch's 1922 theater auditorium, has controlled and guided clear, honest, regional historicism in both the Royal Orleans and Royal Sonesta Hotels to fit with what has been saved in the Quarter. The meaning and dignity of traditional forms, in their proper scale and proportion, embodied in the Koch and Wilson designs are not only an economic asset to the owners, the city and state, but they are psychological and spiritual connectors in a total system to preserve and manage environmental order and unity.

Two Urban Parks

Wilson played a major role in the creation of the Board

of Trade Plaza (1966), 316 Magazine Street (Fig. 104), and the Place d'France (1967), foot of Canal Street between the International Trade Mart (Edward Stone architect, 1967) and the Rivergate (Curtis and Davis architects, 1968) buildings (Fig. 105). The Board of Trade Plaza won an AIA award for a new urban park in an historic setting.

When the Board of Trade Plaza was designed, the area was not an historic district. (It became an historic district twelve years later in 1978.) The historicism in the Plaza, which was designed from salvaged old architectural elements, represents Wilson's "search for a usable past," to use a term by post-modernist Robert A. M. Stern (Stern 1986:1). The dominant form of the new composition is a loggia which recalls, not a regional form, but a form seen in fifteenth century Florence, such as the Loggia dei Lanzi (Fig. 106). According to Ron Filson, dean of the Tulane School of Architecture:

"This goes back to the depth and breadth of his research and professional approach. There are lots of other architects who have used traditional and classical architectural forms. There are probably not very many at all who have bothered to do the research and background to truly understand the evolution of those forms rather than just using them as a style. Many architects are satisfied to use forms and elements, images somewhat superficially. Architects like Sam have not. In that sense, Sam's work has legitimized or created an interest in the correct and competent use of traditional architectural forms and classical architectural language by lots of other architects who now advocate that position" (Filson 1989:interview by author).

The Place d'France is a new space created for a monument of historic significance, Jeanne d'Arc. The human scaled monument is sensitively placed in a modern environment of large scaled buildings.

Board of Trade Plaza

The architectural elements that Wilson used to create this new urban park were salvaged from the old St. James Hotel (Elliot Reynolds architect, 1859), previously on the site. The Board of Trade, owners of the old hotel, elected to demolish it because of its bad condition which, according to Wilson, was partly brought on by the uneven settlement of the foundation. The demolition not only cleared a space, but also exposed to public view the highly decorated Neo-Baroque Board of Trade building (James Freret architect, 1883) which was nestled on a pedestrian alley-way behind the St. James Hotel. The decorative Board of Trade building became the scenic backdrop for the design of the new plaza.

The traditional entrance to the Board of Trade building from Magazine Street was retained in the new loggia which was built out of salvaged, massive, square Corinthian cast iron columns, pilasters, and arches. On the inner wall of the loggia, three window openings from the old hotel with their

cast-iron cornices and consoles were reconstructed. These blind windows are spaced like they were in the original building with the same stucco mouldings surrounding them. The opposite exposed wall of the plaza is decorated in a similar fashion.

Wilson has achieved special effects with a fountain, lighting, flower beds, and a Belgian flagstone floor. The whole plaza design is delineated with a simple cast-iron fence decorated with a small fleur-de-lis pattern (12). This small space is sometimes used in conjunction with social events at the Board of Trade. Privacy in the plaza is achieved with canvas screening on the fence. Presently, the Neo-Baroque building is used as a theater.

The Board of Trade Plaza composition is a simple, uncomplicated arrangement of historic forms in historic scale. The urban park has taken its place on the street, and has become a tension-relieving factor in the midst of many high-rise buildings which dwarf the few historic structures that remain in this area. Even though at the time the Plaza was designed the area had not yet become an historic district, it is a qualifying example of orderly change and good relationships between the old and the new on the cityscape. The Plaza is a model for any city.

Place d'France

The small equestrian statue of Jeanne d'Arc, by the noted nineteenth century French sculptor Emmanuel Frémiet (1824-1910), was a gift from France to the city of New Orleans. Place d'France was built during the administration of Mayor Maurice "Moon" Landrieu (1970-1978). Landrieu and a private supporter of the project selected the site between the Rivergate and the International Trade Mart for the monument. Although Wilson, Curtis, and Angela Gregory (sculptor) considered the statue too small for the space, the small monument surrounded by giant buildings has created, to use a term by post-modernist Robert Venturi, "complexity and contradiction" (Venturi 1977).

According to Rivergate architect, Curtis, the original intent was to face the Rivergate toward the International Trade Mart, which it does, and create a grand plaza, a people's place without any traffic like San Marco. But to divert traffic was not politically acceptable.

Wilson served on a local AIA committee which was formed at the request of the city administration (Victor H. Schiro then mayor of New Orleans, 1961-1970) to make site recommendations for the monument. Although there was some desire to place the statue between the Rivergate and the

International Trade Mart, the committee preferred two other locations that would better display the small figure. Sketches were submitted, and Koch and Wilson were appointed architects by Mayor Schiro.

The problem, as Wilson saw the monument, was to design a scheme that would not be completely out of scale and character with the buildings on either side, nor would be overpowered by them. Wilson studied the original Jeanne d'Arc in Paris on the Place des Pyramides, which was surrounded by a different set of physical dimensions than the New Orleans site. The solution for his project was to raise the statue on a mass or high pedestal to give it some verticality in keeping with its neighbors. Other design considerations were plaques that needed to be placed around the monument. Wilson set the bronze Jeanne d'Arc, riding on her horse and carrying a banner, facing east. Several years after the monument was placed, the bronze was gilded by a team of artisans from France. Now the historic figure is brilliantly lighted by the morning sun and effectively back-lighted in the afternoon. The dramatic gold effect has created still another interesting duality in the area between Jeanne d'Arc and the colorless surrounding buildings.

The Place de France was intended to be a people's place with benches to sit on. However, the long and narrow

urban park functions as a neutral ground, as it is called in New Orleans, an esplanade or walkway to cross a busy street. It does not invite pedestrians to linger among moving traffic. The smell of busses and trucks also discourages pedestrians from lingering. Unfortunately, over head power lines, which were too costly to move, detract from the beauty of the shiny gold Jeanne d'Arc. The original grand plaza concept without vehicles would have been a great asset to this downtown space that has developed into a busy convention and tourist area.

An important aspect of Wilson's personality is brought to the surface through the Place d'France project. The site choice for the monument was not his recommendation, but Wilson is a realist in every way and when a condition is impossible to change one must make the best of it and go on. He is never a "what if" man and never looks back in a "what if" light.

Inventions And Variations, Life Of Forms

Wilson's strength as a designer of new architecture with allusions to history is his encyclopedic-type knowledge of regional as well as world architectural forms, and his ability to use any of these forms in their correct proportions. Wilson is an intuitive designer. He does not

design in a geometric way. His aesthetic decisions are based on what looks right to him, a sense developed over sixty years of experience.

Historic forms, Wilson's standard design language, have even played a role in his International Style classroom building, the first permanent building on the UNO campus (1959) (Fig. 107). The two-story, rectangular shaped building, of a style absent of historicism, has elements of a Creole Louisiana plan, and abides by the same construction rules as the early builders devised to cope with the subtropical climate. The sides with glass windows (a quasi-sealed building, some windows can open) face the cooler north and south exposures, while the east and west ends of the structure are solid and closed to the sun. The north and south sides have been given galleries, and classroom doors open on to these galleries as in the old Creole houses. The overhang provides shade on the ground level. The long north-south hallways have doors at each end that can catch breezes, and the building has an inner patio.

The way in which Wilson has adapted regional forms to new architecture is part of a gradual adaptation process of old forms to new styles, a process that has been going on in his area for over 250 years. In the case of the International Style classroom building, the rebirth of old

forms acquired a fresh new look provided mainly by a new wrapper.

More recent examples of Wilson's historicism in new architecture are the Citizens National Bank (1980) in Hammond, Louisiana, designed with a Latrobe spirit (Fig. 108,109,110); and a colonial Louisiana-style residence (1987) in La Grange, Georgia, which he designed for former students.

Invention and variation of form, as defined by George Kubler, is both faithful to the model and a departure from it. Proportions may be recognizable and there are minor variations as the moment and circumstances allow. When variation from the model exceeds a faithful copy, then we have an invention (Kubler 1962:72).

Wilson, the inventor, has generated new urban excitement reflecting the heritage of past growth in fresh, functional relationships. He has given to the streetscape historical continuity at a time when change was inevitable and new architecture was bound to be built!

Endnotes

1. Koch's photographs and designs appeared in Architectural Forum, Architectural Record, Life, Southwest Review, and Wrought Iron In Architecture by Geerlings.

2. The period of most rapid hotel growth occurred between 1965 and 1969 when some 1134 rooms were added to the French Quarter stock. At the time of the moratorium on hotel construction and expansion (5 September 1968) there were 2655 rooms in the Quarter. Shortly thereafter a loophole in the ordinance was found and developers began to open guest houses having less than fifteen rooms. The ordinance defined a hotel as any commercial building having fifteen or more sleeping rooms. While not completely successful, the moratorium did slow the growth (Nebel and Wagner 1984: 29-30).

3. Curtis and Davis are international architects and have designed many new buildings in New Orleans, among their most impressive work is the Superdome (1975) which Curtis believes is the largest uncolumned room ever built anywhere in the world.

4. J. N. B. de Pouilly "created in New Orleans a New World translation of one of the finest architectural ensembles of the Old. Just back from Paris where he had steeped himself in the French style, De Pouilly built as the center of Creole business and social activity almost a replica of the fine buildings which line the Rue de Rivoli, facing the Tuileries. The Louisiana architect borrowed the arrangement of ground floor arches, window proportions and cornice above the third tier of windows from these masterful creations of Fontaine and Percier, architects for Napoleon" (Samuel 1963).

5. Professor Curtis [Sr.] wrote about the 1915 tropical hurricane:

"...great damage was done to trees and houses in the city and to public utilities and to the plantations and settlements along the lower coast. For twenty-four hours the wind blew with terrific violence at times attaining a velocity of 120 miles an hour...while during the storm and for ten days following there was a rainfall of over nineteen inches. Members of the local [AIA] Chapter have been active in urging owners of damaged buildings to make repairs in a manner consistent with the style, and so far as possible to replace the old material that had been blown down.

"In many instances, particularly in the case of

balconies which have been blown down, it will be well-nigh impossible to make the restorations owing to the fact that the ornamental cast-iron of which the balconies are built has been smashed beyond repair. Nor is it possible to replace them with new material of the same design, as the original foundry patterns have long since disappeared. The most serious losses...are the balconies on the river façades of the two Pontalba buildings flanking Jackson Square.

"One of the oldest sections of the French Market was unable to resist the force of the wind, and was reduced to a mass of wreckage. Many old dormers have been tipped over and large numbers of fanlights blown in, and in the case of the latter it is doubtful if the original designs will be adhered to. The storm practically put the finishing touch to the ruin of the ancient St. Louis Hotel. This building has been a derelict for many year, but the imposing dome had managed to withstand the ravages of time and neglect until the late disaster. As a result of the ripping off of the copper sheathing and subsequent influx of deluges of water, the beautiful and costly frescoes said to have been painted by Canova's nephew are now hardly distinguishable (Curtis [Sr.] 1916b:220,222).

6. The clay pot dome construction of the St. Louis Hotel became visible after the 1915 hurricane. A closer example in time of clay pot dome construction than Ravenna churches is Sir John Soane's (1753-1837) Bank of England in London (1788-1833). This building was reconstructed (1930-1940) by Sir Herbert Baker, rising to a much greater height than formerly, though within the original shell of Soane's façades (Fletcher 1975:1062).

7. In 1974, Wilson restored the tomb of Edward W. Sewell, builder of the St. Louis Hotel. The tomb is in Lafayette Cemetery No. 1, Washington Avenue and Prytania Street in the Garden District.

8. The Vieux Carré Commission Design Guideline (1986), based on fifty years of experience, is intended to assist property owners in making their own evaluations in order to conform with general expectations of the Commission for permission to make repairs, renovations, or erect new construction. The guidelines do not insure approval. Each project is evaluated on its own merit within the concept of

the "tout ensemble."

The guide has codified building types and styles; elements that comprise climatic responses, such as galleries, balconies, roof overhangs, loggias, transoms; roof designs; garden walls and gates; typical materials; paint colors; electrical and mechanical requirements. The guide also includes zoning information and general administrative procedures.

9. Henry Latrobe's collaborator on the Thierry House was Arsene Lacarrier Latour (Wilson 1951:xxi). The house is perhaps the oldest extant example of Greek Revival in New Orleans. It was built for Jean Baptiste Thierry, editor of Le Courrier de la Louisiane (Huber 1984:18; Wilson 1951:xxi and 1959:no. 41). In 1815, Henry Latrobe was the architect of Charity Hospital which occupied the square facing Canal Street between Baronne Street and University Place. Work on the hospital was in progress at the time of his death in 1817 (Wilson 1951:41).

10. Banque de la Louisiane was the first bank established after the Louisiana Purchase. The building was erected in 1795 by Vincent Rillieux, great-grandfather of the artist, Edgar Degas. The building is also called the Paul Morphy (1837-1884) House after the world's chess champion who lived there (Huber 1984:8).

11. Vieux Carré Commissioners, 1936-1986:
 Marion McClure, 1937-1946
 Louis C. LeSage, 1937-1939
 Rene A. Stiegler, 1937-1941
 William Boizelle, 1937-1952
 August W. Mysing, 1937
 Walter Cook Keenan, 1937-1943
 Mayer Israel, 1937-1940
 Herbert A. Benson, 1937-1952
 Ray L. Alciatore, 1939-1942
 Andre Lafargue, 1939-1946
 Nathaniel C. Curtis [Sr.] 1939-1942
 Albert L. Lieutaud, 1943-1944
 Walter L. Loubat, 1943-1946
 Rudolph B. Roessle, 1943-1946
 Joseph Bernard, 1943-1946
 J. Herndon Thompson, 1943-1946
 Richard Koch, 1946-1954
 A. Wylie McDougall, 1946-1954
 Mary M. Morrison, 1946-1950; 1978-1982
 Buford L. Pickens, 1947-1952
 Alan C. Reed, 1947
 Arthur Feitel, 1947-1958
 Allard Kaufmann, 1947-1949

Collins C. Diboll, 1950-1958
 L. Kemper Williams, 1951-1962
 (Mrs.) Waldo Bednarz, 1951-1962
 John W. Lawrence, 1953-1954
 Andrew Martinez, 1953-1954
 Mortimer Favrot, 1953
 Charles L. Dufour, 1953-1954
 J. Wallace Paletou, 1953-1969
 Blanche F. Mysing, 1954-1957; 1982-present
 Parker Harris, 1954-1956
 Eugene Gibert, 1954-1958
 George M. Leake, 1954-1962
 Robert Swezey, 1954-1957
 Charles Nutter, 1957-1961
 (Mrs.) Paul A. Martin, 1957-1960
 D. C. LeBreton, 1958-1962; 1966-1970
 Leonard V. Huber, 1958-1962
 Thomas C. Nicholls, 1958-1966
 Edward B. Silverstein, 1958-1962
 (Mrs.) Paul C. McIlhenny, 1960-1962
 F. Monroe Labouisse, Sr. 1961-1962
 Henry G. Grimbball, 1962-1965
 William L. Andry, 1962-1965
 Morris Keil, 1962-1965
 James R. Lamantia, Jr., 1962-1965
 Ted R. Liuzza, 1962-1965
 I. William Ricciuti, 1962-1965
 Scott Wilson, 1962-1968
 John C. Dodt III, 1966-1970
 S. Stewart Farnet, 1966-1974
 Aaron Mintz, 1966-1969
 Solis Seiferth, 1966-1970
 Richard T. Simoni, 1966-1970
 Rene J. Dufou, 1967-1968
 Walter F. Chappell III, 1968-1978
 Martha G. Robinson, 1968-1970
 William Von Trufant, 1969-1982
 Richard W. Freeman, Jr., 1969-1978
 Imre Hegedus, 1970-1978
 Joseph G. Bernard, 1970-1974
 Frank Fenerty, 1970-1974
 Owen Brennan, Jr., 1970-1973
 Irma Braden, 1974-1978
 George Montgomery, 1974-1978
 Donald Caldwell, 1975-1982
 Jack Cosner, 1975-1982
 F. Monroe Labouisse, Jr., 1978-1982
 Vivian Buckley, 1978-1982
 Roberta Y. Dent, 1978
 Harry Blumenthal, Jr., 1978-1982
 Raymond Boudreaux, 1978-1982
 Mark Hermann, 1978-1982

Cheryl McKay-Dixon, 1979-1980
 Lois Tillman, 1981-present
 Barry M. Fox, 1982-1985
 Robert B. Biery, 1982-1985
 Raphael Cassimere, Jr., 1982-present
 Frank A. Cusimano, 1982-present
 John L. Hernandez, 1982-present
 Suzanne L. Ormond, 1982-present
 Andre L. Villere, 1982-1985
 Jesse D. Cannon, Jr., 1985-present
 Malcolm Heard, Jr., 1985-present
 Edward C. Spooner, 1985-present
 (n.a. 1986:29-30)

By choice, Wilson has never served on the Vieux Carré Commission. He did not want to get into the arguments, and he would have had a conflict of interest with all his work in the Quarter.

12. Wilson likes to delineate with iron fences. He does not like parking lots in the Vieux Carré and tried to improve the appearance of one lot, on Chartres Street across from the Royal Orleans Hotel, with an iron fence.

In 1941 Richard Koch, in a proposal to improve the appearance of the old Civil Courts Building, suggested the erection of an iron fence around the courthouse square as sketched by Wilson in figure 111. It recalls the fence around the 1836 Bank of Louisiana which is across from the Civil Courts Building on Conti Street and the fence around Jackson Square. Koch also suggested planting magnolia trees around the building. Although the fence was never erected, the trees were planted and most of them have survived to date. Both building and landscape are badly in need of maintenance.

Chapter 5

HISTORIC PRESERVATION IN NEW ORLEANS

IN THE COMING OF THE SPACE AGE

"Preservation now is in its technology phase because of the tremendous advances that have been made in architectural conservation techniques, most of them learned from the art conservation field in the last twenty or thirty years. Preservation has become much more focused on the laboratory than it was at the time Mr. Wilson was most active. There has been a shift in focus away from a generalized approach to preservation that relied on individual judgment of the practitioner. There was an intuitive feel to preservation decision in the 1940s, 1950s, and early 1960s where someone like Mr. Wilson examined many buildings. He built his judgment on what he had seen over and over again in a relative small area" (Morton 1988:interview by author).

Decisions Without Precedent Guidelines

President John F. Kennedy ushered America into the space age in the 1960s. While booster rockets for future space travel were being made at the National Aeronautics and Space Administration (NASA) Michoud Space Center in New Orleans, Koch and Wilson were looking at the future in terms of the down-to-earth realities of saving old buildings. For both types of problem solvers, the space travel scientists and the preservation architects, the actualities of the unconquered solutions were both technical and philosophical, and many times they were inseparable.

The coming of the space age, the late 1950s and 1960s,

was a special era filled with challenges and risks for both those who were trying to build a national space program and those who were trying to build a national preservation program. It was the challenges and risks that Koch and Wilson took, and the results they produced, that made New Orleans a respected center of national influence.

When Brown Morton met Wilson in the mid 1960s, Wilson was then a national figure. To Morton, from the view of an outsider looking in, New Orleans was a locality where the success in historic preservation achievements was undeniable. One can be sure Wilson never viewed the New Orleans success scene anymore than -- we have come a long way.

In the fifties and sixties, there was a commonality between the problems in the fields of space architecture and historic architecture, as Koch and Wilson experienced them -- there were no precedent guidelines. In many of Koch and Wilson's projects, like in aerospace design, the technical solutions came out of a resolve to the philosophical questions. The collaborative team of Koch and Wilson developed their philosophy and wrote their own guidelines as they worked on some of the most important historic buildings in their region.

Wilson's Peers

Wilson built his career on the teachings of his mentor, Richard Koch. By the 1950s his career was quite a unique combination of architectural talents and credentials. His timing was right, partly luck, for the opportunities in historic preservation that came along with the good economics of the times and the degree of public interest in saving old buildings -- an attitude that Koch began to develop and Wilson carried much further. Wilson also went much further than his mentor in other directions, especially in his scholarly pursuits. There was no other architect exactly like him in the city.

There were others around the country doing outstanding work in historic architecture too, but they had not built their careers in the same manner as Wilson. John F. Staub (born 1892) in Houston produced large residences with historic memories reminiscent of the work of Sir Edwin Lutyens (1869-1944). Staub was inspired by several Vieux Carré buildings and Louisiana and Mississippi plantations, but his office was in Houston, a new city compared to New Orleans and, in the 1920s, Houston was a city rich in oil wealth. Staub, a designer of luxury homes, was a favorite among the Houston elite.

Charles Peterson (born 1906), architectural historian,

restorationist, and planner, has always been in government service, first with the U.S. Bureau of Public Roads then the National Park Service. Frederick D. Nichols (born 1911), an art and architectural historian, has been an academic since 1946, first at the University of Hawaii, then the University of Virginia (1950 to present). Although both Peterson and Nichols have made substantial contributions to the field, including HABS service and publications, they were never in private practice like Wilson.

Thomas T. Waterman (1900-1951), on the east coast, was perhaps the architect whose career was structured the most like Wilson's. Waterman was a draftsman at Williamsburg (1928) and a member of the HABS; he had historic commissions from the Winterhur Museum (Henry Francis du Pont, client); he restored the exterior of Decatur House in Washington, D.C. (Benjamin H. Latrobe, architect, 1818); and he designed with allusions to history the new museum wing at Dumbarton Oaks, Washington, D.C. (Mr. and Mrs. Robert Woods Bliss, client). Waterman also published, but he was not a university trained architect (trained in the office of Ralph Adams Cram, 1863-1942), nor was he ever licensed.

Wilson was university trained, licensed in several states, and a recognized scholar -- credentials that put him in good stead with the local, regional, and national

preservation communities. In the early days of the New Orleans movement, one of the biggest unintentional preservation errors made by Vieux Carré property owners, in their zest to modernize, was to throw away character defining details of their buildings. Before the advent of 35 mm colored slide programs, Wilson took property owners on walks around the Quarter and identified for them aspects of buildings that should be saved. He infused in them his own enthusiasm for remodeling. Among the many friends that Wilson made in the circle of Vieux Carré property owners was Jacob H. "Jake" Morrison (1905-1974), a New Orleans attorney. There was an interchange of ideas between Morrison and Wilson, and out of their brainstorming sessions, Morrison solidified his pioneer ideas about preservation law.

Preservation Law

"What gave rise to writing Historic Preservation Law (1957)," recalled Mary Meek Morrison, "Jake" Morrison's wife, "was our biggest battles were won in the courts. Sam was in historic architecture and 'Jake' was in law, and they complemented each other" (Morrison 1987:interview by author).

The intent of Morrison's book was "to give to the layman a source of models in his struggle for protective legislation at the state level, and to make available to

lawyers a compendium of the findings of the courts where such laws have been the subject of litigation" (Morrison 1957:preface). This was an early effort to develop a synthesis of preservation law as it existed in various places. According to Wilson, it was the first recognized book on preservation law. This book called to the attention of the national preservation community the power of the law in historic preservation. Morrison, who became a nationally recognized authority on preservation law, acknowledged in his preface the advice and assistance rendered by Sam Wilson (1).

Orue-Pontalba House

In 1960, the Orue-Pontalba House (1789) (Fig. 112) was a building in distress. Part of a playhouse complex, the owner, Le Petit Theatre du Vieux Carré, purchased the building on the corner Chartres and St. Peter Streets in 1919. The auditorium portion was Koch's famous first new building in the Vieux Carré designed in the old style (1922). At that time, three small buildings facing St. Peter Street were demolished to build the auditorium. In 1925, Koch connected the old and new buildings by a loggia and also designed a patio. In 1956, Wilson increased the seating capacity of the theater by extending the upper balcony.

The issue at stake was demolition. Le Petit claimed to the Vieux Carré Commission that the walls were structurally unsound, the foundation non-existent, and the building was in danger of collapse. Le Petit supported its claim with engineering reports. They wanted to demolish and rebuild on the site.

There was also an underlying issue -- Le Petit had outgrown its facility and wanted a new building with new spatial arrangements. Monroe Lippman, director of Le Petit, threatened to move the theater out of the Vieux Carré unless the demolition work was approved, and they could demolish and construct a new building. (There was no precedent like this one.) Le Petit was granted a demolition permit from the Commission on the bases of the old structure being unsafe and public safety at risk. However, before issuing the demolition permit, the Commission required a signed bonded contract and letter from the legal representatives of Le Petit stating that after demolition the reconstruction of the theater will begin (Minutes Vieux Carré Commission 17 February 1959).

Although Wilson, as well as many others, regretted the loss of this building, he considered the demolition and the reconstruction (1962-1963) (Fig. 113) the proper response considering the bad structural condition which was proven in

the demolition process, as all but about a thousand of the old Louisiana red bricks turned to powder.

Demolition is a terrifying word to preservationists, and rightly so in this period of several serious losses. Surprisingly, the staunch grand dame of the preservationists, Martha Robinson, was in favor of the demolition and rebuilding proposal. Robinson spoke before the Commission on behalf of the Louisiana Landmarks Society and a charter member of the Little Theater, "Great harm would be done to the Quarter if the Little Theater moved" (Minutes of Vieux Carré Commission 3 May 1960).

George M. Leake, a modernist but also the architect for the restoration of the Gothic-style old Louisiana State Capitol in Baton Rouge, and Rosedown Plantation in St. Francisville, Louisiana, and a member of the Vieux Carré Commission at the time of this dispute, did not believe that there was any building that could not be saved if the client wanted to save it. Realistically, buildings have a life-cycle; they do out-live their usefulness. If stabilization cannot be guaranteed, is the cost justifiable? Once a client gets a demolition permit there is nothing an architect can do about it -- except to help bring about orderly change. The 1789 building was demolished in 1962.

Quasi-Replication

Koch and Wilson, who were selected as architects, suggested to return the façade design to, what they believed to be, the building's 1789 appearance. Although Wilson found building contracts, he has never found the original plans, and, as far as he knows, they do not exist. The detailing on some drawings by Gilberto Guillemard for a house at 731 Royal Street suggested to him that Guillemard may have been the architect for the Orue-Pontalba House. Guillemard was the architect for the Cabildo across the street from the theater building. In cases such as this one, where there is no surviving documentary evidence, Wilson uses the comparative method to try and identify the architect, then to examine any of his surviving work and draw possible comparisons. For example, architect-builders Claude Gurlie and Joseph Guillot, who worked in New Orleans in the early 1800s-1830s, left a signature of fine wood cornices with carved garlands. Wilson also looks for clues based on the technology and building methods of the times.

The Orue-Pontalba House's original appearance had been altered through the years. The building was started right after the fire of 1788; then it burned in the fire of 1794. It appeared to Wilson that the quoins in the façade's center pedimented bay on the ground floor had been removed. This

design was added in the conjectural scheme. The theater required radical changes to the interior as can be seen in a comparison of ground floor plans between the old and new buildings in figures 114 and 115. The new plan has a larger coffee room, a rehearsal hall, workspace, and more storage space. Since the theater wanted attic space for prop storage, the original flat terrace roof was raised and somewhat concealed behind a balustrade.

The quasi-replica never changed the character of this street corner as can be seen in a comparison of views between the old and new buildings in figures 112 and 113. All of the useable doors, windows, millwork, and ironwork were incorporated into the reconstruction. But all new brick was used (2). This building is an anchor point in the Vieux Carré, and to keep these familiar views and the Quarter's population stable, it was important that the theater group, one of the oldest community theaters in the United States, continue to make its home in this location.

Wilson Withdrew From The Project

The theater wanted several changes which were accommodated. However, when they wanted to include a ten to twelve foot side yard on the uptown end of the building (an old carriage-way) which would change the façade, Wilson could

not agree, and he withdrew from the project before it was completed.

The new building could only be extended in one direction -- the Chartres Street uptown end. On the St. Peter Street end, the length was fixed by the loggia and auditorium which were not demolished as seen in figure 116. Due to build up of the street over the years (paving, sidewalks, and raising of the grade for better drainage) the building had lost about 18" of its height. Increasing the length of the building on Chartres Street and raising the height brought the relationship of the second level close to its original proportions. Measurement of the openings did not change.

Up to this time, Wilson had never done a replication. Later, he replicated from original documentation Fort St. Jean Baptiste de Natchitoches near Natchitoches, Louisiana (Fig. 117) and Fort Maurepas in Ocean Springs, Mississippi (Fig. 118). In spite of the fact that the theater project was not a true replication of the original building (because there was no original documention), in Wilson's conjectural impression of the anonymous architect's intent, it would be a serious historical error to change the dimensions of the building. Koch finished the project.

This is the only project in Wilson's catalog that he

withdrew from the job. Wilson is a very personable man. N. C. Curtis [Jr.] described him as a delightful person to work with, so talented and knowledgeable about what he was doing. Henry Krotzer described Wilson as a man of very equitable temperament and terribly sophisticated about people.

Wilson, the architect-scholar, is a man of deep professional, ethical, and scholarly principles. This is not to imply that Koch was not, because Koch would never have been able to establish a network of wealthy clients such as the Sterns, the Williams, the Reilys, and others had he been less than a professional, ethical architect. At this time, Koch was about seventy-three and perhaps had a more mellow attitude.

Since Koch was part of the Vieux Carré Romantic Renaissance, he was probably a charter member of Le Petit Theatre. In 1922, when the theater purchased the building, he and Armstrong restored it, and he had designed the new auditorium addition. Koch was probably emotionally attached to the old building and came to grips with the realities of the problem -- the clients knew what they wanted and could not be persuaded to change. Koch was no doubt confident in the ability of the firm to satisfactorily make this major concession. He was a functionalist and may have justified the incorporation of this space as adding to the function of

the structure, which it did. Thirty years later, the quasi-replica is a handsome building. Wilson, now about Koch's age when they were doing this project, would perhaps take a softer and more compromising position. Wilson too is a designer with the highest regard for a functional building, but he did show his upper limitation to accommodation.

Demolition And Reconstruction, Right Or Wrong?

If one is inclined to follow the teachings of John Ruskin -- the next best thing to preserving ancient monuments is to build them (Summerson 1966:32) -- the continuity of life in the Orue-Pontalba House was correctly managed. The new building, which occupies an important corner of Jackson Square, has a plaque dating the reconstruction. Until it was recently painted, the quasi-replication had acquired the patina of time and the look of an historic building. Koch's 1922 auditorium building does not bear a descriptive plaque and should have one as the building is shrouded in the identical hues of its historic neighbors. This is perhaps a true test of the "tout ensemble" concept which was established for the Vieux Carré by Professor Curtis and others in the first part of the twentieth century.

Wilson was asked for his advice on demolition of a building in an historic district.

"You have to consider what is going to replace the demolished building. Certainly a parking lot is not a replacement. I think that has to be given a serious consideration when someone applies to demolish a building that has some significance. They should be required to produce some idea of what's to replace it. Also in some cases they'll come up with a development scheme that's great, tear down the buildings, wipe out everything, and then the whole scheme falls through and nothing is ever put in its place. You can't preserve everything. We do have to keep going, progress" [underscoring for emphasis] (Wilson 1987:interview by author 20 July).

Koch's auditorium building, which seats 460 people, is almost seventy years old. The moulding on the theater walls and the paneling details on either side of the stage are Koch's signatures. Although theatrical production methods have changed, the theater is still a useful and well used building.

The Historic New Orleans Collection

The Historic New Orleans Collection, is the oldest continuing project in Wilson's catalog. This group of buildings is one of the finest examples of adaptive reuse in the Vieux Carré, and is a model for a modern facility in an historic setting. Wilson has worked on this complex since 1938 when General L. Kemper (1887-1971) and Leila Moore (1901-1966) Williams, purchased a parcel of four buildings in the Vieux Carré at the suggestion of Richard Koch.

Among the original parcel was the Merieult House, 533 Royal Street, one of the oldest buildings in the Quarter, and the only house in this area to have survived the great fire of 1794 (Figs. 119,120,121). A fifth building at 714 Toulouse was added to the complex later. The Williams were among the "quiet" savers of the Vieux Carré.

Historical Archival Research Center

Developed in phases, five contiguous buildings (3), the entrance at 533 Royal Street, have been interconnected mostly by patios and one bridge. The layout of this complex is visually explained in a section of an 1896 Sanborn map in figure 122. THNOC is dedicated to the preservation of the history of New Orleans and Louisiana, and is a reflection of the endowers' architectural tastes, their personal collection, and their vision for the future. Embodied in the design of THNOC are many of the Koch and Wilson adaptive reuse philosophies, such as the use of new materials and fixtures -- glass, track and recess lighting, custom-made mill work -- along side original historic features. They have created a pleasing historic setting in a controlled micro environment (4).

This state-of-the-art research center has two large storage vaults protected with Halon (a gas that smothers a

fire without damaging archival material), photographic laboratory, fumigating chamber, library, and reading rooms. Other spaces are for offices, bathrooms, and employee lounge. There is an elevator (5) for handicap access. Wilson is very strong on leaving in view unusual nuances that he finds in the fabric of the building, such as the wide beamed board ceilings and an antique iron "thistle" ventilator in the wall of the Counting House, believed to date from the French period, 1700s. The Koch and Wilson flare to create elegance is enhanced with original decorative transoms and hand hewed stairways. S. Stewart Farnet, past president of the New Orleans chapter of the AIA, made the following comment about Wilson's work, which is especially suited to this project:

"A copyist Sam Wilson certainly is not! There is a creative freshness about his buildings that transcends detail. In proportion, composition, and the sheer authority of their presence, Sam's buildings arouse that feeling of happy rightness of buildings in harmony with their place" (Farnet 1986).

Williams' Residence

The two-story, shot-gun plan house at 718 Toulouse Street was the residence of the Williams. Although from the street this red brick house has features of an historic Creole building, such as decorative iron galleries and long arched windows with louvers, it is a product of the 1880s or 1890s by an anonymous architect who designed in the tradition of the neighborhood. The interventions Koch made in the mid 1940s, the building then fifty or sixty year years old, is an

example of his recycling approach, as well as, a reflection of his client's attitude and support toward rebuilding the Vieux Carré. Koch gutted the building and, under his direction, Wilson worked on new interior designs to make a comfortable home for the Williams -- modern bathrooms and kitchen, elevator, and built-ins for collector items.

New mouldings and mantels were designed with references to historic forms and locally crafted. Enrique Alferez, sculptor and wood carver, and Morris Broverman, cabinet maker, were fine craftsmen who worked for Koch. The artist that Koch was, coupled with the high quality of custom-crafted work that these artisans produced, set a standard of craftsmanship for Wilson early in his career. It is possible that the crafted work in this building was done by these artisans since they were working for Koch about this time on Christ Church Cathedral, 2919 St. Charles Avenue (6).

Although the interior spaces were custom designed for the Williams, the "tout ensemble" philosophy was perpetuated on the exterior. Koch designed a parapet across the front of the second floor to create the illusion of a flat roof, similar to his theater auditorium, and the small front yard became an intimate walled patio, possibly inspired by the Court of Two Lions nearby. At the death of the Williams, under the terms of their wills, the house was reresetored as a

house museum and is exhibited as the Williams' life style in the 1940s.

Merieult House

The ground floor of the Merieult House, which had been a series of shops, was adapted for THNOC library, gift shop, and exhibit room. The library has one of the original wide beamed board ceilings. The ceiling sags, and it is out of level, but to Wilson it was an important piece of the eighteenth century building and should be left in view.

The gift shop was the original carriage-way. Koch designed a wide fan transom-like window to span the top of the original arch at the rear of what was the old carriage-way. The design and the crafting of it is so well done that one cannot distinguish the old from the new. The Koch and Wilson philosophy on the issue of distinguishing new design from the original was "There was a lot of fuss about you should make it obvious, what was new and what was old, but we didn't feel that way about it. We thought it all should look alike" (Wilson 1989:interview by author) (7).

Counting House

A wing-like building in back of the Merieult House,

once used as a merchant's business office, thus the name Counting House, was restored to a ballroom. At first, it was intended to be the library reading room. The original use of the room is unknown but, according to Wilson, it seems to have been a ballroom. It is a decorative room -- columns (capitals gone, remade, carved in wood), pilasters, and most of the millwork are original. The floor is covered with black and white marble tiles that a member of THNOC board acquired from the old St. Charles Hotel which was demolished in 1974 (8). The only criticism of the room is the acoustics. The room is used for receptions and the noise level is high due to the marble floor.

Employee Opinions

With the exception of one employee, who was responsible for over 200,000 photographs, all employees interviewed were happy with their work place and any inconveniences of the adapted old buildings were more than off set by the historic setting and the environment of the Vieux Carré. The curator of photography preferred the energy efficiency of a "concrete box," and a librarian with a small office would prefer not to have a ceiling trap to mechanical equipment over her desk. The unanimous feeling among all employees was that it was a privilege to work in these historic environs.

Architectural Art In An Adaptive Reuse

Wilson has tastefully used large spans of glass to create a modern spirit, such as a vestibule or off-street entry-way to the exhibition gallery made of glass. He has also used a large span of glass to fill an arched entry-way which is now part of a reading room that fronts the street in the 722 Toulouse Street building. This is an effective design device to give a plain new room the ambience of by-gone times by bringing the outside inside through a sheet of glass; the glass also has a light benefit.

There are some not-so-artistic signs of our times in up-dated old buildings. According to Wilson:

"We've gotten used to having air conditioning grills in the walls and floors, people are not as conscious of them as you might think they would be. They are an accepted thing in today's living. The same way with the smoke alarms stuck upon the ceiling and the sprinkler systems. You have to make them as inconspicuous as possible, but they definitely have to be seen" (Wilson 1987:interview by author 28 August).

Although this may sound contradictory to the Koch and Wilson philosophy of not distinguishing old from new, the aspect of new technology, and especially those items required to meet modern building and fire codes, is an exception. Wilson takes every design advantage to conceal modern amenities, but there are some, e.g. exit lights, that must be clearly visible.

The most distinguishing character defining feature of THNOC is the human scale in all aspects of exteriors, interiors, and courtyards. Human scale and detailing, signatures of Koch and Wilson designs, are the two most distinctive characteristics of Vieux Carré architecture.

Hermann-Grima House

The state of historic preservation in New Orleans in the late 1950s and on into the sixties can be clearly read through Wilson's involvement in saving the Hermann-Grima House (1831) at 820 St. Louis Street in the Vieux Carré (Fig. 123,124). This mansion, kitchen and stable buildings were in substantially the same form as when they were built. The mansion was designed in the American tradition. It is one of Wilson's favorites and a nationally significant building. Professor Curtis [Sr.] wrote about the Hermann-Grima House in New Orleans Its Old Houses, Shops, and Public Buildings; and Armstrong and Koch did renovations when the property was purchased by the Christian Woman's Exchange in 1924 (9), the time of the Vieux Carré Romantic Renaissance. Wilson published "Grima House on St. Louis, One of Best Early Examples" (1953), and he did an architectural appraisal of the building in Women Who Cared The 100 Years of the Christian Woman's Exchange (1980).

The old mansion survived the years in reasonably good condition. Felix Grima was the original owner; Samuel Hermann the second owner in 1844; the Society for the Prevention of Cruelty to Animals purchased the property in 1921 (efforts were centered on horses and they used the stables); then the Christian Woman's Exchange, a service organization to help women. The Exchange rented rooms to working women at a reasonable rate, and also had a shop where women could sell their handiwork.

By the 1960s women were more self-sufficient and did not need this kind of help, and the property needed a new use. In the mid fifties Wilson began to take his students to tour the house, and he started to make friends with members of the board of the Exchange. Wilson understood the organization's dilemma and the need to redefine their purpose. He planted the idea of developing an historic house as an educational tool for future generations. Through Wilson's persuasion, and the donation of his services "free" (Wilson also waved his fees for Beauregard House and Pitot House) for several years, the Exchange undertook the challenge to convert the property.

Wilson's Role

Wilson guided the restoration of the complex, but most importantly, he taught board members of the Exchange preservation planning, the importance of accuracy, and how to keep records of each intervention. This restoration was a private commitment by all volunteers to save a fine house with only a pioneer spirit and limited financial resources. Wilson opened many doors for members of the Exchange to attend national meetings, and when he could not answer their questions, he put them in contact with technical people in other parts of the country. The process of rehabilitating the brick mansion, kitchen, and stable has been slow and a learning process for both Wilson and the restoration committee of the Exchange. Now thirty years later, the property is a viable house museum, and it is shown as an example of upper class living in New Orleans between 1830 and 1860 (10). At Wilson's suggestion the Grima House was renamed Hermann-Grima to reflect the first two owners. Through Wilson's influence, the house has been measured and drawn for the HABS (1963).

Dark Age Technology, 1960s New Orleans

In the 1960s in New Orleans, preservation technology was in the dark ages by comparison to the sophisticated government financed rocket research that was going on at the NASA Michoud Space Center. In these early days when Wilson

was working toward authenticity and setting restoration standards with no budget, he practiced pen-knife technology at the Hermann-Grima House to determine the colors to paint rooms. Later, when the Exchange could afford a scientific laboratory paint analysis, Wilson's make-shift technology proved to be only two or three hues off.

Although Wilson had learned about historic or urban archaeology when he visited Williamsburg in 1939, he did not introduce scientific archaeology into his work until late 1960s or early 1970s, the time of the Gallier House Museum restoration project (1132 Royal Street, home of James Gallier, Jr., architect of the French Opera House). What might now be considered amateurish, the first restoration of the kitchen at the Hermann-Grima House in 1966 was a sincere research effort by both members of the Exchange and Wilson to restore an authentic kitchen of the 1850s with a meager budget. Later in 1973 and 1974, archaeologist J. Richard Shenkel from UNO supervised a student who conducted archaeology in the kitchen; in seventy-five Shenkel conducted a major dig. The archaeological studies determined the correct hearth height; part of the foundation or base of the oven was located; and a missing interior wall that the original building contract called for was proven to have never existed. It was in the 1970s that Wilson phased-out of the Hermann-Grima project and turned it over to Henry

Krotzer.

The care and maintenance of old New Orleans brick is a major preservation concern because of the brick's adobe-like qualities, as seen in the case of Le Petit Theatre du Vieux Carré. According to the original building contract, the bricks specified on the Hermann-Grima House were red and of a hard-burned variety brought from Philadelphia (laid in Flemish bond). At some unknown time, the buildings were painted (most of the property has been cleaned, but the color of the remnants today is murky gray-green). Wilson helped the Exchange to obtain a grant to clean the front brick wall to reveal the choice Philadelphia brick. However, at the time of the cleaning, it was discovered that the bricks were not of the Philadelphia variety as the contract specified, but were the local soft variety that had been painted red and penciled with white lines to resemble white mortar joints, a fashion feature of the time. The red paint not only gave the appearance of the more difficult to obtain northern brick, but apparently protected the soft local bricks from the weather.

The street wall was cleaned and repainted by the local firm of John Geiser, a paint and decorating contractor. The cleaning compound was formulated by Henry Krotzer of Koch and Wilson and the old paint peeled off easily with a wide putty

knife, and there was no damage to the old brick. The front of the mansion was returned to painted red brick with white penciled lines. The old murky gray-green paint is an example of an intervention which was not irreversible but costly to change.

In the 1960s, the use of Gunitite (a grout made of Portland cement, sand, and water) was a non-controversial trend in construction materials. It was applied to brick as a sealant to keep moisture out of the interiors, and was standard practice on many buildings in the Vieux Carré. Koch and Wilson had used it on the Cabildo and on the Ingram project (an 1819 house at 620 Ursulines Street designed by Gurlie and Guillot). In most cases of Gunitite application, it worked fine; in one case, the Hermann-Grima House, it did not. It was not known at this point-in-time that a tightly sealed masonry wall (especially if both sides of the wall was sealed) would prevent the entry of air and moisture which keeps the bricks and mortar from drying out and crumbling, a necessity for the old bricks to breathe.

At Wilson's recommendations, Gunitite was applied on internal and external walls in three out of four rooms in the kitchen building. Wilson learned while the application was in process that Gunitite was not the correct treatment of old New Orleans bricks and stopped the work. Over the years, the

Gunite has been removed and only recently the removal project has been completed. The slow and expensive removal of the Gunite has damaged the outer layer of the bricks. However, it was these kinds of early experiments that Wilson, and others around the country carried out, quite independently of each other, that culminated in the framework for a national preservation policy -- the experimental process that led to the framing of The Secretary of Interior's Standards For Rehabilitation.

The climate control in the house museum today is a window air-conditioning and heating unit. It is a visible sign of modern comfort and a way to hold down operational costs. It is also an easily reversible intervention should the Exchange select a central system in the future.

A recent project in the mansion has been the installation of a sprinkler system under the floor of the second and third floors so that only the smallest part of the sprinkler head would show in the ceilings of the main floor and the second floor. In order to use the upper floors for meetings and entertainment some changes were made to conform with fire codes, such as exit signs and emergency lighting. At this time there is no handicap access to the building or elevator.

Wilson's entry into the sequence of the life of the Hermann-Grima House (about mid 1950s) came at an extremely critical time for the building. Without Wilson's leadership the Exchange might have sold the property. The need for change in the building's use came at the time when the hotel business saw promising dollars in the tourist trade and this property has good attributes for a small hotel, restaurant, and/or bar. If the property had been adapted for one of these uses, it is doubtful that the buildings would have retained their original character and ambience of the complex behind the high brick walls. In a token of appreciation for his dedicated service to their organization, in 1971 the Exchange made Samuel Wilson, Jr. an honorary Christian Woman!

Cabildo, An American Monument

The Cabildo, on Jackson Square in the heart of the Vieux Carré, is an American architectural monument and considered by some to be the second most important historic building in the United States (the first, Independence Hall in Philadelphia). It is the most important building to survive the period of Spanish domination in Louisiana. On 20 December 1803 the formal act of cession of the Territory of Louisiana from France to the United States, doubling the size of the United States, was signed in the Cabildo (Fig. 125).

Benjamin Latrobe made a front elevation drawing of the Cabildo in 1819. Latrobe saw the pediment as it was when Louisiana was a Spanish colony -- a decorative motif of an oval frame ornamented with ribbons, draped garlands, and baskets of fruits (Fig. 126). The American eagle in the pediment, as seen today in figure 127, replaced the Spanish decoration in 1821. Wilson wrote about this change in "Pedro Cardelli, Sculptor of the Cabildo's Eagle" (1980).

In 1966, Wilson contributed to a major rehabilitation of the national monument. He has traced the colonial history of the building from the earliest beginnings of New Orleans (1721) in Cabildo on Jackson Square (1970). And he has researched the history of the Cabildo in the French archives, the Library of Congress, and in local archives, such as Tulane University, Notarial Archives, and City Archives in the public library (records of the City Council and the Mayor's Messages).

After The 1988 Fire

"I think Sam Wilson knows more about the Cabildo than any other person in the world," said William R. Brockway, chairman of the State of Louisiana Architect Selection Board (Martin 1988). Koch and Wilson Architects were chosen over eleven Louisiana architectural firms who applied to restore

the Cabildo after the fire of 11 May 1988 (11).

The cupola and the entire third floor were lost in the 1988 fire (only one dormer was lost) (12) (Figs. 128,129). Although the fire did not go beyond the third floor, all of the plaster on the interior walls was water damaged. The intent of the 1988 restoration is to reconstruct the building as it was after the 1966 restoration with some exceptions. Wilson's most important resources in the restoration of the Cabildo are the measured drawings that he and others made at the time of the HABS in the 1930s (Figs. 130-135).

Structural Integrity

The structural integrity of the building was in part damaged when the roof load changed. The front wall, the pediment wall, leaned 11" out of plumb. There was evidence of cracks opening between the front wall and the cross walls. In the 1960s some tie-work had been done as the front wall leaned out as much as 9" inches in places, as illustrated in the drawing in figure 136 by Dornblatt, consulting engineers. This was attributed to leaching of moisture and soil from under the front column foundation. In actuality, the 1988 change in roof load increased the stress by 2" (13).

After the charred remains of the roof and third floor

were cleaned off, the walls were tied together with tie rods criss-crossed through the whole building (1989). Many old buildings in the city, especially in the Vieux Carré, are tied and the interventions can be detected by the exterior decorative wall plates. However, the exterior wall plates on the facade of the Cabildo have been embedded in the heavy masonry wall, stuccoed over, and are well concealed. Rods can be seen in the ceiling of the arcade on the ground floor, and Wilson expects that there will be visible evidence of the rods in some of the rooms on the second floor. The rods are now part of the structural system, part of the fabric of the building, and those rods in view in the arcade ceiling and elsewhere can be considered an educational feature.

Mechanical equipment will be relocated for maintenance convenience, and fire codes that developed since the 1960s will have to be met, such as the installation of a sprinkle system (14) and alterations to stairways.

1966 Restoration

Before Koch and Wilson came on the scene as associates with the firm of Maxwell and LeBreton, the firm of Burk, LeBreton and Lamantia, Architects and Engineers were in charge of drawing up the plans for the renovation of both the Presbytere and Cabildo (Jimmy Davis governor, 1960-1964;

\$900,000 allocated for renovation of the Presbytere and Cabildo).

An inspection report concerning "Renovation of Cabildo according to plans by Burk, LeBreton and Lamantia, Architects and Engineers" dated March 1964 revealed that new millwork was supplied on the first and second floors (Phillips 1966). According to Wilson, "They [Burk, LeBreton and Lamantia] gutted the Presbytere, everything was taken out, even the floor joints. A beautiful spiral stairway, nobody knows what happened to that; it went up originally to the cupola" (Wilson 1989:interview by author 26 January). The new material which Burk, LeBreton and Lamantia installed in the Cabildo was inherited by Koch and Wilson. Even though the first edition of the Secretary of the Interior's guidelines would not be published for another ten years (1979), to dispose of original mill work, even if it had to be repaired, is not only an irreversible error, but irresponsible preservation practice.

"In the courtyard they [Burk, LeBreton and Lamantia] put plaster columns under the balconies that never existed there, and we had to take them out" (Wilson 1989:interview by author 29 January). Wilson also reset the massive wrought iron gates (designed by L. Pilie, surveyor and executed by Pelanne brothers, blacksmiths) that Burk, LeBreton and

Lamantia had positioned, in Wilson's judgement, like an artifact.

Sala Capitular

The rooms on the Cabildo's second floor were restored as close as possible to their appearance at the time of the Louisiana Transfer in 1803. The Sala Capitular, considered one of the most important rooms in American history, is the room where it is believed that the transfer of Louisiana to the United States was signed.

The decision to which period the rooms were restored was made by the museum director and the board of directors. But no doubt Wilson had a voice because of his indepth archival research and what he found in the fabric of the building. The Cabildo is Wilson's best example of how he interacts and interweaves, plays one bit of information against the other -- the written record, graphics, the fabric of the building, and his knowledge of the architects and the building methods of the times -- synthesizes, peels back the historic record by layers, and repeats the process.

Latrobe Sketch Of Upper Story Plan

Perhaps Wilson's most interesting discovery in the fabric of the Cabildo was the location of doors opening from

the front rooms on the second floor to the upper gallery. Benjamin Latrobe indicated these openings on his sketch in figure 137 of the upper story plan. Pediments, like the one surviving example over the door at the far end of the room in figure 138 had been removed from above these doorways, but their size, shape and location were clearly visible in the brickwork as the photograph shows. The surviving pediment served as a pattern to replicate, in plaster as the originals, pediments for the other doorways.

Cypress Roof Trusses

In rebuilding the Cabildo after the 1988 fire, Wilson will stay true to the original design of the third floor which was added in 1849, and replace the heavy cypress roof trusses (Fig. 139) that burned with identical large cypress beams. The trees will be selected from cypress groves in Louisiana, Mississippi, or Florida. One can be certain, if Viollet-le-Duc was leading the restoration, he would replace the supporting beams with iron ones.

Archaeology Work

Wilson did archaeological research at the time of the 1966 restoration. He determined that most of the walls of the old French corps de garde (police station) had survived

the fires of 1788 and 1794 and had been incorporated into the present Cabildo (1795) which is built over the remains of the corps de garde.

From the historic record Wilson learned that there were five arches down the middle of the corps de garde. A pier was missing and two of the arches had been made into one wide arch (Fig. 140). This alteration might have been made when the Cabildo was used as a museum (1911) (15). The foundation for the missing pier was dug out, and the pier was rebuilt on the original foundation. The wide arch again became two arches.

Also discovered in his archaeological research, was the brick floor of the corp de garde. The floor was just as it had been described in the historic record of 1750 by Bernard Deverges, the Cabildo's architect -- bricks on the flat, bricks on the edge. There were two fire places, one on each side on the far ends of the building. This is the oldest part of the Cabildo, and it was decided to restore this section to its approximate appearance of the corp de garde at the time the Cabildo was completed in 1799 (Fig. 141).

In the present restoration work, Wilson would like the corps de garde floor, or at least a portion, to be exhibited as an educational feature. However, museum director, James

Sefcik, wants the area totally covered with a new floor to create more exhibit space. To cover the bricks in this manner caused concern on Wilson's part. The old brick floor is in poor condition. A temporary wood floor was installed over the area for the Sun King exhibit in 1984, and for some unknown reason, the floor is in worse condition than when the project was finished in the sixties.

Wilson made some changes in the windows (lower floor, St. Peter Street side) to bring the corps de garde back to its 1799 appearance. According to the archival record, the Cabildo went through a major renovation in the 1830s at which time Wilson believed that these windows were changed. His reasoning was:

"The windows were apparently like the windows of the old Ursuline Convent which was built at the same time by the same architect, Deverges (after Broutin died in 1751, Deverges took over the work). We copied those windows of the Ursuline Convent and put them in the St. Peter Street side of the building. Those windows determined the location of the windows in the Sala Capitular on the second floor" (Wilson 1987:interview by author 20 July).

The change in the lower floor St. Peters Street windows (which is the corps de garde) can be compared in a photograph made about 1960 in figure 142 (after the Orue-Pontalba House was demolished) with the same view of the windows in 1989, figure 143, with a section of Wilson's HABS drawing of the Ursuline Convent from the 1930s in figure 144. The 1966 work

The 1966 work closed the fan light transoms and added the shutters. Figure 142 also illustrates how the lower floor windows determine the spacing for the windows above (which is the Sala Capitular). Figure 141 is an interior view of the fenestration.

Wilson's purist critics censor him for his conjectural judgments -- or what Viollet-le-Duc's critics may have called liberties -- when original documentation does not exist. Wilson's intellectual background, his broad experience and understanding of old building practices are his strong points that separate him from the critics.

Preservation In The Space Age

The restoration of the Cabildo was completed in June 1969. The month before, America's aerospace travelers, who had been boosted to the moon by the rockets made at the NASA Michoud Space Center only a few miles from the Cabildo, had returned home safely from their space voyage. "One small step for man, one giant step for mankind," said Neil Armstrong 18 May 1969 when he stepped on the moon -- is a marker of gigantic dimensions on the historic landscape for change that would effect every aspect of western thought, including historic preservation.

The passage of the National Historic Preservation Act in 1966 -- which came about through the efforts of a few imaginative and dedicated people across the land, Samuel Wilson, Jr. among them -- brought the American preservation program into the Space Age. The spin-offs from aerospace research, such as synthetic materials and computer technology, have created a new generation of problem solvers who are not only the custodians of existing monuments, but will be responsible for an incoming generation of historic landmarks such as the ones Wilson has helped to create -- the Royal Orleans and Royal Sonesta Hotels.

Endnotes

1. "Jake" and Mary Morrison purchased their home in the Vieux Carré (722 Ursulines Street) in the thirties and both became leaders in the cause to preserve the Quarter. They were both recipients of the Louise DuPont Crowninshield Award from the National Trust for Historic Preservation; and on the occasion of the fiftieth anniversary of the Vieux Carré Commission 1936-1986, they were both honored ("Jake" Morrison posthumously) for distinguished contribution to the preservation of the Vieux Carré. The Morrisons traveled to national meetings and participated in the exchange of preservation ideas in the early days of the movement. New Orleans is the only city in the U.S. to have three Crowninshield award recipients, "Jake" and Mary Morrison and Martha Robinson.

2. When the Orue-Pontalba House was demolished, there was no archaeology work. The Orue-Pontalba House was not included in the HABS work of the thirties because Koch had made a measured drawing of the ground plan in 1930.

3. THNOC complex is made up of the following buildings: the Merieult House, faces Royal Street, originally business on the ground floor and residence on the upper floor; the "Counting House" and a maisonnette, two-story buildings which are like wings behind the Merieult House; and two townhouse buildings facing Toulouse Street.

4. The air conditioning of old buildings can excessively change the moisture content of the micro environment and cause differential temperatures between the external and internal surfaces of a building. Under extreme conditions, air conditioning can cause wood to dry out, shrink and distort, and paint to peel. The number of people in a building and the in-and-out traffic all play a role in the moisture content of an air conditioned building. There were no noticeable problems in THNOC that might have been caused by air conditioning.

5. The elevator rises in the attic and not on the roof to conform with Vieux Carré Commission rules.

In the case of one of the Miltenberger houses on Dumaine and Royal Streets, Wilson ran an elevator up the back and screened it. The design of anything that effects the exterior of a building, courtyard, or any place, is subject to Vieux Carré Commission rulings. In the case of the Pontalba buildings, Wilson found elevators installed in stairwells. This design no longer meets current fire code requirements as the elevator shaft can become a chimney for a fire to run up.

6. About the time of the Christ Church Cathedral project and Wilson's associations with Alferez and Broverman, he developed a design from a sketch by Koch for the Newcomb College (Tulane) gateway on Broadway Street. The Georgian inspired gateway was made of wrought iron in Philadelphia by Bernard Heatherley who set high quality iron work standards for Wilson early in his career.

7. The issue of distinguishing the old from the new probably has its contemporary origins in the field of art conservation. At one of the largest conservation centers in the world, Escuela Nacional de Conservacion in Mexico City, all restoration work on paintings is clearly distinguished.

In the field of architectural art guidelines are not definitive. The Secretary of Interior's Standards for Rehabilitation only requires a new design to be in scale, material, and color of the historic building (Hume and Weeks 1983:18). The issue of distinguishing the old from the new is a matter of intent.

8. The St. Charles Hotel, demolished in 1974, was the third St. Charles Hotel. The first, built in 1835-1837, (St. Louis Hotel was built in 1838) was the design of Charles B. Dakin and James Gallier, Sr. The St. Charles was the American rival to the Creole St. Louis Hotel. The first hotel burned in 1851 and was rebuilt without the dome to plans by Isaiah Rogers, modified by George Purves. In 1894 the St. Charles Hotel burned and a new one designed by Thomas Sully opened in 1896 (Ledner 1974:43).

"They (St. Charles and St. Louis Hotels) were promoted, financed, and erected by large banking companies who obtained their charters from the Legislature and the right to issue money on the improvements they created. In this and other ways the local banks developed capital...." (Curtis [Sr.] 1933:186).

9. The Christian Woman's Exchange is the oldest chartered woman's organization in the city, 1881. It was founded to help needy women (Schneider 1971; Keith 1971).

Charles Armstrong was a member of the Exchange's Advisory Board. He made renovations and adaptations for a women's residence: dormer windows (by Koch) were installed to provide better lighting and ventilation to the third floor; six attic rooms were created; the stable was renovated and two apartments were created on the second floor; in all buildings on the property baths, electricity, and screens were installed. The cost was \$11,325 (Dufour 1980:36,39).

10. This house is in many ways the sort of house about

which Benjamin Latrobe wrote in 1819 in his Impressions Respecting New Orleans. He said: "Wherever the Americans build, they exhibit their flat brick fronts with sufficient number of holes for light and entrance. The only French circumstance which they retain is the balcony in the upper story, which although generally too elevated for the protection of the passenger is still a means of shade as far as it goes. The French stucco the fronts of their buildings and often color them; the Americans exhibit their red staring brickwork, imbibing heat through the whole unshaded substance of the wall.I have no doubt but that the American style will ultimately be that of the whole city, especially as carpenters from the eastern border of the union are the architects, and of course, work on in their old habits for men accustomed to these very sort of houses" (Wilson 1953).

11. The other firms that applied to restore the Cabildo were The Mathes Group, E. Eean McNaughton, S. Steward Farnet, Peter Trapolin, Donald Maginnis, Barry Fox, R. O. Lassalle III, Louis H. Saxon, Raymie Edmonds, and Smith and Champagne.

12. "The fire was apparently started from a torch of a workman who was soldering or working on the gutters as part of an exterior renovation that was underway at the time. Evidentially the fire got under the slates of the roof and smouldered probably for quite some time before it was discovered" (Wilson 1989:interview by author 26 January).

13. The consulting engineers, B. M. Dornblatt and Associates, claimed that continued foundation movement, high winds, rot due to roof and wall leakage and vibration from traffic, separately or in combination, could easily trigger the failure of this wall and such conditions could exist for a considerable period before failure would occur. Due to possible failure without adequate warning, the Cabildo was considered to be in hazardous condition (Dornblaatt 1960).

14. "During the 1966 preservation project the sprinkler system was removed as it was the generally accepted ruling of the museum business that sprinklers would do more damage to collections than fire. So there was no sprinkler system in the building" (Wilson 26 January 1989).

15. After the Cabildo became a museum (1911), it was a contributing force in the community toward creating an awareness of artifacts and monuments which led to the Vieux Carré Renaissance. It was the depository for the records of the Louisiana AIA chapter's Committee on the Preservation of Historic Monument and Natural Beauty and other historical documents relating to local antiquities (Proceedings AIA Convention 1915:123).

