NEW ORLEANS HISTORIC DISTRICT LANDMARKS COMMISSION
CENTRAL BUSINESS DISTRICT HISTORIC DISTRICT LANDMARKS COMMISSION

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Study Committee Recommendations for Mid City/Parkview

The members of the Mid City/Parkview Historic District Study Committee have, with assistance from the staff of the Historic District Landmarks Commission, completed their investigation of the Mid City and Parkview National Register Districts as potential local historic districts.

After individual investigation and extensive public input at three community meetings, the members agreed that the architectural and historical significance detailed in the attached National Register Designation Reports and FEMA survey still exist and each warrants consideration as a local historic district. The Study Committee recommended that the boundaries of the Mid City and Parkview National Register Districts be simplified and extended so as to be easily understood. (Please refer to attached map) The areas that fall within the recommended boundaries but outside of the National Register Districts contain numerous historic buildings that reflect the "tout ensemble" of the area.

The Study Committee, in an effort to balance the financial and administrative burden against the overall public good of protecting these important areas, recommended demolition review only for Parkview. Recognizing the development taking place in Mid City, the Committee recommended jurisdiction over demolition and new construction in Mid City.

Boundary Description: Mid City

At the Intersection of St. Louis and Claiborne Avenue proceed down Claiborne Avenue to the Intersection of Canal Street. Turn right and proceed up Canal Street to the intersection of South Rocheblave Street. Turn left and proceed down South Rocheblave Street to the intersection of Tulane Avenue. Turn left and proceed down Tulane Avenue to the intersection of South Johnson Street and turn right. Proceed down South Johnson Street to the rear property line of the buildings fronting Tulane Avenue. Turn right and proceed along the rear property lines of the buildings fronting on Tulane Avenue to the rear property line of the properties fronting South Galvez Street continuing along the property line separating 2117 and 2119 Gravier Street. Proceed along the rear property line of the properties fronting South Galvez Street continuing along the property line separating 2113 and 2119 Perdido Street. Proceed along the rear property line separating 2118 and 2120 Perdido Street. Turn right and proceed along the rear property line of the property fronting on Perdido Street to Galvez Street. Turn right and proceed to the intersection of Perdido Street and South Galvez Street. Turn left and proceed down Perdido Street to South Broad Street. Turn right and proceed to Tulane Avenue.

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Turn left and proceed to South Dupre. Turn left and proceed past Gravier Street to the rear property lines of the properties fronting on Gravier Street to the rear property lines of the buildings fronting on South Salcedo Street. Turn left and proceed along the rear property lines of the properties fronting South Salcedo Street to Perdido Street. Proceed up Perdido Street to Jefferson Davis Boulevard. Proceed along the railroad right of way to South Genois Street. Turn right and proceed down South Genois Street to Gravier Street. Turn left on Gravier Street and proceed to South Carrollton Avenue. Proceed along Interstate 10 to S. St. Patrick Street. Turn right on South St. Patrick Street and proceed to the intersection of Baudin Street. Turn left and proceed on Baudin Street, continuing on Julia Street and turn right on St. Anthony Street. Proceed to Banks Street and turn right. Proceed on Banks Street to South Bernadotte Street. Proceed on Bernadotte Street to Palmyra Street to the rear property lines of properties fronting on S. Bernadotte Street. Proceed in the same direction to the intersection of Conti Street and Rosedale Drive. Turn right and proceed down Rosedale Drive to Virginia Street and turn right and proceed down Virginia Street to the rear property lines of the buildings fronting on Conti Street. Turn left and follow the rear property lines of the buildings fronting Conti Street to City Park Avenue. Turn left and proceed down City Park Avenue to Toulouse Street. Turn right and proceed down Toulouse Street to North Bernadotte Street. Turn right and proceed down N. Bernadotte Street to the rear property lines of the properties fronting Toulouse Street. Turn Left and proceed along the rear property lines of the properties fronting Toulouse Street to North Olympia Street. Turn right and proceed to St. Louis Street. Turn Left and proceed to North Carrollton Avenue. Turn left and proceed to Toulouse Street. Turn right and proceed to Moss Street. Turn right and proceed to Lafitte Street. Turn left and proceed to North Gayoso Street. Turn left and proceed to the rear property line of the properties fronting on St. Peter Street. Turn right and proceed along the rear property lines of the properties fronting St. Peter Street to North Dupre Street. Turn left and proceed to St. Peter Street. Turn right and proceed to North Broad Street. Turn right and proceed to Toulouse Street. Turn left and proceed to North Dorgenois Street. Turn right and proceed to St. Louis Street. Turn left and proceed to N. Claiborne Avenue.

Boundary Description: Parkview

Beginning at the intersection of City Park Avenue and Toulouse Street, proceed down Toulouse Street to North Bernadotte Street. Turn right and proceed down North Bernadotte Street to the rear property lines of the properties fronting Toulouse Street. Turn left and proceed along the rear property lines of the properties fronting Toulouse Street to North Olympia Street. Turn right and proceed to St. Louis Street. Turn left and proceed to North Carrollton Avenue. Turn left and proceed to Toulouse Street. Turn right and proceed to Moss Street. Turn right and proceed to Lafitte Street. Turn left and proceed to North Gayoso Street. Turn left and proceed to the rear property line of the properties fronting on St. Peter Street. Turn right and proceed along the rear property lines of the properties fronting St. Peter Street to North Dupre Street. Turn left and proceed to St. Peter Street. Turn right and proceed to North Broad Street. Turn right and proceed to Toulouse Street. Turn left and proceed to North Dorgenois Street. Turn right and proceed to Lafitte Street. Turn left and proceed to North Rocheblave Street. Turn left and proceed to Orleans Avenue. Turn left and proceed to the rear property line of 720-22 Moss Street. Follow the rear property lines of properties fronting on Moss Street to Esplanade Avenue. Turn left and proceed on Esplanade Avenue to North Carrollton Avenue. Turn left and proceed to City Park Avenue. Turn right and proceed to Toulouse Street.

If you or any other members of your staff have any questions concerning the Study Committee recommendations or process, please do not hesitate to contact me.

Sincerely,

C. Elliott Perkins
Executive Director

# 2011 Update
# (Most Recent Nomination)

## NARRATIVE DESCRIPTION

The purpose of additional documentation for the Mid-City Historic District National Register nomination is to address changes that have arisen since the district was originally listed in the National Register of Historic Places in 1993. A review of the district was prompted by the need to make a building (Mercy Hospital at 301 N. Jefferson Davis Parkway) constructed in 1953 and sited adjacent to the 1993 boundary eligible for federal historic tax credits. The district update has three purposes: 1) to extend the architectural significance from 1943 to 1961; 2) to add community planning and development (National Register Criterion A) as a new area of significance with a period of significance ranging from 1943 to 1961; and 3) to update (increase and decrease) boundaries and change the status of resources within the original and new areas of the district as appropriate. Changes to the period of significance and the additional area of significance are addressed in Section 8 of this document, while boundary and resources status changes are discussed in Section 7.

The survey work undertaken to compile this additional documentation builds upon the survey work presented in the 1993 Mid-City Historic District Nomination. With one exception, the previous nomination provided a detailed list of buildings types and styles present in the district. That exception was the urban dogtrot, examples of which were present at that time and were determined to be contributing elements. A dogtrot is a type of house characterized by two single units separated by a central breezeway (the dogtrot) and joined under a common roof. The urban New Orleans variety of dogtrots are distinct from rural dogtrots, having been adapted for city living. The breezeway was still an effective cooling mechanism, but instead of being used as additional workspace, it served as a pass-through to the back of the property. With smaller lot sizes and no livestock to care for, New Orleans dogtrots typically have breezeways that span 2-3 feet compared to the 6-8 foot width of their rural counterparts. Most New Orleans dogtrots are concentrated around the Mid-City/Treme boundary and in the Lower Garden District, although a few are found in the Faubourg Marigny and New Marigny neighborhoods. Examples of the building type in Mid-City include: 2311-2315 Iberville Street, 2317-2319 Iberville Street, 2115-2117 Iberville Street, and 315 N. Miro Street. ]

Although the number of resources was otherwise broken down by types and styles in the 1993 document, a complete inventory was not compiled, making it difficult to assess changes in the district between 1993 and 2011. Overall the district was and remains largely residential with distinct corridors of commercial and industrial buildings. The types and styles in the original nomination survive although the exact numbers and locations are uncertain. Relevant text from the original nomination follows.

TEXT FROM THE MID-CITY HISTORIC DISTRICT NATIONAL REGISTER OF HISTORIC PLACES NOMINATION, 1993:

*Surveys*

*Mid-City was first surveyed in 1978 by the architectural firm of Koch and Wilson. In 1985 the New Orleans Office of Housing and Community Development commissioned a second survey using students at the University of New Orleans. This survey was made to facilitate the city's compliance with the Section 106 Environmental Review procedure. The new survey named the area "Upper Canal" because Canal Street runs through the area and forms something of a "spine" for the district. This survey, while useful in identifying Mid-City as a resource, was not a definitive evaluation of the district, largely because some of the building type and style categories were confusing. In addition, the student survey produced color coded maps which are no longer acceptable to the National Park Service.*

*One of the long-term goals set forth in the Louisiana Comprehensive Historic Preservation Plan is to list all the eligible historic districts in New Orleans in the National Register. An effort to do this has been on-going since the late 1970s. Indeed, at the time of this submission, Mid-City is one of only two major districts that remain to be processed. In 1992 the Louisiana Division of Historic Preservation and the New Orleans Preservation Resource Center commissioned Robert Cangelosi, a local architect/architectural historian, to make a definitive survey of the district. As part of this, the Division staff checked the boundaries thoroughly, making adjustments in some instances.*

*Survey Results*

*Style Breakdown:*

| | | |
|---|---|---|
| *Greek Revival* | *34* | *1%* |
| *Italianate* | *760* | *17%* |
| *Eastlake* | *307* | *7%* |
| *Queen Anne Revival* | *166* | *4%* |
| *Colonial Revival* | *689* | *15%* |
| *20th Century Eclectic Revival* | *150* | *3%* |
| *Bungalow* | *1,533* | *34%* |
| *No style* | *94* | *2%* |
| *Other* | *78* | *2%* |
| *Non-contributing* | *678* | *15%* |
| | *4,489 buildings* | |

*Type Breakdown*

| | | |
|---|---|---|
| *Creole Cottage* | *74* | *2%* |
| *Single Shotgun* | *545* | *12%* |
| *Double Shotgun* | *1,518* | *34%* |
| *Camelback* | *181* | *4%* |
| *Side hall* | *157* | *3%* |
| *Symmetrical two story* | *290* | *6%* |
| *Asymmetrical two story* | *368* | *8%* |
| *Commercial* | *538* | *12%* |
| *Bungalow* | *140* | *3%* |
| *New Orleans Basement* | *433* | *10%* |
| *Institutional* | *84* | *2%* |
| *Other* | *161* | *4%* |
| | *4,489 buildings* | |

*Building Types*

*Creole Cottages (74 - 2%)*

*Strictly speaking, Creole cottages are an eighteenth and early nineteenth century phenomenon, but the form persisted through the late nineteenth century. Most of the examples in Mid-City are relatively late. The Creole cottage form denotes a one-and-one-half story gable-ended residence built up to the front property line. Its plan does not use hallways.*

*Shotgun Houses (2,063 - 46%)*

*The shotgun house is by far the most conspicuous building type in the district. The basic shotgun house is the single shotgun (545 - 12%), a one story house one room wide and two or more rooms deep with the roof ridge running perpendicular to the facade. Despite a number of popular and academic yarns, the origins of the shotgun house remain obscure. It is, nonetheless, a distinctively southern house type. Double shotgun houses (1,518 - 34%) consist of two shotgun units joined side by side by a common party wall. Each side is a separate living unit. Many of the district's shotgun houses were speculatively built and thus "doubling up" saved on land and materials. Single and double shotgun houses in Mid-City occur in the Italianate, Eastlake, Colonial Revival and Bungalow styles.*

*Camelback Houses (181 - 4%)*

*The camelback is a single or double shotgun with a second story over the rear rooms. The second level provides one or two bedrooms. Although it is difficult to generalize, essentially the camelback type denotes a more affluent occupant than does the ordinary shotgun house. The earliest camelbacks seem to have come about when a shotgun was added to an earlier two story structure. It also appears that the process was reversed sometimes and a camelback was attached to an earlier shotgun. The camelback appears with the same popular stylistic traits as the shotgun.*

*Side Hall Houses (157 - 3%)*

*Until the late 1800s most prosperous American (i.e., non-Creole) citizens of New Orleans lived in side hall plan houses. Because the side hall went out of fashion in New Orleans in the late nineteenth century, relatively few were built in Mid-City. This category includes both one and two story examples. Styles tend to be limited to Italianate, Eastlake and Colonial Revival.*

*Symmetrical 2-story Houses (290 - 6%)*

*The vast majority of these are duplexes -- i.e., big boxy houses consisting of two two-story living units separated by a party wall. Essentially these are two story versions of double shotgun houses. The typical examples are four bays wide with two front doors (each with a separate address) accessible from a common single story front porch. Examples generally occur in the Colonial Revival and Bungalow styles, although some can be called transitional Queen Anne/Colonial Revival.*

*Asymmetrical 2-story Houses (368 - 8%)*

*Most of these are Queen Anne Revival houses, some of which have Colonial Revival porch columns. Because of the system of tightly packed urban lots found throughout New Orleans, these tend to be fairly boxy with the majority of the architectural articulation limited to the facade. In many cases, the boxiness is relieved by a one or two story polygonal bay. A few examples have turrets.*

*Commercial (538- 12%)*

*Commercial buildings are generally limited to the major thoroughfares in the district, especially Canal Street. Most of the non-contributing elements in Mid-City are commercial buildings. Historic commercial buildings in the district run the gamut from small frame corner grocery stores, with little architectural pretension, to a huge brick Romanesque brewery. Most maintain the two to three story scale prevalent along the district's major thoroughfares. The majority of the styled commercial buildings are in some form of the classical taste. A few deviate outlandishly from this norm, most notably the Schoen Funeral Home, which can best be described as a picturesque Mediterranean Romanesque villa.*

*Bungalow (140 - 3%)*

*For purposes of this submission, bungalows are defined as single living units one story high, two rooms wide, and two or more rooms deep. Shotgun houses with the familiar bungalow details are listed as shotgun houses. Bungalows are larger and reflect a more affluent occupant. Predominant styles include Colonial Revival, Arts and Crafts (i.e., bungalow) and Mission.*

*New Orleans Raised Basement (433 - 10%)*

*Almost all of the buildings in this category fall within a subspecies of the bungalow which, at least in Louisiana, is peculiar to the New Orleans area. It consists of a bungalow raised a full story (or almost a full story) above grade on a high basement. The principal (upper) story is usually reached via prominent flights of exterior steps. The lower basement story is usually given over to service spaces and storage. Here again, despite various popular and academic yarns, the origin of the raised basement house is obscure. Probably the most likely explanation is that it represents a continuing local preference for raised houses. For the most part raised bungalows appear in the district with the same stylistic traits as ordinary bungalows. The only difference is that because raised bungalows are larger, more prominent houses, they tend to be more elaborately styled. Some raised houses are double shotguns.*

## SUMMARY DESCRIPTION:

*Institutional (84 - 2%)*

*As with commercial buildings, institutional buildings tend to be located along the district's major thoroughfares. Most of the architectural landmarks in Mid-City fall into this category. A few are in the Italianate taste, but most take their cue from the standard American early twentieth century eclectic revival styles such as Spanish Colonial, Gothic or Neo-classical. The Criminal Courts Building (NR) is arguably the most monumental institutional building in the district. Constructed in 1929, it consists of a colossal colonnaded central block with Modernistic wings. Appearances to the contrary notwithstanding, the building was designed all of a piece. Apart from the courthouse and a few other buildings, the majority of the district's institutional buildings are either churches or schools. Most of the churches are constructed in some form of the Gothic style with examples ranging from carpenter Gothic to belated*

*"watered down" Ruskinian Gothic. The district contains several large and impressive twentieth century brick Gothic churches. Schools run the gamut from Italian Renaissance to Hampton Court Palace Gothic to Spanish Colonial.*

*Other Building Types (161 - 4%)*

*This category includes unusual building types such as central hall plan houses and one story asymmetrical houses.*

*Styles*

*The following discussion will focus upon essential points about particular styles of architecture as they appear in the district. An overall discussion of style per se is unnecessary. For example, large institutional buildings in Mid-City occur in various early twentieth century eclectic revival styles. These look much like their counterparts in other states and thus a discussion of them would not be illuminating.*

*The few Greek Revival buildings in the district are generally limited to hesitantly styled cottages with no columns. Seventeen percent of the district's buildings are Italianate. With very few exceptions, these are shotgun houses with elaborate scroll brackets supporting a forward facing roof overhang. This is a type of house familiar throughout New Orleans. The Eastlake style is confined pretty much to shotgun houses as well. These have front porches articulated with Eastlake columns and brackets and resemble Eastlake shotguns found in other parts of New Orleans. The only exception is a type of Eastlake column, thought to be peculiar to Mid-City, whose turnings resemble a series of inverted superimposed splayed cups. Queen Anne Revival houses tend to be among the larger homes in the district. Often two stories, these structures are distinguished by polygonal bays and imbricated shingles. In many cases, noteworthy articulation is limited to the front elevation. Finally, the Colonial Revival is almost entirely limited to entablatures and Doric porch columns applied to the various house types in the district.*

*Building Materials*

*The overwhelming majority of the structures in the district are wood framed houses with some type of wood skin. Since the earliest days there were lumber mills in New Orleans. Southern forests and particularly those in close proximity to New Orleans provided an abundant resource from which to draw. However, it took Northern capitalists in the late nineteenth and early twentieth centuries to fully develop this industry. The lumber chiefly used in New Orleans was red cypress, yellow pine and long leaf yellow pine. Other types of wood used primarily for interior trims included mahogany, oak, ash, poplar and gum. Among larger commercial and institutional buildings, the choice of material was generally brick or stucco over concrete block or hollow tile.*

*Selected Landmarks*

*1. Criminal Courts Building, 2700 Tulane, (NR), Neo-classical structure with Art Deco wings; built in 1929 according to the design of Diboll & Owens.* (Extant, 2011)

*2. St. James Methodist Episcopal Church, 220 N. Roman, (NR), a Gothic masonry structure built in 1851 and remodeled in 1903 by Diboll & Owens.* (Extant, 2011)

*3. Grace Methodist Episcopal Church, 2001 Iberville, an unusual Queen Anne Revival church.* (Extant, 2011)

*4. McDonogh No. 11, 2001 Palmyra, an Italianate school designed by W. A. Freret and built in 1879.* (Extant, 2011)

*5. Dixie Brewery, 2401 Tulane, designed by William Fitzner, a huge building with brick round arches and the suggestion of a mansard roof atop the tower.* (Extant, 2011)

*6. 1800 Canal, a large Eastlake residence built in 1889 for Charles Orleans.* (Extant, 2011)

*7. St. Joseph Church, 1802 Tulane, built between 1869 and 1892; original designs of Viennese architect Carl Kaiser modified by Patrick Keeley in 1883.* (Extant, 2011)

*8. Sacred Heart of Jesus Roman Catholic Church, an Italian Renaissance building built in 1923 according to the designs of Emile Weil in association with Albert Bendernagel.* (Extant, 2011)

*9. McDonogh No. 3, 2228 Gravier, a school built in 1894 according to the designs of William Freret.* (Extant, 2011)

*10. 4506 Canal, the William Cowly residence, built 1918 in the Secessionist style, Jordan Mackenzie, architect.* (Extant, 2011)

*11. Schoen's Funeral Home, 3827 Canal, a Spanish eclectic remodeling of a large Eastlake house.* (Extant, 2011)

*12. Samuel J. Peter School, 425 S. Broad, a 1913 Spanish eclectic design by E. A. Christy.* (Extant, 2011)

*13. Canal Branch Public Library, 2940 Canal, 1911, an Italian Renaissance building designed by LaGarde & Burk.* (Extant, 2011)

*Contributing Elements*

*Mid-City represents an important collection of buildings from the period c.1860 to 1943. There are certain elements (see Item 8) which give it this superior status, but the district should also be viewed as a tout ensemble of its period. Other 50+ year old elements which do not directly contribute to the district's superiority are important in their own right because they help establish Mid-City's identity and credentials as a historic neighborhood. Hence any 50+ year old structure which has not been altered beyond recognition is considered a contributing element for purposes of this application.*

*There is one contributing site within the boundaries, the Masonic Cemetery, founded in 1865. It is characterized largely by above ground tombs built in the late nineteenth and early twentieth centuries. While above ground tombs were occasionally built in other parts of the country, southern Louisiana is the only place in the continental United States where they appear in such concentration -- in short, where it is the typical method of interment. In fact, they appear in such profusion that one nineteenth century visitor referred to New Orleans cemeteries he viewed as "cities of the dead." This phenomenon is part of the Spanish heritage of Louisiana. Above ground tombs, which are often richly styled, take the form of single sarcophagus style vaults, small buildings with several vaults, and larger so-called "society tombs" with perhaps 20 or 30 vaults. The latter are tombs in which a local fraternal organization provided above ground burial for its members. Because of their architectural character and the fact that they set Louisiana apart from other states, above ground cemeteries similar to the Masonic Cemetery have been listed individually on the Register. When they appear within district boundaries, they have routinely been accepted as contributing by the Park Service.*

*Intrusions*

*The only real collection of intrusions in the district occurs along the lower half of Canal Street. This strip has undergone commercial redevelopment in the past forty years to the extent that the intrusion rate reaches 50%. While this is regrettable, there are mitigating factors. A number of the intrusions are drastically altered historic buildings and thus they maintain their original scale and massing. In addition, the vast majority of the strip's other intrusions conform to Canal Street's two to three story scale. Only four or five intrusions are over three stories. Finally, it should be noted that there are precedents for districts whose historic character stops and then picks up again.*

*Outside the previously described Canal Street strip, intrusions in the district are fairly uniformly spaced. Virtually all are low in scale and are easily absorbed within the Mid-City buildingscape. The overall intrusion count is 15%, which is well within the normally acceptable range.*

*Integrity of Contributing Elements*

*During the course of the survey, only buildings that did not convey their architectural identity were rated as non-contributing elements. The most common alterations to contributing elements are replaced porch columns and substitute siding. But in all cases, the surviving historic elements still dominate the building's overall appearance.*

The Mid-City Historic District is presently characterized by its high concentration of residential structures, the majority of which are one-story, wood-frame shotgun dwellings. The district also features distinct, well-defined commercial corridors along the major thoroughfares of Canal Street, Tulane Avenue, Broad Street, and Carrollton Avenue. The scale

of the neighborhood varies, with the majority of structures ranging in height from one to two stories. A select number of commercial buildings rise three or more stories in height, all of which are located along the major thoroughfares. Industrial corridors illustrative of the district's industrial and commercial importance create the boundaries of the district following the former Southern Railroad tracks to the north and the former Illinois Central tracks (present-day I-10) to the south.

The buildings that date to the 1940s and 1950s are generally executed using vocabulary from the Modern Movement, which is broken down into subcategories by the Louisiana Division of Historic Preservation: Holdover International Style, Holdover Art Moderne, Modular Grid Modern, and Everyday Modern. The Modern Movement, particularly the subcategories of Modular Grid Modern and Everyday Modern, had a significant impact throughout Louisiana. Modern architecture all over the state was generally executed by local architects. The buildings erected between 1943 and 1961 in Mid-City are a departure from the architecture and to some extent the scale of the neighborhood and illustrate the neighborhood's postwar commercial development. The postwar era ushered in a period of economic growth, with a focus on providing services and amenities for Mid-City residents that had not previously been available within the neighborhood.

Over time, alterations to historic buildings have occurred; the majority of alterations in Mid-City have occurred to residential buildings. Typical alterations to residential buildings include the replacement of doors, windows, and siding. Many alterations occurred following Hurricane Katrina, which caused extensive damage to the building stock in Mid-City. In nine cases, alterations have been extensive enough to warrant changing the resource status from contributing to non-contributing. These alterations generally consist of the conversion of residential buildings into commercial with the addition of storefronts on the facades of existing dwellings or the complete replacement of doors, windows, and siding on a residential building.

The district features dense, residential development and moderate commercial and industrial development with minimal landscaping. Canal Street and Jefferson Davis Parkway feature green medians. The landscaped median along Canal Street surrounds the streetcar tracks and provides a buffer between automobile and streetcar traffic. Residential and commercial buildings generally abut lot lines. The majority of commercial buildings are located on major thoroughfares, date to the 1950s, and exhibit elements of the Modern Movement especially Everyday Modern and Modular Grid Modern. Many residential buildings, specifically in the lower Mid-City area between Claiborne Avenue and Broad Street, suffered extensive damage following Hurricane Katrina. While some buildings have been repaired or restored, many have been razed or remain standing but unimproved.

Lower Mid-City has also undergone extensive demolition in anticipation of the construction of the new Veteran's Administration (VA) and Louisiana State University Medical Center (LSU) hospital campuses. The former will be bounded by Banks Street, Galvez Street, Canal Street, and Rocheblave Street. The latter's boundaries will be Claiborne Avenue/I-10, Tulane Avenue, Galvez Street, and Canal Street. Two historic properties located within the overall hospital boundaries, the Dixie Brew House and the Pan-American Life Insurance Building, will be retained, rehabilitated and incorporated into the developments. To date, demolition within the LSU boundary has been less extensive than within the VA campus boundary. However, wholesale clearance, with the exception of two buildings (1800 and 1806 Canal Street) that will be retained and one building – the McDonogh School Building No. 11 on Prier and Palmyra streets – that will be relocated within the district, is projected for the LSU footprint as well.

By June 2011, twenty-five residential buildings had been moved from within the proposed VA hospital campus boundaries to other areas of the district as part of a mitigation effort. Of these twenty-five, four have become non-contributing elements due to the loss of historic fabric. The remaining twenty-one properties retain sufficient integrity to convey their significance and will remain contributing elements to the district. An additional four properties were moved to a location adjacent to the existing district as part of the mitigation effort and retain their architectural integrity. The boundary will be expanded to include these four properties. Documentation on all moved properties is available through the Louisiana Division of Historic Preservation and the National Trust for Historic Preservation. A list of moved properties follows; the listed addresses denote the new locations for the properties in question.

BUILDINGS MOVED WITHIN ORIGINAL (1993) DISTRICT, CONTRIBUTING

2501 Banks Street

2540 Banks Street
2761 Banks Street
1833 Bienville Street
1930 Bienville Street
1936-1938 Bienville Street
2010 Bienville Street
2224 Bienville Street
2410 Bienville Street
1928 Conti Street
2528 Conti Street
4133 D'Hemecourt Street
4515 D'Hemecourt Street
648 S. Gayoso Street
3108 Gravier Street
421 N. Miro Street
2536 Palmyra Street
2630 Palmyra Street
2332 St. Louis Street
2328 St. Louis Street
536 S. Tonti Street

BUILDINGS MOVED, LOCATED WITHIN EXPANDED BOUNDARY, CONTRIBUTING

1718 Bienville Street
1722 Bienville Street
1726 Bienville Street
1730 Bienville Street

BUILDINGS MOVED WITHIN ORIGINAL (1993) DISTRICT, NON-CONTRIBUTING

1803 Bienville Street
3000 Conti Street
2310 Iberville Street
2420 Gravier Street

As of June 2011, there had been no large mitigation effort within the LSU hospital footprint. However, the move of one significant building (the McDonogh No. 11 School) to a location within the updated historic district boundaries was projected.