Chapter 6

CONCLUSION: WILSON'S CONTRIBUTION

"Very few practicing architects write at all -- and few of those who do are knowledgeable concerning the American buildings we have inherited. Even fewer can read French and Spanish construction documents of the early days, let alone interpret those in English. Samuel Wilson, Jr., F.A.I.A. of New Orleans can. He is exceptional from any angle you view his long and distinguished professional career (now over fifty years!). As architect, scholar, author, and lecturer he deserves national appreciation" (Peterson 1986).

Practicing Architect, Scholar, Civic Leader

As a practicing architect, Samuel Wilson, Jr. has created models for synthesizing historic records and translating documentary evidence into three dimensional form. As a scholar, he has produced a new body of knowledge concerning the history of buildings in New Orleans and the Gulf South. As a civic leader, he has helped to make national historic preservation policy.

The multi-faceted architect's contributions are organized according to these three realms -- practicing architect, scholar, and civic leader -- but many times these realms overlap. Although Wilson perceives himself quite simply as an architect, the contributions that he has made in each of these realms distinguish his almost sixty year career.

Wilson is a second generation American preservationist. He was a leader in his home city of New Orleans where his influence was strongest felt in the 1950s and 1960s -- from his election as founding president of the Louisiana Landmarks Society in 1950 through the defeat of the Vieux Carré riverfront expressway in 1969. Wilson's influence has been felt regionally, especially in the area of Natchez, Mississippi, and in the larger national circle of architects, academics, and administrators who coalesced scattered pockets of preservation activity in America into a national movement.

In depression America of the 1930s, the surge of interest in history and conservation that spread across the land was fueled by the work relief programs of Franklin D. Roosevelt's New Deal government -- The Federal Writers Project, the Federal Records Survey, and the HABS. The opening of Williamsburg in 1933 and Greenfield Village in 1934 were strong forces of the times that helped to popularize this new wave of interest in American history. Wilson, who graduated in architecture in 1931, found his way into the service of the HABS, and he became a part of the first national effort to record the most important historic buildings in the United States. Measuring, drawing, and researching the Ursuline Convent, the Louisiana State Bank (Latrobe's last design), and other buildings in the Vieux

Carré was Wilson's first contribution to the preservation of America's architectural past.

In the 1930s, traditional and modern designs coexisted on the pages of the architectural journals. Concurrently there were architects, such as John F. Staub in Houston, whose new luxury homes were based on historical models; others, such as Samuel G. Wiener (1896-1977) in Shreveport, Louisiana, who designed projects based on prototypes he saw by Mies van der Rohe, Peter Behrens, Le Corbusier, and J.J.P. Oud when he visited Germany in 1931. He also brought back ideas from his visit to Walter Gropius' Bauhaus, the most important and influential school of design of that time (Kingsley 1984:3).

Architectural Forum, November 1935, for example, featured Le Corbusier's first visit to the U.S. and significant quotations from his writings; a story on the Palazzo d'Italia and the International Building, seventh and eighth units in the development of Rockefeller Center; and Number 5 in the "Historic American Buildings" series, Beauregard House in New Orleans. This HABS article included the historical research on the building, parts of which were written by Wilson, drawings by David Geier, Douglass Freret, Allison Owen, Jr., B. Proctor, and photographs by Koch.

American Architect, October 1934, featured Bertram Goodhue's Nebraska State Capitol building (1920-1932), a new building heavily endowed with historical references (an inspirational source of the Weiss, Dreyfous and Seiferth, of New Orleans, Louisiana State Capitol, 1931-1932). Wilson has always admired Goodhue's work and the Nebraska Capitol is one building he would like to visit.

The November 1934 issue of American Architect carried an article about "Old Forms For New Buildings," illustrated with photographs by Ansel Adams who was himself searching for form through the lens of a camera (1). The slick, modern look of streamline, a design associated with motion, became a dialect of the language of architecture, and the streamline buildings, punctuated with glass brick and rounded corners, staked a claim along with International Style models (buildings, rooms, furniture and accessories) to the pages of architectural journals and competed with traditionalism.

In 1931, the Museum of Modern Art in New York established a Department of Architecture, and a year later, held its first exhibition of foreign and native examples of contemporary design, an International Exhibition of Modern Architecture. The 1933 Century of Progress in Chicago and the 1939 World's Fair in New York -- Wilson attended both -- were stepping stones into a world of technology and an

iconoclastic spirit.

The role of the architect in modern urban society (2) was more than a matter of efficient and beautiful buildings, but the one to deal with mechanical equipment, furniture, textiles, utensils, with the space around buildings, and with the relationship of one building to another. Wilson aligned himself with the modern urban designers. By the late 1930s he also had serious interests in the history of buildings. After World War II, Wilson's two contrasting worlds of architecture -- modern and historic -- gravitated toward each other in a newly developing field of design, historic preservation in a city, New Orleans, known for its many contrasts.

Walking Tour of Wilson's Influence On The CBD

Not far from the world's largest uncolumbed building, the Superdome, is Gallier Hall (James Gallier, Sr. architect; Greek Revival style; 1845-1850) on Lafayette Square (Fig. 145). Originally, Gallier Hall was Municipality Hall of the Second Municipality; then it became City Hall. Wilson played a role in helping to save City Hall and to rename it Gallier Hall in honor of its architect, James Gallier, Sr. (3). Across Lafayette Square, the modern T. Hale Boggs Federal Building and U.S. Court House (August Perez and Associates

and Mathes, Bergman and Associates, architects, 1976) is in juxtaposition with the old U.S. Post Office building (Hale and Rogers, architects; Neo-Renaissance style, 1914). Wilson's influence helped to save the old Post Office and to select the site for the new Hale Boggs Building (4).

A block away on Camp street is St. Patrick's Church (Charles B. and James H. Dakin, architects; completed by James Gallier, Sr.; Gothic style; 1837) with its 185 foot tower (equal to eighteen stories), a formidable height for its time (Fig. 146,147). Wilson has worked on St. Patrick's for almost thirty years.

Walking down Poydras Street toward the modern Lykes Building is Charles Moore's Piazza d'Italia (1976-1979), a post modern whimsical interpretation of historic forms counterpoised by Wilson's nearby Board of Trade Plaza which he designed from old forms from another building from another time (5).

Following Canal Street, the main downtown thoroughfare, toward the river is the old U.S. Custom House (Alexander T. Wood, architect; 1848-1880) (Fig. 148) which Mark Twain called the only impressive architectural work in New Orleans that was worthwhile, and even then he said it looked like a prison. Wilson was the consulting historical architect when

the building was rehabilitated in 1973, and in 1981 he wrote a revised edition of the history of this building for the U.S. Customs Service (6). Down the street, where Canal meets the river, is Wilson's Place d'France, a small urban park he designed for the shiny gold Jeanne d'Arc monument in a totally modern environment. But it is across Canal Street, in America's important urban historic district, the Vieux Carré, where one can see building after building of historic architecture that Wilson has contributed toward saving either in his role as a practicing architect, scholar, or civic leader.

Philosophy Of Adaptive Reuse

It is in the Vieux Carré more than any other place in New Orleans that one has a definite sense of place. It is not just the Creole buildings alone that give the historic district its identity, but the integration of buildings and environment, the total atmosphere -- the "tout ensemble." The Vieux Carré is a residential and commercial community. It is not in perfect condition, but it is alive, and its vitality stems from the adaptive reuse of the old buildings.

Wilson has pioneered solutions to this issue, and by example, he has contributed to the field a compromising preservation philosophy. Wilson's objectives are to save the

best aspects of an old building. He does not recreate a pristine world. As both pragmatist and traditionalist, his projects are strong on functional, comfortable, pleasant, modern living and working spaces within the context of a certain selected period in time. His additions of air conditioning and heating units, swimming pools and elevators reflect the philosophy of Viollet-le-Duc, the nineteenth century forerunner of modern historic preservation, who believed in making a building better than it was originally, but always retaining the sense of the environment.

When Wilson's influence first began to be felt, he promoted the house museum. By the 1950s, there were hundreds of house museums in the country, but in New Orleans the idea was a novelty. The Vieux Carré is not an outdoor museum, but it is a learning experience and the house museum that was part of an existing historic setting had educational appeal. The house museum was also a potential tourist attraction in a city with a long record as a tourist mecca. Of the eight historic house museums in New Orleans, Wilson has been involved in some way with the restoration of five of them: Beauregard-Keyes House, Gallier House, Hermann-Grima House, Williams Residence, all in the Vieux Carré, and one outside of the Vieux Carré, Pitot House. A sixth house museum, the 1850 House, located in the lower Pontalba Building, is a building among the Koch and Wilson Architects projects. Now

in New Orleans, the house museum is no longer a viable solution to save a building because the tourist trade cannot support any more, and in the future, may not even be able to support these eight houses.

Historic Districts

Historic preservation is a dynamic component of the face of New Orleans, a city endowed with hundreds of old buildings. Under the preservation-oriented zoning concept of historic district, which actually has its roots in the outdoor museum, many of the old neighborhoods in various sectors of the city have become historic districts (7).

The National Register of Historic Places defines an historic district as "a geographically definable area -- urban or rural, large or small -- possessing a significant concentration, linkage or continuity of sites, buildings, structures, and/or objects united by past events or aesthetically by plan or physical development" (Murtagh 1988:103). The origins of the model New Orleans district, the Vieux Carré, date back to 1925 when an advisory Vieux Carré Commission was created. But it was not until 1937 that enough pressure was put on city government to give the commission legal power. Wilson, who has dedicated his entire career to the preservation of the "character" of

neighborhoods, was instrumental through his practice and teaching of the "tout ensemble" concept to bring the Vieux Carré into full fruition of a national historic district (1965). The creation of historic districts all over the city is a result of his influence on others.

Historic Research

Wilson's approach to the adaptive reuse of old buildings, academic restoration of those buildings which have special historic significance, and replications is in-depth archival research and research into prior uses of the building, the fabric of the building itself. In New Orleans, there has never been any architect before him, nor any architect in his time, who has combed and interpreted the historic record so thoroughly in archives in the city, other U.S. cities, and abroad. Some of Wilson's sources include such textual materials as newspapers, building contracts, lawsuits, diaries, guide books, pattern books; graphic materials such as drawings, sketches, maps. Wilson's skills -- in interpreting the French colonial building documents, his knowledge of eighteenth and nineteenth century building design and technology, the early builders and craftsmen and their signatures -- distinguish his personal brand of historic practice. Wilson has created models for synthesizing historic records and translating documentary

evidence into three dimensional form. His research focus is on the structure itself, its use, and its place within the social milieu.

Blueprint For Transition

Change is inevitable. Everything cannot be saved and replacements -- new architecture in an historic district -- must be designed in such a way as to bring about change in an orderly manner. Wilson's blueprint for transition is new form that alludes to history. His new schemes are not copies, but sophisticated variations of historical shapes. Through the inter-relationships of historicism and modernism, Wilson's designs evoke a sense of time and place. These designs with historic memories could perhaps also be construed as a "link" in the greater chain of intellectual thought that has led to more oriented post-modern interest in historicism. If this were the case, it could be argued that out of Wilson's inventions have come other variations, to form still other inventions, and relationships to historic forms.

The duality of the old and the new occurs in Wilson's architecture in many ways. For example, on the one hand, he reintroduced the old art of graining and marbeling to historic homes, e.g. Hermann-Grima House. On the other hand,

he introduced new synthetic materials into his historic projects, e.g. molded plastic replacement balustrades of the captain's walk and front stairs at San Francisco Plantation (1973) (Figs. 149,150); street furniture in the Board of Trade Plaza made of cast aluminum (1966). In the true spirit of Viollet-le-Duc, Wilson has not been afraid to try new materials and new ideas (8).

Wilson has spent a lifetime developing his own research methods to reconstruct the history of buildings. He introduced paint archaeology to New Orleans at the time of the Gallier House project (museum opened 1971) (Fig. 151). Scientific analysis of paint not only identifies color schemes to help recreate the character of interiors, but paint is also a clue to the correct location of elements that had been moved around in the course of the life of the building. The Gallier House experience proved to Wilson that urban archaeology, as practiced by a trained professional, was an important extension of his research to interpret the history of a building.

But more importantly, this experience marks a shift in the focus of museum quality preservation from the intuitive judgment of the practitioner, like Wilson, to a technological phase using scientific techniques. It also marks a shift from a one person or one office project to a collaborative

effort, as the restoration of San Francisco plantation house conducted in 1973 with a team comprised of architect, interior designer, and archaeologist. Focillon eloquently called this continuous process of change in space, matter, mind, and time the "life of form."

Market For Preservation Architects

The demand for historic property derived from a feeling of nostalgia and the fashionableness of living and/or working in an historic building. Some buyers have been attracted by the prime locations of historic property. But it was the 1976 Tax Reform Act that created a strong force in the market place to boost the demand for old buildings. The tax advantages provided by this federal legislation became a substantial component in determining the economics of a project. The Jax Brewery Riverfront Development (across from Jackson Square in the Vieux Carré) is an example of the federal government's role in promoting the recycling of America's old building stock. The property which sold at an attractively reduced price plus tax incentives made an interesting investment package.

The 1976 Tax Reform Act sent another message to the market place -- recycling old buildings was good business for architects. It had been good business for Wilson for forty

years, and he contributed heavily toward developing this market at a time when most New Orleans architects were modernist and not interested in old buildings. Following the 1976 Tax Reform Act, architects with no training or experience entered a specialized field, and clients with no sincere interest in historic property made preservation decisions governed by federal income tax credits. The Act has since been modified, in 1981 and 1986, to cut abuses by developers and promoters. Those developers and promoters attracted to historic buildings for the accounting gimmicks are a contrasting breed of wealth compared to the quiet savers of the Vieux Carré in the 1920s and 1930s such as William Radcliff Irby and L. Kemper and Lelia Williams.

The adaptive reuse of Jax's Brewery, particularly phase one (of three-parts), the Brewhouse, is an unorthodox philosophical approach to the redesign of an historic building when compared to Wilson's treatment of THNOC. Jax Brewery, a turn-of-the-century building on the exterior (exterior rehabilitation controlled by The Secretary Of The Interior's Standards for Rehabilitation in order to qualify for tax credits, and also the Vieux Carré Commission, the local controlling agency; Koch and Wilson Architects did exterior detailing) has a modern, glitzy interior which emulates any shopping mall anywhere (the interior of the building contained vats where beer was brewed and could not

be adapted without major changes). There is no relationship between outside and inside, and certainly no visible signs of an historical understanding of the building (the Vieux Carré Commission has no control over interiors). "They have saved the building," an expression Wilson uses when he does not approve.

Jax's Brewery exemplifies a new generation of marketing and designing views. When the Jax's Brewhouse opened in 1984, and for a short time thereafter, the architecture and merchandising was apparently so inviting to the general public that it completely altered foot traffic in the Vieux Carré. But the glitz has worn off; Jax's has fallen on hard times, and the new owner of the old Brewhouse (no longer promoter Darryl Berger but New York Life Insurance Co. who took over in May 1988) has announced a \$3 million remodeling of the building's exterior and interior (Plume 1989a). The use of the empty top three floors (of the six floor building) will change from a restaurant destination to nightclub entertainment. The failed restaurants could not compete with such established houses as Antoine's, Arnaud's, and Brennan's. Each of these restaurants are located in historic buildings and the historic setting is part of the "tout ensemble" cuisine experience. Now, the shift to bars, television, and computerized games will have to compete with the internationally famous Bourbon Street strip, with most of

the bars located in historic buildings where the interiors are coated with layers of ambience -- a confirmation of the sense of place.

Teacher

Along with his practice, Wilson has carried out scholarly duties -- teaching and publishing. He created the course in the history of Louisiana architecture at Tulane University, where he was an adjunct faculty member for thirty-eight years. It was one of the most popular courses ever taught at Tulane, an estimated 1,000 students came to his illustrated lectures and went on his walking tours of the Vieux Carré, the Garden District, and plantations along the [Mississippi] River Road.

Wilson was not only interested in teaching on a university level, but he has carried out a personal lifetime campaign -- newspaper articles, television programs, walking tours, lectures -- to make everyone "aware" of the architectural beauties of New Orleans not just in the Vieux Carré, but in various parts of the city and even the cemeteries.

One of his early efforts in developing walking tours was in 1938 for the national AIA convention held in New

Orleans. In 1959, for the ninety-first national convention of the AIA in New Orleans, Wilson wrote A Guide to Architecture of New Orleans - 1699-1959. This book, eighth in a series of guides to architecture in a major U.S. city (such as New York, Seattle, Boston) was published by Progressive Architecture and the book division of Reinhold Publishing. This was the second of many contributions Wilson has made to the scholarly approach to popular literature about the city. (His first contribution was the Louisiana Purchase, 1953, with Huber and Taylor).

A Guide to Architecture of New Orleans - 1699-1959 is a standard reference and appears in many bibliographies in architectural books. Long out of print, the guide has been replaced by the 1974 edition of A Guide to New Orleans Architecture, published by the AIA chapter New Orleans. It is an expanded version of Wilson's earlier model.

Development Of A New Body Of Knowledge

Equally important to Wilson's field accomplishments is the change that he has affected in the architectural literature of his area. When Wilson began to publish in 1935, he initiated a new approach for New Orleans architectural writing based on historic documentation. The new body of knowledge that Wilson began to develop grew out

of his interest in the designers and builders, their technology, and the social milieu of their time. The romantic, picturesque word treatment of old New Orleans buildings was over!

Wilson single handedly has developed the architectural history of New Orleans' French and Spanish colonial periods in The Vieux Carré New Orleans Its Plan, Its Growth, Its Architecture (1968), a condensed version in Plan and Program for the Preservation of the Vieux Carré; and also in The Architecture of Colonial Louisiana (1987) a compilation of twenty-eight of his essays. The selected essays are illustrated with his discoveries of early graphic materials, another of his important literary contributions. This collection exemplifies how Wilson has explained Gulf South architecture, such as "Louisiana Drawings of Alexandre De Batz;" "Colonial Fortifications and Military Architecture in the Mississippi Valley;" "Religious Architecture in French Colonial Louisiana;" "Almonester: Philanthropist and Builder in New Orleans" (9).

Many architects and builders of New Orleans whose names and achievements were buried in the historic record were discovered by Wilson -- Broutin, Guillemard, Latour and Laclotte, Lafon, Howard and many more. Some of the people, not just the architects but the financiers, who influenced

the personality of the city, appear in a series of small, nicely printed books that are sold at popular prices. These books are the public relations representatives of the city, and they have carried the historic image of New Orleans all over the world.

The first study of this series, The Capuchin School In New Orleans 1725 (1961) was published in limited numbers by the Archdiocesan School Board and is now a rare book. But it is the second book, The St. Louis Cemeteries of New Orleans (1963) that has had phenomenal sales. Now in its nineteenth printing (an estimated 95,0000 copies), this book has been a force in bringing about Save Our Cemeteries (SOC), an organized voice in New Orleans to safeguard this aspect of the city's architectural heritage. Wilson was president of SOC in 1984. The cemetery book was a stepping stone toward a more complete study of historic cemeteries in the city, The Cemeteries, Volume III of the New Orleans Architecture series.

Other books in this popular series are Baroness Fontalba's Buildings (1964), The Basilica On Jackson Square (1965), The Cabildo On Jackson Square (1970), The Presbytere On Jackson Square (1981), and The First Presbyterian Church of New Orleans (1988) (Fig. 152).

Vieux Carré Survey

With a background of systematic research, beginning with the HABS and the experience of developing walking tours and a guide book, Wilson was inspired at a National Trust meeting (ca. 1960) to push for a complete inventory of the Vieux Carré. The Vieux Carré Survey, 1961-1964, a project conceived by Wilson, was the first systemic, detailed inventory ever made of each square in the Vieux Carré. It focused on property title searches, photographs, newspaper clippings, and other related information about every building.

Through the Louisiana Landmarks Society, Wilson and Leonard Huber, then president of Landmarks, conducted a pilot study. Landmarks put up \$500 for the photography and typing. Wilson and Huber took square 63 -- bounded by Conti, Royal, St. Louis, and Bourbon Streets, the square in which Latrobe's bank building is located -- and visually inspected every structure in the square. Research was conducted on the background of each structure in much the same way as the format set by the HABS, and each building was evaluated to determine its importance. Photographs were made of each structure by Dan Leyrer, some images were furnished by Koch. The pilot study became volume one of the Vieux Carré Survey.

Wilson also participated in locating the Schlieder Foundation grant. But the grantor only made awards to an educational institution, and since Landmarks could not qualify, Tulane became the grant administrator. Wilson served as a member of the Survey's advisory committee (10).

The Vieux Carré Survey is used by the Vieux Carré Commission to make decisions, and it is a service to property owners and a variety of researchers. Now, thirty years later, the Vieux Carré Commission is in the process of reevaluating all properties in the 1960s survey. Wilson serves on the local AIA committee that is assisting the Commission in this block by block review (11).

New Orleans Architectural Series

The Vieux Carré Survey has been a model and a training camp for other research. Mary Louise Christovich and Roulhac Toledano created a broader and still more ambitious project to benefit other historic neighborhoods in the city. The order of each phase of this project has been carried out according to the most endangered areas. Unlike the Vieux Carré Survey, the results have been published in attractive book form, the New Orleans Architectural Series, now seven volumes. This research is an on going project of the Friends of the Cabildo, an adjunct organization of the State Museum

which Wilson helped to create in 1954.

Wilson has been involved with the architectural series since the concept. He has written for Volume I, The Lower Garden District (1971), the historic district which he named, Volume II, The American Sector (1972); introduction to Volume III, The Cemeteries (1974); Volume IV, The Creole Faubourgs (1974); and Volume VII, Jefferson City (1989). Volume VI, Faubourg Tremé and the Bayou Road was published in 1980 when Wilson served as president of The Friends of the Cabildo. Wilson has been the historical consultant for the series, and has proof read each volume for historical accuracy.

In 1977 (a two year award, 1975-1976 and 1976-1977) the New Orleans Architectural Series was awarded the Alice Davis Hitchcock Book Award (Alice Hitchcock mother of Henry-Russell Hitchcock) for the most distinguished work of scholarship in the history of architecture published by a north American scholar. The series was honored in 1976 with the highest award of the American Association of State and Local History. The series has been claimed as the most comprehensive study of any American city. Not only can Wilson share in these honors (with Mary Louis Christovich, Sally Kittredge Evans, Bernard Lemann, Betsy Swanson, Roulhac Toledano), but the series is a strong reflection of the type of scholarship that he has practiced and taught, and the influence he has had on

others. The project could not have been produced without the prior ground work that Wilson laid with his walking tours, guide book, Vieux Carré Survey and the years of his published research in journals and books.

The important influence that the New Orleans series has had on historic preservation in the city is the formation of new preservation organizations, such as the Lower Garden District Association, the Central Business District Improvement Association, Save Our Cemeteries, Faubourg Marigny Association, Esplanade Improvement Association, Bywater Neighborhood Association, and the Preservation Resource Center (PRC).

One of the most active new preservation groups in New Orleans is the PRC. It was established in 1974 and has a membership of 3,000. The PRC has undertaken renovation of Julia Row in the skid row area of downtown New Orleans, the planning of the highly successful residential redevelopment of the Warehouse District, and Operation Comeback -- the revitalization of the Lower Garden District neighborhood. Operation Comeback assists home-buyers with special financing and closing costs plus the services of volunteer architects.

Natchez Survey

The Natchez [Mississippi] Survey, 1972-1982, was modeled after the Vieux Carré Survey. The idea was conceived by Arch R. Winter of Mobile, Alabama, city planner for Natchez and a number of other cities, and longtime friend of Wilson. Winter's intent was for the Natchez Survey to serve the City of Natchez in much the same way as the Vieux Carré Survey has served the Vieux Carré Commission in New Orleans.

When the Natchez Metropolitan Planning Commission undertook a detailed inventory of historically and architecturally significant buildings in Natchez and the surrounding area of Adams County, Wilson's knowledge and aesthetic judgment was sought for this project. Not only had Wilson been involved with the restoration of a number of important Natchez buildings, but he brought to the project his expertise of many research experiences.

Winter and Wilson visually examined every building in Natchez from shacks to mansions. The ones that were of national and local importance were rated by the same color code system that was used in the Vieux Carré Survey (purple, national significance; blue, major; green, local; yellow, part of the scene; black, no importance). The most important buildings were researched in-depth; lesser structures, about six hundred, were briefly described; and photographs were included. A condensed version of the study, though not yet

in print, is intended for publication, inspired by the success of the series, New Orleans Architecture.

Contributions To Books By Others

Most contemporary writers and photographers producing a book that concerns New Orleans architectural history will seek Wilson's council and/or use his writings as a reference. Wilson, who is known for his generous sharing of information, has helped other authors to produce the most accurate information available at the time their books are printed. Two important additions to the literature of New Orleans, Lost New Orleans by Mary Cable (1980) and Over New Orleans by David King Gleason (1983) have been significantly influenced by Wilson's review and corrections.

In 1963, when Arthur Scully, Jr. was an undergraduate student in Wilson's class, a collection of unidentified drawings by James Dakin were discovered in the basement of the New Orleans Public Library. Scully was given the opportunity to catalog these drawings for his class project, which led to more in-depth research and finally the production of James Dakin His Career in New York and the South (Louisiana State University Press, 1973). Wilson gave Scully introductions to such scholars as Adolph K. Placzek at Avery Architecture Library, Columbia University and James

Grote Van Derpool, Director, New York Landmarks Preservation Commission.

As Scully said, Wilson's pioneering research on New Orleans architectural history is the foundation for everyone who has come after him. Wilson's contributions to the literature of New Orleans should not just be measured by his own publications, but by his contributions and influences on books by others.

Defeat Of The Elevated Riverfront Expressway

The longest, most heated, and most significant preservation fight that has ever occurred in New Orleans was the issue of the elevated expressway on the Vieux Carré waterfront. The controversy not only attracted national attention, but it marked the start of a new tradition in the United States Department of Transportation regarding the preservation of the nation's heritage (Baumbach and Borah 1981:241). Richard O. Baumbach, Jr. and William E. Borah, wrote the account of this preservation fight and called it The Second Battle Of New Orleans. Although the controversy began in 1946 when Robert Moses, America's most influential urban planner, was hired by the Louisiana Highway Department to improve New Orleans' transportation system, the issue lay dormant until the 1950s. The victorious end for the

preservationists came on 1 July 1969, twenty years ago, when John A. Volpe, Secretary of Transportation canceled the Vieux Carré riverfront expressway.

Two factions -- preservationists and business interests -- had two contrasting views concerning this issue. The preservationists believed that the proposed elevated expressway between Jackson Square and the Mississippi River, because of its size and mass, would be a prominent barrier destroying the sense of uninterrupted open space on the riverside of the Jackson Square; and an elevated expressway would have a highly detrimental effect on the pedestrian scale and the historic environment. Business interests, represented by the power structure (Victor Hugo Schiro mayor 1961-1970), wanted to relieve automobile congestion in the central area and provide better automobile access to and from the CBD to make the city a more desirable place to work and shop.

The expressway battle, which was the first controversy to involve the Vieux Carré waterfront, was the climax of many skirmishes that occurred in the 1950s and 1960s. The preservation community had major losses such as the Olivier, Gould, and Delord-Sarpy houses. They had also lost on the issues of demolition (the Little Theater's Orue-Pontalba House) and breaking the height limitation (Royal Orleans

Hotel). They had saved the Pitot House, but Hurricane Betsy (1965) delivered a devastating blow to the restoration that was in process. Wilson was involved in every chapter, and twice in conflict with some preservationists (Litte Theater and Royal Orleans).

Martha Robinson was the key player among the preservationists in the "Second Battle Of New Orleans." Wilson was one of the standard bearers on the support team. As the ten year controversy grew in intensity, prominent civic leaders joined the preservation fight such as Archbishop Philip M. Hannan, Dean John W. Lawrence, Mrs. Edgar B. Stern, Sr. (Edgar Stern died in 1957), and Edgar B. Stern, Jr. Wilson publically spoke before the City Council and in the Vieux Carré Courier. He supported an expressway built below the level of the existing flood wall (so it could not be seen from Jackson Square) or none at all (Baumbach and Borah, 1981:133). (The degree of difficulty to build a 4,300-foot length of depressed expressway in this area made the cost of this scheme infeasible.)

This long and expensive battle was a team effort, but in retrospect, it was Wilson who seized one of the last important opportunities to present the preservationists' point-of-view. On 1 March 1969, he met with the President's Advisory Council on Historic Preservation when the committee

came to New Orleans on a special fact finding mission concerning the expressway issue. Robert R. Garvey, Jr., a friend of Wilson, was the Executive Secretary of this Committee. Wilson took Garvey and his committee on a riverfront walking tour. On 2 March 1969, the Council recommended the expressway to be built in an alternate location; if an alternate route was not available then the expressway should be depressed in the Vieux Carré corridor (Baumbach and Borah 1981:322). The Committee's recommendations are a reflection of Wilson's views.

This decision was followed by the final federal investigation which was made by Assistant Secretary of Transportation, James D. Braman. His report to the Secretary of Transportation was in support of the preservationists. These two decisions, Braman's and the President's Advisory Council's, were strong influencing factors in Secretary of Transportation Volpe's decision to cancel on 1 July 1969, the riverfront expressway because it would seriously impair the historic Quarter (12).

The New Orleans riverfront expressway was a test case of national importance. In 1965, during the battle, the Vieux Carré became a national historic district, and under the Department of Transportation Act, which was signed into law in 1966, it was national policy that its secretary make a

special effort to preserve natural beauty of public parks and historic sites. The decision to cancel the Vieux Carré expressway sent a message to highway builders across the nation that strong citizen opposition could radically alter long-established highway plans.

Place Pontalba

The beautification of the space between Jackson Square and the river, where the expressway was to be located, had been of interest since the early 1950s to the Vieux Carré Property Owners and Associates, Patio Planters (the garden club of the Quarter), and Louisiana Landmarks Society. The group wanted to develop the space, which they called Pontalba Place, so that people could get to the water's edge. They objected to the flood wall that was going to be built, and Wilson called on the Corps of Engineers. The Corps overruled the preservationists' objections. Wilson designed a small urban park with accommodations for the flood wall and the railroad tracks (between the flood wall and the river); Morris Henry Hobbs, an architectural and botanical artist, made the final drawing. This plan was presented to the city but nothing came of it. Twenty years later under the administration of Mayor Maurice "Moon" Landrieu (mayor 1970-1978), although Wilson had nothing to do with it, the Moon Walk -- a variation of Wilson's small urban park design

-- was built (13).

National Activities

Through Wilson's large network of national friends and his participations in national organizations, he has had the opportunity to influence directly and indirectly attitudes and values about national preservation policy. His first friend of national importance was Charles Peterson with the National Park Service. There was an interchange of ideas between Wilson and Peterson, and some of Wilson's preservation ideas filtered into the national stream of preservation thought by this route.

Some of Wilson's ideas have also entered into the national stream through his work on such projects as the Rene Beaugard House (adapted for a visitors' center, Chalmette [Louisiana] National Historical Park, 1956-1958) for the National Park Service; and the restoration of the Shadows on the Teche (plantation house, New Iberia, Louisiana, 1958) for the National Trust for Historic Preservation.

Wilson was active in the AIA on the national level. From 1955-1965 he was on the committee for the Preservation of Historic Buildings (now committee for Historic Resources); in 1960 he was chairman of this committee. The group, which

was from all over the country, usually met twice a year in Washington D.C., to discuss important buildings that were being threatened. Wilson participated in the successful efforts to save the Corcoran Gallery in Washington, D.C. and the unsuccessful efforts to save Pennsylvania Station in New York.

Wilson spoke before the National Trust for Historic Preservation and the SAH. His national position as a restoration architect was enhanced by his university affiliation, his scholarly publications, and his awards. Wilson has also lectured in principal architectural schools such as Columbia University, University of Pennsylvania, and University of Virginia.

The Williamsburg Seminar, 1963

One of Wilson's most important contributions has been his participation in the development of American preservation policy. As a representative of the AIA, he attended the seminar which began the process to draw up national historic preservation guidelines. The purposes of this seminar were to review the history of American preservation (including its European background), to analyse its philosophical basis, examine its present effectiveness, and to discuss ideal ways to shape its future. "Principles and Guidelines for Historic

Preservation in the United States," the report which this committee produced for the National Trust and Colonial Williamsburg, was influential in the passage of the National Historic Preservation Act, 1966 (14). The chairman of this committee was Adolph W. Schmidt who represented the A. W. Mellon Educational and Charitable Trust. Schmidt was also head of the General Services Administration, the agency that administers all public buildings of the federal government.

The report produced by this committee (15) covered such basic philosophical issues as objectives of the preservation movement; responsibilities ranging from private owners to the federal government; surveys, classification and registration; planning; restoration principles; and training and education for restoration work. Wilson and Peterson were active practitioners, others were academics and administrators. Of the total group, Wilson had the most hands-on, day-to-day field experience.

The committee's report, in every aspect, reflects many of Wilson's strongest ideas on historic preservation that he put into motion as early as the late 1930s such as to get people from all walks of life involved; to include with "living monuments" the garden and other traditional spaces; to initiate voluntary group projects and to establish non-profit historic foundations or trusts; to make historic

preservation a legitimate purpose of government at all levels; to make comprehensive surveys of historical and architectural monuments (Wilson had just completed the Vieux Carré Survey at this time).

Wilson's restoration principles show through in certain aspects of this report such as demanding scholarship and documentary evidence and using with discretion simulated old materials with modern materials. The section on education that recommends laying out historic routes for visitors seems to descend from Wilson's walking tours, and the organization of trips to historic sites by school classes was a standard part of Wilson's course as well as a standard activity in his Sea Scout Troop.

Several notable scholars read papers at this seminar -- among them were Sir John Summerson, Turpin C. Bannister, William J. Murtagh, Charles B. Hosmer, Jr., and Christopher Tunnard. Tunnard, Professor of City Planning at Yale University, spoke on "Urban Rehabilitation and Adaptive Use in the United States," and he singled out Koch and Wilson for their admirable way in which they handled the scale, materials, and detail of the Royal Orleans Hotel (Tunnard 1966:236). These papers have been published in Historic Preservation Today (1966).

Saving The Old U.S. Post Office

It was at the time of the Williamsburg meeting that Schmidt, in his role as head of General Services Administration, asked for Wilson's opinion on the demolition of the old Post Office building on Camp Street, opposite Lafayette Square, to make way for the construction of a new federal building. Wilson opposed the destruction of the old Post Office, and Schmidt came to New Orleans to pursue the discussion. This was at the time when urban renewal -- the redevelopment of Poydras Street -- was in process. Poydras Street was being widened for the development of the new Poydras corridor, and many deteriorated nineteenth century buildings were being demolished (to be replaced by new high-rise buildings to reconstruct the city's tax base). Wilson explained his view: 1) the front of the old Post Office building did not face Camp Street, but was designed to face Lafayette Street; and 2) the intent appeared that there might have been another building planned to face opposite the old Post Office with a mall between them. Wilson recommended to save the old Post Office and to select the corner site of Poydras and Camp Streets for the new federal building. Wilson did not get any of the work, but when one views the streetscape today, the old Post Office has been restored for the United States Court of Appeals Fifth Circuit; on the corner site was erected the new T. Hale Boggs Federal

Building and U.S. Court House, and there is a mall between the old and the new buildings as Wilson suggested (Fig. 153).

A Role Model

There is still another avenue through which Wilson's preservation philosophy has entered the mainstream of national policy. W. Brown Morton III, now Assistant Professor in the Department of Historic Preservation at Mary Washington College, Fredericksburg, Virginia, met Wilson in 1967 when Wilson was at the zenith of his career. Morton, who had shortly before finished his graduate training in the Ministry of Cultural Affairs in Paris, was then with the National Park Service. He was impressed with the quantity of quality work that Wilson had performed in the Vieux Carré. He was also interested in Wilson as a practitioner, as opposed to an administrator or academic, because he talked from personal experiences. Wilson became a role model for Morton. In 1979 Morton and Gary L. Hume prepared The Secretary of the Interior's Standards for Historic Preservation Projects.

It is in the general philosophy of these guidelines that one can see what impressed Morton most when he visited Wilson's projects in the Vieux Carré. He certainly noticed the care Wilson took to retain the original qualities of a

building and the site (Fig. 154). He could see first hand Wilson's policy to repair deteriorated architectural features rather than replace them (Figs. 112,113) and how his new designs were compatible in scale, material, and texture with the character and mood of the building and its neighbors. He probably saw examples of unobtrusive spaces Wilson designed for new mechanical equipment and bathrooms. Wilson represented to Morton an architect who acted in a responsible way.

There are a few New Orleans architects who have been touched by Wilson's work, among them was F. Monroe Labouisse, Jr., whose father and Wilson had been friends since their days at Tulane. Labouisse was influenced by Wilson as both restoration architect and teacher. Labouisse studied with Wilson, then created his own course at Tulane in southern architecture, modeled after Wilson's.

Labouisse won an award for his preservation of Madame John's Legacy, 632 Dumaine Street in the Vieux Carré, a state museum property. Wilson was ineligible for this project because at the time he and George Leake were trying to get the state historic preservation office organized. The Ethics Committee considered it a conflict of interest. Labouisse consulted with Wilson and used his research files in his restoration of Madame John's Legacy. Labouisse also won

several awards for projects in the CBD and the Warehouse District. Unfortunately Labouisse's career was cut short by his untimely death in 1986. In 1987 he was honored posthumously with the Louisiana Landmark Society's Harnett T. Kane Award. Labouisse was the second practicing architect to receive this honor, Wilson being the first.

Henry W. Krotzer, Jr., who has degrees in both architecture and the history of art, developed into a preservation architect after joining Koch and Wilson in 1958. He worked with Koch for ten years, and when Koch's health began to fail in the late 1960s, he worked with Wilson. Wilson gave Krotzer more opportunities for personal development than Koch, and he became project architect for such custom jobs as Gallier House; San Francisco Plantation in Reserve, Louisiana; Rowan Oaks, William Faulkner's home in Oxford, Mississippi; and Magnolia Hall in Natchez, Mississippi.

Krotzer began as an assistant to Wilson in his class at Tulane, then substitute lecturer, and on Wilson's retirement took over his class. Krotzer expanded on Wilson's ideas to include his own interests in technology and together with Robert J. Cangelosi, Jr., who has special interest in late nineteenth century and twentieth century New Orleans architecture, they teach a new version of Wilson's course.

Cangelosi, a Koch and Wilson architect, has interest in archival research which have been motivated and guided by Wilson.

Frank W. Masson came to work in the Koch and Wilson atelier as a student in 1971. The firm, which at busy times hired Tulane students, was described by Masson as a teaching office, not strickly aimed at production work; and at Koch and Wilson there was a premium on knowledge. Masson fell under the influence of Wilson's work and his design philosophy, which Masson recalled as "Refine your own aesthetics and do not over intellectualize design" (Masson 1989:interview by author). Masson was also impressed by Wilson's concern for the most minute detail and the resolution of detail, an aspect that was lacking in his training. After graduation, Masson came to work for Koch and Wilson and abandoned his plans to specialize in hospital design. He worked at the firm until 1985 when he joined Barry Fox, another architect who had been with the firm and branched out to form his own organization in 1977. The Louisiana Architects Association awarded Masson, in 1988, an Honor Award for his restoration of an 1830s residence in the Faubourg Marigny. This was the first time awards for restoration, rather than new or original building, were presented. Of the students who came to the Koch and Wilson atelier, Masson was the only one who became interested in

restoration.

John Ferguson, architectural historian for the New Orleans Historic District Landmarks Commission, developed his philosophy of reading a building from his studies with Wilson, who was also on his thesis committee. (Wilson served on both thesis committees and juries at Tulane.) Ferguson's analysis of a building is in terms of the context of its environment and the individuals involved in the creation of the building. He sees a building as a functioning object. What was the intent and how did it develop? Wilson's holistic view has been passed on to another.

Conclusion

The uniqueness of Samuel Wilson Jr.'s contributions to historic preservation is the three separate realms in which he has worked simultaneously -- practicing architect, scholar, and civic leader. His contributions do not stem from any single realm alone, but they are an integration of one realm with another. Wilson should be viewed as one sees the Vieux Carre itself, as a "tout ensemble."

The name of Samuel Wilson, Jr. has become synonymous with historic preservation in New Orleans and the Gulf South. His style is pragmatic and scholarly, and his career embraces

a cultural epoch in our history. Wilson's lifetime mission has been to save old buildings and the character of historic neighborhoods. The rudimentary key to his preservation philosophy is awareness. He has attracted the attention of many professional and laypeople with his walking tours, lectures, television programs, and his publications. Wilson's projects stand for impeccable historic research and the art of synthesising information found in archives and in the fabric of buildings.

A product of the Great Depression, Wilson's society instilled him with the idea to save and repair, not to throw away. He came on the building scene in a new era of technological advances and design visions. His entire career shows a compatibleness between the historic and the modern. His adaptive reuses and his new architecture co-mingle historic forms with contemporary ideas and materials. He promotes new and old buildings side by side to make the streetscape more interesting.

The dialogue between the nineteenth and the twentieth centuries continues in Wilson's buildings. He has incorporated modern technologies -- such as air conditioning, central heat, and elevators -- to suit contemporary life and modern building techniques and materials. But always following his rule -- to retain the original character

defining attributes of the old building. A dilapidated wall or a stairway must be made solid and safe; loss of the patina is not his prime concern. He wants unusual antiquated construction features left in plain view.

Wilson's name does not appear on the many buildings that he has worked on, and when journalists write about these buildings, rarely do they ever mention the architect's name. A hundred years from now, as Benjamin Latrobe might say, it would be a safe wager that not a vestige will remain of the buildings that Sam Wilson has worked on. His true and enduring legacy to American historic preservation is his writings on library shelves with his name inscribed on them.

Historic preservation took hold about the time Wilson joined the HABS in 1934. His early contributions represent a pioneering and inventive stream of thought in the country that grew into a national movement. The post war years of the fifties and sixties saw hard won progress toward a national preservation policy. For those twenty turbulent and critical years, Wilson was the clear leader of historic preservation in New Orleans. He belongs to the greater circle of architects, academics, administrators, attorneys, and laypeople who together built a place for historic preservation in America's architectural and social history.

Samuel Wilson, Jr. has made a distinct contribution to the preservation of New Orleans and Gulf South architecture, a truly American architecture -- in his time and in his place!

Endnotes

1. As Wilson contributed toward bringing the history of buildings into the realm of scholarly pursuit, Ansel Adams (1902-1984) contributed toward bringing photography into the realm of fine arts.

2. The 1920 census confirmed that the U.S. was becoming an urban nation. For the first time, the census showed that more than half of the population lived in cities or towns of 2,500 or more. On all levels, the city rose to an undisputed dominance in the cultural life of the nation (Corn and Horrigan 1984:38).

3. In 1950, on the hundredth anniversary of Gallier Hall (545 St. Charles Avenue), Louisiana Landmarks Society, then a new organization, had an exhibition to honor the building's architect, James Gallier, Sr. At that time, the new City Hall (Goldstein, Parham, and Labouisse; Favrot, Reed, Mathes, and Bergman architects; 1300 Perdido Street) was under construction. Mayor deLesseps Story "Chep" Morrison (mayor of New Orleans 1946-1961) spoke at the opening of Landmarks' exhibit. He praised the old building and vowed as long as he was mayor the building would be preserved. Wilson, president of Landmarks, got the mayor to give the society a copy of his speech.

In 1956, when new City Hall was completed and city offices moved out of the old building, there was talk of selling it. Wilson furnished Charles L. "Pie" Dufour, local newspaper columnist, with a copy of Mayor Morrison's 1950 speech. Dufour published in his column that the mayor must have forgotten what he said on the occasion of the Gallier exhibition. This is an example of one of the tactics the preservationists used to save Gallier Hall. The building is secure to date.

4. See Saving The Old U.S. Post Office, p. 230.

5. Charles Moore's treatment of historicism in the Piazza d'Italia is a spoof, a mockery, an interpretation of the past in a humorous way. His style of humor is derived by changing historic scale and proportions, eccentric juxtaposition of forms, water, and color. Moore's revolt against traditional forms recalls the work of the Mannerist painters and architects who broke with Renaissance tradition. Moore even recalls the Mannerist painter, El Greco, who painted the face of his child on the boy in "The Burial of Count Orgaz" (1586) -- Moore sculpted his own face in decorative medallions. If the observer did not have an historical knowledge of Moore's assemblage, he/she would probably have no understanding of this playful architectural essay. The Piazza d'Italia has no

plaque to describe Moore's intent.

Wilson, in contrast, presents a clear, sober use of historicism in his Board of Trade Plaza. There is absolute clarity as to the arrangement of architectural elements, which are presented in their original historic proportions, and the intended purpose of the space. Wilson is far too modest to ever embed his face in his architecture. The Plaza is distinctly explained by three different bronze plaque markers in three locations.

Although quite diverse in approach, both small urban parks are splendid examples of the use of architectural historicism. Wilson's work is of high quality construction, whereas Moore's, erected in 1976-1979, has already been restored. Both architects know their history, the difference is chiefly a matter of interpretation.

6. The original history of the U.S. Custom House was written by Stanley Arthur, a local amateur historian. In 1984, Wilson published a revised edition with corrections.

7. Historic Districts:
 Vieux Carré, 1965
 Garden District, 1971
 Lower Garden District, 1972
 Faubourg Marigny, 1974
 Irish Channel, 1976
 Central Business District, 1978
 Algiers Point, 1978
 Esplanade Ridge, 1980
 Central City, 1982
 Uptown New Orleans, 1985
 Bywater, 1986
 Holy Cross, 1986 or 1987
 Carrollton, 1987

8. In Preservation Briefs, 1979, under the editorship of Lee Nelson, Wilson's longtime friend, fiberglass replacement is an approved alternative.

9. The concept for this book was that of Jessie Poesch, Professor of the History of Art at Tulane University. Poesch was impressed how Wilson had combined the practice of architecture with solid scholarship. For students now and for future generations, she thought Wilson's many essays, which were in various newspapers, journals, and books, should be brought together in a single volume. Poesch inspired two of her former students, who were also former students of Wilson, Jean M. Farnsworth and Ann M. Masson, to undertake this project.

10. Vieux Carré Survey advisory committee:
 L. Kemper Williams, executive director
 John W. Lawrence, chairman

Committee members:

Boyd Cruise
 Leonard V. Huber
 Richard Koch
 Bernard Lemann
 Samuel Wilson, Jr.
 Edith Long, senior archivist

(Jumonville 1981:19).

11. Some buildings, such as 1880s or 1890s Victorian shot gun cottages that were not considered of any great importance thirty years ago, are now part of the scene and are looked upon with more interest. These buildings have been upgraded in importance. A few buildings have been upgraded to major importance and some to national importance.

12. This bitter and difficult fight was not only expensive to both opponents and proponents, but the ordinary tax payer paid too. The expressway proponents were so confident of their position that the tunnel portion of the highway plan under the Rivergate (so as not to scar the new environment on the up-river end of the riverfront expressway) was dug and completed at a cost of \$1.3 million. The tunnel has remained empty for over twenty years.

13. At the time of the riverfront expressway battle, Landrieu was a councilman on the New Orleans City Council and a strong proponent of the elevated expressway. He offered a most ludicrous solution to obscure the view of the elevated highway from Jackson Square. He proposed to construct another Pontalba-type building between Decatur Street and the flood wall across from the open side of Jackson Square, where the Moon Walk is now located. The Pontalba-type design would be inspired by the two historic Pontalba Buildings that already flanked two sides of the square (Baumbach and Borah 1981:109).

14. In the 1964 report, "Principles and Guidelines for Historic Preservation in the United States," the following restoration principles were stated:

1) Historic preservation requires the consortium efforts of architects, historians, archaeologists, landscape architects, museologists, and craftsmen.

2) No final decision should be taken as to a course of action before reasonable efforts have been made to exhaust the archaeological and documentary evidence as

to the form and successive transformations of the monument, and sample specimens of physical evidence should also be preserved.

3) Before initiating a project, to consider the possibility that once started it may lead to creeping reconstruction - restoration by degrees or total reconstruction.

4) Ordinarily better to retain genuine old work of several periods, rather than arbitrarily to restore the whole, by new work, to its aspect at a single period.

5) New work should be permanently identified and great discretion should be used in simulating old materials with modern materials. Where missing features are to be replaced without sufficient evidence as to their own original forms, careful study should be made of other surviving examples of the period and region and precedents.

6) Many of the most important problems are unsuspected until the fabric is opened up.

7) When for educational or preservation purposes it is necessary to remove a building to a new setting, its restoration should be guided by sound restoration principles.

8) Complete reconstruction for educational purposes should follow the same principles that govern restoration.

9) When an historic building ceases to be used for its original purpose other uses should be sought in order to perpetuate its life (Schmidt 1964:11-13).

15. Committee members for the Williamsburg Seminar, 1963:
 Adolph W. Schmidt, chairman
 A. W. Mellon Educational and Charitable Trust
 Robert R. Garvey, Jr., Ronald F. Lee,
 and William J. Murtagh
 National Trust for Historic Preservation
 Herbert E. Kahler and Charles W. Porter, III
 National Park Service
 Frederick L. Rath, Jr.
 American Association for State and Local History
 A. Edwin Kendrew
 Colonial Williamsburg
 Charles E. Peterson
 SAH

Mary R. Small

American Insitute of Planners

Charles van Ravenswaay

American Association of Museums

Earl von Storch

Urban Renewal Administration

Samuel Wilson, Jr.

AIA



Fig. 1. Samuel Wilson, Jr. Drawing by Rhoda Seligmann after photograph by Abbye A. Gorin, 1985.

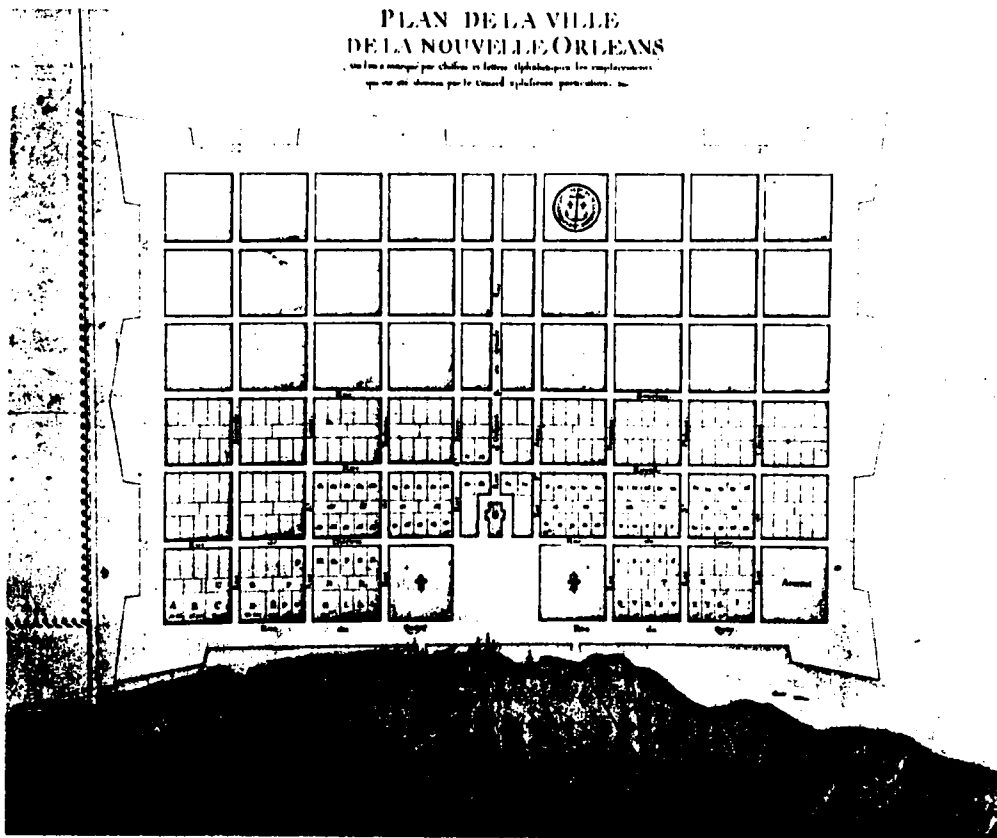


Fig. 2. Plan of New Orleans by Leblond de la Tour dated 23 April 1722. Perhaps the first formal plan of the city which was founded by the French in 1718 (Wilson 1968:12).

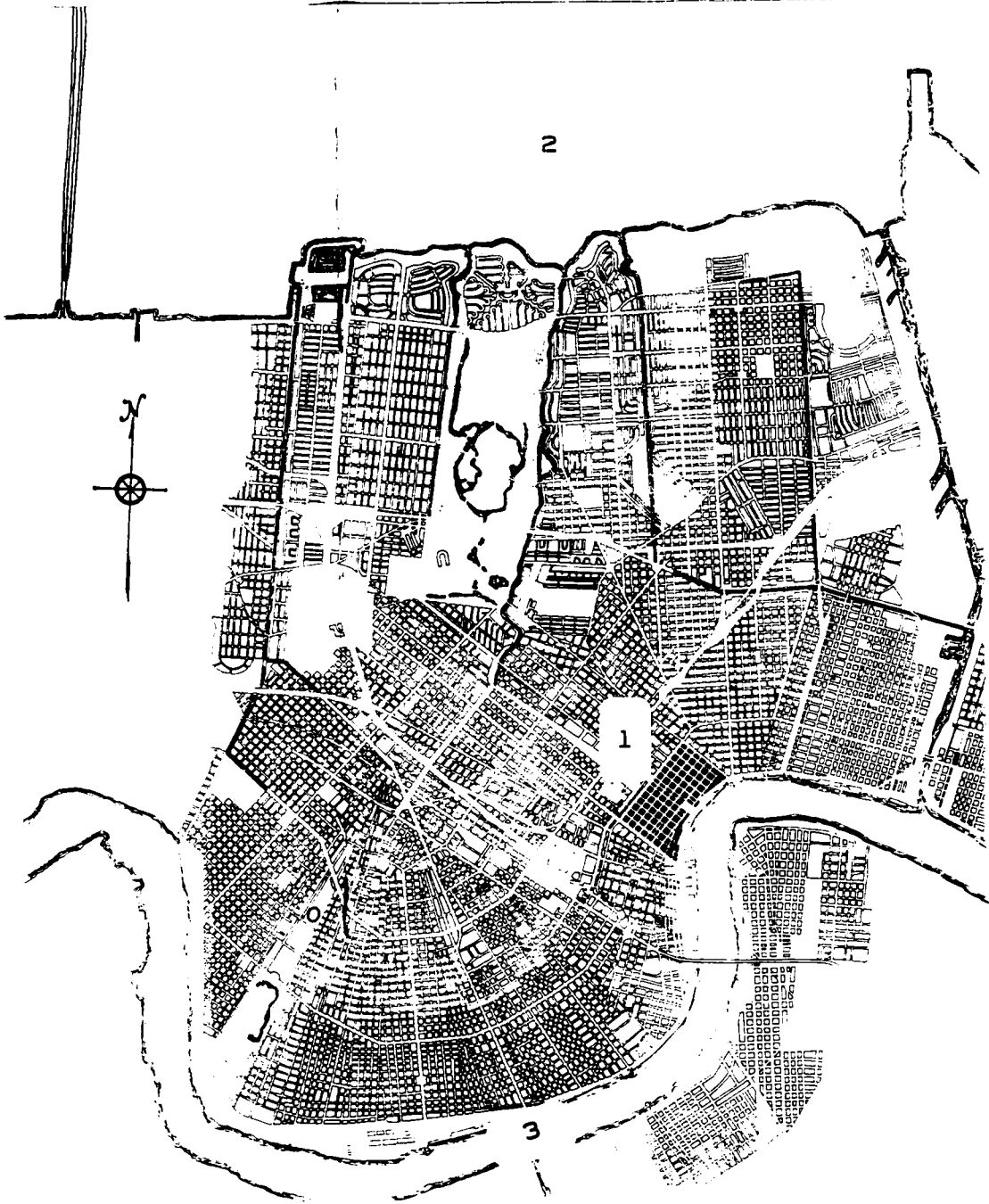


Fig. 3. Modern urban form of New Orleans. 1) Vieux Carré, dark grid pattern in the center of the city, 2) Lake Pontchartrain to the north, 3) Mississippi River to the south (The New Orleans Guide 1984:jacket).

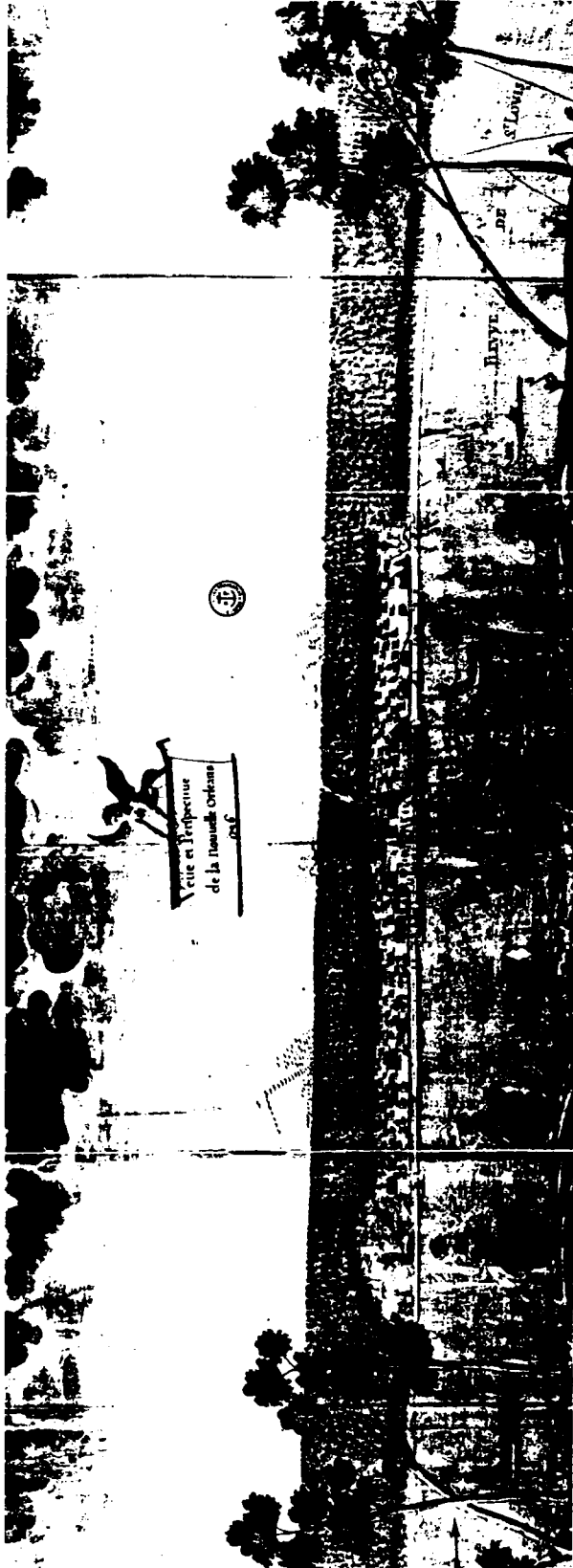
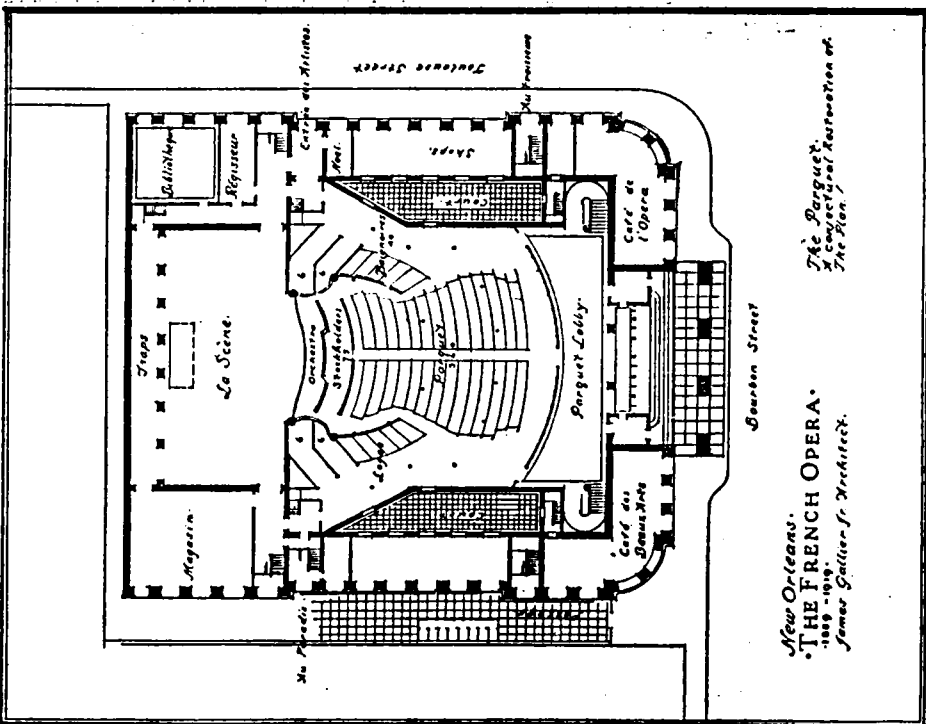
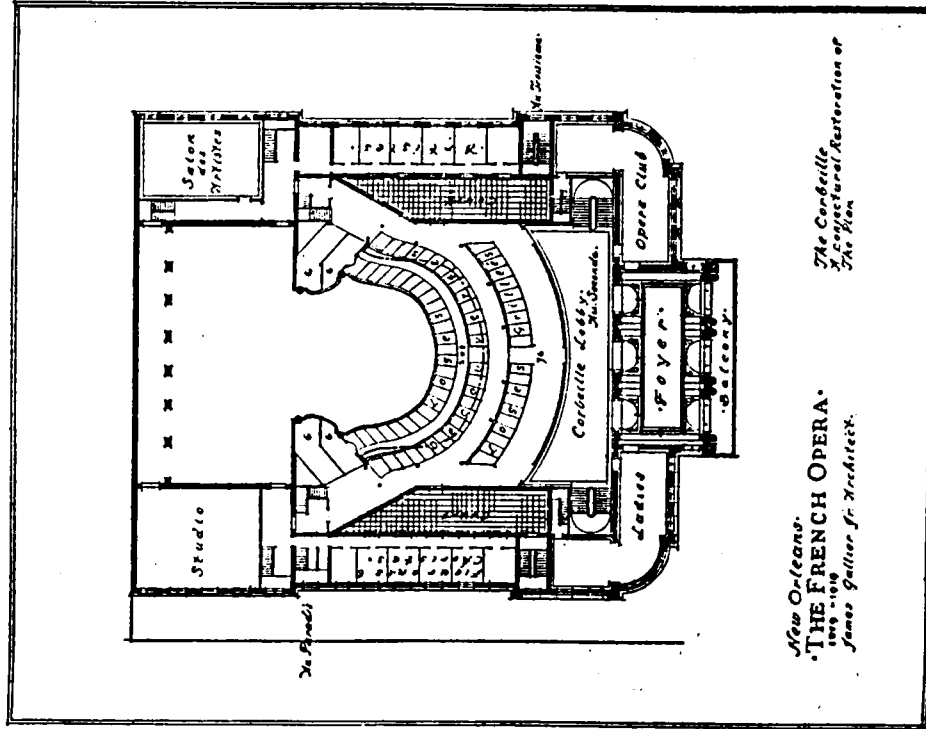


Fig. 4. "Perspective View Of New Orleans, 1726" by Jean Pierre Lassus. Old horse-and-wind mill close to the river (left of center) was used to grind grain (Wilson 1961:jacket).