Following Hurricane Katrina, FEMA surveyed 231 properties located within the Mid-City Historic District. The surveyed properties are located throughout the district and provided a sampling of building types and styles. Some properties surveyed by FEMA were subsequently razed due to the extensive damage they sustained from Hurricane Katrina. The FEMA survey was conducted using the existing period of significance (1860-1943) and the existing area of significance (National Register Criterion C); thus, determinations made by FEMA have been updated as necessary following a new evaluation of each property based on an expanded period of significance (1943-1961) and addition of community planning and development as an area of significance under National Register Criterion A.

BOUNDARY CHANGES:

The proposed expansion of the Mid-City Historic District's period of significance to 1961 and addition of community planning and development as an area of significance, as well as the resulting physical expansion and contraction of the district boundaries, is necessary to provide a more thorough understanding of the growth of the neighborhood and the evolution of its architectural catalog through the postwar period. These boundary changes will establish more appropriate historic district boundaries.

The existing historic district boundaries include 273 squares/blocks (or portions of square), which encompass the area historically known as "back-of-town" due to its low-lying, swampy land. Development in the area was slow, beginning in the 1840s but not taking off until the turn of the twentieth century when the city's drainage system had improved enough to prevent the constant flooding the area was prone to. The Mid-City Historic District boundaries – roughly City Park Avenue, St. Louis Street, Claiborne Avenue, and I-10 – reflect the swampy area once defined as "back-of-town."

The areas where the boundaries have been expanded capture 87 additional contributing resources, which are located adjacent to but not included in the boundaries established in the 1993 National Register nomination. The buildings contribute to the district through their architecture and/or as part of the district's postwar development. These buildings are located in squares where the existing district boundaries bisect the square but include only a portion of the resources situated within the square as well as in squares that abut the existing boundary. The expanded boundaries also include 11 non-contributing properties, which are interspersed with the contributing buildings in the expanded boundaries. The new boundaries exclude as many buildings as possible that are less than fifty years old and/or do not possess similar or compatible architectural or functional qualities to the included historic resources.

The historic district boundary has been contracted to exclude the medical developments in Lower Mid-City. The area bounded by Canal Street, Claiborne Avenue, Rocheblave Street, and Tulane Avenue has been removed from the district. This boundary decrease is the result of extensive demolition and a loss of overall integrity and context in select areas. Extension demolition in preparation for the construction of the Veteran's hospital has left a swath of almost entirely vacant land between Banks Street, Rocheblave Street, Canal Street, and Galvez Street. Four dwellings and the Pan-American Life Insurance Building are extant; the Pan-American Life Insurance Building will be retained within the district boundaries, while the four houses will be excluded due to a loss of context. The second hospital site (LSU) slated for the lower portion of Mid-City is bounded by Galvez Street, Tulane Avenue, Claiborne Street, and Canal Street. Extensive demolition has occurred, with more slated to occur in the coming months. Two buildings will be retained in their existing location and will be included within the district boundary. As the original nomination did not provide a detailed inventory, it is not possible to list the exact number of contributing and non-contributing resources that have already been lost due to demolition. The demolished building stock was largely residential, with some commercial buildings located along Tulane Avenue, Banks Street, Galvez Street, and Canal Street.

Two smaller boundary decreases have also occurred. One decrease removes half a block along Iberville Street between Derbigny and Roman streets. This half block section was redeveloped with new residential construction dating to ca. 2010-2011. The second smaller boundary decrease occurs along Conti Street between Rendon and Lopez streets and includes the entire adjacent block bounded by Bienville, Salcedo, Conti, and Lopez streets. This section has also been redeveloped with new residential construction dating to ca. 2010-2011.

The commercial and residential buildings within the revised boundaries are architecturally, aesthetically, and historically consistent. The boundary expansion captures resources that are compatible with the buildings located within the boundaries of the existing historic district, while the boundary contraction removes areas where a loss of integrity detracts from the overall character – the tout ensemble – of the district. The new boundary description is provided on a continuation sheet at the end of this document.

## DETAILED DESCRIPTION:

Growth of the Mid-City Historic District during the nineteenth century was slow, with initial and limited development beginning in the 1840s. Subdivision of the area was complete by 1850, spurring scattered residential and commercial development throughout the district, with development reaching Miro Street by the 1880s. The improvement of the city's drainage, water, and sewer systems at the turn of the century opened the neighborhood up for extensive development, the majority of which occurred between 1900 and 1940. Residential development spurred limited commercial development prior to World War II. Following the war, however, commercial development intensified and the major thoroughfares of

Canal Street, Tulane Avenue, Carrollton Avenue, and Broad Street emerged as commercial corridors with commercial nodes at major intersections. New commercial construction replaced select building stock and provided residents with accessible services and amenities. Industrial development also intensified during the postwar period, with the construction of many warehouse buildings along the rail lines that historically bounded the district.

The Mid-City Historic District exhibits multiple architectural styles, illustrative of the neighborhood's continued growth from 1860 through the present day. When the district was listed in the National Register of Historic Places in 1993 it recognized the following building types: Creole cottages, single and double shotguns, camelbacks, side halls, symmetrical two-story, asymmetrical two-story, commercial, bungalow, New Orleans basement, institutional, and other. Information on these types from the original nomination is noted above on pages 6-7 of this document. These buildings were executed in the following styles: Greek Revival, Italianate, Eastlake, Queen Anne Revival, Colonial Revival, 20th Century Eclectic Revival, Bungalow, no style, and other. Information on these styles from the original nomination is noted above on pages 7-8 of this document. This nomination recognizes buildings executed within the Modern Movement idiom and its vernacular interpretations such as Everyday Modern and Modular Grid Modern, reflecting the full architectural catalog that currently exists in Mid-City. This nomination also recognizes industrial buildings as an additional building type that illustrates the district's commercial and industrial growth through 1961.

The district has 82 resources constructed prior to 1961 that are located within the original boundary and were determined non-contributing when the Mid-City Historic District was listed in the National Register of Historic Places in 1993, that are now fifty years old or older, retain sufficient integrity to be considered contributing resources, and reflect the district's architectural and historical significance, as explained in Section 8. In general, the buildings constructed during this period were built for commercial, industrial, institutional, and religious functions and exhibit architectural elements of the Modern Movement. Many commercial buildings are excellent examples of the Modular Grid Modern style, with the majority falling into the Everyday Modern category. Commercial structures are generally two to seven stories in height and constructed of masonry, concrete block, reinforced concrete framing, or steel framing. These buildings range in exterior treatments from brick veneer, exposed concrete, stucco, glazed brick or tile, to curtain walls and tend to have flat roofs with either metal or concrete coping. Fenestration consists of metal-sash storefront or awning windows as well as a handful of double-hung, wood-sash windows. Buildings that do not exhibit elements of the Modern Movement but contribute to the district's commercial growth during the 1940s and 1950s – namely industrial buildings that are utilitarian in design and cannot be stylistically classified – are also considered contributing elements to Mid-City Historic District.

SUGGESTED ADDITIONAL LANDMARKS:

In addition to the landmarks called out in the 1993 Mid-City Historic District nomination (all of which are extant and remain landmarks within the district), the following buildings documented as part of the 2011 survey effort that are potential landmarks include:

1. Falstaff Brewery, 2698 Gravier Street, ca. early twentieth century
2. Pan-American Life Insurance Company Building (National Register), 2400 Canal Street, ca. 1950, Skidmore, Owings, and Merrill
3. Orleans Parish Jail, 2751 Gravier Street, ca. 1929
4. Whitney National Bank Building (currently Family Dollar), 2650 Canal Street, ca. 1960
5. Marine Building, 3308 Tulane Avenue, ca. 1955
6. Fountainbleau Motor Hotel (currently Fountainbleau Apartments and Storage), 4040 Tulane Avenue, 1958

INTEGRITY:

Overall, the resources located within the Mid-City Historic District retain sufficient integrity to qualify for listing in the National Register of Historic Places. Commercial, industrial, institutional, and religious buildings constructed between 1943 and 1961 are consistent architecturally, displaying either elements of the Modern Movement or no style but contribute as part of the tout ensemble of the district. Exterior alterations are generally limited to the replacement of storefronts and upper story windows on commercial and institutional buildings and the replacement of garage doors and windows on industrial buildings, which are common alterations and do not affect the overall architectural integrity of the buildings within the district.

The boundary decrease serves to remove portions of the district where an overall loss of integrity has occurred. The large-scale demolition in the lower section of Mid-City has adversely affected twenty-four city squares. Mitigation efforts have saved a number of historic residential buildings, relocating them to vacant lots throughout the district where they contribute architecturally to the existing streetscapes. A list of the properties that were relocated is found on pages 10-11 of this document. The redevelopment of this section of Mid-City will provide much needed medical facilities and jobs to the neighborhood. However, the development will be visually distinct from the surrounding building stock, altering the scale and density of this portion of the neighborhood. The developments will be compatible with the existing hospital development sited adjacent to the district and bounded by Tulane Avenue, Johnson Street, Perdido Street, and Roman Street.

**INVENTORY:**

Style classifications, building dates, and contributing status: The Louisiana Division of Historic Preservation has developed a Modernism context that defines four subcategories of Modern Movement architecture: Holdover International, Holdover Art Moderne, Modular Grid Modern, and Everyday Modern styles. When a building meets the criteria of one of the subcategories noted above, it is noted as such. If a Modern Movement building does not fit into one of these subcategories, it will be classified as Modern Movement. Although the majority of buildings are not pure examples of the architectural strands within the Modern Movement, the movement had great influence on the commercial and residential structures constructed in Mid-City during the 1940s and 1950s.

Commercial and industrial buildings architecturally classified as "no style" do not make a stylistic statement. Unstylized historic buildings are a common feature of commercial and industrial centers where buildings are utilitarian in purpose. In the Mid-City Historic District, no style commercial and industrial buildings are generally one to two stories in height and constructed of either metal, brick or concrete blocks. These buildings enhance the district's identity as a commercial and industrial area while supporting the overall character of the district in areas such as massing, fenestration pattern, and materials.

Buildings that are architecturally significant for their association with the Modern Movement or other styles and retain sufficient integrity to convey that association are contributing elements. Unstyled commercial buildings that retain their integrity are also considered contributing elements due to their role in the commercial growth of the Mid-City Historic District.

Access to building permits is limited. Therefore, many of the buildings have been dated using Sanborn Fire Insurance Maps from 1951 in conjunction with a field assessment. In rare cases, building dates were located in newspaper articles and from the list of buildings plans on file in the city archives at the New Orleans Public Library.

Additionally, whenever a complex is noted in the inventory, each element of the complex that is shown as a separate footprint on the map is counted as a distinct resource in the total count of contributing and non-contributing elements.

**Non-Contributing Resources, Previously Contributing**

**1) 427-429 S. Alexander Street, circa 1920**

This double-shotgun was altered at an unknown time between 1993 and 2011 and is now clad in stucco. A large curved parapet was installed above each entrance. The parapets are ornamented with raised, angled lines. Window openings hold replacement double-hung vinyl sashes. Entrances to each unit hold replacement single-leaf, paneled-with- lights doors. Photograph taken looking north.

**2) 3823-3825 Baudin Street, circa 1925**
This double-shotgun was altered at an unknown time between 1993 and 2011. As altered, the twin dwelling displays elements of the Colonial Revival style. A non-historic parapet with a denticulated cornice runs along the facade. The exterior walls are clad in stucco. Window openings hold replacement 9/6 double-hung vinyl sashes. A non-historic porch with Tuscan columns and an upper balcony with a metal railing was constructed. Entrances to each unit hold replacement single-leaf, paneled-with-lights doors. Photograph taken looking north.

**3) 4401 Baudin Street, circa 1920**
The two-story dwelling was rehabilitated following Hurricane Katrina. The dwelling has new vinyl siding, new 9/6 double-hung vinyl windows, and a new continuous concrete block foundation. The two entrances hold single-leaf, paneled doors. The gable-on-hip roof is clad in asphalt shingles and has overhanging eaves. The roof retains its historic brackets. A two-story addition with porches was constructed during its rehabilitation. Photograph taken looking north.

**4) 2742 Bienville Street, circa 1920**
This one-story former single dwelling has a shotgun form. The dwelling was altered with a one-story, two-bay commercial addition. The addition is brick construction with a flat roof. The addition is punctuated with a large window opening and a single-leaf glazed metal door. Photograph taken looking west.

**5) 3300 Bienville Street, circa 1920**
This one-story former single dwelling has a shotgun form. The building was altered for commercial use with a one-story, two-bay commercial addition. The addition is wood-frame construction clad in wood siding with a half-hipped roof. Photograph taken looking west.

**6) 2604 Iberville Street, circa 1920**
This camelback was altered at an unknown time between 1993 and 2011. The main block has a double-pitch roof and the camelback has a gambrel roof. Both roofs are clad in asphalt shingles. The wood-frame dwelling is clad in aluminum siding. Window openings hold 6/6 double-hung vinyl sashes. A single-leaf paneled door provides access to the building. Photograph taken looking southeast.

**7) 505-507 S. Telemachus Street, circa 1920**
This double shotgun was altered at an unknown time between 1993 and 2011. A parapet was installed along the facade. Exterior walls were clad in stucco. Two projecting, canted bays were installed on the facade along with a full-width porch. The porch has Tuscan columns. Both the porch and the parapet have cornices decorated with a triangular motif. Window openings hold 6/6 double-hung vinyl replacement sashes. Entrances hold replacement single-leaf paneled doors. Photograph taken looking west.

**8) 2509 Tulane Avenue, circa 1920**
This one-story shotgun dwelling was converted for commercial use with the construction of a storefront addition. The dwelling portion is wood-frame construction, clad in wood siding, and capped in a front-gabled roof. The addition is clad in wood siding but completely obscures the facade. The addition has a single window opening that is secured with a metal, roll-up grate. The entrance at the side of the building is also secured with a metal, roll-up grate. The photograph shows three buildings, 2509 Tulane Avenue is the center building. Photograph taken looking north.

**9) 4125 Ulloa Street, circa 1920**
This shotgun was altered at an unknown time between 1993 and 2011. The facade was clad in brick and the side elevation in vinyl siding. A new porch with turned posts, a turned balustrade, and a spindle frieze fronts the building. A new paneled door and double-hung vinyl windows were installed. An addition fronted by a large carport was constructed off the side elevation. Photograph taken looking north.

**New Non-Contributing Resources within the Original District Boundaries**
(These buildings were constructed after the district was listed in the National Register of Historic Places in 1993)

**10) 3616 Banks Street, circa 2010**
This no-style, two-story single dwelling was constructed ca. 2010. The dwelling is wood-frame construction clad in vinyl siding. A hipped roof with overhanging eaves and asphalt shingles covers the dwelling. Window openings hold 6/6 double-hung vinyl sashes. The entry holds a single-leaf, paneled-with-lights door. Photograph taken looking southwest.

**11) 4130 Baudin Street, circa 2000**
This two-story building is a modern interpretation of the Colonial Revival and Craftsman styles. The building is wood construction set on a concrete foundation. The building is clad in a synthetic siding and capped by a cross gable roof with brackets. The roof is clad in asphalt shingles. A one-story extension is located off the main block. A single-leaf paneled door provides access to the building. A front-gabled porch with brackets and wood posts fronts the building. Window openings hold 4/1 double-hung vinyl sashes. Photograph taken looking south.

**12) 4418 Baudin Street, circa 1925**
This no-style single-dwelling was elevated a full story after Hurricane Katrina. A full-height garage is located within part of the above-ground basement. The raised foundation is continuous concrete-block and the dwelling is wood-frame construction. Exterior walls are clad in vinyl siding. A gable-on-hip roof clad with asphalt shingles covers the dwelling. Window openings hold 6/6 double-hung vinyl sashes. The entrance holds a single-leaf paneled door. The garage bay projects past the entrance bays. A porch with wood posts and a turned balustrade fronts the entrance bays. Photograph taken looking south.

**13) 1913 Bienville Street, circa 2009**
This no-style shotgun dwelling was constructed ca. 2009. The dwelling is wood-frame construction on concrete block piers. A gable-on-hip roof clad in asphalt shingles covers the building. The dwelling is clad in wood siding. Fenestration consists of 1/1 double-hung windows. The entrance holds a single-leaf wood panel door. Photograph taken looking east.

**14) 1920 Bienville Street, circa 2011**
This no-style one-story shotgun dwelling was constructed ca. 2011. The building has a concrete block pier foundation and a hip roof clad in asphalt shingles. The dwelling is wood-frame construction clad in wood siding. Window openings on the side elevations hold double-hung windows; facade windows have not yet been installed. The dwelling has a single-leaf, paneled-with-lights wood door. Photograph taken looking south.

**15) 2206 Bienville Street, circa 2011**
This no-style one-story shotgun dwelling was constructed ca. 2011. The wood-frame dwelling is set on concrete block piers. The dwelling is clad in wood siding and covered with a hip roof. The roof is clad in asphalt shingles. Window openings on the side elevations hold double-hung windows; windows on the facade have not yet been installed. The dwelling has a single-leaf, paneled-with-lights wood door. A full-width porch with wood posts fronts the dwelling. Photograph taken looking southeast.

**16) 2325 Bienville Street, circa 2011**
This no-style one-story shotgun dwelling was constructed ca. 2011. The building is wood-frame construction set on concrete block piers. The dwelling is clad in wood siding. A hip roof clad in asphalt shingles covers the building. Windows have not yet been installed. The dwelling has a single-leaf paneled wood door. A full-width porch with wood posts fronts the building. Photograph taken looking north.

**17) 3920 Bienville Street, circa 2011**
This no-style double-shotgun was constructed circa 2011. The building is wood-frame construction set on concrete block piers. The building is clad in wood siding and covered with a gable-on-hip roof. The roof is clad in asphalt shingles. Windows are 1/1 double-hung on the side elevations and multi-light fixed on the facade. Each entry holds a paneled single-leaf wood door. A full-width porch with wood supports fronts the building. Photograph taken looking west.

**18) 230 N. Broad Street, Dollar General, circa 2011**
This one-story commercial building has a steel structural system and is finished with brick veneer. The building is covered by a flat roof. Large fixed 3-light, storefront windows are located along each elevation. Windows are set on spandrel panels and framed with brick-faced pilasters. Two sliding glass and metal pedestrian entrances with transoms provide access to the building. Photograph taken looking east.

**19) 1939 Canal Street, Enterprise Rent-A-Car, circa 2000**
This no-style one-story commercial building was constructed circa 2000. The building has a complex, gable on hip roof clad in standing-seam metal. The concrete exterior walls have a grid pattern. Storefront windows are located in the central facade bay, adjacent to the main entrance. The entrance holds a single-leaf glazed door. Additional window openings hold single-light fixed sashes. Photograph taken looking north.

**20) 2700 Canal Street, Eat Well Food Mart, circa 2000**
This two-story commercial building was constructed circa 2000 and has no discernible style. The building is reinforced concrete construction with a flat roof. The first story features two storefronts with glazed metal doors and fixed storefront windows. The second story has a shallow balcony with a metal railing. A single-leaf door provides access to the balcony. Windows at the second story have 2-light sliding sashes. The facade is parged and features decorative quoins. Photograph taken looking south.

**21) 2757 Canal Street, McDonald's, circa 2000**
This no-style one-story commercial building was constructed circa 2000. The building is concrete construction clad in brick veneer. A flat roof with a parapet covers the building. The building has fixed multi-light windows, two sliding drive-thru windows, and two glazed metal entrance doors. Photograph taken looking north.

**22) 2817 Canal Street, Regional Transit Authority (RTA) Building, circa 1995 (11 buildings)**
The Regional Transit Authority's main building occupies two blocks and is of reinforced concrete construction. The building is clad in brick veneer with a recessed central portion of concrete and pigmented glass. The site also contains ten non-historic outbuildings occupying four tax parcels and enclosed with a brick wall. Photograph taken looking northwest.

**23) 3500 Canal Street, circa 1994**
This three-story commercial building was constructed circa 1994. The building has a concrete foundation, reinforced concrete structural system, poured concrete walls, and a flat roof. The structural system projects from the exterior wall line between the second and third stories and at the corners. Windows, which are single-light fixed, are set within concrete piers. The first story covers only the central portion of the footprint, with the remainder of the ground level remaining open to provide parking. Photograph taken looking southwest.

**24) 3832 Canal Street, Floor de Lis, circa 2004**
This no-style one-story commercial building was constructed circa 2004. The building is concrete construction clad in stucco with a flat roof. The roof has concrete coping and stepped parapets. Windows are fixed single-light. The building has a glazed metal entry door. Photograph taken looking south.

**25) 4001 Canal Street, Walgreen's Drug Store, circa 2010**
This no-style one-story commercial building was constructed circa 2010. The building has a concrete foundation and frame and is covered by a flat roof with concrete coping. Exterior walls are clad in brick veneer. The entrance bay is half a story taller than the rest of the building. The entrance bay holds double-leaf glazed metal sliding doors with sidelights and a transom. Window openings hold fixed multi-light sashes. Photograph taken looking north.

**26) 439 S. Clark Street, circa 2000**

This no-style two-story single dwelling is capped by a hipped roof with overhanging eaves. The roof is clad in asphalt shingles. Exterior walls are brick punctuated with window openings with rowlock sills. Window openings hold a combination of 1/1 double-hung sashes and 1-light sliding sashes. A full-width balcony is located at the second story of the Clark Street elevation. The balcony is sheltered by the roof overhang and has metal posts and a metal balustrade. Photograph taken looking northwest.

**27) 2521 Conti Street, circa 2010**
This no-style one-story single dwelling was constructed ca. 2010. A hipped roof with overhanging eaves covers the dwelling. The roof is clad in asphalt shingles. The house is wood-frame construction clad in vinyl siding. Window openings hold single-hung 9/6 vinyl windows. The entrance holds a single-leaf paneled door. Photograph taken looking north.

**28) 3223 D'Hemecourt Street, Ellis Building, circa 1994**
This no-style one-story commercial building is constructed of steel framing and is clad in sheet metal with partial concrete-block walls on the main elevation. A side-gabled roof clad in metal caps the building. The building has three vehicular openings with roll-up metal doors. The doors are inset and sheltered by the roof. Photograph taken looking north.

**29) 4221 D'Hemecourt Street, circa 2011**
Currently under construction, the two-story dwelling is wood-frame construction. A cross gable roof clad in standing-seam metal covers the building. Two entrances have been installed, each of which holds a single-leaf paneled door. Exterior walls are unfinished. No windows openings have been created. Photograph taken looking east.

**30) 2417 Gravier Street, circa 2008**
This multiple dwelling is a complex of two no-style buildings (See #31) and was constructed ca. 2008. Both buildings are wood-frame construction set on concrete foundations. The buildings are clad in vinyl siding and capped with gable-on-hip roofs. The roofs have overhanging eaves and are clad in asphalt shingles. Window openings hold 1/1 double-hung sashes. Units have single-leaf paneled doors. Photograph taken looking northeast.

**31) 2421 Gravier Street, circa 2008**
This multiple dwelling is a complex of two no-style buildings (See #30) and was constructed ca. 2008. Both buildings are wood-frame construction set on concrete foundations. The buildings are clad in vinyl siding and capped with gable-on-hip roofs. The roofs have overhanging eaves and are clad in asphalt shingles. Window openings hold 1/1 double-hung sashes. Units have single-leaf paneled doors. Photograph taken looking northeast.

**32) 206-208 S. Hennessy Street, circa 2010**
This no-style two-story double dwelling was constructed ca. 2010. The dwelling is wood-frame construction clad in vinyl siding and capped by a hipped roof. The asphalt-clad roof has overhanging eaves. Window openings hold 1/1 double-hung vinyl sashes and entrances hold single-leaf paneled doors. Front-gabled porticos frame the entrances. Photograph taken looking east.

**33) 3228 Iberville Street, circa 2008**
This single dwelling displays elements of the Craftsman and Colonial Revival styles and was constructed ca. 2008. The building is set on concrete block piers with brick at the street elevation of the foundation. The wood-frame building is clad in wood siding and capped with a front-gabled roof. A projecting entrance bay, one-bay in width, has a front-gable roof and is enclosed. The entrance bay has a single-leaf paneled wood door. Windows hold 1/1 double-hung vinyl sashes. Three single-leaf doors sheltered with flat hoods are located on the side elevation. Photograph taken looking southeast.

**34) 217-223 S. Jefferson Davis Parkway, circa 1999**
This no style, two-story double dwelling is wood-frame construction clad in vinyl siding. The building is set on a concrete foundation and capped with a side gable roof. The roof is clad in asphalt shingles. Each unit has a partial width porch and balcony system with wood posts and balustrades. Each unit also has a single-leaf paneled wood door. Window openings hold 6/6 double-hung vinyl sashes. A canted two-story bay is located on the 217 portion of the dwelling. Photograph taken looking west.

**35) 418 S. Jefferson Davis Parkway, circa 2011**
This two-story residential building (shown on the left in photograph) is under construction and is one of two identical buildings under construction (see # 36). The building has a concrete block pier foundation, wood-framing, and a front-gabled roof. The building has a full-width porch and full-width balcony. Photograph taken looking east.

**36) 420 S. Jefferson Davis Parkway, circa 2011**
This two-story residential building (shown on the right in photograph) is under construction and is one of two identical buildings under construction (see # 35). The building has a concrete block pier foundation, wood-framing, and a front-gabled roof. The building has a full-width porch and full-width balcony. Photograph taken looking east.

**37) 415 N. Prieur Street, circa 2011**
This no-style one-story shotgun dwelling was constructed ca. 2011. The dwelling is set on concrete block piers. The building is wood-frame construction clad in wood siding and covered by a hipped roof. The roof is clad in asphalt shingles. Window openings on the side elevation hold 6/6 double-hung sashes; facade elevation window openings are secured with plywood. A single-leaf, paneled-with-lights wood door provides access to the dwelling. A full-width porch with wood supports fronts the dwelling. Photograph taken looking north.

**38) 535 S. Rocheblave Street, circa 2007**
This two-story no style dwelling was constructed ca. 2007. The building is wood-frame construction on concrete block piers. Exterior walls are clad in wood siding and the dwelling is capped with a hipped roof. The roof has overhanging eaves and is clad in asphalt shingles. Window openings hold 9/6 double-hung vinyl sashes. A single-leaf paneled door provides access to the dwelling. A porch with wood posts and balustrade fronts the dwelling. Photograph taken looking west.

**39) 2222 Tulane Avenue, circa 2011**
The building was under construction at the time of survey in June 2011. The building has a concrete foundation and the wood-framing of the first story is underway. Photograph taken looking southeast.

**40) 3000-3100 Tulane Avenue, Crescent Club, circa 2006 (2 buildings)**
The Crescent Club is a residential complex composed of two, four-story buildings. Buildings are set on concrete foundations, covered with flat roofs, and exterior walls are clad in a combination of brick veneer and poured concrete. Roofs have molded concrete cornices. Window openings hold 1/1 double-hung vinyl sashes. Units have metal balconies, which are accessible via sliding glazed doors. Photograph taken looking southeast.

**41) 3001-3037 Tulane Avenue, circa 2009**
This no-style one-story commercial building was constructed ca. 2009. The building is set on a concrete foundation, constructed of reinforced concrete with poured concrete walls, and covered by a flat roof with coping. Flat-roofed pavilions with brick veneer piers frame entrances to the commercial spaces. Entrances hold glazed metal doors. Windows are fixed-light metal sashes. Photograph taken looking northeast.

**42) 3433 Tulane Avenue, St. Michael Senior Housing, circa 2006**
This no-style seven-story multiple dwelling is set on a concrete foundation, finished with concrete exterior walls, and covered by a flat roof. The exterior walls have a visible concrete frame. Four single-leaf glazed metal entrances are located along the facade. The main entrance is inset and holds a double-leaf glazed metal door with sidelights and a transom. Window openings on the upper stories hold 1/1 sashes with operable lower awning sashes. Photograph taken looking north.

**43) 3615 Tulane Avenue, Volunteers of America Building, circa 2010**

The six-story U-shaped senior living facility is set on a concrete foundation and capped with a flat roof. Exterior walls are clad in a combination of materials such as metal siding, concrete panels, and stone veneer. Window openings also hold a variety of sashes such as 1/1 double-hung, sliding, and fixed light. Photograph taken looking northeast.