Fig. 5. French Opera House (1859-1919), James Gallier, Jr., architect, built by Gallier and Richard Esterbrook, burned 4 December 1919 (Platou 1986:cover).



Figs. 6, 7. French Opera House, conjectural restoration of the plans of the (L) first and (R) second floors by N. C. Curtis [Sr.] (Curtis [Sr.] 1933:194, 196).

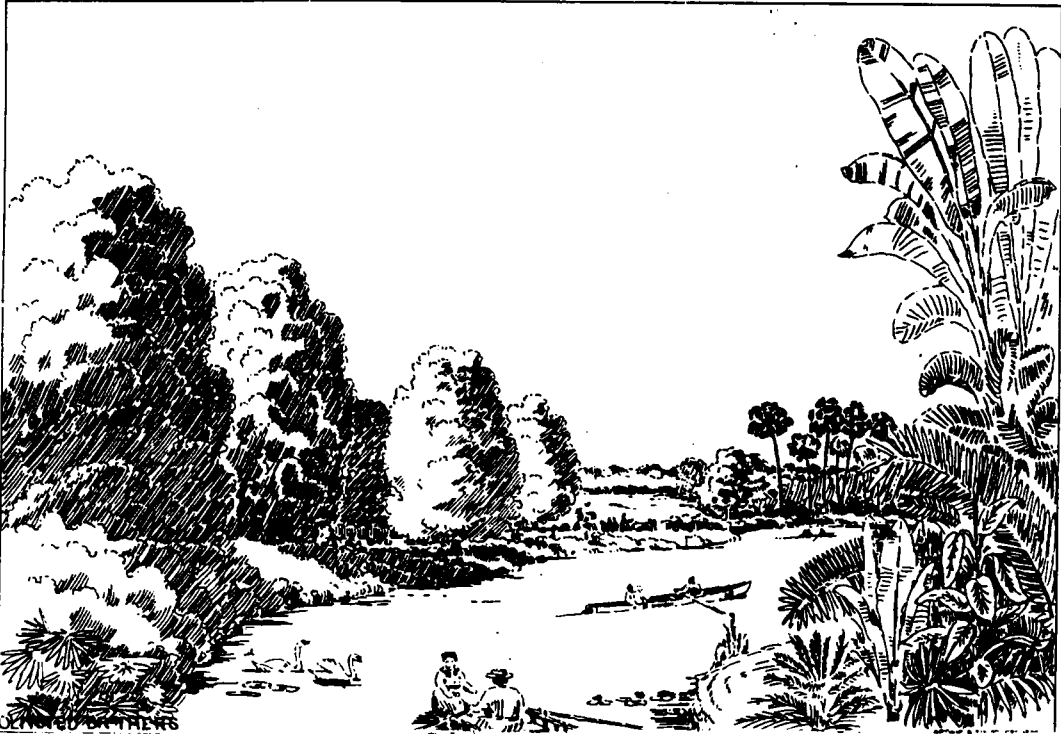
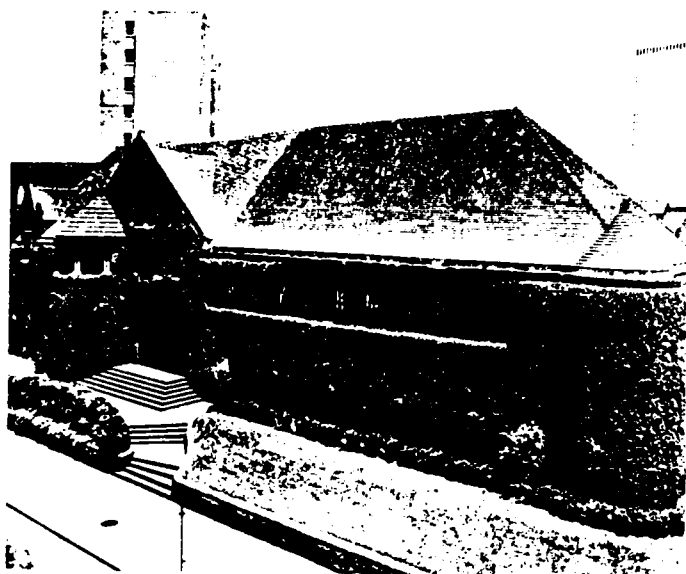
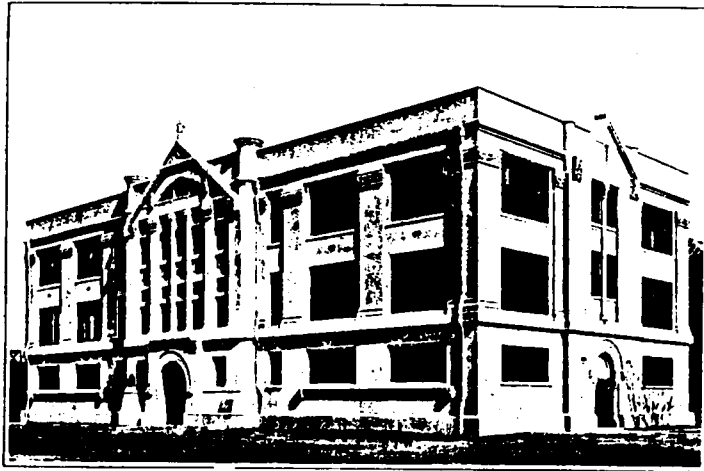
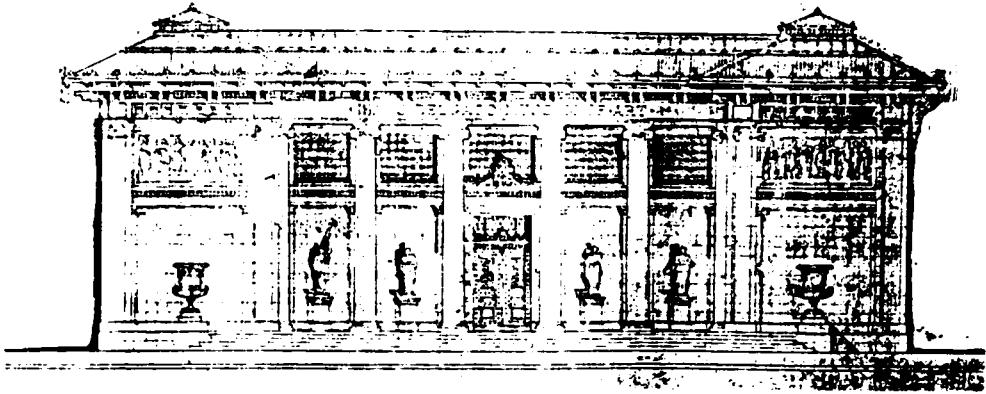


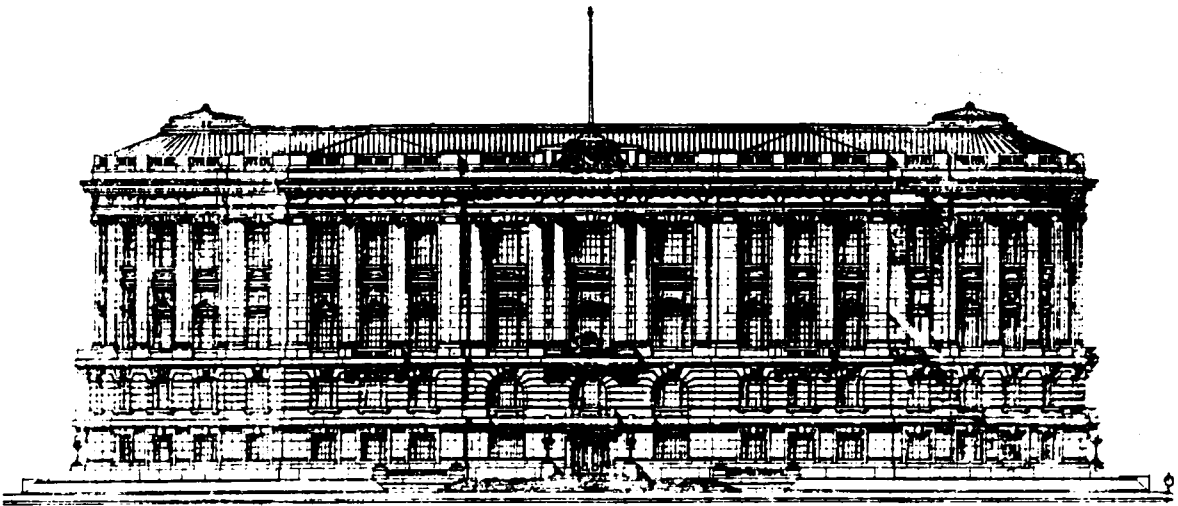
Fig. 8. Sketch for redesign of Audubon Park after the World Industrial and Cotton Centennial Exposition, 1884-1885. One of seven sketches and map in original sketchbook presented by Frederick Law Olmsted. (Courtesy Archives and Manuscripts/Special Collections, Earl K. Long Library, UNO)



Figs. 9,10. T) Howard Memorial Library (1888) at Lee Circle, Howard Avenue and Camp Street. Neo-Romanesque structure after design by H. H. Richardson by his successors Shepley, Rutan, and Coolidge, architects, Boston (Ledner 1981:16). B) Illinois Central Railroad Station (1892), demolished 1953-1954, Dankmar Adler and Louis Sullivan, architects and Frank Lloyd Wright, draftsman (Wasmuth Portfolio Calendar, IC Industries and The Art Institute of Chicago:4).



Figs. 11,12. T) Front elevation drawing, Issac Delgado Museum of Art, City Park (1911), Lebenbaum and Marx, architects, Chicago (Architectural Art And Its Allies 1910:5(12):12). B) Stanley Thomas Hall, Tulane University (1911), Andry and Bendernagel, architects. Fourth floor added in 1929 under the supervision of J. Herndon Thompson, head of the School of Architecture, after dedication program 22 February 1912. (Courtesy Manuscripts, Rare Books and University Archives, Tulane University Library)

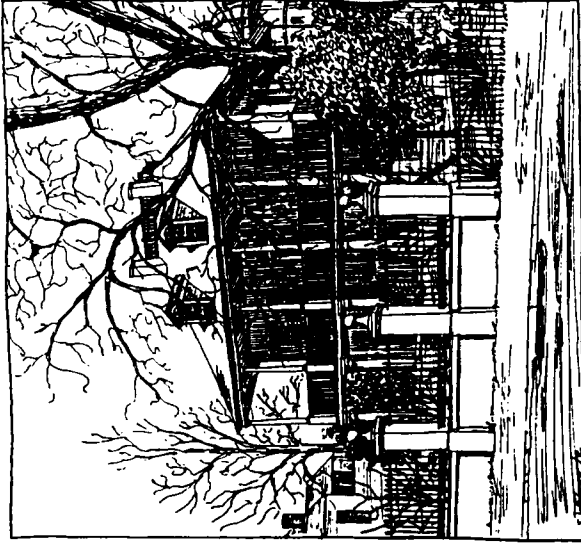


FRONT ELEVATION

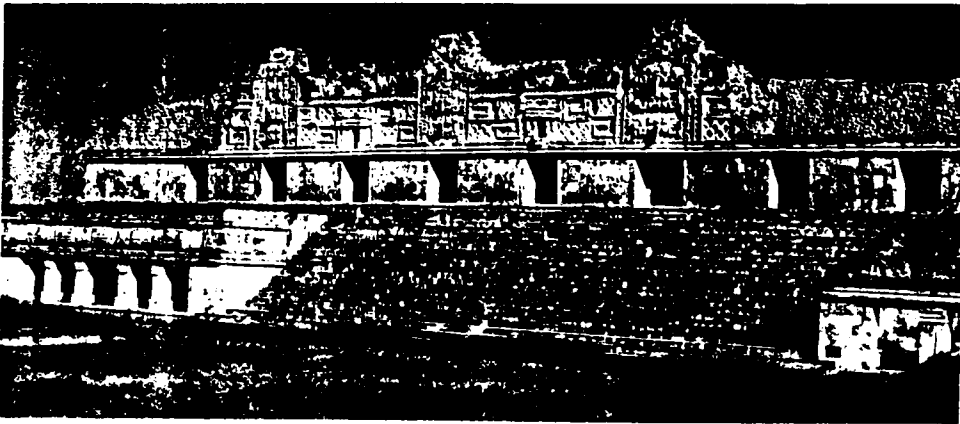
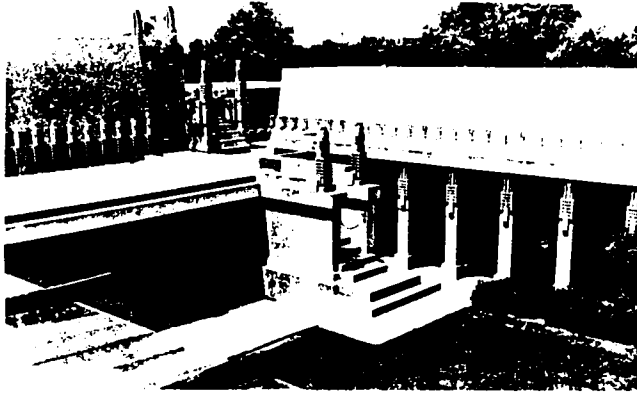
Fig. 13. Front elevation drawing, Civil Courts Building, 400 block Royal Street (1906), Brown, Brown, and Marye, architects (Architectural Art And Its Allied 1906:2(3)11).



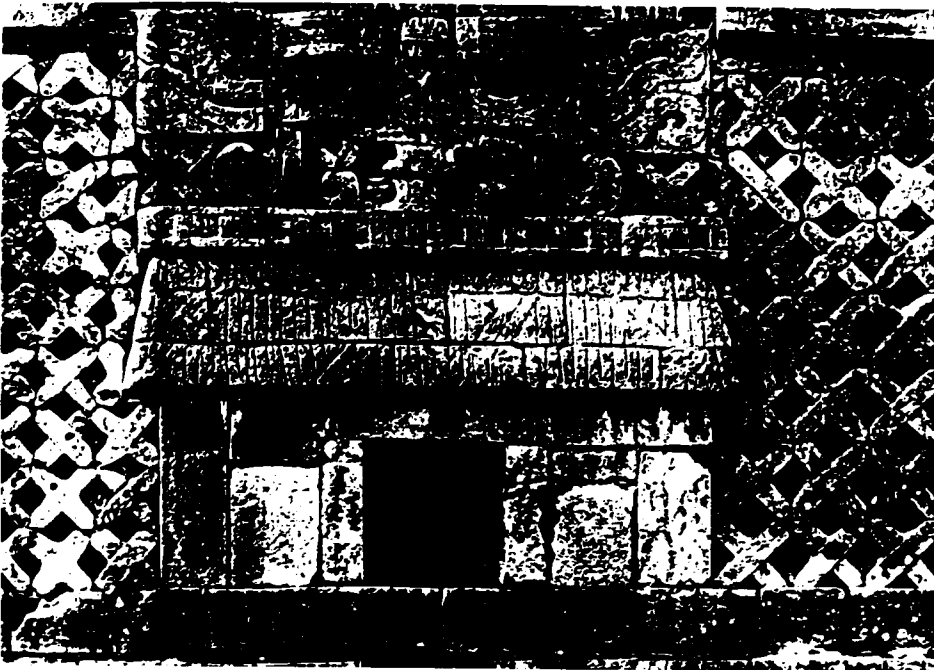
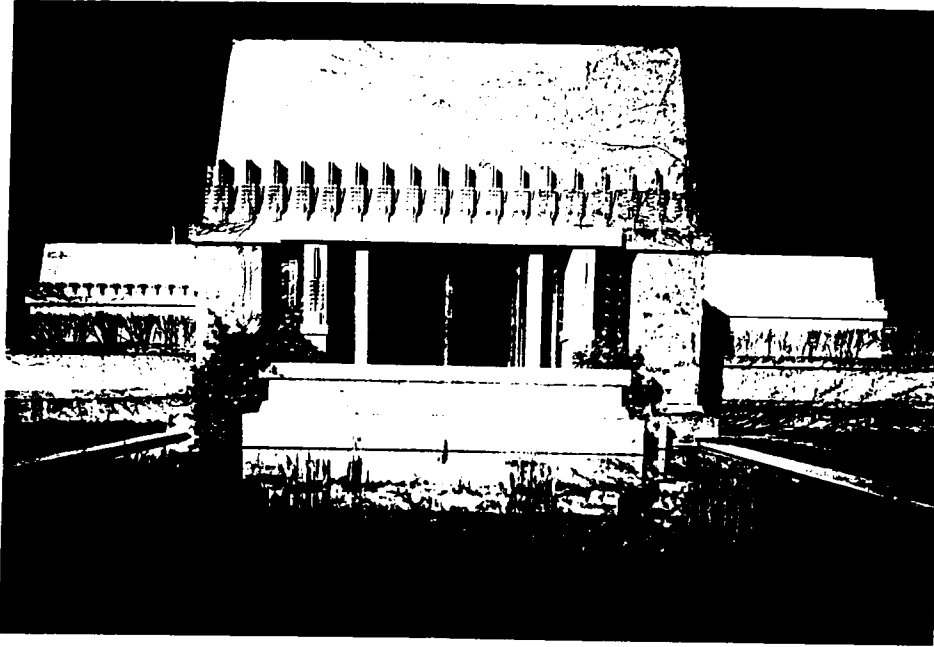
Figs. 14,15. T) River end of the Upper Pontalba Buildings, Jackson Square, 1851. Sketch by Gaston de Pontalba, son of Micaela Almonester de Pontalba, entrepreneur-promoter of the Pontalba Buildings (Huber and Wilson 1964:48). B) Creole Cottage (Ursuline Convent in background), 1040 Chartres Street, demolished mid 1930s. Oil crayon painting by William Woodward, 1895 (Byrnes 1964:no. 21).



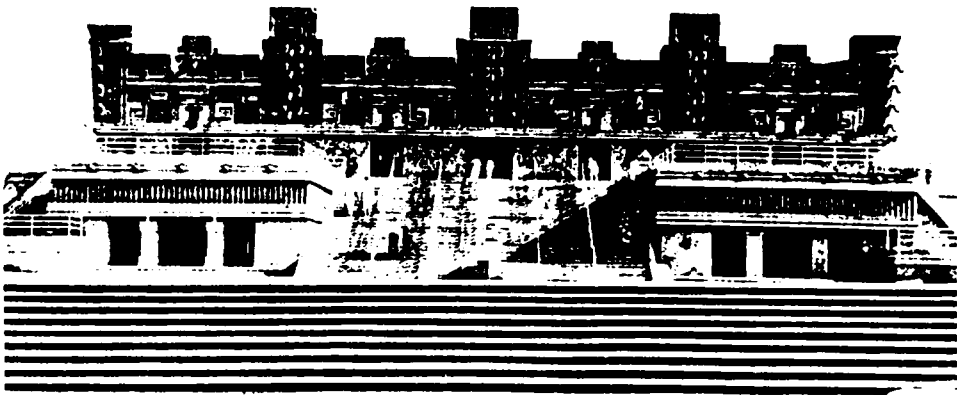
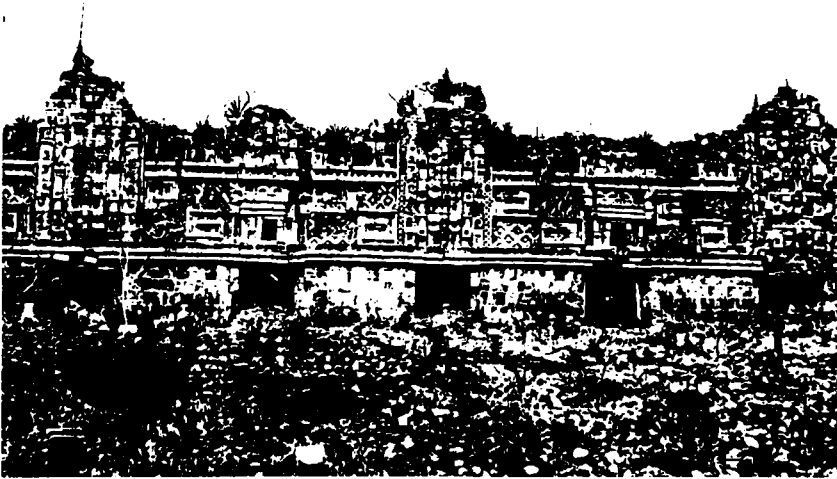
Figs. 16, 17. Pen and ink drawings of houses along Bayou St. John by Wilson, Summer Sketchbook, 1930. L) Old Spanish Custom House, 1300 Moss Street; R) Evariste Blanc House, 1342 Moss Street (Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library).



Figs. 18,19. T) Rear view of Hollyhock House, Los Angeles, (1918-1921), Frank Lloyd Wright, architect. Interior courtyard designed to be used as open-air theater with seating on rooftops (Ingle 1984:15). B) View of north flank of Nunnery Quadrilateral, Mayan, in Uxmal, Mexico (Ingle 1984:68). Great outdoor plaza with monumental steps probably used for ceremonials.



Figs. 20,21. T) View of Hollyhock House façade design derived from pre-Columbian native hut which appears on decorative stone mosaic façade of Quadrilateral building and in other Mayan art forms (Ingle 1984:29). B) Stone mosaic Mayan hut, Nunnery Quadrilateral, Uxmal, Mexico (Stierlin 1964:89).



Figs. 22,23. T) Western flank of Nunnery, photograph by Désiré Charnay in 1860 (Davis 1981:59). B) Reconstructed section of Nunnery for Chicago World's Fair, Century of Progress, 1933-1934 (Ingle 1984:68).



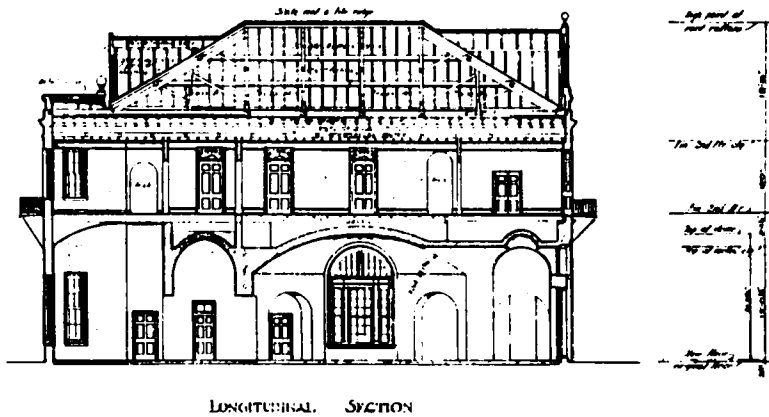
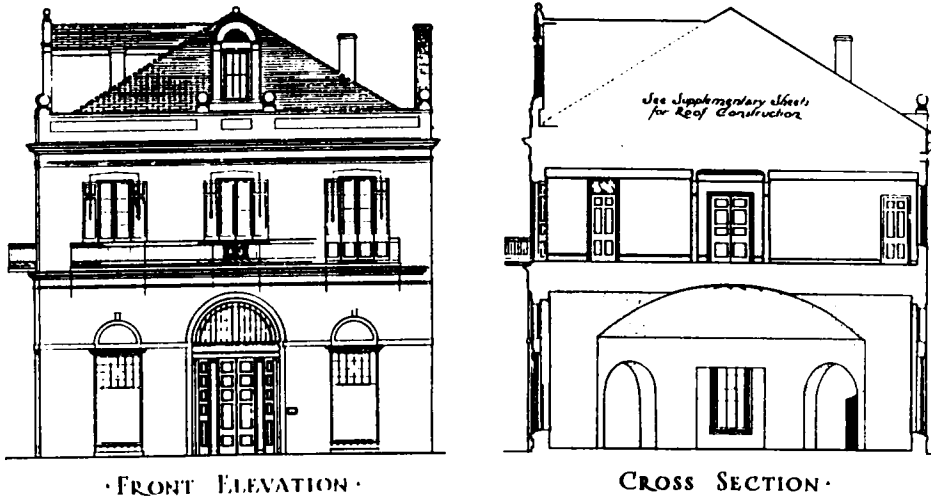
Fig. 24. Flint Goodridge Hospital (1931), 2425 Louisiana Avenue; N.C. Curtis [Sr.], architect, office of Moise H. Goldstein.



Fig. 25. Beauregard House (now Beauregard-Keyes), 1113 Chartres Street. Erected 1826, Francois Carrejolles, architect. Photograph by Abbye A. Gorin, ca. 1960.



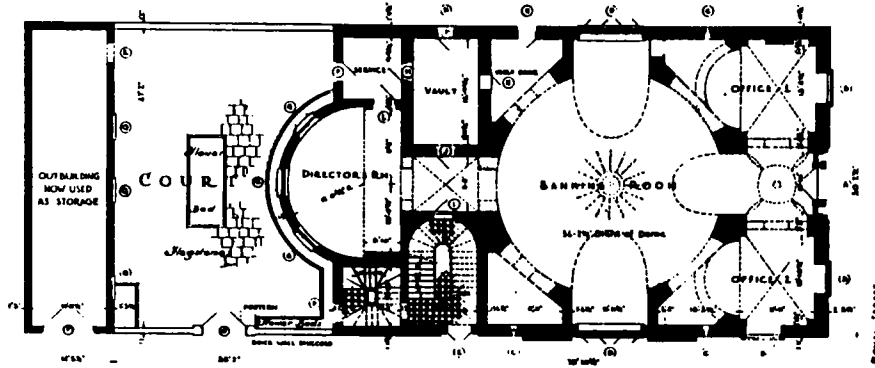
Fig. 26. Aerial view of the walled Ursuline Convent complex, 1114 Chartres Street. Beauregard House and garden opposite on Chartres Street (Gleason 1983:16).



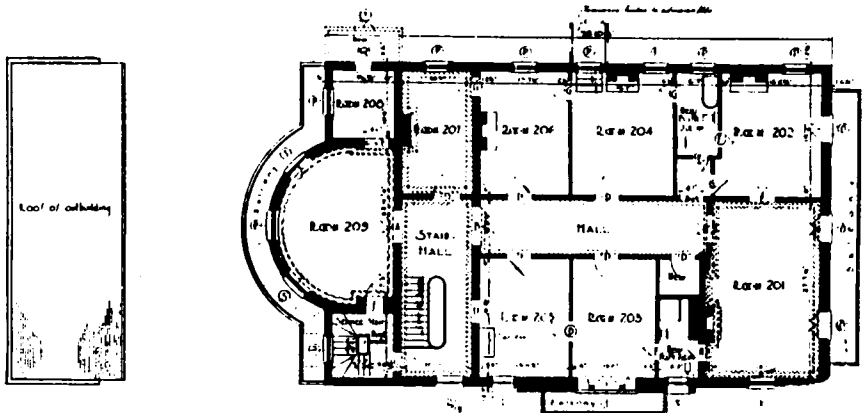
Figs. 27,28,29. Louisiana State Bank (1820), corner Royal and Conti Streets, Benjamin H. B. Latrobe, architect. HABS drawings: T,L) front elevation, Conti Street; T,R) cross section; B) longitudinal section (Wilson 1936).



CONTI ST ELEVATION



FIRST FL. PLAN



SECOND FL. PLAN

Figs. 30,31,32. Louisiana State Bank: T) Conti Street elevation; M,B) first and second floor plans (Wilson 1936).

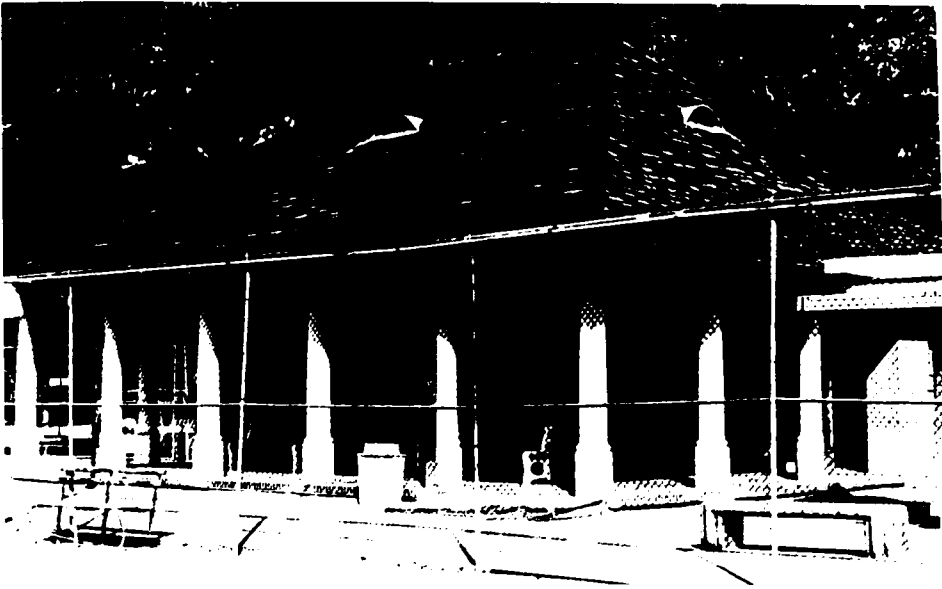
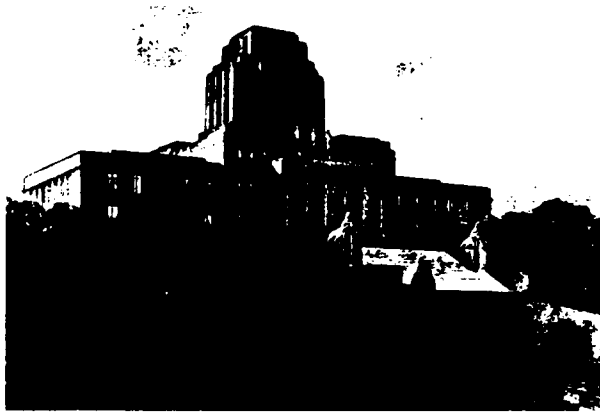
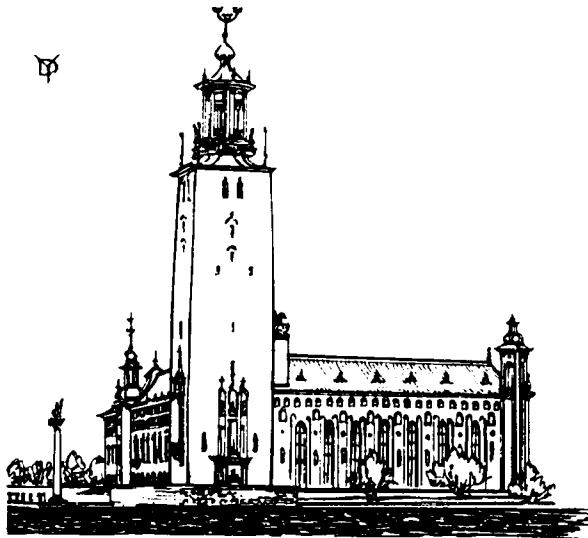
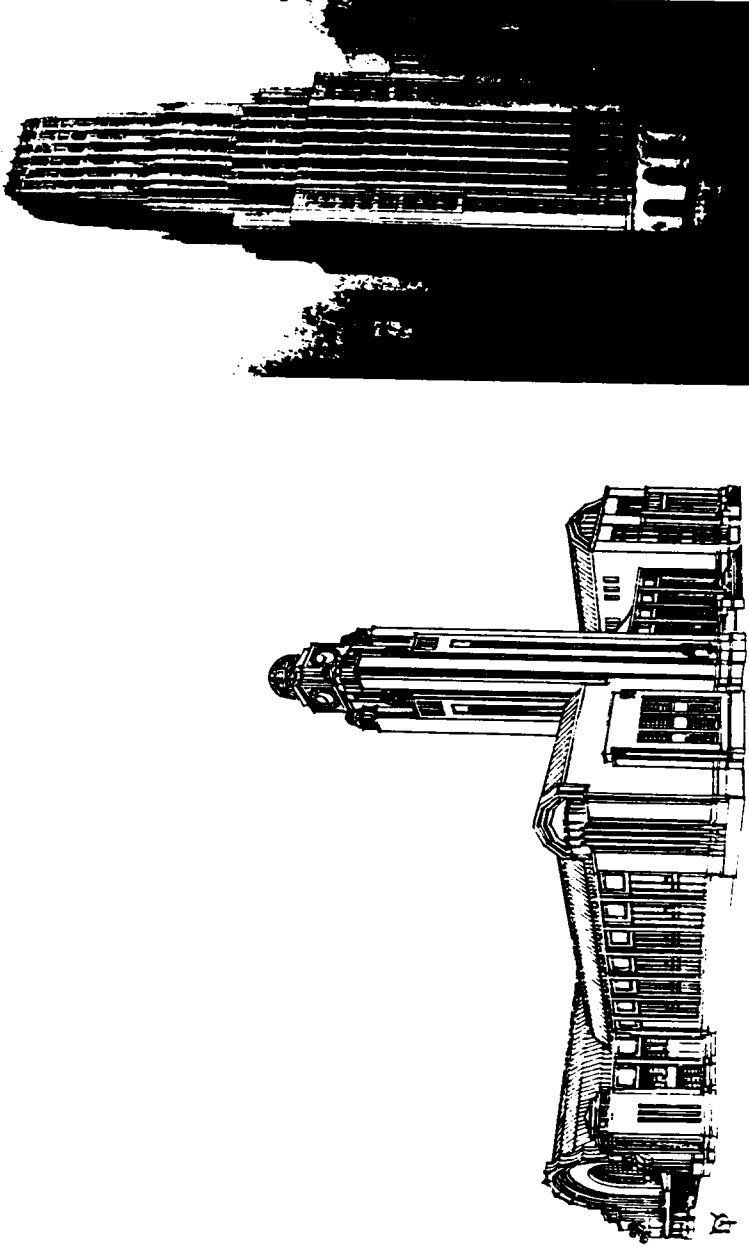


Fig. 33. Plantation-style club house, facing tennis courts at City Park, WPA project, ca. 1936. Photograph by Abbye A. Gorin, 1989.



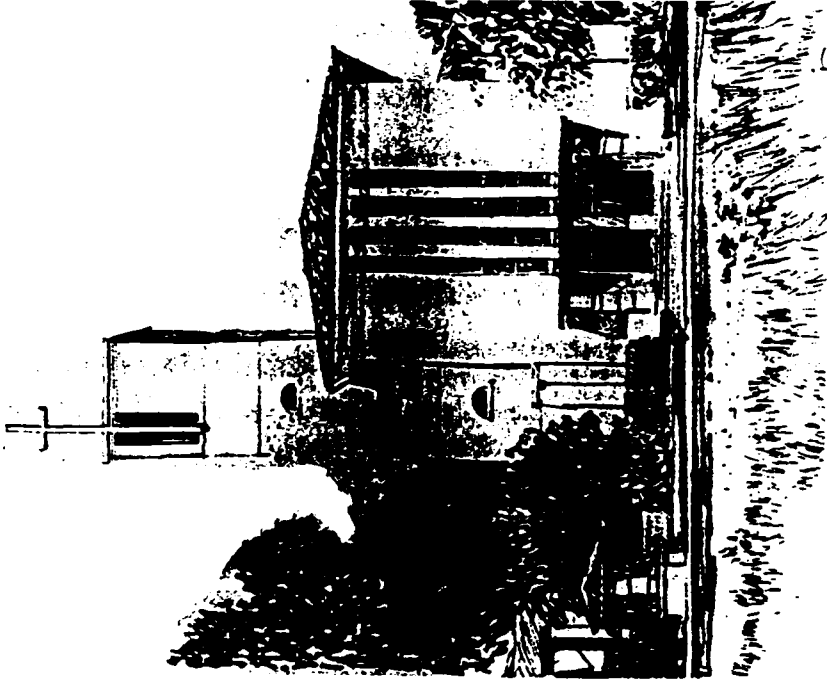
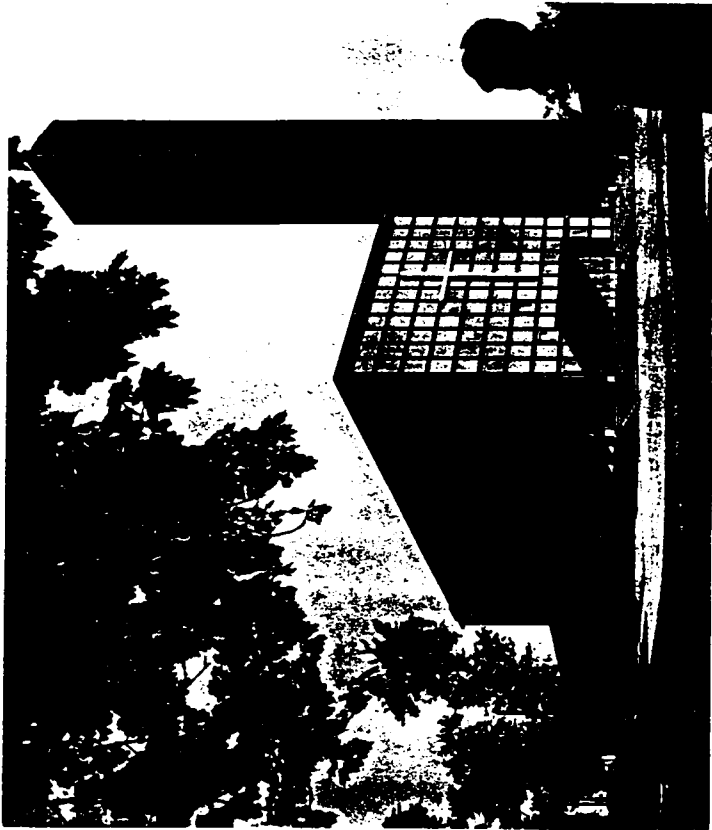
Figs. 34,35. T) City Hall (1909-1923), Stockholm, Sweden, Ragnar Ostberg, architect (Yarwood 1974:545). B) Landtdagshuset, Finnish House of Parliament (1908, unexecuted), Eliel Saarinen, architect (Christ-Janer 1979:50).



Figs. 36, 37. L) Railroad Station (1905-1914), Helsinki, Finland, Eliel Saarinen, architect (Yarwood 1974:550). R) Chicago Tribune Tower (1922), Eliel Saarinen, architect (Christ-Janer 1979:58).



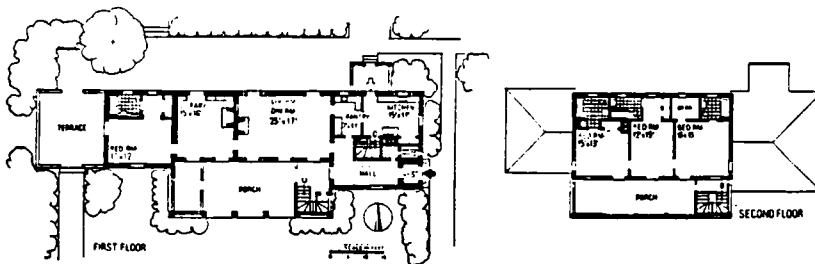
Fig. 38. American Bank Building (1928-1929), 200 Carondelet Street, N. C. Curtis [Sr.], architect, office of Moise H. Goldstein. (Courtesy SEAA, Tulane University Library)



Figs. 39,40. L) Tabernacle Church of Christ (designed 1940; built 1941-1942), Columbus, Indiana, Eliel Saarinen, architect (Christ-Janer 1979:89). R) William B. Reilly University United Methodist Church (1951), Baton Rouge, Louisiana, Wilson, architect. (Courtesy William B. Reilly University United Methodist Church)



Fig. 41. Koch family home, 2627 Coliseum Street, Garden District, eclectic Cottage-style with local forms, architect and date unknown. (Courtesy Samuel Wilson, Jr.)



Figs. 42,43. Donald Markle House and plan (ca. 1938), Pass Christian, Mississippi, Richard Koch, architect, in Architectural Forum 1939:71(4)255. (Courtesy Samuel Wilson, Jr.)

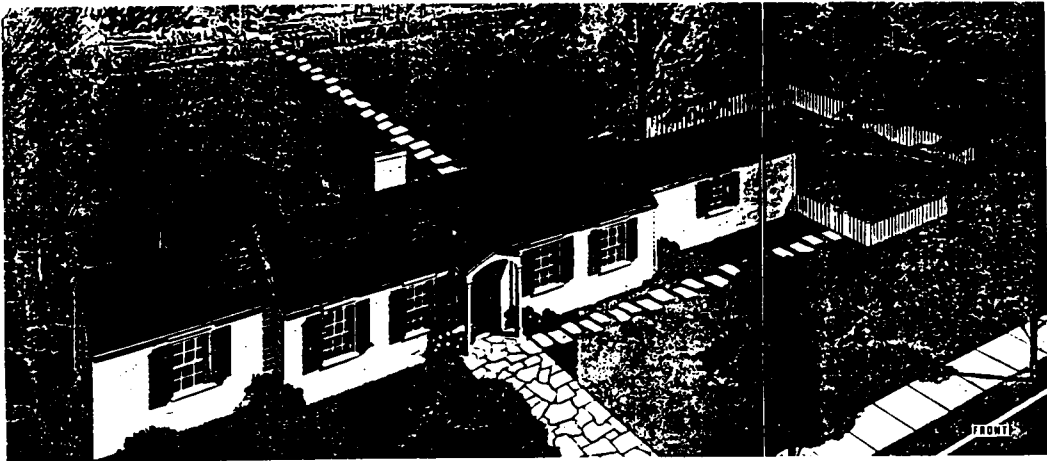


Fig. 44. "Dream house" in Life magazine for family with an annual income of \$2,000 to \$3,000, Richard Koch, architect, delineated by Wilson (Koch 1938a:5(13):44-67).

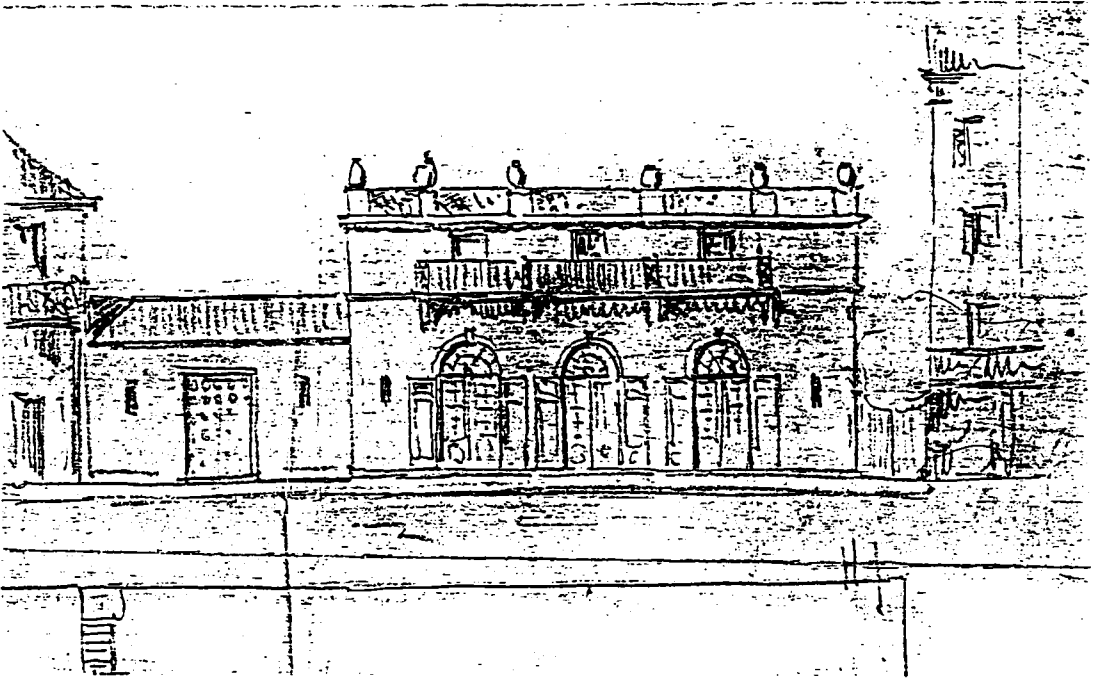
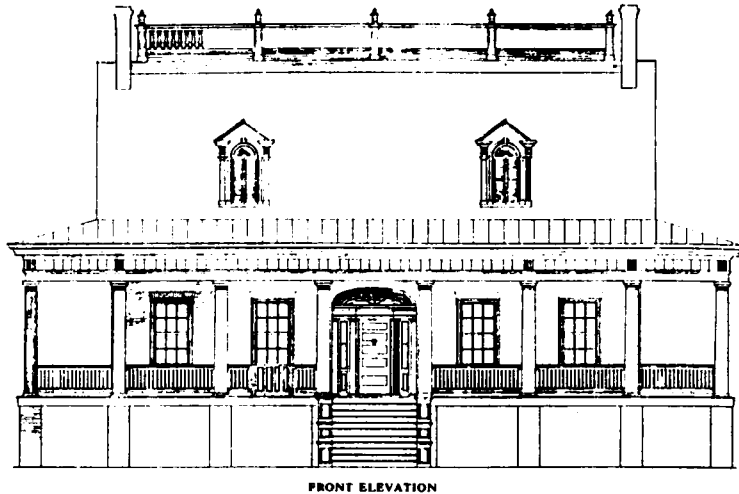
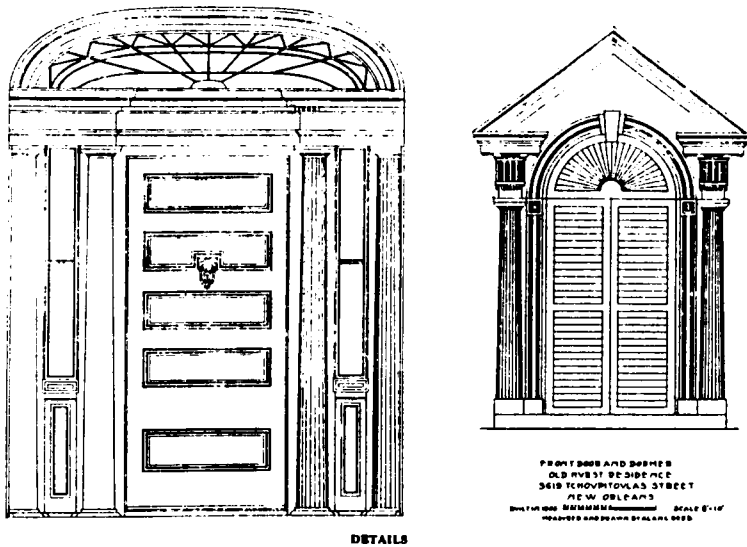


Fig. 45. Front elevation drawing for new auditorium building for Le Petit Theatre du Vieux Carré complex (1922), 616 St. Peters Street, Richard Koch, architect. (Courtesy Koch and Wilson Architects)



Figs. 46,47. Hurst House (1832), now located at 3 Garden Lane, measured drawings by architectural students at Tulane (ca. 1913). T) Front elevation; B) side elevation in Tulane Department of Architecture, H. Sophie Newcomb School of Art Yearbook 1913-1914, N. C. Curtis [Sr.] Papers. (Manuscripts, Rare Books, and University Archives, Tulane University Library)



DETAILS

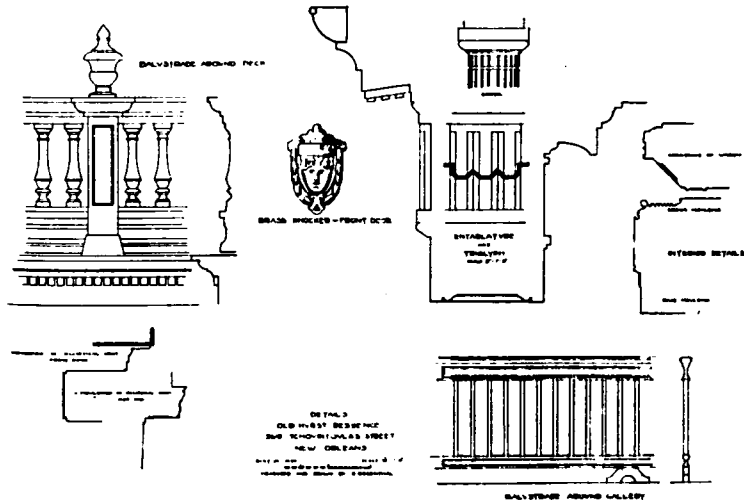


Fig. 48. Details, Hurst House in Tulane Department of Architecture, H. Sophie Newcomb School of Art Yearbook 1913-1914, N. C. Curtis [Sr.] Papers. (Manuscripts, Rare Books, and University Archives, Tulane University Library).

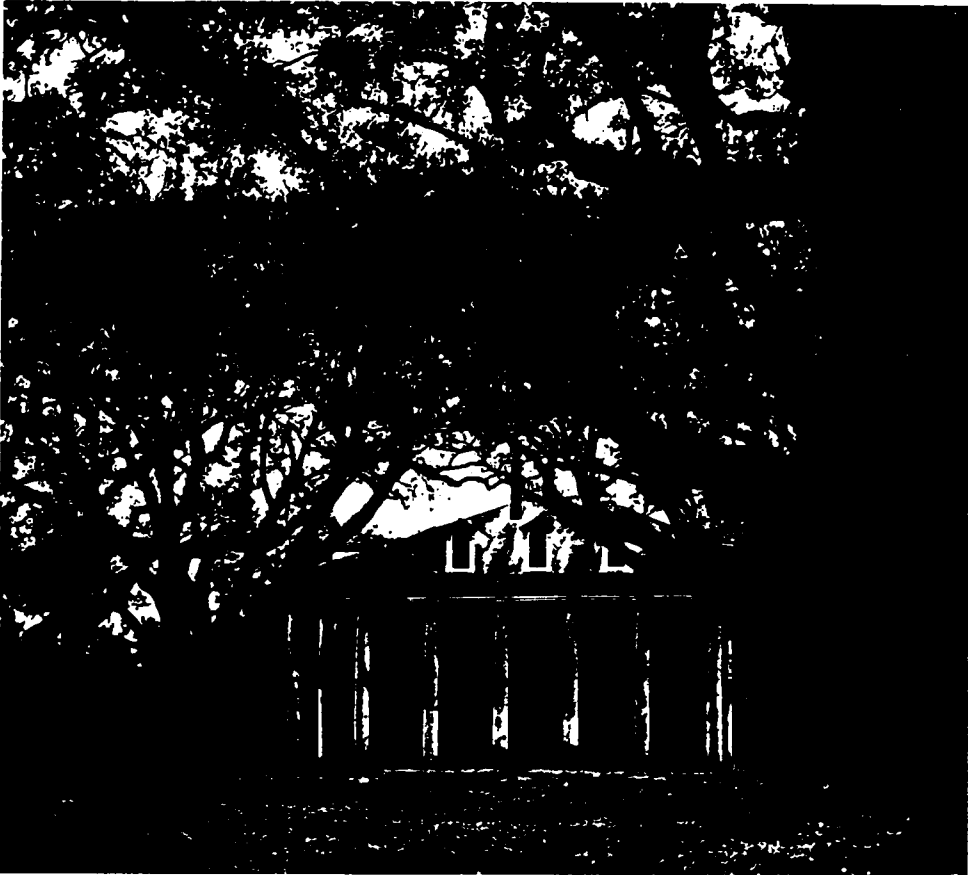


Fig. 49. Oak Alley plantation house (1837-1839), River Road, Vacherie, Louisiana. Photograph by Abbye A. Gorin, ca. 1960.

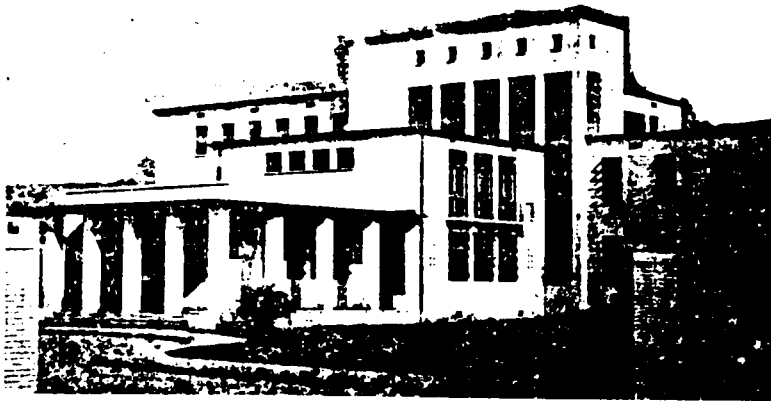
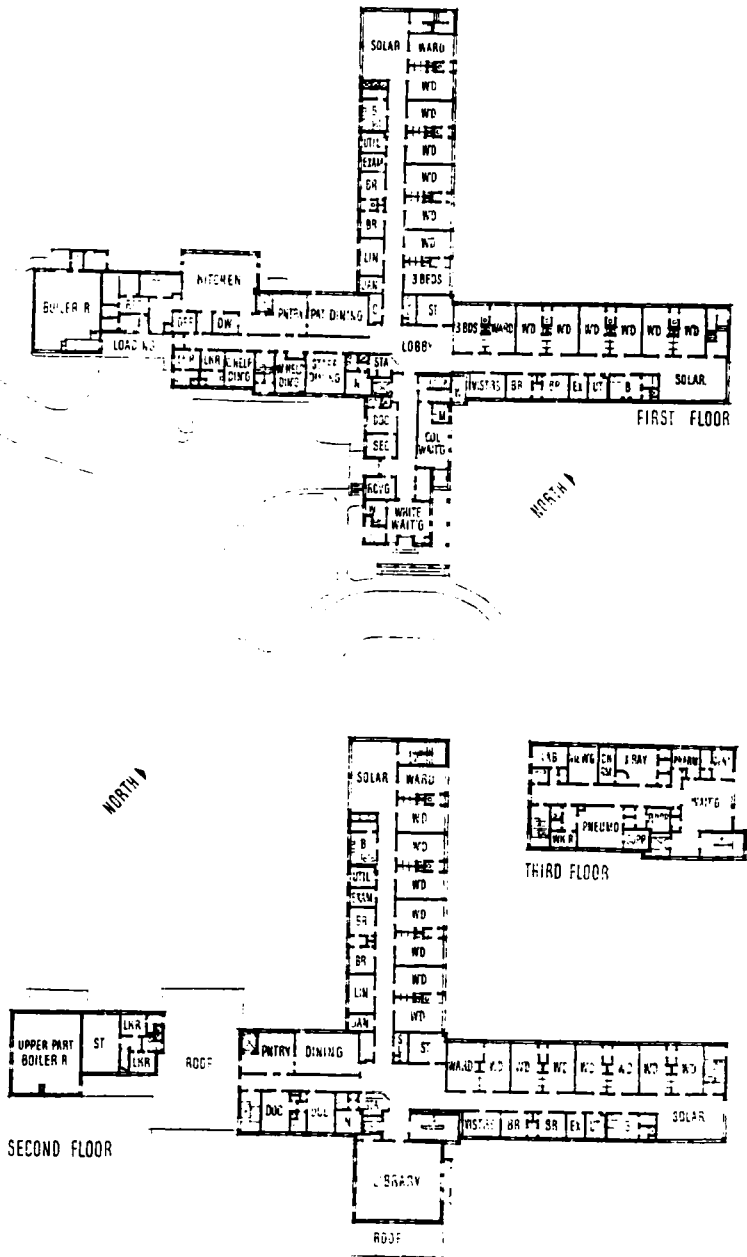


Fig. 50. Lafayette Charity Hospital (1950, now Acadiana Mental Health Center), Lafayette, Louisiana, Koch and Wilson, architects. Bauhaus inspired hospital for tuberculosis patients (Architectural Record 1951:April, 158-160).



Figs. 51,52. Plans for T) first and B) second floors of Lafayette Charity Hospital (Architectural Record 1951:April, 158-160).

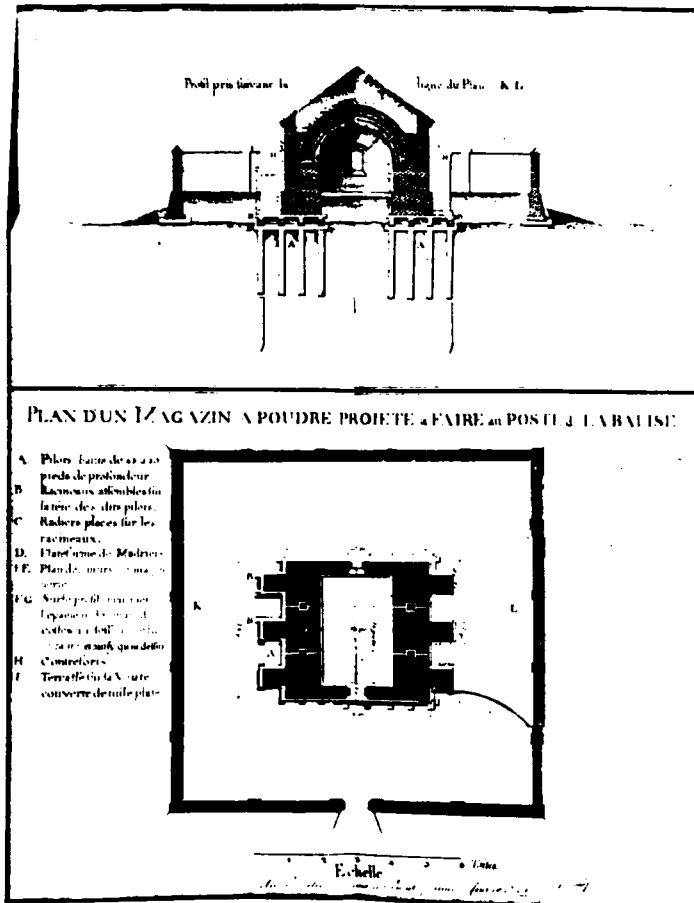


Fig. 53. Colonial pile foundation construction method in Louisiana marsh. Section and plan of a powder magazine proposed to be built at the Balise (mouth of Mississippi River), signed by Bernard Deverges, 1734. A) Piles driven forty-five to fifty feet deep, B) sleepers fit together on the head of piles, C) cross-beams placed on the sleepers, D) platform of planks (Archives Nationales, Paris in Farnsworth and Masson 1987:32).