**44) 540 S. Tonti Street, circa 2011**
The dwelling is under construction. It has wood framing and a concrete block pier foundation raising it almost a full story above grade. Photograph taken looking east.

**45) Park Recreational Shelter on S. Clark Street (29394 Square), circa 1995**
A two-story steel-frame basketball shelter was constructed on the park site. The shelter has a shallow gable roof of standing-seam metal. The standing-seam metal extends down for a portion of the structure to provide additional shelter. Photograph taken looking southeast.

**New Non-Contributing Resources, Located Within Boundary Expansion**

**46) 424-426 S. Galvez Street, circa 1920**
This two-story double dwelling was altered at an unknown time with the enclosure and extension of its front porch. Formerly, a front-gabled roof capped the building; the roof was transformed into a hip with the enclosure of the porch. The building is clad in vinyl siding and window openings hold 6/6 vinyl sashes. Entrances have been reconfigured, two of which are accessible. east

**47) 428 S. Galvez Street, circa 1925**
This one-story wood-frame bungalow has been altered with an addition on its facade. The addition has a flat roof and provides a second entrance to the dwelling. The dwelling is capped by a hipped roof clad in asphalt shingles with a dormer containing one surviving Queen Anne style window. The exterior walls are not currently clad. Window openings hold 6/6 double-hung vinyl sashes. Photograph taken looking east.

**48) 436-438 S. Galvez Street, circa 1920**
This bracket-style double-shotgun was restored following Hurricane Katrina. The wood-frame double dwelling has wood siding on the facade and vinyl siding on the side and rear elevations. A gable-on-hip roof covers the building; clay tiles are located along the ridge line. The roof is supported with ornate brackets along the facade. Window openings hold replacement 9/6 double-hung vinyl sashes. Entries hold single-leaf paneled doors with transoms. Photograph taken looking east.

**49) 508-510 S. Galvez Street, circa 1920**
This one-story double-shotgun is wood-frame construction set on a concrete-block foundation. The dwelling is clad in wood siding and capped with a hipped roof. The roof has overhanging eaves and is clad in asphalt shingles. Window openings hold non-historic 6/6 double-hung vinyl sashes and entries hold replacement single-leaf doors. Photograph taken looking east.

**50) 603 S. Galvez Street, Grainger, 1980**
This one-story, no-style commercial building was constructed circa 1980. The building is of steel-frame construction with vertical metal siding and a flat roof. There are two pedestrian entrances on the façade as well as two loading docks with roll-up doors. The building shows "601" as its address (as does the building to its northeast) but its tax ID is 603 S. Galvez. Photograph taken looking west.

**51) 3401 Gravier Street, Public Works Site, circa 1980 (2 buildings)**
This Public Works complex contains six buildings, four of which are contributing and two of which are non-contributing. The non-contributing buildings are described below. The contributing buildings are discussed under #92. The site was not accessible at the time of on-site survey, so descriptions may be incomplete.

The fifth building on the site is non-contributing. This one-story warehouse dates to circa 1980. The building is constructed of steel-framing with metal siding. A gable roof covers the warehouse. Three large roll-up garage doors are

located on the visible elevation as well as a single-leaf pedestrian entrance. The pedestrian entrance is sheltered with a flat hood. In addition to photo # 0051, this building is also partially visible in photo # 0092-1.

The sixth structure on the lot is a non-historic, non-contributing prefabricated building. It is one-story, with a shallow gable roof and vertical siding. The building has 1/1 double-hung windows and a single-leaf pedestrian entrance. Photograph # 0051 shows both non-contributing buildings and was taken looking southeast.

**52) 3910 Gravier Street, circa 1980**
This warehouse building has exterior metal walls and a shallow gable roof. There are no visible windows. There are two garage openings with roll-up doors and two single-leaf pedestrian entrances. The warehouse is now internally connected to 3918 Gravier, which is a contributing resource described below (#93). Photograph taken looking west.

**53) 2321 Perdido Street, Boe's Iron Works, circa 1980**
This one-story, no-style warehouse is steel-frame construction with an irregular footprint. The building is composed of several sections all with the same method of construction and materials. Exterior walls are metal. Roofs are a combination of flat and shallow-gabled. There are several garage openings with roll-up doors. Photograph taken looking east.

**54) 2126 Tulane Avenue, circa 2010**
This one-story, no-style commercial building is currently vacant. The building is concrete construction with parged exterior walls. A flat roof with a stepped parapet covers the building. The parapet is ornamented with dentils. A pent roof runs along the street-facing elevations; the pent roof is clad in standing-seam metal. Windows and doors are secured with roll-up metal grills. Photograph taken looking south.

**55) 4025 Tulane Avenue, Crystal Inn, 1968**
This three-story hotel is concrete construction clad in stucco. A drive-thru bay at the first story provides access to parking. Units have inset balconies on the facade elevation. The facade has piers framed with raised stucco and ornamented with stucco detailing. Windows and doors are not visible. Photograph taken looking north.

**New Contributing Resources, Located Within Boundary Expansion**

**56) 318 N. Alexander Street, Trep's Auto, circa 1960**
This one-story, no-style warehouse building is part of an auto service complex (See # 64). The side elevation is exposed concrete block, while the rest of the exterior walls are clad in vertical metal siding. Brick veneer ornaments the lower portion of the façade's first story. A front-gabled roof covers the building. A single-leaf pedestrian entrance, a garage opening with a roll-up door, and a multi-light window punctuate the façade. Photograph taken looking northeast.

**57) 331 N. Alexander Street, circa 1940**
This building does not appear on historic maps, so how it achieved its current configuration is uncertain. The current U-shaped footprint incorporates several buildings or additions on the block, all of which are now interconnected. The building extends along Conti, Bienville, Murat and Alexander streets. The portion along Conti Street has exterior metal walls and a gable roof. Several large garage door openings are found along the Conti Street elevation. The portion at the intersection of Bienville and Murat streets is composed of two concrete block areas with gable roofs. The portion at the intersection of Alexander and Bienville streets is a brick warehouse with a shallow gable roof. The façade has two large garage door openings, one of which has been modified into a pedestrian entrance. Windows along the Alexander Street elevation have rowlock sills and hold 6/6 double-hung windows. At least part of the built was once the American Sheet Metal Works Factory. Photograph taken looking north.

**58) 432 N. Anthony Street, circa 1940**
This brick, no-style commercial building has a one-story and a two-story portion. The two-story portion is covered by a flat roof and the exterior walls are punctuated with window openings. Windows hold replacement 1/1 double-hung sashes. The one-story portion has a hip roof clad in metal. The exterior walls are punctuated with window and door openings. Windows are 1-light fixed sashes and doors are single-leaf glazed metal. A gallery runs the length of all elevations on the one-story portion. The gallery is supported with metal posts. Photograph taken looking east.

**59) 421 N. Bernadotte Street, circa 1930**
This one-story, no-style brick building has a front-gabled roof with a shed-roofed extension. A garage door opening is located on the façade and holds a roll-up door. Window openings have rowlock brick sills and 2-course segmental arch rowlock lintels. Openings hold non-historic 1/1 window sashes. Two pedestrian entrances are located on the side elevation; both door openings are topped with transoms, one of which has an infill panel, while the other has a 6-light window. Photograph taken looking northwest.

**60) 433 N. Bernadotte Street, circa 1960**
This one-story, L-shaped, no-style industrial building has exterior walls finished with metal siding. The building is set on a concrete foundation. Its left side is covered by a shallow-gable roof; its right side has a flat roof. Three garage door openings are visible, each of which holds a roll-up door. The single-leaf pedestrian entrance is glass in a metal frame. Photograph taken looking northwest.

**61) 4141 Bienville Street, Loubat, circa 1960**
This one-story commercial building is Everyday Modern in style. The building has exterior brick walls and is covered by a flat roof with concrete coping. Window openings are framed with concrete sill and lintel courses, are grouped in threes, and are separated by brick panels. Openings hold 4-light metal-sash awning windows. The main entrance has a concrete surround. The entrance holds a double-leaf glazed metal door with sidelights and a transom. Photograph taken looking east.

**62) 4221 Bienville Street, Ed Smith's Stencil Works, circa 1955**
This one-story commercial building is Everyday Modern in style. A flat roof with concrete coping covers the building. Exterior walls are brick, punctuated with window openings. Openings are set on a rowlock sill course with a rowlock lintel course and hold 3-light metal awning sashes. The main entrance holds a double-leaf glazed metal door with a single-light transom. A curved metal awning shelters the entrance. Above the entrance, lettering reads "Ed Smith's Stencil Works." Photograph taken looking east.

**63) 4315 Bienville Street, Teacher's Stop, Inc., circa 1955**
This one-story commercial building is Everyday Modern in style. The building is capped by a flat roof with metal coping. Exterior walls are brick punctuated with a window band on the Bienville elevation. The window band is composed of eight 5-light metal windows. The window opening is set on a rowlock sill. The entrance, which holds a double-leaf glazed metal door, is inset. Photograph taken looking northeast.

**64) 4327 Bienville Street, Trep's Auto, circa 1950**
This one-story, no-style building is part of a two building auto repair complex (See # 56). The building is set on a concrete foundation and is concrete-block construction. The building features some metal siding on the exterior. A flat roof with overhanging eaves covers the building. The building is punctuated with single-leaf pedestrian openings and a large garage opening. Photograph taken looking east.

**65) 4305 Bienville Street, C&O Transmission Service, LLC, circa 1940**
This one-story, no-style commercial building is concrete block construction with a large warehouse addition. The main block of the building is concrete block construction with a flat roof. The façade is punctuated with garage door openings, a single-leaf pedestrian entrance, and two window openings. A small concrete block extension with a shed roof is located on the side elevation of the main block. The rear warehouse addition has a gable roof and metal exterior walls. Photograph taken looking north.

**66) 4415 Bienville Street, Germania Masonic Lodge Building, circa 1920**

This two-story organizational building is designed in the Classical Revival style. The building is capped by a front-gabled roof clad in asphalt shingles. The organization's insignia is represented in a circular concrete ornament in the gable end. Exterior walls are brick. Square and arched window openings punctuate the facade and hold multi-light wood casement windows. Side elevations have window openings with double-hung sashes. The entrance features an elaborate Colonial Revival surround with pilasters and a curved entablature. The entrance also holds a double-leaf wood door with lights. Photograph taken looking north.

**67) 4427 Bienville Street, circa 1940**
This one-story, no-style commercial building is wood-frame construction clad in brick. A hipped roof with overhanging eaves and exposed rafters covers the building. The roof is clad in asphalt shingles. Windows on the facade have been shuttered; shutters have been painted over. A non-historic single-leaf glazed metal door provides entry to the building. A six-light transom over the entrance has been painted. Photograph taken looking northeast.

**68) 218 City Park Avenue, circa 1960**
This is one building in a complex of three identical Everyday Modern apartment buildings (see #96 and #97). The buildings all have hipped roofs with overhanging eaves. The roofs are covered in asphalt shingles. Exterior walls are brick punctuated with window openings. Window openings hold 1-light sliding metal sashes. Units are accessible from the exterior and all have single-leaf paneled wood doors. An exterior stair leads to the second story of each building. The second story is fronted with a balcony. Balconies have metal balustrades and metal support posts. Metal posts also support the balconies from below. Photograph taken looking northeast.

**69) 405 N. Claiborne Avenue (1725 Conti Street), G&M Electric and Pump, circa 1960 (2 buildings)**
This is a complex of two, no-style buildings that are now connected with a small addition at the rear elevation of both. The one-story portion of the complex facing Claiborne Avenue is set on a concrete foundation and has exterior metal walls. A gable roof with metal coping covers the building. A double-leaf entrance punctuates the façade. The entrance bay has a brick veneer surround. A single window opening is located on this elevation but sashes were not visible at the time of survey. The one-story building facing Conti Street has two sections – a flat-roofed concrete block portion and a gable-roofed portion. The concrete block portion of the building has a roll-up garage door, two single-leaf doors, and no visible windows. The gable-roofed portion of the building has exterior metals walls, which are punctuated by a roll-up garage door and single-leaf pedestrian entrance. There are no visible windows on this portion of the building. Photograph taken looking west.

**70) 425 N. Claiborne Avenue, Rudy Smith Service, Inc., circa 1955 (2 buildings)**
This is a commercial complex of two, no-style buildings. The main building fronts Claiborne Avenue and is concrete block construction. A gable roof clad in standing-seam metal covers the building. Two garage doors, a single-leaf pedestrian door, and a fixed-light window punctuate the façade.

The second building abuts the main building at a right angle. The second building is also concrete-block construction. The building is covered with a gable roof clad in standing-seam metal. Photograph # 0070 shows both buildings and was taken looking southwest.

**71) 721 S. Clark Street, circa 1960**
This one-story, no-style warehouse building has exterior metal walls and a shallow-gabled roof. Two garage openings are located on the façade. Each opening holds a roll-up door. A single-leaf pedestrian entrance is located on the side elevation. A shed-roofed car port with metal supports extends off the side elevation. Photograph taken looking northwest.

**72) 739 S. Clark Street, Ellis Construction, circa 1930**
This two-story, no-style commercial building is of parged concrete construction. A partial third story projects along the center of the building. A flat roof with concrete coping covers the building. Bays are delineated with concrete pilasters.

Window openings have parged concrete sills and hold multi-light metal windows. Multiple single-leaf pedestrian entrances are located along the façade elevation. Photograph taken looking southwest.

**73) 1700 Conti Street, Christian Unity Baptist Church, circa 1960**
The two-story Everyday Modern building is clad in metal siding with an asymmetrical gable roof. The majority of the first story provides parking and has concrete posts supporting the full second story. The northwest end of the building is enclosed at the first story and provides access to the church. A double-leaf pedestrian door punctuates the first story, and a large multi-light metal window punctuates the second story. The remainder of the entrance bay on both stories is finished with glazed brick. Photograph taken looking southwest.

**74) 3039 Conti Street, circa 1960**
This one-story, no-style warehouse has metal siding on three sides, while a concrete-block wall rises above the roofline on one side elevation. A shallow-gable roof covers the building. A garage opening with a roll-up metal door is located on the Conti Street elevation. Photograph taken looking west.

**75) 3107 Conti Street, circa 1950**
This one-story, no-style warehouse has metal siding on all elevations. A gable roof covers the building. The façade is punctuated by a single-leaf pedestrian entrance and two window openings; each opening holds a multi-light metal sash window. Garage openings with roll-up metal doors are located on the side elevation. Photograph taken looking northeast.

**76) 3111 Conti Street, circa 1960**
This one-story, no-style warehouse has metal siding on all elevations. A shallow-gable roof covers the building. A garage opening with a roll-up door and a single-leaf pedestrian entrance punctuate the façade. There are no visible windows. Photograph taken looking northeast.

**77) 3551 Conti Street, circa 1960**
This one-story commercial building is Everyday Modern in style. The building is capped by a shallow gable roof with metal coping. Exterior walls are brick with decorative corrugated metal panels on the office portion of the building. Windows are multi-light metal sashes with operable panels. The main entrance has a single-leaf opening secured with plywood. The entrance is sheltered by a metal awning. Roll-up garage doors are located along the side elevation. Photograph taken looking northeast.

**78) 3733 Conti Street, Office Machine Rentals, circa 1960**
This one-story commercial building is Everyday Modern in style. The building is capped by a flat roof with concrete and metal coping. Exterior walls are brick, punctuated by multi-light fixed windows. The main entrance holds a double-leaf glazed metal door. The main entrance is accessible via a wrap porch with a flat roof and wood post supports. Several roll-up garage doors are located along the exterior elevations. Photograph taken looking northeast.

**79) 3924 Conti Street, New Orleans Creative Glass Institute, circa 1940**
This one-story, no-style warehouse and factory building was converted into an art studio at an unknown time. The building is set on a concrete foundation and the exterior walls are clad in metal siding. The building has a double-gable roof. Garage entrances on Conti Street hold roll-up doors. Window openings hold multi-light fixed windows. Photograph taken looking south.

**80) 4815 Conti Street, Caire Hotel & Restaurant Supply, circa 1960**
This two-story building hints at the Modular Grid Modern style. The building is concrete construction with projecting, horizontal concrete lines on the façade elevation. The building has limited window openings; openings hold fixed, single-light windows. The main pedestrian entrance holds a double-leaf door and is sheltered by a flat-roofed concrete porch with metal posts. A second, single-leaf entrance is also located on the façade elevation. Photograph taken looking northeast.

**81) 4833 Conti Street, Fisk Corporation Building, circa 1958**
This two-story Holdover International-style commercial building is constructed with concrete blocks. The first story is parged and the upper story features fixed windows with operable, vertical metal sunscreens on the façade and Anthony Street elevations. The first story also features fixed single-leaf windows. Two vertical window bands are located on the

side elevation of the second story; bands contain 5-light metal windows. The entrance, which holds a double-leaf glazed door, is located within an inset porch. The porch has a concrete support. An angled awning runs from the edge of the porch to the sidewalk. A flat roof with metal coping covers the building. Photograph taken looking northeast.

**82) 4536 D'Hemecourt, Carruth Brothers Lumber, circa 1955 (3 buildings)**
This property is composed of three, no-style warehouse buildings. The building closest to D'Hemecourt Street is a steel-frame warehouse with exterior metal walls. A gable roof clad in standing-seam metal covers the building. A single garage opening is located on the D'Hemecourt Street elevation. Photograph # 0082-1 taken looking south.

The second warehouse is of wood-frame construction with vertical wood siding. A gable roof clad in standing-seam metal covers the warehouse. Two 9-light metal-sash windows punctuate the side elevation along with a garage opening.

The third warehouse is of steel-frame construction with exterior metal walls. A gable roof clad in standing-seam metal covers the warehouse. There are no visible windows. A garage opening is visible on the side elevation. Photograph # 0082-2 shows Warehouses 2 and 3 and was taken looking south.

**83) 4624 D'Hemecourt, circa 1960 (3 buildings)**
This property is a complex of three, no-style buildings. The northwestern building is constructed of brick and is two stories in height. A partial third story is visible. A garage entrance and window openings with 9-light sashes punctuate the façade elevation. The building has a one-story wood-frame addition with a pedestrian entrance and a one-story metal-sided warehouse addition. Photograph # 0083-1 taken looking west.

A two-story concrete-block building is sited adjacent to the building described above. The building has a flat roof. Fenestration consists of regularly-placed window openings. Window sashes are not visible as windows have been secured with infill. There are multiple single-leaf entrances on the façade and side elevations. Photograph # 0083-2 taken looking southwest.

A third building is located to the rear of these buildings. The one-story building has exterior metal walls and a flat-on-hip roof. Window openings hold multi-light metal sashes. Entrances are not visible. Photograph # 0083-3 taken looking southwest.

**84) 410 N. Derbigny Street, circa 1955**
This two-story building is constructed of concrete blocks and covered by a shallow hipped roof. The building has no style. The building has an inset entrance with a metal support post. The entrance is composed of two single-leaf doors. Both entrances have been infilled with concrete block. Original window openings on the façade have also been infilled with concrete block. The lower portion of the first story of the façade was faced in brick veneer. Photograph taken looking east.

**85) 420-422 S. Galvez Street, circa 1920**
This two-story double-dwelling displays elements of the Craftsman style. The first story is finished with parged concrete, while the second story is clad in wood siding. A front gable roof with overhanging eaves and exposed rafters covers the building. The dwelling has two single-leaf paneled entrances with sidelights and transoms. Window openings hold a combination of 1/1 and 4/1 double-hung wood sashes. A full-width porch with metal posts and a half-hipped roof fronts the dwelling. Photograph taken looking southeast.

**86) 528 S. Galvez Street, circa 1960**
This Everyday Modern building is one-story in height. A flat roof covers the building. The facade features two glazed metal entrances separated with mosaic tile panels. The facade is set behind a metal fence/gate with a stylized star motif. Heavy foliage surrounds the building obscuring side elevations. NOTE: The multi-story buildings visible in the accompanying photo depict buildings separate from this resource. Photograph taken looking east.

**87) 601 S. Galvez Street, 1960**
This two-story building is a warehouse and commercial building. The building is finished with exterior brick walls at the first story and metal siding at the second story. Brick piers are located along the facade. These piers are large and have inset panels in a contrasting brick shade. The roof is a high, slightly curved, double gable clad in standing seam metal. Fenestration consists of fixed multi-light metal windows. The double-leaf pedestrian entrance is finished with ornamental grillwork. Photograph taken looking northwest.

**88) 626 S. Galvez Street, E. J. Thompson, Sr. Multipurpose Center, circa 1960**
This two-story Everyday Modern building has exterior brick walls with a projecting brick pier on the facade. A shallow-gabled roof with overhanging eaves covers the building. Fenestration on the facade consists of narrow, vertical, fixed-light pigmented glass windows. An awning runs above a portion of the first story storefront windows. Two single-leaf glazed metal entrances are located in the outer bays of the facade. A double-leaf glazed metal door with a transom is located in the center of the facade. Photograph taken looking east.

**89) 649 S. Galvez Street, circa 1960**
This one-story Everyday Modern commercial building is wood-frame construction clad in brick veneer. A flat roof with metal coping covers the building. A double-leaf metal door provides pedestrian access to the building. A roll-up door is also located on the facade elevation. The facade features a clerestory of sliding metal-sash windows. Photograph taken looking northwest.

**90) 2131 Gravier Street, Rite-Way Piston Ring Company, circa 1950**
This one-story commercial building is Everyday Modern in style and is set on a concrete foundation and constructed of concrete blocks. A flat roof with metal coping covers the building. A single-leaf glazed entrance provides pedestrian access; roll-up metal doors provide vehicular access. Window openings hold multi-light fixed windows. A Modern Movement-style sign projects from the Galvez Street elevation. Photograph taken looking east.

**91) 2751 Gravier Street, Orleans Parish Jail, 1930**
The Orleans Parish Jail was constructed concurrently with the adjacent Criminal Courts Building at 2700 Tulane Avenue, which is individually listed in the National Register and is a contributing building within the existing Mid-City Historic District. A high brick fence with wire at the top encircles the jail. Access gates are located on Broad Street. A separate entrance to the jail is located on Gravier Street. The jail has an H-Shaped footprint with a central five-story building and four flanking four-story wings. All parts of the building are of brick construction and appear to have been built all of a piece. They are utilitarian in design with flat roofs and concrete coping. Windows are small with fixed lights and have projecting brick panel surrounds. The site has two attached, octagonal guard towers located at each end of the facility. Photograph taken looking northwest.

**92) 3401 Gravier Street, Public Works Site, various, pre-1951 (4 buildings)**

This Public Works complex contains six buildings, four of which are contributing and two of which are non-contributing. The contributing buildings are described below. The non-contributing buildings are discussed under #51. The site was not accessible at the time of on-site survey, so descriptions may be incomplete. All photographs taken looking south.

A one-story, no-style, hipped roof building is located in the southwest portion of the lot. Paired windows with single-light sashes are visible. Doors are not visible. It is the third building from the left in photo # 0092-1.

A one-story building, which has undergone partial demolition since the time of the 1951 Sanborn Fire Insurance Map, is located next to the building listed above. The building currently has a square footprint and is covered by a flat roof. Window openings hold multi-light sashes. A single-leaf entrance is visible. A style is not discernable. It is the fourth building from the left in photo # 0092-1.

A two-story building is located at the northwest corner of the lot. The building has a flat roof with a crenellated parapet, indicating a Gothic Revival-style influence. The building is concrete-block construction. It appears to be finished with

stucco. Each bay is delineated by pilasters. Window openings are located on each elevation but the windows are not visible. The top of this building is visible in photo #s 0092-2 and 0092-3.

A no-style warehouse is located at the northeast side of the lot. The warehouse has a flat-on-gable roof and metal exterior siding. A shed-roofed addition is located on the side elevation. Window openings hold multi-light sashes. A garage door is visible on the northeast elevation. This building is visible in photo #s 0092-2 and 0092-3.

**93) 3918 Gravier Street, circa 1950**
This one-story, no-style warehouse building has exterior metal walls with brick veneer at the lower portion of the first story. A slightly curved gable roof covers the building. A single-leaf pedestrian entrance is sheltered by a flat-roofed hood. A garage opening is located in the northernmost bay. No windows are visible. The building is now internally connected to 3910, which is a non-contributing resource listed above (#52). Photograph taken looking south.

**94) 3930 Gravier Street, circa 1940**
This one-story, no-style warehouse building is brick construction with pilasters. A high, slightly curved, double gable metal roof covers the building. Multiple garage openings are located along the façade. The garage openings hold roll-up garage doors. Two single-leaf pedestrian entrances are located along the façade elevation. No windows are visible. Photograph taken looking south.

**95) 341 N. Hennessy Street, circa 1940**
This one-story, no-style warehouse building has exterior metal walls. A high, slightly curved gable roof with metal roofing covers the building. A garage opening with a sliding door is located on the façade along with a single-leaf pedestrian entrance. Additional entrances are located on the side elevation. Photograph taken looking west.

**96) 5013 Iberville Street, circa 1960**
This is one building in a complex of three identical Everday Modern apartment buildings (see #68 and #97). The buildings all have hipped roofs with overhanging eaves. The roofs are covered in asphalt shingles. Exterior walls are brick punctuated with window openings. Window openings hold 1-light sliding metal sashes. Units are accessible from the exterior and all have single-leaf paneled wood doors. An exterior stair leads to the second story of each building. The second story is fronted with a balcony. Balconies have metal balustrades and metal support posts. Metal posts also support the balconies from below. Photograph taken looking northeast.

**97) 5021 Iberville Street, circa 1960**
This is one building in a complex of three identical Everyday Modern apartment buildings (see #68 and #96). The buildings all have hipped roofs with overhanging eaves. The roofs are covered in asphalt shingles. Exterior walls are brick punctuated with window openings. Window openings hold 1-light sliding metal sashes. Units are accessible from the exterior and all have single-leaf paneled wood doors. An exterior stair leads to the second story of each building. The second story is fronted with a balcony. Balconies have metal balustrades and metal support posts. Metal posts also support the balconies from below. Photograph taken looking northeast.

**98) 301 N. Jefferson Davis Parkway, Mercy Hospital, 1953**
Mercy Hospital is bounded by North Jefferson Davis Parkway to the east, Bienville Street to the south, North Cortez Street to the west, and Conti Street to the north. It fronts the northwest corner of the intersection of Bienville Street and North Jefferson Davis Parkway. The institutional complex is comprised of four interconnected buildings, their accretions and additions, covering approximately 6.67 acres, as well as a 2.09-acre paved parking area.

The two original components of the hospital campus are the *Main Hospital Building* (constructed in 1953, with additions in 1957, 1969, 1974 and ca. 1980) and the *Nurses School and Home* (constructed in 1953, with a1975 addition). Ranging in height from one to five stories, the Moderne-influenced *Main Hospital Building* features four-story east and west

wings, which are set back from and rise above one-story protrusions. A five-story section is featured at the building's center. A stepped, two-to-four-story section (north wing) extends northwestwards towards Conti Street from the center-rear of the *Main Hospital*, progressively stepping down in story-height. The 1953 building is of fireproof construction featuring concrete framing, floors and roof with 12" tile brick curtain walls. The building features a limestone-clad water-table and is faced in red brick. Single window openings are evenly spaced on the building; some sets of three windows are featured at the first story. At the first floor, window openings are typically framed by heavy, projecting, rectilinear limestone bands. In the case of the upper floors, continuous heavy horizontal concrete sills and lintels traverse the façade, delineating each floor, thereby emphasizing the building's horizontality. Some of the windows appear to be metal hopper lights with glazed panels above and may be historic, albeit in poor condition. At the rear or north side of the building, tucked behind each wing are later, concrete-framed additions, also faced in red brick. That at the east is one-to-four stories, constructed ca. 1980 (ca. 1980 Addition). That at the west is one-to-five stories, with an additional rooftop penthouse at the sixth story (1974 Addition). Although heavy foliage obscures much of the elevation, the institution's southeast or primary elevation fronts Jefferson-Davis Parkway and features the Main Hospital Building's curvilinear 1969 convent and chapel addition. This five-story addition projects from the center. The *Main Hospital Building*'s east and west wings visibly extend beyond the addition's curved footprint.

Heading towards the west end or rear of the hospital complex and viewed from Bienville Street is featured the other original component of Mercy Hospital -- the 1953 *Nurses School and Home Building*. The *Nurses School and Home* has a slightly off-center L-shaped footprint, with the one-story School section running southwest to northeast and the two-story Home section running northwest. Of concrete construction, the Nurses School has a flat roof with a thin, overhanging or cantilevered cornice. The stark white concrete façade features horizontal ribbon window openings with non-historic replacements along its southeast elevation looking towards Bienville Street; the window openings feature thin continuous concrete sills. The elevation's east portion is obscured by the 1974 Addition, which interconnects the *School and Home* with the *Main Hospital Building*. Due to its location at the rear of the School/Home and later west end additions to the site, the Nurses Home section is mostly obscured from view, with the exception of those portions which front the service area of the complex along Conti Street. From this perspective, the entire original red brick-clad north and east elevations of the two-story Nurses Home remain visible; evenly spaced punched window openings, typically paired and with concrete sills, are extant on the long elevation; some appear to still retain their original steel windows. In 1975, a concrete Radiation Therapy Center Addition, with one- and two-story components was completed, located at the rear of the site, within the crook of and connected to the *Nurses School and Home.*

The later two buildings of the institutional complex are the Power Plant (1967 with 1994 addition) and the Mercy Medical Plaza (1983 and 1994 Medical Office Buildings). These interconnect with the earlier portions of the complex and have been constructed at the rear and/or along the service (Conti) side of the site. Photographs #s 0098-1, 0098-2, 0098-3, and 0098-4 taken looking west, northwest, southeast, and west respectively.

**99) 430 N. Johnson Street, Old Zion Baptist Church, circa 1960**

This church is an Everyday Modern building. The building is concrete-block construction clad in brick veneer. A steeply-front gabled roof covers the building. The roof is clad in asphalt shingles and has a decorative wood fascia. The facade has inset panels with a central bay ornamented with a cross and metal work, which are indicative of the Modern Movement. Windows are fixed multi-light. The entrance to the church is a double-leaf metal door with a transom. A one-story extension is covered by a flat roof with metal coping. The extension is clad in brick veneer. Window openings hold multi-light metal sashes. A single-leaf metal door provides access directly to the extension. Photograph taken looking east.

**100) 642 S. Miro Street, circa 1960**

This one-story, no-style warehouse is of concrete block construction. Metal siding has been installed on the upper portion of all exterior walls. Brick veneer is located at the lower portion of the first story of the façade. A gable roof covers the warehouse. A garage opening with a roll-up door and a single-leaf pedestrian entrance punctuate the façade. No windows are visible. Photograph taken looking northeast.

**101) 516 S. Murat Street, circa 1960**

This one-story, no-style warehouse (on the left in the accompanying photo) is of concrete block construction. The building is covered by a gable roof; metal siding is located in the gable end. A large sliding garage door is located on the façade elevation. There are no visible windows. Photograph taken looking southeast.

**102) 614 S. Murat Street, circa 1960**
This one-story, no-style warehouse (on the right in the accompanying photo) has exterior metal walls. The building is covered by a gable roof. A large sliding garage door is located on the façade elevation. There are no visible windows. Photograph taken looking southeast.

**103) 2125 Perdido, circa 1960**
This one-story warehouse has exterior metal walls and a shallow gable roof. A garage opening is visible on the Perdido Street elevation. The opening holds a roll-up door. No other entrances or window openings are visible. Photograph taken looking northwest.

**104) 2126 Perdido Street, St. Mark's Fourth Baptist Church, circa 1909 and 1925 (2 buildings)**
This combination late Gothic Revival and Spanish Mission Revival-style church is masonry construction finished with stucco. The church is two stories. A hipped roof clad in asphalt shingles with clay tiles on the ridge line caps the building. A parapet is located at the facade. Towers flank the facade elevation. Towers have buttresses and shaped parapets. The taller tower is pierced by Palladian style openings. Main entrances are accessible via exterior stairs above the raised basement-level. Arched entries hold double-leaf wood doors. Window openings are arched and hold multi-light wood casements. Photograph # 0104- taken looking south.

A church residence dating to the 1920s is located on the same lot as the church. The dwelling is one story in height and three bays in width. The wood-frame building is clad in wood siding and covered by a front-gabled roof. The roof has overhanging eaves and asphalt shingles. The entrance is accessible under an inset porch with a Tuscan column support. The single-leaf door is paneled. Window openings hold 1/1 sashes. Photograph # 0104-2 taken looking south.

**105) 2201 Perdido Street, Alliance, circa 1960**
This one-story, no-style warehouse is of steel-frame construction with exterior metal walls. A front-gabled roof clad in metal covers the building. A garage opening on the façade has a sliding metal door. Window openings hold multi-light fixed windows. Photograph taken looking northeast.

**106) 2310 Perdido Street, Cain, circa 1960**
This is a two-story, no-style office and warehouse facility. The first story of both components is parged concrete, while the upper area of each portion of the facility is clad in metal siding. The office component has a front-gabled roof, a single-leaf pedestrian entrance with a shed-roofed hood, and paired 1-light windows. The warehouse component has a high, slightly curved gable roof, a garage opening with a roll-up door, a single-leaf pedestrian entrance, and multi-light window. A pent roof runs along the façade of the warehouse component, sheltering the first story. Photograph taken looking southwest.

**107) 2543 Perdido Street, Inland Seafood, circa 1955**
This one-story, no-style warehouse is set on a parged concrete foundation. Exterior walls are metal and a front-gabled roof covers the building. Three garage openings hold roll-up doors. A double-leaf metal pedestrian entrance is also located on the façade and is accessible via an exterior wood stair. There are no visible windows. Photograph taken looking northwest.

**108) 2525 Perdido Street, circa 1960**
This one-story, no-style storage building is steel-frame construction with exterior metal walls. A front-gabled roof covers the building. The gable end is finished with metal siding different from the exterior walls. A garage opening with a roll-up metal door provides access to the building. Photograph taken looking north.

**109) 2507 Perdido Street, First Shiloh M.B.C., circa 1908, remodeled 1927 and associated building 1960 (2 buildings)**

This church (1908) has an associated building (1960). The one-story church is brick construction and displays elements of the Craftsman style. The church has a front-gabled roof. A projecting, brick entry vestibule holds a double-leaf pedestrian door with narrow arched windows. The entrance has a basketweave lintel. The vestibule has overhanging eaves with exposed rafters. A small tower clad in stucco rises from the vestibule. The tower has a shallow pyramidal roof with overhanging eaves and exposed rafters. There are two windows openings on the façade that are round-arched with 2-course rowlock lintels. A round window with a 2-course rowlock surround is located between the two larger window openings. Windows hold stained glass. Photograph # 0109-1 taken looking north.

A one-story, no-style building is located adjacent to the church. The building is concrete block construction covered by a flat roof with a stepped parapet. A double-leaf pedestrian entrance is located on the façade along with two window openings that hold 1/1 vinyl-sash windows. Similar windows are located along the side elevation along with another pedestrian entrance whose doors match those of the church. Photograph # 0109-2 taken looking north.

**110) 2437 Perdido Street, circa 1940**
This one-story, no-style building is of concrete block construction. The building is covered by a hipped roof with asphalt shingles. Garage openings with roll-up doors are located along the main elevation. Window openings are small and have been secured with painted plywood. Photograph taken looking northeast.

**111) 730 S. Pierce Street, Canteen Vending Services, 1950**
This one-story, no-style building is concrete block construction set on a parged concrete foundation. A front-gabled roof clad in metal covers the building. A garage opening with a metal gate is located on one and a pedestrian entrance is located on the opposite end of the building. The side elevations are punctuated with window openings. Sashes are not visible because windows are shuttered closed. Photograph taken looking northeast.

**112) 433 N. Prieur Street, circa 1960**
This two-story apartment building is an Everyday Modern building. The L-shaped building is of concrete block construction set on a concrete foundation. A flat roof with metal coping covers the building. The second story is accessible via exterior stairs and a balcony that runs the length of the building. Units have paneled doors and 1/1 double-hung, metal-sash windows. Photograph taken looking west.

**113) 730 S. Scott Street, Interior/Exterior Building Supply, circa 1925**
This one-story, no-style warehouse building is of brick construction set on a concrete foundation. A flat roof covers the building. Garage openings with roll-up doors are located on both the Scott and Gravier Street elevations. A single-leaf pedestrian entrance is located on Scott Street. Window openings have rowlock sills. Some hold replacement 1-light sashes; others appear to be covered. Photograph taken looking northeast.

**114) 731 S. Scott Street, Taylor Seidenbach, Inc., circa 1925**
This two-story, no-style warehouse building is of brick construction. A flat roof with a parapet covers the building. Garage openings with roll-up metals doors are located on the Scott Street elevation. Window openings have rowlock sills. Original sashes have been altered or removed; several window openings hold glass block, while others have a combination of glass block and steel sashes. Photograph taken looking southwest.

**115) 2740 St. Louis Street, circa 1950**
This one-story, no-style warehouse is of concrete block construction set on a concrete foundation. A gable roof clad in metal covers the building. The gable end is finished with parged concrete block. The building features garage openings on three elevations, all with roll-up metal doors. Single-leaf pedestrian entrances are located along the side elevation. Window openings have concrete sills and are secured with either metal grills or painted plywood. Photograph taken looking south.

**116) 2100 Tulane Avenue, circa 1925**
This two-story residential building displays elements of the Craftsman style. The building is clad in stucco and capped by a cross gable roof with overhanging eaves, exposed rafters, and brackets. Window openings are finished with dark wood trim and hold multi-light wood windows. The entrance has been modified over time and is presently secured with plywood. The entrance bay is sheltered by a non-historic metal awning. Photograph taken looking southwest.

**117) 2104 Tulane Avenue, circa 1920**
This two-story, no-style residential building's façade was altered at an unknown time but is presumed to be a historic alteration. The façade is covered with a flat wood storefront that rises above the roofline with a stepped parapet. A single-leaf entrance is located on this elevation. Side elevations are clad in wood siding and punctuated with window openings. Openings hold 6/6 double-hung, wood-sashes. Photograph taken looking southwest.

**118) 2122 Tulane Avenue, Anita's Grill, circa 1960**
This one-story Everyday Modern commercial building is of concrete-block construction clad in brick veneer. A flat roof with metal coping covers the building. The facade is inset under the roof, which is supported at one end with a tiled concrete pilaster resembling a screen. The facade is a curtain wall of storefront windows and a single-leaf glazed metal door. Photograph taken looking south.

**119) 3502 Tulane Avenue, Medical Clinic, circa 1955**
This one-story, no-style commercial building is flanked by two other commercial buildings visible only from Tulane Avenue. The building has a flat roof with a stepped parapet. The parapet has metal coping. The lower portion of the façade is inset and is fronted with a wood post and wood balustrade. The building has a single-leaf entrance and a fixed light window. Photograph taken looking southwest.

**120) 3901 Tulane Avenue, circa 1940**
This two-story vaguely Colonial Revival-style commercial building has a flat roof with a molded cornice and brick dentils. Exterior walls are brick and punctuated by window openings at the second story and garage openings converted into window openings at the first story. Second story windows are 2/2 double-hung, wood sashes and at the first story are 3-light fixed windows with spandrel and lintel panels. A non-historic curtain wall entrance system was installed. Photograph taken looking north.

**121) 3919 Tulane Avenue, circa 1960**
This one-story commercial building is an Everyday Modern building. The building is covered by a flat roof with metal coping and set on a concrete foundation. Exterior walls are brick. The first story is punctuated by 8/8 double-hung wood-sash windows. A single-leaf glazed wood door provides entry into the building. Photograph taken looking north.

**122) 3929 Tulane Avenue, Downtown Development Group, circa 1950**
This two-story Everyday Modern commercial building is covered by flat a roof and set on a concrete foundation. The roof has overhanging eaves and side parapets. Exterior walls are brick punctuated with 1/1 double-hung windows at the second story and metal-frame storefronts on the first story. A single-leaf glazed metal door provides entry into the building. Photograph taken looking north.

**123) 4021 Tulane Avenue, Canal Furniture, circa 1955**
This no-style one-story commercial building is of reinforced concrete construction with parged exterior walls. A flat roof with a curved parapet at the facade elevation covers the building. The parapet is finished with concrete coping. Metal-frame storefront windows punctuate the facade. The building has a centrally-placed double-leaf glazed metal door. Photograph taken looking north.

**124) 4040 Tulane Avenue, Fountainbleau Apartments and Storage, 1958 (4 buildings)**
The Fountainbleau complex consists of four Holdover International-style buildings that presently provide apartments and storage. The main building is eight stories in height and constructed of reinforced concrete. This building has a projecting concrete grid on the exterior delineating the units. A two-story building of concrete construction provides storage. Two additional four-story buildings are located at the rear of the lot. Both buildings are constructed of concrete with metal balconies fronting each story. Access to units is at the exterior via the balconies. Photograph taken looking southeast.

**125) 4041 Tulane Avenue, circa 1960**
This two-story Everyday Modern commercial building has concrete and brick veneer at its facade elevation. A flat roof covers the building. A curved metal awning runs above the first story. A vertical half wall rises from the awning and angles back from the façade at an angle approximating 90 degrees. The remainder of the second story façade extends from the vertical half wall. A portion of the storefront had a curtain wall but is currently secured with plywood. Three additional single-leaf pedestrian entrances are located along the facade. Photograph taken looking north.

**126) 4433 Ulloa Street, Cool Brew Coffee, circa 1940 (2 buildings)**
This property is a complex of two buildings: a commercial building (1940) with a warehouse addition and a separate shed (1960). The one-story commercial building is an Everyday Modern structure. The building is of concrete block construction set on a concrete foundation. The flat roof has metal coping and a wide wood frieze. The entrance is inset and holds a double-leaf glazed door. The warehouse addition is perpendicular to the commercial building and is of steel-frame construction with metal siding. A gable roof clad in metal covers the addition. The addition has a garage opening with a roll-up metal door and fixed-light windows. Photograph # 0126-1taken looking northwest.

The one-story, no-style shed (on the right in photo number 0126-2) is also steel-frame construction with exterior metal walls. A gable roof clad in metal caps the shed. A single-leaf pedestrian entrance is located on the side elevation of the shed. No other entrances or window openings were visible. Photograph # 0126-2 taken looking north.

**127) 4052 Ulloa Street, circa 1960**
This one-story commercial building is Everyday Modern in style. An angled roof clad in standing-seam metal with metal coping covers the building. The building has glazed ceramic mosaic tile panels along the façade and side elevations that are divided by exposed metal piers. Non-original vertical metal siding was installed above the storefront, rising to the roofline on the facade. The entrance bay holds a single-leaf glazed metal door flanked with sidelights and transoms. Photograph taken looking south.

**Contributing Resources, Previously Non-Contributing**

**128) 2630 Banks Street, circa 1960**
This two-story commercial building is Everyday Modern in style. The building is capped by a shallow hipped roof with metal coping. Exterior walls are clad in vertical metal siding with vertical window bands. Window openings hold fixed-light metal sashes and are separated with spandrel panels. The main entrance is a single-leaf glazed metal door. A roll-up metal garage door also punctuates the facade. Photograph taken looking south.

**129) 2205 Bienville Street, Cacamo's Auto Repair Service, circa 1949**
This one-story, no-style commercial building has an L-shaped footprint. The building is set on a concrete foundation and is concrete block construction clad in new vertical metal siding. Each portion of the building is capped by a flat roof with metal coping. Several garage openings with roll-up garage doors punctuate the building. There is one single-leaf pedestrian entrance and two fixed-light windows. Photograph taken looking west.

**130) 2529 Bienville Street, circa 1955**
The one-story Modern Movement church is clad in brick veneer and capped with a front-gabled roof. The roof has flared eaves and is clad in asphalt shingles. The central facade bay is ornamented with a decorative concrete screen. A rounded, double-leaf metal gate is set within the concrete screen to secure the building. Beyond the gate, the church is accessible through a double-leaf wood door. Photograph taken looking north.

**131) 2709 Bienville Street, Laundromat, circa 1930**
This one-story, no-style commercial building is of concrete-block construction clad in stucco. A front-gabled roof clad in asphalt shingles covers the building. Window openings hold single-light fixed windows and are set on concrete lug sills. The main entrance holds a single-leaf, paneled-with-lights door. Photograph taken looking north.

**132) 3524 Bienville Street, circa 1950**

This one-story commercial building is Everyday Modern in style. The building is set on a concrete slab foundation and is covered by a flat roof with metal coping. The exterior walls are brick veneer. The regularly-spaced single and paired window openings are set on rowlock sills; openings are secured with plywood so no sashes are visible. The single-leaf, paneled wood door is accessible off a one-bay inset porch. The porch has vertical wood paneling. The porch has turned posts and a square balustrade. Photograph taken looking southeast.

**133) 4000 Bienville Street, New Orleans Job Corporation Center, circa 1958**
This one-story commercial building is Everyday Modern in style. The building is covered by a flat roof with metal coping. Exterior walls are brick-clad and punctuated with single-light fixed metal windows. Wood panels are situated above windows. Two entrances are located on the Bienville elevation; both doors are single-leaf glazed metal flanked with storefronts. Photograph taken looking south.

**134) 4535 Bienville Street, Washeteria, circa 1950**
This one-story Everday Modern-style commercial building is constructed of concrete blocks with a stucco finish on the facade elevation. A flat roof with a parapet and coping covers the building. Fixed, single-light metal-sash windows punctuate the building. A double-leaf glazed metal door provides access to the building. Photograph taken looking northeast.

**135) 201 S. Broad Street, circa 1950**
This two-story, no-style commercial building is of brick-construction capped with a flat roof. The roof has metal coping and a parapet. A single-leaf paneled pedestrian entrance and three metal roll-up garage doors are located on the facade elevation. The second story of the facade has window openings with rowlock surrounds. The windows have been secured with plywood. Photograph taken looking west.

**136) 315 S. Broad Street, circa 1955**
This two-story commercial building is Everyday Modern in style. The building has exterior brick walls and a flat roof with metal coping. Exterior walls are punctuated with 1/1 double-hung wood-sash windows and a vertical row of five, 1-light awning sashes. The entrance, which is secured with plywood, is set under a metal awning. A projecting insignia at the second story displays the organization's information. Photograph taken looking west.

**137) 400 N. Broad Street, Golden Express, circa 1960**
This one-story, no-style commercial building is covered by a standing-seam metal mansard roof. Exterior walls are brick. There are small single-light, metal-frame windows on the Conti Street elevation. Window openings hold storefront windows. The main entrance holds a glazed metal door and is flanked by storefront windows in metal frames. Photograph taken looking northeast.

**138) 518 S. Broad Street, Nu-Lite, circa 1960**
This one-story, Everyday Modern commercial building is of steel-frame construction clad in metal siding on the upper portion and brick on the lower portion. A front gable roof clad in metal covers the building. The double-leaf pedestrian entrance is flanked by multi-light windows set on rowlock sills. The entrance and windows are sheltered by a Modern-inspired metal awning. A garage opening with a roll-up metal door is also located on the entrance. Photograph taken looking east.

**139) 1806 Canal Street, circa 1955**
This three-story Modular Grid Modern building has a reinforced concrete frame and is covered by a flat roof. The building's facade is punctuated by window bands on the second and third stories. Windows are fixed single-light metal windows with operable awning windows in select bays. A band of pigmented glass runs below the fixed metal windows at both the second and third stories as well as above the third story windows. The first story features full-height storefront windows and an entrance bay holding a double-leaf metal and glass door with a transom and sidelights. The side and rear elevations are unadorned concrete. Photograph taken looking south.

**140) 2001 Canal Street, Loren Building, 1958**
This five-story Modern Movement building is constructed of reinforced concrete with poured concrete walls. A flat roof with metal coping covers the building. Exterior walls are parged with raised brick detailing around window bays and along the roof line. Window openings alternate by story and are sheltered with concrete hoods. The main entrance holds a double-leaf glazed metal door. The entrance is sheltered by an angled metal awning. The first floor also has pigmented glass storefront windows. An inset balcony was created at the corner of the fifth floor; there are four additional inset balconies along the side elevation. Photograph taken looking north.

**141) 2400 Canal Street, Pan-American Life Insurance Building, 1950, National Register**
This five-story Holdover International-style building is constructed with a steel frame and glass curtain walls. The building is currently undergoing rehabilitation. The original aluminum sunscreens have been removed during the rehabilitation but will be reinstalled. The elevated terrace entrance remains in good condition; the main entrance is secured with plywood while construction occurs. Photograph taken looking southwest.

**142) 2475 Canal Street, circa 1960**
This four-story Modular Grid Modern building is constructed of steel framing. A flat roof covers the building. The building has pigmented glass curtain walls at all elevations. The first story holds two single-leaf glazed metal entry doors as well as a centrally-placed vehicular opening providing access to parking. A decorative concrete screen covers the second through fourth stories on all elevations. Photograph taken looking north.

**143) 2515 Canal Street, United Way, 1956**
This four-story Modular Grid Modern building is constructed of steel framing and a glass curtain wall. A flat roof with metal coping covers the building. The first story holds an entrance bay with a double-leaf glazed metal entrance and storefront windows. The remainder of the first story is clad in brick veneer with a clerestory of windows just below the second story. The second through fourth stories is framed with a projecting concrete grid. Each bay features a fixed-light window with a spandrel panel below. Photograph taken looking north.

**144) 2601 Canal Street, HNTB, circa 1950**
This one-story commercial building is Everyday Modern in style. The building is constructed of reinforced concrete with parged concrete exterior walls. Portions of the exterior walls are clad with glazed red brick. A flat roof with metal coping covers the building. Fixed, multi-light metal windows punctuate the building. A single-leaf glazed metal entrance with a sidelight provides entry to the building. Photograph taken looking north.

**145) 2609 Canal Street, New Orleans Technology Services, 1960**
The five-story Modular Grid Modern building is of steel-frame construction with poured concrete side walls clad in brick veneer and a pigmented facade curtain wall. A flat roof with metal coping and a parapet covers the building. The main entrance is a double-leaf glazed metal door flanked with storefronts. A portion of the first story has a vehicular opening to provide access to ground-level parking. The upper stories have concrete balconies with metal balustrades. Photograph taken looking north.

**146) 2626 Canal Street, Hartwig Moss Insurance Company, circa 1960**
This three-story Modular Grid Modern building is constructed of reinforced concrete. The building has a partial first story; two vehicular pass-thrus at the first story provide access to parking. Splayed pilotis support the second story above the inset, partial first story. The main entrance holds a double-leaf glazed door. Sixteen vertical window bands punctuate the second and third stories; windows bands are framed with projecting oval surrounds. Photograph taken looking southwest.

**147) 2640 Canal Street, American Red Cross, 1956**
This five-story commercial office building is Modular Grid Modern. The building is constructed of steel framing with a curtain wall at the Canal Street elevation. The side elevations are clad in brick. The first story of the facade elevation is inset along most of the elevation with pilotis supporting the overhang. The main entrance is composed of a double-leaf and single-leaf glazed door. The curtain wall is composed of a combination of fixed and casement windows with blue pigmented glass. The side elevations are punctuated with horizontal bands of windows. Photograph taken looking southwest.

**148) 2650 Canal Street, Family Dollar, circa 1960**
This three-story Modular Grid Modern building is three stories in height and ten bays in width along Broad Street. The building is of steel-frame construction with a pigmented glass curtain wall and projecting poured concrete piers located between each bay. The curtain wall is composed of fixed, single-light panels in a variety of colors. The first story has an overhang with front-gabled hoods above each bay. Doors are a combination of single- and double-leaf glazed metal with transoms and sidelights. Photograph taken looking southwest.

**149) 2714 Canal Street, Liberty Bank, circa 1960**
This four-story Modular Grid Modern building is constructed of steel-framing with a pigmented glass curtain wall. A flat roof covers the building. A poured concrete arcade, four stories in height, runs almost the width of the facade elevation, covering five of the façade's six bays. Fin-like elements form the vertical members supporting the arcade's individual arches, define each vertical window bay, and terminate in the arches at the roof line. A concrete spandrel band is located below the second story. Metal screening is located at the third and fourth floors. The spandrel band and metal screening do not extend to the sixth bay, which is faced with brick veneer and is recessed from the remainder of the facade. The first story features single-light fixed storefronts in pigmented glass and a double-leaf glazed entrance. Photograph taken looking southwest.

**150) 2740 Canal Street, Cameron College, circa 1955**
The three-story educational facility is constructed of reinforced concrete and covered by a flat roof. The building is Modular Grid Modern, featuring an inset first story clad in brick and horizontal window and spandrel bands on the second and third stories. The building's three bays are delineated by concrete piers. The main entrance is composed of a double-leaf glazed metal door with a transom and sidelights. Photograph taken looking southwest.

**151) 2930 Canal Street, General Automobile Insurance, circa 1960**
This four-story Modular Grid Modern building is constructed of reinforced concrete and covered by a flat roof with metal coping. The outer bays of the facade are unadorned poured concrete with small window openings. The central bays of the facade feature fixed pigmented glass sashes set behind a decorative metal screen. The first story entrance bay is composed of glazed metal door, transom, and a storefront window. The first story also features a vehicular pass-thru providing access to parking. Photograph taken looking southwest.

**152) 3030 Canal Street, circa 1955**
This four-story building, with a setback fifth story, is Modular Grid Modern. The building is constructed of reinforced concrete and clad with square masonry on the first story and stretcher-bond brick on the upper stories. The main entrance is composed of a double-leaf glazed metal door with a transom. Vertical window bays on the upper stories are delineated with projecting piers. Window openings are vertical, narrow, and hold fixed sashes. Photograph taken looking west.

**153) 3330 Canal Street, Mercy Doctor's Building, circa 1955**
This one-story commercial building is Everyday Modern in style. The building in set on a concrete foundation and has poured concrete walls. Exterior walls are parged. A flat roof with concrete coping covers the building. The facade is punctuated with single-light fixed windows set within a horizontal band. The main entrance is composed of a single-leaf metal and glazed door with sidelights and a transom. A metal awning with stylized metal lettering reading "Mercy Doctor's Building" shelters the main entrance. Photograph taken looking southwest.

**154) 3637 Canal Street, Roger Certified Public Accountants, circa 1955**
This two-story Modular Grid Modern building is constructed of steel framing with a pigmented glass curtain wall. The main entrance, which faces Telemachus Street, is a double-leaf glazed metal door set under a concrete awning. A portion of the first story on Telemachus Street is inset, with metal pilotis supporting the second story. The secondary elevations and a portion of the Canal Street elevation are finished with brick veneer. Photograph taken looking north.

**155) 3700-3720 Canal Street, Grace Episcopal Church, 1954**
This Modern Movement church and attached residence are both constructed of concrete framing with exterior walls laid in brick. The church has a front-gable roof and a brick bell tower. The church's facade features two double-leaf glazed metal entrances set within a one-story projecting entry vestibule. The remainder of the elevation is ornamented with a centrally-placed concrete panel. Side elevations of the church feature decorative stained glass windows. The two-story residence is attached to the church via a one-story arcade. The residence has a side gable roof. Window openings hold multi-light metal-sash windows. A single-leaf entrance and a roll-up garage door punctuate the first story. Photograph taken looking south.