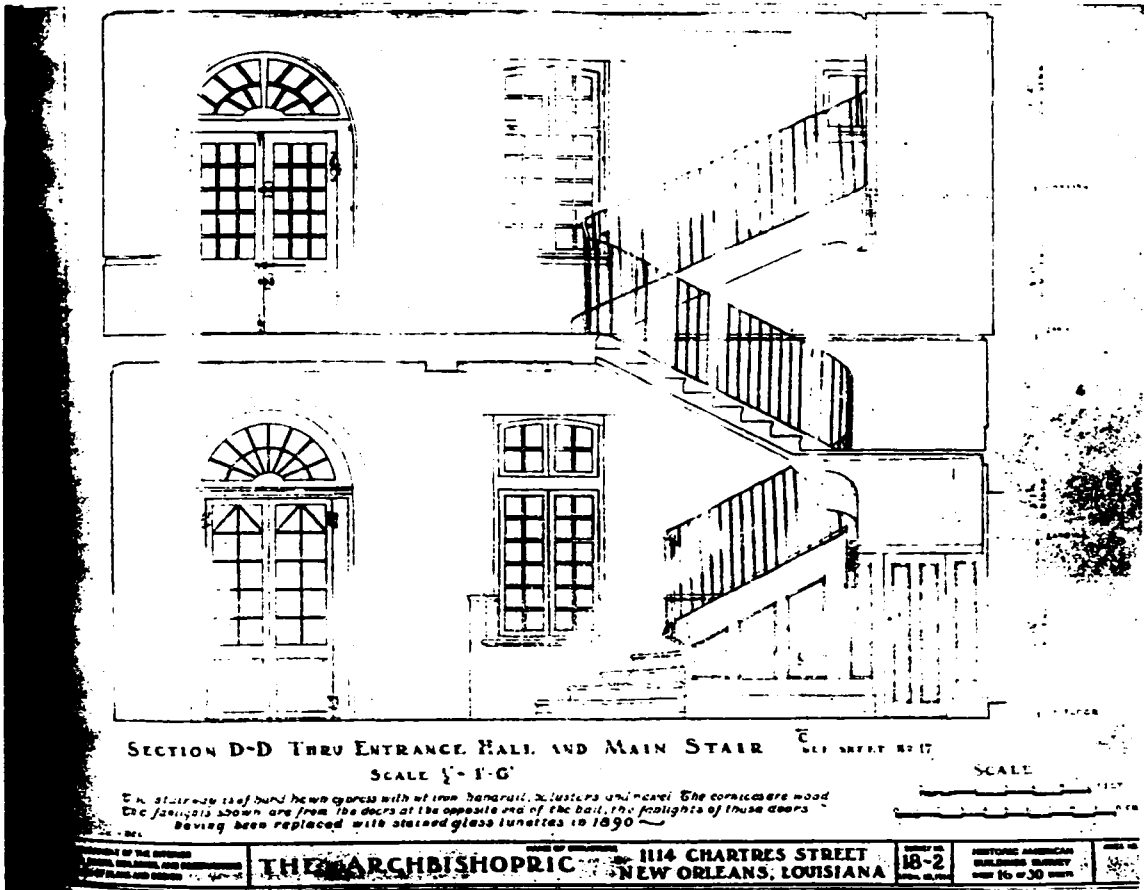


Fig. 54. Archbishopric (now Ursuline Convent), 1114 Chartres Street, second convent (1745), Ignace François Broutin, architect. The oldest building in New Orleans. Entrance hall and cypress stairway with wrought iron railing (from first convent built in 1734), HABS drawings, delineated by Wilson, 1934 (Wilson 1946:plate 22).

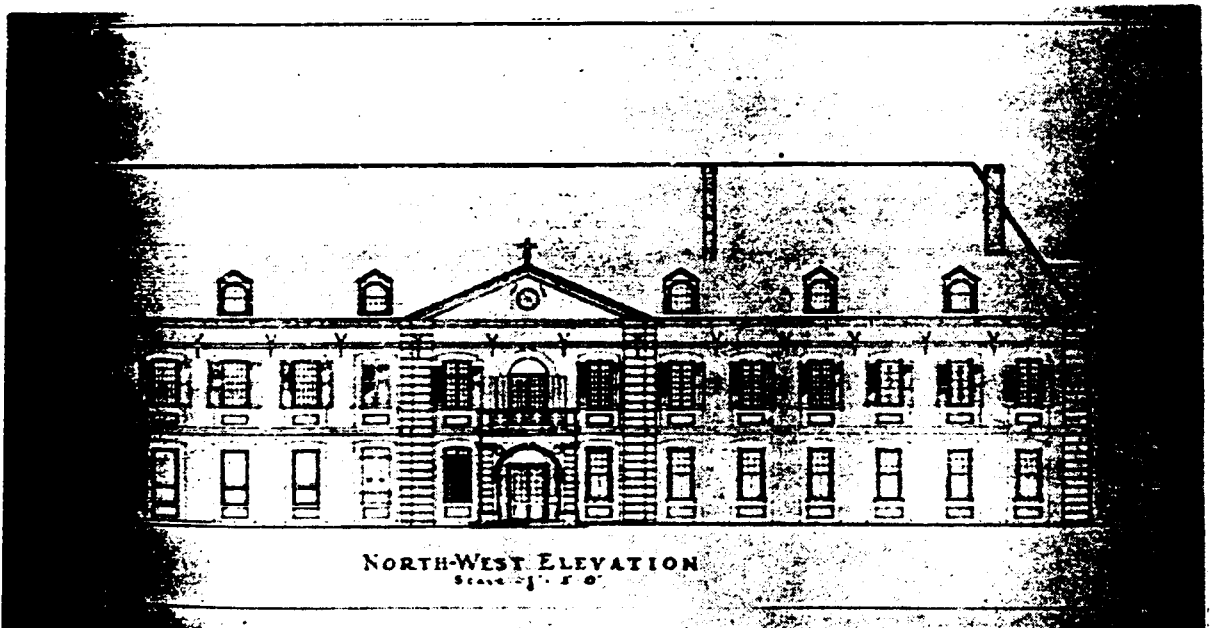
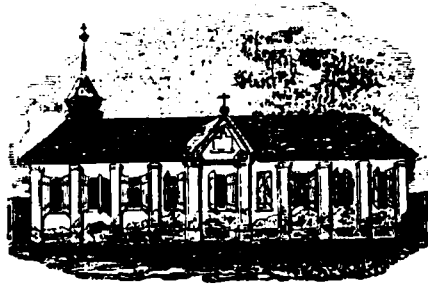


Fig. 55. Central bay of northwest elevation of Ursuline Convent, originally the rear of the convent, now front, HABS drawing, delineated by Wilson, 1934 (Wilson 1946:plate 20).



Fig. 56. Model designed by Wilson for the proposed restoration of the Ursuline Convent and surrounding buildings, 1966 (Farnsworth and Masson 1987:209).



THE CHAPEL OF THE URSULINES.

An edifice strongly characteristic of our city, and well calculated to cause reflection on the many and sudden changes of dynasty to which New Orleans has been subjected. This building, of a quaint old style of architecture, was erected, according to a Spanish inscription on a marble tablet in the middle of the façade, in 1787, during the reign of Carlos III, (Don Estevan Miro being governor of the province,) by Don Andre Almonaster Y Roxas. It is exceedingly plain and unpretending in its exterior, and chiefly interesting from its associations, and extremely antiquated appearance.

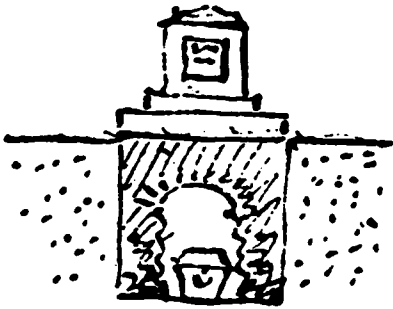
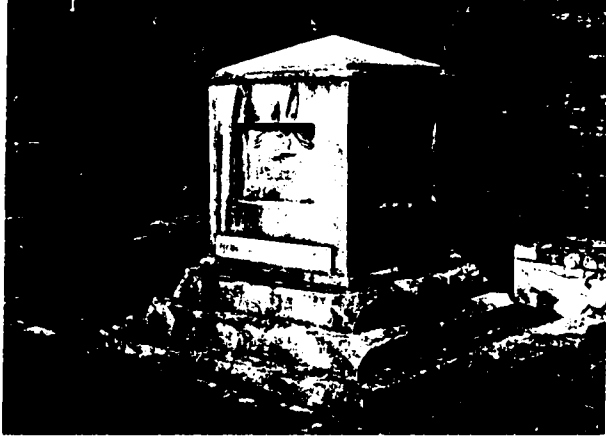


Fig. 58,59,60. T) Tomb of Eliza Lewis (1811), first wife of Governor William C. C. Claiborne, their child, and Micajah Lewis, brother of Eliza, Benjamin H. B. Latrobe, architect (Wilson 1963:15). B,L) Latrobe's sketch of the tomb construction (Wilson 1951:99). B,R) Marble relief on Claiborne tomb by Guiseppe Franzoni, Italian sculptor brought over by Latrobe to work on the Capitol in Washington, D.C. (Wilson 1963:16).

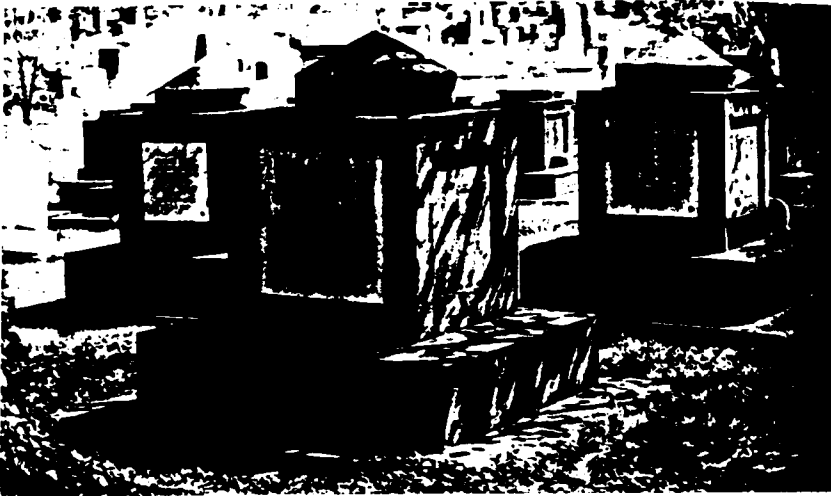


Fig. 61. Cenotaps in Congressional Cemetery, Washington, D.C., Benjamin H. B. Latrobe, architect (Goode 1974:90).

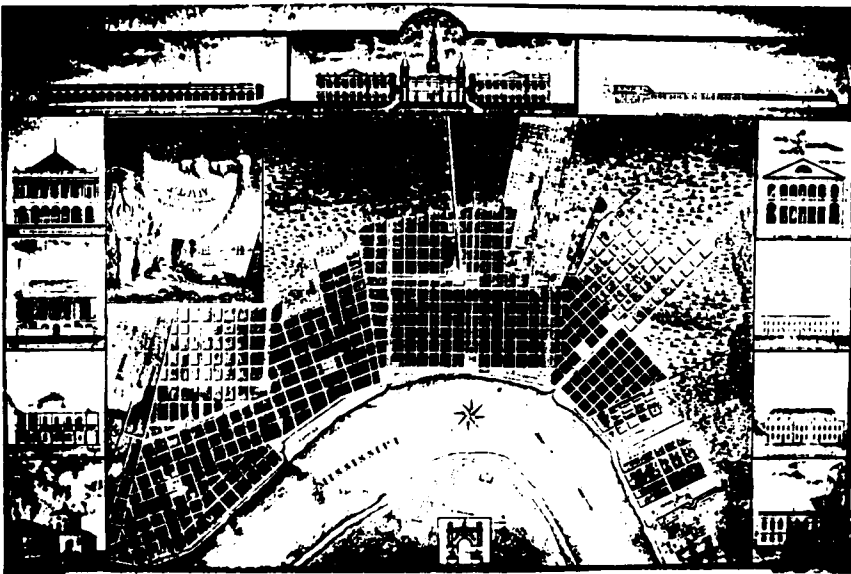
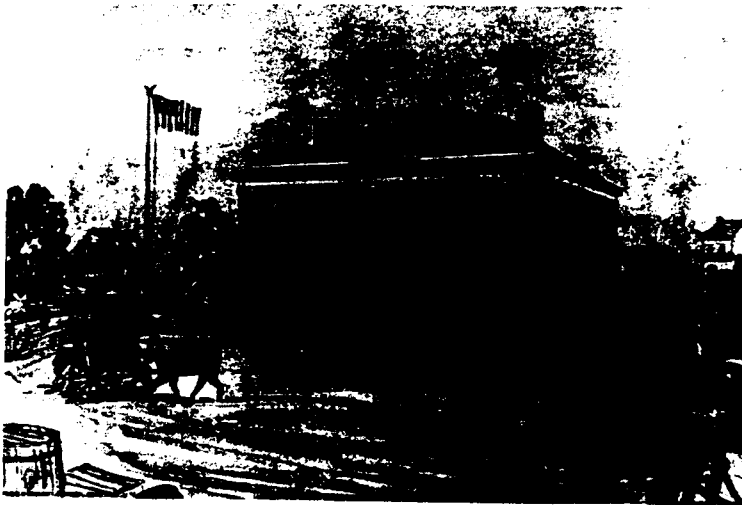
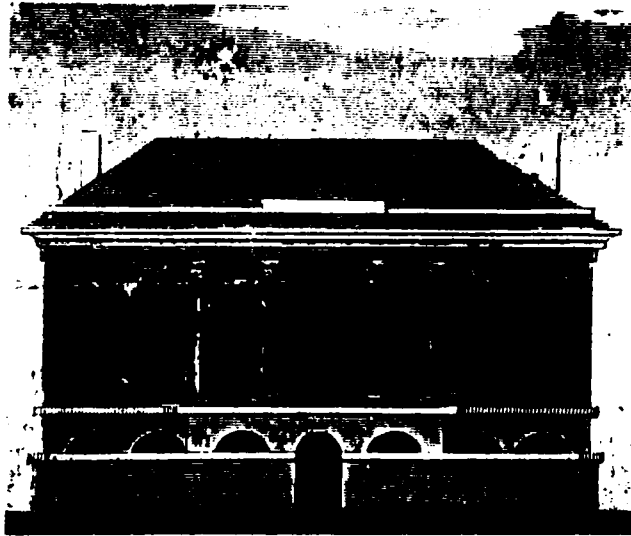


Fig. 62. "Plan Of The City And Suburbs Of New Orleans" by Jacques Tanesse, 1816, with marginal drawings of important buildings of the time (Wilson 1968:72).



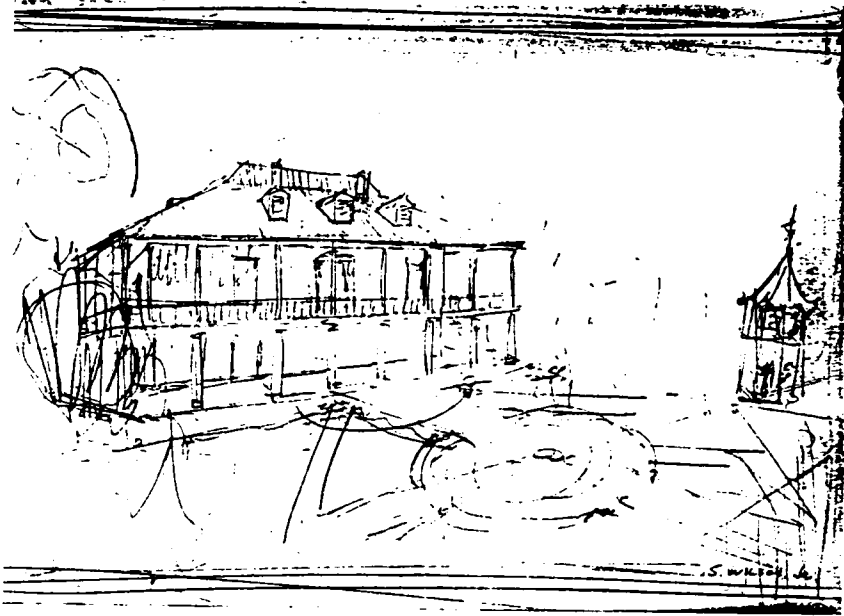
Figs. 63,64. T) Latrobe's U.S. Custom House, enlarged from a drawing in the margin of Tanesse map in Fig. 62 (Cable:1980:44). B) Wilson's conjectural drawing of Latrobe's U.S. Custom House, watercolor on board, 1954 (Wilson 1969:111).



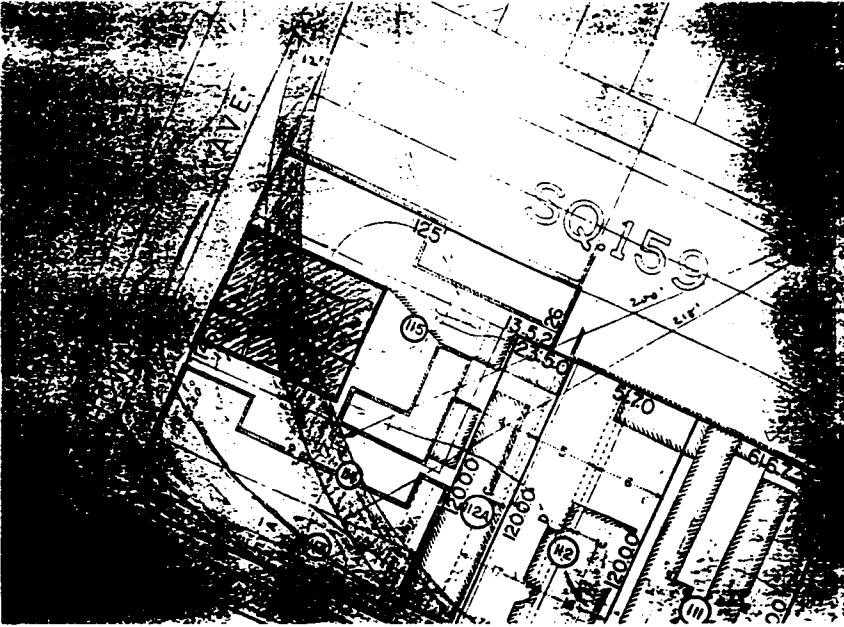
Fig. 65. Cabildo (1795-1799) on Jackson Square. Photograph by Abbye A. Gorin, ca. 1960.



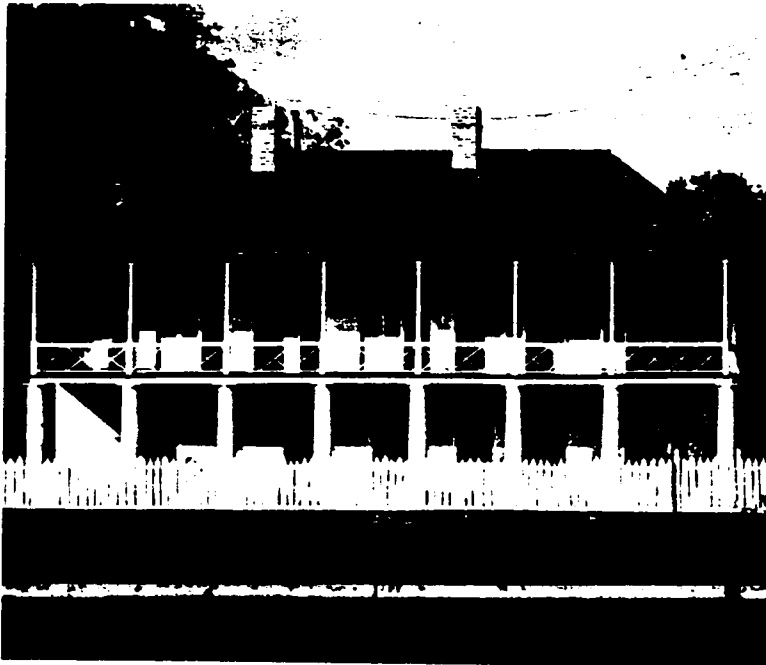
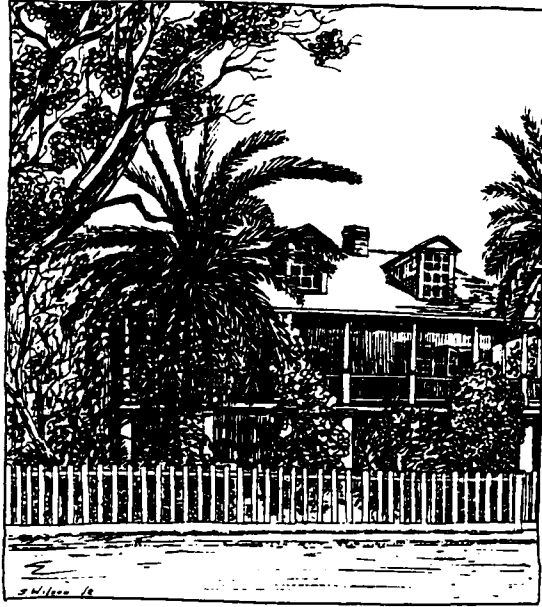
Fig. 66. Presbytere (1791-1813) on Jackson Square.
Photographs by Abbye A. Gorin, ca. 1960.



Figs. 67,68. T) David Olivier House (1820), 4111 Chartres Street, French colonial plantation house, sketch by Wilson before demolition in 1950 (Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library). B) John Gould House, St. Charles Avenue at Valmont Street, demolished ca. 1950 (Cullison 1980:3).



Figs. 69,70. T) Wilson's proposed alternate bridge ramp on plot plan presented to Mississippi River Bridge Authority to avoid demolition of Delord-Sarpy House (Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library). B) Delord-Sarpy House, Howard Avenue, drawing by Wilson, 1955 (Cullison 1980:14).



Figs. 71,72. T) Pen and ink drawing of Pitot House by Wilson, 1370 Moss Street, Bayou St. John area, in Summer Sketchbook, 1930 (Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University). B) Pitot House (late eighteenth century), moved to 1440 Moss Street in early 1960s. Home of Louisiana Landmark Society and a house museum (Cullison 1980:29).

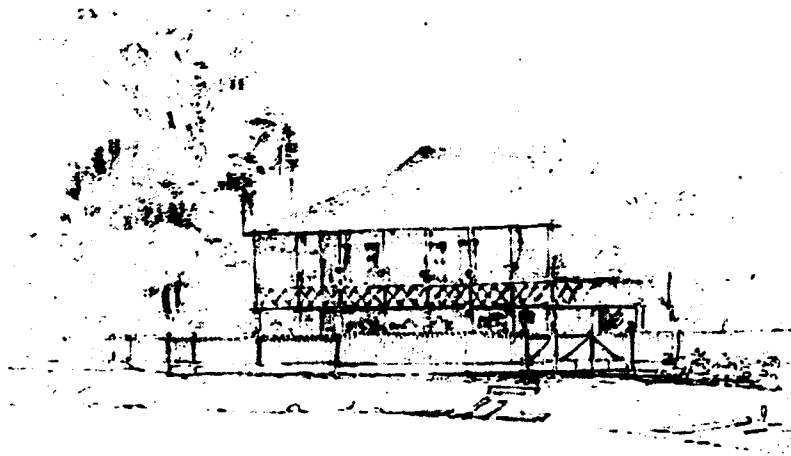
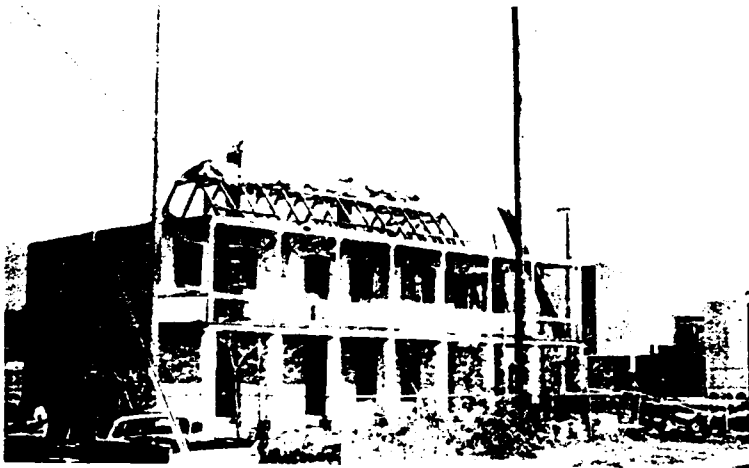


Fig. 73. Sketch of a Bayou St. John house by Alexandre Le Sueur, ca. 1830s, found in the Le Sueur collection in the Musee d'Histoire Naturelle in Le Havre, France. The sketch was used as a model for the restoration of the Pitot House (Cullison 1980:30).



Figs. 74,75. Pitot House: T) damages during restoration by Hurricane Betsy, 1965; B) restoration in process, 1966, showing the briqueté-entre-poteaux (brick-between-post) French colonial construction method (Cullison 1980:33).

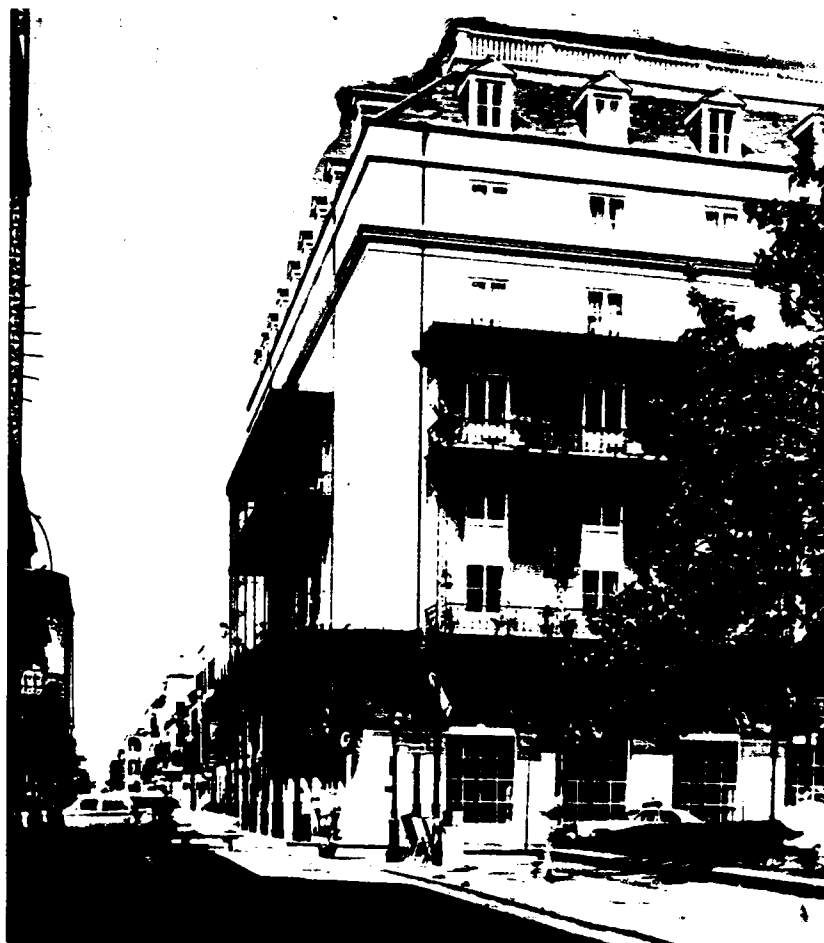
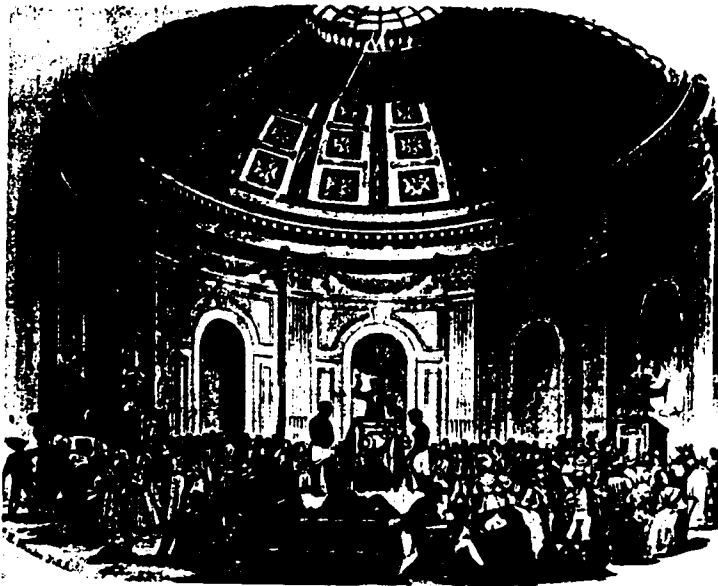
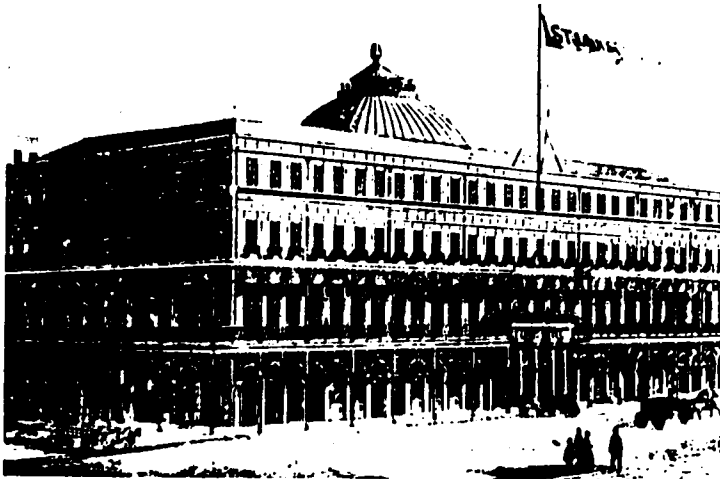
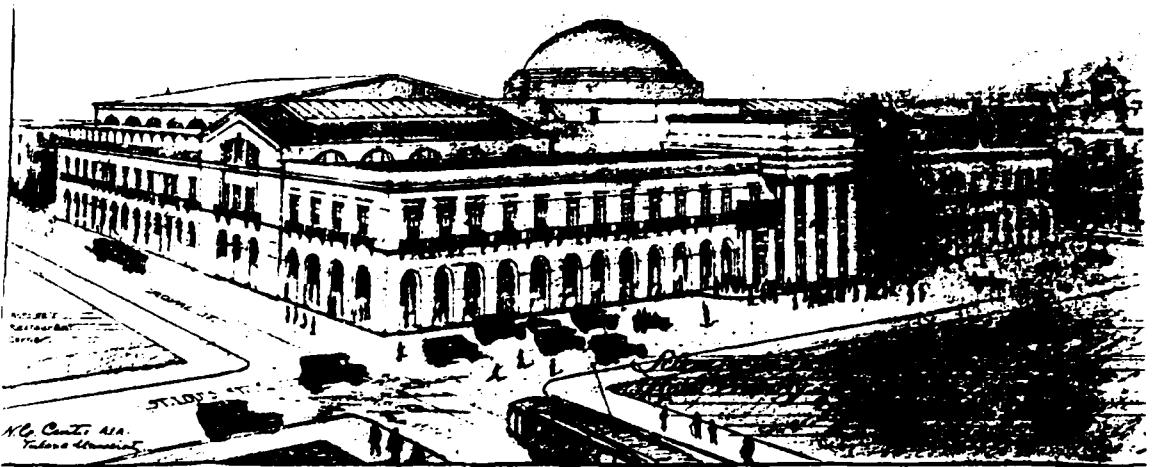
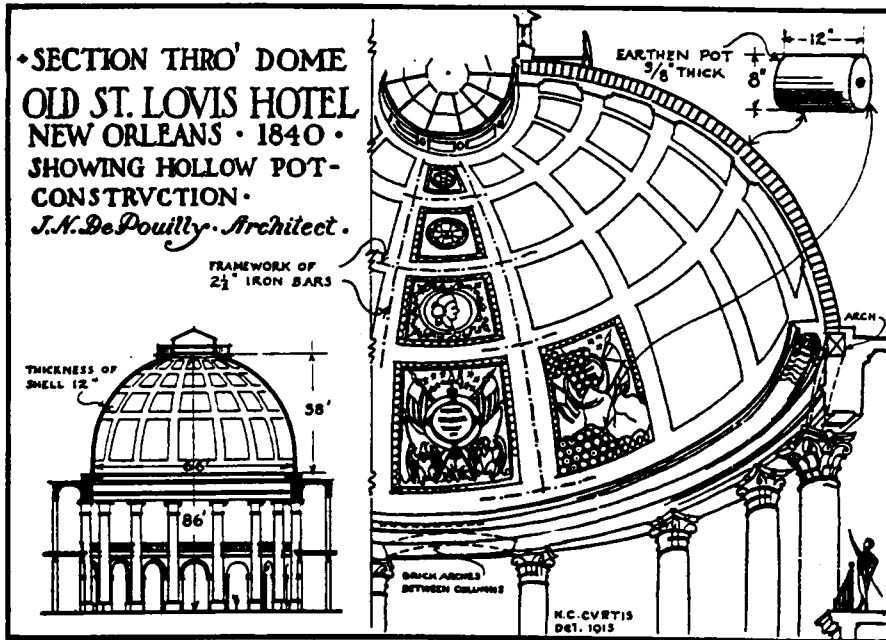


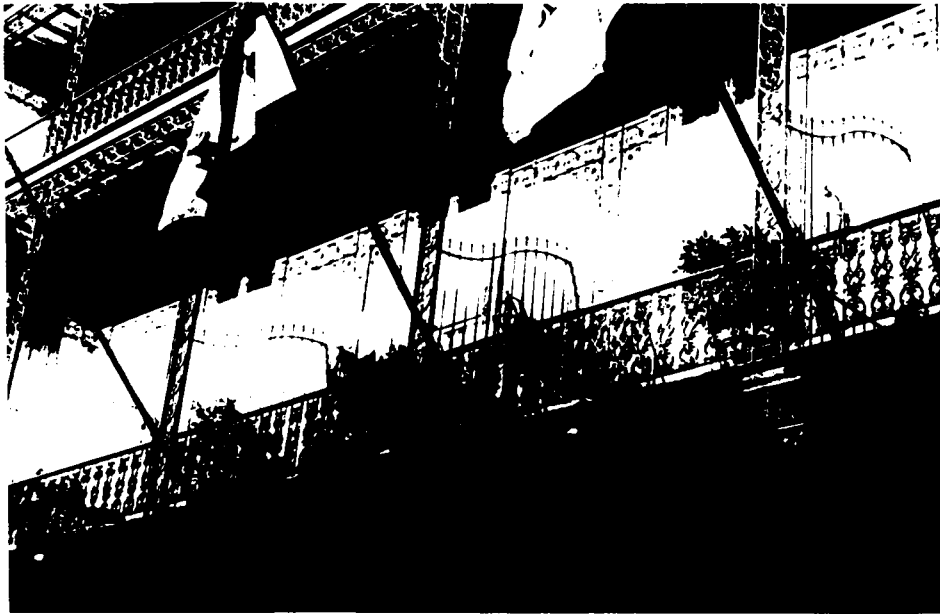
Fig. 76. Royal Orleans Hotel, opened 1960, now Royal Omni, 621 St. Louis Street. First major new post World War II construction in the Vieux Carré. Curtis [Jr.] and Davis, architects; Koch and Wilson, historic consultants. (Courtesy Koch and Wilson Architects)



Figs. 77,78. T) Old St. Louis Hotel, inspirational model for the Royal Orleans Hotel, occupied the site of the Royal Orleans 1838-1916, J. N. B. De Pouilly, architect. B) Slave auction in the great rotunda before the Civil War (Cable 1980:117).



Figs. 79,80. T) Dome of the St. Louis Hotel showing terra cotta pot or cylinder-like construction, delineated by N. C. Curtis [Sr.], 1915 (Curtis [Sr.] 1916a:357). B) Municipal Convention Hall and Exposition Building (1916), a proposed adaptive reuse of the St. Louis Hotel by Curtis [Sr.]. (Courtesy Manuscripts, Rare Books, and University Archives, Tulane Library)



Figs. 81,82. T) Original five granite arches from the St. Louis Hotel incorporated into the Royal Orleans Hotel on the original Chartres Street site. B) The garde de frise (ornamental guard) on the balcony of the Royal Orleans is used as a divider for rooms opening on to the balcony. Photographs by Abbye A. Gorin, ca. 1960 and 1989.



Figs. 83,84. T) Latrobian low segmental arches on pool deck of the Royal Orleans Hotel. Photograph by Abbye A. Gorin, 1989. B) Thierry House (1814), 721 Governor Nicholls Street. Inspirational model for pool deck arches (Wilson 1968:111).

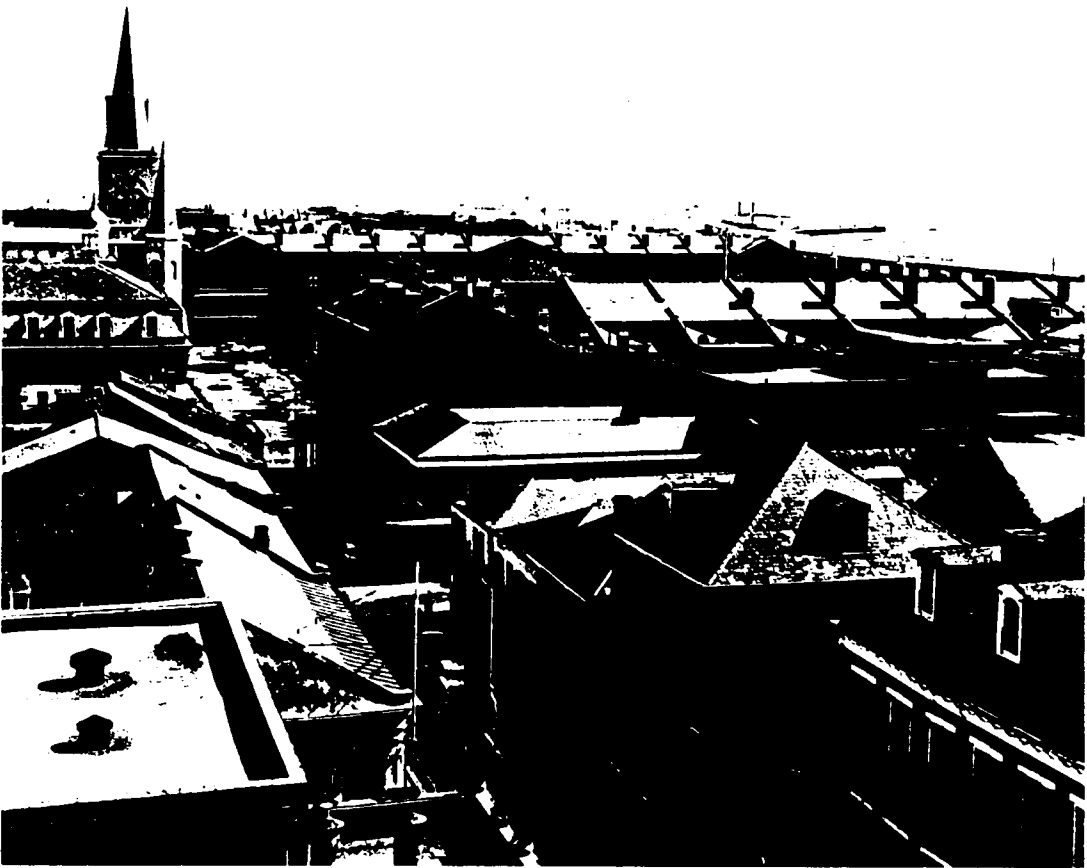


Fig. 85. Roof top view of the Vieux Carré and the Mississippi River toward the southeast from the pool deck of the Royal Orleans Hotel. Photograph by Abbye A. Gorin, ca. 1960.



*View from the window of my Chamber at Tremoulet's hotel New Orleans. -
 The distant houses are in the suburb St. Mary. The house of which the roof occupies the
 center of the view is the Government house. The opening beyond the flat roof in the foreground is Jefferson Hall.*

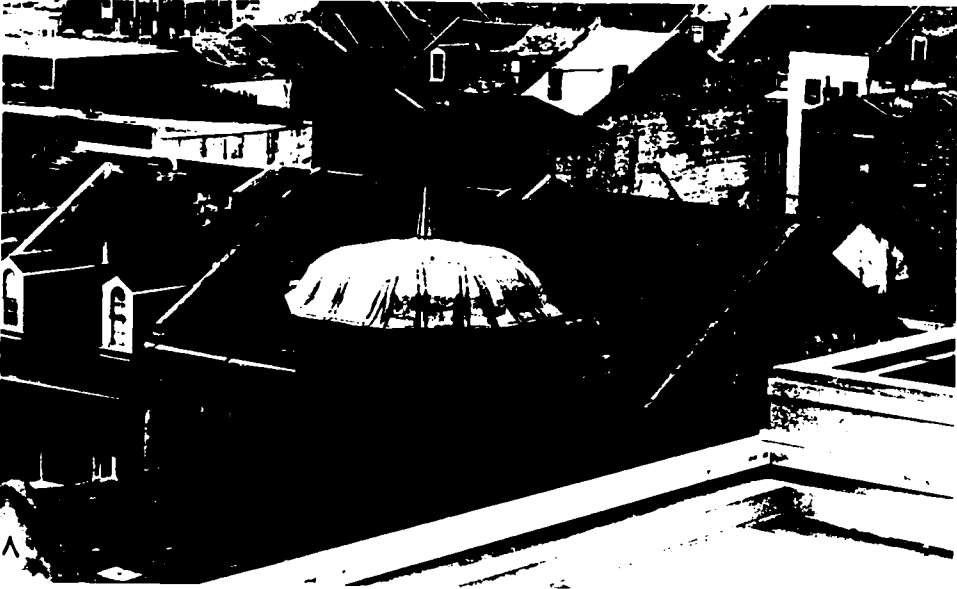
Figure 86. "View from the window of my chamber at the Tremoulet hotel," watercolor by Benjamin H. B. Latrobe, ca. 1819 (Wilson 1951:50).



Figs. 87,88. T) Low wall filled with Spanish tiles on the pool deck of the Royal Orleans Hotel. In the background, rear view of 1963 addition of mansard roof story with dormers and balustrade. B) Parapet of Spanish tiles, 707 Dumaine Street. Photographs by Abbye A. Gorin, 1989 and ca. 1960.



Fig. 89. Parapet with Spanish tiles on Koch's 1922 Le Petit Theatre du Vieux Carré (Wilson 1980:154).



Figs. 90,91. T) Octagon dome of Nicholas Girod House (1814), 504 Chartres Street, as seen from the pool deck of the Royal Orleans Hotel. Photograph by Abbye A. Gorin, 1989. B) Girod House viewed from the corner of St. Louis and Chartres Streets (Farnsworth and Masson 1987:194).



Fig. 92. View of the Royal Orleans Hotel looking east down Royal Street from thirty-sixth floor of Place St. Charles. Photograph by Abbye A. Gorin, 1989.

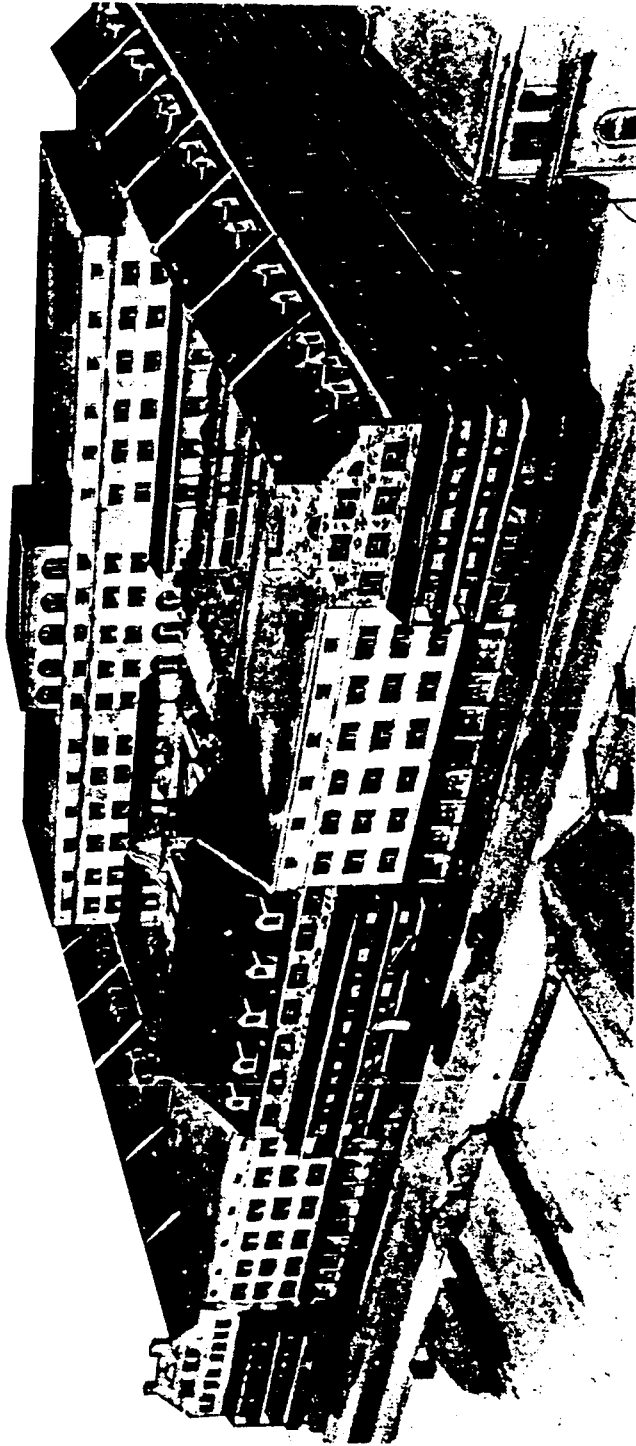


Fig. 93. Royal Sonesta Hotel, 300 Bourbon Street, drawing.
(Courtesy Royal Sonesta Hotel)



Fig. 94. View of Royal Sonesta Hotel looking east from thirty-sixth floor of Place St. Charles. Photograph by Abbye A. Gorin, 1989.



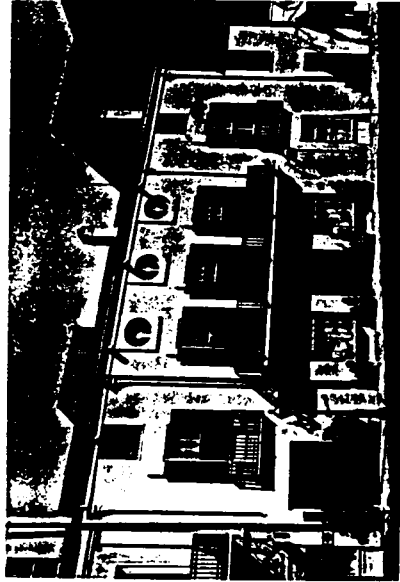
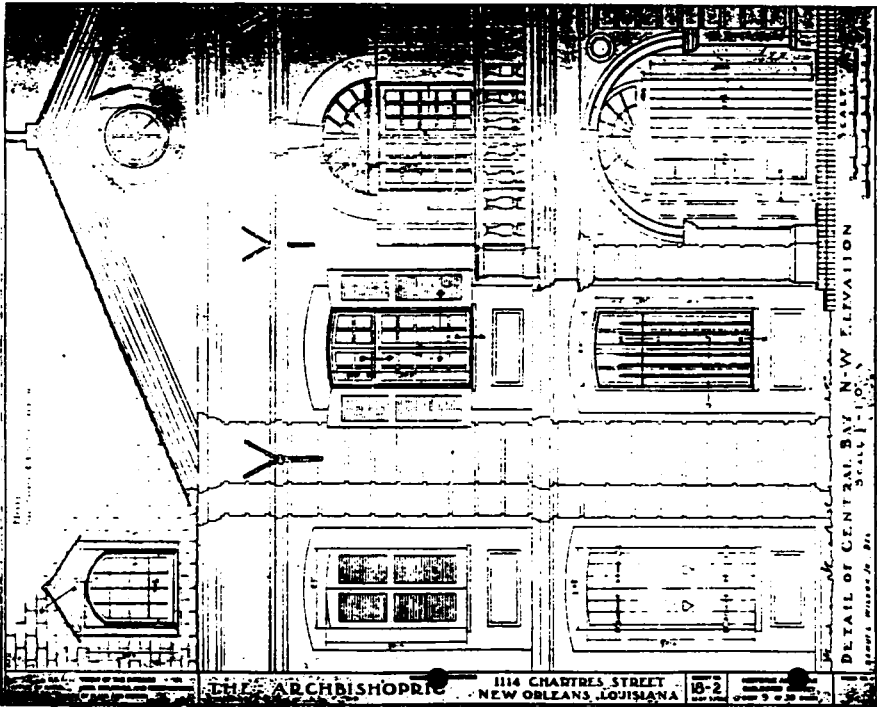
Fig. 95. Cylindrical form on the pool deck of the Royal Sonesta Hotel (hides an elevator shaft). Photograph by Abbye A. Gorin, 1989.



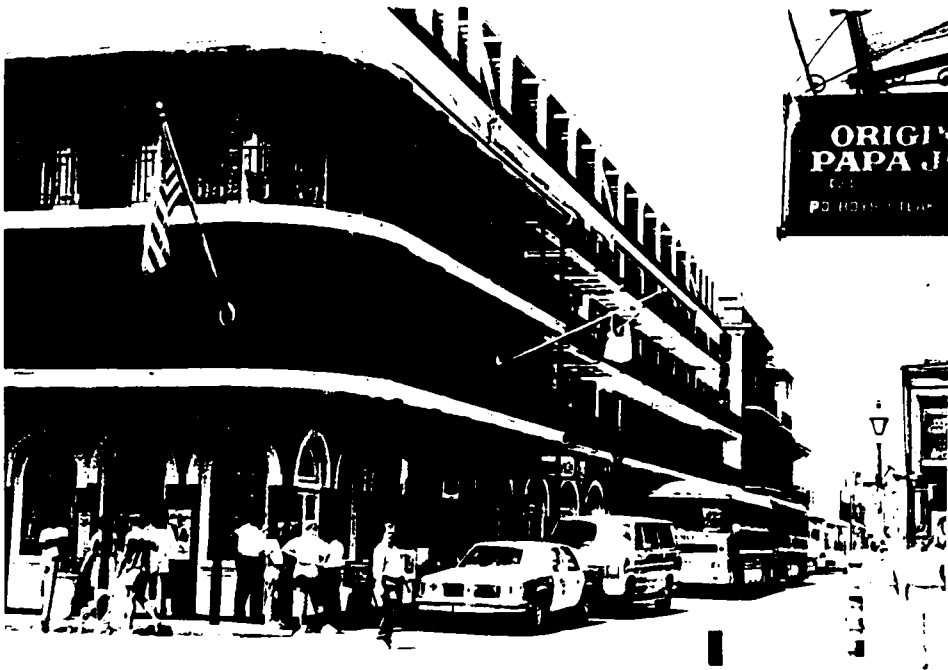
Fig. 96. Possible antecedent of the cylindrical form on the pool deck of the Royal Sonesta Hotel -- Latrobe's steeple on St. Louis Cathedral (1819) after a lithograph by Jules Lion, 1842 (Smith and Tucker 1982:21).



Fig. 97. Possible antecedent of the cylindrical form on the pool deck of the Royal Sonesta Hotel -- patio at 818 Bourbon Street after photograph by Frances Benjamin Johnson, 1938, (exhibition at NOMA, 1989, courtesy Louisiana State Museum).



Figs. 98,99. L) Central bay, northwest elevation showing window detail in the pediment of the Ursuline Convent, HABS drawing by Wilson (Wilson 1946:plate 21). R) Round window design in the façade of the Banque de la Louisiane (1795), 417 Royal Street (Huber 1984:8).



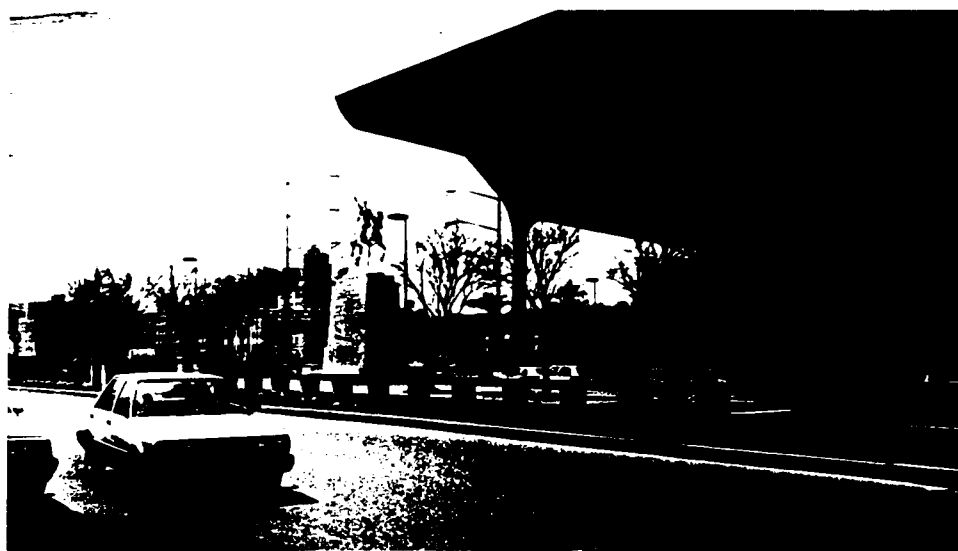
Figs. 100,101. T) Landmark Hotel, 541 Bourbon Street. B) Bourbon Orleans Hotel, Bourbon Street and Orleans Avenue. Both hotels were built in the 1960s. Photographs by Abbye A. Gorin, 1989.



Fig. 102. Orleans Ballroom (1817), 717 Orleans Avenue (mid block with balcony). The turn-of-the-century school in the foreground was demolished for new Bourbon Orleans Hotel. (Courtesy SEAA, Tulane University Library)



Fig. 103. View of 700 block of Bourbon Street after demolition of the old school on the corner Bourbon Street and Orleans Avenue. Photograph by Abbye A. Gorin, ca. 1960.



Figs. 104,105. T) Board of Trade Plaza (1966), 316 Magazine Street. Loggia constructed from elements of demolished St. James Hotel (1859) formerly on the site. (Courtesy Koch and Wilson Architects) B) Place d'France (1967), foot of Canal Street between the International Trade Mart and the Rivergate. The Jeanne d'Arc statue was a gift from France to New Orleans. Photograph by Abbye A. Gorin, 1989.

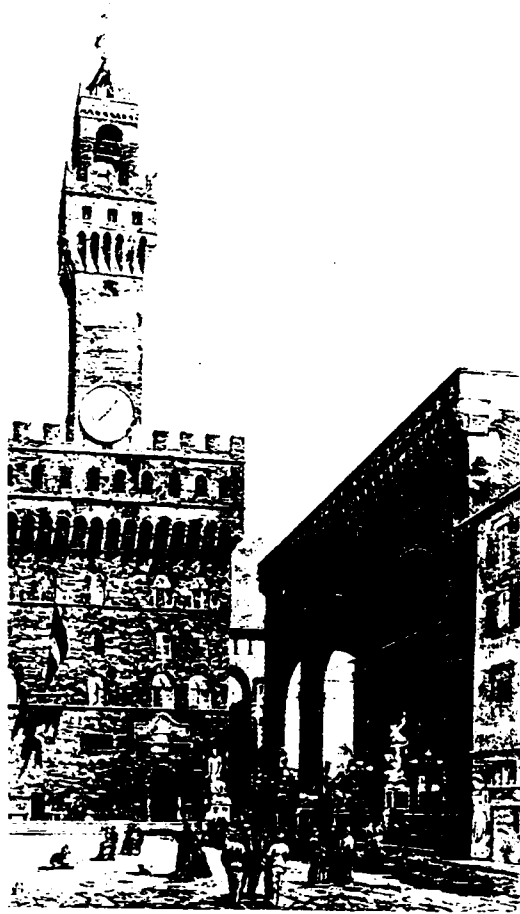
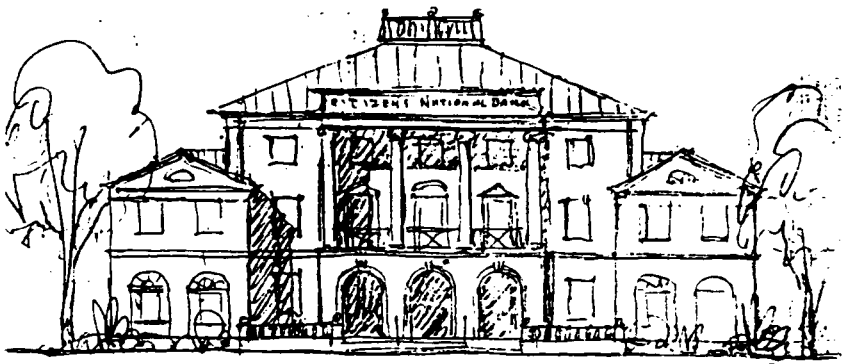


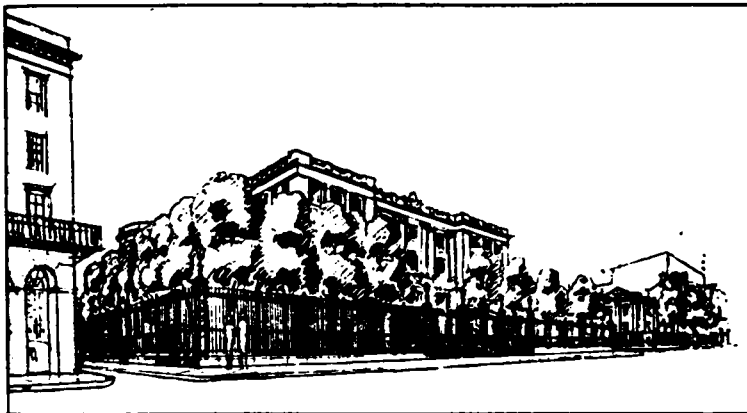
Fig. 106. Loggia dei Lanzi, Florence, Italy, 15th century. Possible spiritual antecedent of the loggia in the Board of Trade Plaza (Collins and Collins 1986:Figure XXI).



Fig. 107. International Style classroom building at UNO (1959). A style absent of historicism, but has elements of a Creole Louisiana plan and abides by early construction rules to cope with the subtropical New Orleans climate. (Courtesy Koch and Wilson Architects)



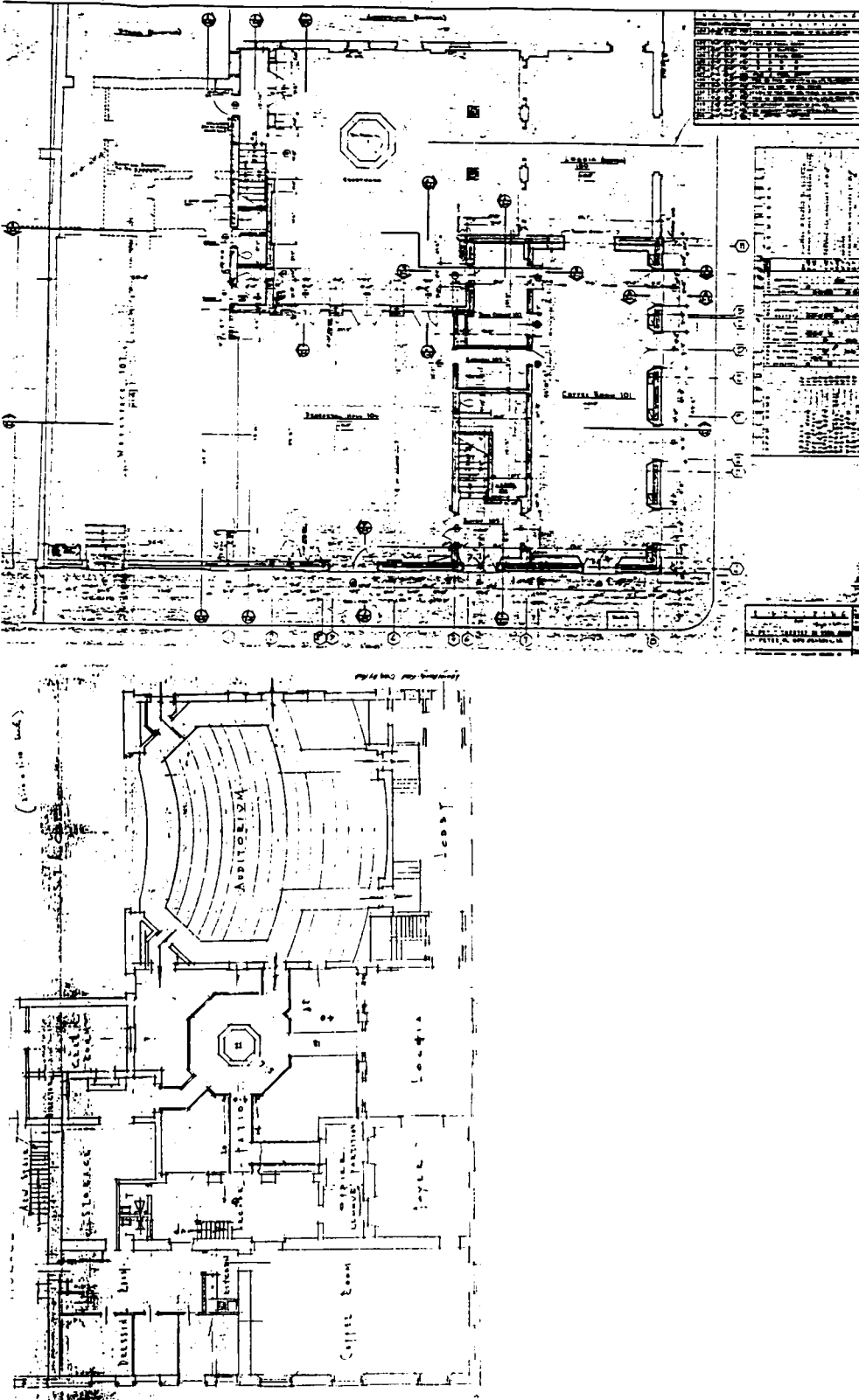
Figs. 108,109. Wilson's sketches for the Citizens Bank (1980), Hammond, Louisiana, designed with a Latrobe spirit (Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library).



Figs. 110,111. T) Citizens Bank in built form. (Courtesy Koch and Wilson Architects). B) Wilson's sketch of Richard Koch's proposal for an iron fence around the old Civil Courts Building (1941) (Wilson 1980:157).