**156) 3801 Canal Street, 3801 Building, circa 1960**
This three-story Modular Grid Modern commercial building is composed of a rectangular main block with an L-Shaped extension, creating a shallow U-shaped footprint. The building is constructed of reinforced concrete with poured concrete walls. A flat roof covers the building. The main entrance is a double-leaf glazed metal door flanked by storefront windows. The second and third stories of the facade are finished with fixed-light windows of pigmented glass. Windows are set within a projecting concrete grid. The rear portion of the building features pigmented glass window sashes set in vertical bands. Photograph taken looking northeast.

**157) 3937 Canal Street, St. John Lutheran School, circa 1955**
The two-story school building is Everyday Modern in style. The building is covered by a flat roof, and its exterior walls are brick. Windows are set in vertical bands with large spandrel panels between the first and second stories. Windows are 2/2 double-hung. The entrance bay holds a double-leaf metal and glazed door. The bay adjacent to the entrance bay projects toward the street, creating a shallow L-shaped footprint. Photograph taken looking northeast.

**158) 4022 Canal Street, Canal Street Veterinary Hospital, circa 1955**
This one-story commercial building is Everyday Modern in style. The building's exterior is finished with a combination of stretcher-bond brick and glazed tile, which is indicative of the Modern Movement. A shallow hip roof clad in asphalt shingles covers the building. Windows are one-light fixed metal and the entrance holds a single-leaf glazed metal door. A Modern-style metal awning shelters the entrance and a clerestory is located above the awning just below the roofline. The building has a rear extension covered with a gable roof. Photograph taken looking south.

**159) 4140 Canal Street, circa 1961**
This two-story commercial building is Modular Grid Modern with a partially arched roofline. The concrete structure is set on a concrete foundation and the main block is covered by a flat roof. The building has curtain walls with thin metal arched frames. A two-story concrete arched gallery runs along each elevation of the building. At the northwest elevation the second story extends to the perimeter of the gallery and is enclosed. Photograph taken looking south.

**160) 4176 Canal Street, 1949**
This four-story commercial building is Holdover International style. The building has a reinforced concrete frame, poured concrete walls, and a flat roof. Walls are punctuated with multi-light metal-sash windows in horizontal bands. The main entrance holds a double-leaf glazed metal door. Photograph taken looking southwest.

**161) 4220 Canal Street, circa 1920**
This one-and-a-half-story bungalow features elements of the Neoclassical (or Classical Revival) style. The former dwelling is set on a rusticated concrete block foundation. It has a hipped roof clad in slate shingles with clay tiles along the ridges. Six chimneys pierce the roof. A wide wood frieze board and molded cornice ornament the roof. The building is clad in weatherboard siding with corner boards. A double-leaf wood door is centrally-located on the facade. Windows hold double-hung multi-light sashes. A full-width porch with Tuscan columns and a Chinoiserie balustrade fronts the building. Photograph taken looking southwest.

**162) 4545 Canal Street, circa 1960**
This two-story religious facility shows the influence of the Modern Movement. The building has exterior brick walls and flat roof with metal coping. The main entrance holds a double-leaf metal door. Window openings hold a combination of 1/1 double-hung and 1-light sliding sashes. Window openings are arranged horizontally on the facade with panels separating each opening. On the side elevation windows are arranged vertically with spandrel panels separating each window. A large cross adorns one of the brick clad bays. Photograph taken looking north. NOTE: Although the

accompanying map shows this building to be physically located close to Cleveland Street, it is part of a complex of buildings focused on Canal Street. The City of New Orleans has given it the municipal address of 4545 Canal Street.

**163) 4737 Canal Street, House of Prayer, circa 1960**
The church building is designed using elements of the Modern Movement. The building's exterior walls are laid in brick. The building has a front-gabled roof with square-edged parapets on the facade. An inset panel on the facade is ornamented with a cross. Brick piers further ornament the facade and side elevations. A brick bell tower rises above the roof line. Window openings hold multi-light metal sashes. The entry bay holds three double-leaf glazed metal doors set under a semi-circular metal awning. Photograph taken looking northeast.

**164) 4333-4335 S. Carrollton Avenue, circa 1955 (2 buildings)**
This complex consists of two, one-story no-style buildings. The buildings are capped by hipped roofs with overhanging eaves. Both roofs are clad in asphalt shingles, one of which has clay tiles on the ridge line. Exterior walls are clad in stucco and punctuated by window openings. Windows hold non-historic 1/1 double-hung sashes. Entries hold single-leaf paneled doors. Photograph taken looking west.

**165) 4439 S. Carrollton Avenue, Jesuit High School Recreation Center, 1955**
This three-story Everyday Modern building is covered by a flat roof with overhanging eaves. The exterior walls are clad in a combination of brick veneer and vertical wood siding. The brick veneer uses multiple brick colors. Multi-light fixed metal windows punctuate the building in a clerestory that turns the façade corner to the side elevation. The building has six entrances that hold metal doors. These doors are sheltered by a Modern-style metal awning. Photograph taken looking west.

**166) 4637 S. Carrollton Avenue, Performance Physical Therapy, circa 1950**
This one-story Everyday Modern commercial building is constructed of concrete blocks and clad with brick veneer. A shallow-hipped roof with overhanging eaves covers the building. The facade features fixed-light metal-frame storefront windows. An inset porch with metal supports runs along the side elevation. Entrances with single-leaf, paneled-with-lights doors are located along the porch. Photograph taken looking west.

**167) Park Facility Building on S. Clark Street (29394 Square), circa 1940**
This one-story, no-style building is of concrete-block construction with a hipped roof. The roof is clad in asphalt shingles and has overhanging eaves. The building has concrete block piers delineating each bay. The building is painted with diamonds motifs and other geometric designs. The building provides services for the park upon which it is located. Photograph taken looking east.

**168) 2540 Conti Street, circa 1953**
This one-story residential building is one of four identical buildings constructed on Conti and Dorgenois streets. The no-style multi-tenant building is concrete-block construction. A flat roof with metal coping covers the building. Window openings have rowlock sills and hold 6/6 double-hung, vinyl-sash windows. Single-leaf entrances to the units are located on the side elevation. Photograph taken looking south.

**169) 2538 Conti Street, circa 1953**
This one-story residential building is one of four identical buildings constructed on Conti and Dorgenois streets. The no-style multi-tenant building is of concrete-block construction. A flat roof with metal coping covers the building. Window openings have rowlock sills and hold 6/6 double-hung, vinyl-sash windows. Single-leaf entrances to the units are located on the side elevation. Photograph taken looking south.

**170) 2536 Conti Street, circa 1953**

This one-story residential building is one of four identical buildings constructed on Conti and Dorgenois streets. The no-style multi-tenant building is concrete-block construction. A flat roof with metal coping covers the building. Window openings have rowlock sills and hold 6/6 double-hung, vinyl-sash windows. Single-leaf entrances to the units are located on the side elevation. Photograph taken looking south.

**171) 2645 Conti Street, Conti Beauty Supply, circa 1960**
This one-story, no-style commercial building is constructed of concrete block. The building is covered with a flat roof. The façade has been updated over time. A standing-seam metal panel at the cornice runs the length of the facade and abuts a standing-seam metal awning. Two entrances are located on the facade. One entrance is a single-leaf glazed metal door and the other is a paneled door. Photograph taken looking north.

**172) 2936 Conti Street, circa 1950**
This one-story commercial building is Everyday Modern in style. Constructed of concrete blocks, the facade is sheltered under an angled overhang that is supported by an extension of the side wall. A flat roof with overhanging eaves and metal coping covers the building. Window openings are obscured with T-111 siding. The building has two rear warehouse extensions. Photograph taken looking southeast.

**173) 4520 Conti Street, circa 1950**
This one-story, no-style commercial building is of steel-frame construction. The building has exterior metal siding and a double-gable roof. The façade is punctuated by a garage opening with a roll-up door, a fixed light window, and a double-leaf glazed pedestrian entrance with sidelights and a transom, all set within a metal frame. Photograph taken looking southwest.

**174) 4317 D'Hemecourt Street, circa 1950**
This two-story, no-style industrial building is constructed of reinforced concrete and clad in brick veneer. The building is capped by a flat roof with metal coping. A brick headhouse projects from the roof line. The main pedestrian entrance is located on Alexander Street and is currently secured with plywood. Window openings have rowlock sills and hold a combination of fixed multi-light sashes and awning sashes. Some window openings are empty or secured with plywood. The building has several large vehicular openings. Photograph taken looking east.

**175) 322 N. Dorgenois Street, circa 1953**
This one-story residential building is one of four identical buildings constructed on Conti and Dorgenois streets. The no-style multi-tenant building is concrete-block construction. A flat roof with metal coping covers the building. Window openings have rowlock sills and hold 6/6 double-hung, vinyl-sash windows. Single-leaf entrances to the units are located on the side elevation. Photograph taken looking east.

**176) 324 S. Dorgenois Street, circa 1960**
This two-story multiple dwelling is Everyday Modern in design with its horizontal window placement and the detailing on the exterior metal stair. The building is of concrete-block construction clad in brick veneer. A shallow hipped roof with overhanging eaves and asphalt shingles covers the building. Units have single-leaf paneled doors. Window openings hold 1/1 sliding metal sashes. A balcony runs the length of the second story and has metal posts and a metal balustrade. The balcony and second floor are reached via an exterior-end metal stair. Photograph taken looking east.

**177) 425 N. Dorgenois Street, Santos Automotive Center, circa 1960**
Although this no-style warehouse is two stories tall, its second level does not cover the entire building. Instead, a section at the front center remains uncovered and the second story forms a "U" shape around it. Constructed of concrete blocks, the building is covered by a flat roof. A one-story shed roof extension is located on the northeast elevation. A corrugated metal awning with steel supports extends off the southeast elevation. No windows are visible. Several garage openings with roll-up doors and metal gates punctuate the side elevation. Photograph taken looking west.

**178) 315 N. Galvez Street, Fletcher's Collision Center, 1950**
This one-story, no-style commercial building is steel frame construction with concrete block exterior walls. The building is covered by a double-gable roof.; the gable on the right has a shaped parapet. The upper portion of the façade is clad in

new vertical metal siding. Garage openings with roll-up doors punctuate the façade. A single-light fixed window is also located on the façade. A pedestrian entrance is not visible. Photograph taken looking west.

**179) 401 N. Galvez Street, Will & Lenny's, circa 1950**
This one-story commercial building is Everyday Modern in style. The building is of concrete-block construction capped with a flat roof. The roof has a metal coping. The exterior walls are brick interspersed with poured concrete panels. Fixed 1-light metal windows are located on the Galvez Street elevation, while multi-light windows are located on the Conti Street elevation. Windows have Modern Movement –inspired placement and spandrel panels. A single-leaf glazed metal door provides pedestrian access to the building. Roll-up garage doors provide vehicular access to the building. Photograph taken looking north.

**180) 414 N. Galvez Street, Bienville Auto Parts, circa 1930**
This one-story, no-style commercial building has undergone minor alterations over time. Constructed of concrete blocks and clad in brick veneer, the building is capped with a flat roof. The roof has concrete coping. Exterior brick walls feature a soldier string course. Window openings have concrete lug sills, soldier course lintels, and hold non-original glass block. A single-leaf door provides access to the building. Photograph taken looking east.

**181) 432 N. Galvez Street, Sunrise Food Store, circa 1950**
This one-story commercial building has no style. Constructed of concrete blocks, the exterior walls have been parged. A flat roof with a stepped parapet at the façade covers the building. A single-leaf entrance with a transom is located on the façade elevation. A second door faces a rear corner. Window openings have parged concrete sills; one window opening is secured with metal bars, while the rest are secured with plywood. Photograph taken looking southeast.

**182) 435 N. Galvez Street, Mechanic Shop Tire Repair, circa 1950**
This one-story commercial building has no style. It is constructed of concrete blocks and covered with a flat roof. The roof has a stepped parapet at the façade. Window openings have concrete sills. Window openings are fronted with metal bars. A single-leaf entrance with a paneled door and metal gate is located on the façade elevation. A metal roof structure supported with metal posts extends off the façade of the building. Photograph taken looking west.

**183) 435 S. Galvez Street, Automotive Service Building, circa 1955**
This one-story, no-style warehouse has exterior walls of brick. A high, slightly curved gable roof clad in metal covers the building. The roof is punctuated with skylights. A double-leaf pedestrian entrance and a garage opening are both located on the Galvez Street elevation. The original window openings, which have concrete sills, were infilled with vertical metal siding at an unknown time. Smaller windows, which have now been covered with grates or painted over, were installed within the metal infill at an unknown time. Photograph taken looking west.

**184) 2631 Gravier Street, circa 1960**
This one-story, no-style commercial building is constructed of concrete blocks. The building is covered by a flat roof with a stepped parapet. Garage openings with roll-up doors and a single-leaf pedestrian entrance punctuate the façade. Two multi-light windows set on rowlock sills also punctuate the façade. Photograph taken looking northeast.

**185) 330 Jefferson Davis Parkway, circa 1960**
This one-story commercial building is Everyday Modern in style. The building is covered by a flat roof with metal coping. The building is concrete-block construction clad in stucco. Exterior walls are punctuated by window openings that hold fixed 1-light metal sashes. Two entrances are located on the facade elevation, both of which are sheltered with awnings. There is one single-leaf and one double-leaf glazed metal door. Photograph taken looking east.

**186) 336 Jefferson Davis Parkway, circa 1960**
This two-story commercial building is Everyday Modern in style. The building is covered by a flat roof with overhanging eaves and metal coping. The building is of concrete-block construction clad in brick on the side and rear elevations, with

a stucco finish on the facade elevation. Two single-leaf entrances with glazed metal doors are located on the facade elevation. Entrances are sheltered with hoods. Window are set in vertical bands on the facade and hold 1-light metal sashes; they hold a combination of 1/1 and 2/2 metal sashes on the side elevations. Photograph taken looking east.

**187) 214 N. Johnson Street, Greater Tulane Missionary Baptist Church, circa 1880s; altered circa 1908-1929**
Originally constructed as the St. John's Luther School, the building was converted at an unknown time between 1908 and 1929. The building has exterior brick walls and is capped by a front-gabled roof. Side elevations are parged and punctuated with pointed arch windows; these window openings have rowlock brick sills and lintels and hold multi-light fixed sashes. A two-story façade addition was constructed as part of the building's conversion. The three-bay wide façade features projecting outer bays. The outer bays are capped with short projections with pyramidal roofs. Three pointed arch windows are located along the second story of the façade; these window openings have rowlock brick sills and lintels and hold multi-light fixed sashes. A double-leaf metal door provides access to the church and is fronted with a metal gate. Photograph taken looking east.

**188) 4036 Palmyra Street, Church of Christ, circa 1960**
This two-story Modern Movement church is capped with a front-gabled roof. A gable parapet at the facade rises above the roofline. The facade has a tower that is capped with a shallow pyramidal roof at its outermost bay. A double-leaf wood, paneled–with-lights door provides access to the church. The main entrance is flanked with brick screen windows and sheltered with a flat roof hood. The central church bay above the entrance features a large multi-light window that terminates in the gable end. Exterior church walls are brick punctuated with small openings, creating a screen for windows around the main entrance and on the tower. The side elevation features vertical window bands in different sash combinations – 12-light, 3-light, and 18-light. The side elevation is also ornamented with brick pilasters. There is a one-story rear extension on the church. Photograph taken looking southeast.

**189) 3023 Perdido Street, Greater St. Peters Methodist Baptist Church, circa 1940**
This one-story concrete block church has minimal ornamentation and does not make a stylistic statement. A gable roof covers the building; the gable end is finished with vertical wood siding. The façade is finished with brick veneer. A non-original double-leaf door is located in the center of the façade. The entrance is flanked by window openings set on rowlock sills that hold 2/2 double-hung, metal-sash windows. Identical windows are located on the side elevation. A small tower, which is flush with the façade elevation, rises above the roofline at the edge of the main block. The tower is capped with a pyramidal roof. Photograph taken looking north.

**190) 748 S. Rendon Street, circa 1925**
This no-style camelback is wood-frame construction. The first story is finished with stucco, while the second story is clad in wood. A gable roof covers both portions of the building. The first story gable end is clad in wood siding. There are multiple single-leaf doors on the façade and side elevations. Window openings vary in size. The two windows on the façade are the same size and hold multi-light sashes. Side elevation windows are irregular in size and hold non-original sash configurations. This residential building was converted for commercial use at an unknown time. Photograph taken looking northwest.

**191) 315 S. Rocheblave Street, circa 1960**
This two-story multiple dwelling is an Everyday Modern building. The building is of concrete-block construction clad in brick veneer. A shallow hipped roof with overhanging eaves and asphalt shingles covers the building. Units have single-leaf paneled doors. Window openings hold 1/1 sliding metal sashes. A balcony runs the length of the second story and has metal posts and a Modern-style metal balustrade. The balcony and second floor are reached via an exterior-end metal stair. Photograph taken looking northwest.

**192) 120 N. Roman Street, ca. 1945**
This one-story commercial building has no style. It is of concrete block construction covered with a flat-on-hip roof. The roof is punctuated with skylights and clad in asphalt shingles. The façade has two window openings with rowlock brick sills and soldier brick lintels. One window opening is covered with plywood, the other holds an original 20-light window. A garage opening with a brick door surround is centered on the façade. The garage opening holds a non-historic door. The side elevations do not have window openings; side elevation bays are delineated by the presence of brick pilasters. Photograph taken looking east.

**193) 2620 St. Louis Street, Bountiful Blessings Gospel Ministry, circa 1930**
This one-story no-style religious building was formerly the Little Zion Baptist Church and continues to function as a church today. The building is of brick construction capped with a gable roof. The roof is clad in asphalt shingles. The gable end is clad in wood siding. A double-leaf entrance is centrally-placed on the façade and holds non-original doors. Tall, narrow windows flank the entrance and hold non-original fixed-light sashes. Window openings are set on rowlock sills. Photograph taken looking south.

**194) 2638 St. Louis Street, Snider's, circa 1940**
This two-story warehouse building has no style. It is of brick construction with a flat roof and stepped parapet. An extension off the side of the main block has a flat roof with no parapet. A garage opening with a roll-up door and a single-leaf pedestrian entrance punctuate the façade. Window openings on the façade elevation have rowlock sills but are secured by metal panels, obscuring whether or not sashes remain in the openings. Photograph taken looking southwest.

**195) 2310 Tulane Avenue, circa 1940**
This two-story Everyday Modern commercial building has exterior brick walls and is covered by a flat roof with a stepped parapet and metal coping. The storefront windows and entrances have been reconfigured. The two single-leaf glazed metal entrances are located in the outer bays; one entrance has a gabled metal hood above. The second story features fixed-light metal-sash windows. Window openings have raised brick surrounds. A one-story storage addition is located on a side elevation and fronts Tulane Avenue. Photograph taken looking southeast.

**196) 2320 Tulane Avenue, circa 1950**
This two-story commercial building is Everyday Modern in style. The building is of concrete-block construction with permastone on the facade. A flat roof with metal coping and a parapet covers the building. Fenestration consists of fixed, single-light metal sashes, multi-light metal-sash awning windows, and glass block in window openings. A single-leaf glazed metal door provides access to the building. The building has a one-story garage addition, which is set back from the street. Photograph taken looking southeast.

**197) 2424 Tulane Avenue, Capri Motel, circa 1956-8 (3 buildings)**
This Everyday Modern motel is a complex of three buildings. The buildings have exterior Flemish-bond brick walls with a projecting soldier brick pattern on the street-facing and rear elevations. The side walls are of flush brick; unit doors punctuate the interior walls. Each building is covered with a flat roof and metal coping. All units are accessible from the exterior. Balconies with metal railings and posts are located along the second story of each building. Roofs extend over the balconies. Units have single-leaf paneled doors and a combination of fixed metal-sash and 2/2 double-hung windows. A large motel sign is situated at the end of one of the buildings and adjacent to the small first story reception area at Tulane Avenue. Photograph taken looking southeast.

**198) 2644 Tulane Avenue, circa 1955**
This one-story commercial building is an Everyday Modern building. The building's façade is finished with square glazed tile. The façade is punctuated with a single-leaf entrance and a garage entrance with a roll-up door and metal grate. A flat roof with overhanging eaves covers the building. Photograph taken looking south.

**199) 2735 Tulane Avenue, Tulane Law Center, circa 1950**
This one-story commercial building is Everyday Modern in design. The building is set on a concrete foundation with exterior painted brick walls. A flat roof with metal coping and a parapet covers the building. Two brick soldier string courses ornament the cornice. Window openings are set on concrete sills. Each of the two openings holds three sets of horizontal, two-over-two, double-hung sashes. A single-leaf glazed metal entrance provides entry to the building. A metal awning shelters the entrance as well as the windows. Photograph taken looking north.

**200) 2800 Tulane Avenue, Brechtel Building, circa 1960**

This two-story Everyday Modern building has exterior brick walls and is capped by a flat roof. The roof has metal coping and overhanging eaves. A single-leaf glazed entrance provides access to the building. The first story features metal-frame storefront windows. The second story is punctuated with fixed, single-light metal sashes with pebbled spandrel panels below. Raised metallic lettering on the building reads "Brechtel Building." Photograph taken looking southeast.

**201) 2836 Tulane Avenue, Le Petit Motel, circa 1960 (2 buildings)**
The motel is a complex of two Modular Grid Modern buildings. Buildings are of concrete construction with parged exterior walls. Both buildings are covered by shallow side-gabled roofs clad in asphalt shingles. Roofs have overhanging eaves. Units are accessible via single-leaf panel doors. Units also have sliding metal windows. The second story of each building is accessible via an exterior stair leading to a balcony. Balconies have metal posts and metal balustrades with ornamental panels. Photograph taken looking east.

**202) 3235 Tulane Avenue, Jackson Hewitt, circa 1955**
This one-story commercial building has no style. The building is of brick construction with a hipped roof. The standing-seam metal roof was recently replaced. The building has a canted entrance bay that holds a single-leaf glazed door with sidelights. A large window opening set on a rowlock sill holds a 3-light fixed metal-sash window. Photograph taken looking northeast.

**203) 3233-3229 Tulane Avenue, circa 1940**
This one-story commercial building alludes to the Spanish Revival style. The building has a gable roof of standing-seam metal with a curved Spanish Revival-style parapet. The parapet, which has concrete coping, features a decorative panel and is pierced by a window or vent. The façade has been finished in stucco. There are two single-leaf glazed entrances with metal frames, one of which has sidelights. Window openings are set on sills finished in stucco and hold non-original fixed light windows. Photograph taken looking northeast.

**204) 3205 Tulane Avenue, circa 1930**
This two-story residential building was converted for commercial use at an unknown time. The building is of wood-frame construction with wood siding on the upper story and aluminum siding at the first story. The gable roof is clad in asphalt shingles with clay tiles along the ridge line. The roof has overhanging eaves and knee braces, which allude to the Craftsman style. A shed roof dormer has exposed rafters. An original residential porch or balcony has been retained at the second story. The original 6/6 double-hung, wood-sash windows remain on the second story. Photograph taken looking northeast.

**205) 3308 Tulane Avenue, Marine Building, circa 1955**
This six-story commercial building is Modular Grid Modern. The building has a reinforced concrete frame with exterior concrete walls on the upper floors. The first floor is inset with curtain walls. Pilotis support the upper floors. An angular awning shelters the three double-leaf glazed metal doors on the facade. Upper floors are punctuated with window bands; bands are composed of fixed-light, metal sash windows. A drive-thru is located on one side elevation. Photograph taken looking south.

**206) 3336 Tulane Avenue, Brown Derby, circa 1950**
This one-story commercial building and former gas station is Everyday Modern in style. The building is of reinforced concrete construction with poured concrete exterior walls. A flat roof with metal coping and overhanging eaves covers the building. The roof extends over the parking area, providing shelter over the former gas pumping area. Windows are fixed-light metal sashes and the main entrance holds a single-leaf glazed metal door with sidelights and a transom. Photograph taken looking south.

**207) 3501-3511 Tulane Avenue, circa 1925**
This one-story, no style commercial building was originally constructed as two buildings. The buildings were combined prior to 1951. There is a large rear warehouse addition. The commercial building is set on a concrete foundation, covered by a flat roof with a parapet and coping, and the exterior walls are brick. On the left section of the façade a frieze features brick panels with diamond-shaped ornamentation. Window openings have steel beam lintels. Openings hold fixed 1-light storefronts. On the right portion of the facade, one window opening was infilled and two others modified to hold smaller windows. Each portion of the building is accessible via a double-leaf glazed metal door. Photograph taken looking north.

**208) 3610 Tulane Avenue, Sweets Inn Motel, 1956**
This two-story motel is Everyday Modern in style. The motel is of wood-frame construction clad in brick veneer and aluminum siding. A flat roof with metal coping covers the building. Units are accessible via single-leaf paneled doors. Walls are further punctuated with sliding windows. The second floor is accessible via an exterior stair and balcony. The balcony has a metal railing. A brick pier is sited at the street end of the motel with stylized lettering that reads "Motel." A small administration room, original to the motel, is located in front of the brick pier. Photograph taken looking south.

**209) 4201 Tulane, Beep-Me Plumbing and Heating, circa 1950**
This two-story no-style commercial building is set on a concrete foundation and constructed of steel framing. The exterior walls are metal. A flat roof with metal coping covers the building. A double-leaf pedestrian entrance and two garage openings are located on the side elevation. A horizontal band of windows is located on the second story of both primary elevations. Window openings hold non-original fixed-light sashes. Photograph taken looking northwest.

NOTE: While conducting fieldwork for this project, the consultants discovered some mistakes on the original district map. Thus, the map included with this submission depicts the updated contributing and non-contributing status of the resources listed in the above inventory. The map also depicts, as accurately as possible based on the previous district map, the contributing and non-contributing status of previously surveyed resources.

Significant Dates: 1860-1961; 1943-1961
Architect/Builder: E.B. Ludwig; M. Tony Sherman and Associates: SOM; Curtis & Davis; August Perez & Associates: Dreyfus, Seiferth & Gilbert; Favrot and Reed; Ricciuti Associates; Grimball-von Amerongen; Multiple Unknown
Criteria: A & C

**Period of Significance (justification)**

The 1993 Mid-City Historic District nomination employed the fifty-year cut-off (which at that time was 1943) for significance. The district underwent substantial development, largely in its commercial building stock, during the post-war period. These buildings, along with industrial, institutional, religious, and residential structures built in the postwar period, illustrate the neighborhood's continued residential growth and transformation into a commercial center. Thus, expanding the period of significance to 1961, again employing the fifty-year cut-off, captures both the architectural and associational significance of buildings dating to the postwar era.

**Criteria Considerations (explanation, if necessary)**

NA

## STATEMENT OF SIGNIFICANCE

The purpose of additional documentation for the Mid-City Historic District National Register nomination is to address changes that have arisen since the district was originally listed in the National Register of Historic Places in 1993. The district update has three purposes: 1) to extend the architectural significance from 1943 to 1961; 2) to add community planning and development (National Register Criterion A) as a new area of significance with a period of significance ranging from 1943 to 1961; and 3) to update (increase and decrease) boundaries and change or record the status of resources within the entire district as appropriate.

The Mid-City Historic District is significant at both the state and local levels in the areas of community planning and development under National Register Criterion A, reflecting the importance of the development of New Orleans as it expanded beyond the boundaries of the French Quarter into the area historically known as "back-of-town." The development of the "back-of-town" area was dependent on improved drinking water, sewage disposal, and drainage systems. The area's initial development was based along racial lines, with a system of superblocks and nucleus streets. In this document, superblock is used to refer to a wide avenue developed as an upper-class residential enclave. These avenues are defined by their spaciousness, magnificence, and proximity to streetcar service. This definition is derived from *Geography of New Orleans* by Richard Campanella. Early development (1860-1943) was predominantly residential with low-scale commercial, institutional, and religious facilities. Following World War II, the character of development changed, with a concentration on commercial, industrial, institutional and religious facilities with limited residential construction.

The Mid-City Historic District is significant at both the state and local level under National Register Criterion C for its architecture. The district is composed of a wide-ranging variety of styles and building types that date from the late nineteenth century through the present day, with the majority dating to the first half of the twentieth century. The district displays a complete chronological collection of commercial, residential, religious, and institutional architecture within Louisiana, ranging from Eastlake shotguns to Modern Movement commercial buildings. This nomination seeks to include architecture from the Modern Movement and construction dating to the postwar era. The architectural significance of the district as provided by the 1993 National Register nomination also remains valid. As stated in the original nomination:

> *The Mid-City Historic District is architecturally significant within the context of the southern United States because of its size and intactness and because of its important collection of houses in the shotgun tradition. It is also distinguished on the local level because of its collection of New Orleans raised basement houses.*

Thus, the Mid-City Historic District meets National Register Criteria A and C and is significant under the themes of community planning and development with a period of significance extending from 1943 to 1961 and architecture with a period of significance extending from 1860-1961.

## PERIOD OF SIGNIFICANCE

The Mid-City Historic District was originally listed in the National Register of Historic Places in 1993 with a period of significance extending from 1860 to 1943. The nomination employed the fifty-year cut off to end the period of significance. The original nomination focused on the architectural catalog of the district, which is composed of building types and styles from nearly all architectural movements through the 1940s. This nomination seeks to extend the period of significance under National Register Criterion C (Architecture) from 1860 to 1961. Extension of the period of significance will acknowledge buildings constructed in the postwar era that are part of the Modern Movement and will add to the rich architectural catalog that exists within the Mid-City Historic District.

The original nomination did not discuss the role of community planning and development in shaping the character and architectural landscape of the Mid-City Historic District during either the existing period of significance (1860-1943) or during the proposed period of significance expansion (1943-1961). Many buildings that date to the 1940s and 1950s are illustrative of the Modern Movement and build on the district's already extensive architectural catalog as well as the district's continued residential growth and commercial, institutional, and religious evolution following World War II. These commercial, industrial, religious, institutional, and residential buildings do not detract from the architectural quality that is characteristic of the earlier development throughout the Mid-City Historic District but rather enhance it. Thus, the addition of National Register Criterion A (Community Planning and Development) as an area of significance with a period of significance extending from 1943 to 1961 will allow for a better understanding of the commercial and industrial development that occurred in Mid-City during the postwar era.

## HISTORICAL CONTEXT

### NINETEENTH CENTURY SUBDIVISION AND DEVELOPMENT OF MID-CITY

The area currently defined as the Mid-City Historic District is composed of two neighborhoods: Mid-City and Tulane/Gravier. In turn, these neighborhoods developed from the area historically known as "back-of-town." Until the twentieth century, the urban portion of New Orleans was largely confined to the areas along the Mississippi River, a natural levee, providing the city with the highest (approximately ten feet) elevations above sea level. Inland from the river and toward Lake Pontchartrain elevations steadily decrease to as much as eight feet below sea level. Elevations increase to above sea level again at the Metairie and Gentilly ridges – present-day Metairie Road and City Park Avenue respectively. This low-lying, swampy area between the lake and the river was historically known as "back-of-town."[1]

Subdivision and development in "back-of-town" was slow due to the swampy nature of the area. In 1830, Canal Street reached only one mile past Claiborne Avenue, which forms the southeast boundary of present-day Mid-City. Just outside the Mid-City boundary, Canal Street (from Claiborne Avenue southeast to Rampart Street) was being developed with a handful of townhouses in the 1840s and 1850s. During this period, the subdivision of land continued within Mid-City, with streets laid out as far north as Galvez Street by the 1840s.[2]

By the late 1850s, subdivision reached all the way to Metairie Road although few dwellings had been built past Johnson Street. The swampy nature of the district continued to limit development. The area beyond Broad Street was described as "low grounds" possessing "various open drains receiving the filth of the city" in an 1853 report by the New Orleans Sanitation Commission. These conditions explain the limited and scattered development that had reached only to Miro Street by 1860, Rocheblave Street by 1870, and Broad Street by 1880, a full thirty years after the sanitation report.[3]

Many freed slaves were the first to settle along the edges of "back-of-town." Following the Civil War, the white population of New Orleans decreased by 2.5 percent to 140,923, while the black population increased by 110 percent to 50,456. In 1870, black men made up 25 percent of the labor force and worked 53 percent of New Orleans' unskilled labor jobs, 57 percent of the servant positions, and 30-65 percent of certain skilled positions. Although these emancipated slaves, many of them emigrants from surrounding plantations and parishes and from nearby counties in Mississippi, provided valuable labor, they faced antagonism from whites and former free people of color as well as unaffordable rents. Richard Campanella, author of *Geography of New Orleans*, writes

> Destitute and excluded, most freedmen had little choice but to settle in ragged back-of-town, where urban development petered into amorphous low-density slums and eventually dissipated into deforested swamps. The back-of-town offered low real estate costs because of its environmental nuisances, inconveniences, and lack of amenities and city services. Together with many local ex-slaves who also found themselves, for the first time, seeking their own shelter, the freedmen joined those blacks already settled at the backswamp margin in the formation of the city's first large-scale, exclusively black neighborhoods.[4]

The shantytowns in "back-of-town" evolved into permanent black neighborhoods. Architecturally, these areas came to be developed with shotgun houses, an affordable linear house type that better utilized parcel space.[5]

Meanwhile, the Canal streetcar line was established in 1861. The streetcar tracks were laid along the route where a drainage canal had been proposed; the route ran alongside present-day Canal Street. Although the canal was never built,

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[1] Laborde, Peggy Scott and John Magill. *Canal Street*. Gretna: Pelican Publishing Company, 2006:185.
[2] Laborde, Peggy Scott and John Magill. *Canal Street*. Gretna: Pelican Publishing Company, 2006:185-6.
[3] Laborde, Peggy Scott and John Magill. *Canal Street*. Gretna: Pelican Publishing Company, 2006:187.
[4] Campanella, Richard. *Geography of New Orleans*. Lafayette: Center for Louisiana Studies, 2006: 300.
[5] Campanella, Richard. *Geography of New Orleans*. Lafayette: Center for Louisiana Studies, 2006: 301.

the street became known as Canal Street. Canal Street remained the main thoroughfare through the neighborhood and the locus of white residential development. The track was supported by a timber framework and a wood frame streetcar barn (no longer extant) was built at Canal and North White streets. Canal Street's poor paving, which was composed of a thick layer of oyster shells, often left it impassable after a rainstorm, yet the road, most of which passed through virtually open country, received electric streetlights as far out as the cemeteries by 1884.[6] Several cemeteries had been established near the intersection of Canal Street and City Park Avenue by the 1880s: Charity Hospital Cemetery (1847), Greenwood Cemetery (1852), Masonic Cemetery (1865), and Holt Cemetery (1879).

Throughout the nineteenth century, the city's drainage system was rudimentary and composed of gutters and canals to channel water toward the Metairie Ridge where there were several simple paddle wheel pumps. The pumps serving Canal Street were located on Bienville Street at its intersection with present-day Jefferson Davis Parkway; these pumps were designed to drain water into Bayou St. John. The system intended to flush water over the ridge toward Lake Pontchartrain but was ineffective and mainly splashed water around. The system could not handle heavy rains, which would result in standing water throughout the flood-prone area. Flooding was also caused by wind-driven water off Lake Pontchartrain, against which the pumps were useless. Major lake surges occurred in 1871 and again in 1880, flooding "back-of-town."[7]

In 1889, New Orleans voters approved a bond issue for new improvements to the drinking water, sewage disposal, and drainage systems. Improvements to these systems allowed New Orleanians to move to low-lying neighborhoods with less anxiety; thus, building activity, especially white residential development, in "back-of-town" increased dramatically following improvements to these systems. As development increased, many of the earlier buildings along Canal Street and Claiborne Avenue were demolished and replaced or converted for new uses.[8]

## MID-CITY DEVELOPMENT, 1890-1943

As drinking water, sewage disposal, and drainage systems improved, more whites began to settle in the "back-of-town" area. The settlement of whites influenced the settlement of incoming black residents, many of whom worked as domestics for the wealthy whites. Blacks, along with working-class whites, settled in humble cottages and shotguns located in the "nucleus" of "superblocks." Canal Street was the first superblock in "back-of-town," a wide avenue developed as an upper-class residential enclave with spacious lots and proximity to streetcar service. The smaller streets in the nucleus of the wide avenues were built up with humbler housing stock. The settlement pattern created a lattice of upper-class whites around cores of working-class whites and blacks, who moved to the smaller streets to be within walking distance of their employment.[9] This pattern of development characterized the development of Mid-City – especially lower Mid-City – through the 1930s as other superblocks emerged, such as Jefferson Davis Parkway, Tulane and Carrollton avenues.

The 1993 National Register nomination provides a catalog of the building types and styles found throughout the district during a 1992 survey. Single and double shotgun houses were the most common building type in the district, illustrating the high-rate of working-class white and black settlement in the district between 1900 and 1943. Overall, the survey found that eighty-two percent of the district was composed of residential buildings displaying a wide-ranging architectural catalog. While residential buildings are found on all streets in the neighborhood, they are concentrated along the secondary and tertiary streets in Mid-City. The major thoroughfares have residential development but also feature the majority of commercial and institutional buildings.

Commercial and institutional buildings accounted for fourteen percent of the building stock and were the majority of non-contributing elements in the 1993 National Register nomination. The majority of these buildings were located along major thoroughfares in the district, especially Canal Street and Tulane Avenue. Commercial buildings constructed prior to 1943 were generally one to three stories in height and were either styled with classically-inspired motifs or were

[6] Laborde, Peggy Scott and John Magill. *Canal Street*. Gretna: Pelican Publishing Company, 2006:190.
[7] Laborde, Peggy Scott and John Magill. *Canal Street*. Gretna: Pelican Publishing Company, 2006:187-8.
[8] Laborde, Peggy Scott and John Magill. *Canal Street*. Gretna: Pelican Publishing Company, 2006:190.
[9] Campanella, Richard. *Geography of New Orleans*. Lafayette: Center for Louisiana Studies, 2006:302.

considered "no style" buildings. Notable commercial exceptions from the prewar period included the Dixie and Falstaff breweries. Institutional buildings, including religious facilities, accounted for the fewest but most notable buildings in the district. Called out as selected landmarks in the 1993 nomination are the Criminal Courts Building (1929), St. James Methodist Episcopal Church (1851; 1903), Grace Methodist Episcopal Church (no date), McDonogh No. 11 school (1879), St. Joseph Church (ca. 1869-1892), Sacred Heart of Jesus Roman Catholic Church (1923), McDonogh No. 3 school (1894), Samuel J. Peter School (1913), and the Canal Branch Public Library (1911).

For the most part, commercial and institutional buildings were constructed along the major thoroughfares of Canal Street, Tulane Avenue, Broad Street, and Carrollton Avenue. The intersection of Carrollton Avenue and Canal Street is an example of the nodes of commercial development found throughout Mid-City; the intersection was developed in the 1920s with locally owned restaurants and nightspots. By the 1920s, the early townhouses along Canal had been overtaken – some demolished, some transformed into shops or tenements – by the business district that had begun to expand along Canal Street.[10] There are numerous instances of residential buildings converted to commercial use along the other major thoroughfares as well.

By the 1940s, Claiborne Avenue had also fully developed as a commercial corridor for the black community in Mid-City and neighboring Treme. The Claiborne Avenue commercial corridor, which was largely demolished in the 1960s to make way for Interstate 10, was considered the "Main Street of black New Orleans." After crossing Canal Street toward Tulane Avenue, the former Claiborne Avenue streetscape was described by geographer and Tulane University professor Richard Campanella as follows: "this rough-edged commercial/residential neighborhood contains a hodgepodge of architectural styles and a mix of locally owned mom-and-pop stores and national chains. Between the busy lanes of traffic is a wide grassy neutral ground, hilly in some areas despite the fact that the general area is at sea level and Claiborne itself is underlaid by a drainage canal."[11]

Secondary streets such as Bienville, Conti, Banks, and Galvez had limited commercial development prior to World War II. Commercial buildings on these streets tend to be one-story in height with minimal architectural detailing. These commercial structures provide services to residents in the immediate vicinity. Examples of residential buildings converted for commercial use are also found on the secondary streets.

## POSTWAR DEVELOPMENT IN MID-CITY, 1943-1961 (CRITERIA C AND A)

The postwar period ushered in an era of booming growth and change throughout the United States. The postwar period transformed New Orleans from a small southern city into a major urban center. The city's highest rates of construction – of both residential and commercial buildings – occurred in the early 1950s following almost two decades characterized by nominal development due to the Great Depression and World War II.

## NATIONAL REGISTER CRITERION C: ARCHITECTURE

The 1993 National Register nomination for the Mid-City Historic District discussed its architectural significance based on the extensive surveys conducted in 1978, 1985 and 1992. Text from the original nomination explaining the district's architectural significance follows.

> *The Mid-City Historic District is architecturally significant within the context of the southern United States because of its size and intactness and because of its important collection of houses in the shotgun tradition. It is also distinguished on the local level because of its collection of New Orleans raised basement houses.*
>
> *Although Mid-City is not as large as some other New Orleans historic districts, it is still conspicuous for its magnitude as a historic resource. It is a discrete geographical area containing close to 4,500*

[10] Laborde, Peggy Scott and John Magill, *Canal Street*, Gretna: Pelican Publishing Company, 2006:185-6.
[11] Campanella, Richard, *Time and Place in New Orleans*, Gretna: Pelican Publishing Company, 2002:103.

*buildings with an intrusion rate of only 15%. There are relatively few places in the South where one can find a late nineteenth/early twentieth century neighborhood of this size and intactness.*

*Mid-City shares with other New Orleans historic districts a unique collection of shotgun houses. Shotguns are found in vast numbers across the South, but virtually all collections consist mainly of plain humble structures with little, and in most cases, no architectural treatment. New Orleans and vicinity is the only place where one finds shotguns with a high degree of architectural styling. Mid-City contains some 2,244 houses in the shotgun tradition (including camelbacks) which accounts for 50% of its overall building stock. Most of these (about 80%) feature some sort of recognizable architectural style, and many are fairly elaborately styled. The most common styles in Mid-City are Italianate, Eastlake, Colonial Revival and Bungalow. This is in sharp contrast to most other collections across the South. Collectively they represent a unique architectural flowering that in many ways makes a larger contribution to the character of "old New Orleans" than the better known Creole tradition. Moreover, as previously mentioned, the district contains a fine collection of Italianate shotguns, which in many ways is a "signature" of New Orleans.*

*Mid-City is also important on the local level because it contains a good representative collection of New Orleans raised basement houses (10% of the building stock). This house type is one of the factors contributing to the architectural distinctiveness of the city. With 433 examples, the raised basement houses of Mid-City form a substantial part of the city's overall collection.*

## MODERN ARCHITECTURE IN MID-CITY, 1943-1961:

Following World War II, European Modernism became the fashionable and dominant architectural trend for American commercial and institutional buildings. This nationwide trend is visible in Louisiana where Modern architecture is found throughout the state, with numerous examples in both urban centers and in smaller towns. "Modernism was a style that claimed not to be a style, but rather an erudite and compelling movement towards rationality and purposefulness in architecture."[12] The Modern Movement in architecture developed out of nineteenth-century technological innovations in industrial architecture and matured into the dominant architectural mode of the twentieth century. The architectural movement fostered dicta such as "truth to materials" and "form follows function."

The American experience during World War II fostered a postwar climate centered on traditional values, social conservatism, and an expanding suburban middle class. Americans experienced unprecedented prosperity, dominating the world market with virtually no competition. Although the United States emerged as the pre-eminent international power after WWII, American preeminence was almost immediately challenged by the rise of the Soviet Union, which eventually ignited the Cold War. The Cold War, coupled with American prosperity, fostered a new enthusiasm for technology in the United States. Architectural Historian Mark Gelernter notes that these postwar factors created "a widespread acceptance of Modernism [...] it was seen as the most appropriate architectural expression of the postwar age."[13]

Postwar America abandoned its preferences for historical architectural styles, "fully embracing instead the ahistorical and visually austere forms of International Modernism."[14] By breaking with historical architectural styles, the Modern Movement came to symbolize a new age of peace and prosperity. The new enthusiasm for technology accorded well with the rational and efficient building technology at the core of Modernism. Modernism's emphasis on design as a form of rational problem solving appealed to the American generation that had seen rational problem solving used to tackle the logistical complexities of World War II, the largest war in history.[15]

Modernism was particularly appealing to the government and private corporations constructing commercial and industrial architecture; "the visual character of the Modernist style seemed to sum up their own self-images: rational, efficient, the confident possessors of immense power and wealth, yet not flashy or desirous of individual expression."[16] The use of

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[12] Fricker, Jonathan and Donna. *Louisiana Architecture: 1945-1965: Modernism Triumphant -- Commercial and Institutional Buildings*. February 2010.

[13] Gelernter, Mark. *A History of American Architecture*. Hanover: University of New England, 1999:260-263.

[14] Gelernter, Mark. *A History of American Architecture*. Hanover: University of New England, 1999:260.

[15] Gelernter, Mark. *A History of American Architecture*. Hanover: University of New England, 1999:263.

[16] Gelernter, Mark. *A History of American Architecture*. Hanover: University of New England, 1999:263.

Modern Movement architectural elements became, in the postwar period, the standard way for American buildings to be modern. Consequently, the Mid-City Historic District, which underwent a period of intense postwar development, has a concentration of structures dating from this period that are executed in various subcategories of the Modern Movement.

In Louisiana, four subcategories of Modern architecture have been indentified: holdover International Style, holdover Art Moderne, Modular Grid Modern, and Everyday Modern. In general, the national "name" architects of the period rarely practiced in Louisiana. A rare example exists in Mid-City with the holdover International Style Pan-American Life Insurance Company Building that was designed by Skidmore, Owings, and Merrill. Two prominent Louisiana firms did an extensive amount of work in the state: Curtis and Davis of New Orleans and Samuel and William Wiener of Shreveport. On the whole, however, the majority of commercial buildings from the period 1945-1965 in Louisiana can be classified as Everyday Modern. These tend not to have been designed by a professional architect and are rather the product of builder and client collaboration.

In Mid-City, there are a multitude of buildings that fit into the Everyday Modern and Modular Grid Modern categories. Everyday Modern buildings are found throughout the district and are generally one-story commercial or professional buildings. These buildings can feature a variety of architectural elements, such as flat roofs with metal coping, glazed brick, tile, or stone veneer on the façade, metal awnings, and clerestory windows. Also part of the Everyday Modern category are minimalist retail buildings; these buildings tend to feature a flat roof, blank masonry side walls, and an all-glass or mostly glass commercial display front. Examples of this style in Mid-City include: 401 North Galvez Street, 3919 Tulane Avenue, 4022 Canal Street, and 4052 Ulloa Street.

Modular Grid Modern buildings are dependent on post and beam construction; this construction system allowed for curtain walls, which are a character-defining feature of the style. The modular grid framework allowed for a variety of designs and visual effects. Variety within the style occurs with the use of clear or tinted glass, glass curtain walls or glass used in combination with panels, and panel style, material, and texture. The style tends to have a more horizontal feel due to the gridwork. Examples of this style in Mid-City include: 1806 Canal Street, 2609 Canal Street, 2640 Canal Street, 3801 Canal Street, and 3308 Tulane Avenue.

The holdover International style is less commonly found in Mid-City. The style is characterized by a horizontal feel, bands of windows, flat roofs, strong rectilinear compositions, substantive exterior walls as opposed to curtain walls, and a profound absence of ornament. The most prominent example of this style is the Pan-American Life Insurance Company Building at 2400 Canal Street; another example is the Tulane Law Center located at 2735 Tulane Avenue.

In addition to commercial and professional buildings, the Modern Movement influenced the design of educational and religious facilities. The majority of schools in Louisiana dating to the postwar period can be termed "no style," as they make no stylistic statement. In Mid-City, school facilities from this period that make a stylistic statement are schools associated with religious organizations. For example the St. John Lutheran School at 3937 Canal Street and the Jesuit High School Recreation Center at 4439 South Carrollton Avenue are Everyday Modern buildings. Examples of Modern Movement schools, many of which are not associated with a religious organization, have been identified in New Orleans and Shreveport.

Modernism had a big impact on religious architecture during the postwar era in Louisiana and the nation as a whole. The postwar era was one of considerable church and synagogue construction, with new churches being constructed in new subdivisions and older congregations building new edifices. In Louisiana, approximately seventy percent of the religious buildings erected between 1945 and 1965 were modern rather than traditional in design. General characteristics of these modern religious buildings include: a basic basilican plan, a vertical feel, use of colored art glass typically with modernist designs, fine materials and a good level of workmanship, powerful and striking geometry in their designs, and some incorporate the Christian cross as the centerpiece of an abstract geometric design. The Grace Episcopal Church at 3700 Canal Street is an excellent example of an older congregation constructing a new facility that incorporates Modern elements in the postwar era.

## NATIONAL REGISTER CRITERION A: COMMUNITY PLANNING AND DEVELOPMENT

During the postwar period, the Mid-City neighborhood experienced intensive development characterized by commercial, industrial, institutional, and religious buildings to serve its diverse population. The diversity of races and classes within the boundaries of the Mid-City Historic District drove the patterns of community planning and development that would emerge during the late 1940s and 1950s. Postwar construction within Mid-City signaled the neighborhood's maturation into a true urban neighborhood that could provide the necessary services, amenities, employment, and social activities to its residents. While religious and institutional buildings are located throughout the district, postwar commercial construction generally remained along the major thoroughfares (or superblocks) of Canal Street, Tulane Avenue, and Carrollton Avenue. These thoroughfares display a high concentration of Everyday Modern and Modular Grid Modern buildings. During this same period, the construction of industrial buildings accelerated, with construction interspersed along the secondary and tertiary streets at the edges of the district.

### COMMERCIAL CONSTRUCTION

Construction of the Claiborne Towers at Claiborne Avenue and Canal Street (which is located adjacent to the 1993 boundaries and slated for demolition as it is located within the proposed footprint for the LSU medical facility) beginning in 1950 was emblematic of the commercial building campaign occurring throughout the rest of Mid-City. The 1,036-unit luxury apartment building (with a commercial component), the tallest in Mid-City at the time, rose seventeen stories, was designed in the International style, and boasted modern amenities such as air conditioning. At the time of its construction, there remained several small commercial buildings along Claiborne Avenue and across from the towers on Canal Street. By 1952, the telephone company occupied a portion of the building along with a beauty shop, lingerie boutique, and cleaners. A former telephone company employee recalled that "there was so much construction going on around us and we liked to peer through the peepholes in the protection walls and watch the progress."[17]

The following year (1952) was the second largest construction year in the city's history. In Mid-City, the Pan-American Life Insurance Company Building (listed in the National Register, 2007) on Canal Street was completed and occupied. Designed by Skidmore, Owings, and Merrill, the building was heralded for its stunning International design. The same year, both the Tulane and L.S.U. medical schools were building extensions near Charity Hospital, an area just outside the boundary of the historic district.[18] Several more Modern Movement buildings were constructed along Canal Street during the 1950s. Select examples include: 2740 Canal Street (1955, presently houses Cameron College), 2650 Canal Street (ca. 1960, presently houses the Family Dollar), 2640 Canal Street (1956, presently houses the American Red Cross), 2601 Canal Street (ca. 1950), 2475 Canal Street (ca. 1960, presently houses the New Orleans Council on Aging), and 2001 Canal Street (1958, Loren Building).

Commercial development continued throughout the 1950s and created a cohesive commercial corridor along Canal Street from Claiborne Avenue to Broad Street. Canal Street was ideal for commercial development with its proximity to the streetcar as well as the Pontchartrain Expressway, which opened in 1960 with access from Carrollton Avenue. With the rise of the automobile, several buildings dating to the 1950s and 1960s were constructed with first story parking or first story pass-thrus leading to rear parking areas. The buildings constructed along this portion of Canal Street are mainly designed in the Everyday Modern and Modular Grid Modern styles, with only one International-style building (the Pan-American Life Insurance Building). The development of a coordinated, modern commercial corridor, especially as seen along Canal Street, enhances the neighborhood's aesthetics and complements the residential building stock.

In 1957, Pelican Stadium, which was located at the intersection of Tulane and Carrollton avenues, was demolished. The stadium was constructed in 1915 for the New Orleans Minor League baseball team, the Pelicans. The city's Negro baseball league, the Black Pelicans, also played at the stadium. Demolition of the stadium coincided with the construction of the Pontchartrain Expressway, which spurred the construction of several motels along Tulane Avenue. Among these was the Fontainebleu Motor Hotel, the largest of the several Modern Movement motor hotel buildings that were erected

[17] Widmer, Mary Lou. *New Orleans in the Fifties*. Gretna: Pelican Publishing Company, 1991:24.
[18] Widmer, Mary Lou. *New Orleans in the Fifties*. Gretna: Pelican Publishing Company, 1991:24.

along Tulane Avenue in the 1950s. Construction was complete on the Fontainebleu Motor Hotel in 1959 at a cost of $3 million. The Fontainebleu was referred to as a "luxury tourist facility" in a 1960 report by the New Orleans Chamber of Commerce. The report also noted that a $4.2 million addition was under construction in 1960 that would provide 210 hotel rooms and fourteen luxury apartments.[19]

Construction of new commercial buildings extended beyond Canal Street, with a high concentration along Tulane Avenue. Tulane Avenue features smaller commercial buildings than those found on Canal Street but all employ the Modern Movement vocabulary, especially the Everyday Modern style. More modest and limited commercial construction occurred along Galvez Street, Broad Street, and Carrollton Avenue. Where these thoroughfares intersect, it is common to find nodes of commercial development. The intersection of Canal Street and Claiborne Avenue has lost much of its commercial fabric but continues to act as a gateway to the Central Business District. The Tulane and Claiborne Avenue intersection provides access to the complex of medical and health related facilities grouped around the now empty Charity Hospital. The intersection of Tulane Avenue and Broad Street, which is one of the busier intersections in New Orleans, is the focus of criminal justice activity in the city, with the court building, police headquarters, and two prisons.[20]

The presence of Canal Street and Tulane Avenue running through the district brought much traffic through the neighborhood. These thoroughfares allowed Mid-City to cater to consumers from surrounding areas and commuters who passed through the area on their way to and from work. The commercial viability of these thoroughfares led to the building campaigns in the 1950s. Office buildings, such as the Modular Grid Modern-style Marine Building at 3308 Tulane Avenue, were constructed to take advantage of the prime location between the Central Business District and the adjacent neighborhoods and parishes.

INDUSTRIAL CONSTRUCTION

As noted in the Parkview Historic District National Register nomination (listed in 1995):

> Historically the chief economic activity in New Orleans was shipping. Other than industries related to the maritime trades, the city never really developed a strong industrial base. In short, the New Orleans economy traditionally was tied to the transportation of raw goods as a major point of entry from Central America and for exports abroad. Unlike "New South" cities such as Birmingham, New Orleans simply never had very many large manufacturing concerns.

Thus, the presence of transportation corridors was vital to industrial and commercial development in New Orleans. In Mid-City, major transportation corridors, which evolved over time from canals to railroads to interstates, fostered the construction of industrial buildings. The neighborhood is situated between two major transportation corridors. These corridors define the northeastern southwestern boundaries of the district.