Figs. 112,113. Orue-Pontalba House (1789), corner Chartres and St. Peter Streets. T) Before demolition. Photograph by Abbye A. Gorin, ca. 1960. B) Reconstructed (1962) (Huber 1984:5).



Figs. 114, 115. Orue-Pontalba House: L) ground plan by Richard Koch of demolished building, R) ground plan of reconstruction by Koch and Wilson. (Courtesy Koch and Wilson Architects)

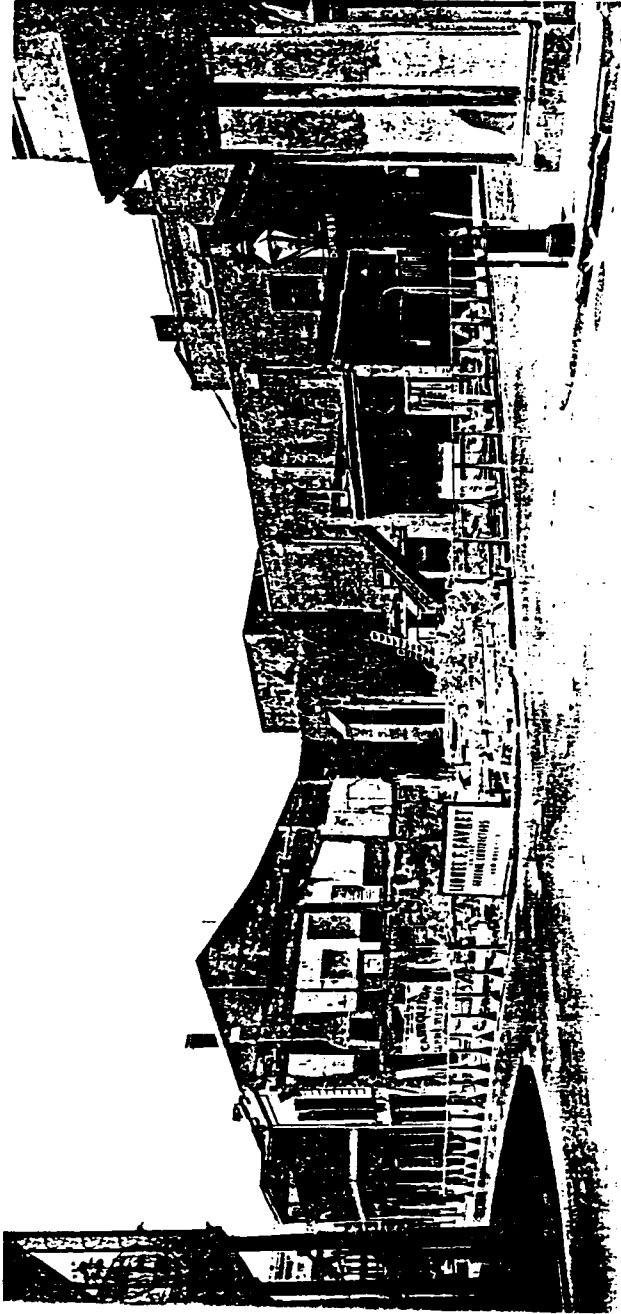
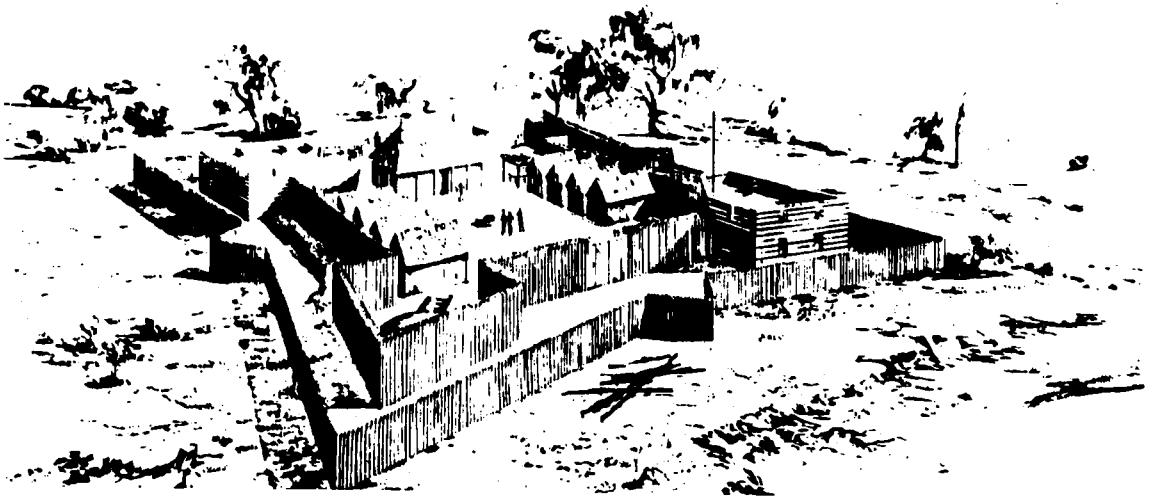
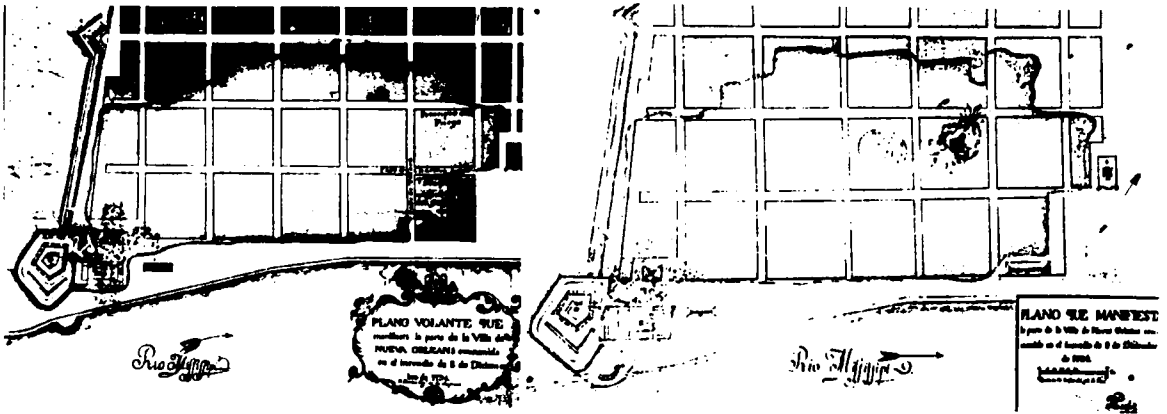


Fig. 116. Corner Chartres and St. Peters Streets after the demolition of the 1789 building showing Koch's loggia and auditorium building, not included in the demolition, and the party wall on the uptown end of the site. (Courtesy of THNOC Museum/Research Center, Vieux Carré Survey)



Figs. 117,118. Views of Wilson's replications of French colonial forts: T) St. Jean Baptiste de Natchitoches near Natchitoches, Louisiana (drawings, 1963; reconstruction, 1979); B) Ft. Maurepas in Ocean Springs, Mississippi, (1977). (Courtesy Koch and Wilson Architects)



Figs. 119,120,121. T) Merieult House (1792), 533 Royal Street after a painting by Boyd Cruise, 1939. (Postcard produced by THNOC Museum/Research Center). B,L) Map showing extent of 1794 fire and location of surviving Merieult House. B,R) Map showing origin of the great fire, across Royal Street from the Merieult House (Wilson 1968:48).

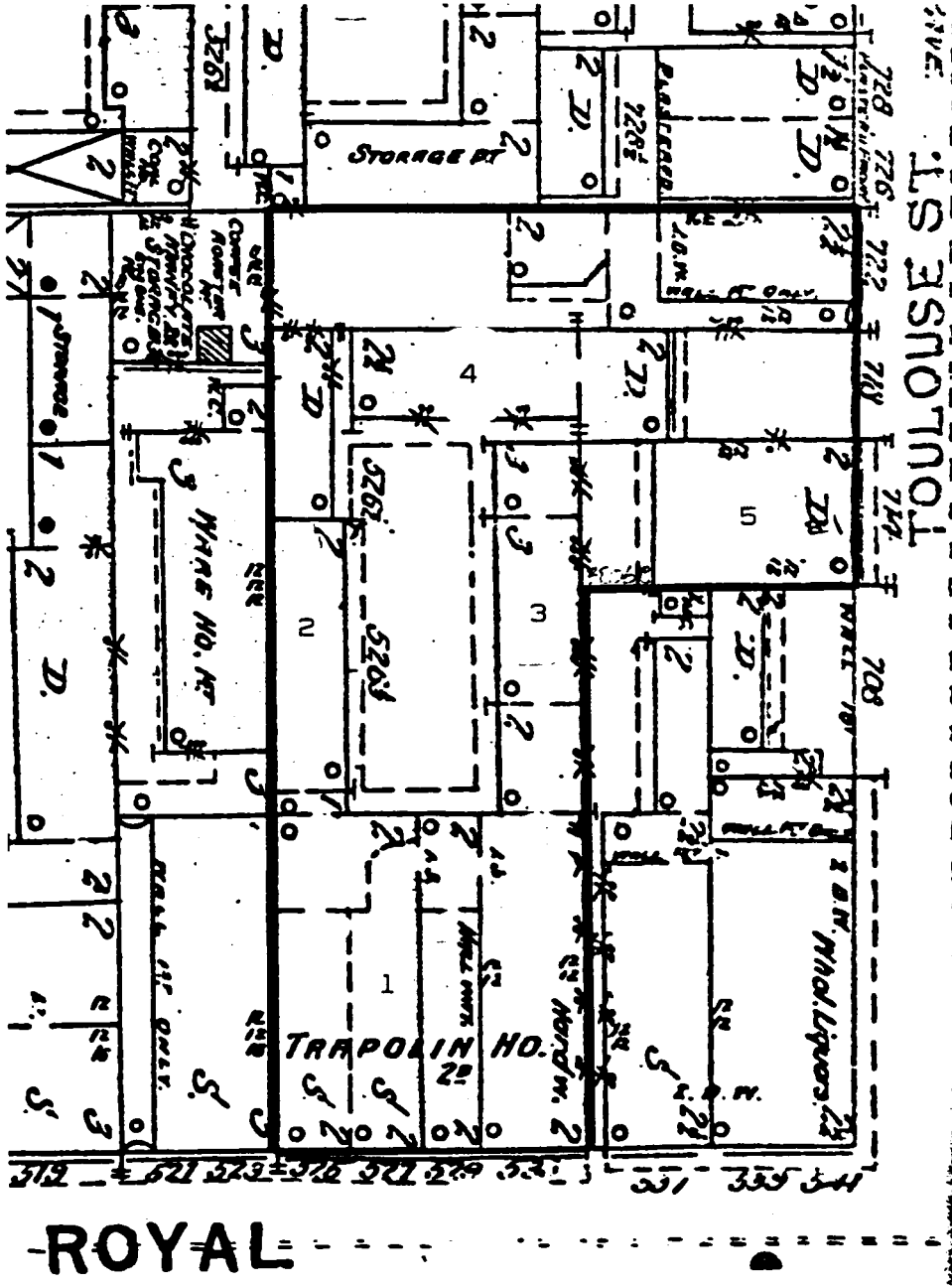
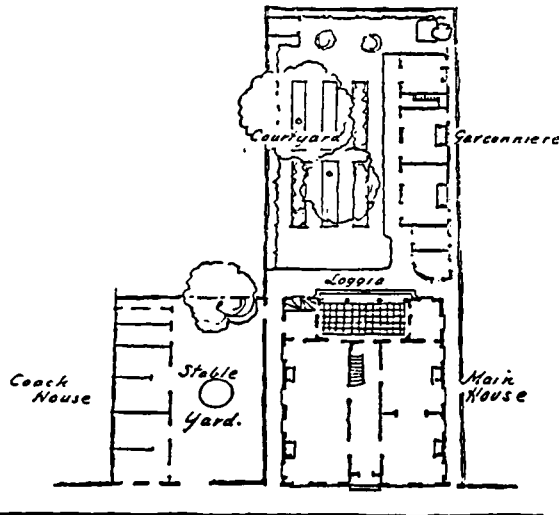


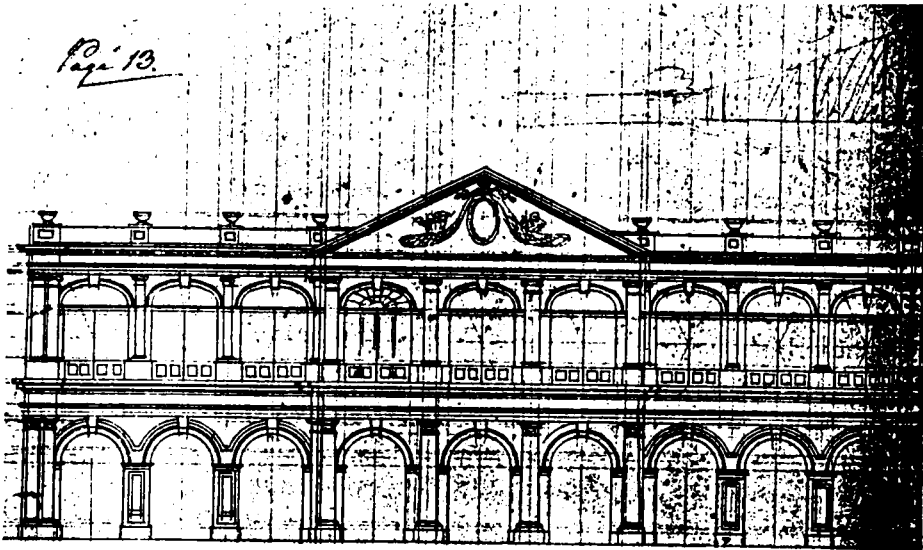
Fig. 122. Sanborn Insurance Map (1896) illustrating THNOC complex of five buildings: 1) Merieult House, 533 Royal Street; 2) Counting House; 3) Maisonette; 4) Williams Residence, 718 Toulouse Street; 5) 714 Toulouse Street. (Courtesy THNOC Museum/Research Center)



Figs. 123,124. T) Hermann-Grima House (1831), 820 St. Louis Street (Wilson 1968:28). B) Ground plan by N. C. Curtis [Sr.], 1933 (Wilson 1980:86).



Old Cabildo as built by Ammonster 1794 and corner of the Plaza.



Figs. 125, 126. T) Appearance of the Cabildo at the time of the Louisiana Purchase with Spanish arms in the pediment after a drawing by Joseph Pennell. The third floor was added in 1849 (Wilson and Huber 1973:28). B) Front elevation of Cabildo by Benjamin H. B. Latrobe (1819) with elaboration of the Spanish arms in the pediment (Wilson 1951:n.p.).

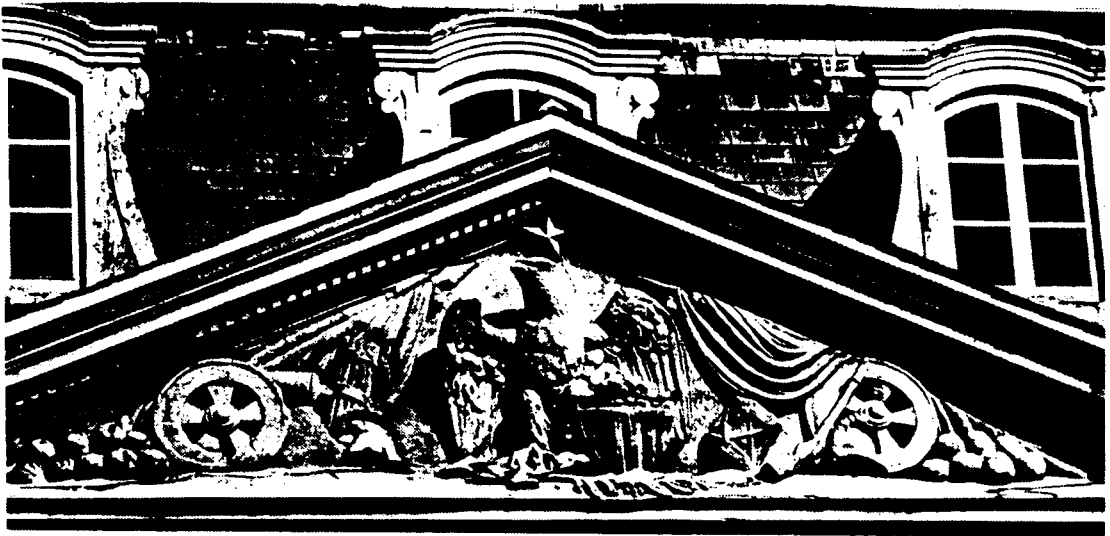


Fig. 127. The American eagle as seen today in the pediment of the Cabildo, Pedro Cardelli, sculptor. Photograph by Abbye A. Gorin. ca. 1960.



Figs. 128,129. Cabildo fire of 11 May 1988. Photographs by Jan White (THNOC Newsletter 1988:6(4)6,7).

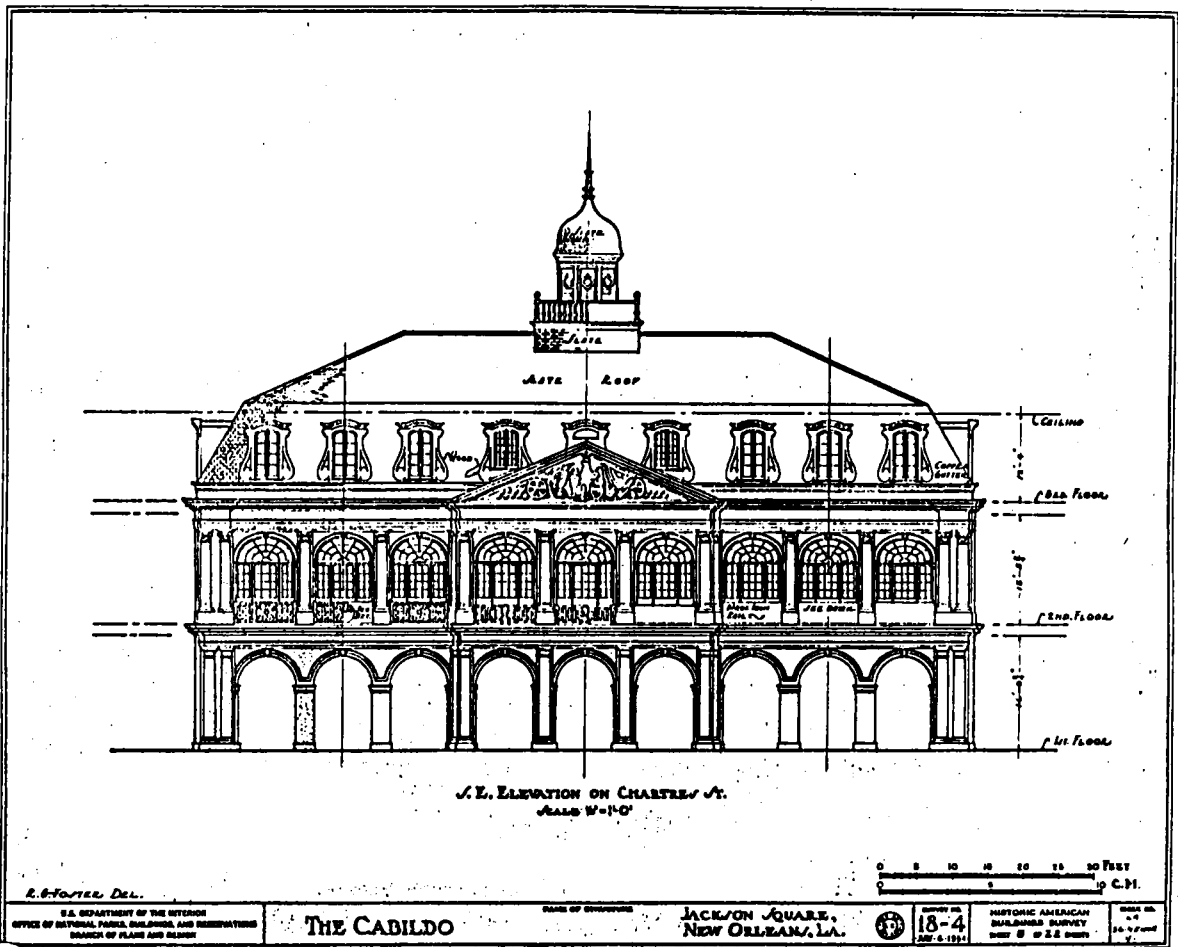


Fig. 130. Cabildo, southeast elevation, facing Jackson Square on Chartres Street, HABS drawing, 1934. (Courtesy THNOC Museum/Research Center, Vieux Carré Survey)

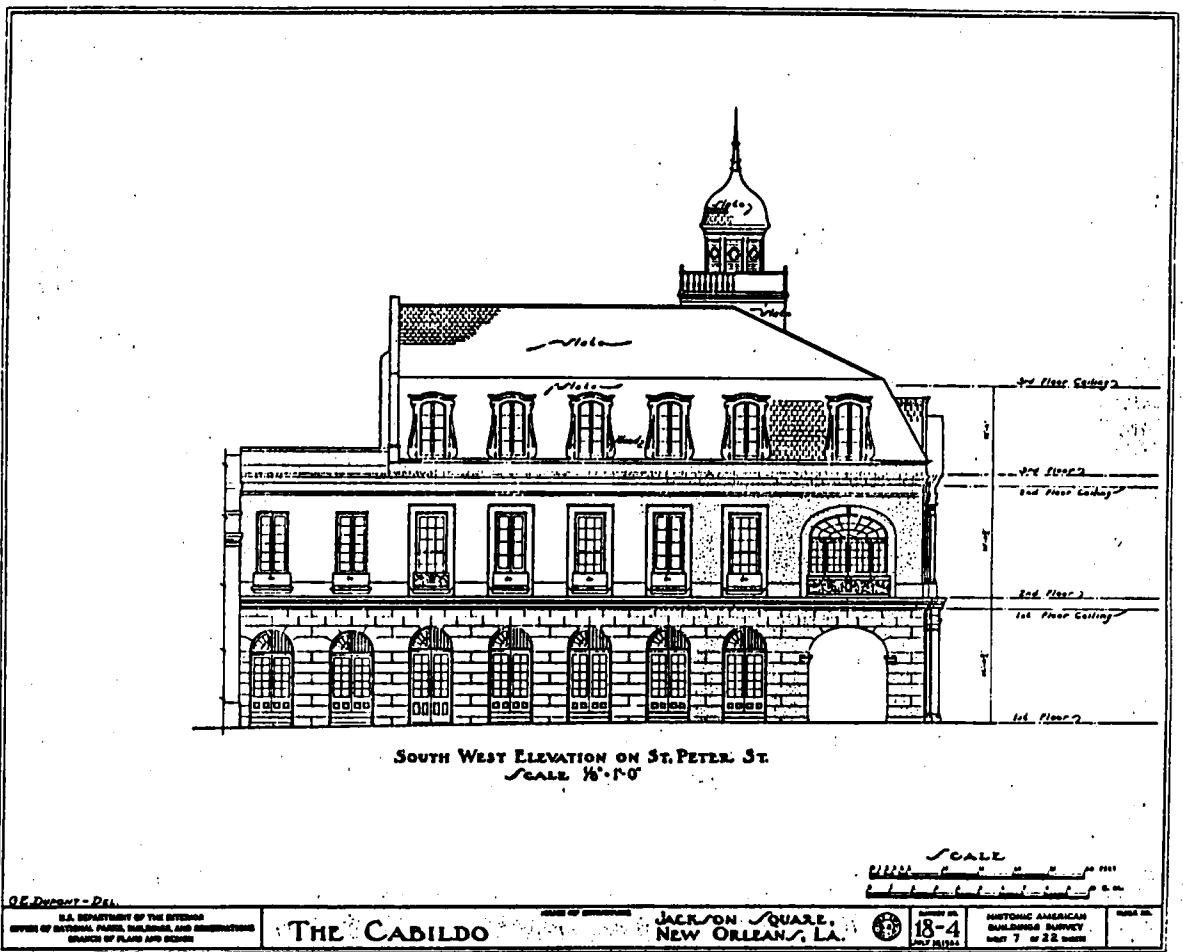


Fig. 131. Cabildo, southwest elevation, St. Peters Street, HABS drawing, 1934. (Courtesy THNOC Museum/Research Center, Vieux Carré Survey)

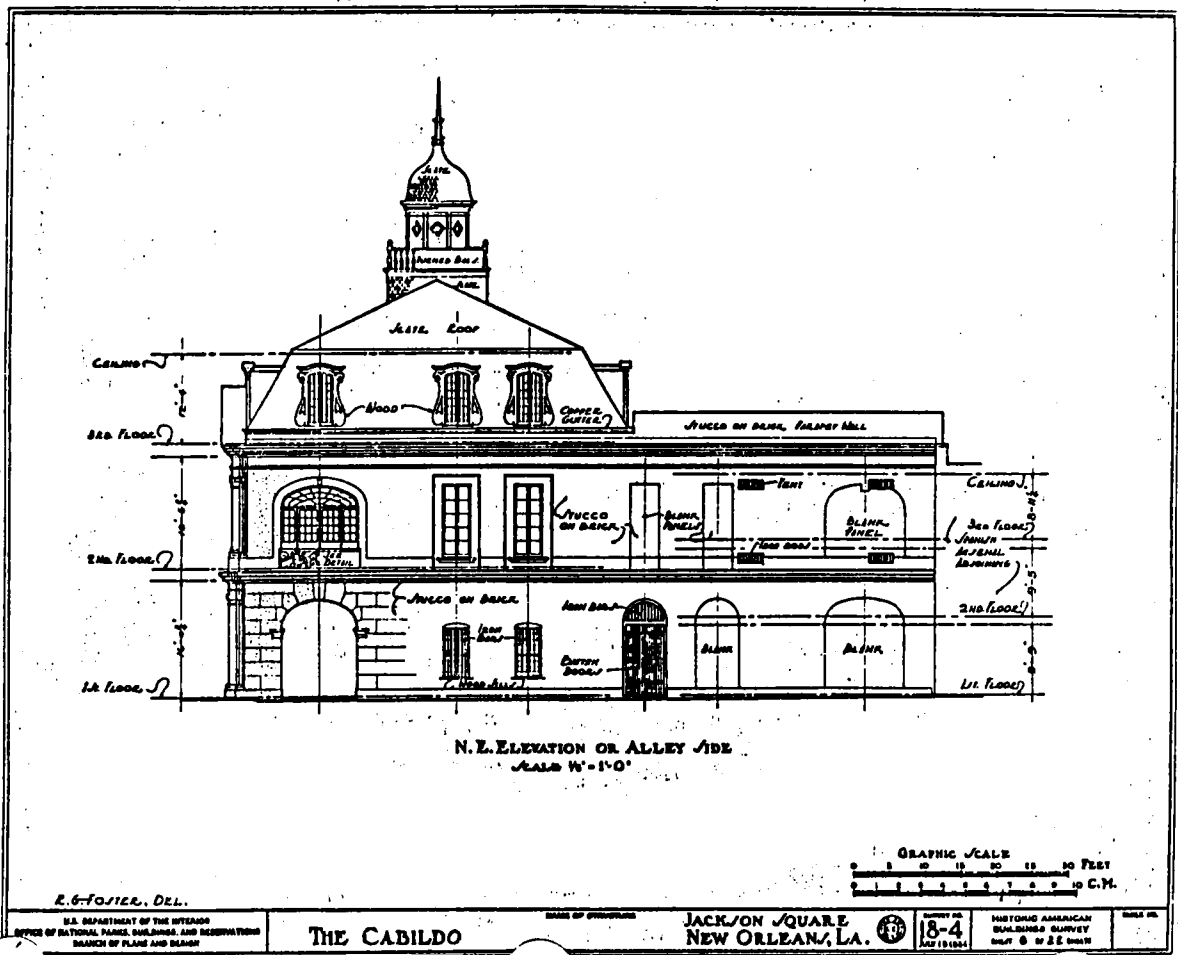


Fig. 132. Cabildo, northeast elevation on alley side, HABS drawing, 1934. (Courtesy THNOC Museum/Research Center, Vieux Carré Survey)

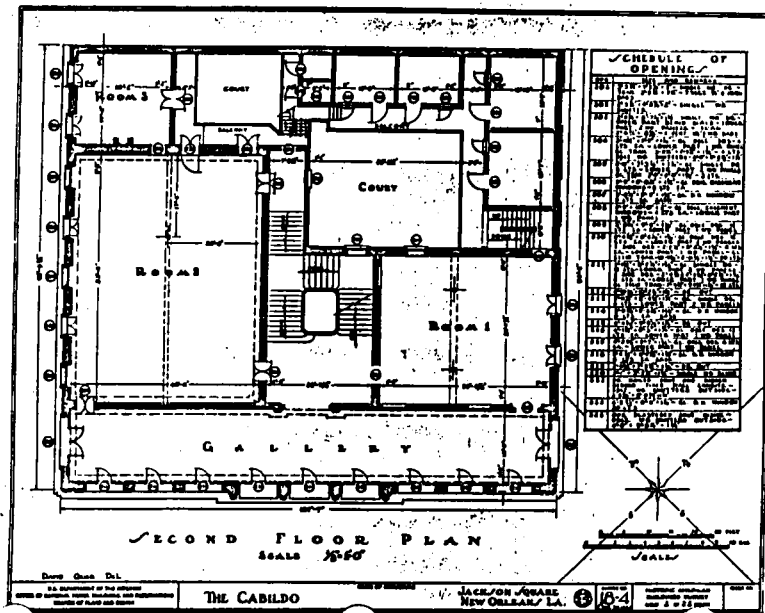
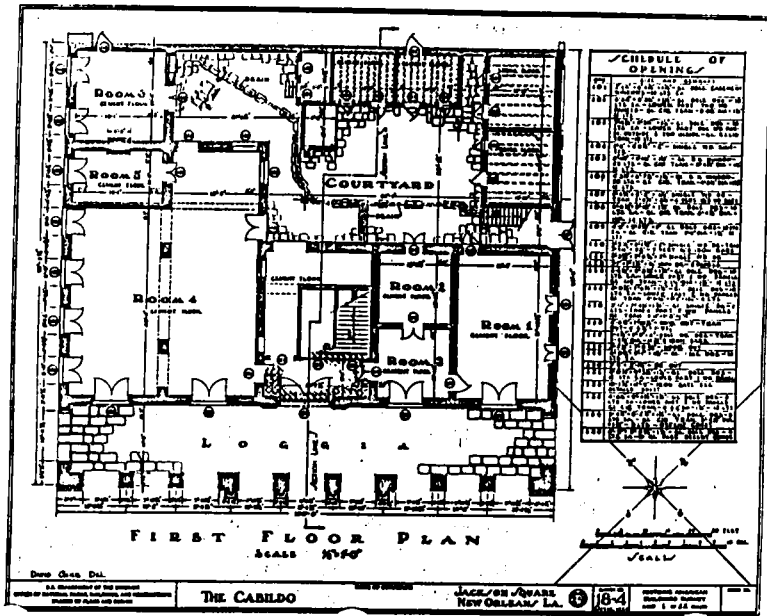


Fig. 133,134. Cabildo, plans for first and second floors, HABS drawings, 1934. (Courtesy THNOC Museum/Research Center, Vieux Carré Survey)

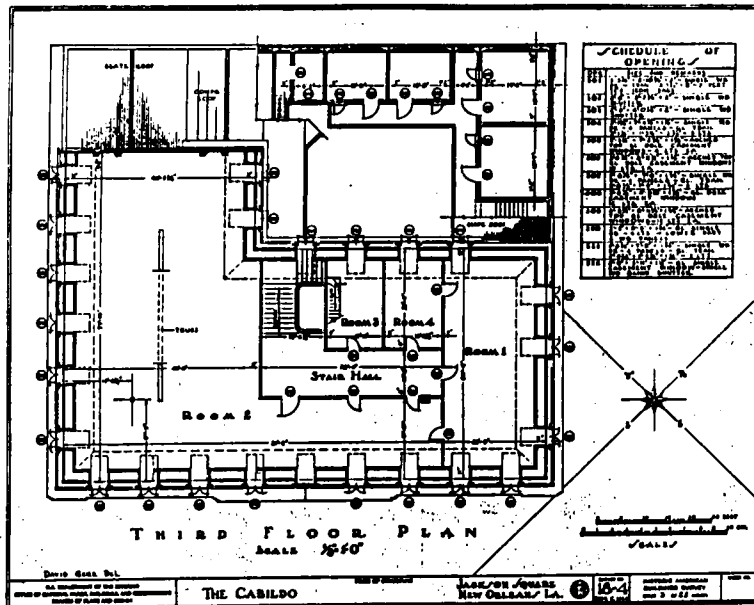


Fig. 135. Cabildo, plan for third floor, HABS drawing, 1934. (Courtesy THNOC Museum/Research Center, Vieux Carré Survey)

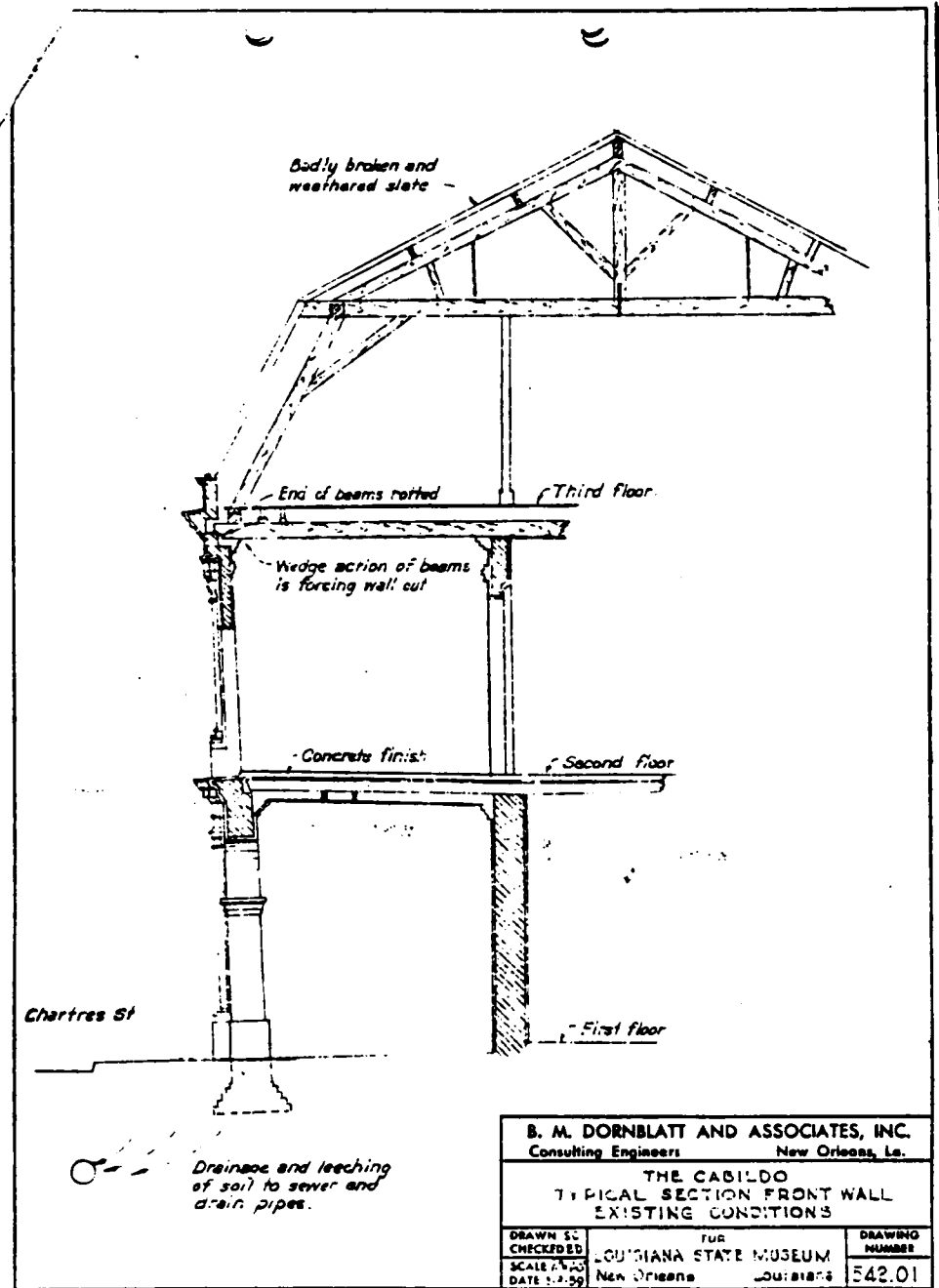
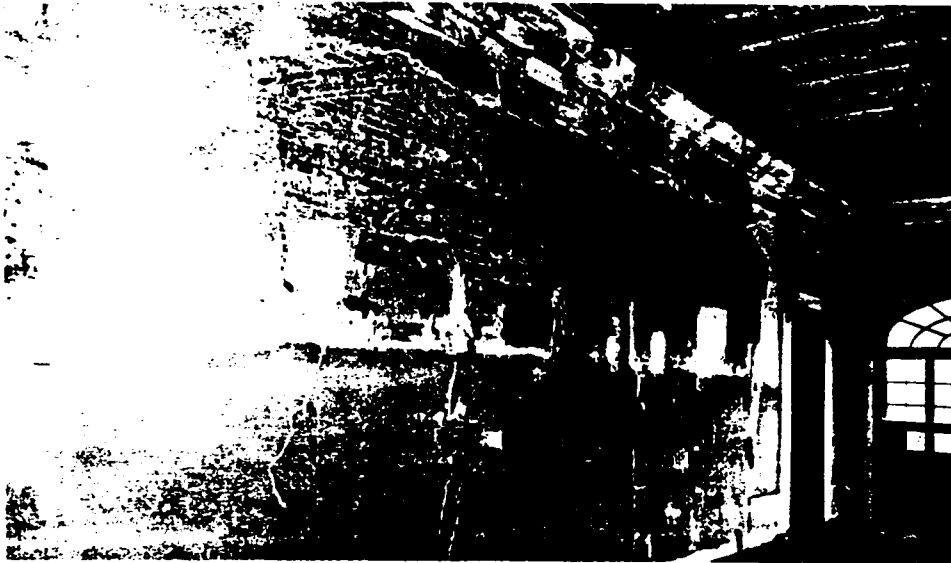
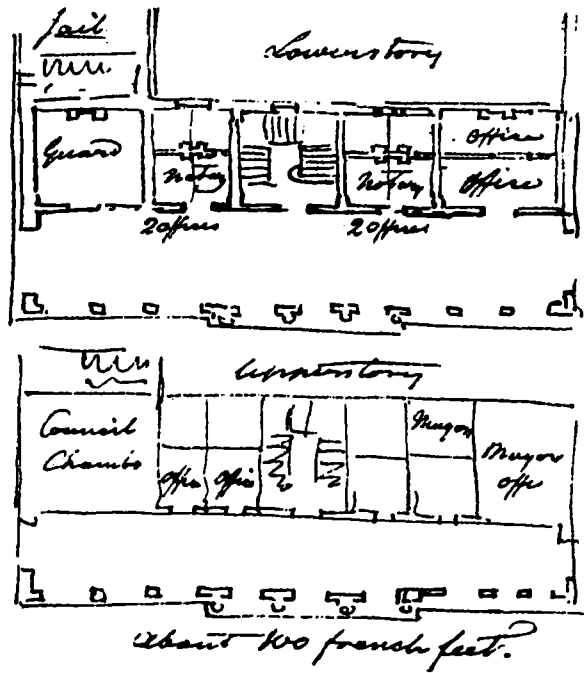
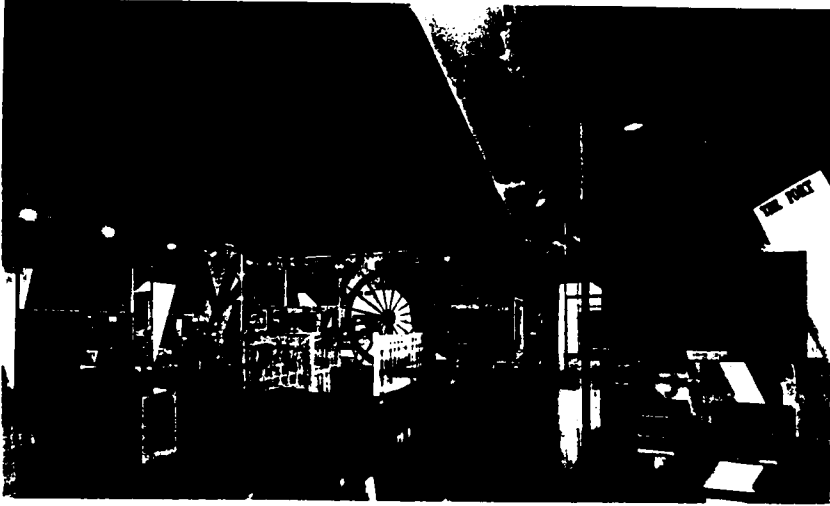


Fig. 136. Drawing of front wall of Cabildo 9" out of plumb, 1960 (Dornblatt 1960).



Figs. 137,138. T) Benjamin H. B. Latrobe's rough sketch of the floor plan of the second floor of the Cabildo (1819) showing openings on to the gallery (Wilson 1973:49). B) Sealed doorways discovered by Wilson in the 1966 restoration of the Cabildo as indicated in the Latrobe's sketch above. Pediments over the doors are imprinted in the fabric of the building; surviving pediment served as the model to bring the room back to its design as Latrobe sketched it (Wilson Huber 1973:110).



Figs. 139, 140. Cabildo: T) Original heavy timber roof trusses in third floor before the 1988 fire. (Courtesy Koch and Wilson Architects) B) Wide arch in corps de garde before 1966 archaeology work revealed a foundation pier. Original design of five arches restored by Wilson (Wilson and Huber 1973:106).

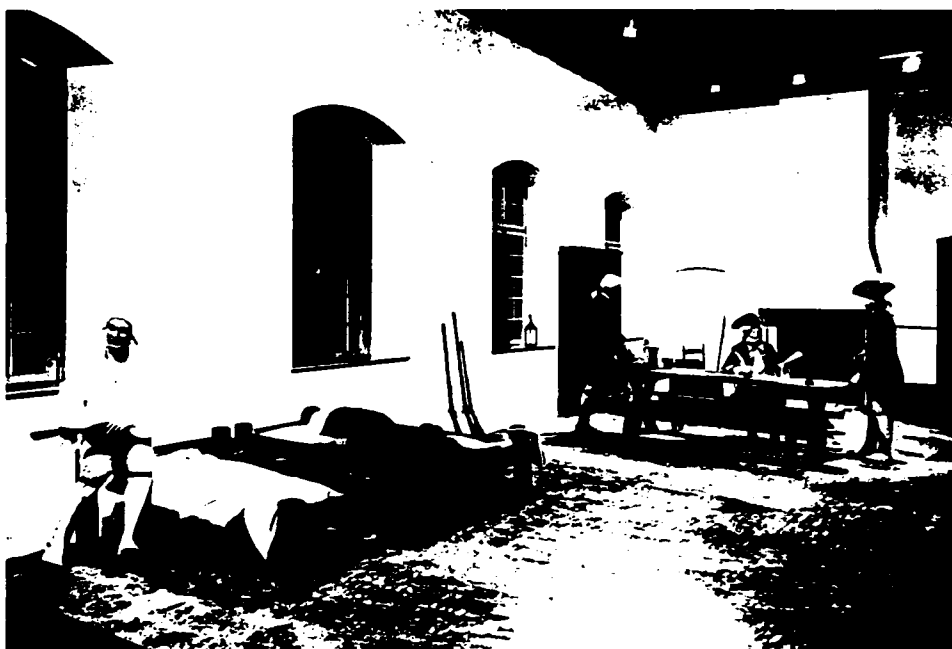


Fig. 141. Cabildo: corps de garde after 1966 restoration. Original brick floor was uncovered and the fenestration was restored to the approximate appearance of the room in 1751 (Wilson and Huber 1973:106).

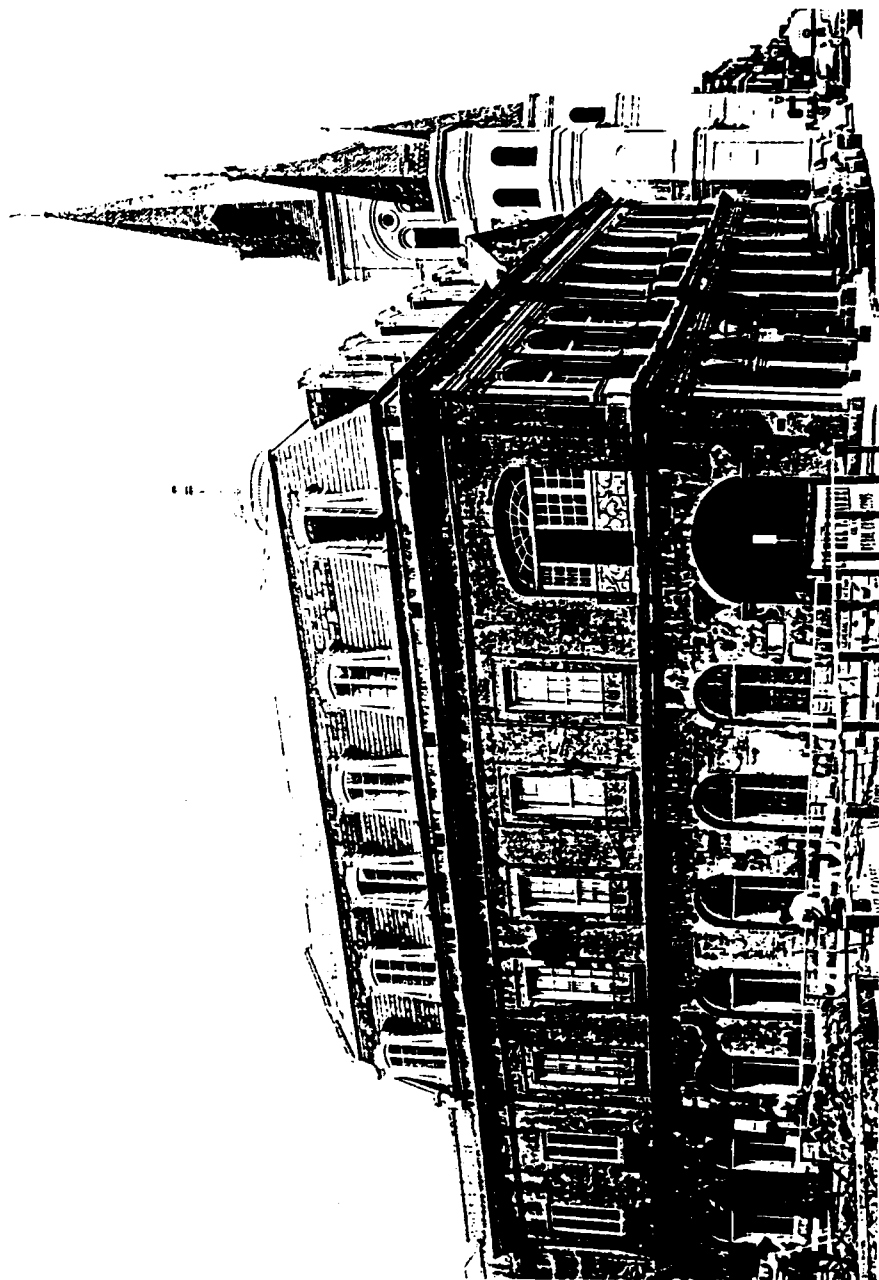
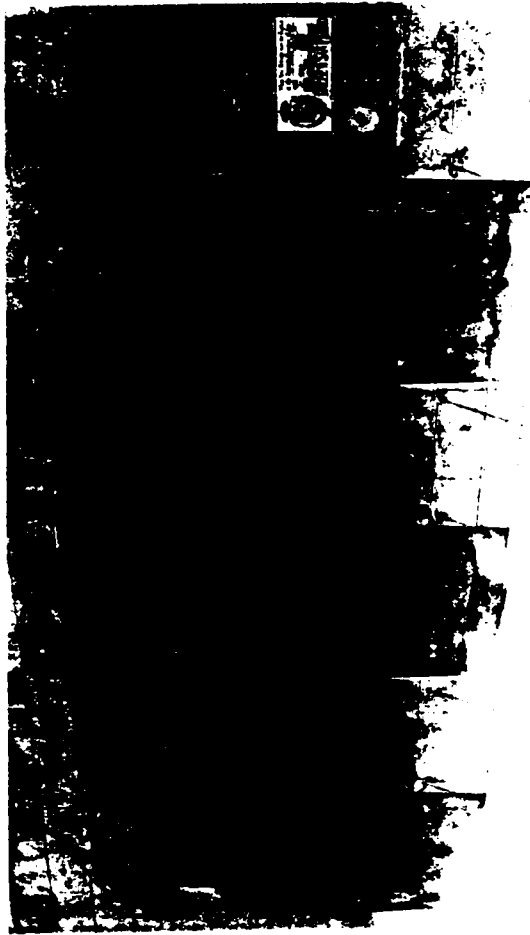
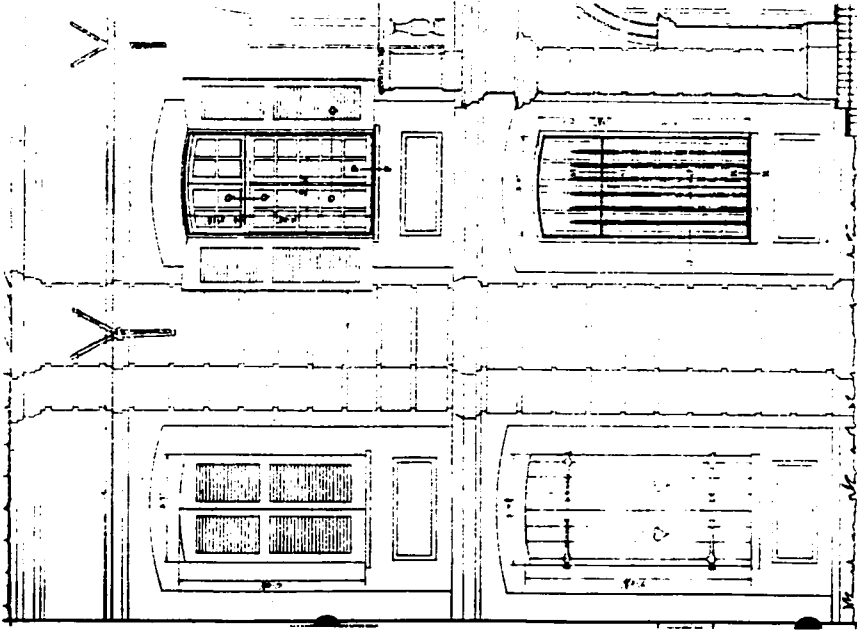


Fig. 142. View of Cabildo windows on St. Peter Street ca. 1961 from the site of the demolished Orue-Pontalba House. Ground floor windows belong to the corps de garde, upper windows belong to the Sala Capitular, the room where it is believed that the transfer of Louisiana took place. (Courtesy TNOC Museum/Research Center, Vieux Carré Survey)



Figs. 143, 144. Cabildo: L) appearance of lower floor windows, St. Peter Street side, 1989. Photography by Abbye A. Gorin. R) Wilson's HABS drawing of windows in the Ursuline Convent (Wilson 1946: plate 21).



Fig. 145. Gallier Hall (1845-1850), Greek Revival Style, 545 St. Charles Avenue opposite Lafayette Square, James Gallier, Sr., architect. Photograph by Abbye A. Gorin, 1989.



Figs. 146, 147. L) View from Camp and Poydras Streets: L) T. Hale Boggs Building, Neo-Renaissance U.S. Post Office (now United States Court of Appeals Fifth Circuit), and St. Patrick's Church in background. Photograph by Abbye A. Gorin, 1989. R) St. Patrick's Church (1838-1839), Charles and James Dakin, then James Gallier, Sr., architects (Huber 1984:26).

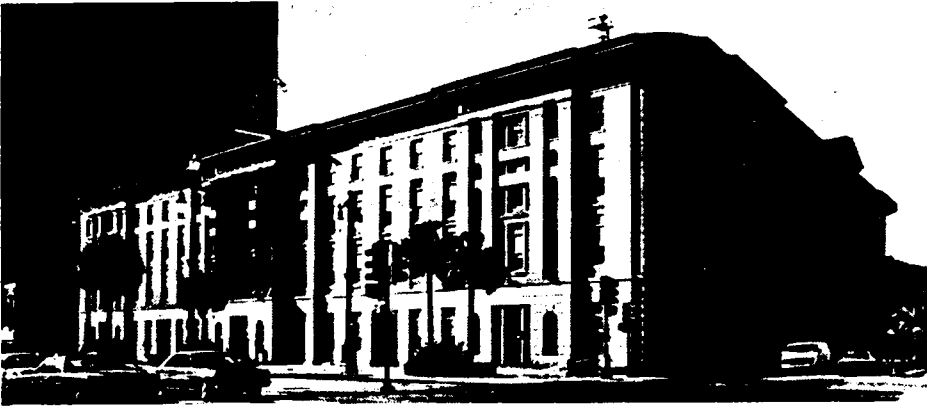


Fig. 148. U.S. Custom House (1848-1880), 423 Canal Street, Alexander Thompson Wood, architect (Ledner 1974:32).



Figs. 149,150. T) San Francisco plantation house (ca. 1850) before restoration. Photograph by Abbye A. Gorin ca. 1960. B) After restoration (1973) by Koch and Wilson Architects. (Courtesy Koch and Wilson Architects)



Fig. 151. Gallier House (1857), 1132 Royal Street, James Gallier, Jr., architect. (Courtesy Koch and Wilson Architects)

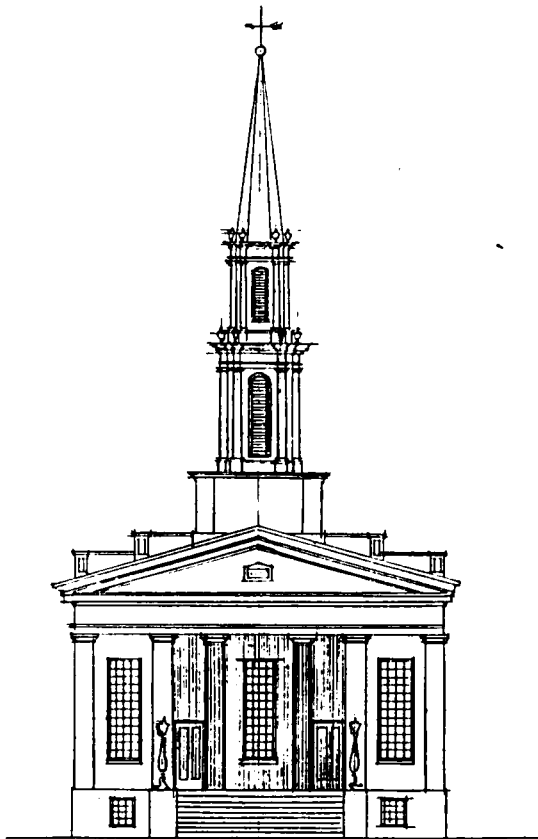


Fig. 152. Wilson's drawing of the second building for the First Presbyterian Church, built facing Lafayette Square in 1834 (Wilson 1988:back cover).



Fig. 153. Mall between the new T. Hale Bogg Building and the old U.S. Post Office. Photograph by Abbye A. Gorin, 1989.

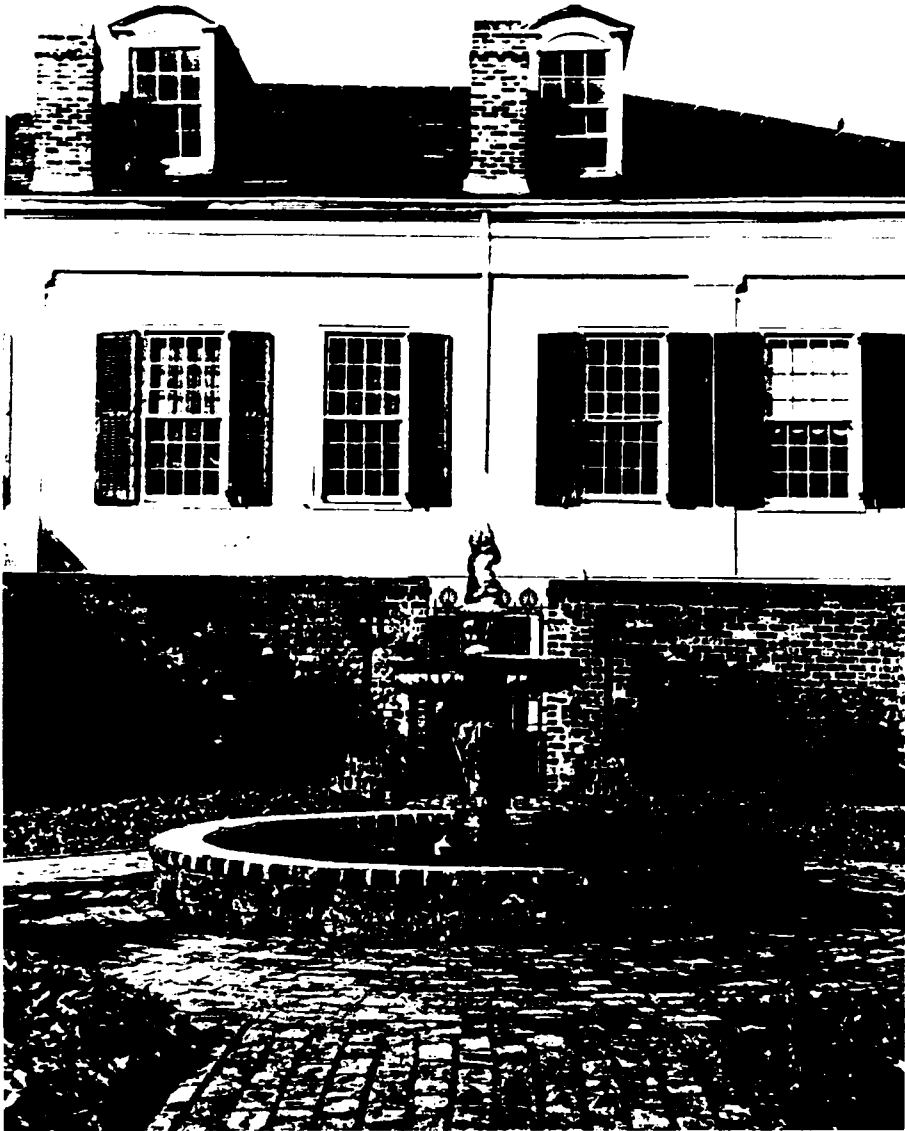


Fig. 154. Beauregard-Keyes House and garden. Plans for the garden were discovered during HABS research, ca. 1934. Restored by Wilson in 1954. Photograph by Abbye A. Gorin, ca. 1960.

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Appendix A

HISTORIC ARCHITECTURAL PROJECTS
1934-1989

The Commission Numbers (CN) correspond to the Koch and Wilson Architects Commission Book. Only the long established historic districts of the Vieux Carré and Garden District are identified. Additional information given by Wilson during the compilation is included in parenthesis. A few files, deposited in the Southeastern Architectural Archive, Tulane University Library, are identified with SEAA after the CN.

- 1950 CN 1 (Armstrong-Koch CN 225)
Le Petit Salon, 620 St. Peter St., Vieux Carré. Alterations to the building for the addition of an elevator. (Ca. 1920, Armstrong and Koch began renovation work. One of the first French Quarter restoration projects; beginning of the revitalization of the Quarter.)
- 1934-35 CN 2
Natchez Garden Club, Gilreath's Hill Tavern (1934, name according to the Historic American Buildings Survey), name changed to Connelly's Tavern, also called House on Ellicott Hill, Canal St., Natchez, Miss. Restoration of the building. (Building 1790. 1937, opened to the public for the first time. See also CN 363)
- 1938 CN 12 (Armstrong-Koch CN 144)
Trinity Episcopal Church, 1329 Jackson Ave., Garden District. Alterations and repairs to the chapel. (1932, Koch and Armstrong began renovation work. See also CN 527, 555.)
- 1936 CN 37
Arts and Crafts Club, Dr. Thomas' House, 712 Royal St., Vieux Carré. Additions, alterations, and repairs to the building.
- 1937-38 CN 47
Miss Matilda Gray, John Gauche House, 704 Esplanade Ave., Vieux Carré. Restoration and alterations to the house. (See also CN 1621.)
- 1945-46 CN 56 (Armstrong-Koch CN 112, SEAA)
The Boston Club, Dr. William Newton Mercer House (town house), 824 Canal St. Interior design for a bar. (1844, building designed by James Gallier, Sr.; built for Dr. Mercer, a Natchez physician, philanthropist, and friend of Henry Clay. See also

CN 866, 1337).