Initially the New Basin Canal flanked the district along its southwestern edge. The New Basin Canal was a shipping canal constructed by the New Orleans Canal and Banking Company, which was incorporated in 1831. The 60-foot wide, 3.17-mile long canal opened in 1838 connecting Lake Pontchartrain to the Uptown (or American) section of New Orleans (with a turning basin at Rampart Street and Howard Avenue) through the swampy "back-of-town" area. The canal was commercially important throughout the nineteenth century and helped to improve drainage in nearby areas. Following World War I, the New Basin Canal's importance declined, especially after the Industrial Canal opened in 1923. The New Basin Canal was closed in 1936, and the area back to Claiborne Avenue was filled in. The remainder of the canal functioned on a limited scale throughout World War II and was filled by 1950. Much of the New Basin Canal route became the Pontchartrain Expressway, which was constructed in the 1950s. The expressway was incorporated into I-10 in the 1960s. Construction of I-10 Claiborne overpass to connect to the former Pontchartrain Expressway was directed through the Treme neighborhood. The Illinois Central Railroad also ran along this transportation corridor.

[19] Chamber of Commerce of the New Orleans Area, *Growth of the New Orleans Area* (New Orleans: The Chamber), 1960:13.
[20] Wagner, Frederick, *A Study of the Lower Mid-City Neighborhood*. New Orleans: University of New Orleans, 1978:12-13.

The Carondelet Canal, also known as the Old Basin Canal, ran along the northeastern boundary of present-day Mid-City. Construction of the canal began in 1794. The 1.6-mile long canal began at Bayou St. John, which connected to Lake Pontchartrain, and ran inland to the then back edge of New Orleans in the Treme neighborhood. The canal served the dual purposes of drainage and shipping. By the 1820s, it was reported that seventy to eighty vessels used the canal on a daily basis. However, the construction of the New Basin Canal diverted business from the Carondelet Canal. The canal remained important to the oyster boat business through the early twentieth century. By 1927, the canal was declared to no longer be a navigable waterway and was filled in 1938.

Rail transportation was also located along this edge of Mid-City. The 1908 *Sanborn Fire Insurance* map shows a railroad running adjacent to the Carondelet Canal; the map notes the line as "New Orleans Terminal Company – Frisco System." In 1916 this line came under control of Southern Railway, which was officially established in 1894 and was the product of the consolidation of over 150 rail lines. The rail lines on this side of the present-day Mid-City district focused on the shipment of goods.

The construction of industrial buildings, especially in the form of large, one-story warehouses, occurred in Mid-City along these transportation corridors. Industrial construction began at the turn of the twentieth century, with many examples found on the 1908 *Sanborn Fire Insurance* maps. The 1940 and 1951 *Sanborn Fire Insurance* maps show acceleration in the construction of industrial buildings along the edges of the district. These buildings are generally larger than their predecessors, of brick, concrete, or metal construction, and are utilitarian in design. Industrial buildings tend to be grouped by function – building supply distributors, lumber, brick, and scrap metal yards, furniture and mattress distributors, and garages and automotive-related facilities. Although these buildings are not architecturally distinguished, they retain sufficient integrity to convey their significance in the industrial development of Mid-City.

### Construction of Religious Facilities

Several religious institutions and religious educational facilities were constructed to serve the residents of Mid-City during the postwar period. The Grace Episcopal Church (3700 Canal Street) constructed a new Modern Movement-inspired building during the postwar years as they outgrew their former church at 1501 Canal Street (no longer extant). Additionally, St. John Lutheran Church (3937 Canal Street) and St. Anthony Church (4545 Canal Street) both built educational facilities during the 1950s that are part of the Everyday Modern style. Several postwar churches, such as the Old Zion Baptist Church (430 N. Johnson Street), Spirit and Truth Family Worship Center (2529 Bienville Street), and People's House of Prayer Church (4737 Canal Street), were constructed in the Everyday Modern style to serve the black population in Mid-City. With the exception of the People's House of Prayer, these Modern churches are located on secondary and tertiary streets in the vicinity of their congregants.

### Institutional Construction

The major institutional building types constructed in Mid-City during the late 1940s and 1950s were health care related. The New Orleans medical district developed at the edge of the Mid-City neighborhood, centered on Tulane and Claiborne avenues. The medical district (located adjacent to the boundaries of the Mid-City Historic District) is composed of the medical, educational, and research facilities of Tulane University, Charity Hospital, University Hospital, the Veteran's Administration, Louisiana State University, Delgado Community College, and other organizations that function out of a variety of structures in this area. The location of this medical district is based on the topography of the city. In 1833, construction of a new Charity Hospital facility (the fifth Charity Hospital building in New Orleans, the first one dating to 1736) attracted other hospitals to the area, such as the Masion de Santé (1840, no longer extant) which was located two blocks away at Canal Street and Claiborne Avenue. Charity Hospital was demolished in 1939 and replaced by a large Art Deco structure (outside the boundaries of the Mid-City Historic District at 1532 Tulane Avenue). "The medical-service industry that continued to develop around the legendary hospital attracted still other institutions of medicine to the area,

and within a few decades, a bone fide district had developed."[21] This medical district has influenced the subsequent health-care related development in Mid-City. Charity Hospital, which is owned by Louisiana State University System, was not reopened after Hurricane Katrina.

In the immediate post-World War II period, both demand from the medical establishment and population need exceeded New Orleans' existing hospital capacity. In 1949, Mercy Hospital (a long-established facility operated by the Sisters of Mercy and located on Annunciation Street in the Irish Channel) announced the Sisters' plans for a new 300-bed Mercy Hospital, air-conditioned and soundproofed, and encompassing a nurses home, a convent and chapel, a power plant and laundry facilities, to be located in Mid-City. At the same time, there was another proposed hospital for Mid-City – Doctor's Memorial. The Sisters of Mercy and Doctor's Memorial ended up pooling their resources for the construction of a single $3.5 million, 200-bed capacity Mercy Hospital. The hospital was located on the Doctor's Memorial site at Jefferson Davis Parkway and Bienville Streets rather than the site Mercy initially looked at on Canal Street. The location was a departure from the medical campus at the other end of the neighborhood and ideally located to serve the city's expanding population. The superintendent of Mercy Hospital – Sister Mary Kevin, R.S.M – remarked that the new location was, "more advantageous for a hospital than the Canal Street location, since it is a larger area, providing space for future expansion..." And "[It] is in the approximate center of New Orleans, accessible from every important residential district, both uptown and downtown, and serviced by wide thoroughfares."[22]

With the campaign for closing the new hospital's $1.8 million funding gap underway in the early 1950s, the benefits of Mercy's new Mid-City location and the medically-underserved "back-of-town's" need for a general hospital were repeatedly cited in local papers, and were even espoused by the mayor. "Erection of this [hospital] will bring a new general hospital into the City-Park-Lakeview-Lake Vista area for the first time," stated John A. Oulliber, the chairman of the founders' division of the building fund drive. The population of the "back-of-town," Mid-City and its environs would certainly benefit. According to census tract data, some 24,000 residents lived in Mid-City alone in 1950.[23] The hospital opened in 1953 and underwent several additions over time in order to serve the expanding population.

## MID-CITY, 1962-PRESENT

The city underwent an overall population boom from 1940 through 1960; however, during the 1960s, the city's population declined 5.4 percent as middle-class residents left for the then newly-developing areas of the adjacent parishes. During this period, Interstate 10 was constructed (1966-69), requiring extensive demolition along Claiborne Avenue in Mid-City. By 1970, the overall population of New Orleans dropped from 625,000 to 600,000. As of 1975, 25,698 people were employed in Mid-City (6,698 in lower Mid-City and 19,000 in upper Mid-City). A survey of land use in Mid-City indicated that in 1975, thirty-nine percent (98 acres) of land was used for residential purposes, commercial development occupied thirty-three percent (83 acres), industrial uses took up fourteen percent (35 acres), and the remaining fourteen percent of land was either public or semi-public, parks and open space, or vacant.[24] Residential, commercial, and industrial development between the 1970s and 1990s was minimal in Mid-City.

In the 2000s, a renaissance was occurring in Mid-City, spearheaded in part by the restoration of the Canal Street streetcar line; the restoration was complete in 2004. The neighborhood was also experiencing a revival of single family and owner-occupied housing. The restoration of the Canal Streetcar line in 2004, with its signature red cars, had improved the neighborhood's tourism. According to 2000 census data, the population of Mid-City was nearly 20,000, with 1,627 owner-occupied residences. The population's racial mix was close to two-thirds African American, one-third white, and about ten percent Hispanic.

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[21] Campanella, Richard. *Time and Place in New Orleans*. Gretna: Pelican Publishing Company, 2002:157.

[22] "Hospitals Unite in Building Plan," *Times-Picayune*, 10 April 1949, and "Catholic Order Purchases Land," *Times-Picayune*, 1 December 1949.

[23] Chamber of Commerce of the New Orleans Area, "New Orleans Population and Housing Data" (New Orleans: The Chamber), 1962, n.p. Refer to census tracts 50, 54, 63, 64, 65 and 71, which comprise the Mid-City Neighborhood. By 1959, the population of the neighborhood had decreased somewhat to 20,000.

[24] Wagner, Frederick. *A Study of the Lower Mid-City Neighborhood*. New Orleans: University of New Orleans, 1978:18-19, 38, 51.

## HURRICANE KATRINA

In 2005, Hurricane Katrina hit New Orleans. Much of the city was flooded as the levee system failed; in many cases flooding occurred hours after the storm had moved inland. Three weeks after Hurricane Katrina, Hurricane Rita made landfall, which caused additional flooding. Eventually eighty percent of the city and large tracts of neighboring parishes flooded, and floodwaters lingered for weeks. Situated below sea level, Mid-City encountered severe flooding (up to eight feet in some parts of the neighborhood) following Katrina and is still recovering from damage incurred from the storm. Continued efforts toward repopulation and reconstruction are concentrated along the major thoroughfares. It is estimated that fifty-five percent of Mid-City residents have returned to the area and approximately half the businesses in Mid-City have reopened. A substantial number of residential structures, especially in lower Mid-City, remain vacant and are in disrepair due to damages sustained from hurricane-related flooding. Some structures deemed beyond repair, such as the Lafitte Housing Project (1941) located adjacent to the historic district boundary, were demolished following Hurricane Katrina.

## HOSPITAL CAMPUS DEVELOPMENTS

The Department of Veterans Affairs (VA) and the State of Louisiana are working together on two replacement medical center projects – the Veterans Affairs Medical Center and the Louisiana State University (LSU) Academic Medical Center. The latter is intended as a replacement for Charity Hospital. Both projects will be constructed in lower Mid-City. These projects aim to restore greatly needed health care capability that was lost in New Orleans due to flooding after Hurricane Katrina in late August 2005 and Hurricane Rita in September 2005. A VA spokesman, in a 2008 press conference, said that the "VA selected the downtown site because it offers the best solution for our veterans, today and into the future. The site, located within a robust medical district with affiliate health care teaching universities, promotes long term operational synergy and efficiency. The selected site aligns with the City of New Orleans and State of Louisiana Hurricane Katrina recovery and redevelopment plans." A spokesman for LSU added that "building these hospitals in close proximity to each other assures the future of top quality health care, research, and medical education not only for the New Orleans area but for the entire state." [25]

Currently, the construction of a new Veteran's Hospital Campus is under way, following the demolition and relocation of structures on the site, which is bounded by S. Rocheblave Street, Tulane Avenue, Canal Street, and S. Galvez Street. Two historic buildings on the site – the Pan-American Life Insurance Building and the Dixie Brewery – have been retained and will be rehabilitated and incorporated into the hospital campus. The site for the proposed LSU Campus is bounded by S. Galvez Street, Canal Street, Tulane Avenue, and Claiborne Avenue. Construction has not yet begun but demolition is underway.

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# Original Nomination

The Mid-City Historic District is a mainly residential urban area approximately two miles long and a half mile wide. Although the district's building stock represents the period c.1860 to 1943, most historic buildings are post 1900. Since the end of the historic period (1943), Mid-City has not suffered an unacceptable loss of integrity.

## Historical Background

The area known today as Mid-City was originally a great expanse of low-lying swamp known as the "back of town." It stretched from an area near the back of the Vieux Carre in a northwesterly direction toward Lake Pontchartrain. The area was situated between the Carondelet Canal and the New Basin Canal, both of which were constructed to link commerce on the lake with the City of New Orleans. Most of the land was slightly below sea level. The U. S. Government considered most of what would become Mid-City as abandoned property that had belonged to the French Crown, and thus was now federal land. Under this claim, Congress awarded 1,000 acres of the property to the Marquis de Lafayette for his services during the American Revolution. Lafayette's heirs would eventually receive a small portion of the tract.

Development in Mid-City was hampered in the early years by two factors: 1) the low lying marshy character of the area, and 2) numerous conflicting land claims. By 1853 most of the lawsuits involving Mid-City property had been settled, with much of the land being given over to speculation. But development in most of Mid-City could not take place until the drainage problem could be solved. The 1845 Maurice Harrison "Map of the City and Environs of New Orleans" shows the "Bienville Drainage Machine," which consisted of a large wooden steam driven paddlewheel. However, the area was not successfully drained until the creation of the New Orleans Drainage Commission in IX96 led to the construction of a pumping station at Broad and Bienville streets in 1899.

Development was slow. The 1883 Robinson Atlas shows the area below Galvez Street as well developed and the area between Galvez and Broad (see map) as less well developed. Very few buildings are shown in the area above Broad. The 1899 drainage facility made development feasible in much of Mid-City, a fact which is borne out by the present building stock, approximately two-thirds of which dates from after 1900.

Before the relatively modern development of New Orleans East, Mid-City was roughly in the geographical center of the City of New Orleans. The name originated in 1923 when the Hibernia National Bank staged a contest to name its branch location at the corner of Canal Street and North Carrollton Avenue. Bank teller James Kepper received $20 for his winning entry, "Mid-City." Soon other businesses in the area adopted the name, and it remains the neighborhood's unofficial name to this day.

Surveys

Mid-City was first surveyed in 1978 by the architectural firm of Koch and Wilson. In 1985 the New Orleans Office of Housing and Community Development commissioned a second survey using students at the University of New Orleans. This survey was made to facilitate the city's compliance with the Section 106 Environmental Review procedure. The new survey named the area "Upper Canal" because Canal Street runs through the area and forms something of a "spine" for the district. This survey, while useful in identifying Mid-City as a resource, was not a definitive evaluation of the district, largely because some of the building type and style categories were confusing. In addition, the student survey produced color coded maps which are no longer acceptable to the National Park Service.

One of the long-term goals set forth in the Louisiana Comprehensive Historic Preservation Plan is to list all the eligible historic districts in New Orleans in the National Register. An effort to do this has been on-going since the late 1970s. Indeed, at the time of this submission, Mid-City is one of only two major districts that remain to be processed. In 1992 the Louisiana Division of Historic Preservation and the New Orleans Preservation Resource Center commissioned Robert Cangelosi, a local architect/architectural historian, to make a definitive survey of the district. As part of this, the Division staff checked the boundaries thoroughly, making adjustments in some instances.

Survey Results

Style Breakdown:

| | | |
|---|---|---|
| Greek Revival | 34 | 1% |
| Italianate | 760 | 17% |
| Eastlake | 307 | 7% |

| | | |
|---|---|---|
| Queen Anne Revival | 166 | 4% |
| Colonial Revival | 689 | 15% |
| 20th Century Eclectic Revival | 150 | 3% |
| Bungalow | 1,533 | 34% |
| No style | 94 | 2% |
| Other | 78 | 2% |
| Non-contributing | 678 | 15% |
| | 4,489 buildings | |

Type Breakdown

| | | |
|---|---|---|
| Creole Cottage | 74 | 2% |
| Single Shotgun | 545 | 12% |
| Double Shotgun | 1,518 | 34% |
| Camelback | 181 | 4% |
| Side hall | 157 | 3% |
| Symmetrical two story | 290 | 6% |
| Asymmetrical two story | 368 | 8% |
| Commercial | 538 | 12% |
| Bungalow | 140 | 3% |
| New Orleans Basement | 433 | 10% |
| Institutional | 84 | 2% |
| Other | 161 | 4% |
| | 4,489 buildings | |

## Building Types

Creole Cottages (74 - 2%)

Strictly speaking, Creole cottages are an eighteenth and early nineteenth century phenomenon, but the form persisted through the late nineteenth century. Most of the examples in Mid-City are relatively late. The Creole cottage form denotes a one-and-one-half story gable-ended residence built up to the front property line. Its plan does not use hallways.

Shotgun Houses (2,063 - 46%)

The shotgun house is by far the most conspicuous building type in the district. The basic shotgun house is the single shotgun (545 - 12%), a one story house one room wide and two or more rooms deep with the roof ridge running perpendicular to the facade. Despite a number of popular and academic yarns, the origins of the shotgun house remain obscure. It is, nonetheless, a distinctively southern house type. Double shotgun houses (1,518 - 34%) consist of two shotgun units joined side by side by a common party wall. Each side is a separate living unit. Many of the district's shotgun houses were speculatively built and thus "doubling up" saved on land and materials. Single and double shotgun houses in Mid-City occur in the Italianate, Eastlake, Colonial Revival and Bungalow styles.

Camelback Houses (181 - 4%)

The camelback is a single or double shotgun with a second story over the rear rooms. The second level provides one or two bedrooms. Although it is difficult to generalize, essentially the camelback type denotes a more affluent occupant than does the ordinary shotgun house. The earliest camelbacks seem to have come about when a shotgun was added to an earlier two story structure. It also appears that the process was reversed sometimes and a camelback was attached to an earlier shotgun. The camelback appears with the same popular stylistic traits as the shotgun.

Side Hall Houses (157 - 3%)

Until the late 1800s most prosperous American (i.e., non-Creole) citizens of New Orleans lived in side hall plan houses. Because the side hall went out of fashion in New Orleans in the late nineteenth century, relatively few were built in Mid-City. This category includes both one and two story examples. Styles tend to be limited to Italianate, Eastlake and Colonial Revival.

Symmetrical 2-story Houses (290 - 6%)

The vast majority of these are duplexes -- i. e., big boxy houses consisting of two two-story living units separated by a party wall. Essentially these are two story versions of double shotgun houses. The typical examples are four bays wide with two front doors (each with a separate address) accessible from a common single story front porch. Examples generally occur in the Colonial Revival and Bungalow styles, although some can be called transitional Queen Anne/Colonial Revival.

Asymmetrical 2-story Houses (368 - 8%)

Most of these are Queen Anne Revival houses, some of which have Colonial Revival porch columns. Because of the system of tightly packed urban lots found throughout New Orleans, these tend to be fairly boxy with the majority of the architectural articulation limited to the facade. In many cases, the boxiness is relieved by a one or two story polygonal bay. A few examples have turrets.

Commercial (538- 12%)

Commercial buildings are generally limited to the major thoroughfares in the district, especially Canal Street. Most of the non-contributing elements in Mid-City are commercial buildings. Historic commercial buildings in the district run the gamut from small frame corner grocery stores, with little architectural pretension, to a huge brick Romanesque brewery. Most maintain the two to three story scale prevalent along the district's major thoroughfares. The majority of the styled commercial buildings are in some form of the classical taste. A few deviate outlandishly from this norm, most notably the Schoen Funeral Home, which can best be described as a picturesque Mediterranean Romanesque villa.

Bungalow (140 - 3%)

For purposes of this submission, bungalows are defined as single living units one story high, two rooms wide, and two or more rooms deep. Shotgun houses with the familiar bungalow details are listed as shotgun houses. Bungalows are larger and reflect a more affluent occupant. Predominant styles include Colonial Revival, Arts and Crafts (i.e., bungalow) and Mission.

New Orleans Raised Basement (433 - 10%)

Almost all of the buildings in this category fall within a subspecies of the bungalow which, at least in Louisiana, is peculiar to the New Orleans area. It consists of a bungalow raised a full story (or almost a full story) above grade on a high basement. The principal (upper) story is usually reached via prominent flights of exterior steps. The lower basement story is usually given over to service spaces and storage. Here again, despite various popular and academic yarns, the origin of the raised basement house is obscure. Probably the most likely explanation is that it represents a continuing local preference for raised houses. For the most part raised bungalows appear in the district with the same stylistic traits as ordinary bungalows. The only difference is that because raised bungalows are larger, more prominent houses, they tend to be more elaborately styled. Some raised houses are double shotguns.

Institutional (84 - 2%)

As with commercial buildings, institutional buildings tend to be located along the district's major thoroughfares. Most of the architectural landmarks in Mid-City fall into this category. A few are in the Italianate taste, but most take their cue from the standard American early twentieth century eclectic revival styles such as Spanish Colonial, Gothic or Neo-classical. The Criminal Courts Building (NR) is arguably the most monumental institutional building in the district. Constructed in 1929, it consists of a colossal colonnaded central block with Modernistic wings. Appearances to the contrary notwithstanding, the building was designed all of a piece. Apart from the courthouse and a few other buildings, the majority of the district's institutional buildings are either churches or schools. Most of the churches are constructed in some form of the Gothic style with examples ranging from carpenter Gothic to belated "watered down" Ruskinian Gothic. The district contains several large and impressive twentieth century brick Gothic churches. Schools run the gamut from Italian Renaissance to Hampton Court Palace Gothic to Spanish Colonial.

Other Building Types (161 - 4%)

This category includes unusual building types such as central hall plan houses and one story asymmetrical houses.

## Styles

The following discussion will focus upon essential points about particular styles of architecture as they appear in the district. An overall discussion of style per se is unnecessary. For example, large institutional buildings in Mid-City occur in various early twentieth century eclectic revival styles. These look much like their counterparts in other states and thus a discussion of them would not be illuminating.

The few Greek Revival buildings in the district are generally limited to hesitantly styled cottages with no columns. Seventeen percent of the district's buildings are Italianate. With very few exceptions, these are shotgun houses with elaborate scroll brackets supporting a forward facing roof overhang. This is a type of house familiar throughout New Orleans. The Eastlake style is confined pretty much to shotgun houses as well. These have front porches articulated with Eastlake columns and brackets and resemble Eastlake shotguns found in other parts of New Orleans. The only exception is a type of Eastlake column, thought to be peculiar to Mid-City, whose turnings resemble a series of inverted superimposed splayed cups. Queen Anne Revival houses tend to be among the larger homes in the district. Often two stories, these structures are distinguished by polygonal bays and imbricated shingles. In many cases, noteworthy articulation is limited to the front elevation. Finally, the Colonial Revival is almost entirely limited to entablatures and Doric porch columns applied to the various house types in the district.

## Building Materials

The overwhelming majority of the structures in the district are wood framed houses with some type of wood skin. Since the earliest days there were lumber mills in New Orleans. Southern forests and particularly those in close proximity to New Orleans provided an abundant resource from which to draw. However, it took Northern capitalists in the late nineteenth and early twentieth centuries to fully develop this industry. The lumber chiefly used in New Orleans was red cypress, yellow pine and long leaf yellow pine. Other types of wood used primarily for interior trims included mahogany, oak, ash, poplar and gum. Among larger commercial and institutional buildings, the choice of material was generally brick or stucco over concrete block or hollow tile.

## Selected Landmarks

1. Criminal Courts Building, 2700 Tulane, (NR), Neo-classical structure with Art Deco wings; built in 1929 according to the design of Diboll & Owens.

2. St. James Methodist Episcopal Church, 220 N. Roman, (NR), a Gothic masonry structure built in 1851 and remodeled in 1903 by Diboll & Owens.

3. Grace Methodist Episcopal Church, 2001 Iberville, an unusual Queen Anne Revival church.

4. McDonogh No. 11, 2001 Palmyra, an Italianate school designed by W. A. Freret and built in 1879.

5. Dixie Brewery, 2401 Tulane, designed by William Fitzner, a huge building with brick round arches and the suggestion of a mansard roof atop the tower.

6. 1800 Canal, a large Eastlake residence built in 1889 for Charles Orleans.

7. St. Joseph Church, 1802 Tulane, built between 1869 and 1892; original designs of Viennese architect Carl Kaiser modified by Patrick Keeley in 1883.

8. Sacred Heart of Jesus Roman Catholic Church, an Italian Renaissance building built in 1923 according to the designs of Emile Weil in association with Albert Bendernagel.

9. McDonogh No. 3, 2228 Gravier, a school built in 1894 according to the designs of William Freret.

10. 4506 Canal, the William Cowly residence, built 1918 in the Secessionist style, Jordan Mackenzie, architect.

11. Schoen's Funeral Home, 3827 Canal, a Spanish eclectic remodeling of a large Eastlake house.

12. Samuel J. Peter School, 425 S. Broad, a 1913 Spanish eclectic design by E. A. Christy.

13. Canal Branch Public Library, 2940 Canal, 1911, an Italian Renaissance building designed by LaGarde & Burk.

Contributing Elements

Mid-City represents an important collection of buildings from the period c.1860 to 1943. There are certain elements (see Item 8) which give it this superior status, but the district should also be viewed as a tout ensemble of its period. Other 50+ year old elements which do not directly contribute to the district's superiority are important in their own right because they help establish Mid-City's identity and credentials as a historic neighborhood. Hence any 50+ year old structure which has not been altered beyond recognition is considered a contributing element for purposes of this application.

There is one contributing site within the boundaries, the Masonic Cemetery, founded in 1865. It is characterized largely by above ground tombs built in the late nineteenth and early twentieth centuries. While above ground tombs were occasionally built in other parts of the country, southern Louisiana is the only place in the continental United States where they appear in such concentration -- in short, where it is the typical method of interment. In fact, they appear in such profusion that one nineteenth century visitor referred to New Orleans cemeteries he viewed as "cities of the dead." This phenomenon is part of the Spanish heritage of Louisiana. Above ground tombs, which are often richly styled, take the form of single sarcophagus style vaults, small buildings with several vaults, and larger so-called "society tombs" with perhaps 20 or 30 vaults. The latter are tombs in which a local fraternal organization provided above ground burial for its members. Because of their architectural character and the fact that they set Louisiana apart from other states, above ground cemeteries similar to the Masonic Cemetery have been listed individually on the Register. When they appear within district boundaries, they have routinely been accepted as contributing by the Park Service.

Intrusions

The only real collection of intrusions in the district occurs along the lower half of Canal Street. This strip has undergone commercial redevelopment in the past forty years to the extent that the intrusion rate reaches 50%. While this is regrettable, there are mitigating factors. A number of the intrusions are drastically altered historic buildings and thus they maintain their original scale and massing. In addition, the vast majority of the strip's other intrusions conform to Canal Street's two to three story scale. Only four or five intrusions are over three stories. Finally, it should be noted that there are precedents for districts whose historic character stops and then picks up again.

Outside the previously described Canal Street strip, intrusions in the district are fairly uniformly spaced. Virtually all are low in scale and are easily absorbed within the Mid-City buildingscape. The overall intrusion count is 15%, which is well within the normally acceptable range.

Integrity of Contributing Elements

During the course of the survey, only buildings that did not convey their architectural identity were rated as non-contributing elements. The most common alterations to contributing elements are replaced porch columns and substitute siding. But in all cases, the surviving historic elements still dominate the building's overall appearance.

PHOTOGRAPH INFORMATION (COMMON TO ALL)

Photographer: Robbie Cangelosi
Negative Location: Preservation Resource Center, 604 Julia, New Orleans, LA 70130
Date Taken: August 1992

Significant dates c.1860-1943
Architect/Builder N/A
Criterion C

The Mid-City Historic District is architecturally significant within the context of the southern United States because of its size and intactness and because of its important collection of houses in the shotgun tradition. It is also distinguished on the local level because of its collection of New Orleans raised basement houses.

Although Mid-City is not as large as some other New Orleans historic districts, it is still conspicuous for its magnitude as a historic resource. It is a discrete geographical area containing close to 4,500 buildings with an intrusion rate of only 15%. There are relatively few places in the South where one can find a late nineteenth/early twentieth century neighborhood of this size and intactness.

Mid-City shares with other New Orleans historic districts a unique collection of shotgun houses. Shotguns are found in vast numbers across the South, but virtually all collections consist mainly of plain humble structures with little, and in most cases, no architectural treatment. New Orleans and vicinity is the only place where one finds shotguns with a high degree of architectural styling. Mid-City contains some 2,244 houses in the shotgun tradition (including camelbacks) which accounts for 50% of its overall building stock. Most of these (about 80%) feature some sort of recognizable architectural style, and many are fairly elaborately styled. The most common styles in Mid-City are Italianate, Eastlake, Colonial Revival and Bungalow. This is in sharp contrast to most other collections across the South. Collectively they represent a unique architectural flowering that in many ways makes a larger contribution to the character of "old New Orleans" than the better known Creole tradition. Moreover, as previously mentioned, the district contains a fine collection of Italianate shotguns, which in many ways is a "signature" of New Orleans.

Mid-City is also important on the local level because it contains a good representative collection of New Orleans raised basement houses (10% of the building stock). This house type is one of the factors contributing to the architectural distinctiveness of the city. With 433 examples, the raised basement houses of Mid-City form a substantial part of the city's overall collection.

Major Bibliographical References

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Parkview is a primarily residential historic district with contributing elements ranging in date from c.1890 to 1945, the Register fifty year cutoff. Within the boundaries are 1,349 buildings, only 8% of which are non-contributing. Styles range from Eastlake to late Italianate to Bungalow to Colonial Revival to twentieth century eclectic. The noncontributing count is relatively low even for a New Orleans district and there have not been many significant alterations to contributing elements. Thus Parkview retains its National Register eligibility.

Surveys

A preliminary survey of Parkview was conducted in 1978 by the architectural firm of Koch and Wilson. As a result of that survey, the New Orleans Office of Housing and Community Development identified a number of broad areas of the city which it believed to be eligible for listing in the National Register. As a result, the Louisiana Division of Historic Preservation set as one of its long-range planning goals the listing in the Register of all eligible districts in New Orleans. This work began in 1979 with the Esplanade Ridge Historic District. In pursuit of this goal, a new large district has been added to the Register every couple or so years as staff time has permitted.

In 1994 the SHPO and the New Orleans Preservation Resource Center commissioned Robert Cangelosi, a local architect and architectural historian, to make a National Register level survey of the Parkview District, identifying buildings by a series of type and style categories. (This method has been used by the SHPO numerous times in listing New Orleans districts on the Register.) Mr. Cangelosi's survey was used as a resource document in preparing this submission.

History of the Site

In prehistoric times the area which would become Parkview was a low swampy area drained by Bayous Metairie and Gentilly. Through annual flooding with silt laden waters, these bayous developed a system of natural ridges about five feet above sea level. Shortly after 1000 A.D., the region experienced a crevasse which permitted flood waters to flow out of what would become the City of New Orleans towards Lake Pontchartrain. This crevasse became Bayou St. John, a waterway which would figure prominently in the area's early history. High ground in the area was inhabited by the Acolapissa Indians (The Nation Who Hear and See). But shortly after 1700 the Acolapissa moved to Lake Pontchartrain on Bayou Castine to escape English and Chickasaw slave hunters. In 1699 the area was visited by a party of French explorers led by Jean Baptiste le Moyne Sieur de Bienville. The beginnings of settlement in the area predate the founding of the City of New Orleans. In 1708 eight colonists from Mobile received concessions along Bayou St. John. One of these, in the present district, was granted to Louis de St. Denis.

After the founding of New Orleans in 1718, Bayou St. John became the preferred access route to the city. This was because the route through the Rigolets across Lake Pontchartrain and into Bayou St. John was far easier for sailing vessels than fighting the swift current of the Mississippi River. By 1802 five hundred ships entered the bayou annually. Recognizing the bayou's importance, Governor Carondelet completed a fifteen foot wide canal from Bayou St. John to the back of the Vieux Carre in 1795. This canal ran along present-day Lafitte Street in the district (see map). The Carondelet Canal, as it was called, was widened and improved in the nineteenth century but its importance declined along with the importance of Bayou St. John as a route to New Orleans. The reason for this decline was that, with the advent of steam powered vessels that could overcome the Mississippi River's current, it was no longer necessary to use an alternative route from the Gulf of Mexico to the city. Deemed no longer navigable, the canal was ordered filled in by the state in 1927.

Despite Parkview's maritime commercial importance, it was very slow to develop. Indeed, it was not until the late nineteenth century that development began in earnest. The reason was the low swampy character of the area. Parkview was part of the great expanse of swamps known as "the back of town." Throughout the nineteenth century there were several attempts to drain the area but

all ran afoul of mismanagement or political intrigue. By 1895 a modern system of drainage was established with open canals and pumping stations located in many parts of the area. With the swamps drained, subdivision and construction on a large scale was possible.

Development in Parkview was spurred by the emergence of adjacent City Park as a major recreational amenity. In the 1850s the city acquired the first portion of the park as a bequest from local philanthropist John McDonogh. By 1858 a fence and park keeper's lodge had been built, but after the Civil War attempts to develop the park were stymied by lack of funds and political intrigue. Indeed, during these years City Park was used on and off for livestock pasture land. In 1891 the newly formed City Park Improvement Association began an aggressive campaign to develop a real park. They acquired more property, added an iron fence, attractive landscaping and restrooms. Later they added bridges, roads, walks, lagoons, a pavilion, a bird cage and a bandstand. Thus when proper drainage made the large scale development of Parkview possible, the park was in place to act as a draw for new residents. (Note: Located across City Park Avenue from the district, City Park is a huge, complex resource deserving of an individual listing in the Register.)

Development

The 1878 Topographical and Drainage Map of New Orleans shows very little development in the district except close to Broad Street and along Bayou St. John (see map). Major development in the district began in 1902 with a series of property subdivisions with names such as Taft Place, St. John Court, Park Row and Roosevelt Place. New subdivisions continued to appear through the 1920s. In 1922 the Parkview Place subdivision, from which the district takes its name, was opened.

As was typical of much of residential New Orleans, Parkview developed with relatively narrow deep lots. Widths were typically thirty to thirty-five feet, depths around a hundred feet. Dwellings were generally placed near the front of the lot, giving the streetscape a fairly intensive, spatially defined character. By the time the city adopted a comprehensive zoning plan in 1929, Parkview was fully developed and zoned primarily for one and two family dwellings and for multi-family dwellings. It was an automotive suburb inasmuch as, unlike other New Orleans neighborhoods, mass transit played little role in its development.

The Building Stock

The overwhelming majority of buildings in the district are wood frame one and two story residences with some sort of wood skin, generally clapboard. The previously mentioned Cangelosi survey produced the following breakdown of building types:

| | | |
|---|---|---|
| Single Shotgun | 69 | 5% |
| Double Shotgun | 440 | 33% |
| Camelback | 11 | 1% |
| Bungalow | 132 | 10% |
| Raised Basement | 218 | 16% |
| Two-story Single | 100 | 7% |
| Two-story Double | 170 | 13% |
| Commercial | 110 | 8% |
| Institutional | 7 | 1/2 percent |
| Other | 92 | 7% |
| **TOTAL** | **1349** | **100%** |

Shotgun Houses (520 - 39%)

The shotgun house is the most conspicuous house type in the district. The basic single shotgun house is a single story dwelling, one room wide, two or more rooms deep, with the roof ridge running perpendicular to the front. Despite a number of popular and academic yarns, the origin of the shotgun house remains obscure. It is, however, a distinctively Southern house type which is found in the form of plantation quarters houses as well as urban and suburban dwellings. It often appears in the historic period as a speculatively built rent house. Double shotgun houses consist of two shotgun units joined side by side by a continuous party wall. Each side is a separate living unit. The camelback is a single or double shotgun with a second story over the rear rooms. This second level provides one or two bedrooms. Although it is difficult to generalize, essentially the camelback type denotes a more affluent occupant than the ordinary shotgun house. The earliest camelbacks seemed to have come about when a shotgun was added to the front of an earlier two story structure. It also appears that the process was reversed sometimes and a camelback was added to an earlier shotgun. Of course, a goodly number of camelbacks were built all of a piece.

Bungalow (132 - 10%)

For purposes of this submission, bungalows are defined using the standard cultural geographer's definition -- i.e., a single living unit one story high, two rooms wide and two or more rooms deep.

Raised Basement (218 - 16%)

Most of the buildings within this category fall within a subspecies of the bungalow which, at least in Louisiana, is peculiar to the New Orleans area. It consists of a bungalow raised a full story (or almost a full story) above grade on a high basement. The principal (upper) story is often reached by prominent flights of exterior steps. Indeed, sometimes these steps make a significant architectural statement. The lower basement story is usually given over to service spaces and storage. Here again, despite various popular and academic yarns, the origin of the raised basement house is obscure. Probably the most likely explanation is that it represents a continuing local preference for raised houses.

Two-story Single Houses (100 - 7%)

These represent the largest individual living units in the district and hence denote the most affluent occupants. Because of the system of relatively tight lots in the district, two-story single houses tend to be fairly boxy with a majority of the architectural articulation limited to the facade. In some cases, the boxiness is relieved by a one or two story porch projecting from a portion of the facade.

Two-Story Double Houses (170 - 13%)

These consist of a pair of living units one room wide, two or more rooms deep and two stories high, united with a single party wall. In a typical example, the front room is the parlor, the second room is the dining room with a staircase in it, and the third room is the kitchen. Many of these are symmetrically articulated, but in some cases the sides are articulated differently, as for example with an off-center gable, to give the double house the appearance of a two-story single.

Commercial (110 - 8%)

In terms of historic resources, this category includes the familiar one story frame New Orleans corner commercial building with a 45 degree corner entrance and overhanging roof, a few

small frame or brick false front buildings, and a few two story corner commercial buildings with residential space above. It also includes the large Art Deco General Laundry Building (NR), a nicely detailed Spanish Colonial/Mission building on Broad (perhaps a car dealership originally), and the mammoth American Can Company complex, a collection of brick and concrete industrial buildings dating from 1906 through the 1920s. Many of the commercial buildings are non-contributing.

Institutional (7 - 1/2 percent)

These are almost entirely multi-storied schools with fairly standard early twentieth century eclectic architectural styling.

Other (92 - 7%)

This category covers various property types that are unusual in the district, such as a handful of Creole cottages. It also includes many of the district's non-contributing elements.

Styles

Because Parkview developed later than some other New Orleans neighborhoods early, styles such as Greek Revival are not in evidence. On the whole, styled buildings in the district feature the same traits as their counterparts in other parts of the city. The previously mentioned survey produced the following stylistic/period breakdown.

| | | |
|---|---|---|
| Italianate | 159 | 12% |
| Eastlake | 34 | 3% |
| Colonial Revival | 172 | 13% |
| Bungalow | 653 | 48% |
| Mediterranean Revival | 100 | 7% |
| No Style | 50 | 4% |
| Other | 71 | 5% |
| Non-contributing | 110 | 8% |
| **TOTAL** | **1349** | **100%** |

Italianate (159 - 12%)

Although the high style Italianate began to go out of fashion in the early 1880s in New Orleans, Italianate elements were used at the builder vernacular level as late as the first decade of the twentieth century. The Italianate houses found in Parkview are similar to those found throughout New Orleans. Virtually all are shotguns, featuring prominent, florid brackets and often quoins defining the sides of the facade and segmental arch windows. Because the brackets are visually dominant, this distinctly New Orleans interpretation of the Italianate is known locally as the "New Orleans bracketed style."

Eastlake (34 - 3%)

These take the form of gallery fronted shotgun houses similar to those found throughout New Orleans. There is also the two story galleried Saux commercial building (NR).

Colonial Revival (172 - 13%)

In most cases the Colonial Revival takes the form of a shotgun or bungalow fitted with Tuscan columns. It also appears commonly as a single story Tuscan porch on a two story house. There are a few two story houses with two story galleries. Some more elaborate examples of the Colonial Revival feature asymmetrical massing which is essentially a holdover from the Queen Anne Revival.

Bungalow (653 - 48%)

The use of the term bungalow in its stylistic sense should not be confused with its use in the previous section as a building type. For purposes of this section, the term bungalow refers to Arts and Crafts detail applied to the various buildings in the district. Although a bungalow is, strictly speaking, a single story dwelling, the term here is also used for two story buildings which feature bungalow-style details. During the historic period such houses were referred to as having been "built along bungalow lines." In the district bungalow features (i.e., battered porch posts on brick bases, angle brackets and overhanging eaves with rafter tails) appear on most building types noted in the previous section.

Mediterranean Revival (100 - 7%)

Some of the buildings in this category might best be termed Italian Renaissance. Others have a decidedly Spanish Colonial or Mission look. Still others are more difficult to categorize, but have a generic Mediterranean look with stucco walls, arches, overhanging red tile roofs and some surface ornament. Buildings of this ilk are essentially no different from their counterparts found in other New Orleans neighborhoods.

No Style (50 - 4%)

This category covers unornamented cottages and plain commercial buildings as well as a few two story garages.

Other (71 - 5%)

Included in this category are a number of landmarks such as the monumental Neoclassical main building at Delgado Community College. There are also a few residences with English half-timbered styling and a number of gable-fronted cottages which represent a watered down version of the so-called Tudor Revival style.

Non-contributing (110- 8%)

It should be noted that the 8% intrusion rate in the district is comparatively low even for a New Orleans district. (New Orleans district intrusion rates tend to be less than 15% as compared with about 25-30% found in districts in other parts of the state.) In addition, all of the intrusions are low in scale and most conform to the massing of the existing streetscape. Indeed, in terms of modern development, Parkview is one of the least impacted 50+ year old communities in Louisiana.

Contributing Elements

Parkview represents an important collection of buildings from the period c.1890 to 1945. There are certain elements (see Item 8) which give it this superior status, but the district should also be viewed as a tout ensemble of its period (per other New Orleans districts listed on the Register). Other 50+ year old elements which do not directly contribute to the district's superiority are important

in their own right because they help establish Parkview's identity and credentials as a historic neighborhood. Hence any 50+ year old structure which has not been altered beyond recognition is considered a contributing element for purposes of this application.

Integrity of Contributing Elements

During the course of the survey, only buildings that did not convey their architectural identity were rated as non-contributing elements. The most common alterations to contributing elements are replaced porch columns and substitute siding. But in all cases, the surviving historic elements still dominate the building's overall appearance.

Landmarks

The Parkview District has comparatively few landmark buildings. There are several residences designed by professional architects. In addition, there is the previously mentioned main building at Delgado (c.1925), a four story Neo-classical brick building with a colossal piano nobile and entrance marked by a pediment and a massive Roman lunette. There is also the three story John Dibert School with its vaguely medieval entrance. Finally, there is the previously mentioned brick and terra cotta Art Deco General Laundry and the brick and concrete American Can Company, a range of industrial buildings dating from 1906 through the 1920s.

2 Contributing Resources Previously Listed in Register: General Laundry Building and Saux Building

PHOTO INFORMATION COMMON TO ALL

Photographer: Robbie Cangelosi
Location of Negatives: Koch and Wilson, 1100 Jackson Ave., New Orleans 70130
Date Taken: August 1994

Significant dates N/A
Architect/Builder N/A
Criterion C

The Parkview Historic District is architecturally significant within the context of the southern United States because of its size and intactness and, more importantly, because of its important collection of houses in the shotgun tradition. It is also distinguished on the local level because of its collection of New Orleans basement houses. Finally, the district is locally significant in the area of industry because it contains the sprawling American Can Company complex, which is individually eligible for the Register.

ARCHITECTURE/ REGIONAL SIGNIFICANCE

Although Parkview is small by New Orleans historic district standards, it is still conspicuous for its magnitude as a historic resource. It is a discrete geographical area containing 1,349 buildings with a non-contributing rate of only eight percent. There are relatively few places in the South where one can find a historic neighborhood of this size, and more importantly, this intactness.

Parkview shares with other New Orleans historic districts a unique collection of shotgun houses. Shotguns are found in vast numbers across the South, but virtually all collections consist mainly of plain humble structures with little, and in most cases, no architectural treatment. New Orleans and vicinity is the only place where one finds shotguns with a high degree of architectural styling. Parkview contains some 520 houses in the shotgun tradition (including camelbacks), which accounts for almost 40% of its overall building stock. Most of these (over 90%) feature some sort of recognizable architectural style, and many are fairly elaborately styled. Styles include Italianate, Eastlake, Colonial Revival and Bungalow. This is in sharp contrast to most other collections across the South. Collectively they represent a unique architectural flowering that in many ways makes a larger contribution to the character of "old New Orleans" than the better known Creole tradition.

ARCHITECTURE/LOCAL SIGNIFICANCE

Parkview is also important on the local level because it contains a good representative collection of New Orleans raised basement houses (16% of the building stock). This house type is one of the factors contributing to the architectural distinctiveness of the city. With 218 examples, the raised basement houses of Parkview form a significant part of the city's overall collection.

INDUSTRY/LOCAL SIGNIFICANCE

Parkview is significant on the local level in the area of industry because of the American Can Company, one of the district's major contributing elements. The huge facility (roughly 400,000 square feet) played an important role in New Orleans' industrial development. Historically it was one of few large factories in New Orleans and established the city as a major can making center in the South. The area served by the plant included Texas, Louisiana, Mississippi and western Alabama.

Historically the chief economic activity in New Orleans was shipping. Other than industries related to the maritime trades, the city never really developed a strong industrial base. In short, the New Orleans economy traditionally was tied to the transportation of raw goods as a major point of entry from Central America and for exports abroad. Unlike "New South" cities such as Birmingham, New Orleans simply never had very many large manufacturing concerns.

The American Can Company was organized in 1901 and began construction on its New Orleans plant in 1906. This national firm came to own a vast system of factories throughout the United States and Canada. With its port facilities as well as its water and rail connections to the surrounding south central states, New Orleans was a logical site for the development of such a facility. By 1917, the plant was being described in the Times-Picayune as "the largest can maker in the South." By this date the work force had expanded from the original forty-six employees to over 500. From an annual output of ten million cans in 1906, the plant was now shipping that many alone to Mississippi.

Note: The period of significance under industry spans from 1906, when the plant opened, to 1945, the fifty year cutoff. American Can continued in the above described significant role past the fifty year cutoff.

BIBLIOGRAPHY

Cangelosi, Robert J., Jr. Research report on Parkview containing survey results, historical background, etc. Copy in National Register file, Louisiana Division of Historic Preservation.

ORDINANCE

CITY OF NEW ORLEANS

CITY HALL: _____

CALENDAR NO. _____

NO. _____ MAYOR COUNCIL SERIES

BY: COUNCILMEMBER

SECONDED BY: COUNCILMEMBER

**AN ORDINANCE** to create the Parkview Local Historic District and to grant to the Historic Districts Landmarks Commission jurisdiction over demolition of all properties within said District which boundaries shall be as follows: Beginning at the intersection of City Park Avenue and Toulouse Street, proceed down Toulouse Street to North Bernadotte Street. Turn right and proceed down North Bernadotte Street to the rear property lines of the properties fronting Toulouse Street. Turn left and proceed along the rear property lines of the properties fronting Toulouse Street to North Olympia Street. Turn right and proceed to St. Louis Street. Turn left and proceed to North Carrollton Avenue. Turn left and proceed to Toulouse Street. Turn right and proceed to Moss Street. Turn right and proceed to Lafitte Street. Turn left and proceed to North Gayoso Street. Turn left and proceed to the rear property line of the properties fronting on St. Peter Street. Turn right and proceed along the rear property lines of the properties fronting St. Peter Street to North Dupre Street. Turn left and proceed to St. Peter Street. Turn right and proceed to North Broad Street. Turn right and proceed to Toulouse Street. Turn left and proceed to North Dorgenois Street. Turn right and proceed to Lafitte Street. Turn left and proceed to North Rocheblave Street. Turn left and proceed to Orleans Avenue. Turn left and proceed to the rear property line of 720-22 Moss Street. Follow the rear property lines of properties fronting on Moss Street to Esplanade Avenue. Turn left and proceed on Esplanade Avenue to

North Carrollton Avenue. Turn left and proceed to City Park Avenue. Turn right and proceed to Toulouse Street; and otherwise to provide with respect thereto;

**WHEREAS,** consideration of the Historic Preservation Study Committee's report was initiated by the Mid City and Parkview Study Committee and the Historic Districts Landmarks Commission and referred to the City Planning Commission; and

**WHEREAS,** the City Planning Commission held a public hearing on the findings of the Mid City and Parkview Study Committee and the Historic Districts Landmarks Commission on DATE

WHEREAS, the recommendation of the City Planning Commission was upheld and found to be in the best interest of the City of New Orleans and was approved by Motion Number_____of the Council of the City of New Orleans on DATE

**SECTION 1. THE COUNCIL OF THE CITY OF NEW ORLEANS HEREBY ORDAINS,** that the creation of the Parkview Local Historic District is approved and jurisdiction over demolition is granted to the Historic Districts Landmarks Commission of all properties within said District which boundaries shall be as follows: Beginning at the intersection of City Park Avenue and Toulouse Street, proceed down Toulouse Street to North Bernadotte Street. Turn right and proceed down North Bernadotte Street to the rear property lines of the properties fronting Toulouse Street. Turn left and proceed along the rear property lines of the properties fronting Toulouse Street to North Olympia Street. Turn right and proceed to St. Louis Street. Turn left and proceed to North Carrollton Avenue. Turn left and proceed to Toulouse Street. Turn right and proceed to Moss Street. Turn right and proceed to Lafitte Street. Turn left and proceed to North Gayoso Street. Turn left and proceed to the rear property line of the properties fronting on St. Peter Street. Turn right and proceed along the rear property lines of the properties fronting St. Peter Street to North Dupre Street. Turn left and proceed to St. Peter Street. Turn right and proceed to North Broad Street. Turn right and

14 proceed to Toulouse Street. Turn left and proceed to North Dorgenois Street. Turn right and proceed
15 to Lafitte Street. Turn left and proceed to North Rocheblave Street. Turn left and proceed to Orleans
16 Avenue. Turn left and proceed to the rear property line of 720-22 Moss Street. Follow the rear
17 property lines of properties fronting on Moss Street to Esplanade Avenue. Turn left and proceed on
18 Esplanade Avenue to North Carrollton Avenue. Turn left and proceed to City Park Avenue. Turn
19 right and proceed to Toulouse Street; in accordance with Motion _____ of the Council of the
20 City of New Orleans.

21 **SECTION 2.** Whoever does anything prohibited by this ordinance or fails to do anything
22 required to be done by this Ordinance shall be ordered to appear at an administrative enforcement
23 hearing, pursuant to the procedures set forth in chapters 6 or 26 of the Code of Ordinances for
24 the City of New Orleans. Or shall alternatively be subject to whatever civil liabilities, penalties
25 or remedies the law may prescribe.

26 * * *

27 **ADOPTED BY THE COUNCIL OF THE CITY OF NEW ORLEANS**_____

_____
**PRESIDENT OF THE COUNCIL**

**DELIEVERED TO THE MAYOR ON** _____

**APPROVED:**
**DISAPPROVED:** _____

_____
**MAYOR**

RETURNED BY THE MAYOR ON _____ AT _____

_____
CLERK OF COUNCIL

ROLL CALL VOTE:

YEAS:

NAYS:

ABSENT:

DRAFT

**ORDINANCE**

**CITY OF NEW ORLEANS**

**CITY HALL: _____**

**CALENDAR NO. _____**

**NO. _____ MAYOR COUNCIL SERIES**

**BY: COUNCILMEMBER**

**SECONDED BY: COUNCILMEMBER**

**AN ORDINANCE** to create the Mid City Local Historic District and to grant to the Historic Districts Landmarks Commission jurisdiction over new construction and demolition of all properties within said District. The boundaries of the district shall be as follows: At the Intersection of St. Louis and Claiborne Avenue proceed down Claiborne Avenue to the Intersection of Canal Street. Turn right and proceed up Canal Street to the intersection of South Rocheblave Street. Turn left and proceed down South Rocheblave Street to the intersection of Tulane Avenue. Turn left and proceed down Tulane Avenue to the intersection of South Johnson Street and turn right. Proceed down South Johnson Street to the rear property line of the buildings fronting Tulane Avenue. Turn right and proceed along the rear property lines of the buildings fronting on Tulane Avenue to the rear property line of the properties fronting South Galvez Street continuing along the property line separating 2117 and 2119 Gravier Street. Proceed along the rear property line of the properties fronting South Galvez Street continuing along the property line separating 2113 and 2119 Perdido Street. Proceed along the rear property line separating 2118 and 2120 Perdido Street. Turn right and proceed along the rear property line of the property fronting on Perdido Street to Galvez Street. Turn right and proceed to the intersection of Perdido Street and South Galvez Street. Turn left and proceed down Perdido Street to South Broad Street. Turn right and proceed to Tulane Avenue. Turn left and proceed to

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South Dupre. Turn left and proceed past Gravier Street to the rear property lines of the properties fronting on Gravier Street to the rear property lines of the buildings fronting on South Salcedo Street. Turn left and proceed along the rear property lines of the properties fronting South Salcedo Street to Perdido Street. Proceed up Perdido Street to Jefferson Davis Boulevard. Proceed along the railroad right of way to South Genois Street. Turn right and proceed down South Genois Street to Gravier Street. Turn left on Gravier Street and proceed to South Carrollton Avenue. Proceed along Interstate 10 to S. St. Patrick Street. Turn right on South St. Patrick Street and proceed to the intersection of Baudin Street. Turn left and proceed on Baudin Street, continuing on Julia Street and turn right on St. Anthony Street. Proceed to Banks Street and turn right. Proceed on Banks Street to South Bernadotte Street. Proceed on Bernadotte Street to Palmyra Street to the rear property lines of properties fronting on S. Bernadotte Street. Proceed in the same direction to the intersection of Conti Street and Rosedale Drive. Turn right and proceed down Rosedale Drive to Virginia Street and turn right and proceed down Virginia Street to the rear property lines of the buildings fronting on Conti Street. Turn left and follow the rear property lines of the buildings fronting Conti Street to City Park Avenue. Turn left and proceed down City Park Avenue to Toulouse Street. Turn right and proceed down Toulouse Street to North Bernadotte Street. Turn right and proceed down N. Bernadotte Street to the rear property lines of the properties fronting Toulouse Street. Turn Left and proceed along the rear property lines of the properties fronting Toulouse Street to North Olympia Street. Turn right and proceed to St. Louis Street. Turn Left and proceed to North Carrollton Avenue. Turn left and proceed to Toulouse Street. Turn right and proceed to Moss Street. Turn right and proceed to Lafitte Street. Turn left and proceed to North Gayoso Street. Turn left and proceed to the rear property line of the properties fronting on St. Peter Street. Turn right and proceed along the rear property lines of the properties fronting St. Peter Street to North Dupre Street. Turn left and proceed to St. Peter

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**WHEREAS,** consideration of the Historic Preservation Study Committee's report was initiated by the Mid City and Parkview Study Committee and the Historic Districts Landmarks Commission and referred to the City Planning Commission; and

**WHEREAS,** the City Planning Commission held a public hearing on the findings of the Mid City and Parkview Study Committee and the Historic Districts Landmarks Commission on DATE

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30 right and proceed down Virginia Street to the rear property lines of the buildings fronting on Conti
31 Street. Turn left and follow the rear property lines of the buildings fronting Conti Street to City Park
32 Avenue. Turn left and proceed down City Park Avenue to Toulouse Street. Turn right and proceed
33 down Toulouse Street to North Bernadotte Street. Turn right and proceed down N. Bernadotte Street
34 to the rear property lines of the properties fronting Toulouse Street. Turn Left and proceed along the
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* * *

**ADOPTED BY THE COUNCIL OF THE CITY OF NEW ORLEANS**_____

_____

**PRESIDENT OF THE COUNCIL**

**DELIEVERED TO THE MAYOR ON** _____

**APPROVED:**
**DISAPPROVED:** _____

_____

MAYOR

RETURNED BY THE MAYOR ON _____ AT _____

_____

CLERK OF COUNCIL

ROLL CALL VOTE:

YEAS:

NAYS:

ABSENT:

DRAFT