- 1969 CN 60
Dr. Elizabeth Wisner and Miss Florence Sytz, 1347 Moss St. Repairs to the house. (1937, Koch began repairs. See also CN 897)
- 1938 CN 66
The Historic New Orleans Collection, L. Kemper Williams, Jean François Merieult House, 527-33 Royal St., Vieux Carré. Restoration, alterations, and repairs to the house. (See also CN 622, 851, 1178, 1179, 1340.)
- 1945-46 CN 68
The Historic New Orleans Collection, L. Kemper Williams, 718 Toulouse St., Vieux Carré. Alterations to the house to become the Williams' residence. (See also CN 200, 973.)
- 1939-40 CN 73
Steele Burden, 829-31 Dauphine St., Vieux Carré. Restoration of the exterior of the house; alterations to the interior for apartments.
- 1938-39 CN 74
Newcomb College, 1229 Broadway. Design of the Josephine Louise Memorial Gateway. (Design developed from Richard Koch's sketch. Gateway executed by Bernard Heatherley, ironworker in Philadelphia.)
- 1939 CN 83
B. Manheim, Destrehan-Perrilliat House, 406 Chartres St., Vieux Carré. Restoration and alterations to the interior for apartments. (House 1825.)
- 1940 CN 97
Miss Sarah F. Henderson, Jean Baptiste Thierry House, 721 Gov. Nicholls St., Vieux Carré. Restoration and alterations of the house. (House, 1814, Arsene Lacarrier Latour and Henry Sellon Boneval Latrobe, architects.)
- 1939-41 CN 98
Miss Matilda Gray, 641 Barracks St., Vieux Carré. Restoration and alterations of the building. (See also CN 1621.)
- 1941-42 CN 101
William Kendall, Monteigne (ante-bellum mansion),

Natchez, Miss. Addition of a wing to the house, playroom downstairs and bedrooms upstairs. (Mrs. Kendall married Hunter Goodrich see also CN 961.)

CN 103

1940 Miss Matilda Gray, Tailor Shop, 640 Esplanade Ave., Vieux Carré. Restoration and alterations to the building. (See also CN 1621.)

CN 108

1940-41 Christ Church Cathedral, 2919 St. Charles Ave.
1945 Alterations to the cathedral and the adjacent chapel. Design for the reredos and altar in the chapel and the sacristy. (Wood carving for the reredos by Enrique Alferez, sculptor; fine wood work by Morris Broverman, cabinet maker. See also CN 1181, 1220.)

CN 123

1942 Archbishopric, Ursuline Convent, 1114 Chartres St., Vieux Carré. Restoration of the gate house. (CN 820, 936.)

CN 124

1942 Alfred Moran, Bayou Liberty, La. near Slidell.
1952 Addition of two wings to the house. (House 1830-40. Later sold to Temple Hargrove CN 439, named Tranquility.)

CN 145

1943 Miss Sarah F. Henderson, 723 Gov. Nicholls St., Vieux Carré. Restoration and alterations to convert the house to apartments.

CN 148

1943 Allen Wurtele, Ramsey Plantation, Mix, La. near New Roads. On the foundation of the old main building, a new house was designed and built in the style of the destroyed 19th century building.

CN 172

1944 Miss Matilda Gray, Evergreen (plantation house),
1947-48 Wallace, La. Restoration of the plantation house and outbuildings. (See also CN 1621.)

CN 200

1945 The Historic New Orleans Collection, L. Kemper
1954 Williams, 718 and 722 Toulouse St., Vieux Carré.
1958 Restored the courtyard elevations. (See also CN
to date 68, 973, 1149, 1340.)

CN 204

1945-47 Frances Parkinson Keyes, Beauregard House, 1113
 1955-56 Chartres St., Vieux Carré. Restoration of the house
 1958 and alterations to the rear wings of the house.
 1961 1947, lattice screens installed on the gallery.
 1961, garden pavilion constructed. (See also CN
 484, 1164.)

CN 230

1946 Mrs. S. R. Collins, Chester Hall (country house),
 Chestertown, Md. Alterations; new entrance doorway
 and design for a side porch. (House early 19th
 century.)

CN 248

1946 J. C. Rathborne, Harvey, La. Alterations to the
 1953 houses on the Rathborne properties. (1927,
 Armstrong and Koch began repairs to the 19th century
 properties.)

CN 249

1946 Edgar Stern, St. Louis Hotel, 600 St. Louis
 St., Vieux Carré. Historical research; supervision
 of the restoration drawings of the original St.
 Louis Hotel. (1835-38, different sections of the
 hotel built at different times. See also 628.)

CN 261

1948 Clarence King, 535 Barracks St., Vieux Carré.
 to date Restoration and alterations to the cottage.

CN 292

1948 Louisiana State Museum, Madame John's Legacy, 632
 Dumaine St., Vieux Carré. Repairs to the building;
 historical research for restoration. (House 1788.
 See also CN 957.)

CN 294 SEAA

1953-54 Mrs. Norma Hiriart, Bouligny House, 1215-17 Royal
 St., Vieux Carré. Alterations to the house. (See
 also CN 801.)

CN 300

1948 Howard B. Peabody, Jr., Magnolia Vale, Natchez
 Under The Hill, Natchez, Miss. New house built on
 the foundation of the 1830s structure. Some details
 based on those of the original house were
 incorporated. (Magnolia Vale, built by Andrew
 Brown, architect in Natchez, 1820s-30s. Grounds
 included a large garden.)

CN 305

1953 Louise S. McGehee School, Bradish Johnson House,

2343 Prytania St., Garden District. Alterations to the main building; construction of a new classroom building on the property. (House 1872. See also CN 510, 656.)

CN 313

1948 Samuel Wilson, Jr., part of a row of houses called Freret's Folly, 2714 Coliseum St., Garden District. Remodeled the house. (House 1861, built by William Freret. See also CN 662.)

CN 316

1948 Earl Hart Miller, Holly Hedges (city house), 214 Washington St., Natchez, Miss. Restoration of the house. (House ca. 1820.)

CN 319 SEAA

1948 Chester A. Mehurin, 1427 Second St., Garden
1965 District. Alterations to the house. 1965, house restored after Hurricane Betsy [1965].

CN 332

1950s William Weeks Hall, Shadows On The Teche (plantation house), New Iberia, La. Design and construction of a garden pavilion or summer house on the banks of the bayou. (House 1831. See also CN 604, 953.)

Published in:

Times Picayune (14 July 1985): "Eccentric master of a bayou mansion." C-2.

CN 337

1951 W. M. Austin, 817 Dumaine St., Vieux Carré. Alterations to the rear wing which was made into apartments. (Next owner Mrs. Fairfax Sutter CN 1065 then Mrs. Jeanne Reagan CN 1639.)

CN 363

1947 Natchez Garden Club, Connelly's Tavern, Natchez,
1972 Miss. 1947, design and construction of a new recreation building on the grounds of the historic building. 1972, a rear addition made to the new building. (See also CN 2.)

CN 365

1949 Frank Strachan, Jacob U. Payne House, 1134 First St., Garden District. Alterations to the rear wing of the house. (House ca. 1850. See also CN 448, 625.)

CN 373

1949 Pilgrimage Garden Club of Natchez, King's Tavern,
1971-72 Natchez, Miss. 1949, measured drawings. 1971-72,
restoration of the building. (Said to be the
earliest house in Natchez.)

CN 393

1945 Hemenway Johnson Furniture Co. Inc., Numa Lacoste
1950 House, 521 Royal St., Vieux Carre. Restoration
and alterations of the building for an antiques
gallery. (House 1859. Next owner Edith R. Stern
CN 849.)

CN 401

1950 Hemenways, 526 Bourbon St., Vieux Carré.
Alterations to the building; opened the property
into 521 Royal St. (Bourbon St. and Royal St.
properties are back to back.)

CN 404

1956-58 National Park Service, Chalmette National
Historical Park, Rene Beauregard House (plantation
house), Chalmette, La. Preliminary research for
restoration of the house for a visitors center.
Architectural Survey Report written for the National
Park Service; supplemental report written in 1957
(Literary Works 1956b). (Drawings for the
restoration are with the National Park Service,
Washington, D.C. See also CN 549, 1630.)

CN 409 SEAA

1951 Mrs. John T. Capo, St. Francis Hotel, 132-42 St.
Charles Ave. at Common St. Repairs and painting of
the exterior. (Hotel late 1850s; built on the site
of the old Veranda Hotel. The St. Francis Hotel
became the John Mitchell Hotel. 1984, a portion of
the structure was destroyed by fire.)

CN 419

1951 State Parks Commission of Louisiana, Oakley
1953 (plantation house), St. Francisville, La.
1960 Restoration of the house. For the Garden Clubs of
America, the garden and three gates were constructed
from Richard Koch's design. 1953, drawings were
made for a caretaker's cottage. 1960, repairs were
made to the main house.

CN 431 SEAA

1952 Carlton King, Grace King House, 1749 Coliseum
St. Alterations to the house. (Carlton King,
nephew of Grace King, noted Louisiana historian and
writer.)

- CN 438
 1952 Mrs. Woodruff George, 2423 Prytania St., Garden
 1955 District. Remodeled the kitchen; enclosed the
 upper gallery of the rear wing. (House, ca. 1860,
 built for John Adams. Next owner Mrs. Hamilton Polk
 Jones CN 674.)
- CN 439
 1952 Temple Hargrove, Tranquility, Bayou Liberty, La.
 near Slidell. Remodeled a wing of the house for a
 kitchen. (Previous owner Alfred Moran CN 124.)
- CN 448
 1952 Frank G. Strachan, Jacob U. Payne House, 1134
 1962 First St., Garden District. Alterations to the
 house. Room in which Jefferson Davis died, partly
 converted to a bath and dressing room; a rear
 gallery enclosed with glass. 1962, widow's walk
 added on the roof. (See also CN 365, 625.)
- CN 452
 1952 Mrs. Douglas H. MacNeil, Elmscourt (plantation
 house), Natchez, Miss. Replaced plaster ceiling
 center piece in the house. (See also CN 1264.)
- CN 453
 1952 Kenneth J. Colomb, 827 Toulouse St., Vieux Carré.
 Design for garage building in traditional Vieux
 Carré style. Unexecuted.
- CN 455
 1939-40 Le Petit Theatre, Orue-Pontalba House, 616 St.
 1962-63 Peter St., corner of Chartres St., Vieux Carré.
 Structural repairs to the building. 1962-63,
 demolition and reconstruction of the building. (See
 also CN 534.)
- CN 456
 1953 Kenneth J. Colomb, 826 Toulouse St., Vieux Carré.
 Drawings for an office building in traditional Vieux
 Carré style. Unexecuted.
- CN 458
 1953-54 Mrs. Douglas H. MacNeil, Cherry Grove (plantation
 house), Natchez, Miss. Alterations to the building.
- CN 461, 461F
 1953-54 Dr. Joseph V. Schollosser, 1240 Sixth St., Garden
 1968 District. Restoration of the house. 1968, repairs
 to the house from fire damage.
- CN 466

- 1953 Ivan Purinton, Drouet (plantation house), Waggaman, La. Moved and remodeled the house. (1989, Tchoupitoulas Plantation Restaurant.)
- CN 471
- 1953 Kenneth J. Colomb, 629 Burgundy St., Vieux Carré. Repairs to the cottage.
- CN 472
- 1953 Church of the Immaculate Conception, Natchitoches, La. Drawings for the restoration of the building. Unexecuted.
- CN 476
- 1954-55 Harold Levy, 812 Bourbon St., Vieux Carré.
1958 Alterations to the house.
- CN 477
- 1954 Mr. and Mrs. Laurence E. Thomas, 831 Gov. Nicholls St., Vieux Carré. Restoration of the house.
- CN 484
- 1954 Mrs. Frances Parkinson Keyes, Beauregard House, 1113 Chartres St., Vieux Carré. Restoration of the garden from the original design discovered during the Historic American Buildings Survey. Garden not exact size of original as all buildings in the rear of the property could not be acquired. (Next owner Keyes Foundation CN 1164. See also CN 204, 1164.)
- Published in:
Dixie (24 November 1985): "A peek inside the hidden garden." 14-15.
- CN 485
- 1954 Morgan Whitney, Bayou Liberty, La., near Slidell. Alterations and additions to the house. (When the carriage house of the Lonsdale-McStea House, 2521 Prytania St., was demolished, the cupola was moved to this property and converted to a service room for pool equipment. House ca. 1803, one of the oldest on Bayou Liberty. See also CN 838.)
- CN 497
- 1955-56 Brennan's Restaurant, Banque de la Louisiane,
1958-59 427 Royal St., Vieux Carré. Remodeled for a restaurant. (1790s, Banque de la Louisiane was the first bank in the Louisiana territory. See also CN 573, 600.)

- CN 510
 1955 Louise S. McGehee School, Bradish Johnson House,
 1959 2343 Prytania St., Garden District. Alterations to
 1962 the building. (See also CN 305, 656.)
 1964
- CN 527
 1956- Trinity Episcopal Church, 1329 Jackson Ave.,
 60s Garden District. Alterations and additions to
 the church, and chapel; construction of two new
 school buildings. (See also CN 12, 555.)
- CN 529
 1956 Mrs. Howard B. Peabody, Sr., Oakland (plantation),
 Natchez, Miss. Restoration of outbuildings. (See
 also CN 530.)
- CN 530
 1956 Andrew Peabody, Oakland (plantation house),
 Natchez, Miss. Restoration of the house. (Andrew
 Peabody, son of Mrs. Howard Peabody. (See also CN
 529.)
- CN 534
 1956 Le Petit Theatre, 616 St. Peter St., Vieux Carré.
 Balcony addition to the auditorium. (See also CN
 455.)
- CN 549
 1956 National Park Service, Chalmette National
 Historical Park, Rene Beauregard House, Chalmette,
 La. Restoration of the house for a visitors center.
 (See also CN 404, 1630.)
- CN 552
 1956 Ralph Alexis, 1015 Chartres St. (two-story building)
 and 611 St. Philip St. (cottage around the corner),
 Vieux Carré. Restoration and remodeling of both
 buildings. (Cottage 1790s or earlier, brick
 between post construction.)
- CN 555
 1956 Trinity Episcopal Church, 1329 Jackson Ave.,
 to date Garden District. Alterations and additions to
 the basement of the church; addition to the
 sacristy. (See also CN 12, 527.)
- CN 559
 1956 Dr. I. M. DeMatteo, Spanish Customs House, (small
 1958 plantation house, French West Indian type), 1300
 Moss St. 1956, restoration and repairs to the
 house. 1958, built an outbuilding. (House 1808

or 1810.)

1957 CN 565A, 565B
M. Underwood, Rosedown Plantation, St. Francisville, La. Drawings for the restoration of the main house and entrance gates; design and construction of a guest cottage.

1957 CN 567
McGrew, 816 St. Philip St., Vieux Carré. Drawings for the conversion of two or three adjacent houses into a motel. Unexecuted.

1957 CN 573
Brennan's Restaurant, Banque de la Louisiane, 427 Royal St., Vieux Carré. Alterations to the building. (See also CN 497, 600.)

1957-60 CN 579
1965 Louisiana State University, Anglo-American Art Museum, ground floor Memorial Tower, Baton Rouge campus. Designed, procured all authentic architectural elements for each gallery in the museum, both English and American wings, and installed period rooms. 1965, slight alterations. (1962, museum opened. Included in this project was a reconstruction of the exterior of Memorial Tower, built in 1926; tower was stripped and the steel frame was reinforced.)

Published in:

Antiques (March 1984): "The Anglo-American Art Museum of Louisiana State University in Baton Rouge." 637-644.

1958 CN 587
Paul O. Pigman, 1224 Jackson Ave., Garden District. Restoration of the house after fire damages. (See also CN 1281.)

1958 CN 600
Brennan's Restaurant, Banque de la Louisiane, 427 Royal St., Vieux Carré. Additions to the building. (See also CN 497, 573.)

1958 CN 604 (Armstrong-Koch CN 177)
National Trust for Historic Preservation, Shadows On The Teche (plantation house), New Iberia, La. Restoration of the house and opening of the original upper rear gallery. Design and construction of restrooms, outbuildings for visitors, William Weeks Hall's tomb; garland wreath on the face of Hall's

tomb designed by Boyd Cruise. (Hall, 1895-1958, willed the Shadows with an endowment to the National Trust for Historic Preservation. 1927, Armstrong and Koch began restoration, alterations, and additions to the house and properties. See also CN 332, 953)

- CN 608
1958 Teamsters Union Local 270, 701 Elysian Fields at Royal St. Restoration, alterations, and additions. (Building 1850s).
- CN 611 SEAA
1959 Mr. and Mrs. H. E. Breit, Jr., 1138 Third St.,
1969 Garden District. Alterations to the back building.
- CN 616
1959 Maison Hospitalière, 822 Barracks St., Vieux Carré.
to date Restoration and alterations to rear of the Bourbon St. wing; designed and built infirmary addition; alteration to the hotel and chapel building on Bourbon St.; renovation of a cottage on Bourbon St. (Home for elderly women [founded in 1893]. See also 616C, 996, 1045, 1046, 1087, 1113, 1195, 1258, 1313.)
- CN 616C
1967 Maison Hospitalière, 822 Barracks St., Vieux Carré. A covered connecting link between buildings in the complex called Monroe Walk after the donor, J. Edgar Monroe. (See also 616, 996, 1045, 1046, 1087, 1113, 1195, 1258, 1313.)
- CN 619
1960 Frank G. Strachan, 1118-24 First St., Garden District. Design for a garden, Ferdinand E. Innocenti associate landscape architect; design for a pavilion.
- CN 621
1959 City of Natchitoches, Natchitoches Main Street, Natchitoches, La. Restoration studies.
- CN 622
1959 The Historic New Orleans Collection, L. Kemper Williams, 531 Royal St., Vieux Carré. Studies for an elevator and vault. Unexecuted. (See also CN 66.)
- CN 624
1956 Dr. and Mrs. David W. Moore, 1538 Fourth St., Garden District. Drawings for alterations to the

residence. Unexecuted. (Next owner George Farnsworth CN 772, 1192.)

CN 625

1959 Frank G. Strachan, Jacob U. Payne House, 1134 First St., Garden District. Garage addition; garden wall across the front. (See also CN 365, 448.)

CN 628

1959 Royal St. Louis Inc., Royal Orleans Hotel, 621 St. Louis St., Vieux Carré. Associates with Curtis and Davis, architects. New construction with design features of historic St. Louis Hotel by J. N. B. de Pouilly (occupied the site 1835-1916) and other features of the period. All exterior designs including garage façade and pool deck. Exterior design adapted to an already designed structure. Section of granite facade from St. Louis Hotel incorporated into the new Chartres St. façade.

1963 Addition of mansard roof story with dormers and balustrade; additions to the pool deck; alterations to garage entry (removed center pier to make one large opening). Dormer roof designed to be the same height as the old St. Louis Hotel [exceeded Vieux Carré height limitations, required special Vieux Carré commission approval]. (1989, Omni Royal Orleans Hotel. See also CN 249.)

CN 629

1959 Orleans Club, 5005 St. Charles Ave. Alterations and repairs to the building; design for the cornice in the dining room.

CN 630

1959 Church of the Epiphany, New Iberia, La. Consultant to Perry Segura, restoration architect.

CN 650 SEAA

1960 John Manard, 1330 Sixth St., Garden District. Alterations to the residence.

CN 656

1960 Louise S. McGehee School, 2343 Prytania St., Garden District. Design and construction of an elementary classroom building and gymnasium building on the historic property. (See also CN 305, 510.)

CN 660

1960 Dr. Robert F. Ryan, 1307 Decatur St., Vieux Carré. Alterations to the building.

- CN 662
1961 Samuel Wilson, Jr., Ereret's Folly, 2714-16 Coliseum St., Garden District. Repairs to fire damage. (See also CN 313.)
- CN 664
1961 Alfred Jay Moran, Colonel Robert H. Short's Villa, 1448 Fourth St., Garden District. Alterations to the house. (Alfred Jay Moran, son of Alfred Moran. Next owner Thomas Favrot CN 999.)
- CN 674
1961 Mrs. Hamilton Polk Jones, 2423 Prytania St., Garden District. Alterations to the house. (Previous owner Mrs. Woodruff George CN 438.)
- CN 698 SEAA
1961-62 Dr. Peter S. Hansen, 1331 Louisiana Ave. Alterations to the house.
- CN 705 SEAA
1962-63 Mr. and Mrs. Robert Couhig, Fairview (plantation house) Thompson's Creek, La., near St. Francisville. Restoration of the house. (1963, Fairview Plantation Restaurant. House destroyed by fire about a year after restoration.)
- CN 706
1962 Episcopal Bishop of Louisiana, corner Jackson Ave. and Prytania St., Garden District. Architectural studies for remodeling the bishop's residence. Unexecuted; building later demolished.
- CN 707
1962 Mr. and Mrs. Fred Bunting, 714 St. Peter St., Vieux Carré. Drawings for alterations and additions. Only minor work executed. (1989, Coffee Pot Restaurant.)
- CN 708
1962 Maurice M. Stern, 2226 Chestnut St. (carriage house), Garden District. Minor alterations to the house; addition of a swimming pool.
- CN 710
1962 Episcopal Diocese of Louisiana, Lavinia C. Dabney House, 2265 St. Charles Ave., Garden District. Architectural studies for an addition to the house. (House, 1856, designed by James Gallier, Jr., of Gallier, Turpin and Co., architects-builders.)
- CN 712

- 1962 James J. Coleman, 627-1/2 St. Peter St., Vieux Carré. Design of a wrought iron gate.
- CN 718
- 1963 Louisiana State Parks and Recreation Commission,
1979 Fort St. Jean Baptiste, Natchitoches, La.
1963, preliminary studies for a replication of the colonial fort. 1979, construction of the replication. (1938, Wilson found the original plans in the Archives Nationales, Paris.)
- CN 738
- 1963 Louis Fruchter, Theodule Martin House, 4422 Coliseum St. Alterations to the residence.
- CN 744
- 1963 Royal St. Louis Inc., Royal Sonesta Hotel, 300 Bourbon Street, Vieux Carré. Associates with Curtis and Davis, architects. New construction with exterior design features of the existing 19th century historic streetscape. The design process for all exterior designs (unlike new Royal Orleans Hotel CN 628) began at start of the project. Also design for interior public spaces: lower and upper lobbies, arcade (not executed as designed), courtyards, Greenhouse Restaurant, underground spaces. (See also CN 1615.)
- CN 752
- 1957 Place Pontalba, 700 block Decatur St., between Jackson Square and the River, Vieux Carré. Design for an urban park. Unexecuted.
- CN 756
- 1964 Whitney National Bank of New Orleans, Morgan State Branch, 424-28 Chartres St., Vieux Carré. Exterior design based on buildings in the same block; exterior incorporated existing granite first story; existing granite columns and cornices supplemented with columns from Poydras St. demolition [for Poydras corridor]. Interior vaulted ceiling inspired after de Pouilly's Citizens' Bank or the Improvement Bank in the hotel complex, Chartres and St. Louis Streets. Associates with Kessels, Diboll, Kessels.
- CN 765
- 1964 Louisiana Landmarks Society, James Pitot House,
1965 (French colonial plantation house), 1440 Moss St. House moved and restored. 1965, reresetored after Hurricane Betsy [1965] damages; roof blew off and other damages. (Pencil drawing, 1830s by Alexandre

Le Sueur, Museum of Natural History, LeHavre, Fr. used to restore original features. See also CN 1018.)

Published in:

Dixie (16 December 1973): "Past Present." 12, 14, 20, 22.

- CN 766
1964 St. Patrick's Church, 724 Camp St. Repairs and painting to interior of the church. (See also CN 798, 1293.)
- CN 768
1964 Herbert Harvey and Lawrence P. Godchaux, Gallier House, 1132 Royal St., Vieux Carré. Proposed restoration and alteration drawings to convert the building into apartments. Unexecuted. Under the same commission number, the building was remodeled for the residence of the next owners, Richard and Sandra Freeman. (Later Ella West Freeman Foundation, CN 908, 1007. 1972 New Orleans Chamber of Commerce Award.)
- CN 772
1964 George Farnsworth, Jr., 1538 Fourth St., Garden District. Alterations and additions to the house. (Previous owner Dr. and Mrs. David W. Moore CN 624. See also CN 1192.)
- CN 775
1965 Fred Lawson, 1127 Decatur St., Vieux Carré. Drawings for alterations to the house. Partly executed. (1967, old tile floor found under a rear building. This floor possibly belonged to a colonial hospital located on the site.)
- CN 780
1965 James B. Lake, 616 Conti St., Vieux Carré. Drawings for alterations and additions to the house. Unexecuted. (House 1820s.)
- CN 786
1954 to date Christian Woman's Exchange, Hermann-Grima House, 820 St. Louis St., Vieux Carré. Alterations to the rear wing of the house. (1924, Armstrong and Koch began restoration work. CN 958, 1171, 1172, 1210, 1263, 1454, 1525. 1972 New Orleans Chamber of Commerce Award.)

Published in:

The Times-Picayune : (19 September 1971)

"Restoration of Quarter House Cited." n.p.;
 (14 November 1971) "Historic House Being Restored."
 Sec. 7, p. 2.
 (23 December 1973) "Hermann-Grima House Visit at
 Christmastime Suggested." n.p.
 (27 October 1974) "Hermann-Grima House Has Only
 Restored Quarter Stable." Sec. 2, p. 15.

CN 787

1965 WDSU-TV, Francois Seignouret House, 520 Royal St.
 1967 Vieux Carré. Renovations to the house including
 restoration of the stairway in the entrance.

CN 790

1965 New Orleans Tourist and Convention Center, American
 Legion Hall, The Bank of Louisiana, 334 Royal St.,
 Vieux Carré. Restoration of the building with
 Curtis and Davis, architects. (1989, New Orleans
 Police Dept., Vieux Carré District. See also CN
 954.)

CN 792

1965 Lawrence Williams, 3 Garden Lane. Alterations
 to the building, including the garden from Richard
 Koch's drawing. (1924, Armstrong and Koch began
 restoration work. House formerly located on
 Tchoupitoulas St. and Nashville Ave. For Isaac H.
 Stauffer, Armstrong and Koch took the building down,
 moved, and reconstructed it on Garden Lane; J. A.
 Haase, contractor. Next owner Ken Martin CN 1280.)

CN 797

1965 Mrs. S. Walter Stern, 1223 Philip St., Garden
 District. Built and enclosed a porch. (1929,
 Armstrong and Koch began restoration work for
 Misses Sara and Mamie Butler, owners.)

CN 798

1965 St. Patrick's Church, 724 Camp St. Design and
 construction of a freestanding altar and lectern
 (to bring up to requirements of new liturgy);
 repairs to storm damage, Hurricane Betsy [1965].
 (See also CN 766, 1293.)

CN 801

1965 Mrs. Norma Hiriart, Bouligny House, 1215 Royal
 St., Vieux Carré. Repairs to storm damage,
 Hurricane Betsy [1965]. (House ca. 1830. See also
 CN 294.)

CN 805

1965 John B. Hobson, 1224 Jackson Ave., Garden District.

Repairs to storm damage, Hurricane Betsy [1965].

- 1965 CN 812
James J. Coleman, Campbell House, St. Charles Ave. and Julia St. Measured drawings of the stairs and other details that were salvaged before the house was demolished. (House, 1859, was once owned by the Poydras Asylum and was Federal headquarters for Gen. Butler during the Civil War. Lewis E. Reynolds, architect.)
- 1966 CN 813
Louisiana State Museum, Cabildo, Jackson Square, Vieux Carré. Restoration and renovations with Maxwell and LeBreton, architects. (See also CN 1665.)
- 1966 CN 815
Charles Keller III and Richard Freeman, Jr., 1134 Royal St., Vieux Carré. Remodeled building for apartments.
- 1966 CN 816
St. Louis Basilica, Jackson Square, Vieux Carré. Drawings for a new high altar (to bring up to requirements of new liturgy). Unexecuted.
- 1966 CN 820
Archbishopric, Ursuline Convent, 1114 Chartres St., Vieux Carré. New slate roof and restoration of the dormers. Designed the model for the proposed restoration of the building (Fig. 56) according to "Old Ursuline Convent Restoration Prospectus 1966" (Literary Works 1966, Wilson, Huber, de la Vergne, Bezou. Beginning of the restoration of the building. See also CN 123, 936.)
- 1966 CN 821
Board Of Trade, Board Of Trade Plaza, 310-20 Magazine St. Design and construction of a small urban park including cast-iron elements from the St. James Hotel formerly on the site. (1969 AIA Award; 1973 New Orleans Chamber of Commerce Award.)
- Published in:
Dixie (15 April 1984): "An old alley revisited."
30, 31-21.
- 1966 CN 825
D. H. Holmes Garage, 821 Iberville St., Vieux Carré. Restoration of the facades of three houses on the site; saved approximately twenty feet from the

fronts and built a parking garage beside and behind facades. Installed an elevator in the restored section. Associates with Kessels, Diboll, Kessels, architects. (Houses 1840s.)

- CN 828
1966 Thomas Jordan, 1415 Third St., Garden District. Drawings for the remodeling of the carriage house. Unexecuted.
- CN 833
1966 Louisiana State Museum, Presbytere, Jackson Square, Vieux Carré. Reroofed the building with new slates.
- CN 834
1966-67 Redemptorist Parish, St. Alphonsus Roman Catholic Church, 2029 Constance St. Repairs to storm damage, Hurricane Betsy [1965].
- CN 838
1966 Morgan Whitney, Bayou Liberty, La., near Slidell.
1968 Alterations and additions to the country residence. (See also CN 485.)
- CN 845
1966 Harreld Dinkins, Baldwin, La. Moved an old house from Franklin, La. to Baldwin and restored it. (House, 1840-50, moved by floating it on a barge down a bayou. House modeled after an illustration in The Architecture of Country Houses by Andrew Jackson Downing, noted 19th century architect, p. 293.)
- CN 849
1967 Edith R. Stern, 521 Royal St., Vieux Carré. Alterations to the house. (Previous owner Hemenway Johnson Furniture Co., Inc. CN 393.)
- CN 850
1965 William Jennings Long, 1010 Royal St., Vieux Carré. Addition of a stairway to the rear of the building.
- CN 851
1967 The Historic New Orleans Collection, Kemper and Lelia Williams Fund Museum, 529 Royal St., Vieux Carré. Alterations to the building. (See also CN 66.)
- CN 853
1967 Redemptorist Parish, Mother of Perpetual Help Chapel, Lonsdale-McStea House, 2521 Prytania St.,

Garden District. Repairs to the house and exterior painting.

CN 855

- 1965 State of Louisiana, Pentagon Barracks, across from state Capitol, Baton Rouge, La. Consultant to William J. Hughes, restoration architect. (Four buildings, ca. 1820, were U.S. Army barracks designed in the form of a pentagon, fifth side opened to the Mississippi River. Barracks were located on the campus of, and used by, the old Louisiana State University.)

CN 857

- 1967 Joseph Bernstein and Frank Friedler, 615 Toulouse St., Vieux Carré. Built a new building in the Vieux Carré-style for the Toulouse Theatre.

CN 860

- 1967 Miss Alma Hammond, Bosworth-Hammond House, 1126 Washington Ave. Installation of an elevator. (House, 1860, built for Bosworth by Thomas K. Wharton, architect. Later owner Harry Bruns CN 1391, 1669)

CN 861

- 1967 Robert Couhig, Restaurant Building, on the grounds of Asphodel Plantation near St. Francisville, La. Moved an old house from Jackson, La. to the Asphodel property to be used as a restaurant.

CN 862

- 1967 Dr. George Moss, Texada Tavern, Natchez, Miss. Restoration of the building. (House 1790-1800.)

CN 865

- 1967 F. B. Ingram, 620 Ursulines St., Vieux Carré. Restored, remodeled, and made additions to the house. (House, 1819, designed by Claude Gurlie and Joseph Guillot, architects-builders, for Arnaud Magnon, owner of a shipyard at Ursulines St. and the River. After the shipyard was purchased by the city in 1819, Magnon built this house. This restoration is possibly the most luxurious in the Quarter.)

Published in:

Architectural Digest (November 1980): "In New Orleans, The Nuances of Locale Preserved in the French Quarter." 102-109.

CN 866 SEAA

- 1967 Boston Club, Dr. William Newton Mercer House, 824
1980 Canal St. Kitchen alterations; remodeled second
floor reception rooms; addition for ladies room.
(See also CN 56, 1337.)
- CN 868
1967 Corpus Christi Area Heritage Society, Centennial
House, 411 N. Broadway, Corpus Christi, Tex.
Consultant to James G. Rome, architect. (House
ca. 1840.)
- CN 872
1967 Mrs. Barbara Levy, Christian Roselius House, 515
Broadway. Alterations and repairs to the house.
(Mrs. Levy married Dr. Clayton Edisen CN 1057.)
- CN 883
1968 Chippewa Inc., Louis Sporn, Maurice Eagan, Mrs.
Frank Strachan, L. Kemper Williams, Richard Koch,
and Samuel Wilson, Jr., 2700-06-10 Magazine St.
Restored and remodeled rear wings of a row of four
houses into apartments. (Buildings ca. 1850. See
also CN 905.)
- CN 885
1968 General L. Kemper Williams, Patterson, La., near
Morgan City. Measured drawings for an Acadian
cottage to be moved to Williams' park.
- CN 896 SEAA
1969 Franklin or St. Mary's Historical Society,
Grevenberg-Caffery House, Franklin, La. Restored
for a historical house museum.
- CN 897
1969 Dr. Elizabeth Wisner and Miss Florence Sytz, 1347
Moss St. Repairs to the house. (See also CN 60.)
- CN 898 SEAA
1969-70 Slaughter Ball, 927-29 St. Ann St., Vieux Carré.
1973 Restored and remodeled the house for apartments.
- CN 905 SEAA
1969 Chippewa, Inc., 2700-06-10 Magazine St. Restoration
1972 and alterations to the front buildings for
apartments. (See also CN 883.)
- CN 908
1969 Ella West Freeman Foundation, Gallier House, 1132
Royal St., Vieux Carré. Beginning of the
restoration of the house for the foundation museum.
(Previous owners Herbert Harvey and Lawrence P.

Godchaux then Richard and Sandra Freeman CN 768.
See also CN 1007.)

Published in:

Historic Preservation (October-December 1971):
"Restoring Architect Gallier's House in New
Orleans." 27-29.

CN 910

1969 State Parks Commission of Louisiana, Kent House,
Alexandria, La. Restoration of the house. Fred C.
Barksdale, associate architect. (House ca. 1800).

Published in:

Antiques (July 1984): "Kent Plantation House in
Alexandria, Louisiana." 134-141.

CN 912

1969 City of New Orleans, Jeanne d'Arc, Place de
France, Foot of Canal St. between International
Trade Mart and Rivergate buildings. Design of an
urban park for a historic monument. (Copies of the
Jeanne d'Arc monument by Emmanuel Frémiet, 19th
century French sculptor, are also in Paris and
Philadelphia.)

CN 915

1969 Thomas Jordan, Dixie White House, Pass Christian,
Miss. Measured the ruins of the house after
Hurricane Camille [1969] for the purpose of
restoration. Unexecuted. House demolished. (House
named in honor of President Woodrow Wilson's summer
visit.)

CN 922

1969 Ella West Freeman Foundation, Gallier House
Complex, buildings A and B, 1118-24 Royal St.,
Vieux Carré. Restoration of the duplicate buildings
for museum offices, conference room, exhibit and
storage areas. (Houses, ca. 1830. In 1890s,
properties used as a Seltzer water factory; in
1920s-40s, used as an antique repair and
reproduction shop. See also CN 982, 1256.)

CN 931

1970 Mrs. John Pottharst, Miltenberger House, 900 Royal
St., Vieux Carré. Addition of an elevator to the
rear of the building. (See also CN 1056.)

CN 936

1970 Archbishopric, Ursuline Chapel, 1114 Chartres St.,
Vieux Carré. Consultant on the preservation of the

ca. 1787 walls which belonged to the Almonester Chapel. (Walls later demolished. See also CN 123, 820.)

1970 CN 939
Dr. and Mrs. Winston Weese, 2508 Camp St., Garden District. Proposed alterations to the house. Unexecuted.

1970 CN 942
Mr. and Mrs. Jack Scheinuk, 4613 St. Charles Ave. Restoration and alterations to the house.

1971 CN 951
French Market Corp., French Market Complex, Decatur St. from St. Ann St. to Ursulines St., Vieux Carré. Restoration of the Old Meat Market, 800 Decatur St. and the Old Vegetable Market, 1000 block of Decatur St.; replication of the Red Stores, 1000 N. Peters St. Nolan, Norman, and Nolan, associate architects. (1813, Old Meat Market; 1823, Old Vegetable Market; 1830, original Red Stores, located on Decatur St. between St. Philip and Dumaine Streets was demolished in WPA renovations ca. 1938. Replication of the Red Stores was suggested by Wilson as a means of creating more footage in the French Market project to make a viable financial package. 1976 American Society of Landscape Architects, Southwest Chapter Award. 1978 AIA Gulf States Award.)

Published in:

Dixie (5 January 1975): "Red Stores in the Crescent." 12-14.

1971 CN 953
National Trust for Historic Preservation, Shadows to date On The Teche, New Iberia, La. Restoration of the summer house in the garden. (Construction, a gift from Richard Koch. See also CN 332, 604.)

1971 CN 954
New Orleans Tourist and Convention Center, The Bank of Louisiana, 334 Royal St., Vieux Carré. Continuation of the restoration. (See also CN 790.)

1971 CN 955
Jax Brewery, 508-12 and 514-18 Toulouse St., Vieux Carré. Proposal to convert two historic buildings into office buildings. Unexecuted.

CN 956

1971 City of New Orleans, Upper Pontalba Building,
to date St. Peters St. on Jackson Square, Vieux Carré.
Reopened and restored galleries and courtyards which
were closed by WPA renovations in the 1930s; rebuilt
and restored shop doors on ground floor.
Feasibility studies for painting, roof repairs,
shops, air condition, fire protection, and drawings
for renovation and restoration of all apartments.
Henry W. Krotzer, project manager.

CN 957

1971 Louisiana State Museum, Madame John's Legacy, 632
Dumaine St., Vieux Carré. Consultant to F. Monroe
Labouisse, Jr., restoration architect. (House 1788.
See also CN 292.)

CN 958

1971 Christian Woman's Exchange, Hermann-Grima House,
820 St. Louis St., Vieux Carré. Continuation of
restoration project. (See also CN 786, 1171, 1172,
1210, 1263, 1454, 1525.)

CN 960

1971 St. Martin Of Tours Church, St. Martinsville, La.
Restoration and renovation of the interior of the
church. (See also CN 1058.)

CN 961

1971 Mr. and Mrs. Hunter Goodrich, Monteigne
(ante-bellum mansion), Natchez, Miss. Proposal
for enclosure of the side porch of the house.
Unexecuted. (Mrs. Goodrich formerly Mrs. William
Kendell CN 101.)

CN: 972

1971 Mrs. E. M. Naberschnig, Magnolia Lane (plantation
house), River Road, Westwego, La. Restoration,
alterations, and repairs to the house.

CN 973

1971 The Historic New Orleans Collection, Kemper and
Leila Williams Foundation, 718 Toulouse St., Vieux
Carré. Restoration of the Williams' residence.
(See also CN 68, 200.)

CN 982

1972 Ella West Freeman Foundation, Gallier House
Complex, buildings A and B, 1118-24 Royal St.,
Vieux Carré. Continuation of the restoration of
the duplicate buildings. (See also CN 922, 1256.)

CN 983

- 1973 Dr. and Mrs. James Burks, 6000 St. Charles Ave.
 1975 Alterations and additions to the house including the enclosure of a side porch, swimming pool, pool house, and garage. (House 1890s, designed by Thomas Sully, architect. Ca. 1930, Moise Goldstein, architect, made alterations to the house including the stairway for Mr. Creekmore, owner. Drawings for the stairway were made by Wilson according to a design by Frederick D. Parham.)

Published in:

Southern Accents (January-February 1984):

"Dramatic and Distinctive Georgian Revival in New Orleans." 40-51.

- CN 989
 1972 Henry Morrison Flagler Museum, Palm Beach, Fla. Restoration of the wrought iron gate. (Proposed restoration of the wrought iron fence, unexecuted.)
- CN 996
 1972 Maison Hospitalière, 1231-37 Bourbon St., Vieux Carré. Continuation of restoration and remodeling of buildings in the complex. (See also CN 616, 616C, 1045, 1046, 1087, 1113, 1195, 1258, 1313.)
- CN 997
 1972 Pilgrimage Garden Club of Natchez, Longwood, (unfinished ante-bellum mansion), Natchez, Miss. Consultant for preservation of the building.
- CN 998
 1972 Mr. and Mrs. Ernest E. Edmundson (Elizabeth), 1014 St. Philip St., Vieux Carré. Alterations and repairs to the house; addition of a stairway in the courtyard. See also CN 1236.)
- CN 999
 1972 Thomas Favrot, Colonel Robert H. Short's Villa, 1448 Fourth St., Garden District. Alterations to the dining room opening, new glass doors opening on to the terrace. (Previous owner Alfred Jay Moran CN 664.)
- CN 1001
 1972 United Daughters of the Confederacy, Rankin St., Natchez, Miss. Measured building and prepared restoration drawings for a small building to be used as headquarters for United Daughters of the Confederacy.
- CN 1007

1972 Ella West Freeman Foundation, Gallier House, 1132 Royal St., Vieux Carré. Continuation of the restoration project including air conditioning of the back wing. (Previous owners Herbert Harvey and Lawrence P. Godchaux, then Richard and Sandra Freeman, CN 768. See also CN 908.)

CN 1009

1972 Association of Natchitoches Women for the Preservation of Historic Natchitoches, Melrose Plantation, Natchitoches, La. Restoration of plantation buildings executed in phases. (See also CN 1009A, 1197, 1198, 1199, 1317.)

CN 1009A

1972 Association of Natchitoches Women for the Preservation of Historic Natchitoches, Melrose Plantation, Natchitoches, La. Restoration of the Yucca House. (House, 1790-1800, thought to be the original house on the plantation. See also CN 1009, 1197, 1198, 1199, 1317.)

CN 1010

1972 City of Natchez, Natchez, Miss. The Natchez Historic District Study, the official survey, with Arch R. Winter, planning consultant for the city of Natchez.

CN 1014

1972 Pilgrimage Garden Club of Natchez, Stanton Hall, Natchez, Miss. Repairs to the house.

CN 1018

1972 Louisiana Landmarks Society, James Pitot House, 1440 Moss St. Design of a formal garden for the front of the house. (See also CN 765.)

CN 1020 SEAA

1972 The National Society of the Colonial Dames of America in the State of Alabama, Kirkbride House (1989, Condé-Charlotte House), 104 Theatre St., Mobile, Ala. Restoration of the house. (When the Mobile Bay tunnel was built, the back end of the house fell apart.)

CN 1023

1972 Mrs. William Nolan, Cherokee Plantation, Natchitoches, La. Consultant to William King Stubbs, architect.

CN 1040

1973 Tom Farrell and Paul Nalty, French Eighth,

500 block Wilkinson St., Vieux Carré. Restoration of the Jax Brewery stable building as shops and designs for alteration to the Haspel Bldg., Wilkinson and Toulouse Streets. (See also CN 1333, 1401, 1410.)

- 1973 CN 1045
Maison Hospitalière, 822 Barracks St., Vieux Carré. Fire corrections, mostly in the infirmary, to comply with fire inspection. (See also CN 616, 616C, 996, 1046, 1087, 1113, 1195, 1258, 1313.)
- 1973 CN 1046
Maison Hospitalière, 822 Barracks St., Vieux Carré. Feasibility study for future development of the whole complex of buildings. (See also CN 616, 616C, 996, 1045, 1087, 1113, 1195, 1258, 1313.)
- 1973 CN 1052
United States General Services Administration, Custom House, 423 Canal St. Restoration and alterations to the building; consultant to Mathes and Bergman, architects.
- 1973 CN 1056
Mrs. John Pottharst, Miltenberger House, 900 Royal St., Vieux Carré. Alterations to the Collage Shop. (See also CN 931.)
- 1973 CN 1057
Mrs. Clayton Edisen, Christian Roselius House, 515 Broadway. Restoration and alterations to the house and additions of a cabana, pool, and gate. (Mrs. Edisen formerly Mrs. Barbara Levy CN 872.)
- 1973 CN 1058
St. Martin Of Tours Church, St. Martinsville, La. Continuation of the restoration of the interior of the church. (See also CN 960.)
- 1973 CN 1065
Mrs. Fairfax Sutter, 817 Dumaine St., Vieux Carré. Restoration of the building for apartments. (Previous owner W. M. Austin CN 337 see also next owner Mrs. Jeanne Reagan CN 1639.)
- 1973 CN 1066
Robert Sonnier, 919 Dauphine St., Vieux Carré. Drawings for alterations to the cottage. Unexecuted.

- CN 1068 SEAA
1973-74 Archie Casbarian, Broussard's Restaurant, 819 Conti St., Vieux Carré. Drawings for proposed alterations. Unexecuted. (Next owner Joseph Marcello CN 1115.)
- CN 1069
1973 Godchaux-Henderson Sugar Refinery, Reserve, La. Alterations to a guest house on the refinery property; design for an oval drive in the front and a garden in the rear. (House early 20th century.)
- CN 1086
1972 Mrs. Rose Taquino, 619 Bourbon St., Vieux Carré. Consultant for restoration of the house.
- CN 1087
1973-74 Maison Hospitalière, 822 Barracks St., Vieux Carré. Conversion of two identical buildings into rooms for the elderly. (Buildings 1850s. See also CN 616, 616C, 996, 1045, 1046, 1113, 1195, 1258, 1313.)
- CN 1098
1973-74 R. N. Campbell, Coffield House, Edenton, North Carolina. Restoration, alterations, and additions to the house. (House 1810-20.)

Published in:

Colonial Homes (January-February 1982): "Edenton, N. C. The Coffield House." n.p.

- CN 1100
1973 Energy Corp. of Louisiana, first client; Marathon Oil Co., second client, San Francisco (plantation house), Reserve, La. Restoration of the house.

Published in:

Antiques (June 1977): "The restoration of San Francisco (St. Frusquin), Reserve, Louisiana." 1169-1203.

- CN 1102
1974 Dr. Myron W. Sheen, 2216 Camp St., Garden District. Alterations to the cottage. (Cottage ca. 1850).

- CN 1103
1974 Texas Eastern Transmission Corp., New Hope Plantation, Donaldsonville, La. Prepared measured drawings, restoration sketches, and a project report (Literary Works 1974f). Unexecuted.

CN 1113

1974 Maison Hospitalière, 822 Barracks St., Vieux Carré. Continuation of renovations. (See also CN 616, 616C, 996, 1045, 1046, 1087, 1195, 1258, 1313.)

CN 1115

1974 Joseph Marcello, Broussard's Restaurant, 819 Conti St., Vieux Carré. Restoration, alterations, and additions to the building. (Previous client Archie Casbarian CN 1068.)

CN 1121

1974 Robert Sonnier, 1009 Esplanade Ave. Restoration to date of the house and development of a garden and patio.

CN 1124

1974 Koch and Wilson Architects, 2201 Magazine St., Garden District. Restoration and alterations for architectural offices and commercial spaces. (Entrance to Koch and Wilson Architects, 1100 Jackson Ave.)

CN 1138

1974 Zeb Mayhew, Oak Alley Plantation, Vacherie, La. Sketches for remodeling and restoring Katty House, a plantation outbuilding. Unexecuted. (See also CN 1625, 1641.)

CN 1140, 1140A

1974 Dr. Russell Albright, Lalaurie House also known to date as the Haunted House, 1140 Royal St., and 640 Gov. Nicholls St. (back wing of Royal St. house), Vieux Carré. Alterations to the houses.

CN 1142

1974 Friends of the Cabildo, Creole House in the Cabildo complex, Pirates Alley, Vieux Carré. Restoration of the house.

CN 1144

1974-78 James J. Coleman, Jr., John Augustus Blaffer House, 1328 Felicity St. Restoration of the house. (House, 1869, designed for Blaffer by Charles Lewis Hillger, architect.)

CN 1145

1971 Redemptorist Parish, St. Mary's Assumption Roman Catholic Church, 2052 Constance St. Restoration of the church, associates with Nolan, Holcombe, Apatini, and Seghers, architects. (See also CN 1334.)

CN 1146

- 1974 City of New Orleans, Edward W. Sewell Tomb, Lafayette Cemetery No. 1, Washington Ave. and Prytania St., Garden District. Restoration of the tomb. (Sewell, builder of the St. Louis Hotel, 1835-38; hotel demolished, 1916. Other tombs see also CN 1413, 1506, 1618.)
- CN 1147
- 1974 Immaculate Conception Church, Old Seminary Building, Natchitoches, La. Sketches and measured drawings for proposed restoration of the seminary. Unexecuted.
- CN 1149
- 1974 The Historic New Orleans Collection, Kemper and Leila Williams Foundation, 722 Toulouse St., Vieux Carré. Restoration of the house. (House, ca. 1790, built for Louis Adam; building later sold to Claude Gurlie and Joseph Guillot, architects-builders. House restored according to 1852 drawings found in the Notarial Archives, New Orleans. See also CN 200, 1340.)
- CN 1152
- 1975 Mr. and Mrs. Bert S. Turner, Live Oak (plantation house), Weyanoke, La., near Angola. Restoration of the house.
- Published in:
Southern Accents (July-August 1984): "Live Oak A Fondly Restored Louisiana Plantation House." 46-55.
- CN 1153
- 1975 City of New Orleans, Milton H. Latter Memorial Library, Marks Isaacs Mansion, 5120 St. Charles Ave. Studies for restoration of the residence and alterations and adaptations for the use of the library. Unexecuted. (Mansion 1907. See also CN 1390.)
- CN 1157
- 1975 Byron Humphrey, Pass Christian, Miss. Restoration of the exterior of the house from storm damage, Hurricane Camille [1969]. Among the damage, portico blown off. (House mid 19th century.)
- CN 1160
- 1975 Chester Henderson, Elmsley (plantation house), Woodville, Miss. Proposed restoration, alterations, and measured drawings of the house. Unexecuted. (House 1810-20.)

1975 CN 1161
Virgil Browne and family, Vacherie (plantation house), Baldwin, La. near Franklin. Restoration and alterations to the house.

1975 CN 1164
Keyes Foundation, Beauregard House, 1113 Chartres St., Vieux Carré. Addition of a stairway to the courtyard. (Previous owner Frances Parkinson Keyes CN 204, 484.)

1975 CN 1170
University of Mississippi, Rowan Oaks, William Faulkner's home, Oxford, Miss. Restoration of the house.

House featured in:
National Geographic (March 1989): "Faulkner's Mississippi." 313-339.

1975 CN 1171
Christian Woman's Exchange, Hermann-Grima House, 820 St. Louis St., Vieux Carré. Restored the front to its original appearance. (See also CN 786, 958, 1172, 1210, 1263, 1454, 1525.)

1975 CN 1172
Christian Woman's Exchange, Hermann-Grima House, 820 St. Louis St., Vieux Carré. Interior graining, including the front door. (See also CN 786, 958, 1171, 1210, 1263, 1454, 1525.)

1975 CN 1178
The Historic New Orleans Collection, 527 Royal St., Vieux Carré. Redesign of the first floor for a library, including reading room, stack room, office, and vault. (See also CN 66, 1179, 1340.)

1975 CN 1179
The Historic New Orleans Collection, 527 Royal St., Vieux Carré. Continuation of restoration. (See also CN 66, 1178, 1340.)

1975 CN 1181
Christ Church Cathedral, 2919 St. Charles Ave. Design and installation of the burial vault to receive the ashes of the Rt. Rev. Iveson B. Noland, 1916-1975, and design of the stone floor slab marker. (Construction of the vault, Leonard V. Huber, Jr., builder. Ca. 1941, made full size drawings for the stone floor slab marker for the

burial vault of the Rt. Rev. Leonidas Polk, 1806-1864. Stone carved by Rai Graner Murry, sculptor. See also CN 108, 1220.)

CN 1192

1975 George Farnsworth, 1538 Fourth St., Garden District. Addition of a living room across the rear of the house, a swimming pool, and remodeling of kitchen. (Previous owner Dr. and Mrs. David W. Moore CN 624 see also CN 772.)

CN 1195

1975 Maison Hospitalière, 822 Barracks St., Vieux Carré. Alterations and subtractions to the cottage facing 1227-29 Bourbon St. Rear section of the building torn off and a new façade, facing the garden, was designed. (See also CN 616, 616C, 996, 1045, 1046, 1087, 1113, 1258, 1313.)

CN 1197

1976 Association of Natchitoches Women for the Preservation of Historic Natchitoches, Melrose (plantation house), Natchitoches, La. Proposed alterations to the main house for a caretaker's apartment. (See also CN 1009, 1009A, 1198, 1199, 1317.)

CN 1198

1978 Association of Natchitoches Women for the Preservation of Historic Natchitoches, Melrose Plantation, Natchitoches, La. Restoration and alterations of the Peacock House for visitors restrooms. (See also CN 1009, 1009A, 1197, 1199, 1317.)

CN 1199

1978 Association of Natchitoches Women for the Preservation of Historic Natchitoches, Melrose Plantation, Natchitoches, La. Repairs to the African House. (See also CN 1009, 1009A, 1197, 1198, 1317.)

CN 1202

1976 Shreveport Committee of National Society of Colonial Dames of America in the State of Louisiana, Spring Street Museum, 525 Spring St., Shreveport, La. Restoration of a bank building for use as a museum. (Building mid 19th century.)

CN 1209

1976 Dr. and Mrs. Steve Brown III, Natchitoches, La. Restoration of the house. (House ca. 1850.)

- 1976 CN 1210
Christian Woman's Exchange, Hermann-Grima House, 820 St. Louis St., Vieux Carré. Continuation of restoration project. (See also CN 786, 958, 1171, 1172, 1263, 1454, 1525.)
- 1976 CN 1212
Dr. Myron W. Sheen, 3313 Prytania St., Garden District. Restoration and alterations of the house and a garden plan. (House ca. 1870.)
- 1976 CN 1220
Christ Church Cathedral, Parish House, adjacent to the Cathedral, 2919 St. Charles Ave. Alterations to the library room. (See also CN 108, 1181.)
- 1976 CN 1224
Natchitoches Service League, Prudhomme-Rouquier House, 436 Jefferson St., Natchitoches, La. Consultation and measured drawings for restoration of the house. (House 1820 or 1830.)
- 1976 CN 1235
Dr. Alan Sheen, Goldsmith-Godchaux House, 1122 Jackson Ave., Garden District. Consultation and drawings for alterations and additions to the house. (House, 1859, Henry Howard and Albert Diettel [Sr.], architects.)
- 1976 CN 1236
Mr. and Mrs. Ernest E. Edmundson (Elizabeth), 1014 St. Philip St., Vieux Carré. Continuation of alterations to the house. (See also CN 998.)
- 1976 CN 1245 SEAA
Lafayette Insurance Co., 2123 Magazine St. Consultant on exterior paint colors.
- 1976 CN 1246
The Historic New Orleans Collection, 526 Bourbon St., Vieux Carré. A study including sketches for the incorporation of the Bourbon St. property into THNOC complex. Unexecuted.
- 1977 CN 1256
Ella West Freeman Foundation, Gallier House Complex, buildings A and B, 1118-24 Royal St., Vieux Carré. Sketches for the completion of the rear wings of the buildings. Unexecuted. (See also CN 922, 982.)

- 1977 CN 1258
Maison Hospitalière, 822 Barracks St., Vieux Carré. Exterior painting of the building at 822 Barracks. (See also CN 616, 616C, 996, 1045, 1046, 1087, 1113, 1195, 1313.)
- 1977 CN 1263
Christian Woman's Exchange, Hermann-Grima House, 820 St. Louis St., Vieux Carré. Restoration of the 1830s kitchen including reconstruction of the ovens. (See also CN 786, 958, 1171, 1172, 1210, 1454, 1525.)
- 1977 CN 1264
Mrs. Douglas H. MacNeil, Elmscourt, Natchez, Miss. Installation of an elevator in the house. (See also CN 452.)
- 1977 CN 1280
Ken C. Martin, 3 Garden Lane, Metairie, La. Restoration of the balustrade around the roof. (Previous owner Lawrence Williams CN 792.)
- 1977 CN 1281
Mr. and Mrs. Frederick L. Haack, Paul O. Pigman House, 1224 Jackson Ave., Garden District. Drawings for alterations to the house. (Previous owner Paul O. Pigman CN 587.)
- 1977 CN 1285
(Client ?), Krebs House, Pascagoula, Miss. Consultant for restoration of the house. Unexecuted. (House, early 18th century, thought to be the oldest house on the Mississippi coast. Measured by the Historic American Buildings Survey.)
- 1977 CN 1286
Mrs. John F. Tatum, Ammadelle (city mansion), Oxford, Miss. Consultation for repairs to the house. (Owner had the original plans by Calvert Vaux, architect.)
- 1977 CN 1287
(Client ?), Lamar House, Oxford, Miss. Consultation for restoration of the house and drawings for restoration of the porch.
- 1977 CN 1292
Mississippi Park Commission, Fort Maurepas, Ocean Springs, Miss. Replication of the colonial fort.

Associates with Fred Wagner, architect.

CN 1293

- 1977 St. Patrick's Church, 724 Camp St. Reroofing and
1979 some masonry repairs to the building. (See also CN
766, 798.)

CN 1294

- 1977 City of Natchez, Angeletty (city house), Natchez,
Miss. Restoration of the house. (House, 1840-50,
distinct for its Gothic dormer.)

CN 1296

- 1977 Mr. and Mrs. Charles M. Laird, Mercer House (town
house), Natchez, Miss. Restoration of the house.
(House ca. 1818.)

CN 1297

- 1977 Preservation Society of Ellicott Hill, subsidiary
of the Natchez Garden Club, Magnolia Hall,
Natchez, Miss. Restoration of the building.

CN 1302

- 1978 City of New Orleans, Historic District Landmarks
Commission Survey (Literary Works 1979, Koch and
Wilson).

CN 1312

- 1978 Paul McIlhenny, Sugar Mill, Avery Island, La.
Consultant on the preservation of the sugar mill.

CN 1313

- 1978 Maison Hospitalière, 822 Barracks St., Vieux Carré.
Alterations and additions to the Dauphine wing,
named Havard Wing after the donor. Connected the
wing to the infirmary; installation of an elevator.
(See also CN 616, 616C, 996, 1045, 1046, 1087, 1113,
1195, 1258.)

CN 1317

- 1978 Association of Natchitoches Women for the
Preservation of Historic Natchitoches Melrose
(plantation house), Natchitoches, La. Renovations
to the front of the main house and remodeled one of
two hexagon pavilions for a caretaker's apartment.
(See also CN 1009, 1009A, 1197, 1198, 1199.)

CN 1318

- 1978 Texas State Parks Commission, Fulton Mansion,
Fulton Beach, Tex., north of Corpus Christi.
Consultant for restoration of the mansion to Turner,
Rome, Boultinghouse and Associates, architects .

(Mansion, 1872, was built for Colonel Fulton by George W. Purves, architect and owner of a millwork factory in New Orleans. The building was prefabricated in New Orleans and shipped to Tex.)

- CN 1320
1978 Joseph Marcello, Broussard's Restaurant, 409 Bourbon St., Vieux Carré. Sketches and proposal for remodeling of the building for apartments and rear addition for the kitchen of the restaurant. Unexecuted.
- CN 1324
1978 University of Mississippi, Barnard Observatory, Oxford, Miss. Proposal for restoration of the observatory and the attached residence. (Buildings ca. 1850).
- CN 1333
1978 Tom Farrell and Paul Nalty, French Eighth, 528-30 Wilkinson St., Vieux Carré. Restoration and alterations of Jax's Brewery stable for stores, offices, and apartments. (See also CN 1040, 1401, 1410.)
- CN 1334
1975 Redemptorist Parish, St. Mary's Assumption Roman Catholic Church, 2052 Constance St. Relocation of the altar and sacristy; conversion of the sacristy into a chapel. Associates with Nolan, Holcombe, Apatini, and Seghers, architects. (See also CN 1145.)
- CN 1337 SEAA
1978 Boston Club, Dr. William Newton Mercer House, 824 Canal St. Addition of an exterior stairway from the balcony to the courtyard. (See also CN 56, 866.)
- CN 1340
1978 The Historic New Orleans Collection, 527 Royal and 722 Toulouse Streets, Vieux Carré. Installation of a Halon system in the library on Royal St. and in the archives on Toulouse St. (See also CN 66, 200, 1149, 1178, 1179.)
- CN 1341
1978 Joseph Marcello, Elmwood (plantation house adapted for a restaurant), River Road, Harahan, La., near Huey P. Long Bridge. Sketches for restoration and enlargement of the house which had been destroyed by fire, December 1978. Unexecuted.

(Upper story of the building destroyed by a previous fire, 3 February 1940. See also 1488, 1575.)

- CN 1344
1979 Joseph Marcello, La Louisiane Restaurant, 725 Iberville St., Vieux Carré. Interior alterations to the ground floor for a restaurant. (See also CN 1546.)
- CN 1353
1979 Haydel-Walk Properties, 759 Carondelet. Drawings for restoration of the commercial building. Partly executed. (Building ca. 1840).
- CN 1365
1979 Alabama Historical Commission, Fort Toulouse, Wetumpka, Ala. Consultant for the reconstruction of the fort. Unexecuted.
- CN 1371
1979 William Norman, Eagle Hall, 1780-82 Prytania St., Restoration of the commercial building. (1890s, building was occupied by James Wilson and Co. Grocers, Samuel Wilson, Jr.'s grandfather's business. Hinderer's Iron Works owner before Norman.)
- CN 1372
1981 Jefferson Parish, Camp Parapet, Arlington St., near Causeway Blvd. and the River, Jefferson Parish. Restoration of a Civil War powder magazine.
- CN 1383
1979 Mr. and Mrs. Chester Mehurin, 1524-26 Third St., Garden District. Restoration, alterations, and additions to the house. (House, 1859, designed by William Freret.)
- CN 1384
1979 Mrs. Joyce Doherty, Historic Natchez Foundation, 609 Franklin St., Natchez, Miss. Restoration of the two story façade of the house, formerly a furniture store. (House ca. 1818. Historic Natchez Foundation grantor for the restoration project.)
- CN 1386
1979 Ben C. Toledano, 700 Carondelet St. Designed new cornice for the building based on a drawing found in the Notarial Archives, New Orleans. Also designs for exterior doors and windows. Partly executed. (Building 1845.)

- 1980 CN 1389
Barbara S. Edisen, 322 Lafayette St. Restoration of the exterior of the building; remodeling of the interior for offices. (Row building 1840s.)
- 1980 CN 1390
City of New Orleans, Milton H. Latter Memorial Library, Marks Isaacs Mansion, 5120 St. Charles Ave. Restoration of principal rooms on the ground floor; development of a children's space in the service area on the ground floor, and reading and stacks areas on the second floor. Installation of an elevator and ramp in the rear of the building. (See also CN 1153.)
- Published in:
Dixie (11 August 1985): "Getting cozy with books." 12,13.
- 1980 CN 1391
Harry D. Bruns, Bosworth-Hammond House, 1126 Washington Ave., Garden District. Repairs to the interior of the house. (Previous owner Miss Alma Hammond CN 860. See also 1669.)
- 1980 CN 1400
Percival T. Beacroft Jr. and Ernesto Caldiera, 514-16 St. Philip St., Vieux Carré. Restoration of the building.
- 1980 CN 1401
Tom Farrell and Paul Nalty, French Eighth, 500 block Wilkinson St., Vieux Carré. A fountain project to beautify the mall and control traffic. Unexecuted. (See also CN 1040, 1333, 1410).
- 1980 CN 1404
The Historic New Orleans Collection, 714 Toulouse St., Vieux Carré. Restoration of the building to house the curatorial department of The Historic New Orleans Collection. Connected the building to an existing building facing Royal St.
- 1980 CN 1410
Tom Farrell and Paul Nalty, French Eighth, 501 Wilkinson, Vieux Carré. Proposal for alterations to the building. Unexecuted. (See also CN 1040, 1333, 1401.)
- 1980 CN 1413
Save Our Cemeteries, Jefferson Fire Co. No. 22

Tomb, Lafayette Cemetery No. 1, Washington Ave. and Prytania St., Garden District. Restoration of the tomb. (Other tombs see also CN 1146, 1506, 1618.)

- 1980 CN 1415
Citizens National Bank, 201 Northwest Railroad Ave., Hammond, La. Design of the building in classical-style. Associates with Gasaway and Gossen.
- 1980 CN 1417
James Cahn, 535 Barracks, Vieux Carré. Addition of a wing to the house. Wilson, architect; Frank Masson, project architect.
- 1980 CN 1423
Mrs. Elisabeth Edmundson, 911 Dauphine St., Vieux Carré. A new design for the rear of the house and a design for a front entry gate.
- 1981 CN 1427
Board Of Trade, 324 Magazine. Proposal for the restoration of the building adjacent to the Board Of Trade Plaza (CN 821) and alterations for use as offices and restaurant. Unexecuted.
- 1981 CN 1429
Mr. and Mrs. Duncan Strachan and Thomas B. Favrot, Stanley House, 1700 block Coliseum Square. Building cut into three sections and moved to Coliseum and Polymnia Streets. Restoration of the exterior of the house. (Owners purchased and relocated a building that belonged to the New Orleans School Board on Orange and Annunciation Streets. Duncan Strachan, son of Frank Strachan.)
- 1981 CN 1431
City of New Orleans, Upper Pontalba Building, St. Peter St. on Jackson Square, Vieux Carré. Roof work; continuation of the restoration project.
- 1981 CN 1433
Preservation Society of Ellicott Hill, subsidiary of the Natchez Garden Club, William Johnson House, Natchez, Miss. Restoration of the exterior of the front and back of the house.
- 1981 CN 1437
Mr. and Mrs. Jerry K. Nicholson, El Dorado Plantation, Pointe Coupee Parish. An analysis, a report, and consultation to prevent a railroad yard from locating adjacent to the rear of the property.

- 1981 CN 1444
Texas Historical Foundation, Texas Governor's Mansion, Austin, Tex. Drawings for a garden gazebo. Wilson, architect; Henry W. Krotzer, Jr., project architect.
- 1981 CN 1445
The Historic New Orleans Collection, 517-25 Tchoupitoulas St. Restoration of three Greek Revival warehouse buildings; alterations for storage area for collections, film vault, conservation laboratory, and rental space. (Buildings 1840s.)
- 1981 CN 1447
Tom Farrell and Paul Nalty, French Eighth, corner of Chartres and Toulouse Streets, Vieux Carré. Enclosure of a parking lot with a wrought iron fence in traditional Vieux Carré-style.
- 1981 CN 1450
The Historic New Orleans Collection, Alfred Grima House, 1604 Fourth St., Garden District. Repairs, painting, and drawings for proposed restoration and renovation. (House 1850s; remodeled 1880-90.)
- 1981 CN 1454
Christian Woman's Exchange, Hermann-Grima House, 820 St. Louis St., Vieux Carré. Continuation of the restoration of the property. (See also CN 786, 958, 1171, 1172, 1210, 1263, 1525.)
- 1981 CN 1466
United States Custom Service, 423 Canal St. Commission to write A History of the U. S. Custom House in New Orleans (Literary Works 1984d).
- 1981 CN 1467
Gordon Ewin, Trinity Episcopal Church, Cheneyville, La. Consultant for restoration of the church. (Building 1850s.)
- 1981 CN 1472
Billy Burkenroad, Burkenroad Building, 310-24 Magazine. Proposal and drawings for restoration of the buildings adjacent to Board Of Trade Plaza (CN 821). Unexecuted. (See also CN 1427.)
- 1982 CN 1482
First National Bank, Gause Blvd., Slidell, La. Design of the building in French Colonial-style of

18th century Louisiana.

- CN 1488
1982 Joseph Marcello, Elmwood Lawsuit, Elmwood (plantation house adapted for a restaurant), River Road, Harahan, La., near Huey P. Long Bridge. Drawings of the building, including location of the water heater, as the building was before it was destroyed by fire in 1978. (Drawings supported owner's lawsuit against Ruud Water Heaters, manufacturer of the equipment the owner claimed caused the fire. See also CN 1341, 1575.)
- CN 1494
1982 Gretna Historical Society, David Crocket Fire Station, 701 Second St., Gretna, La. Restoration of the fire station. Wilson, architect; Robert J. Cangelosi, Jr., project architect.
- CN 1495
1982 (Judges of the Court ?), Criminal Courts Building, Tulane Ave. at South Broad St. Completion of forms to certify the building for placement on the National Register of Historic Places.
- CN 1497
1982 Darrell Berger, Jax Brewery, Decatur St. at Jackson Square. A historical study of all Berger properties. (See also CN 1498, 1501.)
- CN 1498
1982 Darrell Berger, Jax Brewery, Decatur St. at Jackson Square. Historical certification of office buildings at 329-33-35-37 North Front St. for income tax purpose (investment tax credit). (See also CN 1497, 1501.)
- CN 1501
1982 Darrell Berger, Jax Properties, Decatur St. at Jackson Square. Historical report on each building, 329-33-35-37, in the North Front St. complex. (See also CN 1497, 1498.)
- CN 1506
1982 Department of Louisiana State Parks, Confederate Cemetery, Clinton, La. Repairs and stabilization of tombs in the cemetery. (Other tombs see also CN 1146, 1413, 1618.)
- CN 1520
1983 Robert Sonnier, 1011 Esplanade Ave. Alterations to

the rear wing and development of a patio and garden.

- 1983 CN 1525
Christian Woman's Exchange Hermann-Grima House, 820 St. Louis St., Vieux Carré. Addition of a restroom in the stable building. (See also CN 786, 958, 1171, 1172, 1210, 1263, 1454.)
- 1983 CN 1532
Louisiana Historical Association, Confederate Memorial Museum, 929 Camp St. Drawings for the development of a fire exit. Unexecuted. (See also CN 1659.)
- 1983 CN 1545
The Preservation Resource Center, Louisiana World Exposition [1984]. A small cottage with side gallery was moved to the fair site and restored for an exhibit. Wilson, architect; Frank Masson, project architect. (Cottage 1830s.)
- 1984 CN 1546
Joseph Marcello, La Louisiane Restaurant, 725 Iberville St., Vieux Carré. Repairs to damage from pipes that froze and ruptured. Wilson, architect; Robert J. Cangelosi, Jr., project architect. (See also CN 1344.)
- 1984 CN 1556
Mr. and Mrs. E. F. Martin, 1524 Euterpe St. Consultant for restoration of the house.
- 1984 CN 1559
The Historic New Orleans Collection, 521 Tchoupitoulas St. Interior renovations for tenants.
- 1984 CN 1574
Robert Bacon, Point Clear, Ala. Alterations and additions to the residence. (House ca. 1870s or 1880s.)
- 1984 CN 1575
Elmwood Nursing Home, River Road, Harahan, La. The restoration of Elmwood plantation house, and the development of a nursing home complex surrounding the historic building. Unexecuted. (See also CN 1341, 1488.)
- 1985-86 CN 1588
Mr. and Mrs. William K. Christovich residence, Thomas Gilmour House, 2520 Prytania St., Garden

District. Restoration, alterations, and renovations. (House, 1853, built for Thomas Gilmour.)

- 1986 CN 1614
First Presbyterian Church, 5401 So. Claiborne Ave. Studies for alteration to the chancery.
- 1986 CN 1615
Royal Sonesta Inc., 300 Bourbon St., Vieux Carré. Enlarged Begue's restaurant into the courtyard area.
- 1986 CN 1618
Save Our Cemeteries, Odd Fellows Rest Tomb, Lafayette Cemetery No. 1, Washington Ave. and Prytania St., Garden District. Restoration of the four-tier society tomb. (See also CN 1146, 1413, 1506).
- 1986 CN 1621
Mr. and Mrs. Harold Stream, Evergreen (plantation house), Wallace, La. and Esplanade Ave. complex consisting of five 19th century buildings, Vieux Carré. In-depth historical study of all properties including the original building contract for Evergreen. (Mrs. Stream niece and heir of Matilda Gray. See also CN 47, 98, 103, 172. Literary Works 1986b.)
- 1986 CN 1625
Zeb Mayhew, Oak Alley Plantation, Vacherie, La. Renovation and repair report. (See also CN 1138, 1641.)
- 1986 CN 1630
National Park Service, Chalmette National Historic Park, Rene Beauregard House, Chalmette, La. Alterations and repairs. (See also CN 404, 549.)
- 1987 CN 1631
Mrs. Betty Wisdom, 707 Fern St. Alterations and additions.
- 1987 CN 1639
Mrs. Jeanne Reagan, 817 Dumaine St., Vieux Carré. Alterations and additions. (See also previous owners W. M. Austin CN 337 and Mrs. Fairfax Sutter 1065.)
- 1987 CN 1641
Zeb Mayhew, Oak Alley (plantation house), Vacherie, La. Repairs to the house. (See also CN

1138, 1625.)

CN 1642

1987 Paul S. Minor, Louis Sullivan House, Ocean
to date Springs, Miss. Restoration and additions. (House
perhaps designed by Frank Lloyd Wright but probably
Wright only followed Sullivan's design; client
former student.)

CN 1647

1987 Dr. Dennis Riddle, La Grange, Ga. Design for a new
house in colonial Louisiana style. (Client former
student.)

CN 1653

1987 Dauphine Orleans, 415 Dauphine St., Vieux Carré.
Renovation of cottage and restoration to facade.

CN 1656

1988 Dr. Robert Guyton, 1220 Chartres St., Vieux Carré.
Renovation.

CN 1659

1988 Warren G. Moses Co. Inc., Confederate Memorial
Museum, 929 Camp St. Consultant to Moses Co. on
effect of air condition system installation on the
building. (See also CN 1532.)

CN 1665

1988 Louisiana State Museum, Cabildo, Jackson Square.
to date Vieux Carré. Emergency repairs after fire damages
of 11 May. Replication of third floor and
rehabilitation of the building from fire and water
damages. (See also CN 813.)

CN 1669

1988 Harry D. Bruns, Bosworth-Hammond House, 1126
Washington Ave., Garden District. Roof of wing
collapsed (may have been struck by lighting).
Consultant and restoration drawings. (Previous
owner Miss Alma Hammon CN 860. See also 1391.)

CN 1670

1988 New Orleans Area Council Boy Scouts of America, Boy
Scout Service Center, Bayou St. John. New design
based on details of old building on Bayou Liberty
camp site.

Appendix B

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- 1936 "Latrobe's Last Design." Southern Architectural Revue 1(4):5-8.
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- 1948 "New Orleans Ironwork." Magazine of Art October:214-217.
- 1950 Gallier Exhibition. Catalog compiled for an exhibition of the work of James Gallier, architect, presented by the Louisiana Landmarks Society and the City of New Orleans in commemoration of the centennial of [old] City Hall 10-19 November. Introductory note by Marion Dean Ross. [After completion of the new City Hall, 1957, old City Hall renamed Gallier Hall.]
- 1951 Editor, introduction, and notes. Impressions Respecting New Orleans by Benjamin Henry Boneval Latrobe. New York: Columbia University Press.
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- 1952b Editor. Henry Howard Architect. Catalog for a photographic exhibition of the architecture of Henry Howard by photographer Clarence John Laughlin; introductory note by Bernard Lemann. Presented by the Louisiana Landmarks Society and Newcomb Art School in Newcomb art gallery. 29 March-18 April.
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- "18th Century House Boasts Legend of Lafitte" [Lafitte's Blacksmith Shop, 941 Bourbon St.], 14 February:26.
- "La Direction First Big Structure in Colony," 21 February:26.
- "Cottage House of 1850s Was Startling and Advanced" [Koch-Mays House, 2627 Coliseum St.], 28 February:26.
- "Spanish Customhouse Has Interesting History" [1300 Moss St.], 7 March:26.
- "Interesting Survivor of Spanish Colonial Days" [Orue-Pontalba House, 616 St. Peter St.], 14 March:26.
- "Delord Sarpy House Is Important Landmark Worth Preserving" [Howard Ave. near Camp St., demolished], 21 March:26.
- "Madame John's Legacy Rooted in Early City History" [632 Dumaine St.], 4 April:26.
- "Small House on Gov. Nicholls Vestige of Greek Revival" [Jean Baptiste Thierry House, 721 Gov. Nicholls St.], 11 April:26.
- Sieur George's Skyscraper Is Important Landmark" [Lemonnier House, Royal at St. Peter Streets], 25 April:26.

"St. Mary's Rectory Undoubtedly Oldest Structure in N.O." [Ursuline Convent, 1114 Chartres St.], 2 May:26.

"Landmark on Gov. Nicholls Once Home of Henry Clay Kin" [620 Gov. Nicholls St.], 9 May:26.

"Grima House on St. Louis One of Best Early Examples" [Hermann-Grima House, 820 St. Louis St.], 16 May:14.

"Home at 1133-35 Chartres Reflects Lush 1830s" [Soniat House], 23 May:26.

"Beauregard House One of Most Interesting in City" [1113 Chartres St.], 30 May:26.

"Episcopal Diocese Preserving One Of Last Gallier--Designed Homes" [Lavinia C. Dabney House, 2265 St. Charles Ave.], 13 June:26.

"House at 723 Toulouse French-Spanish Colonial Example" [Valery Nicholas House], 20 June:26.

"Old Suburban Plantation Residence Now on Congress Street" [617 Congress St.], 27 June:26.

"Royal St. Brick Home Synthesis Of French and American Styles" [Dominique Bouligny House, 1217 Royal St.], 4 July:26.

"Barracks Street Dwelling Is Typical of City Home of Early 1800s" [Soule House, 925 Barracks St.], 11 July:26.

"Bosque Home on Chartres St. Built in 1795" [Bartholome Bosque House, 617 Chartres St.], 18 July:25.

"Mercy Hospital Landmark in Danger of Destruction" [Thomas Saulet House, demolished], 1 August:26.

"Girod St. House Characteristically French" [not Girod St. but Mayor Nicholas Girod House, 504 Chartres St.], 8 August:n.p.

"3 Miltenberger Houses in Vieux Carré Have Interesting History" [900 Royal St.], 15 August:26.

"Original Bank Building Was Last Design by Architect Latrobe" [Louisiana State Bank, 403 Royal St.], 29 August:25.

"Typical Old La Rionda Cottage Part of City Playground" [1218 Burgundy St.], 5 September:25.

"Cornstalk Fence Home Designed in '59" [Colonel Robert H. Short Villa, 1448 Fourth St.], 17 October:n.p.

"Red Brick Row Houses Appeared After Purchase" [Julia Row, 600-648 Julia St.], 24 October:26.

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February.

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by Edna B. Freiberg; illustrations by John Chase.
Preservation Press 7(5):5.
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Amerika. Hamburg: Hoffmann und Campe.
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Rebuttal, The Times Picayune/The States-Item
14 June p. 5.
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John R. Kemp. Sponsored by The Preservation
Resource Center of New Orleans. Woodland Hills,
Ca.: Windsor Publications.
- 1981b "Old U.S. Custom House." Louisiana Life
1(2):35-40.
- 1981c Review of The Architecture of the United States
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Friends of the Cabildo.
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Pensacola." Florida Historical Quarterly
LX(1):42-50.
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1982a "The First New Orleans Cemetery." Save Our
Cemeteries December:2-4.
- 1982b "French Fortification at Fort Rosalie, Natchez."
La Salle and His Legacy: Frenchmen and Indians in
the Lower Mississippi Valley. Edited by Patricia
K. Galloway. Jackson: University Press of
Mississippi.
- 1982c "Gallier, James, Sr." and "Latrobe, Benjamin H."
Macmillan Encyclopedia of Architects. Editor in
chief, Adolf K. Placzek. New York: The Free Press,
division of Macmillan Publishing. 2:153-154,

611-617.

- 1982d Introduction. Jackson Square Through the Years by Leonard V. Huber. New Orleans: Friends of the Cabildo.
- 1982e "The Will of Hilaire Boutte." Louisiana History XXIII(1):68-73.
- 1983a Foreword. Over New Orleans by David King Gleason. Aerial photography by David King Gleason. Baton Rouge: David King Gleason.
- 1983b "The Survey in Louisiana in the 1930s." Historic American Buildings, Structures, Sites. Essays edited by C. Ford Peatross. Washington, D.C.: Library of Congress.
- 1984a "Bricks and Mortar the Merieult House." The Historic New Orleans Collection Newsletter II(4):8.
- 1984b "Clifton--An Ill-Fated Natchez Mansion." Journal of Mississippi History XLVI(3):179-189.
- 1984c Editorial board. The Correspondence and Miscellaneous Papers of Benjamin Henry Latrobe Volume 1, 1784-1804. Edited by John C. Van Horne and Lee W. Formwalt. New Haven: Yale University Press for the Maryland Historical Society.
- 1984d A History of the U.S. Customhouse in New Orleans. Prepared for U.S. Customs Service, Region V. Revision of A History of the U.S. Custom House at New Orleans by Stanley C. Arthur, 1940 (a WPA project).
- 1984e Introduction. Landmarks of New Orleans. Compiled by Leonard V. Huber. New Orleans: Louisiana Landmarks Society and Orleans Parish Landmarks Commission.
- 1984f "James Pitot House." New Orleans Preservation in Print 11(3):14-15.
- 1984g "The Cabildo in New Orleans and Its Restoration." Lecture. June. Wilson's private library. Unpublished.
- n.d. "Leonard V. Huber, 1903-1984." Save Our Cemeteries, n.n.:5-6.

- 1984h
- 1985a Editorial board. Latrobe's View of America Series III: 1795-1820. Editor in chief, Edward C. Carter II. New Haven: Yale University Press for the Maryland Historical Society.
- 1985b "President's Report, 1985." Save Our Cemeteries, n.n.:n.p.
- 1985c Letter to the editor. "Reasoning behind Latter Library renovation." Wilson's response to Roger Green's article in the Real Estate section July 6 concerning adaptive reuse of the Marks-Isaacs-Williams residence. The Times-Picayune/The States-Item July 20:A-14.
- 1985d Review of Louisiana Church Architecture by R. Warren Robison. Louisiana History XXVI(4):429-431.
- 1985e Review of Quebec City: Architects, Artisans, and Builders by A. J. H. Richardson, Genevieve Bastien, Doris Bube, and Martha Lacombe. Journal of The Society of Architectural Historians XLIV(3):288-289.
- 1986a Editor, introduction, and notes. Southern Travels: Journal of John H. B. Latrobe, 1834. New Orleans: The Historic New Orleans Collection. [1986, award for design concept, Southern books competition of the Southeastern Library Association; designed by Michael Ledet, Word Picture Productions, New Orleans.]
- 1986b "An Architectural History of Evergreen Plantation and the Esplanade Avenue Complex." Commissioned (CN 1621) by Mr. and Mrs. Harold Stream. Unpublished.
- 1987a The Architecture of Colonial Louisiana. Compiled and edited by Jean M. Farnsworth and Ann M. Masson. Lafayette, La.: The Center for Louisiana Studies, University of Southwestern Louisiana.
- 1987b "The Howard Memorial Library and Memorial Hall." Louisiana History XXVIII(3):229-244.
- 1987c Review of A Sesquicentennial Salute by Mary Grace Curry. Louisiana History XXVIII(4):422-24.
- 1987d Review of From Fort To Port: An Architectural History Of Mobile, Alabama, 1711-1918 by Elizabeth

- Barrett Gould. Louisiana History XXIX(3):313-15
- 1987e "The Williams Residence." The Historic New Orleans Collection Newsletter 5(1):6.
- 1987f Review of Architecture in Tennessee, 1768-1897 by James Patrick. Contemporary photographs by Michael A. Tomlan. The Southern Quarterly XXV(2):157-158.
- 1987g Letter to the editor. "Sharp students." Wilson comments on the high quality of Karr Junior High School students he took on a walking tour of the Garden District and Lafayette Cemetery No. 1. The Times-Picayune, 19 May:A-10.
- 1988a Review of Common Places: Readings in American Vernacular Architecture, editors Dell Upton and John Michael Vlach. The Southern Quarterly XXVI(2):89-90.
- 1988b First Presbyterian Church History. New Orleans: Louisiana Landmarks Society.
- 1988c Review of Holy Things and Profane Anglican Parish Churches in Colonial Virginia by Dell Upton. The Southern Quarterly XXVI(4):97-98.
- 1988d "Priest's House in Natchez." Written for Journal of Mississippi History. Unpublished.
- 1989a "Early History." New Orleans Architecture Volume VII: Jefferson City. Compiled and edited by Dorothy G. Schlesinger, Robert J. Cangelosi, Jr., Sally Kittredge Reeves; photography by Walter B. Moses, Jr. Gretna, La.: Pelican Publishing.
- 1989b "Maspero's Exchange: Its Predecessors and Successors." Louisiana History XXX(2):191-220.
- 1989c Review of French and Germans in the Mississippi Valley: Landscape and Cultural Traditions, edited by Michael Roark. Louisiana History XXX(3):333-335.
- 1989d Letter to the editor. "Council OK of awning appalling." Wilson's response to awning allowed in front of the French Market opposite Jackson Square. The Times-Picayune 21 April:B-10.
- 1989e Letter to the editor. "Preserve Whitney Plantation." Wilson's response to Formosa Plastics Corp. plan to acquire historic Whitney. The

Times-Picayune 8 October:B-6.

- 1989f "The Architecture of Natchez before 1830."
Natchez Before 1830. Edited by Noel Polk.
Jackson: University of Mississippi Press.
- 1989g "The Plantation of the Company of the Indies."
Louisiana History. In process.
- v.d. "722 Toulouse Street." Research and working papers,
Box 2 of 2, The Historic New Orleans Collection
Library.

Appendix C

DRAWINGS
ca. 1928-1988

Measurements: height precedes width

- Wilson, Samuel, Jr.
n.d. A Collection of Three Doorways in the Classic
but Tradition from the French Quarter of New Orleans.
ca.
1928 Ink and color wash on paper, 17 x 24 in. Inscribed,
Samuel Wilson, Jr. Awarded first prize in a
freshman class drawing competition, School of
Architecture, Tulane University.
- Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane
University Library. Gift of Samuel Wilson, Jr.
- 1929 Tulane University Aerial Perspective Of Suggested
Plan, Moise H. Goldstein, N. C. Curtis.
- Ink on cardboard, 21-1/2 x 32 in. Inscribed:
Drawing by S. Wilson, Jr., August 2, 1929.
- SEAA, Tulane University Library. Gift of Louis
Goldstein [son of Moise Goldstein].
- 1930 Summer Sketchbook, 1930 (13 x 10 in.), "Old Houses
of New Orleans." Thirty full page pen and ink
drawings of buildings in the Vieux Carré, nearby
plantations, Jackson Barracks, Bayou St. John area;
few pen and ink minatures; three watercolors
("Beauregard House" [Chalmette], "Courtyard At 612
Royal," and "Along Bayou St. John."); hand lettered
text. Awarded Frank C. Churchill Prize for Summer
Sketches, School of Architecture, Tulane University.
- Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane
University Library. Gift of Samuel Wilson, Jr.
- n.d. Cabin at Boy Scout Camp Salmen, Bayou Liberty, La.
but
ca. Pencil sketch on cardboard, 6 x 5-1/2 in. Unsigned.
1930
Wilson's private library.
- 1932 Tulane University Plot Plan Showing Existing
Buildings and Suggested Future Development.
- Pencil, ink, and watercolor on heavy paper, 40 x
20-1/2 in. Drawing made in the office of Moise

H. Goldstein; N. C. Curtis, chief designer.
Inscribed, Drawn by S. Wilson, and E. [Earl] L.
Mathes, June 21, 1932.

SEAA, Tulane University Library.

Geier, Dave, architect, and Samuel Wilson, Jr.
1936 Huey P. Long Playground.

Playground designed for the city of Westwego, La.
Unexecuted. Blue line print, 20-3/4 x 28 in.
Inscribed, Samuel Wilson, Jr., June 12, 1936.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane
University Library. Gift of Samuel Wilson, Jr.

Koch, Richard and Samuel Wilson, Jr.

1938 Drawing of a house for Life magazine. "Eight
Houses for Modern Living, Especially Designed by
Famous American Architects for Four Representative
Families Earning \$2,000 to \$10,000 a Year," in
Life, 5(13):44-67 (26 September).

In a subsection of the article, "Richard Koch
Combines Efficiency and Charm," Koch designed a
house for an Atlanta family with an annual income
of \$2,000 to \$3,000; pp. 46, 48, 49. Drawing by
Wilson.

Location of original file uncertain, SEAA (?).

Wilson, Samuel, Jr.

1938a Menagerie at Versailles (1), France.

Watercolor on paper, 12-1/2 x 9-1/2 in. Inscribed,
S. Wilson, Jr., Sept. 4, 1938.

Wilson's private library.

n.d. Menagerie at Versailles (2), France.

but

1938b Watercolor on paper, 12-1/2 x 9-1/2 in. Unsigned;
undated but 4 September 1938.

Wilson's private library.

1938c Suggested Sea Scout Base Yacht Basin New Orleans,
La.

Pencil on tracing paper, 20-1/4 x 25 in. Unsigned;
dated, Dec. 14, 1938.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

1938d Bayreuth, Germany.

Pencil on drawing paper in sketch book, 11 x 8 in. Inscribed, SW, 1938.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

1940a Design for a residence.

Pencil and colored pencil on tracing paper, 13 x 17 in. Inscribed, Samuel Wilson, Jr., Architect, Jan. 27, 1940.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

1940 Designs for houses. Group of pencil sketches on tracing paper. Approximately ten sheets various sizes.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

ca. Fence Around old Courthouse, Wild Life and Fisheries Bldg., 400 Royal St., Vieux Carré. 1940b Original drawing lost (?).

Published in:

New Orleans Item-Tribune, 12 January 1941.

The Times Picayune/The States Item, 4 April 1983.

1949a New Orleans Hotel [St. Louis Hotel].

Pencil sketch on paper with color pencil addition, 10-3/4 x 21-3/4 in. Inscribed, Richard Koch, Architect, New Orleans but the work of Wilson, 8 September 1949.

The Historic New Orleans Collection Museum/ Research Center. Acc. No. 1957.106.3.

1949b Alexandro Baure House, 1028 Ursulines St., Vieux Carré. (demolished 1949) 1950

Measured drawings; pencil on tracing paper. Plan, 13-1/2 x 15-3/4 in. Inscribed, Samuel Wilson, Jr., Measured Feb. 12, 1949.

Sections, 13-1/2 x 27-1/4 in. Inscribed, Samuel Wilson, Jr., Measured Feb. 12, 1949, Drawn March 11, 1950.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

1954a U.S. Custom House, New Orleans.

Conjectural view as designed by Benjamin Henry Latrobe, architect, in 1807. Watercolor on board, 13 x 17-1/4 in. Inscribed, S. Wilson, Jr., 1954.

Private collection.

1954b 2716, doorway at 2716 Coliseum St., Freret's Folly, Garden District. [House once owned by Wilson. Doors came from a building designed by Henry Howard, Camp and St. Joseph Streets, demolished for the construction of the YMCA.]

Pencil on drawing paper in sketch book, 11 x 8 in. Inscribed, SWJR, 1-2-54.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

1955 Delord-Sarpy House, Howard Ave.. New Orleans. (demolished 1957)

Perspective drawing. Ink on tracing paper, 11-3/4 x 16-3/4 in. Inscribed, S. Wilson, Jr., July 1955.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

Published in:

The Louisiana Landmarks Society The First Thirty Years (1980) p. 14.

1950s 1717 Kerlerec, New Orleans.

Measured drawings for possible purchase by Wilson. Unexecuted.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

1981 Citizens National Bank, Hammond, La.

Group of sketches, various sizes mostly pencil on tracing paper. Only two inscribed S. W.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

- 1988 Second Building for First Presbyterian Church, facing Lafayette Square. Line drawing.

Wilson's private library.

Published in:

The First Presbyterian Church of New Orleans (1988) back cover.

- n.d. Voisin, plantation house, River Road. Reserve, La. (demolished)

Pencil on tracing paper, 14 x 21-1/2 in. Inscribed, S. W.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

- n.d. Lehmann House Hahnville, La. (demolished 1949)

Pencil on tracing paper, 16-1/2 x 27 in. Inscribed, S. W.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane University Library. Gift of Samuel Wilson, Jr.

- n.d. Destrehan, plantation house, River Road, Destrehan, La.

Conjectural sketch of original appearance, 1787.

Wilson's private library.

Published in:

Green Fields (1980)

"Architecture of Early Sugar Plantations" p. 67.

Architecture of Colonial Louisiana (1987)

"Ignace Francois Broutin" p. 251

- n.d. David Olivier House, French colonial plantation house, 4111 Chartres St. (demolished 1950)

Pencil sketch on tracing paper, 7-3/4 x 12.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane Library.

n.d. First Presbytere.

Conjectural plan and elevation sketch based on the description in the inventory of 1731 and Lassus' "Perspective View Of New Orleans, 1726."

Location of original drawing uncertain, Wilson's private library (?).

Published in:

The Presbytere on Jackson Square (1981) p. 8.

n.d. Creole Cottage

Pencil sketch on tracing paper, 11 x 27.

Samuel Wilson, Jr. Papers and Drawings, SEAA, Tulane Library.

Appendix D

TV PROGRAMS, AUDIO AND AUDIO-VISUAL RECORDINGS
ca. 1950-1988

Wilson, Samuel, Jr.

ca. Wide Wide World, featuring Dave Garroway. Wilson
1950a narrated a segment on the Beauregard House and the
Ursuline Convent on location at 1113 and 1114
Chartres St., respectively. National program
carried in New Orleans by WDSU-TV.

ca. Panel discussion on architecture. Also on the
1950b panel, Solis Seiferth, architect. WYES-TV, New
Orleans.

Wilson, Samuel, Jr.

ca. The Real Estate Hour broadcast at noon on Sundays
1956 from WDSU-TV. Each week for two years Wilson gave
1957 an illustrated talk on a different historic building
in New Orleans.

[Since video was not in use until the 1960s, these
1950s programs were probably broadcast live and no
copies exist.]

Chase, John, Charles L. "Pie" Dufour, and Samuel Wilson, Jr.

ca. Series of three or four programs about New Orleans
1960 based on a course Chase, Dufour, and Wilson taught
in University College, Tulane University. WYES-TV.

1977 "Adaptive Use and Contemporary Style: Designing
and Retaining a Compatible Urban Environment."
Audio taped panel discussion in Jambalaya Program
1977-80, New Orleans Public Library. Also on the
panel, Richard Caldwell, Mark Lowrey, and Eean
McNaughton. 13 December.

1978a "Works Progress Administration Architectural
Projects." Audio taped lecture in Jambalaya
Program 1977-80. Introduction by Patricia Crosby.
14 December.

[Audio tapes of all Jambalaya programs are in
Louisiana Division, New Orleans Public Library.
Abstracts are in Jambalaya; compiled by David
McCain and Katheen Ford; transcribed by Nadine
Fletcher. Wilson also a member of the advisory
committee of the Jambalaya Program.]

ca. Latrobe in New Orleans, 30-minute video about
1978b Benjamin Henry Boneval Latrobe. Consultant.

- WYES-TV. Video in the Alfred Brown Film Library, WYES-TV.
- 1980 Friends of the Cabildo interview series. One-hour biographical audio taped interview by Dorothy Schlesinger, 9 and 17 July. Tape in Manuscripts, Rare Books, and University Archives, Tulane University Library.
- 1983 History of New Orleans, 60-minute video. Wilson guest speaker. Broadcast on WYES-TV, November and other times. Video in the Alfred Brown Film Library, WYES-TV.
- 1984 Samuel Wilson, Jr., Dean of Architectural Preservation in New Orleans, 30-minute video documentary. Wilson tells the story of the preservation movement in New Orleans as seen through his career. Guest speakers: William R. Cullison III, Charles L. "Pie" Dufour, Angela Gregory, Ann Masson, and Ray Samuel. Abbye A. Gorin, researcher-writer; Barbara Coleman, producer-director. Broadcast on WLAE-TV, New Orleans, 26 February. Video in College of Urban and Public Affairs, UNO; SEAA, Tulane University Library; THNOC.
- 1986a Fourth of July Mass TV broadcast from St. Patrick's Church. Wilson, lay reader.
- 1986b A Walking Tour of St. Louis Cemeteries 1 and 2 of New Orleans, 30-minute video documentary. Wilson, host, discussed the historic cemeteries from an architectural point of view. Also featured Henri A. Gandolfo. Video taped on location. Abbye A. Gorin, researcher-writer; Barbara Coleman, director; Coleman-Gorin, producers. Broadcast WLAE-TV, 31 October and other times. Video in College of Urban and Public Affairs, UNO.
- 1988 The Life and Times of the Vieux Carré. 30-minute video documentary demonstrating social, economic, and cultural changes in the Vieux Carré. Wilson, guest speaker, discusses the architectural heritage of the Quarter. Video in School of Urban and Public Affairs, UNO.

Appendix E

HONORS AND AWARDS
1930-1989

Samuel Wilson, Jr.

1930 Frank C. Churchill Prize for Summer Sketches,
Tulane University.ca. Toledano Prize [Wilson believes] for fourth year
1930 design project, Catholic Parish Complex, Tulane
University.1938 Edward Langley Scholarship, AIA scholarship for
travel and study abroad to research the origins of
Louisiana architecture.1939 Silver Beaver Award, Boy Scouts of America for
distinguished service to boyhood and to the Boy
Scouts of America. 27 November.1950 President, Louisiana Landmarks Society.
19561955 Fellow, American Institute of Architects, elected
for design, education, and literature.1956 Member, Orleans Parish Landmarks Commission, State
of Louisiana, Governor Earl K. Long. 15 November.1958 Public Service Award, WTIK. 7 April.1960 Chairman, AIA Committee for Preservation of
Historical Buildings.1960 Member, Orleans Parish Landmarks Commission, State
of Louisiana, Governor Jimmie H. Davis. 13 October.

Mr. and Mrs. Samuel Wilson, Jr.

1965 Redemptorists Appreciation Certificate for
spiritual and material assistance. Became a
Redemptorists Oblate, a member of the Third Order of
the Redemptorists. 2 August.

Samuel Wilson, Jr.

1968 Citation for significant achievement in historic
preservation in the United States, National Trust
for Historic Preservation in the United States. 26
October.

Richard Koch and Samuel Wilson, Jr.

1969 Citation for excellence in community architecture;

creation of the Board of Trade Plaza for the pleasure of the people of New Orleans, and for their sensitive and imaginative design of a new urban open space in an old historic setting, American Institute of Architects. 10 October.

Samuel Wilson, Jr.

1971a Recognition of his interest, scholarship, and demonstrated expertise in the history and architecture of New Orleans, and to serve as special advisor for historic preservation, General Services Administration, Region 7. July.

1971b Honorary member, Christian Woman's Exchange.

1972a Recognition for his contribution to New Orleans' second largest industry, tourism and conventions, officers and directors of the Greater New Orleans Tourist and Convention Commission. 31 July.

1972b Honor award for urban design concept, Vieux Carré Historic District Study, Urban Renewal Demonstration Program, consultant, Fifth Biennial HUD Awards for design excellence. 10 October.

1972c Outstanding contribution to the preservation of the colonial era of history in Louisiana, Louisiana Colonials Territorial Assembly. 9 November.

Richard Koch and Samuel Wilson, Jr., Architects

1972a Award of excellence and special commendation for the restoration of the Hermann-Grima House, category, restoration, Central Area Council Chamber of Commerce in New Orleans.

1972b Award of excellence for outstanding architectural contribution in the New Orleans area in the design of Gallier House, category, restoration, Central Area Council, Chamber of Commerce, New Orleans area.

Samuel Wilson, Jr.

1973 Honorary state senator, named by Lt. Governor James E. Fitzmorris.

Koch and Wilson

1973 Award of excellence for outstanding architectural contribution in the New Orleans area in the design of the Board of Trade Building [not building, but Board of Trade Plaza], category, urban design landscaping, Central Area Council Chamber of Commerce New Orleans area.

Koch and Wilson Architects

- 1974 Recognition of their contribution to the arts in Louisiana, Louisiana Council for Music and Performing Arts. April.

Samuel Wilson, Jr.

- 1974 Business and the arts award, Louisiana Council for Music and Performing Arts.

- 1976a Award of merit for his significant and lasting contribution to the preservation of Louisiana's architectural heritage, American Association for State and Local History. 19 September.

- 1976b Outstanding alumni citation, Tulane University.

Richard Koch and Samuel Wilson, Jr. Associated Architects

- 1976 Special award for the French Market Complex, American Society of Landscape Architects, Southwest Chapter. 9 October.

Samuel Wilson, Jr.

- 1977a Harnet T. Kane Preservation Award, Louisiana Landmarks Society. 17 April.

- 1977b Order of St. Louis medallion and certificate for service to St. Patrick's Church, Archdiocese of New Orleans.

Koch and Wilson, Architects

- 1978 Honor Award for the restoration of San Francisco plantation, Reserve, Louisiana, twenty-fifth anniversary of the AIA gulf states regional convention, Biloxi, Miss. 15 April.

Samuel Wilson, Jr.

- 1979a Preservationist of the Year Award, Louisiana Preservation Alliance, Inc. 15 July.

- 1979b Certificate of appreciation, Louisiana Colonials, Founders Chapter.

- 1979c Terry-Parkerson Award, Garden District Association.

- 1979d Preservation award, recognition for outstanding contribution toward historic preservation in Louisiana and appreciation for making the past known and useful to the present, Foundation for Historical Louisiana, Inc.

- 1979e-President, Friends of the Cabildo.
1981
- 1980a Gratitude for his significant contribution to the Jambalaya Program, New Orleans Public Library. 26 September.
- 1980b Military and Hospitaller Order of St. Lazarus of Jerusalem.
- 1981a Appreciation for the preservation of the Rene Beauregard House, Chalmette National Park Association. 22 March.
- 1981b Appreciation for his contributions to the Hermann-Grima historic house and his dedication and understand of the vision and the hope that characterizes an expanding educational museum, Christian Woman's Exchange. 1 April.
- 1981c Certificate of merit for outstanding service, City of New Orleans. 8 May.
- 1981d Recognition of his contribution to the preparation of volumes I, II, and IV of the nationally acclaimed series on New Orleans architecture, The Friends of the Cabildo. 19 October.
- 1982a Honorary deputy, staff of Gasper J. Schiro, register of conveyances, State of Louisiana, Parish of Orleans. 8 January.
- 1982b Member, Orleans Parish Landmarks Commission, State of Louisiana, Governor David C. Treen. 4 November.
- 1982c Chevalier de L'Ordre des Arts et Lettres, le ministre de la culture [of France]. 18 November.
- 1982d Citation for notable service to Friends since organization's inception, Friends of the Tulane University Library Board. Winter.
- 1983a-Member, conveyance office advisory commission
1984 staff of Gasper J. Schiro, register of conveyances, State of Louisiana, Parish of Orleans. 1 May 1983 to 30 April 1984.
- 1983b Arthur Ross Award for continued excellence and integrity in the application of classical ideals, Classical America. 9 May.

- 1983 Distinguished design, restoration, research, and writing, committee on historic resources of the American Institute of Architects. 23 May.
- 1984 President, Save Our Cemeteries.
- 1984 Certificate of appreciation, City of New Orleans. 18 May.
- Samuel Wilson, Jr.
- 1984a President, Orleans Parish Landmarks Commission. May.
- 1984b Certification of appreciation, 1974-1984, Preservation Resource Center of New Orleans.
- 1985a Certificate of appreciation in recognition of his contribution to the organization as a board member and president, 1984-1985, Save Our Cemeteries.
- 1985b President emeritus, recognition of thirty-six years of service to the society, Louisiana Landmarks Society. 21 April.
- 1986a Honor Award to the Dean of Architectural Preservation in New Orleans for the restoration of important historic architecture; leadership in the preservation movement; creative scholarly research; and fifty years of publishing architectural history of New Orleans, of Louisiana, and of the Gulf South; The University of New Orleans, The School of Urban and Regional Studies. 19 February.
- 1986b Elizebeth T. Werlein Award for distinguished contributions to the preservation of the Vieux Carré. 7 March.
- 1986c President, Louisiana Historical Association.
- 1986d Recognition for thirty-eight years as adjunct faculty member teaching Louisiana architecture, Tulane University. 19 May.
- 1987a Louisiana Architects Association Medal of Honor for having significantly advanced the profession of architecture and for leadership which has inspired other architects.
- 1987b Samuel Wilson, Jr. Publication Fund of Louisiana Landmarks Society to foster a more general

interest in the architectural tradition of this region and to encourage research and in publishing results.

- 1987c Young Leadership Council Role Model for distinctive accomplishments and extraordinary contributions.
- 1989 Grace King Preservation Award for significant contributions to the preservation of Louisiana cemeteries, Save Our Cemeteries, Inc. 4 November.

Appendix F

SPECIFICATIONS FOR A HORSE-AND-WIND MILL, 1724

This document, discovered by Wilson in the Archives Nationales (Paris) in 1938 and translated by him, is the specifications of the contract between the Superior Council of Louisiana and Adrien Gilbert for the erection of a horse-and-wind mill at New Orleans. The timber structure, designed in 1724 by Adrien de Pauger, chief engineer of Louisiana, was erected on the levee (as seen in the "Perspective View Of New Orleans" by Lassus, 1726, figure 4), a site now far from the river, near Canal and North Peters Streets. Printed through the courtesy of Wilson.

Fortifications 1724 New Orleans

Specifications and conditions to which will be obligated the one who shall undertake the construction, in framing of good cypress wood, of a wind and horse mill, to be done at New Orleans during the present year, 1724, conforming to the plans, elevations and sections here attached.

Firstly

After the engineer who shall have the conduct of the said work, shall have indicated the spot where this mill is due to be placed,

The contractor shall place blocks of six and one half feet long each, burned, and spaced one and one half feet underneath all the straight sills, crossbeam girders and tie beams which compose the platform or subbase of timberwork on which will be erected, in regular octagon, the body of the first floor, built in order to house the track and wheelwork of the horse mill. There will be four of these sills which will be fifty-six feet long each by fourteen by sixteen inches in size jointed with half cuts and right angles forming a perfect square of eighteen feet on each side and an octagon of nineteen feet four inches on each of the sides.

2nd

There will likewise be set with half-cuts on these first sills, four others of the same size in order to form from this square, the octagon or ground floor story of eight sides. The spokes, crossbeam girders and tie beams will be all of twelve by twelve inches in size, jointed with double tenons and cuts conforming to the drawing, and the voids

between these sills or foundations of timberwork will be filled up with stakes of cypress wood burned and charred and with earth over them in order to form a solid floor so that the horses might be able to walk safely.

3rd

The eight corner posts will be of twenty eight feet in length each beveled with gussets fastened on five faces, which shall be each ten inches, erected plumb on the sill and joined at the bottom with double tenons on the angles of the octagon with a single one at the upper wallplate and cut into the one underneath and at the crossties.

The posts for the doors, those of the filling, crossties and wall plates shall be assembled and of the length as marked on the drawing, and shall be ten by twelve inches in size.

4th

There shall be sixteen upright or posts erected perpendicularly on the crossbeam girders and spokes, and tie beams of the floor of the ground floor in order to sustain the upper one, with crossties which shall correspond, in order to render this said upper floor solid enough to there erect the windmill in safety and this according to the proper sizes and length as they are marked on the plan and memoire [account] for the wood which shall be given.

It will be observed to level the floor (?) in order to be able to cover it over in the form of a poop deck with boards of two inches in thickness, the joints of which will be caulked, the front part to serve as a platform for the housing of the said windmill and gallery in order to turn all around. The support of this gallery will be fitted with struts, St. Andrew's crosses and gaiters as it is marked on the drawing.

5th

This windmill housing will be also in the form of a regular octagon of twenty feet in diameter and concentric with the lower story.

The eight corner posts or uprights will be five sided, twenty-seven feet long each, by nine inches wide on each face, which will be connected by two tenons and two mortises into the platform or subbase and into the upper wall plates, which will be buttresses by straps or braces as it is marked in the section. There shall be in this windmill housing, two doors like in the lower one. The uprights, lintels, and St.

Andrew's crosses for filling the intervals will be of the same size, that is to say of eight by nine niches, as well as the wall plates, and of the length as it is marked on the plan of elevation, assembled with tenons and mortises.

A second floor of eleven feet will be erected above this platform, composed of spokes, joists, and covering of cypress planks, dry planed and grooved with rabbets and tongues, conforming to the drawing and as it is marked in the section.

There will besides be a similar floor made above which will be assembled with the fixed circle composed of spokes, joists and plank covering like the other. The fixed circle which will be twelve by nine niches in size, will be applied on the wall-plate, fastened with pegs and iron supports, observing to cut a rabbet in it to receive moving circles with concealed joints, which will be of the same size.

6th

The roof which will be composed of eight principal rafters, one lock post (?), one king post, straps, struts, rafters, will be made as a cone or pyramid, erected as a hood and assembled according to the drawing and the rules of the art, as well as all the rest of the timber work.

7th

The wheelwork of the horse mill will be composed of one small wheel with two spindles, trundles or pinions, with their shafts, chains and pivots, small beams and crossbeam girders for their support, where the iron sockets will be fitted, all the wood of cypress, and for this wheelwork copalms, elms oaks, or ash, and of proportioned strength so that the said movement may be of good service.

8th

The windmill will be composed of a mabre (?) or shaft of eighteen inches by eighteen inches in size, which will traverse the housing of the said mill horizontally, in order to there enmesh a handle, and will jut out so as to pass two buttresses and pinions for the sails of a large wheel, of a pinion or trundle, of a cocked spindle which will fall perpendicularly like an axe, or plumb, between the branches of the iron cross of the moving millstone of the second floor, so that these two mills can run independently one of the other, conforming to the plan and section.

All these works of wheels, shafts and spindles will be made of good wood, as it is said above.

9th

The roofing of the roof will also be furnished and made of shingles by the said contractor, the most properly and best that it can be done according to the excellence and rules for these sorts of works.

10th

The housing of this windmill and that of the horse mill will be revetted or surrounded with chamfered cypress planks and the joints will be lapped a good inch, each plank nailed with two nails against all the pieces of wood against which they shall bear, as well as to the planks.

11th

The said contractor shall be responsible for the accuracy of the cogging of the wheels with the pinions, for the durability and excellence of their teeth, finally for all the good fashioning and success which could be expected from the mounting of this mill, shall put them in operation and make them grind for a year and a day on condition that the Company shall put some horses there and a miller at its expense, which the said contractor shall instruct and render capable of maintaining the said mill.

12th

The contractor accepting the contract of the said timberwork on the conditions of the present specification, will be obligated for all furnishing of wood for the framing, boards, planks and plank nails which will be necessary for the execution of the said enterprise. He will be held to have work done there after its adjudication is made and to render his work done and perfect by the end of the month of November of this year, and to make the millstones of grinding stones and plaster on condition that the said Company will furnish him at its expense, the said stone, the plaster and the iron circles, all the heavy ironwork including the bolts and big nails, cordage, cloths for the sails, and the help of some negroes for the transport of the wood and when he shall erect his work.

13th

Payment will be made part in provisions, merchandize, ready money payable in France, in proportion, as the work shall advance, on the report which the engineer shall make of it to the Council, which by the estimate which has been made of it to the council in order to know to what sum the

construction of the said mill should amount, to which the contractor shall aim, on the conditions here above expressed, having found that it should amount to twelve thousand livres, Adrien Gilbert having presented himself for this price, who has appeared to me by his articles the most capable and the most skillful for the execution and success of this work, which is one of the most necessary.

On which I pray you, Gentlemen, to be good enough to deliberate. Presented to the Council at New Orleans the 24 February 1724.

Signed,

de Pauger.

The Council after having examined the necessity which there is of having a mill constructed in this city for the facility which it will give to the Company of taking care of its provisions, which the Colony often lacks, approves the present contract, and although the Commissioners have forbidden the drawing of letters of exchange on France, the Council, in view of the consequence of this work, has decided to promise the said Adrien Gilbert, on account of the sum of twelve thousand livres, that of two thousand five hundred livres payable in France, which we expect that the Council of the Indies will approve, so much the more so since we have been permitted to draw letters of exchange of for a third of the wages of the workmen, and since, by the reform which we have made, there will be no more letters of exchange of this sort.

At New Orleans 24 February 1724

Signed,

Bienville, Brusle, Fazende, Perry, and Fleuriau

de Pauger.

Appendix G

FOUR WALKING TOURS

TOUR 1: VIEUX CARRE
by Samuel Wilson, Jr.

This tour was written for the Society of Architectural Historians annual domestic tour that took place in New Orleans in 1967. The tour was printed in the Vieux Carré Courier, 27 October 1967. Numbers in parentheses refer to Wilson's A Guide to the Early Architecture of New Orleans, 1699-1959. Reprinted by permission of Wilson.

Thursday, 26 October 1967

Leave Monteleone Hotel, proceed down Royal St. to Brennan's Restaurant. Observe en route on Royal St., opposite the hotel:

225-237 ROYAL ST.

A row of six four-story stores, the end one at the corner of Bienville mutilated. Built in 1856 as "a great furniture bazaar," L. E. Reynolds, architect, Jamison and McIntosh, builders. Rebuilt after a fire in 1860.

240 ROYAL ST.

National Bank of Commerce, built in 1963-64 by August Perez and Associates, architects. Replica of twin houses that occupied the site. Built about 1830 for Fanchonette Robert.

301-307 ROYAL ST.

Mallard Houses. A row of three three-story stores. Originally the end one had a fine gable end with double chimneys. This building and the one adjacent to it were occupied by the noted New Orleans furniture maker, Prudent Mallard. Built about 1835 for Matthew Morgan, an American investor. Originally there was a simple wrought iron balcony at the second floor level only, with square granite columns on the ground floor.

309 ROYAL ST.

Built about 1828 for Matthew Morgan and Thomas Barron. Originally of red brick with wood cornice and wrought iron balcony at second floor level. Windows retain double-hung sash and cast-iron lintels.

313-315 ROYAL ST.

Twin buildings erected in 1830, Chaigneau and Correjoles, builders, for Charles Beal Keeler. Cast-iron lintels and wood panels below third-story windows are noteworthy. Both buildings originally had wood cornices like the one on the right.

319-321 ROYAL ST.

Twin buildings which retain original second-story wrought iron balcony and finely detailed wood cornice. Probably built for Levi Pierce in 1831.

On the river side of Royal St.:

304-310 ROYAL ST.

Monteleone Garage (56). Built in 1957, Bernard and Bernard, architects; design based on buildings that formerly occupied the site.

312-14-16 ROYAL ST.

Three houses, part of a row that once included three similar buildings on garage site, typical of the 1830s with small attic windows in the wide Greek Revival wood cornice. Cornice and second-story balcony are original.

318-322 ROYAL ST.

Twin houses with a notable cast-iron verandah.

332 ROYAL ST.

Bank of Louisiana (54). Erected in 1826-27, Bickel, Hamblet, and Fox, builders. Heavy iron fence and gates based on those of Lansdowne House, London, were furnished by Stirling Co. of New York in 1827. Engaged wall columns originally had Ionic capitals. Side portico was added by James Gallier, architect. Owned by the city and leased to the American Legion.

Across Royal St. at the corner of Conti St.:

337-343 ROYAL ST.

Bank of the United States (Waldhorn's) (53). Built just prior to 1800 by Vincent Rillieux, great grandfather of Edgar Degas. One of few surviving buildings of Spanish colonial period. Probably designed by Barthelemy Lafon. Balcony

railing is notable example of colonial wrought iron work. Roof was originally flat. Housed Planters' Bank 1811-20 and the Branch Bank of the United States 1820-36.

Across Conti St.:

400 ROYAL ST.

Louisiana State Bank (Manheim's) (52). Last design of Benjamin Henry Latrobe, erected after noted architect had died of yellow fever in New Orleans on 3 September 1820. Benjamin Fowler Fox, builder. Note bank's monogram in the wrought iron balcony rails. Dormers and hipped roof are later additions. Splendid curved rear façade has been spoiled by covering over the courtyard.

413-415 ROYAL ST.

Dujarreau-Rouquette House (51). Erected about 1804 by Godefroy Dujarreau as his own residence and purchased from his creditors in 1809 by Dominique Rouquette whose monogram appears in the balcony rail. Third story is a later addition; the first floor originally had three arched openings.

417 ROYAL ST.

Banque de la Louisiane. (Brennan's) (50). Erected for Vincent Rillieux who also built the house at 337-343 Royal St. He had purchased the property on 8 January 1795 with the rubble from earlier buildings destroyed in fire of 8 December 1794. Building became Banque de la Louisiane in 1805 and served as banking house until charter expired in 1818 when the Louisiana State Bank, at corner, was organized. Bank's monogram is in fine wrought iron balcony railing. Donated to Tulane University by W. R. Irby and leased to Brennan's in 1954 when Richard Koch and Samuel Wilson, Jr. were architects for the renovations.

431 ROYAL ST.

Erected 1859-60 for Auguste Coudreau, Louis Folliet, architect and builder, on site of house being erected for Richard Butler by Henry S. Latrobe, architect, at the time of his death. Young Latrobe died in New Orleans of yellow fever on 3 September 1817, three years to the day prior to the similar death of his noted father. Some interior details of woodwork, etc., in Coudreau house may have been reused from earlier Latrobe building.

437-441 ROYAL ST.

Tortorici's Restaurant. Built for Bernard Tremoulet, noted tavern keeper, after fire of 1794. Buildings have been remodelled almost beyond recognition. Roof was originally flat, balcony of wood with delicate turned columns. Wrought iron S-shaped brackets under balcony at 437 are original. An 1842 drawing in Notarial Archives shows appearance at the time with large arched openings on ground floor, remains of which could be seen in brick walls when they were replastered during recent renovations.

Breakfast at Brennan's.

Return up Royal St. to Conti St.; walk around the Court House Square.

400 ROYAL ST.

Former Civil District Courts building erected 1907-09 (49), now temporarily occupied by federal courts. Consideration being given to the removal of this incongruous structure and conversion of site into park.

618-620 CONTI ST.

Exchange Passage (55). J. N. B. and J. I. de Pouilly, architects of the St. Louis Hotel, designed uniform façades in 1837 for this street that formerly extended Court House square to hotel entrance.

616 CONTI ST.

Carleton House. Three-story red brick house erected by William Brand, architect-builder, and sold by him in 1823 to Henry Carleton. Fine wrought iron verandah is unusual feature; granite pilasters on ground floor probably date from 1840s.

602 CONTI ST., 337-39-41 CHARTRES ST.

Row of three two-story houses of 1840s. Brick cornice and parapet are later additions. Corner building formerly had handsome two-story cast-iron gallery over sidewalk on both facades.

400 CHARTRES ST.

Visit courtyard Destrehan-Perrilliat House (60). Fine house of about 1825. Most of ground floor arches have been bricked up and corner removed for entrance. Brick parapet and cornice probably replace earlier wood cornice.

430 CHARTRES ST.

Whitney National Bank, Morgan State Branch, erected 1965-66, Richard Koch and Samuel Wilson, Jr. Architects. Some of the old granite pilasters and lintels from an earlier building on the site were reused together with other similar ones from buildings being demolished at the time for the widening of Poydras St.

434-440 CHARTRES ST.

(61) Two houses built by Juan Paillet and his heirs, corner one just after fire of 1794, and the other in same style about 1810. Corner building mistakenly believed to have been Maspero's Exchange, the New Exchange Coffee House. This coffee house and business center was actually located diagonally across the street in a building owned and built by Gurlie and Gillot in 1810, demolished in 1838 for St. Louis Hotel, the rotunda of which became one of the city's principal auction marts.

500 CHARTRES ST.

Visit courtyard Girod House (62). Built 1814, still retains original tile roof, one of the few examples left in New Orleans. The two-story wing, with porte-cochere leading into the courtyard, faces St. Louis St. and dates from just after fire of 1794. Note Ionic pilasters at either end of upper story. Courtyard has unfortunately been divided by a high brick wall and cluttered with later small structures. Façade of the three-story part seen from the courtyard is notable as is the fine French closed-string staircase rising from arcaded loggia.

514 CHARTRES ST.

Dufilho's Pharmacy (63). A notable house designed in 1837 by J. N. B. de Pouilly.

511 CHARTRES ST.

(64) Opposite Girod House can be seen some of original granite arches of old St. Louis Hotel, 1835-38, the design by J. N. B. de Pouilly, architect, based on buildings along the rue de Rivoli in Paris. Granite arcade, the only remaining fragment of the old hotel that was demolished about 1916, was reerected on its original site and formed basis of the design of the Royal Orleans which was begun about 1955.

Return along St. Louis St. across Royal St.:

500 ROYAL ST.

Erected about 1900; cast-iron galleries give it appearance of greater antiquity.

713 ST. LOUIS ST.

Antoine's restaurant, in series of remodelled old houses, to some of which Mansard roofs were added in late 19th century.

710-12-14 ST. LOUIS ST.

Built for J. B. Dejoux 1842-44. Granite pilasters furnished by Newton Richards, principal New Orleans dealer in this stone brought from Massachusetts State Prison quarry at Quincy. This material was used extensively in New Orleans from before 1830 until the Civil War. Note undercut cap mouldings of pilasters, popular in the 1840s and 1850s, in contrast to simpler cap moulds of the 1820s and 1830s.

720 ST. LOUIS ST.

(66) Built about 1833 for Pierre Soule, promoter of St. Louis Hotel. Fine facade is typical of New Orleans town house of 1830s, arcaded first story, continuous wrought iron balcony at the second level, and individual balconies for decorative purposes below third floor windows. Fine wood cornice with carved garlands is typical of architect-builders, Gurlie and Gillot, at this period.

722 ST. LOUIS ST.

Rebuilt 1834-36 by James Crowe, builder, for widow of Joseph Conand who had inherited the old house from her husband. There is an attractive courtyard and three-story service wing in rear.

734-38 ST. LOUIS ST.

Tall thin building with typical 1820s wrought iron balcony at the second level. Nearly square windows below balcony give light to entresol, a sort of service mezzanine, perhaps used here for storage of hay when this was part of Pigneguy's extensive livery stable from 1810 till about 1840. Building was probably built after fire destroyed part of stables in 1820.

820 ST. LOUIS ST.

Visit Grima House (69). Built in 1831 for Samuel Hermann, a merchant, by William Brand, a notable American builders in New Orleans and friend of Benjamin Latrobe. Carriage house, with original horse stalls and hay racks,

built about 1844 when house was bought by Felix Grima, now used as a shop by the Christian Woman's Exchange, which is undertaking extended restoration.

Return to the corner and turn left on Bourbon St.:

516 BOURBON ST.

Lafcadio Hearn House (Mahogany Hall) (67). Excellent example of New Orleans town house of about 1831 where the ground floor was occupied as living rooms in the American manner instead of for business as the French generally did. Carriage house at right was done by James Gallier about 1850, when the heavy brick cornice was probably also added to the main house.

517 BOURBON ST.

(Across the street) Fine cottage built about 1825 by Meffre-Rouzan family. Although spoiled by removal of plaster from façade, dentil cornice which remains is noteworthy.

522 BOURBON ST.

Meffre-Rouzan House. Unusual façade in granite built about 1840. Design suggests work of James Gallier.

Turn right from Bourbon St. to Toulouse St.:

726-741 TOULOUSE ST.

Interesting group of one-story cottages of 1830s and 1840s extend along both sides of street.

723 TOULOUSE ST.

Valery Nicholas House (17). Erected in 1808, one of last buildings constructed by architect-builder Hilaire Boutet. Built as gunsmith's shop with residence above.

722 TOULOUSE ST.

An 1850s drawing in Notarial Archives shows this building as it was about 1805 with tile roof extending over wood balcony with turned wood columns. Attic story has been added since 1852.

720 TOULOUSE ST.

Two-story house with cast-iron gallery, set back from street behind brick wall. Built about 1888 for the Trapolin family, was renovated about 1938 by Richard Koch, architect,

as part of extensive group forming residence of General L. Kemper Williams.

719-721 TOULOUSE ST.

Typical cottage built 1826-30. Dormers are incongruous addition. After he acquired the house in 1928, the well known New Orleans author, Roark Bradford, entertained such literary figures as William Faulkner and Sherwood Anderson here.

716 TOULOUSE ST.

Once a wing of Vincent Nolte house at corner of Toulouse and Royal Streets, remodelled in the 1880s or 90s when the cast-iron gallery was added. Old photos show original appearance.

700 TOULOUSE ST., 541 ROYAL ST.

Vincent Nolte House (18). Perhaps the house designed by Benjamin Latrobe in 1819 for Vincent Nolte. Built originally with flat roof, wrought iron balcony at the second level, and round arched openings below, it has been extensively remodelled at various times, first in 1829 when it became the Planters' Bank. Note delicate pilasters and cornice typical of 1819, also gateway to courtyard surmounted by marble lions said to have been brought from the old Citizens' Bank, demolished around 1890.

705 TOULOUSE ST., 601-05-07 ROYAL ST.

Three red brick, three-story houses built in 1834 for Nicolas Brigot by J. M. Fernandez, builder. Note the elliptical fan windows on rear as seen from Toulouse St., and also well detailed side entrance.

525-27-33 ROYAL ST.

Visit Merieult House (19). Built 1792 and extensively remodelled about 1830. Offices of Vieux Carré Survey are located here through the generosity of the owner, General L. Kemper Williams. Courtyard is outstanding with buildings on four sides, built at several different periods.

521-23 ROYAL ST.

Three-story building with ground floor façade, balcony, lintels, and cornice all of cast iron, built in 1859 for Numa Lacoste, wine importer, by Peter Ross for \$16,000.

On the opposite side of Royal St.:

520 ROYAL ST.

Seignouret House (WDSU-TV). Handsome house despite loss of once fine cornice and changes made to ground floor and entresol façade. Built in 1816-17 by François Seignouret of Bordeaux, perhaps New Orleans' most notable importer and maker of fine furniture. Arched windows of upper story suggest work of Henry S. Latrobe on the Charity Hospital building of 1815. Additions were made in the courtyard in 1822 by Robert Brand.

534 ROYAL ST.

Cottin House (20). Fine example of small town house of about 1815, with ground floor store and porte-cochere; the entresol lighted by fan transoms. Note well detailed cornice and Ionic pilasters as well as wrought iron balcony. Erected for J. B. Cottin by Gurlie and Guillot, 1813-18.

600 ROYAL ST.

This corner building was once a one-story house erected by Rudolph Joseph Ducros after the fire of 1794. Second story added in 1825 by Germain Ducatel; builders were Benjamin F. Fox, Tobias Bickel and Philip Hamblet, all Americans, but work was supervised by Pierre Rousse, a French builder. Façade on small patio, now visible from Toulouse St., is interestingly arched. The very tall turned columns of service building balconies, extending around the end over the sidewalk, are unusual. Note fine pilastered shop fronts.

Turn right from Royal St. to Toulouse St.:

628-630 TOULOUSE ST.

Visit New Orleans Art League Building. Jean François Jacob, who owned property from 1813-19, built a two-story house on it. Greek Revival cornice and attic were probably added in 1830s by Miss Julie Robert Avart, owner from 1819 till her death about 1858. Arcaded patio is noteworthy, and the fanlight windows of upper story overlooking it are perhaps largest in New Orleans.

627-631 TOULOUSE ST.

Visit twin houses built for Henry Perret and Amable Charbonnet in 1831. One of the houses retains two original ground floor arches, while the other still has original wood cornice, fine interior details and stairway.

Turn left from Toulouse St. to Chartres St., but first look

right across Chartres St.:

532-534 CHARTRES ST.

Pair of three-story brick houses with fine wood cornices erected in 1830 by Correjolle and Chaigneau for Jean Naba and Pierre F. Thomas. Cast-iron galleries incorporating the original wrought iron railings were later added to one of them.

536-542 CHARTRES ST.

Gally Houses. Built for Major Louis Gally in 1830. Garlanded wood cornice is characteristic of Gurlie and Guillot at this period.

601 CHARTRES ST.

Joseph Reynes House. Erected 1795-96 just after the 1794 fire destroyed earlier house Reynes bought the year before. One of few remaining houses of Spanish Colonial period. Simple but elegant wrought balcony and pilaster treatment at corner and at porte-cochere indicate trend toward classicism and simplicity generally adopted in New Orleans after 1800.

619 CHARTRES ST.

Visit courtyard Bosque House (21). On this site stood house of Don Vincente Nunez where Good Friday conflagration of 1788 began. Bartholome Bosque, native of Majorca, built present house in 1795. Fine wrought iron balcony rail bears his monogram, and was probably done by Marcellino Hernandez.

625 CHARTRES ST.

Small house probably built in 1802 when Joseph Cheyron bought the property. Shop front on ground floor notable for well designed shutters folding into pockets at either side of the showcases.

Turn left from Chartres St. into St. Peter St.:

616 ST. PETER ST.

Le Petit Theatre du Vieux Carré (22). The house at the corner of Chartres and St. Peters Streets, completed in 1796 for Joseph Xavier de Pontalba, served as basis for the present one built for the Little Theatre in 1962. Fine wrought iron balcony rail made by local craftsman, Marcellino Hernandez, in 1796 was reused.

620 ST. PETER ST.

Le Petit Salon (23). Fine Greek Revival town house built in 1838 for Victor David, hardware merchant. One of the first restorations in the Vieux Carré, done by the ladies' club in 1925.

630 ST. PETER ST.

House of Spanish colonial period built about 1795 for Don Pedro Comagere; considerably altered.

615 ST. PETER ST.

(3) State Arsenal built in 1839 by Dakin and Dakin, architects, on site of old Spanish prison. Now part of the Louisiana State Museum.

621-641 ST. PETER ST.

(25) A group of eleven houses, eight facing St. Peter St., built in 1840 for widow of Jean Baptiste Labranche.

632 ROYAL ST.

Pedesclaux-Lemonnier House (24). Begun about 1795 for Notary Pedro Pedesclaux. Architect Barthelemy Lafon had his office here and probably designed building which was not fully completed until 1811 when it was bought from Pedesclaux's creditors by Dr. Yves Rene Lemonnier, whose nomogram appears in the fine wrought iron balconies.

710 ST. PETER ST.

Dorfeuille Cottage. Built for Godefroi Dorfeuille of Bordeaux and St. Dominique (Haiti). House was described in October 1816, after his death, as "a new house built of bricks and roofed with tiles." Typical cottage of period. Joseph Dorfeuille, who inherited the house, conducted a museum of natural history which he subsequently reestablished in Cincinnati.

718 ST. PETER ST.

Garnier House (Pat O'Brien's) (28). Built for John Garnier in 1817 after a great fire on 28 September 1816 had destroyed most of the houses in this block. Cornice, pilasters, balcony, and window treatment on façade are noteworthy.

726 ST. PETER ST.

Built by Gurlie and Guillot just after the fire of 28 September 1816 and sold in November 1817 to Agathe Fanchon.

732 ST. PETER ST.

Erected by Jean Felix Pinson and Maurice Pizetta in 1825; sold in 1827 to Giraud M. Plique. First theatre in New Orleans occupied site from 1792 until 1816.

Turn right from St. Peter St. into Bourbon St.:

700-704 BOURBON ST.

Interesting group probably built after 1825 when this block was sold by the city, which had acquired the land as a site for a new court house and advertised for plans for it in 1821.

701 BOURBON ST.

Nicolas Jean Pierre House. Built in 1811 by Pierre who owned a brickyard on Bayou St. John. Extensively remodeled in 1838; still retains much of its French character.

711 BOURBON ST.

Visit courtyard of the Tricou House (15). Built 1833 by Gurlie and Guillot for Joseph A. Tricou. It has typical garlanded wood cornice characteristic of these well known builders. Porte-cochere leads to a fine courtyard.

Turn right from Bourbon St. into Orleans Ave.:

On the left:

717 ORLEANS AVE.

The Bourbon Orleans Hotel. Built in 1964 on site of the late 19th century buildings of the Convent of the Holy Family.

717 ORLEANS AVE.

Orleans Ball Room (12). Built in 1816 by Henry S. Latrobe and destroyed by fire before completion. Rebuilt 1817 by William Brand, probably in accordance with Latrobe's designs.

On the right:

721 ROYAL ST.

Roffignac House. Once a handsome one-story wing of adjacent Montegut House built about 1806 for Dr. Joseph Montegut for his daughter, wife of Mayor Joseph Roffignac; a second story was later added. A wing on the other side was built by Dr. Montegut in 1790, Gilberto Guillemard architect. It was replaced by the present commercial structure in 1880s.

731 ROYAL ST.

Montegut House (10). Residence of Dr. Joseph Montegut. Present roof and dormers added in 1829 by builder Maurice Pizetta for the Widow Duverje.

730-742 ROYAL ST.

Cathedral houses and rectory. In 1831 Gurlie and Guillot built these for the Wardens of St. Louis Cathedral, three facing Royal St. and three facing Orleans Alley. Later three were remodeled after the turn of the century as Cathedral rectory.

712 ROYAL ST.

Dr. Thomas' House (26). Built in 1827. Small park back of Cathedral, between Dr. Thomas and the Cathedral houses, is known as St. Anthony's Garden and was established about 1831; the present fence erected in 1854 by Pelanne Bros.

ST. LOUIS CATHEDRAL

Visit (4). Erected 1850 by J. N. B. de Pouilly, architect, Patrick Kirwan, builder, over old Spanish cathedral of 1789-94, only parts of the front wall of which was left standing. The high altar was made by Louis Gille at Ghent, Belgium, installed in the summer of 1852. Original carved wood tabernacle with baroque clouds and emblems of the Trinity were removed to the sacristy in 1938 when present altar paintings and interior decorations were executed.

THE CABILDO

(2) Built to house the Spanish city governing body, the Cabildo, 1795-99. Now being restored for the Louisiana State Museum. Maxwell and LeBreton, architects; Richard Koch and Samuel Wilson, Jr., associates. Archaeological investigation revealed that the building incorporated the old walls of the French Corps de Garde built here in 1750 by Bernard Deverges, architect.

JACKSON SQUARE

(1) One of the most noted public squares in the United States. Plans are now underway for restoration of the walks and plantings, retaining present design that dates from about 1850.

FRENCH MARKET

(7) Arcaded meat market of 1813 by Tanesse is largely concealed by 1938 WPA colonnade. Many of the interior arches were removed for enlargement of the shops. Coffee and doughnuts here are an old New Orleans custom.

PONTALBA BUILDINGS

Visit (6). Twin row houses, now converted into apartments, built in 1849-50. Sites were occupied from 1732 until the 1750s by monumental French barracks buildings designed by Ignace François Broutin. Pontalba Historic House, part of Louisiana State Museum, is located in the St. Anne St. building.

PRESBYTERE

Visit (5). Like the Cabildo, the Presbytere was built over remaining walls of an earlier French colonial structure, as can be seen where stucco has been removed from wall to right of entrance under arcade. Louisiana State Museum now has headquarters here.

Saturday, 28 October 1967

Leave Monteleone Hotel, turn right onto Iberville St.:

721-725 IBERVILLE ST.

Restaurant de la Louisiane (Moran's). A fine residence of the 1830s to which cast-iron galleries have been added. Severely damaged by fire in 1884 and rebuilt with modifications to the ground floor.

733-39-41 IBERVILLE ST.

Three houses of the early 1830s with granite pilasters on ground floor. Cast-iron galleries added to middle house. Note gable end of third house facing Bourbon. These houses were similar to the ones opposite at 201-205 Bourbon St.

Turn right onto Bourbon St.:

201-205 BOURBON ST.

Two houses built in 1832 by Daniel Halsted Twogood, builder for Antoine Murin; William Freret, architect. Note cast-iron lintels over windows and wrought iron balconies.

209 BOURBON ST.

Galatoire's Restaurant. House said to have been erected in 1831 for P. A. Hebard, has interesting wrought iron balconies with lyre design.

222 BOURBON ST.

Typical cottage dating from about 1830. As with most of the buildings along here, openings on street have been changed to accommodate night clubs, shops, etc.

229 BOURBON ST.

A house that was being built for Marguerite Chabot by Henry S. Latrobe at the time of his death. Building was substantially rebuilt, probably in late 1840s.

238 BOURBON ST.

Absinthe House (74). One of notable earlier buildings of the Vieux Carré, built about 1806 for Pedro Font and Francisco Juncadella.

301 BOURBON ST.

Typical cottage, extensively remodeled as part of Arnaud's Restaurant, dormers being fairly recent addition, once part of the estate of Font and Juncadella, owners of the Absinthe House and probably built by them about 1820.

323 BOURBON ST.

Once a handsome house, J. I. de Pouilly architect, built by Louis Clairain and Auguste Roy, for Guillaume Duparc in 1851. The cast-iron grills in attic windows are noteworthy, cornice not original.

327 BOURBON ST.

St. Martin-Benjamin House (73). Built by Auguste St. Martin who purchased the property in 1835. For some years the residence of Judah P. Benjamin, noted Confederate statesman who married St. Martin's daughter. Mansard roof and metal cornice are late 19th century additions. Note side carriage drive, stables in rear.

333-335 BOURBON ST.

Fine three-story red brick house of about 1850 with cast-iron balconies and typical Greek Revival cornice with attic windows.

Turn left onto Conti St., but first observe the buildings at or near the corner of Bourbon and Conti.

401-407 BOURBON ST.

A row of three two-story Greek Revival houses, with heavy wood cornices.

409 BOURBON ST.

This building occupied in 1808 by Louisiana Lodge No. 1, chartered by the Grand Lodge of New York in 1807, the first English-speaking Masonic group in Louisiana. Building probably designed by Barthelemy Lafon.

800 CONTI ST.

Cottage dating from the 1820s with adjacent two-story brick outbuilding beside it.

830 CONTI ST.

Prince Conti. Built about 1910 and used as a warehouse and later as laundry, was successfully adapted to use as a luxury motel. A public bath house erected in 1849 previously occupied the site.

840 CONTI ST.

T. R. Hyde House (72). Built in 1835 by William Brand and George Clarkson. Granite Ionic entrance porch is unusual.

Turn right onto Dauphine St., but first observe ahead at Conti and Rampart Street the spire of the Mortuary Chapel (110) and to the left, several houses near the corner of Dauphine and Conti:

331 DAUPHINE ST.

Two-story and attic Greek Revival house built in 1841 for David Olivier by Samuel Stewart (of the firm of Sidle and Stewart) builder of the Pontalba buildings in 1849. Specifications called for "the front faced with lake brick, painted and pencilled, with a fancy brick cornice, the mouldings of which shall be laid with cement, the proportion of said cornice shall be according to the rules of

architecture."

401 DAUPHINE ST.

Early type cottage of brick between posts construction and an awning-like extension of roof over the sidewalk. Built by Joseph Forneret who bought the property in 1813. Adjacent cottage of similar construction built about 1830 and recently moved from farther down the street.

430-434 DAUPHINE ST.

Two cottages with roofs overhanging sidewalks, resulting in interesting roof form of the early 19th century.

438 DAUPHINE ST.

Simple three-story Greek Revival commercial building of the 1850s.

Turn left on St. Louis St.:

908 ST. LOUIS ST.

C. H. Taney House (70). Handsome house built about 1834. Many details of the entrance doors similar to the doors of a row of houses built in 1831 on Julia St. by Architects Co., designed by A. T. Wood, who probably had connection with Dakin in New York before either came to New Orleans.

920 ST. LOUIS ST.

(71) Italianate mansion designed for Edmond J. Forstall in 1857 by James Gallier, Jr.

505-515 DAUPHINE ST.

Three small cottages of brick between posts construction probably built in 1820s and restored as a unit in 1955 by Clay Shaw. Timber frames were never left exposed. The house, No. 505, is supposed to have been occupied by John James Audubon in 1821-22.

521 DAUPHINE ST.

Xiques House. Built in 1851 by Angel Xiques, the design attributed to J. N. B. de Pouilly, architect, probably inspired by the earlier (1826) Le Carpentier-Beauregard House at 1113 Chartres St.

Looking to the right, on Toulouse St. one can see:

828 TOULOUSE ST.

Olivier House (16). Built in 1839 by de Pouilly brothers and recently remodeled into apartments.

600 BLOCK ON DAUPHINE ST.

In this block on both sides of the street are interesting small houses, including:

625 DAUPHINE ST.

Typical cottage of the 1820s built by Gurlie and Guillot on property they purchased from the creditors of the architects Latour and Laclotte in 1813. Their atelier was not located here but in other buildings that then existed.

716 DAUPHINE ST.

Gardette-Le Pretre House (14). An unusual raised basement house built in 1836 by Frederic Roy, builder for Dr. Joseph Coulon Gardette. Cast-iron galleries replaced earlier wrought iron balcony at the second level.

At St. Ann St. turn left to:

917 ST. ANN ST.

Visit Gaillard Cottage (13). An unusually fine brick cottage with recessed rear porch built in 1824. Now the residence of Mr. Harold Schike.

Return on St. Ann St. to Bourbon St. Interesting cottages and a camel-back house line both sides of St. Ann St.

Turn left on Bourbon St. to Dumaine St.:

818 BOURBON ST.

An interesting house with well detailed dormers and cornice and typical attic windows of the 1830s and 1840s.

819 BOURBON ST.

A fine Greek Revival house with covered cast-iron balcony on two sides, probably built in 1849; a two story kitchen being added in 1856 by William Belly, builder, for Mlle. Francoise Doubiere.

825 BOURBON ST.

A typical cottage but perhaps the only one of this kind that has retained its old French pan tile roof. Probably built about 1825 or 1830.

Turn right on Dumaine St. to Royal St.:

728-730 DAUMAINE ST.

Two similar three-story houses of the 1830s; the original wrought iron balconies were later incorporated into newer style cast-iron galleries after 1850. The house at 730 was the city residence of Christian Roselius, one of the city's most noted jurists.

707 DUMAINE ST.

Flat or terrace roofed cottage with open tile parapet built about 1799, probably by Barthelemy Lafon. Several similar cottages were replaced by Victorian "shotguns" in the 1880s and 1890s.

700 DUMAINE ST.

Two well detailed houses built in 1833 for Paul Lacroix, Joseph Peralta, builder. Semi-circular transoms are of unusual design.

632 DUMAINE ST.

Madam John's Legacy (8). An unusual survival of the French colonial style built in 1788 for a Spanish officer, Don Manuel Lanzos, by an American, Robert Jones. Of brick between posts construction, the exterior is covered with original wide shiplap siding. Property of Louisiana State Museum, now closed pending restoration.

Return to Royal St., turning right:

840 ROYAL ST.

Poree House. An old house with wide overhanging roof, originally of tile. There have been numerous alterations, but basic house was built about 1795, second story described in 1808 as "newly built."

900-910 ROYAL ST.

Miltenberger Houses (9). A row of three built for the three Miltenberger brothers in 1838 by Rice and Tibbetts, builders. Cast-iron galleries added about 1858 when C. A. Miltenberger formed a partnership with the Wood and Perot Foundry of Philadelphia. Italianate wing of the third house

probably added by Henry Howard, architect, in the 1850s. Site and the garden area was site of the residence of Joseph Pilie, New Orleans architect of the early 1800s.

915 ROYAL ST.

The Cornstalk Fence. Concealed behind this early 1900s façade are remains of an Italianate mansion of the 1850s for which Wood and Perot furnished the naturalistic cast-iron fence about 1859.

916-924 ROYAL ST.

Row of three houses built in 1840 by George McGilway, builder, for Samuel Kohn. First of these houses was bought in 1854 as a residence by Louis H. Pilie, also an architect who succeeded his father Joseph Pilie as city surveyor, and who designed the cast-iron fence for Jackson Square in 1851. It now houses the offices of the Vieux Carré Courier.

1000-1006 ROYAL ST.

A row of three houses with fine wood cornices built for Honore Landreaux, 1828-30, Correjolle and Chaigneau, architects and builders. Cast-iron galleries are additions, but the original wrought iron balcony rail was reused on the third floor. Two of the houses were restored and converted into apartments in 1963 by Sam J. Recile, George M. Leake, architect.

1039 ROYAL ST.

Interesting Victorian store building built in 1884 for James Scallen, E. Surgi architect, W. Garcia, builder. Similar building diagonally opposite was designed in 1880 by Thomas Sully, architect for Couvertie Bros. and built in 1884.

1101-1141 ROYAL ST.

(38) A row of thirteen two-story houses facing Royal St. with two additional ones in the rear, one facing Ursulines and the other Gov. Nicholls. Built by the Architects Co. of New Orleans in 1831. Some have since been changed by addition of cast-iron galleries, brick cornices, and parapets. One has been rebuilt as a three-story building.

1112-1114 ROYAL ST.

Only survivor of several cottages built at the corner of Royal and Ursulines by Gurlie and Gillot who purchased the

property from the Ursuline Nuns in 1825 when their convent had been moved to a new location. Attic story is unusual and may be a slightly later addition.

1132 ROYAL ST.

Visit Gallier House (35). Residence of James Gallier, Jr., architect, built for himself in 1857 and in which he died in 1868. The cast-iron gallery and vestibule gates are notable. The interior is unchanged except for furnishings and decoration and the addition of modern bath and kitchen facilities. Now the residence of Mr. and Mrs. Richard W. Freeman, Jr.

1134 ROYAL ST.

A two-story brick house built about 1828 by Edmond Soniat Dufossat. Alterations in 1847 by George L'hoste, builder, included extending the balcony across the entire façade and changing two windows to doors. Restored 1966 by Richard W. Freeman, Jr. and Charles Keller, III, Richard Koch and Samuel Wilson, Jr. Architects.

1140 ROYAL ST.

Lalaurie House (34). Built as a two-story house by Edmond Soniat Dufossat and sold by him in unfinished condition in August 1831 to Madame Delphine Macarty, wife of Dr. Louis Lalaurie, who lived here when the house was sacked by a mob in 1834. The house was restored and third story and rear additions were made after property was sold in 1837.

Turn left at Gov. Nicholls St.:

724 GOV. NICHOLLS ST.

Preval's Stables (39). Built in 1834 as a livery stable for adjacent row houses of the Architects Co. A second story was added to the side structures in the late 19th century, and buildings were converted into apartments about 1962 by Clay Shaw.

Return on Gov. Nicholls St., across Royal St. to Chartres St., but first notice on the axis of the street the handsome tower of St. Augustine's (109), a church designed by J. N. B. de Pouilly in 1841.

721 GOV. NICHOLLS ST.

Visit Thierry House (41). An unusual house built in 1814 for Jean Baptiste Thierry, A. L. Latour and H. S. Latrobe, architects. The latter no doubt responsible for the

Greek Doric porch. Originally the house had a flat or terrace roof. Now the residence of the Misses Bayon.

701-715 GOV. NICHOLLS ST.

Correjolles Houses. Two houses built in 1834 for Gabriel Correjolles, brother of the architect-builder, François Correjolles. Fine Spanish wrought iron balcony railing at 715 was reused from an old house on Decatur St. that was demolished in the 1860s.

Look to the left on crossing Royal St.:

1215 ROYAL ST.

Preval House (36). A fine three-story house built by Judge Gallien Preval in 1834. The wood cornice with carved garlands is characteristic of the work of Gurlie and Guillot at this period. Original red brick was later covered with stucco.

1217 ROYAL ST.

Boulogny House (37). Built in 1831 for Dominique Boulogny, begun by John McCleary, builder, and finished by James Crowe, "the front laid with handsome Northern brick." Cast-iron galleries added later.

618-620 GOV. NICHOLLS ST.

Clay House (33). Built about 1828 for Mrs. John Clay, sister-in-law of Henry Clay. Original wood or stucco cornice has been replaced by a cornice and parapet of brick. The small galleried building in rear of side yard was built as a school for St. Louis Cathedral and operated by St. Frances Cabrini who worked among the Italians in this area in the late 19th century.

At Chartres St. turn right, but first look to the left and across the street:

1204-1234 CHARTRES ST.

Lanata Houses. A row of five double two-story Greek Revival houses designed in 1845 by J. N. B. de Pouilly for Dominique Lanata. Restoration of the exterior of one house was completed in 1965 as part of a larger project, Le Richelieu Square by developer, Sam J. Recile, Leonard R. Spangenberg, Jr., architect. The completion of the project is in abeyance. The site was originally occupied in 1758 by buildings intended for a military hospital, but used instead as barracks by French, Spanish, and American governments;

demolished in 1838.

1137-1139 CHARTRES ST.

Two three-story Greek Revival houses probably built in 1849 for Angel Xiques.

1133-1135 CHARTRES ST.

Soniat House (32). Built in 1829 by François Boisdore, builder, for Joseph Soniat Dufossat. The brick cornice and parapet were added after 1865 when the original wrought iron balcony was replaced by the present cast-iron gallery. Note the well detailed doorway on the upper gallery.

1113 CHARTRES ST.

Le Carpentier-Beauregard House (31). Residence of General P. G. T. Beauregard for a short time after the Civil War. Built in 1826 and restored by Mrs. Frances Parkinson Keyes. The original wood steps and railings with turned wood balusters were replaced with the present granite steps and iron railings, probably after 1841. The garden was established between 1837 and 1841 by John A. Merle who owned the house and corner property during those years. The rear gallery was added after 1865. The interior woodwork and plaster work is noteworthy.

1114 CHARTRES ST.

Ursuline Convent (29). Sole surviving example of the Louis XV style, of which numerous examples existed in French Colonial Louisiana. The principal staircase was removed from an earlier, half-timber convent building of 1727-34 and reused here when this building was built in 1749-53. Walls of the original kitchen building and of the chapel built in 1787 are believed to exist beneath the school buildings in the rear. Plans for a complete restoration of all these important historic structures are now being prepared.

Board busses here and proceed down Chartres St. to Esplanade Ave., a tree lined avenue laid out on the site of the former French and Spanish fortifications after the Louisiana Purchase. Turn right on Esplande Ave. then right again at Decatur St. (formerly Old Levee).

On the left is the Mint (46) designed by William Strickland and built by John Mitchell and Benjamin Fox 1835. Recently turned over by the U.S. to the Louisiana State Museum which plans to restore it for museum use.

On the right, above Gov. Nicholls St., the block long

Ursulines' Row Houses (30). On the left at Ursuline a small parking lot was the site of Benjamin Latrobe's waterworks in 1811. Beyond it the French Market (7), the colonnaded vegetable market designed by Joseph Pilie in 1823, the arcaded meat market by Tanessee in 1813.

On the right are the Pontalba Buildings (6) and Jackson Square (1). On the left in a small park stands the façade of the Washington Artillery Hall, W. A. Freret, architect, 1858; reerected here in the 1930's.

Some of the old buildings along Decatur St., long abandoned to commercial and industrial uses, are beginning to be restored. On the left at Canal is the block square granite Custom House (59), A. T. Wood, architect.

Decatur St. becomes Magazine St. above Canal St. On the left between Gravier and Natchez Streets, site of surviving buildings of Banks' Arcade, Charles F. Zimpel, architect, 1833, now offices of J. Aron Co. Board of Trade Plaza being constructed on the site of the old St. James Hotel, Lewis Reynolds, architect, 1860; reerecting the cast-iron arcade of this old hotel as an entrance to the Board of Trade Building, James Freret, architect, 1883.

At Julia St., turn right one block to Camp St. then right to:

ST. PATRICK'S CHURCH (112). Its 185-foot tower was for many years the tallest structure in New Orleans.

Continue on Camp St., to South St. across Lafayette Square (138). The old Post Office Building by James Gamble Rogers, 1914, 600 Camp St. Federal Building, 1939-40, Howard L. Cheney, architect; Karl Lang, Armin Scheler, sculptors.

Luncheon at Gallier Hall (122).

**TOUR 2: COLISEUM SQUARE AND
ANNUNCIATION SQUARE AREAS**
by Samuel Wilson, Jr.

This tour was written for a Louisiana Landmarks Society walking tour conducted by Wilson on 18 November 1962. It was on this tour that Wilson was asked by a newspaper report the name of the area. He responded that it did not have a name, but it was the "Lower Garden District." The name became official.

The tour was originally printed as a handout, then published in Preservation, Fall 1962. Reprinted by permission of the Louisiana Landmarks Society and SEAA, Tulane University Library, depository for the Society.

COLISEUM SQUARE

This old park was provided for in the plans for the Faubourg Annunciation drawn by Barthelemy Lafon in 1806-07. It was not developed, however, for some years. Thomas K. Wharton, architect who lived on Camp St. facing the park, wrote of it in his diary in May 1854:

. . . Coliseum Place [is] the largest and when fully laid out, the most beautiful open park in the City. Even in its present incomplete condition it is exceedingly attractive and rural, showing a fine surface of fresh china grass --dotted over with lively groups of children, and embellished with the elegant and costly mansions of J. P. Harrison, Judge T. Slidell, F. Rodewald, H. Wilson, T. Pinckard, J. E. Peale -- each of which is enriched by grounds kept in the finest order, and perfectly resplendent with the rich blooms and foliage peculiar to this sunny latitude. (The original manuscript of the Wharton Diary is in the New York Public Library.)

Many of these mansions still stand and many others have been built since Wharton wrote.

RODEWALD-KING HOUSE, 1749 COLISEUM ST.

A fine two-story late Greek Revival residence with superimposed Ionic and Corinthian galleries, and interesting stepped and chimneyed gables. Built by Frederick Rodewald, Consul of Bremen and president of the Southern Bank, soon after he bought the property from its neighboring owner, Hugh Wilson, in February 1849. Wilson had bought this and the

property on which his own house stands from Jilson P. Harrison in July 1847. Harrison then owned the entire block facing Coliseum Square between Urania and Polymnia Streets, his own residence being the one on the uptown side of the Rodewald-King House.

In December 1859 Rodewald sold his house to Wilson C. Bibb who, after the Civil War, sold it in January 1867 to Ralph Marsh. In October of the same year Marsh sold it to John Henry who owned it until 1890's and probably did the extensive alterations which give the house its present character.

The most noted occupant of this house was the New Orleans writer, Grace King who, with her sisters, bought the property in 1904. Here she lived and did much of her distinguished writing on Louisiana subjects until her death on 14 January 1932. The house remained the residence of her nephew, the later Carton King, and is still occupied by his family.

WILSON-JOSEPHS HOUSE, 1741 COLISEUM ST.

Built by Hugh Wilson, of Bradley, Wilson and Co., Commission Merchants. Wilson bought the property from J. P. Harrison in July 1847 and built the house about that time. The advent of the Civil War caused him to sell the house in August 1862 but the family was able to repurchase it in 1871. It was inherited by his daughter, Alice V. Wilson, wife of Lyman C. Josephs, in 1909 and sold the following year. The Josephs' daughter, now Mrs. Lawrence Fowler of Baltimore, who grew up in the house, recently presented to the Vieux Carré Survey and the Louisiana Landmarks Society a fine collection of early photographs of New Orleans made by her father in the 1880s and 1890s when he lived in this house.

1729 COLISEUM ST.

A large raised cottage type house of the post Civil War period with a Mansard roof and an interesting Ionic-columned gallery.

1717 COLISEUM ST.

A typical two-story galleried house, somewhat similar to the Rodewald-King and Wilson-Josephs houses in the next block. Note the wing on the lower side with its cast iron gallery.

1629 COLISEUM ST.

A huge turreted Victorian mansion, once the residence

of Dr. Frederick Loeber, distinguished doctor and for many years chief Surgeon of Touro Infirmary.

THORNHILL HOUSE, 1420 EUTERPE ST.

From the early 1850s this was the residence of John Thornhill, a prominent commission merchant and cotton factor. The square white pillars extending around the sides of the house give it a plantation-like and distinctive character. The side garden may once have extended as far as Coliseum St. The Thornhill family is said to have been ejected from their fine residence in 1863 and the house assigned by General Butler and the occupation forces to the Freedman's Bureau for its headquarters. After the war the family returned to the house and John Thronhill's widow, later the wife of Col. Thomas L. Macon, died here in 1903.

1426-30-32 EUTERPE ST.

Three two-story houses with columned galleries, typical of the fine row houses of New Orleans of the late 1850s.

COLISEUM PLACE BAPTIST CHURCH, 1376 CAMP ST.

This large red brick Gothic church was designed by John Barnett, architect, and erected in 1855. During construction the tower failed and was redesigned by Thomas K. Wharton, architect, in consultation with Richard Esterbrook and L. E. Reynolds. Wharton also designed the entrance staircase of the church. In his diary on 24 May 1855 he wrote:

The new Baptist Church is all finished now but the tower, and is a very fine structure both for music and speaking, and the general purpose of public worship. The interior 60 x 100 Gothic open truss roof -- and general appearance light, airy, and comfortable.

1436 CAMP ST.

Probable site of the residence of Thomas K. Wharton, architect, from October 1851 until his death on 24 May 1862.

CATHERINE CLUB, 1456 CAMP ST.

A large brick Italianate mansion probably built by E. T. Robinson, who had purchased the property in 1857 and sold it to Frederick Del Bondio "with the brick slated dwelling house and appurtenances" in December 1865. This was long the Del Bondio family residence. This house as well as the two frame houses between it and the corner of Euterpe St. for many years housed Miss Sophie B. Wright's "House Insitute --

English and Classical School for Young Ladies and Children." The house was purchased in 1925 by the Catherine Club of New Orleans. Note the fine cast-iron fence and terrace railing with the eagle motif in the gate.

JOHN KEMP HOUSES, 1214-1218 RACE ST.

Twin houses each with four simple rectangular Doric posts extending through two stories. Built by John Kemp, Jr. soon after he bought the property in 1849.

MOORE-CAFFERY-BAKER HOUSE, 1228 RACE ST.

Erected in 1867 for John T. Moore, who had purchased the property in March of 1861 from Frederick Rodewald. The house was designed by the noted architect Henry Howard and built by the equally noted builder, Frederick Wing. In the contract, the house is described as "an elegant first rate city residence." The contract price in 1867 was \$24,697. The house remained in the Moore family until 1894. Purchased by Donaldson Caffery in 1912; now the residence of Robert A. Baker.

HARRISON-LEEDS HOUSE, 1765 COLISEUM ST.

This once distinguished mansion occupies a conspicuous site on the terminus of Race St. It was erected about 1844 by Jilson Payne Harrison who had that year purchased the entire property on Coliseum St. between Urania and Polymnia Streets. Harrison was the business partner of Jacob U. Payne who, about 1850, built the noted Garden District residence at First and Camp Streets in which Jefferson Davis died.

Writing in his diary on 2 October 1857, Thomas K. Wharton wrote:

After dinner walked out with Tommy to see the finishing up of Mr. Harrison's handsome house on the other side of the 'Square.' It was built by Mr. Day ten years ago, and he has just completed a thorough revision of it. The building is as sound as when quite new. (William K. Day was a prominent architect, builder of the period, who erected several important residences in the Garden District.)

In 1875, Harrison sold his fine house to Charles J. Leeds, of Leeds and Co., the noted iron foundry established in 1825. Charles J. Leeds was Mayor of New Orleans from 1876 to 1878. The house has been converted into apartments and its fine portico closed.

MAYFAIR APARTMENTS, 1783 COLISEUM ST.

Erected on the site of an elegant Italiante mansion which had been built here in 1858 by Shepard Brown. All that remains of the old house is the massive entrance doorway with Corinthian pilasters, and the fence and gates of wrought and cast-iron. Henry Howard was architect for Shepard Brown's house and W. K. Day was the builder. T. K. Wharton in his diary mentions visiting the house while it was under construction in 1858, going with a Mr. Wheeler "to Shepard Brown's handsome new house going up at the end of our square, to consult about the arrangement of a hot air furnace, flues, etc."

FLOWER-MORRISON HOUSE, 1805 COLISEUM ST.

A handsome raised cottage with a gallery having six Corinthian columns across the front, built by Edward Nalle and his wife, Charlotte Anne Waterman, who had bought the property from Frederick Rodewald in May 1853. Mrs. Nalle died in June 1859, probably not long after the completion of the house. It was inherited by the Nalle daughters, who lived there for many years. Once the residence of Walter C. Flower, elected mayor of New Orleans in 1896, it is now the home of another former mayor, de Lesseps S. Morrison, Ambassador to the Organization of American States.

CASA BLANCA, 1328 FELICITY ST.

This is probably the two-story brick residence built at the corner of Felicity and Coliseum Streets in 1869 for John Auguste Blaffer. The architect was Charles Lewis Hillger, the builder Ferdinand Reusch, the cost in 1869, \$11,000.

VILLA DES QUATRE COLONNES JAUNES, 1322 FELICITY ST.

Said to have been built by John McGinty as his own home about 1870. The use of the delicate cast-iron gallery above the Corinthian columns is unusual.

MOORE-GOLDSTEIN HOUSE, 1309 FELICITY ST.

An interesting Victorian house built about 1880 for John T. Moore, Jr. whose father in 1867 had erected the mansion in back of this property facing Race St. The house is said to have been designed by James Freret, one of the most prominent architects of the day. Restored a few years ago by Moise H. Goldstein, architect, whose residence it is now.

COLEMAN HOUSE, 1221 ORANGE ST.

A simple Greek revival house set in a garden far back from the street. The arcaded gallery of the wing on the river side of the house is particularly interesting. Said to have been built about 1852 and purchased soon after by Lloyd R. Coleman, whose descendants still occupy the house.

METHODIST CHURCH, 1218 FELICITY ST.

An interesting old church erected in 1888 to replace an earlier building on the same site destroyed by fire in 1887. The original building, known as Steel Chapel, according to the Wharton diary:

. . . was erected by the Methodist Society AD 1850 from original designs by T. K. Wharton, architect, and under the superintendence of Rupert C. Foster, a young architect of much promise. It is built of brick covered with a warm coloured stucco, and is a pleasant comfortable little church, but chiefly conspicuous for the extreme beauty of its position near the head of Camp St. with its long avenues of china trees, waxberry myrtle and other rich foliage.

At this time (1854) the triangular area opposite was a small park connected to Coliseum Square by the broad Camp St. neutral ground, then an open canal.

BOFINGER HOUSE, 1531 CAMP ST.

A fine example of the typical Garden District-style of residence. This gable-sided brick house with two-story portico of modified Corinthian columns was for many years the residence of William H. Bofinger, president of the American District Telephone Co. in the early 1880s. Note the iron arched trellises in front of the portico.

BRIGHT HOUSE, 1125 RACE ST.

A typical Greek Revival house probably built in the 1850's. It was purchased by Louis J. Bright in 1870 from Francis A. Boyle who had bought the property in 1853 from Alexander M. Buchanan who had acquired it in three sections in 1843.

ST. VINCENT'S INFANT ASYLUM, 1507 MAGAZINE ST.

An impressive group of red brick buildings the cornerstone of which was laid in December 1864. It was designed and built by Thomas Mulligan who did many of the city's foremost Catholic institutions of this period. Note

the fine cast-iron gallery on the front and the interesting courtyard in the rear opening from Race Street.

1479 MAGAZINE ST.

An interesting brick house with two-story portico.

1458 CONSTANCE ST.

An unusual small house with latticed galleries surrounding beautiful double parlors separated with Ionic columns and sliding doors. This was one of four similar houses built in 1836 for James Clarke Wilson. Mondelli and Reynolds, the former being the architect and scene painter for the first St. Charles Theatre, were probably the architect-builders of these interesting houses. The distinguished writer Lafcadio Hearn was a frequent visitor here when Mrs. A. C. Durno entertained at literary soirees when this was the residence of her brother, James B. Guthrie, whose household she took charge of after the death of his wife.

1451 CONSTANCE ST.

At once impressive temple-type house designed in 1852 for Adam Griffin by the noted architect Henry Howard. James Campbell was the builder. The roof was evidently raised at a later date destroying the cornice and the entire effect of the pediment and portico.

928 EUTERPE ST.

A duplicate of the house at 1458 Constance and erected with it and two others adjacent in 1836. This house, although much altered by the addition of a second story, has retained most of the interesting lattice work of the gallery.

924 EUTERPE ST.

A typical two-story house with columned galleries, an interesting doorway and fine cast-iron fence.

917 EUTERPE ST.

A small cottage with porch columns adapted from the Greek Tower of the Winds. The small rear service wing is two-stories high.

917 RACE ST.

One of the few houses in the area having a full cast-iron gallery. This impressive plastered brick house is

a fine example of the style of the late 1850s.

GOODRICH-STANLEY HOUSE, 904 ORANGE ST.

An early cottage built in the 1830s by the Rev. Charles Goodrich, rector of St. Paul's Episcopal Church from 1838 to 1868. It was bought in 1858 by Henry Hope Stanley, cotton merchant, who adopted John Rowlands, an immigrant Welsh boy. Young Rowlands took his adopted father's name and subsequently became Sir Henry Morton Stanley, the renowned African explorer. The house is now owned by Mr. and Mrs. I. J. Catanzaro. The original wood columns have been replaced with iron work and the gallery floor dropped to ground level, altering the original appearance of this interesting and historic house.

928 ORANGE ST.

An interesting and unusual cottage with an arcaded gallery.

TOUR 3: SMALLER HOUSES OF THE GARDEN DISTRICT
by Samuel Wilson, Jr.

This tour was written for a Louisiana Landmarks Society walking tour conducted by Wilson on 15 November 1964. It was printed in Preservation, Winter 1964. Reprinted by permission of the Louisiana Landmarks Society and the SEAA, Tulane University Library.

MRS. S. WALTER STERN, 1223 PHILIP ST.

The attractive and interesting house where the tour begins was erected in two sections. The older part, to the right of the entrance was built originally as the carriage house for the house in the rear facing Jackson Ave., now the residence of John B. Hobson III, but once the residence of Louis Schneider of the wholesale grocery firm of Schneider and Zuberbeier, who added this Philip St. property to his Jackson Ave. house in 1874. The carriage house was probably built by him soon after the purchase.

This Philip St. property with the old carriage house was purchased by the Misses Sarah and Mamie Butler who had it converted into a residence by the architects Armstrong and Koch in 1930. The present owner, Mrs. S. Walter Stern, purchased it from them in 1945 and enlarged it by the addition of a wing containing the entrance hall, dining room and kitchen downstairs, with additional bedroom areas on the second floor. Moise H. Goldstein was the architect for this addition in 1950. Mrs. Stern's lawn and garden are among the loveliest of those that justify the name of the Garden District.

MR. AND MRS. MAURICE STERN, 2226 CHESTNUT ST.

The home of Mr. and Mrs. Maurice Stern, like that of Mr. Stern's mother around the corner on Philip St., was originally built as a carriage house in the rear of the house at the corner of Jackson Ave. and Chestnut St. It was converted into a residence in the 1940s for Mrs. Alfred Hero, by Gerhard Kraemer, now an architect in St. Louis. This old plastered brick carriage house probably dates from the 1860s and appears to be much older than the Jackson Ave. frame house which it lately served as an outbuilding, a house that was not erected until about the 1880s, and that was for many years the Chapman Hyams residence.

Here is one of several examples of how a comfortable modern residence has been made from one of the well designed and substantially built carriage houses that were so frequently an adjunct of the typical Garden District mansion.

MR. AND MRS. WALTER GODCHAUX, JR., 1308 PHILIP ST.

This is one of the newer residences of the Garden District, built in 1962 for the Godchauxs and designed by the architects, Freret and Wolf. Here a modern house in the French tradition takes its place among its older Greek Revival and Victorian neighbors. A large rambling frame house with curious Steam Boat Gothic details -- once the residence of Thomas Simms -- formerly occupied the site which extended to the corner of Chestnut St. The old house was demolished several years ago and the property subdivided into lots. The old cast-iron fence is a reminder of this former house, a link between the present house and its historic past; the exposed bricks in the fireplace breast form yet another link, having come from the curb under this fence.

The wide cypress boards in the living room and dining room were formerly in one of the buildings which was demolished to make way for an addition to the Louise S. McGehee School, and the cabinet doors in these rooms came from the old Convent of the Good Shepherd. Another note from the past is the sugar kettle in the garden, which was formerly used on a plantation near the city.

MR. AND MRS. ALLAN GOETTER; MRS. JOHN ORMOND,
2415 COLISEUM ST.

This fine Greek Revival cottage was built by David C. McCan, who purchased the property in 1850 and whose widow owned it until 1895. McCan, who with his son conducted an important iron and brass foundry, for many years lived in the house at Third and Coliseum Streets (now the Thomas Jordan's) which he had bought from its original owner, W. G. Robinson, in 1874, in partial exchange for McCan's residence at Fourth and Coliseum Streets (now the Lamar Mays'), a property he had bought only a few months before. He retained ownership of his Coliseum St. cottage but seems generally to have rented it. For many years after the Civil War this old No. 175 Coliseum St. was the residence of Richard M. Harrison, a broker. After his death in 1881, his widow continued to live there for several years. After she moved from the house in the mid 1880s, it became the home of Edward F. Groenevelt, a musician and music teacher who moved in before 1888 and who finally bought the house from the McCan estate in 1895. Bernard Cohen was the only other owner of the house, and it was his widow who sold it to the Allan Goetters in 1951. Mr. Goetter's brother-in-law, Moise H. Goldstein, was the architect for the restoration of the home that same year. In converting the house for modern living, some changes in the uses of rooms were made, but the character of the old house has been preserved. It is interesting to note that the old

paved sidewalk in front is marked as having been laid by John J. Schilinger on 19 July 1870.

DR. AND MRS. GORDON McHARDY, 1522 FIRST ST.

Here another interesting old carriage house has been converted into a comfortable residence. It was extensively remodeled on the interior in 1951 for Mr. Edward Haspel who also built the carport in front facing the street. When the McHardys bought the property recently, they converted the carport into additional living space and extended the impressive brick wall across the property, while doing extensive work in the garden also.

This was originally the carriage house of a great Garden District mansion that stood until about ten years ago, at the corner of First and Prytania Streets. It is said to have been designed by the noted architect-builder, Samuel Jamison, for J. M. Lewis. The style of the house and its carriage house is quite similar to the two great houses Samuel Jamison built in 1867-69, one at First and Coliseum Streets now the Hopkins residence; and the other at First and Chestnut Streets, now the Crawford home.

DR. AND MRS. THOMAS M. TERRY, 1417 THIRD ST.

This distinguished small house, like several others on this tour, was originally built as the carriage house for a fine Garden District mansion, Mrs. J. W. Ewin's residence at 2520 Prytania St. This fine house with its carriage house in the rear was erected in 1853 by Issac Thayer, a local architect and builder, for Thomas Corse Gilmore [Gilmour] who had purchased this large property in 1850. Dr. Terry, for many years President of the Garden District Property Owners Association, purchased the old carriage house over thirty years ago and converted it into a residence. Some years later, under the direction of the architect Douglas V. Freret, the Terrys enlarged the wing toward Prytania St., and made additions on the garden side, completing this charming house as it is today.

The distinctive garden has been honored by the New Orleans Garden Society, which permanently awarded its cup to the Terrys.

DR. AND MRS. DAVID W. MOORE, 1538 FOURTH ST.

This small two-story residence with fine cast-iron galleries was built on a lot purchased in May 1864 by Mrs. Elenora Boutcher, wife of Samuel H. Brown, from Allen Hill. Hill, a prominent pre-Civil War dealer in building materials, marble mantles, hardware, etc., had furnished many of these

materials for the construction of the Pontalba Buildings on Jackson Square and had purchased this property in March 1862, not long after New Orleans had fallen to the Federal forces. It is possible that Cornelius B. Payne, steamboat agent, from whom Hill purchased, may have begun to build the house soon after he bought the lots in May 1861, and being unable to continue the project because of the war, was forced to sell to Hill to whom he may have been indebted for materials. This is, of course, conjecture. The style of the house certainly suggests the early 1860s, and when the first city directory to be published after the war appeared in 1866, the residence of Samuel H. Brown was listed on Fourth St. near St. Charles Ave. Brown was a member of the firm of Lock and Brown, shipping, commission and forwarding merchants, with offices on Carondelet St.

It has been said that the house was designed by Mrs. Brown's brother before the Civil War. This is unlikely, however, as neither the Browns nor Mrs. Brown's brother, Robert D. Boutcher, appears in the city directory until the 1866 edition. No directories were published from 1862 through 1865, inclusive. In the 1866 directory, Robert D. Boutcher is listed as a carpenter, and his name appears regularly thereafter through the 1890s, designated variously as carpenter, caulker, Superintendent of Bridges, Foreman, construction department, Custom House; builder and joiner. If the house had been begun by Payne or Allen Hill, it is quite likely that it was completed by Boutcher for his sister soon after she and her husband purchased the property in 1864.

The Browns may have lived away from New Orleans for some years as their name does not appear in directories for several years, and in the 1880s, the name appears as Mrs. Ellen or Eleanor Brown living at 230 Fourth St. widow of Samuel H. Brown. After Mrs. Brown's death, her daughter, Edith, wife of W. A. Bailie, inherited it and sold it in 1900 to P. J. Maguire. It passed through many different ownerships before it was acquired in 1925 by the M. B. Bufords, who restored it and subsequently sold it to its present owners, Dr. and Mrs. David W. Moore.

TOUR 4: BAYOU ST. JOHN
adapted and revised by Samuel Wilson, Jr.
from a guide prepared for the 1963
Bayou St. John Tour by Mary Meek Morrison

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Welcome to the second Bayou St. John walking tour through the oldest area of European settlement in New Orleans. Grants of land were made in 1708 to Frenchmen and Canadians then residing in Mobile who wished to establish plantations along Bayou St. John. This was ten years before the founding of New Orleans in 1718, the year the city was established. Le Page du Pratz, one of Louisiana's earliest historians, arrived and received a concession on the Bayou in the neighborhood of Esplanade Ave. Here he found other settlers including Antoine Rivard de la Vigne to whom one of the original 1708 concessions had been made.

Bayou St. John, which now extends from Lafitte Ave. to Lake Pontchartrain, was at one time an important waterway. Its proximity to the Mississippi and the ease with which merchandise could be transported on it from the River to the Lake made it a deciding factor in Bienville's selection of the surrounding area as the site of New Orleans. A canal, built by Governor Carondelet in the last decade of the 18th century further increased the commercial use of the Bayou by extending its navigable waters into the City as far as Basin and Toulouse Streets. The filling in of this canal by the City in 1927, many years after its usefulness as a waterway was over, marked the end of the commercial era of Bayou St. John.

The Bayou was, for many years, a favorite place for outings. A number of resort hotels flourished at the juncture of Bayou and Lake during the last century. Spanish Fort, an amusement park, built in the 1880s attracted visitors as late as the 1920s. Fire, the lapse of time, and the filling in of the Lake have destroyed all trace of the resort establishments. Only the scant remains of Fort St. John about whose ruins the resort buildings were erected still remain to mark the area.

During the late 18th and early 19th centuries, the Bayou district between Esplanade Ave. and Dumaine St. was regarded as a fine suburban section and many beautiful homes were erected there. Though the area fell into neglect in the 1920s, it never reached a stage of dilapidation. At least a

half-dozen late 18th century and early 19th century houses have been preserved. Many fine roof lines and other interesting architectural details still to be seen behind bungalow facades attest to the fact that desecration more than decay has been the architectural enemy of the area.

The tour begins at:

WALTER PARKER SCHOOL, 924 MOSS ST.

A private school now occupies the old West Indies-style house that was for many years the Walter Parker residence. Its site was once part of the Bayou St. John properties of Don Almonester y Roxas which he sold in 1793 to Don Luis Antonio Blanc who in turn sold it in 1816 to his son Evariste Blanc. Here it was that Evariste Blanc resided, probably until he built the more pretentious house at 1342 Moss St., down the bayou, in 1834, the same year that the City of New Orleans bought this property from Blanc. An interesting old sketch of the bayou made by the noted French naturalist, Charles Alexandre Le Sueur, about 1830 indicates that this house at the time may have been a one-story structure with gable ends and was later rebuilt or remodelled in its present form.

IGNATIUS DE MATTEO HOUSE, 1300 MOSS ST.

This house has long been popularly known as "the Old Spanish Custom House," though there is no evidence that it was ever used for such a purpose. The land on which it stands and much more of the land along this side of the bayou, twenty-two aprents in front by forty in depth, was purchased in 1771 by Juan Renato (Jean Rene) Huchet de Kernion, whose father had married the widow of Antoine Rivard de la Vigne who had been among the first settlers along the Bayou in 1708. The 1771 purchaser was Santiago (Jacques) Lorreins, called "Tarascon" who built a new house upon it in 1784 shortly before his death. In 1807 his heirs sold the property to Eli Beaugard. It may be at that time that the name "Old Spanish Custom House" became attached to the house, for in that year the United States government contracted with Robert Alexander of Washington, D.C. to build a new Custom House designed by the noted architect Benjamin Latrobe. As part of the contract price, Alexander was to become owner of the old Spanish custom house and remove it from the site on Canal St. About the same time, Alexander also received the contract from the city to build a new bridge across Bayou St. John opposite what is now Grand Route St. John adjacent to the property just purchased by Elie Beaugard. It is possible that Alexander, while building the bridge, sold this old custom house or parts of it to Beaugard who may have

erected it here or incorporated parts of it into the house he had bought from Lorreins. It is a fine example of the West Indies type and remarkably similar to a house built by the architect Barthelemy Lafon on Bayou St. John Road in 1806 for Joseph Zeringue. The house has been owned for many years by Dr. and Mrs. I. M. De Matteo who have done considerable restoration work on it and constructed the primitive type kitchen and oven in the rear yard. It had previously been owned by Mrs. Helen Pitkin Schertz, prominent in local art and theatrical circles in the 1920s and 30s, who bought it in 1909 and built the large music room addition on the rear.

HOLY ROSARY RECTORY, 1342 MOSS ST.

This is perhaps the most impressive house on the banks of Bayou St. John and was donated to the Catholic Church in 1905 by Mrs. Sylvanie Blanc, widow of James Denegre. Included in the donation was the property in the rear facing Esplanade Ave. on which the church now stands. The land and house were donated "for the purpose of providing the residents of the neighborhood of Bayou St. John and Esplanade Ave. with a Parish Church and parsonage, school . . ." etc. This fine house had been in the Blanc family since 1835 when Evariste Blanc purchased the property from David Olivier. It was probably built in 1834 for it appears in Charles F. Zimpel's fine map of New Orleans drawn in that year. On the map the property is indicated as still belonging to David Olivier who had owned it since 1811, but the house was nevertheless built by Evariste Blanc for when he purchased the land in November 1834, the act of sale declares that he was already in possession of it. Notable features of the house are its fine fence, well detailed entrance doors, columns and dormers, and the graceful balustrade of the "Captain's walk" that surmounts the great overhanging roof. Like the Parker house, also said to have been built by Evariste Blanc, the side galleries of this house are supported from the roof by iron rods instead of columns as on the front. The five Ionic columns of the entrance doorways and other details of the 1830's indicate the Greek Revival influence on the design of the house which contains so many of the characteristics of the earlier colonial houses of the bayou. It is now the rectory of Our Lady of the Holy Rosary and the residence of Bishop L. Abel Caillouet.

ELIZABETH WISNER HOUSE, 1347 MOSS ST.

This beautiful raised cottage of the late Greek Revival period dating probably from the 1850s is said to have been occupied in 1882 by the first fencing club to be formed in New Orleans, and also to have housed a famous rowing club during the days when that fashionable sport centered on the Bayou.

HUGH WILKINSON HOUSE, 1454 MOSS ST.

This fine Greek Revival house, the Hugh Wilkinson residence since 1935, was once the property of Evariste Blanc, from whose estate it was purchased in 1859 by his daughter Elma, wife of Robert Gill Musgrove. Evariste Blanc had purchased the property from the succession of Etienne Reine in 1847, and the present house was constructed after that date, undoubtedly as a residence for the Musgroves, the family that owned it until 1882. Robert Musgrove is said to have been a rowing enthusiast, quite prominent in the rowing activities which were an integral part of the Bayou in the post-Civil War period.

JAMES PITOT HOUSE, 1440 MOSS ST.

The original site of the Pitot house is now occupied by the new Cabrini High School of the Missionary Sisters of the Sacred Heart who donated the house to the Louisiana Landmarks Society, which removed it to the area of the adjacent DeMare Playground that was made available for that purpose by the City of New Orleans. The old site and the new were both once part of the plantation of Don Santiago Lorreins, bought by him in 1771 from the descendants of the 1708 concessionaire, Antoine Rivard de la Vigne. In 1799 Lorreins' son and heir subdivided the plantation and sold this part of it to Bartholome Bosque who had built a fine house on Chartres Street in 1795 and may have also been the builder of this house. The following year Bosque sold the property to his Chartres St. neighbor, Joseph Reynes, who probably completed the house in 1800 and sold it in 1805 to the widow of Vincent Rillieux, great-grandmother of the great French artist Edgar Degas. It was from Madame Rillieux that James Pitot, second Mayor of New Orleans, bought the house in 1810 and became its most notable occupant. In 1819 it was purchased by Albin Michel who lived here when the noted French naturalist, Charles Alexandre Le Sueur visited here about 1830 and sketched it and other scenes along the bayou. From these sketches much information being used in the restoration was obtained. The house has often been referred to as the Ducayet house from the next owner, 1848-1857. When sold in 1857, it was described as:

. . . a two-story dwelling, shingled roof, built partly in wood, with front and side gallery, with three rooms (one with a fireplace) and cellar and cabinet on the first floor; a one-story brick kitchen and oven attached to the dwelling; four large rooms with fireplace and cabinet on the second floor; overseer's house, frame stables, coach-house, pigeon and

chicken house, etc., splendid garden, orchard, hot house, cistern, wells, pumps, etc.

This notable old house was purchased by St. Frances Xavier Cabrini, foundress of the Missionary Sisters of the Sacred Heart, who also bought the adjacent property with another old house which was demolished for the construction of the new Cabrini High School. Both houses had once belonged to Judge Aristee Tissot of the Civil District Court.

The present site of the Pitot house also has an interesting history and was perhaps the first amusement park in New Orleans established there by Bernard Coquet, proprietor of the St. Philip Street Theatre and operator of the famous Conde Street Ballroom around 1800. In that year he bought his property from Santiago Lorreins and established the park known as "Tivoli" described by Thomas Ashe in his "Travels in America" in 1806, as follows:

There is an assembly held every Sunday evening at the Bayou, about two miles out of town, where all the beauty of the country concentrates without any regard to birth, wealth, or colour. The place of entertainment is called Tivoli. The room is spacious and circular; well painted and adorned, and surrounded by orange trees and aromatic shrubs, which diffuse through it a delightful odour. I went to Tivoli, and danced in a very brilliant assembly of ladies. The Spanish women excel in the waltz, and the French in cotillions. (sic)

The property was eventually occupied by the local transit company as a car barn. The city acquired it from the New Orleans Public Service in 1943 and established the present playground.

After leaving the Pitot House, those who wish may visit St. Louis Cemetery No. 3 across Esplanade Ave. from the playground. Enter the main gate and follow the road as it bears to the right. Just beyond the turn and facing towards Esplanade Ave. stands the TOMB OF JAMES GALLIER, SR., a splendid Baroque marble monument designed and erected by his son in 1866. The inscription mentions the genius of this famous architect and divulges the tragic way in which he and his wife died.

We hope you have enjoyed this walk along historic Bayou St. John, which was described by

C. C. Robin in his "Voyage to Louisiana," 1803 as follows:

The entrance of Bayou St. John is guarded by a fort. The defence is not difficult, for the Bayou is narrow and the bar at its mouth is so high that there is hardly three feet of water over it. The bayou has no current beyond that given it by the lake, that is, when the lake rises because of winds or tides, the bayou fills to point of overflowing and it lowers when the lake does. The land through which it passes in its multiple windings is everywhere flooded by the water of the stream and lake; stagnant, or at best showing a current so slow as to be barely perceptible. Only here and there are places that are not flooded. These stagnant waters swarm with reptiles, especially alligators and are divided into so many channels that it is easy to lose one's way in them. They are shaded by tall trees which are, however, crowded and deformed and covered from their tops to the ends of their branches with a lugubrious covering of a plant parasite, a kind of greyish moss which hangs down in festoons up to seven feet long, which causes the branches to bend under their weight. This covering conceals most of the foliage and gives to these wild places a strange air of sadness. As one proceeds, however, the land gradually rises and soon is high enough to be inhabited. Here the land is cleared and one sees here and there the handsome houses of the countryside. They are of the most varied form. Some built of wood, surrounded by galleries in the Chinese fashion, others built of bricks are surmounted by a gallery in the Italian manner. Several have colonades and there are among them some that would do credit to the suburbs of Paris. All of them have a garden in front. Avenues of magnificent orange trees can be seen, especially those which bear a sour fruit which rejuvenates itself.

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